

Resurrection Song



***Written by Russell Adams, Larry Holder,
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The music is online and on CD.

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Resurrection Song

Staging

- Permissions:** This play is copyrighted and the songs are registered with Christian Copyright Licensing International (<http://www.ccli.com>). There is no fee required to use this play for non-commercial purposes. We do not require CCLI membership in order to use the songs. The songs and words contained herein are copyrighted by the various artists and may not be used for commercial purposes without the written consent of the author(s). They are freely available for non-profit use by churches and other organizations.
- Scrim Curtain:** For those of you not familiar with a "Scrim", it is a very sheer white fabric used on stages to separate two areas. When lighting illuminates the area behind the Scrim, the audience can see through Scrim and view the actors as if the Scrim curtain doesn't exist. When the Scrim is illuminated from the front, the sheer white fabric catches the light, making it opaque and hiding everything behind it. A Scrim can be easily and cheaply made with any very sheer fabric or cheesecloth, the "sheerer" the better for viewing the area behind the Scrim with back-lighting.
- Making a Scrim:** To construct a Scrim, the fabric is stretched to eliminate any movement of the fabric by attaching it to a hanging Bar/Pipe on the top and a weighted Bar/Pipe on the bottom. It can also be stretch mounted on a wood frame. The Scrim should not fill the entire width of the stage, but should have wide openings on both ends to allow movement of props and set pieces to the front of the stage.
- Scrim Purpose:** The purpose of the scrim in our play, is to hide the "drama prop room" when a scene is being acted out downstage. Interesting effects can be easily added, like background projections onto the scrim with a slide projector or overhead projector. Some scenes like Peter in the courtyard could be enhanced with a picture of a courtyard projected from behind onto the scrim. Other scenes like "Gethsemane" could be enhanced with a projection of "stars" onto the screen or Golgotha could be a projection of 3 crosses. The scrim also eliminated the possibility that actors downstage could be upstaged by activity behind the scrim.
- Stage Setting:** The drama properties room of a Christian church or group. One table surrounded by chairs, a clothes rack on the back wall filled with costumes typical for Christian plays (robes, tunics, Roman soldier outfits, etc), on right, a large Gethsemane Rock, on left, a barren Judas Tree (no noose). Upstage left, a barstool, guitar and guitar stand. The room should be filled with other props appropriate for each song. Also, there should be speakers, CD player, music stands, amplifiers, microphones & stands, etc. The bigger the stage area, the more props there should be to fill up the space. There are no scene changes. Everything that will be used to dramatize each song, should be on-stage and ready to be used. Minimum lighting needs ... a single spotlight. Curtains are not necessary, since transitions from song to song are done with the spotlight

and the actors themselves will move props around as needed. When the play is actually being presented, the audience should be ignored like they aren't there. Everyone should exit and enter through the congregation, sanctuary/auditorium as though it were empty.

Play Scenario: The church's drama team has been assigned the task of putting on this year's Easter play. They are meeting to come up with ideas for the play ... music, readings, scripture ... it is a brainstorming session. They are meeting in the drama teams properties room shown above. On the backwall is a large white poster that has been put up by the Drama Leader and will list each scene he wants to develop. On the table are nametags for each character that the Drama Leader wants to highlight in the play (Mary, Centurion, Judas, Peter, etc).

Central Characters: To tie all the various scenes together, each scene should contain a part for at least one of these 3 central characters.

The Drama Leader: He's the guy (or gal) with the leadership capabilities and will direct the sequence of events between each song, reading or scripture. We'll call this person "Leader".

The Props Guy: He's the guy (or gal) that moves the props around on-stage, discovers new things to show the group, or goes off-stage to get stuff. We'll call this person "Props"

The Stage Manager: He's the guy (or gal) that does the special effects, sound, music, everything unrelated to properties. We'll call this person "Manager"

Character List: The following is a list of cast characters. The entire cast is on-stage during the Drama Room scenes. We have noted those who have speaking lines with an "L" and those that participate in songs with an "S". It is worth noting that there are several places where the entire cast helps to sing the Chorus of particular songs.

Cast of Characters

Character Name	(L=Lines) Scenes of Appearance (S=Song)										
	1	2	3	4	5	6	7	8	9	10	11
Leader	L	L	L	L	L	L			L	L	L
Manager	L					L					
Props	L	L	L	L		L			L	L	
Jesus	L		L	S-L			L		L-S		
Peter	L	L	L	L	L-S				L	L-S	L
Bartholomew			L								
Philip			L							L-S	
Andrew			L						L	L-S	
Simon							S		L		
Thadeus							S		L		
James			L								
Thomas			L						L		
Matthew			L								
James (the lesser)											
Judas	L		L	L		L-S					
John			L				S		L	L-S	
Mary Magdalene							S		L	S	
Mary (Mother)										S	
Roman Centurion				L			S				
Servant Girl #1		S-L			L				L		
Servant Girl #2		S			L						
Roomkeeper		S	L-S								
Courtyard Man					L						
Demon Taunter #1						S					
Demon Taunter #2						S					
Scoffer #1							L				
Scoffer #2							L				
Thief #1							L				
Thief #2							L				

Yellow denotes a singing part

Properties List: The following is a list of items used in the play.

Properties List

Item Name	Item Name
Scrim Curtain Table Chairs or Benches Wall Poster – Scene List Name Tags for all cast Clothes Rack for costumes Stool (Judas) Guitar, Amp & Headphones (Judas) Leather Pants & Vest (Judas) Gethsemane Rock Hanging Tree Rope with Noose Roman Centurion Outfit 12 Disciple Outfits Jesus Common Outfit Jesus Resurrection Outfit 2 Women Outfits (Mary & Mary Magdalene) 2 Servant Girl Outfits 2 Sets of Demon Horns 3 Biblical Men Outfits (scoffers & Roomkeeper) Spotlight	Bread & Wine (Last Supper) Short Stool (for Roomkeeper) Sword (Peter) Bag of Silver (Judas) Music Stand (Peter) 1 Roman Columns & Gate Rooster Crow (on tape) 1 Large Cross 2 Small Crosses Thunder Rolls (tape or large drum) CD Player and speakers (on stage) Soundtrack CD (from Songs of Praise) Tomb & Stone Smoke Machine Palm Leaves for cast 12 Party Poppers 12 Party Whistles 1 Can Silly String Stand-alone Door (actually opens) Last Supper Setting (bowls, cups, plates) Floor Pillows

Resurrection Song

I Prologue

Scrim: (House lights go down, lighting from behind the scrim only, illuminating the Drama Room)

Leader: (*enters through the auditorium, walking while he speaks*) **Hey! Is anybody here yet? YOOHOO, your Leader is here!!** (*puts down his briefcase, spots something on the table and picks it up*) **Oh, this looks good!..... I wonder who left this here?** (*sits and begins to read aloud*)

Leader: **THE BEST IS YET TO COME.....**

**I saw the Savior on His knees, the tears so freely flowed,
The thoughts of all He had to do, was seen before it showed.
When all looked calm, a storm was born,
the ones He picked had slept, The time had come,
It had to be, He looked to those, and wept.**

Props: (*quietly enters and sits*)

Leader: **The Best is Yet to come for you, Don't look upon the nails,
If not for those that pierced the Son, All hope would surely fail.**

**I saw the Savior on the tree, the pain upon His face,
I looked above with folded hands, and saw Amazing Grace.
The spear had pierced the Savior's side,
The end seemed close at hand,
But in three days the final song did play upon the land.**

Manager: (*quietly enters and sits*)

**The Best is Yet to Come for you, the Cross was not the end,
For Jesus died and rose again, to free your life from sin.**

Props: **Amen! wow! Are you guys using that?**

Manager: **Boy! I'll say Amen to that one too where'd you get it?**

Leader: **I don't honestly know ... it was just laying here on the table.....** (*Looking frustrated*)
Where are the rest of these people!!

Team: (*a small crowd enters and congregates on the stage, sipping cola, chewing gum, slamming books on the table, ribbing each other, one guy takes his guitar, sits on the stool with his headphones on.....*)

Leader: All right people ... let's settle down!! We've got a lot of work to do tonight. *(Passes out papers, the points to the wall)* As you all know, we've been given the dubious task of coming up with this year's Easter program. *(pointing to the poster on the wall)* There on the wall, are the scenes that I want to put together for our Easter program. I want to take them in order, so no matter how excited you are, no matter how much you're tempted, let's try to stick to that order. *(throws some name tags on the table)* Now to get you in the mood, I want each of you to pick up a name tag from the table of your favorite Bible character.

Stage Note: The poster on the wall reads as follows:

RESURRECTION SONG
SCENE 1 TRIUMPHANT ENTRY
SCENE 2 LAST SUPPER
SCENE 3 GARDEN OF GETHSEMANE
SCENE 4 JUDAS HANGING TREE
SCENE 5 TRIAL OF JESUS
SCENE 6 GOLGOTHA
SCENE 7 FOOT OF THE CROSS
SCENE 8 RESURRECTION
FINALE ASCENSION

Team: *(each sort through the tags looking for their favorite character)*

Leader: *(reaching onto the table, picking up the "Jesus" tag and handing it to one of the men)*
Here! I would like you to be Jesus this year.

Jesus: *(reluctantly taking the tag)* Are you sure you want me to be Jesus? I'm so unworthy!

Leader: *(shaking his head "yes")* Oh, I'm sure please *(turning to look at our punk rocker)*
Okay, Mr. Leather Pants Man you too!! *(pulling the guitarist to the table)*

Guitarist: *(reaches down and picks up the only tag left on the table)* Well it figures ... I'm Judas again this year! *(flexes his biceps with the tattoo)* I wanted to be Jesus this year!! *(he returns to his stool, headphones and guitar)*

Leader: *(Shaking his head)* Okay now that you know your character, Mr. Props here has costumes for you to put on just to get you in the mood, we're going to become our

characters this evening who's Peter?

Peter: *(Raises his fingers in a boy scout salute)* **Right here, captain!**

Props: *(Throws Peter his costume)* **Here, put this on, Peter!**

Peter: *(Catches the robe, throws it on, and puts on his name tag)* **I just feel like I could walk on water!**

Manager: **Ohhhhhh, No! There's not going to be any water on my stage, Peter!!**

Leader: *(points to Peter)* **Tonight, you're known as Peter whenever I talk about Peter, I'm talking about you. Got it? In fact, I will call all of you by your character's name tonight. *(claps his hands together)* Okay, people let's get started!**

END OF SCENE

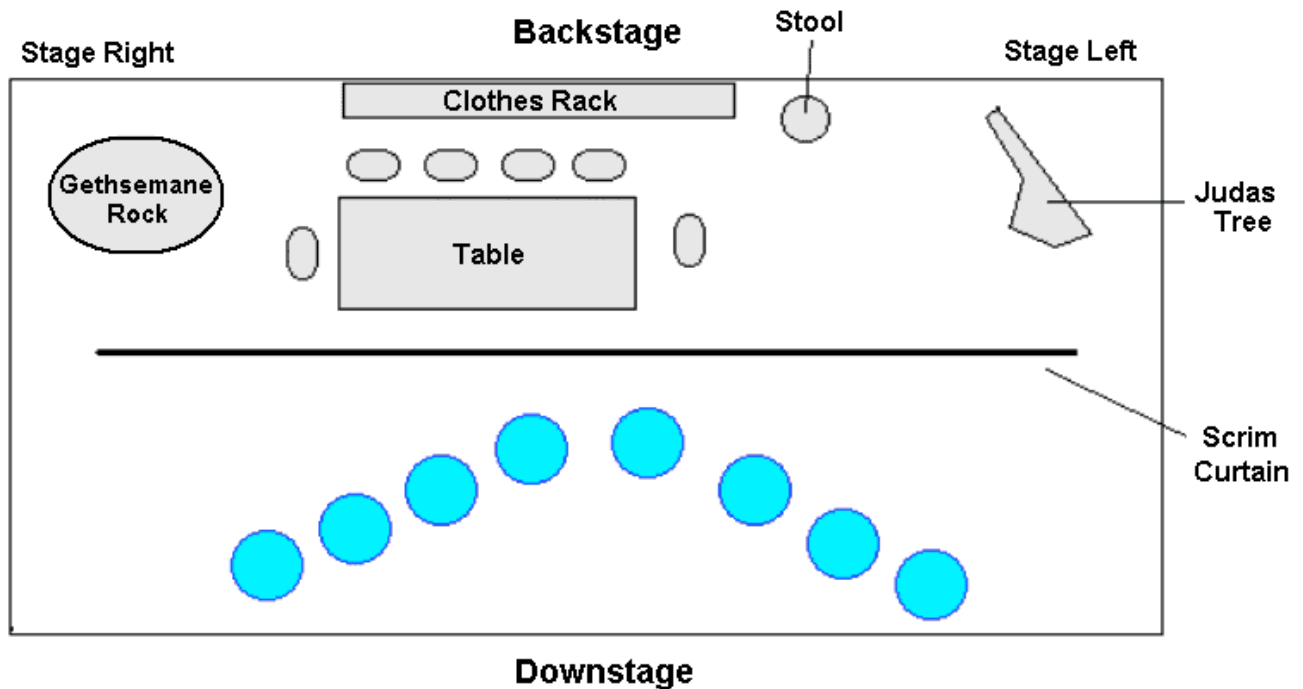
Resurrection Song

2 The Triumphant Entry

- Stage Note:* No properties are in place yet, the stage is unchanged from the opening scene.
- Peter:** Let's see (staring up at the Scene's List on the wall) **Triumphant Entry, huh?**
- Leader:** Any suggestions (straining to see his name tag) **Peter?**
- Peter:** (Peter's character is one of unbridled enthusiasm, he is willing to try anyone once, which often gets him into trouble) **Yeah, I got a box full of 'em** (lifts a box onto the table and passes out party streamer poppers) **Party Poppers!!** (sets off one of the streamers) **I figure it like this boss** (speaking to the Leader) **.... if Jesus was going to make a triumphant entry we wouldn't greet him with dead branches (making a broad gesture with his arms) we'd have fireworks! (sets off another streamer) But since we can't have fireworks in the sanctuary... (sets off another streamer) how's about Party Poppers??**
- Leaders:** (shaking his head "no" and a long stare)
- Peter:** **No good, huh?** (reaching into the box again and passing out party whistles) **Okay, if not Party Poppers then, how about Party Whistles?** (Blows the party whistle)
- Leader:** (shaking his head "no" and a long stare)
- Peter:** **Not any good either, huh?** (reaches into the box again and pulls out a stilly string canister) **How about Silly String then!!** (shoots some of it off)
- Leader:** (with controlled emotion) **Okay Peter let's give the Triumphant Entry a try. (pointing to the front pew) Only I want you to watch, while we do the scene.... (again with controlled emotion) and then Peter, I want you to honestly, truthfully tell me if you think those "things" will work in this scene. Okay? Can you do that for me? (escorts Peter to the pew) Just sit, okay just sit!** (Leader sits down on the pew, pats the seat next to him for Peter to sit down)
- Peter:** (sits on the pew)
- Leader:** (shouting to the cast from his seat) **Come on people ... let's do the Triumphant Entry the way we practiced it!**
- Props:** (hands large palm leaves to everyone)

Stage Note:

The entire cast, except Judas (who is still wearing headphones, sitting on the barstool and playing his guitar) and Jesus (who will enter from backstage later in the song) comes to the front of the stage to participate in the song.



Scrim:

The lights behind the scrim on the Prop Room dim out, and the light in front of the scrim come up. A few suggestions for a rear projection on the scrim.... Palm Trees, a biblical-era City Gate Entrance, or a biblically dressed, celebrating Crowd, or simply a color floodlamp in very, subdued pale green.

