

9161 Score  
9168 Preview Pack

SATB

**GOD**  
HOPE Publishing Company  
Since 1892

*So Loved*

A contemporary choral musical for Holy Week

by **Pepper Choplin**

orchestrated by Ed Hogan

**HOPE** Publishing Company  
Carol Stream IL 60188  
Since 1892  
[www.hopepublishing.com](http://www.hopepublishing.com)  
800-323-1049

**HOPE** Publishing  
Company  
Since 1892

**PREVIEW COPY  
FOR PROMOTIONAL USE ONLY  
NOT FOR PERFORMANCE**

# GOD

# So Loved

HOPE Publishing Company  
Since 1892

A contemporary choral musical for Holy Week  
by **Pepper Choplin**  
orchestrated by Ed Hogan

Code No.

- 9161 Score
- 9162 Listening CD
- 9163 Accompaniment CD
- 9164 Split-Track Accompaniment CD
- 9165 Instrumental Parts
- 9167 Value Pack (10 listening CDs)
- 9168 Preview Pack (book & listening CD)
- 9169 Voice-Dominant SA/TB Rehearsal CDs  
(set of 2) - Reproducible

**HOPE** Publishing Company  
Carol Stream IL 60188  
Since 1892

[www.hopepublishing.com](http://www.hopepublishing.com)  
800-323-1049

*Warning: It is illegal to copy any portion of this book.*

Copyright © 2023 Hope Publishing Company, [www.hopepublishing.com](http://www.hopepublishing.com)  
All Rights Reserved.

**HOPE** Publishing  
Company  
Since 1892

**PREVIEW COPY  
FOR PROMOTIONAL USE ONLY  
NOT FOR PERFORMANCE**



# Words from the Composer

Certainly, John 3:16 is a profound statement of what we believe and who we are as Christians. As we tell the Passion story, God's love is demonstrated through every step. Here are some brief remarks about each piece. Four of them may serve as your Sunday anthems as you prepare the cantata. I've placed an asterisk beside those appropriate to use throughout the year.

\***God So Loved** - A ballad that sets off the phrase "God so loved" to give it space and emphasis. The light contemporary rhythm and melody brings an intimacy to the scripture.

**Hosanna, God Save Us** - This is both a celebration and a plea for God to come and rescue us. Now you have your Palm Sunday piece!

\***By the Way You Love** - Through my years of ministry, I've often remembered these words spoken in the upper room. No matter what we try to do as a church, the world will know we are disciples of Christ "by the way we love."

**Is It I?** - The echoes of the chorus create the effect of disciples' voices around the table. We join their voices as we remember the times we fall short of our faith in Christ.

\***Remember I Am There** - At our premiere, many were moved by this song's message. Sometimes, the most powerful thing we can remember is that Christ is always with us, even "when He seems so far away."

**They Came to Arrest Him** - I found this idea in my files. I wrote it soon after I saw the musical, *Hamilton*. Three weeks before our presentation, I tried the idea by writing words on the board and having the choir sing the rhythms back to me. The "one note melody" makes it easy to learn and helps dramatize the tension of Christ's arrest.

**What Wondrous Love of the Cross** - The music leads us through the story of the cross, from the trial to his last breath. The choir frames and reflects upon the scripture through the familiar hymn.

\***Behold the Lord of Love** - As I thought of a way to end, I remembered the "Lord of Love" verse from the hymn, "Crown Him with Many Crowns." This piece is a celebration of Christ's love that is appropriate before, during or after Easter. In the final section, the congregation joins the celebration.

I want to thank the Chancel Choir of Saint Andrews Presbyterian Church in Raleigh, North Carolina. For several weeks, a new piece was waiting for them each time they came to choir. Throughout the process, they helped me smooth out the traps and bumps to make it naturally singable. Every note has been crafted to help you prepare and sing the work with beauty and confidence.

*Thank you for singing my music! Send me a note and let me know how it goes!*

– Pepper Choplin

**HOPE** Publishing  
Company  
Since 1892

**PREVIEW COPY  
FOR PROMOTIONAL USE ONLY  
NOT FOR PERFORMANCE**

# Contents

# HOPE Publishing Company

God So Loved 2

Hosanna, God Save Us! 10

By the Way You Love 23

Is It I? 34

Remember I Am There 40

They Came to Arrest Him 49

What Wondrous Love of the Cross 60

God So Loved (Reprise) 73

Behold the Lord of Love 77  
(*Congregational part*) 85

*Narrations* 86

# God So Loved

Words based on  
JOHN 3:16-17

Words and Music by  
PEPPER CHOPLIN

NARRATOR: God so loved... God so loved the world that he gave his only begotten Son, that whosoever believes in him should not perish, but have everlasting life. For God sent not his Son into the world to condemn the world; but that the world, through him, might be saved.

Very freely (♩ = c. 76)

**HOPE Publishing Company**  
Since 1892

Piano *p*  
(begin narration)

5 *rit.*

9 With steady rhythm (♩ = c. 76)  
*mp*

12

The musical score is written for piano in 4/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). It is divided into four systems of staves. The first system (measures 1-4) begins with a piano dynamic and a tempo marking of 'Very freely'. The second system (measures 5-8) includes a 'rit.' (ritardando) marking. The third system (measures 9-11) is marked 'With steady rhythm' and 'mp' (mezzo-piano). The fourth system (measures 12-15) continues the piece. A large diagonal watermark reading 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY' is overlaid across the score.

© 2023 Hope Publishing Company, [www.hopepublishing.com](http://www.hopepublishing.com)  
All rights reserved.

The copying of this printed music is prohibited by law and is not covered by CCLI or One License.  
Streaming licenses from CCLI and One License include the right to stream the performance of this music.



15 17  
S.A. Unison *mp*

God so

HOPE Publishing Company  
Since 1892

18

loved, so loved the world he gave his on - ly Son that

FOR PROMOTIONAL USE ONLY  
NOT FOR PERFORMANCE

21

all, all who be-lieve - shall nev - er die - but have new life -.

\*Throughout this piece, in similar places, take care to hold the choir's quarter notes a full beat with the cut-off right on beat 2.

God So Loved

24 *slight rit.* 26 *a tempo*

ev - er - last - ing. God so

T.B. Unison *mp*

*slight rit.* *a tempo*

*HOPE Publishing Company*  
Since 1892

27 *mf*

loved, so loved the world he gave his on ly Son that

*mf*

30

all, all who be-lieve shall nev - er die but have new life



33

— ev - er - last - ing, ev - er - last - ing life.

HOPE Publishing Company  
Since 1892

36

*slight accel.*

37

**With more motion** (♩ = c. 80)

*f* For God did not send his Son in -

*slight accel.*

**With more motion** (♩ = c. 80)

*f*

38

to the world to con - demn the world, not to con - demn the world, but

God So Loved

41

through the Son the world might be saved, be

44

gradual dim. e rit.

said, the world might be saved.

gradual dim. e rit.

