

TRADITIONAL MUSICAL

BECAUSE OF THE CROSS

7 WAYS THE RESURRECTION
CHANGES OUR LIVES

Because of the Cross

7 Ways the Resurrection Changes Our Lives (Traditional)

Description: Rather than simply telling the story of Easter, this SATB musical powerfully communicates—through song, scripture, and extended narrations—seven ways Christ’s death and resurrection radically transforms our lives. Arranged by Russell Mauldin, Dave Williamson, Robert Sterling and others, this 9-song work is 50 minutes long and simple to medium difficulty. Also available with more contemporary music selections.

Performance suggestions: This work can be narrated solely by your pastor or by two or more narrators who share the duties. As you’ll see, this is a basically a seven-point sermon with musical illustrations. It would be helpful to the congregation for them to see each “point” listed in the order of service and/or projected on a screen as you would a worship lyric, scripture verse, or sermon point. Your pastor is encouraged to adapt or edit the narration accordingly, with the express goal of ending the musical with an invitation to trust Christ as Savior and Lord.

[Choir opens with **“Christ the Risen! (Christ the Lord is Risen Today w/Crown Him with Many Crowns)”** arr. by Russell Mauldin]

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Christ Is Risen

From the Worship Today® volume:
Unfailing Love

Arranged by
RUSSELL MAULDIN

Majestically ♩ = 96

C C/B^b F/A Fm⁶/A^b

The piano introduction is in 4/4 time, marked 'Majestically' with a tempo of 96 beats per minute. It features a grand staff with treble and bass clefs. The melody is in the treble clef, starting on a whole note C4, followed by quarter notes D4, E4, F4, and G4. The bass line consists of a low C4 octave pedal point. Chords are indicated above the staff: C, C/B^b, F/A, and Fm⁶/A^b. The dynamics include *ff* (fortissimo).

5 *ff* Hal - le - lu - jah! Christ a - rose! *rit.*

The vocal entry begins at measure 5. The melody is in the treble clef, starting on a whole note C4, followed by quarter notes D4, E4, and F4. The bass line consists of a low C4 octave pedal point. Chords are indicated above the staff: C, C/B^b, F/A, and Fm⁶/A^b. The dynamics include *ff* (fortissimo) and *rit.* (ritardando).

C/G FM⁷/G G⁷ C *rit.*

The piano accompaniment continues from measure 5. The melody is in the treble clef, starting on a whole note C4, followed by quarter notes D4, E4, and F4. The bass line consists of a low C4 octave pedal point. Chords are indicated above the staff: C, C/B^b, F/A, and Fm⁶/A^b. The dynamics include *rit.* (ritardando).

10 CHRIST THE LORD IS RISEN TODAY
(Text: Charles Wesley; Music: *Lyra Davidica*, 1708)

Christ the Lord is ris'n to - day,
Lives a - gain our glo - rious King,

The vocal entry begins at measure 10. The melody is in the treble clef, starting on a whole note C4, followed by quarter notes D4, E4, and F4. The bass line consists of a low C4 octave pedal point. Chords are indicated above the staff: C, C/B^b, F/A, and Fm⁶/A^b. The dynamics include *rit.* (ritardando).

Dm⁷ Gsus G C G/B C F/A F F/C C

The piano accompaniment continues from measure 10. The melody is in the treble clef, starting on a whole note C4, followed by quarter notes D4, E4, and F4. The bass line consists of a low C4 octave pedal point. Chords are indicated above the staff: C, C/B^b, F/A, and Fm⁶/A^b. The dynamics include *mf* (mezzo-forte).



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Al - le - lu - ia! Sons of men and
Where, O Death, is

Dm¹¹ C/E Dm¹¹ G⁷/D C F/A C/G G⁷ C F/A G C G/B

12

an - gels say: Al - le - lu - ia!
now thy sting?

F/A G⁷/D C C/G G C Dm¹¹ C/E Dm¹¹ G⁷/D C F/A C/G G⁷ C

15

18

Raise your joys and tri - umphs high,
Dy - ing once he all doth save,

C D⁷_{sus}/A D/A G/B G C/E G_{sus}/D G/D C

f

18

Al - le - lu - ia!

G Am¹¹ C/E Dsus/A D/A C C/E G/D D⁷ G

20

Sing ye heav'n's and earth re - ply,
Where thy vic - to - ry, O grave?

G/F C/E C F/A F F/C C

22

Al - le - lu - ia!

1. C/G G C Dm⁷ Gsus G

24

2.

lu - ia!

27

C/G G C C/B \flat D/A

32 **Broadly** CROWN HIM WITH MANY CROWNS
mf (Text: Godfrey Thring; Music: George J. Elvey)

rit.

Crown him the Lord of Life: Who

Broadly

Gadd9/A D Bm G

rit.

31

tri - umphed o'er the grave, who rose vic - to - rious

D/F \sharp G A 7 /E D A D A/C \sharp Bm D

34

to the— strife for those he came to save. His

f

E⁷ E/D A/C# D A/E D/E E⁷_{sus} E⁷ A A/G

37

40

glo - ries now we sing, who died and rose on

His glo - ries now we sing. He a-rose on

D/F# D A/E D/F# G B/F# E E/D

40

high, who died e - ter - nal life to bring and

high,

A/C# A A/G D/F# G D/F# Em⁷ A/C# D

43

lives that death may die!

Je - sus lives that

Em Asus A D

46

He a - rose!

G/D D

49

Because of the Cross

Narration:

Today, believers everywhere celebrate the resurrection of Jesus.
It's miraculous that someone who was dead for three days walked out of his tomb.
But it's even more extraordinary *why he died* in the first place.
His death on the cross—and resurrection on Easter Sunday—changes everything.
Over the next few minutes, we'll share seven ways Easter transforms our lives.

1. Our sin debt with God is paid in full.

We don't like to think of our sin as a debt against God, but it is.
Our self-centeredness and rebellion have left each one of us spiritually bankrupt.
We owe God a debt we could never repay.
So, God, in his profound love, chose to satisfy it for us.
He didn't *dismiss* our debt—his justice would not allow that.
Rather, the judge stepped down from the judgment seat, took off his robes,
and stepped into the shoes of the condemned.
Jesus, God's perfect Son, exchanged his righteousness for our unrighteousness,
bearing our sins upon himself as he hung on the cross.

