To the Graduate Council

I am submitting herewith a thesis written by Thomas Jacobs entitled "Easter drama in contemporary Christian music." I have examined the final copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Music, with a major in Music.

Kenneth A Jacobs, Major Professor

We have read this thesis
and recommend its acceptance:

Accepted for the Council:

Associate Vice Chancellor and
Dean of The Graduate School

EASTER DRAMA IN CONTEMPORARY CHRISTIAN MUSIC

A Thesis
Presented for the
Master of Music
Degree
The University of Tennessee

Thomas James Jacobs
May, 2000

ABSTRACT

The purpose of this study is first, to present an original Easter drama composed by the author of this paper The study is to then be completed by the brief examination of the use of Easter drama in the contemporary evangelical Christian church The new composition will be of such nature as not only to reflect the history of such musical works, but also to mirror and hopefully advance the genre in terms of both suitability for use in the commercial market while retaining certain traditional standards of composition. The main comparative works for the study section of the paper are (1) *Stabat Mater* by Francis Poulenc, Editions Salabert Paris, 1951, (2) *Hallelujah! What A Savior!* by John W Peterson, Singspiration Grand Rapids, MI, 1957, (3) *GodSpell* by Stephen Schwartz, The Herald Square Music Co New York, 1971, and (4) *How Great Thou Art* by David Clydesdale, Benson Press Nashville, TN, 1985

The primary means and procedures to gather data for this research will be an overview of the above works to determine their application as dramatic presentations in the church The author of this paper has an intimate knowledge of some of these works since he has been employed as a minister of music for most of the last twenty years As such, part of the data assembly is based upon experience and practical application

The researcher intends to show. (a) that the evangelical Christian church has only recently been able to find musical works suitable for Easter drama, (b) that such works are a source of both musical and spiritual inspiration for said churches, (c) that as these churches enter the present millenium they will

continue to need compositions to fill this void The Easter work that accompanies this research is this author's contribution to the continuance of this tradition

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It is necessary first to define for purposes of this paper the term "contemporary Christian church " The parameters are that the time frame be the latter half of the twentieth century "Christian church" signifies not just a particular denomination but rather a framework of beliefs that could best be described as "evangelical " Since it is not the purpose of this paper to delve into a theological treatise, the writer believes that the best way to clarify this religious category is by the broad listing of denominations These would include Baptist, which has many divisions, of which Southern Baptist is the most familiar to the writer, Pentecostal, also with various sects, certain non-denominational groups, and, in general, those churches who ascribe to a literal, conservative view of Christianity as taught in the Bible

This definition having been established, it is now necessary to consider the use of music in these churches Beginning in the mid-twentieth century, there was a collection of hymnals in use that served as the basic music tools for worship practices The Broadman Hymnal, published in the 1940's, crossed over many denominational lines since it represented a gathering of hymns from diverse sources, some dating back to the camp meetings of the nineteenth century The Baptist Hymnal of 1955, a closely related to the Broadman and coming from the same publisher, became the exclusive hymn music source for

the Baptist denomination It contained many of the songs of the camp meeting era, but also included many standard Protestant hymns Other lesser collections of hymns and songs were in scattered use

Most of these congregations, unless they were in an urban area, were fortunate to have a director with musical training, although most were paid very poorly This led to a great dependence upon the hymnal for music for all seasons As would be expected, there were many Christmas carols in these hymnals but very few Easter hymns There were two that received the most attention These were "Low In the Grave He Lay," No 160 in the 1991 Baptist Hymnal with text and tune by Robert Lowry, and "Christ the Lord Is Risen Today," No 159 in the same hymnal, with words by the great Methodist writer Charles Wesley combined with a melody from the *Lyra Davidica* of 1708 The latter of these, with its melismatic passages and traditional harmonic structure, was a challenging piece for the volunteer choirs of these churches Since at this time most of the volunteer choirs were staffed by church members with little or no musical training, it was indeed an achievement to present this hymn with all of its notes and harmonies intact! The former, "Low In the Grave He Lay", achieved popularity as a congregational song due to the beginning of its chorus, which ascends through the triad of C major from C4 to C5 This melodic line led to a rousing affirmation of the resurrection since the particular text was "Up from the grave He arose!" The chorus remains in the upper register throughout, which enabled the worshippers to express their enthusiasm and religious fervor

At this time, drama was only sparsely used The season of Christmas was celebrated universally by having children re-enact the Christmas story Some churches would erect a manger scene on their property, a practice still observed At Easter, there was the ubiquitous empty cross with its draped cloth symbolizing the burial wrappings of Christ left behind when He was resurrected, but there was no musical drama

Of course, there were Easter works in existence that could have been dramatized The history of composition has provided us with many works In particular, *Stabat Mater* by Francis Poulenc is worth noting since it arises from 1951 It provides a haunting, compelling look at the events of Easter through the eyes of Mary, the mother of Jesus It is easy with hindsight to look at this work and see the possibilities of the soloist re-enacting and narrating the events of Passion Week The choir serves as both narrator and commentator There is much traditional harmony as well as non-traditional polychordal sounds The use of the Latin in the text both beautifies and solemnizes

Yet the elements that highlight the work in a purely musical sense are the same elements that would have prevented its use. The soprano soloist must be a trained voice due to the range of the vocal line as well as a knowledge of Latin pronunciation and singing techniques The accompanist must be highly skilled to deal with not only the harmonic complexities but also the changing meters The chorus reflects same complexities, and so would also require the use of many trained voices At the very least the members would need to have a basic

knowledge of reading music and the listeners would not be able to understand the Latin As has been already discussed, such a wealth of musical ability simply was not present in these churches at this time Indeed, one would be hard pressed to find many churches today that would tackle this work, even though the educational level and musical ability of many of the church choirs has risen It is simply not the musical genre that the average worshipper sees as relevant to their personal religious experience

The availability and suitability of Easter music was rather limited until the publication of *Hallelujah! What A Savior!* by John W Peterson in 1957 by Singspiration Press This cantata represents a seminal change in the accessibility of Easter music for the volunteer choir The choral sections are hymn-like in both structure and harmony yet retain enough of a traditional choral style that separates them from hymn material The title song, "Hallelujah! What A Savior!," not only performs the function of setting the tone for the cantata, but also is a unifying thread throughout the work Peterson uses spoken narration that ranges from Old Testament prophecy to the familiar Easter texts, as well as the text that has become known as the Great Commission, Christ's last charge to His disciples that ends with His ascension The narration uses the King James version of the Bible since that was the main translation in use at the time and realistically the only version available to the general public. While the narration is read, there is underscoring music that serves two purposes it sets the mood for the upcoming selection and provides a dramatic background for the spoken text

The work contains several solos, and it is here that the potential for drama is contained The soloists, with the exception of a non-character soprano selection, represent the persons of Jesus and Pilate It is conceivable that these two roles could have been performed on the front of the stage separate from the choir The choir also changes its character musically in the cantata, which in hindsight could have been incorporated into a dramatic presentation The choir is at times commentator, but is transformed in other sections into participant For example, there is a soprano/alto choral duet that is illustrative of the crowds that followed Jesus as He taught During Pilate's solo the choir symbolizes the mob that shouts for the execution of Jesus At the conclusion of the work, the choir symbolizes the body of believers who have transcended time and place as they await His expected return

The cantata follows an established format of alternating soloist and choir, reminiscent of the traditional style of recitative/aria/chorus Peterson uses a mix of familiar hymns as well as much original material This is another technique to make the work more accessible to the volunteer choir of the day Two hymns, "Low In the Grave He Lay" and "When I Survey the Wondrous Cross," are incorporated in the latter half of the work The wide acceptance of this work is reflected in the fact that two of Peterson's original songs, the title work and "'Tis Midnight and On Olive's Brow," have been incorporated into several hymnals The accompaniment, while it is challenging in places, could be performed by a moderately trained pianist The harmonies are predictable but contain enough

diversity to keep the interest of the listener In other words, they are not merely reflective of hymns in character—rather, there are a fair number of altered chords and some dissonance, but the tonal center is never hidden or discarded This was appropriate for the expertise found in congregations of the 1950's

The decade of the sixties began with indications that some interest was appearing in church drama Several religious organizations were producing, on a small scale, published original monologues and dialogues with a scriptural basis Also at this time, an individual by the name of Everett Robertson began to write and publish a wide range of materials for church drama Mr Robertson was a Mississippian, had a background in the arts, and was also a Southern Baptist He recognized the need for this material and produced it, primarily because he wished to re-create Biblical monologues and short skits in the church venue but found that none were available in printed form Over the next decade, he created several small volumes of such presentations, essentially marketing them by traveling to churches and performing some of the contents He found a willing publishing company in Broadman Press, which also was the agent for all of the education and training materials for the Southern Baptists. For the next two decades, Robertson lectured in church drama conferences across the Southeast and can be highlighted as a leading figure in the development of church drama. Many of his works were used by other denominations as well

In the latter part of the decade an event occurred that abruptly thrust the concept of Biblical musical drama into the minds of church members The

premiere of *Jesus Christ Superstar* by Andrew Lloyd Webber and Tim Rice on Broadway tossed the story of Jesus' ministry on earth right into the laps of theatergoers Even though some of the theology was convoluted and parts of the biblical account manipulated to fit the mindset of the period, it served as a clarion call to those in the church if the secular theater could dramatize the Bible's lead character, why not the church? The church was already mirroring other parts of the secular music scene with the introduction of guitar for accompaniment in the worship services For some people, this gave relevance to their worship practices Several youth musicals were written at the end of the sixties and the beginning of the seventies The composers of these musicals were perhaps inspired by the success of Lloyd Webber and Rice, but realized that the Biblical account needed to be presented as purely as possible with as little secular taint as possible Two of these youth musicals that enjoyed great success across denominational lines were *Good News*, Broadman Press Nashville, TN 1968, and *Celebrate Life* by Buryl Red, Broadman Press Nashville, TN, 1972 Both managed to use the rock idiom in telling their story, with the publishing company of the latter even producing a reel-to-reel tape accompaniment for those groups that did not have access to a rock band Characters and dialogue were interspersed between musical numbers, making the works true musical dramas So, for a few years, a curious symbiosis occurred the secular music world was influencing the church in a unique fashion.

Another Broadway musical that had great potential for what we now call "crossover," or the straddling of a musical work from one genre into another, was *GodSpell* by Stephen Schwartz There are some similarities to *Jesus Christ Superstar* in that a biblical text is used and the actions of the performers are not what one would expect from biblical characters, but there is much that is different There is more of Jesus' ministry and teachings incorporated into the libretto, not just the events of Passion Week Likewise, whereas the Lloyd Webber/Rice work consists of a lot of dramatic "sturm und drang," the approach of *GodSpell* is more lighthearted Several styles are used in the musical numbers from rock to country to almost vaudevillian Instrumentation is simple—just a basic rock band with a few additional instruments here and there, some being played by the dramatic performers Yet Schwartz manages to utilize this number of musicians in such a way as to produce striking accompaniment textures The two selections, "On the Willows," with its Old Testament text, and "By My Side," are scored only for guitar accompaniment, and, when combined with the vocal lines, produce the most hauntingly beautiful sounds of the work. These two selections could easily be extracted from the work and used in a worship service Likewise, the hoedown atmosphere of "We Beseech Thee," which is reflective of the different types of people coming to Jesus for help, results in a jarring change of mood by its use of the country music style This is one of the reminders to the listener that this is a work founded in secular theater There are even some selections that would satisfy the scholarly musician "Alas For You," the

recounting of the scolding of the Pharisees by Jesus, is a rapid solo that shifts between such meters as 7/4, 6/8, 5/8, 4/4, and 6/4 The Prologue, which is not often used, is scored for the entire ensemble and illustrates, with its complex choral lines, the confusing nature of the various philosophies of mankind The text for the Prologue can be printed in the program for the audience to read and ponder before the opening curtain

Except for the performer who portrays Jesus, the rest of the ensemble plays various roles, changing identities as the libretto demands One minute they are disciples, and the next minute they are patrons of a sleazy torch bar There are even points of interaction with the audience The moods range from childlike joy to the somber tones of death

There is a final consideration that must be discussed concerning *Godspell* Like its predecessor, *Jesus Christ Superstar*, the story line ends with the death of Christ on the cross This refusal to go beyond the Crucifixion resulted in a negative reaction from many Christians Since theologically the most important part of the Easter story is the Resurrection, these two musicals were considered almost blasphemous by not recognizing the deity of Jesus

In the early 1980's, David Clydesdale, a young composer from California appeared on the church music scene His first publications were arrangements of contemporary youth choir anthems Two Easter musicals for adult choir followed, "The Day He Wore My Crown" and "I Am " Both of these musicals were adaptable for the stage, but required a certain amount of contrivance on the part

of the director to succeed in the dramatic medium The third Easter musical of Clydesdale, "How Great Thou Art," is the last work for comparison in this paper This writer has been involved in performances of this work

By 1984, Clydesdale had recognized the need for an Easter work that could be readily adapted for the church stage He chose a well-loved hymn familiar to many church people, "How Great Thou Art," and wove it through the tapestry of the musical The work contains some original material as well as arrangements of contemporary Christian songs popular at the time of publication Indeed, his choice of these songs for inclusion has been vindicated by time for they now have become so popular as to be ingrained in the mind of the church member This is true in particular for "Via Dolorosa," which although originally a solo, is scored simply, with the voices being in unison the majority of the time Choral harmony is kept to a minimum so as not to detract from the text The same can be said for his treatment of the sacred classic "The Holy City" in the opening number Along with an original song, he blends the two together to re-create the entry of Jesus into Jerusalem on Palm Sunday The music then abruptly changes mood for the first appearance of "How Great Thou Art "

In the entire work there are very few breaks in the flow of music. The breaks that are there serve as scene changes, whether literally or figuratively For example, after the first singing of "How Great Thou Art," the accompaniment seamlessly changes mood and style to set up one of the most dramatic scenes, the duet between Judas and Jesus which is sung at the Last Supper The

disciples do not move when the two are singing, so as to allude to the struggle that is happening internally between the Leader and the follower The choral part contains a sixteen-bar communion song that is interjected during parts of the duet Clydesdale notes in the score that these sixteen bars are intended for further use as a stand-alone piece for Communion services The tension between Jesus and Judas that is projected during the duet is very intense and ends with Judas running off in frustration

The disciples and Jesus depart for the Garden scene that is pantomimed while the women of the choir sing a simple, quiet piece, "He Won't Forget Whose Child You Are" The time of arrest is signaled with a loud declaration of horns, and the kiss of betrayal follows On the heels of Jesus being seized there occurs an interesting choral effect used by Clydesdale several times in the work to heighten musical and dramatic tension he has the choir sing in unison the four-word phrase "O Lord My God" using the four-note melody of the phrase "How Great Thou Art." They then repeat it in the next measure a major second higher, then raise it the same amount for a third time, ending in a full chord exclamation of the text "How Great Thou Art" The first use of this device serves as a modulation to the key of the following selection with no break in the accompaniment

While Jesus is being accused, beaten and whipped, (all in pantomime), there is a solo with choir support titled "What Will You Do with Jesus?" This is a contemplative song aimed at the audience while referring textually to the action

on stage Another sudden exclamation of horns heralds the appearance of Pilate He argues with the choir over the disposition of the case against Jesus The choir is transformed into the angry mob until the death sentence is pronounced in disgust by Pilate Jesus then carries the crosspiece of the cross around the sanctuary as the choir sings "Via Dolorosa " As the song nears its end, He is nailed to the cross, and it is slowly raised into the air At this point Clydesdale uses the previously described choral device The ascending phrase "O Lord My God" provides an excellent text painting of the cross being raised in place The full exclamation of "How Great Thou Art" is timed to finish abruptly with the dropping of the cross into place

At this point in the musical, Clydesdale chose to insert a choral selection entitled "Great is Jehovah the Lord," composed by Franz Schubert The Schubert piece is the longest of the work and is very different stylistically from the other selections, which are contemporary "Great Is Jehovah the Lord" incorporates two different types of accompaniment. The first uses chords built on the triad, played in triplet rhythm, and the second is a legato eighth-note arpeggiation The triplet is used in the martial sections of the anthem while the legato is of course utilized in the calmer passages In the choral parts, some intervals are not easily sung - for example, there are several leaps of a seventh The parts in the arrangement cover a wide range from SSATBB to unison The piece is sung while Jesus hangs on the cross

After this piece, Jesus proclaims the biblical last words before His death There follows a song by Mary, His mother, entitled "When They Pierced Your Side" In it she expresses her pain at His treatment and her realization of His deity It modulates through two keys and as she finishes, the choir enters with a longer treatment of the hymn "How Great Thou Art" During this particular rendition of this hymn, Mary and the choir engage in some loosely structured antiphony Jesus is taken down from the cross and taken to the tomb while the choir sings "God So Loved the World" from John Stainer's *The Crucifixion*. The original arrangement is not used in its entirety, but is presented in its original key, which is D major There is a pause, then the scene changes to Sunday morning with the entrance of Mary and Mary Magdalene singing a brief duet that is interrupted by an earthquake The tomb is opened, and an angel sings to them of Christ's departure The whole choir then enters with an arrangement of the traditional Easter hymn "Christ the Lord Is Risen Today." In the second verse, the angel soloist alternates phrases with the women's voices, he on the first part of each phrase and the women singing the melismatic "Alleluia" in response After a modulation and ritard, the choir re-enters to sing the third and final verse

The Finale begins as the choir sings, for the first time, the last verse of "How Great Thou Art" The rendition segues triumphantly into a slightly abridged version of Handel's "Hallelujah Chorus," sung at a faster speed than in *Messiah* Clydesdale inserts a final twist at the very end Instead of the final, drawn out "Hallelujah," he substitutes part of the chorus of "How Great Thou Art," followed

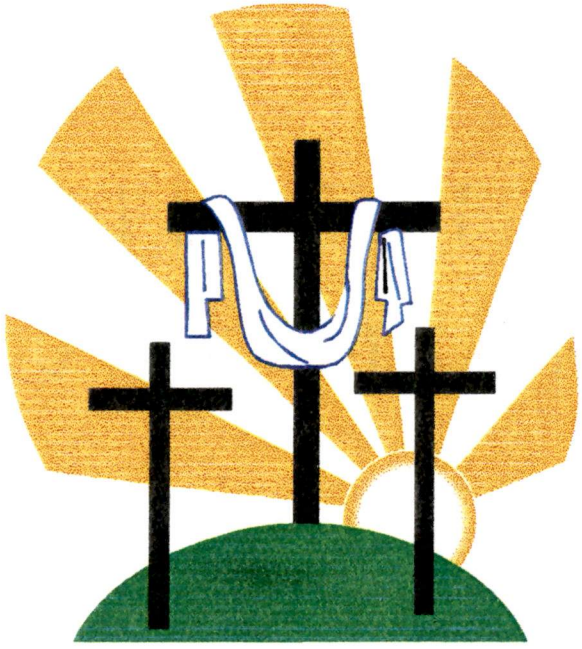
by two resounding "Amens " The whole musical was available with an orchestral accompaniment track, and its use is recommended for maximum dramatic affect

"Jesus, Son and Savior," the work that is appendiced to this thesis is the author's attempt to further the concept of Easter musical drama in that it contains many of these developments in Easter musical drama First, the audience can understand the English language lyric The New International Version of the Bible is used for the narration, clarifying the original text, when the Gospel is proclaimed through music, it is of little use if it does not edify the listener Second, the listener is presented with the story of Easter in a way that he or she hopefully can relate to in personal worship through the use of either the traditional Easter text as narration or the optional use of drama Third, different musical styles are incorporated into the work, from traditional choral to musical theater Fourth, there is the incorporation of dissonance by the use of major sevenths in the accompaniment, as well as minor and major ninths. These sounds alternately blend and conflict with both the choral and solo parts, reflecting the tonal heritage of the *Stabat Mater* A further parallel can be drawn in that this author's work also contains a Marian lament, a feature present in three of the four comparative works Fifth, several of the selections within the work incorporate the use of multiple meters There are two major differences in that there is no use of pre-existing music to the listener and the piano accompaniment requires a well-trained pianist

In the last decade of the twentieth century, there has been a trend across many denominational lines in the direction of what has become known as praise and worship music Such music is designed for corporate singing with the anticipated result being a greater personal worship experience Although such a trend has produced excellent response from most participants, it would be unfortunate if the tradition of Easter musical drama were allowed to diminish

The incorporation of pre-existing music into a church drama may be regarded by some scholarly musicians as a cheap way of writing music and exciting the emotions However, the use of the familiar, especially music, has long been recognized as one of the keys to the psychology of worship The uniqueness of personal worship cannot be diminished by the categorization of what is deemed to be appropriate music Likewise, emotion cannot be analyzed out of the musical experience, no matter what the venue Any music whose inclusion is faithful to the overall shape and text of a work is suitable for use Unlike the concert hall, the music is not the primary emphasis and ultimate end In the worship experience, the final goal is only to lead the parishioners to a higher level

Jesus:



SON and SAVIOR

An Easter Musical by Tom Jacobs

Production Notes for "Jesus: Son and Savior"

This musical is designed for use in a worship service that requires a short dramatic presentation to be utilized as a **part** of the overall worship experience If there is to be no live drama, just the musical itself, optional narration is provided along with the following suggestions

In the opening "Blessed Is He", it is suggested that even if there is to be no drama that the choir process in to suggest the Palm Sunday entrance of Jesus into Jerusalem. Likewise, for the last selection "Resurrection Celebration" it would be effective for the choir members to fill the stage as much as possible.

For "Temple Cleansing", a small, detached ensemble could be used to portray the vendors in the Temple with the rest of the choir joining Jesus in His outrage

"Last Supper" is left to the creativity of the director. It could be sung "straight" but due to its length, some visual interest would need to be stimulated

"Betrayal", "Trial", and "Last Words" are of such intensity that some type of staging seems unavoidable, even if it is so simple as having the soloists react to one another

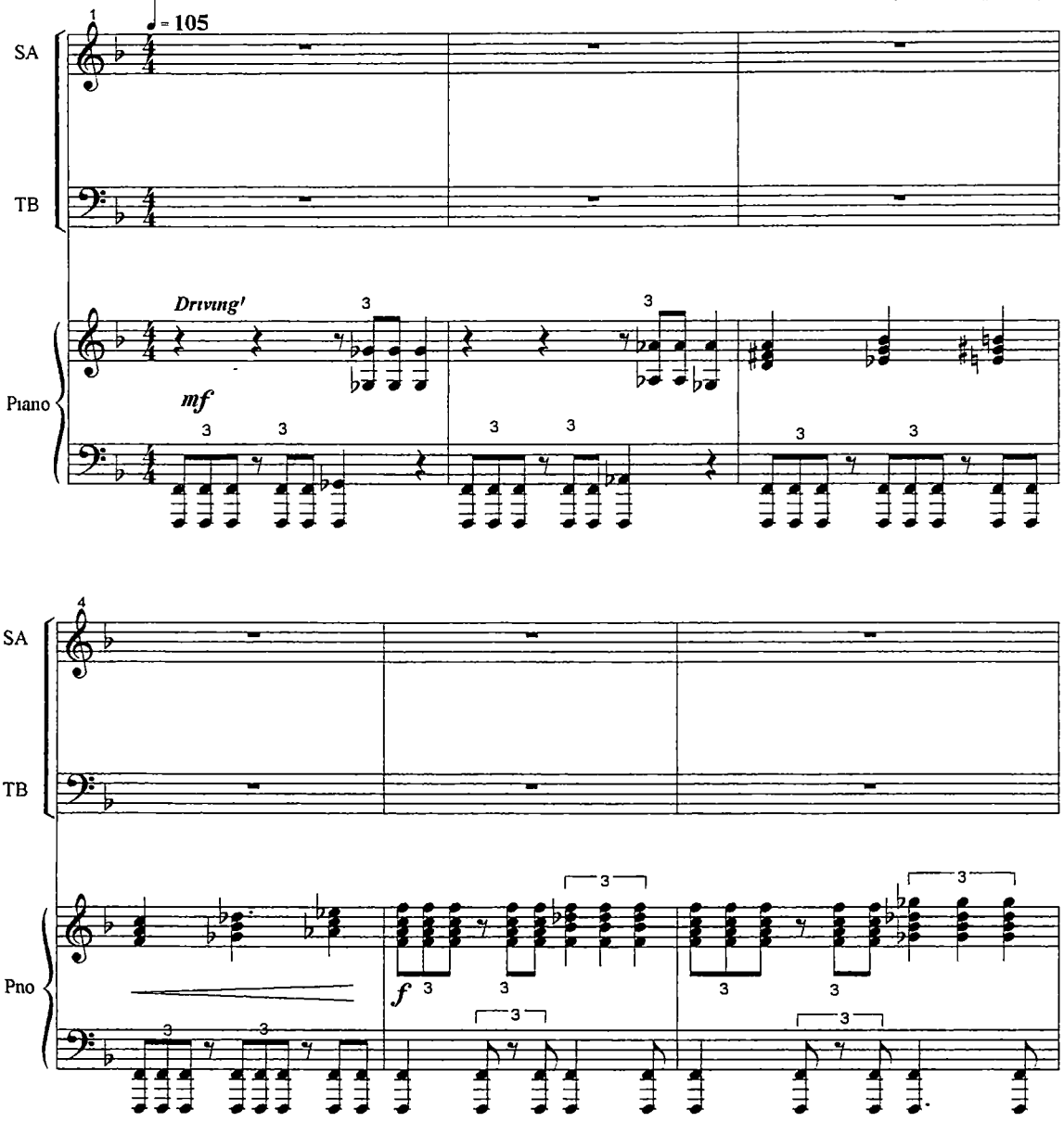
"Mary's Song" is capable of being performed quite simply. The emotion of the text needs no choreography to accentuate it

Obviously, a whole wealth of dramatic potential is contained in the Easter story The possibilities for "Jesus Son and Savior" are limited only by imagination and working space for staging

Blessed Is He

'Jesus sent two dsciples saying to them 'Go to the village ahead of you and at once you will find a donkey tied there with her colt by her Untie them and bring them to me They brought the donkey and the colt, placed their cloaks on them and Jesus sat on them The crowds that went ahead of him and those that followed shouted (music begins) 'Hosanna to the Son of david! Blessed is He who comes in the nameof the Lord! Hosanna in the highest!

(Matt 21 1c 2,,6 9 NIV)



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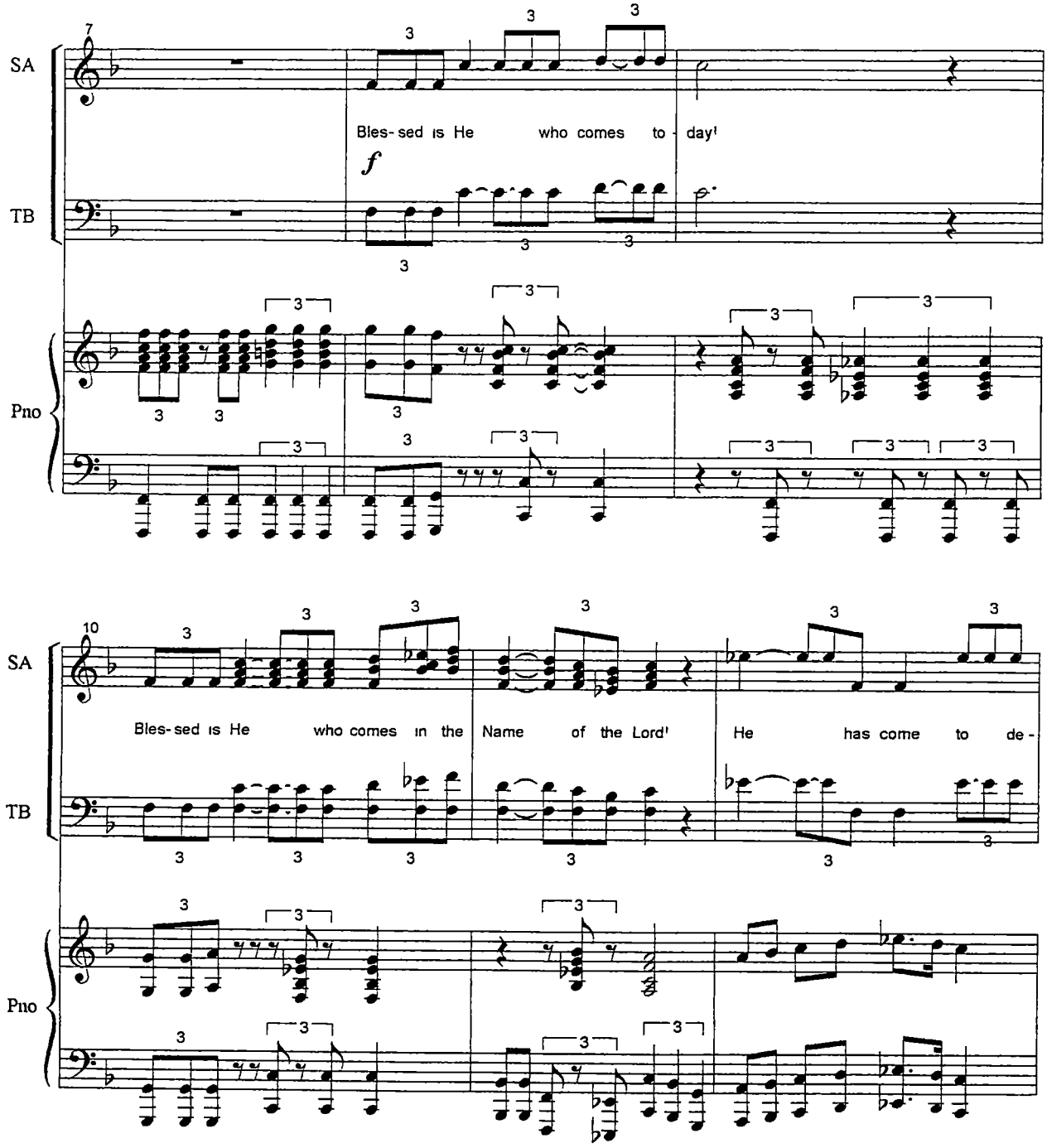
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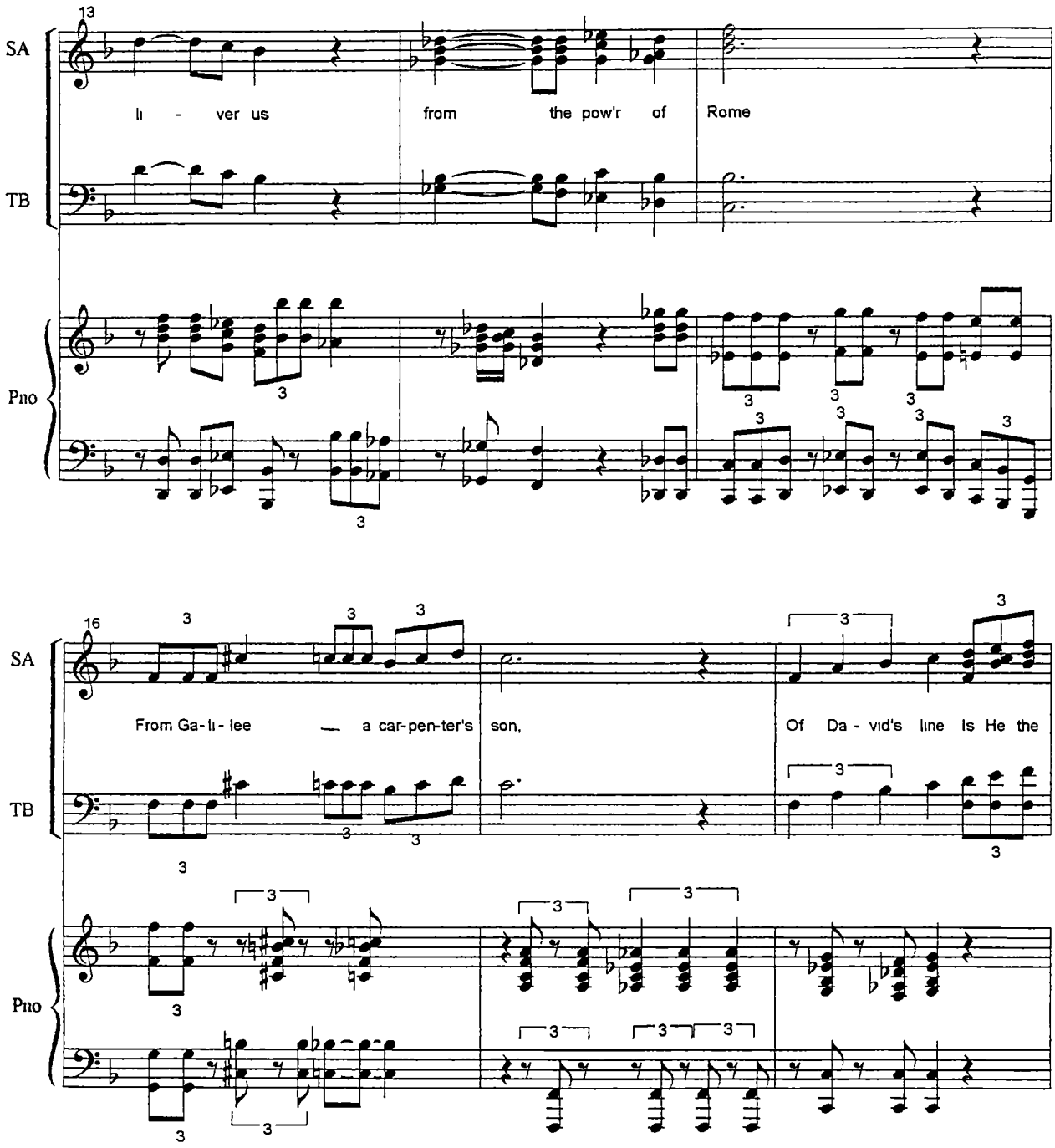
13
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from the pow'r of
Rome
16
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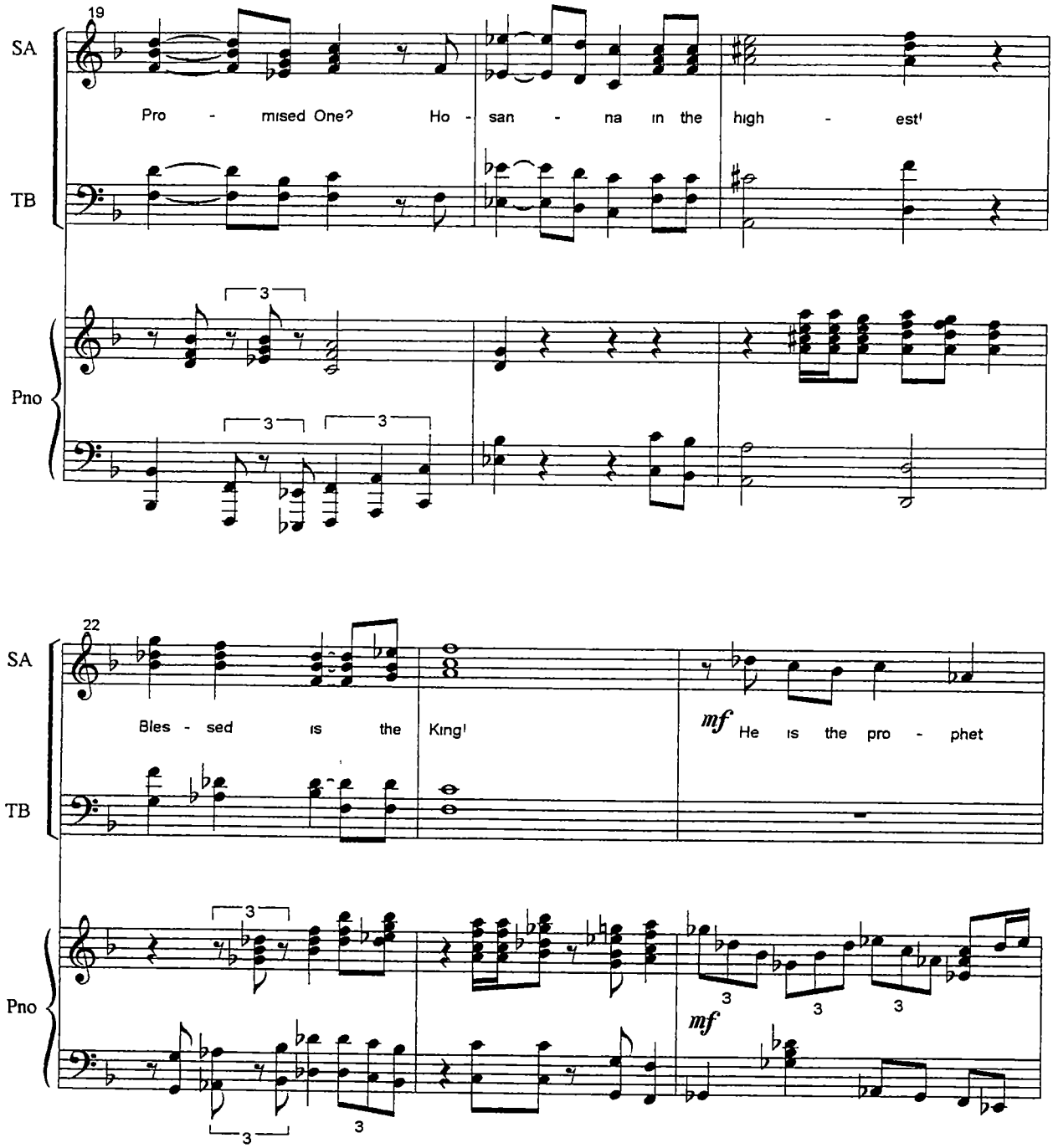
From Ga-li-lee — a car-pen-ter's son,
Of Da - vid's line Is He the


