

# Crown Him with Many Crowns

*His eyes are like blazing fire, and on His head are many crowns. He has a name written on Him that no one knows but He Himself. (Revelation 19:12)*

Words by  
MATTHEW BRIDGES  
and GODFREY THRING

Music by  
GEORGE J. ELVEY  
Arr. by Jay Rouse

1 Fanfare! ♩ = 100

3

5

8 2 percussion groove

10

*Prime Unison: Full voice!*

***f***

12

Oh  
(Tenors only)

12

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

14

Oh

14

C<sup>2</sup> C<sup>2</sup>/<sub>E</sub> F<sup>2</sup> Am Fmaj<sup>7</sup> G

17 3

Crown Him Lord of all!

17 C A C F G C(no3)

20 *CHOIR unison*  
*f*

Crown Him with man - y crowns, the Lamb up - on His

20 C Csus C

23

4

throne: Hark! how the heav'n - ly an - them\_ drowns all

23 Bb/C C Dm/C C D/C G/B C

26 *div.* A - wake, my soul, and  
 mu - sic but its own! A - wake, a -  
 A - wake, my soul, and  
*div.*

26  $\frac{G}{D}$   $\frac{Gsus}{D}$   $D_{sus}$   $D$   $G_{sus}$   $G$  A - wake, a -  
 $C^2$

29 sing of Him who died for thee, and  
 wake my soul and of sing Him who died, and  
 sing my soul and of sing Him who died, and

29  $F^2$   $D$   $G^2$   $G$   $\frac{E}{G\#}$   
 wake my soul and sing of Him who died, and

32 *unis.*  
 hail Him as thy match - less King through all e - ter - ni -  
*unis.*

32  $A_m$   $G$   $F$   $\frac{C}{E}$   $D_m$   $\frac{G}{B}$   $C^2$   $F^2$   $G$

35

ty.

35 C2 C2/E F2 C2 C2/E F2

38 *mp warmly*

Crown Him the Lord of love: Be -

38 N.C. *mp*

41

hold His hands and side, rich wounds, yet vis - i -

*mp*

41 Am G

44 6

*mf*  
*div.* No

ble a - bove, in beau - ty glo - ri - fied. No  
No

44  $\frac{D}{F\#}$  G C  $\frac{G}{D}$  Dsus D Gsus G No

47 an - gel in the sky can ful - ly bear that

an - gel, in no an - gel in the sky can  
an - gel in the sky can ful - ly bear that

47 an - gel, no an - gel in the sky can  
 $C^2$   $F^2$  D

*mf*

50 sight, but down - ward bends his won - d'ring eye at  
*unis.*

bear sight, that sight, but down - ward bends his won - d'ring eye at  
sight, but down - ward bends his won - d'ring eye at  
*unis.*

50 bear that sight, down - ward bends his won - d'ring eye at  
 $G^2$  G  $\frac{E}{G\#}$  Am G F  $\frac{C}{E}$  Dm  $\frac{G}{B}$   $C^2$

53

mys - ter - ies so bright.

Detailed description: This system shows measures 53 to 55. The vocal line (treble clef) has lyrics "mys - ter - ies so bright." with a long note on "so" and a fermata over "bright.". The piano accompaniment (grand staff) features a steady bass line in the left hand and chords in the right hand. A fermata is placed over the piano accompaniment in measure 55.

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

Detailed description: This system shows the piano accompaniment for measures 53 to 55. Chord symbols are placed above the staff: F<sup>2</sup>, G, C<sup>2</sup>, C<sup>2</sup>/<sub>E</sub>, and F<sup>2</sup>. The music is in a major key with a 2/4 time signature. The right hand plays chords and moving lines, while the left hand plays a rhythmic accompaniment. A dynamic marking of *f* (forte) is present in measure 54.

56 7

Detailed description: This system shows measures 56 to 57. The vocal line is mostly silent, with a final note in measure 57. The piano accompaniment continues with a similar rhythmic pattern. A circled number "7" is placed above the vocal staff in measure 56.

56 C<sup>2</sup> C<sup>2</sup>/<sub>E</sub> F<sup>2</sup> G/B A/C<sup>#</sup>

Detailed description: This system shows the piano accompaniment for measures 56 to 57. Chord symbols are placed above the staff: C<sup>2</sup>, C<sup>2</sup>/<sub>E</sub>, F<sup>2</sup>, G/B, and A/C<sup>#</sup>. The music continues with the same accompaniment style as the previous system.

58 *f* *div.*

Crown Him the Lord of life, who tri-umphed o'er the

Detailed description: This system shows measures 58 to 60. The vocal line (treble clef) has lyrics "Crown Him the Lord of life, who tri-umphed o'er the". The piano accompaniment (grand staff) features a steady bass line and chords. Dynamic markings *f* and *div.* (diviso) are present. The key signature changes to two sharps (D major) in measure 58.

58 D Dsus D

Detailed description: This system shows the piano accompaniment for measures 58 to 60. Chord symbols are placed above the staff: D, Dsus, and D. The music continues with the same accompaniment style. The key signature is D major.

