



*LOVE SO AMAZING*

**a contemporary easter celebration**

FEATURING THE SONGS OF REGI STONE

# *Love So Amazing*

A Contemporary Easter Celebration featuring the songs of Regi Stone

Vibrant and passionate, this worshipful contemporary 40-minute musical tells the story of God's amazing love through 8 of Regi Stone's most beloved songs arranged for soloist and three and four-part choir by the likes of Travis Cottrell, Bradley Knight, and Cliff Duren. Medium difficulty, requiring one or more competent soloists. Includes narration for two.

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## NARRATOR 1:

Perhaps the best-known verse in the whole New Testament is John 3:16.

You've read it.

You've heard it.

You can probably say it along with me:

*For God so loved the world  
that he gave his one and only Son,  
that whoever believes in him  
shall not perish but have eternal life.*

The Easter story begins and ends with God's love.

## NARRATOR 2:

In Ephesians 1:4-6, the apostle Paul writes these words to new believers:

*For [God] chose us in him  
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.*

## NARRATOR 1:

So, God loved you and me

before he made *the world*.

and knowing that humanity would sin,

God also made *a way*.

## NARRATOR 2:

*In love*, he made a way for us to be saved *through the Son he loves*.

CHOIR SINGS: "In a Word It Was Love"

# Love So Amazing

## In a Word, It Was Love

2

From DiscoverWorship.com

Words and Music by  
PETE CARLSON and REGI STONE  
Arranged by  
JIM HAMMERLY

With a feeling of awe, slowly

First system of musical notation for the piano accompaniment. It features a treble and bass staff in 4/4 time. The key signature has two flats (Bb and Eb). The melody in the treble staff begins with a Bb chord, followed by a C/Bb chord, and then a Bb chord. A triplet of eighth notes is marked with a '3' over the notes.

Second system of musical notation. It includes a vocal line in the bass staff with the lyrics: "What would move God to give His on<sup>3</sup> ly". Above the vocal line is the instruction "SOLO mp". The piano accompaniment in the treble and bass staves features chords: C/G, Gm9, Dm(2), and Am/C. A measure rest is indicated with a '5' below the staff.

Third system of musical notation. It includes a vocal line in the bass staff with the lyrics: "Son for us when we nev-er de-served as much? Why en-dure all the". The piano accompaniment in the treble and bass staves features chords: Bb2, Gm7, C/E, and F2. A measure rest is indicated with a '9' below the staff.



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pain for our guilt and shame? — Why would a-ny-one give of His life?

$\frac{C}{E}$   $C\sharp dim7$   $Dm(2)$   $B\flat maj9(\flat5)$

12

— Why did He of all peo - ple — pay such a price?

$\frac{C}{E}$   $Gm9$   $\frac{F}{A}$   $B\flat2(no3)$

15

— In a word — it was love — in a way

$\text{♩} = 80$   $p - mf$

In a word it was love

$\text{♩} = 80$   $Csus$   $C$   $\text{♩} = 80$   $F$   $Fmaj7$   $E$

18

— that con - quered all — our sin. — In a place — of de - spair

In a place

$B^b$   
D

$F^2$   
C

$B^b$

21

— He gave us hope — in life a - gain. — And when we

*mp*

of de - spair Ah

$E$   
A

$E^b2$

Csus

C

7

24

try to de - scribe all He suf - fered there for us

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

in a word in a word it was

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

In a word in a word

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

Dm9 Gm7 Csus C

30



love.

*mp* 3 it was love. Ooo

*mp* 3

Dm(2) Fmaj7 C B<sup>b</sup>maj7 A7<sup>sus</sup> E A7(b9)

33

And the pic - ture of Him arms o - pen on a cross was the

Dm(2) Am C B<sup>b</sup>2

37

*building*

pic-ture of what love cost.\_\_\_\_ Ev-'ry-thing that He gave on that dark-est day

Gm7 C/E F2 C/E C#dim7

40

— was be-cause of what He\_\_\_\_ held in - side\_\_\_\_ and the

Dm(2) Gm9 C/E

43

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

rea-son why He\_\_\_\_ came; our sac-ri - fice.\_\_\_\_ In a word

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

Gm9 F/A Bbmaj9 Gm7/Bb Gm7 C/E Bb/D C

46



⊕ CODA

it was love pure and com - plete it was

⊕ CODA

in a word Ah

⊕ CODA

Csus C B<sup>b</sup>2 F2 A

49

love all that we'd ev - er need In a word

love all that we'd ev - er need

Gm9 Am7 Dm7 Gm9 B<sup>b</sup>m7 E<sup>b</sup>

52

it was love\_\_\_\_ in a way\_\_\_\_ that con - quered all

*ff* In a word it was love\_\_\_\_ con - quered all

*ff*  $A^b$   $A^b \text{maj}7$   $G$   $Fm7$   $D^b \text{maj}9$

56

our sin. In a place\_\_\_\_ of de-spair\_\_\_\_ He gave us hope

our sin in a place of de-spair\_\_\_\_ hope

$A^b2$   $C$   $E^b$   $F$   $B^b m7$   $A^b2$   $C$

59

in life a - gain. And when we try to de - scribe

in life a - gain.

62

$G^b2$   $G^bmaj7$   $E^bsus$   $E^b$   $D^bmaj9(^b5)$

all He suf - fered there for us in a word

*mf*

65

$E^b/D^b$   $A^b2/C$   $C7/G$   $Fm9$

— in a word — it was love.

*"light"*  
*mp*

In a word in a word it was

*men sing falsetto*

B<sup>b</sup>m7 E<sup>b</sup>sus E<sup>b</sup> Fm

68

*mp*

in a word

love.

it was love.

