

THE FIRST EASTER



SONGBOOK

THE FIRST EASTER

DESCRIPTION: Experience the resurrection through the eyes of those who witnessed it! This full-length (45-minute, 9 song) medium difficulty musical features traditional to blended arrangements of familiar and original anthems, interspersed with extensive 2-part narrations chronicling the most significant event in the history of humanity: The First Easter!

PERFORMANCE SUGGESTIONS:

- The narration can be handled by two speakers (ideally one man and one woman), or by your pastor who can use the narration as the basis for the message at the service.
- Because some of the narration parts are lengthy, we recommend that your pianist select some Easter-themed instrumentals from Discover Worship to play quietly beneath the speaking parts, such as:
 - “Near The Cross” arr. Christopher Phillips, Product #: WT-079-07
 - “Near the Cross” arr. Regi Stone, Product # WT-130-04
 - “Nothing But The Blood” arr. Regi Stone, Product #: DW-11-01-07
 - “Nothing But The Blood of Jesus” arr. Don Pardoe, Product #: DW-15-07-05
 - “There Is A Fountain” arr. Tim Akers, Product #: WT-129-10
 - “Were You There” arr. David Huntsinger, Product #: WT-032-05
 - “When I Survey The Wondrous Cross” arr. Bradley Knight, Product #: WT-073-07
- The scripture passages in the narration are drawn from either the ESV or NIV versions of the Bible. Feel free to use your preferred translation and to project the verses onscreen as the narrator reads them.
- Likewise, the musical ends with a salvation prayer that you may want to project on the screen or print in your bulletin so that your congregation can follow along.

NARRATOR 1:

As the sun rose slowly over Jerusalem, the city was anything but serene.

NARRATOR 2:

It was the third day.

...the third day since jealous religious leaders had convinced the Roman governor that a popular rabbi named Jesus was a threat to the fragile peace in Israel.

NARRATOR 1:

...the third day since soldiers had pounded nails into Jesus' hands and feet and hung him on a wooden cross outside the city to demonstrate what happens to would-be messiahs.

NARRATOR 2:

...the third day since a handful of his followers had taken his naked and blooded body down, tenderly wrapped him in a burial shroud, and laid his corpse in a borrowed tomb.

NARRATOR 1:

It was Sunday.

NARRATOR 2:

The First Easter.

CHOIR SINGS: **O Sacred Head**

O Sacred Head

From DiscoverWorship.com

New Words and Music by
JOEL SHOEMAKE
and BARRY FRENCH
Arranged by
J. DANIEL SMITH

Tempo (♩ = 82)

Gm F E♭maj7 Gm F Gm

mp

This system shows the first six measures of the piano accompaniment. The music is in 4/4 time and G minor. The right hand features a melody of eighth and quarter notes, while the left hand provides a steady accompaniment of eighth notes. Chords are indicated above the staff: Gm, F, E♭maj7, Gm, F, and Gm.

Gm F E♭maj7 Cm Dm Gm

mp

O

This system contains measures 7 through 12. It begins with a whole rest in the vocal line, followed by the word "O". The piano accompaniment continues with the same rhythmic pattern. Chords are indicated above the staff: Gm, F, E♭maj7, Cm, Dm, and Gm.

sa-cred Head, now wound-ed, With grief and shame weighed down, Now

Gm E♭ F B♭ Gm Dm Gm

This system contains measures 13 through 18. The vocal line enters with the lyrics "sa-cred Head, now wound-ed, With grief and shame weighed down, Now". The piano accompaniment changes its rhythmic pattern to accommodate the lyrics. Chords are indicated above the staff: Gm, E♭, F, B♭, Gm, Dm, and Gm.

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scorn-ful - ly sur - round - ed With thorns Thine on - ly crown: How

E^b F B^b Gm Dm Gm

13

pale Thou art with an - guish, With sore a - buse and scorn, How

F E^b F^b B^b2 E^b Dsus D

17

does that vis - age lan - guish, Which once was bright as morn!

F B^b/D Dm7 C/E F B^b/D E^b B^b/E^b F7sus Gm F

21

mf

What Thou, my Lord, has

E^bmaj7 Cm Dm Gm Gm9 E^b2,#4

mf

25

suf - fered, Was all for sin - ner's gain; Mine, mine was the trans -
(For) E^b

Fsus F B^b Gm Dm Gm

29

gres - sion, But Thine the dead - ly pain. Lo, here I fall, my

F B^b Gm Dm Gm F E^b F^b

33

Sa - vior! 'Tis I de - serve Thy place; Look on me with Thy

B^b2 E^b Dsus D F B^b/D Dm7

37

fa - vor, As - sist me with Thy grace.

C/E F B^b/D E^b B^b/E^b F7sus B^b F/B^b Cm/B^b B^b

41

mp

mp
O sa - cred Head, —

mp
Lord, have

B^b F^b/_{B^b} Cm/_{B^b} B^b B^b F^b/_{B^b}

45

O Hands and Feet, — O Love In - car -

mer - cy; Christ, have mer - cy;

Cm/_{B^b} B^b Gm F^b/_G Cm/_G Gm

48

- nate, bro-ken for me.

