

# Hosanna, Loud Hosanna

From the Worship Today® volume:  
He Has Triumphed

(with opt. Children's Choir and Brass)

Words and Music by  
**KRISTIE BRASELTON**  
and **REGI STONE**

Arranged by  
**BRUCE GREER**

Strong two ♩. = 70

C/D

*mf* *cresc.*

D C/D D C/D D

CHOIR Parts *f*

"Ho -

G C2/G G<sup>2</sup> C2/G C/D

5

san - na," loud "Ho - san - na!" the lit - tle chil - dren

G D G C G/D D

9

sang. They danced a - round the tem - ple, their

G C/D G D G C

12

love - ly an - thems rang. For Je - sus, who had

G/D D G CM<sup>9</sup>

15

blest them, they waved their branch - es high, their

G/C D C/E D/F# G

18

Parts

hearts— full of— re - joic - ing to see him glo - ri - fied.

C D G C G/D D G

21

CHILDREN'S CHOIR: unis.

Ho - san - na!

G C<sup>2</sup>/G G<sup>2</sup> C<sup>2</sup>/G C/D

25

Ho - san - na!

A<sup>b</sup> D<sup>b</sup>2/A<sup>b</sup> A<sup>b</sup>2

29

CHOIR unis.

"Ho - san - na in the high - est!", the

Db2/Ab

Db/Eb

Ab2(no3)

Eb7(4)

Ab2

Gb2(no3)

32

CHILDREN

Ho -

Parts

an - cient song we sing, for Christ is our Re -

Ab/Db

Ebsus

Ab

Db/Eb

Ab

Eb

35

san - na!

deem - er, our Mak - er, and our King. "Ho -

38

Ab Db Ab/Eb Eb Ab

This block contains the first system of the musical score. It features a vocal line with a long note on 'san - na!' followed by a piano accompaniment. The piano part has a melody in the right hand and a bass line in the left hand. The lyrics 'deem - er, our Mak - er, and our King. "Ho -' are written below the piano part. The system number 38 is at the bottom left. Chord symbols Ab, Db, Ab/Eb, Eb, and Ab are written above the piano part.

unis.

san - na," loud "Ho - san - na!" We cel - e - brate and

41

DbM9 Ab/Db Eb Db/F Eb/G

This block contains the second system of the musical score. It features a vocal line with the lyrics 'san - na," loud "Ho - san - na!" We cel - e - brate and'. The piano part continues with a melody in the right hand and a bass line in the left hand. The system number 41 is at the bottom left. Chord symbols DbM9, Ab/Db, Eb, Db/F, and Eb/G are written above the piano part.

Parts

praise. "Ho - san - na," loud "Ho - san - na!" For -

44

CHILDREN

ev - er he will reign. "Ho - san - na," loud "Ho -

47

san - na!

san - na!" For - ev - er he will reign. Ho -

Ab Db Ab/Eb Eb Ab

50

san - na! Ho - san - na!

Ho - san - na! Ho -

Ab2(no3)/Db Ab2/C

53

Ho - san - na! \_\_\_\_\_

Ho - san - na! \_\_\_\_\_ Ho -

san - na! \_\_\_\_\_ Ho - san - na! \_\_\_\_\_

Ab2(no3)/Db

56

san - na! \_\_\_\_\_

Ho - san - na! \_\_\_\_\_

Ab2/C

59



*ff*

Ho - san - na!

*ff*

Ho - san - na!

63

*ff*

Ho - san-na!

Ho - san-na!

66

# *Eyewitness* TO EASTER

MATTHEW:

My name is Matthew. I was there on the streets of Jerusalem as the crowds cried out “Hosanna! Blessed is He who comes in the Name of the Lord!” They waived palm branches and actually laid their coats on the road as Jesus entered the Holy City on—of all things—a young colt.

Later that week, we met with him in an upper room to celebrate the Feast of the Passover. He said the Passover bread and wine were really his body and blood, broken and spilt for us. It wasn't until his resurrection that we truly understood what he meant.

# Come to the Table

From the Worship Today® volume:  
What a Savior

Words and Music by  
**MICHAEL POPHAM**  
and **TIMOTHY WEBB**  
Arranged by  
**KYLE HILL**

Tenderly ♩ = 72

B♭M7

F/A

*mp*

CHOIR unis.

*rit.*

*mp*

You who — are

E♭

E♭M7

Csus

C

*rit.*

9

2nd time - CHOIR parts

wea - ry and bro - ken - heart - ed,

F2

F

F/E

Dm7(4)

Dm7

*p - mp*

come to the heart that was broken for

F/C Gm<sup>9</sup> Gm<sup>7</sup>

12

you. Oh, can't you hear him

C<sup>7</sup><sub>sus</sub> C<sup>7</sup> F

15

17

ten - der - ly call - ing, "This is my

F/E F/E<sup>b</sup> D<sup>7</sup>

18

*cresc.*

bod - y, will - ing - ly giv - en.

Gm<sup>7</sup> F<sup>2</sup>/A C/E

21

25

Come to the ta - ble and re - mem - ber

D/F<sup>♯</sup> Gm<sup>7</sup> B<sup>b</sup>/C C

24

me."

Through ev - 'ry pain he

Parts both times *mp* *a little more movement*

F<sup>2</sup> Gm<sup>7</sup>

27

suf - fered at Cal - v'ry, feel - ing for -

C<sup>sus</sup>

C

B $\flat$ /FF<sup>sus</sup>

F

30

33

sak - en, be - trayed and a - lone.

G $m^7$ C<sup>sus</sup>

C

F

33

*cresc.*

He who was wound - ed for our trans -

G $m^7$ A $7(\flat 9)$ *mf*

36

gres - sion, dy - ing to save us

Dm<sup>7</sup> Dm<sup>9</sup> Dm<sup>7</sup> Gm<sup>7</sup>

39

1. and call us his own. You who are

Parts *mp* (to meas. 9)

E<sup>b</sup>2/G 1. C<sub>sus</sub> C (to meas. 9)

42

2. own. You who are wea - ry

*mp*

2. C<sub>sus</sub> C F<sup>2</sup> F

45

and bro - ken - heart - ed, come to — the

F/E Dm7(4) Dm7 F/C

48

51 building heart — that — was bro - ken — for you.

Gm<sup>9</sup> Gm<sup>7</sup> C<sup>7</sup><sub>sus</sub> C<sup>7</sup>

51 building

*rit. f* Oh, can't — you hear — him — ten - der - ly

D<sup>7</sup><sub>sus</sub> G G/F#

*rit. f*

54



call - ing, "This is — my bod - y,

G/F E<sup>7</sup> Am<sup>7</sup>

57

will - ing - ly giv - en. Come to — the

G<sup>2</sup>/B D/F<sup>♯</sup> E/G<sup>♯</sup>

60

63 rit. *mp*

ta - ble and re - mem - ber me."