C<sup>m</sup>  
E<sup>b</sup> Dm7(<sup>b</sup>5) Dm7(<sup>b</sup>5)

71

— in a word — it was love.

*p*

Ooo

$D^{\flat}maj7$   $B^{\flat}m9$  F2

74

# *Love So Amazing*

NARRATOR 2:

Throughout the Old Testament,  
the blood of innocent animals  
was shed to cover the sins of God's people.

But these temporary measures pointed toward a permanent sacrifice...

NARRATOR 1:

Our Heavenly Father  
would send his one and only Son  
to be the spotless Lamb of God  
who takes away the sins of the world.

**CHOIR SINGS: "Enter Paradise"**



# Enter Paradise

14

(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) CM<sup>7</sup> 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), CM<sup>7</sup>, 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<sup>2</sup>/<sub>4</sub> C G C C C

*mp*

9

The piano accompaniment for the chorus features chords Csus<sup>2</sup>/<sub>4</sub>, C, G, C, C, 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

C G/B Am F

*mf*

25

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

C G/B Am F

29

*Slightly stronger*

par - a-dise. This is the price of

C G/C F/A

*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

F G/F G F/G

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

53

C G/B A m F

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

57

C^2 C G/B A m F

*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

72

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

76

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

80

85

(Piano) *rit.*

Chords: D, F#, A, C#, Bm, G 2, D, A, C#, Bm, G, Dsus 2/4, D, A, C#, G 2/D, D, Dsus 2/4, D, A, C#, G 2/D, D

# *Love So Amazing*

NARRATOR 1:

So, God's only Son stepped down from heaven,  
wrapped himself in human flesh and  
lived among us as a man.

NARRATOR 2:

He experienced the joys...  
the hardships...  
even the temptations that we face.  
And through it all, he never sinned.

NARRATOR 1:

Jesus was the second Adam,  
undoing the sin and suffering  
the first Adam brought into our world.

And yet, it wasn't enough for him just to live the life we should have lived—  
Christ had to die the death we should have died.

NARRATOR 2:

He completed his mission *completely*.  
So when Jesus cried out with his dying breath,  
"It is finished!"  
...that's precisely what he meant.

**CHOIR SINGS: "It Was Finished on the Cross"**

# It Was Finished on the Cross

From DiscoverWorship.com

Words and Music by  
REGI STONE & KRISTIE BRASELTON

With confidence (♩ = 66)

Chords: D, D/C#, Bm7

Tempo: *mp*

## VERSE 1

SOLO (Opt. ALL unis.)

*mp*

Once we all stood as cap-tive slaves. The bonds of sin and death, our

Chords: D/G, D, D/G, Bm7

4

chains. But He, with blood, our free-dom bought. It was fin - ished on the cross. It was

Chords: A, D/F#, D/G, Bm7, G, D/F#, A, Bm7, G

8

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fin - ished on the cross.

$D$   
 $F\sharp$        $A$        $D$        $D$   
 $C\sharp$        $Bm7$

13

VERSE 2

*mp*

The weight of sin, the sting of death were swal-lowed up by right-eous-

*CHOIR unis. mp*

The weight of sin, the sting of death were swal-lowed up by right-eous-

$D$   
 $G$        $D$        $D$   
 $G$        $Bm7$

17

ness and van-quished by the Son of God. It was fin - ished on the cross. Yes, it was

ness and van-quished by the Son of God. It was fin - ished on the cross. Yes, it was

A(add4) D/F# D/G Bm7 G D/F# A Bm7 G

21

## CHORUS

*mf* fin-ished on the cross. Now we re - joice in vic - to - ry. We lift our

*mf* fin-ished on the cross. Now we re - joice in vic - to - ry. We lift our

D/F# A D Dsus D D A

*mf*

26

eyes to Cal - va - ry. Be - fore the bat - tle has be - gun, by Je - sus' blood, it has been

eyes to Cal - va - ry. Be - fore the bat - tle has be - gun, by Je - sus' blood, it has been

Bm<sup>7</sup> E A D<sup>F#</sup> G Bm<sup>7</sup> G D<sup>F#</sup> A

31

won. Yes, it was fin - ished on the cross.

won. Yes, it was fin - ished on the cross.

Bm<sup>7</sup> G D<sup>F#</sup> A D D<sup>F#</sup> Bm<sup>7</sup>

36



And while our hearts have turned from sin, this flesh is\_ wag - ing war with-

And while our hearts have turned from sin, this flesh is\_ wag - ing war with-

$\frac{D}{G}$  D G Bm<sup>7</sup>

41

in. Though sin re - mains, our guilt is\_ gone. It was fin - ished on the cross. it was

in. Though sin re - mains, our guilt is\_ gone. It was fin - ished on the cross. it was

A(add4)  $\frac{D}{F\#}$  G Bm<sup>7</sup> G  $\frac{D}{F\#}$  A Bm<sup>7</sup> G

45

## VERSE 4

SOLO (Opt. ALL unis.)

*mp**unis.*

fin-ished on the cross.

His gift of grace our heart be-trays with urge to

fin-ished on the cross.