19
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3
3
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22
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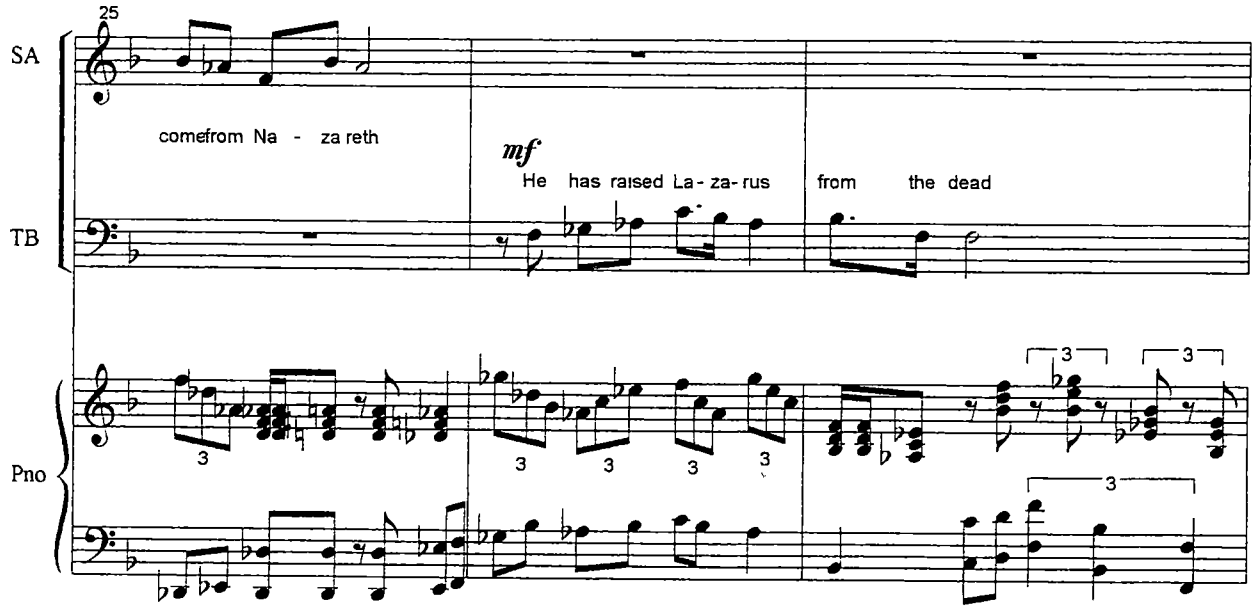
mf


25
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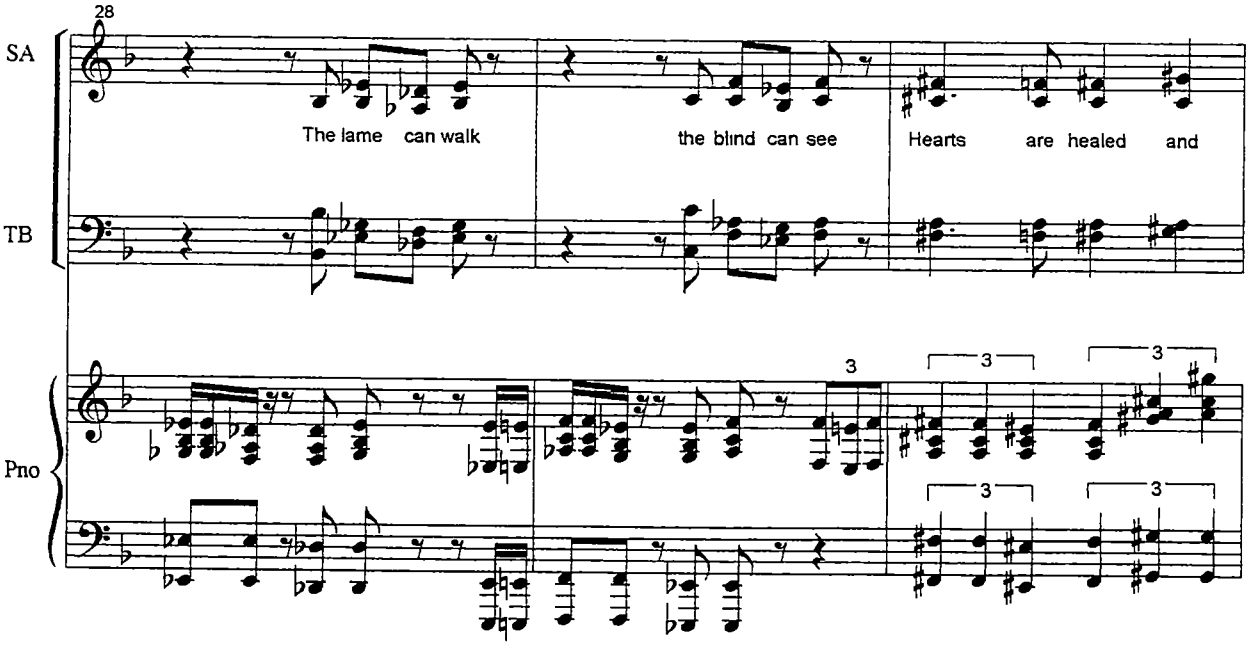
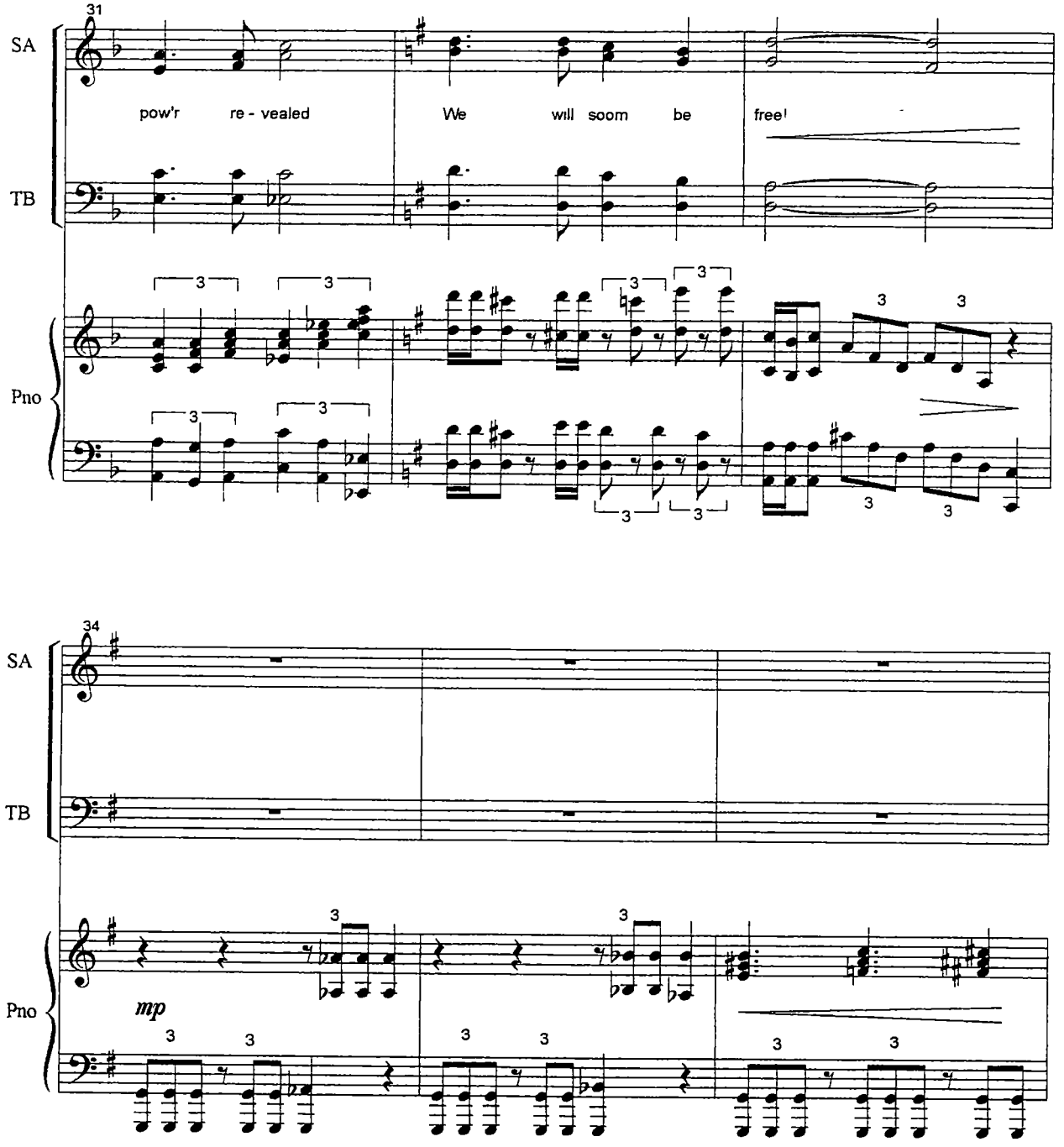
He has raised La - za - rus
from the dead


28
SA
TB
Pno
The lame can walk
the blind can see
Hearts are healed and


31
SA
TB
Pno
pow'r re - vealed
We will soom be free!
34
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Pno
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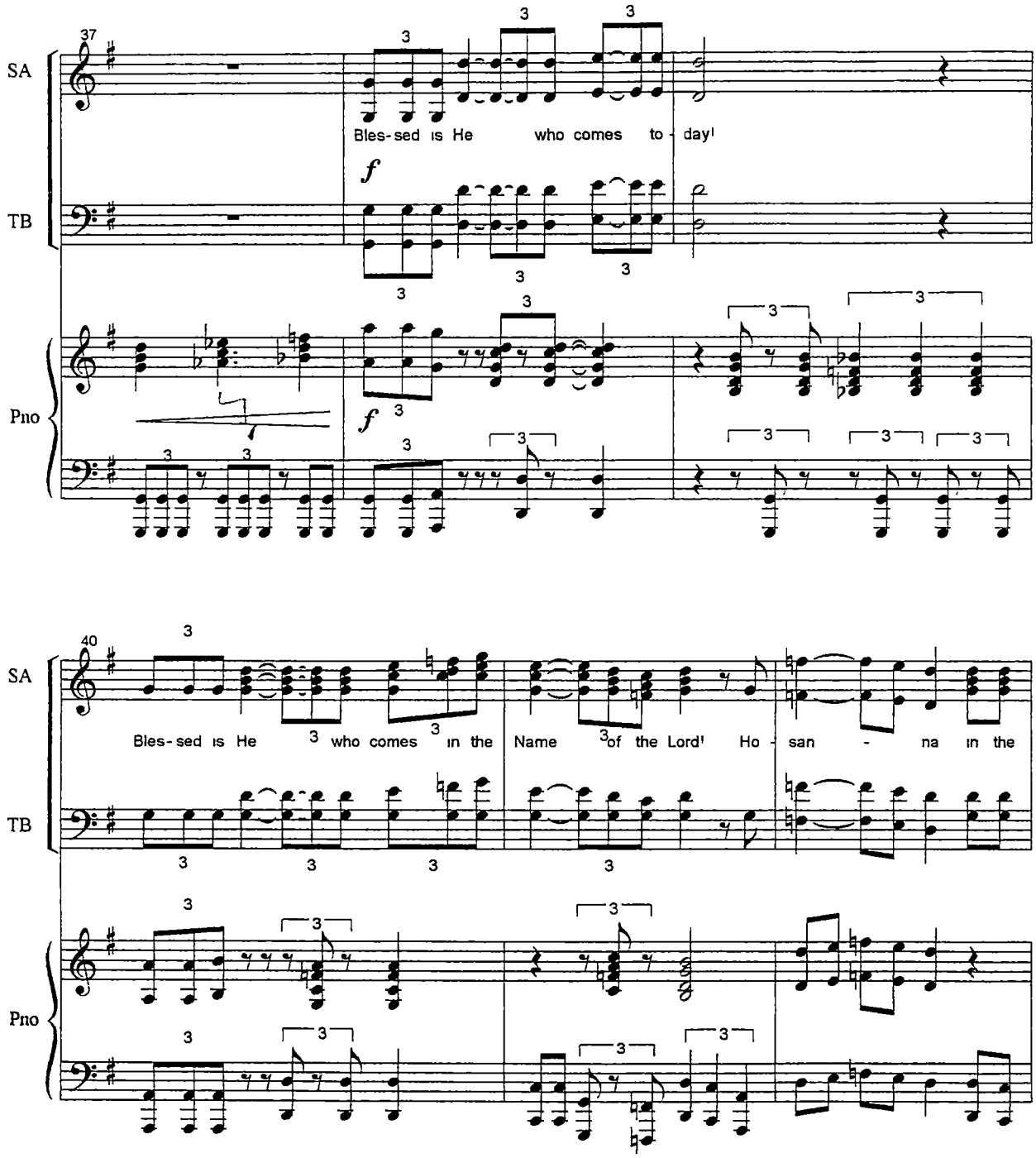
37
SA
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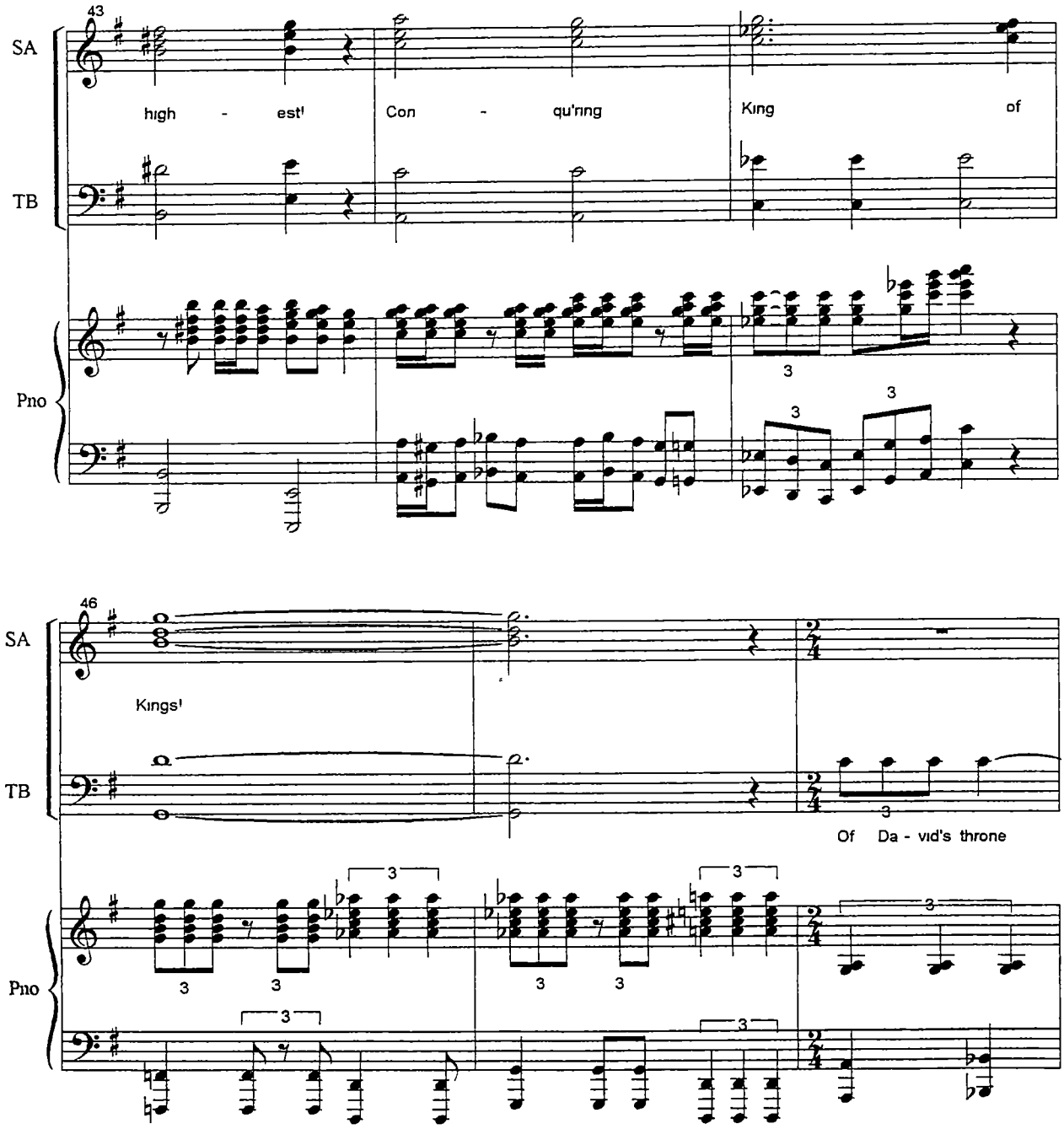
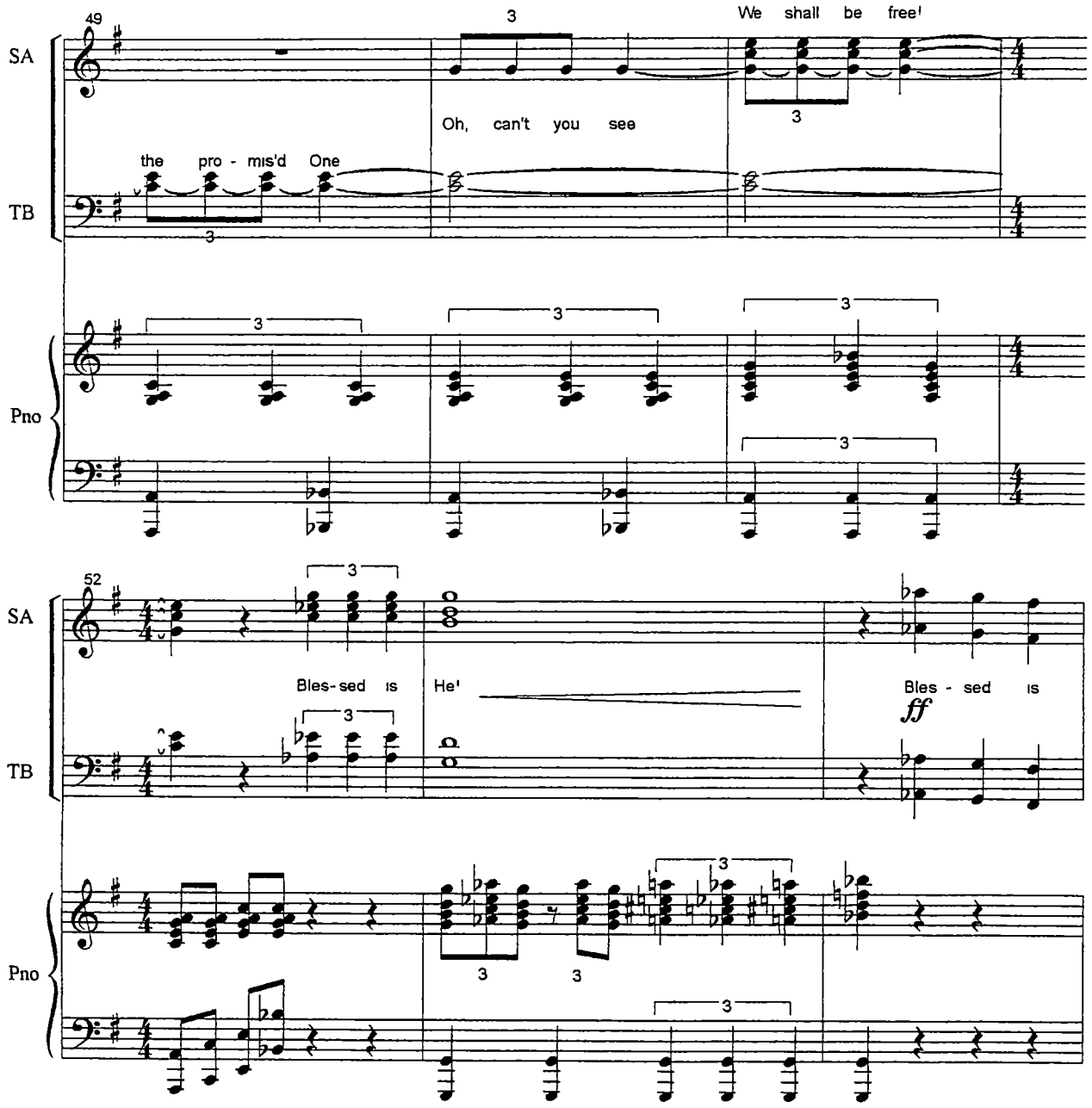
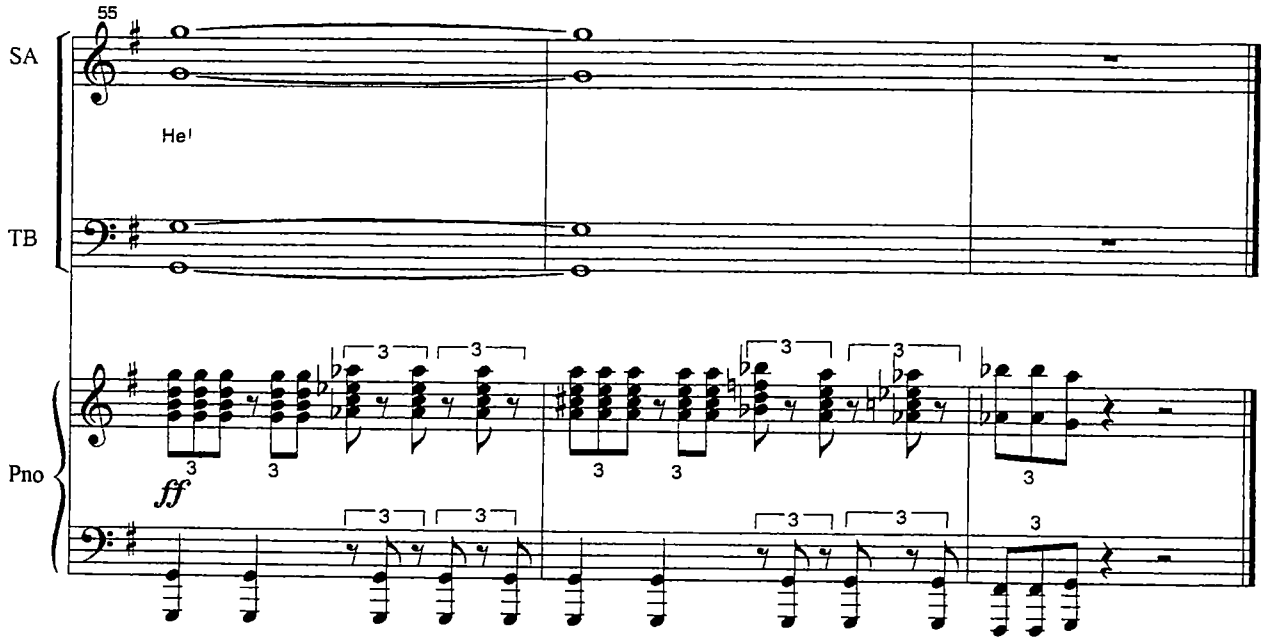
Pno
Bles-sed is He who comes to-day!
f
40
Bles-sed is He who comes in the Name of the Lord! Ho-san-na in the

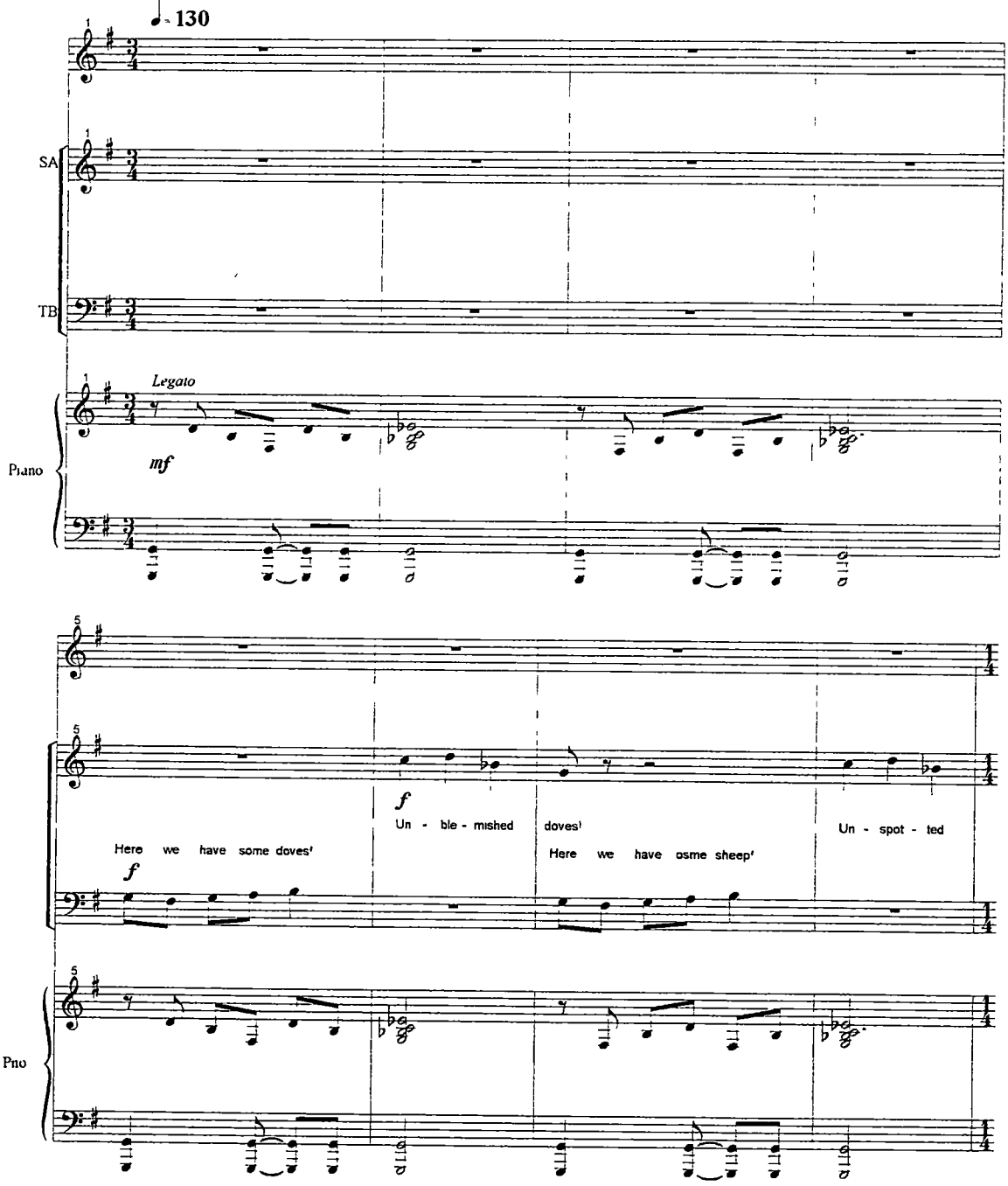

43
SA
TB
Pno
high - est!
Con - qu'ring
King of
3
3
3
46
SA
TB
Pno
Kings'
3
Of Da - vid's throne
3
3
3
3
3
3
3
3
3
3


49
SA
TB
Pno
the pro - mis'd One
Oh, can't you see
We shall be free!
52
Bles-sed is
He'
Bles - sed is
ff


55
SA
He!
TB
Pno
ff

Temple Cleansing

"Jesus entered the temple area and drove out all who were buying and selling there He overturned the tables of the money changers and the benches of those selling doves "It is written he said to them 'My house will be called a house of prayer but you are making it a den of robbers " (Matt 21 12-13 NIV)



