

HOSANNA INTRADA

Tune: ST. THEODULPH
 by MELCHIOR TESCHNER (1584-1635)
 Arranged by
 LLOYD LARSON

Regally (♩ = ca. 96)

ACCOMP.

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13

ff *mf*

16

f

20

24

Slower, warmly (♩ = ca. 88)

rit. *mf*

27

31

rit. poco a poco *mp*

Narrator 1: The shouts of “Hosanna!” and “Blessed is He who comes in the name of the Lord!” seemed to echo in the streets of Jerusalem for days as people prepared for the Passover Feast. It was now the first day of the Feast and Jesus’ disciples asked Him, “Where do you want us to go and make preparation to eat the Passover meal?”

Narrator 2: Jesus said to them, “Go into the city, and a man carrying a jar of water will meet you. Follow him. Say to the owner of the house he enters, ‘The Teacher asks: Where is the guest room where I may eat the Passover with my disciples?’ He will show you a large upper room, furnished and ready. Make preparation for us there.”

Narrator 1: The disciples left, went into the city, and found everything just as Jesus had told them. So, they prepared for the feast of the Passover Lamb.

Narrator 2: As evening came, Jesus arrived with the Twelve and they shared a feast of love.

Narrator 1: While they were eating, Jesus took bread, gave thanks, and broke it. Giving it to His disciples, He said, “Take it; this is my body broken for you.”

Narrator 2: Then He took the cup, gave thanks, and offered it to them. “This is my blood of the covenant, which is poured out for many.”
(music begins)

FEAST OF LOVE

Words by
LLOYD LARSON
based on Matthew 26:17-29,
John 12:32, and John 13:4-8

Music by
LLOYD LARSON

With confidence (♩ = ca. 112)

ACCOMP.

mp

4 SOPRANO / ALTO *poco rit.* *mp* 5 *a tempo*

At the Lamb's high feast of love, we praise our

7 God who reigns a - bove! Praise the Ser - vant who has

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gen - tly led, who hum - bly shares the bro - ken bread at the

Lamb's high feast of love.

TENOR / BASS *mp*

At the

Lamb's high feast of love, we praise our God who reigns a -

16

19

bove! Praise the One who by His love di - vine shares the

22

cup of grace, the sa - cred wine, at the Lamb's high feast of

25

mp
at the Lamb's high feast of love.
love,

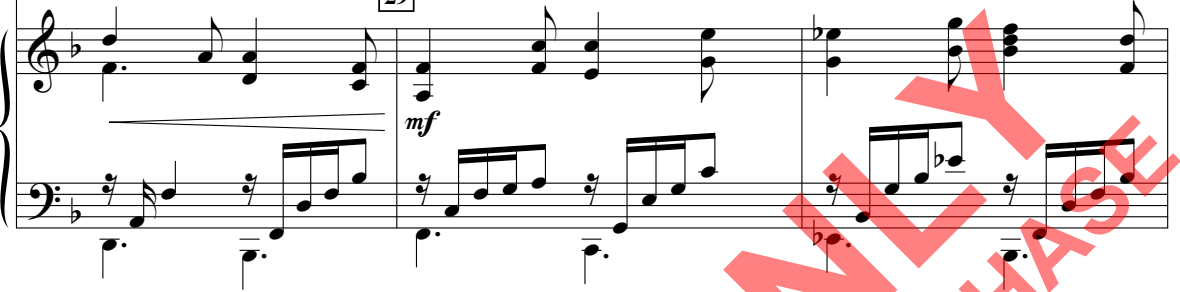
29

mf

“Re - mem - ber me when you eat the bread. Re -

mf

29

mf

mem - ber me and the things I've said. Re - mem - ber me when you



drink the cup. Re - mem - ber when I am lift - ed up I will



37

me!

draw the world un-to me, to me! O chil-dren, re-mem-ber

40

mp

me.”

mp

mp

43

poco rit.

mp

44

a tempo

At the Lamb's high feast of love, we praise our

mp

44

poco rit.

a tempo

God who reigns a - bove!