*Who can fathom immeasurable love?*

**A Savior walking steadfastly toward death.**

*Who can fathom mercy so tender?*

**A Savior bridging the divide between us and our estrangement from the Father.**

*Who can fathom a gift, so undeserved, so overwhelming?*

**A doorway made out of that which was once death!**

*Oh, see how the hour of Christ's glory comes! He has come to create a doorway from a cross.*

**He will eclipse the sorrow of our fallen world.**

*The Father has longed to reclaim us and so the Son has chosen this path.*

**Those who have been living with the mystery of the incarnation now see His purpose. It has become painfully clear. He will take our sin into Himself.**

*Death itself—will die.*

**Hope will be reborn.**

*It will take a sacrifice—a perfect sacrifice.*

**It will take a Lamb.**

*For one brief moment in time, the empty tomb meant nothing more to Jesus' followers than a robbed grave. Their Messiah had died. They'd seen it. Mary had seen it. She, the woman out of whom Jesus cast seven demons, she, who loved her Lord so fiercely, who never left His side, now stood at that empty tomb. Her Savior, her Friend was not there. She would never hear Him say her name again.*

**Jesus' disciples, Peter and John had come—but they'd left just as quickly. Not Mary. Mary stood there—weeping. Dawn had not yet broken on the world—nor had it yet broken on her heart.**

*But then, she heard it. Her name! Her name! It was Him! And He was saying her name and suddenly, the empty tomb was so much more. Dawn had come and Jesus was alive!*

**This is how we know what love is, He came and laid down His life for us.**



# This Is How We Know What Love Is

*This is how we know what love is: Jesus Christ laid down His life for us.  
And we ought to lay down our lives for our brothers and sisters. (1 John 3:16)*

Words by  
ROSE ASPINALL

Music by  
JAY ROUSE  
Arr. by Jay Rouse

Gently ♩ = 82

10

N.C.

Narrator: "Who can fathom..."

"... so undeserved, so overwhelming?"

10

Bm7

N.C.

"Oh, see..."

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13 *"The Father has longed..."*

17

*rit.* *a tempo*

21 *"Death itself..."*

*rit.* *a tempo*

A little faster ♩ = 90

24 *"... a perfect sacrifice."*



35

37

“... she heard it.”

11 ♩ = 90

*rit.* *p*

40

“This is how...”

43

*LADIES unison*  
*mp*

Ear - ly in the morn - ing, the first day of the week, a

*mp*

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

45

ray of light was shin - ing, the sound of run - ning feet. A

*add MEN unison*

45

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

47

*begin building*

ho - ly fire, a light - ning flash, the

47

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

*begin building*

49

*div.*

rocks all shift; the ground gives way. There was

*div.*

49

C/<sub>E</sub>                      Fm                      E<sup>b</sup>/<sub>G</sub>                      F/<sub>A</sub>

51

si - lence 'round that emp - ty tomb as the

51

B $\flat$ m Fm E $\flat$  G C E Fm

53

12

stone was rolled a - way!

*rit.*

53

B $\flat$ m A $\flat$  C D $\flat$  D $\flat$  E $\flat$  E $\flat$

*rit.*

55

$\text{mf-f}$  *a tempo*

This is how we know what love is. He

55

A $\flat$  E $\flat$  G D $\flat$  F A $\flat$  E $\flat$

*mf-f a tempo*

57

came — to give His — life for us.

57 Db Ab/C Bbm7 Ebsus Eb

Detailed description: This system contains the first two measures of music. The vocal line (treble clef) has a melody starting on a whole note 'came', followed by a half note 'to', a quarter note 'give', a quarter note 'His', a half note 'life', and a quarter note 'for us'. The piano accompaniment (bass clef) features a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols are placed below the piano part: Db, Ab/C, Bbm7, Ebsus, and Eb.

Detailed description: This system shows the piano accompaniment for measures 57-58. The right hand plays chords and moving lines, while the left hand plays a consistent eighth-note bass line.

59

This is how we know what — love — is. Re -

59 Ab Eb/G Ebm7/Gb Db2/F

Detailed description: This system contains the next two measures. The vocal line (treble clef) has a melody starting on a whole note 'This', followed by a half note 'is', a quarter note 'how', a quarter note 'we', a quarter note 'know', a quarter note 'what', a half note 'love', and a quarter note 'is. Re -'. The piano accompaniment (bass clef) continues with the eighth-note bass line and chords. Chord symbols are: Ab, Eb/G, Ebm7/Gb, and Db2/F.

Detailed description: This system shows the piano accompaniment for measures 59-60, maintaining the eighth-note bass line and chordal accompaniment.

61

demp - tion paid up - on a tree. He

61 Ab/Eb Ebsus Eb/Db Ab/C Db

Detailed description: This system contains the final two measures. The vocal line (treble clef) has a melody starting on a whole note 'demp - tion paid', followed by a half note 'up - on', a quarter note 'a tree.', and a quarter note 'He'. The piano accompaniment (bass clef) continues with the eighth-note bass line and chords. Chord symbols are: Ab/Eb, Ebsus, Eb/Db, Ab/C, and Db.

Detailed description: This system shows the piano accompaniment for measures 61-62, concluding the piece with the eighth-note bass line and final chords.