Am<sup>7</sup> C/D D Em C

*mf* rit. *mp*

63

*p*

Come to — the ta - ble, Come to — the

F C<sup>6</sup>/D G

67

ta - ble, come to — the ta - ble, come to — the ta - ble,

C<sup>6</sup> CM<sup>7</sup>

70

*rit.*

ta - ble and re-mem - ber me.

Am<sup>7</sup> C/D G

*rit.*

73

# *Eyewitness* TO EASTER

PETER:

My name is Peter and I was there. After we sang a hymn, we made our way to a Garden called Gethsemane. Jesus asked us if we could stand watch and pray for him . . . pray for him! He came back several times and found us asleep . . .

Just then, an armed mob appeared and Judas, one of our own, kissed Jesus on the cheek to confirm that he was the one they were looking for. They hauled Jesus off to be judged by the Sanhedrin and then by Pilate, the governor, who allowed the crowd to pressure him into sentencing Jesus to death. But first, they pressed a crown of thorns on his head, scourged him with a whip and beat him until I could barely recognize him.

# O Sacred Head, Now Wounded

From the Worship Today® volume:  
Behold the Lamb

Words by **PAUL GERHARDT**; based on  
Medieval Latin poem ascribed to Bernard of Clairvaux  
Music by **HANS LEO HASSLER**;  
original harmonization by **J. S. Bach**  
Arranged by **CAMP KIRKLAND**

Warmly ♩ = 76

*mp*

CHOIR unis. *mp*

1. O sa - cred Head, now

wound - ed with grief and shame — weighed

4 6

The musical score is arranged in three systems. The first system shows the piano introduction in G minor, 4/4 time, with a tempo of 76 beats per minute. The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. The second system introduces the choir with the lyrics '1. O sa - cred Head, now'. The piano accompaniment continues. The third system continues the choir part with the lyrics 'wound - ed with grief and shame — weighed'. The piano accompaniment concludes with a final chord. Chord symbols are provided above the piano staves: Gm, F/A, Bb, Gm, F, Bb, Gm, F/A, Bb, Gm, F, Bb, Eb, Bb/D, Cm, Bb, F/A, Bb, D/F#, Gm, Dsus, D.

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down; Now scorn - ful - ly sur -

Gm Bb Eb Bb/D Cm Bb

8

round - ed with thorns, thine on - ly

F/A Bb D/F# Gm Dsus D

10

Parts *mf*

crown. How pale— thou art— with an - guish, with

Gm F Bb/D Eb F7/C Eb/Bb Bb

12

sore a - buse— and— scorn; How does— that vis - age

15

Chords: Eb Bb/D Cm Cm/Eb G C7/E F F/A C7/E F

lan - guish, which once was bright as morn!

18

Chords: Bb6 C F Bb Eb/G Bb/F Eb6 F Bb

21

Chords: Gm F/A Bb Gm F Bb Gm F/A Bb

*mp*

2. What thou, my Lord, hast

Gm

F

Bb

Eb

Bb/D

Cm

Bb

*mp*

24

suf - fered was all for sin - ners'

F/A

Bb

D/E#

Gm

Dsus

D

26

gain; Mine, mine was the trans -

Gm

Bb

Eb

Bb/D

Cm

Bb

28

gres - sion, but thine the dead - ly

F/A B $\flat$  D/F $\sharp$  Gm Dsus D

30

pain. Lo, here— I fall,— my Sav - ior; 'tis

Gm F B $\flat$ /D E $\flat$  F $^7$ /C E $\flat$ /B $\flat$  B $\flat$

32

I de - serve— thy— place. Look on— me with thy fa - vor; as -

E $\flat$  B $\flat$ /D Cm Cm/E $\flat$  G C $^7$ /E F F/A C $^7$ /E F B $\flat$  $^6$  C F B $\flat$

35



sist me with thy grace.

E♭/G B♭/F E♭6 F B♭ Gm F/A B♭

39

*mf*

3. What

Gm F B♭ Am G/B C Am G C

*mf*

42

lan - guage shall I bor - row to thank thee, dear - est

F C/E Dm C G/B C E/G# Am Esus E

45

Friend, for this, thy dy - ing sor - row, thy

Am C F C/E Dm C G/B C E/G#

48

pit - y with - out end? O make me thine for -

Am Esus E Am G C/E F G<sup>7</sup>/D

51

ev - er; and, should I faint - ing be, Lord, let me nev - er,

F/C C F C/E Dm Dm/F A D<sup>7</sup>/F# G G/B D<sup>7</sup>/F# G

54

nev - er out - live my love to thee.

C<sup>6</sup> D G C F/A C/G F<sup>6</sup> G C Am G/B C

58

Up - on the

Am G C Am G/B C F/A C/G

62

*rit. to end*

cross of life.

F<sup>6</sup> G C

65

# *Eyewitness* TO EASTER

## CENTURION:

I am a centurion. I oversaw the execution of three Jewish criminals. We crucified them on crosses outside the city of Jerusalem. The man in the middle had a sign above his head that read “The King of the Jews.” Some of the religious leaders complained to the Romans to take down the charges, but Pilate refused.

Even though people hurled insults at him and cursed him, Jesus looked up to heaven and said, “Forgive them Father, they don’t know what they are doing.” Then he cried out in anguish like I’d never heard—as if he was bearing the sins of the whole world. As he died, the sky went black and the earth shook. Surely this WAS the Son of God...

# The Crown

From the Worship Today® volume:  
**We Have Seen the Lord**

Words and Music by  
**KENN MANN**  
Arranged by  
**BRUCE GREER**

With much emotion ♩ = 66

LADIES unis.  
*mp*

3

The storm winds blow as they nail him to the

G5 C/G D/F#

mf

cross. A crown of thorns mask his pre - cious face. I turn a -

G5 C2/E D/F# G

4

way as his blood flows free - ly down. My Sav - ior

C2 D/F# Em7

7

chose, he chose to wear— the crown. MEN unis. *mp*

Here at the

C<sup>2</sup> D G5

12

cross I can see with my— own eyes the depth of love that I nev-er re - al-

C<sup>2</sup> D/F# Gsus G C<sup>2</sup> D/F#

12

ized. This day will prove no—great-er love is found.—— My- Sav - ior

G C<sup>2</sup> D/F# Em<sup>7</sup> Bm<sup>7</sup>

15

And I can  
chose, he chose to wear — the crown.

