

Narration 1

(begin at measure 9)

Narrator 1: The streets of Jerusalem were teeming with excitement. It was the Passover Festival. People had traveled for miles to join the festivities. But this Passover was unlike any other. For Jesus, the long-awaited Messiah, was making His way into town, riding on a donkey, just as the prophet Zechariah had foretold.

Narrator 2: The crowd rang out with shouts of joy: “Hosanna to the Son of David!” “Blessed is He who comes in the name of the Lord.” “Hosanna in the highest!”



Hosanna to the King!

5

Words by Lloyd Larson
and Theodulph of Orleans;
tr. John M. Neale

Music by Lloyd Larson
Incorporating ST. THEODULPH
by Melchior Teschner

① Expressively ♩ = ca. 92
mp

The musical score is written for piano in 4/4 time, featuring a continuous eighth-note accompaniment in the right hand and a more melodic bass line in the left hand. The key signature has two flats (B-flat and E-flat). The score is divided into five systems, each containing two staves. Measure numbers 4, 7, 10, and 13 are indicated at the start of their respective systems. Performance markings include *mp* (mezzo-piano), *mel. mf* (melodically mezzo-forte), *p* (piano), *mp* (mezzo-piano), *cresc. poco a poco* (crescendo a little at a time), and *f* (forte). A dashed line with a 'Sub' label indicates a sustained bass note. The instruction '(Narration begins)' appears above the staff at measure 7. The score concludes with a final chord in the right hand and a sustained bass note in the left hand.

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JD

16

19

poco rit. *a tempo*

22

poco rit. *a tempo*

25

SA *mf*

TB *mf*

Ho - san - na to the King of kings who

detached *mf*

pedal sparingly

28

comes in the name of the Lord! Ho - san - na to the

This system contains measures 28, 29, and 30. The vocal line (treble and bass staves) has a key signature of one sharp (F#) and a common time signature. The lyrics are "comes in the name of the Lord! Ho - san - na to the". The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand.

31

King of kings who comes in the name of the Lord! Ho -

This system contains measures 31, 32, and 33. Measure 31 is marked with a circled "3" above the staff. The vocal line continues with the lyrics "King of kings who comes in the name of the Lord! Ho -". The piano accompaniment continues with similar rhythmic patterns, including some chords in the right hand.

34

san - na to the King of kings who comes in the name of the

This system contains measures 34, 35, and 36. The vocal line continues with the lyrics "san - na to the King of kings who comes in the name of the". The piano accompaniment continues with similar rhythmic patterns, including some chords in the right hand.

37

Lord! Ho - san - na to the King of kings who

40

(4)

comes in the name of the Lord! Je - ru - sa-lem, be-

f

f

play normally

43

hold your God prom - ised in days of yore. Let the

46

rocks cry out, let the people shout, "He—

49

comes in the name of the Lord!"

52

mel. mf

Ho - san - na to the King of kings who

detached

mf

pedal sparingly

Narration 2

Narrator 2: As the reverberating “Hosannas” decayed following His triumphal entry, Jesus spent hours in the days to follow teaching in the temple area, imparting lessons of faith and life to all who gathered. Though many listened and embraced His words, there were others who questioned His authority and His teachings.

Narrator 1: It was now the first day of Unleavened Bread, the day when it was customary to observe the Passover Feast. Jesus sent Peter and John to a home to make preparation where He and His disciples would gather for this most cherished tradition.

Narrator 2: When the hour came, they gathered in an upper room and shared the sacred feast. Following the meal, Jesus said to His disciples, “I have earnestly desired to eat this Passover with you before I must suffer. I tell you, I will not eat it again until all of this finds fulfillment in the kingdom of God.”

Narrator 1: Jesus continued by taking bread, breaking it, and giving it to His disciples. “This is my body, broken for you. Take and eat it in remembrance of me.”

Narrator 2: Then He took a cup, gave thanks, and offered it to them saying, “Drink from it, all of you. This is my blood of the covenant which is poured out for many for the forgiveness of sins. Do this in remembrance of me.”