15 2nd time

1st time: *decresc.*  
2nd time: *cresc.*

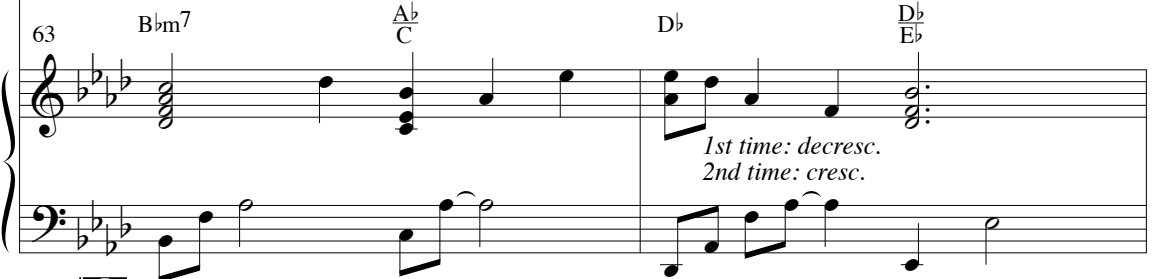
(pg. 24, ms. 79)  
*unis.*

63



came to die for you and

63

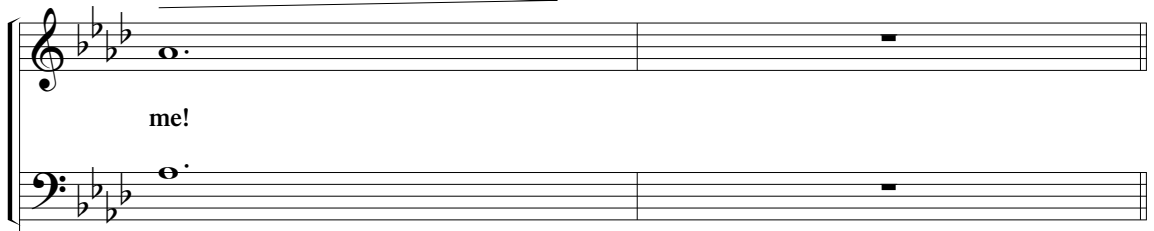


*Bbm7* *Ab*  
*C* *Db* *Db*  
*Eb*

1st time: *decresc.*  
2nd time: *cresc.*

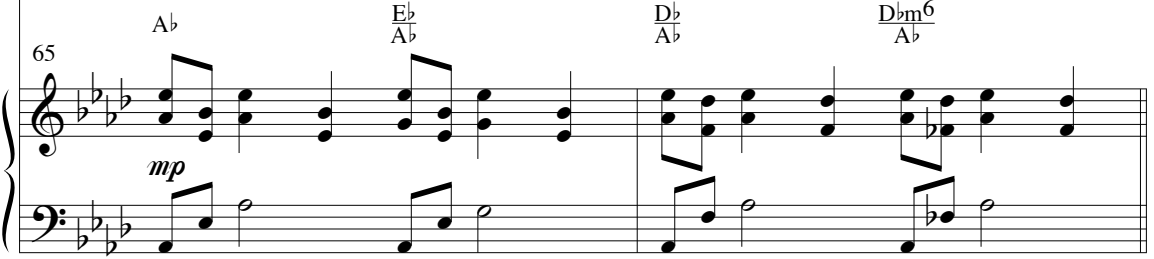
13

65



me!

65



*Ab* *Eb*  
*Ab* *Db* *Dbm6*  
*Ab* *Ab*

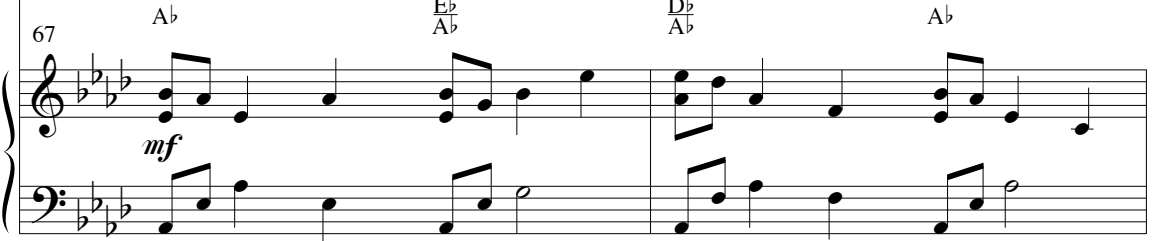
*mp*

67



Not a word be-tween them, they step in - to the tomb, that

67



*Ab* *Eb*  
*Ab* *Db* *Ab*

*mf*



# The Blood of Jesus Medley

*Who bought our freedom with His blood and forgave us all our sins. (Colossians 1:14)*

*Arr. by Jay Rouse*

*In Him we have redemption through His blood, the forgiveness of sins, according to the riches of His grace.*

**There is something about the blood of Christ, isn't there? We can hope to understand it—but it's a mystery and unfathomable, as unexplainable as is His coming.**

*The punishment that we deserved was put on Christ.*

**He put on flesh and chose to walk with us, to break bread with us—and to pour out His lifeblood.**

And just as the blood of the lamb delivered the Israelites that night long ago in Egypt, so now, Christ's own blood delivers us at the cross!

Country gospel ♩ = 76

18 N.C. Narrator: "In Him..."

*mp*

4 "... but it's a mystery..."

