

Crown Him King Medley

includes

Crown Him with Many Crowns
All Hail the Power of Jesus' Name
Majesty

Arr. by Bradley Knight

Pop feel ♩ = ca. 124

* **1** N.C. D E_m7 $\frac{D}{F\#}$ N.C. ***Narration begins*

**NARRATOR 1: This is the story of Easter.

NARRATOR 2: This is the story of an empty tomb.

NARRATOR 1: This is the story of a people in darkness.

NARRATOR 2: This is the story of a loving God.

NARRATOR 1: This is the story of broken chains.

NARRATOR 2: This is the story of hope restored.

NARRATOR 1: This is the story of the ransomed.

NARRATOR 2: This is the story of the redeemed.

NARRATOR 1: This is the story of a spotless Lamb.

NARRATOR 2: This is the story of a mighty King.

A_m7 B_m7 C_M7 N.C.

3

*CD POINTS: 1-57



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*“Crown Him with Many Crowns”

CHOIR parts

17 *f*

1. Crown Him with man - y of crowns, — the
2. Crown Him the Lord — of Life! — Who

f

D Bm⁷ G G¹³_{b5}

19

Lamb up - on His throne. — Hark!
tri - umphed o'er the grave; — Who

D
F# G Bm⁷ A sus A

21

how the heav'n - ly an - them - drowns all
 rose vic - to - rious to the - strife for

B_m⁷ CM⁷ A_M⁹
C_# D²

23

mu - sic but its own! A - wake,
 those He came to save His glo -

A
E E
F_# G² D
F_#

25

my soul, and sing of Him
- ries now we sing Who died

C/E D G F#5 E

27

who died for on thee, And
and rose on high, Who

F#m7 E/G# A G#5

29

f

hail Him as thy match - less King through
 died e - ter - nal life to bring, and

f

D F# A F# G D Em A C# D

31

all e - ter ni - ty.
 lives that death may die.

Em7 CM9 D Em7 D F# D Am9

33

1

3

(to pg. 5, meas. 17)

1 (to pg. 5, meas. 17)

CM⁹ D Em⁷ $\frac{D}{F\#}$ D FM⁷ Em⁷ E^bM⁹ $\frac{G}{A}$

36

2

4

*mf*Ye
mf

2 E^bM⁷ Dm⁷ Cm⁷ B^bM⁷ A^bM⁷ Fm⁷ $\frac{C}{D}$

10 *All Hail the Power of Jesus' Name*

38

cho - sen seed of Is - rael's

G²

mf *Half-time feel*

41

race, Ye ran - somed from the fall,

A_m F[#] B D E E_m D C^M7 D E_m7

45

Hail Him who saves you by His

F⁹ C_m E^b G D C² B⁷ 5

49 *f*

grace, And crown Him, crown Him

f

Em D D C G B Am C

52

Lord of all. Crown Him,

D G D C D B D

55

crown Him Lord of all.

Cm Eb Bb F Eb F F

Je - sus Christ is

TENORS *only*

D
A

G²
B

B^b

A m⁷ G m⁷

Lord of all, _____ Lord of all, _____

Add BASSES

F E^b

F E^bm⁷

3

8^{vb}

Lord of all!

G^b A^b sus

3

8^{vb}

67 5 *"Majesty" *f*

Maj - es - ty, *f*

mf cresc. N.C. *f* D \flat E \flat m7

70 wor - ship His maj - es - ty!

D \flat F E \flat m7 D \flat N.C. G \flat Fm7

72 mel. mel. Flow from His throne, un - to His

E \flat m7 G \flat m B \flat D \flat A \flat

own His an - them raise!

A^b A

Crown Him the Lord of Heav'n!

Em⁷ F[#]m⁷ G A G/B A/C[#] D N.C.

One with the Father known, One

G Em⁷ D/F[#] G Bm⁷ A sus A

81

with the Spir - it through Him giv'n from

Bm⁷ CM⁷ A²
C[#] D²

83

yon - der glo - rious throne. To Thee

A
E E
F[#] G² D
F[#]

85

be end - less praise, for Thou

D
F[#] C
E D G F¹³
b⁵ E

for us hast died. Be

F#m7 E/G# A G¹³_{b5}

Thou, O Lord, — through end - less days a -

D F# A F# G D Em A C# D

dored and mag - ni - fied! — To Thee be end - less

Em7 CM9 D Em7 D F# G/A D D/C

94

praise, for Thou for us hast died. Be

G B D_m⁶ E E A B_m F_♯ A_♯

97

Thou, O Lord, through end - less days a - dored and

B_m A G D F_♯ E_m D D F_♯ E_m D F_♯ G M⁹

100

mag - ni - fied!

A sus A D E_m⁷ D F_♯ D A_m⁹ C M⁹

ff

Crown Him!

ff

D Em7 D# F# D FM7 Em7 EbM9 G A D Em7 D# F# D Am9

ff

Crown Him!

CM9 D Em7 D# F# D FM7 Em7 EbM9 G A

Crown Him with man - y crowns!

CM9 Bm7 Am9 D

Glorious Redeemer Medley

includes
Glorious
Redeemed

Arr. by Bradley Knight

Latin salsa feel ♩ = ca. 100

7 E_m^{13} $B^{\#9}_{5/5}$

3 E_m^{13} $B^{\#9}_{5/5}$

5 E_m A_m^7 A_m A_m $F^{\#}$ $B^{\#9}_{5/5}$

7 *CHOIR unis.*
mf

When you
mf

E_m A_m^7 A_m A_m $F^{\#}$ *N.C.* *TENORS only*



*"Glorious"

come in-to— His pres - ence, lift - ing up the Name_ of Je - sus; And you

Em B7 Em

mf

hear the mu - sic play - ing, and you see the peo - ple prais - ing. Just for -

B7 Em G#7 5

Add BASSES

For Preview Only

8 1st time

10 2nd time

get a - bout_ your wor - ries, let your trou - bles fall_ be - hind_ you; don't you

Am7 Em7 B7 Em G#o7

TENORS only

21

ing, prais - ing, lift - ing, rais - ing, Get to shout -

Em Am7 Am F# B7#5

For Preview Only

23

ing, make it loud, and make His praise glo -

Em Am7 Am F# C F# B7

1 9

1

For Preview Only

25 (to pg. 20, meas. 9) *mf*

ri - ous, glo - ri - ous!

