

Lift High the Cross

Music by SYDNEY H. NICHOLSON

Arranged by LLOYD LARSON

Regally (♩ = ca. 104)

Piano

The piano score is written in 4/4 time and consists of five systems of music. The first system begins with a forte (*f*) dynamic and features a triplet of eighth notes in the right hand. The second system starts with a mezzo-forte (*mf*) dynamic and includes a circled measure number 5. The third system contains a circled measure number 10 and a triplet of eighth notes. The fourth system begins with a mezzo-piano (*mp*) dynamic and has a circled measure number 15. The fifth system returns to a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

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20

f

25

f

30

f
poco rit.

mf a tempo

35

cresc. poco a poco

40

Broadly (♩ = ca. 92)

rit.

45

50

ff

molto rit.

SAMPLE COPY!

NARRATOR: Though it was still a few days until the Passover celebration, many were already gathering in Jerusalem in preparation for this holy event. The energy in the city was heightened with the anticipation that Jesus might visit Jerusalem and join in the celebration. Word soon spread that Jesus, the one proclaimed by many to be the long-awaited Messiah, was indeed making his way into the midst of their celebration. *(music begins)* As he entered Jerusalem, an enormous crowd of Passover visitors took palm branches and greeted him shouting, "Hosanna! Blessed is he who comes in the name of the Lord! Hosanna in the highest!"

Lift Up Your Heads

with *Hosanna, Loud Hosanna*

Words and Music by STEVE FRY

Arranged by LLOYD LARSON

Regally (♩ = ca. 104)

Piano *mf*

pedal sparingly

5

* *mf* Children's Choir and/or S.A. or S.A.T.B. Unison

Lift up your heads to the com-ing King.

10

15

Bow be-fore him and a-dore him, sing!

* Measures 8 through 22 may be performed once (going directly to the 2nd ending) or as many times as desired (using the 1st ending) to accommodate Processional needs, if desired. It may also be performed in any desired combination of children and/or adult voices.

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To his maj-es - ty, let your prais-es be

20
pure and ho - ly, giv - ing glo - ry to the King of

1. Repeat as desired (opt.) 25
kings. kings.
1. Repeat as desired (opt.) 2.
2.

f S.A. (+ opt. Children's Choir) 30
Lift up your heads to the com-ing King.
T.B. *f*

musical score for the hymn "Lift Up Your Heads". The score is written for voice and piano. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score is divided into three systems, each with a vocal line and a piano accompaniment. The lyrics are: "Bow be-fore him and a-dore him, sing, come and sing! To his maj - es - ty, let your prais - es be pure and ho - ly,". A circled number "35" is placed above the piano part in the second system. A large "SAMPLE COPY!" watermark is overlaid diagonally across the page.

sing! _____

Bow be-fore him and a-dore him, sing, come and

35

sing! _____ To his maj - es - ty, _____

3

let your prais - es be pure and ho - ly,

40

giv - ing glo - ry to the King of kings.

+opt. Congregation **HOSANNA, LOUD HOSANNA**Words by Jennette Threlfall
Music from *Gesangbuch der F. W. K. Hofkapelle*

45

Ho - san - na, loud ho - san - na, the

50

lit - tle chil - dren sang; through pil - lared court and

* If desired, organ could enter here in support of Congregation and play to the end.

tem - ple the love - ly an - them rang; to

55 Je - sus, who had blessed them, close fold - ed to his breast, the

60 chil - dren sang their prais - es, the sim - plest and the

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The key signature is three sharps (F#, C#, G#). The first system ends with a fermata over the word 'to'. The second system begins with a circled measure number '55'. The third system begins with a circled measure number '60'. A large 'SAMPLE COPY!' watermark is overlaid diagonally across the page.

