

*It was*  
**FINISHED**  
*on the*  
**Cross**

**FEATURING SOME OF THE CHURCH'S MOST LOVED HYMNS**

*arranged by:*

*Dennis Allen, Travis Cottrell,  
Hal Wright, and more*

# It Was Finished On The Cross Hallelujah, What a Savior!

From DiscoverWorship.com

Words and Music by  
PHILIP P. BLISS  
Arranged by  
MARTY PARKS

Stately (♩ = 92)

First system of piano introduction. Treble clef, 4/4 time. Starts with a forte (*f*) dynamic, then softens to mezzo-piano (*mp*). Chords include F major and C minor.

Second system of piano accompaniment. Treble clef, 4/4 time. Starts with mezzo-forte (*mf*) dynamics. Includes a triplet of eighth notes. Chords include F major with a sus4 extension (F<sup>sus</sup>) and E-flat major (E<sup>b</sup>/F). Measure numbers 5 and 6 are indicated.

Third system: CHOIR Parts. Treble clef, 4/4 time. Dynamics are fortissimo (*ff*). Lyrics: Hal - le - lu jah! Hal - le -

Fourth system of piano accompaniment. Treble clef, 4/4 time. Dynamics are fortissimo (*ff*). Chords include F major, C minor 7 (Cm<sup>7</sup>), F major, B-flat major (B<sup>b</sup>/D), F major, B-flat major (B<sup>b</sup>), and F major. Measure number 10 is indicated.



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

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

13

*f unis.*

“Man of sor-rows!” what a name — For the Son of God who came

B<sup>b</sup> G m D D7 E<sup>b</sup> B<sup>b</sup>/D B<sup>b</sup> E/C C F<sup>sus</sup> F

*f*

17

*unis.*

Ru - ined sin - ners to re - claim! Hal - le - lu - jah, what a Sav - ior!

B<sup>b</sup> B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup> B<sup>b</sup>/D F B<sup>b</sup> F E<sup>b</sup>/G Cm7 E<sup>b</sup>/F B<sup>b</sup>

21

LADIES *mf*

Bear - ing shame and scof - fing rude,

Cm F  $\frac{E^b}{F}$  F B $\flat$  Gm D

*mf*

25

ALL

In my place con - demned He stood, Seal'd my par - don

E $\flat$  B $\flat$   $\frac{E}{C}$  C F<sup>sus</sup> F B $\flat$

29

*f* *unis.*

with His blood; Hal - le - lu - jah, what a Sav - ior!

B $\flat$   $\frac{E^b}{B^b}$  B $\flat$   $\frac{B^b}{D}$  F B $\flat$  F  $\frac{E^b}{G}$  Cm<sup>7</sup>  $\frac{E^b}{F}$  B $\flat$

*f*

32

*mp*

Guilt - y, vile, and help - less we,

E<sup>b</sup> B<sup>b</sup>/D Dm/A A Dm Dm/C Gm/B<sup>b</sup> Gm D/F<sup>#</sup>

*mp*

35

*mf* ————— *f*

Spot - less Lamb of God was He; Full a - tone - ment! can it be?

Cm<sup>7</sup> B<sup>b</sup>/D F/C C/E F<sup>sus</sup> F Gm<sup>7</sup> Gm<sup>7</sup>/F E<sup>b</sup> E<sup>b</sup>/F B<sup>b</sup> B<sup>b</sup>/D F

*mf* ————— *f*

39

B<sup>b</sup> F C/G G Dm D<sup>9</sup>/F<sup>#</sup> G<sup>sus</sup> G

43

Lift - ed up was He to die, "It is fin - ished," was His cry;

C G/B C E7/G# Am E F G9/F C/E C G/D D7 G

47

Now in heav'n ex - alt - ed high, Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -

*ff*

C G/B C C/G C F/C C C/E G C G C/E G C G C/E G

*ff*

51

lu - jah, what a Sav - ior!

C G G E/A F C

55  
Hallelujah, What a Savior! - 5

# *It was* **FINISHED** *on the* **CROSS**

## **Narration after HALLELUJAH, WHAT A SAVIOR**

**NARRATOR:** The Passover.

When Jesus the Lamb of God came in humble majesty to His holy city, His face was already set towards the cross.

All Jerusalem stood breathless with excitement as her Savior rode triumphant through her gates that bright afternoon. Casting palm branches before His feet. Singing in worship of the promised Messiah.

Jesus.

Son of David.

Deliverer.

King.

Lord, we welcome you through the gates of our own hearts today. Our spirits full of hope and expectation. Casting our own cares and burdens to the ground at your feet, and joining in the song of all Creation as it eagerly awaits Your final return.

The Day of the Lord.

When Jerusalem will once more swing wide her gates to welcome her long-expected King...