D  
F#

A

D

D

G

50

mer - it or re - pay. We need not live to pay the cost. It was fin - ished on the

Bm<sup>7</sup>

A

D  
F#

G

Bm<sup>7</sup>

G

D  
F#

A

55

cross. Yes, it was fin-ished on the cross. Now we re-

*CHOIR unis. mp* Yes, it was fin-ished on the cross. Now we re-

Bm<sup>7</sup> G D F# A D Dsus D

60

# CHORUS

joice in vic - to - ry. We lift our eyes to Cal - va - ry. Be-fore the

joice in vic - to - ry. We lift our eyes to Cal - va - ry. Be-fore the

D A Bm<sup>7</sup> E A D F#

64

bat - tle has be-gun, by Je - sus' blood, it has been won. Yes, it was

bat - tle has be-gun, by Je - sus' blood, it has been won. Yes, it was

G Bm7 G D/F# A Bm7 G

68

## CHORUS

fin-ished on the cross. Now we re - joice in vic - to - ry. We lift our

fin-ished on the cross. Now we re - joice in vic - to - ry. We lift our

D/F# A D D A

72

eyes to Cal - va - ry. Be - fore the bat - tle has be - gun, by Je - sus' blood, it has been

eyes to Cal - va - ry. Be - fore the bat - tle has be - gun, by Je - sus' blood, it has been

Bm<sup>7</sup> E A D<sup>F#</sup> G Bm<sup>7</sup> G D<sup>F#</sup> A

76

won. It was fin - ished on the cross. Yes, it was fin - ished on the cross. *mp* SOLO ends

won. It was fin - ished on the cross. Yes, it was fin - ished on the cross. *mp*

Bm<sup>7</sup> G D<sup>F#</sup> A Bm<sup>7</sup> G D<sup>F#</sup> A D N.C.

81

## OUTRO

*p*

Ooo Noth-ing but the blood of Je - sus.

*p*

D  $\frac{E^m}{D}$  D D  $\frac{E^m}{D}$  D

86

*p*

Ooo Noth-ing but the blood of Je - sus.

*Opt. vocal tag*

*p*

D  $\frac{E^m}{D}$  D

90



# *Love So Amazing*

NARRATOR 2:

At the cross,  
the blood of countless lambs was replaced  
by the blood of the matchless Lamb of God.

NARRATOR 1:

The apostle Paul writes in Romans 3:25-26:

*God presented Christ as a sacrifice of atonement,  
through the shedding of his blood—to be received by faith.  
He did this to demonstrate his righteousness,  
because in his forbearance he had left the sins committed beforehand unpunished—  
he did it to demonstrate his righteousness at the present time,  
so as to be just and the one who justifies those who have faith in Jesus.*

[START TRACK HERE]

NARRATOR 2:

Through the body and blood of Jesus,  
our sins are forgiven once and for all  
and we're empowered to live lives that honor him.

CHOIR SINGS: **“There Is Power in the Blood”**

# There Is Power in the Blood

From DiscoverWorship.com

Words and Music by  
REGI STONE and CHAD CATES

Passionately (♩ = 70)

G m E<sup>b</sup> B<sup>b</sup> F G m E<sup>b</sup> B<sup>b</sup> F

G m E<sup>b</sup> F G m E<sup>b</sup>

B<sup>b</sup> F G m E<sup>b</sup> F6 F

## VERSE 1

SOLO  
mp

8 Flow-ing from our Sav - ior's side, pour-ing out His sac - ri-fice.

G m E<sup>b</sup> F G m E<sup>b</sup> F

11

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*f*

8 Mer - cy giv - en with His wounds, al - ways mak - ing all things new. There's no

*CHOIR prime unis. f*

There's no

*E<sup>b2</sup> F E<sup>b2</sup> F*

15

**CHORUS**

8 pow - er like the blood of Je - sus. No oth - er pow - er that can wash us \_\_\_\_

pow - er like the blood of Je - sus. No oth - er pow - er that can wash us \_\_\_\_

*B<sup>b</sup> E<sup>b2</sup> F<sup>sus</sup> F B<sup>b</sup> E<sup>b2</sup>*

*f*

19

clean. He has tak-en all our shame. He has o-ver-come the grave for all of

clean. He has tak-en all our shame. He has o-ver-come the grave for all of

22

**TURNAROUND**

us. There is pow-er in the blood.

us. There is pow-er in the blood.

25

Chords: F<sup>sus</sup>, F, E<sup>b</sup>2, B<sup>b</sup>/D, E<sup>b</sup>2, F, B<sup>b</sup>/D, E<sup>b</sup>2, F, G m, E<sup>b</sup>2, B<sup>b</sup>, F

8 *mf* Free-dom found in His sav - ing grace,

Oh *mf* Free-dom found in His sav - ing grace,

28 *mf*

now our chains are torn a-way. Sin for - ev - er cru - ci - fied,

now our chains are torn a-way. Sin for - ev - er cru - ci - fied,

32

G m E<sup>b</sup>2 F6 F G m E<sup>b</sup> F

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

## CHORUS

*f*

8 Love has called us back to life. There's no pow-er like the blood of Je -

*f*

Love has called us back to life. There's no pow-er like the blood of Je -

E<sup>b</sup>2 F B<sup>b</sup> E<sup>b</sup>2

36

8 - sus. No oth-er pow-er that can wash us clean. He has

- sus. No oth-er pow-er that can wash us clean. He has

Fsus F B<sup>b</sup> E<sup>b</sup>2 Fsus F

39

8 tak - en all our shame. He has o - ver - come the grave for all of

8 tak - en all our shame. He has o - ver - come the grave for all of

42

8 us. There is pow - er in the blood.

8 us. There is pow - er in the blood.

44

E $\flat$ 2 B $\flat$ /D E $\flat$ 2 F B $\flat$

## BRIDGE

Wor-thy is the Lamb who was slain. By His stains we've been for-giv-en. be-

Wor-thy is the Lamb who was slain. By His stains we've been for-giv-en. be-

46

E<sup>b</sup>2 B<sup>b</sup>/D E<sup>b</sup>2 G m F<sup>sus</sup>

cause He o-ver-came the glo-ri-ous cross.

cause He o-ver-came the glo-ri-ous cross.