47

Relaxed (♩ = c. 72)

49

*mp* Tempo I (♩ = c. 76)

God so

*mp*

Relaxed (♩ = c. 72)

Tempo I (♩ = c. 76)

*mp*

50

loved, so loved the world — he gave his on - ly Son that

HOPE Publishing Company  
Since 1892

53

gradual cresc. e accel.

all, all who be-lieve — shall nev - er die — but have — new life —

*mf*

gradual cresc. e accel.

*mf*

56

58 With more motion (♩ = 80)

ev - er - last - ing. — For — God so

*f*

With more motion (♩ = 80)

*f*

8

59

loved, so loved the world— he gave his on -

HOPE Publishing Company  
Since 1892

This block contains the musical notation for measures 59 and 60. It features a vocal line with lyrics and a piano accompaniment. The lyrics are "loved, so loved the world— he gave his on -". A large watermark for "HOPE Publishing Company Since 1892" is overlaid on the piano part.

61

- ly Son that all, all who be - lieve— shall nev - er die—

PREVIEW COPY  
NOT FOR PERFORMANCE

This block contains the musical notation for measures 61 and 62. The lyrics are "- ly Son that all, all who be - lieve— shall nev - er die—". A diagonal watermark reading "PREVIEW COPY NOT FOR PERFORMANCE" is overlaid across the score.

64

— but have\_ new life— ev - er - last - ing, ev - er - last - ing

This block contains the musical notation for measures 63 and 64. The lyrics are "— but have\_ new life— ev - er - last - ing, ev - er - last - ing".

God So Loved



67 *slight rit.* 69 **Tempo I** (♩ = c. 76)  
*mf*

life. God so

*slight rit.* **Tempo I** (♩ = c. 76)  
*mf*

HOPE Publishing  
 Company  
 Since 1892

70 *rit.*

loved, God so loved,

*mf*

*rit.*

FOR PROMOTIONAL USE ONLY  
 NOT FOR PERFORMANCE

73 *mp* *p*

God loved the world.

*mp* *p*

*mp* *p*

# Hosanna, God Save Us!

**NARRATOR:** God sent his Son to the world at a time and place that was immersed in chaos. Palestine was a land full of political turmoil. The Roman Empire controlled the area, but the people there resented the Romans and rebelled against their occupiers. Many struggled to survive and feared what the future would bring. They prayed for God to come and rescue them from the suffering and oppression.

When Jesus came, he performed many miracles. He preached with power and authority. Many began to believe that Jesus was their promised Messiah who would rescue them from their plight and establish a new kingdom of hope and peace.

When Jesus entered the holy city of Jerusalem, a great crowd welcomed him and shouted "Hosanna!" We think of "hosanna" as an exclamation of joy and praise, but the word literally means, "God save us!" So as the people welcomed him into the city, their hosannas were a call for Jesus to come and rescue them from their suffering and despair.

Today we join them in this call. Through all our challenges and fears, we too may call out, "Hosanna, God save us. God save us now." (*music begins*)

**HOPE Publishing Company**  
Words and Music by  
**PEPPER CHOPLIN**

With a crisp rhythm (♩ = c. 88)

Piano *mf*

4

8 S.A. Unison *f* 9

Ho - san - na, ho - san - na! God save us

T.B. Unison *f*

*f*

The musical score consists of three systems. The first system is a piano introduction in 2/2 time, marked *mf*. The second system continues the piano accompaniment, starting at measure 4. The third system introduces vocal parts: Soprano/Alto (S.A.) and Tenor/Bass (T.B.) unison parts, both marked *f*. The lyrics are: "Ho - san - na, ho - san - na! God save us". The piano accompaniment continues with a dynamic of *f*.



12

now. Ho - san - na, ho - san - na! God save\_ us

HOPE Publishing Company  
Since 1892

16

17

now. We wait for\_ sal - va - tion, send your sav - ing

PREVIEW COPY  
NOT FOR PROMOTIONAL USE ONLY  
NOT FOR PERFORMANCE

20

power. Ho - san - na, ho - san - na! God save\_ us

Hosanna, God Save Us!

12

24

now. Ho -

This system contains the vocal and piano accompaniment for measures 12 through 24. The vocal line begins with a long note on 'now.' followed by a rest and then 'Ho -'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

HOPE Publishing Company  
Since 1892

This system shows the piano accompaniment for measures 12 through 24. It includes a large watermark for 'HOPE Publishing Company' and 'Since 1892'.

28

san - na, ho - san - na! God save us now. Ho -

This system contains the vocal and piano accompaniment for measures 28 through 32. The vocal line includes the lyrics 'san - na, ho - san - na! God save us now. Ho -'. The piano accompaniment continues with the same rhythmic pattern.

FOR PROMOTIONAL USE ONLY  
NOT FOR PERFORMANCE

This system shows the piano accompaniment for measures 28 through 32, featuring the same watermark as the previous system.

32

san - na, ho - san - na! God save us now. We

This system contains the vocal and piano accompaniment for measures 32 through 36. The vocal line includes the lyrics 'san - na, ho - san - na! God save us now. We'. The piano accompaniment continues with the same rhythmic pattern.

This system shows the piano accompaniment for measures 32 through 36, continuing the musical accompaniment.

Hosanna, God Save Us!

36

wait for — sal - va - tion, send your sav - ing power. Ho -

HOPE Publishing Company  
Since 1892

40

san - na, ho - san - na! God save — us now.

FOR PROMOTIONAL USE ONLY  
NOT FOR PERFORMANCE

44

*mf* 47  
You prom - ise — sal -  
*mf*

*mf*

Hosanna, God Save Us!

va - tion to those who call. You of - fer de -

liv - 'rance and peace to all. We call on your

name, hear your peo - ple cry. We raise up our



60 *f* 63

voi - ces to say: Ho - san - na, ho -

*f*

HOPE Publishing Company  
Since 1892

64

san - na! God save us now. Ho - san - na, ho -

FOR PROMOTIONAL USE ONLY

NOT FOR PERFORMANCE

68 71

san - na! God save us now. We wait for sal -

FOR PROMOTIONAL USE ONLY

NOT FOR PERFORMANCE

Hosanna, God Save Us!

16

72

va - tion, send your sav - ing power. Ho - san - na, ho -

HOPE Publishing Company  
Since 1892

76

san - na! God save us now.

PREVIEW COPY  
NOT FOR PROMOTIONAL USE ONLY

80

82  
*mp*  
Bless - ed is he — who  
*mp*

*mp*

Hosanna, God Save Us!



83

comes in the name of the Lord.

HOPE Publishing Company  
Since 1892

86

Bless-ed is he who comes to us.

PREVIEW COPY  
NOT FOR PERFORMANCE

90

*mf*  
Bless-ed is he who comes in the name of the

*mf*

Hosanna, God Save Us!