8 Faster ♩ = 86

The musical score is written for piano in 4/4 time. It consists of three systems of music. The first system starts at measure 18 and includes a tempo marking of 'Country gospel ♩ = 76' and a dynamic marking of 'mp'. The second system starts at measure 4 and includes a tempo marking of 'Faster ♩ = 86'. The score includes a narrator's line: 'In Him...' and a vocal line: '... but it's a mystery...'. The music features a mix of chords and melodic lines in both hands.

12

19

"... and to pour out..."

drum groove (train beat)

14

A $\flat$ B $\flat$ m  
A $\flat$ A $\flat$ B $\flat$ m  
A $\flat$ A $\flat$ B $\flat$ m  
A $\flat$ A $\flat$ B $\flat$ m  
A $\flat$ 

*mf*

"... Christ's own blood..."

16

A $\flat$ B $\flat$ m  
A $\flat$ A $\flat$ B $\flat$ m  
A $\flat$ A $\flat$ B $\flat$ m  
A $\flat$ A $\flat$ B $\flat$ m  
A $\flat$ 

## THERE'S POWER IN THE BLOOD (Jones)

18

*mf* CHOIR

Would you be free from the bur - den of sin? There's

18

A $\flat$ D $\flat$ A $\flat$

20

pow'r in the blood, — there's pow'r in the blood. —

Eb7 Ab

22

Would you o'er e - vil a vic - to - ry win? There's

Ab Db

24 20

won - der - ful pow'r in the blood. There is

f

26

pow - er, pow - er, won - der - work - ing pow'r in the blood

26  $A^b$   $D^b$   $A^b$   
*f*

28

of the Lamb. There is

28  $E^b7$   $A^b$   $A^b/E^b$

30

pow - er, pow - er, won - der - work - ing pow'r in the

30  $A^b$   $D^b$   $A^b$

32 21

pre - cious blood of the Lamb.

Bbm      Ab  
Eb      Eb7      Ab      Ebm  
C      D<sub>b</sub>

34

ARE YOU WASHED IN THE BLOOD? (Hoffman)

Have you been to Je - sus for the  
*mf unis.*

34      Ab      Ebm  
C      D<sub>b</sub>      Ab

36

cleans - ing pow'r? Are you washed in the blood of the  
*mf div.*

36      Bbm7  
Ab      Ab      Ab

38

Lamb? Are you full - y trust-ing in His grace this hour? Are you *div.*

*unis.*

38 Eb Ab Db

41 Are you *f*

washed in the blood of the Lamb? Are you,

41 Ab Eb Ab Bbm C Bbm

43 washed in the blood, in the

are you washed in the blood, in the

43 Ab Bbm7 Ab C Db Ab C Bbm7 Eb Db Eb

# There Is a Fountain

*In Him we have redemption through His blood, even the forgiveness of sins. (Ephesians 1:7)*

Words by  
WILLIAM COWPER

Music by  
JAY ROUSE  
Arr. by Jay Rouse

**His steadfast love never ceases! His mercies never come to an end! Would you pray with us?**

*Lord, my soul will continually remember how You sorrowed and how You suffered. As you were pouring out Your life on the cross, You cried out, "My God, My God, why have You forsaken me" and now because of that, I get to cry out, Abba Father! Because of Your great sacrifice, we are plunged beneath the fountain of Your redeeming blood and are forgiven. You have brought us to this new covenant! Thank You, Jesus! Thank You, Lord! We pray in Your merciful and faithful name. Amen.*

Warmly ♩ = 86

27

N.C.

Narrator: "His steadfast love..."

4

7

"... You sorrowed..."

10

"... and now because..."

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13

Musical score for piano, measures 13-15. Treble and bass clefs. Key signature: three flats. Dynamics: *mp*.

16

“... we are plunged...”

Musical score for piano, measures 16-18. Treble and bass clefs. Key signature: three flats.

19

28

A<sup>2</sup>

D<sup>2</sup>

A<sup>2</sup>

“... Amen.”

Musical score for piano, measures 19-21. Treble and bass clefs. Key signature: three sharps. Dynamics: *mp*.

22

CHOIR unison

*mp*

There is a foun - tain filled with blood drawn

Musical score for choir unison, measures 22-24. Treble and bass clefs. Key signature: three sharps.

22

D<sup>2</sup>

A<sup>2</sup>

D<sup>2</sup>

Musical score for piano, measures 22-24. Treble and bass clefs. Key signature: three sharps. Dynamics: *mp*.



25

from Em-man - uel's veins. — And sin-ners plunged — be-neath —

25 A<sup>2</sup> Esus E A<sup>2</sup>

28 29

— that flood — lose all their guilt - y stains, —

28 D<sup>2</sup> F#m<sup>7</sup> E D<sup>2</sup>

31 *mf div.*

— lose — all their guilt - y stains, — lose

*div.*

31 D E F#m D

*mf*

34 *mp unis.*

all their guilt - y stains. And

*unis.*

34 A C# F#m G2 G Gmaj7 E G#

37

sin - ners, plunged — be - neath — that flood — lose

37 A2 D2

*mp*

39 30

all their guilt - y stains. The

*mp*

39 F#m7 E D2

42

dy - ing thief re - joiced to see that foun - tain in his day.