Lord, have mer - cy on

E^bmaj7 F^b Cm E^b E^bmaj7 F2,4

51

O sa-cred Head, O Hands and Feet,

me. Lord, have mer - cy;

F E^bsus F B^b F^b Cm B^b B^b

54

Who bought my par - don,

Christ, have mer - cy; Lord, have

Gm F/G Cm/G Gm Ebmaj7 F/Eb

57

molto rit.

Who set me free. O sa - cred

mer - cy on me.

f

Cm/Eb Ebmaj7 F2,4 F F/G

molto rit.

60

a tempo

Head, O Hands and Feet, O Love In-car-

f
Lord, have mer - cy; Christ, have mer - cy;

Chord accompaniment for the first system.

C G/C Dm/C C Am G/A Dm/A Am

a tempo
f
Piano accompaniment for the first system.

63

nate, bro-ken for me. O sa-cred Head,

Lord, have mer - cy on me.

Chord accompaniment for the second system.

Fmaj7 G/F Dm/F Fmaj7 G2,4 G F_{sus}/G

Piano accompaniment for the second system.

67

O Hands and Feet, —

Lord, have mer - cy; Christ, have

C G C Dm C Am G/A

71

Who bought my par - don, Who set me free.

mer - cy; Lord, have mer - cy

Dm A Am Fmaj7 G F Dm F Fmaj7

74

mp
O sa - cred Head,

on me.

G2,4 G Am G Fmaj7
mp

Am G Am Am G

rit.
O sa - cred Head.
Fmaj7 A^bmaj7 B^b2 C
rit.

NARRATOR 2:

Nothing made sense.

For almost three years, Jesus of Nazareth had journeyed through Israel,
teaching and preaching that the Kingdom of God was at hand.

NARRATOR 1:

To demonstrate his authority, Jesus healed those who were lame and blind and deaf.
He fed multitudes with a few loaves and fishes.
He exposed religious hypocrisy and
invited sinners and outcasts to his table.
Jesus even raised the dead.

NARRATOR 2:

The previous Sunday,
Jesus had ridden into Jerusalem on the back of a donkey.
Multitudes lined the streets,
laying their cloaks on the road before him,
waiving palm branches,
and shouting "Hosanna! Blessed is he who comes in the name of the
Lord!"

Could this Jesus be the Messiah prophesied in Scripture?

NARRATOR 1:

Before that question could be answered,
Jesus was seized by an armed mob at night,
given a mock trial by the Jewish ruling council,
interrogated by Herod the Tetrarch,
and then sentenced to death by Pontius Pilate,
the regional governor.

NARRATOR 2:

Jesus was betrayed by one of his closest followers,
abandoned by his disciples,
and mocked by soldiers who spat on him and beat his face.

NARRATOR 1:

His back was ripped open by a whip,
and a crown of thorns was crushed down on his head.
He was barely recognizable as he staggered through the streets of
Jerusalem,
bearing the cross on which he would be executed.

CHOIR SINGS: **Let us Not Forget**

Let Us Not Forget

From the Worship Today® volume:
Creation's Voice

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

Warmly ♩ = 80

Sva - 1

mp

1

This block contains the piano introduction. It features a grand staff with a treble and bass clef. The music is in 4/4 time and begins with a *Sva - 1* marking. The melody is marked *mp* and starts with a quarter rest followed by a series of eighth and quarter notes. A first ending bracket is shown at the end of the introduction.

CHOIR unis. *mp*

Let us not for - get the mer-cy Je-sus

This block contains the first vocal line for the choir. It is written for unison voices in a single staff. The lyrics are "Let us not for - get the mer-cy Je-sus". The music is marked *mp* and begins with a quarter rest.

4

This block contains the piano accompaniment for the second system. It features a grand staff with a treble and bass clef. The music includes a triplet of eighth notes in the treble clef. A *Sva - 1* marking is present above the first staff.

Sva - 1

gave us, and how He died to save us up - on a rug-ged tree.

This block contains the second vocal line for the choir. It is written for unison voices in a single staff. The lyrics are "gave us, and how He died to save us up - on a rug-ged tree.". The music is marked *Sva - 1* and begins with a quarter rest.

7

This block contains the piano accompaniment for the third system. It features a grand staff with a treble and bass clef. The music includes a first ending bracket at the end of the system.

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div.

Will - ing - ly He bore our shame and our trans -

10

gres - sion— God's un - matched ex - pres - sion of

12

love for you and me.

14

Musical score for piano introduction, measures 16-18. The score is in G minor (one flat) and 4/4 time. It features a right-hand melody with eighth-note patterns and a left-hand accompaniment with quarter notes. A dynamic marking of *mf* is present. Measure 18 includes a triplet of eighth notes.