18

93

Lord. Bless-ed is he — who comes to us.

HOPE Publishing Company  
Since 1892

97

98 *f*

Bless-ed is he — who comes in the

100

name of — the Lord. Bless-ed is he — who

Hosanna, God Save Us!

103

comes to us. Bless-ed is he who

*ff*

HOPE Publishing Company  
Since 1892

107

Sop. descant *ff* 110

O come and

comes to us. O come and

111

*f*

we will sing ho - san - na! \_\_\_\_\_ God save\_ us

we will sing ho - san - na, ho - san - na! God save\_ us

*f*

115

now. Ho - san - na! \_\_\_\_\_

now. Ho - san - na, ho - san - na!

HOPE Publishing Company  
since 1892

PREVIEW COPY  
NOT FOR PERFORMANCE

The image shows a musical score for a hymn. It consists of three systems of music. The first system (measures 111-114) features a vocal line with lyrics 'we will sing ho - san - na! \_\_\_\_\_ God save\_ us' and a piano accompaniment. The second system (measures 115-118) features a vocal line with lyrics 'now. Ho - san - na! \_\_\_\_\_' and a piano accompaniment. The third system (measures 119-122) features a piano accompaniment. The score includes dynamic markings such as *f* (forte) and accents (>). A large watermark 'HOPE Publishing Company since 1892' is overlaid on the score, along with the text 'PREVIEW COPY NOT FOR PERFORMANCE'.

118 120  
end Descant

God save\_ us now.

God save\_ us now. We wait for\_ sal\_ va\_ tion, send your

Since 1892

PREVIEW COPY  
NOT FOR PROMOTIONAL USE ONLY  
NOT FOR PERFORMANCE

122

sav - ing power. Ho - san - na, ho - san - na!

The image shows a musical score for a hymn. It consists of three systems of music. The first system (measures 118-121) features a vocal line with lyrics 'God save\_ us now.' and a piano accompaniment. A box containing the number '120' is positioned above the second measure of this system, and the text 'end Descant' is written above the third measure. The second system (measures 122-125) continues the vocal line with lyrics 'God save\_ us now. We wait for\_ sal\_ va\_ tion, send your' and the piano accompaniment. A large, diagonal watermark reading 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY NOT FOR PERFORMANCE' is overlaid across the middle of the page. The third system (measures 126-129) continues the vocal line with lyrics 'sav - ing power. Ho - san - na, ho - san - na!' and the piano accompaniment. The number '122' is written above the first measure of this system. The score is written in a key signature of one flat (B-flat) and a common time signature (C).



126

God save us now. Ho - san - na, ho -

HOPE Publishing Company  
Since 1892

129

130

- na! God save us

132

now. God save us now.



# By the Way You Love

**NARRATOR:** After his triumphal entry into the city, Jesus took his disciples to share the Passover feast in an upper room. During this final meal, he prepared them for his impending death and taught them one last time who they were called to be.

The disciples had argued over who would have the highest position in his new kingdom. Jesus used this moment to teach them to live a life of humility and servanthood. Instead of ruling over others, he taught them to *serve* others through a life of love.

As Jesus said to his disciples, so now he says to us, "As I have loved you, so you must love one another. And by this, everyone will know that you are my disciples, if you love one another." (*music begins*)

Since 1892

Words and Music by  
PEPPER CHOPLIN

Warm ballad ( $\text{♩} = \text{c. } 69$ )

Piano

The musical score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It begins with a piano introduction. The vocal parts are for Soprano Alto (S.A.) and Tenor Bass (T.B.), both marked *mp*. The lyrics are: "My friends, soon I'll go a - way. The". A piano accompaniment continues below the vocal lines.

4 S.A. Unison *mp* 5

My friends, soon I'll go a - way. The

T.B. Unison *mp*

© 2023 Hope Publishing Company, [www.hopepublishing.com](http://www.hopepublishing.com)  
All rights reserved.

The copying of this printed music is prohibited by law and is not covered by CCLI or One License.  
Streaming licenses from CCLI and One License include the right to stream the performance of this music.

7

time draws near when I must leave you. \_\_\_\_\_

HOPE Publishing Company  
Since 1892

9

How will they know that you are mine?

FOR PROMOTIONAL USE ONLY  
NOT FOR PERFORMANCE

11

How will they know they can be - lieve you? \_\_\_\_\_

13

*mf*

Not by the might - y words you say,

*mf*

and

*mf*

HOPE Publishing Company  
Since 1892

15

They'll

not by the might - y prayers you pray. They'll

PREVIEW COPY  
NOT FOR PROMOTIONAL USE ONLY

17

know you are my true dis - ci - ples by the way you—

know you are my true dis - ci - ples by the way you—

love. You're ask - ing which of you is the great - est

love.

HOPE Publishing Company  
Since 1892

one and who will be high - est in my

PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY

king - dom? — It's not by the might - y things you've

PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY



26

done or who will de - mand a high po -

HOPE Publishing Company  
Since 1892

28

29

si - tion. But who will em - brace a ser - vant's

PREVIEW COPY  
NOT FOR PROMOTIONAL USE ONLY  
NOT FOR PERFORMANCE

30

heart and give of your self where - ev - er you

28

32

are. They'll know you are my true dis -

HOPE Publishing Company  
Since 1892

34

accel.

ci - ples by the way you love.

accel.

36

37

With more motion (♩ = c. 72)

By the way you love, they'll know that you are

With more motion (♩ = c. 72)

f

39

mine. By the way you love, now

HOPE Publishing Company  
Since 1892

42

let this be a sign, by the way you

PREVIEW COPY NOT FOR PERFORMANCE

45

share, by the way you care for each

PREVIEW COPY NOT FOR PERFORMANCE

30

48

gradual rit.

*dim.*

oth - er. The world will see you be - long to

gradual rit.

*dim.*

51

pressing forward

me by the way you love, by the way you

by the way you love,

pressing forward

53

*f* rit.

love. by the way you love.

by the way you love, love.

*f*

rit.



56 57 With resolve (♩ = c. 72)

Go and love one an - oth - er, now my

Detailed description: This block contains the first system of music, measures 56 and 57. It features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time. The tempo/mood is 'With resolve' with a quarter note equal to approximately 72 beats per minute. The lyrics are 'Go and love one another, now my'.

With resolve (♩ = c. 72)

HOPE Publishing Company  
Since 1892

Detailed description: This block shows the piano accompaniment for measures 56 and 57. It includes a large watermark for 'HOPE Publishing Company' and 'Since 1892'.

58

friends. This new com-mand-ment now I'm

Detailed description: This block contains the second system of music, measures 58 and 59. The lyrics are 'friends. This new commandment now I'm'.

Detailed description: This block shows the piano accompaniment for measures 58 and 59.