Song: *"Shout Hosanna"*

All Cast: **Shout ho-san-na, Shout ho-san-na!
Shout ho-san-na Shout ho-san-na!**

Servant Girl #1 **Bles-sed is He who - comes in the name
Sing-ing bles-sed is He who - comes in the name of the Lord**

All Cast: **Shout Ho-san-na in the high-est (Bring your prais-es to the Lord)
He is com-ing to re-deem us (By the pow-er of His Word)
Shout ho-san-na as we wel-come the Lord
Shout ho-san-na, Shout ho-san-na!
Shout ho-san-na Shout ho-san-na!**

Servant Girl #2 **Lift up your voic-es and join in the song
to the One in whose grace we now live and be-long
He is King Shout Ho-san-na in the high-est (Bring your prais-es to the
Lord)
He is com-ing to re-deem us (By the pow-er of His Word)**

All Cast: **Shout ho-san-na as we wel-come the Lord-
Shout ho-san-na Shout ho-san-na!
Shout ho-san-na Shout ho-san-na!**

Room owner: **Shout Hosanna, Shout Hosanna!
Shout Hosanna, Shout Hosanna!
Come to the table and sup with the Lord.
With abundant rejoicing we'll drink from His Word.
He is life!**

All Cast: **Shout Hosanna in the highest. (Bring your praises to the Lord).
He is coming to redeem us. (By the power of His Word).
Shout Hosanna as we welcome the Lord.
Shout Hosanna!**

Servant Girl #1: **Look! Look! Here comes the King!**
All Cast: **Hail the King! Hail the King! Shout Hosanna!!**

Reprise:

All Cast: (There is a 1 verse, 1 chorus Reprise that is NOT sung, as the music plays, this time will be used for waving palm leaves, shouting praises to Jesus. The cast will turn, split in the middle, forming a slight V-shape, throwing their palms down on the path and Jesus will walk between them as He enters from backstage towards the downstage)

END OF SONG

Stage Note: *After the applause has subsided, stage lighting returns to normal and the cast including Jesus all return to the table, maybe some enthusiastic chit-chat, but quietly while Peter and the Leader speak.*

Stage Note: *After the applause has subsided, stage lighting returns to normal and the cast including Jesus all return to the table, maybe some enthusiastic chit-chat, but quietly while Peter and the Leader speak.*

Peter: *(jumping up from his seat)* **That was wonderful!!** *(jumping up onto the stage)*
So what do you think about Confetti Cannons!!

Leader: *(getting up from his seat, shaking his head with a slight chuckle)* **Peter I think that's a great idea!** *(patting Peter on the back as they move to the tables)*

END OF SCENE

Resurrection Song

3 The Last Supper

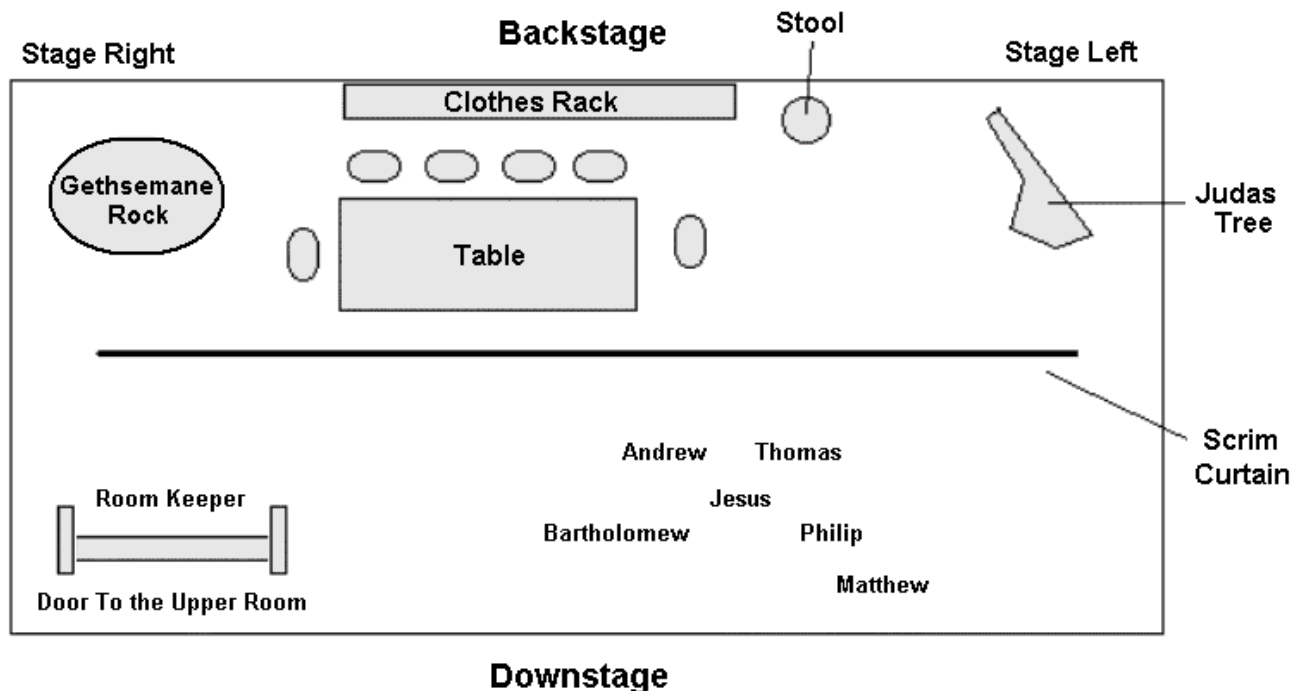
Leader: *(As he walks up on stage)* **Hey, Props you want to bring that door out here?** *(clapping his hands together)* **Matthew, Philip, and the rest of you guys,..... let's do the scene that we rehearsed yesterday for the Last Supper.** *(Clapping his hands again)* **..... and you other disciples get ready too!**

Props: *(Bring out the door and placing it at far stage right)*

Stage Note: *(The lights behind the scrim dim out, as the Leader disappears behind the scrim)*

Disciples: *(Low talking, as if in character, Jesus and the disciples, named above, move to the far stage left and take their positions)*

Scrim: *Lighting in front of the scrim comes up. Suggested picture projections onto the scrim might include, a biblical street or marketplace. Suggested floodlamp colored lighting schemes suggested might be pink/blue for a sunset.*



Jesus: *(surrounded by disciples)* **We need to prepare for the Passover feast. Go to the man at that house....** *(pointing towards the door off in the distance)* **.... and say "The master's time is at hand". He will prepare His house for our feast**

tonight.

Philip: *(bowing in submission)* **Yes, Lord.**

Thomas: *(walking around Philip and moving forwards towards Jesus)* **But what if He says "NO?"**

Jesus: *(shaking his head)* **He won't Thomas.** *(using his hands to urge them on)* **Go now. My time is short.** *(Jesus turns and exits upstage)*

Stage Note: *Depending on the size of the stage area, we want the disciples to walk some distance, this may involve them walking down from the stage area and then walking back up onto the stage, then walking over towards the door.*

Disciples: *(they stroll downstage as they walk away from Jesus)*

Matthew: *(looking over at his friends)* **What did Jesus mean by that?**

Andrews: *(lifting his hand, palm up)* **My time is short?**

Philip: *(shaking his head)* **Yeah, what did He mean?**

Bartholomew: *(Adjusting his robe over his shoulder)* **I can't figure the Master out sometimes. He's always speaking in words that don't make sense.**

Disciples: *(They reach their destination and knock on the door)*

Room Owner: *(Opening the door)* **Can I help you?**

Philip: **The Master has need of your house tonight.**

Thomas: **Yes, He said His "time is at hand".**

Room Owner: **Well, why didn't you say so.** *(inviting them in)* **Come in. I am happy to provide whatever the Master needs.**

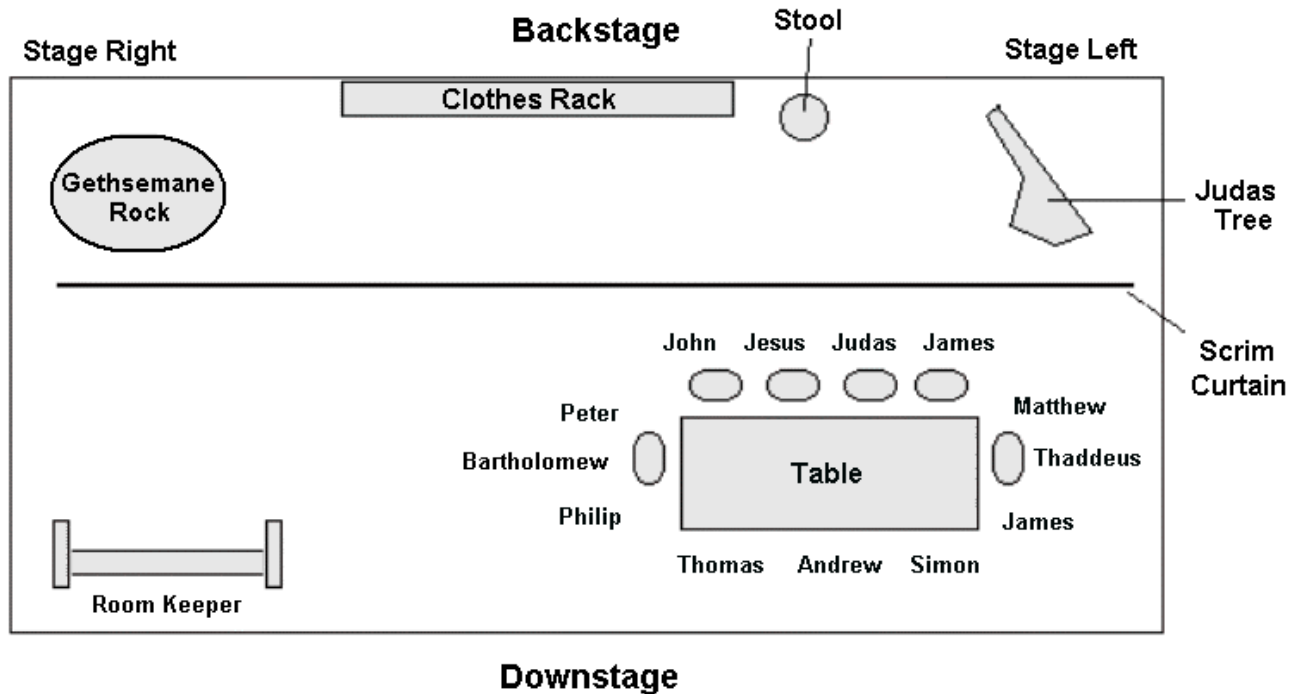
Stage Note: *All the disciples except Philip and Bartholomew enter through the door)*

Philip: *(turning towards Bartholomew)* **Go Bartholomew, and tell the Lord that the rest of us will stay awhile to help in the preparations.** *(exit through the door)*

Bartholomew: *(turning towards the audience)* **Okay. See you tonight.** *(begins to exit across stage left)*

Staging Note: *(Immediately following the last line, the entire scene goes to blackout, the Room Owner remains standing in front of the door in a "freeze position" possibly seated on a low, small stool or bench, the remaining disciples back of the Scrim*

will bring the table forward to far stage left, the table should be covered with a off-white table skirt and any chairs used, should be covered with an off-white cloth, large pillows placed in front of the table for the other disciples to sit on and other appropriate items placed on the table and around the room the Last Supper is prepared)



- Scrim:* All lighting fades out. No picture projections are suggested, but Scrim backdrop lighting color schemes might be a subdued yellow or tan.
- Jesus:** *(patting the original disciples on the back)* **Hello! my friends. Well done! Let's sit and enjoy the feast.** *(motioning them towards chairs)*
- Peter:** *(pointing to a chair at the end of the table)* **Lord, please sit at the head of the table.**
- Jesus:** *(Jesus sits down in front of the table, on a large pillow)* **No Peter, my seat is the seat of a servant.**
- Peter:** **But Lord.....**
- Jesus:** **Come now, Peter. Sit down and eat.**
- James:** **John, I want to sit next to Jesus.**
- John:** **You always want to sit there.**
- Jesus:** **There's room for all.**

Peter: Hey, Andrew. Did you see the fish I caught today?

Andrew: I bet it was 20 feet long.

Peter: Almost, maybe 19 feet. What a fight I had?

Jesus: Oh Peter, You are such a story teller.

Peter: I learned from the best.

Jesus: I tell you this, that tonight I will be betrayed by one of you.

Peter: It can't be.

Jesus: He who dips his hand with me in the dish, the same shall betray me.

Judas: *(As though he didn't hear what Jesus said)* What a fantastic meal. This food is delicious. *(Judas dips his hand in the dish).*

Jesus: *(Leaning in towards Judas)* Go do what you have to do, my friend.

Peter: Bring on the drinks. Boy do you know how to throw a party. Andrew, did you bring the fish I caught?

Andrew: No.

Peter: Too bad. If you saw my 20 foot fish, you would believe.

Thomas: Yeah, right.

Jesus: Listen closely my friends. This is my last supper with you, for I will not drink of the vine again, until I drink it new in my Father's kingdom.

Peter: This is hard for me to understand.

Jesus: Take eat of this bread. This is my body. *(Jesus blesses the bread; breaks it; and passed it to the disciples).*

Jesus: Also my friends, I ask that you take this, for this is my blood, and a new promise. For my blood will be shed for many to forgive their sins. *(Jesus blesses the wine, and passes the cup to the disciples)*

Peter: Eat your body? Drink your blood?

Staging Note: The lights in front of the Scrim now dim, creating the effect that the disciples are shadow silhouettes on the Scrim They should continue to move around, eat the Passover, passing food to one another, etc.. A spotlight now appears on the "Roomkeeper" in front of the door at stage right who will sing "Sacred Supper"

Roomkeeper: **It's a shame that the disciples didn't understand what Jesus was doing.
But, in time they would understand the full meaning of this holy, sacred
supper. (music begins)**

Song: *"Sacred Supper" by Roomkeeper (note: it would be appropriate for other
singing voices to join in the Chorus of "Sacred Supper", but these singers will
not be seen)*

Roomkeeper:
(Verse 1) **And He broke the bread of Heaven for the masses.
Then He poured the holy wine out to them all.
And for all who came and ate,
Of the Father's sacred supper,
He gave the life that only Heaven had to give.**

(Chorus) **Sacred supper means to die to who you are,
And to leave behind the life that you've designed,
To drink His blood, to taste His flesh,
To walk with Him in death,
Then to live the life that only He can give.**

(Verse 2) **Yet in brokenness His love found full expression.
And when emptied out His cup was then refilled.
Now He bids for all to come,
And partake His sacred supper,
For in His love He's done what none of us could do.**

(Chorus) **Sacred supper means to die to who you are,
And to leave behind the life that you've designed,
To drink His blood, to taste His flesh,
To walk with Him in death,
Then to live the life that only He can give.**

(Bridge) **So trade your broken heart for bread upon His table.
And let Him fill your empty life with His sweet love.
Then take up His invitation,
And partake of His sacred supper,
To gain the life that only death to self can yield.**

(Chorus) **Sacred supper means to die to who you are,
And to leave behind the life that you've designed,
To drink His blood, to taste His flesh,
To walk with Him in death,
Then to live the life that only He can give.**

(Ending) **Sacred supper means to die to who you are,
And to leave behind the life that you've designed,**

**To drink His blood, to taste His flesh,
To walk with Him in death,
Then to live the life that only He can give.
You will live the life that only He can give.**

Stage Note: At the conclusion of "Sacred Supper", the spotlight will fade off of the Roomkeeper and the lights come back up on the Upper Room with the disciples.