- Cong. unis.

best. unis. Lift up your heads to the com - ing

best. Lift up your heads to the com - ing

mel. 65

King. Bow be-fore him and a-dore him,

King.

sing!

poco rit. *ff* 70

sing, come and sing! To his maj-es - ty,

poco rit. *ff*

The image shows a page of a musical score for the hymn 'Lift Up Your Heads'. It consists of three systems of music. Each system has a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The first system includes the instruction '- Cong. unis.' and 'best. unis.' above the vocal line. The lyrics are 'Lift up your heads to the coming'. The second system includes 'mel. 65' above the vocal line and 'King. Bow before him and adore him,'. The third system includes 'sing!' and 'sing, come and sing!' in the vocal line, and 'To his majesty,'. Performance markings include 'poco rit.' and 'ff' (fortissimo). A large 'SAMPLE COPY!' watermark is overlaid diagonally across the page.

let your prais-es be pure and ho-ly, giv-ing glo-ry

75

to the King of kings. Ho-san-na

80

to the King of kings!

rit. *fff* *molto rit.*

rit. *fff* *molto rit.* *v* *va* *va*

In Remembrance

Words by
RAGAN COURTNEY

Music by BURLY RED
Arranged by LLOYD LARSON

NARRATOR: The days following Jesus' arrival in Jerusalem were filled with moments of teaching and worship. Both supporters and detractors made their presence known as throngs of people followed him wherever he went. The day of the Passover feast finally arrived. Peter and John were sent to make the necessary preparations for the meal. When it was evening, Jesus gathered his beloved disciples together. *(music begins)* As they were eating, he took bread, blessed and broke it.

Expressively, freely (♩ = ca. 84)
Let Us Break Bread Together
African-American spiritual

Then he gave it to the disciples and said,
"Take and eat. This is my body."
Then he took a cup, and when he had given

Piano *mp*

The piano accompaniment is in 4/4 time with a key signature of one sharp (F#). It begins with a melody in the right hand and a bass line in the left hand. The tempo is marked 'Expressively, freely' with a quarter note equal to approximately 84 beats per minute. The dynamics are marked 'mp' (mezzo-piano).

thanks, he gave it to them saying, "Drink of it, for this is my blood of the covenant, poured out for the forgiveness of sins. Do this in remembrance of me."

5 *Gently, steady* (♩ = ca. 92)

rit. molto rit.

The piano accompaniment continues with a tempo of 'Gently, steady' (quarter note = ca. 92). It includes a section marked 'rit.' (ritardando) and 'molto rit.' (molto ritardando). The dynamics are marked 'p' (piano).

10

T.B. Unison *p*

In re - mem-brance of me, eat this bread. —

This section features a Tenor Bass (T.B.) unison line and piano accompaniment. The tempo remains 'Gently, steady'. The dynamics are marked 'p' (piano). The lyrics are: 'In re - mem-brance of me, eat this bread. —'

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15

cresc.

In re - mem - brance of me, drink this wine.

p. *cresc.*

S.A. Unison *mp* 20

mel. mp

In re - mem brance of me, pray for the time ___ when

mp

25

poco rit. mel. *a tempo*

God's ___ own will is done. ___ In re - mem - brance of

poco rit. *a tempo*

30

me, heal the sick. In re -

mem - brance of me, feed the poor. *cresc.*

cresc.

mf 35

In re - mem - brance of me, *mf*

mf

40

o - pen the door _____ and let _____ your broth - er

45

in, let _____ him in. _____ Take,

50

eat, and be com - fort - ed; drink, and re - mem - ber,
com - fort - ed; take and drink, and re - mem - ber,

mp *mf* *mf*

mp *cresc.* 55 *mf*

too, that this is my bod - y and pre - cious

too, re - mem - ber

mp *cresc.* *mf*

cresc. e rit. 60 *f unis.*

blood shed for you, shed for you. In re-

cresc. *f unis.*

cresc. e rit.

Broadly (♩ = ca. 88) 65

mem-brance of me, search for truth. In re - mem-brance of

me, al-ways love. In re - mem-brance of me,

don't look a - bove, — but in your heart, look in your

heart, look in your heart, look in your heart, look in your heart, look in your heart,

cresc. *ff* (70)

cresc. *ff*

cresc. *ff*

(75)

dim. poco a poco

dim. poco a poco

dim. poco a poco

80

unis. *mp*

heart for God.

mp

Do this in re - mem - brance of

mp

85

Do this in re - mem - brance of me

me.

Do this in re - mem - brance of

90

molto rit.

Do this in re - mem - brance of me.

p

me,

p

molto rit.

p

Like a Lamb, the Lord Is Led Away 19

Words by
TIMOTHY DUDLEY-SMITH

Music by
LLOYD LARSON

NARRATOR: (*music begins*) Following the Passover meal, the disciples sang a hymn and then went out to the Mount of Olives.

