

Hosanna! Christ Is King!

Words and Music by
RUTH ELAINE SCHRAM
Incorporating
"Were You There"
Traditional African-American Spiritual

Freely (♩ = ca. 84)

ACCOMP.

p *poco rall.*
Pedal harmonically

4

pp *mp*
a tempo *poco rall.*

Narration: (1) The final week of our Savior's life began with triumph. Jesus instructed His disciples to bring Him the colt of a donkey that had never been ridden before.

7

poco rall. *a tempo* *poco rall.*

10

(2) As He entered Jerusalem, crowds shouted, "Blessed

* Traditional African-American Spiritual

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is He that comes in the name of the Lord! Hosanna to the Son of David!" Considering Him royalty, they cut branches from the surrounding trees and laid them before His path. They threw

13

poco rall. *a tempo*

their coats down before Him so that His royal feet would not touch the lowly earth.

16

p *rall.* *pp* *p* *pp*

(1) Everyone in the city was moved by His presence, and some asked, "Who is this?"

19

a tempo *p* *mp*

(2) And the crowds answered, "Jesus."

22

rall.

24 With excitement (♩. = ca. 76)

mf

SOPRANO *mf unis.*

29

ALTO

See your sal - va - tion draw - ing near.

TENOR *mf unis.*

BASS

29

Sing your ho - san - nas loud and clear.

37

Son of God, and Da - vid's Son, He a - lone is the Ho - ly

37

40

One. In the name _____ of the Lord, our Sav - ior

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The music is in a common time signature and features a mix of chords and moving lines.

This system shows the piano accompaniment for the first system, consisting of two staves. The right hand plays chords and moving lines, while the left hand provides a steady bass line.

44

comes. He comes! Christ is _____ King!

f

This system contains the second two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. A dynamic marking of *f* (forte) is present. A rehearsal mark '46' is located above the vocal line.

This system shows the piano accompaniment for the second system, consisting of two staves. A dynamic marking of *f* is present. A rehearsal mark '46' is located above the piano part.

48

Bow down be - fore Him. Wave the _____ branch - es.

This system contains the third two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The music continues with similar harmonic and melodic patterns.

This system shows the piano accompaniment for the third system, consisting of two staves. The piano part continues with chords and moving lines.



Hon - or and a - dore Him. Bless - ed is He. Ho-

This system contains measures 52 through 55. 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 in the right hand and a steady eighth-note bass line in the left hand.

This system shows the piano accompaniment for measures 52 through 55, corresponding to the first system. It includes both the right and left hand parts.

san - na, ho - san - na! Christ is King!

This system contains measures 56 through 59. The vocal line continues with the lyrics. The piano accompaniment features a more active right hand with sixteenth-note patterns and a steady bass line.

This system shows the piano accompaniment for measures 56 through 59, corresponding to the second system. It includes both the right and left hand parts.

Lift up your eyes; be-hold your

This system contains measures 60 through 62. The vocal line begins with measure 60, which has a whole rest. Measure 61 starts with a *mf* dynamic marking and a boxed measure number 63. The piano accompaniment has a whole rest in the left hand and a right hand with chords.

This system shows the piano accompaniment for measures 60 through 62, corresponding to the third system. It includes both the right and left hand parts. The right hand has a *mf* dynamic marking and a boxed measure number 63.

64

King. Lift up your

mf

Lift up your eyes; be-hold your King.

Detailed description: This system contains measures 64, 65, and 66. Measure 64 has a vocal line starting with 'King.' and a piano accompaniment. Measure 65 continues the vocal line with 'Lift up your' and the piano accompaniment. Measure 66 has the vocal line 'Lift up your eyes; be-hold your King.' and the piano accompaniment. A mezzo-forte (*mf*) dynamic marking is present at the start of measure 65.

Detailed description: This system shows the piano accompaniment for measures 64, 65, and 66. It features a treble and bass clef with chords and moving lines.

67

voic - es; let ho - san - nas ring. Son of

f

Let ho - san - nas ring.

Detailed description: This system contains measures 67, 68, and 69. Measure 67 has a vocal line 'voic - es; let ho - san - nas ring.' and piano accompaniment. Measure 68 continues with 'Son of' and piano accompaniment. Measure 69 has the vocal line 'Let ho - san - nas ring.' and piano accompaniment. A forte (*f*) dynamic marking is present at the start of measure 69.

Detailed description: This system shows the piano accompaniment for measures 67, 68, and 69. It features a treble and bass clef with chords and moving lines.