60

giv - ing. Love is the means, love is the

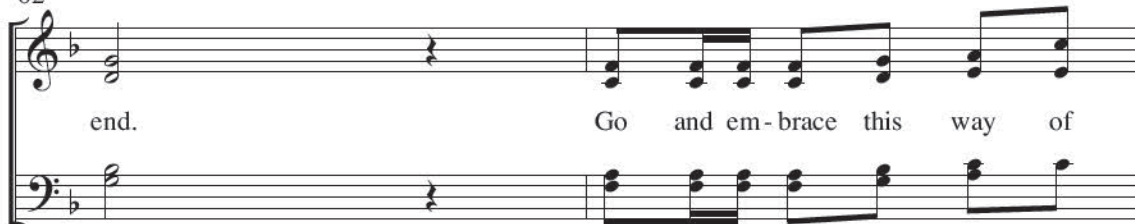
Detailed description: This block contains the third system of music, measures 60 and 61. The lyrics are 'giv - ing. Love is the means, love is the'.

Detailed description: This block shows the piano accompaniment for measures 60 and 61.

32

62

end. Go and em-brace this way of



HOPE Publishing Company  
Since 1892

64

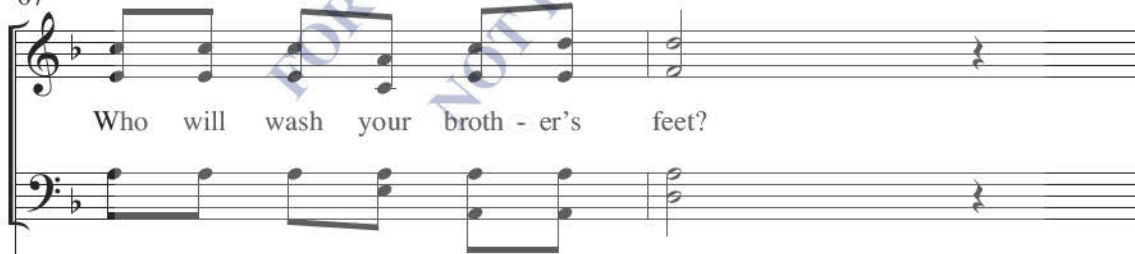
65

liv - ing. — Who will o - bey and fol - low my lead?



67

Who will wash your broth - er's feet?



By the Way You Love

69

You will be-come my true dis - ci - ples by the way you—

HOPE Publishing Company  
Since 1892

71

love. by the way you— love,

gradual rit. to end  
*mf*

73

74

the way you love. love,

*mp* *p*

*mp* *p*

*mp* *p*

8<sup>vb</sup>

# Is It I?

**NARRATOR:** One of his disciples would fail the test of love. Even before the Passover meal, Judas had secretly arranged to betray Jesus to his enemies.

During the meal, Jesus said to his disciples, “Truly I say to you, one of you will betray me.”

The disciples were shocked and each one blurted out, “Is it I? Is it I who will betray you?”

Their words remind us of times we fail the Lord. Sometimes we don’t live in the way of love. Other times, we may even deny we are followers of Christ.

So we have reason to echo their question: Is it I? Is it I who will deny that I even know you? Is it I who would turn from my faith or fail to live a life of love? (*music begins*)

Words based on  
MATTHEW 26: 20-21

Words and Music by  
PEPPER CHOPLIN

With internal conflict (♩ = c. 63)

Piano *mp*

4

5

Soprano *mp* Is it I who will be -

Alto *mp* Is it I \_\_\_\_\_ who will be -

T.B. Unison *mp* Is it I \_\_\_\_\_ who will be -

© 2023 Hope Publishing Company, [www.hopepublishing.com](http://www.hopepublishing.com)  
All rights reserved.

The copying of this printed music is prohibited by law and is not covered by CCLI or One License.  
Streaming licenses from CCLI and One License include the right to stream the performance of this music.



6 *mf* tray you, Lord? Is it I who will for -

tray you, Lord? Is it I \_\_\_\_\_ who will for -

tray you, Lord? Is it I \_\_\_\_\_ who will for -

*mf*

HOPE Publishing Company  
Since 1892

8 sake you, Lord? 9

sake you, Lord?

sake you, Lord? Will I take the sil - ver when the

FOR PROMOTIONAL USE ONLY  
NOT FOR PERFORMANCE

10

Will I prove my loy - al - ty or

price is on your head?—

Is It I?

12

sell you out in-stead?\_ Lord, you say it's one\_ of us and

HOPE Publishing Company  
Since 1892

14

now I wait for your re - ply. Is it I?

FOR PROMOTIONAL USE ONLY  
NOT FOR PERFORMANCE

17

18

Is it I who will be -  
Is it I who will be -  
Is it I who will be -

FOR PROMOTIONAL USE ONLY  
NOT FOR PERFORMANCE

19 tray you, Lord? Is it I who will for -

tray you, Lord? Is it I who will for -

tray you, Lord? Is it I who will for -

HOPE Publishing Company  
Since 1892

21 *mf* sake you, Lord? 22

sake you, Lord? It's ea - sy now to prom - ise that I'll

sake you, Lord?

PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY NOT FOR PERFORMANCE

23

serve you to the end... But will I be cou - ra - geous when the

Is It I?

25

trou - ble will be - gin?\_ When dan - ger swarms a - round\_ us,

*f*

HOPE Publishing Company  
Since 1892

27

*mf* will I try to run a - way and hide?\_ *mp*

*mf* *mp*

opt. a cappella  
*mf* *mp*

30

Is it I, is it

Is it I, is it I, is it

32



33 *mf* Is it I who will be - tray you, Lord?

I, Lord? *mp* Is it I who will be - tray you, Lord?

*mf* *mp* *mf* *mp*

I, Lord? Is it I who will be - tray you, Lord? Is it

*mf* *mp* *mf* *mp*

HOPE Publishing Company  
Since 1892

36 *mp* Is it I who will for - sake you, Lord?

Is it I who will for - sake you, Lord? *mp* Lord, is it

*mf* *mp*

I who will for - sake you, Lord?

*mf* *mp*

39 *rit.* *p*

I?

*p*

*rit.* *p*

Is It I?

# Remember I Am There

NARRATOR: At the end of their Passover meal, Jesus used the bread and the cup to share the meaning of his impending suffering and death. For us, the Lord's supper provides a way to remember his sacrifice and to be reminded that he is always with us. Even when we have our doubts and our faith is tested; even when we feel alone, we take the bread and the cup to remember the constant presence of the Lord Jesus Christ. (*music begins*)

Words and Music by  
PEPPER CHOPLIN

HOPE Publishing Company  
Since 1892

Serenely (♩ = c. 66)

Piano

*mp*

3

*mf*

6

FOR PROMOTIONAL USE ONLY  
NOT FOR PERFORMANCE

The image shows a piano score for the piece 'Remember I Am There'. It is written for piano in 3/4 time with a key signature of one sharp (F#). The score is divided into three systems. The first system starts with a piano (*mp*) dynamic. The second system begins with a measure rest of 3 measures. The third system begins with a measure rest of 6 measures and a mezzo-forte (*mf*) dynamic. The score includes treble and bass clefs, a grand staff brace, and various musical notations such as notes, rests, and slurs. A large diagonal watermark reading 'FOR PROMOTIONAL USE ONLY NOT FOR PERFORMANCE' is overlaid across the score.

