



# THE WAY, THE TRUTH, THE LIFE

*An Easter Celebration*

CREATED BY  
DENNIS AND NAN ALLEN

ORCHESTRATED BY  
KEITH CHRISTOPHER

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## FOREWORD

*J*esus said, “I am the way, the truth, and the life. No one comes to the Father except through Me” (John 14:6).

Dennis and Nan Allen have taken these poignant words of Jesus and crafted a meaningful choral experience around them in celebration of Easter. From the triumphal, “Prepare the Way,” reminding us of Jesus’ path into Jerusalem, to the concluding worship song, “You Are My King (Amazing Love),” listeners will be reminded of God’s great sacrifice for us and His plan for us to have life abundant and eternal.

Throughout the preparation of this musical, our desire is that you will experience the days leading up to Easter as truly a Holy Week. May the lives of those touched by this work be drawn to the Father, through Jesus—the Way, the Truth, and the Life.



*Dennis and Nan Allen*

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# Prepare the Way

From Scripture

DENNIS and NAN ALLEN

**Majestically** ♩ = 86

1/37 D(no3) A D G<sup>2</sup>/D

*f*

4 D(no3) A D

7 MEN (opt. male solo) *f*

Pre- pare the way, pre- pare the

G<sup>2</sup>/D D(no3)

10 way; make straight the way of the Lord. Pre- pare the

A D G<sup>2</sup>/D D(no3)

(all Men join)

13 *f*

Pre - pare the way, pre - pare the way; make

way, pre - pare the way; make

D(no3)  $\frac{A}{D}$

2/38

15

straight the way of the Lord.

straight the way of the Lord.

$\frac{G^2}{D}$  D(no3)

17

Hear the voice in the wil-der-ness call-ing, "Make way for the King to come."

$\frac{E}{C}$   $\frac{G}{B}$   $\frac{E}{C}$   $\frac{G}{B}$   $\frac{D}{A}$

19

Hear the voice in the wil-der-ness call-ing, "Make way for the King to come."

21

Let ev-'ry val-ley be lift-ed up, let ev-'ry moun-tain be

Lift-ed up,

24

made\_ low.

Pre-pare the way, pre-pare the way; make

3/39

G<sup>2</sup> A sus G<sup>2</sup>/B

A sus C# D(no3) A D

F C G B D A

27

Pre- pare the way,

straight the way of the Lord. Pre- pare the way, pre- pare the

$G^2$   
D

D(no3)

30

4/40

pre- pare the way; make straight the way of the Lord.

way; make straight the way of the Lord.

$A$   
D

$G^2$   
D

D(no3)

33

Hear the voice in the wil- der- ness call- ing, "Make way for the King to come."

E  
C

$G$   
B

E  
C

$G$   
B

D  
A

The musical score is written for voice and piano. It consists of three systems of staves. The first system (measures 27-30) features a vocal line with lyrics 'Pre- pare the way, straight the way of the Lord. Pre- pare the way, pre- pare the' and piano accompaniment with chords  $G^2/D$  and D(no3). The second system (measures 30-33) continues the vocal line with 'pre- pare the way; make straight the way of the Lord. way; make straight the way of the Lord.' and piano accompaniment with chords  $A/D$ ,  $G^2/D$ , and D(no3). The third system (measures 33-36) features a vocal line with lyrics 'Hear the voice in the wil- der- ness call- ing, "Make way for the King to come."' and piano accompaniment with chords E/C, G/B, E/C, G/B, and D/A. A tempo marking of 4/40 is present in the second system.

35

Hear the voice in the wil-der-ness call-ing, "Make way for the King to come."

37

Let ev-'ry val-ley be lift-ed up, Lift-ed up\_\_\_\_\_

39

let ev-'ry moun-tain be made\_ low. Our eyes have been

5/41

*mf*

*mf*

This musical score is for a piano accompaniment of a hymn. It is written in G major (one sharp) and 4/4 time. The score is divided into three systems, each with a vocal line and a piano accompaniment. The first system (measures 35-36) features a vocal melody with lyrics 'Hear the voice in the wil-der-ness call-ing, "Make way for the King to come."' and piano accompaniment with chords F/C, G/B, F/C, G/B, and D/A. The second system (measures 37-38) has lyrics 'Let ev-'ry val-ley be lift-ed up, Lift-ed up\_\_\_\_\_'. The piano accompaniment includes a G2 pedal point and an A sus chord. The third system (measures 39-41) contains lyrics 'let ev-'ry moun-tain be made\_ low. Our eyes have been'. It includes a 5/41 rehearsal mark, a mezzo-forte (mf) dynamic marking, and piano accompaniment with chords G2/B, A sus/C#, and Bb. A large diagonal watermark 'For Copying Prohibited' is overlaid on the page.