WOMEN unis. *mf* *div.*

And let us not for - get His bod - y, bruised and bleed - ing, His

Musical score for vocal entry, measures 19-21. The vocal line is in G minor and 4/4 time, starting with a rest followed by eighth notes. The piano accompaniment continues with chords and moving lines. A dynamic marking of *mf* and the instruction *div.* are present.

an - gushed, pain - ful plead - ing, "Fa - ther, please for - give." _____

Musical score for vocal continuation, measures 22-24. The vocal line continues with eighth notes and a final phrase with a fermata. The piano accompaniment provides harmonic support with chords and moving lines.

mf

to

(mel. in Bass) He chose to give His life, an of-fer-ing un - swerv - ing

24

f

us, the un-de-serv-ing, so we might choose to live!

3

f

27

Sva.

May we now re - mem - ber His aw - ful sac - ri - fice— a

30

Lamb up - on the al - tar, sin - less, cru - ci - fied. the

The weight of ev - 'ry sin,

32

unis. *building*

cru - el sting of death was lift - ed from our shoul - ders with Je - sus' fi - nal

building

35

breath.

breath.

ff

Sva *loco*

38

rall. *a tempo* (S. div.) ***ff***

(mel. 2nd S.)

So let us not for -

rall. ***ff*** *a tempo*

41

va -

(mel. A.)

get the self-less love that sought us; the pre-cious blood that bought us, so

43

we might be His own. _____ The old is gone a -

46

way; we are a new cre - a - tion, A liv - ing cel - e - bra-tion of

48

and Christ a - lone,

Christ and Christ a - lone,

and Christ a - lone, of Christ a -

12

sfz

51

Detailed description: This system contains the first three vocal lines and the beginning of the piano accompaniment. The vocal lines are in a soprano, alto, and tenor/bass range. The piano part starts with a treble and bass clef, featuring a melodic line in the right hand and a harmonic accompaniment in the left hand. A fermata is placed over the first vocal line. A dynamic marking of *sfz* (sforzando) is present in the piano part. A rehearsal mark '12' is placed above the piano part.

Christ a - lone!

lone,

53

8va

sfz

Detailed description: This system continues the vocal and piano parts. The vocal lines conclude with the phrase 'Christ a - lone!'. The piano part features a melodic line with a fermata and a dynamic marking of *sfz*. A *8va* (octave) marking is present in the piano part. A rehearsal mark '53' is placed below the piano part.

NARRATOR 1:

Because Jewish law prohibited leaving dead bodies exposed over the Sabbath,
Joseph of Arimathea asked Pilate for permission to remove Jesus' body.

NARRATOR 2:

Pilate agreed.

So, Joseph and his friend Nicodemus—a fellow religious council member
who had disagreed with condemning Jesus to death—
took his body and wrapped it in a linen shroud,
along with seventy-five pounds of myrrh and aloe spice
that Nicodemus had brought.

NARRATOR 1:

Nearby, there was a garden,
and in the garden a new, unused tomb belonging to Nicodemus.

NARRATOR 2:

As the sun was setting and the Jewish Sabbath about to begin,
the two men placed Jesus' body in the tomb,
and rolled the stone in place at the opening.
They would finish the burial preparations after the Sabbath.

NARRATOR 1:

The religious leaders who put Jesus to death
feared that his followers would steal his body,
and then tell everyone that he had risen from the dead.
So, they convinced Pilate to secure the tomb
by putting a royal seal on the stone
and by posting armed guards at the tomb's entrance.

NARRATOR 2:

Jesus' friends, family, and followers were distraught.

What had begun in such hope seemed to have ended in utter despair.

Many went back to their homes.

Some went into hiding.

All were confused, disappointed, devastated.

NARRATOR 1:

Then, at dawn, on the third day, everything changed...

CHOIR SINGS: **The Tomb is Empty**

The Tomb Is Empty

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

Words and Music by
DAVID M. EDWARDS
Arranged by
DENNIS ALLEN

With energy ♩ = 120

F C/F B^b2/F C^{sus}

F C/F B^b2/F C^{sus}

9 1st time: LADIES unis.
 2nd time: CHOIR unis.
mf

1. In the mist of mourn - ing our heav - y hearts — went down -
 2. In the light of morn - ing our shad - ows pass — a - way. —

F C/F B^b2/F

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to see the place where he was laid with-
 A re - sur - rect - ed Sav - ior has

C/F

F

C/F

12

in the rock - y ground. — But his grave was o -
 brought e - ter - nal day. — In the warmth of heal -

Bb2/F

C/F

Gm11

15

- pen wide. Je - sus Christ was not —
 - ing love, nev - er - more to walk —

MEN (both times)

O - pen Heal - ing wide, love,

F2/A

Bb2

18

— in-side. He had ris - en like — he said, — God's on -
 — a - lone. Je - sus brings us to — his side — to live -

not in - side. walk a - lone. Gm11 F2/A

20

- ly Son — no long - er dead. — The tomb is emp -
 - be - yond — the reach — of night. —

Bb BbM7/C Bb/C

23

26 §

ty! — Christ is a - live!