"Therefore," the apostle Paul writes,
"...there is now no condemnation for those who are in Christ Jesus" (Romans 8:1).
Paul proclaims there is absolutely *"nothing that can separate us from the love of God that is in Christ Jesus our Lord"* (Romans 8:39).

Friend, do you truly believe this?
Do you accept God's word that your sin debt has been permanently satisfied by the blood of Christ?
Do you truly believe that God can never love you *any more* than he loves you now in Christ?
If so, will you believe that he will never love you *any less* than he does his beloved Son,
in whom he is well-pleased?

Because of the cross, you and I are loved and accepted by God.
Perfectly and eternally.
Period.

[Choir sings **"Jesus Paid it All w/Alleluia"** arr. by Terry Winch]

Jesus Paid It All

with

Alleluia

(opt. Children's Choir and Brass Quintet)

From the Worship Today® volume:
Jesus Paid It All

Words and Music by
ELVINA M. HALL
and JOHN T. GRAPE
Arranged by
TERRY WINCH

With wonder (♩ = 75)

N.C.

mf Smoothly

The piano introduction consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line. The tempo is marked 'With wonder (♩ = 75)' and the dynamics are 'mf' and 'Smoothly'.

mp

The piano continuation continues the musical theme from the introduction. It features a mix of chords and moving lines in both hands. The dynamics are marked 'mp'.

CHOIR mp

I hear the Sav-ior say: "Thy strength in-deed is small. Child of

B^b2 B^b2 E^b2 F⁹ B^b2 B^b2 E^b2
A A G A A G G

The choir part is written for a single voice and begins with the lyrics 'I hear the Sav-ior say: "Thy strength in-deed is small. Child of'. The piano accompaniment provides harmonic support for the choir. The key signature is B-flat major (two flats). The dynamics are marked 'mp'.

10

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weak - ness, watch and pray; Find in Me thine all in all."

Gm⁹ E^bM⁹ B^b/F F⁷sus

15

Je - sus paid it all; All to Him I owe.

B^b Cm B^b/D E^b F⁷sus E^b/G F/A B^b B^b2/D A^b2/C A^b2

19

Sin had left a crim-son stain; He washed it white as snow.

Gm⁹ E^bM⁹ B^b2/D E^b/F N.C.

24

mp

For —

28

noth - ing good have I Where - by — Thy grace to

B^b $E^b M^9$ Where - by

32

claim; I'll wash my gar-ments white In the

grace to claim; In

$B^b(\#5)$ B^b6 B^b/A^b $E^b M^7/G$ $E^b m(M^7)/G^b$

35

blood of Cal-v'ry's Lamb.

the blood of the Lamb.

$\frac{B\flat 2}{F}$ F sus F $\frac{A\flat}{B\flat}$

38

f Strong!

Je - sus paid it all; All to Him I owe.

$E\flat M7$ $E\flat 6$ $A\flat M7$ $Gm7$ $\frac{A\flat}{B\flat}$

f

41

Sin had left a crim-son stain; He washed it white as

E^b2 E^b/G A^bM7 E^b/B^b A^b/B^b

45

Broadly, with strength *ff*

snow. And

Broadly, with strength

E^bM7 E^b6 A^bM7 E^bM7 E^b6 Dm^7/G

49

when be-fore the throne I stand in Him com - plete, "Je-sus

"Je-sus

ff

53

Chords: C^2 , F_9^6 , $\frac{Dm7}{G}$, E^9_{sus} , $E7(\sharp 9)$

died my soul to save," My lips shall still re - peat.

died to save,"

57

Chords: Am^9 , $\frac{Am}{G}$, $\frac{Am}{F\sharp}$, $\frac{C}{G}$, G^{13} , C_{sus}

mp

Je - sus paid it all; All to Him I owe.

C C Dm C^C/_E F G^{sus} F^A/_A G^B/_B C C²/_E B^{b2}/_D B^{b2}

mp (Quiet & unforced)

61

Sin had left a crim-son stain; He washed it white as snow.

Am⁹ FM⁷ C²/_E F^G/_G F E⁷(#5)

66

Sin had left a crim-son stain; He washed it white as snow.

Am⁹ FM⁹ C²/_E F^G/_G C²

Building

70

"Alleluia" (Words and Music by Regi Stone)

1st time: **CHOIR unis. mel.**

2nd time: **CHOIR Parts; add Children on mel.**

mp - mf

Al - le - lu - ia, Al - le -

Dm⁹ Fm⁷ C² C F G sus G $\frac{C}{E}$

74

mp - mf

lu - ia. Now I stand in Him com - plete; Je - sus

F G sus G $\frac{C}{E}$ F G Am

79

paid it all for me. Al - le - lu - ia, Al - le -

Al - le -

83

Chords: Dm⁷, G sus, G, C/E, F, G sus, G, C/E

This system contains measures 83 through 86. The vocal melody in the treble clef begins with a half note 'paid', followed by eighth notes 'it all for me.' and a quarter rest. The phrase 'Al - le - lu - ia,' is sung over a half note, with 'Al - le -' continuing on a half note in the next measure. The piano accompaniment in the grand staff features a steady eighth-note bass line. Chords are indicated above the treble staff: Dm⁷ (measures 83-84), G sus (84), G (85), C/E (85), F (85), G sus (86), G (86), and C/E (86).

lu - ia. I will live e - ter - nal - ly! Je - sus

lu - ia.

87

Chords: F, Em⁷, F, G, Am

This system contains measures 87 through 90. The vocal melody continues with 'lu - ia.' on a half note, followed by 'I will live e - ter - nal - ly!' over a half note, and 'Je - sus' on a half note. The piano accompaniment continues with the eighth-note bass line. Chords are indicated above the treble staff: F (measures 87-88), Em⁷ (88), F (89), G (89), and Am (90).

1. (to meas. 77) *CHOIR Pts. & Children* 2. (Children's Choir out)

paid it all for me. *mf* Al - le - me.

Dm⁷ *G sus* 1. *C²* *C* (to meas. 77) 2. *C sus* *C*

91

Strongly

Sin had left a crim - son stain; He washed it white as

C *Dm* *C* *G* *C*

95

cresc. *add Children's choir* , *f*

snow. Sin had left a crim - son stain; He

C *C* *F²* *Fm*
B^b *A* *A^b*

cresc.