48

E<sup>b</sup>2 F

Detailed description: This is a musical score for a bridge section. It features three systems of music. The first system has two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines are in a B-flat major key with a 3/4 time signature. The lyrics are 'Wor-thy is the Lamb who was slain. By His stains we've been for-giv-en. be-'. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand. The second system continues the vocal lines and piano accompaniment. The third system also continues the vocal lines and piano accompaniment. The lyrics for the third system are 'cause He o-ver-came the glo-ri-ous cross.' and 'cause He o-ver-came the glo-ri-ous cross.'.



8  
Wor-thy is the Lamb who was slain. By His stains we've been for-giv-en.

Wor-thy is the Lamb who was slain. By His stains we've been for-giv-en.

50

8  
Wor-thy is the Lamb, might-y and strong. There's no

Wor-thy is the Lamb, might-y and strong.

52

$E^b2$   $B^b/D$   $E^b2$   $Gm$   $F_{sus}$

$E^b2$   $F$   $f$

## CHORUS

8 pow-er like the blood of Je - sus. No oth-er pow-er that can wash us

of Je - sus. No oth-er pow-er that can wash us

54

clean. He has tak-en all our shame. He has o-ver-come the grave for all of

clean. He has tak-en all our shame. He has o-ver-come the grave for all of

57

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

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

us. There is pow-er\_ in the blood. There is pow-er\_ in the

us. There is pow-er\_ in the blood. There is pow-er\_ in the

60

$E^b2$   $F$   $B^b$   $E^b2$   $F$

blood. There is pow-er in the blood.

blood.

8

$G\ m$   $F\ sus$   $E^b2$   $G\ m$   $E^b$

63

**OUTRO**  
*SOLO out*

67

*CHOIR unis.*  
***f***

Oh

Oh

70

73

*mp*

There Is Power in the Blood - 43

# *Love So Amazing*

NARRATOR 1:

So how do we respond to his sacrifice?  
with repentance...  
and reverence.

NARRATOR 2:

We admit our brokenness and rebellion before God.

NARRATOR 1:

We confess our total reliance upon the work of Jesus at the cross.

NARRATOR 2:

We commit our lives to the One who has given us his own inheritance so that we can call  
*his* Father, “*Our* Father.”

NARRATOR 1:

We learn to praise Jesus from the depths of our souls.

CHOIR SINGS: “**Jesus, I Will Live for You**”

# Love So Amazing

# Jesus, I Will Live for You

45

From DiscoverWorship.com

Words and Music by  
REGI STONE and CHAD CATES

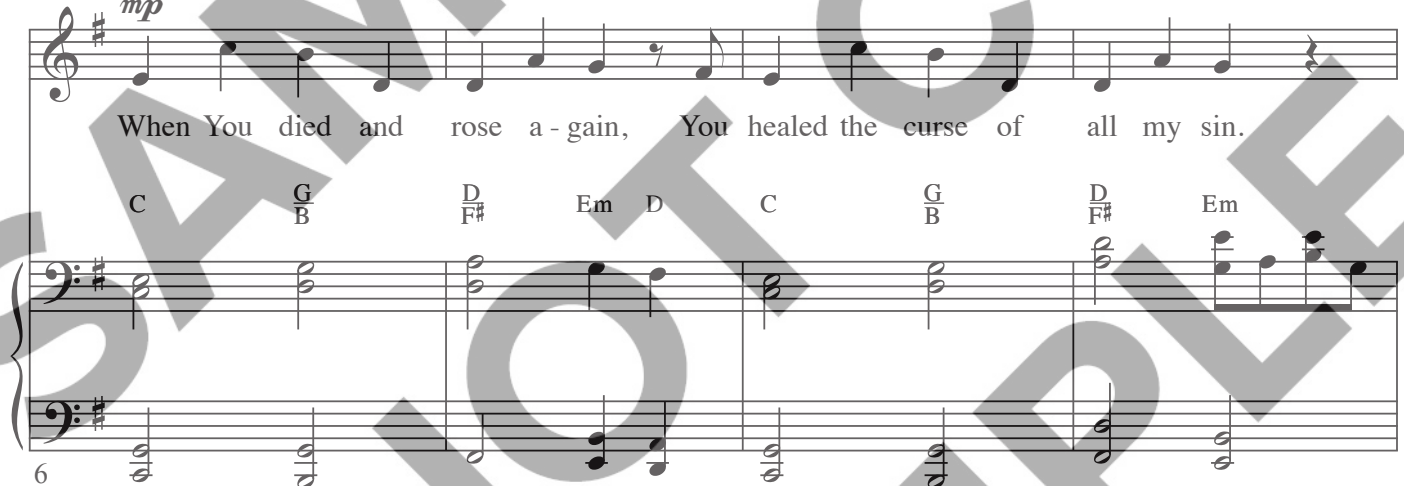
Gently ♩ = 61

C G/B D/F# Em D C G/B G/D D7 G

SOLO  
mp

When You died and rose a - gain, You healed the curse of all my sin.

C G/B D/F# Em D C G/B D/F# Em



You for - gave me, made me new. Je - sus, I will live for You.

C G/B D/F# Em D C G/B G/D D7 G



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Praise \_\_\_\_\_ You. I will praise \_\_\_\_\_ You. Je - sus,

*CHOIR (breathily)*  
*mp*

Praise \_\_\_\_\_ You. I will praise \_\_\_\_\_ You.

*mp*

C D G  $\frac{G}{B}$  C D G

14

You're the Way, the Life, the Truth. I will praise \_\_\_\_\_ You.

I will praise \_\_\_\_\_ You.

C D  $\frac{C}{G}$  Em7 C Dsus D7 G

18

SOLO

Not my will but on - ly Yours. Je - sus, You are my Lord.

C G/B D/F# Em C G/B D/F# Em

22

Here's my life for You to use. Je - sus, I will live for You.