For the Bread Which You Have Broken

17

Words by
Louis F. Benson, 1924

Music by
Lloyd Larson

9 Gently ♩ = ca. 80

The musical score is written for piano and voice. It begins with a piano introduction marked 'Gently' and a tempo of 'ca. 80'. The piano part consists of two staves (treble and bass clef) in 3/4 time, with a key signature of one sharp (F#). The melody is simple and gentle. The voice part enters at measure 4, with a soprano (SA) and tenor/bass (TB) part. The lyrics are: 'For the bread which You have broken, for the wine which You have poured;'. The piano accompaniment continues throughout, providing a harmonic foundation for the voice. The score is divided into systems, with measures 4, 7, and 10 marked at the beginning of their respective systems. The piano part includes dynamic markings such as 'mp' (mezzo-piano).

mp

SA

TB

mp

For the bread which You have broken, for the

mp

for the words which You have

wine which You have poured;

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10
 spo - ken, now we give You thanks, O Lord. By this *mp*

13 *mf*
 pledge that You do love us, by Your gift of peace re -

mf

16
 stored; by Your call to heav'n a - bove us, con - se -

19 *rit.* *a tempo*

crate our lives, O Lord.

rit. *a tempo*

22 (10)

mp

In Your ser - vice, Lord, de -

mp

25

fend us, in our hearts keep watch and

p

Narration 3

Narrator 1: Following the Passover meal, Jesus shared with His disciples about the days to come and the challenges they would face. He foretold of how they, in fulfillment of the prophecies, would fall away, even in spite of their declarations of steadfast faithfulness.

Narrator 2: He offered assurances: “Trust in God and trust in Me. I am going to prepare a place for you. But I will come back and take you to be with me.” He promised them that God would give them a Counselor in His physical absence, the Holy Spirit. “Peace I leave you; my peace I give you. Do not let your hearts be troubled and do not be afraid.”

Narrator 1: Following these intimate moments, they went to a place of solitude and prayer: Gethsemane. On this day when many were recalling the Passover experience which had been at the heart of Israel’s exodus from Egypt, Jesus fully embraced God’s plan for His life; a plan that would result in Him becoming the sacrificial Lamb for the redemption of the world.

Dark Gethsemane

Words by
James Montgomery, 1825

Music by
Jay Rouse

[12] Tenderly ♩ = ca. 92

4 SA *poco rit.* *p a tempo*
Go to dark Geth -

7 sem - a - ne. you that

10 *poco rit.*
feel the tempt - er's power;

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13 *mp a tempo*

your Re - deem - er's con - flict

mp a tempo

16

see; watch with Him one

mp a tempo

19

bit - ter hour; turn not

poco rit. *p a tempo*

22

from His griefs a - way;

25

learn of Je - sus Christ to

29

(13)

rit.

pray.

rit.

33

SA *a tempo*TB *mp*

Fol - low to the judge - ment

mp a tempo

36

hall; view the Lord of

39

*poco rit.**a tempo*

life ar-raigned; O the

mf

poco rit.

mf a tempo

42

worm-wood and the gall!

mel.

O the pangs — His soul — sus -

*poco rit.**a tempo*

tained! — Shun not suf - f'ring,

shame, or loss; learn of

Narration 4

Narrator 2: Suddenly the quiet of this remote garden of prayer was shattered by the din of a loud and angry crowd. Led by Judas, one of the twelve, this mob comprised of chief priests, officers of the temple guard, elders, and others seized Jesus, taking Him to Caiaphas, the High Priest.

Narrator 1: There, Jesus was subjected to a trial filled with lies and mockery. Standing before the religious teachers and chief priests, false accusations abounded as they sought ways to put an end to this prophet's influence.

Narrator 2: The misguided motives of these religious leaders ultimately resulted in the sentence that they had sought: the crucifixion of this so-called Messiah, Jesus the Christ. This One who had come serving others in love had now been sentenced to death by a crowd filled with hate.

Narrator 1: The fulfillment of Isaiah's prophecy had become a reality on this day: *He was despised and rejected, a man of sorrows, and familiar with suffering. Surely He took up our infirmities and carried our sorrows. He was pierced for our transgressions, crushed for our iniquities; the punishment that brought us peace was upon Him, and by His wounds we are healed.*

Man of Sorrows!

35

Words by
Philip P. Bliss

Arranged by **Jay Rouse**
Tune: HALLELUJAH! WHAT A SAVIOR
by **Philip P. Bliss**

[16] Solemnly ♩ = ca. 76

The musical score is written for piano and voice. The piano part is in 4/4 time with a key signature of one sharp (F#). It begins with a *pp* (pianissimo) dynamic. The vocal parts, SA and TB, enter at measure 4 with a *p* (piano) dynamic. The lyrics are: "Man of Sor - rows!" and "What a name". The score includes measures 4, 7, and 10, with the piano part continuing throughout.