F Bb/F F BbM9

26

The Lord has ris - en, — no more to die. —

C/B \flat B \flat F B \flat /F F

29

He gave his life for us

B \flat M 9 C/B \flat B \flat D \flat M 7

32

up - on a cru - el cross.

Csus C F Gm 7 F/A B \flat 2

35

The tomb is emp - ty! —

F/C Bbm/Db The tomb is emp -

38

The tomb is emp - ty! —

- ty! —

Dm7 Bbm/Db F/C

41

Christ is a-live! A - live! —

3rd time to Coda 1.

Bb2/C Eb Bb/D 3rd time to Coda 1. F

44

2.

Musical notation for the first system, including vocal line and piano accompaniment. The vocal line is mostly rests, and the piano accompaniment consists of chords in the right hand and single notes in the left hand.

C/F Bb2/F Csus 2. F

Musical notation for the second system, including piano accompaniment. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a simple bass line.

48

53 *mf*

Musical notation for the third system, including vocal line with lyrics. The vocal line begins with the lyrics "Death was de - feat - ed,". The piano accompaniment continues with chords and a bass line.

Gm11 FM7/A

Musical notation for the fourth system, including piano accompaniment. The right hand plays a melodic line with eighth notes, and the left hand provides harmonic support with chords.

52

Musical notation for the fifth system, including vocal line with lyrics. The vocal line continues with the lyrics "hell has re - treat - ed. In glo - ry now".

Bb2 F2/A Gm11

Musical notation for the sixth system, including piano accompaniment. The right hand plays a melodic line, and the left hand plays chords.

55

seat - ed, — the Lord of — all life! —

F²/A B \flat B \flat M7

58

f The tomb is emp -

B \flat /C B \flat /C

60

Christ is a live!

⊕ CODA

⊕ CODA

F E \flat B \flat /D

62

A - live! _____ A - live!_

A - live, _____ Christ is a - live! _____ A - live, _

A - live! _____ A - live!_

F Bb2

65

Christ is a - live! _____ A - live!_

Song Ending

F Bb2

Song Ending F

68

Opt. Segue to "Alive"

♩ = 64

Opt. Segue to "Alive"

F ♩ = 64

71



NARRATOR 2:

Listen to how Matthew, one of The Twelve Disciples, describes the First Easter:

NARRATOR 1:

After the Sabbath, at dawn on the first day of the week,
Mary Magdalene and the other Mary went to look at the tomb.

There was a violent earthquake,
for an angel of the Lord came down from heaven and, going to the tomb,
rolled back the stone and sat on it.

His appearance was like lightning, and his clothes were white as snow.
The guards were so afraid of him that they shook and became like dead men.

NARRATOR 2:

The angel said to the women,
“Do not be afraid, for I know that you are looking for Jesus, who was crucified.
He is not here; he has risen, just as he said.
Come and see the place where he lay.

Then go quickly and tell his disciples:
‘He has risen from the dead and is going ahead of you into Galilee.
‘There you will see him.’”

NARRATOR 1:

So, the women hurried away from the tomb,
afraid yet filled with joy,
and ran to tell his disciples.

NARRATOR 2:

Suddenly Jesus met them. “Greetings,” he said.
They came to him, clasped his feet and worshiped him.
Then Jesus said to them,
“Do not be afraid. Go and tell my brothers to go to Galilee;
there they will see me.” - *Matthew 28:1-10*

CHOIR SINGS: **Love Rolled the Stone Away**

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 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

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

5 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, — 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 all done for — us.

Em¹¹ G Asus A

15

f Parts

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 7 F/A G 2 /B Gm 7 Csus

23

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

way. way. We re - jice 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 -

Am7 G/B A2/C# Am7 Dsus

40

1. (to meas. 34) 2. Parts

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

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

43

way!

G F2/G G F2/G G

47



NARRATOR 1:

Luke the Physician continues this amazing story...

NARRATOR 2:

Now that same day two of them were going to a village called Emmaus,
about seven miles from Jerusalem.

They were talking with each other about everything that had happened.

NARRATOR 1:

As they talked and discussed these things with each other,
Jesus himself came up and walked along with them;
but they were kept from recognizing him.

He asked them, "What are you discussing together as you walk along?"

They stood still, their faces downcast.

One of them, named Cleopas, asked him,

"Are you the only one visiting Jerusalem who does not know
the things that have happened there in these days?"

NARRATOR 2:

"What things?" he asked.

"About Jesus of Nazareth," they replied.

He was a prophet, powerful in word and deed before God and all the people.

The chief priests and our rulers handed him over to be sentenced to death,
and they crucified him;

but we had hoped that he was the one who was going to redeem Israel.

NARRATOR 1:

And what is more, it is the third day since all this took place.

In addition, some of our women amazed us.

They went to the tomb early this morning but didn't find his body.

They came and told us that they had seen a vision of angels, who said he was alive.