C G/B D/F# Em C G/B G/D D7 G

26

Praise You. I will praise You. Je - sus,

*CHOIR mp*

Praise You. I will praise You. Je - sus,

C D G G/B C D G

30



You're the Way, the Life, the Truth. I will praise You. This

You're the Way, the Life, the Truth. I will praise You.

C D C/G Em7 C Dsus D7 G

34

world will try to wear me down but Je - sus, I am heav - en - bound. As

E<sup>b</sup>/G B<sup>b</sup>/F F Gm E<sup>b</sup> B<sup>b</sup>/D F Gm

*mf*

38

long as I'm just pass-ing through, Je - sus, I will live for You.

E<sup>b</sup> B<sup>b</sup>/D F Gm E<sup>b</sup> B<sup>b</sup>/D B<sup>b</sup>/F F7 B<sup>b</sup>

42

Praise \_\_\_\_\_ You. I will praise \_\_\_\_\_ You. Je - sus,

*CHOIR*  
*mf*

Praise \_\_\_\_\_ You. I will praise \_\_\_\_\_ You. Je - sus,

*47*

You're the Way, the Life, the Truth. I will praise \_\_\_\_\_ You. Oh, \_\_\_\_\_

You're the Way, the Life, the Truth. I will praise You.

*51*

Chord progression: E<sup>b</sup> F B<sup>b</sup> B<sup>b</sup>/D E<sup>b</sup> F B<sup>b</sup>

Chord progression: E<sup>b</sup> F E<sup>b</sup>/B<sup>b</sup> Gm7 E<sup>b</sup> Fsus F7 B<sup>b</sup>

praise \_\_\_\_\_ You. I will praise \_\_\_\_\_ You. Je - sus,

Praise \_\_\_\_\_ You. I will praise \_\_\_\_\_ You. Je - sus,

55

You're the Way, the Life, the Truth. I will praise \_\_\_\_\_ You. Je - sus,

You're the Way, the Life, the Truth. I will praise \_\_\_\_\_ You. Je - sus,

59

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

E<sup>b</sup> F E<sup>b</sup>/B<sup>b</sup> Gm7 E<sup>b</sup> Fsus F7 B<sup>b</sup>

*rit.* *mp*  
 You're the Way, the Life, the Truth. And I will praise You.

*(float it)*  
 You're the Way, the Life, the Truth.

E<sup>b</sup> F E<sup>b</sup> B<sup>b</sup> Gm7 E<sup>b</sup> F<sup>sus</sup> F7  
*rit.*

63

*a tempo* *molto rit.*

E<sup>b</sup> B<sup>b</sup> D F Gm F E<sup>b</sup> B<sup>b</sup> F F7<sup>sus</sup> B<sup>b</sup>  
*mp a tempo* *molto rit.*

66

# *Love So Amazing*

NARRATOR 2:

Perhaps you feel like you've fallen too far to be forgiven—  
that somehow *your sin* is beyond God's capacity to seek and save.

NARRATOR 1:

Listen, friend—  
There is *no gulf* that God's grace cannot span.  
There is *no soul* that God's love cannot redeem.  
There is *no wound* that God's mercy cannot heal.  
That's why they call grace "*amazing*."

CHOIR SINGS: "Love So Amazing"

# Love So Amazing

From the RiverSpring® volume:  
**Surrender**

Words and Music by  
**REGI STONE, JEFF FERGUSON**  
and **KIMBERLEE STONE**  
Arranged by **BRADLEY KNIGHT**

Warmly ♩ = 62

*mp*

*SOLO mp*

This time could I have gone too far? How

can for-give - ness heal these wounds and scars?

*5*

*7*

Ab Eb Fm Db2 Eb Ab Eb Fm Db2

Ab2 Absus

Fm7 Gb Ebsus Eb

The musical score is written for piano and voice. The piano part consists of two systems of grand staves. The first system has a key signature of three flats (Bb, Eb, Ab) and a 4/4 time signature. It begins with a piano (mp) dynamic. The vocal part is a single staff with lyrics. The lyrics are: 'This time could I have gone too far? How can for-give - ness heal these wounds and scars?'. The score includes various chord symbols: Ab, Eb, Fm, Db2, Eb, Ab, Eb, Fm, Db2, Ab2, Absus, Fm7, Gb, Ebsus, and Eb. There are also performance markings like 'Warmly', 'SOLO', and 'mp'. Measure numbers 5 and 7 are indicated at the start of the piano systems.

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I can hear — a gen-tle voice — a - bove the fear — and all — the noise; —

*mf*

it's call-ing me and fill-ing me with joy. Love so a - maz -

*mf*

- ing, ev-er em-brac - ing all that I — am, — all that I've — been. —

CHOIR *mf*

Ooo — Ooo —

*mf*

13

9

11

13

Db2 Dbm6/Fb Ab/C Abm6/Cb

Bbm7 Bbm7(4) Eb

Ab Ab/G Fm7 Ab/Eb Db Ab/C

Right where I'm liv - ing, mer-cy keeps giv - ing just what I need,

Ooo

love so a-maz - ing. Could it be true grace is e-

16

19

E♭sus A♭ A♭/G Fm<sup>7</sup> A♭/E♭

B♭/D E♭sus A♭ E♭ Fm D♭<sup>2</sup> D♭ A♭<sup>2</sup>



nough? Can fall-ing souls— be caught in arms— of love?