C<sup>2</sup> Em D G<sup>sus</sup> G G/B

18

21

al - most hear the Fa - ther say, "Well done, my good and faith - ful

D<sup>sus</sup> D C/G G C<sup>2</sup> D/F#

*mf*

21

Son. You gave your life; sal - va - tion can — be

G D/F# G G/B C D

24

found. — I'm so proud of you, you chose to wear — the crown."

Em G/D C D/F# G5

26

30

I stand in awe of the One who died — for me. He bears the

C<sup>2</sup> D/F# Gsus G

29

nails so that I'd — be free. My chains of sin have — fall - en to the

C<sup>2</sup> D/F# G C<sup>2</sup> D/F#

32



ground. — My Sav-ior chose, he chose to wear — the crown. And I can

Em<sup>7</sup> Bm<sup>7</sup> C<sup>2</sup> Em D Gsus G/B

35

al - most hear the Fa - ther say, "Well done, my good and faith - ful

Dsus D C/G G C<sup>2</sup> D/F#

38

Son. You gave your life; sal - va - tion can — be

G D/F# G G/B C D

41

found. — I'm so proud of you, you chose to wear — the crown. —

Em G/D C D/F# Em Dadd4 C G<sup>2</sup>/B

43

*mp* You chose to wear — the crown." *p*

Am<sup>9</sup> CM<sup>7</sup>/D G D/F# Gsus/A G G D/F# Gsus/A G G<sup>2</sup>

46

# *Eyewitness* TO EASTER

THIEF:

I was there. On the cross beside Jesus. I deserved it. He didn't. I was a thief... a rebel... lawless. And yet, he forgave me. God's Son forgave me. He said, "To-day, you will join me in paradise." And I did...

# Enter Paradise

(Solo)

From the Worship Today® volume:  
**Jesus Paid It All**

Words and Music by **REGI STONE**  
and **KRISTIE BRASELTON**  
Arranged by **REGI STONE**

Feeling of two, with expression (♩ = 108)

C (no 3) C (no 3) B F 2

*p*

The piano introduction is in 4/4 time. The right hand plays a series of chords: C (no 3), C (no 3) B, and F 2. The left hand plays a simple bass line. The tempo is 108 beats per minute, and the feeling is of two.

*SOLO (with some freedom)*

*mp*

C (no 3) CM7 F 2

He set a - side His

5

The vocal entry begins with the lyrics 'He set a - side His'. The piano accompaniment continues with chords C (no 3), CM7, and F 2. The tempo remains 108 beats per minute.

beau - ty, He set a-side His maj - es - ty — to car-ry all our

Csus 2 4 C G C Csus 2 4 C

*mp*

9

The piano accompaniment for the chorus features chords Csus 2 4, C, G, and C. The tempo remains 108 beats per minute.

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sor - rows, to come and bear our griefs.

F<sup>2</sup> C<sup>2</sup>/<sub>E</sub> C/<sub>E</sub> G<sup>sus</sup> G

13

When we like sheep had gone a - stray

F G/F FM<sup>7</sup> C/<sub>E</sub>

17

the Man of Sor - rows made the way.

F G G<sup>2</sup>

21

*mf* (not harsh)

Crushed for our in - i - qui - ties, His suf - 'fring brought us

*mf*

25

peace. With His wounds and by His stripes we can en - ter

29

*Slightly stronger*

par - a-dise. This is the price of

*mp*

33

mer - cy, this is the price He paid to win\_ the hearts of all His

Csus<sup>2</sup>/<sub>4</sub> C G/C Csus<sup>2</sup>/<sub>4</sub> C

*Feeling of movement*

37

peo - ple; one day we'll be with Him.

F<sup>2</sup> C<sup>2</sup>/<sub>E</sub> C/<sub>E</sub> Gsus G

41

Be - cause\_ of One\_ we now\_ are saved;

F G/F C<sup>2</sup>/<sub>E</sub> CM<sup>7</sup>/<sub>E</sub> C/<sub>E</sub>

45

the King\_\_ of Glo - ry\_\_ made\_\_ a\_\_ way.

49

*mf* Crushed for our in - i - qui - ties, His suf - 'fring brought us

53

peace. With His wounds and by\_\_ His stripes we can en - ter

57



*With more strength**(Feeling of three)*

par-a-dise. O praise the Lamb who has been slain; His

C<sup>2</sup> C F<sup>2</sup>(#4) F<sup>2</sup> C<sup>2</sup>/<sub>E</sub> C/<sub>E</sub>

61 *8<sup>vb</sup> (loco)* *f*

blood has o - pened heav - en's gates. His cross is call - ing

F<sup>2</sup>(#4) F<sup>2</sup> G<sub>sus</sub> F<sup>2</sup>(#4) F<sup>2</sup>

65

all to come to dwell with Fa - ther, Spir-it, Son.

CM<sup>7</sup>/<sub>E</sub> C/<sub>E</sub> F<sup>2</sup>(#4) F<sup>2</sup> C/<sub>G</sub> G<sub>sus</sub> G<sup>2</sup>

68

*f* (Feeling of two) *mf*

Crushed for our in-i - qui - ties, His suf - 'fring brought us

*f* *mf*

72

peace. With His wounds and by — His stripes we can en - ter

*p*

par - a - dise. We can en - ter par - a - dise.

*p*

80

(Piano) *rit.*

85

The musical score is written for a piano and voice. It features a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part includes chords and melodic lines in both hands. The vocal line includes lyrics and dynamic markings. The score includes a large 'SAMPLE' watermark diagonally across the page.

# Alas, and Did My Savior Bleed

From DiscoverWorship.com

Words by ISAAC WATTS  
Music by HUGH WILSON  
Arranged by  
DENNIS ALLEN

With feeling (♩ = 84)

Chords: E<sup>b</sup>, F<sup>m</sup>/E<sup>b</sup>, B<sup>b</sup>/D, C<sup>m</sup>, B<sup>b</sup>, A<sup>b</sup>

*mp*

The piano introduction is in 3/4 time, starting with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The melody in the treble clef begins with a half note B-flat, followed by quarter notes G, F, and E. The bass line starts with a half note B-flat, followed by quarter notes G, F, and E. The music is marked with a mezzo-piano (*mp*) dynamic.

