

His Last Words

SATB

Words and Music by
Ruth Elaine Schram

② With emotion ♩ = 72-76

Piano introduction in 4/4 time, marked *mp*. The music features a melodic line in the right hand and a supporting bass line in the left hand, both in a minor key.

4

SA *mp*

Come, hear the last words spo - ken by Je - sus,

TB *mp*

Vocal and piano accompaniment for measures 4-6. The vocal parts (SA and TB) enter with the lyrics. The piano accompaniment continues with a steady accompaniment.

7

poco rall. *a tempo*

pre - cious Re-deem - er, dy - ing for - us. These are His last words,

poco rall. *a tempo*

Vocal and piano accompaniment for measures 7-9. The vocal parts continue with the lyrics. The piano accompaniment includes tempo markings: *poco rall.* and *a tempo*.

10

poco rall.

a tempo

faith - ful - ly re - cord - ed; we will re - mem - ber, we will not for - get.

poco rall. *a tempo*

13 3

mf

On - ly days a - go,

mf

mf

16

mul - ti - tudes would fol - low Him for miles, just to hear the word of

18

God from His— lips. Now those lips are parched and dry.

20

Now the crowd in an - ger cries, "Cru-ci-fy Him! Cru-ci-fy!"

poco rall.

mp

23

Come, hear the last words spo - ken by Je - sus, pre - cious Re-deem - er,

mp a tempo

a tempo

26 *poco rall.* *a tempo*

dy - ing for— us. These are His last words, faith - ful-ly re-cord - ed;

poco rall. *a tempo*

29 *poco rall.* *a tempo* (5)

we will re-mem - ber, we will not for-get.

poco rall. *a tempo*
mf

32 *rit.* *mp*

We will re-mem - ber, we will not for-get.

rit. *mp*



MONOLOGUE: SOLDIER

Soldier turns to face congregation. If desired, he may have a long purple cloak or garment over his arm, positioned so that a seamless section will be visible to congregation when held up.

All other characters freeze in position.

(harshly, with disgust) I've put lots of men on crosses, and I never get used to it. It's one of those parts of my job as a soldier that I do because I have to do it. No questions asked. But the sounds, the sights, the smell *(shaking head, turning up nose)*...it's disgusting.

(without emotion) A wretched way to die, too...miserable. But, *(harrumph)* murderers and thieves don't deserve anything less.

(looking at priest[s and angry mob]) These people must hate this man in the middle. I wonder what he ever did to them. *(beginning to soften slightly)* Doesn't really look like a thief or a murderer, but, then, you never can tell.

(more emotive) Had this really nice robe, too, *(holding up robe and admiring it)* woven in one piece from top to bottom. We split up his other clothes among us—the tunic, the sandals and his other garments. But this cloak! It's a beauty, almost regal. We decided rather than rip it up, we would *bet on it. *(pausing, smiling slyly, adding a tiny "ha" laugh if desired)* And, I won.

(looking down, thoughtfully; sighing) I've forgotten most of the other men that have died here. But I don't think I'll ever forget this one. He seems...more than innocent...righteous somehow. *(speculatively)* I wonder what he did to these people.

Soldier turns back to scene.

Characters resume action, focusing attention on cross.

*If desired, Soldier may say "cast lots for it" rather than "bet on it."

Father, Forgive Them

11

SATB

Words and Music by
Ruth Elaine Schram

⑥ With emotion ♩ = ca. 96

mf

Piano introduction in 3/4 time, key of B-flat major. The music features a melody in the right hand and a bass line in the left hand. The melody starts with a chordal figure and then moves to a more active eighth-note pattern. The bass line consists of a simple eighth-note accompaniment.

5 SA *mp*
On this hill the sun is blaz - ing.
TB *mp*

Vocal entry for Soprano (SA) and Tenor (TB). The Soprano part begins with a half note on G4, followed by quarter notes on A4, Bb4, and C5. The Tenor part begins with a half note on G3, followed by quarter notes on F3, E3, and D3. The piano accompaniment continues with the same bass line as in the introduction.

mp

Piano accompaniment for the first vocal line. The right hand plays chords and moving lines, while the left hand continues the eighth-note bass line.

9 On the cross - es the sol - diers are gaz - ing.

Vocal entry for Soprano (SA) and Tenor (TB). The Soprano part begins with a half note on G4, followed by quarter notes on A4, Bb4, and C5. The Tenor part begins with a half note on G3, followed by quarter notes on F3, E3, and D3. The piano accompaniment continues with the same bass line as in the introduction.

Piano accompaniment for the second vocal line. The right hand plays chords and moving lines, while the left hand continues the eighth-note bass line.

© 2010 Lorenz Publishing Company, a division of The Lorenz Corporation. All rights reserved. Printed in U.S.A.
Reproduction of this publication without permission of the publisher is a criminal offense subject to prosecution.
THE CCLI LICENSE DOES NOT GRANT PERMISSION TO PHOTOCOPY THIS MUSIC.

12

13

mf

Though they've seen this sight be-fore, nev - er have they

mf

mf

16

7 *poco rall.*

heard an - y - thing like Je - sus'

n.b.

n.b.

poco rall.

19

a tempo

words. He said, "Fa - ther, for - give them, they

a tempo

23

don't know what they do." *mf*

They're just fol - low - ing

26

mf

They don't

or - ders; they're sol - diers through and through.

29

know Him, they don't re - al - ize this is God's Son. In

32

their eyes He's a crim - i - nal, con - demned to-day to

35

die. He said, "Fa - ther,"

38

Fa - ther, for -

41 8 *poco rall.*

give them." _____

poco rall.

44 *a tempo*

He said, "Fa - ther, for - give them." It's

a tempo

47

all part of the plan for re - demp - tion: the