42

o - pened, for we see it now.

$C^2$  D sus D

45

The One we seek is a - mong us.

$B^b$   $C^2$

47

be - hold the Lamb of God! \_\_\_\_\_

$B^b$   $C$   $D(no3)$

$D$   $E$

$f$

Pre - pare the

way, pre-prepare the way; make straight the way of the

Pre-prepare the way,                      pre-prepare the way;      make

59

straight the way of the Lord.

61

Pre - pare the way! Pre - pare the way!

Pre - pare the way! Pre - pare the way!

63

Pre - pare the way of the Lord!

The musical score is written for a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is divided into three systems, each with a measure number (59, 61, 63) at the beginning of the vocal line. The piano part consists of two staves (treble and bass clef). Chord markings are placed above the piano staves: G2/D, D(no3), E/C, G/B, and D(no3). The lyrics are written below the vocal line. A large, diagonal watermark reading 'FOR PREVIEW ONLY' is overlaid across the entire page.

## NARRATION 1

*(paraphrased from John 14)*

**Narrator 1:** "I am the way, the truth, the life."

**Narrator 2:** Those were Jesus' exact words.

**Narrator 1:** He had gathered His twelve disciples in an upper room for the Passover meal to tell them He was going to leave them soon, when Thomas asked, "Lord, where are You going, and how will we know the way?"

**Narrator 2:** And that's when Jesus said, "I am the Way. No one comes to the Father except through Me."

**Narrator 1:** But there were still so many questions. How would He do this?

**Narrator 2:** How could He, one Man, usher all mankind into the presence of God?

**Narrator 1:** It would be through a sacrifice...a blood sacrifice of Himself.

**Narrator 2:** The disciples would not understand it then, what Jesus was trying to tell them. But within the next few hours, the world would begin to see Him become...the Way.

*(paraphrased from Matthew 26, Mark 14, Luke 22)*

**Narrator 1:** He took the unleavened bread on the table, divided it, and gave each man a piece. "This is My body," He said, "that will be broken for you."

**Narrator 2:** Then He took the cup and passed it around for each to take a drink. He said, "This is My blood of the covenant, *(music begins)* which is poured out for you for the forgiveness of sins."

# O the Blood of Jesus Medley

includes O the Blood of Jesus, Nothing but the Blood,  
and There Is a Fountain

Arranged by Dennis Allen

7/43 With feeling ♩ = 78

*mf*

D(no3)  $\frac{G}{D}$  D(no3)  $\frac{G}{D}$

† "O the Blood of Jesus"  
CHOIR unis. (opt. solo)

*mf*

3

O the blood of Je - sus, O the blood of

D  $D^4_2$  D  $\frac{G}{D}$  D  $D^4_2$  D  $\frac{A^7}{D}$   $\frac{A^4_2}{D}$   $\frac{A^7}{D}$   $\frac{G}{D}$

6

Je - sus. O the blood of Je - sus That

D  $D^4_2$  D D sus D  $D^4_2$  D  $\frac{G}{D}$  D  $D^4_2$  D

† "O the Blood of Jesus." Traditional.

9 8/44

wash - es white as snow.

12 (opt. cong. joins)

O the blood of Je - sus, O the blood of

15

Je - sus, O the blood of Je - sus That

This musical score is for a medley of hymns, specifically 'O the Blood of Jesus'. It is written for a piano and voice. The key signature is D major (two sharps). The time signature is 8/44, indicated in a box at the beginning of the first system. The score is divided into three systems, each with a measure number (9, 12, and 15) at the start. The first system (measures 9-11) features the lyrics 'wash - es white as snow.' and includes a piano introduction with chords Em/D, A7/D, D(no3), G/D, D(no3), and G/D. The second system (measures 12-14) begins with the lyrics 'O the blood of Je - sus, O the blood of' and includes a piano accompaniment with chords D, D4/2, D, G/D, D, D4/2, D, A7, A4/2, A7, and G/A. The third system (measures 15-17) continues with the lyrics 'Je - sus, O the blood of Je - sus That' and includes a piano accompaniment with chords D, D4/2, D, Dsus, D, D4/2, D, G/D, D, D4/2, D, and D/F#. The score includes a large, diagonal watermark that reads 'FOR PREVIEW ONLY Prohibited'.

