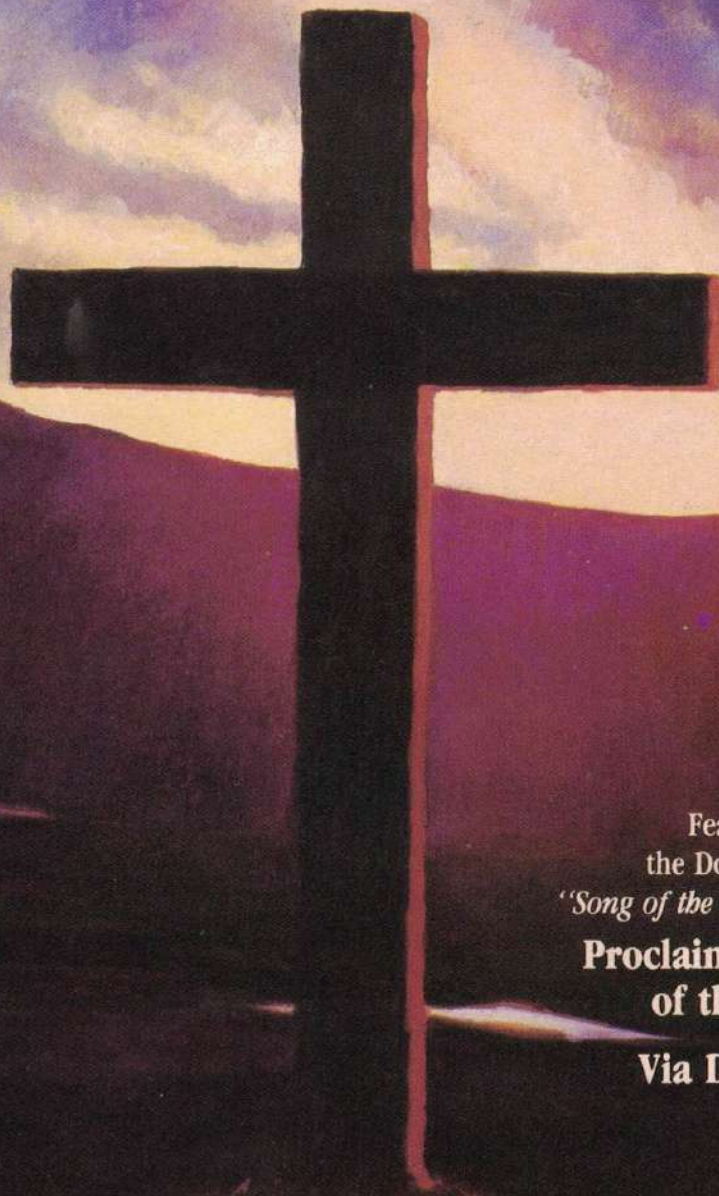


THE OLD RUGGED CROSS

Created and arranged by John Lee



Featuring
the Dove Award
"Song of the Year" nominees:

**Proclaim the Glory
of the Lord**

Via Dolorosa

WORD MUSIC

THE OLD RUGGED CROSS

Created and arranged
by John Lee

Conceived by John Lee and Niles Borop

Orchestrated by David Maddux
and John Lee

Transcribed by Bill Wolaver

Companion Materials

Choralbook	3010106017
Album	7018993105
Listening Cassette	7018993504
"Trax" Accompaniment Cassette	3014084085
"Trax" Accompaniment Reel	3011084084
Studio Orchestration	3010047258
PracticeTrax	3010005679

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WORD MUSIC

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Overture

with "PROCLAIM THE GLORY OF THE LORD," "HE SPOKE THE WORDS,"
"VIA DOLOROSA," "BEHOLD THE MAN" and "THE OLD RUGGED CROSS"

Arr. by John Lee

With excitement ♩ = 112 - 116

A

N. C.

8^{va} *mf* *loco*

G7sus *f*

N. C. *ff*

B

Chords: C, F, G, E, Am, D/F#, G, C/E, F, C/G, G, C, C/E, F, G, E/G#

Chords: Am, D/F#, G, C/E, F, C/G, G, C

Chords: F, F/A, C, F, Dm7, Am/C, G/B, C, Am, D/F#, C/G, G

Dynamic: *mf*

Chords: E, E7/G#, Am, Am/C, G, G7/B, C, C/E, F, G/F, C/E, F

Dynamic: *f*

8va

loco

Chords: C/G, E7/G#, Am, F, G/F, C/E, Dm/F, C/G, G

8va

ff

ritard

Slower ♩ = 80

Chords: Ab, Bbm/Ab, Fm2, Fm, Fm2, Fm

mf

mp

loco

D "HE SPOKE THE WORDS" Words and Music by JOHN LEE

Chords: Ab/Eb, Db2, Bbm2, Csus, C

Bring out melody

Chords: Bbm/C, C7, Fm, Ab/Eb, Db2, Bbm2

Chords: C7sus, C7, Bbm/C, C7, Db, Eb

mf

Fm $\frac{Ab}{Eb}$ Db Eb Ab2

Gm7(b5) C7 Fm $\frac{Ab}{Eb}$ Db Bbm

E *A tempo*
C7sus C7 Bbm C7 $\frac{C}{Bb}$ Ab $\frac{Cm}{G}$

slight rit. *mp* (r.h.)

Fm7 $\frac{Fm}{Eb}$ Db $\frac{Ab}{C}$ Bbm Eb7sus Eb

Ab $\frac{Cm}{G}$ Fm7 $\frac{Fm}{Eb}$ Db $\frac{Ab}{C}$ Bbm7 Eb

Chords: Fm, $\frac{Fm}{Eb}$, Db, $\frac{Ab}{C}$, Bbm7, $\frac{Db}{Eb}$, Eb, Fm2

ritard

"BEHOLD THE MAN" Words and Music by
Slower ♩ = 76 - 80 DAVID BARONI and
NILES BOROP

Chords: Bbm7, Eb

p *mp*

Chords: Abmaj7, Dbmaj7, C7sus, C7

Chords: Fm, F, Bbm

f Bring out melody

Chords: Eb, Abmaj7, Db, C7sus, C7

mf

Fm F
 Eb
 F
 ritard *mf*
 Fm F
 Eb
 F
 Gm 3

F
 G
 Gm
 G
 molto rit.
 8va

"VIA DOLOROSA" Words and Music by BILLY SPRAGUE and NILES BOROP

[H] Cm D7 Gm G/F Cm D7
 8va
 f a tempo (♩ = 72)
 8va loco 8va loco
 Gm G/B Cm D7 Gm Dm/F
 8va loco 3 mp slower

First system of the musical score. It features a piano introduction in E-flat major with a 3/4 time signature. The melody is in the right hand, and the bass line is in the left hand. Chords are indicated above the staff: Ebmaj7, Gm, F/G, Ebmaj7, D7sus, and D7. A 'ritard' (ritardando) marking is placed over the final two measures.

Second system of the musical score. It begins with the tempo marking 'Gently' and a quarter note equal to 80 (♩ = 80). The key signature changes to G major (one sharp). The melody continues in the right hand, with a 'mf (with warmth)' dynamic marking. Chords are indicated: G, Gmaj7/B, Bbdim7, and Am7. A first ending bracket labeled 'I' is shown. The system ends with a 'mp' (mezzo-piano) dynamic marking.

Third system of the musical score. The melody continues in the right hand. Chords are indicated: D7sus, D7, G, B7aug., and B7. The bass line provides harmonic support with sustained notes.

Fourth system of the musical score. The melody continues in the right hand. Chords are indicated: C, A7/C#, and G/D. The bass line continues with sustained notes.

Fifth system of the musical score. The melody continues in the right hand. Chords are indicated: C/D, G, and G7. The system ends with a 'f' (forte) dynamic marking. A '8va --- loco' marking is placed below the bass line, indicating an octave shift.