9 T.B. *mp*

When you need to re - mem - ber — how I — showed my love for

*mp*

HOPE Publishing Company  
Since 1892

12 S.A. Unison *mp*

When your mem - o - ry has fa - ded, —  
you.

15 slight accel.

17 With more motion (♩ = c. 69) *mf*

this will — make your mem - ory new. Come and dine at my

slight accel. With more motion (♩ = c. 69) *mf*

The musical score is for the song 'Remember I Am There'. It features a Tenor Bass (T.B.) part and a Soprano Alto (S.A.) Unison part. The score is divided into three systems. The first system (measures 9-11) shows the T.B. part with lyrics 'When you need to re - mem - ber — how I — showed my love for'. The piano accompaniment is marked *mp*. The second system (measures 12-14) shows the S.A. Unison part with lyrics 'When your mem - o - ry has fa - ded, — you.'. The piano accompaniment continues. The third system (measures 15-17) shows both parts with lyrics 'this will — make your mem - ory new. Come and dine at my'. The piano accompaniment includes performance directions: 'slight accel.' and 'With more motion (♩ = c. 69)'. The dynamic marking *mf* is used for the piano part in the final measure.

18

ta - ble when I seem so far a - way. And

HOPE Publishing Company  
Since 1892

21

when your soul has for - got - ten, through my Spir - it I will

PREVIEW COPY NOT FOR PERFORMANCE

24

slight rit.

25 Tempo I (♩ = c. 66)

say, "Re - mem - ber, re - mem - ber me. Re - mem - ber, and

slight rit. Tempo I (♩ = c. 66)

PREVIEW COPY NOT FOR PERFORMANCE



28

fol-low me. Re - mem - ber, and when you do, re -

HOPE Publishing Company  
Since 1892

31

mem - ber, when you re-mem-ber me,  
Re - mem - ber, re - mem - ber

PREVIEW COPY NOT FOR PERFORMANCE

34

I am there with you."  
I am there with you."

*f*

44

37

slight rit.

39 a tempo

Eat this bread when you are

slight rit.

a tempo

*mf*

HOPE Publishing Company  
Since 1892

40

hun - gry, — when your spir - it needs re - pair.

43

Drink this cup when you are thir - sty — when your soul is dry and

\* Dotted line: reminder to go down to the next note rather than sing melody.

Remember I Am There

46 **slight accel.** **47 With more motion** ( $\text{♩} = \text{c. } 69$ )

bare. Come and dine at my ta - ble —

**slight accel.** **With more motion** ( $\text{♩} = \text{c. } 69$ )

49

when I — seem so far a - way. And when your soul has for -

52 **slight rit.**

got - ten, — through my — Spir - it, I will say, "Re -

**slight rit.**

55 **Tempo I** (♩ = c. 66)

mem - ber, re - mem - ber me. Re - mem - ber, and

**Tempo I** (♩ = c. 66)

58

fol - low me. Re - mem - ber, and when you do, re -

61

mem - ber, \_\_\_\_\_ when you re - mem - ber me,  
Re - mem - ber, re - mem - ber



64 *slight accel.* **f** **66** *With more motion* ( $\text{♩} = \text{c. } 69$ )

I am there. Re - mem - ber, re - mem-ber me. Re-

I am there. When you need to re - mem-ber,

*slight accel.* **f** *With more motion* ( $\text{♩} = \text{c. } 69$ )

mem - ber, and fol - low me. Re - mem - ber, and

I am al - ways there with you. When your mem-o - ry has

68

mem - ber, and fol - low me. Re - mem - ber, and

I am al - ways there with you. When your mem-o - ry has

71 *slight rit.* **mf** **72** *Tempo I* ( $\text{♩} = \text{c. } 66$ )

when you do, re - mem - ber, when you re-mem-ber me,

fa - ded, re - mem - ber, re-mem-ber

*slight rit.* **mf** *Tempo I* ( $\text{♩} = \text{c. } 66$ )

75 *f*

I am there with you.

*f*

I am there with you.

*f*

HOPE Publishing Company  
Since 1892

79 *mf* 80 *mp*

For I will be, for - ev - er be

*mp*

*mf* *mp*

FOR PROMOTIONAL USE ONLY  
NOT FOR PERFORMANCE

83 gradual rit. *p*

with you."

*p*

gradual rit. *p*

# They Came to Arrest Him

**NARRATOR:** After singing a hymn, Jesus led his disciples through the darkness to the garden of Gethsemane. There he took a few of his group to go with him to pray.

As he faced his impending suffering and death, he prayed, "Father, if you are willing, take this cup from me; yet not my will, but yours be done."

As Jesus submitted to the Father's will, a mob with torches and swords approached with Judas leading the way. *(music begins)*

Words and Music by  
PEPPER CHOPLIN

Steady and articulated (♩ = c. 82)

Piano *mp*

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a piano introduction marked *mp*. The score is divided into three systems. The first system shows the piano accompaniment. The second system starts at measure 4 and includes a vocal line for 'All Voices Unison' with a measure rest of 5 measures. The lyrics for this system are: 'They came to ar-rest him in the mid-dle of the night. They'. The third system starts at measure 6 and includes a vocal line. The lyrics for this system are: 'came to ar - rest him in the mid - dle of the night. The dis -'. The piano accompaniment continues throughout.

4 All Voices Unison *mp* 5

They came to ar-rest him in the mid-dle of the night. They

6

came to ar - rest him in the mid - dle of the night. The dis -

© 2023 Hope Publishing Company, [www.hopepublishing.com](http://www.hopepublishing.com)  
All rights reserved.

The copying of this printed music is prohibited by law and is not covered by CCLI or One License.  
Streaming licenses from CCLI and One License include the right to stream the performance of this music.

ci - ples were a - sleep, with the mob in sight when they

came to ar - rest him in the mid - dle of the night. They

*mf* came to ar - rest him with tor - ches and swords. They

came to ar - rest him with tor - ches and swords. And



11

they knew who they were look - in' for when they

12

13

Solo *f*

Wake up, broth-ers, rise up and stand.

*f*

came to ar-rest him with tor-ches and swords.

*f*

*sharply*

14

Look, the be-tra - yer is at hand. O Ju-das, has it come to this?

They Came to Arrest Him

16

Do you be-tray me with a kiss?

