

He has Triumphed

ARRANGED BY:

Dave Williamson and Bruce Greer

WRITTEN BY:

Regi Stone and Friends

Easy

30 Minutes



He Has Triumphed Hosanna, Loud Hosanna

(with opt. Children's Choir and Brass)

From DiscoverWorship.com

Words and Music by
KRISTIE BRASELTON
and REGI STONE
Arranged by
BRUCE GREER

Strong two (♩ = 70)

C/D

D C/D D C/D D

mf *cresc.*

CHOIR Parts *f*

"Ho-

G C²/G G² C²/G C/D

f

5

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

G D G C G/D D

9

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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

unis.

G/D D G CM9

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 C2/G G2 C2/G C/D

25

Ho-san-na!

A^b D^{b2}/A^b A^{b2}

29

Musical staff with a whole rest and a fermata.

CHOIR unis.

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

Musical staff for choir with lyrics: "Ho - san - na in the high - est!", the

D^{b2}/A^b D^b/E^b A^{b2}(no3) E^bm7(4) A^{b2} G^{b2}(no3)

Piano accompaniment for the first system with chords: D^{b2}/A^b, D^b/E^b, A^{b2}(no3), E^bm7(4), A^{b2}, G^{b2}(no3)

32

CHILDREN

Ho -

Musical staff for children with lyrics: Ho -

Parts

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

Musical staff for parts with lyrics: an - cient song we sing, for Christ is our Re -

A^b/D^b E^bsus A^b D^b/E^b A^b E^b

Piano accompaniment for the second system with chords: A^b/D^b, E^bsus, A^b, D^b/E^b, A^b, E^b

35

san - na!

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

38

A[♭] D[♭] A[♭]/E[♭] E[♭] A[♭]

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

41

D[♭]M⁹ A[♭]/D[♭] E[♭] D[♭]/F E[♭]/G

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 -

A^b D^b A^b/E^b E^b A^b

50

san - na! _____ Ho - san - na! _____

Ho - san - na! _____ Ho -

A^b2(no3)/D^b A^b2/C

53

The musical score consists of several systems. The first system shows a vocal line with the lyrics "Ho - san - na!" and a piano accompaniment. The second system continues the vocal line with "Ho - san - na!" and "Ho -". The third system features a piano accompaniment with a treble clef and a bass clef, with the chord marking $A^b2(no3)/D^b$ above the treble staff. The fourth system shows a vocal line with "san - na!" and a piano accompaniment with the chord marking A^b2/C above the treble staff. The score includes various musical notations such as notes, rests, and dynamic markings.

56

59

ff
Ho - san - na! _____

ff
Ho - san - na! _____

ff

63

Ho - san - na!

Ho - san - na!

66

NARRATION

Hosanna, Loud Hosanna

WOMAN AT THE WELL: I met Jesus as He traveled the Samaritan Road. I wasn't looking for conversation or help; I simply wanted to fill this empty jug to take to my family. People don't talk to women like me, and I am okay with that. But He was unlike anyone I've ever met; He spoke to me without shrinking in the shadows out of embarrassment or shame. You think He spoke to me simply because He didn't know about my past? You're wrong! He told me things about myself that no one knows. So how do you explain that?

No sooner than we started speaking to each other did He, a Jew, ask me, a Samaritan woman, to draw Him some water. And I did. Just like that, and without worrying what others would say, I did as He asked.

That day at the well was more than just another conversation for me. I was changed. Somewhere between brokenness and healing, I found the Messiah.

I started my day looking to fill this jug with water, and came away with living water overflowing with grace!

JOHN: "Broken," He said. "This is My body, which is broken for you." Then He blessed the loaf of bread in His hands and cracked it into pieces, passing it to each of us. We ate the dry unleavened bread, all of us wondering what lesson He meant for us to be taking in.

"This cup is my blood." He said, "which is shed for you." Then He poured the rich red wine into a cup and passed it to us. And we drank, the wine washing away the taste of broken bread.

"Do this in remembrance of Me."

And while we sat, perplexed, He filled the silence with another mystery when He said: "Behold, the hand of him that betrayeth Me is with me at the table."

Betrayal? By one of His own?