Jesus Is

Words and Music by
JOHN LEE

With conviction ♩ = 69 - 72

p *mf*

F C/E Dm F/C

Bb2 F/A Gm7(4) Gm7/C A2

mp

A CHOIR

A2 E/G# F#m A/E D A/C#

mp

Je - sus is the Liv-ing Word, great - est sto-ry ev-er

Bm7(4) E7 F#m Amaj7 E Dmaj7 A2 C# Je - sus
 heard; _____ To the sin - ner's heart un - stirred, _____
 To the sin - ner's heart un - stirred, _____
 is _____ the Liv - ing Word, _____
 Je - sus is _____ the Liv - ing Word, _____ the Liv - ing
 the Liv - ing Word, _____ the Liv - ing
 Word. Je - sus is _____ the Liv - ing
 Word. Word.

Bm7(4) Amaj7 C# A C# D2 E7sus F#m F#m E
 D#m7(b5) Je - sus Bm7(4) A2 C# D2 D E
 Word. Je - sus is _____ the Liv - ing
 Word. Word.

mf $\frac{F}{F}$ $\frac{E\flat}{F}$ $\frac{F}{F}$ $\frac{C}{E}$

Word. When the Spir - it so dis -

(TENORS only)

mf

$\frac{Dm}{C}$ $\frac{F}{C}$ $B\flat 2$ $\frac{F2}{A}$ $\frac{F}{A}$ $Gm7$ $\frac{B\flat}{C}$ C

tressed, and the soul by sin op - pressed,

f $\frac{Dm}{C}$ $\frac{Am}{C}$ (SOP. div.) $B\flat maj7$ $\frac{F2}{A}$ $Gm7(4)$ $\frac{F}{A}$ (ALTO div.)

seeks to see the light of day, Je - sus is

ALL Je - sus is

f

The musical score is written for a choir and piano. It consists of six systems of staves. The first system has a vocal staff (treble clef) and a piano staff (grand staff). The second system has a vocal staff (bass clef) and a piano staff. The third system has a vocal staff (treble clef) and a piano staff. The fourth system has a vocal staff (bass clef) and a piano staff. The fifth system has a vocal staff (treble clef) and a piano staff. The sixth system has a vocal staff (bass clef) and a piano staff. The lyrics are: 'Word. When the Spir - it so dis - tressed, and the soul by sin op - pressed, seeks to see the light of day, Je - sus is Je - sus is'. Chord symbols are written above the vocal staves: $\frac{F}{F}$, $\frac{E\flat}{F}$, $\frac{F}{F}$, $\frac{C}{E}$, $\frac{Dm}{C}$, $\frac{F}{C}$, $B\flat 2$, $\frac{F2}{A}$, $\frac{F}{A}$, $Gm7$, $\frac{B\flat}{C}$, C , $\frac{Dm}{C}$, $\frac{Am}{C}$ (SOP. div.), $B\flat maj7$, $\frac{F2}{A}$, $Gm7(4)$, $\frac{F}{A}$ (ALTO div.). Dynamics include *mf* and *f*. The tempo is marked 'ALL'.

Bb2 Csus C Dm $\frac{Dm}{C}$ Bm7(b5) Je - sus

He is the on - ly way.

Gm7(4) $\frac{Fsus}{A}$ $\frac{F}{A}$ Bb $\frac{Bb}{C}$ C $\frac{Bb}{F}$

is Je - sus is the on - ly way.

F $\boxed{C}$ Db $\frac{Eb m7}{Db}$

Morn - ing light, re - fresh - ing rain, cour - age

mp *tr* *mp*

Ebm7(b5)
Db Db *Db*/*F* *E*/*B*

found _____ to try a - gain; At the start and till the

F#m
E *cresc.* *Ebm7sus* *Ab* *Gbmaj7 Ab*

end Je - sus is the hope of men.

cresc. *f* *8va* *loco*

Gbm *Ab* *Ab* *D* *Db* *Ab*/*C* *Bbm* *Db*/*Ab*

molto rit *f a tempo*

Time - less truth, re - demp-tion's plan,

molto rit *f a tempo*

Chords: $G\flat$, $\frac{D\flat}{F}$, $E\flat m7(4)$, $\frac{G\flat}{A\flat}$, $A\flat$, $B\flat m$, $\frac{D\flat maj7}{A\flat}$

Son of God yet Son of Man; Source of life, the spot-less

Source of life, the

8va -

Chords: $G\flat maj7$, $\frac{D\flat 2}{F}$, $E\flat m7(4)$, $\frac{D\flat}{F}$, $G\flat 2$, $\frac{G/A}{A}$

Lamb, Je-sus is, He is.

spot-less Lamb, Je-sus is, He is.

rit.

[E] 8va -

Chords: $\frac{D}{C\sharp}$, Bm , $\frac{D}{A}$, G , $\frac{D}{F\sharp}$

a tempo *ff* Time-less truth, re-demp-tion's plan, Son of God yet Son of

Time-less truth, re-demp-tion's plan,

a tempo *ff*

8va -

(SOP. div.)

Em7(4) A Bm Dmaj7 Gmaj7 D2
F#

Man; _____ Source of life the spot-less Lamb, _____

Je - sus

(ALTO div.)

Em7(4) D/F# G2 G Bm Bm
A

Je - sus is _____ the great I Am.

is _____

(BASS div.)

G#m7(b5) Em7(4) D Bb C
F# A A

Je - sus is the great I

8va

fff D

Am.

fff loco

gva

mp

gva loco

F NICODEMUS: Jesus ... the Living Word, who was with God ... who was God.

N.C.

(softly)

Before anything was ... the great I Am. Fully God, yet willing to become fully man

fff loco

gva

mp

gva loco

(segue to "He Spoke The Words")

in order that we might know God ...

fff loco

gva

mp

gva loco

He Spoke the Words

Narration cont....experientially in our lives."

Freely ♩ = 69

Words and Music by
JOHN LEE

mp

mp

mp

A

ALTO SOLO mp

He simply spoke the words and in that moment all of time be -

mp

$\frac{Bbm6}{C}$ $C7$ $\frac{Bbm6}{C}$ C $Fm2$ $\frac{Fm}{Eb}$

gan, the pla - nets filled the skies_ and

$Db2$ $Bbm2$ $\frac{Bbm6}{C}$ $C7$ $\frac{Bbm6}{C}$ $C7$

stars be - gan_ to shine, be-cause of His com-mand._

B Db Eb $Fm2$ $\frac{Fm}{Eb}$ Db Eb

His whis-pered wish be - came cre - a - tion's plan, the wind and sea o-beyed His

(WOMEN - SOP. div.)

Oh _____ Ah cre - a - tion's plan.

Ab2 Ab Gm7(b5) C7sus C7 F2sus Fm Fm

voice. He spoke the words and breathed the breath of life in man,

CHOIR

O - beyed Him Ah Oh but

mf

Db Bbm7 Bbm6 C C C7sus C C Bb

but love de-mand-ed free-dom's choice. Would we

love de-mand-ed free-dom's choice.

ritard mf

22 C

mf a tempo

mp

mf a tempo

Ab *E♭*/*G* *Fm7* *Fm7*/*E♭* *D♭2* *Ab*/*C*

fol-low? Would we lis-ten to His call? Would the words of life bring wa-ter

Fol - low, lis - ten to His call.

B♭m7 *E♭7sus* *E♭7* *Ab* *E♭*/*G* *Fm7* *Fm7*/*E♭*

to our thirs - ty souls? — Would we fol-low? Would we lis-ten to His call?

Fol - low, lis - ten to His call.

Db $\frac{Ab}{C}$ Bbm7 Eb7 Fm2 $\frac{Fm}{Eb}$

Would we an - swer if He spoke the words?

Db *ritard* $\frac{Ab}{C}$ Bbm7 Eb7 Fm2 *a tempo* Fm

Would we an - swer if He spoke the words?

mp ritard *a tempo*

$\frac{Fm2}{Eb}$ $\frac{Fm}{Eb}$ $\frac{Eb}{Db}$ Db $\frac{Eb}{Db}$ Db

$\frac{Ab}{Bb}$ Bbm7 $\frac{Ab}{Gb}$ Gb Fm2

ritard

If I Follow Jesus

NICODEMUS: There were many who were following Jesus. Everywhere He went there were miracles, healings, even the raising of Lazarus from the dead. As a Pharisee, naturally, I knew that these were signs that accompany the coming of Messiah. But His teachings, His radical departure from our religious customs caused so many of my companions to hate Him. Why, He even claimed to know God personally... this man from Galilee, this carpenter. Though I had to be careful, I came to Him by night, I just had to know... *(music begins)* Was He Messiah... or just another who'd come but would quickly fade away? So I went... my life has never been the same.