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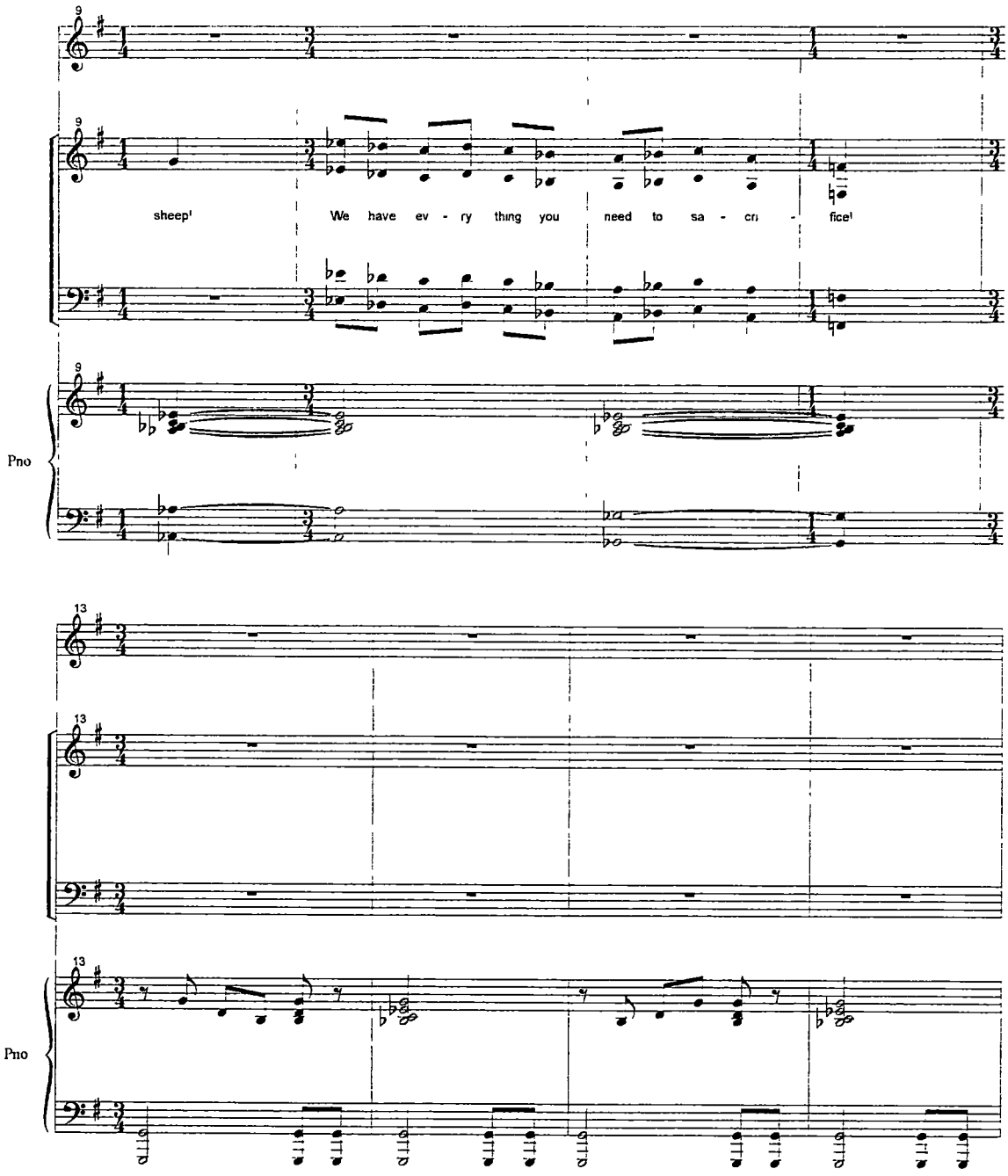
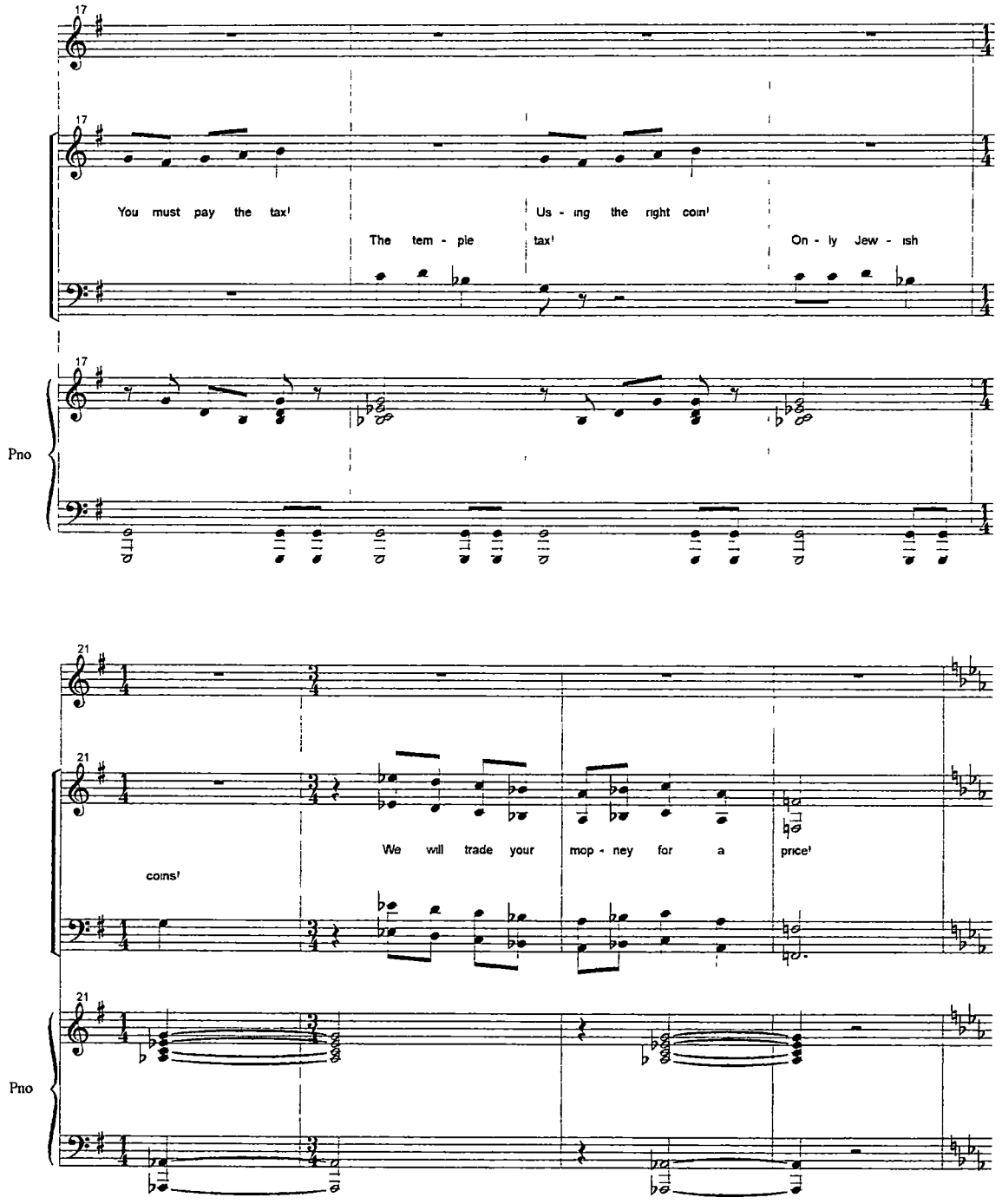
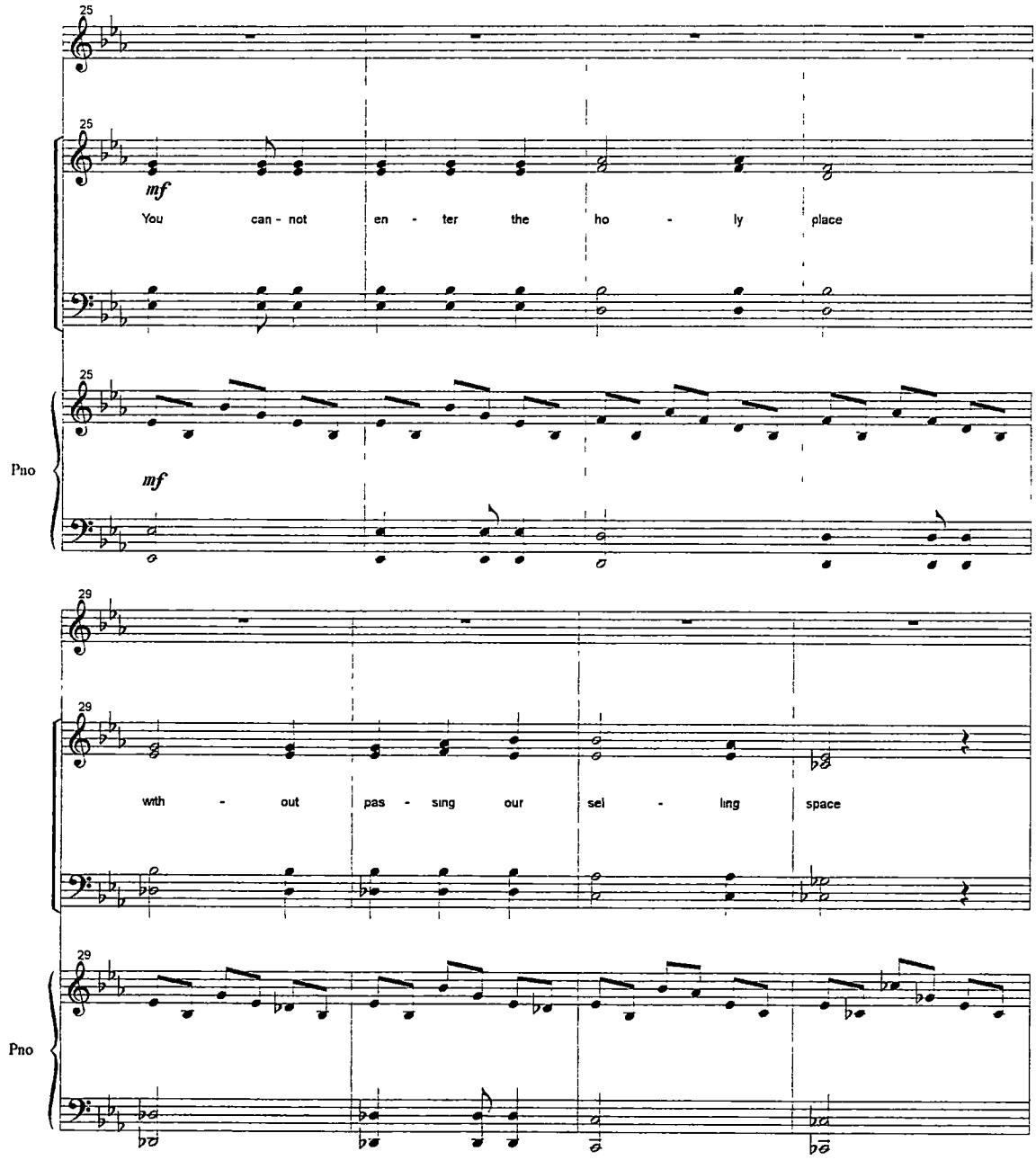
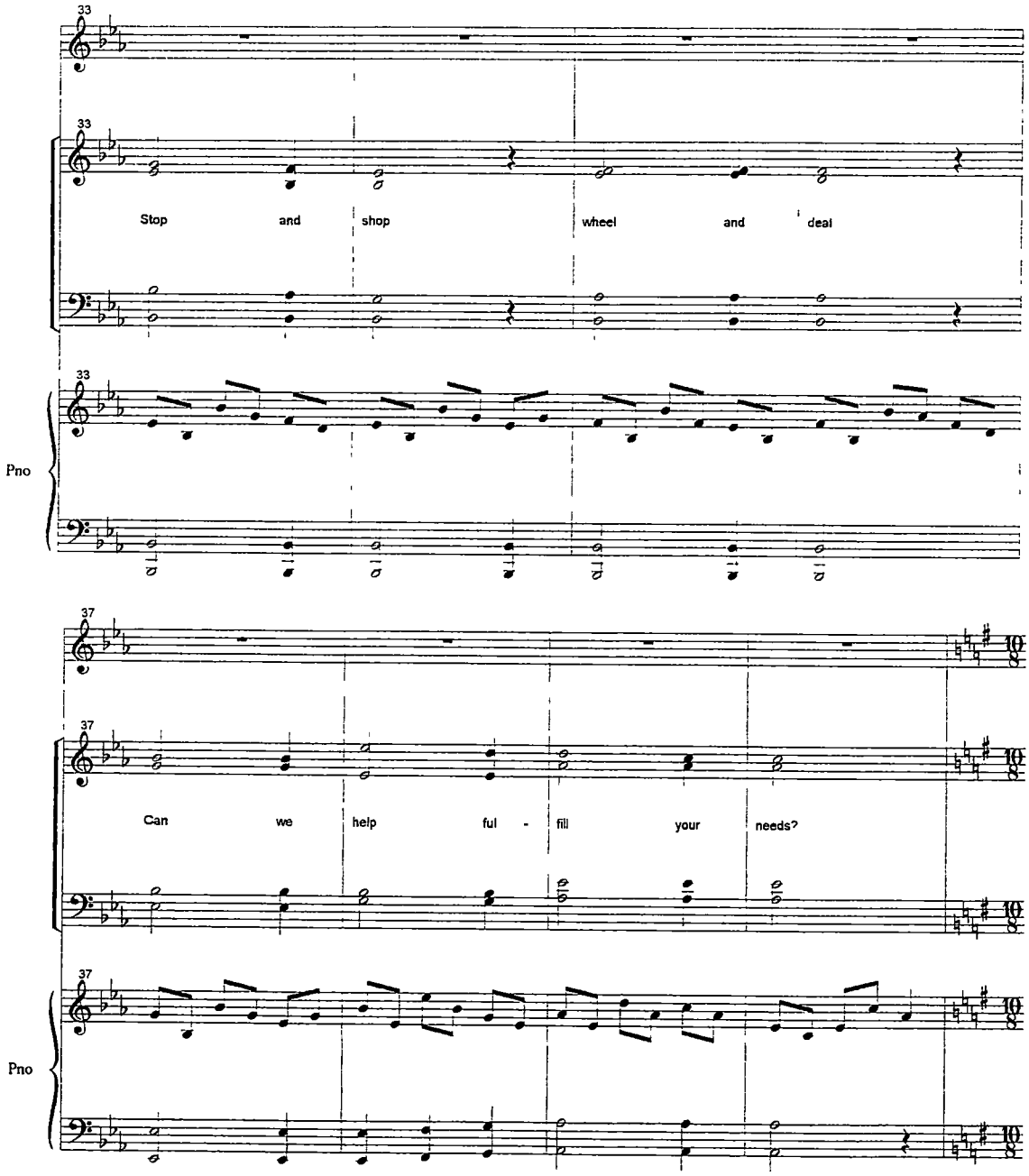
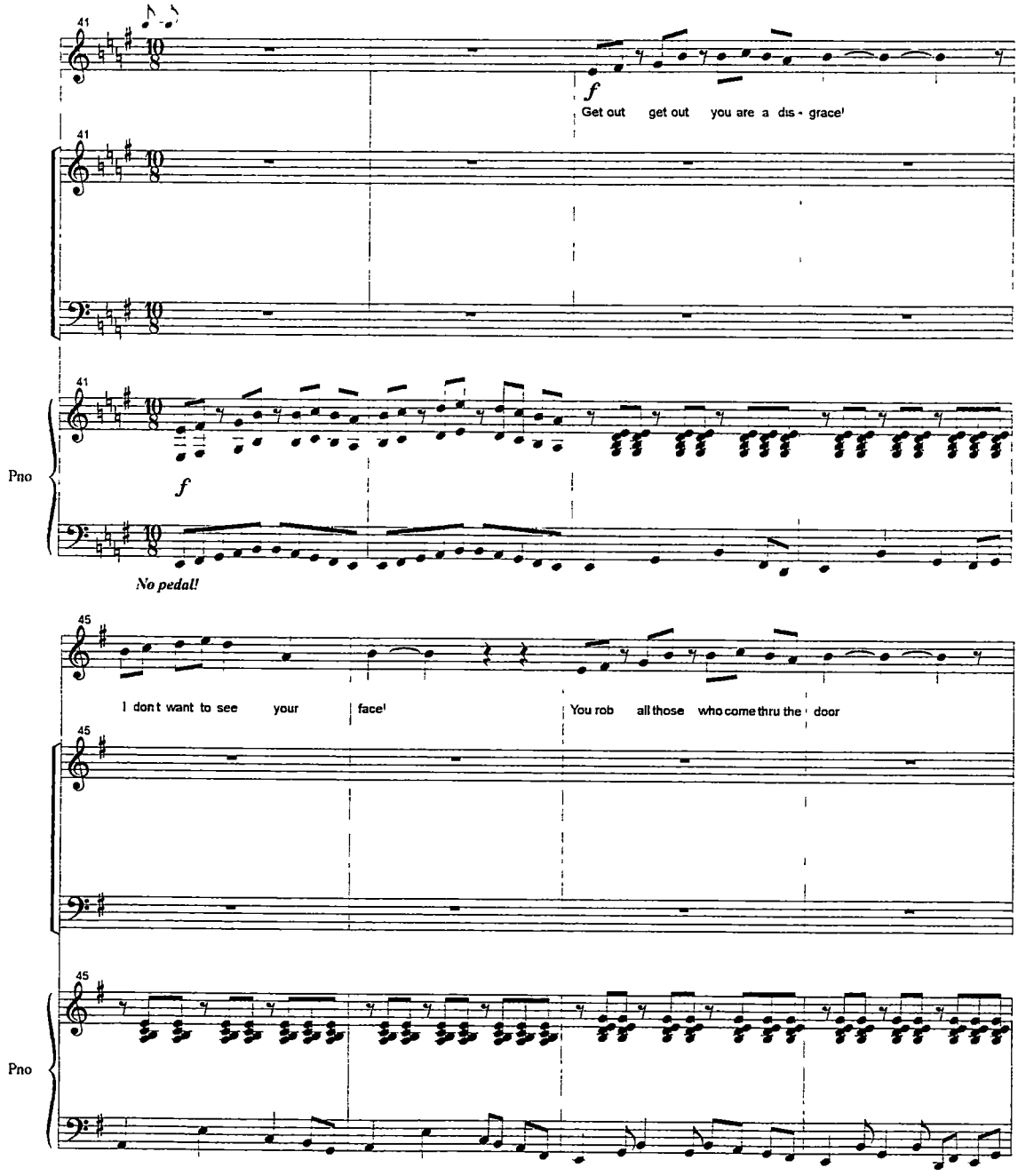
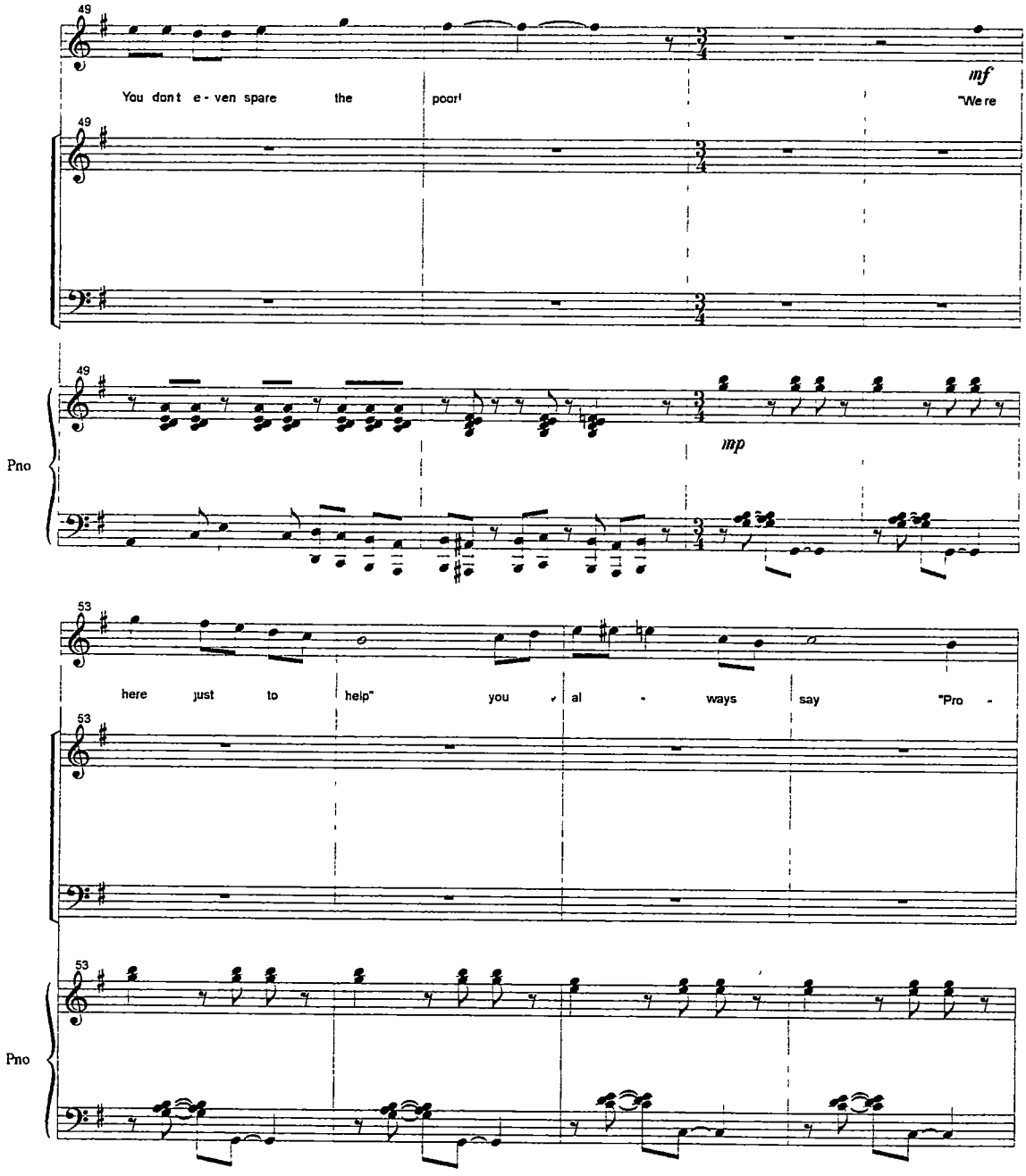

9
sheep!
We have ev - ry thing you need to sa - cri - fice!
Pno
13
Pno

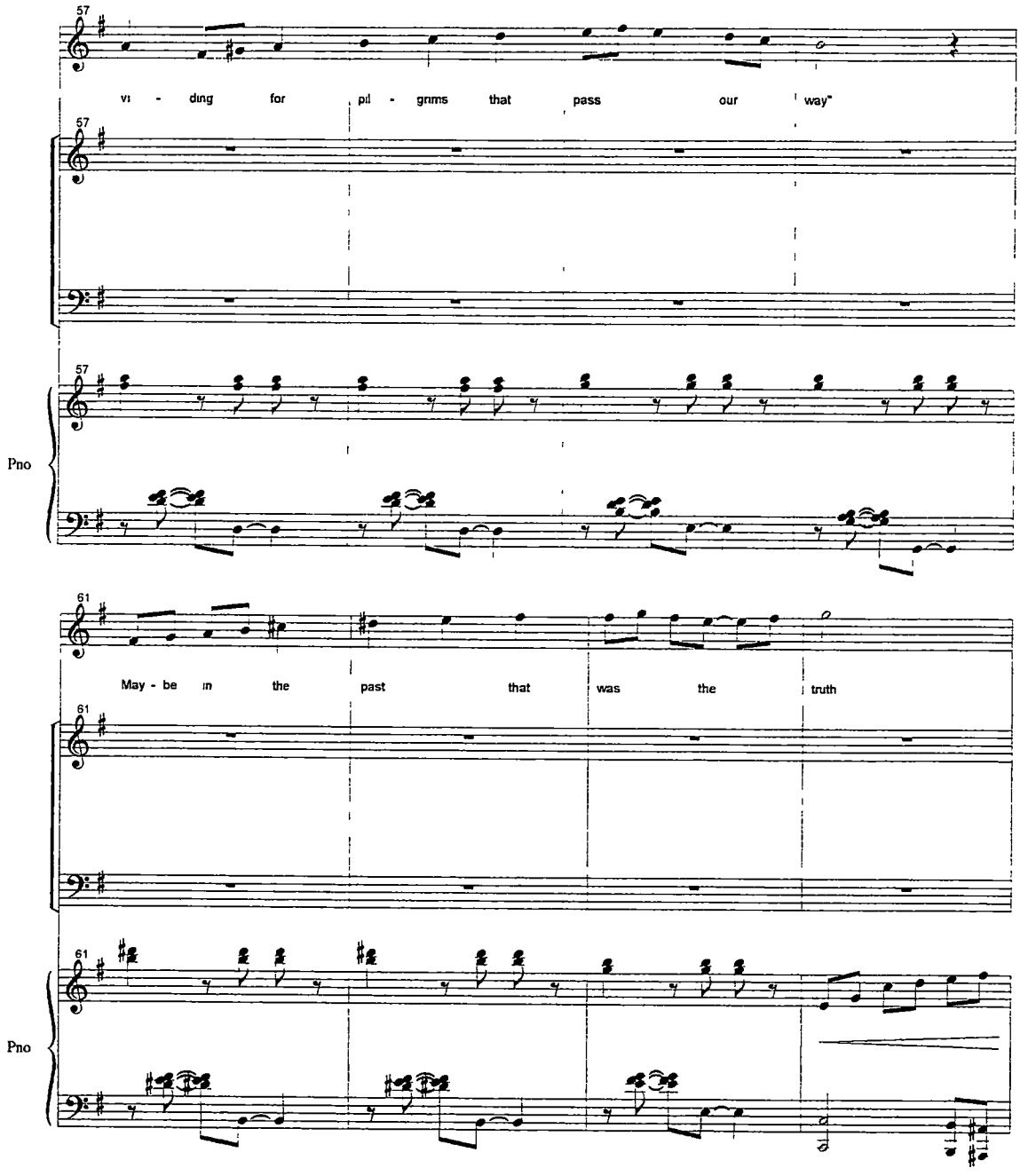

17
You must pay the tax!
The tem - ple
Us - ing the right coin!
tax!
On - ly Jew - ish
Pno
21
We will trade your
mon - ey for a
price!
coins!
Pno

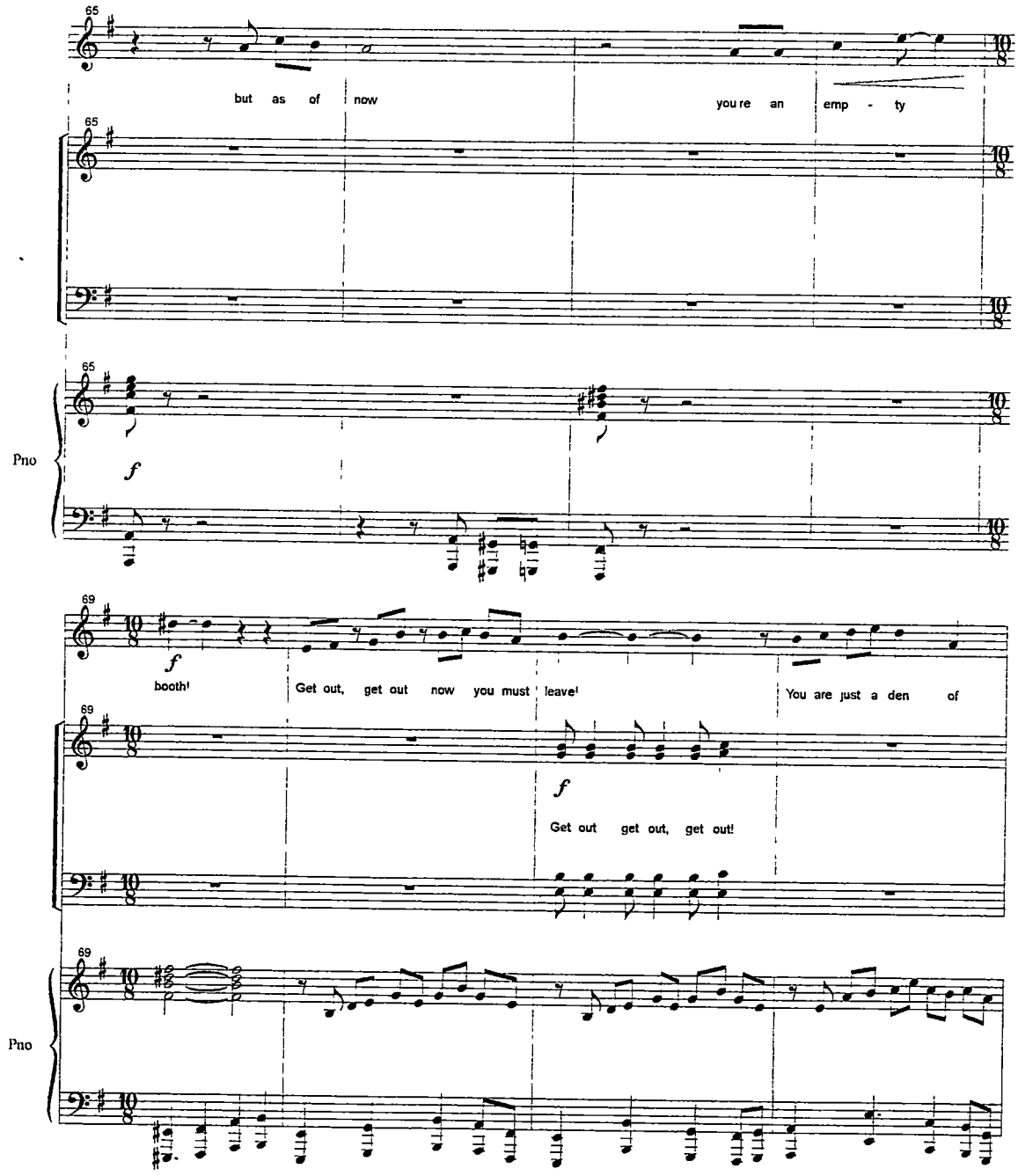

25
mf
You can - not en - ter the ho - ly place
Pno
29
with - out pas - sing our sel - ling space