All Voices Unis. *f*

They came to ar-rest him in the mid-dle of the night. They

HOPE Publishing Company  
Since 1892

18

came to ar - rest him in the mid - dle of the night. The dis -

19

ci - ples were a - fraid but were read - y for a fight when they

They Came to Arrest Him

20

came to ar - rest him in the mid - dle of the night.

HOPE Publishing Company  
Since 1892

21

Solo *f*

Pe-ter rose up to take a stand. He grabbed a sword up in his hand. The

23

Lord said, "Stop, put a-way your sword. That's not what I have come here for."

All Voices Unis. *f*

They

54

25

came to ar - rest him in the mid - dle of the night. They

The piano accompaniment consists of chords in the right hand and single notes in the left hand, following the melody.

26

came to ar - rest him in the mid - dle of the night. The dis -

The piano accompaniment continues with chords and single notes.

27

ci - ples were a - fraid but were read y for a fight when they

The piano accompaniment continues with chords and single notes.

28

came to ar - rest him in the mid - dle of the night.

The piano accompaniment continues with chords and single notes.

They Came to Arrest Him



29 Solo *f*

Am I a thief that you come this way? You could have ta-ken me an - y day,

HOPE Publishing Company  
Since 1892

31

pray-in' in the tem-ple I was in plain sight. Now you come in the mid-dle of the night.

All Voices Unis. *f*

They

33 end Solo

came to ar - rest him in the mid - dle of the night. They

They Came to Arrest Him

34

came to ar - rest him in the mid - dle of the night. He was

HOPE Publishing Company  
Since 1892

35

pray - in' in the tem - ple. He was in plain sight, but they

36

came to ar - rest him in the mid - dle of the night.

gradual rit.

gradual rit.

8<sup>va</sup>

38 39 Slower (♩ = c. 69) S.A. Unison *mf*

T.B. Unison *mf* They

They came to ar-rest him and took him a - way. \_\_\_\_\_

Slower (♩ = c. 69)

*mf*

Since 1892

loco

40

came to ar-rest him and took him a - way. There

42 *mp*

soon would be-gin the dark-est day. \_\_\_\_\_ They took him a - way and

*mp*

*mp*

46 *mp* slight rit.

all seems lost, he's walk-ing down a road

*mp* walk-ing down a

slight rit.

HOPE Publishing Company  
Since 1892

49 Slower (♩ = c. 66)

road that leads to a cross.

road that leads to a cross.

Slower (♩ = c. 66)

FOR PROMOTIONAL USE ONLY  
NOT FOR PERFORMANCE

52 53 Faster (♩ = c. 76) gradual accel. e cresc.

A. They

They came to ar-rest him in the mid-dle of the night. They

Faster (♩ = c. 76) gradual accel. e cresc.

8<sup>va</sup> loco



54

s.

came to ar - rest him in the mid - dle of the night. They

came to ar - rest him in the mid - dle of the night. They

HOPE Publishing Company  
Since 1892

55

came to ar - rest him in the mid - dle of the night. They

(♩ = 82)

56

**ff**

came to ar - rest him in the mid - dle of the night!

**ff**

(♩ = 82)

**ff**

# What Wondrous Love of the Cross

Arranged by  
PEPPER CHOPLIN

WONDROUS LOVE  
Appalachian Folk Tune  
Southern Harmony, 1835

NARRATOR: While in the upper room, Jesus said to his disciples, "Greater love has no man than this: that a man lay down his life for his friends." When Jesus was arrested, tried, and sentenced to die on a cross, he demonstrated his great love for us.

Reflectively (♩ = c. 60)

Piano *p* (begin narration)

4

8 *acc.* S.A. *mp* 9 A little faster (♩ = c. 66)

What won-drous love is this, O my soul, O my

T.B. *mp*

*acc.* A little faster (♩ = c. 66)

*p* *mp*

12

soul! What wondrous love is this, O my soul!

O my

HOPE Publishing Company  
Since 1892

16 rit. 17 Slower, as before ( $\text{♩} = c. 60$ )

NARRATOR: And Pilate said, "What would you have me do with him?"  
"Crucify him," the crowd answered.

soul!

rit. Slower, as before ( $\text{♩} = c. 60$ )

FOR PROMOTIONAL USE ONLY  
NOT FOR PERFORMANCE

21

Pilate said, "But I find no fault with him." But they shouted all the louder, "Crucify him!"  
Seeing that he was getting nowhere, he handed Jesus over to be crucified.

25 *accel.* *mp* **27** *A little faster* (♩ = c. 66)

What won-drous love is this \_\_\_\_\_

*mp*

*accel.* *A little faster* (♩ = c. 66)

HOPE Publishing Company  
Since 1892

28 *mf*

that caused the Lord of bliss \_\_\_\_\_ to

*mf*

*mf*

FOR PROMOTIONAL USE ONLY  
NOT FOR PERFORMANCE

31 *mp*

bear the dread-ful curse \_\_\_\_\_ for my soul, for my soul, to

*mp*

*mp*



35 rit.

bear the dread-ful curse... for my soul...

HOPE Publishing Company  
Since 1892

39 Slower, as before ( $\text{♩} = c. 60$ )

NARRATOR: So Pilate had him flogged and handed him over to be crucified. Soldiers twisted a crown of thorns and set it on his head. They stripped him and put a scarlet robe on him.

Slower, as before ( $\text{♩} = c. 60$ )

*mf*

HOPE Publishing Company  
Since 1892

44 accel. S.A. *mf*

They knelt before Jesus and mocked him, saying, "Hail, King of the Jews." What

T.B. *mf*

accel.

48 A little faster (♩ = c. 66)

won-drous love is this \_\_\_\_\_ that caused the Lord of bliss \_\_\_\_\_

A little faster (♩ = c. 66)

51

\_\_\_\_\_ to bear the dread-ful curse \_\_\_\_\_ for my

54

soul, for my soul, to bear the dread-ful curse \_\_\_\_\_

57 *f* 60 *mf*

for my soul.

*f* *mf* *mp*

61 rit.

NARRATOR: Then they led Jesus away to the place called Calvary. There, they crucified him with two others, one on the right hand and the another on the left.

rit.

65 Slower, as before (♩ = c. 60)

Jesus said, "Father, forgive them, for they know not what they do."

Slower, as before (♩ = c. 60)

66

69

*mp*

70

When I was sink-ing down, \_\_\_\_\_ sink-ing

*mp*

HOPE Publishing Company  
Since 1892

72

down, sink-ing down, when I was sink - ing down, \_\_\_\_\_

75

\_\_\_\_\_ sink - ing down, \_\_\_\_\_ when

sink - ing down, sink - ing down.

