

# Jesus

## NO OTHER KING

The forward to this musical explains the plans and purpose for creating this work, so we won't repeat ourselves here. As the days go by, it becomes more evident than ever that we need to acknowledge Jesus in His rightful place – King of kings and Lord of Lords. With that in mind, here are several things we think might help you in presenting this work.

### JESUS, NO OTHER NAME

If you presented the Christmas Musical, *Jesus, No Other Name*, (A08437) you will be familiar with this warm and worshipful chorus. If this is new to you, we hope it will bless you and your congregation. It would be a great idea to teach this chorus to your church in the weeks leading up to Easter. It is important to note that this chorus can be used at Christmas and Easter ...and just about any Sunday actually.

### SING HALLELUJAH!/ANCIENT OF DAYS TRIUMPHANT PROCESSIONAL

After the quiet, worshipful experience of the opening song, we enter the festive and celebratory atmosphere of Passover and of course, Christ's triumphant entrance into Jerusalem. *Sing Hallelujah!* into *Ancient of Days Triumphant Processional* offers an excellent opportunity to create a processional with banners, streamers and dancers and any other creative ideas that help capture the joy of this ancient celebration. This sets the stage for Christ's entrance. This is a very exciting and dynamic section of the musical and allows for many creative ideas to express the excitement of the music.

### WHAT KIND OF KING?

It's intriguing to compare the drastic change that comes over the crowd in Jerusalem, beginning with the joy and hope of Jesus' Palm Sunday entrance and then the vicious condemnation that many of these same people willingly participate in on the morning of Calvary. The change did not happen instantly – there were likely questions that began to arise before the parade on Palm Sunday had even finished. This song is a soliloquy of confusion and enlightenment. The questions are asked and answered.

### BEATITUDES

For many years we have thought about doing a paraphrase and through-composed anthem on the Beatitudes. It is not too much of a stretch of the imagination to believe that many of those present at the Sermon on the Mount were also in Jerusalem during Holy Week. I wonder if the words of the Master echoed in their minds. Jesus gives us a powerful insight into what His Kingdom was all about. It seems to be in direct contradiction to human logic. And of course it was – the Kingdom is Theological – God's logic. This is important to remember – and to proclaim.

### I'LL BE THERE

This is a comforting song of promise that Christ is always with us. This presents an opportunity to go into a time of communion and/or stage the Last Supper in costume. If you are doing the drama, but like the idea of staging the Last Supper, you might consider doing a "duel" scene. Artistically, this could be very nice. And, if you actually have the personnel and space, then by all means don't hold back!

## KING OF MY LIFE WORSHIP SECTION

This should be a natural progression from the Last Supper. The poignant moments of Christ's betrayal – the agony of Calvary – the dignified solemnity and surrender of worship to the Lamb of God are experienced through the haunting music – the poem – and the moments of corporate worship. You have time to be creative with staging. You might consider the use of a scrim and pantomime and/or media. It was our intention to have Christ removed from the cross as the *Amens* (pg. 86, ms. 98) begin at the end of this section. The powerful many-fold Amen should be a soaring conclusion to the Passion of Christ and a fitting stage for the Resurrection of Christ.

## IN CHRIST ALONE

This is the all encompassing idea behind *Jesus, No Other Name* and *Jesus, No Other King*. This song is a great marriage of melody and text. This is the kind of song that allows us to sing from our story ... because this is our story – this is our song!

## ALIVE FOREVER, AMEN!

OK – we have stretched the envelope here – but there really should be no constraints on the joy of the Resurrection. When we first heard this song we thought it would be a great closing to this musical. The two big questions were: can we get permission to do this from the publisher – and can it be done by a choir? YES, YES, YES!!! When we recorded this I thought the roof was going to come right off the studio. If the lyric “let the people dance, let the people sing” presents a problem for you, a suitable substitute would be “let the people shout, let the people sing”. Either way – you will love singing this and the congregation cannot help but get caught up in the energy and joy of Christ's victory over death.

## DRAMA

If you have never used a drama or if drama is a regular part of your Easter celebration you will want to look at the drama companion Rose Aspinall has created for this work. The story of Simon the Cyrene is a powerful presentation of the heart of this work.

For more information please go to our website: [praisegathering.com](http://praisegathering.com) and click on the DRAMA button. This will allow you to see a portion of the actual drama itself, character descriptions and production notes for presenting the drama. You can also reach our office directly through our website (click on CONTACT US), or by calling 765.640.4428.

## A CLOSING NOTE:

May the gift of God's redemption flow through your spirit in new ways this Easter as you join believers through the ages testifying to the truth that there is One Lord, One Faith, One Baptism. *Jesus, No Other King!*