Jesus: *(Rising from his chair and beckoning the disciples to follow him, Jesus begins to exit) I feel like singing. Let's sing a song of praise to God.*

Stage Note: All lighting goes to blackout

END OF SCENE

Resurrection Song

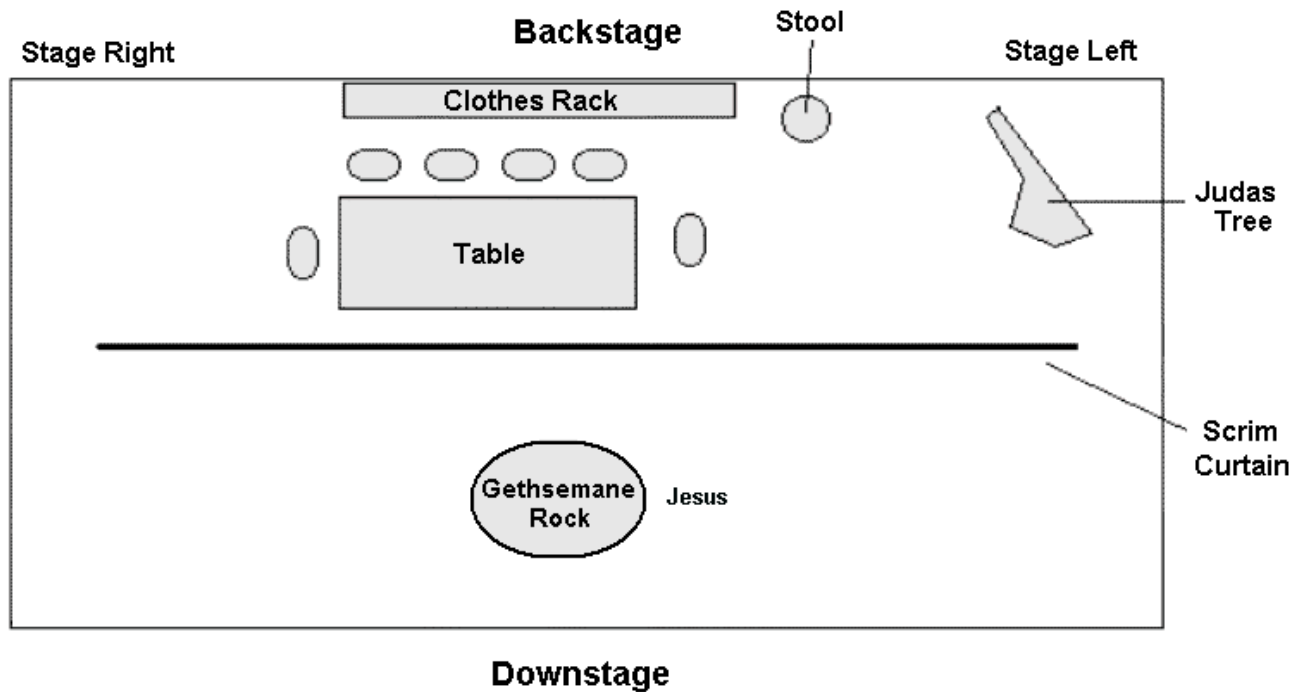
4 In the Garden

Scrim: (All lighting in front of the scrim is lowered, the Drama Props Room is now lit and the Drama Team is gathered around the table which is now back in place.)

Leader: Props, hey..... you want to put that rock on stage for us? Thanks!

Props: (struggling with the bulky rock of Gethsemane) **Boy! Good thing I'm strong, huh?** (with a slight laugh, he moves the rock to the center of downstage)

Scrim: (as soon as the Rock is placed, lights in the Drama Room are lowered behind the scrim. A good effect would be to have "stars" projected onto the scrim to give the feeling of night, scrim lighting should be a very dark blue or none at all)



Stage Note: When Jesus has taken his position at the Rock to pray.... the music introduction for "I Lay It Down" should begin immediately. There is no other spoken dialogue, except Jesus, within this scene. The spotlight on Jesus should be minimal.

Author's Notes: This particular scene is based on Matthew 26:36-46. However, in John 17: 1-26, there are three different prayers spoken by Jesus. One for himself, one for the Disciples and one for All Believers. Although these prayers have not been

included with this scene, they could easily be included both before or after the song, "I Lay It Down".

- Jesus:** *(Introduction)*
- (Verse 1)** In the Garden of Gethsemane I ponder,
With a sorrow unto death, to You I cry.
Though my calling leads me onward
To the suffring of the cross,
I pray this cup would pass me by.
- (Verse 2)** I'm alone for all my friends have grown too weary.
In the darkness of the hour, I am undone.
Yet again, I plead and pray,
Dear Father, take this cup away,
And spare the suffring of Your Son.
- (Chorus 1)** Must I lay down my life in agony,
Must I bear all the sin and shame?
Must You soon turn Your face away from me,
As the people mock my Name?
There is nothing that You cannot do,
So once again, I cry: My Father, let this cup now pass me by.
My Father, let this cup now pass me by!
- (Bridge)** Abba, Father! I cry, Must I be crucified?
Must I shed my blood upon the ground?
Must I be led to wear a thorny crown?
Must I face the coldness of the tomb?
Please, Father must I die?
- (Peal of Thunder)**
- (Verse 3)** I awaken those who close their eyes in slumber.
Now the hour has come; betrayal drawing near.
Soon the soldiers will descend,
And all the suffring will begin,
And my disciples flee in fear.
- (Verse 4)** For this moment I was born;
I cannot falter. As the Lamb I come to give my life for all.
Since before the world began,
My death was in our master plan,
And I must answer to the call:
- (Chorus 2)** If the shadow of death must pass this way,
As the wages of sin are borne,
Though the wrath and judgment I must bear
Leave me battered, bruised, and torn,

If the bearing of the cross must come
Before I wear the crown,
I yield my life to You; I lay it down.
I yield my life to You; I lay it down!

(Short Orchestra solo)

(Ending) Though I dread the torture, death and grave,
Though I pray my life somehow be saved,
If the bearing of the cross must come
Before I wear the crown,
I yield my life to You; I lay it down.
I yield my life to You; I lay it down!

Disciples: *(all the disciples, including Judas Iscariot and the Centurion enter onto the stage, Jesus rises from his kneeling position)*

Judas: *(going at once to Jesus)* **Greetings! Rabbi!** *(Judas walks over to Jesus and kisses his cheek)*

Jesus: *(looking at the Centurion)* **Friend, do what you came for.**

Centurion: *(takes Jesus by the shoulder and leads him off stage behind the scrim)*

Disciples: *(all, except Peter, follow after the Centurion)*

Peter: *(turns and gives a scowling look at Judas, draws his sword and rushes off-stage after the other disciples and Jesus)*

Judas: *(Lights go to blackout leaving Judas on-stage alone)*

Author's Note: *We have ended the scene before Peter cuts off the ear of the High Priest's servant Malchus and Jesus performs the miracle of re-attaching his ear.*

END OF SCENE

Resurrection Song

5 Peter's Denials

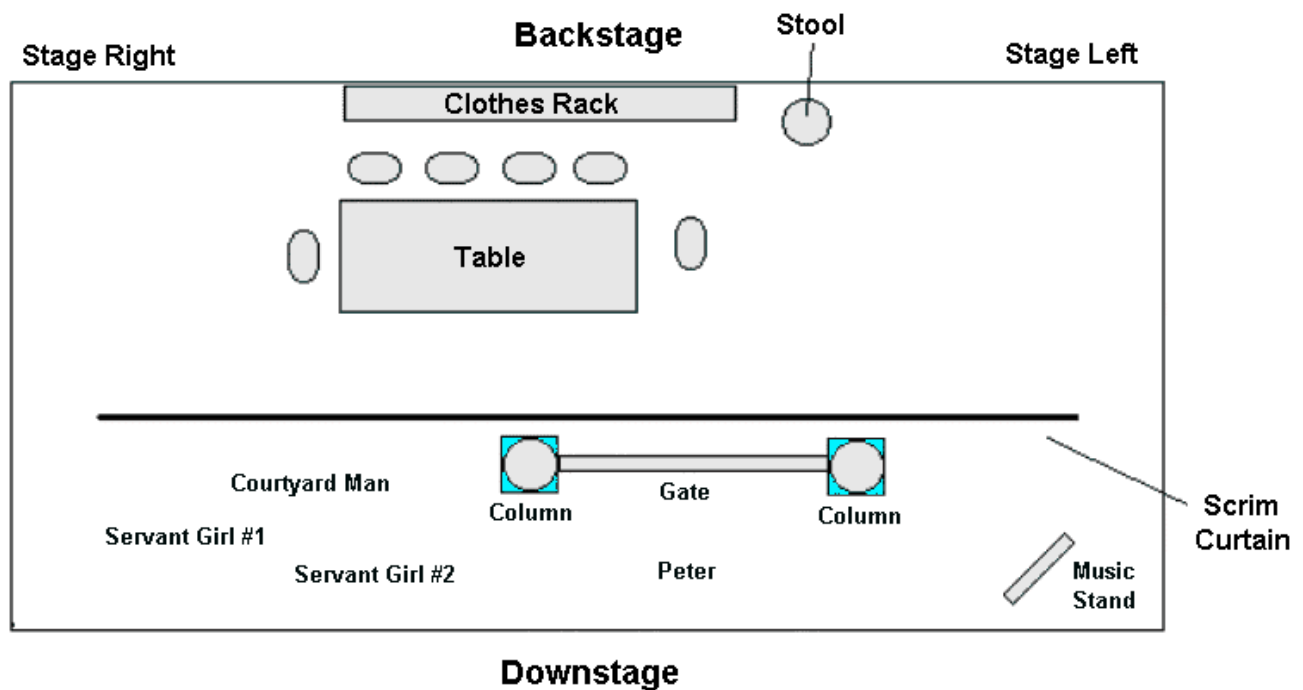
Props: *(While the dialogue is going on, Props will set the stage for the next scene.)*

Stage Note: *Props will place two large Roman-style columns in front of the scrim, a large gate between them. A music stand will be placed on the far left, downstage corner of the stage area. This is where Peter will stand as he tells the story about himself and the trials of Jesus)*

Leader: **Peter, I want you to remember that during your scene, you are both telling the story about the trials of Jesus and sometimes acting. So whenever you're telling the story, I want you stand in front of the music stand that Props is putting on the stage. (Motioning for the other actors) Okay, let's take our positions.**

Peter: *(moves in front of the Scrim and stands behind the Music Stand, placing his script on it)*

Scrim: *The lights fade out on the Drama Room and a spotlight comes up on Peter)*



Stage Note: *The Song "Three Times" is played behind the acting and narration of Peter. There are 7 distinct movements within this song. They will be noted as*

"Markers" in the script. It is important to this scene, that acting and narration be contained with the "Marker" for that portion of the scene. The script has been timed to allow ample time for the reading of narration and acting of scenes.

Music Marker #1 *(Introduction of the song very quiet section)*

Peter: *(Begins to tell the story)* **There was so much that happened that night. Jesus was arrested..... I cut off the ear of Malchus servant to the High Priest with a sword and Jesus performed a miracle putting it back on! And then Jesus was taken away to the Sanhedrin. The disciples scattered, including Judas who ran off we found out later he had hung himself from a tree in the early morning. But worst of all was me let me take you back to the courtyard outside the Sanhedrin.....**

Stage Note: *Lights dim, but don't blackout Peter walks to the far right stage, the Servant Girl #1, Servant Girl #2 and the Courtyard Man, come onto the stage and take positions. They will momentarily "freeze" until the lights come back up.*

Music Marker #2 *(the Denials of Peter begins with heavy drums)*

Servant Girl #1: *(Coming up to Peter)* **You are one of the men with Jesus of Galilee.**

Peter: *(Turning away from her)* **You must be mad. I don't know what you are talking about.** *(Walking past her over in front of the gate)*

Servant Girl #2: *(Walking over to the first column, pointing her finger)* **This man was with Jesus of Nazareth.**

Peter: *(Turning his back again)* **I swear to God, I don't know what you are talking about.**

Courtyard Man: *(Walking over beside Servant Girl #2)* **Surely you were one of the disciples. Your voice gives you away.**

Peter: *(Peter starts to get physically angry, and gutteral curses).* **I don't know that man, Jesus. Leave me alone.** *(walking to the far left downstage, looking upward)*

Stage Note: *(the lights dim slightly Peter walks back to the Music Stand exit, all lights go out, then a spotlight comes back up on Peter)*

Music Marker #3 *(the Rooster crows & Peter remembers very quiet section)*

Rooster: *(The rooster crows ... the other actors exit)*

Peter: *(Bows his head in shame remembering what Jesus had said)* **That was**

when I remembered what Jesus had said, "Before the rooster crows, you will disown me three times" I wept bitterly

Peter: *(Looking up and continuing)* Meanwhile in the Sanhedrin, Jesus was magnificent! They questioned him repeatedly, trying to trick him. They slapped him, they struck him with their fists, they spit on him. They brought false witnesses against him, tearing their own clothes..... like they were righteous men! *(Peter spits in disgust)*

Music Marker #4 *(Taken to Pilate a distinctive Vibraphone can be heard)*

Peter: *(continues)* Early in the morning, they had all decided to put Jesus to death. So they bound Jesus and handed him over to the Roman Governor, Pilate. Jesus, stood before Pilate and Pilate asked him, "Are you the king of the Jews?" *(with a slight smile, but remorseful)* Jesus replied, "Yes, it is as you say"

(with disgust in Peter's voice) But when the Chief Priest and the elders accused Jesus before Pilate.... Jesus said nothing and made no reply..... which was a great amazement to the Governor. Now it was the Governor's custom at the Feast of Passover to release a prisoner chosen by the crowd.

Music Marker #5 *(Barrabas & Jesus before the crowd very upbeat with tambourines & cymbals)*

Peter: *(with a certain degree of excitement)* Pilate put Jesus and a notorious prisoner named Barrabas before the crowd. I thought to myself, "Peter! Surely, the crowd will pick their beloved Rabbi!"

Pilate knew that it was out of envy that the Priests and Elders were accusing Jesus in front of him. So Pilate asked the crowd, "Which one do you want me to release?" But the Chief Priests and elders had conspired to get the crowd to shout for Barrabas. "Barrabas" they yelled!!

Music Marker #6 *(Jesus sentenced to die very quiet section)*

The Pilate said, "What shall I do, then with Jesus who is called Christ?" The crowd yelled "Crucify Him" "Crucify Him"

Pilate washed his hands in front of the crowd saying, "I am innocent of this man's blood. It is your responsibility!" And the crowd yelled back, "Let his blood be on us and on our children!"

He released Barrabas and had Jesus flogged and turned over to be crucified.