# It Was Finished On The Cross

# Come, Thou Long-Expected Jesus

(HYFRODOL)

From DiscoverWorship.com

Words by CHARLES WELSEY  
 Music by ROWLAND H. PRICHARD  
*Arranged by*  
 TRAVIS COTTRELL and KEITH WILBANKS

Flowing (♩ = 105)

D<sup>2</sup> D Bm G<sup>2</sup> G Em<sup>7</sup>

D<sup>2</sup> D Bm G G<sup>2</sup>

A A

5

CHOIR unis.  
*mp*

1. Come, Thou long expected Jesus,  
 2. Born Thy people to deliver,

D Bm<sup>7</sup> Em<sup>7</sup> A<sup>7</sup><sub>sus</sub>

9



Born to set Thy peo - ple free;  
 Born a child, and yet a King,

13

From our fears and sins re - lease us;  
 Born to reign in us for - ev - er,

17

Let us find our rest in Thee.  
 Now Thy gra - cious king - dom bring.

21

*mp-mf*

Is - rael's strength\_ and con - so - la - tion,  
 (2. & DS) By Thine own\_ e - ter - nal Spir - it

*mp-mf*

F#m7 Bm7 Em7 A7

25

Hope of all\_ the earth\_ Thou art;  
 Rule in all\_ our hearts\_ a - lone;

D Bm7 E7sus4 Em GM7 Asus A

29

Dear\_ de - sire\_ of ev - 'ry na - tion,  
 By\_ Thine all - suf - ficient mer - it,

D F# Em7 D Bm7 A

33

3rd time to Coda (meas. 42)

1. (to meas. 9)

Joy of ev - 'ry long - ing heart.  
 Raise us to Thy glo - rious

D F# G D F# G D/A A7

37

2. D.S. al Coda (to meas. 25)

CODA

throne.

throne.

2. D D.S. al Coda (to meas. 25)

CODA Bm G

41

42

mp

rit.

Raise us to Thy glo - rious throne.

D F# G D F# G D/A A7 D

mp rit.

44

# *It was* **FINISHED** *on the* **CROSS**

## **Narration after COME THOU LONG-EXPECTED JESUS**

**NARRATOR:** The Messiah. Long awaited answer to man's hopelessness, now come in the Person of Jesus Christ.

Riding on the back of a donkey, the meekest of conquerors.

“And as He went, they spread their clothes in the way. The whole multitude of the disciples began to rejoice and praise God with a loud voice for all the mighty works that they had seen, saying:

“Blessed be the King that cometh in the name of the Lord; peace in heaven, and glory in the highest.

“And some of the Pharisees from among the multitude said unto Him, ‘Master, rebuke thy disciples.’

“And He answered and said unto them, I tell you that, if these should hold their peace, the stones would immediately cry out.”

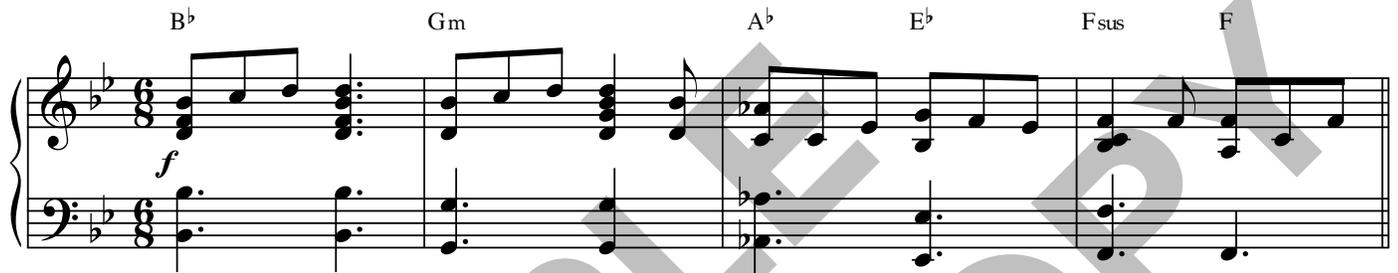
# It Was Finished On The Cross Blessed Is He

From DiscoverWorship.com

Words, Music and Arrangement by  
HAL WRIGHT

Joyous (♩ = 69)

B<sup>b</sup> Gm A<sup>b</sup> E<sup>b</sup> F<sup>sus</sup> F



The first system of the piano introduction consists of two staves. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The music is in a 6/8 time signature and begins with a forte (f) dynamic. The key signature has two flats (B-flat and E-flat).

5

Bless - ed is he who comes in the name of the Lord!