When you
TENORS *only mf*

Em Am Am G Am F# N.C. (to pg. 20, meas. 9)

27 **11**

make His praise, make His praise. Get to danc -

Am F# C B7 Am F# C C7

For Preview Only

29

in', sing - in', jump - in', leap - in'; Get to shout-

Fm B \flat m7 B \flat m G C \sharp 5

31

in', make it loud and make it glo - ri - ous. Start re-joic -

Fm B \flat m7 B \flat m G C \sharp 5 C \sharp 9

33

ing, prais - ing, lift - ing, rais - ing, Get to shout-

Fm B \flat m7 B \flat m G C \sharp 5

35

12

ing, make it loud, and make His praise glo-

Fm B \flat m7 B \flat m G D \flat C7

37

- ri-ous, glo - ri-ous! Re -

Fm B \flat m7 B \flat m A \flat E \flat m7 G \flat A \flat A \flat 7

39

**"Redeemed"

deemed, re - deemed, Re - deemed by the blood of the

D \flat A \flat C B m7 E \flat D \flat F E \flat F

Lamb! Re - deemed, re -

A^b E^bm7 A^b/C D^b C^b9 Fm7

13

deemed— His child, and for - ev - er, I

B^bm7 D^b/E^b A^b

am! Re - deemed how I love to pro -

mf *mf*

D^b/E^b A^bM⁹ N.C.

mf

48

claim it! Re - deemed by the blood of the

Fm7 N.C. Bbm7 $\frac{D^b}{E^b}$

50

Lamb! Re - deemed through His in - fi - nite

A^bM7 $\frac{B^bm}{G}$ G^b13 Fm7 N.C.

52

mer - cy - His child, and for - ev - er, I

$\frac{A^bM7}{E^b}$ Bbm7 $\frac{D^b}{E^b}$

14

58

Lamb!

Re - deemed,

Re - deemed,

re -

Re - deemed,

$E^b m7$ A^b D^b $C^{\flat 9}$ $F m7$

60

re - deemed-

re - deemed-

deemed-

His child, and for - ev - er, I

re - deemed-

$B^b m7$ D^b / E^b A^b

66

Re - deemed,

Lamb!

Re - deemed,

Re - deemed,

re -

Re - deemed,

$E^b m7$ A^b D^b $C^{\flat 9 \sharp 5}$ $F m7$

68

re - deemed—

re - deemed—

deemed—

His child, and for - ev - er, I

re - deemed—

$B^b m7$ D^b / E^b A^b

am! His child, and — for - ev - er, I

Cm7 F#9(b) Bbm7 DbM7/Eb Db13

am! mel. Get to danc-

C7sus C#9(b)/F#5

- in', sing - in', jump - in', leap - in'; Get to shout-

Fm Bbm7 Bbm/G C#5

77

- in', make it loud— and make it glo - ri - ous. Start re - joic -

Fm B^bm7 B^bm/G C⁷/₅ C^{#9}/₅

79

16

- ing, prais - ing, lift - ing, rais - ing, Get to shout -

Fm B^bm7 B^bm/G C⁷/₅

81

- ing, make it loud, — and make His — praise! — Get to danc -

Fm B^bm7 B^bm/G D^b/G C⁷

in', sing - in', jump - in', leap - in'; Get to shout -

Fm B \flat m7 B \flat m
G C \sharp 5 Fm

in', make it loud and make it glo - ri - ous. Start re - joic -

B \flat m7 B \flat m C \sharp 5 C \sharp 5

ing, prais - ing, lift - ing, rais - ing, Get to shout -

Fm B \flat m7 B \flat m
G C \sharp 5 Fm

89

ing, make it loud, and make His praise

$B^b m^7$ G D^b C^7

91

ff glo - ri - ous!

ff

N.C. $F m^{13}$

(Without music)

NARRATOR 1: Everywhere Jesus went, the crowds seemed to follow. Word of His miracles began to spread from town to town . . . first-hand accounts of what could not be explained. They say He turned water into wine and healed a man of leprosy. Others told how He fed a multitude with just a little boy's lunch.

But it didn't stop there. Sight was restored to the blind and storms were calmed at His command . . . and have you heard about Lazarus? Those who were there say Jesus called his name and he walked right out of the grave. Could this really be the carpenter from Nazareth? Even His disciples . . . those who knew Him best were amazed. "What kind of man is this?" they asked.

(Music begins) Every miracle He performed . . . every act of mercy He displayed . . . every gift of grace He offered was intended only to point glory to His Father who had sent Him. This was the reason He came . . . surely there was never a man like this man.

Wonderful, Merciful Savior

Words and Music by
 DAWN RODGERS and ERIC WYSE
 Arr. by Bradley Knight

17 Ballad, in two ♩ = ca. 43

(Drum pickup)

f

B^b

3 *E^b2* *Gm⁷*

6 *B^b_{sus}* *C* *E^b2*

9 *LADIES unis.*
mp

Won - der - ful, mer - ci - ful Sav - ior,

B^b *B^b_{sus}* *B^b*

mp

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11

pre - cious Re - deem - er and Friend;

$B\flat^2$
D

$E\flat$

F sus

F

13

mp

Who would have thought that a Lamb could

G m

F sus

$E\flat$

15

res - cue the souls of men? O You

$B\flat$

F

G m

$E\flat$

res - cue the souls of men.