42 A<sup>2</sup> D<sup>2</sup> A<sup>2</sup>

*mp*

45

And there may I, though vile as he, wash

45 Esus E A<sup>2</sup> D<sup>2</sup>

48

all my sins a - way, wash

48 F#m<sup>7</sup> E D<sup>2</sup>

*mf div.*

*div.*

51

all my sins a - way, wash

51

D E F#m D

*mf*

53

all my sins a - way. And

*mp unis.*

*unis.*

53

A C# F#m G2 G Gmaj7 E G#

56

there may I, though vile as he, wash

56

A2 D2

*mp*

58 32 *p*

all my sins a - way. Dear

58 F#m7 E D2

61

dy - ing Lamb, Thy pre - cious blood shall nev - er lose its pow'r

61 F#m7 E D D2 A A2

64

till all the ran - somed church of God be

64 Esus E F#m9 Dmaj9

67 33 *mp div.*

saved to sin no more, be

67 *F#m7* *E* *D2*

70

saved to sin no more, be

70 *D* *E* *F#m* *D* *mp*

72 *mp unis.*

saved to sin no more, till

72 *A* *F#m* *G2* *G* *Gmaj7* *E* *p*

# It Took a Lamb

*The next day he saw Jesus coming to him and said, "Behold, the Lamb of God who takes away the sin of the world!" (John 1:29)*

Words and Music by  
**GERON DAVIS**  
Arr. by Jay Rouse

*There are appointed times set by God to do business with man and Jesus calls Passover, My appointed time. The Messiah was set to bring us redemption at the appointed hour.*

**Without the shedding of blood there can be no forgiveness for sin. It was the blood of God's only begotten Son that would serve as our atonement.**

*At the beginning of His earthly ministry, Christ presented Himself to John, the Baptist.*

**And when John saw Him, he proclaimed: "Behold, the Lamb of God, who takes away the sin of the world!"**

*Yes! Behold, Jesus, the Passover Lamb!*

Tenderly ♩ = 132

37 N.C. Narrator: "There are appointed..."

4 "The Messiah was set..."

7

10

Musical notation for measures 10-12. Treble clef has a chordal introduction. Bass clef has a melodic line with a slur over measures 11-12.

13

*"At the beginning..."*

Musical notation for measures 13-15. Treble clef has a simple melodic line. Bass clef has a melodic line with a slur over measures 14-15.

16

Musical notation for measures 16-18. Treble clef has a simple melodic line. Bass clef has a complex chordal accompaniment with a slur over measures 17-18.

19

*"Behold the Lamb..."*

38

Musical notation for measures 19-21. Treble clef has a complex chordal accompaniment with a slur over measures 20-21. Bass clef has a complex chordal accompaniment with a slur over measures 20-21. A circled "38" is above measure 21.

22

*"... the Passover Lamb!"*

*SOLO freely*  
*mp*

He could have

Musical notation for measures 22-24. Treble clef has a vocal line starting with a fermata and then a melodic phrase. Bass clef has a complex chordal accompaniment with a slur over measures 23-24.



25

come in all His splen - dor, great - er than the eye

$G^2$   $G_{sus}$

28

had ev - er seen. He could have

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

31

come in robes of scar - let, and all the world would

$G^2$   $G_{sus}$

34

see that He is King. He could have

$D_{sus}$   $D$

37

rid - den on a white horse as a war - ri - or and

Em Em D Cmaj7

40

con - quered ev - 'ry land.

D C Bm7

43

Ooo But He knew that if re - demp -

Em7 Am7

46

- tion's price were paid, it would take a

Am7 G C Dsus

39

49 *mp*  
 Lamb. \_\_\_\_\_ It  
 \_\_\_\_\_ *CHOIR mp*  
 \_\_\_\_\_ It

Detailed description: This system contains the first three measures of the piece. The vocal line (treble clef) starts with a whole note G4, followed by a whole note A4, and then a quarter note G4 with a fermata. The piano accompaniment (treble and bass clefs) is mostly silent, with a few notes appearing in the final measure. Dynamics include *mp* and *CHOIR mp*.

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

Detailed description: This system shows the piano accompaniment for the first three measures. The right hand (treble clef) plays chords G2, C, and D. The left hand (bass clef) plays a bass line with notes G2, A2, B2, and C3. Dynamics include *mp*.

52 *mf*  
 took a \_\_\_\_\_ Lamb \_\_\_\_\_ to die up -  
 \_\_\_\_\_ *mf*  
 took a \_\_\_\_\_ Lamb \_\_\_\_\_ to die up -

Detailed description: This system contains measures 52-54. The vocal line (treble clef) has lyrics 'took a Lamb to die up -'. The piano accompaniment (treble and bass clefs) provides harmonic support. Dynamics include *mf*.

52 C E D G Gmaj<sup>7</sup>

Detailed description: This system shows the piano accompaniment for measures 52-54. The right hand (treble clef) plays chords C, E, D, G, and Gmaj7. The left hand (bass clef) plays a bass line. Dynamics include *mf*.

