

# THE UPPER ROOM

for S.A.T.B. voices, accompanied

Freely adapted from LUKE 22:7-23  
by J. PAUL WILLIAMS  
(ASCAP)

Music by  
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(ASCAP)

Gently, freely (♩ = ca. 60)

ACCOMP. *mp*

4 SOPRANO & ALTO  
unis. *poco rit.* ⑤ *a tempo mp*

Je - sus called the twelve to come and dine with Him, to

7

share the last meal, just the twelve and Him; For

9

Je - sus knew His Fa - ther's will; He knew His des - ti - ny. He

11 *unis.* *poco rit.* *a tempo*  
*p*  
 took the cup and bread and said, "Re - mem - ber me."

*a tempo*  
*p* *poco rit.* *mp*

14 SOPRANO *mp* (15) room a - bove the nois - y street where  
 ALTO They found an up - stairs room a - bove the nois - y street;  
 TENOR *mp*  
 BASS  
*p* (optional keyboard through m. 18)

17 they could be a - lone the Pass - o - ver meal to eat.  
 they could be a - lone Pass - o - ver meal to eat.

*p*

19 Je - sus knew His Fa - ther's will; He knew His des - ti - ny. He

Je - sus knew His Fa - ther's will; knew His des - ti - ny;

*mp*

21 *poco rit.* *a tempo*  
 took the cup and bread and said, "Re - mem - ber me. Re -

*p* *mf*

*p poco rit.* *a tempo*

23 hours of deep de - spair.  
 mem - ber me in your hours of de - spair. Re -

*mf*

25

*rit.*

*p*

mem - ber me when you bow your head in prayer. Re -

*a tempo*

*rit.*

*p*

27 *a tempo*

re - mem - ber that I care. He

mem - ber me, and re - mem - ber I care."

*a tempo*

*mf*

*poco rit.*

*a tempo*

*p*

Took the cup and bread and said, "Re - mem - ber me."

*p*

*a tempo*

*p poco rit.*

*mf*

32

*poco rit.*

Musical score for measures 32-34. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The piano part has a melodic line in the right hand and a bass line in the left hand. The vocal line is mostly rests in these measures.

35

*a tempo*

He blessed the meal and prayed He

*mf*

Musical score for measures 35-36. The key signature has three flats and the time signature is 4/4. The piano part has a melodic line in the right hand and a bass line in the left hand. The vocal line has lyrics.

Je - sus spoke to them, He blessed the meal and prayed.

*mf**a tempo*

Musical score for measures 37-38. The key signature has three flats and the time signature is 4/4. The piano part has a melodic line in the right hand and a bass line in the left hand. The vocal line has lyrics.

37

knew this was the night that He would be be - trayed;

knew this was the night He would be be - trayed; For

Musical score for measures 39-40. The key signature has three flats and the time signature is 4/4. The piano part has a melodic line in the right hand and a bass line in the left hand. The vocal line has lyrics.

39

Je - sus knew His \_ Fa - ther's will; He

He knew His des - ti - ny.

Piano accompaniment for measures 39-40.

41

took the cup and bread and said, "Re - mem - ber me." He

*mp rit.* Slowly,

Piano accompaniment for measures 41-42.

*mp rit.* Slowly,

43

took the cup and bread and said, "Re - mem - ber me."

*dim. e rit. poco a poco* *p*

*freely*

Piano accompaniment for measures 43-44.

*p (optional keyboard)*  
*dim. e rit. poco a poco* *mp*

**The Upper Room** is an anthem for Maundy Thursday that may also be appropriate for general Communion services. Suggested corresponding lectionary readings include Exodus 12:1-14, Psalm 116, Luke 22:7-23, John 13:1-20, and 1 Corinthians 11:23-26. One basic homiletical theme is recalling the sacrifice of the Lamb who died for our sins.

This poignant anthem is best performed with great sensitivity to text declamation and some freedom of expression. Rehearse all the voices on the melody (m. 5-13) on a neutral syllable such as “noo,” striving for a lyric legato and uniformly focused tone. Caution the singers to shade dynamically the frequent repeated pitches, singing with a feeling of movement towards and away from the center of each phrase. Next, speak the text as the accompaniment is played, listening for its natural contours and stresses. Then combine melody and text. Rehearse the altos, tenors, and basses without the sopranos in m. 15-22 until their accompanying ensemble is precisely and sensitively rendered. In final preparation for performance, allow some freedom of tempo, as sensitive phrasing, interpretation, and sanctuary acoustic dictate.

**Lloyd Larson** is Associate Pastor of Music and Worship at Meadow Park Church in Columbus, Ohio. An ordained minister and widely published composer, he earned a B.A. from Anderson (IN) University and an M.C.M. from Southern Baptist Theological Seminary in Louisville, Kentucky.