B^b / F F^{sus} B^b B^b / F^{sus}

20 CHOIR parts *mp*

TENORS *only mp*
Coun - sel - or, Com - fort - er, Keep - er,

B^b B^b / F^{sus} B^b

22

Spir - it we long to em - brace;

B^b / D E^b F^{sus} F

24

mp

You of - fer hope — when our hearts have

mp

G_m F_{sus} E_b

26

hope - less - ly lost — our way; O — we've

B_b F G_m E_b

28

19

hope - less - ly lost the — way.

B_b F_{sus} B_b F_A

cresc.

30

mf

You are the One that we praise,

mf

Add BASSES

G_m F₃⁴ E_b F

mf

32

You are the One we a-dore;

G_m F₃⁴ E_b F

34

You give the heal - ing and grace our

Gm F⁴ E^b

36

hearts al - ways hun - ger for, O our

B^b F Gm E^b

38

hearts al - ways hun - ger for.

B^b/_F F^{sus} B^b

41

42

E^b2

LADIES *unis.**p*

43

LADIES *unis.*

p

Al - might - y, in - fi - nite Fa - ther,

B^b *B^b sus* *B^b*

p

mp

45

mp

faith - ful - ly lov - ing Your own;

B^b *E^b* *F sus* *F*

CHOIR parts

47

mf

Here in our weak - ness You find us,

mf

mf

Gm F Eb

49

Fall - ing be - fore Your throne; O we're

cresc.

f

Bb F Gm Eb Dm7 Cm7

21

51

f

fall - ing be - fore Your throne.

f

B \flat F F^{sus} B \flat F/A D m 7

53

You are the One that we praise,

G m F $\frac{4}{3}$ E \flat F

55

55

You are the One — we a-dore;

G_m F₃⁴ E_b F

This system contains measures 55 and 56. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part includes chord markings: G_m, F₃⁴, E_b, and F. The lyrics are "You are the One — we a-dore;".

57

57

You give the heal - ing and grace — our

G_m F₃⁴ E_b

This system contains measures 57 and 58. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part includes chord markings: G_m, F₃⁴, and E_b. The lyrics are "You give the heal - ing and grace — our".

59

hearts al - ways hun - ger for, O our

B \flat F G m E \flat

61

22

hearts al - ways hun - ger for.

B \flat F \sharp F \sharp E G \sharp E \sharp F \sharp E

ff

63

63

You are the One that we praise,

Am *N.C.* *G*

Drums continue

65

65

You are the One we a-dore;

Am *N.C.* *F* *G* *Em7*

67

You give the heal - ing and grace our

A_m G₃⁴ F

69

hearts al - ways hun - ger for, O our

C/E G/B A_m C F

71

hearts al - ways hun - ger for.

C G G sus C G B E G#

73

You give the heal - ing and grace our

A m G 4 F

75

hearts al - ways hun - ger for, O — our

C E G B A m F E m 7 D m 7

hearts al - ways hun - ger for.

C
G

G sus

C

mp

80 F2

C2

(Without music)

NARRATOR 2: Maybe you know my story. It's not pretty and certainly not one I'm proud of . . . but I was caught in the act of adultery. As I stood there that day, surrounded by the scribes and the Pharisees, I knew what my fate was. According to the law of Moses, I should have been stoned to death. I knew it . . . and Jesus knew it too. It's what I deserved.

The restless crowd waited as my accusers questioned Jesus once again. But no one could have expected what happened next. This wonderful, merciful Savior turned to those who had condemned me and spoke these words. "Let anyone among you who is without sin cast the first stone."

(Music begins) Overcome with emotion, I watched as one by one the elders turned and slowly walked away. Till I was left alone with this One who had come to give life . . . and I understood.

Your Grace Still Amazes Me

Words and Music by
SHAWN CRAIG and
CONNIE HARRINGTON
Arr. by Bradley Knight

Broadly ♩ = ca. 66

23

23

$E\flat^2$
G

F^2
A

Fm^7

$B\flat$
D

$E\flat^2$

p

3

3

$E\flat m^7$

$A\flat^{13}$

F^7
A

$B\flat^{sus}$

$B\flat$

mp

5

SOLO
p

My faith - ful Fa - ther, —

5

$E\flat^2$
G

F
A

$E\flat m$
 $B\flat$

$B\flat$

p

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7

en - dur - ing Friend, ——— Your ten - der mer -

$E\flat^2$ F^2
G A $B\flat$

9

- cy's like ——— a riv - er with no end;

Cm^7 Cm^7

11

It o - ver - whelms ——— me, ———

$E\flat^2$ F $E\flat^m$ $B\flat$
G A B $B\flat$

13

cov - ers my sin, Each time I come

$E\flat^2$ G F A B \flat

15

in - to Your pres - ence, I stand in won -

Cm 7 Cm 7 F A

17 24

- der once a - gain. Your grace

CHOIR parts *p*

Your grace, *p*

$E\flat^2$ G F sus *Sva* *mp*

19

still a - maz - es me, — Your love —

Your love, —

B \flat B \flat / D E \flat B \flat / D

For Preview Only

21

is still a mys - ter - y; — Each day —

Each day —

F sus F/A E \flat / G F/A B \flat C $\text{m}7$

23

I fall on my
 I fall on my
 B \flat D E \flat F

25

knees, 'Cause Your grace still a-maz - es me.
 knees.
 G m E \flat F sus F

27

27

Your grace — still a-maz - es me. —

Gm Eb F

29

29

For Preview Only

E \flat 2/G F2/A Fm7 B \flat /D E \flat 2

31

25

31

25

E \flat m7 A \flat 13 F7/A B \flat sus B \flat

mf

CHOIR *unis.*
mp

33

O pa - tient Sav - ior, —

mp

mp

$E\flat^2$
G

E
A

$B\flat$

35

You make — me whole, — You are the Au -

mp

mp

$E\flat^2$
G

E
A

$B\flat$

For Preview Only

37

— thor and — the Heal - er — of my soul;

