



37 "... except us." *CHOIR unison mp*

Je - sus, we

37 *D<sup>b</sup>*

40 crown — You with praise.

40 *D<sup>o7</sup> E<sup>b</sup>m A<sup>b</sup> A<sup>b</sup> Fm<sup>7</sup>*

43 Je - sus, we crown — You with praise. We

43 *E<sup>b</sup>m<sup>7</sup> G<sup>b</sup>/<sub>A<sup>b</sup></sub> A<sup>b</sup>7 A<sup>b</sup>m<sup>7</sup> B<sub>D<sup>o</sup></sub> D<sup>b</sup>7(<sup>b</sup>9)*

47

love and a - dore — You, bow down be -

47

Gbmaj7 B13(#11) B9 Fm7

50

4

fore — You. Je - sus, we crown — You with

50

Ebm Bb Bb7(b9) Ebm7 Gb Ab A7

53

WORSHIP LEADER joins  
div.

praise. Je - sus, we

53

Db Gb Bb Gb Ab Db

*mp*

56

crown — You with praise.

56

D<sup>o7</sup> E<sup>m</sup> A<sup>o</sup> A<sup>b</sup> F<sup>m7</sup>

59

Je - sus, we crown — You with praise.

59

E<sup>m7</sup> G<sup>b</sup>/A<sup>b</sup> A<sup>b7</sup> A<sup>b</sup>m<sup>7</sup>

62

We love and a - dore — You,

62

B<sup>b</sup>/D<sup>b</sup> D<sup>b7</sup>(<sup>b</sup>9) G<sup>b</sup>maj<sup>7</sup> A<sup>maj</sup><sup>7</sup>(<sup>b</sup>5) B<sup>9</sup>

65 5

bow down be - fore — You. Je - sus, we

65 Fm7 Ebm/Bb Bb7(+9) Ebm7

68

crown — You with praise.

68 Gb/Ab A#7 Dsus D#

**CROWN HIM WITH MANY CROWNS** (Bridges / Thring / Elvey)

71 *unis. a little faster*

Crown Him with man - y crowns, the

71 D# Gb/D#

*p a little faster*

73

Lamb up - on His throne. Hark!

73  $D^{\flat}$   $E^{\flat}m$   $D^{\flat}$   $E^{\flat}D^{\flat}$  Absus  $A^{\flat}$

*mp*

75

How the heav'n - ly an - them - drowns all *div.*

75  $D^{\flat}$   $A^{\flat}C$   $B^{\flat}m7$   $E^{\flat}$   $E^{\flat}D^{\flat}$   $A^{\flat}C$   $D^{\flat}$

*div.*

77

mu - sic but - its own! A - *unis.*

77  $A^{\flat}E^{\flat}$   $E^{\flat}sus$   $E^{\flat}$  Absus  $A^{\flat}G^{\flat}$

*unis.*

79

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

79

*mf*

82

*div.* 6

thee, and hail Him as thy

*div.*

82

*Abmaj7* *C* *A♭* *D♭/F* *G♭* *D♭/F*

84

*unis.*

match - less King through all e - ter - ni -

*unis.*

84

*E♭m* *A♭/C* *D♭/C* *G♭/B♭* *A♭sus* *A♭*

86 *rit.*

ty.

86 *rit.*

D<sup>b</sup> A C<sup>b</sup> B A

88 *div.*

Je - sus, we crown You with praise.

*div.*

88 D D<sup>b</sup>7 Em

91

Je - sus, we crown You with

91 A<sup>o</sup> A F<sup>b</sup>m<sup>7</sup> Em<sup>7</sup> G A A<sup>7</sup>



94

praise. We love and a -

Am<sup>7</sup> C D D7(♭9) Gmaj<sup>7</sup>

94

97

dore — You, bow down be - fore — You.

97 C13(♯11) B♭<sup>9</sup> F♯m<sup>7</sup> Em B B7(♭9)

100 7

Je - sus, we crown — You with praise.

100 Em<sup>7</sup> G A A♯<sup>7</sup> Bm

103

Je - sus, we crown You with

103

Bm G#m Em7 G/A Af7

106

praise. Je - sus, we crown

Bm Bm G#m Em7 Em7/A

106

110

You with praise. rit.

G/A A Dsus D rit.