We're all asking ourselves who the traitor could be, but stronger than suspicion and beneath it all is this gnawing, nagging fear. The fear that Jesus is somehow saying goodbye.

And I can't help but wonder what's waiting for us outside, in the dark of the night. How much we may stand to lose before the light of dawn. What could lead to His body being broken, His blood being shed...

...and if we're truly bound to eat of that same bread, and drink of that same cup...?

He Has Triumphed We Love You, Lord

From DiscoverWorship.com

Words and Music by
REGI STONE
and FERGUSON
Arranged by
DAVE WILLIAMSON

Smooth, quietly (♩ = 70)

Piano introduction in G major, 4/4 time. The music is marked *p* (piano). The key signature has one sharp (F#). The tempo is 70 beats per minute. The introduction consists of four measures. The first measure has a C chord. The second measure has an Em/B chord. The third measure has a G/B chord. The fourth measure has an Am11 chord. The piano part features a simple harmonic accompaniment with a melody in the right hand and a bass line in the left hand.

1st verse: SOLO
2nd verse: TTB CHOIR unis.

p-mp

Vocal and piano accompaniment for the first two verses. The music is marked *p-mp* (piano to mezzo-piano). The key signature has one sharp (F#). The tempo is 70 beats per minute. The first verse is for a soloist, and the second verse is for a TTB choir. The piano part features a simple harmonic accompaniment with a melody in the right hand and a bass line in the left hand. The lyrics are: 1. We love you, Lord. We love you, Je - sus, 2. We need you, Lord. We need you, Je - sus, The piano part features a simple harmonic accompaniment with a melody in the right hand and a bass line in the left hand. The chords are G, C2/G, G, C2/G.

5

1st time: Add two or three voices

8

for your arms hold us, your mer - cy
 for your grace saves us, your blood re -

C G²/B G/B Am¹¹

9

8

keeps us. We love you, Lord.
 deems us. We need you,

1. (to meas. 5)

CM⁷ D Am¹¹ D 1. G C²/G (to meas. 5)

12

8

Lord. We thank you, Lord.

2. Parts *mf* still gentle

2. G A^b D^{b2}/A^b

16

8 We thank you, Je - sus, for you pro - tect us,

19

A^b D^{b2/A^b} D^b A^{b2/C} A^{b/C}

8 and your hand leads us. We thank you,

23

B^bm11 D^bM7 E^b B^bm11 E^b

8 Lord. We praise you, Lord,

26

A^b B^b E^{b2/B^b}

8 we praise you, Je - sus. Your pres-ence moves_ us,

B \flat E \flat 2/B \flat E \flat B \flat 2/D B \flat /D

29

8 your Spir - it frees us. We praise you,

Cm11 E \flat M7 F Cm11 F

33

8 Lord. We thank you, Lord._____

B \flat E \flat F Gm

36

rit.

mp We need you, Lord. _____ *p* unis. *rit.* We love you,

E^b *F* *Gm* *E^b* *F* *E^b/F*

rit.

39

prime unis.

Lord.

B^b *E^b/B^b* *B^b2*

42

NARRATION

We Love You Lord

PETER: Tonight I raised a sword to defend my Master's life. I stood brave and strong when the men came to take Him away—would've fought them all, if Jesus hadn't staid my hand. And then? Then what did fearless Peter do? Peter the rock?

It happened so fast. James, John, and I huddled in our cloaks, trying to stay warm in the chill night air. Jesus, a stone's throw away—His shoulder rising and falling in great heaving sobs. I tried to pray, tried to understand what He was saying—what He'd meant by His strange words at the table—but the night grew long and my eyes grew heavy and the next thing I know, He's gently waking me. And the look in His eyes. Like I'd already denied Him.

"Peter. Could you not watch and wait with Me for one hour?" There was blood dappled in tiny drops on His forehead, and I wanted to ask Him if He'd been hurt, but then I saw the torches coming up the garden path. A legion of soldiers, with Judas in the front, and I didn't understand what was happening but there was a kiss and then Jesus said something about betrayal and then men stepped forward to grab Him and it's like I was frozen, rooted to the spot. And the blood is pounding in my ears and a voice inside my head is screaming 'Do something! They're taking Him!'—and then my sword is in my hand and I'm swinging it like a hammer at the first man I can reach, and I would have killed him...God forgive me, I would have killed him if he hadn't turned his head. Just a little. So the blow struck him in the ear. And Jesus said "Stop." With the same voice that calmed the storm, he said, "Peter. Stop. Put up your sword." Then He touched that poor man's ear and made it whole again.