55

on a rug - ged cross. — It took a Lamb;

on a rug - ged cross. — A

55  $\frac{G}{A}$  Am  $\frac{G}{A}$  Am C  $\frac{A}{C\#}$  Dsus $\frac{4}{2}$

58

— on - ly blood could pay — the cost. Noth - ing

Lamb; on - ly blood could pay — the cost.

58 D  $\frac{Am}{C}$   $\frac{G}{B}$  Am D7  $\frac{D}{F\#}$  G  $\frac{D}{F\#}$

61

less \_\_\_\_\_ could take a - way\_\_ my

Noth - ing less \_\_\_\_\_ could take a - way\_\_ my

61 Em D/E Em G/A Am G/A

64

sin. That is why the great\_\_ "I

sin. The

64 Am G/B C G/B Em/C#

67

Am" did - n't come as a King;—

great "I Am" did - n't come as a King;—

67 Dsus D D/E Em7 Am7

70

— be - cause — He knew it took a —  
*unis.*

— be - cause — He knew...  
*unis.*

70 G/B C Dsus D C/D D

73

40

Lamb.

G<sup>2</sup> *mp* *f* Ebmaj<sup>7</sup> Dm<sup>7</sup> Bbmaj<sup>7</sup>

76

SOLO *mf*

For man - y years, the tem - ple

Am<sup>7</sup>(4) Eb G Ab<sup>2</sup> *mf*

79

al - tars were stained with sac - ri - fic - es ev -

Absus

82

- 'ry - day. And though the blood ap-peased the Fa-

Ab<sup>2</sup> Db<sup>2</sup> Ab<sup>2</sup>

85

41

- ther, still the curse of sin was nev - er wiped a -

Absus

88

way. Un - til one day, the rule of jus -

*CHOIR*  
*mp*  
Ooo

Ebsus

E $\flat$

Fm

88



91

- tice was halt - ed by a touch from Mer - cy's

Ah

91

Fm  
Eb

Dbmaj7

Eb  
Db

94

hand, from Mer - cy's

From Mer - cy's hand.