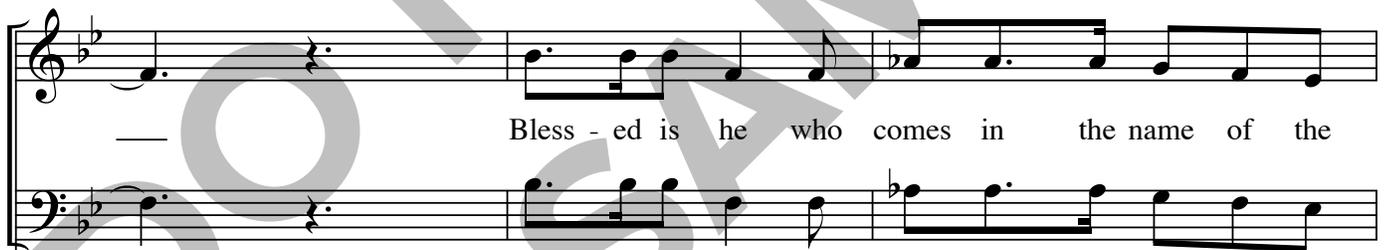
The second system features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a forte (f) dynamic and includes the lyrics "Bless - ed is he who comes in the name of the Lord!". The piano accompaniment continues with a similar rhythmic pattern.

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



The third system shows the piano accompaniment for the second system. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The music continues with the same key signature and dynamics.

— Bless - ed is he who comes in the name of the



The fourth system features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a rest followed by the lyrics "Bless - ed is he who comes in the name of the". The piano accompaniment continues with a similar rhythmic pattern.

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



The fifth system shows the piano accompaniment for the third system. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The music continues with the same key signature and dynamics.



Lord! \_\_\_\_\_ He is won - der - ful,

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

11

glo - ri - ous, mar - vel - ous, the Son of God.

F<sup>2</sup> F Gm<sup>2</sup> Gm Cm/E<sup>b</sup> G/B Cm<sup>7</sup>

14

Bless - ed is he who comes in the name of the Lord! \_\_\_\_\_

B<sup>b</sup>/F Gm Cm<sup>7</sup> F<sup>7</sup> E<sup>b</sup>/F F<sup>7</sup> B<sup>b</sup> B<sup>b</sup>sus

17

Sing, O sing to Christ\_ the Lord; give

*mf*

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

20

glo - ry to his name. Shout, "Ho - san - na

*mf*

E<sup>b</sup> B<sup>b</sup>/D F<sup>7</sup><sub>sus</sub> F<sup>7</sup> G<sup>m</sup> B<sup>b</sup>/D

23

in the high - est!" Hon - or him to - day!

E<sup>b</sup> B<sup>b</sup> A<sup>b</sup> E<sup>b</sup>/G E<sup>b</sup>M<sup>7</sup>/G F<sup>7</sup><sub>sus</sub>

26

30 *f*

Bless - ed is he who comes in the name of the

F7 Eb/F F7 Bb Ab Eb

29

Lord! Bless - ed is he who

Bb Ab Eb Bb

32

comes in the name of the Lord! He is

Ab Eb Fsus F Eb Fsus/Eb Bb/D

35

won - der-ful, glo - ri - ous, mar - vel - ous, the

Measures 38-40 of the vocal line. The melody consists of eighth notes and quarter notes. The lyrics are: "won - der-ful, glo - ri - ous, mar - vel - ous, the".

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

Measures 38-40 of the piano accompaniment. The right hand features a rhythmic pattern of eighth notes and quarter notes. The left hand provides a steady bass line with quarter notes.

38

Son of God. Bless - ed is he who comes in the name of the

Measures 41-43 of the vocal line. The melody continues with eighth and quarter notes. The lyrics are: "Son of God. Bless - ed is he who comes in the name of the".

Cm/E<sup>b</sup> G/B Cm<sup>7</sup> B<sup>b</sup>/F Gm Cm<sup>7</sup> F<sup>7</sup> E<sup>b</sup>/F F<sup>7</sup>

Measures 41-43 of the piano accompaniment. The right hand has a more active melody with eighth notes. The left hand continues with a bass line of quarter notes.

41

Lord! Wor - ship him, —

Measures 44-46 of the vocal line. Measures 44-45 feature a long note for "Lord!". Measure 46 begins with "Wor - ship him, —". The dynamic marking *mp* is present.

B<sup>b</sup> B<sup>b</sup>sus B<sup>b</sup> F<sup>sus</sup>

Measures 44-46 of the piano accompaniment. The right hand has a simple melody of quarter notes. The left hand has a bass line of quarter notes. The dynamic marking *mp* is present.

44

mag - ni - fy him. Great is the

F/E<sup>b</sup> B<sup>b</sup>/D Gm C<sup>7</sup><sub>sus</sub>

name of the Lord!

C/B<sup>b</sup> F sus<sup>9</sup> F<sup>7</sup>

51

54

Bless - ed is he who comes in the name of the Lord!

N.C. Cm<sup>7</sup>/G F sus<sup>9</sup> F<sup>7</sup> B<sup>b</sup>

54

Bless - ed is he who comes in the name of the

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

57

62

Lord! He is won - der - ful,

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

60

glo - ri - ous, mar - vel - ous, the Son of God.

F<sup>2</sup> F Gm<sup>2</sup> Gm Cm/E<sup>b</sup> G/B Cm<sup>7</sup>

63

Bless-ed is he who comes in the name of the Lord!