Praise the right - eous One whom

the King who kneels and wash - es feet at the

an - gels greet;

at the

Lamb's high feast of love, at the Lamb's high feast of

cresc. poco a poco

Lamb's high feast of love,

Lamb's high feast of

cresc. poco a poco

55

love. *f*
 love. *f*
 "Re -

Piano accompaniment for measures 55-56, featuring a steady eighth-note melody in the right hand and a bass line in the left hand.

57

mem - ber me when you eat the bread. Re - mem - ber me and the

57

Piano accompaniment for measures 57-59, continuing the eighth-note melody and bass line.

60

things I've said. Re - mem - ber me when you drink the cup. Re -

Piano accompaniment for measures 60-62, concluding the piece with sustained chords in the right hand and a final bass line.

63

mem - ber when I am lift - ed up I will draw the world un-to

66

me! me, to me! O chil-dren, re - mem - ber

poco rit. *mp*

69

me."

a tempo *molto rit.* *p*

Programming option 1: If you wish to include The Lord's Supper for the congregation in this presentation, it could be done here after the singing of "Feast of Love."

- Narrator 2:** Following the meal, Jesus and His disciples sang a hymn and then went out to the Mount of Olives.
- Narrator 1:** Having already told them that one of the Twelve would betray Him, Jesus now told them that they would all fall away. "For it is written," He said, "I will strike the shepherd and the sheep will be scattered."
- Narrator 2:** The prophecies of Jesus were to soon become a reality as Judas, the betrayer, and a crowd armed with swords and clubs sent from the chief priests, the teachers of the law, and elders surrounded Him. They seized and arrested Jesus.
- Narrator 1:** They took Him to a place where the religious leaders were gathered. Several of them made false accusations against Jesus. They condemned Him, saying He was worthy of death. *(music begins)*
- Narrator 2:** The religious leaders eventually reached consensus. They bound Jesus, led Him away, and handed Him over to Pilate, the local Roman governor. As was customary at the Feast, the people were demanding the release of an imprisoned criminal named Barabbas.
- Narrator 1:** Pilate asked the enraged crowd, "What shall I do, then, with the one you call King of the Jews?" "Crucify Him!" they shouted. "Crucify Him!"
- Narrator 2:** So, Pilate had Jesus flogged, and handed Him over to be crucified. In those few hours, the words of the prophet Isaiah were fulfilled.
- Narrator 1:** He was despised and rejected; a man of sorrows, and familiar with suffering. He took up our infirmities and carried our sorrows. He was oppressed and afflicted; He was led like a lamb to the slaughter.

SONG OF GOLGOTHA

(The Sacrificial Lamb)

Words by

LLOYD LARSON

based on Isaiah 53:3-7

Incorporating

“Ah, Holy Jesus”

Music by

LLOYD LARSON

Incorporating tunes

PASSION CHORALE

and **HERZLIEBSTER JESU**

Solemnly, freely (♩ = ca. 76)

*
ACCOMP. *p*

5

9

mp

13

rit. *p*

* Tune: PASSION CHORALE, Hans Leo Hassler, 1564-1612

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(JMG1323)

17 Expressively (♩ = ca. 84)

20 TENOR / BASS

p 21

He was de - spised and re - ject - ed,

23

scorned by His ver - y own. Yet He bore the cross of

26 SOPRANO / ALTO

p

He was

shame will - ing - ly.

29

cresc.

pierced for our trans - gres - sions, bro - ken and a -

29

cresc.

32

mp

lone. — Still, He chose to bear the cross for you — and

mp

35

mf

me. Sure - ly,

37

mf

38

sure - ly He has car - ried all our sor - rows.

