

You've Already Won

Words and Music by
BRYAN FOWLER and
SHANE BARNARD
Arr. by Jay Rouse

Driving ♩ = ca. 51

* **1** **29** B^b E^b B^b $Gm7$

f

4 E^b B^b E^b B^b

7 $Gm7$ E^b B^b *dim.*

10 *mf* **CHOIR unts.**

mf There's peace that out - lasts dark - ness,

B^b *mf*

The musical score is written for piano and choir. It begins with a piano introduction in 6/8 time, marked 'Driving ♩ = ca. 51'. The score is divided into systems of piano accompaniment and choir parts. The piano part features a driving eighth-note bass line and a treble line with chords and melodic fragments. The choir part enters at measure 10 with the lyrics 'There's peace that out - lasts dark - ness,'. The score includes various musical notations such as dynamics (f, mf, dim.), articulation (accents), and chord symbols (Bb, Eb, Gm7). A large 'FOR PREVIEW ONLY' watermark is overlaid diagonally across the page.

*CD POINTS: Split-channel, CD: 1-28; Split-channel for Performance Narration, CD: 29-32

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hope that's in the blood; There's

E^b B^b

fu - ture grace that's mine to - day that

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

Je - sus Christ has won. So

E^b F B^b

19

I can face to - mor - row for to -

21

mor - row's in Your hands; All I need You

E \flat B \flat Gm⁷ F

24

will pro - vide, — just like You al - ways

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

CHOIR parts

mf

have. *mel.* I'm fight - ing a *mel. mf*

B \flat B \flat sus B \flat

bat - tle You've al - read - y

E \flat 2 B \flat

mp

won, No mat - ter what comes my

F sus G m7 F E \flat

33

way, I will o - ver -

B \flat Gm 7

35

come; I don't know what You're do - ing,

F sus

B \flat
DE \flat 2

37

but I know what You've done,

B \flat

F sus

I'm fight - ing a bat - tle

Gm7 F Eb

You've al - read - y won.

F sus Bb Eb Bb

f

3

mf

There's *mf*

Gm7 Eb Bb

47

mer - cy in the wait - ing,

mf

B \flat

49

man - na for to - day, And

E \flat B \flat

51

when it's gone, I know You're not, You are my hope and

G m^7 F E \flat B \flat / D E \flat F

dim.

stay; *mp* When the sea is rag - ing, Your

mp

B \flat

mp

Spir - it is my help, He'll fix my eyes on

E \flat B \flat Gm 7 F

cresc.

Je - sus Christ, I'll say that it is well. O I

mf *mf*

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

63 4 *cresc.* *f*

know that it is well. *cresc.* I'm fight - ing a *mel. f*

mf cresc. *E^b* *F* *B^b* *B^b2* *B^b*

66 *f* *E^b2* *B^b* *F sus*

bat - tle You've al - read - y won,

69 *Gm7* *F* *E^b* *B^b*

No mat - ter what comes my way, I will

o - ver - come; I don't know what You're

Gm7 F sus B^b/_D

do - ing, but I know what You've

E^b2 B^b

done, I'm fight-ing a bat - tle

F sus Gm7 F E^b

79

You've al - read-y won.

F sus *B^b* *B^b₄*
dim.

82

5

LADIES *unis.**p*

I know how the sto - ry

B^b *B^b₄* *B^b*

85

ends, We will be with You a -

B^b *B^b₄* *B^b*

B^b *B^b₄* *B^b*

gain;

You're my Sav - ior, my de -

Add MEN gently p

B^b_{sus}

91

fense,

No more fear in life or

B^b

B^b_{sus}

94

6

death.

I know how the sto - ry

mp

mp

B^b

E^b

mp

97

ends, We will be with You a -

B \flat G m7 E \flat

100

gain; You're my Sav - ior, my de -

B \flat B \flat / \bar{D} E \flat

103

fense, No more fear in life or

B \flat G m7 E \flat

death.

mf

mel.
I know how the sto - ry

mf

B \flat B \flat D E \flat

ends,

We will be with You a -

B \flat G m7 E \flat

gain;

You're my Sav - ior, my de -

B \flat B \flat D E \flat

115

fense, No more fear in

B \flat G m 7

cresc.