What Wondrous Love of the Cross



78 *moving forward* *f*

I was sink-ing down \_\_\_\_\_ be - neath God's righ-teous crown \_\_\_\_\_

*f*

*moving forward*

81 *mf*

\_\_\_\_\_ to lay a-side his crown \_\_\_\_\_ for my

*mf*

84 *relaxing tempo*

soul, for my soul, to lay a - side his crown. \_\_\_\_\_

*relaxing tempo*

88 Slower, as before (♩ = c. 60)

NARRATOR: Near the cross of Jesus stood his mother and the  
disciple whom he loved.

Slower, as before (♩ = c. 60)

*mp*

When Jesus saw them there, he said to his mother, "Woman, here is your son" and to the disciple,  
"Here is your mother."

*mp* 96

What won-drous love is this, \_\_\_\_\_ what

*mp*

What won-drous love is this, \_\_\_\_\_

98 *p*

won-drous love is this.

*p*

*p*

con pedal

102

NARRATOR: And there came a darkness over all the land. The sun was darkened and the veil of the temple was torn down the middle.

106

Jesus cried out in a loud voice: "Father, into your hands I commit my spirit." Having said this, he breathed his last.

110 *p* III *gradual accel.* *mp*

And when from death I'm free, and

*p* *mp*

*gradual accel.*

HOPE Publishing Company  
Since 1892

113 *mf* *f* I'll sing on,

when from death I'm free, I'll sing on, I'll sing

*mf* *f*

*mp* *mf* *f*

116 *molto rit.*

on, I will sing on. To

*molto rit.*



118 With sweeping movement ( $\text{♩} = \text{c. } 69$ )

God and to the Lamb I will sing, I will sing. To

With sweeping movement ( $\text{♩} = \text{c. } 69$ )

120

God and to the Lamb, I will sing. To God and to the Lamb, who

123 *mf*

is the great\_"I AM." And through e - ter - ni - ty, I'll sing

What Wondrous Love of the Cross

125

on, I'll sing on. And through e - ter - ni - ty, I'll sing on. And

128

through e - ter - ni - ty, I'll sing on, I'll sing

130

on, I'll sing on!

# God So Loved

(Reprise)

Words based on  
JOHN 3:16-17

Words and Music by  
PEPPER CHOPLIN

NARRATOR: What wondrous love is this, that God so loved the world he gave his only begotten Son, that whosoever believes in him should not perish, but have everlasting life.

Very freely ( $\text{♩} = \text{c. } 76$ )

Piano *p* (begin narration)

5 rit. With steady rhythm ( $\text{♩} = \text{c. } 76$ )

*mp*

8 slight accel. S.A. *f* 9 With more motion ( $\text{♩} = \text{c. } 80$ )

For — God did not send his Son in — to the world to con-

T.B. *f*

slight accel. With more motion ( $\text{♩} = \text{c. } 80$ )

*f*

© 2023 Hope Publishing Company, [www.hopepublishing.com](http://www.hopepublishing.com)  
All rights reserved.

The copying of this printed music is prohibited by law and is not covered by CCLI or One License.  
Streaming licenses from CCLI and One License include the right to stream the performance of this music.

demn the world, not to con-demn the world. But through the Son the

world might be saved, be saved, the

gradual dim. e rit.

world might be saved.

Relaxed (♩ = c. 72)

Relaxed (♩ = c. 72)

*mp*



21 **Tempo I** (♩ = c. 76)  
*mp*

God so loved, so loved the world... He gave his on-

**Tempo I** (♩ = c. 76)

HOPE Publishing Company  
Since 1892

24

ly Son that all, all who be-lieve... shall nev-er die...

27

but have new life... ev-er-last-ing, ev-er-last-ing

God So Loved (Reprise)

30 *slight rit.* 32 *a tempo*  
*mf*

life. God so

HOPE Publishing Company  
Since 1892

33 *rit.*

loved, God so loved,

HOPE Publishing Company  
Since 1892

36 *mp* *p*

God loved the world.

HOPE Publishing Company  
Since 1892

# Behold the Lord of Love

NARRATOR: When we grasp the depths of Christ's love, our hearts are full of gratitude and we are moved to rise and praise the Lord of Love. (*music begins*)

Words and Music by  
PEPPER CHOPLIN

Triumphantly (♩ = c. 88)

Piano *mf*

The piano introduction is in 4/4 time, marked 'Triumphantly' with a tempo of approximately 88 beats per minute. It features a melody in the right hand and a supporting bass line in the left hand, both in a minor key. The music begins with a series of chords and moving lines, creating a sense of grandeur and anticipation.

5 S.A. Unison *mf* 7

Be - hold the Lord of love, the

T.B. Unison *mf*

9

ho - ly one who came to earth to of - fer us a sec - ond birth with

The vocal parts (Soprano/Alto and Tenor/Bass) enter at measure 5 with the lyrics 'Be - hold the Lord of love, the'. The piano accompaniment continues to support the vocal lines. At measure 9, the vocal parts continue with the lyrics 'ho - ly one who came to earth to of - fer us a sec - ond birth with'. The piano accompaniment features a steady, rhythmic pattern that complements the vocal melody.

© 2023 Hope Publishing Company, [www.hopepublishing.com](http://www.hopepublishing.com)  
All rights reserved.

The copying of this printed music is prohibited by law and is not covered by CCLI or One License.  
Streaming licenses from CCLI and One License include the right to stream the performance of this music.

hope for days to come. Be - hold the Lord of

HOPE Publishing Company  
Since 1892

love, the one who suf - fered will - ing - ly up -

PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY NOT FOR PERFORMANCE

*f* on the cross of cru - el - ty and gave his life for

*f*

*f*



22

us. Be - hold the Lord of love.

HOPE Publishing Company  
Since 1892

25

*molto rit.*

Be -

*molto rit.*

FOR PROMOTIONAL USE ONLY  
NOT FOR PERFORMANCE

28

*a tempo*

hold the Lord of love who won the fi - nal

*a tempo*

31

vic - tor - y to set the hu - man spir - it free and

HOPE Publishing Company  
Since 1892.

34

break the curse of death. Be - hold the Lord of

36

FOR PROMOTIONAL USE ONLY  
NOT FOR PERFORMANCE

37

love and let us rise to spend our days to

40

lift a song of grate - ful praise to him who died for

HOPE Publishing Company  
Since 1892

43

us. Be - hold the Lord of love.

PREVIEW COPY  
NOT FOR PROMOTIONAL USE ONLY  
NOT FOR PERFORMANCE

46

CONGREGATION STANDS TO SING (Opt.)