Tenderly, very freely (♩ = ca. 80)

GO TO DARK GETHSEMANE

Music by Richard Redhead

Piano

The piano accompaniment for the first section is in 4/4 time with a key signature of three sharps (F#, C#, G#). It begins with a piano (*p*) dynamic. The right hand plays a simple melody of quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Jesus said to them, "Tonight, you will all desert me, as the Scriptures have said. But after I have been raised from the dead, I will go ahead of you to Galilee. There I will meet you."

5

The piano accompaniment for the second section begins at measure 5. It continues in 4/4 time with the same key signature. The melody in the right hand features some eighth-note patterns and rests, while the left hand maintains a steady accompaniment.

Jesus went to a place called Gethsemane, and there he fervently prayed. Soon a mob, led by Judas who had betrayed Jesus, arrived and arrested him. From there, they led Jesus away to the high priest's house where a trial was held to determine his guilt based on many accusations.

10

The piano accompaniment for the second part of the second section begins at measure 10. It continues in 4/4 time with the same key signature. The right hand melody includes a change to 2/4 time at the end of the section, marked *poco rit.* (ritardando).

Lightly, steady (♩ = ca. 72)

S.A. Unison *p*

In the same night in which he

The musical score for the third section is in 4/4 time with a key signature of one sharp (F#). It is marked *Lightly, steady* (♩ = ca. 72) and *S.A. Unison p*. The vocal line (S.A. Unison) begins with the lyrics "In the same night in which he". The piano accompaniment features a steady accompaniment with chords in the right hand and a simple bass line in the left hand.

In the Same Night in Which He Was Betrayed

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was be-trayed, the sup-per end-ed, and the dark come down,

there in that lone-ly gar-den Je-sus prayed, be-yond the lamp-light of the

a - bove the trees the Pas-chal moon is high, the
sleep-ing town;

25 *p*

ol-ive branch-es black a-gainst the sky.

p

mp

What a-go-ny of spir-it bowed his head, lies far be-yond our hu-man

mp

30

heart to frame; yet "Not my will, but yours," he said,

yet "Not my will, but yours," at last he said,

The image shows a musical score for a song. It consists of three systems of music. Each system has a vocal line and a piano accompaniment. The first system starts at measure 25 and ends at measure 28. The second system starts at measure 29 and ends at measure 32. The third system starts at measure 33 and ends at measure 36. The key signature changes from one sharp (F#) to two flats (Bb, Eb) between the second and third systems. The tempo and dynamics markings are *p* (piano) and *mp* (mezzo-piano). The lyrics are: 'ol-ive branch-es black a-gainst the sky. What a-go-ny of spir-it bowed his head, lies far be-yond our hu-man heart to frame; yet "Not my will, but yours," he said, yet "Not my will, but yours," at last he said,'

as lights and torch - es through the gar - den came.

35 *mf* So Ju - das ends what love of self be - gan, and

mf

mp with a kiss be - trays the Son of Man. *mp*

mp

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment. The score is divided into three systems. The first system contains the first line of music. The second system starts at measure 35 and contains the second line of music. The third system contains the third line of music. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). The piano part includes various chordal textures and melodic lines. A large 'SAMPLE COPY!' watermark is overlaid on the score.

unis. *mf* 40

The hour is come; the

pow'r of dark-ness reigns. See, like a lamb, the Lord is

led a-way. *f* The hour is come; the

f

The musical score is written for voice and piano. It consists of six systems of music. Each system includes a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The score begins with a circled number 40. The lyrics are: 'The hour is come; the pow'r of dark-ness reigns. See, like a lamb, the Lord is led a-way. The hour is come; the'. Dynamics include *mf* (mezzo-forte) and *f* (forte). A large 'SAMPLE COPY!' watermark is overlaid diagonally across the page.

45

pow'r of dark-ness reigns. See, like a lamb, the Lord is

unis. *dim.* *unis.* *dim.*

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a circled measure number '45'. It contains the lyrics 'pow'r of dark-ness reigns.' followed by 'See, like a lamb, the Lord is'. The vocal line is marked with 'unis.' and 'dim.' above it. The middle staff is the bass line, also marked with 'unis.' and 'dim.' above it. The bottom staff is the piano accompaniment, featuring a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. The piano part is marked with 'dim.' at the end of the system.