Music Marker #7 *(Jesus turned over to be crucified distinctive, loud drums)*

Peter: *(almost in tears)* **They stripped him and put a scarlet robe on him, they twisted a crown of thorns on his head and mocked him..... "Hail, king of the Jews!" then they led him away to be crucified!**

Stage Note: *As soon as Peter is done talking even if the music is unfinished..... the stage should go to a complete blackout. Peter will exit during the blackout.*

Author's Notes: *There are a lot of interesting projections that could be made onto the Scrim during Peter's monologue. Some of the ones I might suggest are.....*

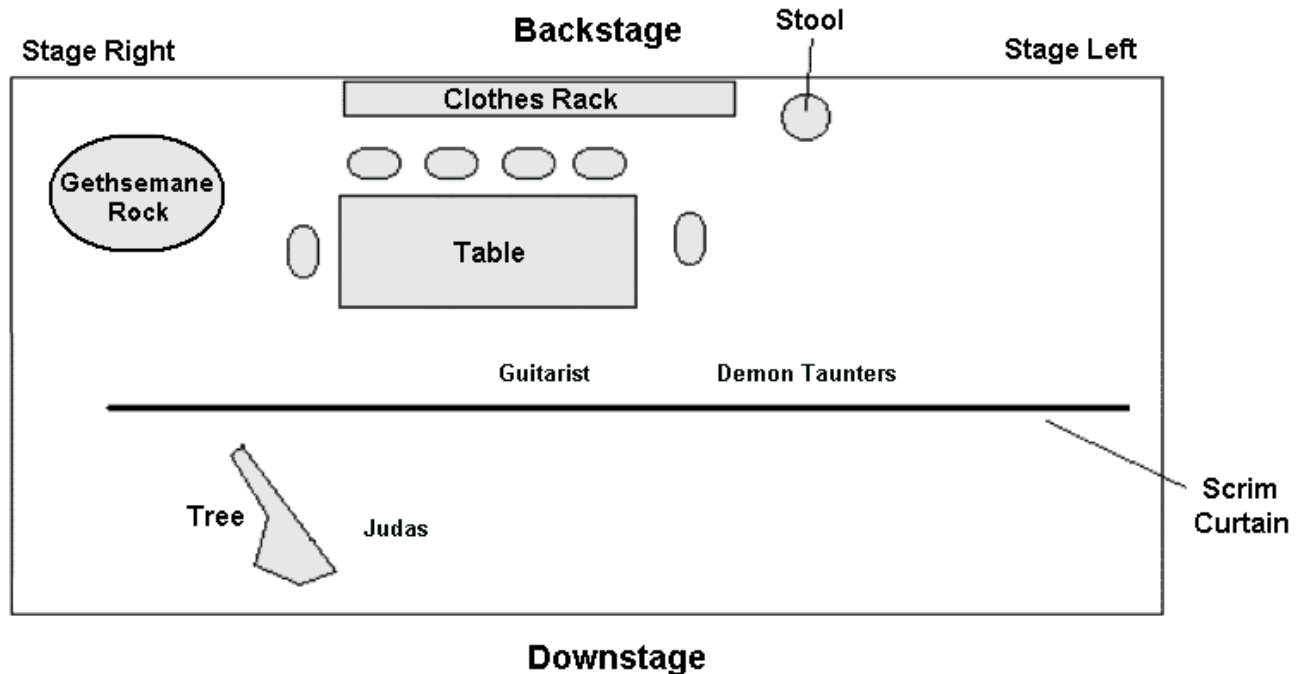
The silhouette of a rooster, Roman Court or Palace, Angry Crowd shouting, Jesus being whipped, Jesus carrying the cross up to Golgotha.

END OF SCENE

Resurrection Song

6 The Death of Judas

Scrim: The lights now come up behind the Scrim on the Drama Room with the Drama Team seated around the table.



Judas: *(Seated on his barstool, towards and behind the table..... with a set of headphones on, he is pretending to play his guitar, he seems oblivious to the rest of the room)*

Leader: **Judas! Judas!** *(the Leader walks over and lifts Judas' head phones)* "Are you with us today?" Are you going to contribute to the play or not?"

Judas: **Okay, okay....** *(removes his headphones, and sits his guitar into the stand)*

Props: **Hey Judas!!** *(pulls out a rope with a noose on it)* "Look what I found!"

Judas: **Cool, dude!!** *(takes the rope from Peter)* **So you dudes and dudettes really want to hang me, huh?** *(laughs, throwing it over the limb of the fake tree in the corner)*

Leader: **Let's settle down so what did you have in mind for your character, Judas?** *(the Leader sits down at the end of the table)*

Judas: **I've got a great song!!** *(passes out scripts to the table people)* **Check it out!** We need a tree..... we got it *(points to the tree)*, a noose.... we got it *(points to the*

noose) and a couple of demons..... we got 'em (smiles and points to the girls) and a Van Heflin heavy-metal guitarist!!

Leader: *(waving his hands in the air) Wait, wait, wait, wait!! A Van Heflin guitarist?*

Judas: **Don't worry we got it.... on CD dude!!** *(motions for the girls to follow him)*
Come on you little demon dudettes, stand over here!

Demons: *(the girls get up from the table and move to the left of the stage, standing behind the Scrim and to stage left of him)*

Judas: *(hands the CD to Props) Start this CD for me dude, when I queue you! (pull the tree out in front of the scrim, but slightly behind him on stage right) Hey, demon dudettes, when you sing your parts try to sound like the chipmunks and taunt me when you sing, okay?*

Manager: *(one of the table people, grabs the guitar and straps it on) Can I pretend to play the guitar? (the guitarist moves to the center of the stage, behind the scrim)*

Judas: **Sure dude, crank it up!!** *(he gives a thumbs up to Props to start the CD)*

Scrim: (the lights down dim on the Drama Room, the Scrim is lighted with a red background. The Guitarist and the Demon Taunters are shadowed on the Scrim from behind. The Hanging Tree can be shadowed as well, or placed on the front of the stage with Judas)

STAGE NOTE: the lights now dim behind the scrim and a spotlight appears on Judas as the music begins, you can slightly see the Demon Taunters on stage left, the tree on stage left and the man holding the guitar in the center.

SONG: SECRET LIES

Judas: (Introduction)

Verse 1: Do you see the tree that I see waiting? It calls to me.
There I shall hang until my life is gone.
Oh my God, my Sin!

Chorus: The Secret lies they told me!
They gave me money, a bag of silver!
All for the chance to give You to them
All with just a kiss - I wish I had not been born!

Demons: He sold You to them for a bag of coins
Ju-das plot-ters hid-ing lit-tle schem ing plans
Sec-ret lies He'll pay the price with his neck!

Verse 2: I remember on the night of Passover
You washed my feet! Down on Your knees
And still You knew my thoughts

Oh my Lord, my Sin!

Chorus: The Secret lies they told me!
They gave me money a bag of silver!
All for the chance to give You to them
All with just a kiss - I wish I had not been born!

Demons: He sold You to them for a bag of coins
Ju-das plot-ters hid-ing lit-tle schem ing plans
Sec-ret lies He'll pay the price with his neck!

Verse 3: Seated there beside You at the table
You called me out:
"Go do the deed that's hidden in your heart"
Oh my God, my Sin!

Chorus: The Secret lies they told me!
They gave me money a bag of silver!
All for the chance to give You to them
All with just a kiss - I wish I had not been born!

Ending with I (He) sold You to them for a bag of coins
Judas & Judas plotters hiding little secret plans,
Demons: Secret lies, I'll pay the price with my neck!

Judas: *(when the song has concluded Judas walks over to the tree ... adjusting the nooses)*

Scrim: *Blackout all lights go out in front and behind the Scrim*

Stage Note: *During the blackout, the tree is pulled off-stage quickly*

Scrim: *The lights now come up in the Drama Room ... we see Judas returning to his stool)*

Judas: **Man! That's heavy, huh?** *(returning to his stool, he does not pick up his guitar and sits on the barstool)* **I ain't never going to be a Judas this guy.... like.... went postal on himself for eternity why didn't he just ask Jesus to forgive him?**

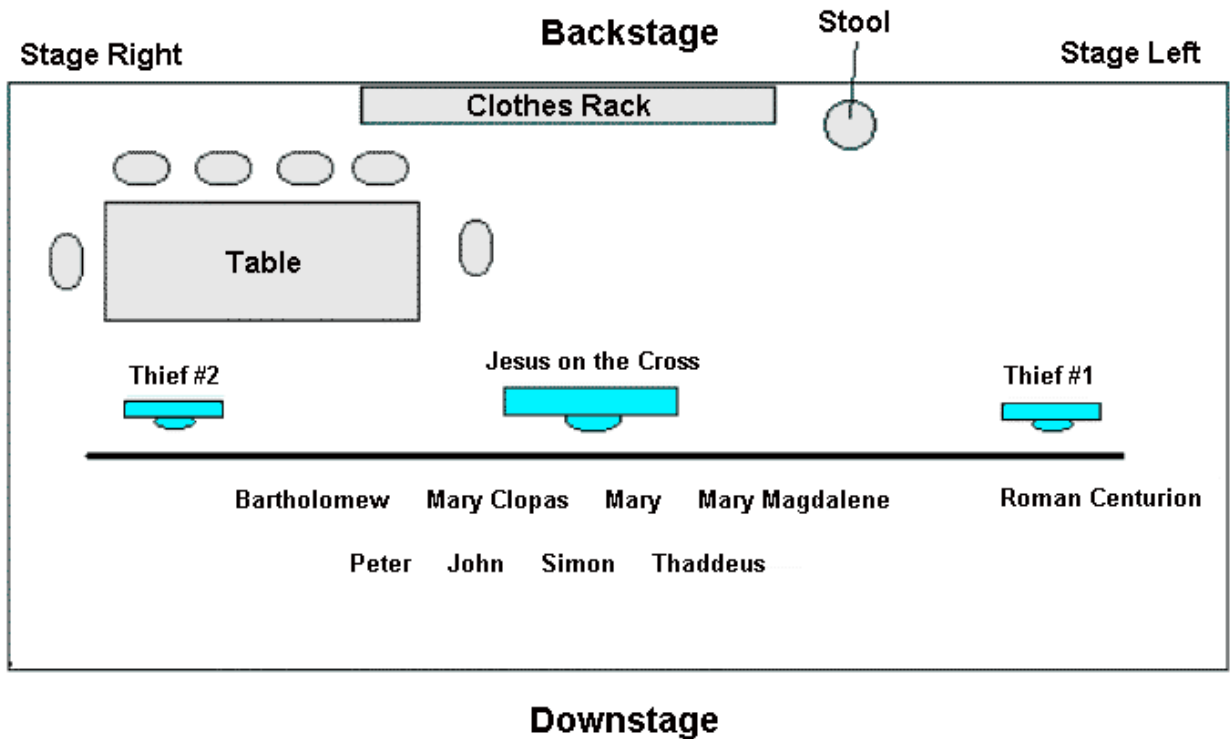
Leader: **Judas is one of the great mysteries maybe he didn't ask for forgiveness because he didn't know he could.... or maybe he was so caught up in his own sin, he thought it was too late. A lot of people are like that they think its too late for them and their sinful ways..... so they never ask Jesus to forgive them.**

END OF SCENE

Resurrection Song

7 The Road to Golgotha

- Props:* (While the dialogue is going on, Props will set the stage for the next scene.)
- Stage Note:* The Scene does not contain any Drama Room activity instead, this scene immediately begins with actors lines in front of and behind the Scrim. The area behind the Scrim is not lighted.
- Scrim:* The Scrim should be lit in a bluish color, with a "live" silhouette of the crowd. The thief's crosses will be lit in silhouettes when their lines are spoken. Christ will be raised into position at the beginning of the scene. The silhouette of Christ on the Cross will be much larger on the Scrim, with Christ mounted on the Cross. The crowd of hecklers of Christ and Christ himself, should be behind the Scrim.
- Author's Note:* I felt the play would be easier to stage (and cast) if the actual crucified body of Christ is not seen by the audience. The cross on which Christ is crucified and the mocking Crowd can be effective as "live" silhouettes projected onto the scrim from behind. This can, however, be easily re-staged with a live crucifixion for a more realistic effect.
- Staging:* We do not know if all the disciples were present at the foot of the cross when Jesus died, but we know that Mary, mother of Jesus, Mary, wife of Clopas, Mary Magdalene, John, and other disciples were present. Therefore, besides those already mentioned, Simon, Thaddeus, Bartholomew, Peter and the Roman Centurion will be in front of the Scrim. The Roman Centurion will be off to far left, as if "on guard", the other actors will be gathered in kneeling or sitting positions beneath the silhouette of Christ.



- Crowd:** *(As the cross of Christ is raised in silhouette)* **Ha. He cannot save himself.**
- Scoffer #1:** *(seen gesturing in silhouette)* **If you are the Son of God, come down from the cross.**
- Scoffer #2** *(seen gesturing in silhouette)* **Imagine the gall. Look what it says on His cross. It says He's the KING OF THE JEWS. He's not my king.**
- Thief #1** *(the smaller cross on stage right is lit up)* **He trusted in God. "If you're the Son of God, surely God will deliver you from the cross?"**
- Thief #2:** *(the smaller cross on stage left is lit up)* **I should be up here, but He has done nothing wrong. Why are you with us? Lord, please remember me when you come into your kingdom.**
- Jesus:** *(Jesus gestures to the Thief #2 on stage left)* **Today, my friend, you will be with me in paradise.**
- Scrim:** *(the blue light on the Scrim should begin to change to a very dark, red color, the sun is darkened over the entire earth, and the mood is set for Jesus to die).*
- Jesus:** **It...is... finished! Father, Into your hands I commend my spirit.** *(Jesus dies and slumps on the cross)*
- Scrim:** *(the Scrim should now be a much dark red color, and thunder should be heard)*
- Song:** *"The Ballad of the Cross" (8 Measure Introduction)*

(Verse 1)
Simon:

By the prophets, God foretold of the sending of His Son
Who would give His life to set the captive free.
Stepping down from His throne and the glory He had known,
Jesus came to give His life for you and me.
Though He knew well the cost,
He was prepared to suffer loss and give Himself as ransom for us all.
Into our hopeless world He came,
Endured the suffering and the shame,
Every moment staying faithful to the call.

Thaddeus:

Yet the One who spoke of love was rejected and despised;
He knew all too well the sinful heart of men.
Those with eyes refused to see;
Those with ears refused to hear, as they sought a way to bring Him to an
end.
By a friend He was betrayed, By soldiers, led away,
Yet for this very hour He had come.
They did not take - He freely gave;
For those He came to save, the road to the cross He walked alone.

(Bridge 1)
All Actors:

He could have called a million angels to His side,
Or stepped down from the cross and walked away.
Yet His love held Him there, Through the pain and despair,
To free us from the debt we could not pay.

(Verse 3)
John:

In His suffering and pain Took the guilt and the shame
As He hung between the heavens and the ground.
Every nail, every thorn, Every stare, every scorn
Pierced the One who so freely laid it down.
With His face to the sky, "It is finished!" was His cry
The words that broke the gates of hell.
When His final words were said, Breathed His last, bowed His head,
Darkness o'er the land so quickly fell.

(Bridge 2)
All Actors:

Yet death and darkness could not stand against His power:
He rose, victorious o'er the grave.
In His light we now may live, By the grace
He came to give All who call upon His name are surely saved!
All who call upon His name are surely saved!

Stage Note:

When this song has completed, the Roman Centurion will move to the center of the stage next to Mary Magdalene and we will transition into Scene 8.