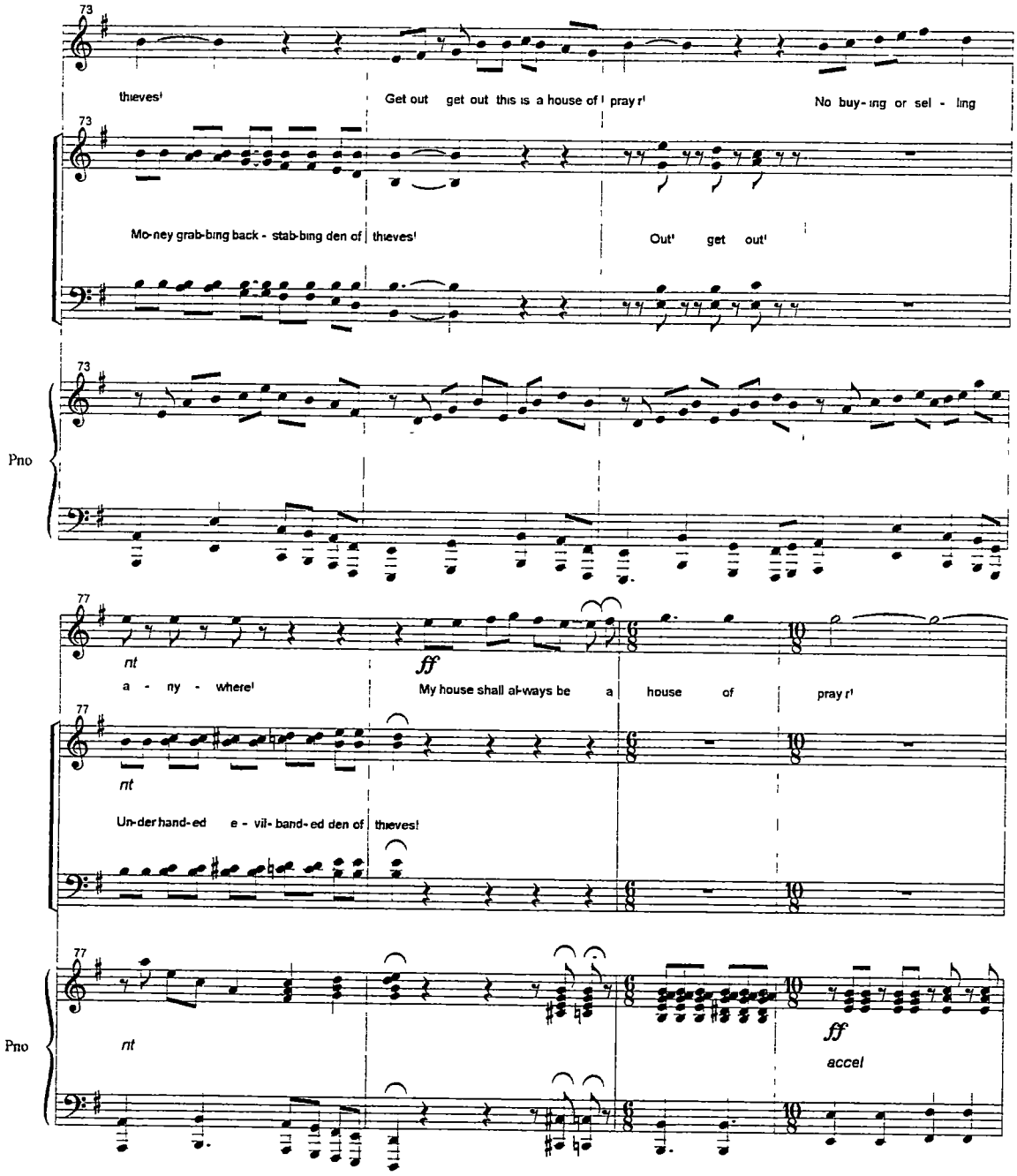

33
33
Stop and shop wheel and deal
33
Pno
37
37
Can we help ful - fill your needs?
37
Pno

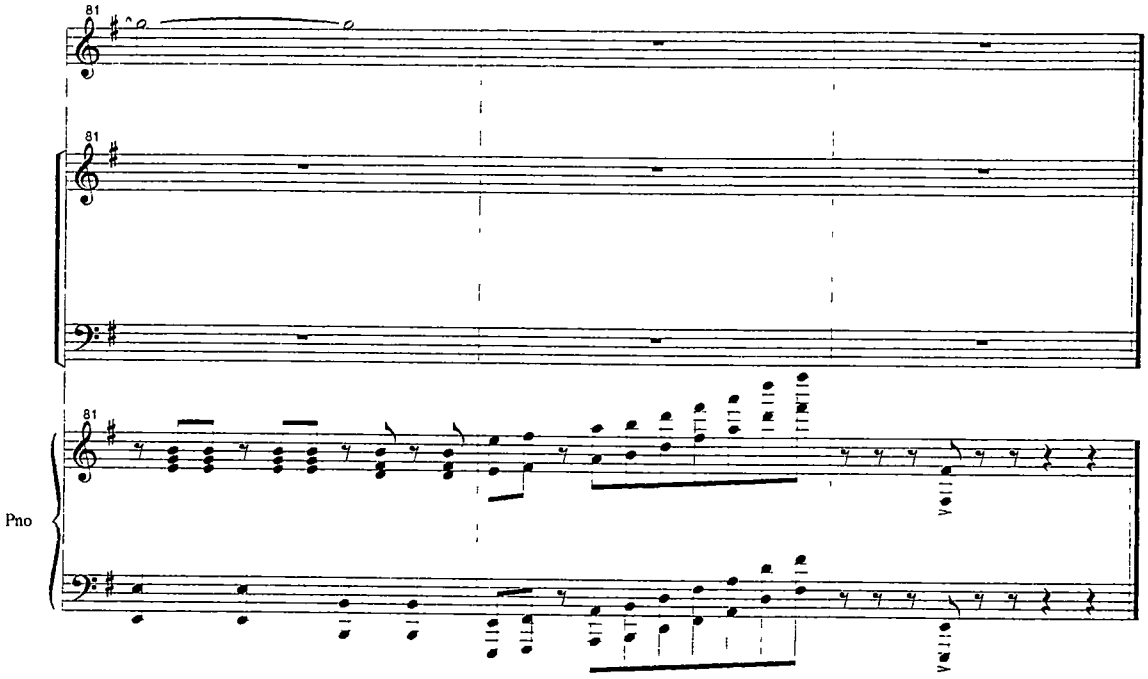

41
f
Get out get out you are a dis - grace!
41
41
Pno
f
No pedal!
45
I don t want to see your face!
You rob all those who come thru the door
45
45
Pno


49
You don t e - ven spare the poor!
mf
"We re
49
49
mp
Pno
53
here just to help" you al - ways say "Pro -
53
53
Pno


57
vi - ding for pil - grims that pass our way"
57
57
Pno
61
May - be in the past that was the truth
61
61
Pno

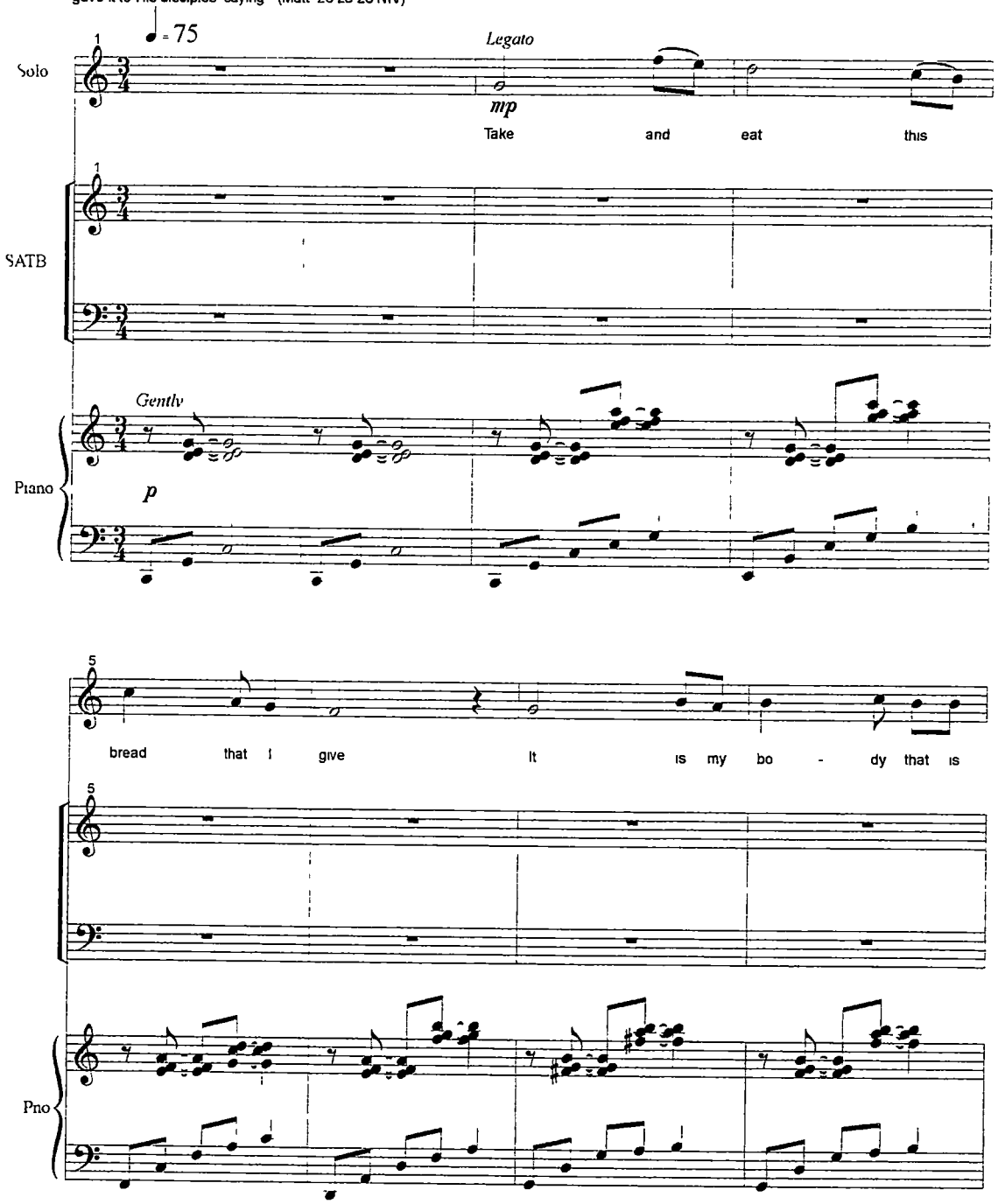

65
but as of now
you re an emp - ty
65
Pno
65
f
69
f
booth!
Get out, get out now you must leave!
You are just a den of
69
f
Get out get out, get out!
69
Pno


73
thieves!
Get out get out this is a house of pray r!
No buy-ing or sel - ling
73
Mo-ney grab-bing back - stab-bing den of thieves!
Out! get out!
Pno
73
77
nt
a - ny - where!
ff
My house shall al-ways be a house of pray r!
77
nt
Un-der hand-ed e - vil- band-ed den of thieves!
Pno
77
nt
ff
accel


81
81
81
Pno

Last Supper

"When evening came, Jesus was reclining at the table with the Twelve While they were eating, Jesus took bread, gave thanks and broke it, and gave it to His disciples saying (Matt 26 20 26 NIV)



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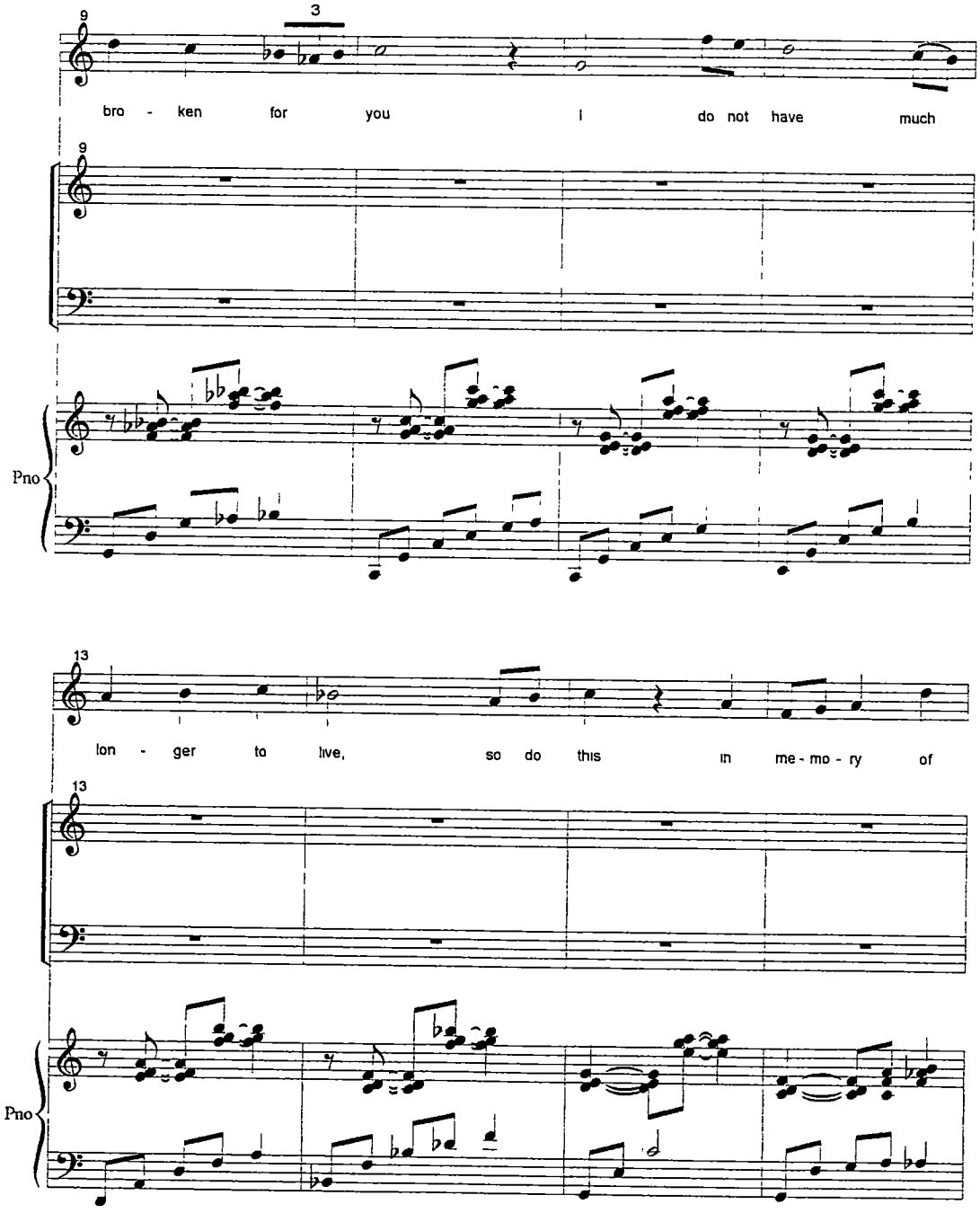
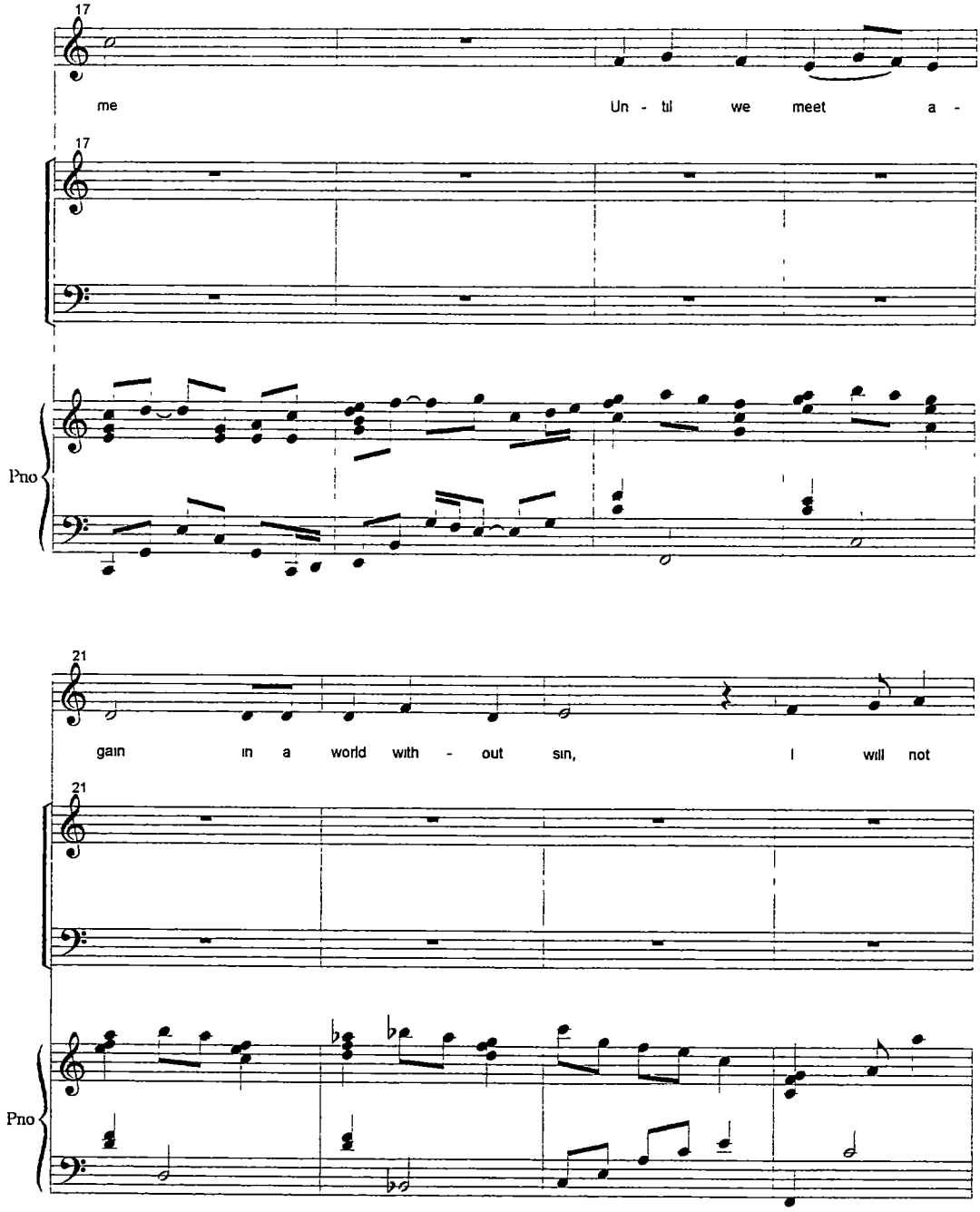
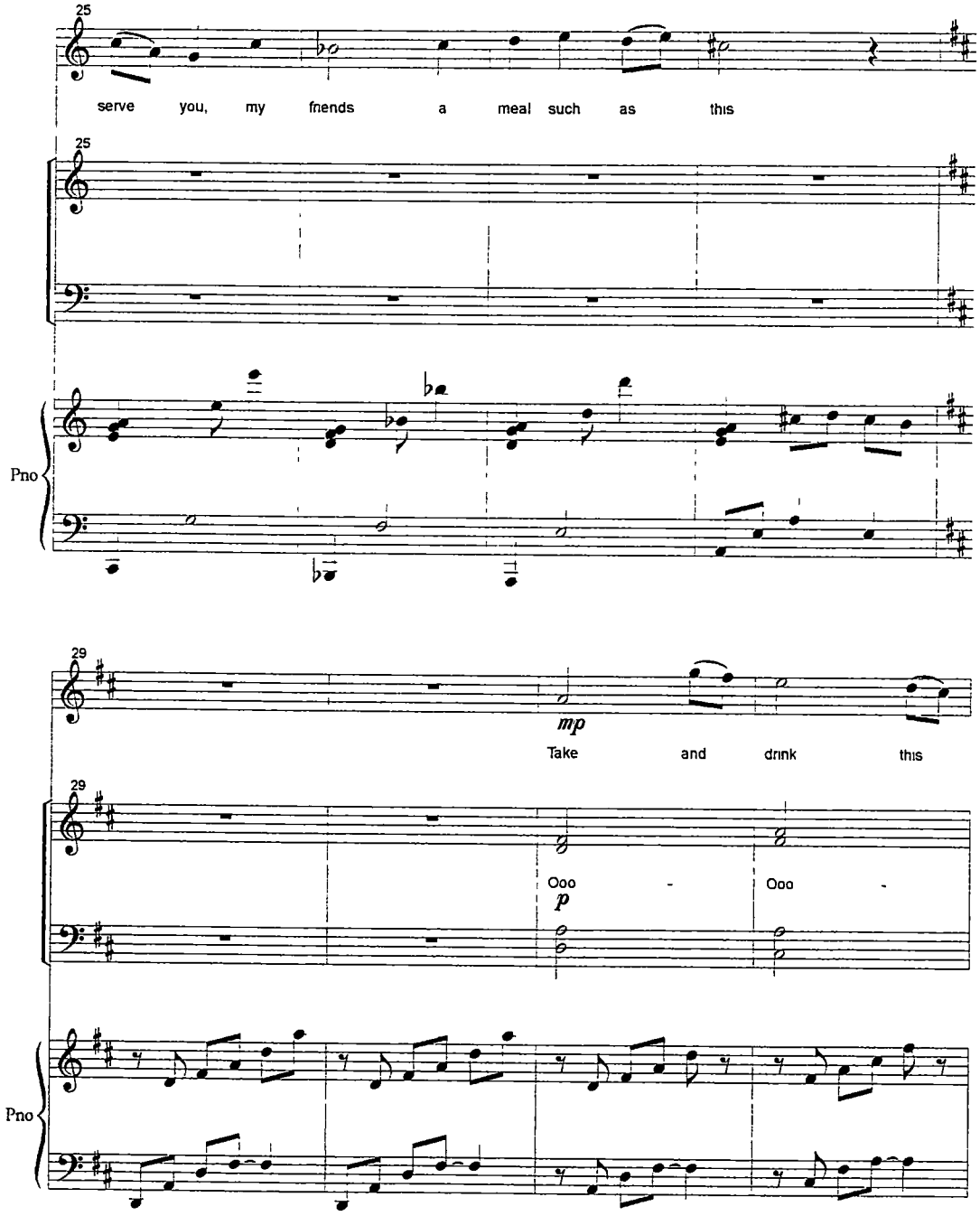
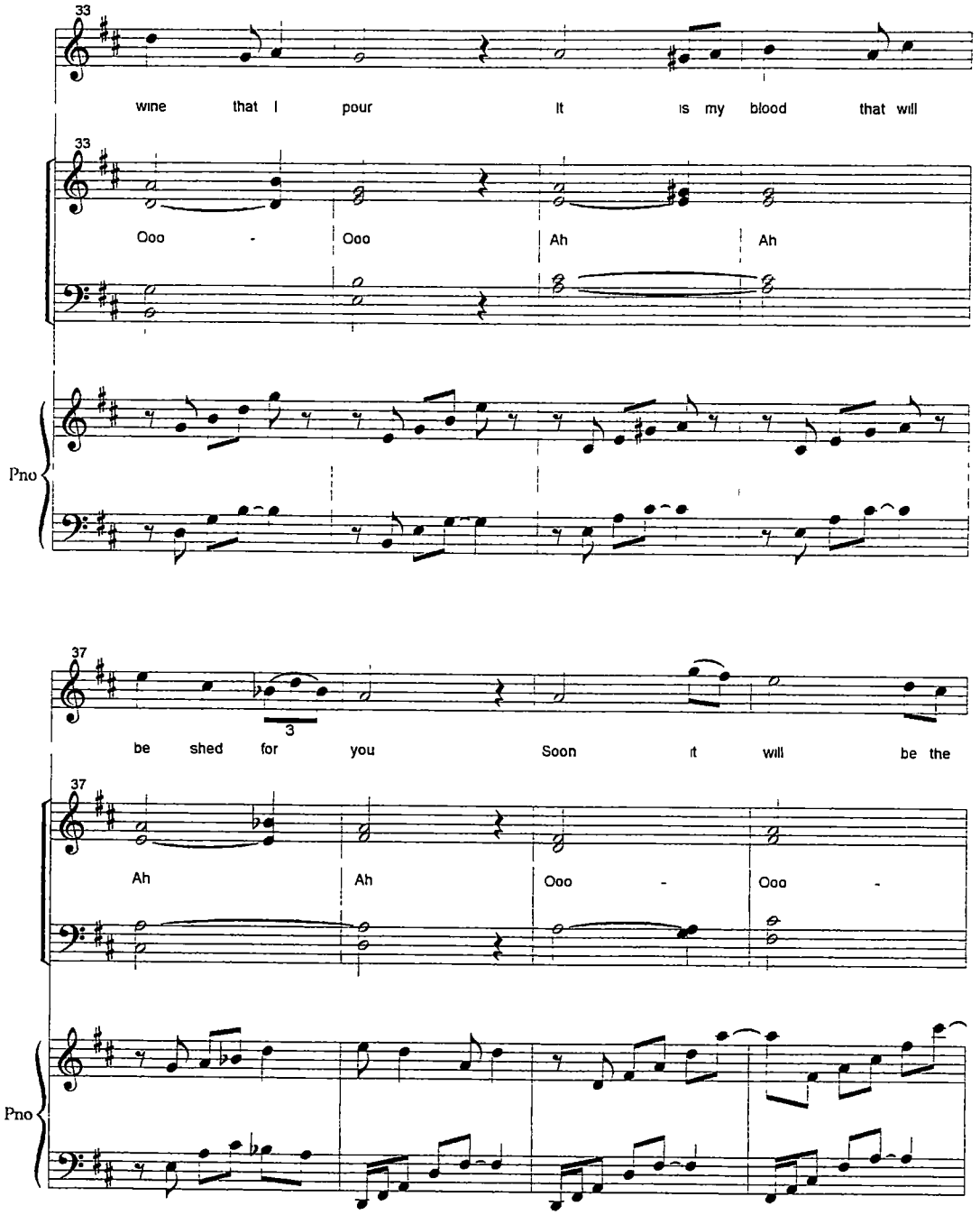
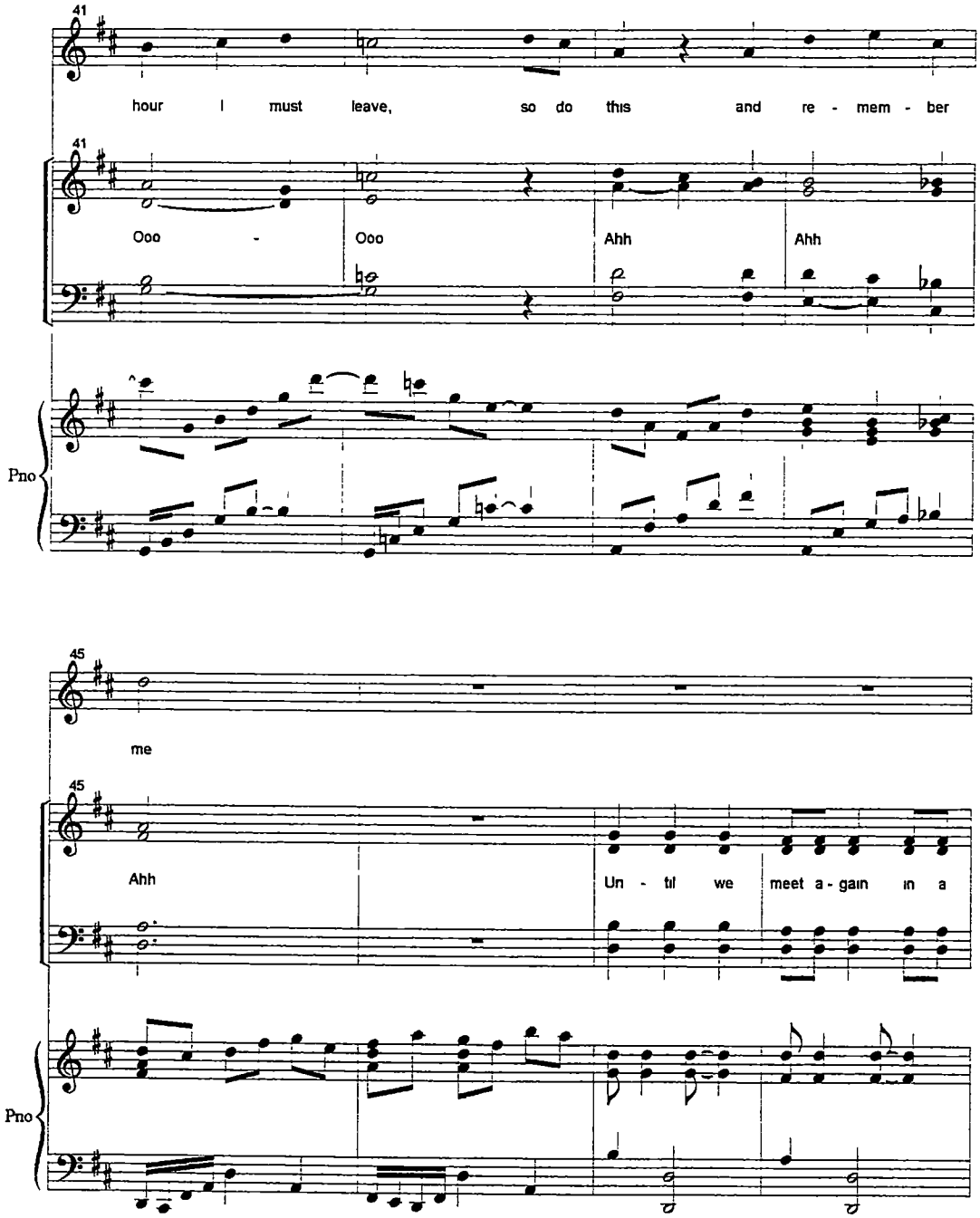
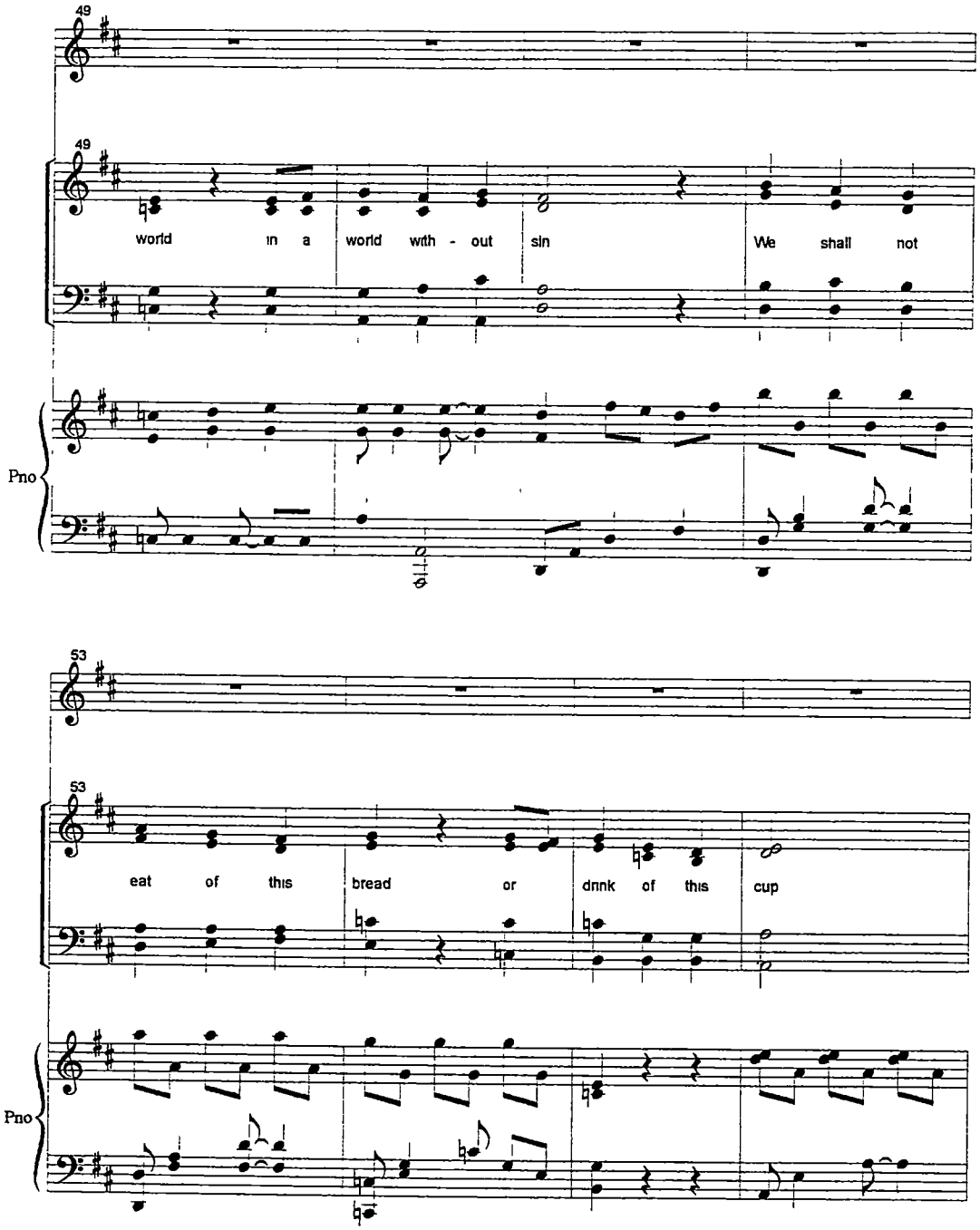