Words and Music by
DAVID BARONI and NILES BOROP

Mysteriously ♩ = 126 - 132 (half - time feel)

Cm9 $\frac{F}{C}$

mp (left hand: 2nd time only)

A SOLO: NICODEMUS

mp Cm7 Fm9 Bb

Have I met Mes - si - ah, I want to be - lieve, -
He wants a de - ci - sion, but what am I to do? -

E $\flat$ **A $\flat$ maj7** **Cm9**

but the oth - er Phar - i - sees tell me He's
Risk my life and re - pu - ta - tion on

A $\flat$ 7(b5) **G7sus** **G7** **Cm2**

out to — de - ceive, — Ey - 'ry - thing — I've
what He says — is true. — I don't know where — He's

Fm9 **B $\flat$** **E $\flat$**

heard Him say — and all I've seen — Him do — and
go - ing — and He says that He's — the Way, —

A $\flat$ maj7 **Cm9** **D7sus** **D7**

makes it hard — to doubt — that what — His fol - low - ers say is true. —
though it breaks — my heart — to leave — I know — that I can't stay. —

Gsus G B Abmaj7 *mf*
 If I fol - low Je -
 sus, — what will the peo - ple say? —
 Will I be a - ble to bear — it if my fam - 'ly turns - a - way? —
 If I fol - low Je - sus the thought makes me a - fraid, —
 Cm9

mp Fm9(11) G7^{b9} #5 G7^{#9} #5

but my soul keeps cry - ing please don't turn a - way..

1. Cm9 $\frac{F}{C}$ Cm9 $\frac{F}{C}$ 2. Abmaj9 ritard

ritard

Slower C7^{#9} ten. #5 Fm9(11) G7^{#9} #5 Cm9 a tempo

ten. But my soul keeps cry-ing and I can't turn a - way.

ten. Slower a tempo

$\frac{F}{C}$ Cm9 $\frac{F}{C}$ Cm9

ten. molto ritard ten. Freely

Proclaim the Glory of the Lord

with "ALL GLORY LAUD and HONOR"

NICODEMUS: The Feast of the Passover had brought thousands into the city of Jerusalem. People were everywhere making preparations, buying, selling... *(music begins)* The crowds were enormous. But the topic of discussion was not the Passover... but rather... would Jesus come and would He perform His miracles? Was He Messiah? The noise of the crowd was almost deafening when from a distance shouts were heard, voices crying out... "Hosanna! Blessed is He who comes in the name of the Lord. The Son of David. He's coming!"
(crowd noises as in market place)

Words and Music by
DWIGHT LILES and NILES BOROP

With suspense ♩ = 108

N. C.

(cued notes opt.)

[A] Triumphantly

mf Pro - claim the glo - ry of the

f — *mf*

Lord, let ev - 'ry tongue con - fess He reigns, lift up His name in

prais - es for-ev - er. Pro - claim the glo - ry, make

Pro - claim the glo - ry of the Lord, make known His might-y

known to all, take up the call, lift up your voice in song. He is

deeds to all, take up the call, lift up your voice in song. He is

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The key signature has one flat (B-flat). The tempo is marked 'f' (forte). The lyrics are: 'known to all, take up the call, lift up your voice in song. He is' on the first line, and 'deeds to all, take up the call, lift up your voice in song. He is' on the second line. The piano accompaniment provides a harmonic foundation with chords and moving lines.

[B]

our Mes-si-ah, our Sav-ior and our King. Let all our voic-es join as one and

The second system of the musical score continues the vocal and piano parts. It begins with a section marker '[B]'. The lyrics are: 'our Mes-si-ah, our Sav-ior and our King. Let all our voic-es join as one and'. The piano accompaniment continues with chords and moving lines, maintaining the harmonic structure.

fill the earth with sing - ing. Glo - ry to our God, His

The third system of the musical score continues the vocal and piano parts. The lyrics are: 'fill the earth with sing - ing. Glo - ry to our God, His'. The piano accompaniment continues with chords and moving lines, maintaining the harmonic structure.

* Lyrics by Theodulph of Orleans, Music by Melchior Teschner
Trans. by John Mason Neale - St. Theodulph

C $\frac{F}{C}$ $\frac{B\flat}{D}$ $\frac{C7}{E}$ Fsus F $\frac{F}{A}$ $\frac{C}{G}$ F $\frac{B\flat}{D}$ $\frac{C}{E}$

Ho - san - na Ho - san - na Ho - san - nas

whom the lips of chil - dren made sweet Ho - san - nas

F N.C.

ring. Thou art the King of Is - ra - el, Thou

ring.

C $\frac{B\flat m}{C}$ C(no3rd) $\frac{C}{E}$

Da - vid's ro - yal Son, who

Chords: F, A, Bbmaj7, F, C/E, C7, F, A, Bb, Gm

in the Lord's name com - est, the King and

Chords: C, D, F, Bb, F, Bb, F

Bless - ed One. *f* He is our Mes - si - ah, our Mes - si - ah,

Chords: Bb, F/A, C/G, F/A, Gm7, Gm/F, C/E, Dm

Sav - ior and our King, let all our voic - es join as one and

fill the earth with sing - ing. Glo - ry to our God, His

Glo - ry to our God,

great - ness we ap - plaud, let all His peo - ple

His great - ness we ap - plaud,

sound the word, pro - claim the glo - ry

The musical score is written for a hymn. It consists of four systems of music. Each system includes a vocal line (treble and bass clef) and a piano accompaniment (treble and bass clef). The lyrics are written below the vocal line. Chord symbols are written above the notes. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The lyrics are: 'fill the earth with sing - ing. Glo - ry to our God, His Glo - ry to our God, great - ness we ap - plaud, let all His peo - ple His great - ness we ap - plaud, sound the word, pro - claim the glo - ry'.

Chord symbols: Dm/C, G/B, F/C, C, A/C#, A, Asus/B, A7/C#, Dm, C/E, C, Csus/D, C7/E, F, Bb, C/Bb, F/A, Bb, F/C, C#dim7, Dm, F/A, Bb, C/Bb, F/A, Bb/G.

Sheet music for a vocal and piano arrangement, page 35. The music is in G major (one sharp) and 4/4 time. The key signature is G major (one sharp).

Chords: F/C, C, F

Lyrics:

of the Lord. Ho -

Pro - claim Him Lord. Ho - san - na.

san - na. Hmm. Ho - san - na.

Hmm. Ho - san - na. Hmm.

Performance markings:

- mp* (mezzo-piano)
- p* (piano)
- pp* (pianissimo)
- pp lightly*
- gva* (grand voce)

Does He Know

NICODEMUS: (*Music begins*) Jesus knew that those proclaiming Him to be Messiah would soon fall away. Many of the religious leaders who marvelled at His wisdom at age twelve were now outraged by His blasphemy. Time and again He encountered verbal attacks and outright confrontation with the chief priests and elders, and so Jesus sought a moment of quiet with those He loved most.

Words and Music by
NILES BOROP and JOHN LEE

With affection ♩ = 72

The musical score is written for piano. It consists of four systems of music. The first system begins with a treble staff containing a series of triplets and a bass staff with a single note. Chords G/D, C, and G/B are indicated. The second system continues with a treble staff featuring chords Am7, D/A, G, C, and G/B, and a bass staff with a single note. The third system has a treble staff with chords Eb and F, and a bass staff with a single note. The fourth system has a treble staff with a G chord and a bass staff with a single note. Dynamics include mp and mf.

A

2nd time: a tempo

Chords: G, F#, Em7, D, C, G/B

mp - mf

Does He know how much we love Him? Does He know?

2nd time: a tempo
mp - mf

Chords: Am7, D7sus, D7/C#, G, D/F#, Em7, G/D

Does He know? While we're gathered here together,

Chords: C, Gsus/B, G/B, Am7(4), Dsus, D, B

how do we tell Him so? We'll eat the bread and

slight rit.