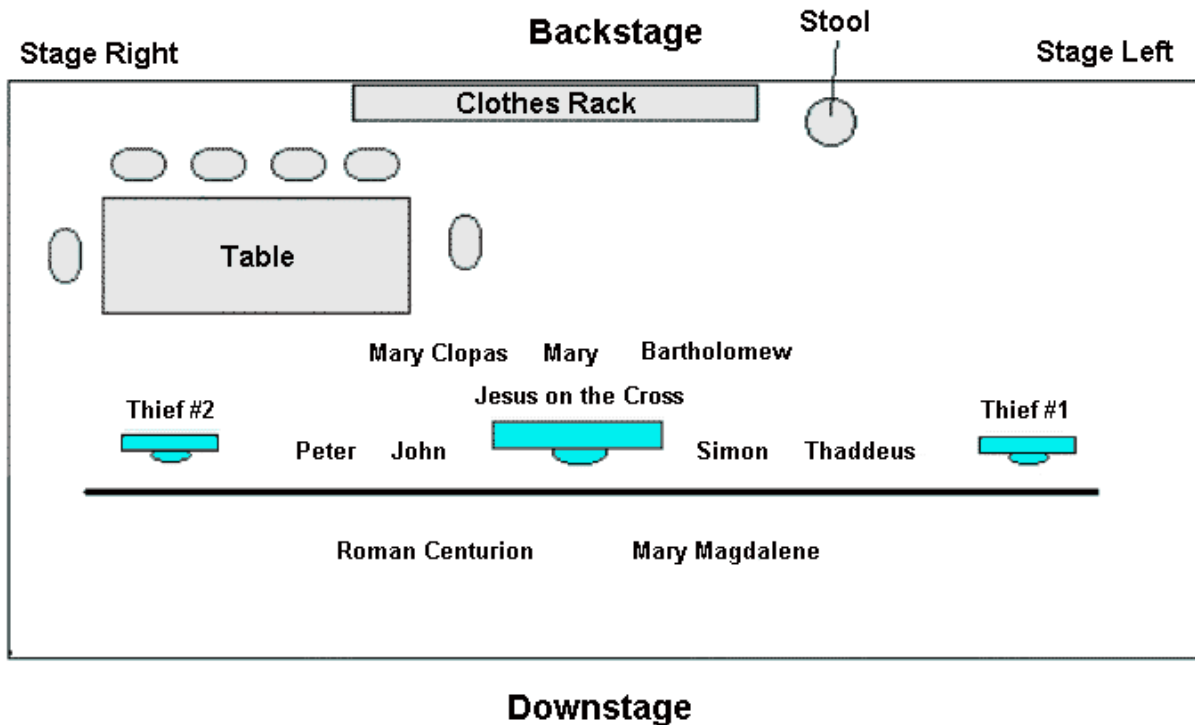
END OF SCENE

Resurrection Song

8 The Foot of the Cross

Stage Note: The Scene does not contain any Drama Room activity instead, this scene immediately begins with actors lines in front of and behind the Scrim. The area behind the Scrim is not lighted.

Scrim: The Scrim should still be lit in a dark, reddish color, the silhouettes of the Cross of Christ and the two thieves should still be seen. The crowd is no longer visible, and the other disciples have walked around behind the Scrim and are now in silhouette at the foot of Jesus' cross. Only Mary Magdalene and the Roman Centurion remain on-stage in front of the Scrim.



Song: "Lover of My Soul" (introduction)

Verse 1

Centurion: I'm the one, I drove the nails that tore into His flesh.
 I'd cursed at Him And mocked His name,
 And caused Him so much pain. Yet in all of His agony,
 He looked on me in love.

Chorus

Centurion: So, how could I not choose Him? How could I refuse,
To love the one still loving me In spite of all I've done?
So, how could I not choose Him? Oh, how could I refuse,
How could I refuse to love the lover of my soul?

(Instrumental Interlude)

Verse 2

Mary Magdalene: I was there, I saw Him bleed, and I heard His cry for help.
All my life was spent on me, yet it left me bound in chains.
Yet in all of His suffering, He somehow knew my need.

Chorus

Mary Magdalene: So, how could I not choose Him? How could I refuse,
To love the one still loving me in spite of all I've done?
So, how could I not choose Him? Oh, how could I refuse,
How could I refuse to love the lover of my soul?

Chorus, Duet: How could I not choose Him? Oh, how could I refuse,
To love the one still loving me In spite of all I've done?
So, how could I not choose Him? Oh, how could I refuse,
How could I refuse to love the lover of my soul?

Chorus Duet: How could I not choose Him? Oh, how could I refuse,
To love the one still loving me In spite of all I've done?
So, how could I not choose Him? Oh, how could I refuse,
How could I refuse to love, How could I refuse to love,
How could I refuse to love The lover of my soul?

Stage Note: Everything except the silhouette of the Cross of Christ goes to out, then we see Jesus' body being lowered from the cross while the song finishes playing.

END OF SCENE

Resurrection Song

9 The Resurrection

Stage Note: All the stage properties should now be back in place. The Drama Room is filled with the excited voices of the Drama Team.

Scrim: The lights come up behind the scrim lighting up the Drama Room.

Leader: **Everybody! That was very moving!** (*clapping his hands to applaud them*)

Magdalene: (*putting her hands up to stop him*) **We're not done! We can't just leave Jesus dead and in the grave like that!!**

Servant Girl #1: **Yeah! The whole point of Jesus dying was to pay the price for our sins, but His resurrection to life fulfills the prophesy of the Messiah!!**

Thaddeus: **Yeah, we can't leave Him in the grave, Boss!**

All Cast: (*mumbling affirmative "yes"*)

Props: (*dragging the Tomb from off-stage and putting it in place*) **Hey, I've got a Stone and a Tomb here!! ... or a Tomb and a Stone ... whichever way you want to say it!**

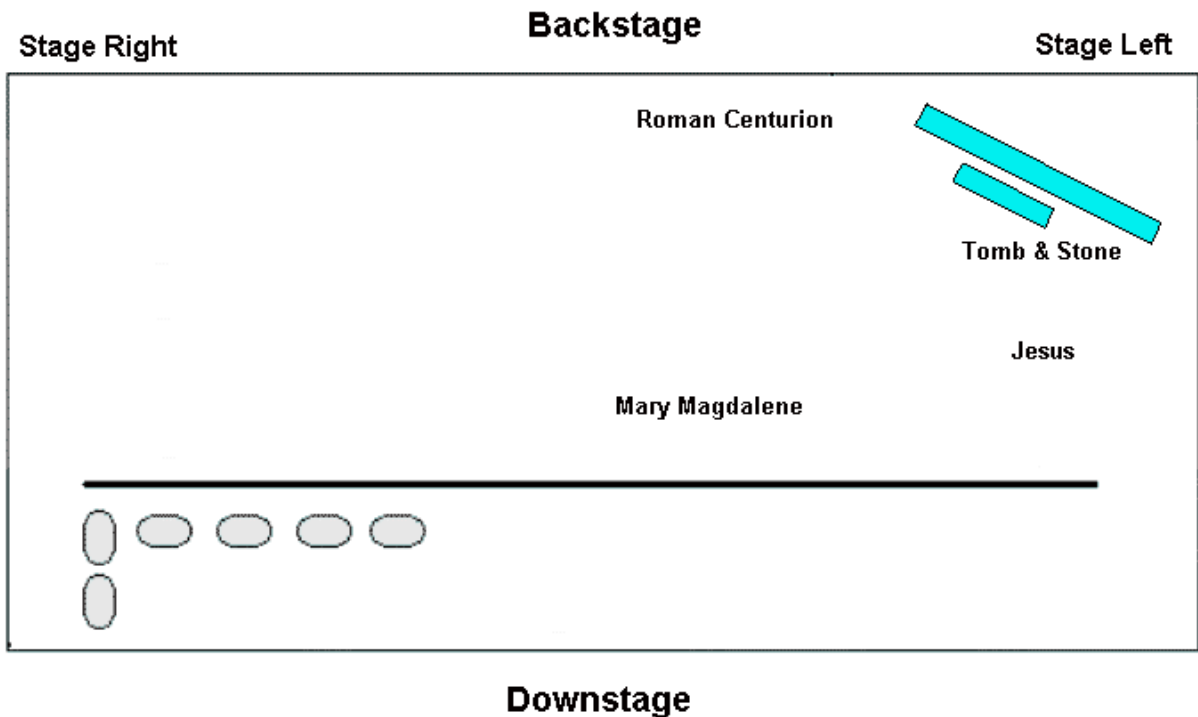
John: (*laughing*) **What do you want on your Tombstone?**

Magdalene: (*gesturing them to shush up*) **Come on, guys ... this is serious!**

Leader: (*reassuring them*) **People! People! We're not going to end this play, with Jesus still in the grave! We're going to use that song "I Am the Resurrection" let's set up the scene the way we discussed it.**

Stage Note: Blackout All the drama team move benches and pillows in front of the scrim, rolls of Thunder can be heardThis will give the stagecrew, time to everything behind the scrim off stage.

Scrim: Lights are lowered behind and in front of the Scrim.



Stage Note: *When the stage has been prepared, lights will come up behind the scrim, revealing the Tomb as Thunder rolls continue, fog will start to come from around the edges of the stone, a bright light will appear within the tomb. The stone will roll away, slowly, revealing a very, very bright light from within. Fog will increase as we begin to see the shadow of a man..... Thunder continues to roll.....*

Jesus: *(Jesus will move in front of the opening of the tomb..... his shadowed figure will be seen in the opening..... He will walk out)*

Stage Note: *As soon as Jesus has emerged from the tomb the Thunder will cease, there will be a complete Blackout ...*

Scrim: *After a few seconds of Blackout the lights will come up in front of the Scrim.*

All Disciples (Except Thomas): *(now gathered in front of the scrim, seated on pillows, talking in murmurs)*

John: **Do you think the Romans will find us here? Do you think we'll be arrested?** *(Pacing nervously, back and forth)*

Peter: **John, be calm! No one knows we are here.** *(Walking over to John, placing his arm around him to soothe him)*

Andrew: *(Sitting down on a pillow)* **Some of the women went to the grave today. I'm worried about them, I hope they don't get arrested.**

Scrim: Lights are now lowered, in front of the Scrim, and lighting comes up behind the Scrim to reveal, the women at the tomb)

Stage Note: Seen behind the Scrim, is a large Tomb with the stone rolled aside, an eerie light is coming from within, the Centurion is asleep beside the tomb. The music for "I Am the Resurrection" begins to play, for soft and low this is background music and will not be sung yet.

Leader: *(read during blackout - off stage microphone)* **Indeed, early on the first day of the week, while it was still dark, Mary Magdalene went to the tomb and saw that stone have been removed from the entrance. So she came running to Peter and the other disciples, the one Jesus loved and said, "They have taken the Lord out of the tomb, and we don't know where they have put him!"**

Scrim: Lights come up behind the Scrim ... revealing Mary Magdalene and several women and the sleeping Centurion. Mary is looking into the empty tomb.

Magdalene: **They have taken my Lord away!!** *(All exit the scene, except the sleeping Centurion)*

Stage Note: Blackout

Leader: **So Peter and the other disciples started for the tomb. Both were running, but the other disciples outran Peter and reached the tomb first. He bent over and looked in at the strips of linen lying there, but did not go in. Then Peter, who was behind them, arrived and went into the tomb.**

Then the disciples went back to their homes, but Mary Magdalene stood outside the tomb crying.....

Scrim: The lights behind the Scrim come up again, this time Mary Magdalene is standing slighting downstage from the empty tomb and crying.

Jesus: *(entering from stage right)* **Woman, why are you crying? Who is it you are looking for?**

Magdalene: *(not turning towards Jesus)* **Sir, if you have carried Him away, tell me where you have put Him and I will get Him.**

Jesus: *(moving closer to Magdalene)* **Mary.....**

Magdalene: *(turning towards Jesus)* **Rabboni!!**

Jesus: *(stepping back slightly)* **Do not hold on to me, for I have not yet returned to my Father! Go instead to my brothers and tell them, I am returning to my Father and your Father, to my God and your God.**

Stage Note: *Whether the music has completed or not ... the scene should continue.*

Scrim: *Immediately the lighting behind the Scrim will black out and lights brought up in front of the Scrim onto the disciples.*

**All Disciples
(except Thomas):** *(murmuring anxious)*

Magdalene: *(after a short pause, she enters excitedly)* **I have seen the Lord! I saw him in the Garden!!**

Leader: *(from offstage microphone)* **Yes, Mary had seen Jesus in the garden ... the disciples were all amazed, then on the evening of the first day of the week, when the disciples were gathered together, with the doors locked for fear of the Jews. Jesus came and stood among them.**

Scrim: *After the Leader's last line, the lights come up behind the scrim as if Jesus is appearing to the Disciples. Nothing behind the Scrim, except Jesus, should be seen, in brilliant white garments, giving the effect that He is in the same room with them.*

Jesus: **Peace be with you! As the Father has sent me, I am sending you. Receive the Holy Spirit. If you forgive anyone his sins, they are forgiven; if you do not forgive them, they are not forgiven.**

Scrim: *All lights are lowered to blackout both behind and in front of the scrim. This is being done to given and impression of the passage of time.*

Leader: *(from offstage microphone)* **Thomas was not with the other Twelve when Jesus came the first time. When Thomas was reunited with the other Disciples, they were eager to share their news.**

Scrim: *All the disciples should re-position themselves, pillows, benches all moved around. Then the lights in front of the Scrim are raised again on the Disciples*

Thomas: *(entering onto the stage)*

Simon: **Thomas, we have seen the Lord!!**

Thomas: *(gesturing to his palms)* **Unless I see the nail marks in his hands and put my finger where the nails were, and put my hand into his side, I will not believe it.**

Scrim: *All lights are lowered to blackout in front of the scrim. This is being done to given and impression of the passage of time. All the disciples should re-position themselves, pillows, benches all moved around. Then the lights in front of the Scrim are raised again on the Disciples, then the lights are raised behind the Scrim, revealing Jesus again.*

Jesus: **Peace be with you!** *(walking around the Scrim, into the Disciples room)*
Thomas, put your finger here; see my hands. Reach out your hand and put it into my side. Stop doubting and believe!

Thomas: *(kneeling before Jesus)* **My Lord and my God!**

Song: *(music begins)* **I Am the Resurrection!**

Scrim: *All lights fade, a spotlight comes up on Jesus as he sings Jesus will begin singing to His disciples, but then turn walking downstage and finish singing to the audience.*

Jesus:
(Verse 1) **I rose up in the morning to glory bright.
The chains of death are broken! I am alive!
Reach out your hand and touch me, for I am real.
I come to give you comfort And I can save you:**

(Chorus) **For I am the Resurrection,
The Resurrection and the Life.
I have returned to you.
Yes, I am the Resurrection,
That reaches through the darkest night,
Go tell the world the news.**

(Verse 2) **Fear not this mortal body This earthly grave.
I know the very nature of all that's made.
I go to meet my Father and to prepare
A home for you in heaven, please come and join me:**

(Repeat Chorus) **For I am the Resurrection,
The Resurrection and the Life.
I have returned to you.
Yes, I am the Resurrection,
That reaches through the darkest night,
Go tell the world the news.**

(Ending) **Yes, I am the Resurrection.
Yes, I am the Resurrection.
Oh, I am the Resurrection.
The Resurrection and the Life,
The Resurrection and the Life.**

Stage Note: *Immediately on the completion of this song there will be a total blackout.*

END OF SCENE

Resurrection Song

10 The Ascension

Stage Note: Once again the drama team is gathered around the table. Looking over papers, songs, CD's and other miscellaneous stuff.

Leader: All right! All right! One last piece of the puzzle the finale! *(looking down at his notes)* What do you think about this idea... *(pulls out a CD, hands it to Manager)* ... the entire cast, gathered at the seashore, watching Jesus ascend into heaven!

Props: I told you NO WATER !!

Leader: *(laughing)* Okay, okay! No water! *(using broad sweeps of his hands)* Just imagine this.... all the disciples ... the entire cast.... singing this praise song I've found, while they watch Jesus ascend into heaven!! *(begins to pass out scripts)*

Peter: *(picking up the script)* Hey, I know this song already! This is a great song!

Philip: I know it too!

Andrew: So, do I!

Leader: How many of you know this song already? *(lifting his hand holding the script)* Hold your hand up if you know this song.

All Cast: *(the entire cast lifts their hands)*

Leader: This is great!! *(putting his script down)* Peter & John you have reading parts, pretty simple ad-lib a little if you need to.... *(motioning everyone to get up and take positions downstage the Leader, Props & Manager move offstage, and sit on the front seats or pew)*

Peter & John: *(do what appears to be a quick read-through of their reading parts)*

All Cast: *(Everyone gets up from the table, moves to center stage, about mid-way in a straight line, no one should be on-stage now with the exception of the singing cast)*

Stage Notes: When the entire cast is in position, the lights will fade on the Drama Room as the cast moves into position and a spotlight will appear on Peter.