18 9/45

wash - es white as snow.

† "Nothing but the Blood"

21 CHOIR (cong. joins)

What can wash a - way my sin? Noth-ing but the blood of

24 CHOIR

Je - sus; What can make me whole a - gain?

† "Nothing but the Blood." Words and music by ROBERT LOWRY.

27 (cong. joins) *f* (opt. all sing unison)

Noth-ing but the blood of Je - sus. Oh! pre - cious

Bm<sup>7</sup> Gmaj<sup>7</sup> A sus A D Dsus D Em<sup>7</sup>

30 (no breath)

is the flow That makes me white as snow;—

F#m<sup>7</sup> Bm<sup>7</sup> Em<sup>7</sup> Em A F#m A G<sup>2</sup>A

33

No oth - er fount I know, Noth - ing but the blood of

D Em<sup>7</sup> F#m<sup>7</sup> Bm<sup>7</sup> Em<sup>7</sup> Em<sup>9</sup>



11/47

36

Je - sus.

*A*<sup>7</sup><sub>sus</sub> *A*<sup>7</sup> *D*(no3) *G*/*D* *D*(no3) *G*/*D*

39 *mf*

O the blood of Je - sus, O the blood of

*D* *D*<sup>4</sup>/<sub>2</sub> *D* *G*/*D* *D* *D*<sup>4</sup>/<sub>2</sub> *D* *A*<sup>7</sup> *A*<sup>4</sup>/<sub>2</sub> *A*<sup>7</sup> *G*/*A*

*mf*

42

Je - sus, O the blood of Je - sus That

*D* *D*<sup>4</sup>/<sub>2</sub> *D* *D*<sub>sus</sub> *D* *D*<sup>4</sup>/<sub>2</sub> *D* *G*/*D* *D* *D*<sup>4</sup>/<sub>2</sub> *D* *D*/<sub>F#</sub>

45

12/48

(CHOIR and cong.)

wash - es white as snow. There\_

Em7  
G

D  
A

A7

D(no3)

G  
D

Cm7

F7sus

48

† "There Is a Fountain"

is a foun - tain filled with blood Drawn\_ from Im-man - uel's\_

Bb2

Bb

Fm7

Bb7

Eb2

Eb

Bb2

Dm7

Gm7

51

veins; And\_ sin - ners, plunged be - neath that flood, Lose\_

Cm7

F7sus

Bb2

Fm7

Bb7

Eb2

Bb  
D

† "There Is a Fountain." Words by WILLIAM COWPER. Music Early American Melody.

13/49

54

all their guilt - y stains: Lose\_ all their guilt - y

$C^9$   $Cm$   $Dm$   $B^b$   $E^b$   $B^b$   $Fm^7$   $B^b7$

$F$

57

stains, Lose all their guilt - y stains; And\_

$E^b2$   $Cm^7$   $Dm^7$   $Gm^7$   $Cm^7$   $F^7sus$

60

sin - ners, plunged be - neath that flood, Lose\_

$B^b2$   $Fm^7$   $B^b7$   $E^b2$   $B^b$

$D$

14/50

62

all their guilt - y stains.

$C^9$   $Cm$   $Dm$   $B^b$   $Em^7$   $G$   
 $F$   $F$   $A$

65

O the blood of Je - sus, O the blood of

$D$   $D^4_2$   $D$   $G$   $D$   $D^4_2$   $D$   $A^7$   $A^4_2$   $A^7$   $G$   
 $D$   $D$   $D$   $A$   $A$   $A$   $A$

68

Je - sus, O the blood of

$D$   $D^4_2$   $D$   $D$   $D$   $D^4_2$   $D$   $G$   
 $D$   $D$   $D$   $D$   $D$   $D$   $D$   $D$

70 15/51

Je - sus That wash - es white as snow.