50

led a-way, our Lord is led a-way.

mp *poco rit.* *mp* *poco rit.*

The second system of the musical score consists of three staves. The top staff is the vocal line, starting with a circled measure number '50'. It contains the lyrics 'led a-way, our Lord is led a-way.'. The vocal line is marked with 'mp' and 'poco rit.' above it. The middle staff is the bass line, also marked with 'mp' and 'poco rit.' above it. The bottom staff is the piano accompaniment, featuring a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. The piano part is marked with 'mp' and 'poco rit.' above it.

Ah, Holy Jesus
 Words by Johann Heermann; tr. Robert Bridges *Solemnly* (♩ = ca. 76)
 Music by Johann Crüger

p *p*

Ah, ho-ly Je-sus, how have you of-

The third system of the musical score consists of three staves. The top staff is the vocal line, starting with a circled measure number '50'. It contains the lyrics 'Ah, ho-ly Je-sus, how have you of-'. The vocal line is marked with 'p' above it. The middle staff is the bass line, also marked with 'p' above it. The bottom staff is the piano accompaniment, featuring a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. The piano part is marked with 'p' above it.

55

mp

fend - ed, — that mor - tal judg - ment — has on — you de -

mp

mp

60

scend - ed? By foes — de - rid - ed, by your own re -

mf *dim. e rit.* 65 *p*

ject - ed, — O — most af - flict ed!

mf *dim.* *p*

mf *dim. e rit.* *p*

To Mock Your Reign

Words by
FRED PRATT GREEN

Music by
LLOYD LARSON

NARRATOR: In a mockery of justice, Jesus silently stood before Caiaphas, the high priest, while other leading priests sought false witnesses. At daybreak, the religious leaders led Jesus away and delivered him to Pilate, the Roman governor. Attempting to assess the situation, Pilate eventually gave in to public pressure. He had Jesus flogged with a lead-tipped whip and then turned him over to the Roman soldiers. They replaced his clothes with a purple robe. A crown of thorns was placed on his head and a stick placed in his right hand to symbolize a scepter as they jeered and mocked his claim as God's Messiah. Then they led Jesus away to be crucified. *(music begins)*

Solemnly (♩ = ca. 72)

Piano

mp

5 S.A. *mp*

To mock your reign, O dear-est Lord, they

T.B. *mp*

The musical score consists of three systems. The first system is a piano introduction in 3/4 time, marked *mp*. The second system features vocal entries for Soprano Alto (S.A.) and Tenor Bass (T.B.), both marked *mp*. The lyrics are: "To mock your reign, O dear-est Lord, they". The third system continues the piano accompaniment.

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10

made a crown of thorns; set you with taunts a-

long that road from which no one re - turns. —
unis.
They

15

could not know, as we do now, how glo-rious is that

15

mp

that thorns would flow'r up - on your brow, your
crown;

20 *mf*

sor-rows heal our own. In mock ac-claim, O

cresc. *mf*

25 *mf*

gracious Lord, they snatched a purple cloak;
your pas-sion turned for

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature. The score is divided into three systems. The first system (measures 1-19) includes a vocal line with lyrics and a piano accompaniment. The second system (measures 20-24) continues the vocal line and piano accompaniment, with a 'cresc.' marking in the piano part. The third system (measures 25-29) concludes the vocal line and piano accompaniment. A large 'SAMPLE COPY!' watermark is overlaid diagonally across the middle of the page.

30 *mf*

They

unis.
all they cared, in - to a sol - dier's joke.

could not know, as we do now, that though we mer - it

They could not know, _____ as we do now, _____ that though we mer - it

35

blame, you will your robe of mer - cy throw a -

blame,

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature. The vocal line is in the soprano register. The piano accompaniment consists of a right-hand part with chords and moving lines, and a left-hand part with a steady bass line. The score is divided into systems, with measure numbers 30 and 35 indicated in circles. Performance markings include 'mf' (mezzo-forte) and 'unis.' (unison). The lyrics are written below the vocal line, with some words hyphenated across measures. A large 'SAMPLE COPY!' watermark is overlaid diagonally across the page.