mp

mp

Cm^7

Cm^7

E
A

What can _____ I give _____ You? _____

E \flat 2
G *F*
A *B \flat*

41

What can _____ I _____ say? _____ *mel.* I know there's no _____

E \flat 2
G *F*
A *B \flat*

43

_____ way to _____ re - pay _____ You, *mf* on - ly to of - *mf* *mf*

C m4 *C m7* *F*
A *cresc.*

45 *molto rit.* *f*

fer You my praise. Your grace

E_b2 *G* *F sus* *F* *F sus*

mf *cresc. molto rit.*

47 *a tempo* *mel.*

still a - maz - es me, Your love

B_b *B_b/D* *E_b* *B_b/D* *B_b/E_b*

f *a tempo*

49

is still a mys - ter - y; Each day

F sus *F A* *E_b/G* *F A* *B_b* *C m7*

51

I fall on my

B \flat D E \flat F

53

knees, 'Cause Your grace still a-mazes me.

G m E \flat F sus F

55

27

Your grace still a-mazes me.

G m E \flat F

57

SOLO

p

It's deep - er, it's wid - er,

p

$E\flat$ $B\flat^2$
D

59

it's strong - er, it's high - er;

$E\flat$ G_m

65 *f* (CHOIR) *molto rit.*

an - y - thing my eyes can see. Your

f *molto rit.*

Cm⁹ Cm⁷ E^bM⁷/F Cm⁷/F E^bM⁷/F Cm⁷/F

67 *a tempo*

grace still a - mar - es me, Your love

a tempo

B^b B^b/D E^b B^b/D B^b/E^b

69

is still a mys - ter - y; Each day

F sus E A E^b/G E A B^b Cm⁷

71

I fall on my
 knees, 'Cause Your grace

Chords: $B\flat$ D, C_m A, $F\sharp^{\circ}7$

Time signature: 4/4

73

knees, 'Cause Your grace

Chords: G_m^2 , G_m , G_m F, G_m E

Dynamics: *mp*

Time signature: 4/4

75

SOLO

p

75

SOLO
p

Your grace -

still a-maz - es me.

mp

p

(b)

E^b F^{sus} F G^m

77

77

still a - maz - es me.

C^m7 F^{sus} F E^b2/G E/A

80

Chords: Fm^7 , B^b/D , E^b , G^b , A^b13 , E^7/A , B^b2

Tempo: *rit.*

(Without music)

NARRATOR 1: If the celebration of Easter was merely retelling what happened two thousand years ago, it would still be the greatest story ever told.

NARRATOR 2: O but it's so much more than just what happened then. It's the story of what is still happening in the hearts and lives of those who believe in Him.

NARRATOR 1: I know . . . because it's my story too. The guilt of sin. The longing for redemption.

NARRATOR 2: All the suffering. All the sacrifices. All the surrender.

NARRATOR 2: It was for me . . .

NARRATOR 1: And it was for you.

(Music begins)

NARRATOR 2: Because in Christ, all the fullness of the deity is found . . .

NARRATOR 1: We have been given access to all the power and all the authority of heaven.

NARRATOR 2: That we might be ransomed . . .

NARRATOR 1: That we might be redeemed.

Ransomed and Redeemed

includes
Jesus Paid It All

Words and Music by
DAVE CLARK and GERON DAVIS
Arr. by Bradley Knight

Tenderly ♩ = ca. 68

29

pp

E^b D^b C^b A^bm(M7) A^bm6 C^b C^b C^bM7 A^bm2

Slightly faster ♩ = ca. 71

4

TENOR SOLO
mp

He came to Beth - le -

A^bm6 F A^bm2 B^b A^bm B^b E^b E^bsus F B^b7 F

p Slightly faster

7

hem, born of flesh and blood, Re -

E^b2 G E^b G E^b E^bsus F B^b7 F E^b2 G E^b G

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10

deem - er - in a man-ger, the Fa-ther's

A \flat B \flat C m

12

own be-got - ten Son; The cross was in the -

F m7 B \flat sus B \flat A \flat B \flat

15

dis-tance, there was no oth - er way... His

C m7 A \flat B \flat C m

18

blood would be the ran - som for a

Fm^7 $E\flat/G$

20

world He came to save, For

Fm^7 $B\flat_{sus}$ $B\flat$ $E\flat_{sus}$ $E\flat$

rit. *dim.* *rit.*

23

a tempo *accel.*

all of my trans - ges - sions, He

Cm G^7/B Cm

pp a tempo *accel.*

25 *a tempo* *rit.*

loved me e - ven - then; And

a tempo *rit.*

Chords: A^b/C , B^b/D , E^b_{sus} , E^b

27 *a tempo* 30

made a way that I could fol - low - Him.

p a tempo

Chords: Cm^7/F , F^9 , F^9 , $B^b^7_{sus}$

30 *CHOIR uncs.* *p* *mp*

p I came to Cal - va - ry, guilt - y and un -

pp *p*

Chords: N.C., $A^b^{\#4}_2$, A^b , Gm^7 , $A^b^{\#4}_2/F$, A^b/B^b , B^b

33

done. My sin de-mand - ed

$E\flat^2$ $E\flat$ $B\flat/D$ Cm $B^{\circ 7}$

36

jus - tice, but that a - lone was not e -

Cm $B\flat$ Cm^7 F F^{13} F^9

$(b)\bar{\circ}$

38

nough. When I was so lost, on - ly

rit. *a tempo*

$B\flat^7_{sus}$ $B\flat^7$ $A\flat/C$ $B\flat/D$ $E\flat_{sus}$ $E\flat$

$(b)(b)\bar{\circ}$ *rit.* *mp a tempo*

Cal - v'ry's cross could set this pris - 'ner

E^bsus D *E^b* D *B^bm7* *C⁷#5* *C⁷*

For Preview Only

free. Since Je - sus paid the price, for -

Fm *D^b13* *A^bm* *E^bsus* *B^b* *E^b* *B^b*

p

For Preview Only

ev - er I am ran - somed and re - deemed.

