

# BECAUSE HE LIVES

An Easter Program for SATB, soloists, and flute or violin

## Villager from Bethany

"As a villager from Bethany, I had celebrated many Passovers with my family. But there was something different about this year. The Nazarene was coming...He who was called Jesus. It had been noised about that He was a great teacher; that He healed the sick and even raised the dead. But more than this, His followers whispered that He was the Holy One we have been waiting for. Could it be so?"

As I stood outside my house with friends, questioning these very things, two men approached. Instead of greeting us, they proceeded to unleash my newest colt which stood next to its mother--and then to lead it away! I was amazed! Quickly, I hurried to them calling out, "Stop! Why are you doing this?!"

One turned toward me and said simply, My Lord has need of him."

I stood frozed in my steps and then heard myself saying, "Yes, of course. Go in peace."

I sat for many long moments staring down the empty path, wondering..." (pause, **music starts.**)

## HOSANNA!

SATB

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The musical score is written for piano accompaniment in 4/4 time, with a tempo marking of quarter note = 60 and the instruction "Spirited". It consists of three systems of music, each with a vocal line and a piano accompaniment line. The first system includes the lyrics: "I heard it softly, at first..." (pp), "the voices of people coming over the hill drawing closer." (p), and "They were excited yes, but." (mp). The second system includes: "it was more than that..." (p), "They were jubilant, cheering joyously and casting palm branches, foliage and even their own clothing like a carpet on the ground!" (p), and "I shall never forget the majesty of that" (f). The third system includes: "moment as the man called Jesus" (p) and "rounded the corner, surrounded by great multitudes of people honoring him as King of the Jews--riding on" (p). The piano accompaniment features a variety of textures, including arpeggiated chords, moving bass lines, and sustained chords.

"...my colt." *f* [6]

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

to the King! Ho - san - na. Ho - san - na.

Ho - san - na to the King! Oh bles - sed is

Oh,

He, Oh, bles - sed is He that com - eth in the name, the name of the  
bles - sed is He, blest is He that com - eth in the

30 God! ———  
Lord, the Son of God, the Son of God, Ho - san - na in the high - est! ———  
high - est! in the

38 high - est! Ho - san - na, ——— Ho - san - na, ——— Ho - san ——— na

*cresc.* 46 Ho -

to the King! Ho - san - na, Ho - san - na Ho -

*cresc.* Ho - san - na. Ho - san - na.

This system contains the first two staves of music. The top staff is a vocal line in treble clef, starting with a *cresc.* marking and a measure number of 46. The lyrics are "to the King! Ho - san - na, Ho - san - na Ho -". The bottom staff is a piano accompaniment in bass clef, also marked *cresc.*, featuring a prominent bass line with a large slur over the first few measures.

50 san - na! Ho - san - na to the name of God!

*cresc.* san na, Ho - san na, Ho - san - na to the name, the name of God! Ho - san na!

*cresc.* name of God!

50

This system contains the next two staves of music. The top staff is a vocal line in treble clef, starting with a measure number of 50. The lyrics are "san - na! Ho - san - na to the name of God! san na, Ho - san na, Ho - san - na to the name, the name of God! Ho - san na! name of God!". The bottom staff is a piano accompaniment in bass clef, marked *cresc.*, with a steady bass line. A second measure number of 50 is placed at the beginning of the piano part.