D D<sup>4</sup> D D<sup>F#</sup> E<sup>m7</sup><sub>G</sub> D<sub>A</sub> A<sup>7</sup> D<sup>2</sup> A<sup>b</sup><sub>B<sup>b</sup></sub>

73 *f*

O the blood of Je - sus, O the blood of

E<sup>b</sup> E<sup>b4</sup><sub>2</sub> E<sup>b</sup> A<sup>b</sup><sub>E<sup>b</sup></sub> E<sup>b</sup> E<sup>b4</sup><sub>2</sub> E<sup>b</sup> B<sup>b7</sup> B<sup>b4</sup><sub>2</sub> B<sup>b7</sup> A<sup>b</sup><sub>B<sup>b</sup></sub>

76

Je - sus, O the blood of

E<sup>b</sup> E<sup>b4</sup><sub>2</sub> E<sup>b</sup> E<sup>b</sup><sub>sus</sub> E<sup>b</sup> E<sup>b4</sup><sub>2</sub> E<sup>b</sup> A<sup>b</sup><sub>E<sup>b</sup></sub>

78

Je - sus That wash - es white as snow, that

*E<sup>b</sup> E<sup>b</sup><sub>2</sub> E<sup>b</sup> E<sup>b</sup>/<sub>G</sub> F<sup>m</sup><sub>7</sub>/<sub>A<sup>b</sup></sub> E<sup>b</sup>/<sub>B<sup>b</sup></sub> B<sup>b</sup><sub>7</sub> E<sup>b</sup> E<sup>b</sup>/<sub>G</sub>*

81

wash - es white as snow, that wash - es white as

*F<sup>m</sup><sub>7</sub>/<sub>A<sup>b</sup></sub> E<sup>b</sup>/<sub>B<sup>b</sup></sub> B<sup>b</sup><sub>7</sub> E<sup>b</sup> E<sup>b</sup>/<sub>G</sub> F<sup>m</sup><sub>7</sub>/<sub>A<sup>b</sup></sub> E<sup>b</sup>/<sub>B<sup>b</sup></sub> B<sup>b</sup><sub>7</sub>*

84

snow.

*E<sup>b</sup>(no3) A<sup>b</sup>/<sub>E<sup>b</sup></sub> E<sup>b</sup>(no3) A<sup>b</sup>/<sub>E<sup>b</sup></sub> E<sup>b</sup>*

## NARRATION 2

*(paraphrased from John 14)*

**Narrator 1:** Jesus told His disciples, "I'm going away. For awhile you will grieve for Me, but I will send a Comforter to bring you the Spirit of Truth."

**Narrator 2:** They didn't understand at the time. But before another day had dawned, Jesus was arrested, tried, convicted, beaten, and then sentenced to death by crucifixion.

**Narrator 1:** Some of what He had said was starting to make sense.

**Narrator 2:** He was dying, and so they knew what He meant about going away.

*(paraphrased from Luke 23)*

**Narrator 1:** They were beginning to understand the grief...but the only comfort they seemed to find was in His loving words. "Father, forgive these who have done this to Me." *(music begins)*

**Narrator 2:** The Spirit of Truth would one day help them to understand what He was doing. It was God's love that made Him sacrifice His own Son.

# What Wondrous Love

American Folk Hymn

DENNIS ALLEN

*With motion* ♩ = 88

16/52

*mf*

LADIES unis. (1st time)  
CHOIR Parts (2nd time) *mf*

4

1. What\_ won - drous love is this, O my  
(2. When\_ I was sink - ing down, sink - ing

7

soul, O my soul! What\_ won - drous love is  
down, sink - ing down, When\_ I was sink - ing



10 O my  
sink - ing

17/53 1st time  
19/55 2nd time

CHOIR(both times)

this, O my soul, O my soul!  
down, sink - ing down, sink - ing down, What -  
When -

13 won - drous love is this That caused the Lord of  
I was sink - ing down Be - neath God's righ - teous

16 ALL unis. 1st time

bliss To bear the dread - ful curse for my  
frown, Christ\_ laid a - side His crown for my

Fm 7 Eb Ab Eb Ab Bb  
Eb Eb

19

1 | 18/54

soul.  
soul.

22

CHOIR Parts (to meas. 5)

2 | 20/56

2. When\_ 3. To\_ *f*

25

God and to the Lamb, I will sing, I will

*f*

28

sing; To God and to the Lamb, I will

B $\flat$  F B $\flat$  F B $\flat$  C

31 21/57

sing, I will sing. To God and to the

D m 7 C B $\flat$  E A

34

Lamb Who is the great "I AM"; While

B $\flat$  D m 7 G m 7

FOR PREVIEW ONLY

37

mil - lions join the theme, I will sing.