Em7 Cmaj7 Am6 C Bm7 Am7(4) D

drink the wine, we won't for - get this spe - cial time. —

slight rit.

a tempo

G $\frac{D}{F\#}$ Em7 $\frac{G}{D}$

Does He know how much we love — Him?

a tempo

2nd time to $\oplus$

Am7 D7sus D7 $\frac{C}{G}$ G

Does He know? —

2nd time to $\oplus$

B SOLO - JUDAS

Gm *mp* $\frac{Gm}{F}$ $\frac{Bb}{Eb}$ Eb $\frac{Bb}{D}$ Cm $\frac{Cm}{Bb}$
 Does He know what I'm a - bout to do? There's a sad-ness in His
mp
 Am7(b5) Ab7(b5) Gm $\frac{Gm}{F}$
 eyes. He would be an - gry if He
 $\frac{Bb}{Eb}$ Eb $\frac{Bb}{D}$ Cm $\frac{Cm}{Bb}$ *cresc.* Am7(b5) $\frac{Cm}{G}$
 re - a - lized, I don't un - der-stand Him, does He real - ly want to
cresc.
 Dsus D *ritard* $\frac{Eb\text{maj}7}{G}$ *mp a tempo*
 die? Does He know He'll be be-trayed to - night?
f ritard mp a tempo

The musical score is written for a solo performance by Judas. It consists of a vocal line and a piano accompaniment. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The score is divided into four systems. The first system contains the first two lines of the song. The second system contains the next two lines. The third system contains the next two lines. The fourth system contains the final two lines. The piano accompaniment features various chords and melodic lines, including a crescendo and a ritardando. The vocal line includes lyrics and musical notation for the voice.

Gaug. $\frac{A}{G}$ $\frac{F\#}{G}$ $\frac{C}{G}$ $\frac{F\#}{G}$ Gdim7

(Spoken) Jesus: One of you will betray me.
Again I say, he who has dipped his hand in the
dish with me will betray me.

Judas: Is it I, Master?

l.h.

N.C. $F7$ ritard

Jesus: You have said so.

ritard

(b)

D.S. al Coda

Coda G $\frac{G}{F}$

[C] SOLO: PETER Eb mf $\frac{Fm}{Eb}$ $\frac{Bb}{Eb}$ $Ebsus$ $\frac{Bb}{Eb}$

Does He know I'll _____ stand be - side Him, and I will hold my

mf

Eb G $\frac{Am}{G}$

ground? When the oth - ers _____ dis - ap - pear and

F#m7(b5) Bsus $\frac{Em}{G}$ Em
 can - not be found, I'll draw my sword and

Em7 A Am $\frac{D}{F\#}$ $\frac{C}{E}$ D $\frac{D}{C}$ $\frac{G}{B}$ $\frac{D}{B}$
 fight for Him un - til He wears the crown.

C $\frac{G}{B}$ Am F#m7(b5) Bsus
 Does He know that I won't, I won't ev - er let Him down?

B $\frac{B}{A}$
 (Spoken) Jesus: "Simon, Simon, behold Satan demanded to have you that He might sift you like wheat." Peter: "Lord, I am ready to go with you to prison and to death." Jesus: "I tell you Peter, the cock will not crow this day until you three times deny that me."

ritard

D *a tempo* *f* *G* *D* *F#* *Em7* *G* *D*

Does He know how much we love _____ Him?

f *a tempo*

8va -----

C2 *G* *B* *Am7* *Dsus* *D*

Does He know? Does He know? _____

8va ----- *loco*

G *D* *F#* *Em7* *G* *D*

While we're gath - ered here to - geth - er,

8va ----- *loco*

C $\frac{G}{B}$ Am7 Dsus D B *mp*
how do we tell Him so? — We'll eat the bread and

Em7 Cmaj7 $\frac{Am6}{C}$
drink the wine, we won't for - get this

Bm7 *molto ritard* Am7 D G *slower* *mf* $\frac{D}{F\#}$
spe - cial time. — Does He know how much we

molto ritard *mf* *slower*
8va

Em7 G
D Am7 *ritard* D2sus D7 C
G a tempo G

love _____ Him? Does He know? _____

ritard *a tempo*

gva - - - - - loco

NICODEMUS: Leaving, from the meal together in the

C G B D7/A G

mp

upper room, they crossed over the brook Kidron and entered into a garden.

C G/B Eb Dbmaj7/Eb

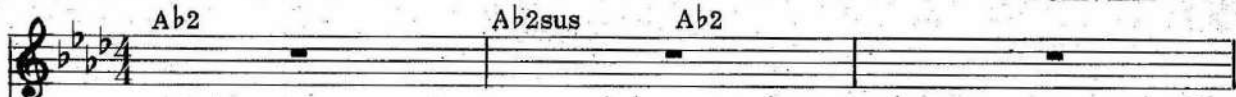
Telling His disciples to watch and pray, Jesus went on a little further, in order to be alone.

Eb Ebsus Eb Eb7sus Eb7

SEGUE TO "THE GARDEN"

The Garden

Gently ♩ = 72

Words and Music by
JOHN LEE

Narration cont. And there, falling on His knees, He lifted His face toward



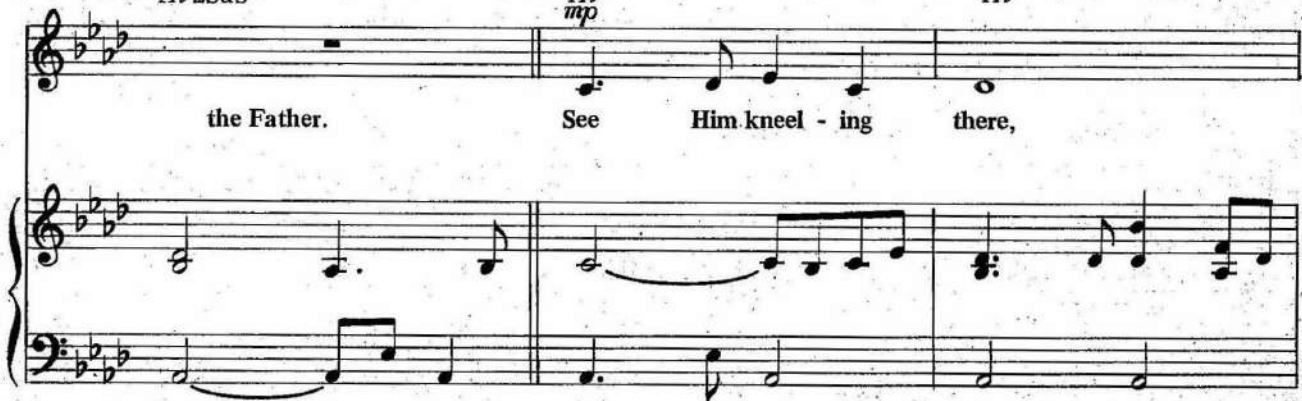
Ab2sus

A WOMEN
Ab
mp

Bbm
Ab

the Father.

See Him kneel - ing there,



Eb
Ab

Db
Ab

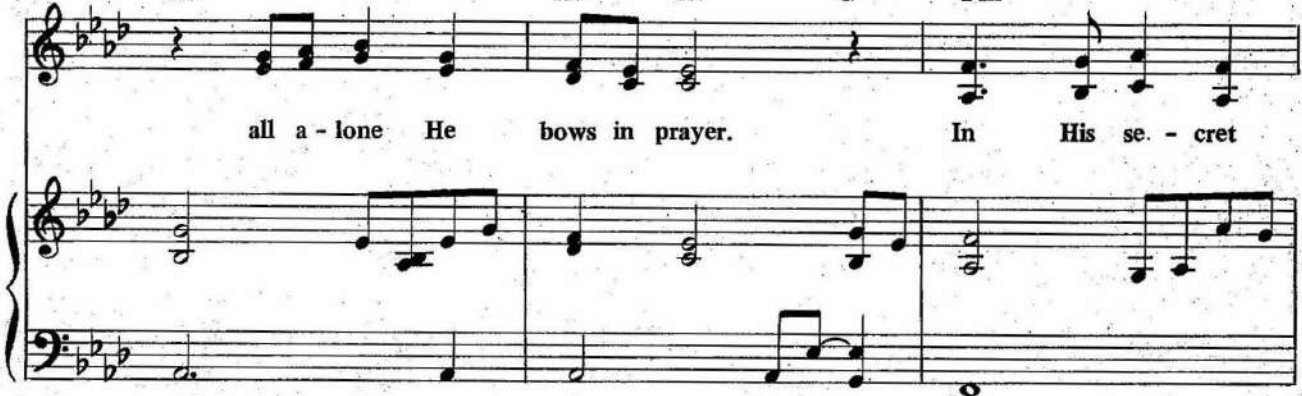
Ab

Eb
G

Fm

all a - lone He bows in prayer.