Then some of our companions went to the tomb

and found it just as the women had said, but they did not see Jesus."

NARRATOR 2:

He [Jesus] said to them, “How foolish you are,
and how slow to believe all that the prophets have spoken!
Did not the Messiah have to suffer these things and then enter his glory?”
And beginning with Moses and all the Prophets,
he explained to them what was said
in all the Scriptures concerning himself. - *Luke 24 v. 13-27*

CHOIR SINGS: **That Same Jesus**

That Same Jesus

From the Worship Today® volume:
Behold the Lamb

Words and Music by
LOWELL ALEXANDER

Arranged by
BRUCE GREER

With conviction! ♩ = 68

Piano introduction in G major, 6/8 time. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a steady bass line. The piece begins with a forte (*f*) dynamic and concludes with a repeat sign.

Vocal melody in G major, 6/8 time. The melody is marked *mp* (mezzo-piano). The lyrics are: "In A - bel he was slain, In I - saac he was".

Piano accompaniment for the first vocal line, marked *mf* (mezzo-forte). The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a steady bass line.

Vocal melody in G major, 6/8 time. The lyrics are: "in Ja - cob he was ex - iled from his home. bound,".

Piano accompaniment for the second vocal line, marked *mf* (mezzo-forte). The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a steady bass line.

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In Jo - seph he was sold; —

In Da - vid, was cast

14

in Mo - ses he would suf - fer all a - lone.

out;

18

f That same Je - sus, born of a vir - gin, was

22

hung in shame on a tree; was bur - ied in the cru - el grave, and

25

raised from the dead to set the world free. That same Je - sus who bought our

29

par-don, who suf - fered the cross for our sin, that same

32

Je - sus, will come for his chil - dren a -
(harm.)

that same Je - sus,

35

gain! In

mf

38

Ma - ry He was strength; — in

in James, a son of prayer; —

mf

42

John the Bap - tist he was — sa - cri - ficed. ————— In

46

Paul he was the truth, ————— in

in Pe - ter he was hope, —————

50

Laz - rus he was raised from — death to life! *f* That same

54

Je - sus, born of a vir - gin, was hung in shame on a

58

tree; was bur - ied in the cru - el grave, and

61

raised from the dead to set the world free! That same Je - sus who bought our

64

par-don, who suf-fered the cross for our sin, that same

67

Je - sus, will come for his chil-dren a -

that same Je - sus,

70

gain. That same

ff

73

Je - sus, born of a vir - gin, was hung in shame on a

ff

77

tree; was bur - ied in the cru - el grave, and

80

raised from the dead to set the world free. That same

83

Je - sus who bought our par-don, who suf-fered the cross for our

85

This system contains measures 85, 86, and 87. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Je - sus who bought our par-don, who suf-fered the cross for our". Measure 85 starts with a treble clef, a key signature of one flat, and a 4/4 time signature. The piano part consists of chords and moving lines in both hands.

sin, that same Je - sus, that same
that same Je - sus,

88

This system contains measures 88, 89, and 90. The lyrics are: "sin, that same Je - sus, that same" on the first line and "that same Je - sus," on the second line. Measure 88 begins with a treble clef, one flat, and 4/4 time. The piano accompaniment continues with harmonic support for the vocal line.

Je - sus, will come for his
that same Je - sus,

91

This system contains measures 91, 92, and 93. The lyrics are: "Je - sus, will come for his" on the first line and "that same Je - sus," on the second line. Measure 91 starts with a treble clef, one flat, and 4/4 time. The piano accompaniment features a more active melodic line in the right hand.

chil - dren a - gain!

95

fff
A - men!

100
fff
Rit.

NARRATOR 2:

John the Apostle tells the story of what happened that night:

NARRATOR 1:

On the evening of that first day of the week,
when the disciples were together,
with the doors locked for fear of the Jewish leaders,
Jesus came and stood among them and said, "Peace be with you!"

NARRATOR 2:

After he said this, he showed them his hands and side.
The disciples were overjoyed when they saw the Lord. – *John 20:19-20*

CHOIR SINGS: **We Have Seen the Lord**

We Have Seen the Lord

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

Words and Music by
DAVID M. EDWARDS
Arranged by
DENNIS ALLEN

With motion, in two $\text{♩} = 66$

Bb2 Cm7 Eb Fsus Bb2

1st verse: SOLO
 2nd verse: LADIES unis.
mf

9

1. An emp - ty tomb -
 2. Our emp - ty lives, -

Cm7 Eb Fsus Gm11

of si - lent stone - de - clares the news -
 torn - and bruised, re - ceive with joy, -

F/A Bb2 Eb Gm11

10



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— that life has won. — The ris - en Christ, —
 — the liv - ing truth. — Be - hold him now, —

F/A B♭/D B♭M7/D E♭2 Gm11

14

— the Son of God, — de - feat - ed death —
 — the king has come, — to make — our hearts —