G⁷ *B* *Cm* *Fm7* *B^b7sus* *B^b7* *E^b*

dim. *pp*

For Preview Only

47

31

47

31

$A\flat m^2$
E \flat

$A\flat m$
E \flat

E
G \sharp

G 7
b5

p

49

TENOR SOLO

rit. mp a tempo

49

TENOR SOLO

rit. mp a tempo

It's hard to com - pre - hend the

$E m^9$

A^{13}
b9

D

D_{sus}
E

A^7
E

D^2
F \sharp

G
A

rit.

a tempo

52

52

price He chose to — pay, — The un - re - lent - ing —

D

D_{sus}
E

A^7
E

D^2
F \sharp

D
F \sharp

G 2

A

55

suf - f'ring when e - ven heav - en turned a -

B m Em7

57

way; But He want - ed to re -

A sus A G A

cresc. *mp*

59

deem us and pay the ran - som for the -

B m7 G A

61

fall. As He cried out, "It is

B m Em7

63

mf fin - ished," Je - sus paid it

D F# Em7 A sus A

65

all, But the

D sus D rit. mp

67 *a tempo*

sto - ry of re - demp - tion is - n't

B m E#7/A# B m

pp a tempo

69 *mf*

bur - ied in a grave; I'm

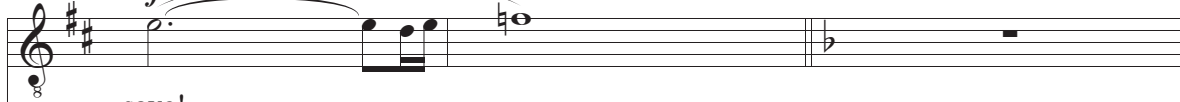
G/B A/C# D sus D

71 **32**

liv - ing proof He still has pow'r to

Bm7/E E9 E13

cresc.

73 *f* *rit.* *a tempo*

save!

rit. *f* *CHOIR unis.* *a tempo*

I came to Cal - va - ry,



f *rit.* *a tempo*
 C $\frac{B\flat}{C}$ $\frac{B\flat}{2}$ $\frac{B\flat}{2}$ $\frac{A}{m7}$

76



guilt - y and un - done.

My

$\frac{B\flat}{2}$ $\frac{B\flat}{2}$ C F² F C F $\frac{C}{E}$

sin de - mand - ed jus - tice, but that a -

D_m C[°]7 D_m/_C

lone was not e - nough. When I

D_m⁷/_G G¹³/_{b5} C⁷_{sus} C⁷ B^b/_D C/_E

was so lost, on - ly Cal - v'ry's cross could

F_{sus} F F_{sus}/_E E/_E

85

set this pris - 'ner free. Since Je - sus

Cm⁷ D⁷₅ D⁷ Gm E^b13 B^bm⁶
D^b

87

paid the price, for - ev - er I am

F^{sus} C E C A⁷ C[#] Dm

89

33

ran - somed and re - deemed.

Gm⁷ C⁷_{sus} C B^b C B^b C E
D

rit. *ff*

*“Jesus Paid It All”

91

ff a tempo

Je - sus paid it all;

a tempo

93

all to Him I owe!

8vb

95 *rit.* *a tempo*

When I was so lost, on-ly

C D C E D F# G sus G

rit. *a tempo*

(8vb) -----

97

Cal - v'ry's cross could set this pris - 'ner

G sus F# G F# Dm7 E7(5) E7

99

free. Since Je - sus

Am2 Am Cm EbM7(#5) Cm6

A B

8va -----

101

paid the price, for - ev - er I am

G_{sus} D G D B^7 $D^\#$ E_m E_m D $C M^7$ $B m^7$

(*Sva*)₋₁

103

ran - somed and re - deemed,

$A m^7$ D_{sus} D G G $F^\#$

106 *rit.*

ran - sored and re -

rit.

108

deemed!

G sus

G

(Without music)

NARRATOR 1: Jesus came as a man on a mission . . . and as His footsteps drew Him closer to the cross He knew His hour was near. One final meal with His disciples. The agony of Gethsemane. The trial . . . the betrayal . . . it was all happening so fast. And when the time had come, they led Jesus to a place called Golgotha.

(Music begins)

NARRATOR 2: He was oppressed and afflicted, yet He did not open His mouth. He was led like a lamb to the slaughter, and as a sheep before her shearers is silent, so He did not open His mouth.

Rise Again

Words and Music by
DALLAS HOLM
Arr. by Bradley Knight

34 *Broadly* ♩ = ca. 62
A^b(no3)

D^bm
A^b

3

MALE SOLO
p
Go a -

A^b(no3)

D^bm2
A^b

5

head, drive the nails ³ in My hands;

A^b

B^b2
A^b

B^b
A^b

7

Laugh at Me... where you stand... Go a -

D^b
 A^b
 A^b

9

head and say it is - n't Me; The

A^b B^b B^b
 A^b A^b

mp

11

35

day... will come... when you... will see... 'Cause I'll

D^b_m
 A^b
 A^b A^b

13

f

rise _____ a - gain;

CHOIR parts
mf

I'll rise _____ a - gain;
mel. *mf*

f

A^b E^b_m A^b D^b A^b C

15

Ain't no pow'r on earth can tie _____ Me down. _____ Yes, I'll

Ain't no pow'r on earth can tie _____ Me down. _____

B^b_m7 E^b7_{sus} A^b E^b7_{sus}

17

rise a - gain;

I'll rise a - gain;

Ab G^b/_{A^b} Ab D^b F^m7

19

36

Death can't keep Me in the ground.