40

f

round our na - ked shame.

f

f

dim. poco a poco

p 8vb 8vb loco

p

King of kings and Lord of lords, Mes - si-ah, Sav - ior,

p

King of kings and Lord of lords, Mes - si-ah, Sav - ior,

p

45

mp

Friend; fount of joy, re - deem - ing love, and

mp

Friend; you are fount of joy, re - deem - ing love, and

mp

cresc. *mf* (50)

grace that has no end.

cresc. *mf*

grace that has no end.

cresc. *mf*

8vb 8vb

f *f*

A scap-tered reed, O

f

8vb 8vb loco

(55)

pa-tient Lord, they thrust in-to your hand, and

The image shows a page of a musical score for a choir and piano. It consists of six systems of music. The first system includes vocal staves with lyrics and piano accompaniment. The second system continues the piano accompaniment. The third system features a vocal line with lyrics and piano accompaniment. The fourth system continues the piano accompaniment. The fifth system includes a vocal line with lyrics and piano accompaniment. The sixth system continues the piano accompaniment. The score includes dynamic markings such as *cresc.*, *mf*, and *f*, and performance instructions like *loco*. Measure numbers 50 and 55 are circled. A large 'SAMPLE COPY!' watermark is overlaid on the page.

act - ed out their grim cha - rade to its ap - point - ed

60 unis. end. — They could not know, — as we do now, though
 unis. They could not know, as we do now, though

65 *dim. e molto rit.* em - pires rise and fall, — your
dim. em - pires rise and fall, —

dim. e molto rit.

mf a tempo king-dom shall not cease to grow till love em-brac - es *dim.*

mf *dim.*

mf a tempo *dim.*

mp (70) *rit.*

all. Lord of love, em - brace us

mp

mp *rit.*

p a tempo *molto rit.* (75)

all.

p

p a tempo *molto rit.* *pp*

Behold the Lamb of God!

Choral Setting by
LLOYD LARSON

NARRATOR: After arriving at a place called Golgotha, the soldiers nailed Jesus to a cross along with two criminals. They placed a sign above his head which read, "This is Jesus, the King of the Jews." In mockery, people shouted at him: "So! If you can destroy the temple and build it again in three days, save yourself! (*music begins*) If you are the Son of God, come down from the cross." (*pause*)

Tenderly, very freely (♩ = ca. 60)

Piano

At noon, darkness fell across the land lasting until the middle of the afternoon. The curtain of the temple was torn in two. Then Jesus cried out with a loud voice: "Father, into your hands I commit my spirit!"

Gently, steady (♩ = ca. 66)

10

Lamb of God
Words and Music by Twila Paris

T.B. Unison *p*

Your on-ly

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15

Son, no sin to hide, but you have sent him from your side to walk up-

S.A. Unison *p*
Your gift of
on this guilt-y sod, and to be-come the Lamb of God.

poco rit.
p.

20

mp a tempo

love they cru-ci - fied, they laughed and scorned him as he

mp a tempo

Behold the Lamb of God!

died, the hum-ble King— they named a fraud, and sac - ri -
 ficed the Lamb of God. *mp* O Lamb of
mf God, — sweet — Lamb of God; — I love the ho - ly Lamb of

The musical score is written in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The score includes dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte). A large diagonal watermark reading "SAMPLE COPY!" is overlaid across the center of the page. Measure numbers 25 and 30 are circled above the vocal line.

Behold the Lamb of God!

God. O wash me in his pre-cious blood. My Je-sus

rit. mp

mp

rit. mp

35 Christ, the Lamb of God. O wash me in his pre-cious

mf a tempo

mf

mf a tempo

blood. My Je-sus Christ, the Lamb of God.

cresc. e rit.

40 *Majestically* (♩ = ca. 84)

f

cresc.

f

cresc. e rit.

f

Behold the Lamb of God!

Behold the Lamb

Words and Music by Dottie Rambo *mf*

Behold the Lamb

Words and Music by Dottie Rambo *mf*

Be-
mf

unis. (45)

hold the Lamb, _____ be - hold the Lamb, _____

unis.

mf

slain from the foun - da - tion of the

3

Behold the Lamb of God!

50

world. For sin - ners — cru - ci - fied,

O ho - ly — sac - ri - fice. 55 Be - hold the

O ho - ly, — ho - ly sac - ri - fice. Be - hold the

Lamb of God, —

Lamb, the Lamb of God, be - hold the Lamb. —

Behold the Lamb of God!