F/A B♭2 E♭ Cm7

18

— for all — of us. — We — have seen —
 — his earth - ly home. —

B♭/D E♭2 F sus F B♭ B♭M7 E♭/B♭

25 CHOIR
mp

22

the Lord. We have seen

Bb EbM7 Bb BbM7 Eb/Bb

26

the Lord. In the beau - ty of his ho -

Bb EbM7 Eb Eb#4/2 Eb Fsus

30

li - ness, liv - ing dai - ly in his pres - ence. We have

F Bb2 EbM7 Eb6 mf

34

seen the Lord. —

seen, we have seen the Lord. — We have seen — the Lord. — We have

seen the Lord. —

B \flat /F F F/E \flat B \flat /D B \flat M7/D E \flat

37

seen the ris - en Lord. —

B \flat /F F_{sus} A \flat 2 E \flat /G E \flat m/G \flat

41

2. rit.

2. B \flat B \flat 2(no3) rit.

46

molto rit.

53 Worshipfully ♩ = 84
mp

Lord. _____

We have seen the Lord, _____

Worshipfully ♩ = 84
mp

B \flat Eb/B \flat B \flat EbM7

Lord. _____

51

seen the Lord. We have seen the Lord, _____

Lord. _____

B \flat Eb/B \flat B \flat EbM7

Lord. _____

56

mf

seen the Lord. In the beau-ty of his ho-li-ness, liv-ing dai-ly in his

E \flat Eb \sharp 4/2 E \flat Fsus F B \flat /D B \flat 2/D B \flat /D

60

seen the Lord.

pres-ence. We have seen, we have seen the Lord. We have seen — the

seen the Lord.

E♭M7 E♭6 E♭M7 E♭6 B♭/F F B♭/D Dm B♭/D

64

rit. *molto rit.*

Lord. We have seen the ris - en Lord. —

E♭ E♭M7 E♭6 B♭/F

F⁷_{sus} E♭M7/F F⁷ B♭

68

rit. *molto rit.*

(You may extend by repeating 4/4 section a cappella)

DO NOT SAMPLE

NARRATOR 1:

Now Thomas, one of the Twelve, was not with the disciples when Jesus came.
So the other disciples told him, "We have seen the Lord!"
But he said to them, "Unless I see the nail marks in his hands
and put my finger where the nails were,
and put my hand into his side, I will not believe."

NARRATOR 2:

A week later his disciples were in the house again,
and Thomas was with them.
Though the doors were locked, Jesus came and stood among them
and said, "Peace be with you!"

Then he said to Thomas,
"Put your finger here; see my hands.
Reach out your hand and put it into my side. Stop doubting and believe."
Thomas said to him, "My Lord and my God!"

NARRATOR 1:

Then Jesus told him,
"Because you have seen me, you have believed;
blessed are those who have not seen and yet have believed." – *John 20:24-29*

CHOIR SINGS: **I Am the Resurrection**

I Am the Resurrection

From the Worship Today® volume:
Sacrifice of Love

Words and Music by
PETE CARLSON
and **JOHN LEMONIS**
Arranged by
KYLE HILL

Moderato ♩ = 72

D Bm7 A G/A D Bm7 A G/A

mp

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderato' with a quarter note equal to 72 beats per minute. The music is marked 'mp' (mezzo-piano).

5

Solo

He gave his life — that we might live, the man from Gal - i - lee.

D Bm7 A Em7

This system contains the first line of the vocal melody and its piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "He gave his life — that we might live, the man from Gal - i - lee." The piano accompaniment features block chords in the right hand and a simple bass line in the left hand. The key signature remains one sharp (F#) and the time signature is 4/4. The measure number 5 is indicated at the start of the piano accompaniment.

He nev - er wav - ered from the path that led to Cal - va - ry.

D Bm7 A F#/A#

This system contains the second line of the vocal melody and its piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "He nev - er wav - ered from the path that led to Cal - va - ry." The piano accompaniment features block chords in the right hand and a simple bass line in the left hand. The key signature remains one sharp (F#) and the time signature is 4/4. The measure number 7 is indicated at the start of the piano accompaniment.

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And through it all the love he proved is

Bm D/F# G A/C# D

9

ech - oed in these words of truth.

Em7 Asus A G/A

12

14 $\%$ *mf* Choir

"I am the Res - ur - rec - tion, I am the Life.—

mf D Bm7 Em7 G/A

14

All who be-lieve— in me will nev - er die.