B<sup>b</sup>/F Gm Cm<sup>7</sup> F7 E<sup>b</sup>/F F7 B<sup>b</sup> B<sup>b</sup>sus

66

70

Bless-ed is he who comes in the name of the

B<sup>b</sup> B<sup>b</sup>/A<sup>b</sup> G<sup>b</sup> A<sup>b</sup>2 Cm<sup>7</sup>/G F sus<sup>9</sup>

69

Lord!

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

72

# *It was* **FINISHED** *on the* **CROSS**

## **Narration after BLESSED IS HE**

**NARRATOR:** And yet this blessed Savior would suffer and die terribly.

The all-powerful Creator, the God of love, yielding before the blind rage of His own creation.

Whipped like a slave, the Master who had come to set us free.

Herded like a sheep to the slaughter, up the steep rocky path to a cruel hill called Calvary.

And there, on bruised and bleeding knees, the King knelt before His people.

Held his tongue while they hurled accusations and slander. Kept his peace while they struck him with their fists, spat upon His gentle face, and drove nails deep into the hands that had offered them only healing.

There, at the summit of man's cruelty, history reached its turning point.

On a lonely wind-swept hill, the final debt was paid.

As God's only begotten Son, with outstretched arms, whispered the end of death's tyranny.

As Jesus said..."It is finished".

# It Was Finished On The Cross

From DiscoverWorship.com

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

With quiet confidence (♩ = 63)