94

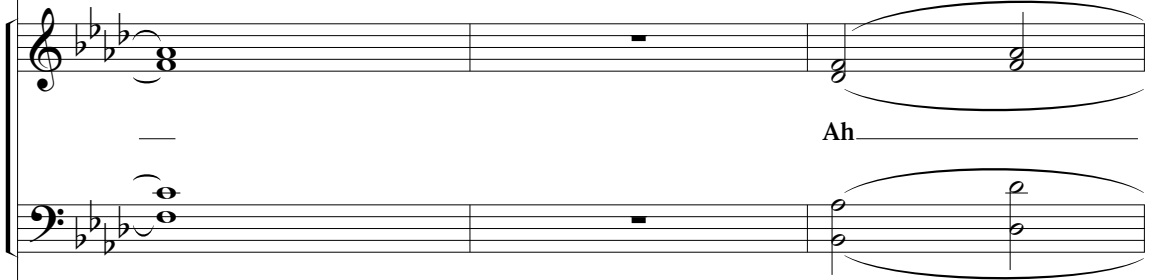
Cm7

Fm7

97



hand. — As the Fa - ther in — com - pas - sion said, — “It’s

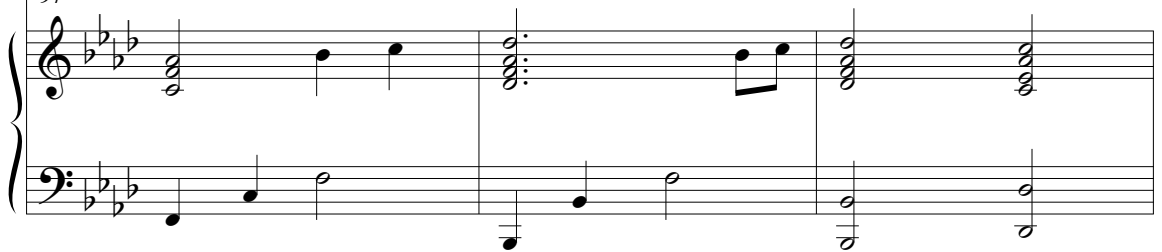


97

Bbm7

Bbm7

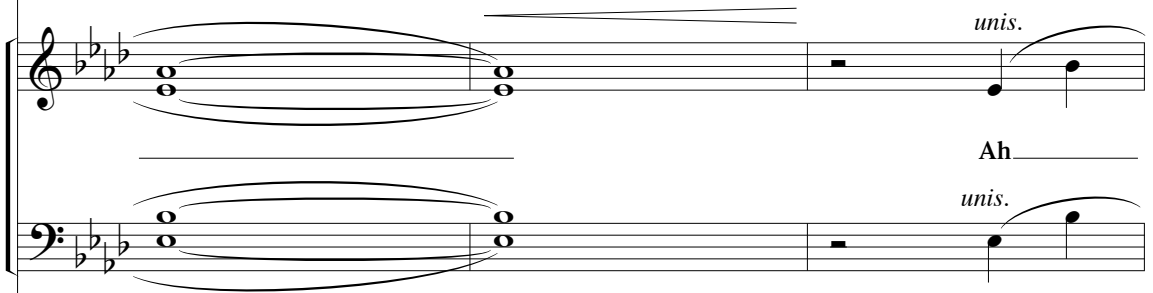
A<sup>b</sup>  
D<sup>b</sup>



100



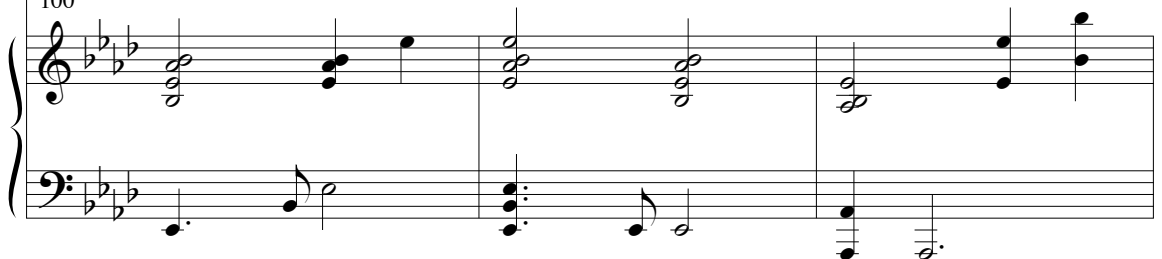
time to send the spot - less —



100

Ebsus

A<sup>b</sup>2



103 42

Lamb." \_\_\_\_\_ It took a \_\_\_\_\_

*f* *div.*

It took a \_\_\_\_\_

*div.*

103

$D\flat$   $E\flat$   $D\flat$   $E\flat$

106

*f*

Lamb \_\_\_\_\_ to die up - on a rug - ged cross. —

Lamb \_\_\_\_\_ to die up - on a rug - ged cross. —

106

$A\flat$   $A\flat$   $B\flat$   $B\flat$   $B\flat$   $B\flat$

$A\flat$   $B\flat$   $A\flat$   $B\flat$

*f*

109

It took a Lamb; on - ly  
A Lamb; on - ly

109

$D^b$   $B^b/D$   $E^b \text{ sus } 4$   $E^b$   $B^b m$   $A^b$   $C$

112

blood could pay — the cost. Noth - ing — less  
blood could pay — the cost. Noth - ing

112

$B^b m$   $E^b 7 / G$   $A^b$   $E^b / G$   $F m$

115

— could take a - way — my sin.  
 less — could take a - way — my sin.

115

$E\flat$   $F$   $Fm$   $A\flat$   $B\flat$   $B\flat m$   $A\flat$   $B\flat$   $B\flat m$   $A\flat$   $C$

118

That is why the great — “I Am” —  
 The great “I

118

$D\flat$   $A\flat$   $Fm$   $E\flat sus$   $E\flat$   
 $C$   $D$

121

— did - n't come as a King; be - cause He

Am" did - n't come as a King; be - cause He

*unis.*

*unis.*

121  $\text{Eb}$ / $\text{F}$   $\text{Fm}7$   $\text{Bbm}7$   $\text{Ab}$ / $\text{C}$   $\text{Db}$

124

43

knew it took a Lamb.

knew...

*div.*

*div.*

124  $\text{Ebsus}$   $\text{Eb}$   $\text{Db}$ / $\text{Eb}$   $\text{Eb}$   $\text{Bbm}7$ / $\text{Ab}$

127

*f*

Mer - cy there was great, and

Lamb! Ah

127

*Ab Bbm Ab C Dbmaj7 Eb Db*

*f*

130

grace was free. Par - don

Ah Par - don

130

*Cm7 Fm7 Bbm G*

133

there was mul - ti - plied to me. And

there was mul - ti - plied to me. And

133 C7  $\frac{\text{Caug}}{\text{E}}$   $\frac{\text{C7}}{\text{E}}$  Fm  $\frac{\text{E}\flat}{\text{G}}$  F A  $\frac{\text{F7}(\flat 9)}{\text{A}}$

136

there my bur - dened soul found lib - er -

there my bur - dened soul found lib - er -

136 B $\flat$ m7  $\frac{\text{B}\flat\text{m7}}{\text{A}\flat}$   $\frac{\text{E}\flat}{\text{G}}$   $\frac{\text{B}\flat\text{m7}}{\text{A}\flat}$



# He's Risen, Hallelujah!

*He isn't here! He is risen from the dead, just as He said would happen. Come, see where His body was lying. (Matthew 28:6)*

Words by  
RANDY VADER and  
ROBERT LOWRY

Music by  
JAY ROUSE  
Arr. by Jay Rouse

*What does all this mean—this redemption, this new freedom in Christ?*

**Christ became like us in order to break the old covenant of death, allowing Himself to be crucified, our judgement laid on Him.**

*Suddenly, the shameful cross is something different. It's been changed. Now it's a bridge to hope.*

**Christ's resurrection ushered in the new covenant! This was something never seen before. Because of His great love, we are no longer slaves to sin. He has thrown open the gates to the Kingdom! Now, because He is risen, we live! Hallelujah!**

Gospel ♩ = 76  
 46 N.C. Narrator: "What does all this mean..."

4 "... judgement laid..."

7 "Christ's resurrection..."

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10 *"Hallelujah!"*

47 ♩ = 84

14

*f*

G G/B C A7/C# A/C#

16 *CHOIR, with joy! f*

He's

16 G/D Am/D G/D Am/D G Dm/B C G/D Am/D Gm/D C/D

18

ris - en! Hal - le - lu - jah! He's

18

G C

20

ris - en! Hal - le - lu - jah!