23

Ab sus Fm7 Gb Eb sus Eb

Just how far does mer-cy reach, a - bove the stars, to o - ceans deep,

Ooo

26

Db2 Dbm6/Fb Ab/C Cbdim7

and on and on through-out e-ter-ni-ty. Love so a-maz - ing, ev-er em-brac-

CHOIR *f* Love so a-maz - ing, ev-er em-brac-

Bbm7 Bbm7(4) Eb Ab Ab/G

28

- ing all that I am, all that I've been. Right where I'm liv-

- ing. Right where I'm liv-

Fm7 Ab/Eb Db Ab/C Ebsus

31

- ing, mer-cy keeps giv - ing just what I need, love so a-maz-

- ing, mer-cy keeps giv - ing. Ooo

Ab Ab/G Fm7 Ab/Eb Bb/D Eb/sus

34

- ing. In - cred - i-ble, it is beau - ti-ful,

In - cred - i-ble, beau-ti-ful.

Ab Db2 Fm7

37

com - ing from — the Fa - ther — a - bove. It's

pow - er - ful, — un - con - di - tion - al, —

Pow - er - ful.

40

42

$B\flat m7$   $E\flat sus$   $E\flat$   $A\flat/C$

$D\flat^2$   $Fm7$

ev - er liv - ing, nev - er - end - ing love. Love so a - maz -

Ah Love so a - maz -

G $\flat$  D $\flat$ /F E $\flat$ sus

44

- ing, ev - er em - brac - ing all that I am,

- ing, ev - er em - brac - ing

B $\flat$  B $\flat$ /A Gm7 B $\flat$ /F

46

all that I've been. Right where I'm liv -

all that I am. Right where I'm liv -

48

ing, mer - cy keeps giv - ing just what I need, —

ing, mer - cy keeps giv - ing

50

B $\flat$  B $\flat$ /D Cm<sup>7</sup> E $\flat$ /G F<sup>sus</sup>

B $\flat$  B $\flat$ /A Gm<sup>7</sup> B $\flat$ /F

love so a - maz - ing,

just what I need. Love so a - maz -

52

*molto rit.*

a - maz - ing!

*molto rit.*

ing!

55

*molto rit.*

Chords: C/E, Fsus, B $\flat$ , F, Gm, E $\flat$ , Gm $^7$ , F/G, Gm, Gm/B $\flat$ , E $\flat$ , E $\flat$ /G, F, B $\flat$

# *Love So Amazing*

NARRATOR 1:

Faith in Christ is not a philosophy to be practiced;  
rather, it's a person to be followed.

NARRATOR 2:

After God raised Jesus from the grave,  
Jesus remained with his followers for 40 days and  
was seen by more than 500 people.

NARRATOR 1:

He told them to stay in Jerusalem  
until his Father sent his Holy Spirit  
to empower them to be his witnesses throughout the world.

NARRATOR 2:

And even though Jesus ascended to heaven before their very eyes,  
He's still keeping his promise—through his Spirit—  
to never leave or forsake us.

CHOIR SINGS: **“The Presence of the Lord is Here”**



# The Presence of the Lord is Here

From DiscoverWorship.com

Words and Music by  
REGI STONE and CHAD CATES

Tenderly (♩ = 62)

N.C. 2 E<sup>b</sup> E<sup>b</sup>/D Cm7

(2 bars of perc.) *mp*

SOLO (Opt. ALL unis.)

*mp*

8 For the bro-ken, for the wear-y, for the

E<sup>b</sup> E<sup>b</sup>/D Cm7 E<sup>b</sup> B<sup>b</sup><sub>sus</sub>/D

5

8 help-less so in need, for the out-cast, for the guilt-y, come and

A<sup>b</sup>/C B<sup>b</sup><sub>sus</sub> B<sup>b</sup> E<sup>b</sup> B<sup>b</sup><sub>sus</sub>/D

9

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lay down ev - 'ry - thing. The pres-ence of the Lord is here, the

*CHOIR unis. mp*

The pres-ence of the Lord is here, the

$A^b$   
C  $B^b_{sus}$   $B^b$   $E^b$   $B^b$   
D

13

pres-ence of the Lord is here. There is free - dom. We're for - giv - en. The

pres-ence of the Lord is here. There is free - dom. We're for - giv - en. The

$A^b$   $E^b$   $A^b$   $E^b$   $B^b$   
C  $B^b$   $B^b$   $B^b$   $B^b$

16

8 pres-ence of the Lord is here, the pres-ence of the Lord is here. Hal - le -

pres-ence of the Lord is here, the pres-ence of the Lord is here. Hal - le -

19

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

This block contains the first system of the musical score. It features three staves: two vocal staves (Soprano and Alto) and one piano accompaniment staff. The vocal staves have lyrics underneath. The piano staff includes chord symbols: E<sup>b</sup>, B<sup>b</sup>/D, A<sup>b</sup>/C, and E<sup>b</sup>/B<sup>b</sup>. The music is in a key with two flats and a common time signature. A large 'SAMPLE' watermark is visible across the page.

lu - jah! What a Sav - ior! He is

lu - jah! What a Sav - ior! He is

21

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

This block contains the second system of the musical score. It features three staves: two vocal staves and one piano accompaniment staff. The vocal staves have lyrics underneath. The piano staff includes chord symbols: A<sup>b</sup>, B<sup>b</sup><sub>sus</sub>, E<sup>b</sup>, E<sup>b</sup>/D, and A<sup>b</sup>2/C. The music continues with a change in time signature to 2/4 and then 4/4. Dynamics like *mf* and *unis.* are indicated. A large 'SAMPLE' watermark is visible across the page.