Death can't keep Me in the ground.

B^bm⁷ E^b7^{sus} A^b mp

21

(SOLO)

mp

Go a - head and

D^bm²
A^b

A^b

23

mock My Name;— My love for you is

3

B^b2
A^b

B^b
A^b

D^b
A^b

25

still — the same Go a - head and

CHOIR unis.
p

Oo,
p

TENORS only

A^b

37

27

bur - y Me; - But ver - y soon, - I

Oo.

Bb^2
 A^b B^b
 A^b $D^b m$
 A^b

29

will be free. 'Cause I'll rise a -

f

f I'll rise a -

mel. *f*

Add BASSES

A^b $E^b 7_{sus}$ A^b $E^b m$
 A^b

31

gain; Ain't no pow'r on earth can tie Me down.

gain; Ain't no pow'r on earth can tie Me down.

D^b A^b/C $B^b m^7$ $E^b 7_{sus}$

33

Yes, I'll rise a -

I'll rise a -

A^b $E^b 7_{sus}$ A^b G^b/A^b A^b

35

gain; Death can't keep Me in the ground.

gain; Death can't keep Me in the ground.

Db Fm7 Bbm7 Eb⁷_{sus}

37

'Cause I'll rise a -

I'll rise a -

Ab E⁷_{sus} A E_m
A

39

gain; Ain't no pow'r on earth can tie Me down.

gain; Ain't no pow'r on earth can tie Me down.

D A C# Bm7 E⁷ sus

41

Yes, I'll rise a -

I'll rise a -

A E⁷ sus A G A

43

gain; Death can't keep Me in the ground. *dim.*

gain; Death can't keep Me in the ground. *dim.*

dim.

D F#m7 Bm7 E7sus

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45

A (no3) *mp* Dm/A

47

38

(SOLO)
mp

Go a -

A (no3) Dm²
A

dim.

49

mf

mp

head, say I'm dead and gone; - But

A B²
A B
A

mp

51

mf

you will see - that you were wrong. Go a -

D
A A

53

cresc. poco a poco

head, try to hide the Son; But

Ah,

mp

mp

A B
A

mp *cresc. poco a poco*

55

39

all will see that I'm the One. 'Cause I'll

ah. 'Cause I'll

m *ff*

mf *ff*

D_m A A C# A E sus
A D

ff

57

come a - gain;

come a - gain;

A E_m
A D A
C#

59

Ain't no pow'r on earth can keep_ Me back._ Yes, I'll

Ain't no pow'r on earth can keep_ Me back._ Yes, I'll

Bm^7 E^7_{sus} A E^7_{sus}

61

come a - gain;

come, I'll come a - gain;

A G/A A D F#m7

63

40

Come to take My peo - ple back. — Yes, I'll

Come to take — My peo - ple back. —

Bm7 E7sus A Bm7 C# D Bm7 F#m E7sus

65

come a - gain;

I'll come a - gain, come a - gain;

A Em7 A/C# D F#m7

67

Come to take My peo - ple back!

mel.

Come to take My peo - ple back!

Bm7 E⁷_{sus} A E/G# F#m7 D A/C#

69

8

Take My peo - ple back!_

Come to take_ My peo - ple back!_

B m⁷ E⁷ sus F#m⁷ E G# A B m A C#

71

8

Come to take My peo - ple back!_

Come to take My peo - ple back!_

B m⁷ A E E D E A

rit.

Rescue Story

Words and Music by
ANDREW RIPP, ETHAN HULSE,
JONATHAN SMITH and ZACH WILLIAMS
Arr. by Bradley Knight

41 Soulfully ♩ = ca. 73

CHOIR parts
mf

Hmm,
mf

p

C#m E

3

FEMALE SOLO
mp

There I was—

hmm.

B⁴/₃ A²

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5

emp - ty - hand - ed, ___

C#m E

mp

7

Cry - ing out ___ from the pit of my ___ de - spair; ___

B⁴₃

mp

8

There You were ___ in the shad -

A² C#m

mp

10

ows, — Hold-ing out — Your hand — You met — me there.

E B⁴₃

12

42

And now where would I be with-out — You?

A² F#m⁷

14

Where would I be, Je - sus?

SOLO and LADIES
mf

You were the voice in the des - ert,

B E E
F#

16

Call-ing me— out in the dead of night; Fight-ing my— bat - tles for me,

A B C#m B

18

mel.
You are my res - cue sto - ry. Lift - ed me up from the ash - es,

Add MEN *mf*

A E E/F#

20

Car-ried my— soul from death to life; Bring-ing me from glo - ry to glo - ry,

A B C#m B

22

mel. mel.

You are my res - cue sto - ry. You are, You are,

A E E F#

24

43 mel. mel.

You are my res - cue sto - ry. You are, You are.

A B C#m B

26

SOLO
mp

You were writ - ing the pag - es

A C#m
mp

28

Be-fore I had a name; — Be-fore I need-ed grace,

E B⁴/₃

This block contains the musical notation for measures 28 and 29. It features a vocal line with lyrics, a piano accompaniment with treble and bass staves, and chord markings 'E' and 'B⁴/₃'.

30

Hmm, — You're sing-ing songs of re-demp - tion,

CHOR parts
mp

Oo,
mp

A² C#m B

This block contains the musical notation for measures 30 and 31. It includes a vocal line with lyrics, a piano accompaniment, and a section for 'CHOR parts' with lyrics 'Oo,'. Chord markings 'A²', 'C#m', and 'B' are present.