Segue to BLESSED IS HE

# BLESSED IS HE

*The next day the great crowd that had come for the Feast heard that Jesus was on His way to Jerusalem. They took palm branches and went out to meet Him, shouting, "Hosanna! Blessed is He who comes in the name of the Lord! Blessed is the King of Israel!" (John 12:12-13 NIV)*

Words by  
**RANDY VADER**  
 and **ROSE ASPINALL**  
 Based on Psalm 118

Music by  
**JAY ROUSE**  
*Arr. by Jay Rouse*

Wave after wave of shouting pours over Jesus and the twelve. "Hosanna! Blessed is the One who comes in the name of the Lord!"

*The crowd follows them all the way from Bethany, their numbers swelling with every step. Palm branches are cut and laid across His path, and coats—so many that the ground in front of them becomes a carpet of wild color.*

Driving (coming from a distance) ♩ = 126

8 N.C. *Narrator begins*

The musical score is arranged in three systems. The first system (measures 1-4) features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The right hand starts with a half note G4, followed by a half note F4, and then a half note E4. The left hand has a steady eighth-note pattern. A drum part is indicated with 'x' marks. The second system (measures 5-8) is marked '5' and 'toms', with the right hand playing chords and the left hand continuing the eighth-note pattern. The third system (measures 9-12) is marked '9' and 'mf', with the right hand playing a melodic line and the left hand playing a bass line.

mp

drums

5 "Hosanna!"

toms

9 mf

12 *mf* *Basses* "... so many..."

Ho - san - na! Ho - .

15 "... of wild color."

san - na! Ho - san - na!

*add Tenors*

Bless-ed is He! Bless-ed is He!

18 *mf*

Ho - san - na! Ho - .

## LADIES unison

*mf*

21

Ho - san - na! Bless - ed is He! Bless - ed is He! Ho - san - na!

21

24

Ho - san - na! Bless - ed is Bless - ed is He! Ho - san - na! Ho -

24

27 *f*

He! — Bless-ed is He! — Bless-ed is He — who comes —

san - na! —

30 in the name — of the Lord!

30 Dm Gm D C Am

33 Bless - ed is He — who comes — in the name — of the Lord! —

33 D(no3)

35 **11**

*f*  
Be .

35 Gsus G(no3) B $\flat$

38 hold our King

38 C Dsus D C

41 up on His throne.

41 B $\flat$  Am<sup>7</sup> Gsus

44

He will save us.

44

G Gm E A

47

He will conquer. Glo - ry

47

B $\flat$  E A Gm

50

to His name!

Basses

50

Gm F Gm E Asus A Ho -



53 *Altos*

*add Tenors*

Bless - ed is He!

san - na! Ho - san - na!

53 N.C.

*add Sopranos*

13 Ho - san - na! Bless - ed is

56 Bless - ed is He! Bless - ed is

Bless - ed is He! Bless - ed is He!

Ho - san - na! Ho -

56

59 He! \_\_\_\_\_  
He! \_\_\_\_\_  
Bless - ed is He! \_\_\_\_\_

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line begins with a long note on the word 'He!' followed by a rest. The piano accompaniment consists of a series of eighth notes in the right hand and a steady bass line in the left hand.

san - na! \_\_\_\_\_

59

The second system of music shows the piano accompaniment for the first system. It features a treble clef with a series of eighth-note chords and a bass clef with a steady bass line. The music is in a minor key, indicated by the one flat in the key signature.

61 Bless - ed is He \_\_\_\_\_ who comes \_\_\_\_\_ in the name \_\_\_\_\_ of the Lord! \_\_\_\_\_

The third system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line begins with a long note on the words 'Bless - ed is He' followed by a rest. The piano accompaniment consists of a series of eighth notes in the right hand and a steady bass line in the left hand.

61

The fourth system of music shows the piano accompaniment for the third system. It features a treble clef with a series of eighth-note chords and a bass clef with a steady bass line. The music is in a minor key, indicated by the one flat in the key signature.

63

Bless - ed is He — who comes —

63

Dm Gm D Am D(no3)

66

in the name — of the

66

A(no3)

69

Lord!

69

D(no3)

*ff*

# THE CROWN

*I looked, and there before me was a white cloud, and seated on the cloud was one "like a son of man" with a crown of gold on His head and sharp sickle in His hand. (Revelation 14:14 NIV)*

Words by  
**RANDY VADER**

Music by  
**JAY ROUSE**  
Arr. by Jay Rouse

*Yes, they expect a warrior King and He knows this. What they see is a young Rabbi riding on a donkey. Yet, His is the most royal bloodline in all creation.*

**The King has turned His face toward Jerusalem. On this day of unrestrained revelry who could imagine that He would soon face a terrifying, fatal coronation?**

*The time has come to choose His crown.*

14 Warmly ♩ = 74 Narrator begins

4 rit. "Yet, His is..." mp

7 "... unrestrained revelry..." rit.