98

washed _____ it white _____ as

ff >

Fm⁷ Gm⁷

101

(Children's choir stay on "C")

snow! _____

N.C. Dm¹¹ G⁷_{sus} Csus N.C. Fm C

ff

105

Because of the Cross

2. We're adopted into God's family as sons and daughters of the King.

In the first chapter of Paul's letter to the church at Ephesus, he writes:

*For he [God] chose us in him [Christ] before the creation of the world
to be holy and blameless in his sight.
In love he predestined us for adoption to sonship through Jesus Christ,
in accordance with his pleasure and will—to the praise of his glorious grace,
which he has freely given us in the One he loves.
In him we have redemption through his blood,
the forgiveness of sins,
in accordance with the riches of God's grace that he lavished on us. (Ephesians 1:4-8a)*

Paul continues this theme in Galatians 4 where he writes:

*But when the set time had fully come, God sent his Son, born of a woman,
born under the law, to redeem those under the law,
that we might receive adoption to sonship.
Because you are his sons,
God sent the Spirit of his Son into our hearts,
the Spirit who calls out, "Abba, Father."
So, you are no longer a slave, but God's child;
and since you are his child, God has made you also an heir. (Galatians 4:4-7)*

Can we even begin to grasp this?
Because of the shedding of Christ's blood on the cross,
We're not only *redeemed* from our sins; we're *adopted* into God's family!

Before the creation of the world,
the Father *chose* you and me to be his children.
He sent his Son to transform rebels and renegades into sons and daughters.

Because of the cross,
we're not just *forgiven servants*, we're *avored children*!
We've become co-heirs with Christ,
adopted into his royal family where we can cry out like children to their loving papa,
who just happens to be the King of Creation.

[Choir sings "**Chosen**" arr. by Richard Kingsmore]

Chosen

From the Worship Today® volume:
God of Grace

Words by
KEN BIBLE
Music and Arrangement by
RICHARD KINGSMORE

Flowing ♩ = 86

G² G²/B C² Am⁷ Dsus D

mp

mp

Cho - sen by a Fa - ther's heart; cho - sen by a

G² Am⁷ G²/B G/B C²

5

love that looked down from e - ter - ni - ty, seek - ing me.

Am⁷ D G² D/E Em⁷

8



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Cho - sen to be drawn to him;

Am⁷ C/D D G² Am⁷ G²/B G/B

11

cho - sen to be trea - sured as his ver - y own, for

C² Am⁷ D G²

14

him a - lone. Cho - sen as he

mp *mp*

D/E Em⁷ Am⁷ C/D D C²

mp

17

died, cho - sen in his tri - umph; cho - sen, now I

D/C Bm7 D/E Em Em/D C² D/C

20

join him at his Fa - ther's side.

G²/B G/B Am⁷ Am/G F² D²/F# Em⁷ D

24

Cho - sen to his faith, cho - sen for his glo - ry;

C² D/C Bm7 D/E Em Em/D

28

cho - sen now to join him in his sac - ri - fice,

C² D/C G²/B G/B Am⁷ G/A Am/G F²

32

I give my life. I give my life.

D/F# C²/E G²/D C/D G²

36

mf

Cho - sen, Lord, I look to you;

Bbm¹¹ Db/Eb Ab² Bbm⁷ Ab²/C Ab/C

mf

40

cho - sen, I re - joice for your love has cho - sen me. You've

43

Db2 Bbm7 Eb Ab2

cho - sen me. *mp* *mf* Ooo

46

Cho - sen, Lord, I

Eb/F Fm7 Bbm7 Db/Eb Eb Ab2

Cho - sen; make it all your

trust in you. Cho - sen, take my life; make it all your

49

Bbm7 Ab2/C Ab/C Db2 Bbm7 Eb

ver - y own. It's yours a - lone. *rit.*

ver - y own. It's yours a - lone. *rit.*

*Ab*² *E^b/F Fm⁷* *Bbm⁷* *D^b/E^b* *E^b*

52

f Slightly broader

Cho - sen as he died, cho - sen in his tri - umph;

f

D^b2 *E^b/D^b* *Cm⁷* *E^b/F* *Fm* *Fm/E^b*

f Slightly broader

55

cho - sen, now I join him at his Fa - ther's

D^b2 *E^b/D^b* *A^b2/C* *A^b/C* *Bbm⁷* *Bbm/A^b*

59

side. *ff* Cho - sen to his

ff

G \flat 2 Eb2/G Fm7 Eb D \flat 2

62

faith, cho - sen for his glo - ry;

E \flat /D \flat Cm7 Eb/F Fm Fm/E \flat

65

cho - sen now to join him in his sac - ri -

D \flat 2 Eb/D \flat A \flat 2/C A \flat /C B \flat m7 A \flat /B \flat B \flat m/A \flat

68

fice, *f* I give my life. *f* I give my

G \flat 2 Eb2/G Db2/F Ab2/E \flat I give my life, Db2

71

life. *mp* I give my

Ab2/C G \flat 2 Bbm11/E \flat Eb/D \flat

75

rit. e dim. warmly life, my life.

Ab2/C Ab/C Bbm11 Eb sus Eb G \flat 2 Ab

79

Because of the Cross

3. We're transformed by the power of his Spirit.

A few days before Jesus was crucified,
he told his closest disciples it was to their advantage that he return to heaven.
It was only then that his Father could send the Holy Spirit to empower and transform them.

In John's gospel, Jesus says:

I will ask the Father,

and he will give you another advocate to help you and be with you forever—the Spirit of truth. The world cannot accept him, because it neither sees him nor knows him.

But you know him, for he lives with you and will be in you.

I will not leave you as orphans; I will come to you. (John 14:16-18)

All this I have spoken while still with you.

But the Advocate, the Holy Spirit, whom the Father will send in my name, will teach you all things and will remind you of everything I have said to you.

Peace I leave with you; my peace I give you.

I do not give to you as the world gives.

Do not let your hearts be troubled and do not be afraid. (John 14:25-27)

Because of the cross,

Jesus made the way for the Holy Spirit to indwell and empower us.

By his Spirit, we come to repentance and faith.

By his Spirit, we're born again and transformed into his likeness.

By his Spirit, we can serve one another through spiritual gifts
and bless one another through spiritual fruit.