In His se - cret



Bbm $\frac{Bbm}{Ab}$ Gm7(b5) $\frac{Bbm}{F}$ Eb7

place, Je - sus seeks the Fa - ther's face.

Ab $\frac{Bbm}{Ab}$ Eb7
Ab

See His a - go - ny, drops of blood fall

Ab2sus Ab $\frac{Cm}{G}$ Fm Cm (no breath)

at His feet. In His hour of need,

Bbm Db $\frac{Bbm7}{Eb}$ Eb

His dis - cip - les sleep. Fa - ther, the hour has

B SOLO: JESUS
mp N.C.

come, glo - ri - fy your Son.

If you are will - ing take this cup, hear my plea, . I

lift it up. But not my will,

CHOIR (SOP. div.) *mf*

But not my will,

ritard *mf a tempo*

Chords: Csus, Bb/C, C, Bb/C, C, Eb/D, Db

not my will, not my will,

not my will, ah

Chords: Bbm, Gb2, Gb/Fb, Ab7/Eb, Eb

but Thine be done.

D Absus Ab C7sus $\frac{Bb}{C}$

Not my will, not my

Not my will, not my

C $\frac{Bb}{C}$ C $\frac{Eb}{Db}$ Db Bbm

will, not my will, but Thine be

will, Ah

$E\flat 7sus$ $E\flat 7$ $\frac{D\flat}{E\flat}$ $E\flat 7$ $A\flat$

done, _____ Thine be done.

Thy will be done, Thine be done.

$\frac{B\flat}{A\flat}$ $\frac{D\flat}{G}$ $\frac{Fm}{G}$ $\frac{Em}{G}$ $G7$

ritard

B $\flat$ Fm6 Fm F Csus C
A $\flat$ G

done, not my

Not my

gva loco

$\frac{\text{D}}{\text{E}}$ E7 $\frac{\text{D}}{\text{E}}$ E

will, not my will,

will, not my will,

gva

$\frac{G}{F}$ F Dm7 $\frac{Dm7}{G}$ Dm7

not my will, but Thine be done, _____

Ah _____ Thy will be

$\frac{G}{F}$ $\frac{G2sus}{F}$ G C

Thine be done. _____

done, Thine be done. _____

8va 1 *loco* *8va* 1

ff *ff* *ff*

loco

The musical score is written for a vocal line and a piano accompaniment. The vocal line is in bass clef, and the piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as chords (G, F, Dm7, G2sus, C), dynamics (ff, 8va, loco), and phrasing slurs. The lyrics are: "not my will, but Thine be done, Ah Thy will be done, Thine be done, done, Thine be done." The page number 53 is in the top right corner.

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54 Dm7 C

Thine be done.

Thine be done.

fff

fff

fff

8va

The Betrayal

With strength ♩ = 108 (♩.♩ = ♩³)
N. C.

Words and Music by
NICODEMUS: JOHN LEE
And Jesus arose to find

His disciples sleeping. Awakenning them He saw from afar a great number of soldiers

and the chief priest coming with swords and clubs.

Accompanying them was Judas and straightway he came to Jesus.

A SOLO: JESUS

mf Dm

E7
D

Ju - das,

will you be - tray me with a kiss?

Oh

Am

B7
A

f

Ju - das, what have I done to de - serve this?

r.h.

Suddenly slower

SOLO: JUDAS

Em/G

ff

Edim7

Mas - ter, Mas - ter.

ff *Suddenly slower*

B

Much faster ♩ = 112 - 116

Bm

Cm

NICODEMUS: And then He kissed him And immediately they seized Him

gliss *mf* *with intensity*

Em

Cb
Eb

N.C.

and took Him to the High Priest. Many bore false witness against Him, but He answered not.

But then the High Priest asked Him, (High Priest) "Are you the Christ?"



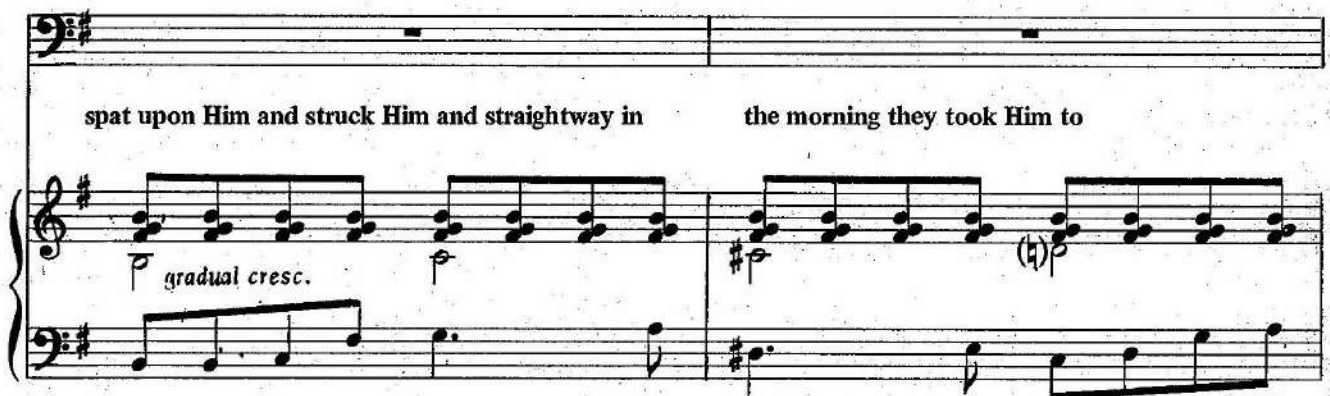
(NICODEMUS) And Jesus answered, (Jesus) "I Am." (NICODEMUS) Then they

mp (still intense)



spat upon Him and struck Him and straightway in the morning they took Him to

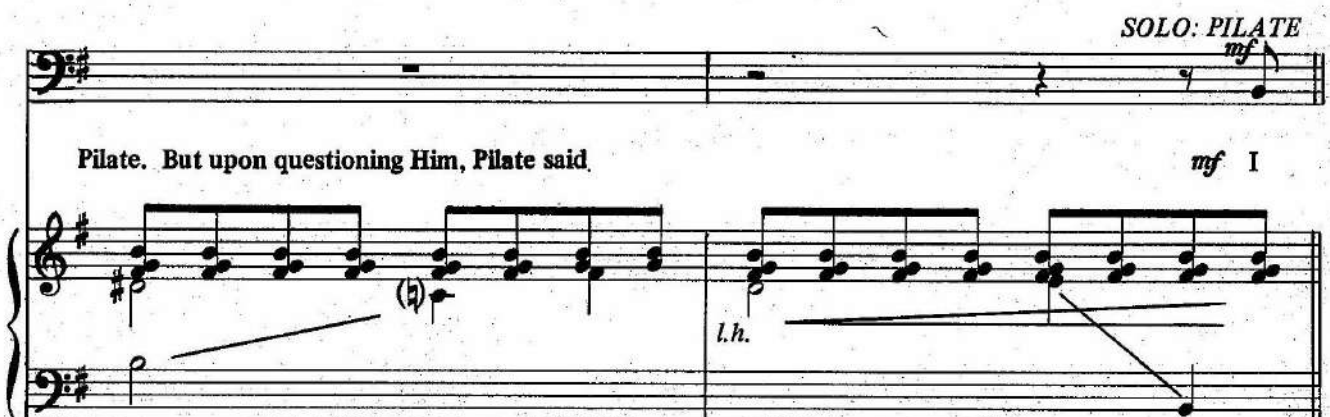
p gradual cresc.