9
3
bro - ken for you I do not have much
9
Pno
13
lon - ger to live, so do this in me - mo - ry of
13
Pno


17
me
Un - til we meet a -
17
Pno
21
gain in a world with - out sin, I will not
21
Pno

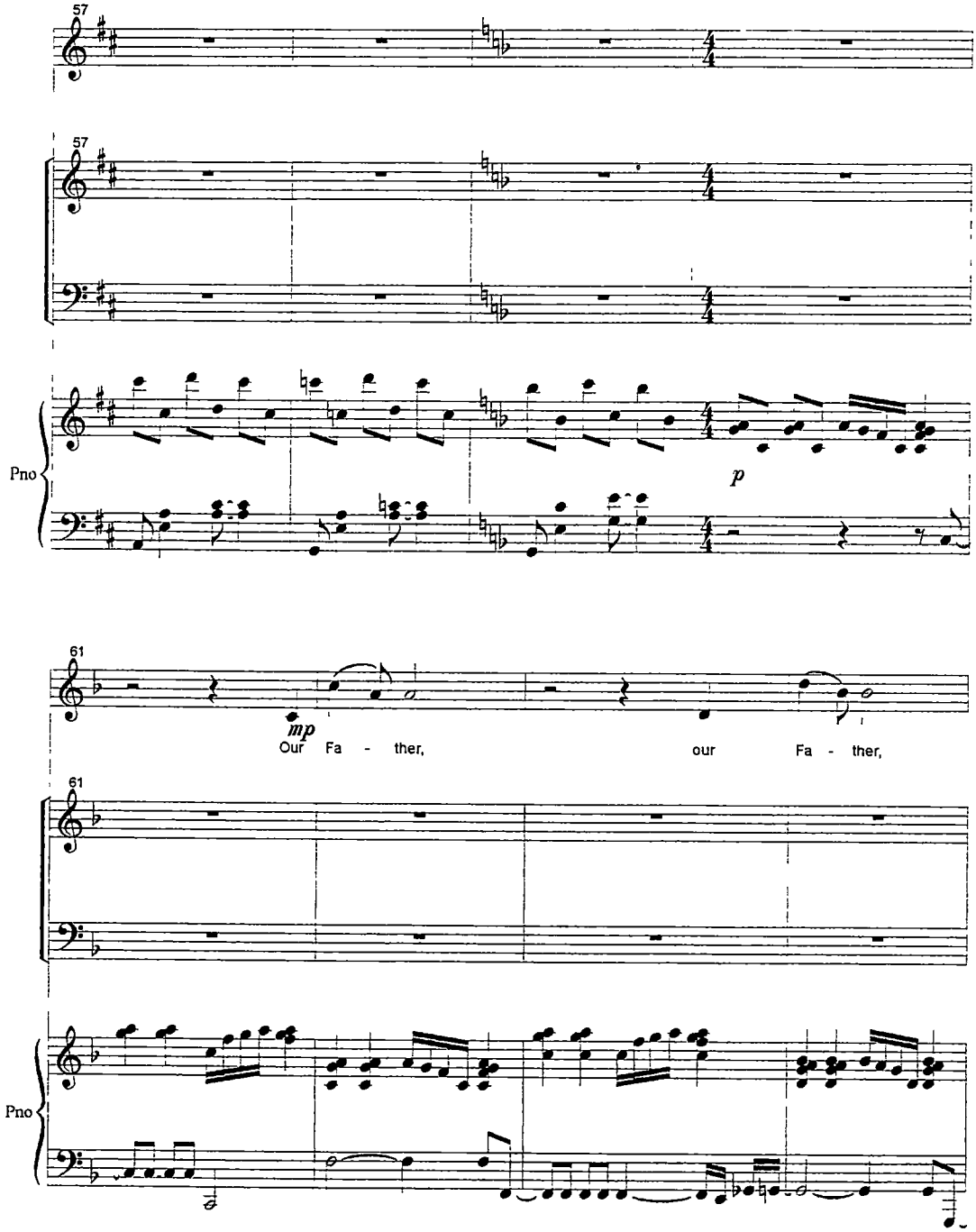

25
serve you, my friends a meal such as this
25
Pno
29
mp
Take and drink this
29
Ooo
p
Ooo
Pno

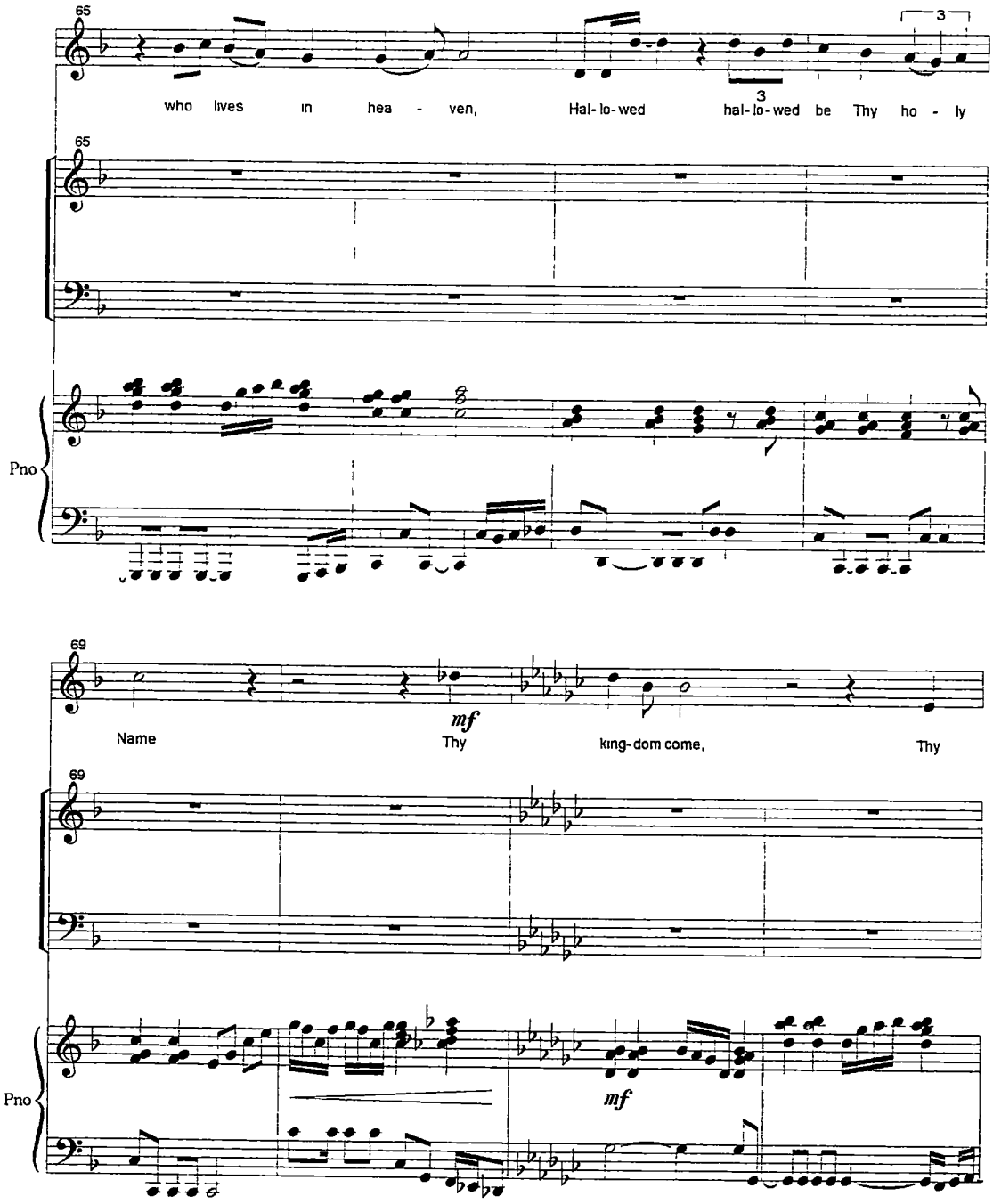

33
wine that I pour It is my blood that will
33
Ooo - Ooo Ah Ah
Pno
37
3
be shed for you Soon it will be the
37
Ah Ah Ooo - Ooo -
Pno

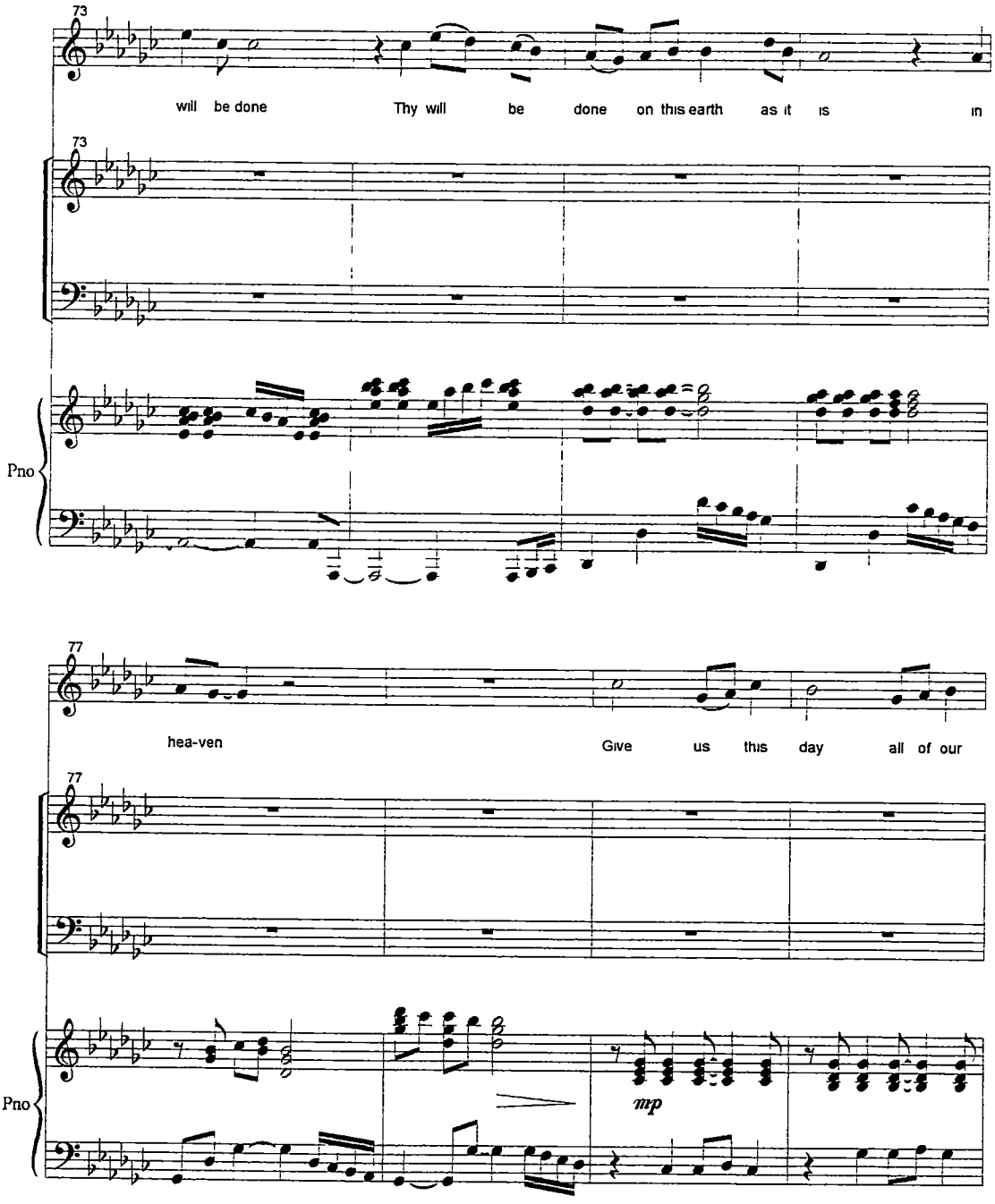

41
hour I must leave, so do this and re - mem - ber
41
Ooo - Ooo Ahh Ahh
Pno
45
me
45
Ahh
Un - til we meet a - gain in a
Pno

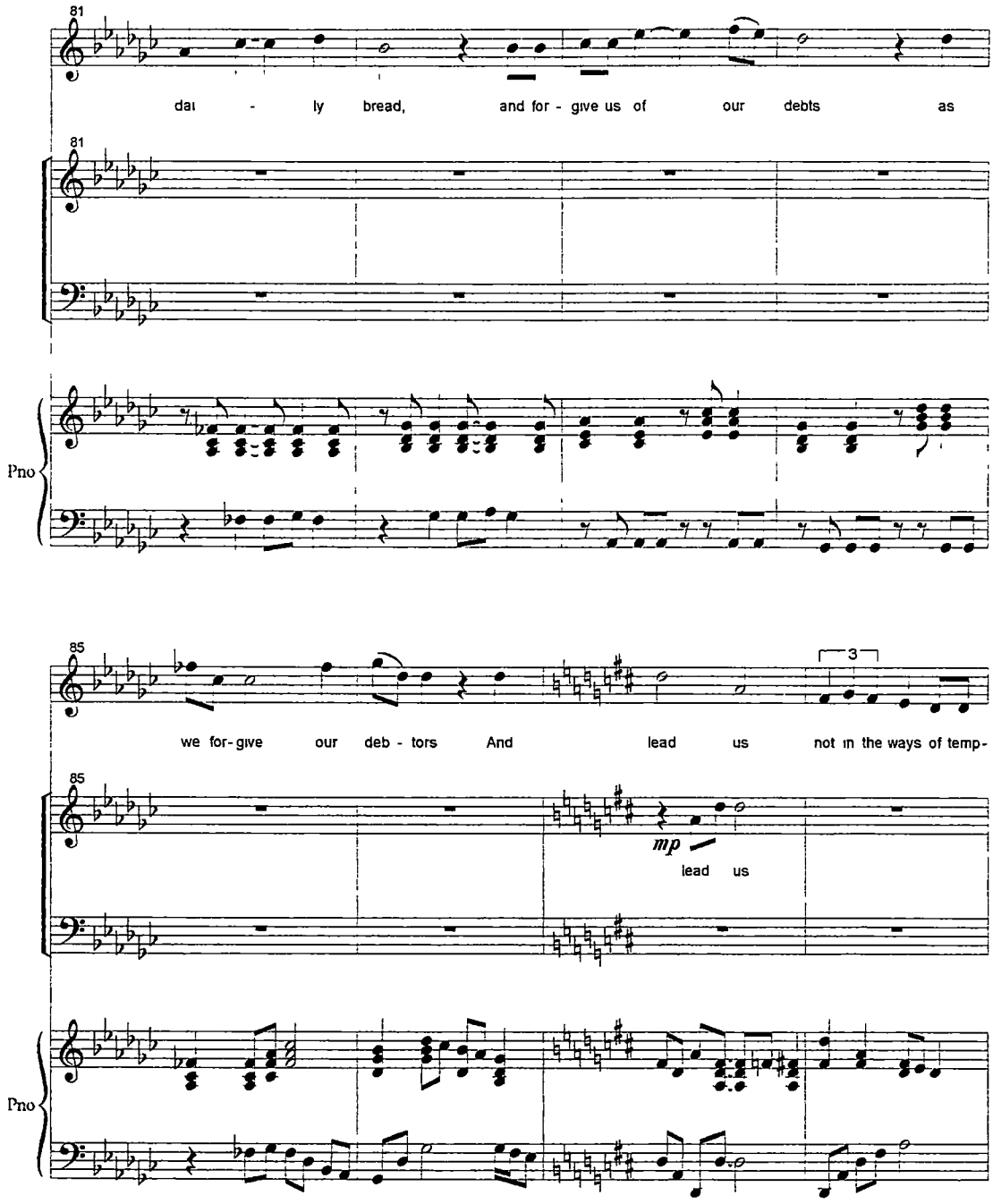

49
49
world in a world with - out sin We shall not
Pno
53
53
eat of this bread or drink of this cup
Pno

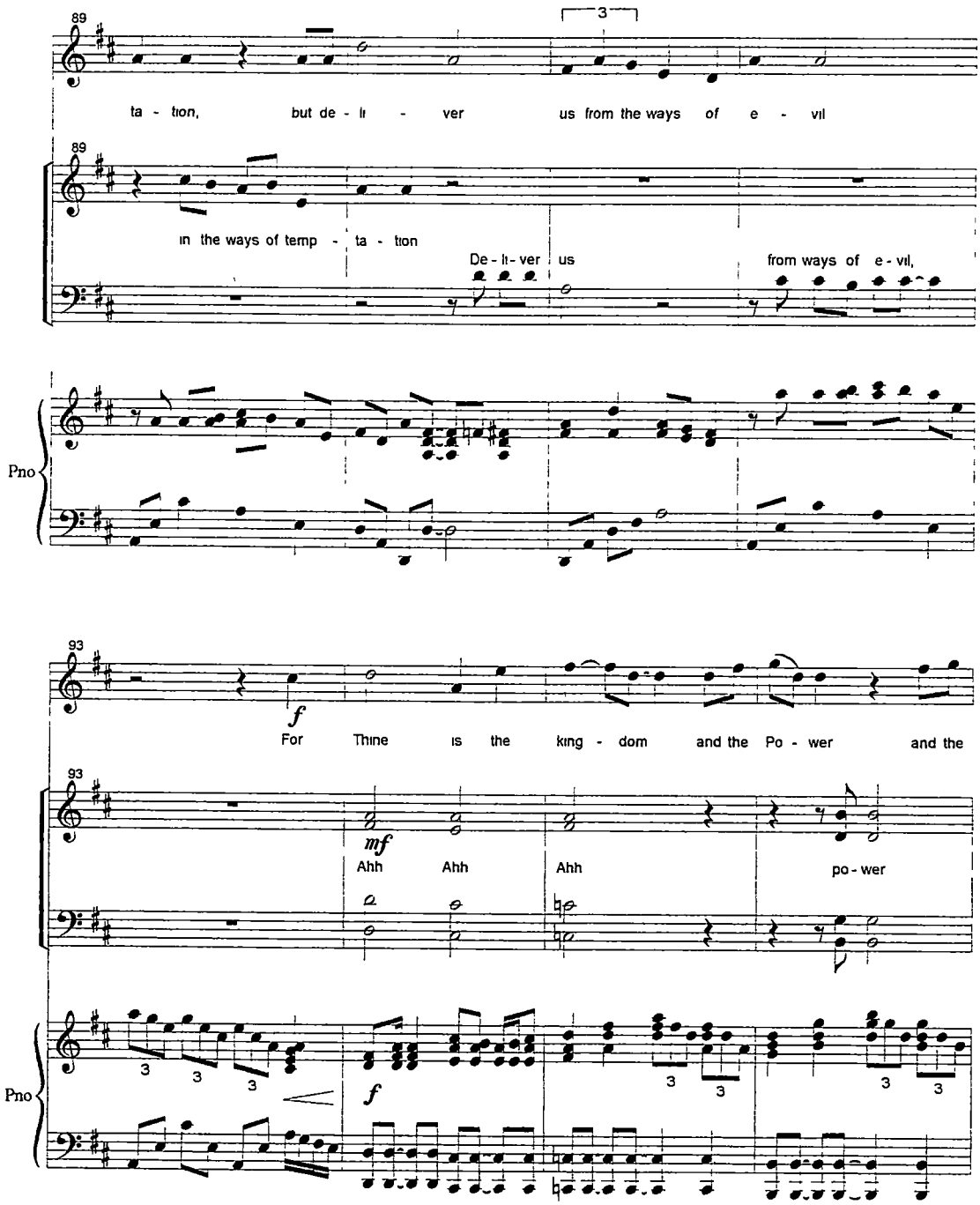
Then Jesus went with His disciples to a place called Gethsemanee and He said to them, Sit here while I go over there and pray'
(Matt 26 36 NIV)

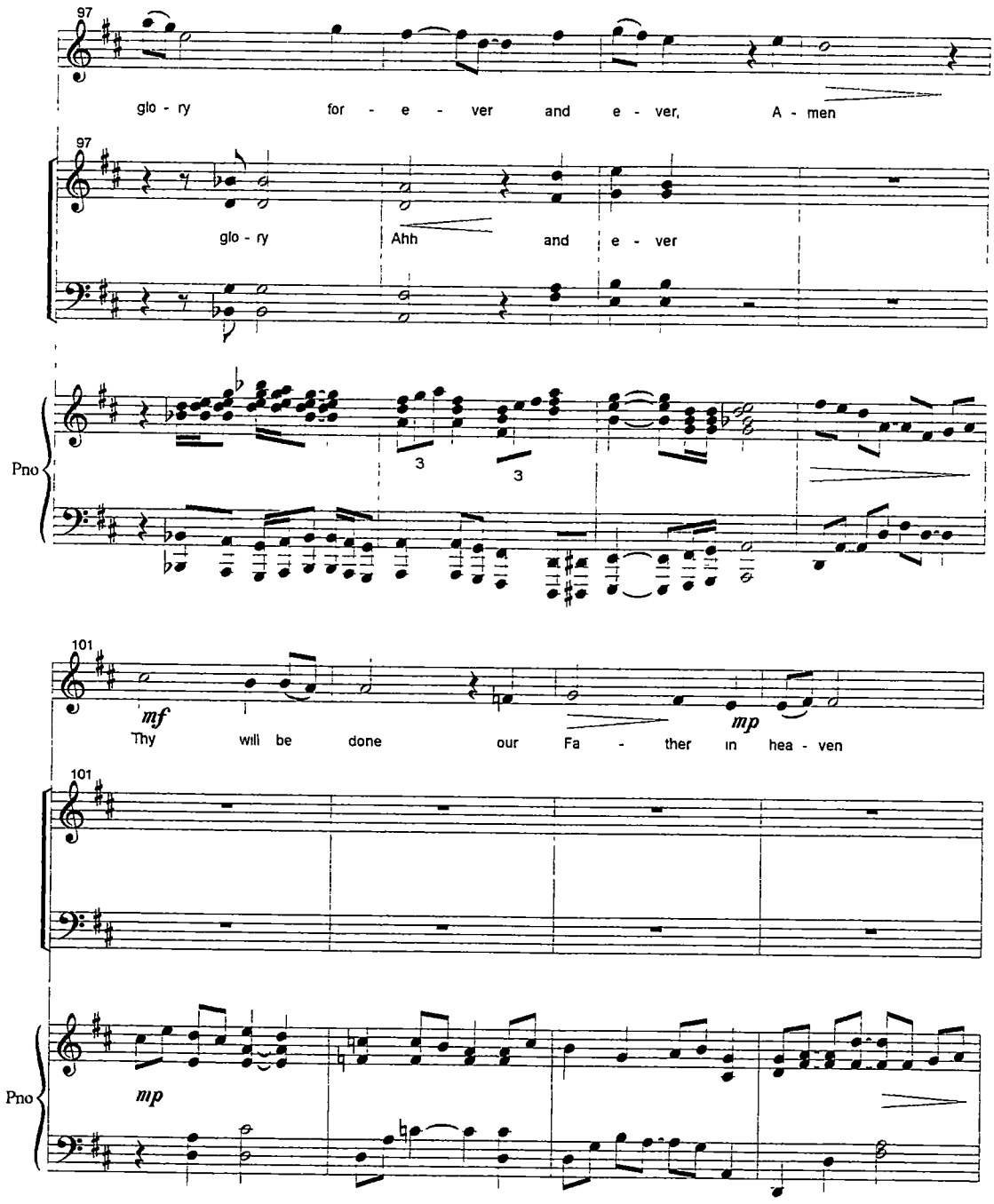


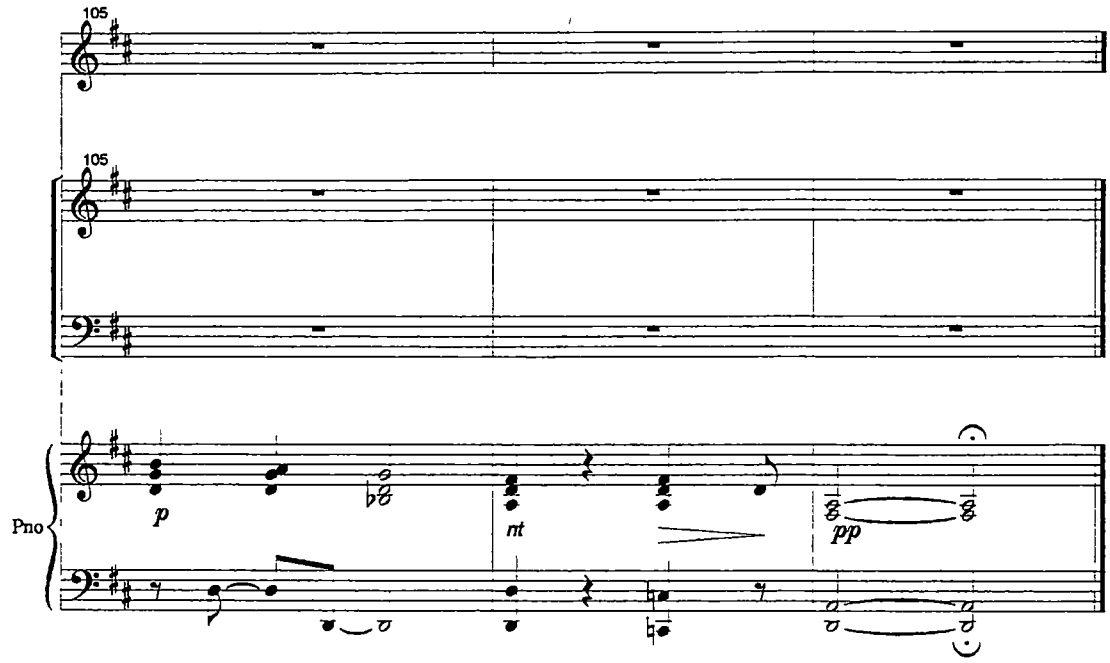

65
who lives in hea - ven, Hal-lo-wed
3
hal-lo-wed be Thy ho - ly
Pno
69
Name
mf
Thy
king-dom come,
Thy
mf


73
will be done
Thy will be done on this earth as it is in
73
Pno
77
hea-ven
Give us this day all of our
77
Pno
mp

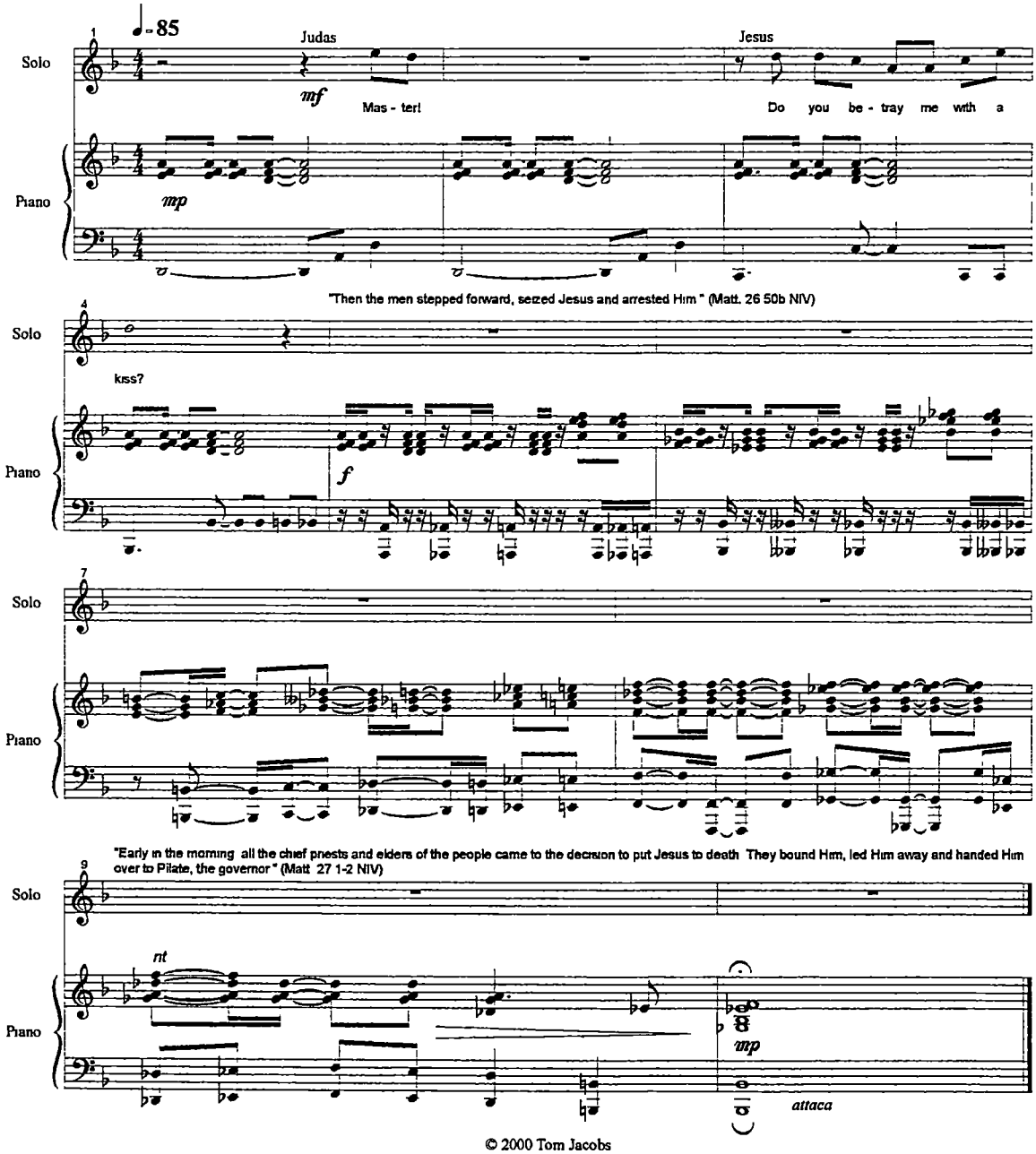

81
dai - ly bread, and for - give us of our debts as
81
Pno
85
we for-give our deb - tors And lead us not in the ways of temp-
3
85
mp
lead us
Pno


89
ta - tion, but de - li - ver us from the ways of e - vil
89
in the ways of temp - ta - tion
De - li - ver us from ways of e - vil,
Pno
93
f
For Thine is the king - dom and the Po - wer and the
93
mf
Ahh Ahh Ahh po - wer
Pno
f


97
glo - ry for - e - ver and e - ver, A - men
97
glo - ry Ahh and e - ver
Pno
3
3
101
mf
Thy will be done
mp
our Fa - ther in hea - ven
101
Pno
mp