LADIES *unis. (opt. SOLO)*  
*mp*

A - las, and did my Sav - ior bleed And

Chords: E<sup>b</sup>, A<sup>b</sup><sup>2</sup>/E<sup>b</sup>

The first vocal line is for ladies, marked as unison or optional solo. It begins with a whole rest, followed by a half note A-flat, a quarter note G, and a half note F. The lyrics are "A - las, and did my Sav - ior bleed And". The piano accompaniment continues with a treble and bass clef, featuring a melody of eighth and quarter notes. The key signature remains two flats. The music is marked with a mezzo-piano (*mp*) dynamic. A large number "6" is written at the bottom left of the piano part.

did my Sov - 'reign die? Would He de -

Chords: E<sup>b</sup>, F<sup>m</sup>/E<sup>b</sup>, B<sup>b</sup>/E<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>/D

The second vocal line continues the melody with a half note B-flat, a quarter note A, and a half note G. The lyrics are "did my Sov - 'reign die? Would He de -". The piano accompaniment continues with a treble and bass clef, featuring a melody of eighth and quarter notes. The key signature remains two flats. The music is marked with a mezzo-piano (*mp*) dynamic. A large number "11" is written at the bottom left of the piano part.

vote that sa - cred head For sin - ners\_ such as

Cm Cm<sup>7</sup> Fm<sup>7</sup> E<sup>b</sup>/<sub>G</sub> A<sup>b</sup> B<sup>b</sup> E<sup>b</sup> E<sup>b</sup>/<sub>G</sub> A<sup>b</sup> E<sup>b</sup>/<sub>B<sup>b</sup></sub> B<sup>b</sup><sub>7</sub><sup>sus</sup>

16

CHOIR unis. *mp*

I? Was it for

E<sup>b</sup>(no 3) E<sup>b</sup><sub>sus</sub> E<sup>b</sup>(no 3) E<sup>b</sup><sub>sus</sub>/<sub>D</sub> Cm<sup>7</sup>

21

crimes that\_ I had done He groaned up - on the

A<sup>b</sup><sub>2</sub>/<sub>C</sub> E<sup>9</sup>/<sub>C</sub> A<sup>b</sup><sub>2</sub>/<sub>C</sub> Cm<sup>7</sup> C<sup>4</sup>/<sub>B<sup>b</sup></sub> Cm/<sub>B<sup>b</sup></sub>

26

tree? A - maz - ing pit - y, grace un -

*F*  
*A* *Fdim*  
*A<sup>b</sup>* *G<sup>7</sup>sus* *G<sup>7</sup>* *Cm* *Fm* *C<sup>m</sup>*  
*E<sup>b</sup>*

31

known, And love be - yond de - gree!

*Fm* *G* *Cm<sup>7</sup>* *Fm<sup>9</sup>* *Fm* *F<sup>9</sup>* *A<sup>b2</sup>*  
*D* *B* *C* *C* *C* *C*

36

*mf*

Well might the sun in dark - ness

*Cm* *C<sup>4</sup>* *Cm* *C<sup>sus</sup>* *F* *B<sup>b</sup>* *F* *Dm* *F* *C<sup>7</sup>*  
*B<sup>b</sup>* *A* *C*

*mf*

41

hide, And shut His glo - ries in, When

46

F C C<sup>sus</sup> D C<sup>E</sup>

Christ, the might - y Mak - er, died For man, the

51

F C<sup>E</sup> Dm F<sup>7</sup> C B<sup>b</sup> F C F F<sup>A</sup> B<sup>b</sup> Dm

crea - ture's sin. But

56

*rit.* *unis. f*

F<sup>C</sup> C<sup>7</sup> F Gm<sup>11</sup> F C<sup>E</sup> D<sup>sus</sup>

*rit.*

*Broader*

drops of grief can\_ ne'er re - pay The debt of\_

*Broader*

*f* G C<sup>2</sup>/<sub>G</sub> B<sup>7</sup>/<sub>F#</sub> Em Bm

61

*Parts*  
*(mel. in Alto and Bass)*

love I owe; Here, Lord, I give my -

Em Bm D<sup>7</sup> Em C# D sus C<sup>2</sup>/<sub>D</sub> G B<sup>7</sup>/<sub>F#</sub> Em G<sup>7</sup>/<sub>D</sub>

66

self a - way, 'Tis all\_ that\_ I can do.

C G D G G<sub>B</sub> C C<sub>E</sub> G<sub>D</sub> D<sup>7</sup> G

71

Here, Lord, I give my - self a - way, 'Tis

$\frac{C^2}{G}$  G  $\frac{B^7}{F\#}$  Em  $\frac{G^7}{D}$  C G D G

76

all that I can do,

$\frac{G}{B}$  C  $\frac{C}{E}$   $\frac{G}{D}$  D<sup>7</sup><sub>sus</sub> G  $\frac{G}{F\#}$

81

*rit.*

*rit.*

*molto rit.*

'Tis all that I can do!

$\frac{C^2}{E}$  G

*molto rit.*

86



# *Eyewitness* TO EASTER

## MARY (MOTHER OF JESUS):

My name is Mary, Jesus' earthly mother. I was there when he took his first breath, and there when he breathed his last. Nothing could be worse than having your child taken from you, ridiculed, tortured and then murdered. Yet all along, Jesus kept saying "No one takes my life from me, I lay it down willingly; for there is no greater love than to lay down one's life for another."

As evening approached, we were surprised that Joseph of Arimathea, a prominent member of the Council, went boldly to Pilate and asked for Jesus' body. Pilate was surprised to hear that he was already dead. When he learned from the centurion that it was so, he gave the body to Joseph. So Joseph bought some linen cloth, took down the body, wrapped it in the linen, and placed it in a tomb cut out of rock. Then he rolled a stone against the entrance of the tomb.