The image shows a musical score for a hymn. It consists of four systems of music. Each system includes a vocal line (treble and bass clefs) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'world. For sin - ners — cru - ci - fied, O ho - ly — sac - ri - fice. Be - hold the O ho - ly, — ho - ly sac - ri - fice. Be - hold the Lamb of God, — Lamb, the Lamb of God, be - hold the Lamb. — Behold the Lamb of God!'. There are measure numbers 50 and 55 circled. A large 'SAMPLE COPY!' watermark is overlaid diagonally across the page.

60 unis. Crown — him, crown — him,
unis. Crown him,
crown — him, crown — him. Wor - thy
crown him.
65 is — the Lamb.

The musical score is written in G major (one sharp) and 4/4 time. It consists of three systems. The first system (measures 60-64) features a vocal line with lyrics 'Crown — him, crown — him,' and a piano accompaniment. The second system (measures 65-69) continues the vocal line with lyrics 'crown — him, crown — him. Wor - thy crown him.' and piano accompaniment. The third system (measures 70-74) features a vocal line with lyrics 'is — the Lamb.' and piano accompaniment. Performance markings include 'unis.' for unison, 'cresc.' for crescendo, and 'f' for fortissimo. A large 'SAMPLE COPY!' watermark is overlaid diagonally across the page.

Behold the Lamb of God!

70

Praise him, praise him, praise him, praise him, praise him, praise him,

75 *poco rit.* *a tempo*

sound! Be - hold the Lamb,

poco rit. *a tempo*

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature. The vocal parts are in unison. The piano accompaniment includes chords and melodic lines. Performance markings include 'poco rit.' and 'a tempo'.

Behold the Lamb of God!

be hold the Lamb. Be - hold the

80 Lamb of God. Be - hold God's Lamb,

85 the Lamb of God!

rit. *a tempo*

molto rit. *ff*

molto rit. *ff*

Behold the Lamb of God!

Detailed description: This is a musical score for a piece titled 'Behold the Lamb of God'. It consists of three systems of music. The first system (measures 78-80) features a vocal line with lyrics 'be hold the Lamb. Be - hold the' and a piano accompaniment. The second system (measures 81-85) continues the vocal line with lyrics 'Lamb of God. Be - hold God's Lamb,' and includes tempo markings 'rit.' and 'a tempo'. The third system (measures 86-89) concludes with the lyrics 'the Lamb of God!' and features 'molto rit.' and 'ff' markings. The piano part includes various textures, including arpeggiated chords and sustained chords. A large 'SAMPLE COPY!' watermark is overlaid diagonally across the page.

Behold the Lamb of God!

When I Survey the Wondrous Cross

43

Words by
ISAAC WATTS

GIFT OF LOVE
Adapted by HAL H. HOPSON
Arranged by LLOYD LARSON

NARRATOR: Having observed the death of Jesus, the Roman officer and other soldiers at the crucifixion were terrified by what they had witnessed. "Truly, this was the Son of God!" they stated. Many of the women who had come from Galilee with Jesus to care for him had watched from a distance. As evening approached, Joseph, a rich man from Arimathea, got permission from Pilate to care for the body. He took the body down, wrapped it in a long linen cloth and placed it in his own new tomb. (*music begins*) Then he rolled a great stone across the entrance.

Gently moving (♩ = ca. 54)

Piano *mp*

5 S.A. Unison *mp*

When I sur - vey _____

10

— the won-drous cross _____ on which the Prince _____

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15 *mf*

— of glo - ry — died, my rich-est gain —

— I count but — loss, and pour con - tempt —

20 *rit.* *mp a tempo*

— on all my pride.

mp T.B. Unison 25

See from his head, — his hands, his feet,

30

sor-row and love _____ flow min-gled down.

mp *mf* Did e'er such love and sor-row meet,

meet, or thorns com- pose so rich a crown?

rit. *a tempo*
mp

mp
rit. *a tempo*

40

Were the whole

mf *rit.*

f a tempo realm of na-ture mine, that were an

45

f a tempo

of - fering far too small; love so a-

50

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into three systems, each with a vocal line and a piano accompaniment.

System 1: The vocal line begins with a *ff* dynamic. The lyrics are "maz - ing, so di - vine,". The piano accompaniment is marked *ff*.

System 2: The vocal line starts at measure 55, marked *mf* *unis.*. The lyrics are "de - mands my soul, my life, my -". The piano accompaniment is marked *mf*.

System 3: The vocal line starts at measure 60, marked *mp rit.*. The lyrics are "all, de-mands my soul, my life, my". The piano accompaniment is marked *mp rit.*. The system concludes with the letter "A-" in the bass line.