D Bm⁷ Em⁷ Asus A

16

Place all your trust— in me and you will find

G D/F# Em⁷ F#/A# Bm

18

I am the Res - ur - rec - tion, I am the Life."—

Em⁷ G G/A

20

2nd time to Coda ☉

22

D Bm7 A G/A D Bm7 A G/A

mp

26

mp

The Man of Sor - rows o - pened wide the door to joy — and peace. —

D Bm7 A Em7

mp

28

Tak - ing all — our guilt and shame, he met our ev - 'ry need. —

D Bm7 A F#/A#

mp

He gave it all, it was e - nough, and

Bm D/F# G A/C# D

30

33

D.S. al Coda

still he says with love to us:

Em7 Asus A G/A

33

♠ CODA

"I am the Res - ur - rec - tion,

D A♭/B♭ E♭ Cm7

35

I am the Life. — All who be-lieve — in me

Fm7 Ab/Bb Eb Cm7

37

will nev - er die. Place all your trust — in me

Fm7 Bbsus Bb Ab Eb/G

39

40

and you will find I am the Res - ur - rec - tion, —

Fm7 G/B Cm Fm7

41

mf
I am the Res - ur - rec - tion,

mf

46

f I am the Res - ur - rec - tion, *mp* I am the Life."

f

rit.

mp *rit.*

E♭ Cm7 B♭ A♭/B♭ E♭

NARRATOR 2:

Many of us have heard the Easter story so often that it seems little more than a sentimental myth...

something we celebrate but won't bet our life on.

But Easter is a matter of life and death...

because his death gives us new life.

and his resurrection is living proof of that miraculous gift.

NARRATOR 1:

The Apostle Paul, writing years after the First Easter,
offers overwhelming evidence for the physical resurrection of Jesus
in I Corinthians 15:

NARRATOR 2:

“For I delivered to you as of first importance what I also received:
that Christ died for our sins in accordance with the Scriptures,
that he was buried,
that he was raised on the third day in accordance with the Scriptures,
and that he appeared to Cephas, then to the twelve.”

NARRATOR 1:

“Then he [Christ] appeared to more than five hundred brothers at one time,
most of whom are still alive, though some have fallen asleep.
Then he appeared to James, then to all the apostles.
Last of all, as to one untimely born, he appeared also to me.”
– I Corinthians 15:3:18

NARRATOR 2:

Then, like a skilled courtroom lawyer,

Paul concludes his argument that Jesus' resurrection is the very cornerstone of our faith:

NARRATOR 1:

"But Christ has indeed been raised from the dead,
the firstfruits of those who have fallen asleep.

For since death came through a man,
the resurrection of the dead comes also through a man.

For as in Adam all die, so in Christ all will be made alive."

– *1 Corinthians 15:20-22*

CHOIR SINGS: **By One Man**

By One Man

From the Worship Today® volume:
Magnify the Lord

Words and Music by
BILL CANTOS
Arranged by
LURA FOSTER

Gentle 3 ♩ = 94

D D²/F# G² G G² D

The piano introduction consists of two staves in 3/4 time. The right hand plays a melody of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The left hand plays a bass line of quarter notes: D3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. The tempo is marked 'Gentle 3 ♩ = 94' and the dynamics are 'mp'.

9 Ladies
mp

By one man we

D²/F# G⁺¹¹ G G² G D D/F#

The first vocal line begins at measure 9. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The piano accompaniment consists of chords: D²/F# (quarter), G⁺¹¹ (quarter), G (quarter), G² (quarter), G (quarter), D (quarter), D/F# (quarter). Measure numbers 6, 9, and 11 are indicated at the bottom of the piano part.

came to know sin, con - demned with-out hope, when

G D/F# G D/F#

The second vocal line begins at measure 11. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The piano accompaniment consists of chords: G (quarter), D/F# (quarter), G (quarter), D/F# (quarter). Measure numbers 11 and 14 are indicated at the bottom of the piano part.

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death en - tered — in. But by one man there's free - dom a -

Em G/A A D D/F# G

15

gain. He of - fered the gift — of life. —

D/F# Em G/A A D D²/F# D/F#

20

21

All mp

By one man who would not o -

mp

G⁺¹¹ G G² G D D²/F# D/F# G G²

25

bey, our birth-right of joy was ta - ken a - way. But

*D*²/*F*[#] *D*/*F*[#] *G* *D*²/*F*[#] *D*/*F*[#] *Em* *Asus* *A*⁷ *G*/*A*

30

by one man we are righ-teous to - day. He of - fered the gift

D *D*²/*F*[#] *D*/*F*[#] *G* *G*² *D*²/*F*[#] *D*/*F*[#] *Em*⁷ *Em*⁹ *Em*⁷

35

of life. And this gift of life is

*G*⁶/*A* *A*⁷ *A*⁷*sus* *D**sus* *D* *C* *C*² *C* *G*

mf *mf* *mf*

40

life to all men. In the

giv - en to all men.

D A/D A7/D D

46

51

name of Je - sus Christ, God's grace a - bounds

C C2 C G Em

51

to all. By one

D/F# G6/A A7 Em A7sus A7 D

56

man, — called A - dam by — name, our judg - ment was sealed and

D²/F# D/F# G D/F# G D/F#

62

69

cov - ered in shame un - til God's own Son, Lord Je - sus; he

Em A7 G/B A7/C# D D²/F# D/F# G

67

came to of - fer the gift — of life. And this

D/F# Em⁷ G⁶/A A⁷ Dsus D

72

life
 gift of life is giv - en to all men.