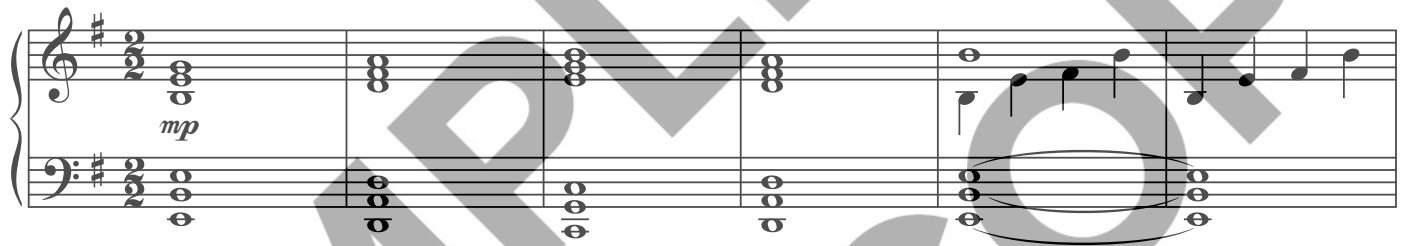
[Mark 15:42-47]

# Carry Him Gently

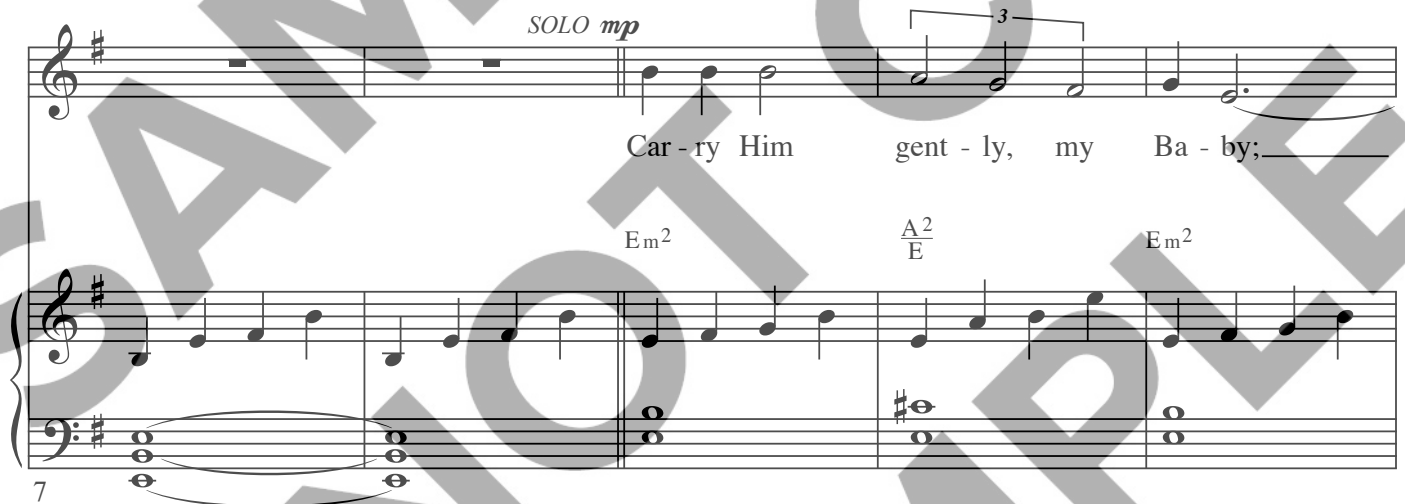
From DiscoverWorship.com

Words by RAGAN COURTNEY  
Music by BURLY RED  
Arranged by  
TOM FETTKE and CAMP KIRKLAND

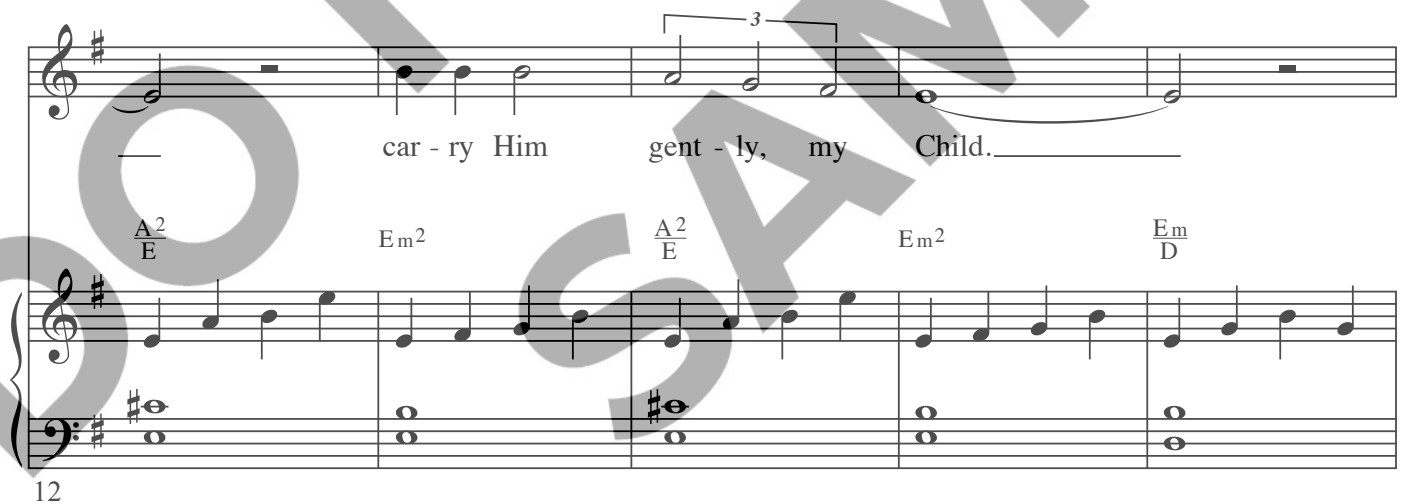
Passionately (♩ = 88)



Piano introduction in G major, 3/4 time. The music features a series of chords in the right hand and a melodic line in the left hand. The tempo is marked as 88 beats per minute.



Vocal and piano accompaniment for the first line. The vocal line is in G major, 3/4 time, with a tempo of 88 beats per minute. The piano accompaniment is in G major, 3/4 time, with a tempo of 88 beats per minute. The lyrics are: "Car - ry Him gent - ly, my Ba - by;". The piano accompaniment includes a solo section marked "SOLO mp".



Vocal and piano accompaniment for the second line. The vocal line is in G major, 3/4 time, with a tempo of 88 beats per minute. The piano accompaniment is in G major, 3/4 time, with a tempo of 88 beats per minute. The lyrics are: "car - ry Him gent - ly, my Child.". The piano accompaniment includes a solo section marked "SOLO mp".

12

Car - ry Him far      from suf - f'ring;                      let Him rest, let Him

C<sup>2</sup> D<sup>2</sup> G<sup>2</sup> D<sup>2</sup> F<sup>2</sup> E<sub>m</sub>

17

rest for a - while,                      for a -

*CHOIR unis. mp*

Let Him rest, please let Him rest

D C<sup>2</sup>

22

while.                      I

for a - while.                     

E<sup>2</sup>(no 3rd)

27

gave Him love as a ba - by, \_\_\_\_\_ I

*mp*

Ooo \_\_\_\_\_ Ooo \_\_\_\_\_

*mf*

Em<sup>2</sup> A<sup>2</sup>/<sub>E</sub> Em<sup>2</sup> A<sup>2</sup>/<sub>E</sub>

31

shared His joy as a child. \_\_\_\_\_ He died a -

Ooo \_\_\_\_\_ as a child.