*SOLO p*

Once we all

D(no3) D(no3) D(no3) G2(no3)  
C# B

*p*

stood as cap-tive slaves. The bonds of sin and death, our chains. But He, with

D(no3) G D D(no3) Asus A D#  
D B F#

5

blood, our free-dom bought. It was fin - ished on the cross. It was

G2(no3) Bm7 G2(no3) D# A Bm7 G2(no3)  
F#

9





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

*mf*

Bm7 G2(no3) D F# A D(no3) Dsus D

25

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

D Dsus Asus A Bm7 E G#

*mf*

29

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

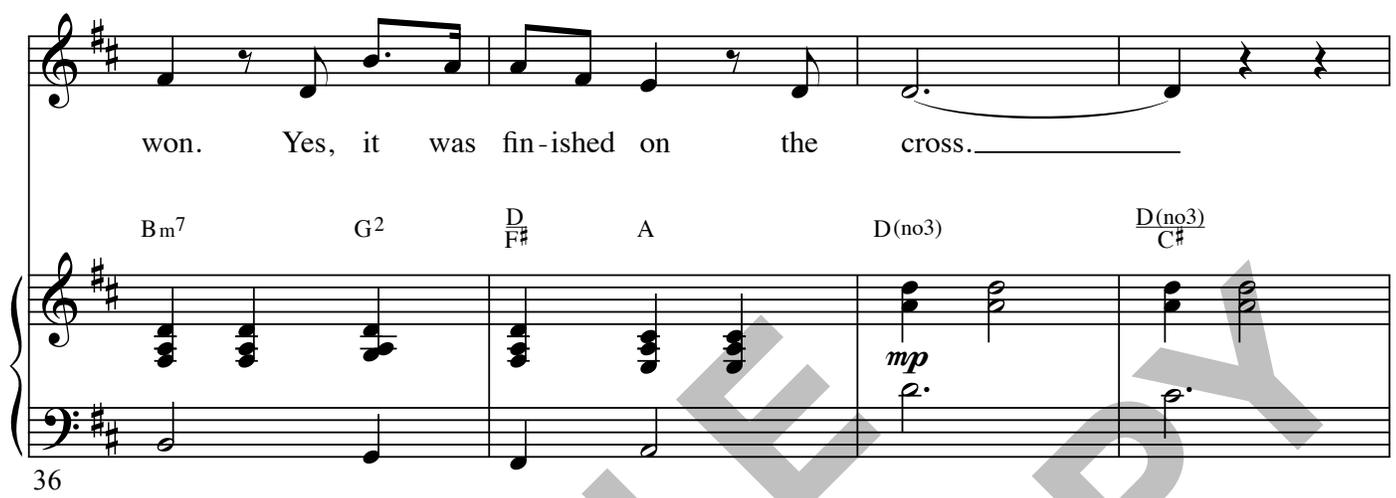
Asus A D F# G Bm7 G D F# A

32

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

Bm7 G2 D/F# A D(no3) D(no3)/C#

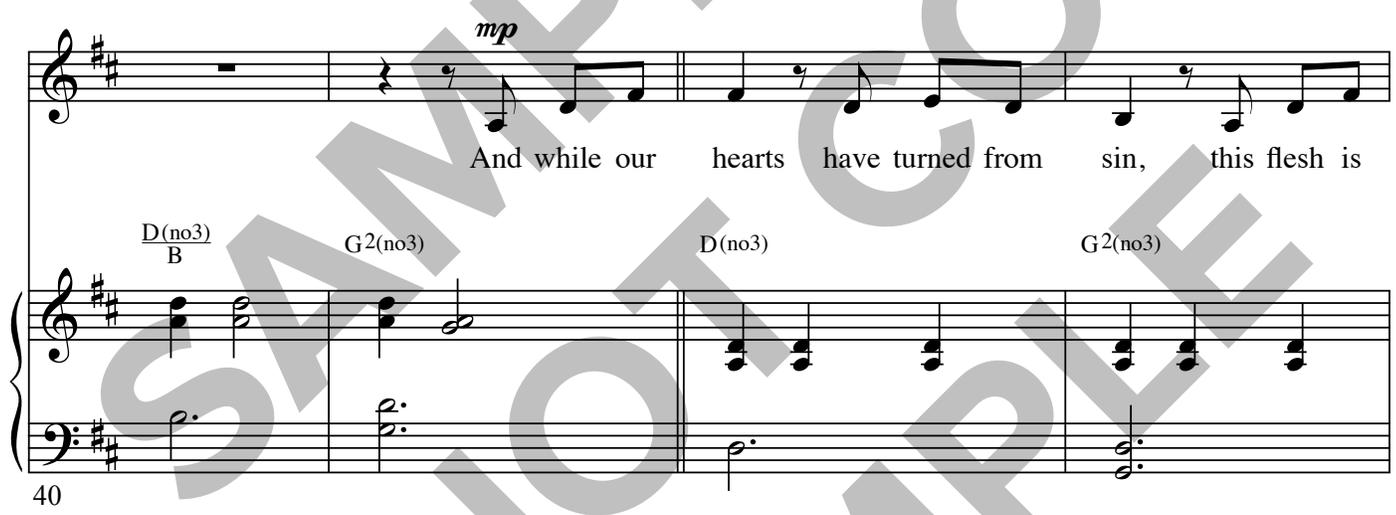
36



And while our hearts have turned from sin, this flesh is

D(no3)/B G2(no3) D(no3) G2(no3)

40



wag - ing war with - in. Though sin re - mains, our guilt is gone. It was

Bm7 Asus A D/F# G2(no3) Bm7 G2(no3)

44



fin - ished on the cross. It was fin-ished on the cross.

D  
F# A Bm7 G2(no3) D  
F# A D(no3) Dsus D

48

His gift of grace our heart be - trays with urge to mer - it or re-

E(no3) E(no3) A2(no3) C#m7

52

pay. We need not live to pay — the cost. It was fin - ished on the

Bsus B E  
G# A2(no3) C#m7 A2(no3) E  
G# B

56

add harmony

*mf*

cross. It was fin-ished on the cross. Now we re-

C#m7 A2(no3) E/G# B E(no3) Esus E

60

2nd time: *mp*

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

E Esus Bsus B C#m7 F# A#

*mf-mp*

64

- ry. Be - fore the bat - tle has be - gun, by Je - sus'

Bsus B E/G# A C#m7 A

67

blood, it has been won. it was fin - ished on the cross. It was

E G# B C#m7 A2 E G# B C#m7 A2

70

1. *mp* (meas. 64) 2.

fin-ished on the cross. Now we re - cross.

1. (meas. 64) 2.

E G# B E(no3) Esus E E

74

# *It was* **FINISHED** *on the* **CROSS**

## **Narration after IT WAS FINISHED ON THE CROSS**

**NARRATOR:** And so the blackness of our sin was washed white in the crimson flood of God's mercy.

Our stained hearts made clean by His holiness.

Our night made glorious day by the light of His presence.

In His resurrected body, our Lord and Savior still bears the marks of His torture. The nail prints in His hands, the hollow in his side where the spear pierced His heart. Everlasting reminders of the price He paid, but also testimony that the blood spilled that cold afternoon in Jerusalem covers us even now.

That His sacrifice is for you and me.

That the blood of Jesus can still, today, wash us white as snow.

# It Was Finished On The Cross O the Blood of Jesus Medley

*includes*

O the Blood of Jesus, Nothing but the Blood,  
and There Is A Fountain

From DiscoverWorship.com

Words and Music:  
TRADITIONAL  
Arranged by  
DENNIS ALLEN

With feeling (♩ = 78)

CHOIR unis. (opt. SOLO)

*mp Gently*

O the blood of

D(no3) G/D D(no3) G/D D D<sup>4</sup> D G/D

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "O the blood of". The piano accompaniment consists of a treble and bass clef with a 4/4 time signature. The treble clef part has a melody of eighth notes and chords, while the bass clef part provides a steady bass line. Chord symbols are placed above the treble clef staff.

Je - sus, O the blood of Je - sus.

D D<sup>4</sup> D A<sup>7</sup>/D A<sup>4</sup>/D A<sup>7</sup>/D G/D D D<sup>4</sup> D D<sup>sus</sup>

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "Je - sus, O the blood of Je - sus." with a long note for "Je" and a short note for "sus". The piano accompaniment continues with the same melodic and harmonic structure as the first system.