F B $\flat$  F B $\flat$  I will sing. C F F F A

40

To God and to the Lamb Who

B $\flat$  F A B $\flat$

43

22/58

is the great "I AM"; While mil - lions join the

Dm 7 Gm 7 F B $\flat$  F F

46

theme, I will sing. While\_

$B\flat$  F I C F will sing.  $B\flat$  F

49

mil - lions join the theme, I will

F  $B\flat$  F  $B\flat$   $B\flat$  C

51

sing!

F<sup>2</sup> F

The image displays a musical score for the hymn 'What Wondrous Love'. It consists of three systems of music, each with a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The first system (measures 46-48) includes the lyrics 'theme, I will sing. While\_'. The second system (measures 49-50) includes 'mil - lions join the theme, I will'. The third system (measures 51-52) includes 'sing!'. Chord symbols are provided for the piano part:  $B\flat$  F, C F, F,  $B\flat$  F, F,  $B\flat$ ,  $B\flat$  C, F<sup>2</sup>, and F. A large, diagonal watermark reading 'FOR PREVIEW ONLY' is overlaid across the entire page.

# NARRATION 3

*(paraphrased from Matthew 27, Mark 15, Luke 23, John 19)*

**Narrator 1:** His lifeless body was taken down from the cross and laid in a borrowed tomb. A large stone was rolled over the entrance.

**Narrator 2:** Behind the stone lay the Man called Jesus, who had professed to be God's Son...

**Narrator 1:** who had claimed to take away sins...

**Narrator 2:** who had said He would tear down the temple and rebuild it in three days. These were the claims that had gotten Him executed. Blasphemy had been the charge.

*(paraphrased from Matthew 28)*

**Narrator 1:** Just before dawn on the third day, something unbelievable happened! The earth around the tomb started to shake!

**Narrator 2:** An earthquake! *(music begins)*

**Narrator 1:** The stone that had sealed the grave...rolled away!

**Narrator 2:** And then it became clear what He meant by His words, "I am the Life."

**Narrator 1:** For Jesus walked out...just as He had predicted—fully alive!

# Alive!

NAN ALLEN

DENNIS ALLEN

With joy! ♩ = 69

23/59 D<sup>b</sup>maj<sup>7</sup> E<sup>b</sup> F<sup>sus</sup> F F<sup>b</sup><sub>E<sup>b</sup></sub>

*mf*

5 *f* A -

D<sup>b</sup>maj<sup>7</sup> E<sup>b</sup> F<sup>sus</sup> F F<sup>b</sup><sub>E<sup>b</sup></sub>

*f*

9 live! A - live! He is a - live! Christ is ris - en in -

D<sup>b</sup>maj<sup>7</sup> E<sup>b</sup> F A<sup>b</sup> Gm<sup>7</sup>

12

deed. A - live! A - live! He is a - live!

F D<sup>b</sup>maj<sup>7</sup> E<sup>b</sup> F

15

Christ is ris - en, Christ is ris - en in - deed.

A<sup>b</sup> E<sup>b</sup> A<sup>b</sup> E<sup>b</sup> F

18

24/60 1st time

26/62 2nd time

E<sup>b</sup> F



21

Al - le - lu - ia, \_\_\_\_\_ al - le - lu - ia, \_\_\_\_\_

F<sup>2</sup>

Al - le - lu - ia,

24

for death has no pow - er and death has no sting.  
to God be the glo - ry, to God be the praise.

al - le - lu - ia, for to

Gm<sup>7</sup> E/A B<sup>b</sup> C

27

Al - le - lu - ia, \_\_\_\_\_ al - le - lu - ia, \_\_\_\_\_

Al - le - lu - ia, al - le - lu - ia,

F<sup>2</sup>

Al - le - lu - ia,

Red.

Red.

31

death has been swal - lowed, death has been swal - lowed in vic - to - ry! \_\_\_\_\_  
Je - sus has ris - en, Je - sus has ris - en from the grave! \_\_\_\_\_

Gm<sup>7</sup> F/A B<sup>b</sup> E/C C sus

34

1 | 25/61 (to meas. 9) *f*

A -

C C sus C B<sup>b</sup>/C (to meas. 9)

37

2 | 27/63 *f*

A - live! A - live!