41

Sure - ly, sure - ly He has borne all our

44

mp *poco rit.*
grief. *mp* He was op -

mp *poco rit.*

47

a tempo

pressed and af - flict - ed, yet He did not say a

47

Op - pressed, a - flict - ed, said not a

a tempo

50

word. And He bore the low - ly cross to Cal - va -

word. He bore the cross to Cal - va -

53

55

ry. Like a lamb to

mel.

ry. Like a lamb led to

55

56

slaugh - ter, He was crushed and suf - fered. See the

slaugh - ter, He was crushed and He suf - fered.

cresc. *mel.* *cresc.*

59

sac - ri - fi - cial Lamb up - on the tree.

mf *mf* *cresc.*

63

Sure - ly, sure - ly He has car - ried all our

f *f*

63

f

66

sor - rows. Sure - ly, sure - ly He has

69

borne all our grief.

72

Slower ($\text{♩} = \text{ca. } 80$)* *mp*

Ah, ho - ly Je - sus, how have You of - fend - ed,

72

Slower ($\text{♩} = \text{ca. } 80$)*mp*

76

that mor - tal judg - ment has on You de -

mel. mp

that mor - tal judg - ment has on You de -

79

scend - ed? By foes de - rid - ed,

80 *mel.*

scend - ed? By foes de - rid - ed,

80

82

by Your own re - ject - ed, O most af -

mf

mf O most af -

by Your own re - ject - ed, O most af -

mf

85

poco accel. **f**

flict - ed! Sure - ly,
 flict - ed!

flict - ed!

poco accel. **f**

88

rit. poco a poco

sure - ly He has car - ried all our sor - rows,

rit. poco a poco

91

mp **p**

and has borne all our grief.

mp **p**

mf **mp** *opt. unaccomp.* *play* **p**



(music begins)

Narrator 1: Jesus was led away. Roman soldiers put a purple robe on Him and then twisted together a crown of thorns which they placed upon His head. In mockery they called out to Him, “Hail, King of the Jews!”

Narrator 2: They struck Jesus on the head with a staff, spat upon Him, and continued to mock Him by falling on their knees in fake homage to the holy Lamb of God.

Narrator 1: Then they put His own clothes back on Him and led Jesus out to the place called Golgotha (which means The Place of the Skull). There He was crucified.

Narrator 2: Those who passed by hurled insults at Jesus. Even those crucified with Him heaped insults on Him.

Narrator 1: After several agonizing hours on the cross, with a loud cry, Jesus breathed His last. The Roman centurion, who stood there in front of Jesus, heard His cry, and saw how He died. In awe and wonder he said, “Surely this man was the Son of God!”

BEHOLD THE LAMB!

Words by

LLOYD LARSON

based on John 1:29

Incorporating

“What Wondrous Love Is This”

Music by

LLOYD LARSON

Incorporating tunes

NEAR THE CROSS

and **WONDROUS LOVE**

Pensively, freely (♩ = ca. 88)

ACCOMP. *p*

6

12

17

18

mp

* Tune: NEAR THE CROSS, W. Howard Doane, 1832-1915

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(JMG1323)

22

27

32

36

39

41

Be - hold the Lamb, the ho - ly Lamb of God!

43

Be - hold the Lamb who takes a-way the sins of the

45

world. Be-hold the Lamb!

48

mf

Be - hold the Lamb, be - hold the Lamb of God!

mf

48

Be - hold, be - hold the Lamb of God!

mf

50

Be - hold the Lamb, the ho - ly Lamb of God!

Be - hold, be - hold the Lamb of God!

Be - hold, be - hold the Lamb of God!

52

Be - hold the Lamb who takes a-way the sins of the

54

world. Be - hold the Lamb!

* *mp*

What

56

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

mp

59

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

* Tune: WONDROUS LOVE, American Folk Melody
 Words: William Walker's *Southern Harmony*, 1835

62

mp

64

What won-drous love is this that

soul!