20

G A D

22

Death, where is your sting? Be - hold the King of kings! He's

22

G G/B C A7/C# A/C#

24 1. 48

ris - en! Hal - le - lu - jah! He's

24 G7/D Am/D G/D Am/D G Dm/B C G/D Am/D Gm/D C/D

26 2. 49

ris - en! Hal - le - lu - jah!

26 G7/D Am/D G/D Am/D G Dm/B C G/D C/D

CHRIST AROSE! (Lowry)

28 *mf* *unis.*

Low in the grave He lay— Je - sus, my

28 G Am/G G G#dim7 A7sus Am7/D

*mf* half-time feel

31 *div.* *unis.*

Sav - ior! Wait - ing the com - ing day—

31 *Am7* *G* *G/B* *C* *D/C* *C* *G/B*

34 **50** *f div.*

Je - sus, my Lord! He's

*unis.* *div.*

34 *Em* *F#m* *A7* *Am7* *Am*

*A* *A* *D* *D*

37

ris - en! Hal - le - lu - jah! He's

37 *G* *C* *D*

*f*

39

ris - en! Hal - le - lu - jah!

39 G A D

41

Death, where is your sting? Be - hold the King of kings! He's

41 G G/B C A7/C# A/C#

43 **51**

ris - en! Hal - le - lu - jah!

43 G7/D Am/D G/D Am/D G Dm/B C G/D C/D

45 *mf* *unis.*

Vain - ly, they watch His bed— Je - sus, my

*unis.*

45 G  $\frac{Am}{G}$  G G $\dim^7$  A $^7sus$   $\frac{Am^7}{D}$

*mf* half-time feel

52

48 *div.* *unis.*

Sav - ior!— Vain - ly, they seal the dead—

*div.*

48  $\frac{Am^7}{G}$  G  $\frac{G}{B}$  C  $\frac{D}{C}$  C  $\frac{G}{B}$

51 *unis.*

Je - sus, my Lord!

51  $\frac{Em}{A}$   $\frac{F\sharp m}{A}$  A $^7$   $\frac{Am}{D}$  B $\flat m^7$   $\frac{E\flat}{G}$

53 *f*

Death can - not keep his prey— Je - sus, my

53  $\text{A}^{\flat}/\text{E}^{\flat}$   $\text{Fm}/\text{E}^{\flat}$   $\text{A}^{\flat}/\text{E}^{\flat}$   $\text{A dim}^7$   $\text{B}^{\flat}7_{\text{sus}}$   $\text{B}^{\flat}\text{m}^7/\text{E}^{\flat}$

56 *div.*

Sav - ior! He tore the

56  $\text{B}^{\flat}\text{m}^7/\text{A}^{\flat}$   $\text{A}^{\flat}$   $\text{A}^{\flat}/\text{C}$   $\text{D}^{\flat}$   $\text{E}^{\flat}/\text{D}^{\flat}$   $\text{D}^{\flat}$

58 *unis.* 53

bars a - way— Je - sus, my—

58  $\text{A}^{\flat}/\text{C}$   $\text{Fm}/\text{B}^{\flat}$   $\text{Gm}/\text{B}^{\flat}$   $\text{B}^{\flat}7$



60 *f div.*

Lord! He's *div.*

60  $B\flat m7$   
 $E\flat$  *f*  $B\flat m$   
 $E\flat$

62 ris - en! Hal - le - lu - jah! He's

62  $A\flat$   $D\flat$   
 $E\flat$

64 ris - en! Hal - le - lu - jah!

64  $A\flat$   $B\flat$   $E\flat$

66

Death, where is your sting? Be - hold the King of kings!

66

Chords:  $A\flat$ ,  $\frac{A\flat}{C}$ ,  $D\flat$ ,  $\frac{B\flat 7}{D}$ ,  $\frac{D}{E}$

68

Death, where is your sting? Be - hold the King of kings!

68

Chords:  $A$ ,  $\frac{A}{C\sharp}$ ,  $D$ ,  $\frac{B 7}{D\sharp}$ ,  $\frac{E\flat}{F}$

70

Death, where is your sting? Be - hold the King of kings! He's

70

Chords:  $B\flat$ ,  $\frac{B\flat}{D}$ ,  $E\flat$ ,  $\frac{C 7}{E}$ ,  $\frac{C}{E}$

72 54

ris - en! Hal - le - lu! Hal - le - lu - jah!

72  $B\flat/F$   $Cm/F$   $B\flat/F$   $Cm/F$

74 *ff*

Hal - le - lu - jah! He's ris - en! Hal - le - lu - jah!

74  $B\flat$   $F$   $B\flat$   $F/G$   $C$

*ff*

76

He's ris - en! Hal - le - lu - jah!

76  $F/G$   $C$   $D$

78

Death, where is — your sting? — Be -

78

80

hold the King — of kings! — He's ris - en! Hal - le - lu!

80

82

Ris - en! Hal - le - lu! Ris - en! Hal - le - lu!

82

G C E/C

F D7 F# D C7 Dm C Dm

C7 G Dm C Dm C7 G F