118

life or death, I know how the sto - ry ends,

8 *cresc.*

E \flat B \flat G m 7 N.C. B \flat

f *cresc.*

121

I'm fight - ing a bat - tle

ff mel. *ff*

E \flat 2 *ff*

8 vb

You've al-read-y_ won, No mat-ter_ what
mel.

B \flat F sus G m7 F

comes my way, I will o - ver -

E \flat 2 B \flat D G m7

come; I don't know what_ You're do - ing,

F sus B \flat D E \flat 2

131

but I know what You've done,

B^b F^{sus}

133

I'm fight - ing a bat - tle

Gm^7 F E^b2

135

You've al - read-y won. I'm fight - ing a

F^{sus} Gm^7 B^bM^7
 D

bat - tle You've al - read - y won!

mel.

mel.

$E\flat 2$ $F \text{ sus}$ $B\flat$

$E\flat$ $B\flat$ $G \text{ m}7$ $E\flat$ $B\flat$

(Without music)

NARRATOR: The story of Easter truly is a declaration of victory. The debt of sin has been canceled and the chains of death forever broken . . . but it is only through His sacrifice, we have been made conquerors.

(*Music begins*) And that's why our hearts and minds are drawn again and again to the place of such sweet sorrow.

Like pilgrims on a journey of remembrance, we come . . . not out of a sense of obligation or duty, but rather out of love . . . we long for a glimpse of this One who was willing to be wounded for our transgressions and bruised for our iniquities. For in the agony of the cross, we see the glory of the Christ.

O Sacred Head, Now Wounded

Words
Latin Poem

Music by
HANS LEO HASSLER
Arr. by Jay Rouse

9 30 Tenderly, rubato ♩ = ca. 70

Musical notation for measures 9-30. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It begins with a piano (*p*) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. The tempo is marked as 'Tenderly, rubato' with a quarter note equal to approximately 70 beats per minute.

7

Musical notation for measures 7-12. The score continues in the same key and time signature. A 'poco accel.' (poco accelerando) marking is present in measure 10, indicated by a wedge-shaped hairpin. The melody and accompaniment continue with various chordal textures.

13 A little faster ♩ = ca. 82 LADIES *unis.*
p

Musical notation for measures 13-18. The tempo is marked 'A little faster' with a quarter note equal to approximately 82 beats per minute. The right hand has a rest for measures 13-17, with the word 'LADIES' and the instruction '*unis.*' (unison) appearing above the staff in measure 18. The left hand continues with a steady accompaniment. A piano (*p*) dynamic is indicated.

A little faster ♩ = ca. 82

Musical notation for measures 19-24. The tempo remains 'A little faster' (♩ = ca. 82). The right hand enters with a melody in measure 19, while the left hand continues with a rhythmic accompaniment. The piece concludes with a final chord in measure 24.

sa - cred Head, now wound - ed,

MEN *unis.* With grief and shame weighed down,

Now scorn - ful - ly sur - round -

29

ed With thorns, Thine on - ly crown;

33

Add LADIES
mp

How pale — Thou art with an -

37

guish, With sore a - buse and scorn;

41

How does that vis - age lan -

45

guish, Which once was bright as

11

49

morn! What

53

Thou, my Lord, hast suf - fered Was *mel.*

mp

57

all for sin - ners' gain. *mel.* Mine,

61

mine Mine was was the trans - gres - sion, But
Mine was the trans - gres - sion, But

Thine the dead - ly pain. Lo,

dim.

dim.

here I fall, my Sav - ior! 'Tis I de - serve Thy

mp

mp

(Play if needed)

place. Look on me with Thy fa - vor; As -

(Play) *mf*

75

sist me with Thy grace.

cresc. poco a poco

79

slight rit. *mf* *a tempo*

What lan - guage

mf

slight rit. *f* *a tempo*

82

shall I bor - row To thank Thee,

cresc.

dear - est Friend, For this Thy

cresc.

cresc.

f

dy - ing sor - row, Thy pit - y

f

f

14

dim.

mf

with - out end? O make me

dim. *mf*

dim. *mf*

98

Thine for - ev - er; And,

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. A large watermark 'For Preview Only' is overlaid diagonally across the page.