Scrim: A good projection onto the Scrim might be a cloud or a Light Blue color.

Peter: *(Using his finger, he points to an imaginary spot above the audience)* Look everyone!

There's Jesus He's rising in the sky

Stage Notes: The spotlight broadens now to include John & Peter

John: *(Also now pointing)* **He's ascending!! Now instead of water, it's like He's walking on the clouds!!**

All Cast: *(low mumbles of excitement, pointing gesturing)*

Peter: **Jesus is truly the Christ the Son of God !!**

John: **The risen Savior !!**

(the musical introduction begins)

Verse 1

Peter: *(Moving to the edge of the stage - lifting his hands towards heaven & Jesus Ascending)*
**We bow in Your presence God shining down from above.
We treasure each moment In the Light.**

Stage Note: As the song progresses, the stage lighting should be brighter, the spotlights broaden to include all those singing solos

Philip: *(Moving up next to left Peter)*
**We bow in Your presence Show us Your Truth and Your love.
We know You by faith We long for sight, With arms outstretched now...**

(Chorus)

All Disciples: *(All raising their hands towards heaven)*
**We lift You up, praise Adonai.
We lift You up, praise Adonai.**

Verse 2

Andrew: *(Moving up next to right of Philip)*
**We hunger to know You, Seeking to follow Your heart,
Led by Your Spirit in the Way. Abundant rejoicing,**

John: *(Moving up next to right of Peter)*
**Knowing You'll never depart. We cry out as one, now,
As we say, Oh, Loving Savior...**

Stage Note: By now, the entire stage should be flooded with bright almost intense blinding light)

(Repeat Chorus)

All Cast: *(All lifting their hands towards heaven & Jesus)*
**We lift You up, praise Adonai.
We lift You up, praise Adonai.**

(Bridge)

Mary: *(Moving up to the left of John)*
**From the depths of the sea to the mountain tops high,
Lord, we call out Your name.**

Magdalene: *(Moving up to the right of Andrew)*
**We look to You at the start of each day,
Your praise and Your glory proclaim. Jesus...**

(Repeat Chorus)

All Women: *(All step forward, lifting their hands towards heaven)*
**We lift You up, praise Adonai.
We lift You up, praise Adonai.**

(Ending)

All Cast: *(All cast move forward, lifting their hands towards heaven)*
**All praise, honor and glory to You Lord, We lift You up! We lift You up!
All praise, honor and glory to You Lord, We lift You up! We lift You up!
All praise, honor and glory to You Lord, We lift You up! We lift You up!
All praise, honor and glory Lord, We lift You up! We lift You up!**

BLACKOUT

Stage Note: *The entire auditorium and stage should be black there should be no visible light.*

END OF SCENE

Resurrection Song II Prayer & Reprise

Stage Note: This scene should begin without interruption from Scene 10. The Leader is still seated on the front pew or chair. The entire auditorium should be in blackout. there should be no visible light.

Leader: You know people I think that's a wrap.

Peter: Do you think they'll get the idea that Jesus died for their sins?

Leader: Well right now ... let's pray that they do!

Dear Lord,

We do bow in your presence, basking in Your light of your Holy Spirit shining down upon us now! We do bow in your presence, asking that you show the unsaved Your truth and Your love! We do hunger to know you and seek to follow Your call. Lead us with your Spirit and let us rejoice in great abundance. We pray that something we've done has touched the hearts of those that don't know you, that your Spirit has called to those who have wandered away, bidding them to return to your side and that your Word will encourage the hearts of those who are faithful! We lift you up, Praise Adonai!

Entire Cast: We lift you up, Praise Adonai! Amen!

Stage Note: The song "Praise Adonai" is played again. All cast exits house lights are brought back up to an empty stage.

END OF SCENE

CCLI #2673066

Shout Hosanna!

(Non-profit Duplication Permitted)

Music by Elton Smith
Words by Elton Smith
and Larry Holder

G7 C Am B \flat

Shout Ho - san - na, Shout Ho - san - na!

The first system of music is in 4/4 time. The treble clef staff contains the melody, and the bass clef staff contains the accompaniment. The melody starts with a whole note chord of G7, followed by a half note chord of C, then a half note chord of Am, and finally a half note chord of B \flat . The lyrics are 'Shout Ho - san - na, Shout Ho - san - na!'.

G G7 C Am

Shout Ho - san - na, Shout Ho - san -

The second system of music continues the melody and accompaniment. The treble clef staff has a measure rest at the beginning, followed by a half note chord of G, then a half note chord of G7, then a half note chord of C, and finally a half note chord of Am. The lyrics are 'Shout Ho - san - na, Shout Ho - san -'.

B \flat G G7 C

na!

(1) Bless - ed is He
(2) Lift up your voic -
(3) Come to the tab -

The third system of music concludes the piece. The treble clef staff has a measure rest at the beginning, followed by a half note chord of B \flat , then a half note chord of G, then a half note chord of G7, and finally a half note chord of C. The lyrics are 'na!' followed by three alternative endings: (1) Bless - ed is He, (2) Lift up your voic -, and (3) Come to the tab -.

Shout Hosanna! (page 2)

Em G G7 C

12

who comes in the name, Sing-ing, bless - ed is He
es, and join in the song, to the One in whose grace
le and sup with the Lord. With a - bun - dant re - joi-

Am G G7

16

who comes in the name of the Lord. -
we now live and be - long He is King!
ing we'll drink from His Word. He is life!

F G Am C

19

Shout Hosan - na in the high - est. (bring your prais - es to the Lord)

F G Am C

23

He is com - ing to re-deem us. (by the pow - er of His Word)

Shout Hosanna! (page 3)

27 F G Am D

Shout Ho - san - na as we wel - come the Lord.

27

G Am7 G G7 C C G C

Shout Ho - san - a!

31

Sacred Supper

<http://israelsongs.com>
<http://www.heartfelt.8k.com>

(Non-profit Duplication Permitted)

Words by Russell Adams
Music by Steve Israel

C Dm7 Dm/A Gsus2 Gsus2/D

4 C G7/D C C/G C C/G

And He broke the bread of Hea - ven for the mass-
Yet in bro - ken - ess His love found full ex - pres -

7 Dm Dm/A Dm7 Dm/A G G/D

es. Then He poured the ho - ly wine
sion. And when emp - tied out His cup

10 G G/B C C/G Dm7 G C C/G

out to them all. And for all who came and ate,
was then re-filled. Now He bids for all to come,

14 F F/C G G/D C C/G F F/C

of the Fath - er's sac - red sup - per, He gave the
and par-take His sac - red sup - per, for in His

18 Dm7 Dm/A F F/C G G/D

life that on - ly Hea - ven had to give.
love He's done what none of us could do.

Sacred Supper (page 2)

21 G G/B Am Am/E F F/C C G/D F

Sac-red sup-per means to die to who you are,

25 C C/G Am Am/E F F/C C G/B

and to leave be-hind the life that you've de-signed,

29 F/A C/G F F/C E E7/B Am Am7/G

to drink His blood, to taste His flesh, to walk with Him in death,

33 F Em Dm Dm/A Dm7 Dm/A Gsus2 Gsus2/D

then to live the life that on - ly He can give.

37 G G7 A_b E_b B_b

So trade your bro-ken heart for bread up - on His ta -

41 E_b A_b E_b

ble. And let Him fill your emp - ty life with

44 B_b G

His sweet love. Then take up His in - vi - ta -

Sacred Supper (page 3)

47 Cm A Dm

tion, and par - take of His sac - red sup - per, to

50 Gm Ab Gsus2

gain the life that on - ly death to self can

53 G Am Am/E F F/C C G/D F

Sing "yield"
first time
only.

yield. Sac-red sup - per means to die to who you are,

57 C C/G Am Am/E F F/C C G/B F/A C/G

and to leave be-hind the life that you've de-signed, to

62 F F/C E E7/B Am Am7/G F Em

drink His blood, to taste His flesh, to walk with Him in death, then to

66 Dm Dm/A Dm7 Dm/A Gsus2 Gsus2/D

live the life that on - ly He can give.

69 G F G C Csus2 C

You will live the life that on - ly He can give.

I Lay It Down

CCLI #2558851
See Matthew 26, Mark 14,
Luke 22, Hebrews 5:7-8

(Non-profit Duplication Permitted)

Music by Elton Smith
Words by Elton Smith and Larry Holder

Em D Em D Em D Em B7

Verse 1 In the
Verse 2 I'm a -

Em D Em

Gar - den of Geth - se - ma - ne, I pon - der;
lone, for all my friends have grown too wear - y.

B B7 Em D G

With a sor - row un - to death, to You I cry.
In the dark - ness of the hour, I am un - done.

B Am G

Tho' my cal - ling leads me on - ward to the suff -
Yet a - gain, I plead and pray, Dear Fa - ther, take

D D#dim Em B B7

'ring of the cross, I pray this cup would pass me
this cup a - way, and spare the suff - 'ring of Your

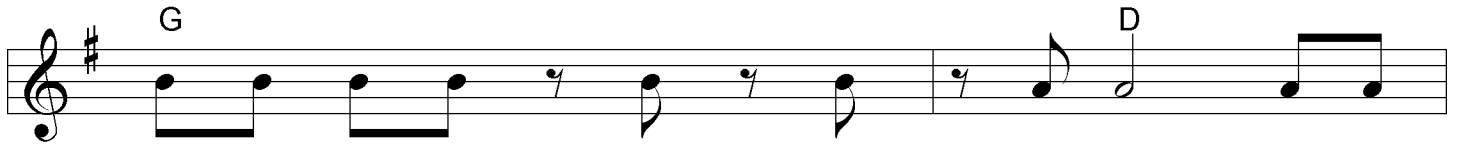
Em § Em G

by. Chorus 1 Must I lay down my life in a -
Son. Chorus 2 If the sha - dow of death must pass
(follows verse 4)

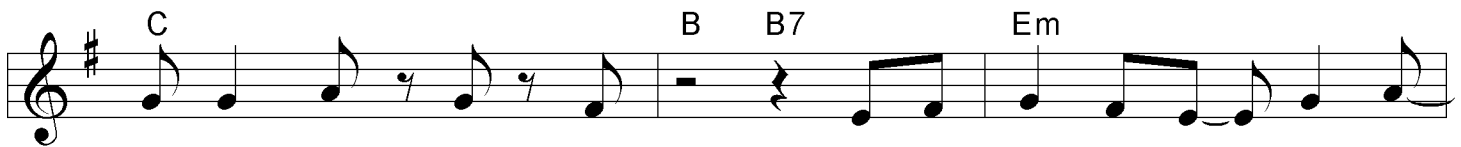
I Lay It Down (page 2)



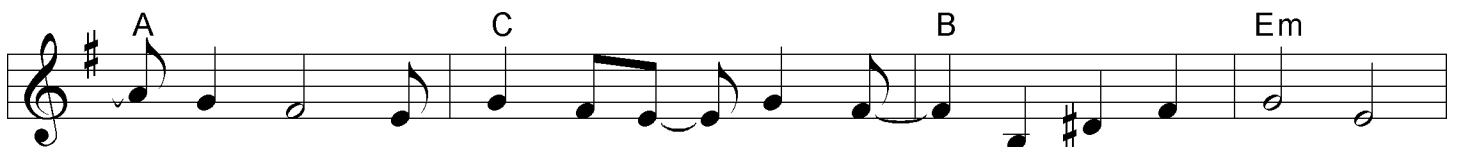
go - ny, Must I bear all the sin and shame? Must You
this way, As the wag - es of sin are borne, Tho' the



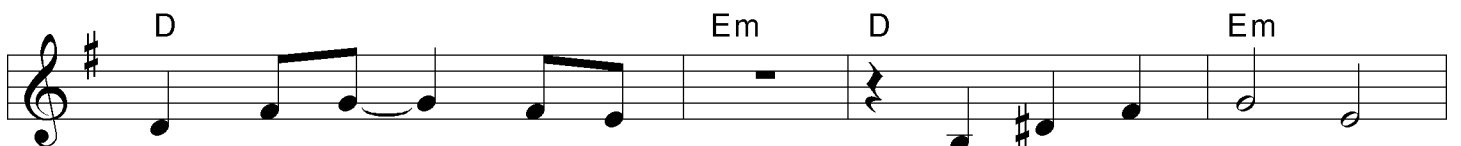
soon turn Your face a - way from me, As the
wrath and judge - ment I must bear Leave me



peo - ple mock my Name? There is no - thing that You can -
bat - tered, bruised, and torn, If the bear - ing of the cross



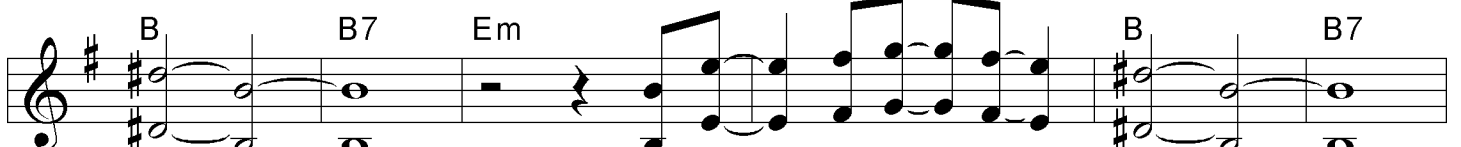
not do, So once a - gain, I cry: My Fa - ther, let this
must come Be - fore I wear the crown, I yeild my life to



cup now pass me by. My Fa - ther, let this
You; I lay it down. I yeild my life to



cup now pass me by! *Bridge:* Ab - ba, Fa - ther! I
You; I lay it down!



cry, Must I be cru - ci - fied?

I Lay It Down (page 3)

G D Em B

Must I shed my blood up - on the ground?

G D Em B

Must I be led to wear a thor - ny crown?

G D Em B Em

Must I face the cold - ness of the tomb? Please, Fa - ther,

B Em B Em

must I die?

Verse 3

I a - wak - en those who close

Verse 4

For this mo - ment I was born;

D Em B B7 Em

their eyes in slum - ber. Now the hour has come; be - tray -
I can - not fal - ter. As the Lamb, I come to give

D G B Am

al draw - ing near. Soon the sol - diers will de - scend,
my life for all. Since be - fore the world be - gan,

G D D#dim Em B

And all the suff - 'ring will be - gin, And my dis - ci - ples
My death was in our mas - ter plan, And I must an - swer

I Lay It Down (page 4)

B7 Em *2nd time (verse 4) D.S. al Coda*

flee to in the fear. call:

CODA Em B B7 Em B B7

Instrumental

G D C B

Tho' I dread the tor - ture, death, and grave,

G D C B B7

Tho' I pray my life some-how be saved, If the

Em A C

bear - ing of the cross must come Be - fore I wear the crown,

B B7 Em D Em D

I give my life to You; I lay it down. I give my

Em D Em

life to You; I lay it down!

Secret Lies

(The Death of Judas)

Heavy Rock
Very Dramatic

Words and music by
Daniel L. Zigler

D2/A GMaj7 DMaj7 A7sus2 D2 A7sus2 D2

9 Bm Em Bm

(Judas) (1) Do you see the tree that I see wait - ing? It calls to
 (2) I re - mem - ber at the last Pass - ov - er You washed my
 (3) Seat - ed there be - side You at the ta - ble You called me

12 Em Bm

me. There I shall hang un - til my
 feet. Down on Your knees Down and still You
 out: "Go do the deed that's hid - den

16 G F# Bm

life is gone. Oh, my God, my Sin!
 knew my thoughts. Oh, my God, my Sin!
 in your heart." Oh, my God, my Sin!