With forward drive (♩ = c. 88)

+ CONGREGATION

49

"Crown Him with Many Crowns"

Words: Matthew Bridges, Godfrey Thring

Music: George J. Elvey

Crown him the Lord of love, be - hold his hands and

With forward drive (♩ = c. 88)

HOPE Publishing Company  
Since 1892

52

side, rich wounds yet vis - i - ble a - bove in

FOR PROMOTIONAL USE ONLY

55

beau - ty glo - ri - fied. All hail, Re - deem - er, hail! For

57



59

thou hast died for me. Thy praise shall nev - er,

HOPE Publishing Company  
Since 1892

62

nev - er fail through - out e - ter - ni - ty. Thy

FOR PROMOTIONAL USE ONLY  
NOT FOR PERFORMANCE

65

praise shall nev - er, nev - er fail through - out e - ter - ni -

FOR PROMOTIONAL USE ONLY  
NOT FOR PERFORMANCE

Behold the Lord of Love

68 70

ty. Crown him the Lord of

HOPE Publishing Company  
Since 1892

71

love. Crown him the Lord of love,

PREVIEW COPY NOT FOR PERFORMANCE

74

the Lord of love

*ff* slight rit.

*ff* slight rit.

## Congregational part for “Behold the Lord of Love”

“Crown Him with Many Crowns”

Words: Matthew Bridges, Godfrey Thing

Music: George J. Elvey

Crown him the Lord of love, be - hold his hands and  
side, rich wounds yet vis - i - ble a - bove in  
beau - ty glo - ri - fied. All hail, Re - deem - er, hail! For  
thou hast died for me. Thy praise shall nev - er,  
nev - er fail through - out e - ter - ni - ty.

© 2023 Hope Publishing Company, [www.hopepublishing.com](http://www.hopepublishing.com)  
All rights reserved.

The Publisher grants permission to reproduce this page for Congregational singing.



## Narrations

### 1. God So Loved (*narration begins after music starts*)

God so loved...God so loved the world that he gave his only begotten Son, that whosoever believes in him should not perish, but have everlasting life. For God sent not his Son into the world to condemn the world; but that the world, through him, might be saved.

### 2. Hosanna, God Save Us! (*music begins after narration*)

God sent his Son to the world at a time and place that was immersed in chaos. Palestine was a land full of political turmoil. The Roman Empire controlled the area, but the people there resented the Romans and rebelled against their occupiers. Many struggled to survive and feared what the future would bring. They prayed for God to come and rescue them from the suffering and oppression.

When Jesus came, he performed many miracles. He preached with power and authority. Many began to believe that Jesus was their promised Messiah who would rescue them from their plight and establish a new kingdom of hope and peace.

When Jesus entered the holy city of Jerusalem, a great crowd welcomed him and shouted "Hosanna!" We think of "hosanna" as an exclamation of joy and praise, but the word literally means, "God save us!" So as the people welcomed him into the city, their hosannas were a call for Jesus to come and rescue them from their suffering and despair.

Today we join them in this call. Through all our challenges and fears, we too may call out, "Hosanna, God save us. God save us now." (*music begins*)

### 3. By the Way You Love (*music begins after narration*)

After his triumphal entry into the city, Jesus took his disciples to share the Passover feast in an upper room. During this final meal, he prepared them for his impending death and taught them one last time who they were called to be.

The disciples had argued over who would have the highest position in his new kingdom. Jesus used this moment to teach them to live a life of humility and servanthood. Instead of ruling over others, he taught them to *serve* others through a life of love.

As Jesus said to his disciples, so now he says to us, "As I have loved you, so you must love one another. And by this, everyone will know that you are my disciples, if you love one another." (*music begins*)



*Narrations (continued)*

**4. Is It I?** *(music begins after narration)*

One of his disciples would fail the test of love. Even before the Passover meal, Judas had secretly arranged to betray Jesus to his enemies.

During the meal, Jesus said to his disciples, “Truly I say to you, one of you will betray me.” The disciples were shocked and each one blurted out, “Is it I? Is it I who will betray you?”

Their words remind us of times we fail the Lord. Sometimes we don’t live in the way of love. Other times, we may even deny we are followers of Christ. So we have reason to echo their question: Is it I? Is it I who will deny that I even know you? Is it I who would turn from my faith or fail to live a life of love? *(music begins)*

**5. Remember I Am There** *(music begins after narration)*

At the end of their Passover meal, Jesus used the bread and the cup to share the meaning of his impending suffering and death. For us, the Lord’s supper provides a way to remember his sacrifice and to be reminded that he is always with us. Even when we have our doubts and our faith is tested; even when we feel alone, we take the bread and the cup to remember the constant presence of the Lord Jesus Christ. *(music begins)*

**6. They Came to Arrest Him** *(music begins after narration)*

After singing a hymn, Jesus led his disciples through the darkness to the garden of Gethsemane. There he took a few of his group to go with him to pray.

As he faced his impending suffering and death, he prayed, “Father, if you are willing, take this cup from me; yet not my will, but yours be done.”

As Jesus submitted to the Father’s will, a mob with torches and swords approached with Judas leading the way. *(music begins)*

*Narrations continued on next page...*

*Narrations (continued)***7. What Wondrous Love of the Cross** (*narration begins after music starts*)

While in the upper room, Jesus said to his disciples, “Greater love has no man than this: that a man lay down his life for his friends.” When Jesus was arrested, tried, and sentenced to die on a cross, he demonstrated his great love for us.

*(on cue, m. 17)* And Pilate said, “What would you have me do with him?” “Crucify him,” the crowd answered. Pilate said, “But I find no fault with him.” But they shouted all the louder, “Crucify him!” Seeing that he was getting nowhere, he handed Jesus over to be crucified.

*(on cue, m. 39)* So Pilate had him flogged and handed him over to be crucified. Soldiers twisted a crown of thorns and set it on his head. They stripped him and put a scarlet robe on him. They knelt before Jesus and mocked him, saying, “Hail, King of the Jews.”

*(on cue, m. 61)* Then they led Jesus away to the place called Calvary. There, they crucified him with two others, one on the right hand and the another on the left. Jesus said, “Father, forgive them, for they know not what they do.”

*(on cue, m. 88)* Near the cross of Jesus stood his mother and the disciple whom he loved. When Jesus saw them there, he said to his mother, “Woman, here is your son” and to the disciple, “Here is your mother.”

*(on cue, m. 102)* And there came a darkness over all the land. The sun was darkened and the veil of the temple was torn down the middle. Jesus cried out in a loud voice: “Father, into your hands I commit my spirit.” Having said this, he breathed his last.

**8. God So Loved (Reprise)** (*narration begins after music starts*)

What wondrous love is this, that God so loved the world he gave his only begotten Son, that whosoever believes in him should not perish, but have everlasting life.

**9. Behold the Lord of Love** (*music begins after narration*)

When we grasp the depths of Christ’s love, our hearts are full of gratitude and we are moved to rise and praise the Lord of Love. (*music begins*)

**HOPE** Publishing  
Company  
Since 1892

**PREVIEW COPY  
FOR PROMOTIONAL USE ONLY  
NOT FOR PERFORMANCE**

**HOPE** Publishing  
Company  
Since 1892

PREVIEW COPY  
FOR PROMOTIONAL USE ONLY  
NOT FOR PERFORMANCE

*Cover Design: Erin Choplin*