101

should I faint - ing be, Lord,

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. A large watermark 'For Preview Only' is overlaid diagonally across the page.

105

let me nev - er, nev - er Out -

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. A large watermark 'For Preview Only' is overlaid diagonally across the page.

dim.

live *dim.* my love to

dim.

mp

mp

Thee. *mp* O *mp*

mp

cresc.

dim.

rit. to end

dim.

sa - cred Head, now wound *dim.*

(Play if needed)

rit. to end

121 *p* *dim.*

ed,
p *dim.*

p *pp*

(Without music)

NARRATOR: The very notion that a King would willingly lay down His life defies comprehension to those who have not yet experienced the transforming power of the blood.

(Music begins) But for every believer, the image of the cross stands as a somber reminder of the ultimate act of compassion. To think that God so loved the world, He sent His only begotten Son . . . that we might claim the inheritance of eternal life.

That's the power of the cross!

There Stands a Cross

with
Hallelujah for the Cross

Words and Music by
JAY ROUSE and
RANDY VADER
Arr. by Jay Rouse

Gently, rubato ♩ = ca. 76

15 31 N.C.

4

7

slight rit. *LADIES unis. (Opt. Solo)*
mp a tempo

Wan - d'ring through this

slight rit. *a tempo*

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10

des - ert, a - shamed of all my past,

13

Look - ing for di - rec - tion, a peace I know will

16

last; I see a dis - tant moun - tain, tho' this

**Add MEN mp*

*If using a solo, MEN will wait to enter until ms. 25

val - ley I must cross, At the end of my

16

jour - ney I know there stands a cross.

rit. *mf* There stands a cross *a tempo* where

mf

rit. *mf a tempo* E^b2 E^b E^bM7

27

all my debt is fi - n'ly paid,

F sus F B^b₄ B^b₂

29

There stands a cross where

B^b B^bM⁹/_D E^b₂ E^b

31

all my sins are washed a-way; Up - on that

F sus F C^m₆/_G G^m G^m/_F C^m/_F D^m/_F

34

hill where my Sav - ior paid the cost,

mf

mf

$E^b M7$ $C m7$ A° / G $G m$ $G m / F$

37

Thro' the dark - est storm there stands a

$G m / E$ $E^b M7$ $F sus$ F B^b / F

40

17

cross.

$B^b 4$ B^b $G m$ $D m / F$ $G m / E$

f *dim.*

43

mf A little faster ♩ = ca. 78

I bow be - fore my Sav - ior, my

mf

E^bm⁶ *B^b2*

mf a little faster

46

debt now placed on Him, A - ware of all His

E^bM⁹ *G^m*

49

suf - f'ring, a - ware of all my sin; For -

G^m *F* *E^bM⁹*

giv - en by His mer - cy, for I'm no long - er

Gm Gm/F EbM9

lost, At the end of my jour - ney I

Bb2/D Cm9 Bb2/D

know there stands a cross.

Eb2 Eb2/G F sus

60 *slight rit.* *a tempo*

There stands a cross where

F B \flat D B \flat M7 D E \flat 2 E \flat E \flat M7

slight rit. *a tempo*

62

all my debt is fi n'ly paid,

F sus F B \flat 4 B \flat 2

64

There stands a cross where all my sins are

B \flat B \flat M9 D E \flat 2 E \flat F sus F

washed a-way; Up - on that hill

C_m^6 G_m G_m C_m D_m E^bM7

70 *mf* where my Sav - ior paid the cost,

mf

C_m^7 A° G_m G_m F

72 19 Thro' the dark - est storm there stands a

G_m E^bM7 E^b F F

*“Hallelujah for the Cross”

75 *cresc.* *f*

cresc. Hal - le - lu - jah!

cresc. *f*

cresc. *f*

B^b_{sus} B^b E^b/_G F/A B^b

78

Hal - le - lu - jah! Hal - le -

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

81

lu - jah for the cross!