2 C sus C B<sup>b</sup>/C D<sup>b</sup> maj<sup>7</sup> E<sup>b</sup>

40

He is a - live! Christ is ris - en in - deed. A -

F A<sup>b</sup> Gm<sup>7</sup> F

43

live! A - live! He is a - live! Christ is ris - en,

D<sup>b</sup>maj<sup>7</sup> E<sup>b</sup> F A<sup>b</sup> E<sup>b</sup>

46

Christ is ris - en in - deed.

A<sup>b</sup> E<sup>b</sup> F

The musical score is written for a vocal line and a piano accompaniment. The key signature has one flat (B-flat). The score is divided into three systems, each starting with a measure number (40, 43, 46). The vocal line is in a soprano or alto clef, and the piano part is in a grand staff (treble and bass clefs). The lyrics are written below the vocal line. Chord symbols are placed above the piano part. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There is a large diagonal watermark across the page that reads 'FOR PREVIEW ONLY'.

49 28/64 † "Christ the Lord Is Risen Today"

Christ the

52 Lord is ris'n to - day!

55 Christ the Lord is ris'n to - day, to -

The image shows a musical score for the hymn "Christ the Lord Is Risen Today". It is arranged for voice and piano. The score is divided into three systems, each with a vocal line (treble and bass staves) and a piano accompaniment (treble and bass staves). The key signature is one flat (B-flat major or D minor). The time signature is 28/64. The first system (measures 49-51) features the vocal line with the lyrics "Christ the" and the piano accompaniment with chords E-flat/F, C minor 7, and F. The second system (measures 52-54) features the vocal line with the lyrics "Lord is ris'n to - day!" and the piano accompaniment with chords E, B-flat/D, B-flat/C, and E/C. The third system (measures 55-57) features the vocal line with the lyrics "Christ the Lord is ris'n to - day, to -" and the piano accompaniment with chords G/D, C/D, and D. A large diagonal watermark "FOR PREVIEW ONLY" is overlaid across the entire score.

† "Christ the Lord Is Risen Today." Words by CHARLES WESLEY. Music *Lyra Davidica*, 1708. Arranged by Dennis Allen. Arrangement © copyright 2004 Van Ness Press, Inc. (ASCAP). All rights reserved.

59

29/65

*f*

day!

A -

G

F

G

G

F

63

live!

A - live!

He is a - live!

Christ is ris - en in -

E<sup>b</sup>maj<sup>7</sup>

F

G

B<sup>b</sup>A m<sup>7</sup>

66

deed.

A - live!

A - live!

He is a - live!

G

E<sup>b</sup>maj<sup>7</sup>

F

G

69

Christ is ris - en, Christ is ris - en in - deed.

72

Christ is ris - en! Christ is ris - en!

75

Christ is ris - en in - deed!

## NARRATION 4

**Narrator 1:** Because sin has separated us, we cannot get to God on our own. We need the Way.

**Narrator 2:** Because our world does not offer us answers, we need the Truth.

**Narrator 1:** And because our own sin condemns us, we need Life.

**Narrator 2:** Jesus is the Way...

**Narrator 1:** the path to Almighty God Himself. *(music begins)*

**Narrator 2:** He is the Truth...

**Narrator 1:** unwavering, unchangeable Truth. The very Word of God in the flesh.

**Narrator 2:** He is the Life.

**Narrator 1:** Abundant life now...and in eternity.

# You Are My King (Amazing Love)

Words and Music by  
BILLY JAMES FOOTE  
Arranged by Dennis Allen

Worshipfully ♩ = 70

30/66

*mf*

D F# G D A A G D F# G A sus A

5 SOLO (opt. CHOIR unis.)

*mf*

I'm for-giv - en be-cause You were for-sak - en.

D F# G D A A G

7

I'm ac-cept - ed, You were con - demned.

D F# G D A A G



9

I'm a - live\_\_ and\_ well, Your Spir - it is\_\_ with-in\_\_ me be -

D F# G<sup>2</sup> D/A A D F#

11

31/67

cause You died\_\_ and rose a - gain.\_\_

G A sus A D

13

CHOIR Parts (opt. cong. joins)

*mf*

I'm for - giv - en be - cause You were\_\_ for - sak - en.