105
105
Pno
p
mt
pp

Betrayal



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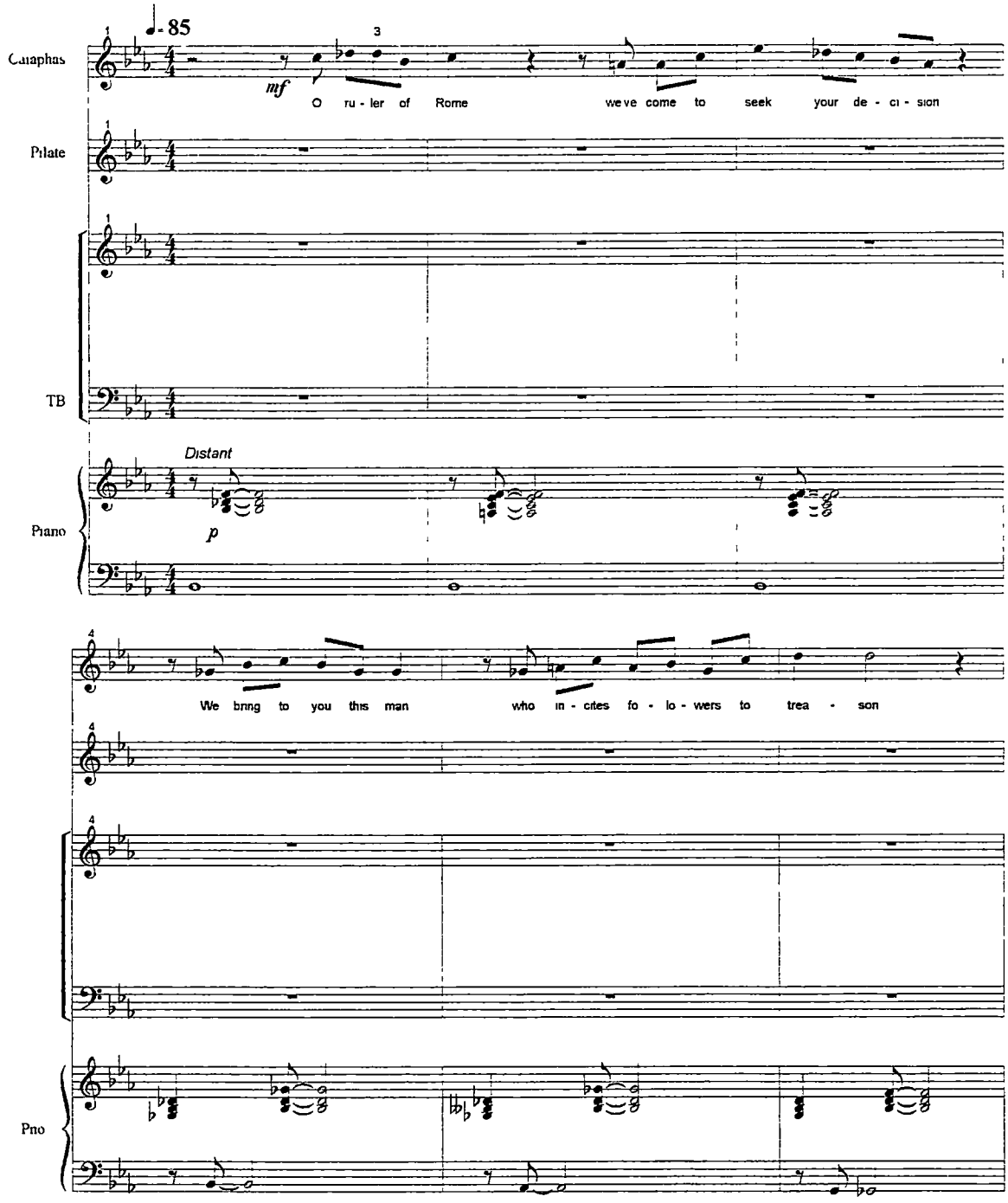
Trial



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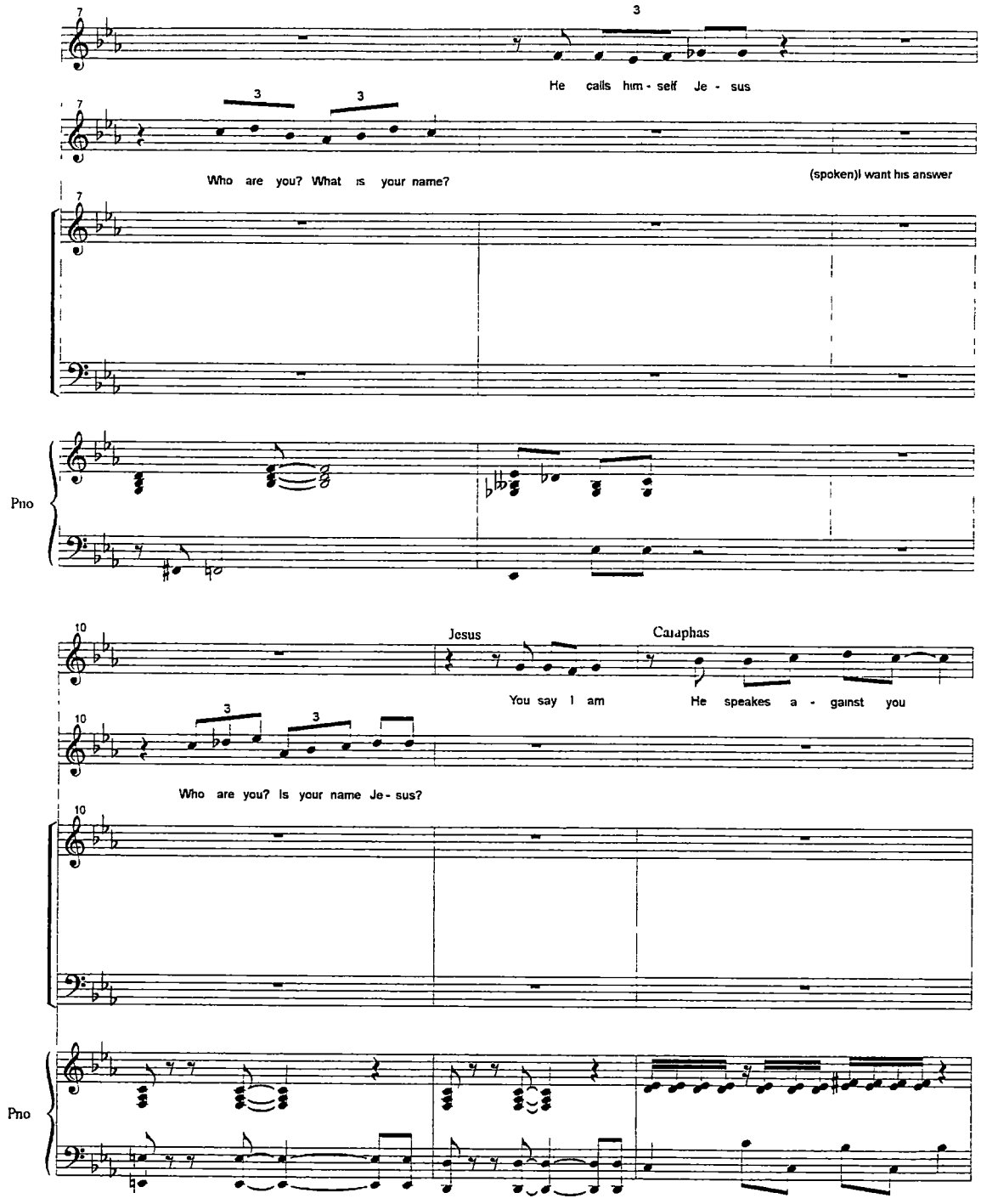
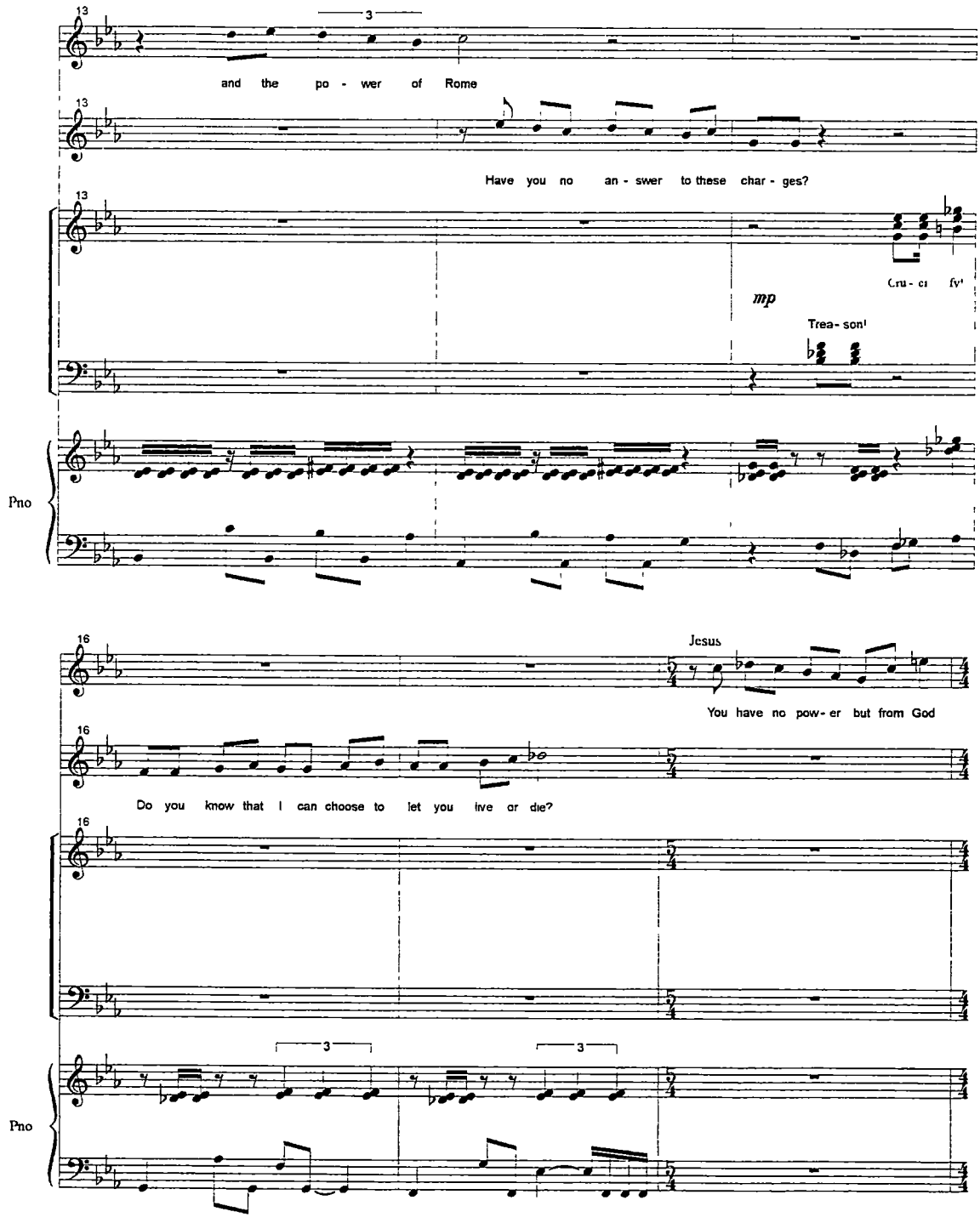
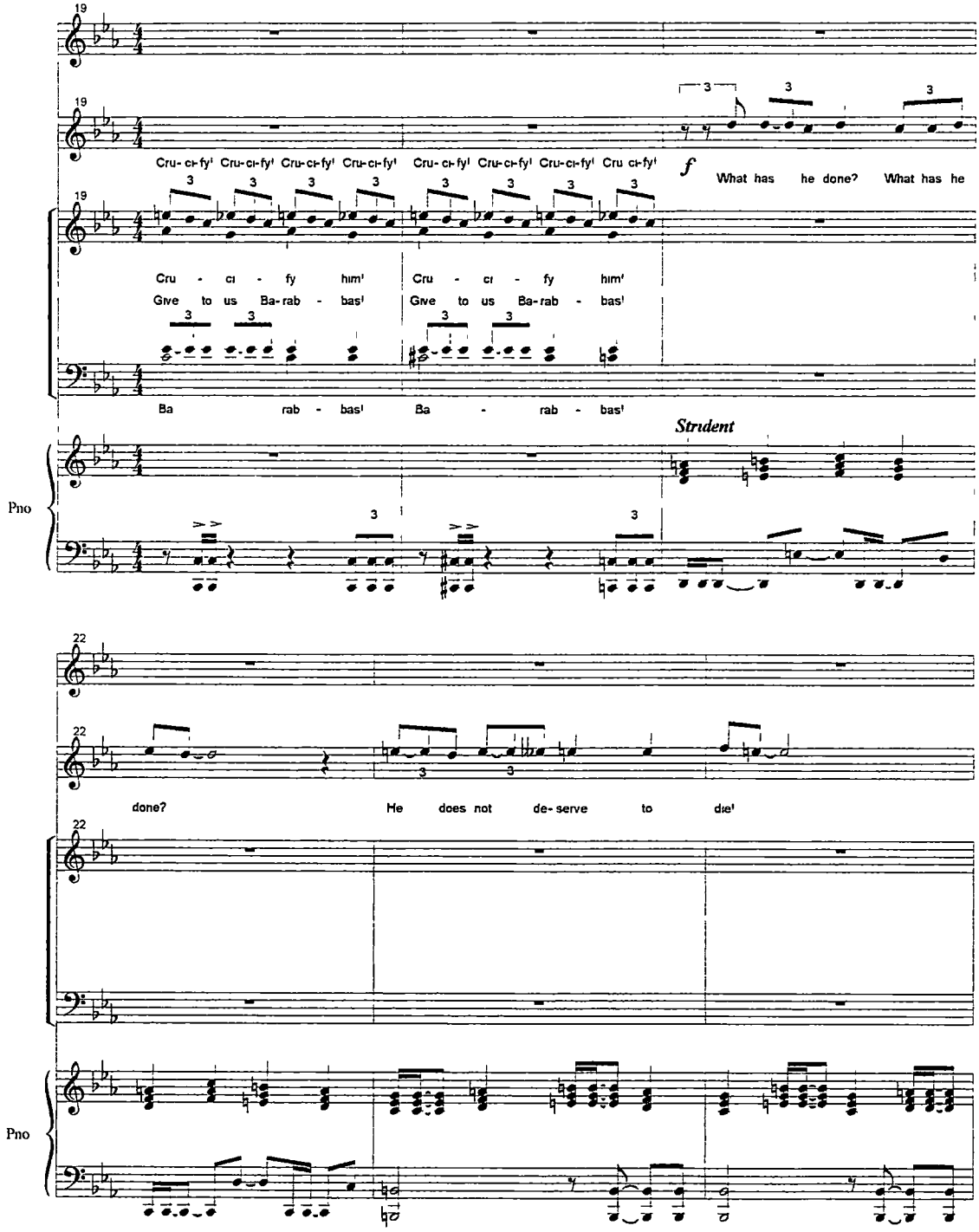
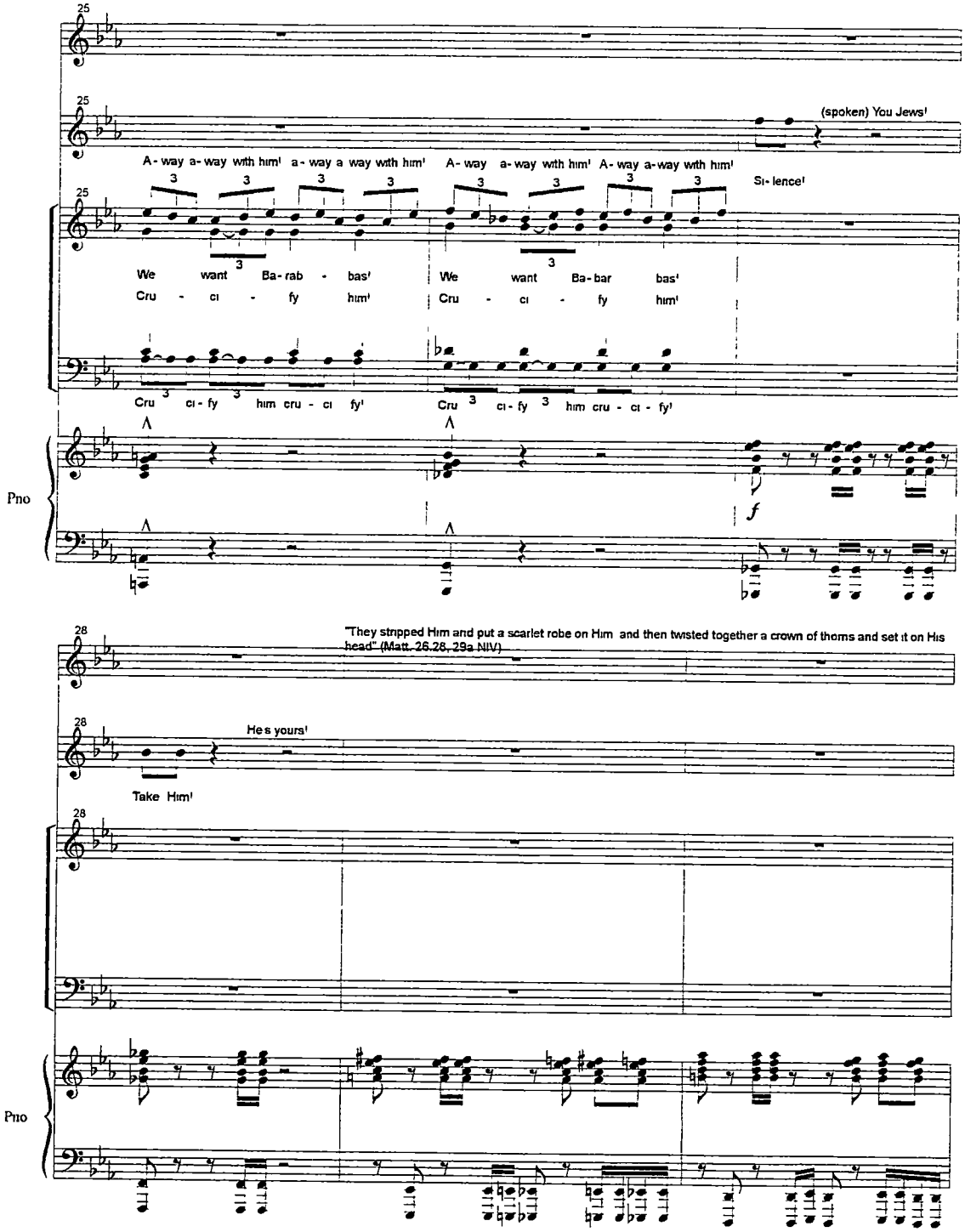
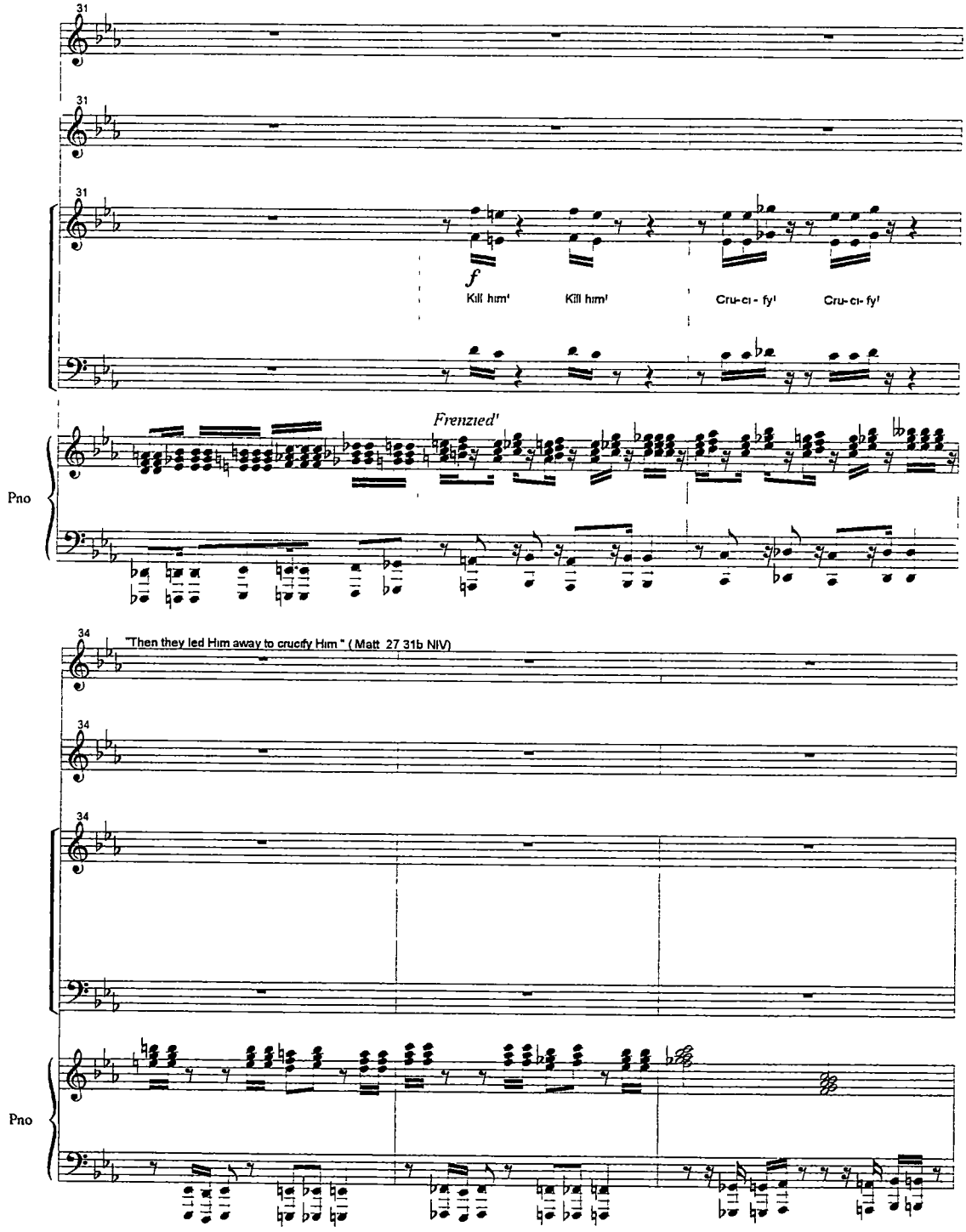
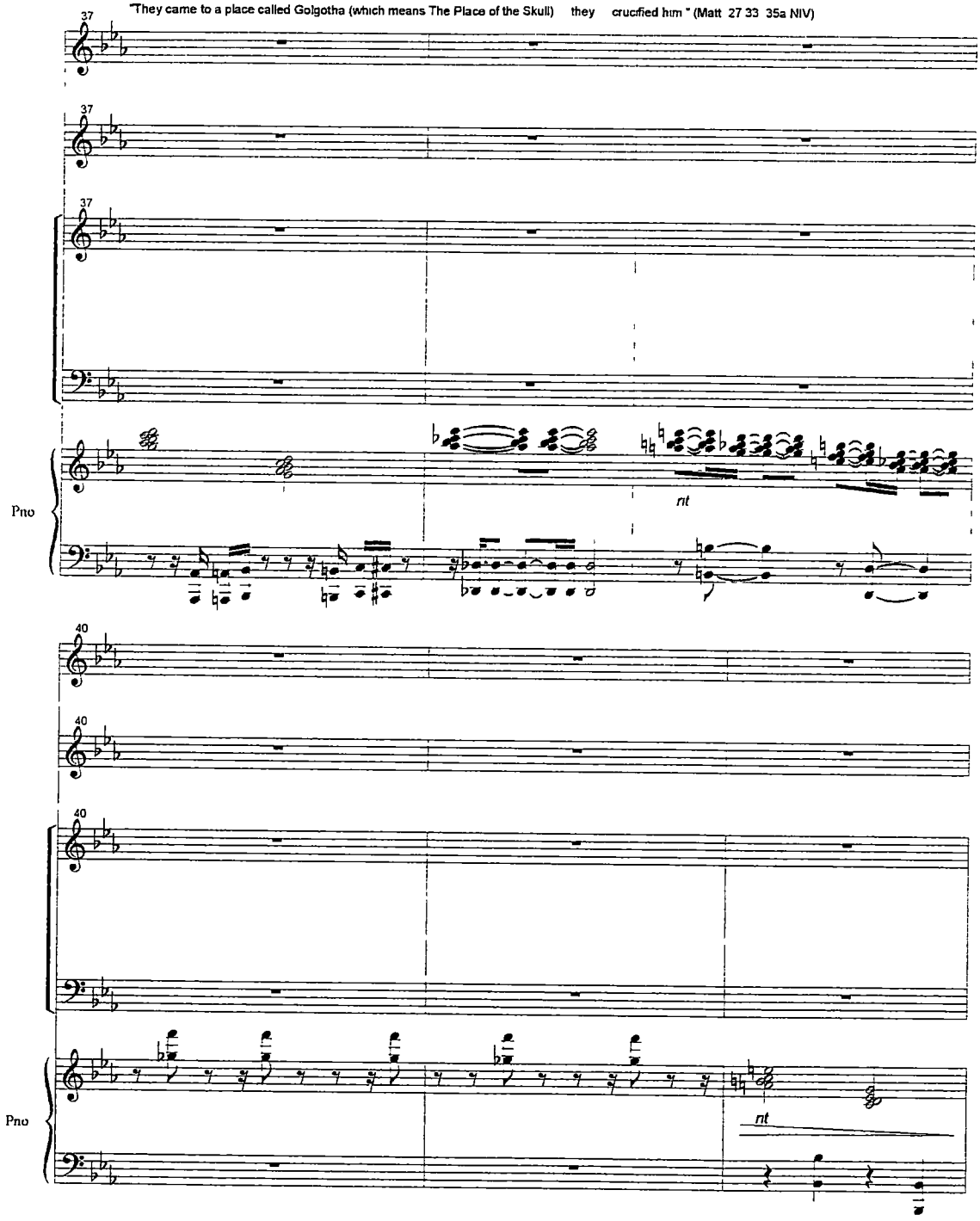

He calls him - self Je - sus
Who are you? What is your name?
(spoken)I want his answer
Pno
Jesus
Caiaphas
You say I am
He speakes a - gainst you
Who are you? Is your name Je - sus?
Pno

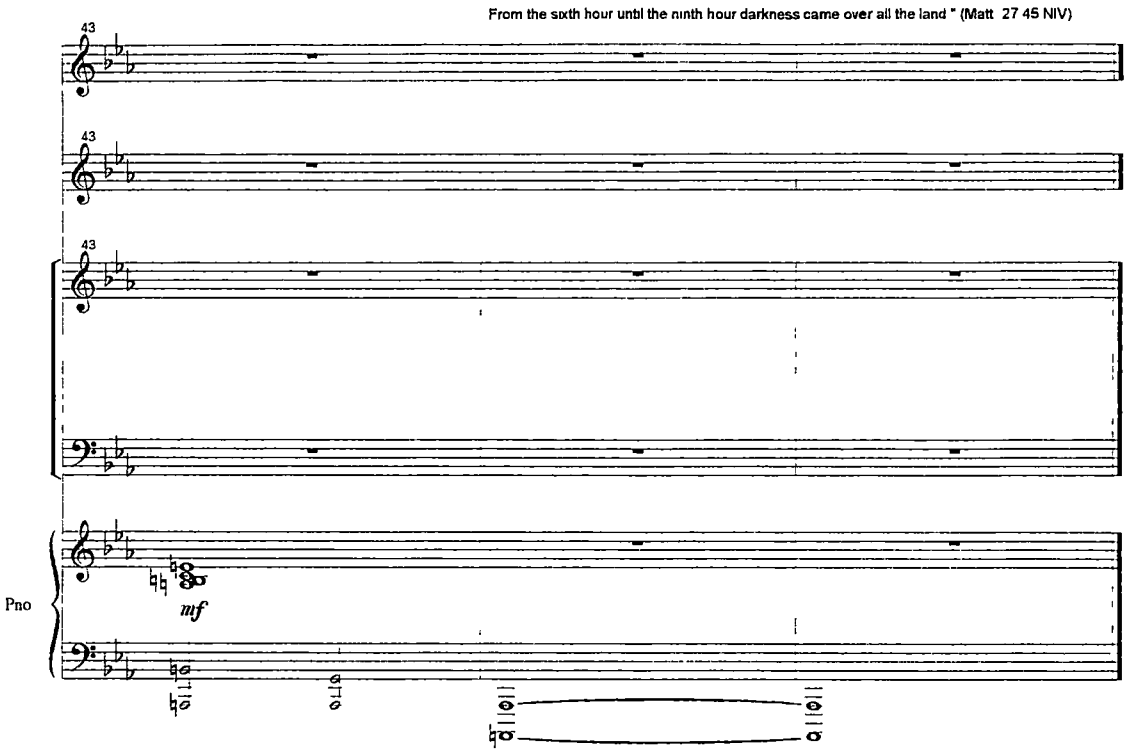

13
and the po - wer of Rome
13
Have you no an - swer to these char - ges?
13
Cru - ci fy!
mp
Trea- son!
Pno
16
Jesus
You have no pow- er but from God
16
Do you know that I can choose to let you live or die?
16
3
3
Pno


19
Cru- ci- fy! Cru- ci- fy! Cru- ci- fy! Cru- ci- fy! Cru- ci- fy! Cru- ci- fy! Cru- ci- fy! Cru ci- fy!
f
What has he done? What has he
Cru - ci - fy him! Cru - ci - fy him!
Give to us Ba- rab - bas! Give to us Ba- rab - bas!
Ba rab - bas! Ba - rab - bas!
Strident
Pno
22
done? He does not de- serve to die!
Pno

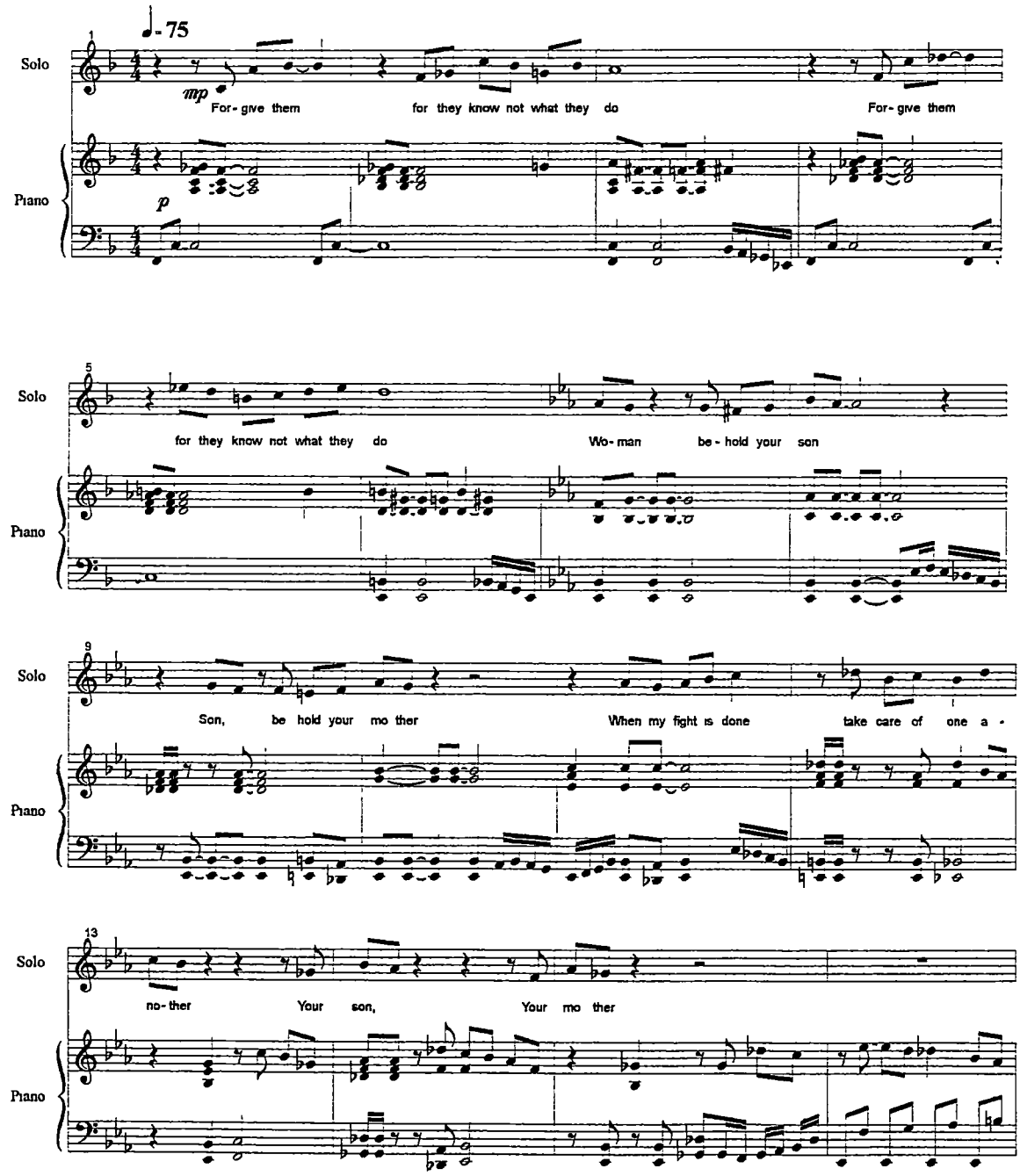

25
(spoken) You Jews!
A - way a - way with him! a - way a way with him! A - way a - way with him! A - way a - way with him!
Si - lence!
We want Ba - rab - bas! We want Ba - bar bas!
Cru - ci - fy him! Cru - ci - fy him!
Cru ci - fy him cru - ci fy! Cru ci - fy him cru - ci - fy!
Pno
f
28
"They stripped Him and put a scarlet robe on Him and then twisted together a crown of thorns and set it on His head" (Matt. 26.28, 29a NIV)
He's yours!
Take Him!
Pno