C_m⁷ E^bM⁷/_F C_m⁷/_F E^b/_F F B^b

The image shows a musical score for a piano and voice. It is divided into three systems, each starting with a measure number (75, 78, 81). The top system (75) features a vocal line with lyrics 'Hal - le - lu - jah!' and a piano accompaniment. The middle system (78) continues the vocal line with 'Hal - le -' and the piano accompaniment. The bottom system (81) continues with 'lu - jah for the cross!' and the piano accompaniment. The score includes various musical notations such as dynamics (cresc., f), articulation (accents), and chord symbols (B^b_{sus}, B^b, E^b/_G, F/A, B^b, B^b_{sus}, B^b, B^b/_F, F_{sus}, F, F_{sus}, C_m⁷, E^bM⁷/_F, C_m⁷/_F, E^b/_F, F, B^b). A large watermark 'KOPREVIEW ONLY' is overlaid diagonally across the page.

Hal - le - lu - jah! Hal - le -

$B\flat/F$ $E\flat/G$ F/A $B\flat$ $B\flat/Ab$

lu - jah! It shall nev - er

$E\flat^2/G$ $E\flat/G$ Cm^7 $B\flat/D$ $Cm/E\flat$ $B\flat/F$

Sub

20 *molto rit.*
ff

suf - fer loss. There stands a

ff

Dm/F F Dm^7/G G/B F/A G

cresc. *molto rit.*

93 *a tempo*

cross where all my debt is fi - n'ly paid,

ff a tempo

F² F D_m⁷ G/B D_m/C C G

96

There stands a cross where all my sins are

C C^M_E⁹ F² F G sus G

99

washed a - way; Up - on that hill

D_m/A A_m A_m/G E_m/G F^M₇

where my Sav - ior paid the cost, Thro' the dark - est

Dm7 *B^o/A* *A m* *A^m/G* *A^m/F#*

8^{vb}

storm there stands a cross.

FM7 *Dm7* *G/B* *A m*

8^{vb}

Thro' the dark - est storm there stands a

cresc. poco a poco

cresc. poco a poco

A^m7/G *A^m/F#* *G sus* *G*

cresc. poco a poco

111 *rit.*

cross. Hal - le - lu - jah!

C C/B A_m⁷ C/G F_M⁷ *rit.*

114 *molto rit.* *ff* *a tempo*

There stands a cross!

D_m⁷ F/G G N.C. C

ff *molto rit.* *a tempo*

Sub

The image shows two systems of musical notation. The first system (measures 111-113) features a vocal line with the lyrics 'Hal - le - lu - jah!' and a piano accompaniment. The piano part includes chords C, C/B, A_m⁷, C/G, and F_M⁷. The second system (measures 114-116) features a vocal line with the lyrics 'There stands a cross!' and a piano accompaniment. The piano part includes chords D_m⁷, F/G, G, N.C., and C. The piano part also includes dynamic markings like *ff* and *molto rit.*, and performance instructions like *a tempo*. There are also 'Sub' markings in the piano part.

(Without music)

NARRATOR: To fully embrace the gospel of Christ is to understand it for what it really is . . . the life-changing, redemptive power of God at work in His people.

It was the plan from the beginning that creation might be reconciled to the Creator. Even then . . . God knew there was only One worthy to stand in the gap between heaven and earth taking on the sins of mankind.

And so Christ came . . . He lived and died . . . was buried and rose again on the third day. (*Music begins*) And in His death and resurrection lies our hope of eternity.

This is the gospel of Christ!