8 ho - ly. He is a - ble. He for - ev - er gives us grace. He is

ho - ly. He is a - ble. He for - ev - er gives us grace. He is

25 *mf* E<sup>b</sup> B<sup>b</sup><sub>sus</sub> D A<sup>b</sup> C B<sup>b</sup><sub>sus</sub> B<sup>b</sup>

mov - ing. He is with us. By His mer - cy there's no shame. The

mov - ing. He is with us. By His mer - cy there's no shame. The

29 E<sup>b</sup> B<sup>b</sup><sub>sus</sub> D A<sup>b</sup> C B<sup>b</sup><sub>sus</sub> B<sup>b</sup>

The musical score is for a hymn titled 'The Presence of the Lord is Here'. It is written for a three-part vocal choir (Soprano, Alto, and Bass) and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The score is divided into two systems. The first system contains measures 8 through 24, and the second system contains measures 25 through 29. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord symbols are provided above the piano part: E<sup>b</sup>, B<sup>b</sup><sub>sus</sub> D, A<sup>b</sup> C, B<sup>b</sup><sub>sus</sub>, and B<sup>b</sup>. The lyrics are: 'ho - ly. He is a - ble. He for - ev - er gives us grace. He is mov - ing. He is with us. By His mer - cy there's no shame. The'.

8 pres-ence of the Lord is here, the pres-ence of the Lord is here. There is

pres-ence of the Lord is here, the pres-ence of the Lord is here. There is

33

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

This block contains the first system of the musical score. It features three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is B-flat major (two flats). The vocal line has a melody with eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands. The bass line provides a steady accompaniment. The lyrics are 'pres-ence of the Lord is here, the pres-ence of the Lord is here. There is'. A large 'SAMPLE' watermark is visible across the page.

8 free - dom. We're for - giv - en. The pres-ence of the Lord is here, the

free - dom. We're for - giv - en. The pres-ence of the Lord is here, the

35

A<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>/D

This block contains the second system of the musical score. It continues the three-staff format (vocal, piano, and bass). The vocal line includes a melisma on the word 'giveness'. The piano accompaniment and bass line continue their respective parts. The lyrics are 'free - dom. We're for - giv - en. The pres-ence of the Lord is here, the'. A large 'SAMPLE' watermark is visible across the page.

8 pres-ence of the Lord is here. Hal - le - lu - jah! What a Sav -

pres-ence of the Lord is here. Hal - le - lu - jah! What a Sav - *unis.*

38

$A^b$   
C  $E^b$   
B $^b$   $A^b$  B $^b$ <sub>sus</sub>

ior! *f* Let Him lead us to re-pent - ance. He is

ior! *f* Let Him lead us to re-pent - ance. He is

41

$E^b$   $E^b$   
G  $A^b$  B $^b$  C m

8 strong when we are weak.\_\_\_\_ So we lift our voice and sing.\_\_\_\_

strong when we are weak.\_\_\_\_ So we lift our voice and sing.\_\_\_\_

44

*mp*

8 The pres-ence of the Lord is here, the pres-ence of the Lord is here. There is

*mp*

The pres-ence of the Lord is here, the pres-ence of the Lord is here. There is

48

*mp*

8

Chords: A<sup>b</sup>, C<sup>m</sup>, B<sup>b</sup><sub>sus</sub>, B<sup>b</sup>, E<sup>b</sup>/<sub>G</sub>, A<sup>b</sup>, C<sup>m</sup>, B<sup>b</sup><sub>sus</sub>, B<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup><sub>sus</sub>/D, A<sup>b</sup>/<sub>C</sub>, E<sup>b</sup>/<sub>B<sup>b</sup></sub>



8 *mf*

free - dom. We're for-giv - en. The pres-ence of the Lord is here, the

free - dom. We're for-giv - en. The pres-ence of the Lord is here, the

51

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

*mf*

8

pres-ence of the Lord is here. Hal-le - lu - jah! What a Sav - ior! Hal-le -

pres-ence of the Lord is here. Hal-le - lu - jah! What a Sav - ior! Hal-le -

54

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

*unis.*



8 *mp*  
lu - jah! What a Sav - ior!

lu - jah!

57  $A^b$   $B^{b_{sus}}$   $B^b$   $E^b$   $\frac{B^{b_{sus}}}{D}$   $\frac{A^{b2}}{C}$   $E^b$   $\frac{B^{b_{sus}}}{D}$

8

62  $\frac{A^{b2}}{C}$   $E^b$

# *Love So Amazing*

NARRATOR 2:

The story of Easter...  
begins with God's everlasting love for us...  
is manifest through Christ's death and resurrection...  
and continues through his Spirit's power and presence in our lives.

NARRATOR 1:

So let us bow our knees and lift our voices—  
confessing with our mouths and  
believing with our hearts that  
God has raised Christ from the dead!  
He has given Jesus the only name under heaven  
by which we may be saved!

So let everyone—and everything—praise the Lord!

CHOIR SINGS: "Let Everything"

# Love So Amazing Let Everything

74

From DiscoverWorship.com

Words and Music by  
REGI STONE  
and JEFF FERGUSON  
Arranged by  
BRADLEY KNIGHT

With energy (♩ = 140)

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked with a tempo of 140 beats per minute. The key signature has two flats (Bb and Eb). The introduction features a melody in the right hand and a bass line in the left hand, with a forte (f) dynamic and an 'accented' marking. The first system includes a Bb chord and a Gm7 chord. The second system includes an Ab chord. The third system is for the vocal entry, marked with a mezzo-forte (mf) dynamic and the instruction 'SOLO and CHOIR Prime unis. connected'. The lyrics 'Praise God, from whom all' are written below the vocal line. The fourth system includes an Eb2 chord and a Bb chord, with a mezzo-forte (mf) dynamic and a 'smoother' marking. The score is overlaid with a large, diagonal 'SAMPLE' watermark.

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bless - ings flow; praise Him, all crea - tures  
 here be - low. Praise Him a - bove, ye  
 heav - en - ly host; praise Fa - ther, Son and

B $\flat$   
 B $\flat$  sus Gm  
 E $\flat$  F Gm A $\flat$ 2(#4) A $\flat$

11 15 19

Ho - ly Ghost.