The musical score is written for piano in 4/4 time, with a key signature of one flat (B-flat). It consists of three systems of music. The first system, starting at measure 14, is marked 'Warmly' and '♩ = 74'. It features a melody in the right hand and a supporting bass line in the left hand. The second system, starting at measure 4, is marked 'rit.' and 'mp', and includes the vocal line 'Yet, His is...'. The third system, starting at measure 7, is marked 'rit.' and includes the vocal line '... unrestrained revelry...'. The score uses various musical notations including notes, rests, and dynamic markings.

Faster  $\text{♩} = 80$ 

10 **15**  $A\flat 2$  "... to choose His crown."

*mp*

13 *CHOIR unison*  
*mp*

No roy - al robes to clothe Him, no

13  $A\flat 2$   $B\flat dim$   
 $A\flat$

16 cas - tle for a home, no pal - ace guards to

16  $A\flat 2$   $B\flat dim$   $Fm 7$   $Em 7$   
 $A\flat$   $E\flat$

19  
 shield— Him, no scepter and no throne. No

19 Eb D# Db Bbm7 Ebsus Eb

22 *div.*  
 rich - es for the claim - ing, He — lays His glo - ry

22 Ab C Eb D# Db Bb D

25 *unis.*  
 down; — o - be - di - ence His of - fring; His re - *unis.*

25 Eb C E C+ E C7 E Gdim F Fm

28 16 *mf*

ward, the crown. The

28  $A\flat$   $B\flat$   $B\flat 7$   $B\flat m$   $E\flat$

31 *div.*

crown of a king - dom — that's con - quered ev - 'ry

*div.*

31  $A\flat$   $E\flat sus$   $E\flat$   $Fm$   $Fm$   $E\flat$  *mf*

34

foe; — the crown of life e - ter - nal, —

34  $D\flat$   $A\flat$   $E\flat sus$   $E\flat$   $E\flat$

37

soon the world will know that death is de-

37 Fm Em Eb D $\flat$  F $\flat$  G $\flat$  F $\flat$

40

feat - ed, all on earth shall bow down con -

40 E $\flat$  D $\flat$ m7 D $\flat$ m C $\flat$  D $\flat$ m B $\flat$  E $\flat$ sus E $\flat$

43

fess - ing Christ as Sav - ior, the bear - er

43 A $\flat$  C D $\flat$  B $\flat$ m7 A $\flat$

17



46 *unis.* *mf*  
 of the crown. No

46 Ebsus Eb Ab(no3) Dm Eb E Gb

49 ser - vants to be count - ed, no land to call His

49 A<sup>b</sup>2 Bbdim A<sup>b</sup> A<sup>b</sup>2 *mf*

52 own, no em - pire on the earth, no

52 Bbdim A<sup>b</sup> Fm7 Em<sup>7</sup> Eb D<sup>b</sup> A<sup>b</sup> C

55

treasure to be shown. No army for the

*div.*

*div.*

55

Bbm7 Eb sus Eb Ab C

58

bat - tle; Yes, all is ho - ly ground. — O .

58

Db D# Bb2 D Eb

61

be - di - ence His of - f'ring; His re - ward, the

*unis.* 18

*unis.*

61

C E C+ E C7 E Gdim Fm Ab Bb Bb7

64 *f* *div.*

crown. The crown of a

*div.*

64 Eb sus Eb Db Cm7 Eb F Bb sus Bb F Bb Cm Bb D

67

king - dom that's con - quered ev - 'ry foe; the

67 F sus F Gm Gm F Eb

70

crown of life e - ter - nal, soon the world will

70 Bb F sus F D F# Gm Gm F

73

know that death is de - feat - ed, all on

73 Eb Gb Ab Gb D<sup>b</sup> F

76

earth shall bow down con - fess - ing Christ as

76 Eb<sup>m7</sup> Eb<sup>m</sup> D<sup>b</sup> Eb<sup>m</sup> C F<sup>sus</sup> F B<sup>b</sup> D

79

Sav - lor, the bear - er of the *unis.*  
the *unis.*

79 Eb<sup>2</sup> Eb Cm<sup>7</sup> B<sup>b</sup> D F<sup>sus</sup> F

82 *f* *Triumphantly*

crown. Crown Him with

82  $B\flat$   $E$   $E\flat$   $B\flat$   $E\flat$   $B\flat$   $Cm7$   $B\flat$   $E\flat$   $G$