Pilate. But upon questioning Him, Pilate said. *mf* I

SOLO: PILATE *mf*

l.h.



Em B D Em C#m7(b5)
D# D

find no fault in Him, I will there - fore chas - tise Him and re -

Bsus B CHOIR f
lease Him. Re -

Em Am
lease to us Ba - rab - bas, re - lease to us Ba - rab - bas.

SOLO: PILATE

Bsus B
mf But what of Je - sus Christ your King?

mf

The musical score is written for a hymn in G major (one sharp). It consists of four systems of music. Each system includes a vocal line (soprano or alto clef) and a piano accompaniment (treble and bass clefs). The lyrics are written below the vocal line. Chords are indicated above the vocal line and below the piano accompaniment. The score includes dynamics such as *mf* (mezzo-forte) and *f* (forte). The tempo is not specified. The key signature is G major. The time signature is 4/4. The score is for a solo voice and piano, with a choir part indicated by the 'CHOIR' label. The lyrics are: 'find no fault in Him, I will there - fore chas - tise Him and re - lease Him. Re - lease to us Ba - rab - bas, re - lease to us Ba - rab - bas. SOLO: PILATE But what of Je - sus Christ your King?'. The chords are: Em, B, D, Em, C#m7(b5), Bsus, B, Em, Am, Bsus, B.

Em E2sus Em E2sus Em E2sus

f

Cru-ci - fy, cru - ci - fy, cru - ci - fy Je - sus. Cru - ci - fy, cru - ci - fy,

Em E2sus N.C.

cru - ci - fy Je - sus. *NICODEMUS:* When Pilate tried again to release Jesus they cried out

mp

louder. *CROWD:* "Crucify Him, crucify Him." *PILATE:* "But I have found no cause of death in Him."
(cont.) (over the crowd) *NICODEMUS:* But they cried out even

(ad lib)

mf *f*

SEGUE TO "BEHOLD THE MAN"

louder. *CROWD:* "Crucify Him, crucify Him." *NICODEMUS:* And so Pilate gave sentence and delivered Jesus to their will

(ad lib)

ff *sub mp*

Behold the Man

Words and Music by
DAVID BARONI and NILES BOROP

Slowly, with a beat ♩ = 69 - 72

NICODEMUS: And they led Him away.

The musical score is written in 4/4 time with a key signature of one sharp (F#). It features piano accompaniment and three vocal parts: Nicodemus, Women, and Men.

NICODEMUS: And they led Him away.

WOMEN [A] *mp*

Like a lamb to the slaugh - ter they led Him a - way, — He was

bat - tered, bruised and beat - en for the sheep who'd gone a - stray. —

MEN *mp*

He

The piano accompaniment consists of two staves (treble and bass clef). The vocal parts are written on single staves. The score includes various musical notations such as chords (Em, Am/E, D, C, B), dynamics (*mp*), and articulation marks.

Am Em

Ah _____ With our_grief

was a man of sor - rows, well ac - quaint - ed with our_grief, He

F#m7(b5) Bsus B

Oh _____ Ah _____ Through the

had to die____ for our sins and un - be - lief.

[B] Em $\frac{D}{E}$ $\frac{Em}{B}$ Cmaj7 D

scourg - ing and the beat - ings He nev - er said a thing, _____ with a

p Ooo _____

Em D/E Em/B C *mf*

crown of thorns and a pur - ple robe they mocked Him as a King. Though

Though

Am Em Bm7 Em

Pi - late found no fault why He must die, the

Pi - late found no fault in Him— that He should have to die, the

mf

F#m7(b5) Bsus B *mp*

crowd cried out "A - way with Him, He must be cru - ci - fied." Be -

The musical score is written for a vocal line and a piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into three systems. The first system contains the first line of the vocal melody and the first system of the piano accompaniment. The second system contains the second and third lines of the vocal melody and the second system of the piano accompaniment. The third system contains the fourth line of the vocal melody and the third system of the piano accompaniment. The lyrics are written below the vocal line. The piano accompaniment consists of two staves (treble and bass clef). The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are: 'crown of thorns and a pur - ple robe they mocked Him as a King. Though', 'Though', 'Pi - late found no fault why He must die, the', 'Pi - late found no fault in Him— that He should have to die, the', and 'crowd cried out "A - way with Him, He must be cru - ci - fied." Be -'.

C Am7 $\frac{C}{D}$ D7 Gmaj7 Cmaj7

hold the Man, be - hold the Man, ——— though

mp

3

F#m7(b5) B7(b9) B7 (SOP. div.) $\frac{B}{E}$ Em $\frac{E}{G\#}$ Em

blame - less He be - came the per - fect sac - ri - fi - cial Lamb. Be -

Am7 D9 Gmaj7 Cmaj7

hold the (the) Man, be - hold the (the) Man, real-ly

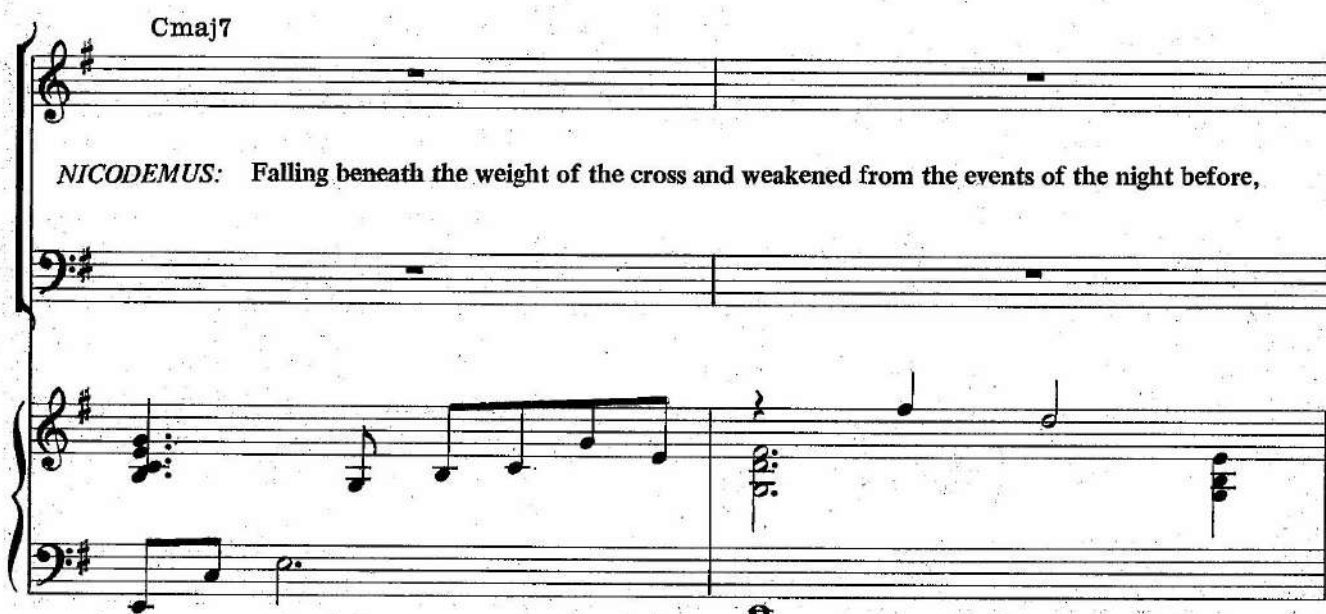
F#m7(b5) B7(b9) B7 Em *ritard* *a tempo*

look at Him and then you'll un - der - stand.