$\flat^b$ / $F$  F  $B^b$   $B^b_{sus}$

23

*f* (Solo ad lib 2nd, 3rd times)

Let ev-'ry-thing that has \_\_\_\_\_ breath praise \_\_\_\_\_ the Lord. Let ev-'ry-thing that has \_\_\_\_\_

*mel.*

$B^b$   $Gm^7$

27

\_\_\_\_\_ breath praise \_\_\_\_\_ the Lord. Let ev-'ry-thing that has \_\_\_\_\_ breath praise \_\_\_\_\_ the Lord. \_\_\_\_\_

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

30

Let ev - 'ry - thing that has

— breath praise — the Lord. Let ev - 'ry - thing that has — breath praise — the Lord.

Let ev - 'ry - thing that has — breath praise — the Lord.

33 36 39

Chords: E<sup>b</sup>2, E<sup>b</sup>2/F, B<sup>b</sup>, Gm<sup>7</sup>, E<sup>b</sup>, B<sup>b</sup>/D, F<sup>sus</sup>

Let Everything - 77

1. (to meas. 27) 2., 3. *mf* smooth, connected units.

Breathe in, breathe out, praise

42

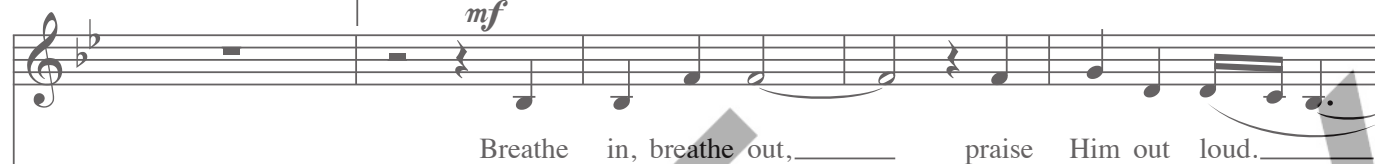
*mf* connected

Him out loud. Breathe in, breathe out, praise Him out

46

$E^b$   $Gm$   $F$

1. *A few voices*  
*mf*



*div.*

1.

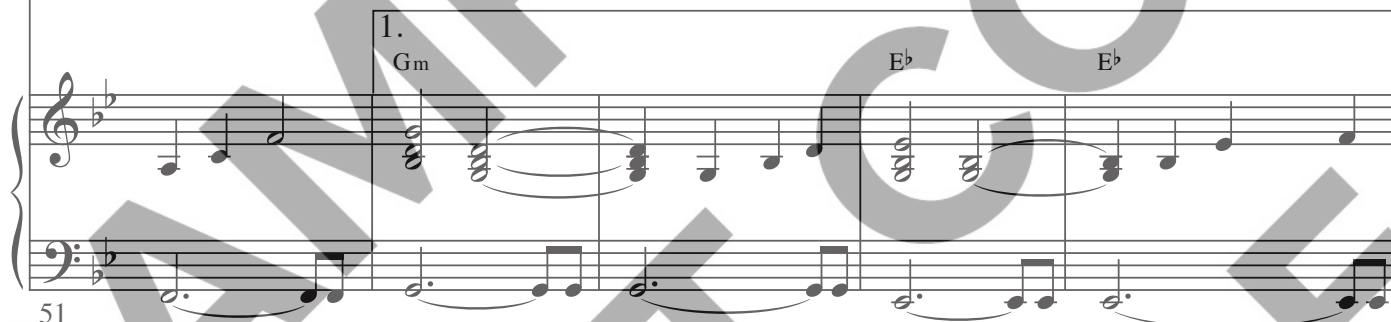


1.

Gm

E<sup>b</sup>

E<sup>b</sup>



(to meas. 27)



(to meas. 27)



Gm

B<sup>b</sup>  
F

E<sup>b2</sup>

B<sup>b</sup>  
E<sup>b</sup>

E<sup>b2</sup>

(to meas. 27)





2.

in, breathe out, praise Him out loud. Breathe

2.

Gm<sup>7</sup> E<sup>b</sup>2 B<sup>b</sup> E<sup>b</sup> F<sup>5</sup> u s E<sup>b</sup>

61

in, breathe out, praise Him out loud.

Gm<sup>7</sup> E<sup>b</sup> E<sup>b</sup>2

65

*A few voices* ***f***

Praise God from whom all

***f*** Let ev-'ry-thing that has breath praise the Lord.

**C**

69

bless - ings flow. Praise Him all

Let ev-'ry-thing that has breath praise the Lord. Let ev-'ry-thing that has

**Am<sup>7</sup>** **F**

72

crea - tures here be - low. Praise

breath praise the Lord.

Him a - bove ye heav - en - ly

Let ev-'ry-thing that has breath praise the Lord. Let ev-'ry-thing that has

75

78

Chords: C/E, F, C/E, Gsus/A, G, C/G, C, Am7

host. Praise Fath - er, Son and

— breath praise — the Lord. Let ev - 'ry - thing that has — breath praise — the Lord. —

81

F C

Ho - ly Ghost.

Let ev - 'ry - thing — that has —

84

C G G<sup>sus</sup> C

— breath praise Him, let ev - 'ry - thing — that has — breath praise Him,

let ev - 'ry - thing — that has — breath praise the liv - ing — Lord. —

Am<sup>7</sup>

B<sup>b</sup> F<sup>2</sup>

87 90

*A few voices*

Praise the Lord.

Let ev - 'ry - thing that has breath praise Him,

Praise the

let ev - 'ry - thing that has breath praise Him,

C

Am7

93

96

Lord.

let ev - 'ry - thing — that has — breath praise the liv - ing — Lord.

*ff* Praise the Lord!

*ff* Praise the Lord!

101