Em<sup>2</sup> A<sup>2</sup>/<sub>E</sub> Em Em<sup>2</sup>/<sub>D</sub> C<sup>2</sup>

35

lone, — for - sak - en; — let Him rest, let Him rest for a -

while, — for a -

Let Him rest, please let Him rest

40

45

D<sup>2</sup> G<sup>2</sup> D<sup>2</sup>/F<sup>2</sup> E<sup>m</sup> D

C<sup>2</sup> C<sup>2</sup>

while. \_\_\_\_\_

for a - while. \_\_\_\_\_ O \_\_\_\_\_

*mf*

E 2(no 3rd) E 2(no 3rd)

49

*mf*

O \_\_\_\_\_

Je - sus, Your life \_\_\_\_\_ is un - end - ing;

G D Em A A

53

Je - sus, my Lord, —

e - ven death can't take You a way. —

C<sup>2</sup> D<sup>2</sup> G<sup>2</sup>

57

death can't take You a - way. —

O — Je - sus, our faith — is un -

G<sup>2</sup> G D

62

The musical score is for the hymn 'Carry Him Gently'. It consists of three systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature is one sharp (F#). The first system starts with the lyrics 'Je - sus, my Lord, —' and 'e - ven death can't take You a way. —'. The piano part features chords labeled C<sup>2</sup>, D<sup>2</sup>, and G<sup>2</sup>. The second system continues the lyrics 'death can't take You a - way. —' and 'O — Je - sus, our faith — is un -'. The piano part has chords labeled G<sup>2</sup>, G, and D. The third system is partially visible at the bottom. Measure numbers 57 and 62 are indicated at the start of the second and third systems respectively. A large 'SAMPLE COPY' watermark is overlaid diagonally across the page.

O — Je - sus, my Lord, —

bend - ing, — for — You are the

Em A A Em

67

the Truth and the Way, —

Truth — and Way, —

D C2

72

The musical score is for the hymn 'Carry Him Gently - 7'. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#). The score is divided into two systems. The first system starts at measure 67 and includes the lyrics 'O — Je - sus, my Lord, —' and 'bend - ing, — for — You are the'. The piano part for this system has chords labeled Em, A, A, and Em. The second system starts at measure 72 and includes the lyrics 'the Truth and the Way, —' and 'Truth — and Way, —'. The piano part for this system has chords labeled D and C2. A large 'SAMPLE COPY' watermark is overlaid diagonally across the page.



the Truth and the Way.

Truth and Way.

E<sup>2</sup>(no 3rd) E<sup>2</sup>(no 3rd)

76

*mf* Car - ry Him gent - ly, my Ba - by;

*mp* Ooo Ooo

81

Em<sup>2</sup> A<sup>2</sup>/<sub>E</sub> Em<sup>2</sup> A<sup>2</sup>/<sub>E</sub>

car - ry Him quick - ly, my Son. Car - ry Him

Ooo O my Son.

85

far from suf - f'ring; His work, His work is

90

Em<sup>2</sup> A<sup>2</sup>/<sub>E</sub> Em<sup>2</sup> Em<sup>2</sup>/<sub>D</sub> C<sup>2</sup>

D<sup>2</sup> G<sup>2</sup> D<sup>2</sup>/<sub>F#</sub> Em D

*dim. poco a poco*

done, \_\_\_\_\_

*mf* *dim. poco a poco*

Let Him rest, His work is done, is \_\_\_\_\_ done, \_\_\_\_\_

C<sup>2</sup> C<sup>2</sup> E<sup>2</sup>(no 3rd)

*dim. poco a poco*

95

is \_\_\_\_\_ done. \_\_\_\_\_

*p*

is \_\_\_\_\_ done. \_\_\_\_\_

E<sup>2</sup>(no 3rd) E<sub>m</sub>

100

*p*

The musical score is for a worship song. It features three systems of music. The first system has a vocal line with the lyrics 'done, \_\_\_\_\_' and a piano accompaniment. The second system has a vocal line with the lyrics 'Let Him rest, His work is done, is \_\_\_\_\_ done, \_\_\_\_\_' and a piano accompaniment. The third system has a vocal line with the lyrics 'is \_\_\_\_\_ done. \_\_\_\_\_' and a piano accompaniment. The piano accompaniment consists of a right hand with chords and a left hand with a bass line. The score includes dynamic markings such as *mf*, *dim. poco a poco*, and *p*. Chord symbols C<sup>2</sup>, E<sup>2</sup>(no 3rd), and E<sub>m</sub> are provided. Measure numbers 95 and 100 are indicated.

# *Eyewitness* TO EASTER

MARY MAGDALENE:

My name is Mary Magdalene. Jesus had delivered me from a life of sin and suffering, so I was determined to be there for him no matter what.

On the third day, my friends and I returned to the tomb where Jesus had been laid in order to finish preparing his body for burial. As the sun was rising, we were shocked to see that the stone covering the tomb had been rolled away, and even more bewildered when an angel said that Jesus had risen from the dead!

As we trembled with fear, he told us to tell the other disciples the good news.

# Love Rolled the Stone Away

From the Worship Today® volume:  
**He Has Triumphed**

Words and Music by  
**REGI STONE**  
and **PETE CARLSON**  
Arranged by  
**DAVE WILLIAMSON**

$\text{♩} = 54$

**D** **C<sup>2</sup>/D** **D** **C<sup>2</sup>/D**

**f**

**mf** 1st time - LADIES

1. Sav - ior and Lord — gave of his life, —

**mf** 2nd time - MEN

2. He paid the price — no one could pay; —

**D** **G<sup>2</sup>/D**

**mf**

5

hang - ing on Cal - v'ry's tree. — Suf - fered for all —

we are the rea - son he died. — His was an act —

**D** **A/D** **D**

7

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our guilt and shame,— blood mixed with ag - o - ny.—

of self - less love,— no great - er sac - ri - fice.—

G<sup>2</sup>/D D G<sup>6</sup>/D

10

CHOIR both times  
unis.

Laid in a grave,— cold and dark, but he  
We now can live;— it's all be - cause when he

GM<sup>7</sup> D<sup>2</sup>/F<sup>#</sup>

13

could not hold — back the love — in his — heart.  
of - fered him - self, it was all done for — us.