64

65

caused the Lord of bliss to bear the dread-ful curse for my

mp

to bear the curse for my

67

soul, for my soul, to bear the dread - ful

soul, for my soul, to bear the dread - ful

69 *mf* *mf*

curse! _____ To

mf *mp* *mf*

curse _____ for my soul!

mf *mp*

72

God and to the Lamb I will sing, I will sing; to

72 *mf*

74

God and to the Lamb I will sing! _____ To

76

God and to the Lamb, who is the great — "I AM," while

who is the great "I AM," while

78

mil - lions join the theme, I will sing, I will sing, while

mil - lions join the theme, I'll sing. I will sing,

80

mil - lions join the theme, I will

82

rit.

sing!

Musical score for measures 82-83. It features a vocal line with a long note and a piano accompaniment. The piano part includes a melodic line in the right hand and a bass line in the left hand. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The tempo marking is *rit.* (ritardando).

84

a tempo

Be - hold the Lamb, be - hold the Lamb of God!

Musical score for measures 84-85. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a melodic line in the right hand and a bass line in the left hand. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The tempo marking is *a tempo*.

84

a tempo

Piano accompaniment for measures 84-85. It features a melodic line in the right hand and a bass line in the left hand. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The tempo marking is *a tempo*.

86

Be - hold the Lamb, the ho - ly Lamb of God!

Musical score for measures 86-87. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a melodic line in the right hand and a bass line in the left hand. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

88

Be - hold the Lamb who takes a-way the sins of the

90

world. Be - hold the Lamb!

mf *poco rit.* *a tempo*
mp

93

Be - hold the Lamb!

molto rit. *p*

Programming option 2: If you wish to conclude with the crucifixion (perhaps as part of a Palm-Passion or Maundy Thursday or Good Friday service), you may end following “Behold the Lamb!” The final song, “Resurrection Canticle,” may be presented as either conclusion to this work or sung on Easter Sunday as a grand culmination to the story of Christ’s death and resurrection.

Narrator 2: Very early on the first day of the week following the Sabbath, just after sunrise, the women were on their way to the tomb. They asked each other, “Who will roll the stone away from the entrance of the tomb?”

Narrator 1: But as they looked up, they saw that the large stone had already been rolled away. They entered the tomb, and there they saw a young man dressed in a white robe sitting on the right side. They were very alarmed.

Narrator 2: But he said to them, “Do not be afraid! You are looking for Jesus the Nazarene, who was crucified. He is not here. He has risen! See the place where they laid Him. Now go and tell His disciples! Jesus is risen!”

Narrator 1: Worthy is the Lamb who was slain, worthy is the Lamb!

Narrator 2: He is worthy to receive power and wealth, wisdom and strength. He is worthy to receive honor and glory and praise!

Narrator 1: Worthy is the living Lamb of God!
(music begins)

RESURRECTION CANTICLE

Words by
LLOYD LARSON
Based on Revelation 5:12
Incorporating
“Crown Him with Many Crowns”

Music by
LLOYD LARSON
Incorporating tune
DIADEMATA

Stately (♩ = ca. 88)

ACCOMP.

4 SOPRANO / ALTO *f*
TENOR / BASS *f*

Wor - thy is the Lamb who was slain,

7 wor - thy is the Lamb! Wor - thy is the

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10

Lamb who was slain, the liv - ing Lamb of God. He's wor - thy to re -

13

ceive pow - er and wealth. He's wor - thy of all wis - dom and

13

16

strength. He's wor - thy of our hon - or and glo - ry and praise!

19

21

Wor-thy is the Lamb! Wor - thy is the

21

22

Lamb who was slain, wor - thy is the Lamb!

25

Wor - thy is the Lamb who was slain, the liv - ing Lamb of

28

29

3

God. He's wor- thy to re- ceive pow- er and wealth. He's wor- thy of all

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The piano accompaniment starts with a quarter rest, followed by a quarter note G3, an eighth note A3, a quarter note B3, and a quarter note C4. A box containing the number '29' is placed above the vocal line at the start of the second measure. A bracket with the number '3' spans the last three notes of the vocal line in the second measure.