I didn't put up my sword. It just tumbled from my hand. All the strength had gone out of me. I felt lost. After everything the Lord had shown and taught me, there I stood in His hour of need with nothing on my mind but murder and rage. I looked up and met His eyes. Those eyes. Then the Roman guards surged forward like a tide, the torchlight gleaming off their breastplates, and what did I do? What could I do?

Peter the rock. Peter the faithful. Peter who swore he would die for his Master—I turned on my heels and I ran like a frightened child. Olive branches tearing at my clothes, heart hammering in my chest, I ran as fast as my legs could carry me. Away from the firelight, away from the Romans and the others and the look in my Master's face. Kept running while my heart thundered in my chest and my sides began to ache—would've gone on running, too, if John hadn't caught me. "Stop," he said. "For mercy's sake, stop."

John said we should follow Him into the city, and I was too lost to refuse. He led me by the hand, like a parent with a wayward child. Right up to the gate of the chief priest's house, where we huddled over a fire, our hoods pulled down over our eyes for fear of being recognized.

But we were recognized. The people knew us—we'd spent three years at Jesus' side. Someone said "You were with him, weren't you?" and I pulled my hood lower and said I didn't know Him. Another said "You're one of His followers." and I repeated I didn't know Him. Then a girl said, "You're a follower of Jesus," and I cursed and I screamed: "I SAID I NEVER KNEW THE MAN!"

Dear God...forgive me....

He Has Triumphed

Was This Friday Really Good?

(with opt. Brass and Cello)

From DiscoverWorship.com

Words and Music by
REGI STONE,
KRISTIE BRASELTON and RANDY COX
Arranged by
BRUCE GREER

Solemn (♩ = 66)

N.C. B Em Em/G B_{sus} B Em

unis. LADIES *mp*

They led him down a rug - ged path, as

mp Em

5

all the jeer - ing crowds sur-round. They drove him t'ward his des - tin-y, — as

Em/D Am⁷/C B⁷_{sus} B⁷

7

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stripes from lash - es bore him down. Was this Fri - day real - ly

CM7 D

9

good?

unis. MEN *mp*

They led him up_ a skull-shaped hill, be-

CM7 D Em

11

neath the mid - day's sear - ing heat. They mocked him with a crown of thorns. With

Em/D Am7/C B7sus B7

14

scorn they nailed his hands and feet. Was this Fri - day real - ly

CM7 D

16

(mel.)

Was this Fri-day real - ly good?

(harm.)

good?

CM7 D CM7

18

mf Smoothly

Run - ning deep-er than the blood that fell is a

D Am7/D G D/F#

mf

21

sto - ry that the Gos-pel tells, for there is more to

C²/E D/F# G D⁷_{sus} G

24

Cal - v'ry's tree than what first the eyes may see. Was this Fri-day real - ly

mp unis.

D/F# C²/E D

27

good? Was this Fri-day real - ly good?

CM⁷ D CM⁷

30

building

Yes, through his loss we_ have life, we are healed by_ his

33

D Em⁹ D²

building

stripes, we are freed by_ his blood.

36

CM⁷ D²

Parts *mf*

Yes, through his loss we_ have life, we are healed by_ his

38

mf

Em D

unis.

stripes, we are freed by his blood. That's what makes this Fri - day

CM7 D

40

good. That's what makes this Fri - day

CM7 D

42

f Parts

good. Run - ning deep - er than the

CM7 Cm7 Eb/F Ab Bb

44

f

blood that fell is a sto - ry that the Gos - pel tells, for there is more to

47

F/A Eb2/G F/A Bb F7sus Bb

Cal - v'ry's tree than what first the eyes may see. That's what makes this Fri - day

mf

51

F/A Eb2/G F

good. That's what makes this Fri - day good.

54

Ebm7 F Ebm7

mf

mp

He leads us now with Shep - herd's hands,

57

bear - ing scars where nails once were.