Em<sup>11</sup> G Asus A

15

*f* Parts 3

Love rolled the stone — a - way. Love rolled the stone — a -

F C/E B $\flat$  Csus

17

way. On that morn-ing of glo - ry he came back to life. —

F B $\flat$  F/A B $\flat$  C Dm

20

Death could not hold him in the grave. — Love rolled the stone — a -

Gm<sup>7</sup> F/A G<sup>2</sup>/B Gm<sup>7</sup> Csus

23

4

1. (to meas. 5) 2.

*f* unis.

way. way. We re - joice and

1. F (to meas. 5) 2. F Bb2

*f*

26

praise the name a - bove all — names, Je - sus Christ, the ris - en

C F C/E

29

Lord.

D/F#

32



*ff*

Love rolled the stone — a - way. — Love rolled the stone — a -

G D/F# C Dsus

*ff*

34

unis.

way. On that morn-ing of glo - ry he came back to life. —

G C G/B C D Em

37

Parts

Death could not hold him in the grave. — Love rolled the stone — a -

Am<sup>7</sup> G/B A<sup>2</sup>/C# Am<sup>7</sup> Dsus

40

6

1. (to meas. 34) 2.

way. way. Love rolled the stone a -

unis. Parts

1. G C D 2. Em Am<sup>7</sup> Gsus/B G/B A/C# Dsus D

43

way!

G F<sup>2</sup>/G G F<sup>2</sup>/G G

47

# *Eyewitness* TO EASTER

JOHN:

My name is John. I was a disciple—and Jesus was my closest friend.

“From the very first day, we were there, taking it all in—we heard it with our own ears, saw it with our own eyes, verified it with our own hands. The Word of Life appeared right before our eyes; we saw it happen! And now we’re telling you in most sober prose that what we witnessed was, incredibly, this: The infinite Life of God himself took shape before us.

We saw it, we heard it, and now we’re telling you so you can experience it along with us, this experience of communion with the Father and his Son, Jesus Christ. Our motive for writing is simply this: We want you to enjoy this, too.”

[1 John 1:1-4a, The Message]

# We Fix Our Eyes

From DiscoverWorship.com

Words and Music by  
MIKE HARLAND and PAUL MARINO  
Arranged by  
BRUCE COKEROFT

Power ballad (♩ = 66)

Chords:  $\frac{E^b_{sus}}{F}$   $\frac{E^b}{G}$   $A^b2$   $\frac{G^b}{C^b}$   $\frac{D^b}{G^b}$   $\frac{G^b}{A^b}$

The piano introduction begins in 4/4 time with a forte (f) dynamic. The right hand plays a series of eighth notes, while the left hand provides a steady bass line. The key signature has two flats (B-flat and E-flat). The introduction concludes with a 3/4 time signature change.

Chords:  $Fm7(4)$   $B^b2$   $E^b2$   $B^b2$   $E^b2$

WOMEN *mp*

We

The vocal entry for women begins in 2/4 time with a mezzo-forte (mf) dynamic. The melody is simple and direct, with the lyrics 'We' and 'fix our eyes on You, Your face and beauty see, Transcending bridge from God to'.

Chords:  $B^b$   $\frac{B^b}{A}$   $Gm$   $\frac{E^b}{G}$   $F_{sus}$   $F$   $E^b$   $B^b$   $Gm$   $\frac{Gm}{F}$

fix our eyes on You, Your face and beau-ty see, Tran - scend-ing bridge from God to

The piano accompaniment continues with a mezzo-forte (mp) dynamic. It features a steady bass line and a melody in the right hand that supports the vocal line. The key signature remains two flats. The piece concludes with a 4/4 time signature change.

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us; Our in-fant Sav-ior, King; On Je-sus\_\_ Christ, our

$E^b2$   $F$   $D_{sus}$   $D$   $E^b$   $F$   $Gm$

9

Glo-ri-ous Di-vine, de-scend-ed Son, the Ho-ly One, we fix our\_\_

$F$   $E^b$   $Gm$   $F$   $D_{F\#}$   $Gm$   $E^b$   $F$

12

eyes.\_\_\_\_\_

*MEN mp*

We fix our eyes on You, and

$B^b2$   $E^b2$   $B^b2$   $E^b2$   $B^b$   $B^b/A$

15

on Your cross we gaze and see the bat-tered bod - y en-dure our death of

Gm  $\frac{E^b}{G}$  F<sup>sus</sup> F E<sup>b</sup> B<sup>b</sup> Gm  $\frac{Gm}{F}$  E<sup>b2</sup> 8<sup>va</sup> F

18

shame; On Je - sus Christ, our Glo - ri - ous Di-vine, de -

D<sup>sus</sup> D E<sup>b</sup> F Gm F E<sup>b2</sup> E<sup>b</sup>

21

scend-ed Son, the bro - ken One, we fix our eyes.

Gm F  $\frac{D}{F\#}$  Gm E<sup>b</sup> F B<sup>b2</sup> E<sup>b2</sup>

24

CHOIR *mf*

We fix our eyes on You, the vic-'try You have won when

B<sup>b</sup>2 F/G G C C/B A<sup>m</sup> F/A G<sup>sus</sup> G

27

You re-moved death's fear-ful sting that bril-liant Eas-ter morn; On

F C A<sup>m</sup> A<sup>m</sup>/G F<sup>2</sup> G E<sup>sus</sup> E

30

Je - sus Christ, our Glo-ri-ous Di-vine, de-scend-ed Son, now ris-en One, we

F G A<sup>m</sup> G F<sup>2</sup> A<sup>m</sup> G E/G<sup>#</sup> A<sup>m</sup> A<sup>m</sup>/G

33

fix our eyes. We fix our eyes on You, and

look t'ward east-ern skies, a - wait-ing that tri - um-phant day when we will

rise with Je - sus Christ, our Glo - ri - ous Di-vine, de -

36 40 43

*rit.* *f* *rit.* *f* *ff* *ff*

F G C<sup>2</sup> F<sup>2</sup> C<sup>2</sup> G A D D<sup>♯</sup>

B<sup>m</sup> G/B A<sup>sus</sup> A G D B<sup>m</sup> B<sup>m</sup>/A G A

F<sup>♯</sup><sup>sus</sup> F<sup>♯</sup> G A B<sup>m</sup> A G



scend - ed Son, ex - alt - ed One, we fix our eyes, we fix our

Bm A F# A# Bm Bm A G A Bm Bm A

46

eyes, we fix our eyes on Je - sus

G<sup>2</sup> G D<sup>2</sup> F# D F# Em<sup>7</sup> A<sup>7</sup> sus A

49

Christ!