4



O the blood of Je - sus That wash - es white as

D D<sup>4</sup> D G/D D D<sup>4</sup> D Em A<sup>7</sup>/D

7

(opt.: add CONGR.)  
Parts

snow. *mp* O the blood of Je - sus,

D(no3) G/D D(no3) G/D D D<sup>4</sup> D G/D D D<sup>4</sup> D

10

O the blood of Je - sus, O the blood of

A<sup>7</sup> A<sup>4</sup> A<sup>7</sup> G/A D D<sup>4</sup> D D<sup>sus</sup> D D<sup>4</sup> D G/D

14

Je - sus That wash - es white as snow.

D D<sup>4</sup> D D<sup>F#</sup> Em<sup>7</sup>/<sub>G</sub> D/A A<sup>7</sup> D(no3) G/D

17

LADIES *mf*

What can wash a - way my sin?

D(no3) G/D D Em<sup>11</sup> D<sup>F#</sup> GM<sup>7</sup> F#m/A

20

(CONGR. may join) LADIES

Noth - ing but the blood of Je - sus; What can make me

*harm.*

Bm<sup>7</sup> GM<sup>7</sup> Asus A D Dsus D Em<sup>11</sup>

23

(CONGR.)

whole a - gain? Noth-ing but the blood of Je - sus.

D F# GM7 F#m A Bm7 GM7 A sus A D Dsus

26

(opt.: ALL unis.)

*f* Oh! pre - cious is the flow That makes me white as snow;

D Em9 Em7 F#m7 Bm7 Em7 Em A F#m G2 A

29

*unis.*

No oth - er fount I know, Noth-ing but the blood of

D Em9 Em7 F#m7 Bm7 Em7 Em9

33

Je - sus.

A<sup>7</sup><sub>sus</sub> A<sup>7</sup> D(no3)  $\frac{G}{D}$  D(no3)  $\frac{G}{D}$

36

*Parts*  
*mp*

O the blood of Je - sus, O the blood of

D D<sup>4</sup> D  $\frac{G}{D}$  D D<sup>4</sup> D A<sup>7</sup> A<sup>4</sup> A<sup>7</sup>  $\frac{G}{A}$

39

Je - sus, O the blood of Je - sus That

D D<sup>4</sup> D D<sub>sus</sub> D D<sup>4</sup> D  $\frac{G}{D}$  D D<sup>4</sup> D  $\frac{D}{F\#}$

42

*unis. mf*

wash - es white as snow. There

The first system consists of a vocal line and a piano accompaniment. The vocal line starts with a whole note chord, followed by a half note, and then a quarter note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

*Em*<sup>7</sup>/<sub>G</sub>    *D*/<sub>A</sub>    *A*<sup>7</sup>    *D*(no3)    *G*/<sub>D</sub>    *Cm*<sup>7</sup>    *F*<sup>7</sup><sub>sus</sub>

45

The piano accompaniment for the first system includes a bass line with eighth notes and chords in the right hand. The system is numbered 45.

is a foun-tain filled with blood Drawn from Im-man-uel's veins; And

The second system continues the vocal and piano parts. The vocal line has a more active melody with eighth and sixteenth notes. The piano accompaniment follows with a similar rhythmic pattern.

*Bb*<sup>2</sup>    *Bb*    *Fm*<sup>7</sup>    *Bb*<sup>7</sup>    *Eb*<sup>2</sup>    *Eb*    *Bb*<sup>2</sup>    *Dm*<sup>7</sup>    *Gm*<sup>7</sup>    *Cm*<sup>7</sup>    *F*<sup>7</sup><sub>sus</sub>

48

The piano accompaniment for the second system includes a bass line and chords in the right hand. The system is numbered 48.

sin - ners, plunged be - neath that flood, Lose all their guilt-y stains: Lose

The third system continues the vocal and piano parts. The vocal line features a melodic line with some grace notes. The piano accompaniment provides harmonic support.

*Bb*<sup>2</sup>    *Bb*    *Fm*<sup>7</sup>    *Bb*<sup>7</sup>    *Eb*<sup>2</sup>    *Bb*/<sub>D</sub>    *C*<sup>9</sup>    *Cm*/<sub>F</sub>    *F*<sup>13</sup>    *Bb*    *Eb*/<sub>F</sub>

52

The piano accompaniment for the third system includes a bass line and chords in the right hand. The system is numbered 52.

*unis.*

all their guilt - y stains, \_\_\_\_\_ Lose all their guilt - y stains; And

B<sup>b</sup> Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>2 Cm<sup>7</sup> Dm<sup>7</sup> Gm<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup><sub>sus</sub>

56

sin - ners, plunged be - neath that flood, Lose all their guilt - y

B<sup>b</sup>2 B<sup>b</sup> Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>2 B<sup>b</sup>/D C<sup>9</sup> C<sub>F</sub><sup>m</sup> F<sup>13</sup>

60

stains. *mf* O the blood of Je - sus,

B<sup>b</sup> Em<sup>7</sup> G/A D D<sup>4</sup> D G/D D D<sup>4</sup> D

63

O the blood of Je - sus, O the blood of

A<sup>7</sup> A<sup>4</sup><sub>2</sub> A<sup>7</sup>  $\frac{G}{A}$  D D<sup>4</sup><sub>2</sub> D D<sup>sus</sup> D D<sup>4</sup><sub>2</sub> D  $\frac{G}{D}$

67

Je - sus That wash - es white as snow.