Tri - um - phant o - ver sin and death, he

Gm/F *Cm7/Eb* *D7sus* *D7*

59

(harm.)

That's what makes this Fri - day

(mel.)

leaves us with our an - swer sure.

Ebm7 *F*

61

good. That's what makes this Fri - day good.

E^bM7 F E^bM7

63

That's what makes this Fri - day good.

F N.C.

66

68

NARRATION

Was This Friday Really Good

ROMAN SOLDIER: I have never felt remorse for blood spilled on the hills of Golgotha. I have looked into the eyes of the dying and seen death in its most deplorable form, and have felt nothing. But there was something in the eyes of this Jesus that held me. It wasn't anger or hate for I know them well.

At first I thought He was looking at the blood that soaked my clothes—blood that poured from His side caused by me, but He looked beyond as though He saw straight to my heart. I have never felt that from anyone in my life. I wanted to raise my hand and wipe the blood from His face, but I couldn't. Not with the crowds watching and not with the other soldiers standing so close. He took His final breath, and I could do nothing about it.

What have I done? What have I done?

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He Has Triumphed Jesus Paid It All

(with opt. Cello)

From DiscoverWorship.com

Words by ELVINA M. HALL
Music by JOHN T. GRAPE

Arranged by
BRUCE GREER

With much emotion (♩ = 65)

N.C.

mp

CHOIR unis. *mp*

I — hear the Sav-ior say, “Thy

5

strength in-deed is small; Child of weak-ness, watch and

*Am*⁷

9

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LADIES

pray, Find in Me thine all in all." Je - sus paid it

F C²/G G⁷_{sus} C C

12

all, All to Him I owe; Sin had left a

ALL

Am⁷ F² B^b C²

16

crim-son stain, He washed it white as snow.

F C²/G Em/G Dm/G C_{sus} C N.C.

20

MEN
Lord, now in-deed I

24

find Thy pow'r, and Thine a - lone Can change the lep-er's

F B^b C² Am⁷

28

spots And melt the heart of stone. Je - sus paid it

F C²/G G⁷_{sus} C C

32

Parts

all, All to him I owe; Sin had left a

Am7 F B^b C2

36

crim - son stain, He washed it

F C2/G F/G

40

white as snow.

Em/G

43

NARRATION

Jesus Paid It All

MARY MAGDALENE: He looked into the dark places that I kept shut tight, hidden away. He knew me. And He didn't turn away. Didn't turn His back in anger or disgust, and somehow, in the light of His gaze, I found the strength to not turn away from Him.

I saw Him give sight to the blind, watched as He raised crippled men up on their trembling knees to walk again.

I followed Him into a bedroom where a young girl lay dead; watched as He lay His hand on her cold forehead. "Don't cry," He said. "She's only sleeping." And then He told her to rise up, and she took a deep gasping breath and opened her eyes to new life.

Then I followed Him. Out of Magdala, out of my old life, away from everything I'd ever known and into His life.

Giving new life—it's what He does. I'm living proof of that.

And now, after all that's happened, I know how the others are tempted to doubt. I watched as the whip bit into His tender back. Watched as they hung Him on that cruel cross. Watched as they thrust a spear into His side, and then tucked Him away into a cold stone tomb.

But do they really imagine that a tomb can hold a man like Him? Can the darkness of the grave extinguish the one true Light?

Can Death claim victory over the Giver of Life?

Don't cry. He's only sleeping. And when He opens His eyes to new life, I'll be there to follow. Wherever He leads.

He Has Triumphed Love Rolled the Stone Away

From DiscoverWorship.com

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

(♩ = 54)

D C²/D D C²/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 G²/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. —

G²/D D G⁶/D

10

CHOIR both times unis.

