Easter drama in contemporary Christian music

Thomas James Jacobs

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I am submitting herewith a thesis written by Thomas James Jacobs entitled "Easter drama in contemporary Christian music." I have examined the final electronic 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:

Carolyn R. Hodges

Vice Provost and Dean of the Graduate School

(Original signatures are on file with official student records.)
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We have read this thesis and recommend its acceptance:

Barbara Murphy
John Brock

Accepted for the Council:

[Signature]

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 millennium 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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1 MIDI Recording of “Jesus, Son and Savior” by Tom Jacobs (in pocket)
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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
première 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 Beryl 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 recreate 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 appended 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 disciples 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 name of the Lord! Hosanna in the highest!' (Matt 21:1-9 NIV)
Blessed is He who comes to day!

Blessed is He who comes in the Name of the Lord! He has come to de-
13

Pi

i

sa

5^5

the pow'r of Rome from ver us

174x568

175x695

16

111x414

116x395

118x366

From Ga-li-lee Of Da - vid's line Is He the

— a car-pen-ter's son,

of David's line Is He the
Promised One? Hosannas in the highest!

Blessed is the King! He is the prophet.
come from Nazareth

He has raised Lazarus from the dead

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

pow'r revealed

We will soon be free!

TB

Pno

SA

TB

Pno
Blessed is He who comes today!

Blessed is He who comes in the Name of the Lord! HOSANNA IN THE HIGHEST!
We shall be free!

The promised One

Oh, can't you see

Blessed is He!
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)
We have every thing you need to sa - on - floo.
You must pay the tax
The temple tax
On - ly Jew - ish tax
We will trade your money for a price
You cannot enter the holy place without passing our sailing space.
Get out get out you are a disgrace!

I don't want to see your face! You rob all those who come thru the door.
You don't even spare the poor!

"We're here just to help," you always say."Poo..."
May be in the past that was the truth

in - ding for pl - grans that pass our way
but as of now you're an empty

beauh! Get out, get out now you must leave! You are just a den of
Get out get out, get out
Thieves!
Get out get out this is a house of prayer
No buy- ing or sel- ling

Money grab- bing back stab-bing den of thieves!
Out! get out!

My house shall always be a house of prayer

Under hand-ed evil-band ed den of thieves!

ff accel
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)*

© 2000 Tom Jacobs
broken for you, I do not have much longer to live, so do this in memory of
25 serve you, my friends a meal such as this

Take and drink this
wine that I pour it is my blood that will
Coo - Coo Ah Ah

be shed for you Soon it will be the
Ah Ah Ooo Coo Coo
I must leave, so do this and remember.

Ooo Ooo Ahh Ahh

Me

Ah Ahh Un til we meet a gain in a
world in a world without sin
We shall not

eat of this bread or drink of this cup
Then Jesus went with His disciples to a place called Gethsemane and He said to them, Sit here while I go over there and pray.'

(Matt 26:36 NIV)
who lives in heaven, 
Hail-ow-ed 
Hail-ow-ed be Thy holy 

Name 
Thy 
king-dom come, 
Thy
will be done  Thy will be done on this earth as it is in

heaven Give us this day all of our
daily bread, and forgive us of our debts as we forgive our debtors And lead us not in the ways of temp-
Pno

For Thine is the kingdom and the power and the
Glorious forever and ever, Amen.

Thy will be done our Father in heaven.
Betrayal

Solo

Piano

"Then the men stepped forward, seized Jesus and arrested Him." (Matt. 26:56 NIV)

Solo

Piano

"Early in the morning all the chief priests and elders of the people came to the city to put Jesus to death. They bound Him, led Him away and handed Him over to Pilate, the governor." (Matt. 27:1 NIV)

© 2000 Tom Jacobs
O ruler of Rome we've come to seek your decision

We bring to you this man who incites followers to treason
He calls himself Jesus

Who are you? What is your name?

(spoken) I want his answer

Jesus

You say I am He speaks against you

Who are you? Is your name Jesus?
and the power of Rome

Have you no answer to these charges?

You have no power but from God

Do you know that I can choose to let you live or die?
What has he done? What has he

Give to us Barabas!

He does not deserve to die!
"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. 26:6, 29a NIV)
Then they led Him away to crucify Him (Matt 27:31b NIV)
"They came to a place called Golgotha (which means The Place of the Skull) they crucified him." (Matt 27:33-35a NIV)
From the sixth hour until the ninth hour darkness came over all the land (Matt 27:45 NIV)
Last Words

Solo

Piano

Solo

Piano

Solo

Piano

Solo

Piano

Solo

Piano

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My God! Why have You forsaken me?

Thirst, my mouth is so dry. Soon I will
Solo die thirst

Piano

Solo

Father into Your

Piano

Solo

hands I commend my spirit. It is finished!

Piano

Solo

Vamp as necessary

Piano
Mary's Lament

Solo

1

J

Fenderlv

70

Simply

You were my ba - by a long time a - go

Piano

Simply

You were my ba - by a long time a - go

So

You were my lit - the one and I loved you so I watched as you grew from boy in - to man

So

Fol - low - ing what you said was Your Fa - thers Plan And I cant un - der - stand why they don't

Pno

I

So

love you like I do I hear "Cruc - a - ly" from their lips, crack of the Ro - man whip

Pno

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66
When You were raised to the sky I had to cry "Why is their hate so strong? You've done no-thing when You were raised to the sky I had to cry '"why is their hate so strong?" You've done no-thing"

So

Pno

So

Pno

I've watched as Your touch could heal le-per skin Blind eyes were o-pened and the lame walk a-gain

Pno

Pno

Some call You Sa-vor and some call you Lord Your love has led them to lay down their sword And I
So I can't understand why they don't love you like I do. I know you can't understand why they don't love you like I do.

Ps. Why must you be killed? You said your death would make men free. You are the key.

So I guess that's some relief for my pain and grief.

Ps. Dying as God's Son upon this tree. All I can think of is you on my knee.

Ps. *pp*
So I'm asking You, why did it have to be You?

I said that Your death can make us all free. Please help my lack of faith. Why did it have to be You?
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)
Jesus Christ arose today!

He overcame the power of sin and the grave. We can now be...
SA: leased from sin, freedom from within!

TB: Prophesy has now been fulfilled

Pno: O praise His Name He is the
Je sus Chnst the Lord!
mf
He is the Way, the Truth, and the Life!

All hope was gone, then came the dawn
Earth was moved to
shout the news
"Man has been redeemed"
Jesus Christ arose today!

Death could not hold Him any more in the grave! Hosanna in the
If you believe

You can receive eternal life

He lives today!

O praise His
Hailsham
He is Lord!
TJ - Mar 11, 2000

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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 with 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.