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for the Son of God, who came

This system contains measures 10, 11, and 12. It features a vocal line with a treble and bass staff, and a piano accompaniment with treble and bass staves. The key signature is one sharp (F#). The vocal line has a long note in measure 12. The piano accompaniment consists of eighth notes in the right hand and quarter notes in the left hand.

13

ru - ined sin - ners to re - claim! Hal - le -

This system contains measures 13, 14, and 15. The key signature changes to one flat (Bb) at the start of measure 14. The time signature changes from 4/4 to 2/4 in measure 14 and back to 4/4 in measure 15. The vocal line has a long note in measure 15. The piano accompaniment features a more complex rhythmic pattern with eighth and sixteenth notes.

(17)

16

lu - jah! What a Sav ior! *p poco rit.*

This system contains measures 16, 17, and 18. The key signature changes to one flat (Bb) at the start of measure 17. The time signature is 4/4. The vocal line has a long note in measure 17. The piano accompaniment features a more complex rhythmic pattern with eighth and sixteenth notes. The system ends with a double bar line and a key signature change to one flat (Bb).

19 *mp a tempo*

Bear - ing shame and scoff - ing rude, in my place con - *mp*

mp a tempo

con -

22

demned He stood; sealed my par - don with His

demned He stood; — sealed my par - don with His

(18)

25

blood. Hal - le - lu - jah! What a Sav -

blood.

Narration 5

- Narrator 1:** Led to a place called Calvary, which means “The Place of the Skull,” Jesus was nailed to a cross, and then placed between two criminals to bear the shame and agony of a public death.
- Narrator 2:** His accusers hurled insults at Him even in these, His final hours: “Come down from the cross, if You are the Son of God.” “He saved others, but He can’t save Himself!” “Let God rescue Him now if He wants Him.”
- Narrator 1:** Even in these final moments, Jesus reflected the prevailing characteristic of His life – love for others – as He prayed for His accusers: “Father, forgive them, for they know not what they do.”
- Narrator 2:** He even offered forgiveness to one of the criminals who died alongside of Him: “Today you will be with me in paradise.”
- Narrator 1:** Finally, Jesus called out: “It is finished!” (*pause*) And then He died.

O Love, How Deep, How Broad, How High 43

Words by **Lloyd Larson**,
Anonymous Latin Hymn, 15th c.,
Charles H. Gabriel, and **S. Trevor Francis**

Music by **Lloyd Larson**
Incorporating **MY SAVIOR'S LOVE**
by **Charles H. Gabriel**, 1905,
and Quoting **EBENEZER**
by **Thomas J. Williams**, 1890

[20] **Pensively** ♩ = ca. 66

mp

4 SA *mp*

O love, how deep, how broad, how high, that

7

God would come to earth to die; to take the form of

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10 SA 21

hu-man-kind: the Son of God, O love di - vine!

TB *mp*

Christ

13

bore our sins, ————— He bore our shame; a

15

Man of sor - rows, bless His name! For

8^{va}

17 *mp*

By His stripes _____ our hearts are healed,

mel.

by His stripes _____ our hearts are healed, and

19 (22)

by His blood our souls are sealed!

by His blood our souls are sealed!

21 *mf mel.*

How mar-vel-ous, how won-der-ful! and my song shall

mf

ev - er be; how mar-vel-ous, how won-der-ful

is my Sav - ior's love for me.

poco rit. **mp a tempo**

mp

poco rit. **mp a tempo**

mf

O mf

(23)

3

Narration 6

Narrator 2: Only days earlier, Jesus had said these words: “When I am lifted up from the earth, I will draw all people to myself.” His words were a foretelling of this moment when He would be raised up on a cross to die for the sins of the world.

Narrator 1: As Jesus died, darkness came over the whole land; the curtain of the temple was torn in two from top to bottom; the earth shook and the rocks split open.

Narrator 2: But the miracle of miracles was that skeptics in that moment became believers. Even a Roman Centurion, an eye witness at the cross, observed: “Surely this was the Son of God!”

Narrator 1: Joseph of Arimathea, a prominent member of the Council asked for permission to remove Jesus’ body from the cross. Joseph bought some linen cloth, took down the body, wrapped and placed it in a tomb cut out of the rock. Then he rolled a stone against the entrance of the tomb.