D D<sup>4</sup><sub>2</sub> D  $\frac{D}{F\#}$   $\frac{Em^7}{G}$   $\frac{D}{A}$  A<sup>7</sup> D<sup>2</sup>  $\frac{A^b}{B^b}$

70

*f*  
O the blood of Je - sus, O the blood of

E<sup>b</sup> E<sup>b4</sup><sub>2</sub> E<sup>b</sup>  $\frac{A^b}{E^b}$  E<sup>b</sup> E<sup>b4</sup><sub>2</sub> E<sup>b</sup> B<sup>b7</sup> B<sup>b4</sup><sub>2</sub> B<sup>b7</sup>  $\frac{A^b}{B^b}$

*f*  
73

Je - sus, O the blood of Je - sus That

E<sup>b</sup> E<sup>b</sup><sub>2</sub><sup>4</sup> E<sup>b</sup> E<sup>b</sup><sub>sus</sub> E<sup>b</sup> E<sup>b</sup><sub>2</sub><sup>4</sup> E<sup>b</sup> A<sup>b</sup>/<sub>E<sup>b</sup></sub> E<sup>b</sup> E<sup>b</sup><sub>2</sub><sup>4</sup> E<sup>b</sup> E<sup>b</sup>/<sub>G</sub>

76

wash-es white as snow, that wash-es white as snow, that

*unis. mp*

F<sup>m</sup><sub>7</sub>/<sub>A<sup>b</sup></sub> E<sup>b</sup>/<sub>B<sup>b</sup></sub> B<sup>b</sup><sub>7</sub> E<sup>b</sup> E<sup>b</sup>/<sub>G</sub> F<sup>m</sup><sub>7</sub>/<sub>A<sup>b</sup></sub> E<sup>b</sup>/<sub>B<sup>b</sup></sub> B<sup>b</sup><sub>7</sub> E<sup>b</sup> E<sup>b</sup>/<sub>G</sub>

79

wash-es white as snow.

F<sup>m</sup><sub>7</sub>/<sub>A<sup>b</sup></sub> E<sup>b</sup>/<sub>B<sup>b</sup></sub> B<sup>b</sup><sub>7</sub> E<sup>b</sup>(no3) A<sup>b</sup>/<sub>E<sup>b</sup></sub> E<sup>b</sup>(no3) A<sup>b</sup>/<sub>E<sup>b</sup></sub> E<sup>b</sup>

83

# *It was* **FINISHED** *on the* **CROSS**

## **Narration after O THE BLOOD OF JESUS MEDLEY**

**NARRATOR:** "Seeing then that we have a great high priest, that is passed into the heavens, Jesus the Son of God, let us hold fast our profession.

For we have not an high priest that cannot be touched with the feelings of our infirmities, but was in all points tempted like we are, yet without sin.

Let us therefore come boldly unto the throne of grace, that we may obtain mercy, and find grace to help in time of need."

Are you in need of mercy?

Does this Christmas season find you in a time of need?

Will you join me at the foot of the cross, where the Savior is waiting?

# It Was Finished On The Cross Come to the Cross

with

When I Survey the Wondrous Cross

From DiscoverWorship.com

Arranged by  
DENNIS ALLEN

With strength (♩ = 112)

Chord symbols: E<sup>b</sup>, F<sup>m</sup>/E<sup>b</sup>, A<sup>b</sup>m/E<sup>b</sup>, A<sup>b</sup>m

Chord symbols: E<sup>b</sup>/G, A<sup>b</sup>, A<sup>b</sup>M7, B<sup>b</sup>sus, B<sup>b</sup>, B<sup>b</sup>7sus

Chord symbols: E<sup>b</sup>, A<sup>b</sup>/E<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>/E<sup>b</sup>

Dynamic: *mf*

"When I Survey the Wondrous Cross." Words by Isaac Watts. Music by Lowell Mason

CHOIR unis.

