

## 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!

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 with a key signature of one flat (B-flat). It consists of five systems of music, each with a treble and bass staff. The first system (measures 1-3) features a melodic line in the right hand starting with a quarter note G4, followed by eighth notes, and a bass line with whole notes. The second system (measures 4-6) continues the melodic pattern. The third system (measures 7-9) includes a dynamic change to *p* and a *Sub* (sub-octave) marking. The fourth system (measures 10-12) continues with a *mp* dynamic. The fifth system (measures 13-15) includes a *cresc. poco a poco* marking and a final *f* dynamic. The score is marked with various dynamics: *mp*, *mf*, *p*, and *f*. It also includes performance instructions such as 'Expressively', 'cresc. poco a poco', and 'Narration begins'. A circled '1' indicates the first ending.

16

19

*poco rit.* *a tempo*

22

*poco rit.* *a tempo*

②

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

31

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

34

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

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 -

*play normally*

43

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

46

rocks cry out, let the peo - ple shout, "He—

49

5

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

Gently ♩ = ca. 80

9

4 SA

TB *mp*

For the bread which You have bro - ken, for the

7 *mp*

for the words which You have

wine which You have poured;

Detailed description: This block contains the musical score for the first system. It begins with a piano introduction in 3/4 time, marked 'Gently' with a tempo of approximately 80 beats per minute. The introduction consists of three measures of music in the key of D major. The vocal parts enter at measure 4. The Soprano (SA) part has a whole rest. The Tenor (TB) part begins with a whole rest followed by a half note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand. The lyrics 'For the bread which You have broken, for the' are written under the vocal lines. The system concludes at measure 7, where the vocal lines have whole rests and the piano accompaniment continues.

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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*

*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

Piano introduction in 4/4 time, starting at measure 12. The music is marked *p* (piano) and features a tender, flowing melody in the right hand and a simple accompaniment in the left hand.

4 SA *poco rit.* *p* *a tempo*

Vocal line (SA) and piano accompaniment for measures 4-6. The vocal line begins with a rest, then enters with the lyrics "Go to dark Geth-". The piano accompaniment is marked *poco rit.* and *a tempo*.

Vocal line and piano accompaniment for measures 7-9. The vocal line continues with the lyrics "sem - a - ne. you that". The piano accompaniment continues with a steady accompaniment.

10 *poco rit.*

Vocal line and piano accompaniment for measures 10-12. The vocal line concludes with the lyrics "feel the tempt - er's power;". The piano accompaniment is marked *poco rit.* and ends with a final chord.

13 *mp a tempo*

your Re - deem - er's con - flict

*mp a tempo*

16

see; watch with Him one

19

bit - ter hour; turn not

*poco rit.* *p a tempo*

*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.* *mf a tempo*

life ar - rained; O the

*poco rit.* *mf a tempo*

42

worm - wood *mel.* and the gall!

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!

Words by  
Philip P. Bliss

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

16 Solemnly ♩ = ca. 76

Piano introduction in G major, 4/4 time, marked *pp*. The right hand features chords and the left hand features a simple bass line.

4 SA *p*  
TB *p*

“Man of Sor - rows!”

Vocal entry for Soprano (SA) and Tenor (TB) in G major, 4/4 time, marked *p*. The lyrics are “Man of Sor - rows!”.

Piano accompaniment for the first vocal phrase, continuing from the introduction.

7

What a name \_\_\_\_\_

Vocal entry for the second phrase, marked *p*. The lyrics are “What a name \_\_\_\_\_”.

Piano accompaniment for the second vocal phrase, continuing from the previous system.

for the Son of God, who came

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

(17)

lu - jah! What a Sav - ior!

*p* *poco rit.*

19 *mp a tempo*

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

*mp a tempo*

22

demned He stood; sealed my par - don with His

*mp a tempo*

18

25

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

## 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

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*

*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

mf

mf

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

Piano introduction in 6/4 time, marked *p*. The right hand features a steady eighth-note accompaniment, while the left hand plays a simple bass line.

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

TB *p*

First system of vocal and piano accompaniment. The vocal line includes Soprano (SA) and Tenor Bass (TB) parts. The piano accompaniment continues with the same texture as the introduction.

Second system of piano accompaniment, continuing the accompaniment for the vocal line.

5 there a pre - cious foun - tain,

Second system of vocal and piano accompaniment. The vocal line includes Soprano (SA) and Tenor Bass (TB) parts. The piano accompaniment continues with the same texture.

Third system of piano accompaniment, continuing the accompaniment for the vocal line.

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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*