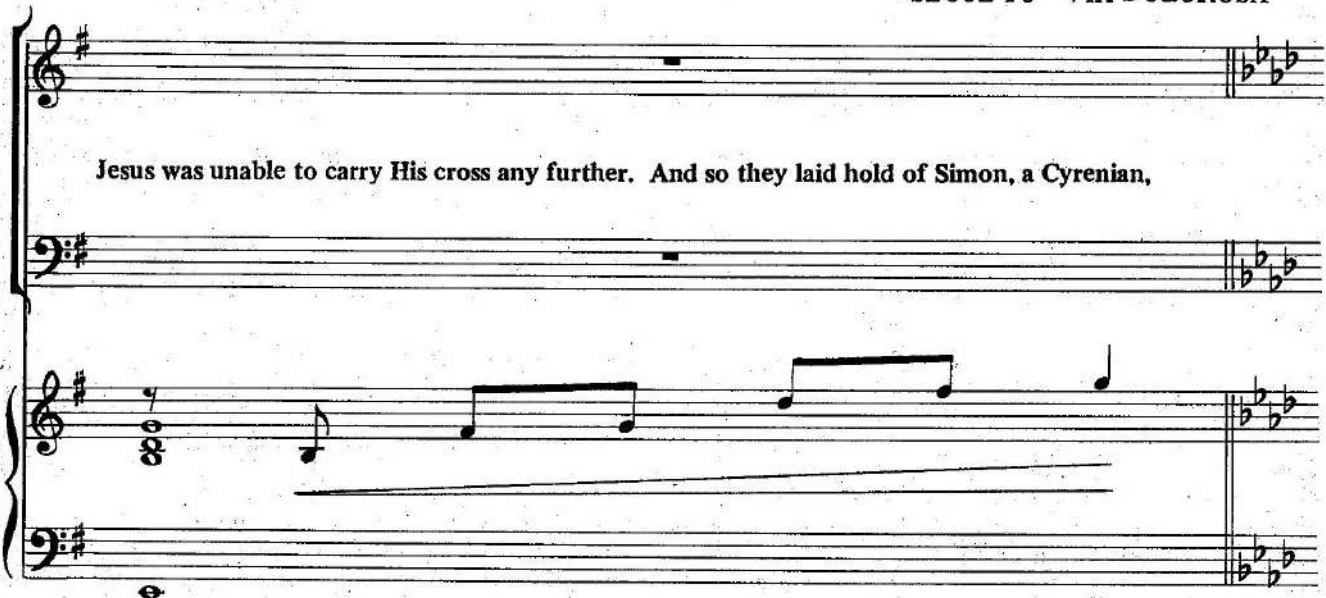
Cmaj7

NICODEMUS: Falling beneath the weight of the cross and weakened from the events of the night before,



SEGUE TO "VIA DOLOROSA"

Jesus was unable to carry His cross any further. And so they laid hold of Simon, a Cyrenian,



Via Dolorosa

Words and Music by
BILLY SPRAGUE and NILES BOROP

A

With feeling ♩ = 72 Bbm2
F WOMEN
mp Fm Cm
Eb

(Narration cont.) And on Him they laid the cross that he might bear it after Jesus. Down the Vi - a Do-lo-ro - sa, in Je -

ru - sa - lem that day, the sol-diers tried to clear the nar-row streets, but the

mp

The musical score is written for voice and piano. The key signature is B-flat major (three flats). The tempo is marked 'With feeling' and the time signature is 4/4. The score is divided into two systems. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment. Chord symbols are provided above the vocal line: Fm9, Bbm2/F, Fm, Cm/Eb, Dbmaj7, Fm, Cm/Eb, and Dbmaj7. The piano part features a melodic line in the right hand and a harmonic line in the left hand. The lyrics are: '(Narration cont.) And on Him they laid the cross that he might bear it after Jesus. Down the Vi - a Do-lo-ro - sa, in Je - ru - sa - lem that day, the sol-diers tried to clear the nar-row streets, but the'. The score ends with a piano accompaniment line.

Bbm Fm C7sus C7 Fsus Fm

crowd pressed in to see the man con-demned to die on Cal-va - ry.

Gm2 F2 *CHOIR* *mf*

NICODEMUS: Following Him was a great company of people with women crying and lamenting over Him. But Jesus turned to them and said, (*Jesus*) "Weep not for me but for yourselves and for your children." He was

B Gm Dm F Ebmaj7 D Gm (*SOP. div.*) Dm F

bleed-ing from a beat-ing, there were stripes up-on His back, a crown on His

and He wore a crown of thorns up-on His

Ebmaj7 Cm Gm D7sus D7
 head. And He bore with ev-'ry step the scorn of those who cried out for His
 head.

Gsus Gm *ritard* *a tempo* f G C f-ff Cm D7
 death. Down the Vi-a Do-lo-ro-sa, called the

ritard *f-ff a tempo*
 way of suf-fer-ing, like a lamb came the Mes-si-ah, Christ the King. But He

Gm G/B Cm D7 Gm G/F
 (TENORS)

gva - loco *gva* *loco* *gva*

8va

ru - sa - lem. Down the ry.

ru, Je - ru - sa - lem.

molto ritard

g^{va} *loco* *g^{va}*

NICODEMUS: And when they had come to the place called Calvary, there they crucified Him. And the rulers cried out, (voice in crowd) "He saved others, let Him

save Himself. Come down Jesus that we may believe." (crowd responses - ad lib) "Come down, save yourself, hail Messiah, King of the Jews," etc.

very slowly *gradual cresc.*

NICODEMUS: And Jesus cried out with a loud voice, **JESUS:** "It is finished. (pause) Father, into Thy hands I commit my spirit." **NICODEMUS:** And He died.

ff

The Old Rugged Cross

Words and Music by
GEORGE BENNARD

Slowly ♩ = 69 - 72

N. C.

mf

mp freely

(l.h.)

Gently ♩ = 80 - 84

Gmaj7 *Aml1(b5)* *G* *G⁶₉* *Adim7* *G* *WOMEN* *mp*

On a

A

Gmaj7

G7

 $\frac{C}{G}$ $\frac{C6}{G}$

hill far a - way stood an old rug - ged cross, the

 $\frac{D7}{G}$

Gm6

 $\frac{Ab}{G}$ $\frac{Bb}{G}$ $\frac{Ab(\#4)}{G}$

em - blem of suf - f'ring and shame; And I

Gmaj7

 $\frac{Dm7}{G}$ $\frac{C}{G}$

love that old cross where the dear - est and

Gm6(9)

D7sus

 $\frac{Em6}{G}$

best for a world of lost sin - ners was slain.

Ebmaj7
G

CHOIR

D^b

B

N. C.

mf

Oh that old rug - ged cross so des - pised by the

world has a won - drous at - trac - tion for me,

for the dear Lamb of God left His glo - ry a -
dear Lamb of God, glo - ry a -

bove to bear it to dark Cal - va - ry.

mf

mf

C

mp *Abmaj7* *Cbdim7* *Bbm7* *Bbm7* *Eb* *Eb7* *Ab*

So I'll cher - ish the old rug - ged cross

mp *rhythm enter*

(SOP. div.)

Caug. *C7* *Db* *Ddim7* *Ab2* *Eb*

'til my tro - phies at last I lay down,

at last I lay

74

(SOP. div.) *mf*

mf

cross

I will cling to the old rug - ged old rug - ged

down, I will cling, old rug - ged old rug - ged

mf

cross, and ex - change it some - day for a crown.

cross,

cresc.

f

Chords: $\frac{D\flat}{E\flat}$, $\frac{A\flat}{E\flat}$, $\frac{A\flat 7}{B\flat}$, $\frac{E\flat m 7}{B\flat}$, $\frac{A\flat 7}{C}$, $\frac{D\flat 2}{C}$, $\frac{A\flat}{C}$, $\frac{B\flat m 7}{E\flat}$, $\frac{A\flat}{E\flat}$, $E\flat 7 \text{ sus}$, $E\flat 7$, $A\flat 2$, $\frac{B\flat}{A\flat}$, $\frac{C}{A\flat}$, $\frac{D\flat}{A\flat}$, $\frac{D\flat}{E\flat}$, $\frac{D\flat}{A\flat}$, $Gm 7(b5)$

SOLO: NICODEMUS

D

N. C.

$\frac{C}{G}$ $\frac{Fm6}{G}$ *mp*

In the old rug - ged

cross stained with blood so di - vine, a won - drous

$Dm7$ $\frac{Fm6}{Ab}$ $Cmaj9$

beau - ty I see, for 'twas on that old

rhythm enter

$\frac{Fmaj7}{C}$ $\frac{G}{C}$

cross Je - sus suf - fered and died to par - don and

G7
C
Cmaj7
E
Ebdim7
Dm7
E

sanc - ti - fy me. So I'll cher - ish the

mp Ooo

mf

Dm7
G
G7
C
E7aug.
F
G
F
Fmaj7

old rug - ged cross 'til my troph - ies at

(ALTO div.)

mf Ah Oh

Sheet music for the first system, measures 75-77. The key signature is one sharp (F#). The music is in 4/4 time. The vocal line (soprano and alto) has lyrics: "last I lay down. I will". The piano accompaniment features a bass line with a descending eighth-note pattern and a treble line with chords. Chord symbols above the staff are F#dim7, C/G, and F/G. A crescendo hairpin is present over the piano part.