D F# G D/A A A/G

15

I'm ac - cept - ed, \_\_\_\_\_ You were con - demned. \_\_\_\_\_

17

I'm a - live \_\_\_\_\_ and \_\_\_\_\_ well, Your Spir - it is \_\_\_\_\_ with - in \_\_\_\_\_ me be -

19

cause You died \_\_\_\_\_ and rose a - gain. \_\_\_\_\_

32/68

G A sus A D G D

21 *f*

A - maz - ing love, \_ how \_ can it be \_

D  $G^2$

23

that You, my King, should die \_ for me?

D A sus A

25

A - maz - ing love, \_ I \_ know it's true! \_

D  $G^2$

27 33/69

It's my joy to hon - or You.

D A sus A

29

A - maz - ing love, — how — can it be —

D G<sup>2</sup>

31

that You, my King, should die — for me? —

D A sus A

The image displays a musical score for the hymn 'You Are My King'. It consists of three systems of music, each with a vocal line (treble and bass staves) and a piano accompaniment (treble and bass staves). The key signature is D major (two sharps). The first system (measures 27-30) includes the lyrics 'It's my joy to hon - or You.' and features a piano introduction with a '33/69' rehearsal mark. The second system (measures 29-32) includes the lyrics 'A - maz - ing love, — how — can it be —' and features a piano accompaniment with a 'G<sup>2</sup>' marking. The third system (measures 31-34) includes the lyrics 'that You, my King, should die — for me? —' and features a piano accompaniment. A large, diagonal watermark reading 'FOR PREVIEW ONLY' is overlaid across the entire page.

33

A-maz - ing love, — I — know it's true! —

D G<sup>2</sup>

35

It's my joy to hon - or You. In all — I

D A sus A D<sup>2</sup> F<sup>#</sup>

37

do I hon - or You.

G<sup>2</sup> A sus D(no3) G<sup>2</sup> D D sus

34/70

40 *mp*

You are my King! You are my

*mp*

43 *mf* *f*

King! Je - sus, You are my King! Je - sus,

*mf*

46 (35/71)

You are my King!

*f*

(congregation may join)

48

A - maz - ing love, — how — can it be —

$E^b$   $A^{b2}$

50

that You, my King, should die — for me? —

$E^b$   $B^{b_{sus}}$   $B^b$

52

A - maz - ing love, — I — know it's true! —

$E^b$   $A^{b2}$

54

It's my joy to hon - or You. \_\_\_\_\_

$E^b$   $B^b_{sus}$   $B^b$

56

A - maz - ing love, \_\_\_\_\_ how \_\_\_\_\_ can it be \_\_\_\_\_

$E^b$   $A^b2$

58

that You, my King, should die \_\_\_\_\_ for me? \_\_\_\_\_

$E^b$   $B^b_{sus}$   $B^b$

The image displays a musical score for the hymn 'You Are My King'. It consists of three systems of music, each with a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats). The first system (measures 54-55) has the lyrics 'It's my joy to hon - or You.' and includes chord markings  $E^b$ ,  $B^b_{sus}$ , and  $B^b$ . The second system (measures 56-57) has the lyrics 'A - maz - ing love, \_\_\_\_\_ how \_\_\_\_\_ can it be \_\_\_\_\_' and includes chord markings  $E^b$  and  $A^b2$ . The third system (measures 58-59) has the lyrics 'that You, my King, should die \_\_\_\_\_ for me? \_\_\_\_\_' and includes chord markings  $E^b$ ,  $B^b_{sus}$ , and  $B^b$ . A large, diagonal watermark reading 'FOR PREVIEW ONLY' is overlaid across the center of the page.



60

A - maz - ing love, — I — know it's true! —

$E^b$   $A^{b2}$

62

It's my joy to hon - or You. In all — I

$E^b$   $B^{b_{sus}}$   $B^b$   $E^{b2}/G$

64

do I hon - or You. In all — I

$A^{b2}$   $B^{b_{sus}}$   $E^b$   $E^{b2}/G$

CHOIR only  
*mf*

66

do I hon - or You. In all I

*mf*

$A^{\flat 2}$   $B^{\flat}_{\text{sus}}$   $E^{\flat}$   $\frac{E^{\flat}}{G}$



68

do I hon - or

$A^{\flat 2}$   $B^{\flat}_{\text{sus}}$



70

You!