32

'Cause ev-'ry time I ran a - way; — You were loud - er than my —

Oo;

E B⁴₃

44

34

— shame, — And now where would I be with-out You?

Where would I be with-out You?

A² F#m⁷

36

f

Where would I ___ be, O Je - sus? ___ You were the voice in the des - ert,

f

Where would I ___ be, O Je - sus? ___ You were the voice in the des - ert,

TENORS *only* *f*

mel.

Add BASSES

B E E F#

38

Call-ing me_ out in the dead of night; Fight-ing my_ bat - tles for me,

Call-ing me_ out in the dead of night; Fight-ing my_ bat - tles for me,

A B C#m B

40

You are my res - cue sto - ry. Lift - ed me up from the ash - es,

You are my res - cue sto - ry. Lift - ed me up from the ash - es,

A E E F#

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42

45

Car-ried my soul from death to life; Bring-ing me from glo - ry to glo - ry,

Car-ried my soul from death to life; Bring-ing me from glo - ry to glo - ry,

A B C#m B

44

Musical staff for voice, measures 44-45. The staff contains a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The melody begins with a quarter rest in measure 44, followed by eighth notes for "You are my res-cue sto-ry." in measure 45. In measure 46, there is a quarter rest followed by a triplet of eighth notes for "Nev-er gave up on me." The dynamic marking *mp* is placed above the first triplet.

You are my res - cue sto - ry.

Nev - er gave up on me.

Musical staff for piano (treble clef), measures 44-45. The accompaniment consists of chords in the right hand and a bass line in the left hand. The chords are primarily triads and dyads, supporting the vocal melody.

You are my res - cue sto - ry.

Musical staff for piano (bass clef), measures 44-45. The bass line provides harmonic support with a steady eighth-note pattern.

Musical staff for piano (grand staff), measures 44-45. This system includes the treble and bass clefs for the piano accompaniment. The right hand has chords and moving lines, while the left hand has a bass line. A section labeled 'A' begins in measure 44. A dynamic marking of *sub. mp* is present in measure 45. A chord symbol *F#m7* is written above the staff in measure 45.

46

Musical staff for voice, measures 46-47. The staff contains a treble clef, a key signature of three sharps, and a common time signature. The melody begins with a quarter rest in measure 46, followed by eighth notes for "Nev-er gave up on me." in measure 47. In measure 48, there is a quarter rest followed by eighth notes for "You are my tes-ti-mo-".

Nev - er gave up on me.

You are my tes - ti - mo -

Musical staff for piano (treble clef), measures 46-47. The piano accompaniment is mostly rests in these measures.

Musical staff for piano (bass clef), measures 46-47. The piano accompaniment is mostly rests in these measures.

Musical staff for piano (grand staff), measures 46-47. This system includes the treble and bass clefs for the piano accompaniment. The right hand has chords and moving lines, while the left hand has a bass line. A section labeled 'E' begins in measure 46. Chord symbols *C#m7* and *E* are written above the staff in measures 46 and 47 respectively.

48

ny. Oo. Nev-er gave up on me.
LADIES *div.*
mp Nev-er gave up on me.

B_3^4 $F\#m7$

50

Nev-er gave up on me. You are my tes - ti - mo -

Nev-er gave up on me. You are my tes - ti - mo -

$C\#m7$ E

52

mf 3 3

ny. Oo. Nev-er gave up on me.

mf 3 3

ny. mel. Nev-er gave up on me.

Add MEN mf 3 3

B_3^4 $F\#m7$

mf

54

46

f 3 3

Nev-er gave up on me. You are my tes-ti-mo-

f 3 3

Nev-er gave up on me. You are my tes-ti-mo-

f 3 3

$C\#m7$ E

56

ff

ny. O

ny.

B⁴₃

57

SOLO may ad lib

yeah!

ff

You were the voice in the des - ert, Call - ing me - out in the dead of

ff

F G B^b C

59

night; Fight-ing my bat - tles for me, You are my res - cue sto - ry.

D_m C B^b

61

Lift - ed me up from the ash - es, Car - ried my soul from death to

F F G B^b C

63

47

life; Bring - ing me from glo - ry to glo - ry,

D_m C

64

You are my res - cue sto - ry.

B \flat

65

SOLO
ff

You are, You are, mel. You are my res - cue sto - ry.

You are, You are, mel. You are my res - cue sto - ry.

F **F/G** **B \flat** **C**

67

You are, You are,
mel.

You are, You are, mel.
You are my res - cue sto - ry.

Dm C B \flat

69

You are, You are,
mel.

You are, You are, mel.
You are, You are,
You are my res - cue sto - ry.

F FG B \flat C

You are, You are, _____ You are my res - cue sto - ry!

mel. mel.

You are, You are, You are my res - cue sto - ry!

Dm C B \flat N.C.

(Without music)

NARRATOR 1: After the sabbath, at the dawning of the first day of the week, Mary Magdalene and the other Mary came to see the tomb. And there was a great earthquake; for an angel of the Lord came down out of heaven and rolled away the stone.

(Music begins)

NARRATOR 2: His appearance was like lightning, and his clothing was white, like snow. Those who were keeping watch were shaken by fear of him, and they became like dead people. And the angel said to the women, "Do not be afraid! For I know that you are looking for Jesus, who has been crucified."

NARRATOR 1: He is not here; for He is risen, just as He said. Come, and see the place where He was laid.

Worship the Risen Savior Medley

includes
 Hosanna (Be Lifted Higher)
 Majesty

Arr. by Bradley Knight

48 In awe ♩ = ca. 60
 G (no3) G² G

*"Hosanna (Be Lifted Higher)"
 ALTOS and TENORS only

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11

high - est! Let our

14

King be lift - ed up,

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17

49

Let our King be lift - ed up, Ho -

A little faster ♩ = ca. 62

Add SOPRANOS

Ho - san - na in the

20

san - na!