85 *div.*  $B\flat$   $E\flat$   $B\flat$   $Cm7$   $B\flat$   $E\flat$   $E\flat$   $G$

man y crowns! Con -

85  $B\flat$   $E\flat$   $B\flat$   $Cm7$   $B\flat$   $E\flat$   $E\flat$   $G$

88 fess - ing Christ as Sav - ior, the bear - er

88  $B\flat$   $E\flat$   $E\flat$   $Cm7$   $B\flat$   $D$



# MY FATHER'S HOUSE

*"It is written," He said to them. "My house will be a house of prayer." (Luke 19:46 NIV)*

Words by  
RANDY VADER

Music by  
JAY ROUSE  
Arr. by Jay Rouse

*The praises are still echoing when they enter the city gates. Jesus makes His way to the heart of the city and the temple. There He encounters merchants selling sheep, cattle and pigeons and money changers busy at their tables.*

*Jesus stops. He takes in the spectacle. Anger builds inside Him until it becomes a mighty, righteous storm.*

*Fashioning a whip of cords, He overturns their tables driving them out.*

*"Stop! Stop! You are making my Father's House into a marketplace! This should not be! For it is written, My house shall be called a house of prayer!"*

21 Gently ♩ = 84 *Narrator begins*

5 *"There He encounters..."*

9 *"Jesus stops."*

13 22 Fm Eb *"Stop! Stop!"*





25

my Fa - ther's house shall be called a house of

25 D $\flat$  C Caug C

27

prayer.

my Fa - ther's house,

my Fa - ther's house,

27 Fm D $\flat$  F

29

My Fa - ther's house,

My Fa - ther's house,

*div.*

my Fa - ther's house,

29 Fm

31

my Fa - ther's house,

my Fa - ther's house,

my Fa - ther's house,

31 E♭

23 (1st time)

33

24 (2nd time)

my Fa - ther's house shall be called a house of

*mp div.*  
Oh,

33 D<sup>b</sup> C Cmaj C

35

(pg. 36, ms. 21)

prayer.

my Fa - ther's house. Oh,

Fm D<sup>bmaj</sup>7 E<sup>b</sup>2 (pg. 36, ms. 21)

37 *mf*

This sa - cred place,

*mf*

My Fa - ther's house,

37 *Fm*  
*mf*

39

this ho - ly ground,

my Fa - ther's house,

39 *E♭*

41

con - se - crat - ed — and blessed where — the Lord may — be

Oh,

41 D $\flat$  C C7

43

found — is no

my Fa - ther's house. Oh,

43 F $m$  D $\flat$ maj7 E $\flat$ 2

45

place for— men's greed, is no  
my Fa - ther's house.

45 Fm

47

place for— men's pride. How my  
My Fa - ther's house,

47 Eb

49 25

Fa - ther — must grieve; How my an - guished heart



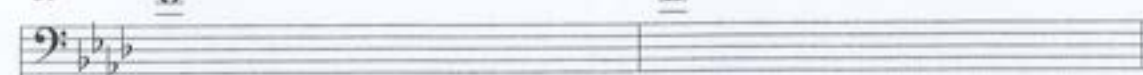
Oh,

Ah,

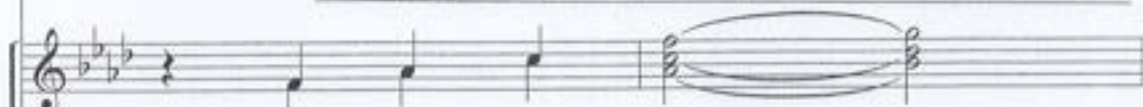


49 D $\flat$  B $\flat$ m C C7

51



cries!



My Fa - ther's house!



51 Fm D $\flat$ maj7 A $\flat$ 2 B $\flat$ m

53

*f* Oh, my Fa - ther's house.

*f* My Fa - ther's house, Ah,

53 *f* Fm

55

Oh, my Fa - ther's house,

my Fa - ther's house, Ah,

55 Eb



57 26

my Fa - ther's house shall be called a house of

my Fa - ther's house shall be called

57 D $\flat$  C C7

59

prayer. Oh,

my Fa - ther's house! Oh,

59 Fm D $\flat$ maj7 Cm7 Fm E $\flat$

61

Oh, my Fa - ther's house.