*rit.*

$E^{\flat}(\text{no}3)$   $\frac{A^{\flat}}{E^{\flat}}$   $E^{\flat}$   $E^{\flat}_{\text{sus}}$   $E^{\flat}$



# PRODUCTION NOTES

**The Way, the Truth, the Life** can be performed in three ways:

## 1. Narration Option

Two (or more) narrators may read from the script. Or narrators may memorize the lines and deliver them to the audience, which makes the text “warmer” and more personal.

## 2. Monologue Option

The text is basically the same as the narration; however, it is told in the first person point of view. The characters are:

Thomas—the disciple  
Servant—a woman  
Soldier—Roman guard

Each character should dress in biblical costume.

## 3. Holy Week Option

- Use “Prepare the Way” as a Palm Sunday anthem.
- Use “O the Blood of Jesus Medley” as a Maundy Thursday (Lord's Supper) anthem.
- Use “What Wondrous Love” as part of a Good Friday (Service of Shadows) anthem.
- Use “Alive!” on Easter Sunday morning.

# MONOLOGUE OPTION

## **Song: “Prepare the Way”**

### *Monologue 1*

**Thomas:** “I am the way, the truth, the life.” Those were His exact words. He had gathered us, His twelve disciples, in an upper room for the Passover meal to tell us He was going to leave us soon, when I asked, “Lord, where are You going, and how will we know the way?” That’s when Jesus said to me, “Thomas, I am the Way. No one comes to the Father except through Me.”

We still had so many questions. How would He do this? How could He, one Man, usher all mankind into the presence of God?

It would be through a sacrifice...a blood sacrifice of Himself. Though we didn’t understand what Jesus was trying to say then, within the next few hours we would begin to see Him become...the Way.

He took the unleavened bread from the table, divided it, and gave each of us a piece. “This is My body,” He said, “that will be broken for you.”

Then He took the cup and passed it around for each of us to take a drink. He said, “This is My blood of the covenant, which is poured out for many for the forgiveness of sins.”

## **Song: “O the Blood of Jesus Medley”**

### *Monologue 2*

**Servant:** After I had served them the Passover meal that night, I felt that Jesus wanted to be left alone with His disciples. So I obliged and went downstairs. But I couldn’t help overhearing Him talking in the upper room. He said, “I’m going away. For awhile you will grieve for Me, but I will send a Comforter to bring you the Spirit of Truth.”

I had no idea what He was talking about at the time. But before another day had dawned, Jesus was arrested, tried, convicted, beaten, and then sentenced to death by crucifixion.

Some of what He had said was starting to make sense. He was dying. I was beginning to understand the grief He spoke of...but the only comfort I could find was in His loving words: “Father, forgive these who have done this to Me.”

The Spirit of Truth would one day help me to understand what He was doing. It was God’s love that made Him sacrifice His own Son.

## **Song: “What Wondrous Love”**

### *Monologue 3*

**Soldier:** His lifeless body was taken down from the cross and laid in a borrowed tomb. A large stone was rolled over the entrance. I was instructed to guard it to make sure no one tampered with it...to see to it that His disciples didn't steal the body and claim that Jesus had risen from the dead.

Behind the stone lay the Man called Jesus, who had professed to be God's Son...who had claimed to take away sins...who had said He would tear down the temple and rebuild it in three days. These were the claims that had gotten Him executed. Blasphemy had been the charge.

Just before dawn on the third day, right before my watch was to end, something unbelievable happened! The earth around the tomb started to shake! “*An earthquake!*,” I thought.

The stone that had sealed the grave...was starting to tremble. And then...I don't remember anything. I must have passed out. But the other guard told me what had happened. He told me that Jesus had walked out...just as He had predicted. He was fully alive!

## **Song: “Alive!”**

### *Dialogue 4*

**Thomas:** Because sin has separated us, we cannot get to God on our own. We need the Way.

**Servant:** Because our world does not offer us answers, we need the Truth.

**Soldier:** And because our own sin condemns us, we need Life.

**Thomas:** Jesus is the Way...the path to Almighty God Himself.

**Servant:** He is the Truth...unwavering, unchangeable Truth. The very Word of God in the flesh.

**Soldier:** He is the Life...abundant life now...and in eternity.

## **Song: “You Are My King (Amazing Love)”**