31
31
31
f
Kill him!
Kill him!
Cru- ci - fy!
Cru- ci- fy!
Frenzied!
Pno
34
"Then they led Him away to crucify Him." (Matt. 27:31b NIV)
34
34
Pno


"They came to a place called Golgotha (which means The Place of the Skull) they crucified him " (Matt 27 33 35a NIV)
37
37
37
Pno
rit
40
40
40
Pno
rit


From the sixth hour until the ninth hour darkness came over all the land " (Matt 27 45 NIV)
43
43
43
Pno
mf

Last Words



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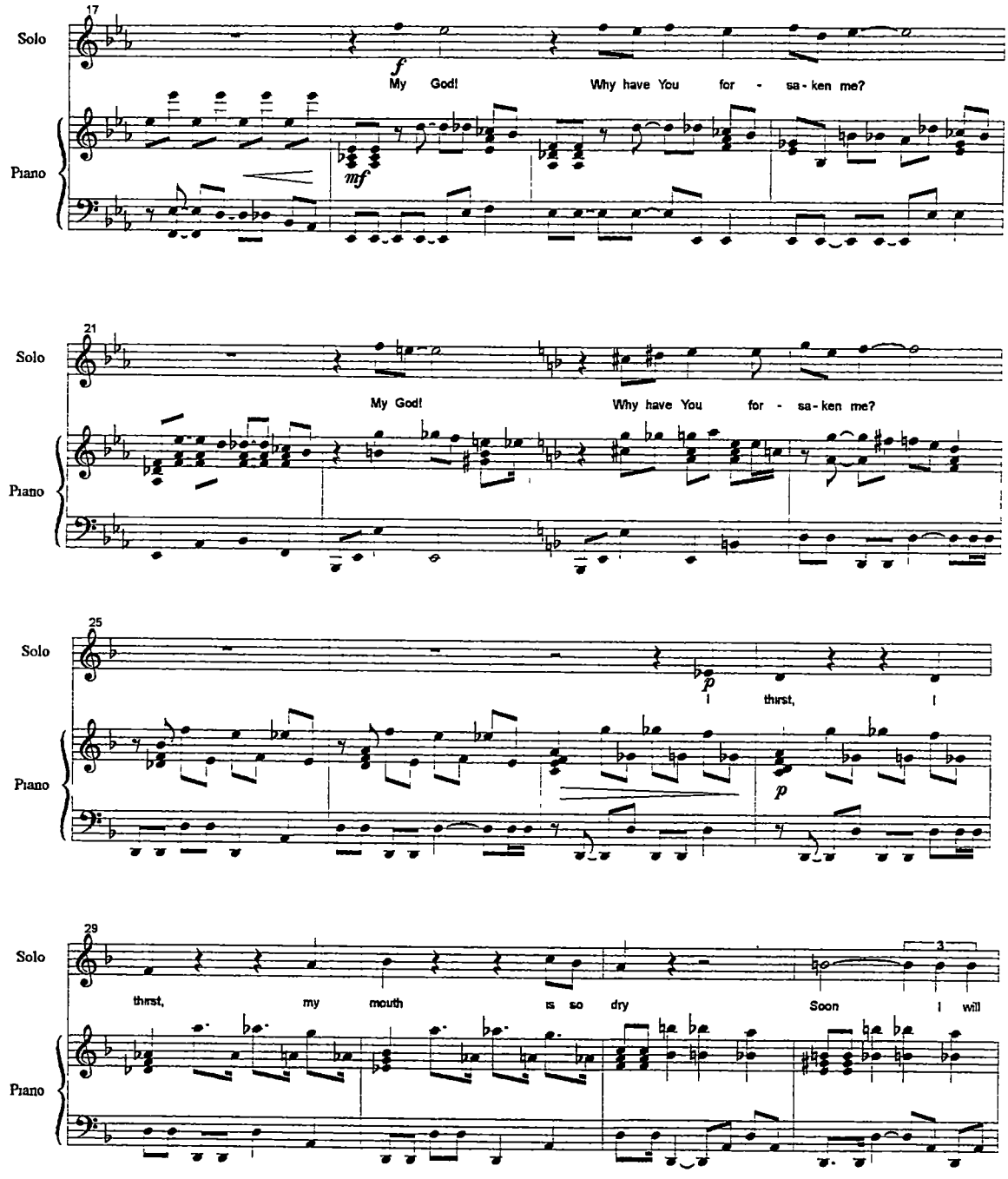
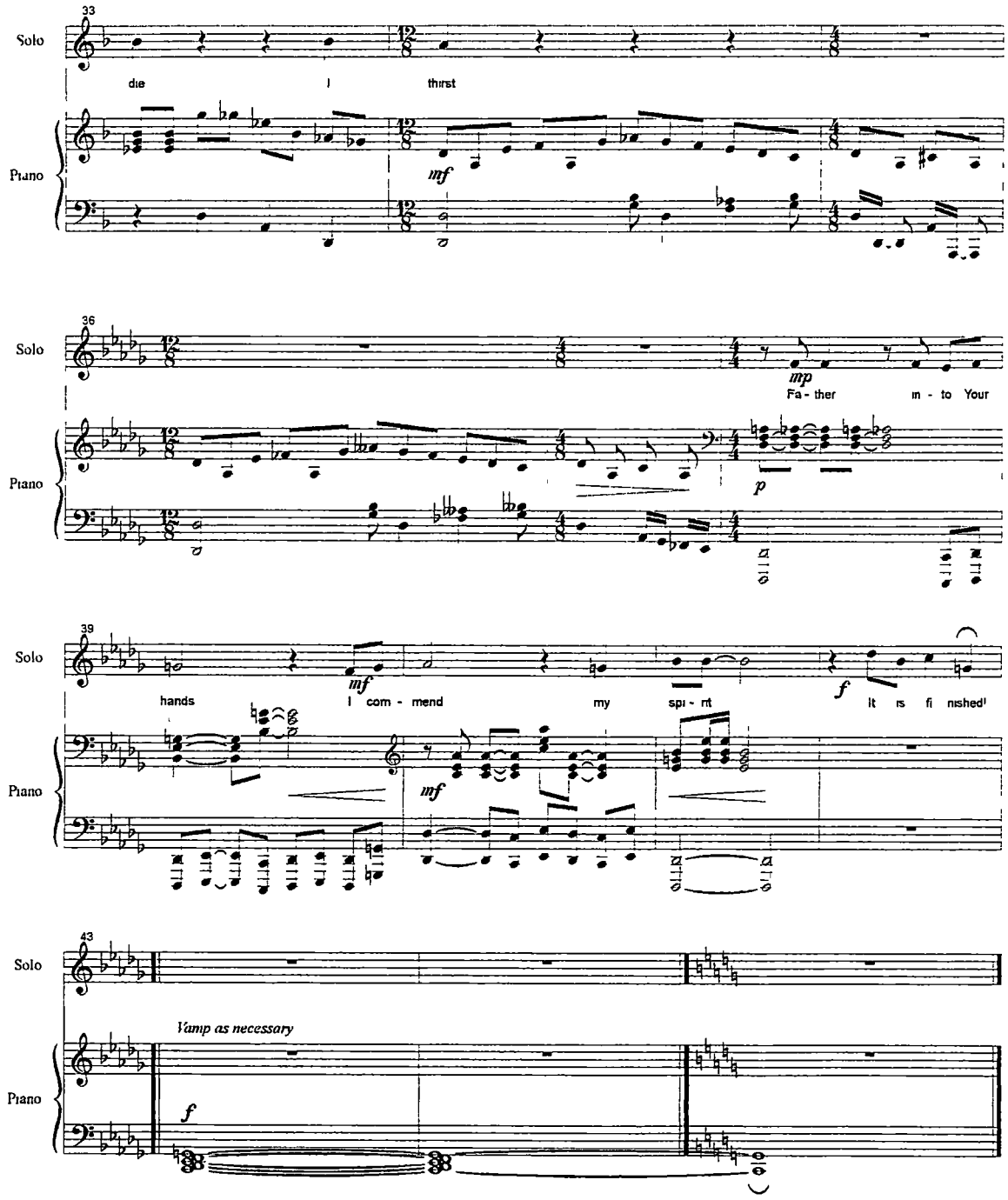
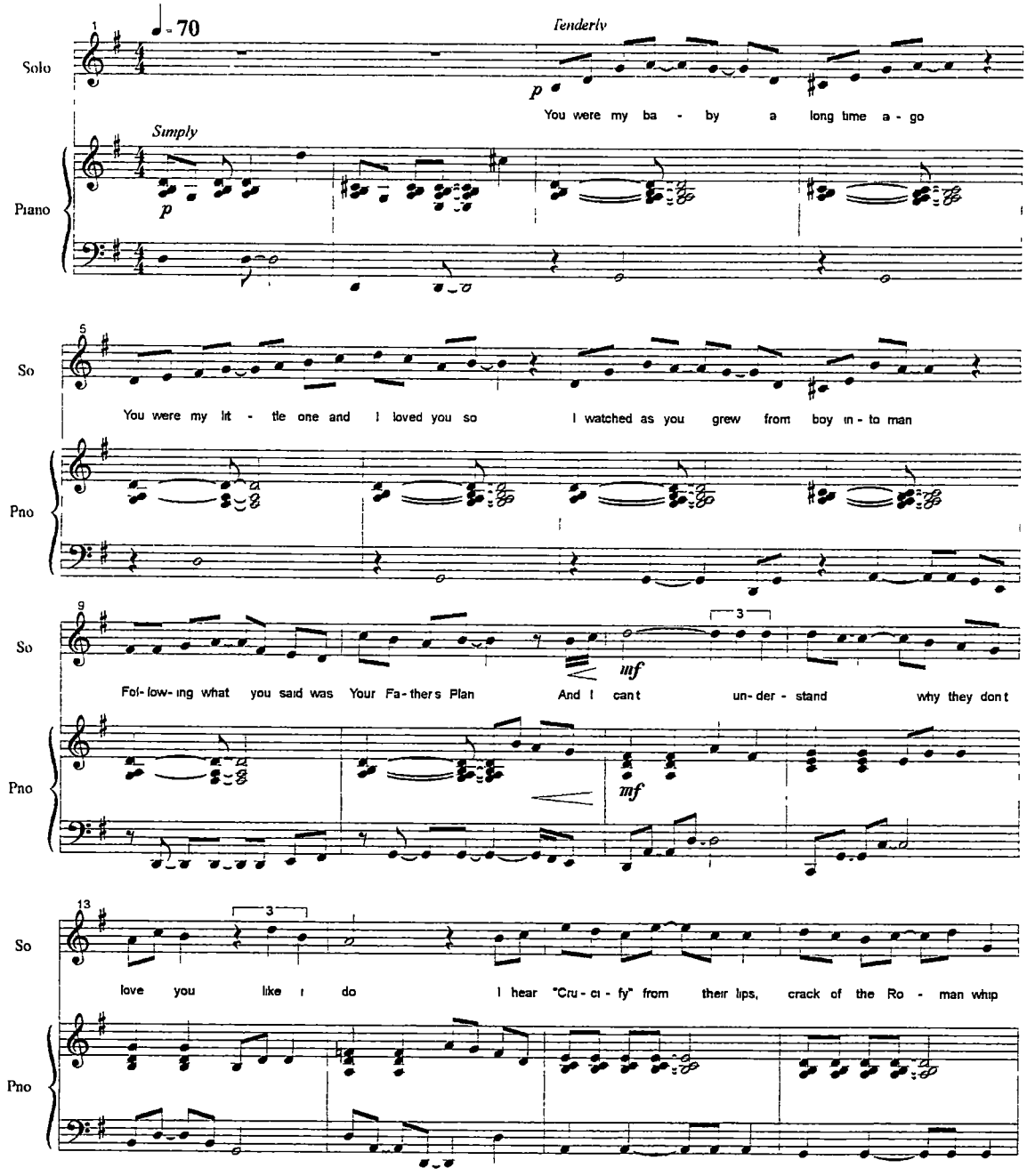

17
Solo
Piano
f
My God!
Why have You for - sa - ken me?
mf
21
Solo
Piano
My God!
Why have You for - sa - ken me?
25
Solo
Piano
p
I thirst, I
p
29
Solo
Piano
3
thirst, my mouth is so dry Soon I will


33
Solo
die
I
thirst
Piano
mf
36
Solo
mp
Fa - ther
in - to Your
Piano
p
39
Solo
mf
hands
I com - mend
my
spi - rit
f
It is fi nished!
Piano
mf
43
Solo
Vamp as necessary
Piano
f

Mary's Lament



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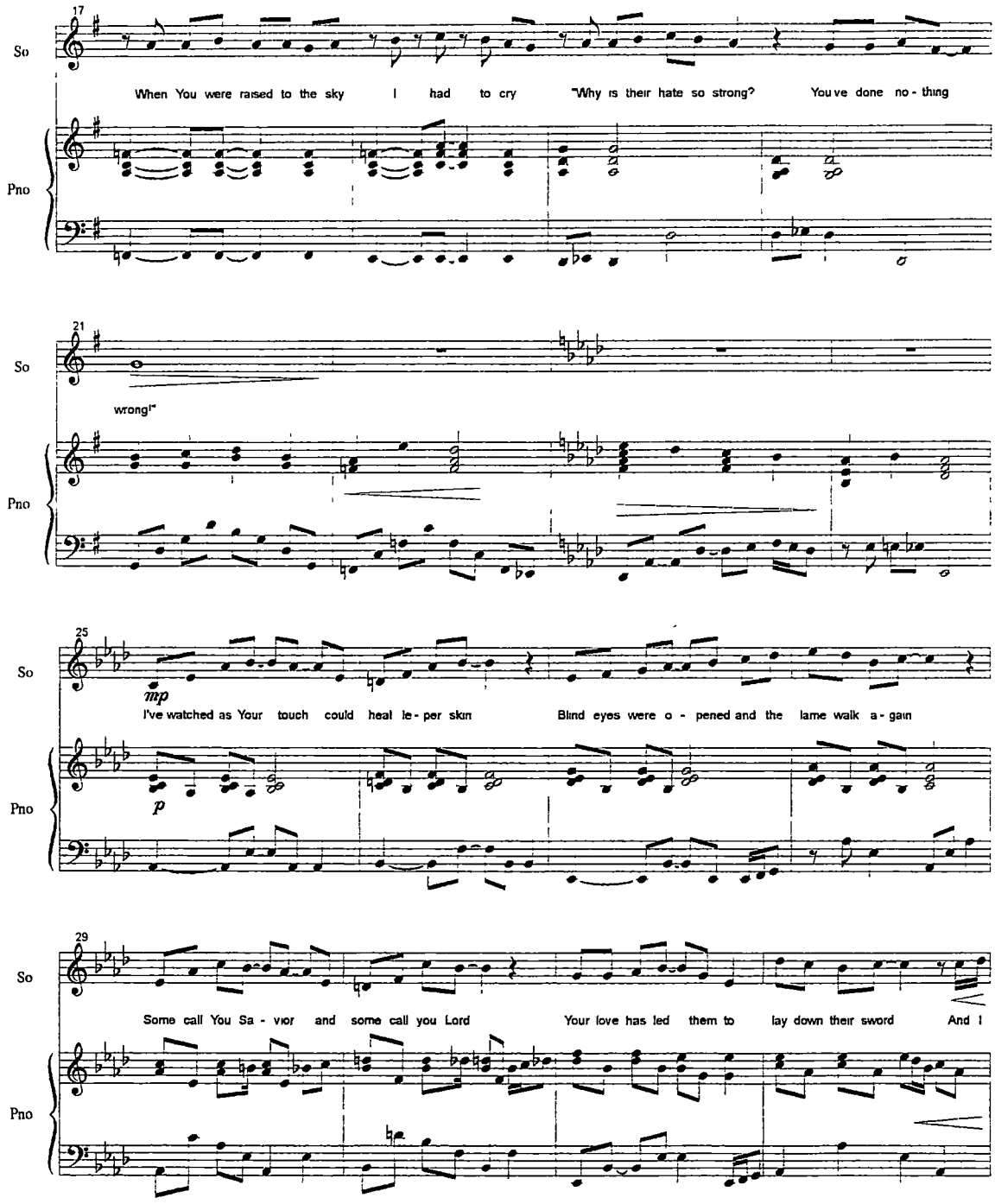
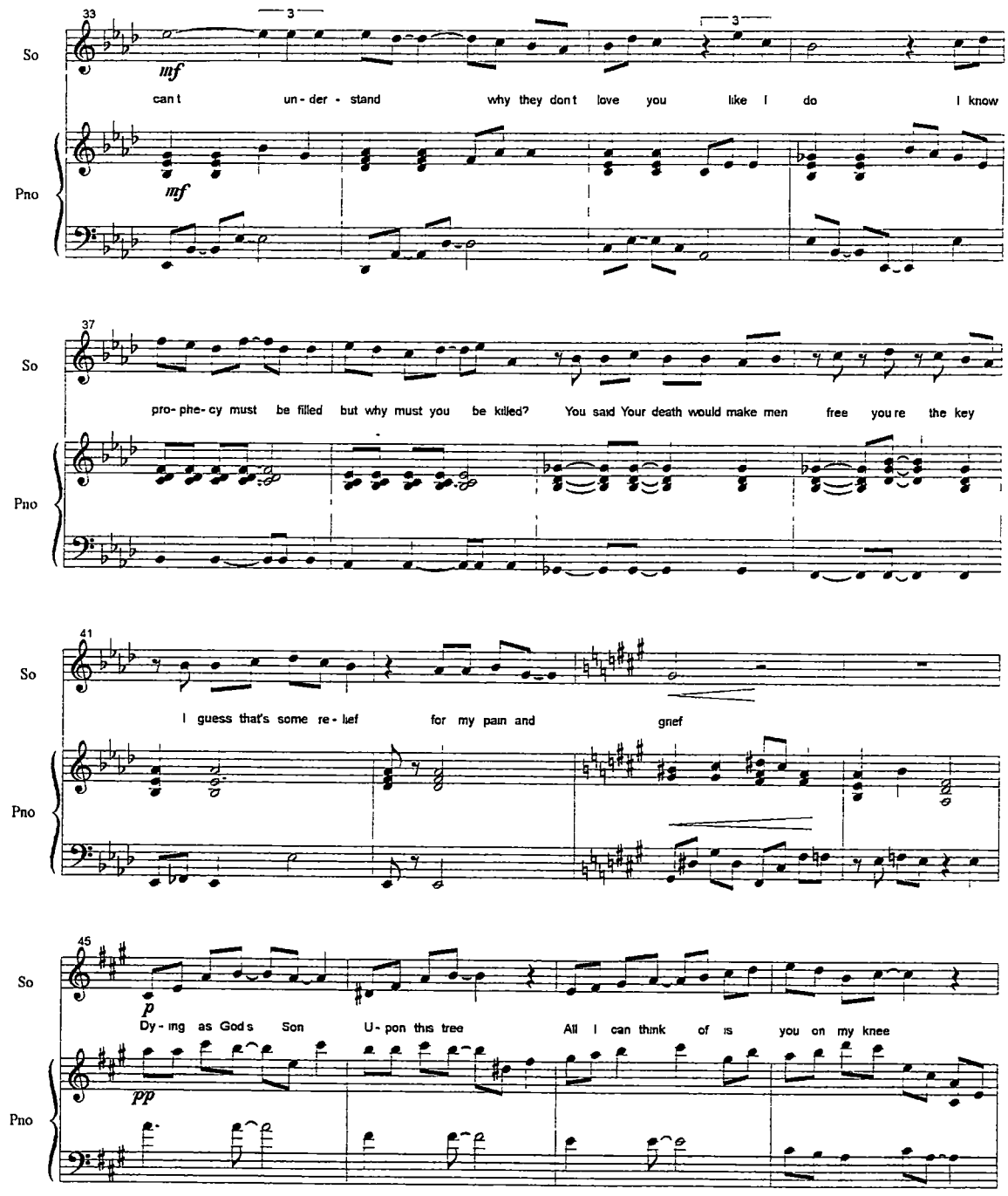
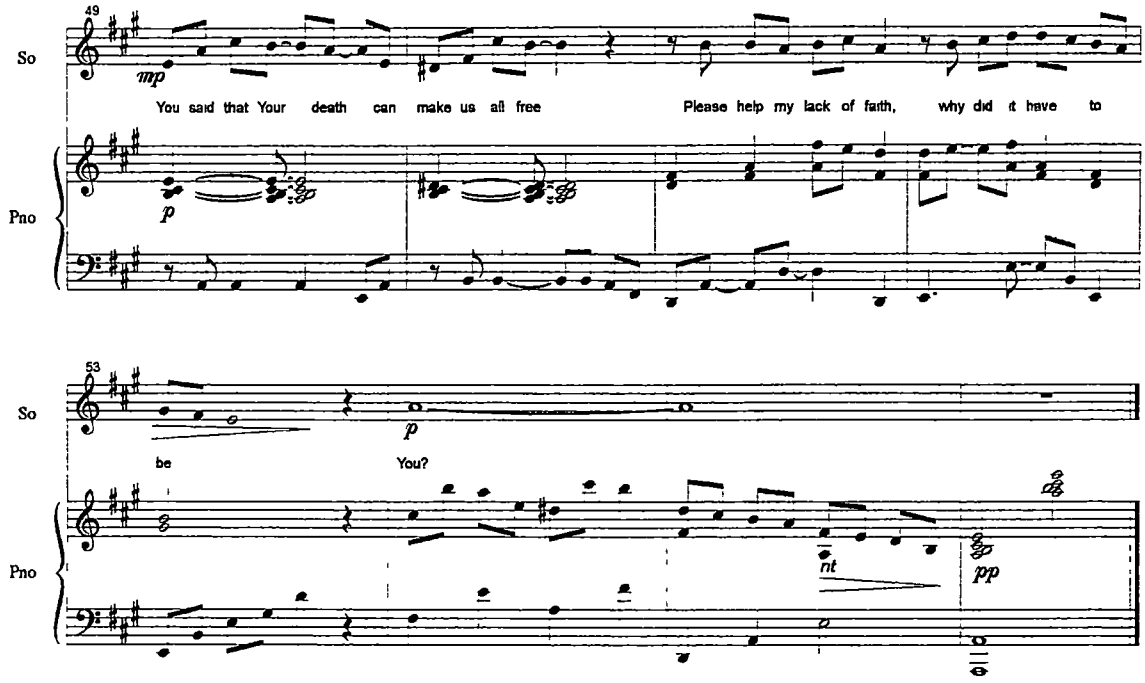
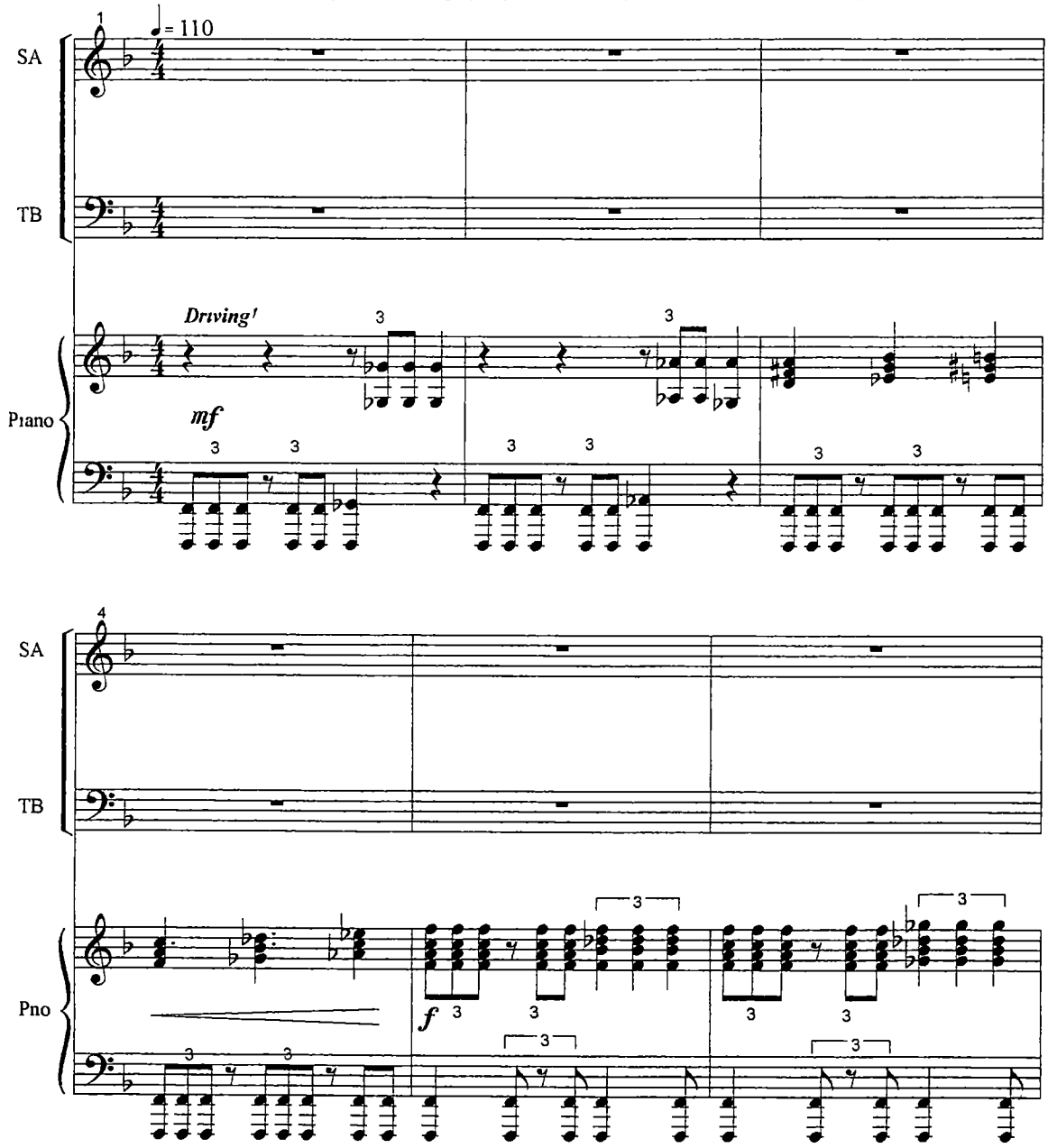

17
So
When You were raised to the sky I had to cry "Why is their hate so strong? You've done no - thing
Pno
21
So
wrong!"
Pno
25
So
mp
I've watched as Your touch could heal le - per skin Blind eyes were o - pened and the lame walk a - gain
p
Pno
29
So
Some call You Sa - vior and some call you Lord Your love has led them to lay down their sword And I
Pno


33
So
Pno
mf
can t un - der - stand why they don t love you like I do I know
37
pro- phe- cy must be filled but why must you be killed? You said Your death would make men free you re the key
41
I guess that's some re - lief for my pain and grief
45
p
Dy - ing as God s Son U - pon this tree All I can think of is you on my knee
pp


49
So
mp
You said that Your death can make us all free
Please help my lack of faith, why did it have to
Pno
p
53
So
p
be
You?
Pno
rit
pp

Resurrection Celebration

"After the Sabbath, at dawn on the first day of the week, Mary Magdalene and the other Mary went to look at the tomb There was a violent earthquake for an angel of the Lord came down from heaven and rolled back the stone (music begins)"The angel said to the women 'Do not be afraid He is not here He has risen just as He said go quickly and tell His disciples He has risen from the dead"" (Matt 28 1-2, 5a 6a,7a NIV)