By his Spirit, he brings all of the parts of his body, the Church, under the headship of Christ.

All because of the cross.

[Choir sings "**Holy Spirit Come**" arr. by Kris Crunk]

Holy Spirit, Come

From the Worship Today® volume:
Holy Spirit, Come

(Version A)

Words and Music by
LANDY MAUGHON
 Arranged by
KRIS CRUNK

Freely ♩ = 60-62

Chords: E♭ E♭M7 E♭6 E♭M7 Cm7 E♭M7/B♭

mp

The piano introduction is in 4/4 time, starting with a mezzo-piano (mp) dynamic. The right hand plays a series of chords: E♭, E♭M7, E♭6, E♭M7, Cm7, and E♭M7/B♭. The left hand plays a sustained bass line with a few moving notes.

LADIES unison *mp*

Ho - ly Spir - it, come — with your pow'r and love. —

The vocal melody is a unison line for ladies, starting on a whole rest and then moving through a series of eighth and quarter notes. The lyrics are 'Ho - ly Spir - it, come — with your pow'r and love. —'.

Chords: A♭2 E♭ E♭M7/D Cm7 E♭M7/B♭

4

The piano accompaniment continues with chords: A♭2, E♭, E♭M7/D, Cm7, and E♭M7/B♭. The left hand has a steady bass line, and the right hand plays chords and some moving lines.

— Let your pres - ence flood this room.

The vocal melody continues with the lyrics '— Let your pres - ence flood this room.'.

Chords: A♭2 E♭/G Cm7 D♭sus4 D♭ B♭/D

7

The piano accompaniment continues with chords: A♭2, E♭/G, Cm7, D♭sus4, D♭, and B♭/D. The left hand has a steady bass line, and the right hand plays chords and some moving lines.

Send the fire and rain, ——— let it fall on us a-gain. —

E♭ *E♭M7/D* *Cm7* *E♭M7/B♭*

9

O - pen heav - en's win - dows. Ho - ly Spir - it,

add MEN

A♭2 *E♭/G* *Cm7* *D♭sus4/2* *D♭* *Fm7* *E♭* *G7/D*

11

mf

come, make your glo - ry known.

Cm *B♭* *A♭2* *B♭*

mf

13

Come; change our hearts, — re - new our minds, so that

Cm Bb Ab2 Eb/G

15

we may be — like you. Fa-ther, make us more like you.

Fm Eb2 Db2 Fm7 AbM7 AbM7/Bb Bb Ab/Bb

17

mp Ho - ly Spir - it, come—

Fm9 Eb2/G Eb7susM7/Ab Ab2 Bb7sus Eb EbM7/D

20

— with your pow'r and love. — Let your pres - ence

Cm7 EbM7/Bb Ab2 Eb/G Cm7

23

flood this room. Send the fire and rain, —

Dbsus₂⁴ D^b B^b/D E^b EbM7/D

25

let it fall on us a - gain. — O - pen heav - en's

Cm7 EbM7/Bb Ab2 Eb/G Cm7

27

win - dows. Ho - ly Spir - it, come, make your glo - ry

mf

Db sus₂ Db Fm7 Eb G⁷/D Cm Bb

29

known. — Come; change our hearts, — re -

Ab² Bb Cm Bb

31

new our minds, — so that we may be — like — you. Fa - ther,

Ab² Eb/G Fm Eb² Db²

33

rit.

35

make us more like you.

rit.

Fm7 AbM7 AbM7/Bb Bb Eb2/G Bb2/C Bb2/D C/D

35

a tempo f

Ho - ly Spir - it, come with your pow'r and love.

G GM7/F# Em7 GM7/D

f a tempo

38

Let your pres - ence flood this room. Send the fire and rain,

C2 G/B Em7 Fsus₂ F D/F# G GM7/F#

40

let it fall on us a-gain. O - pen heav - en's win - dows.

Em⁷ GM⁷/D C² G/B Em⁷ F^{sus}₂⁴ F E^b⁰⁷

43

Send the fire and rain, let it fall on us a-gain.

Em⁷ Bm⁷ CM⁷ G/B

46

O - pen heav - en's win - dows.

C/E G²/B F^{sus}₂⁴ F CM⁷/E C⁶/E

48

Ho - ly Spir - it, come, _____ Ho - ly Spir - it,

C²/D *G* *GM⁷* *G⁶* *GM⁷*

mp

51

rit.
come, _____ Ho - ly Spir - it, come.

Em⁷ *GM⁷/D* *D/C* *C* *D/F[♯]* *G*

rit.

54

Because of the Cross

4. We can be healed in body, mind, and spirit.

Because of the cross, we can be healed in body, mind, and spirit.

The skeptic might ask, “Don’t Christians still get sick, and die?
Don’t they have the same problems as everyone else?”

The honest answer is, “Yes, those who follow Christ still face disease and death.
We, too, must endure hardship, disappointment, depression, and soul-crushing loss.”
The difference is that those who place their faith in Jesus
know a peace and a power that passes understanding—
we know that the cross ensures that *one day* every tear will be dried,
every mind restored, and every disease healed.

Seven hundred years before Jesus was born,
God gave the prophet Isaiah a vision of Jesus, our Messiah:

*Surely he took up our pain and bore our suffering,
yet we considered him punished by God, stricken by him, and afflicted.
But he was pierced for our transgressions, he was crushed for our iniquities;
the punishment that brought us peace was on him, and by his wounds we are healed.*
(Isaiah 53:4-5)

Jesus paid the price for sin and its terrible effects.

He gave the world a foretaste of his kingdom as he healed those with disease,
gave sight to the blind and hearing to the deaf,
restored sanity to the insane,
and even raised the dead to life.

But his power extended far beyond the physical realm...

At the cross, Christ defied the power of the grave and destroyed the gates of hell.
He defeated the demonic powers that held humanity captive
and freed those living under their dominion.

One day,
perhaps one day soon,
our healing will be complete when the trumpet sounds
and the dead in Christ shall rise with new bodies clothed with immortal glory.
On that day, for the very first time,
we shall be whole in body, mind, and spirit.
...all because of the cross.