20

The sec-ret lies they told me! They gave me mon - ey,

24 Em 3

a bag of sil - ver all for the chance to give You

Secret Lies (page 2)

27 **Bm** **G(no5th)** **F#(no5th)**

to them, all with just a kiss.

31 **Bm**

I wish I had not been born!

33 **Bm** **Em** **Bm** **Em**

(Male Demon Taunter - bass clef) *(Female Demon Taunter - treble clef)*

He sold You to them for a bag of coins. Jud - as

33

33

38 **Bm** **G**

plot-ters hid-ing lit-tle schem-ing plans Sec-ret lies

38

42 **F#7#9** **Bm** *fine after 3rd time*

He'll pay the price with his neck!

42

The Ballad of the Cross

Music by Elton Smith
Words by Larry Holder

Dm

By the pro-phets, God fore-told

G A#

of the send - ing of His Son who would give His life to set

C Dm

the cap - tive free. Step - ping down from His throne

G A#

and the glo - ry He had known, Je - sus came to give His life

C Dm

for you and me. Though He knew well the cost,

F G

He was pre - pared to suf - fer loss and give Him - self as ran -

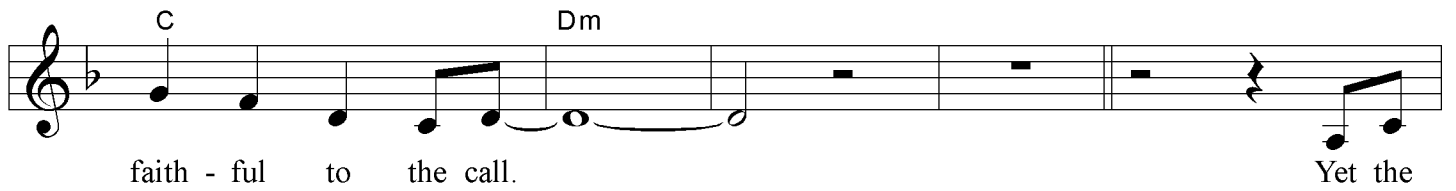
A A7 Dm

som for us all. In - to our hope - less world He came,

F C G A#

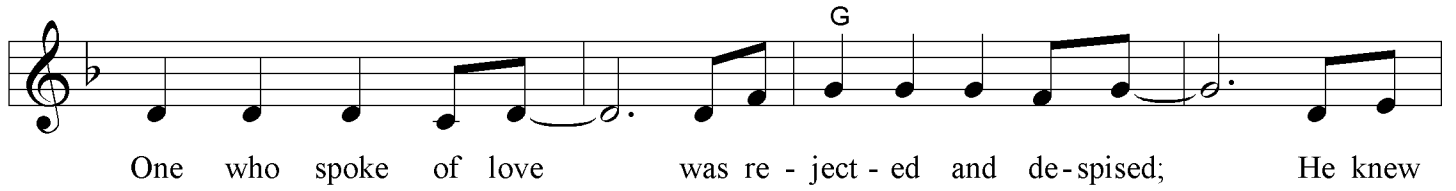
en - dured the suf - fering and the shame, ev - ery mo - ment stay - ing

The Ballad of the Cross (page 2)



faith - ful to the call. Yet the

Chords: C, Dm



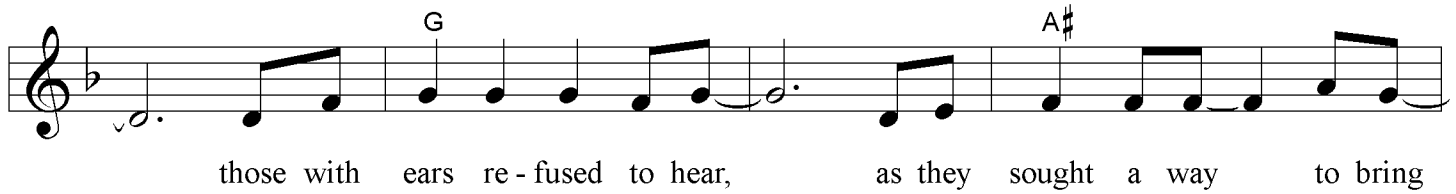
One who spoke of love was re - ject - ed and de - spised; He knew

Chord: G



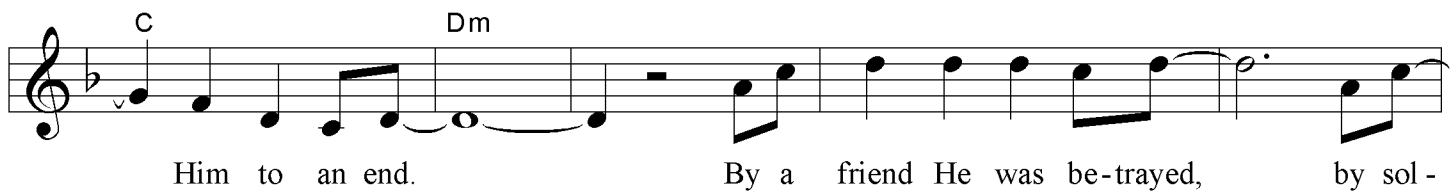
all too well the sin - ful heart of men. Those with eyes re - fused to see;

Chords: A#, C, Dm



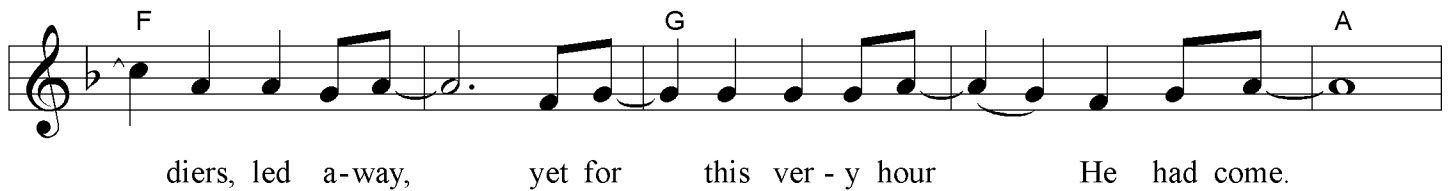
those with ears re - fused to hear, as they sought a way to bring

Chords: G, A#



Him to an end. By a friend He was be - trayed, by sol -

Chords: C, Dm



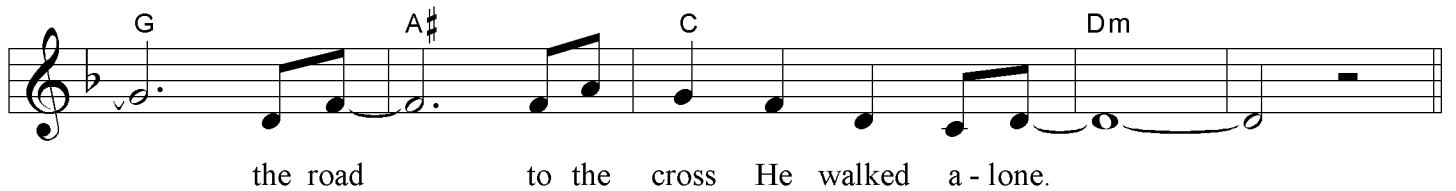
diers, led a - way, yet for this ver - y hour He had come.

Chords: F, G, A



They did not take, He free - ly gave; for those He came to save,

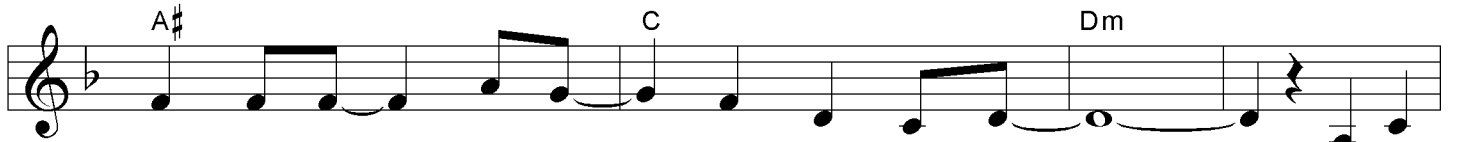
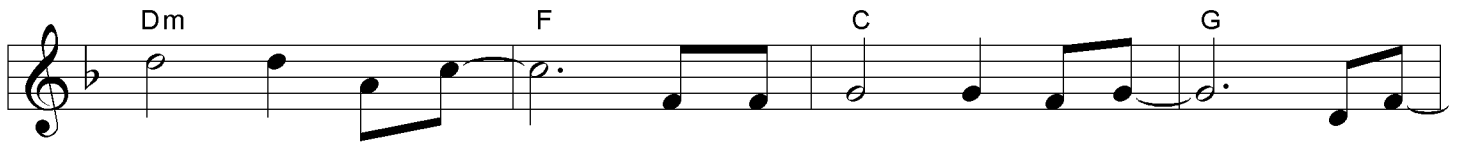
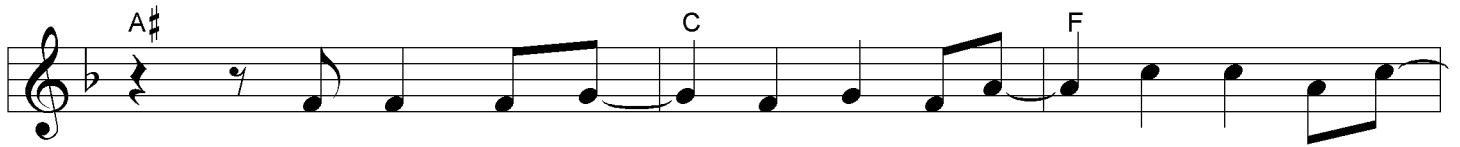
Chords: A7, Dm, F, C



the road to the cross He walked a - lone.

Chords: G, A#, C, Dm

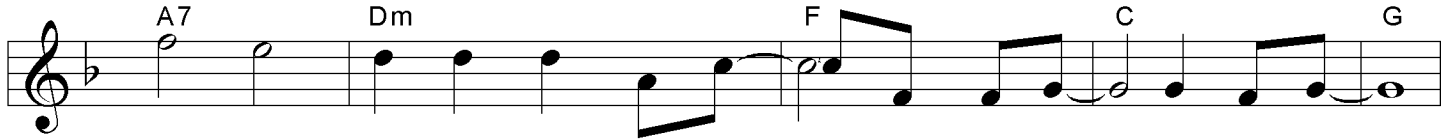
The Ballad of the Cross (page 3)



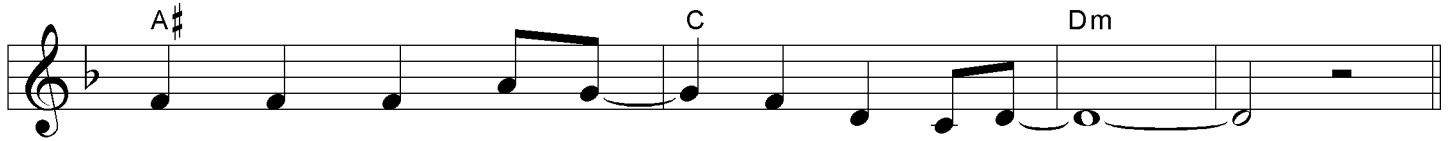
The Ballad of the Cross (page 4)



ISHED!" was His cry: the Words that broke the gates of hell.



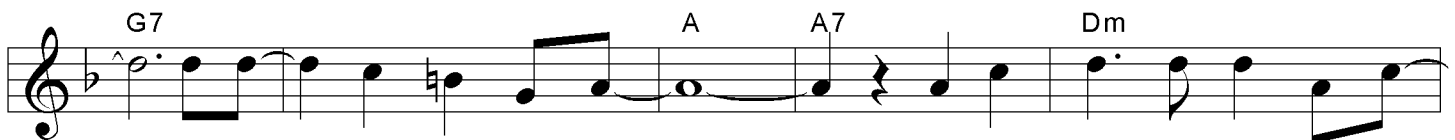
When His fin - al words were said, breathed His last, bowed His head;



Dark - ness o'er the land so quick - ly fell.



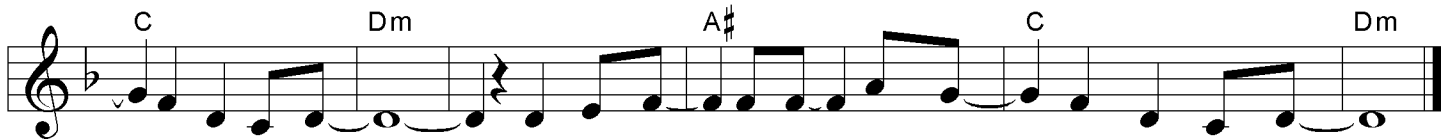
Yet death and dark - ness could not stand a-against His power: He rose,



vic-tor - ious o'er the grave. In His light we now may live,



by the grace He came to give: All who call up-on His Name



are sure-ly saved! All who call up-on His Name are sure - ly saved!

The Ballad Of The Cross

Nonprofit Duplication Permitted

Elton Smith and Larry Holder
Piano Arrangement by
Elton Smith and Patsy Stevens

Measures 1-5 of the piano arrangement. The music is in 4/4 time with a key signature of one flat (Bb). The right hand features a melodic line with eighth notes and chords, while the left hand provides a harmonic accompaniment with chords and single notes.

Measures 6-10 of the piano arrangement. Measure 6 is marked with a repeat sign. A circled chord diagram is shown below the bass line for measure 6, indicating a specific voicing for the left hand.

Measures 11-15 of the piano arrangement. The right hand continues with a melodic line, and the left hand provides a steady accompaniment with chords and single notes.

Measures 16-20 of the piano arrangement. The right hand continues with a melodic line, and the left hand provides a steady accompaniment with chords and single notes.

The Ballad Of The Cross (page 2)

21

21

Musical notation for measures 21-25, featuring a treble and bass staff in a key with one flat. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

26

26

Musical notation for measures 26-30, continuing the melodic and harmonic development in the treble and bass staves.

31

31

Musical notation for measures 31-35, showing further progression of the piece with various rhythmic patterns and chordal textures.

36

36

Musical notation for measures 36-39, leading towards the end of the section with a repeat sign at the final measure.

40

40

Musical notation for measures 40-44, concluding the page with a final melodic flourish in the treble staff and a corresponding bass line.

The Ballad Of The Cross (page 3)

45

45

Musical notation for measures 45-48. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). Measure 45 starts with a treble clef and a bass clef. The music features a melodic line in the treble and a bass line in the bass. A fermata is placed over the final note of measure 48. A circled '8' is located at the end of the system.

49

49

Musical notation for measures 49-53. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). Measure 49 starts with a treble clef and a bass clef. The music features a melodic line in the treble and a bass line in the bass. A fermata is placed over the final note of measure 53. A circled '8' is located at the end of the system.

54

54

Musical notation for measures 54-58. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). Measure 54 starts with a treble clef and a bass clef. The music features a melodic line in the treble and a bass line in the bass. A fermata is placed over the final note of measure 58.

59

59

Musical notation for measures 59-62. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). Measure 59 starts with a treble clef and a bass clef. The music features a melodic line in the treble and a bass line in the bass. A fermata is placed over the final note of measure 62.

63

63

Musical notation for measures 63-66. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). Measure 63 starts with a treble clef and a bass clef. The music features a melodic line in the treble and a bass line in the bass. A fermata is placed over the final note of measure 66.

The Ballad Of The Cross (page 4)

68

68

Musical notation for measures 68-71. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 68 starts with a treble staff containing a quarter rest followed by eighth notes, and a bass staff with a half note. Measures 69-71 continue with similar rhythmic patterns and chordal accompaniment.