*mp*

When I sur - vey the won - drous cross,

Chord symbols: E<sup>b</sup>, F<sup>m</sup>/E<sup>b</sup>, E<sup>b</sup>, F<sup>m</sup>/E<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>/E<sup>b</sup>, E<sup>b</sup>

Dynamic: *mp*

13

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On which the Prince of glo - ry

17

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

died, My rich - est gain I

21

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

count but loss, And pour con -

25

A<sup>b</sup>/<sub>E<sup>b</sup></sub> E<sup>b</sup> A<sup>b</sup>/<sub>E<sup>b</sup></sub> E<sup>b</sup>

*cresc.* *mf*

tempt on all my — pride. Come to the

*Fm* *E<sup>b</sup>* *Fm* *B<sup>b</sup>13* *B<sup>b</sup>7* *Fm7* *E<sup>b</sup>*  
*E<sup>b</sup>* *E<sup>b</sup>* *E<sup>b</sup>* *E<sup>b</sup>* *E<sup>b</sup>* *G*

*cresc.* *mf*

29

*unis.*

cross, Come to the cross, Draw

*A<sup>b</sup>* *B<sup>b</sup>* *E<sup>b</sup>* *Cm7*  
*A<sup>b</sup>* *A<sup>b</sup>* *G*

33

near and see the Sav - ior, His bod - y bro - ken and

*Fm7* *A<sup>b</sup>* *B<sup>b</sup>7* *E<sup>b</sup>*  
*B<sup>b</sup>*

37

bruised, Come to the cross, Come to the cross,

B<sup>b</sup>m7 B<sup>b</sup>m6 D<sup>b</sup>/<sub>E<sup>b</sup></sub> E<sup>b</sup>7 A<sup>b</sup> B<sup>b</sup>/<sub>A<sup>b</sup></sub> E<sup>b</sup>/<sub>G</sub>

40

the cross where He died for you.

Cm7 E<sup>b</sup>/<sub>F</sub> Fm7 B<sup>b</sup>7<sub>sus</sub> B<sup>b</sup>7 A<sup>b</sup>/<sub>B<sup>b</sup></sub> E<sup>b</sup>

44

LADIES unis. *mp*

See, from His

A<sup>b</sup>/<sub>E<sup>b</sup></sub> E<sup>b</sup> A<sup>b</sup>/<sub>E<sup>b</sup></sub> E<sup>b</sup> F<sup>m</sup>/<sub>E<sup>b</sup></sub>

*dim.* *mp*

48

head, His hands, His feet,

52

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

Sor - row and love flow min - gled down;

56

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

CHOIR

Did e'er such love and sor - row

*harm. mp*

60

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

meet, \_\_\_\_\_ Or thorns com - pose so

64

E<sup>b</sup> A<sup>b</sup>/<sub>E<sup>b</sup></sub> E<sup>b</sup> F<sup>m</sup>/<sub>E<sup>b</sup></sub> E<sup>b</sup>

*cresc.* *mf*

rich a crown? Come to the cross,

68

F<sup>m</sup>/<sub>E<sup>b</sup></sub> B<sup>b</sup>13/<sub>E<sup>b</sup></sub> B<sup>b</sup>7/<sub>E<sup>b</sup></sub> E<sup>b</sup> F<sup>m</sup>7 E<sup>b</sup>/<sub>G</sub> A<sup>b</sup>

*cresc.* *mf*

*unis.*

Come to the cross, Draw near and see the

72

B<sup>b</sup>/<sub>A<sup>b</sup></sub> E<sup>b</sup>/<sub>G</sub> C<sup>m</sup>7 F<sup>m</sup>7

Sav - ior, His bod - y bro - ken and bruised, Come to the

76

Chords:  $A^b/B^b$ ,  $B^b7$ ,  $E^b$ ,  $B^bm7$ ,  $B^bm6$ ,  $D^b/E^b$ ,  $E^b7$

cross, Come to the cross, the

79

Chords:  $A^b$ ,  $B^b/A^b$ ,  $E^b/G$ ,  $Cm7$

cross where He died for you.

83

Chords:  $E^b/F$ ,  $Fm7$ ,  $B^b7_{sus}$ ,  $B^b7$ ,  $A^b/B^b$ ,  $E^b$ ,  $A^b/E^b$

*f*

Were the whole realm of

F B<sup>b</sup>/F F C(no3) F C/F E

87

na - ture mine, That were a

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

91

pres - ent far too small;

B<sup>b</sup>/D A/C# A7/E Dm C

95

Love so a - maz - ing, — so di - vine, —

F C(no3) F C/F E/Bb Dm C/E F

99

— De - mands my soul, my life, my —

Bb/F F C#dim7 Dm Dm/C Gm/Bb BbM7/C C7

103

all. Come to the cross, Come to the

F Gm7 E/A Bb C/Bb

107

*unis.*

cross, Draw near and see the Sav - ior, His

111

$\frac{F}{A}$  Dm7 Gm7  $\frac{B^b}{C}$  C7

bod - y bro - ken and bruised. Come to the cross,

115

F Cm7 Cm6  $\frac{E^b}{F}$  F7 B $^b$

Come to the cross, the cross where He

118

$\frac{C}{B^b}$   $\frac{F}{A}$  Dm7  $\frac{F}{G}$  Gm7

died \_\_\_\_\_ for you, the

C<sup>7</sup> sus C<sup>7</sup> B<sup>b</sup>/<sub>C</sub> F E/A

122

*cresc.* *ff*  
cross where He died for you!

Gm<sup>11</sup> B<sup>b</sup>/<sub>C</sub> C F

*cresc.* *ff*  
125

128