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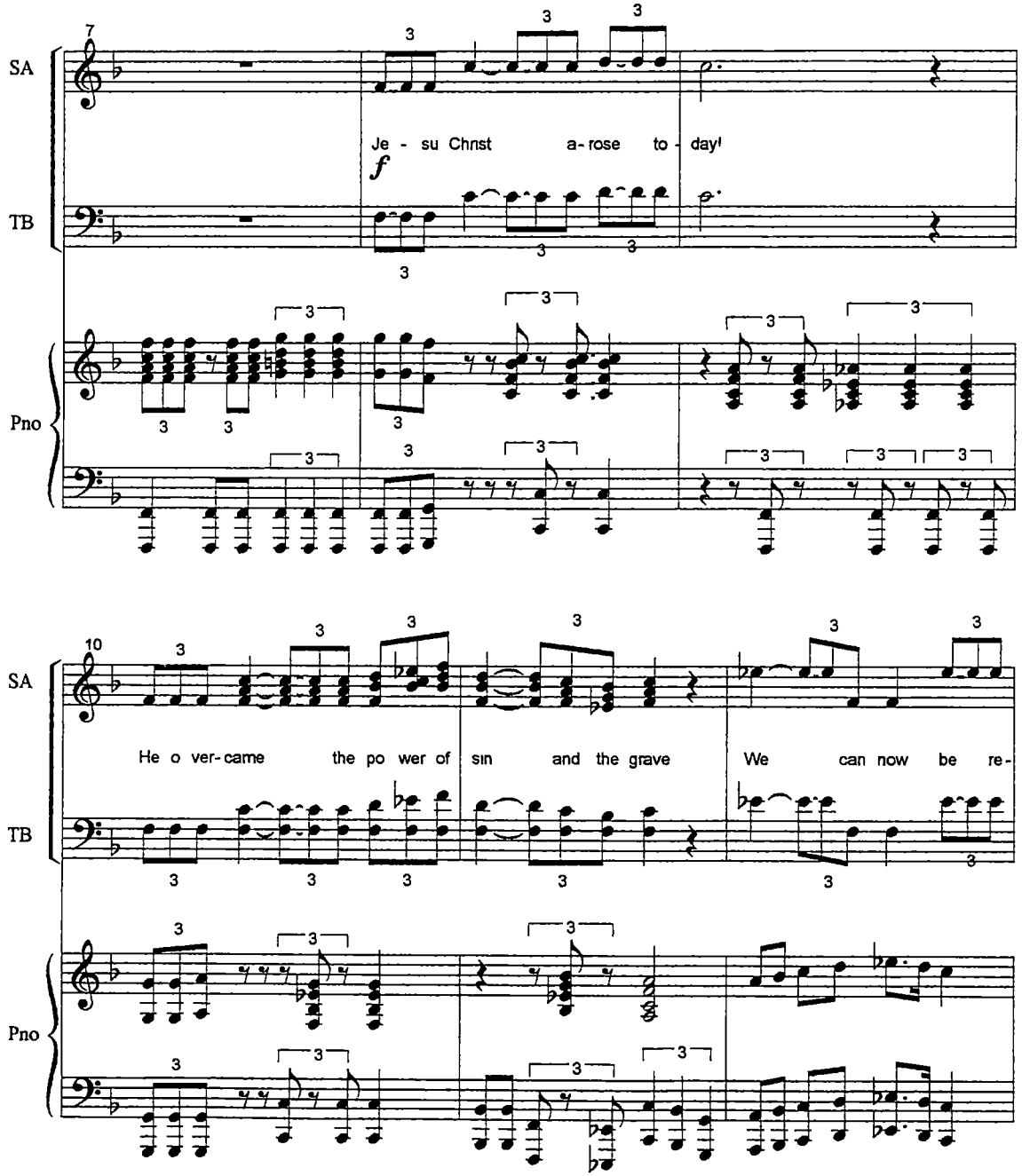
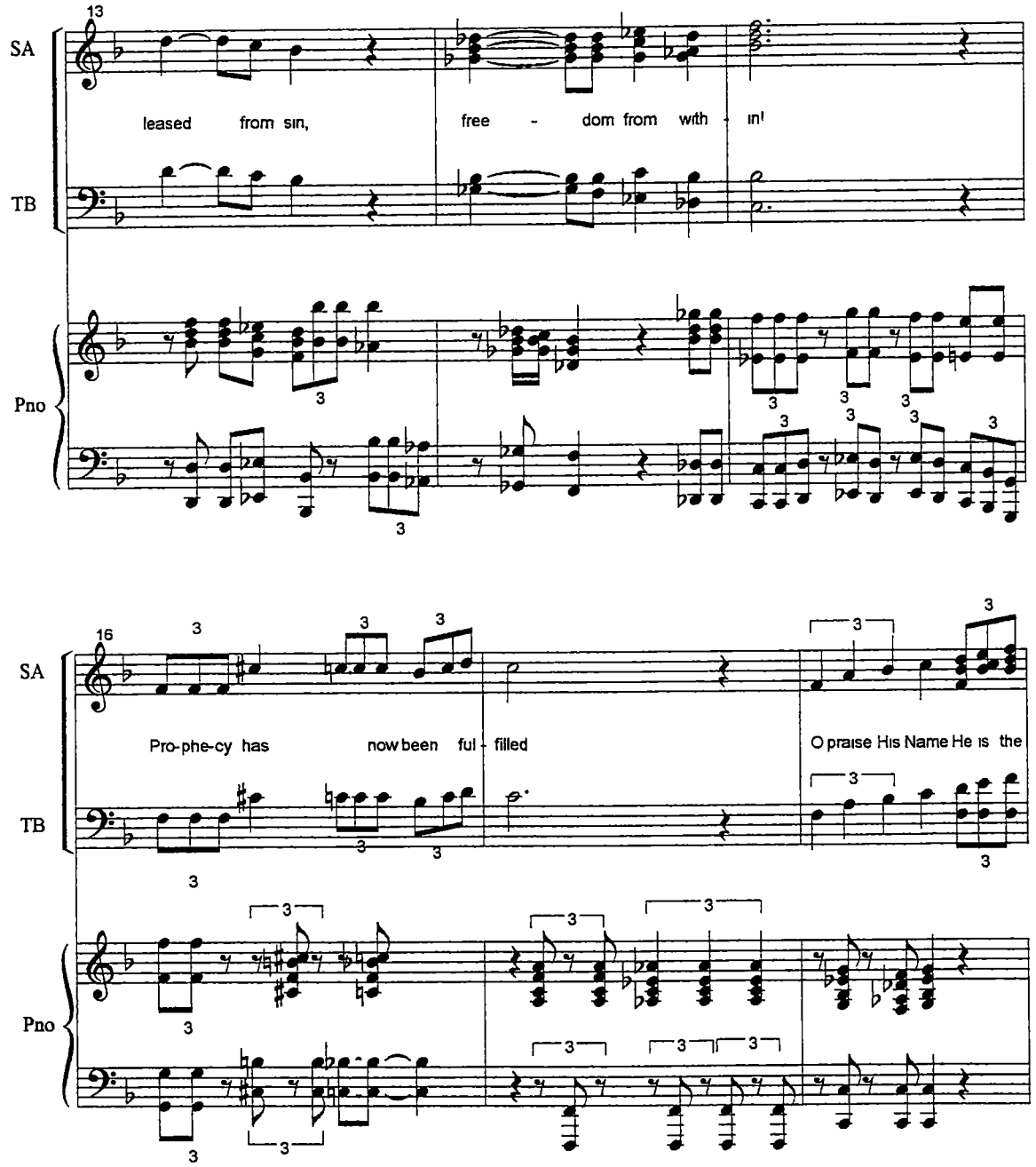
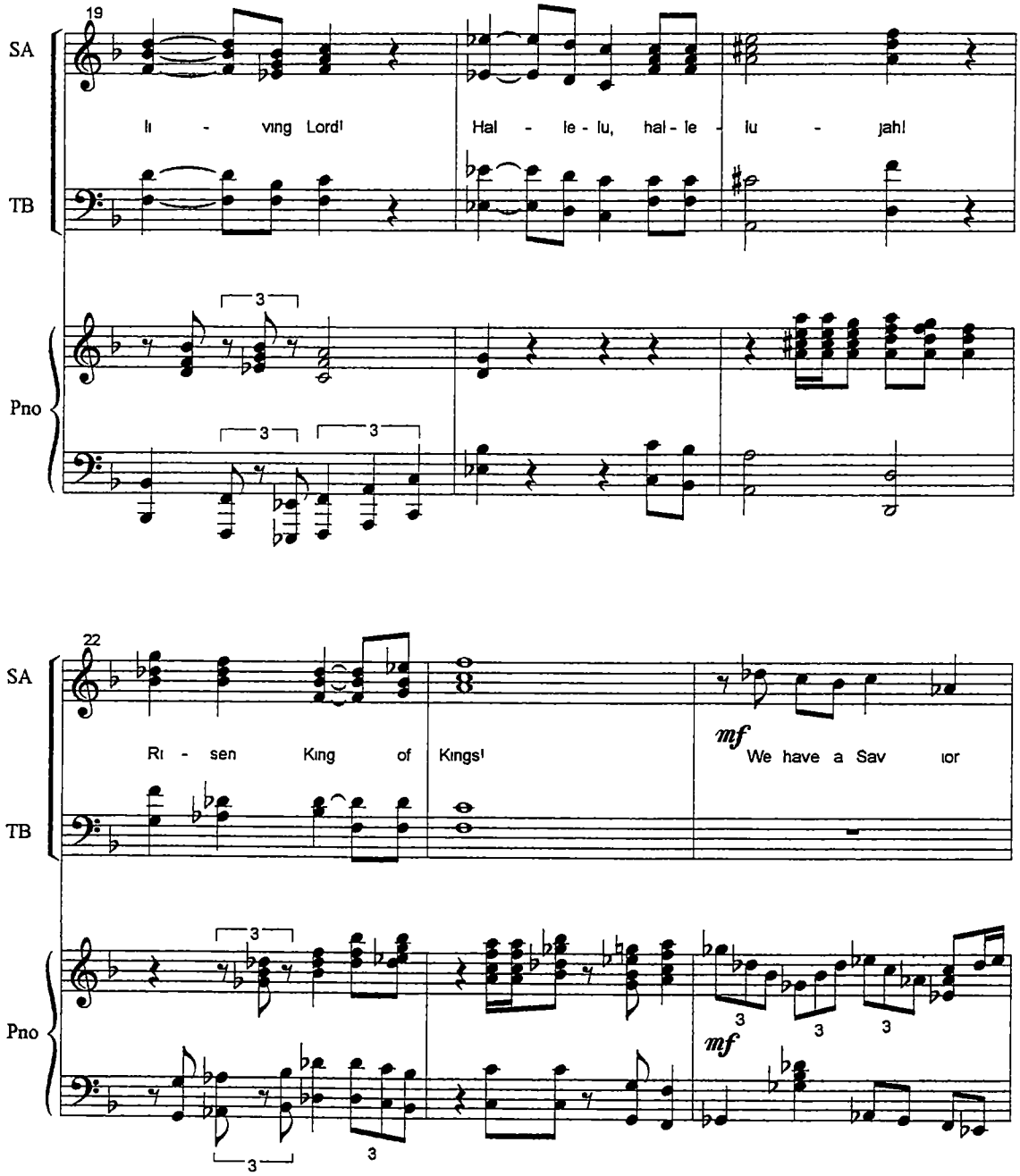
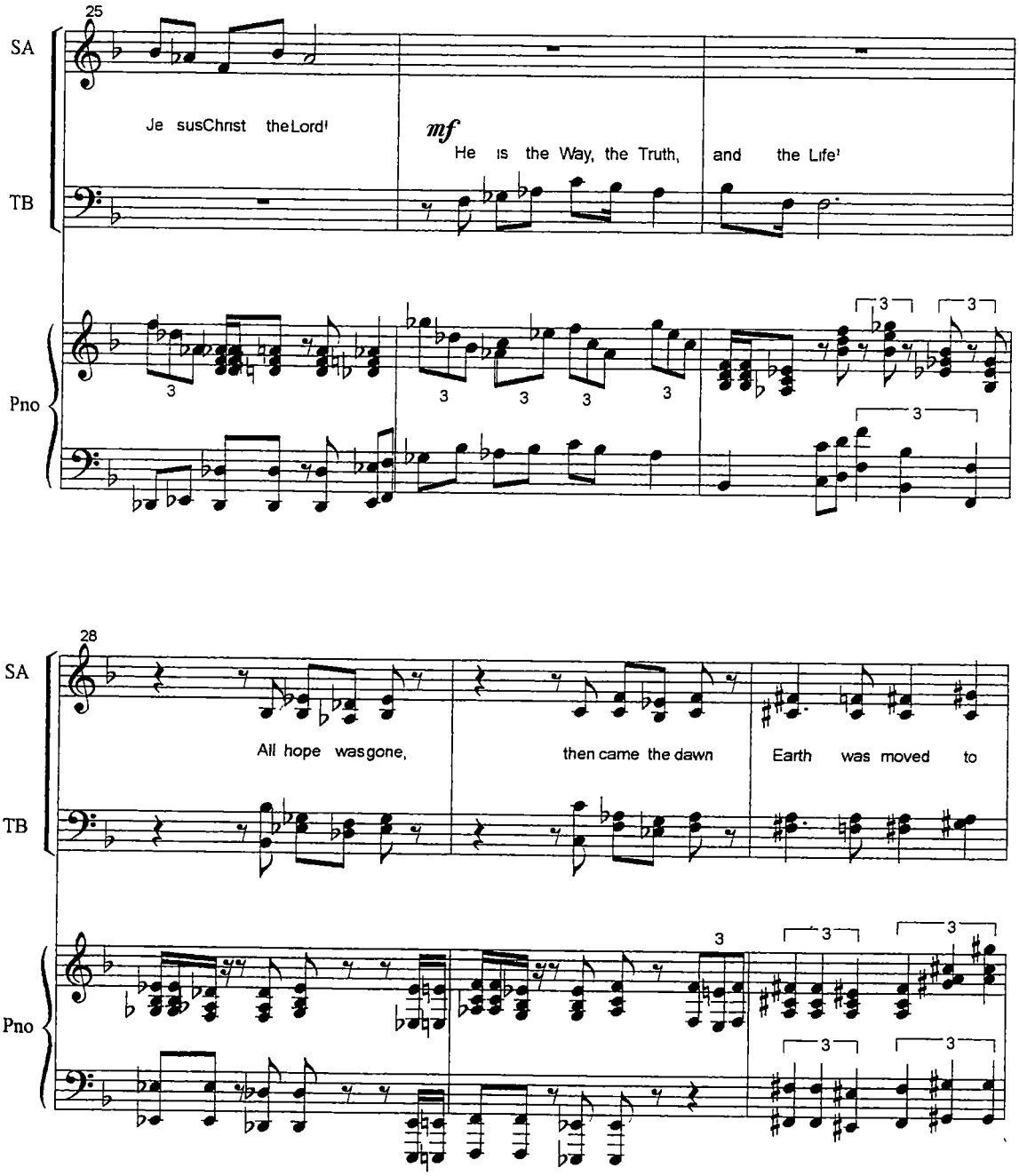
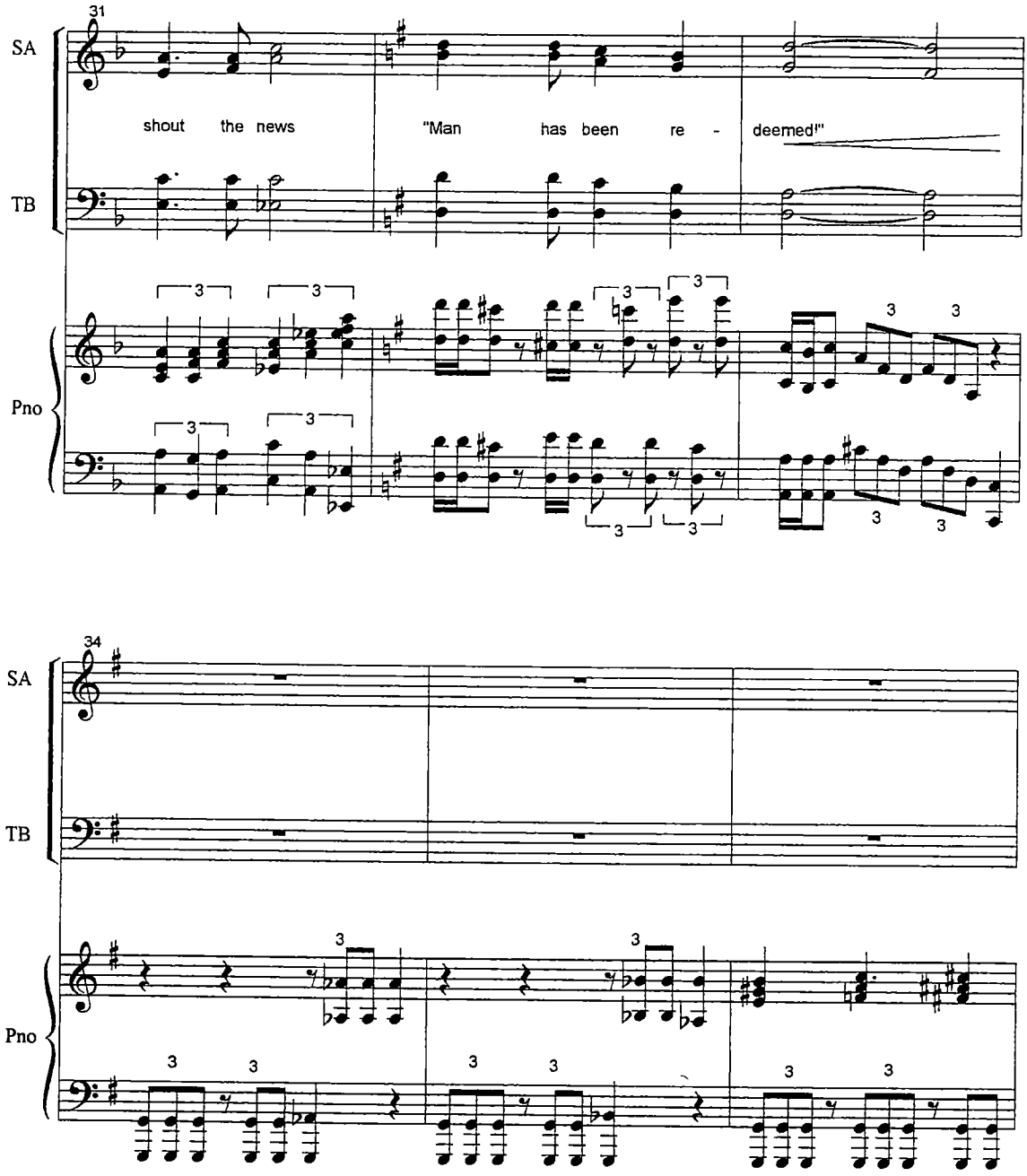
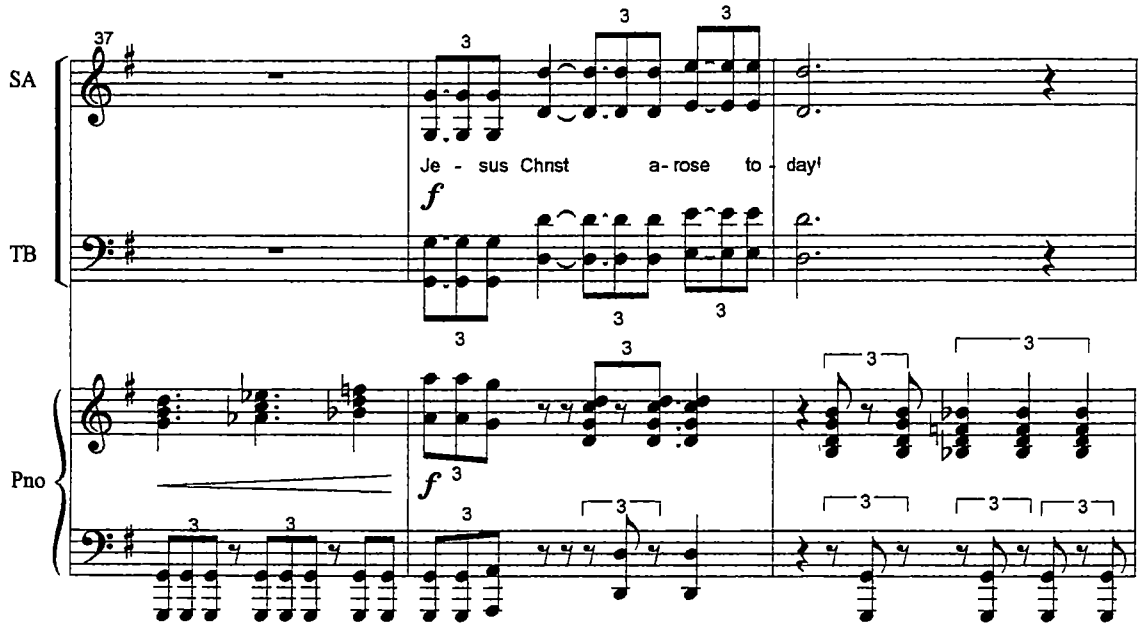

7
SA
TB
Pno
Je - su Chnst a-rose to - day!
f
10
He o ver-came the po wer of sin and the grave We can now be re-

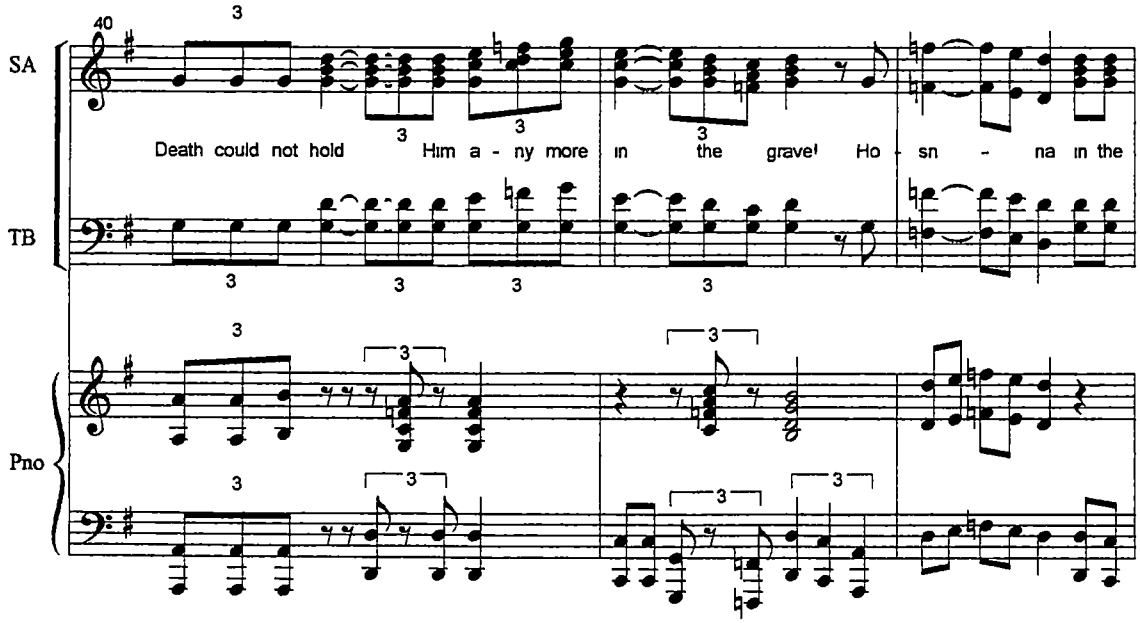

13
SA
TB
Pno
leased from sin, free - dom from with - in!
16
SA
TB
Pno
Pro-phe-cy has now been ful - filled
O praise His Name He is the

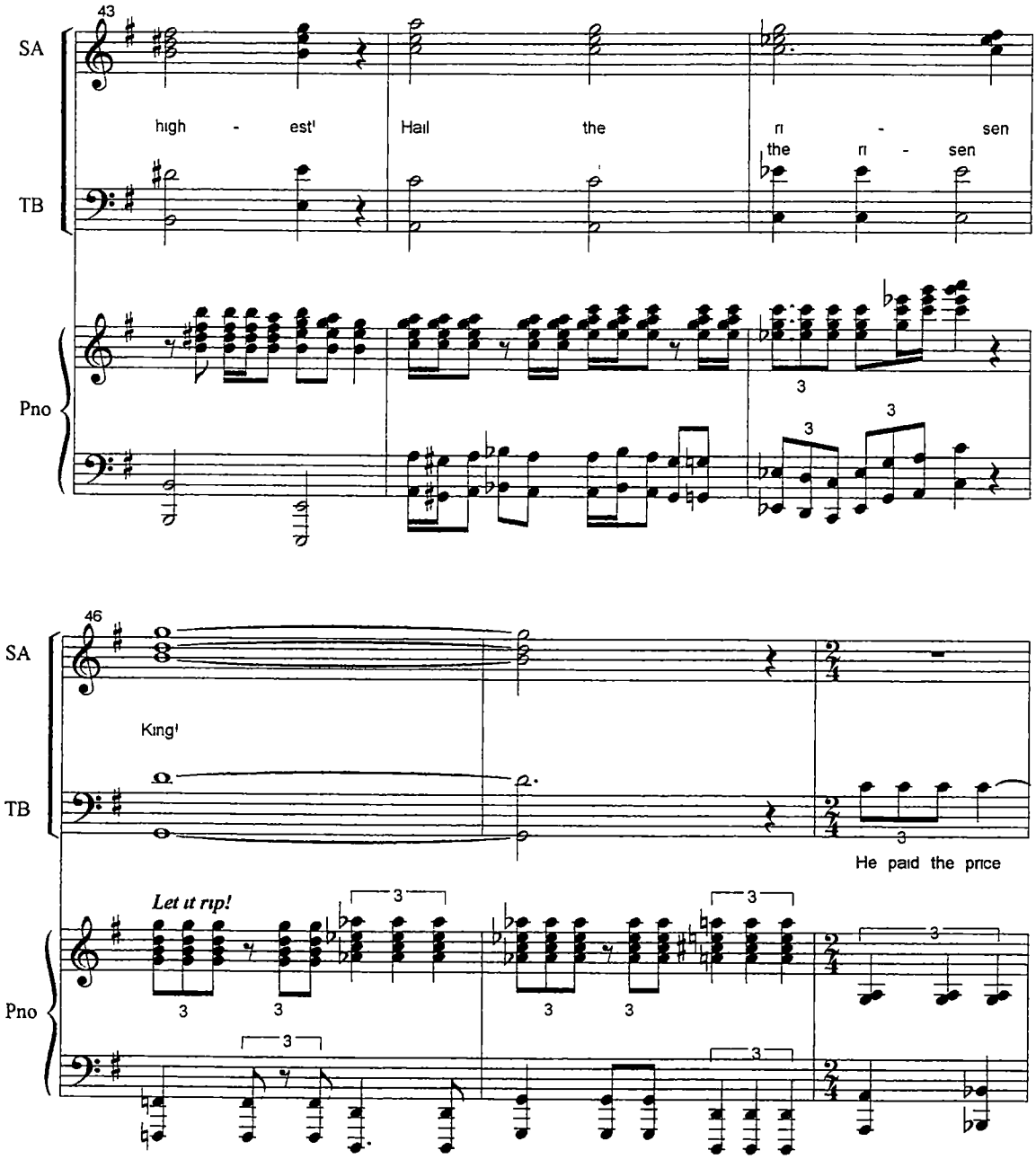

19
SA
TB
Pno
li - ving Lord!
Hal - le - lu, hal - le - lu - jah!
3
3
3
22
SA
TB
Pno
Ri - sen King of Kings!
mf
We have a Sav ior
3
3
3
mf
3
3

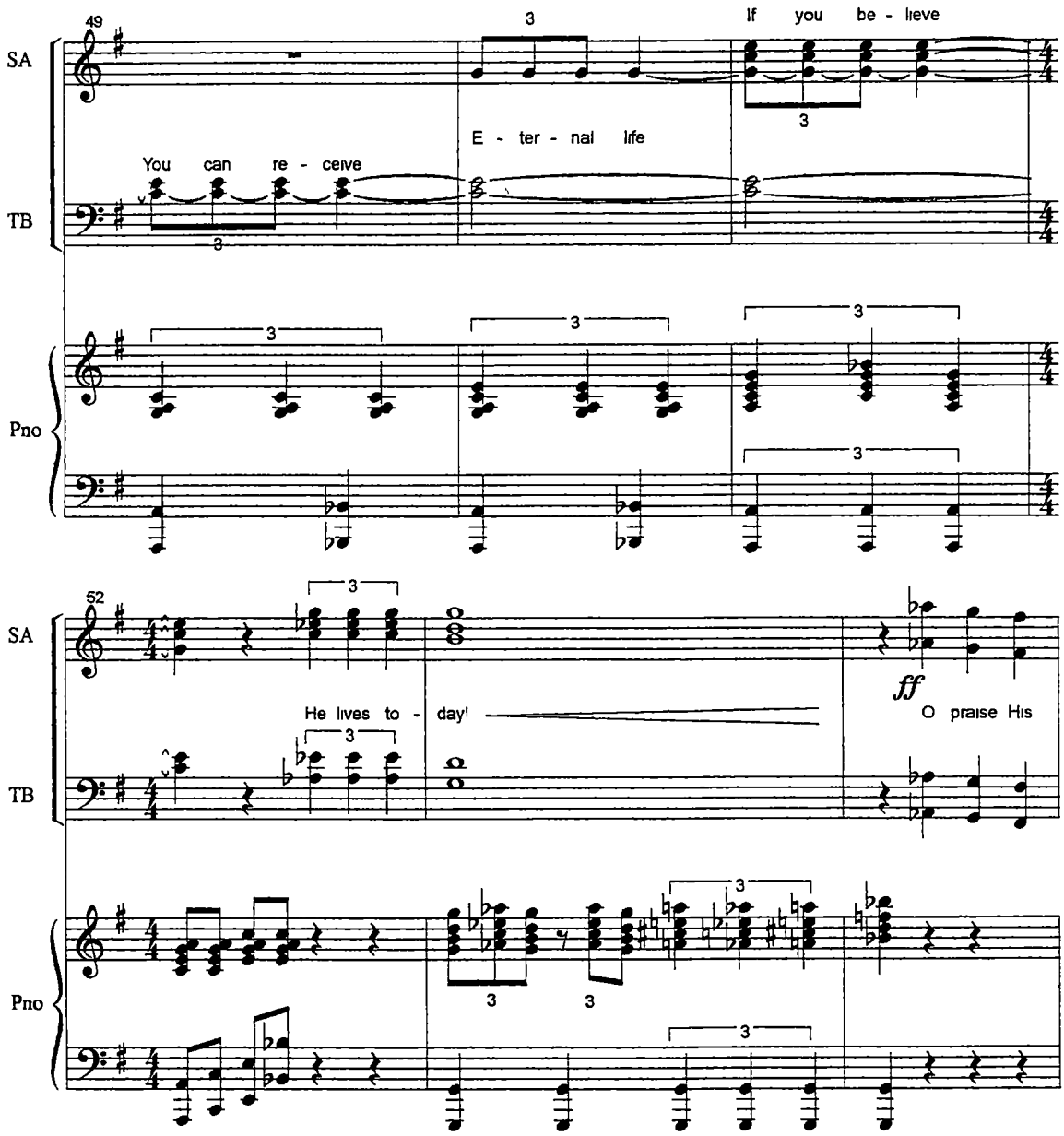

25
SA
TB
Pno
Je susChrist theLord!
mf
He is the Way, the Truth, and the Life!
28
All hope wasgone, then came the dawn Earth was moved to

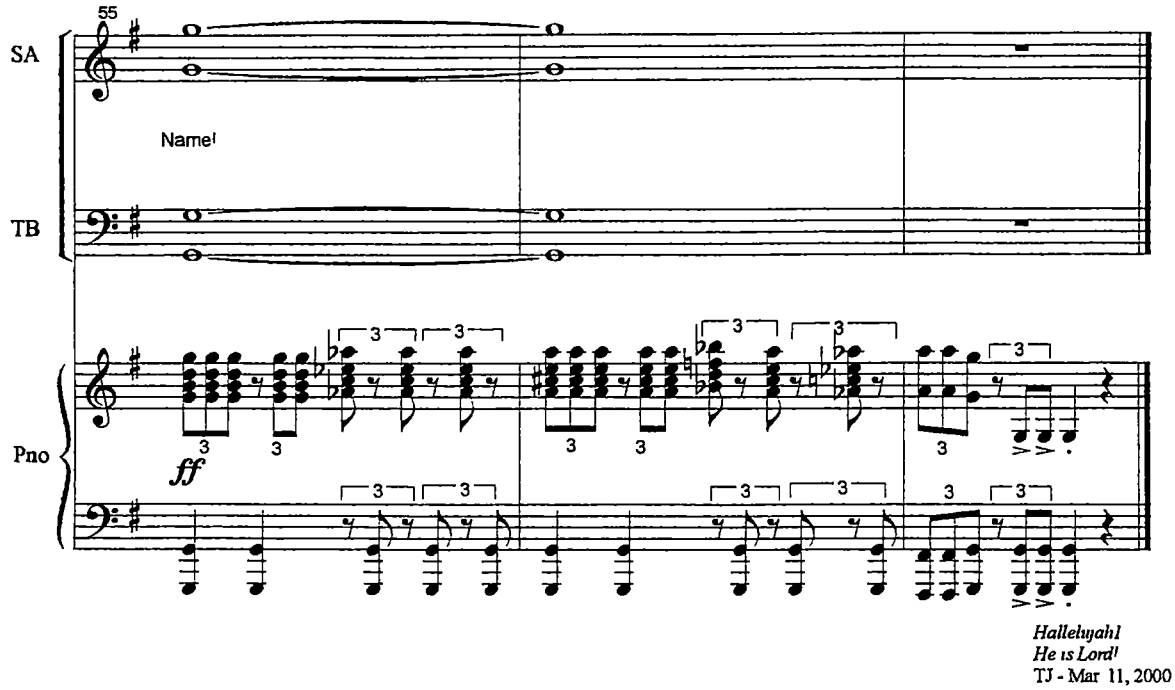

31
SA
TB
Pno
shout the news
"Man has been re -
deemed!"
34
SA
TB
Pno


37
SA
TB
Pno
Je - sus Chnst a-rose to - day!
f
f


40
SA
TB
Pno
Death could not hold Him a - ny more in the grave! Ho - sn - na in the


43
SA
TB
Pno
high - est!
Hail the
ri - sen
the ri - sen
3
3
3
46
SA
TB
Pno
King!
He paid the price
Let it rip!
3
3
3
3
3
3
3
3
3


49
SA
TB
Pno
You can re - ceive
E - ter - nal life
If you be - lieve
52
He lives to - day!
ff
O praise His


55
SA
Name!
TB
Pno
ff
3
Hallelujah!
He is Lord!
TJ - Mar 11, 2000

VITA

Thomas James Jacobs was born on June 14, 1957 in Mississippi Being the son of a Baptist minister, he lived in several different areas while growing up, including four years in South America while his parents were missionaries He attended Clarke Junior College in Newton, MS, and William Carey College in Hattiesburg, MS, graduating with a Bachelor of Arts degree iwth a major in church education and a minor in church music He served for three years in the Air Force Band as a keyboardist and has accumulated experience in community and professional musical theater as musical director His calling, though, is to church music and he has attended both New Orleans Baptist Theological Seminary and Southern Seminary in Louisville, KY He currently is Minister of Music at Sharon Baptist Church, 7916 Pedigo Road, Knoxville