71

God, and Da - vid's Son, He a - lone is the Ho - ly

Detailed description: This system contains measures 70, 71, and 72. Measure 70 has a vocal line 'God, and Da - vid's Son, He a - lone is the Ho - ly' and piano accompaniment. Measure 71 continues the vocal line and piano accompaniment. Measure 72 continues the vocal line and piano accompaniment.

71

Detailed description: This system shows the piano accompaniment for measures 70, 71, and 72. It features a treble and bass clef with chords and moving lines.

One. In the name _____ of the Lord, our Sav - ior

In the name, in the name of the Lord,

comes. _____ He comes!

comes; our Sav - ior comes!

82

Christ is King! Bow down be - fore Him.

82

86

Wave the branch - es. Hon - or and a - dore Him.

90

Bless - ed is He. Ho - san - na, ho - san - na! Christ is

94

King!

98

Christ is _____ King! Christ is _____

98

Christ is _____ King!

King! Ho - san - na, ho - san - na! Christ is *unis.*

Christ is;

King! Ho - san - na!

NARRATION:

(1) All too quickly the shouts of “Hosanna” faded away, and were replaced with mumblings and criticisms. The chief priests, threatened by Jesus’ popularity, made plans to do away with Him for good.

(2) As Jesus approached the last few days of His life, He celebrated the Passover with His dearest friends, the disciples. He blessed the bread and dined with them. He tenderly and lovingly washed their dusty feet and He prophesied of His own death and resurrection.

(music begins)

(1) And although they witnessed these examples of His great love and compassion, and heard Him predict His coming crucifixion, the disciples did not understand the gravity of His words.

How Great the Love of Jesus

Words and Music by
RUTH ELAINE SCHRAM

Tenderly (♩ = ca. 84)
(narration continues)

ACCOMP. *p* *poco rall.*

4 SOPRANO *a tempo* *mp unis.*
ALTO
TENOR *How*
BASS *mp unis.*

a tempo *mp*

7 great the love of Je - sus, of Je - sus for His

7 3

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10

own; to leave His Fa - ther's glo - ry, to

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two flats and a common time signature. The bottom staff is a piano accompaniment in bass clef. The lyrics are: "own; to leave His Fa - ther's glo - ry, to".

This system shows the piano accompaniment for the first system, consisting of two staves in treble and bass clefs. The music features a steady eighth-note accompaniment in the bass and chords in the treble.

13

leave His Fa - ther's throne; to lock Him - self in -

This system contains the second two staves of music. The top staff is a vocal line. The lyrics are: "leave His Fa - ther's throne; to lock Him - self in -". A box containing the number "15" is positioned above the vocal line.

This system shows the piano accompaniment for the second system, consisting of two staves in treble and bass clefs. The music continues with a consistent accompaniment pattern.

16

side, in - side this shell of flesh and bone; How

This system contains the third two staves of music. The top staff is a vocal line. The lyrics are: "side, in - side this shell of flesh and bone; How". A box containing the number "15" is positioned above the vocal line.

This system shows the piano accompaniment for the third system, consisting of two staves in treble and bass clefs. The music concludes with a final chord in the piano.

poco rall. *a tempo* *cresc.*

great the love of Je - sus for His own.

poco rall. *a tempo* *cresc.*

own, His

mf **23**

How great the love of Je - sus, how

mf

own.

mf **23**

great the heart of God, to lend His ho - ly

28

pres - ence, to send His on - ly Son; _____ to

31

pur - chase our re - demp - tion with His pre - cious

dim.

31

34

blood. _____ How great _____ the love of Je - sus; how

mp



love *poco rall.* of Je - sus.

great the love, how great the love of Je - sus.

40 *a tempo* *poco rall.*

a tempo *poco rall.*

43 *mp unis.* *a tempo*

How great the love of Je - sus for

mp unis.

44 *a tempo*

46

all of hu - man - kind; to share with His dis -

49

ci - ples, to share the bread and wine, to

52 *cresc. poco a poco*

wash the ver - y feet that He Him - self de -

cresc. poco a poco

52

feet, feet that

cresc. poco a poco

mf *rall.*

signed; how great the love of Je - sus for hu-man-

mf *rall.*

kind, for hu - man - kind! How great the love of

f **60** *a tempo*

f **60** *a tempo*

Je - sus; how great the heart of God, to

64

lend His ho - ly pres - ence, to

66

send His on - ly Son; to pur - chase our re -

mf 68

68

mf

69

demp - tion with His pre - cious blood. How

poco rall.

poco rall.

a tempo

great the love of Je - sus. How

unis.

a tempo

74

molto rall. *f* How great the love

great the love of Je - sus! How great the

mf *dim.*

74

molto rall. *f* *mf* *dim.*

77

mp of Je - sus.

love of Je - sus.

mp

mp *rall.*

8^{vb}

NARRATION:

(2) After sharing the Last Supper with His disciples, Jesus and His closest friends went to the Garden of Gethsemane. Jesus prayed to His Father that He might be spared the brutal death that awaited Him. Yet He willingly submitted to God's will.