D^{sus}

D/C

E^b/B^b

A little faster

23

high - est!

Add ALTOS

p

Let our

A^bm/B^b

E^b/B^b

26

King be lift - ed up, —

Add MEN *p* Let our King be lift - ed up, —

A^b2

B^b3

A^b2/C

Let our King be lift - ed up, — Ho -

B^b
D

A^b2

B^b4
3

32 A little faster ♩ = ca. 64

san - na!

$Fm7$ B^b
D

B $F\sharp$
A \sharp

$G\#m$ E
G \sharp $G\#m$

cresc. *mp* A little faster

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35

50

E
G \sharp $F\sharp$
G \sharp E^b
G

Solemn march ♩ = ca. 67

37 *mp* Ho - san - na! Ho - san - na!

mp Ho - san - na in the high -

mp

A^b E^b F_m D^b/_F F_m D^b/_F E^b/_G

40 est! Let our King be lift - ed up, Ho -

A^b D^b2 E^b₃⁴

san - na! Ho - san -

mf

mf

A^{\flat}_{sus} B^{\flat} E^{\flat} G A^{\flat} A E

3

mf

na in the high est! Let our

$F^{\sharp}m7$ D A E $F^{\sharp}m7$

For Preview Only

King be lift - ed up, — Ho - san

D^2 E^4_3 $Bm7$ E G^{\sharp}

SOPRANO *descant*
mf

52

na! Ho - san

Ho -

A 3 B \flat F

54

san - na in the high - est!

na in the high est! Let our

G $m7$ E \flat B \flat F G $m7$

57

53

Sing ho - san

King be lift - ed up, Ho - san

Chords: Eb², F⁴₃, Cm⁷, F/A

60

na!

na! Be lift - ed high - er,

Chords: B^b, E^b, B^b/_D

62

high - er, Be lift - ed high - er!

Cm^7 E/A F B^b_{sus} B^b

64

Je - sus, You be lift - ed high - er,

Gm^9 Gm^7 B^b/F B^b_2/D F/E^b E^b B^b/D

66

high - er, be lift - ed high - er!

Cm⁷ F B^b_{sus} B^b

68

Je - sus, You be lift - ed high - er,

ff

Gm⁷ B C[#]m⁷ B D[#] E B D[#]

70

high - er, be lift - ed high - er!

C[#]m⁷ F[#] A[#] F[#] B_{sus} B

72

Je - sus, You be lift - ed high - er,

$G\#m7$ B B^2 E E E E
 $F\#$ $D\#$ $G\#$ $A\#$ B

74

high - er, be lift - ed high - er and

$C\#m7$ $F\#\text{sus}$ N.C. B

76

high - er!

Majestic ♩ = ca. 82

B N.C.

Brass cues

80 *rit.* ***"Majesty"**
A little slower ♩ = ca. 80

Maj - es - ty,

f *f*

E sus E sus A Bm

f Play *rit.* A little slower

82

wor - ship - His maj - es - ty. Un - to

A C# D C#m7 Bm7 D F# Dm F

85

Je - sus be all glo - ry, hon - or, and

Chord chart: A/E, C#m7, F#m, F#m/E

87

praise.

Chord chart: B2/D#, B/D#, E sus, E

89

Maj - es - ty, king - dom au - thor - i - ty

Chord chart: A, A/G, D/F#, D C#m7

92

Flow from His throne un - to His

Bm7 A C# D A E

94

56

own; His an - them raise.

E sus E D A

96

So ex - alt, lift up on high

A E sus 3

98

the Name of Je - sus.

E 3 A/E

100

Mag - ni - fy, come glo - ri - fy

E♭/A A E sus

102

Christ Je - sus, the King.

N.C. E D/E E/D C#sus C#E#

104

Musical notation for measures 104-105. The system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature is three sharps (F#, C#, G#). Measure 104 features a whole note chord in the vocal line and a piano accompaniment. Measure 105 is a whole rest in the vocal line.

Piano accompaniment for measures 104-105. Chord labels are F#m, Bm7, A/C#, and D. The piano part consists of a steady eighth-note bass line and a treble line with chords and moving lines.

106

Musical notation for measures 106-107. The vocal line (treble clef) has lyrics "Maj - es - ty,". The piano accompaniment (treble and bass clefs) continues. A dynamic marking of *ff* (fortissimo) is present. The key signature changes to two sharps (F#, C#).

Piano accompaniment for measures 106-107. Chord labels are A/E, F⁷ sus, and B^b/F. The piano part features a rhythmic bass line and a treble line with chords and moving lines.

108

Musical notation for measures 108-109. The vocal line (treble clef) has lyrics "wor - ship His maj - es - ty". The piano accompaniment (treble and bass clefs) continues. A dynamic marking of *ff* is present. The key signature is two sharps (F#, C#).

Piano accompaniment for measures 108-109. Chord labels are B^b/D, E^b, and B^b/D. The piano part features a rhythmic bass line and a treble line with chords and moving lines.

110

Je - sus who died, now glo - ri -

$Cm7$ Ebm Bb Ebm Bb
 C D F

112

fied, King of all kings.

$F\text{ sus}$ Bb Bb^2 $Gm7$ Eb Bb
 A D

mf *ff*

115

Let our King be lift - ed up,

$Cm7$ F Bb Eb^2
 A

Let our

F₃ E^b₂/G F A F B^b₂/D

121 *rit.*
King be lift - ed up, Ho - san -

E^b₂ F E^b B^b/D C_m⁷ F

rit.

124 *a tempo*
na! A - men!

B^b E^b/B^b E^b/G F A B^b

a tempo *rit.*

For Preview Only