[Choir sings “**All Things New**” arr. by Kris Crunk]

All Things New

From DiscoverWorship.com

Words and Music by
RANDY COX
and KRIS CRUNK
Arranged by
KRIS CRUNK

Tenderly (♩ = 63)

Chords: D^b E^bm7(4) A^b7^{sus}_C D^b D^b7^{sus} D^b G^bM⁹ A^b^{sus} A^b G^b2_{B^b} G^bM⁹

The piano introduction is in 3/4 time, starting with a piano (p) dynamic. It features a melody in the right hand and a supporting bass line in the left hand, both in the key of B-flat major (three flats).

LADIES unison

p

Out of dust, I was born. Breath of life; Cre - a - tor's

Chords: D^b(no3) D^b D^b_F E^bm7(4) A^b7^{sus}_C E^bm7(4) D^b D^b_F E^bm7(4) G^b

The vocal melody is in 3/4 time, starting with a piano (p) dynamic. It is a unison line for ladies, with lyrics written below the notes. The melody is in the key of B-flat major (three flats).

form. Breathed in - to His hand - i - work; per-fect im-age of His

Chords: D^b_F D^b D^b_F E^bm7(4) A^b7^{sus}_C E^bm7(4) D^b D^b^{sus} D^b G^bM⁹ A^b^{sus} A^b

The piano accompaniment continues in 3/4 time, with a piano (p) dynamic. It features a melody in the right hand and a supporting bass line in the left hand, both in the key of B-flat major (three flats).



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love. _____

MEN unison p

But on my own, the old crept

$\text{G}^{\flat 2} / \text{D}^{\flat}$ D^{\flat} D^{\flat} $\text{A}^{\flat 7 \text{ sus}} / \text{C}$ $\text{G}^{\flat 2} / \text{B}^{\flat}$ $\text{A}^{\flat 7 \text{ sus}} / \text{C}$

13

in. Things of earth took hold a - gain. 'til the

D^{\flat} $\text{A}^{\flat 7 \text{ sus}} / \text{C}$ $\text{G}^{\flat 2} / \text{B}^{\flat}$ G^{\flat} Fm^7 D^{\flat} $\text{A}^{\flat 7 \text{ sus}} / \text{C}$

16

time when Christ be - came new_ life_ for the old. _____

$\text{G}^{\flat 2} / \text{B}^{\flat}$ $\text{A}^{\flat 7 \text{ sus}} / \text{C}$ D^{\flat} $\text{D}^{\flat \text{ sus}} \text{D}^{\flat}$ $\text{G}^{\flat \text{ M}^9}$ $\text{A}^{\flat 7 \text{ sus}}$ $\text{G}^{\flat 2} / \text{B}^{\flat}$ $\text{G}^{\flat \text{ M}^9}$

19

mp

All things new, all things new; Je-sus makes_ all things

mp

23

Chords: $D^b(\text{no}3)$ D^b D^b/F G^b G^b/B^b A^b_{sus}/C D^b D^b/A^b G^b6 G^b G^bM7/A^b

new. No more death, tears or pain; for the old has passed a -

27

Chords: D^b A^b_{sus}/C G^b2/B^b A^b2/C D^b D^b/A^b G^b6 G^b G^bM7/A^b

way. Mourn - ing gone, joy re - mains._ Je-sus makes all things_

31

Chords: B^bm7 A^b_{sus}/C D^b D^b/F G^b2 G^b B^bm F^m/A^b G^b D^b/F E^bm7

new. Je-sus makes all things new.

D^b G^b D^b F E^bm7 G^bM7/A^b A^b G^b D^b A^b7 D^b D^b G^bM9

35

p Out of death, life is ris'n. Au-thor-i - ty to Christ is

D^b(no3) D^b D^b F E^bm7(4) A^b7sus/C E^bm7(4) D^b D^b F E^bm7(4) G^b

40

giv'n, un - til our Sav - ior

on earth now as it is in heav'n

D^b F D^b D^b F E^bm7(4) A^b7sus/C E^bm7(4) D^b D^bsus D^b G^bM9 A^b7sus A^b

44

comes.

G^{b2}
B^b *D^{b2}*
F *D²*
F[#] *GM⁹* *A^{7sus}*

mf

48

f unis.

On the cross, I was born. Born a - gain, Cre - a - tor's

D(no3) *D* *A^{sus}*
C[#] *G²*
B *A^{7sus}*
C[#] *D* *A^{sus}*
C[#] *G²*
B *G*

f

52

form. He breathed in - to His hand-i - work Per-fect im-age of His

F^{#m} *D* *A^{sus}*
C[#] *G²*
B *A^{7sus}*
C[#] *D* *D^{sus}* *D* *GM⁹* *A^{7sus}* *A*

56

love. All things new, all things new; Je-sus

G²/_B GM⁹ D(no3) D D^{F#} G G_B A^{sus}/_{C#} D D_A

60

makes all things new. No more death, tears or pain; for the old has passed a -

G 6 G GM⁷/_A D A^{sus}/_{C#} G²/_B A²/_{C#} D D_A G 6 G GM⁷/_A

64

way. Mourn - ing gone, joy re - mains. Je - sus makes all things -

Bm⁷ A^{sus}/_{C#} D D^{F#} G² G Bm F^{#m}/_A G D_{F#} Em⁷

69

new. Je - sus makes all things new. Mourn - ing

D G $\frac{D}{F\#}$ Em7 $\frac{GM7}{A}$ A $\frac{G}{D}$ $\frac{A7}{D}$ D $\frac{Asus}{C\#}$

73

gone, joy re - mains. Je - sus makes all things new. Je - sus

D $\frac{D}{F\#}$ G² G G $\frac{D}{F\#}$ G $\frac{D}{F\#}$ Em7 D G $\frac{D}{F\#}$

77

makes all things new.

Bm7 $\frac{GM7}{A}$ A $\frac{G}{D}$ $\frac{A7}{D}$ D GM9 $\frac{G^2}{B}$ $\frac{Asus}{C\#}$ D(no3)

82

Because of the Cross

5. We can be unified in love and worship.

Faith in Jesus—while *personal*—is never *private*.

We live out our lives in Christ in the context of community...
the community of his body, *the church*, and
the community of those who have yet to know him, *the world*.

At the Last Supper,
just hours before these very men would deny and betray him,
Jesus wrapped a towel around his waist and knelt down to wash their feet.