(1) Soldiers along with a crowd of armed and angry men arrived. Alerted by a kiss of betrayal from Judas, they arrested Jesus. His trusted friends fled, as He had told them they would.

(music begins)

(2) Alone and forsaken, Jesus faced a mock trial where He was savagely beaten, scorned, and sentenced to die. His mother and the disciples looked on in grief as the Son of God was nailed to the cross.

They Crucified My Lord

with "Were You There"

Words and Music by
RUTH ELAINE SCHRAM

Incorporating
"Were You There"

Traditional African-American Spiritual

Thoughtfully (♩ = ca. 76)
(narration continues)

ACCOMP. *p* bring out melody

4

8 TENOR *mp unis.* 9
BASS They cru - ci - fied my Lord to-day. They nailed Him to a

11
cross of shame. His sa-cred brow a - dorned with a crown of

The musical score is written in 4/4 time with a key signature of one flat (Bb). It begins with an accompaniment section for piano, marked 'p' and 'Thoughtfully (♩ = ca. 76) (narration continues)'. The piano part features a steady bass line and chords in the right hand. A vocal line for Tenor and Bass enters at measure 8, marked 'mp unis.'. The lyrics are: 'They cru - ci - fied my Lord to-day. They nailed Him to a cross of shame. His sa-cred brow a - dorned with a crown of'. The score includes a large red watermark that reads 'Preview Only - Legal Use Requires Purchase'.

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14

poco rall. *a tempo*

thorns; they mocked and scorned His ho - ly Name.

poco rall. *a tempo*

16

SOPRANO *mp unis.* 17

ALTO His trust - ed friends had fled in fear.

17

18

rall. *a tempo*

His moth-er wept great, bit - ter tears. Her pre-cious, ho - ly

rall. *a tempo*

poco rall.

Son, the One who'd done no wrong— the Spot-less Lamb of

poco rall.

a tempo

mf

God was He. They cru - ci - fied my

a tempo

mf

Lord,

They nailed Him to a tree.

They

29 *poco rall.* 27
in ag - o -
pierced Him with a sword. He died in ag - o -
in ag - o -

32
ny.
ny, ag - o - ny. *mp* *unis.* The Sav - ior was the
ny.
mp

34 *a tempo*
cresc. poco a poco
sac - ri - fice. He free - ly paid the
mp unis. cresc. poco a poco

34
a tempo
cresc. poco a poco
The Sav - ior was the sac - ri - fice.

high - est price; _____ and there on Cal-v'ry's

He free - ly paid the high - est price; on Cal-v'ry's

hill, the Fa - ther's will ful - filled, will - ing - ly He

hill,

gave His life. _____ Were you there when they

gave His life. Were you there?

* Traditional African-American Spiritual

43

crucified my Lord? Were you

This system contains measures 43 to 45. It features a vocal line with lyrics and a piano accompaniment. The piano part has a melodic line in the right hand and a bass line in the left hand. A large red watermark is overlaid on the page.

This system shows the piano accompaniment for measures 43 to 45. It includes the right-hand melody and the left-hand bass line. A large red watermark is overlaid on the page.

46

there when they crucified my Lord?

This system contains measures 46 to 48. It features a vocal line with lyrics and a piano accompaniment. The piano part continues with a melodic line in the right hand and a bass line in the left hand. A large red watermark is overlaid on the page.

This system shows the piano accompaniment for measures 46 to 48. It includes the right-hand melody and the left-hand bass line. A large red watermark is overlaid on the page.

49

O!

50 *poco rall.*

This system contains measures 49 to 51. It features a vocal line with the word "O!" and a piano accompaniment. The piano part has a melodic line in the right hand and a bass line in the left hand. A large red watermark is overlaid on the page.