C C² C G D

mf

77

to all men. In the name of

85

A/D A⁷/D D C C² C

82

Je - sus Christ, God's grace a - bounds to all.

G Em D/F# G⁶/A A⁷

87

Ah by one man who stood in our— place, re -

D A7/D D Eb Eb²/G Eb/G Ab Eb/G

92

101

deem-ing by blood the whole hu-man race. Now we

Ab Eb/G Fm⁷ Ab⁶/Bb Bb⁷ Ab/Bb Eb

97

stand, for-giv-en by grace, em-brac-ing the gift of

Eb²/G Eb/G Ab Eb/G Fm⁷ Ab⁶/Bb Bb⁷

102

life. He gave us the gift of life.

Ebsus Eb Fm7 Bb7sus Bb7 Ab/Bb Cm

107

Lord Je - sus, the gift of

mf 113 rit. mp

Ebm7/Bb Fm7 Ab6/Bb Bb7

112

life.

a tempo rit. mp a tempo rit.

Eb Eb2/G Eb/G Ab/Eb Ebsus Eb

116

NARRATOR 2:

The eye-witnesses to the first Easter had ended the previous week confused and brokenhearted.

Although they had read the promises of Scripture
and had heard Jesus' testimony about himself,
they only began to understand *after* the resurrection.

NARRATOR 1:

Likewise, you may have heard sermons about Christ and sung songs about Easter,
but it's only after you encounter the Risen Lord for yourself do you *begin* to understand...

who he is,
what he's done,
and how his death and resurrection change everything.

NARRATOR 2:

Will be *this Easter* be the *First Easter* that you can say, "I believe"?
If so, we invite you to pray this prayer with us:

NARRATOR 1:

Heavenly Father, I confess my sin and disobedience before You, now.
I realize that—although the penalty for sin is death—
You sent your only Son into our world to live the life I should have lived
and to die the death I should have died.
On the third day, You raised Jesus from the grave
as a witness to *everyone* that Your love triumphs over *everything*—
even death itself.
Your Risen Son walked and talked and ate and taught for forty days
before ascending into heaven
where He now shares Your throne and
ever intercedes for me, Your child.
I receive your free gift of salvation now.
Thank You for saving me
and for sending Your Holy Spirit
to transform me into the likeness of Jesus,
in whose powerful name I pray. Amen.

CHOIR SINGS: Christ The Lord Has Risen Today with Hallelujah

Christ the Lord Is Risen Today

with Hallelujah

From DiscoverWorship.com

Words and Music by
JOEL SHOEMAKE
and BARRY FRENCH
Arranged by
JOHN PATRICK

Tempo (♩ = 115)

B^b2 B^b2 / A^b B^b2

1. 2. *mf*

Christ the Lord is
Lives a - gain our

1. 2. *mf*

A^b2 E^b2 / G E^b2 G^bmaj7 A^b2 B^b2

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ris'n to - day,
glo - rious King,

B^b2
 A^b B^b2 B^b2
 A^b

7

Al - le - lu - ia.
Al - le - lu - ia.

B^b2 B^b2
 A^b A^b B^b2

10

Sons of men and an - gels say,
Where, O death is now thy sting?

B^b2
 A^b B^b2 B^b2
 A^b

13

Al - le -
Al - le -

16

B^b2 A^b B^b2

lu - ia.
lu - ia.

19

B^b2 A^b B^b2 A^b E^b2 G D7 F#

Raise your joys and tri-umphs high, Al - le - lu - ia.
Dy - ing once He all doth save, Al - le - lu - ia.

22

Gm7 Fsus F E^b F2 D7 F#

Sing, ye heav'ns and earth re - ply: Al - le - lu -
 Where thy vic - to - ry, O grave? Al - le - lu -

Gm7 Fsus F Eb F Gm F

26

1.

ia!
ia!

B^b2 B^b2 / A^b B^b2

30

2. *f*

Hal - le -

2. G^bmaj7 A^b G^bmaj7 Eb / F

33

lu - jah, hal - le - lu - jah. You are ho -

36 *f* $E \flat$ $B \flat$ $F \ G$ $Gm7$

ly, You are wor - thy; God, let all cre - a - tion sing

1.

40 *f* F $E \flat$

Hal - le - cre - a - tion sing, let

2.

43 $E \flat$

all cre - a - tion sing! Hal - le - lu - jah,

46 Cm7 F G C/G *f*

hal - le - lu - jah. You are ho - ly, You are wor -

49 C G/A Am7 G

1. thy; God, let all cre - a - tion sing Hal - le

1. F

2.
 cre - a - tion sing, let all cre - a - tion sing,

2.
 F Dm7

56

let all cre - a - tion sing!

A^bmaj7 B^b2

59

f
 Christ the Lord is ris'n to - day.

C2 C² B^b C2 C² B^b

63

Christ the Lord is ris'n to - day. He

67 C2 C2 Bb C2 C2 Bb

lives! He lives!

rit.

71 C2 C2 Bb C2 C2

rit.