Laid in a grave, 't cold and dark, but he
We now can live; — it's all be - cause when he

GM⁷ D²/F#

13

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

Em¹¹ G Asus A

15

f Parts

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

F C/E B^b C_{sus}

17

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

F B^b F/A B^b C D_m

20

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

G_m7 F/A G²/B G_m7 C_{sus}

23

1. (to meas. 5) 2. *f* unis.

way. way. We re - joice and

1. F (to meas. 5) 2. F B^b2 *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 -

Am7 G/B A2/C# Am7 Dsus

40

1. (to meas. 34) 2. Parts

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

Detailed description: This system contains the first two measures of the piece. The vocal line has two first endings. The first ending leads back to measure 34. The second ending continues the melody. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

1. (to meas. 34) 2. G C D Em Am7 Gsus/B G/B A/C# Dsus D

43

Detailed description: This system shows the piano accompaniment for measures 43-46. It includes a large watermark 'SAMPLE COPY'. The notation shows chords and melodic lines for both the right and left hands.

way!

Detailed description: This system contains measures 47-50. The vocal line features a long note with a fermata over the word 'way!'. The piano accompaniment continues with chords and a steady bass line.

G F2/G G F2/G G

47

Detailed description: This system shows the piano accompaniment for measures 51-54. It includes a large watermark 'SAMPLE COPY'. The notation shows chords and melodic lines for both the right and left hands.

He Has Triumphed

He Has Triumphed

with Christ the Lord Is Risen Today

Words and Music by

REGI STONE

and KRISTIE BRASELTON

Arranged by

DAVE WILLIAMSON

From DiscoverWorship.com (with opt. Children's Choir and Brass)

Steady, victorious! (♩=76)

Csus C G/B Am G/F F

mp

1st verse: WOMEN

2nd verse: MEN

mp

Stand - ing on a hill was the

mf 2nd verse

Seat - ed on the throne is the

G/F F2 F/C C

mp/mf

4

old rug - ged cross, ly - ing in a tomb was the

Lamb of God, fill - ing heav - en's sky is the

G²/B Am² F C²/E

6

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Lamb of God. Stretched across the sky was the
 an - gels' song. O - ver all the earth is the

F F/G C Am F C²/E

8

dark - est night, wait - ing to break through was the
 Sav - ior's praise, lift - ed high a - bove is his

G Am Dm¹¹ C²/E

10

CHOIR both times
mf unis.

morn - ing light. He rose as the sun at the dawn
 glo - ri - ous name.

F G C F C/E

mf building

12

— of the day, — vic - to - ry — won, — Je - sus con -

G Am F C/E

14

- quered the grave! — He has

Dsus D Gsus G

16

tri - umphed o - ver sin — and death. — He has

F2 Gsus G

18

tri - umphed by his righ - teous - ness.

F2

Gsus

G

20

Sin has lost_ its pow'r, death has lost_ its sting.

Dm7

C/E

G

Am

22

1. He has tri-umphed vic - to - rious - ly!

F2

Gsus

G

1.

C

F/C

(to meas. 5)

24

2.

ff

ly! He has tri-umphed vic - to - rious -

2.

C F2 Gsus G

ff

28

* CHRIST THE LORD IS RISEN TODAY
(Charles Wesley/Lyra Davidica)

f CHILDREN'S CHOIR

Lives a - gain our glo-rious King.

ly! Lives a - gain our glo-rious King.

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

f

31

Al - le - lu - ia! Where, O death, is now thy sting?

Al - le - lu - ia! Where, O death, is now thy sting?

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

35

Al - le - lu - ia! Dy - ing once, he all doth save.

Al - le - lu - ia! Dy - ing once, he all doth save.

C Dm C F/A C/G G C G Am G/B G C/E G7/D C

39

Al - le - lu - ia! Where thy vic - to -

Al - le - lu - ia! Where thy vic - to -

G Am G C/E G/D D G C/E C

43

ry, O grave?_ Al - le - lu - ia!

ry, O grave?_ Al - le - lu - ia!

F/A F F/C C F C/E Dm/F C/G G Am

46

Al - le - lu - ia!

Al - le - lu - ia! He has

unis.

C F C/E Dm/F C/G G F/G G C

49

tri - umphed o - ver sin and death, he has

F2 Gsus G

52

tri - umphed by his righ - teous - ness.

Sin has lost_ its pow'r, death has lost_ its sting.

F2 Gsus G

Dm7 C/E G Am

54

56

ff

Al - le - lu -

He has tri-umphed vic - to - rious - ly! Al - le - lu -

F² G^{sus} G C F/C

ff

58

ia!

ia!

C G C G C²

62