50 *poco rall.*

This system shows the piano accompaniment for measures 49 to 51. It includes the right-hand melody and the left-hand bass line. A large red watermark is overlaid on the page.

a tempo

rall.
p

Some-times it caus - es me to trem-ble, trem-ble,

a tempo

p *rall.* *pp* *p* *pp*

a tempo

mp

trem - ble. trem - ble. Were you there when they

trem - ble.

mp

p a tempo

mp

molto rit.
Lord?

cru - ci - fied my Lord, were you there? There on Cal-v'ry's

unis.

molto rit.

62 *a tempo* *unis.* *rall.*

hill, the Fa - ther's will ful - filled; will - ing - ly He



62 *a tempo* *rall.*



64 *a tempo* *rit.*

gave His life. _____



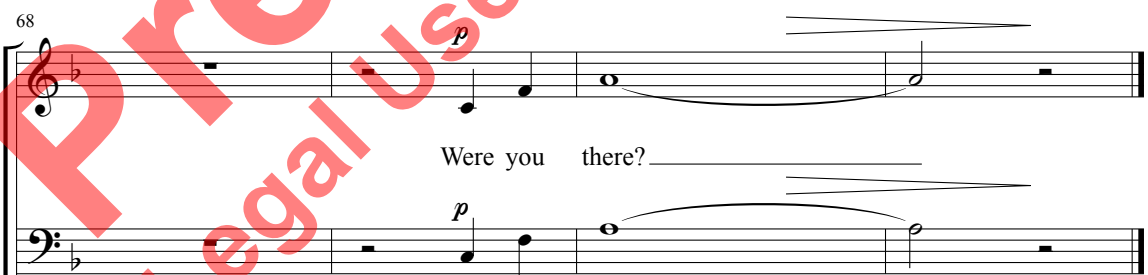
a tempo *bring out melody!* *rit.*



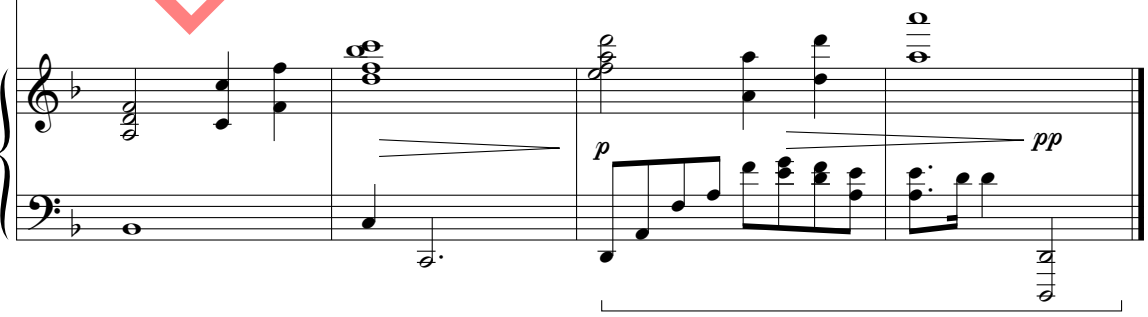
68 *p*

Were you there? _____

p



p *pp*



NARRATION:

(1) How great the heart of God the Father, who sent His own Son to earth to pay the price for our sins! How great the love of Jesus, who willingly suffered and died so that we might spend eternity in God's presence!

(music begins)

(2) When we look upon the cross, and see Jesus suffering our punishment, we are moved to respond with a heart full of love and adoration for our Savior, and gratitude to God.

When I Survey the Wondrous Cross

33

(Congregational Anthem) *

Words by
ISAAC WATTS (1674-1748)

Tune: HAMBURG
by LOWELL MASON (1792-1872)
Arranged by
RUTH ELAINE SCHRAM

Freely (♩ = ca. 84)
(narration continues)

ACCOMP. *mp* *cresc.* *poco rall.*

4 *mf* *a tempo* *8va*

7 CONGREGATION may sing melody
S. *mf* *unis.*
A.
When I sur - vey the won - drous cross
T. *mf* *unis.*
B.

7 *8va*

* Part for Congregation is on page 40.

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on which the Prince of _____ Glo - ry _____

(8^{va}) - 7

died, my rich - est gain, I _____

count but _____ loss; and pour con -



20 *poco rall.* *a tempo*

tempt on all my — pride.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one flat. It begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The lyrics 'tempt on all my — pride.' are written below the notes. The bottom staff is a piano accompaniment in bass clef, starting with a half note G3, followed by a quarter note A3, a quarter note Bb3, and a half note C4.

poco rall. *a tempo* 8va - - - - -

Detailed description: This system contains the piano accompaniment for the second system. The top staff is in treble clef and the bottom staff is in bass clef. The music features chords and moving lines in both hands. A dynamic marking of 'poco rall.' is placed above the second measure, and 'a tempo' is placed above the fourth measure. An '8va' marking with a dashed line is positioned above the final measure of the top staff.