After the Son of God completed the work of the lowliest servant,
Jesus looked at them and said,
A new command I give you: Love one another.
As I have loved you, so you must love one another.
By this everyone will know that you are my disciples, if you love one another.
(John 13:34-35)

Jesus calls us to extend the same grace and forgiveness to others
that he lavished upon us at the cross.

Jesus calls us to serve one another—even our adversaries—in love,
even as he loved us and laid down his life for us at the cross.

Jesus calls us to be reconciled to each other,
even as God reconciled us to himself by Christ's death at the cross.

In the words of the apostle John, "*We love, because he first loved us*" (1 John 4:19).
Regardless of race, gender, politics, or nation,
we are reconciled to one another and united...
Because of the cross.

[Choir sings, "**Family of Faith**" arr. by Dave Williamson]

Words and Music by
KENN MANN
Arranged by
DAVE WILLIAMSON

N.C.

musical score for the song "We Are One" by The Roots. The score is in 4/4 time and features piano, vocal, and guitar parts. The piano part includes chords like C, Csus/D, C/E, F2, and G2/B. The vocal part includes lyrics: "one of us is different but in Christ we are the same."

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Cho - sen for — his pur - pose to bring glo - ry to — his name. — You're my

C Csus/D C/E F G/B C/E

8

broth - er, you're — my sis - ter and to - geth - er we — will serve. — Our

F C²/E F G/F C/E CM7(no3)/E

10

lives to him — sur - ren - dered in — the praise he de - serves. —

F C/E Dm⁷ C B \flat

12

14

We're a fam - i - ly — of faith, — a

G/B C/E F C²/E

16

cho - sen gen - er - a - tion. By his

G²/B C C^{sus}/D C/E

17

grace we have — been saved — and we're

F C²/E

not a-shamed — to say — we're a fam - i - ly — of faith. — We are

D/F# GsusG C/E F C²/E

18

chil - dren of — the Lord, — and in u - ni - ty — we'll stay — a

F G Am F C/G Am⁷

20

1. fam - i - ly — of faith. —

Gsus G 1. C C^{sus}/D C/E FM⁷ G^{sus} G

23

Each — So in

C(no 3rd) 2.Csus C C/E

26

28

Christ, we who are man - y form one bod - y to grow. — Each —

F C/E Dm⁷ F/G C C/B \flat

28

mem - ber be - longs — to - geth - er so the

A \flat E \flat /G

30

whole world will know, ————— we've got - ta

F/G

31

This system contains measures 31 and 32. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has one flat (Bb). Measure 31 includes the lyrics 'whole world will know,' followed by a long rest. Measure 32 continues with 'we've got - ta'. The piano accompaniment consists of chords in the right hand and single notes in the left hand. A chord change from F/G to Gb/Ab occurs at the start of measure 32.

let the whole world know ————— we're a fam -

32

This system contains measures 32 and 33. The vocal melody continues with the lyrics 'let the whole world know' followed by a long rest, and then 'we're a fam -'. The piano accompaniment continues with chords and single notes. A chord change from Gb/Ab to Db/F occurs at the start of measure 33.

33

i - ly ————— of faith, ————— a

33

This system contains measures 33 and 34. The vocal melody continues with the lyrics 'i - ly' followed by a long rest, and then 'of faith,' followed by a long rest, and finally 'a'. The piano accompaniment continues with chords and single notes. A chord change from Db/F to Gb occurs at the start of measure 34.

cho - sen gen - er - a - tion. By his

$A\flat^2/C$ $D\flat$ $D\flat\text{sus}/E\flat$ $D\flat/F$

34

grace we have _____ been saved _____ and we're

$G\flat$ $D\flat^2/F$

35

not a - shamed _____ to say _____ we're a fam -

$E\flat/G$ $A\flat\text{sus}$ $A\flat$ $D\flat/F$

36

i - ly — of faith. — We are chil - dren of — the Lord, —

37

Chords: G^b, D^b2/F, G^b, A^b

and in u - ni - ty — we'll stay — a

39

Chords: B^bm, G^b, D^b/A^b, B^bm7

fam - i - ly — of faith, — and in

41

Chords: A^bsus, F7/A, B^bm, G^b

u - ni - ty — we'll stay — a fam - i - ly — of

43

Chords: $D\flat/A\flat$, $B\flat m^7$, $A\flat sus$, $A\flat$, $G\flat/A\flat$

faith, of faith.

45

Chords: $D\flat$, $D\flat/F$, $G\flat$, $G\flat/A\flat$, $D\flat^2$

rit.

Because of the Cross

6. We look forward to the new heaven and new earth

By his death on the cross and his resurrection from the grave three days later, Jesus not only redeemed *fallen humanity*, he also redeemed *fallen creation*.

The apostle Paul writes these words to the believers in Rome:

For the creation waits in eager expectation for the children of God to be revealed. For the creation was subjected to frustration, not by its own choice, but by the will of the one who subjected it, in hope that the creation itself will be liberated from its bondage to decay and brought into the freedom and glory of the children of God. (Romans 8:19-21)

You and I live in eager anticipation of the final restoration of all things written about by the apostle John in the book of Revelation. John says:

*Then I saw "a new heaven and a new earth,"
for the first heaven and the first earth had passed away,
and there was no longer any sea.
I saw the Holy City, the new Jerusalem, coming down out of heaven from God,
prepared as a bride beautifully dressed for her husband.
And I heard a loud voice from the throne saying,
"Look! God's dwelling place is now among the people,
and he will dwell with them.
They will be his people, and God himself will be with them and be their God.
'He will wipe every tear from their eyes.
There will be no more death'
or mourning or crying or pain, for the old order of things has passed away."
He who was seated on the throne said, "I am making everything new!"* (Revelation 21:1-5a)

Because of the cross, we are not only guaranteed an eternity in heaven, but a new heaven and a new earth in which God himself will dwell among us!

[Choir sings "**When I See Him**" arr. by Russell Mauldin]

When I See Him

From the Worship Today® volume:
O Worship the King

Words and Music by
MICHAEL POPHAM
and **REGI STONE**
Arranged by
RUSSELL MAULDIN

Gently ♩ = 65

Chords: B♭M7, C/B♭, Am7, Dm7, Dm9/C, B♭, F/A

The piano introduction is in 4/4 time, marked 'Gently' with a tempo of 65 beats per minute. It begins with a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G4, followed by a quarter note A4, and then a half note B♭4. The bass line starts with a whole note G3, followed by a whole note F3, and then a whole note E3. The introduction continues with various chords and melodic lines, ending with a final chord of F/A.