My Fa - ther's house, Ah,

61 Fm

63

Oh, my Fa - ther's house,

my Fa - ther's house, Ah,

63 Eb

65

my Fa - ther's house shall be called a house of

my Fa - ther's house shall be called

65 D $\flat$  C C7

67

prayer. Oh,

my Fa - ther's house! My Fa - ther's house!

67 Fm Fm E $\flat$

69 27

My Fa - ther's house shall be called a house of

My Fa - ther's house shall be called

69 D $\flat$  C C7

71 oo oo )

prayer.

my Fa - ther's house, my Fa - ther's house,

71 Fm

73

My Fa - ther's house shall be called

My Fa - ther's house shall be called

73 D $\flat$  C C7

75

*Much slower tempo*

*mp* (\*)

a house of prayer.

75

*Much slower tempo*

(chime)

*p*

Segue to GATHER ROUND HIS TABLE

# GATHER ROUND HIS TABLE

*While they were eating, Jesus took bread, gave thanks and broke it, and gave it to His disciples, saying, "Take and eat; this is My body." Then He took the cup, gave thanks and offered it to them, saying, "Drink from it, all of you." (Matthew 26:26-27 NIV)*

Words by  
ROSE ASPINALL

Music: TRADITIONAL  
Arr. by Jay Rouse

The story of our redemption is the story of the making and breaking of covenants.

*It is the story of a Savior who would so knit His soul to ours that He would forever change the meaning of the word.*

In an act of grace never heard of before, the Son comes for us and He brings with Him a new promise; I will keep the covenant for you.

It's Passover. The Lord Jesus gathers His twelve around His table. The Storyteller embraces them with yet another story. He begins to teach them of what is to come.

*The tenderness with which He addresses them is both heart breaking, and heart mending. Ah, He loves them so. He is about to be betrayed and He knows it. Have we not all been both, betrayed—and betrayer? He understands and for love of us, He will become both as well. The gift is extended. Oh, what wondrous love is this?*

28 Tenderly ♩ = 64 Narrator begins

"... the Son comes for us..."

7

rit.

Detailed description: This system contains measures 7, 8, and 9. The key signature has three flats (B-flat, E-flat, A-flat). Measure 7 features a piano introduction with chords in both hands. Measure 8 has a melodic line in the right hand starting on G4, moving to A4, B-flat4, and C5, with a 'rit.' (ritardando) marking. Measure 9 continues the melodic line with notes D5, E5, and F5.

"It's Passover..."

10

Detailed description: This system contains measures 10, 11, and 12. Measure 10 has a melodic line in the right hand starting on G4, moving to A4, B-flat4, and C5. Measure 11 continues the melodic line with notes D5, E5, and F5. Measure 12 features a piano accompaniment with chords in both hands.

13

8

Detailed description: This system contains measures 13, 14, and 15. Measure 13 has a melodic line in the right hand starting on G4, moving to A4, B-flat4, and C5. Measure 14 continues the melodic line with notes D5, E5, and F5. Measure 15 features a piano accompaniment with chords in both hands.

"The tenderness with which..."

16

Detailed description: This system contains measures 16, 17, and 18. Measure 16 has a melodic line in the right hand starting on G4, moving to A4, B-flat4, and C5. Measure 17 continues the melodic line with notes D5, E5, and F5. Measure 18 features a piano accompaniment with chords in both hands.

"... to be betrayed..."

19

Detailed description: This system contains measures 19, 20, and 21. Measure 19 has a melodic line in the right hand starting on G4, moving to A4, B-flat4, and C5. Measure 20 continues the melodic line with notes D5, E5, and F5. Measure 21 features a piano accompaniment with chords in both hands.

22 *"... for love of us..."*

25 *mp* *Em* *"... what wondrous love is this?"*

28 *SOLO p hauntingly, freely*

What won - drous love is this, O my

*Em*

31

soul, O my soul. What

*C/E* *Em*



34

won - drous love is this, O my soul!

Cmaj7 Bm7 Am7 Bm7 A<sup>2</sup>

37

What won - drous love is this that

G G/B Am

40

caused the Lord of bliss to bear the dread - ful

Em Em D A<sup>2</sup>/C# Am Bm

43

curse for my soul, for my soul;

C G/B C A<sup>2</sup>/C#

46

to bear the dread-ful curse for my

Am Bm C D

49

30

soul

G<sup>2</sup>

*p*

52

55

*LADIES unison*  
*mp warmly, a little faster*

Come gath-er round His ta-ble and

E A B<sup>b</sup>2

*mp*