23 **24** ALTO part is optional

See, from His head, His —

Detailed description: This system contains the third system of music. The top staff is a vocal line in treble clef. It starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The lyrics 'See, from His head, His —' are written below. The bottom staff is a piano accompaniment in bass clef, starting with a whole rest, followed by a half note G3, a quarter note A3, a quarter note Bb3, and a half note C4.

(8va) - 7 **24**

Detailed description: This system contains the piano accompaniment for the third system. The top staff is in treble clef and the bottom staff is in bass clef. A '(8va) - 7' marking is above the first measure of the top staff. A boxed number '24' is placed above the second measure of the top staff. The music consists of chords and moving lines in both hands.

26

hands, His — feet, sor - row and

Detailed description: This system contains the fifth system of music. The top staff is a vocal line in treble clef. It starts with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The lyrics 'hands, His — feet, sor - row and' are written below. The bottom staff is a piano accompaniment in bass clef, starting with a half note G3, followed by a quarter note A3, a quarter note Bb3, and a half note C4.

8va - - - - - 1

Detailed description: This system contains the piano accompaniment for the fifth system. The top staff is in treble clef and the bottom staff is in bass clef. An '8va - - - - - 1' marking is above the final measure of the top staff. The music consists of chords and moving lines in both hands.

unis.

love flow min - gled down.

32

Did e'er such love and sor - row

35

or thorns *unis.*

meet; or thorns com - pose so

or thorns



38 *poco rall.* *a tempo*

rich a crown?

poco rall. *a tempo*

41 *rall.* **43** Stately (♩ = ca. 76) *f*

Were the whole

f

43 Stately (♩ = ca. 76) *f*

rall. *f*

44

realm of na - ture mine,

that were an of - f'ring far too

poco rall.

51 *a tempo*

small. Love so a - maz - ing,

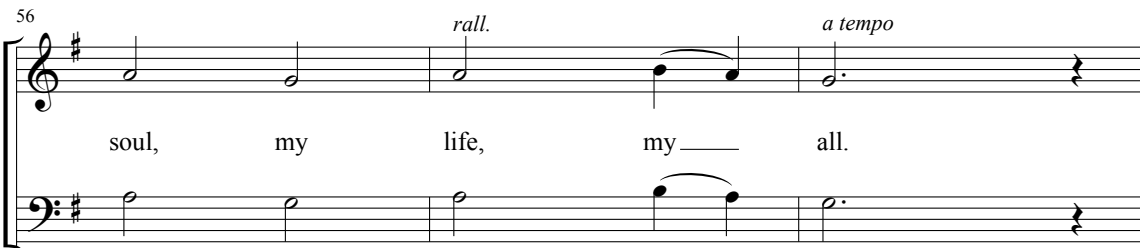
poco rall. **51** *a tempo*

so di - vine, de - mands my




56 *rall.* *a tempo*

soul, my life, my all.

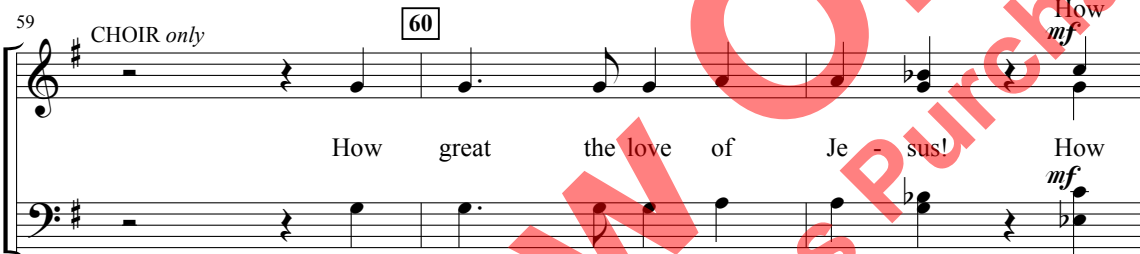


rall. *a tempo*




59 *CHOIR only* **60** *mf*

How great the love of Je - sus! How



60 *mf*



62 *molto rit.* *mp*

great the love of Je - sus.



molto rit. *mp* *Sva* *Svb*