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Expressively (♩ = ca. 96)

p And Can It Be—Words by Charles Wesley; Music by Thomas Campbell

all. How can it
maz - ing love! How can it be that

mf *cresc.* *mf*

This system contains the first two staves of music. The vocal line (treble clef) begins with a whole note rest, followed by the lyrics 'How can it'. The piano accompaniment (bass clef) starts with a whole note chord, followed by a half note chord, and then a quarter note chord. Dynamics include *mf* and *cresc.*

65 *f* *dim.* *rit.*
be, my God, would die!
thou, my God, would die!

f *dim.* *rit.* *8va*

This system contains the next two staves. The vocal line (treble clef) starts with a half note chord, followed by a quarter note chord, and then a half note chord. Dynamics include *f*, *dim.*, and *rit.*. The piano accompaniment (bass clef) features a melodic line with eighth notes and a bass line with quarter notes. Dynamics include *f*, *dim.*, and *rit.*. An *8va* marking is present above the piano accompaniment.

mp *molto rit.* *p* 70
Christ died for me.
mp *p*

mp *molto rit.* *p*

This system contains the final two staves. The vocal line (treble clef) has a half note chord, followed by a half note chord, and then a half note chord. Dynamics include *mp*, *molto rit.*, and *p*. The piano accompaniment (bass clef) has a half note chord, followed by a half note chord, and then a half note chord. Dynamics include *mp*, *molto rit.*, and *p*. A *70* marking is present above the vocal line.

Lift High the Cross of the Risen Christ!

Original Music and Arrangement by
LLOYD LARSON

NARRATOR: At dawn on the first day of the week, Mary Magdalene and the other Mary went to the tomb. Suddenly, there was a violent earthquake and an angel of the Lord came down and rolled the stone aside. The angel spoke to the women: "Do not be afraid! I know you are seeking Jesus who was crucified. He is not here! He has been raised from the dead, just as he said. Go quickly and tell his disciples that he has been raised from the dead!"
(music begins)

Regally (♩ = ca. 104)

S.A. *f*
Christ is a-live! Lift your

T.B. *f*
voice and sing! Christ is a-live! Let your prais - es ring! Al-

Piano *f*

Christ Is Alive

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Lift High the Cross

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le - lu - ia, Al - le - lu - ia! Al - le - lu -

ia, Al - le - lu - ia!

Christ Is Alive!—Words by Brian Wren; Music by John Hatton

Christ is a - live! Let Chris - tians sing.

Lift High the Cross of the Risen Christ!

(20)

The cross stands emp - ty to the sky.

Let streets and homes with prais - es ring.

(25)

Love, drowned in death, shall nev - er die.

f

The image shows a musical score for a hymn. It consists of three systems of music. Each system includes a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The lyrics are: 'The cross stands empty to the sky. Let streets and homes with praises ring. Love, drowned in death, shall never die.' The score includes various musical notations such as notes, rests, and dynamics like 'f' (forte). A large 'SAMPLE COPY!' watermark is overlaid diagonally across the page.

30 *mp legato*

Christ is a -

mp

mf *mp legato*

35

live and comes to bring good news to

bring good news to

mf

40

this and every age; till earth and

mf

3

The image shows a page of musical notation for a hymn. It consists of three systems of staves. Each system includes a vocal line (treble and bass clefs) and a piano accompaniment (grand staff). The first system starts at measure 30 with the lyrics 'Christ is a -'. The second system starts at measure 35 with the lyrics 'live and comes to bring good news to'. The third system starts at measure 40 with the lyrics 'this and every age; till earth and'. The piano accompaniment features various textures, including chords and moving lines. Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte). A 'SAMPLE COPY!' watermark is overlaid diagonally across the page.

sky — and — o — cean — ring

sky — and — o — cean ring, they ring with

with joy and jus - tice, love, and — praise.

joy, joy and jus - tice, love, and — praise.

50

cresc.

cresc.

cresc.

f

f

3

45

50

The musical score is arranged in four systems. Each system contains a vocal line (treble and bass clefs) and a piano accompaniment (grand staff). The lyrics are written below the vocal lines. The score includes dynamic markings such as *cresc.* and *f*, and rehearsal marks 45 and 50. A large 'SAMPLE COPY!' watermark is overlaid diagonally across the page.