72

72

Musical notation for measures 72-76. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat. Measure 72 starts with a treble staff containing eighth notes and a bass staff with a half note. Measures 73-76 continue with similar rhythmic patterns and chordal accompaniment.

77

77

Musical notation for measures 77-80. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat. Measure 77 starts with a treble staff containing eighth notes and a bass staff with a half note. Measures 78-80 continue with similar rhythmic patterns and chordal accompaniment.

81

81

Musical notation for measures 81-85. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat. Measure 81 starts with a treble staff containing a sharp sign and eighth notes, and a bass staff with eighth notes. Measures 82-85 continue with similar rhythmic patterns and chordal accompaniment.

86

86

Musical notation for measures 86-90. The system consists of a treble clef staff and a bass clef staff. The key signature has one flat. Measure 86 starts with a treble staff containing chords and a bass staff with chords. Measures 87-90 continue with similar rhythmic patterns and chordal accompaniment.

The Ballad Of The Cross (page 5)

91

91

This system contains measures 91 through 95. The treble clef staff begins with a whole chord of G2, B2, and D3. The melody starts in measure 92 with a quarter note G3, followed by eighth notes A3, B3, and C4. The bass clef staff provides a simple accompaniment with quarter notes G2, B2, and D3.

96

96

This system contains measures 96 through 100. The treble clef staff features a melodic line with eighth notes and quarter notes, including a chromatic descent from G4 to F4. The bass clef staff has a sparse accompaniment with whole notes G2 and B2.

101

101

This system contains measures 101 through 105. The treble clef staff has a busy melodic line with many eighth notes. The bass clef staff has a simple accompaniment with whole notes G2, B2, and D3.

106

106

This system contains measures 106 through 110. The treble clef staff has a melodic line with eighth notes and quarter notes, ending with a double bar line. The bass clef staff has a simple accompaniment with whole notes G2 and B2.

The Lover of My Soul

The Centurion & Mary Magdalene

Gently with Emotion

Russell Adams & Steve Israel

F#m DMaj7

Centurion: I'm the one,

7 F#m DMaj7

I drove the nails, That tore in - to His flesh.

10 F#m

I'd cursed at Him And mocked His name, And

13 DMaj7 E A Bm E

caused Him so much pain. Yet in all of His a - gon - y, He

17 A Bm E

looked on me in love. So,

19 B E F# D#m

how could I not choose Him? How could I re - fuse, To

21 E B/D# E/C# F#

love the One still lov - ing me In spite of all I've done? So,

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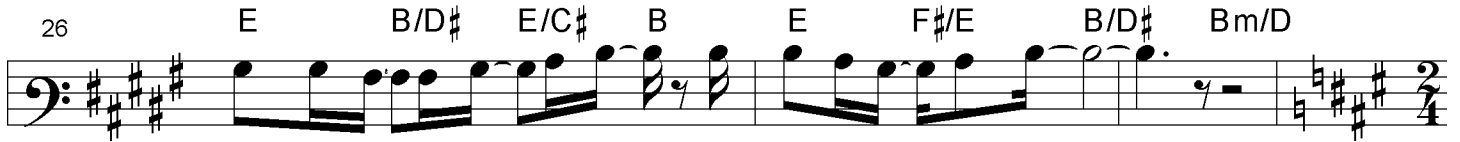
The Lover of My Soul (page 2)

24 B E F# D#m



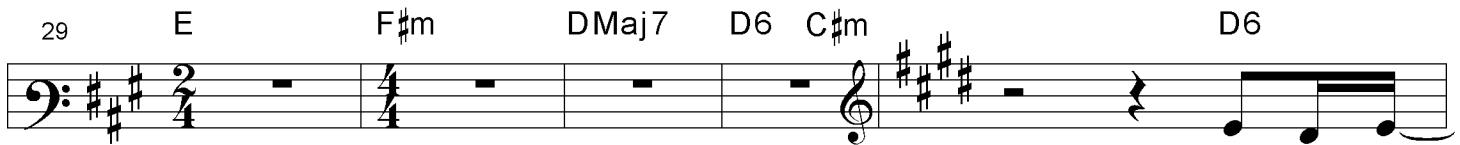
how could I not choose Him? Oh, how could I re-fuse,

26 E B/D# E/C# B E F#/E B/D# Bm/D



How could I re-fuse to love The lov-er of my soul?

29 E F#m DMaj7 D6 C#m D6



Mary Magdalene: I was there,

34 C#m AMaj7



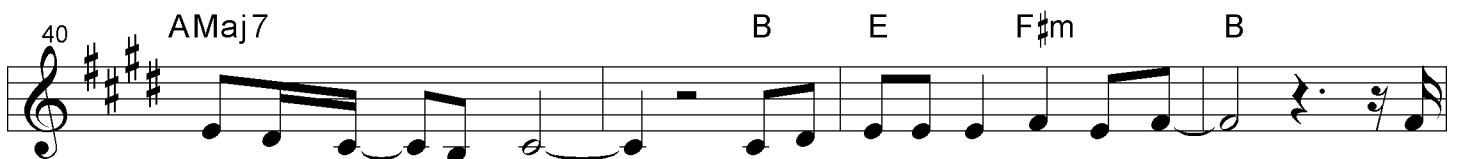
I saw Him bleed, And I heard His cry for help.

37 C#m



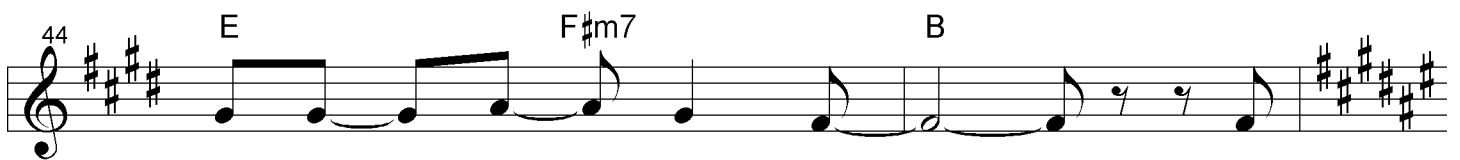
All my life was spent on me, Yet it

40 AMaj7 B E F#m B



left me bound in chains. Yet in all of His suf-fer-ing, He

44 E F#m7 B



some-how knew my need. So,

46 F# B C# A#m



how could I not choose Him? How could I re-fuse To

The Lover of My Soul (page 3)

48 B F#/A# B/G# C# C#/E#

love the One still lov-ing me In spite of all I've done? So,

51 F# B C# A#m

how could I not choose Him? Oh, how could I re-fuse,

53 B F#/A# F# G#m/F# B C#/B F#/A# F#m/A

How could I re-fuse to love The lov-er of my soul?

56 E/G# G#/B# EMaj7 C# Eb Ab Db

Duet: How could I not choose Him? Oh,

60 Eb Cm Db Ab/C

how could I re-fuse, To love the One still lov-ing me In

62 Db/Bb Eb Eb/Ab Ab Db

spite of all I've done? So, how could I not choose Him? Oh,

65 Eb Cm Db Ab/C Bbm Ab

how could I re-fuse, How could I re-fuse to love The

67 Db Eb/Db Ab/C G# E E/D E/C# E/B

lov - er of my soul?

The Lover of My Soul (page 4)

Musical staff 70-71 in G major, 4/4 time. Chords: A, D, E, C#m.

How could I not choose Him? Oh, how could I re - fuse, To

Musical staff 72-73 in G major, 4/4 time. Chords: D, A/C#, D/B, E, A/G#.

love the One still lov - ing me In spite of all I've done? So,

Musical staff 75-76 in G major, 4/4 time. Chords: A, D, E, C#m.

how could I not choose Him? Oh, how could I re - fuse,

Musical staff 77-78 in G major, 4/4 time. Chords: D, A/C#, Bm, A, D, A/C#, Bm, A.

How could I re - fuse to love, How could I re - fuse to love,

Musical staff 79-81 in G major, 4/4 time. Chords: D, A/C#, Bm, A, D, E/D, A/C#.

How could I re - fuse to love The lov - er of my soul?

Musical staff 82 in G major, 4/4 time. Chords: D, A/C#, Bm, A.

I Am The Resurrection

Jesus Vocal Solo

CCLI #2943019

Elton Smith and
Dan Zigler

B A C#m

I rose up in the morn - ing
Fear not this mor - tal bo - dy,

5 E DMaj7 F#m7

to glo - ry bright. The chains of death are brok - en,
this earth - ly grave. I know the ve - ry nat - ure

9 E E7 A C#m

I am a - live! Reach out your hand and touch me
of all that's made. I go to meet my Fath - er

13 E DMaj7 F#m7

for I am real. I come to give you com - fort
and to pre - pare a home for you in hea - ven,

17 E E7 D

and I can save you: For I am the Res - ur - rec -
please come and join me:

20 A Bm E D

tion, the Res - ur - rec - tion and the Life. I

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I Am The Resurrection (page 2)

24 C#m E E/F# E/G# D
have re - turned to you. Yes, I am the Res - ur-rec -

28 A Bm E^{1.} D
tion, that reach-es through the dark - est night. Go

32 C#m F#m Bsus4 B Bsus4 E E/F#
tell the world the news. world the news.

38 E/G# D A Bm
Yes, I am the Res - ur - rec - tion.

42 E D A Bm
Yes, I am the Res - ur - rec - tion.

46 E D A Bm
Oh, I am the Res - ur-rec - tion. The Res-ur-

50 E A Bm D
rec - tion and the Life, the Res - ur -

Praise Adonai

Music by Rhesa Siregar and Elton Smith
Words by Elton Smith, Steve Israel, and Larry Holder

1 A D E F#m D A B/A
We bow in Your pre - sence,
We hun - ger to know You,

7 D/A A F#m
God shin - ing down from a - bove. We trea - sure each
seek - ing to fol - low Your heart, led by Your

10 B D/E A B/A
mo - ment in the Light. We bow in Your pre - sence;
Spi - rit in the Way. A - bun - dant re - joic - ing,

15 D/A A F#m
show us Your Truth and Your love. We know You by
know - ing You'll ne - ver de - part. We cry out as

18 B D/E
faith, we long for sight. With arms out - stretched now,
one, now, as we say, O lov - ing Fa - ther:

21 A/C# D E F#m D or: Savior
We lift You up, praise A - do - nai!

25 A/C# D E F#m D 2 D
We lift You up, praise A - do - nai! nai!

Praise Adonai (page 2)

30 

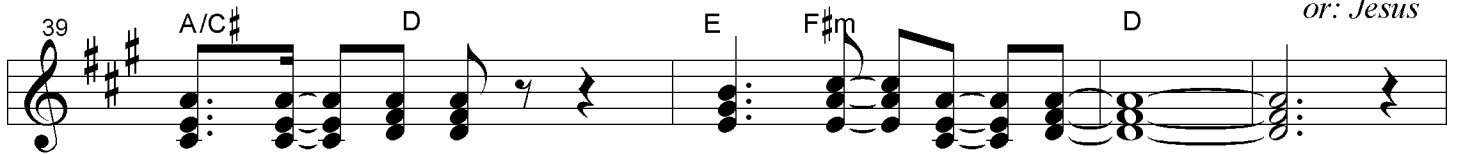
From the depths of the sea to the moun - tain tops high,

33 

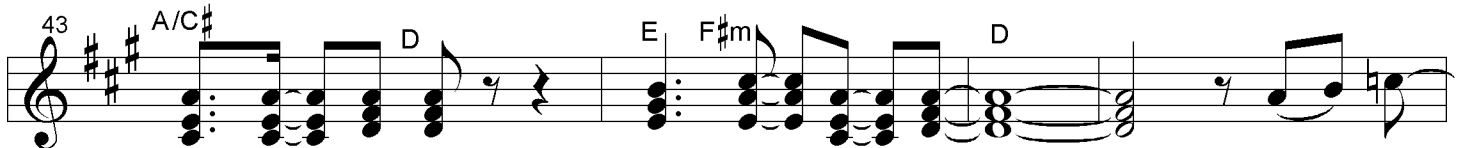
Lord we call out Your Name. We look to You at the

36 

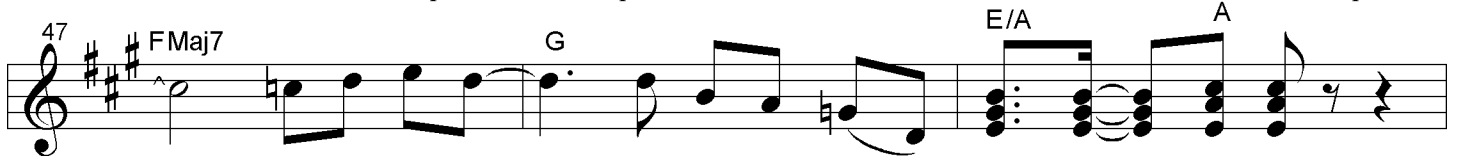
start of each day, Your praise and Your glo - ry pro - claim! Fa - ther,
or: Jesus

39 

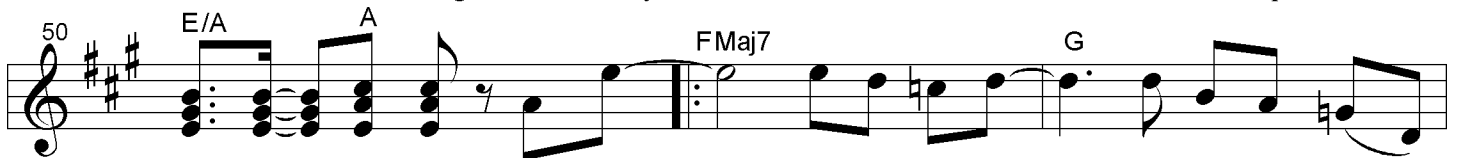
we lift You up, praise A - do - nai!

43 

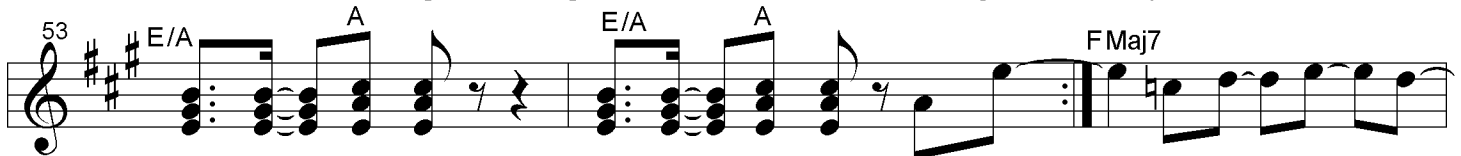
We lift You up, praise A - do - nai! All praise,

47 

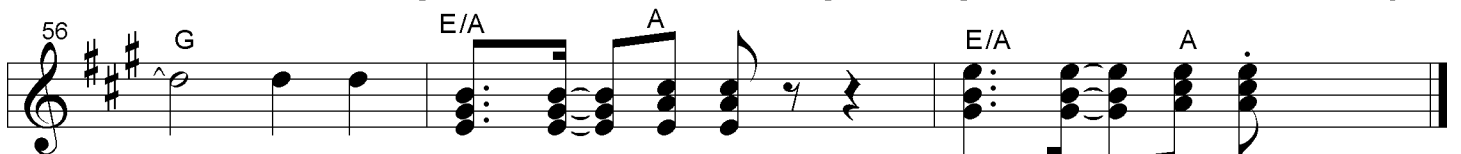
hon - or and glo - ry to You Lord: We lift You up!

50 

We lift You up! All praise, hon - or and glo - ry to You Lord:

53 

We lift You up! We lift You up! All praise, hon - or and glo -

56 

ry, Lord: We lift You up! We lift You up!