29

3

The piano accompaniment for the first system consists of two staves. The right hand plays chords and moving lines, while the left hand provides a bass line. A piano dynamic marking 'p.' is present at the beginning. A box containing the number '29' is placed above the right-hand staff at the start of the second measure. A bracket with the number '3' spans the last three notes of the right-hand staff in the second measure.

31

wis - dom and strength. He's wor- thy of our hon - or and

The second system of music continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with similar rhythmic patterns. A box containing the number '29' is placed above the vocal line at the start of the second measure.

The piano accompaniment for the second system continues with chords and moving lines in both hands. A box containing the number '29' is placed above the right-hand staff at the start of the second measure.

34

glo - ry and praise! Wor- thy is the Lamb!

The third system of music features the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with similar rhythmic patterns. A box containing the number '34' is placed above the vocal line at the start of the second measure. A bracket with the number '3' spans the last three notes of the vocal line in the second measure.

The piano accompaniment for the third system continues with chords and moving lines in both hands. A bracket with the number '3' spans the last three notes of the right-hand staff in the second measure.

38 Slightly faster (♩ = ca. 92)

37

poco accel.

* *mf*

Crown Him with man - y crowns, the

38 Slightly faster (♩ = ca. 92)

poco accel.

mf

40

Lamb up - on His throne. Hark! how the heav'n - ly

43

an - them_ drowns all mu - sic_ but its own. A -

* Tune: DIADEMATA, George J. Elvey, 1816-1893
Words: Matthew Bridges, 1800-1894

46

wake, my soul, and sing of Him who died for

46

wake, my soul, a - wake, and sing of Him who died, who

49

thee, _____ and hail Him as thy match - less King_ through

died for thee,

52

all e - ter - ni - ty.

57 Broader (♩ = ca. 88)

55 S.T. *rit.*

**** f**

Crown Him the Lord of

A.B. (+ opt. Cong.*)

mel. f

Crown Him the Lord of

57 Broader (♩ = ca. 88)

rit.

58

life, the Lord who tri - umphed o'er the grave,

life, who tri - umphed o'er the grave, _____ and

61

rose vic - to - rious in the strife for those He came to

rose vic - to - rious in the ___ strife for those He came to

* Part for Congregation is on page 46.

** Words: Godfrey Thring, 1823-1903

S.A. (+ opt. Cong.)

save. His glo - ries now we sing who

T.B.

save. His glo - ries now we sing, we sing

Piano accompaniment for measures 64-65, featuring a right-hand melody with eighth-note patterns and a left-hand accompaniment with chords and eighth notes.

died and rose on high, who died e - ter - nal

who died and rose on high, on high,

Piano accompaniment for measures 66-67, continuing the right-hand melody and left-hand accompaniment.

life to bring, and lives that death may

Piano accompaniment for measures 68-69, featuring a right-hand melody with eighth-note patterns and a left-hand accompaniment with chords and eighth notes.

Piano accompaniment for measures 70-71, concluding the piece with a final chord and melodic flourish.

73 *ff* (end Cong.) 75

die. *ff* Wor - thy is the

76

Lamb who was slain! Ris - en now, for - ev - er to reign!

79 *rit. poco a poco al fine* *f* *ff*

Wor - thy is the liv - ing Lamb of God!

f *rit. poco a poco al fine* *ff*

RESURRECTION CANTICLE

Words:

GODFREY THRING (1823-1903)

Tune : **DIADEMATA**

GEORGE J. ELVEY (1816-1893)

Arranged by

LLOYD LARSON

CONGREGATION - *Sung when directed*

2. Crown Him the Lord of life, who tri-umphed o'er the grave, and
 rose vic - to - rious in the strife for those He came to save, His
 glo - ries now we sing who died and rose on high, who
 died e - ter - nal life to bring, and lives that death may die.

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