*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

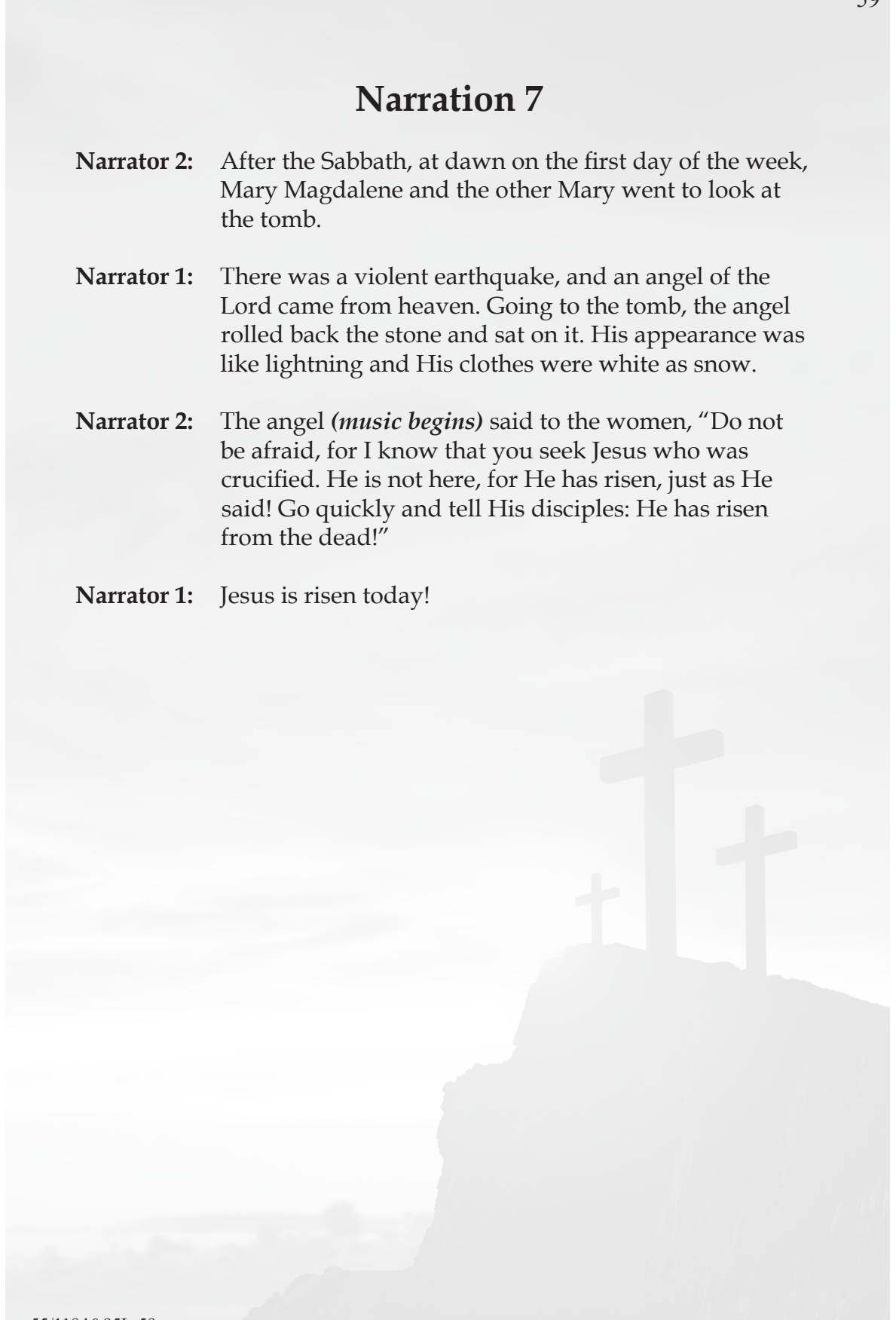
## Narration 7

**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.

mf cresc. f

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

f

13

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

This system contains measures 13, 14, and 15. It features a vocal line with lyrics and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part consists of chords and moving lines in both hands.

16

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

This system contains measures 16, 17, and 18. It continues the vocal line and piano accompaniment from the previous system. The piano part features a more active melody in the right hand.

19

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

34

*mel.*

This system contains measures 19, 20, and 21. Measure 19 includes the lyrics "Christ is ris - en to - day!". Measure 20 has a circled number "34" above it. Measure 21 has the lyrics "Je - sus" and the marking "*mel.*". The piano accompaniment continues throughout.



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 -

day!

*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!

*mf*

## 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

Piano introduction in 4/4 time, key of B-flat major. The music is marked *ff* (fortissimo) and begins with a dynamic marking *vd* (vibrato). The right hand features chords and moving lines, while the left hand provides a steady accompaniment.

4 SA *mp*  
TB *mp*

Nail - pierced hands,

Vocal parts for Soprano Alto (SA) and Tenor Bass (TB) enter at measure 4. The piano accompaniment continues with a *mp* (mezzo-piano) dynamic. The lyrics are "Nail - pierced hands,".

Piano accompaniment for measures 5-7, continuing the *mp* dynamic. The right hand has a melodic line, and the left hand has a bass line.

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

Vocal parts for SA and TB enter at measure 8. The piano accompaniment continues. The lyrics are "love di - vine! O, what mer - cy is".

Piano accompaniment for measures 9-11, concluding the section with a melodic flourish in the right hand.

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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

*cresc.* *mf*

The

*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

Detailed description: This system contains measures 32, 33, and 34. The vocal line is in a soprano clef with a key signature of one flat (B-flat). The lyrics are "I should stand, O, the ris - en". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

35

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

Detailed description: This system contains measures 35, 36, and 37. The vocal line continues with the lyrics "Sav - ior, Cal - v'ry's Lamb,". The piano accompaniment features a more active bass line in measure 37, with eighth notes and a crescendo hairpin.

38

the Great I AM!

42

Detailed description: This system contains measures 38, 39, and 40. The vocal line has a dynamic marking of *f* and the lyrics "the Great I AM!". The piano accompaniment has a dynamic marking of *f* and includes a circled measure number "42" above the staff in measure 39. The piano part features chords and a bass line with some grace notes.

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