5 SOLO *mp* (,)

Things on earth— will pass a - way— and

Chords: Gm7, B♭6/C, F2, Fsus

The vocal solo begins at measure 5, marked '5 SOLO mp' with a fermata. The melody starts with a quarter note G4, followed by a quarter note A4, and then a half note B♭4. The piano accompaniment features chords of Gm7, B♭6/C, F2, and Fsus. The solo continues with a melodic line that ends with a fermata.

some - day fade from view. Where I've been,—

Chords: Dm9, Cm7, E♭/F, F7, B♭M9, C/B♭

The vocal and piano accompaniment continues from measure 7. The melody starts with a quarter note G4, followed by a quarter note A4, and then a half note B♭4. The piano accompaniment features chords of Dm9, Cm7, E♭/F, F7, B♭M9, and C/B♭. The section ends with a final chord of C/B♭.

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dreams I've planned,— won't mat - ter an - y - more.

Am⁷ Dm⁷ Gm⁷ Gm⁹/F Gm/E G⁶/A A⁷

10

13

In that place— pre - pared for me— I've wait - ed for so

Cm⁷ F⁹ Cm⁷ F⁹ Cm⁷ F⁹

13

(.)

long, man - sions there,— they— can't com - pare— to the

B^bM⁷ C/B^b B^b Am⁷ Dm⁷

16

rit.

mf

Slightly faster ♩ = 72

beau - ty I'll be - hold. When I see him,

F/G G⁷ E^b2 B^b6/C B^bM⁷/C C⁷ B^bm⁶/F F²

rit. *mf*

19

see his glo - ry; when I stand in awe be -

F/A F/B^b Gm/B^b Gm⁷ F/G Gm

23

fore his maj - es - ty; bow be - fore him.

B^b/C C⁷ B^b/C C⁷ F² F FM⁷ Gm⁷ B^bM⁷/C C⁷ F^{sus}₂ F

27

and a - dore — him. In his pres - ence for -

F/A B \flat add9 B \flat Gm7 F/C B \flat 6/C F/C

31

ev - er I will be.

C7 B \flat /C C7 F2 B \flat M7 C/B \flat Am7 D7

mp

35

39 SOLO *mf*

Gates of pearl, — streets of gold, — are wait - ing there for

G2 Gsus Em9

mf

39

(9)

me. Fi - nal - ly, — I will see the

Dm⁷ F/G G⁷ CM⁹ D/C Bm⁷ Em⁷

42

47

half that nev - er has been told. All of these — a -

Am⁷ Am⁹/G Am/F# A⁶/B B⁷ Dm⁷ G⁹

45

maz - ing things, — though beau - ti - ful to me,

Dm⁷ G⁹ Dm⁷ G⁹ CM⁷

48

things pre-pared,— they — can't com-pare — to — what my eyes will

D/C C Bm⁷ Em⁷ G/A A⁷

51

see. . . When I see him, see his

Choir w/Solo ad lib
rall. **f**

56

F² C⁶/D CM⁷/D D⁷ Cm⁶/G G² G/B

54

glo - ry; when I stand in awe be - fore his maj - es -

G/C Am/C Am⁷ G/A Am C/D D⁷ C/D D⁷

58

ty; bow be - fore him and a -

G² G GM⁷ Am⁷ CM⁷/D D⁷ Gsus⁴₂ G G/B

62

dore him. In his pres - ence for - ev - er I will

Cadd⁹ C Am⁷ G/D C⁶/D G/D D⁷ C/D D⁷

66

Opt. Solo ad libs
rall.

be. Bow be - fore him

G² G/F D^badd⁹/E^b D^bM⁷/E^b E^b7 A^bsus⁴₂ A^b

rall.

70

and a - dore — him; in his pres - ence for -

73

Ab/C Dbadd9 Db Bbm7 Ab/Eb Db6/Eb Ab/Eb

ev - er I will be. In his

77

Eb7 Db/Eb Eb/Db Ebm/C F9b

pres - ence I will be!

80

Ab/Bb Bbm Db/Eb N.C. Ab sus₂ Ab

Because of the Cross

7. We're made ambassadors of this good news!

The blind man whose sight was restored by Jesus just had to tell everyone he saw.

The deaf man Jesus healed couldn't help but tell anyone who'd listen.

The woman at the well told all her Samaritan friends about Jesus.

The parents whose daughter Jesus raised from the dead just had to tell *someone*
... *anyone* ... *everyone*!

We don't have to be seminary-trained evangelists to tell what we've experienced.
We just need to tell our own story, in our own words, to our world.

It's one thing when a witness is subpoenaed to give testimony in court.
But that's not the case for the Christ-follower.
We're compelled—not *by law*—but *by love*.

The apostle Paul writes these words to the believers at the church in the Greek city of Corinth:

*For Christ's love compels us,
because we are convinced that one died for all, and therefore all died....
And he has committed to us the message of reconciliation.
We are therefore Christ's ambassadors,
as though God were making his appeal through us.
We implore you on Christ's behalf: Be reconciled to God.
(2 Corinthians 5:14, 19b, 20).*

We have the *privilege* of being God's ambassadors,
representing his present and coming kingdom to our world.
We've been *commissioned* to preach and teach in his name and—by his authority—
to make disciples by loving one another with head-turning compassion.

[Choir sings “**God is So Good**” arr. by Jeff Lippencott]

God Is So Good

Words and Music by
Gail Davis
 Arranged by
Jeff Lippencott

With energy (♩ = 126)

1 *mf* B^b B^b/C B^b/F F C/D Dm

5 B^b C F F^{sus} F

9 *mf*
 God is so good; — we've got to tell — ev - 'ry - bod - y. —

B^b B^b/C C B^b/F F

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12

God is so good;— sound it through-out— all the

$\frac{C}{D}$ Dm B \flat Gm 7 C

15

earth! God is so good;—

F E \flat F B \flat

17

18

join in with all— his cre - a - tion.