Grateful for the Gospel

Words and Music by
 MIKE HARLAND,
 DON KOCH and DAVE CLARK
Arr. by Jay Rouse

22 32 Worship ballad ♩ = ca. 64

3

MALE SOLO

mp

5

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7

bridge be-tween_ the two;_ Just an old rug-ged cross_ that

A²
C#

D²

9

paid re-demp - tion's price, And I've nev - er been more grate - ful for the

A²
C#

B
D#

Bm⁷

23

11

Gos - pel of Christ._ I'm grate - ful for_ the Gos - pel,_ it

mf

CHOIR parts
p

Oo,
p

D²

A

mf

13

stood the test_ of time, — The hill where Je - sus gave_ His life, the

Oo,

Bm^7
A

Dm^6
F

15

place where I_ found_ mine; My ref - uge from_ the storms that rage, the

Oh,

TENORS *only*

A E sus A A G

17

rock on which I build my faith, I am

mp

CHOIR out

Ah.

mp

Add BASSES

D
F#Dm⁶
F

19

grate - ful for the Gos - pel, it's the rea - son I am saved.

24

A
EB
D#DM⁹

21

By the grace of Je -

*mf*A
DF#m⁷

E sus

mp

23

8

- sus I can go be-fore the throne, As one

D² A²

mf

25

8

— who's made wor - thy by the mer - cy I've been shown; I can

B m⁷ A² C#

27

8

stand here un-a-shamed and ful - ly jus - ti-fied, And I've

Add CHOIR
mp

Oh, Ah,

mp

D² A² E B D#

29 25

nev - er been more grate - ful for the Gos - pel of Christ. — I'm *f*

mf Nev - er been more grate - ful. Oh, — I'm

mf *mel.*

*Bm*⁷ *D*² *E*

cresc.

31

grate - ful for — the Gos - pel, — it stood the test — of time, — The

f grate - ful for — the Gos - pel, — it stood the test — of time, —

f

A *Bm*⁷ *A*

33

hill where Je - sus gave His life, the place where I found mine; - My

Oh, the place where I found mine; -

*Dm*⁶
F

A
E

E sus

35

ref - uge from the storms that rage, the rock on which I build

mp Oh, *mf* Ah,

mp TENORS only *mf*

Add BASSES

A

A
G

D
F#

26

37

— my faith, — I am grate - ful for — the Gos - pel, it's the rea -

I am grate - ful for — the Gos - pel, —

*Dm*⁶
F

A
E

B
D \sharp

39

son — I am saved. — I stand

I am saved. — Oh, —

f

*DM*⁹

A

8^{vb}

41

in ho - ly rev - er - ence for I have seen the ev - i - dence,

f Ah, Ah,

f

G Em⁷

43

27

Of the blood, of the cost of the glo - ry

B_m⁷ A²/_C⁷ C_m⁷

45

of the cross! I'm grate-ful for the Gos- pel, it

I am grate-ful for the Gos- pel, it

ff

cresc.

N.C. 3 F B \flat C \flat B \flat D

ff

8 \flat

47

stood the test of time, The hill where Je- sus gave His life, the

stood the test of time, Oh, the

E \flat E \flat m6 G \flat

8 \flat

49

place where I — found mine;— My ref-uge from— the storms that rage, the

place where I — found mine;

TENORS *only* Oh,

mp *mp*

$B\flat$ / F F sus $B\flat$ $B\flat$ / $A\flat$

51

rock on which I build — my faith,— I am

Ah, I am

mf *mf*

Add BASSES

$E\flat$ / G $E\flat m6$ / $G\flat$

53

28

grate - ful for the Gos - pel, it's the rea - son I am saved...

grate - ful for the Gos - pel.

B^b/F C/E E^bM^9

55

*“My Savior’s Love”

How mar - vel - ous,

ff

mel. ff

Gm F/A B^b Cm B^b/D E^bM^9 B^b/D

57

how won - der - ful and my song shall

$Cm7$ Bb/D Cm/Eb Bb/D

SOLO

8vb

59

I am grate - ful for the Gos - pel, it's the rea -

ev - er be...

$Cm7$ Bb/D $Ebm6$ Bb/F C/E

SOLO

f *dim.* *dim.* *dim.*

CHOIR out

8vb

61

son I am saved.

$E\flat M^9$ $B\flat$
 $E\flat$

mp

63

$G m^7$ $F sus$ $E\flat 2$ $B\flat 2$

slight rit. poco a poco *dim.*