N.C. B<sup>b</sup> D

52

8vb

# *Eyewitness* TO EASTER

PASTOR:

My name is \_\_\_\_\_ and I'm the pastor of this church.

I, too, am a witness to the resurrection.

You see, I trusted Jesus as my Savior and he's living in me—right now.

And the same power that raised Christ from the dead can help us become the people God created us to be.

This is the Good News of Easter: God gave His Son so that we might become his children...and God raised his Son from the dead to prove that He is our all-loving, all-powerful Father.

Jesus is alive, and worthy of our praise!

# Worthy

From DiscoverWorship.com

Words and Music by  
JEFF SLAUGHTER  
Arranged by  
DENNIS ALLEN

Flowing, in four (♩ = 95)

N.C.

Piano introduction for 'Worthy'. The music is in E-flat major, 4/4 time, with a tempo of 95 beats per minute. It begins with a piano (p) dynamic. The melody is in the right hand, and the bass line is in the left hand. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music flows with a steady, gentle rhythm.

Red.

\*

Red.

\*

Piano accompaniment for 'Worthy'. The music is in E-flat major, 4/4 time, with a tempo of 95 beats per minute. It begins with a mezzo-piano (mp) dynamic. The melody is in the right hand, and the bass line is in the left hand. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music flows with a steady, gentle rhythm.

5

WOMEN  
mp

Vocal melody for 'Worthy'. The music is in E-flat major, 4/4 time, with a tempo of 95 beats per minute. It begins with a mezzo-piano (mp) dynamic. The melody is in the right hand. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music flows with a steady, gentle rhythm.

There's nev - er been a love so a - maz - ing. There's nev - er been a heart

E<sup>b</sup> E<sup>b</sup><sub>sus</sub><sup>4</sup><sub>2</sub> B<sup>b</sup>/<sub>E<sup>b</sup></sub> E<sup>b</sup> E<sup>b</sup><sub>sus</sub><sup>4</sup><sub>2</sub> B<sup>b</sup>/<sub>E<sup>b</sup></sub> C<sup>b</sup><sub>sus</sub><sup>4</sup><sub>2</sub> C m A<sup>b</sup>/<sub>C</sub>

9

Add MEN (harm.)

so for - giv - ing. There's nev - er been a truth so life chang - ing.

$A^b2$   $E^b$   $E^b_{sus}4_2$   $B^b_{E^b}$   $E^b$   $E^b_{sus}4_2$

12

There's nev-er been a name so worth prais-ing.

$C_{sus}4_2$   $Cm$   $A^b_C$   $A^b2$   $E^b2$   $E^b$  N.C.

15

*mf-f*

Wor-thy is the Lamb Who was slain, Who died and rose a - gain.

$F$   $Dm^9$   $A^m$   $B^b2(\#4)$   $B^b$   $C_{sus}4_2$

*mf-f* 2nd time more motion

19

Wor-thy to re - ceive all pow'r, wor-thy to re - ceive all praise.

F Dm<sup>9</sup> Dm<sup>7</sup> Cm B<sup>b</sup>

23

Je - sus is wor - thy.

Je - sus is wor - thy.

A<sup>b2</sup> B<sup>b</sup> A<sup>b</sup>/<sub>C</sub> B<sup>b</sup>/<sub>D</sub>

27

*2nd time to Coda (meas. 49)*

Je - sus is wor - thy.

Je - sus, Je - sus is wor - thy.

*2nd time to Coda (meas. 49)*

A<sup>b2</sup> B<sup>b</sup> A<sup>b2</sup>/<sub>C</sub> B<sup>b</sup>/<sub>D</sub>

31

35

*WOMEN*  
*mp*

But God proved His own love for us, in that while we were still sin-ners

39

Christ died so that we could live, now we can cel-e-brate, Je - sus is a -

43

*D.S. al Coda*  
(meas. 19)

♩ CODA

5

live! \_\_\_\_\_

wor - thy.

*E<sup>b</sup>2*

*D.S. al Coda*  
(meas. 19)

47

is wor - thy.

♩ CODA

*A<sup>b</sup>*  
*C*

*B<sup>b</sup>*  
*D*

49

*f*

Bless - ing and hon - or, pow - er and do - min - ion to the

*f*

*D<sup>b</sup>* *D<sup>b</sup>2(#4)* *D<sup>b</sup>* *C<sub>m</sub>7* *A<sup>b</sup>*  
*C* *D<sup>b</sup>* *D<sup>b</sup>2(#4)* *D<sup>b</sup>* *C<sub>m</sub>7* *A<sup>b</sup>*  
*C*

51

One seat - ed on the throne!

*D<sup>b</sup>* *E<sup>b</sup>* *C*  
*E* *C<sup>2</sup>*  
*D* *C*

55

*ff*

Wor-thy is the Lamb Who was slain, Who died and rose a-gain.

F Dm<sup>9</sup> Dm<sup>7</sup> A m B<sup>b2</sup> C<sup>sus</sup>

*ff*

59

Wor-thy to re - ceive all pow'r, wor-thy to re - ceive all praise.

F F<sup>2</sup> F Dm<sup>9</sup> Dm<sup>7</sup> E<sup>b</sup> B<sup>b</sup><sub>sus</sub> B<sup>b</sup> B<sup>b2</sup> B<sup>b</sup>

63

Je - sus is wor - thy.

Je - sus is wor - thy.

A<sup>b</sup> B<sup>b</sup> A<sup>b</sup> C B<sup>b2</sup> D

67



Je - sus

Je - sus is wor - thy.

Je - sus, Je - sus is wor - thy.

$A^{\flat 2}$   $B^{\flat}$   $A^{\flat 2}$   $C$   $B^{\flat}$   $D$

71

$E^{\flat}$   $E^{\flat}_{\text{sus}} \frac{4}{2}$   $B^{\flat}$   $E^{\flat}$   $E^{\flat}$   $E^{\flat}_{\text{sus}} \frac{4}{2}$   $B^{\flat}$   $E^{\flat}$   $E^{\flat}$   $E^{\flat}_{\text{sus}} \frac{4}{2}$   $B^{\flat}$   $E^{\flat}$

$mp$

75

$mp$  *rit.*

There's nev - er been a love so a - maz - ing.

$E^{\flat}$   $E^{\flat}_{\text{sus}} \frac{4}{2}$   $B^{\flat}$   $E^{\flat}$   $E^{\flat}_{\text{sus}} \frac{4}{2}$   $B^{\flat}$   $E^{\flat}$   $E^{\flat}_{\text{sus}} \frac{4}{2}$   $B^{\flat}$   $E^{\flat 5}$

*rit.*

79