A A 7 C \sharp Gm Dm C Dm

The musical score is written for a vocal line and a piano accompaniment. The key signature has one flat (B-flat). The score is divided into three systems. The first system (measures 12-14) has the vocal line starting with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment starts with a whole rest, followed by a half note G3, a quarter note A3, a quarter note B3, and a half note C4. The second system (measures 15-17) has the vocal line starting with a whole note G3, followed by a whole rest, and then a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment starts with a whole note F3, followed by a whole rest, and then a half note G3, a quarter note A3, a quarter note B3, and a half note C4. The third system (measures 18-20) has the vocal line starting with a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment starts with a whole note F3, followed by a whole rest, and then a half note G3, a quarter note A3, a quarter note B3, and a half note C4.

21

God is so good;— car - ry the news— to the world.

B^b C F

24

mp 25

The moun - tains and the seas—
The world will nev - er know— how the

F^{sus} F F G^m
F

27

roll with maj - es - ty.—
Fa - ther loves them— so, *mp*

The moon and stars re - flect—
if we don't sing his praise—

C F F D^{m7}

30

Be -

his de - i - ty.
and let it flow.

B^b E^b B^b C C

33

fore the rocks cry out, let his peo - ple shout!

mf

A^{m7} D^{m7} A^m A⁷

36

"He is wor - thy, he is wor - thy," let us

D^m G^{m7} F A

39 1. *f* sing! *f* 2. sing!

Csus C Csus

42 *f* Let us sing! *f*

C Am Dsus D Em D

45 *f* God is so good; — we've got to tell — ev - 'ry - bod - y. — *f*

C C/D D C/G G

48

God is so good;— sound it through-out— all the

D/E Em C Am⁷ D

51

53

earth! God is so good;—

G F/G G C

54

join in with all— his cre - a - tion.

B⁷ B/D[#] B⁷/D[#] Am/E Em D/E Em

57

God is so good;— car - ry the news— to the world.

C D⁷ G

60

61

God is so good;— car - ry the news—

D/E Em C D G/D C/D D

63

to the world!

G D/G C/G

66 73

G D
G C
G G2

BECAUSE OF THE CROSS -73

Because of the Cross

Because of the cross, we're no longer living just for ourselves;
rather, we're living for Christ, for one another, and for the mission he's given us.
Because in Christ, your life is no longer your own.
If you're living as if it is, I implore you, *be reconciled to God through Christ!*

Recognize that your sin debt has been paid in full at the cross.
Understand that you've been permanently adopted into God's family.
Allow his Spirit to transform you into the person God created you to be.
Experience the wholeness of mind, body, and spirit that only Christ can bring.
Enjoy deep unity and fellowship with other believers, despite your differences.
Live in eager expectancy of a new heaven and new earth.
Be an enthusiastic ambassador of God's mercy and grace.
All these things are yours...
because of the cross!

[Choir closes with **"The Love of Christ"** arr. by Robert Sterling]

The Love Of Christ

From the Worship Today® volume:
I Will Exalt You

Words by **ROBERT STERLING**
Music by **REGI STONE**

Arranged by
ROBERT STERLING

In gentle worship (♩ = 68)

C(no3) Gsus B E A

mp

The piano introduction is in 3/4 time. The right hand plays a melody of eighth notes: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. The left hand plays a bass line of eighth notes: C3, D3, E3, F3, G3, A3, B3, A3, G3, F3, E3, D3, C3. The tempo is marked as 68 beats per minute.

WOMEN unison *mp*

1. If I could

C(no3) Gsus B E A

The vocal melody for the first line is: C4 (half note), D4 (quarter note), E4 (quarter note), F4 (quarter note), G4 (quarter note), A4 (quarter note), B4 (quarter note), A4 (quarter note), G4 (quarter note), F4 (quarter note), E4 (quarter note), D4 (quarter note), C4 (half note). The piano accompaniment continues with the same eighth-note pattern as the introduction.

1st time - WOMEN
2nd time - MEN

2nd time - ALL

mf (2) sing the love of Christ, my Lord and Mas - ter cru-ci - fied, I'd tes - ti -
the love of Christ, if such a song I'd ev - er find, each note would

C(no3) Gsus B A m7 Gsus G

The vocal melody for the second line is: C4 (half note), D4 (quarter note), E4 (quarter note), F4 (quarter note), G4 (quarter note), A4 (quarter note), B4 (quarter note), A4 (quarter note), G4 (quarter note), F4 (quarter note), E4 (quarter note), D4 (quarter note), C4 (half note). The piano accompaniment continues with the same eighth-note pattern.

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fy His pre-cious blood be - came a cleans - ing, crim-son flood; — the
 soar on ea-gle's wings to praise, with an - gels as they sing, — the (harm.)

F² C Dm⁷ E/G G

13

1 sin - ner's heal - ing tide.
 Sav - ior of man -

(to meas. 9) 2

MEN unison *mp* 2. If I could - kind.

F² C E/C C (to meas. 9) 2 C E/C

cresc.

17

mf
 — But, should I sing for all my days the bright-est mel - o -

C C/E F C Dm⁷

mf

21

dy, how could I say in songs of praise — all Christ has done for

G C E F G Am⁷ Dm⁷

25

me? So I must live the love of Christ, and go where

mp

Gsus G C(no3) Gsus B

29

Christ a-lone would go. I'll bear His cross and share His pain, with-out the

unis.

Am⁷ Gsus G F C

33

hope of world-ly gain. — No great - er love I'll show. —

(harm.)

D m7 Gsus G F C $\frac{E}{C}$

cresc.

37

— But, should I sing for all my days the bright-est mel - o -

C $\frac{C}{E}$ F C D m7

f

41

dy, how could I say in songs of praise — all

G $\frac{C}{E}$ F G A m7

mf

45

mp

Christ has done for me? So I must live the love of

decresc. *mp*

49

D m⁷ Gsus G C(no3)

unis.

Christ, and go where Christ a-lone would go. I'll bear His cross and share His

Gsus *B* *A m⁷* *Gsus* *G* *F²*

53

pain, with-out the hope of world-ly gain. No great-er love I'll

(harm.)

C *D m⁷* *Gsus* *G* *F²*

57

show. ____ No great-er love I'll show. ____ No great-er love

C
 G F
 A C
 E D m^7

61

molto rit.

I'll show. ____

G sus C (no3) G sus F C^2
 B A

mp *molto rit.*

65