Sheet music for the second system, measures 78-80. The key signature is one sharp (F#). The music is in 4/4 time. The vocal line (soprano and alto) has lyrics: "cling to the old rug - ged cross I will cling to that". The piano accompaniment features a bass line with a descending eighth-note pattern and a treble line with chords. Chord symbols above the staff are C, Gm7, F, and C/E. A crescendo hairpin is present over the piano part. The page number 77 is visible in the top right corner.

78

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Dm7

C
G

Dm7
G

and ex - change it some - day

(ALTO div.)

cross, Ooo

N. C.

F

(spoken freely) for my crown. NICODEMUS: I'm not sure why

sub. mp (l.h.) (quietly)

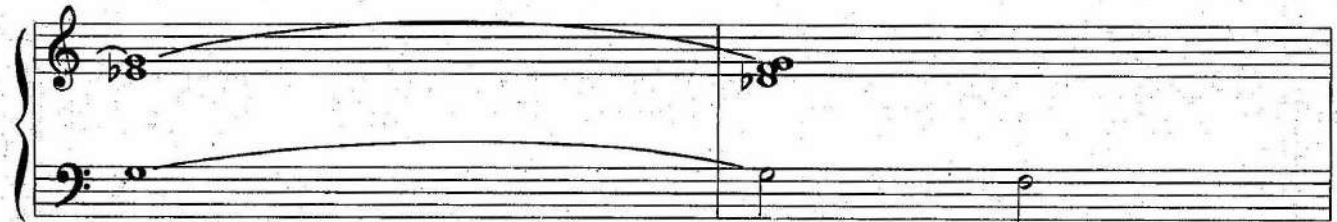
we asked for the body of Jesus,

but seeing Him hang there was more than I could bear.



Joseph had an empty tomb near by,

so we took Him there to prepare His



body for burial.

I guess they were afraid that someone would steal the body

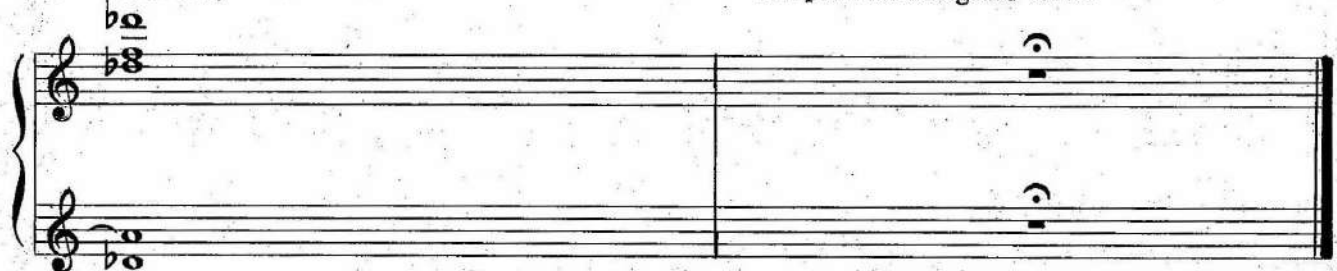


and proclaim Jesus to be alive, but for whatever reasons they rolled the stone in front of the tomb,



sealed it,

and put a Roman guard there.



Low in the Grave Medley

with "LOW IN THE GRAVE", "HE LIVES" and "THE OLD RUGGED CROSS"

Words and Music by
ROBERT LOWRY *

CHOIR

Gravely ♩ = 84

A $\frac{D\flat}{pA\flat}$

Low in the

$\frac{E\flat m}{A\flat}$

$\frac{D\flat maj7}{A\flat}$

grave He lay, Je - sus my Sav - ior,

* Original title: CHRIST AROSE

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$\frac{A7}{Ab}$ $\frac{Db}{Ab}$ Ebsus Eb
mp
 wait - ing the com - ing day, Je - sus my

mp
 Ab $\frac{A}{Ab}$ Ab [B] $\frac{D}{A}$ Faster ♩ = 92 - 96
slight accel. *mf*
 Lord. Vain - ly they
 Vain - ly they

accel. *e cresc.* *mf* faster
 watch Ah

$\frac{G}{A}$ $\frac{Dmaj7}{A}$
 watch His bed, Je - sus my Sav - ior,

82

Bdim7
A A *G*
A A *D*
A A A *(SOP. div.)* *Bm7*
E E

vain - ly they seal the dead, Je - sus my

N. C.
f
Lord! *NICODEMUS:* And on the morning of the

f *f* (*tympani*) 3 3

third day, there was a great earthquake and the stone was rolled away!

3 3 3 3

C Bright march feel ♩ = 116 - 120 83

G
A *D*
A *G*
A *A* *ritard* *D*
f

Up from the grave He a -

Bright march feel
ritard *f*
8va - 1 *loco*

D
F# *G* *D*

rose (He a - rose) with a might - y triumph o'er His foes, (He a - rose) He a -

8va - 1 *loco*

A7 *Bm* *G* *D* *D*
F# *G* *E* *E7*

rose a vic - tor from the dark do - main, and He lives for - ev - er with His

8va - 1

D

With energy ♩ = 69

85

B $\flat$ B $\flat$ aug. E $\flat$ B $\flat$ Gm
 lives, _____ He lives, _____ Christ Je - sus lives to - day, He

f With energy

Cm7 F7 $\frac{E\flat}{B\flat}$ Gm7 C7sus C7 $\frac{E\flat m6}{G\flat}$ F7
 walks with me and talks with me a - long life's nar - row way. He

B $\flat$ B $\flat$ aug. E $\flat$ $\frac{Cm}{E\flat}$ E $\flat$ 7 D7
 lives, _____ He lives, sal - va - tion to im - part, you

loco

8^{va}

G7 G7aug. C9 (SOP. div.)

ff

ask me how I know He lives, He

ff

B $\flat$ C $\flat$ B $\flat$ C $\flat$ B $\flat$ C $\flat$ B $\flat$ C D $\flat$ C E $\flat$
F F F F F F F F

lives with in my

8va

With much feeling ♩ = 80 "THE OLD RUGGED CROSS" Words and Music by George Bennard

B $\flat$ 2 D B $\flat$ ma $\flat$ 7 D $\flat$ dim7

heart. So I'll

(straight eights)

loco

E

Cm7 F7 Cm7 F F7 Bb Daug. D7
mf cher - ish the old rug - ged cross, 'til my

Ebmaj7 Edim7 Bb2 F Eb F (SOP. div.)
 tro - phies at last I lay down, I will

at last I lay down, I will

Bb2 Bb Bbmaj7 Bb7 C D Eb2 Eb D Cm7
 cling to the old rug - ged cross, rug - ged cross, and ex -

cling, old rug - ged old rug - ged cross,

Bb
F

Cm7
F

Dm
F

Bb
F

Ebm
F

change it some - day, ex - change it some - day, ex -

Bb
F

Ebm
F

^{8va}
Bbsus
F

Bb

F
Bb

change it some - day for a crown,

^{8va}

Bb

Eb
Bb

Eb2
Bb

N. C.

(no rit.)

Bb

for a crown!

(no rit.) gliss. fff

Overture
Jesus Is
He Spoke the Words
If I Follow Jesus
Proclaim the Glory of the Lord
Does He Know
The Garden
The Betrayal
Behold the Man
Via Dolorosa
The Old Rugged Cross
Low in the Grave Medley