Lift High the Cross of the Risen Christ!

Lift High the Cross

Words by George W. Kitchin; rev. Michael R. Newbolt; Music by Sydney H. Nicholson

f unis. Lift high the cross, the love of Christ pro -

f unis.

55 claim till all the world a - dore his sa - cred

7

mf 60 name. 1. Come, Chris - tians, fol - low where our Sav - ior
2. O Lord, once lift - ed on the glo - rious

mf

3

The musical score is presented in a standard format with vocal staves and piano accompaniment. The vocal parts are written in a single line with lyrics underneath. The piano accompaniment is shown in grand staff notation (treble and bass clefs). Dynamics such as *f* (forte) and *mf* (mezzo-forte) are indicated. Performance markings include 'unis.' for unison and various articulation symbols like slurs and accents. Measure numbers 55, 60, and 7 are circled. A large 'SAMPLE COPY!' watermark is overlaid diagonally across the page.

(65)

trod, our King vic - to - rious, Christ, the Son of
 tree, your death has brought us life e - ter - nal -

f Lift high the cross, the
 God. Lift high the cross, lift high the
 ly.

f
Lift

(70)

love of Christ pro - claim till all the world
 cross, love of Christ pro - claim till all the world, the

7

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature. The score is divided into four systems. The first system contains the first two lines of the vocal melody and the piano accompaniment. The second system contains the next two lines, including a dynamic marking of *f* and a repeat sign. The third system contains the next two lines, also with a dynamic marking of *f*. The fourth system contains the final two lines, including a dynamic marking of *f* and a fermata over the final note. The piano accompaniment consists of chords and melodic lines in both hands, with some passages marked with a fermata.

Lift High the Cross of the Risen Christ!

a - dore

world a - dore his name, his sa - cred name.

75

rit.

rit. *ff*

mf a tempo 80

3. So shall our song of tri-umph ev - er be: praise -

mf

song, our song of

mf a tempo

The image shows a musical score for a hymn. It consists of three systems of music. The first system includes a vocal line with lyrics and a piano accompaniment. The second system shows a piano solo section with a 'rit.' (ritardando) marking and a 'ff' (fortissimo) dynamic. The third system includes a vocal line with lyrics and a piano accompaniment, both marked 'mf a tempo'. A large 'SAMPLE COPY!' watermark is overlaid diagonally across the page.

85 *f*

to the Cru - ci - fied for vic - to - ry.

molto rit. unis. *ff* Broadly (♩ = ca. 92)

Lift high the cross, the love of Christ pro -

unis. *ff*

molto rit. *ff*

90

claim till all the world a - dore his sa - cred

3

The image shows a page of musical notation for a hymn. It features a vocal line with lyrics and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time. The score is divided into systems. The first system (measures 85-88) has a dynamic marking of *f*. The second system (measures 89-92) is marked *molto rit.* and *unis. ff* with the instruction 'Broadly (♩ = ca. 92)'. The third system (measures 93-96) is also marked *molto rit.* and *ff*. The fourth system (measures 97-100) starts at measure 90 and includes a triplet of eighth notes in the piano part. A large 'SAMPLE COPY!' watermark is overlaid diagonally across the page.

Lift High the Cross of the Risen Christ!

95

name. Christ is a-live! Lift your

Detailed description: This system contains the first two systems of music. The top system features a vocal line in treble clef and a bass line in bass clef. The vocal line has a long note for 'name.' followed by 'Christ is a-live! Lift your'. The piano accompaniment consists of two staves with rhythmic patterns. A circled number '95' is positioned above the first measure of the vocal line.

voice and sing! Christ is a-live! Lift high the

rit. poco a poco al Fine

rit. poco a poco al Fine

Detailed description: This system contains the third and fourth systems of music. The vocal line continues with 'voice and sing! Christ is a-live! Lift high the'. The piano accompaniment continues with similar rhythmic patterns. The instruction 'rit. poco a poco al Fine' appears above the vocal line and below the piano accompaniment.

100

cresc. cross of the ris - en Christ!

cresc. *fff*

fff

Detailed description: This system contains the fifth and sixth systems of music. The vocal line has 'cross of the ris - en Christ!' with a long note. The piano accompaniment features a crescendo ('cresc.') and fortissimo ('fff') dynamic. A circled number '100' is positioned above the first measure of the vocal line.

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