Narrator 2: *Greater love has no one than this: that one lay down His life for His friends.*

Near the Cross

Words by
Fanny J. Crosby

Arranged with New Music
by Jay Rouse

Tune: NEAR THE CROSS
by William H. Doane

[26] Gently, warmly ♩ = ca. 96



3 SA *p*
Je - sus, keep me near the cross;

TB *p*

The vocal parts (Soprano and Tenor) enter on the third measure. The piano accompaniment continues with the same pattern as the introduction.



5
there a pre - cious foun - tain,

The vocal parts continue their melody. The piano accompaniment remains consistent, supporting the vocal lines.



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7

free to all, a heal - ing stream,

9 (27)

flows__ from Cal - v'ry's moun - tain. In__ the__ cross,__

12 *mf*

in the__ cross,__ be my glo - ry__ ev - er,

15 *mp*

till my rap - tured soul shall find rest be - yond the

mp

mp

18 (28)

riv - er.

21 *mp*

Near the cross, a trem - bling soul, love and mer - cy

Narration 7

Narrator 2: After the Sabbath, at dawn on the first day of the week, Mary Magdalene and the other Mary went to look at the tomb.

Narrator 1: There was a violent earthquake, and an angel of the Lord came from heaven. Going to the tomb, the angel rolled back the stone and sat on it. His appearance was like lightning and His clothes were white as snow.

Narrator 2: The angel (*music begins*) said to the women, "Do not be afraid, for I know that you seek Jesus who was crucified. He is not here, for He has risen, just as He said! Go quickly and tell His disciples: He has risen from the dead!"

Narrator 1: Jesus is risen today!



Risen Today!

Words by **Lloyd Larson**
based on a 14th c. Latin hymn
and **Charles Wesley**

Music by **Lloyd Larson**

[32] Joyously ♩ = ca. 56

pp cresc.

p cresc.

mp cresc.

[33]

mf cresc.

f

10 SA *f*

TB *f*

Je - sus Christ is ris - en to - day, this tri -

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13

um - phant, glo - ri - ous day! He who suf-fered and bled has been

16

raised from the dead. O praise His ho - ly name! Je - sus

19

Christ is ris - en to - day! Je - sus

mel.

Christ is ris - en to - day, this tri - um - phant

Christ is ris - en to - day, this tri - um - phant, glo - ri - ous

day! Suf - fered and bled has been raised from the dead.

day! He who suf - fered and bled has been raised from the dead. O

Praise His ho - ly name! Christ is ris - en to -

praise His ho - ly name! Je - sus Christ is ris - en to -

31

mel. mf

day! Hymns of praise, then let us sing, al - le -

mf

34

lu - ia, al - le - lu - ia! Un - to Christ, our

mf

37

(36)

heav'n - ly King, al - le - lu - ia, al - le - lu - ia!

V

Narration 8

Narrator 1: The cross of Calvary shows just how far God was willing to go to reach the world with His love. And it shows how far Jesus was willing to go for the redemption of all.

Narrator 2: *Jesus made Himself nothing, taking the very nature of a servant, and being made in human likeness. He humbled Himself and became obedient to death, even death on a cross!*

Narrator 1: *God so loved the world that He gave His one and only Son, that whoever believes in Him shall not perish, but have eternal life.*

Narrator 2: *Let us fix our eyes on Jesus, the author and perfecter of our faith, who for the joy set before Him endured the cross, scorning its shame, and now sits at the right hand of the throne of God.*

Narrator 1: This is the living God, the Great I AM.

Narrator 2: This is Jesus, the holy Lamb of God!

Narrator 1: This is Calvary's love!

The Great I AM!

Words by
Rose Aspinnall

Music by
Jay Rouse

[40] Triumphantly ♩ = ca. 84

SA *mp*

TB *mp*

Nail - pierced hands,

love di - vine! O, what mer - cy is

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12

mine. _____

mp

On a cross made of wood, the

16

mp

Pre - cious blood, took the

Sav - ior died.

19

cresc. (41) *mf*

blame and be - came _____ The

cresc. *mf*

cresc.

22

Lamb of God, Son of Man, the

mf

26

Prince of Peace, the Great I AM, I AM, I AM!

29

AM! Stands in the place where

32

I should stand, O, the ris - en

35

Sav - ior, Cal - v'ry's Lamb,

38

f (42)

the Great I AM!

41 *mf*

Great high priest, paid the price;

mf

45

per - fect sac - ri - fice. Now my

49

name is en - graved up - on His