

See What a Morning (Resurrection Hymn) Opener

Words and Music by
STUART TOWNEND
and KEITH GETTY
Arranged by Camp Kirkland

With power ♩. = 92

1 N.C.

The musical score is written for piano in 12/8 time, with a key signature of one flat (Bb). It consists of three systems of music. The first system starts with a first ending bracket and a 'N.C.' (No Chords) instruction. The second system begins at measure 4. The third system begins at measure 7 and includes dynamic markings 'D', 'D(no3)', and 'mf'. A large watermark 'Photocopying Prohibited For Promotional Use Only' is overlaid diagonally across the score.

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1. See — what a morn - ing—

D A/D

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glo - rious-ly bright with the dawn - ing of hope in Je -

G/D A/D D A/C# Bm G D/F# G

ru - sa - lem. Fold - ed, the grave - clothes;

D/A A D A/D

17

tomb — filled with light as the an - gels an-nounce, "Christ is

G/D A/D D A/C# Bm G D/F# G

19

ris - en." See God's sal - va - tion plan, wrought in

D/A A A/G D/F# D D/F# G#4/2 G D/F# G

22

love, borne in pain, paid in sac - ri - fice, ful - filled in

unison

D/F# G D/F# Bm D/A A A/G D/F# D D/A

25 *unison*

Christ, the Man, for He lives: Christ is ris - en from the

unison

G#4/2 G D/F# G D/F# G D/A A

27 **3** NARRATOR: "We come today..."

dead!

D(no3) D A/D

mp

30 G/B A/D D A/C# Bm G D/F# G D/A A

NARRATOR: (ms. 29) We come today to rejoice, and to reflect. We come to celebrate the glorious dawn of Easter morning, yet also to remember the long night of suffering that came before. We come to worship our risen Savior, for in Christ alone is our light, our strength, and our hope of life everlasting!

33

D A D G D D A C# Bm G D F# G

36

4

D A A D A A G

"... of life everlasting!"

38

MEN *mf* *unison*

The voice that spans the years, speak-ing life, stir-ring hope, bring-ing

D F# D D F# G#4 2 G D F# G D F# G D F# Bm

mf

41

will sound till He ap - pears, for He

peace — to us —

D A A A G D F# D D F# G#4 2 G D F# G

44

cresc.

lives: Christ is ris-en from the dead!

D F# G D A A D(no3) C(no3) D D(no3)

cresc.

46

f

Christ is ris-en!

C(no3) D D(no3) C(no3) D D D A D

f

48

D A D A D

ff

(Children, waving palm branches, may begin to process as narrator begins)

NARRATOR:

The story of Easter unfolds when Jesus enters Jerusalem riding on a donkey, as prophesied in Zechariah. Throngs of people there for the Passover Festival met Jesus at the gate, waving palm fronds and singing, "Blessed is He who comes in the name of the Lord!" They had all heard stories of the miracle worker who had raised Lazarus from the dead, *(music begins to "Jesus Messiah")*, and I imagine religious leaders, like the priest of this poem, were especially eager to catch a glimpse of Him. *(Readers recite "At Jerusalem's Gate")*

"At Jerusalem's Gate"

READER 1:

It's him! shout bands
of rich and poor
who block my view.
I angle for
a glimpse of Him
whose touch unlocks
a blind man's sight,
a deaf man's hearing.

READER 3:

There He is! There!
But what is this?
No light shoots from
His fingertips.
His voice calls down
no fire.

READER 2:

And yet, they say
a fig tree withered
at His word.
That He shattered
death's door
not once, but thrice,
calling someone's
loved ones
back to life.
That He speaks
and demons cower.
perhaps He hides this
power.

READER 4:

He is, by all accounts,
extraordinary, yet
I find Him quite the ordinary.
Until He turns
and drinks me in.
I gasp, a-tremble,
grasp a palm frond
and wave in a frenzy
of praise and adoration,
singing:

ALL READERS:

Hosanna!
Hosanna! Hosanna!

READER 4:

as if my very life
depends upon it.

Jesus Messiah

Words and Music by
DANIEL CARSON, CHRIS TOMLIN,
ED CASH and JESSE REEVES
Arranged by Camp Kirkland

With intensity ♩ = 84

NARRATOR: "... and I imagine..."

READER 1: "It's Him! shout bands..."

5 $\frac{F2}{A}$

Gm7(4)

Musical notation for the first system, including piano and bass staves with chords and dynamics. The piano part starts with a treble clef and a bass clef, with a dynamic marking of *mp*. The bass part starts with a bass clef. The key signature is one flat (Bb) and the time signature is 4/4. The piano part has a chord of F2/A in the first measure, and the bass part has a chord of Gm7(4) in the first measure. The piano part has a chord of F2/A in the second measure, and the bass part has a chord of Gm7(4) in the second measure. The piano part has a chord of F2/A in the third measure, and the bass part has a chord of Gm7(4) in the third measure. The piano part has a chord of F2/A in the fourth measure, and the bass part has a chord of Gm7(4) in the fourth measure.

READER 3: "There He is!..."

Gm7(4)

Musical notation for the second system, including piano and bass staves with chords. The piano part starts with a treble clef and a bass clef. The bass part starts with a bass clef. The key signature is one flat (Bb) and the time signature is 4/4. The piano part has a chord of F2/A in the first measure, and the bass part has a chord of Gm7(4) in the first measure. The piano part has a chord of F2/A in the second measure, and the bass part has a chord of Gm7(4) in the second measure. The piano part has a chord of F2/A in the third measure, and the bass part has a chord of Gm7(4) in the third measure. The piano part has a chord of F2/A in the fourth measure, and the bass part has a chord of Gm7(4) in the fourth measure.

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READER 2: "And yet, they..."

9 F $\frac{F_{sus}}{G}$ $\frac{F2}{A}$ B \flat 2

building
(Snare drum enters)

READER 4: "He is, by..."

13 F $\frac{F_{sus}}{G}$ $\frac{F2}{A}$ B \flat 2

17 F $\frac{F_{sus}}{G}$ $\frac{F2}{A}$ B \flat 2

mf

ALL READERS: "Hosanna! Hosanna! Hosanna!... depends upon it."

21 F $\frac{F_{sus}}{G}$ $\frac{F2}{A}$ B \flat 2

6

25 CHOIR: unison
mf

1. He be-came— sin,— Who knew no— sin,— that we might be - come— His

F Gm7 $\frac{F2}{A}$

mf

right - eous - ness. — He hum - bled Him - self, — and

Bb2

F

car - ried the — cross. — Love, so a - maz - ing, —

Gm7

F
C

Bb2

love, so a - maz - ing. — Je - sus Mes - si -

F
C

Bb2

36 **CHILDREN'S CHOIR: 2nd time only*
mf

Je - sus, Mes - si - ah, name a - bove

ah, name a - bove all names;

f

36 *f* *B♭2*

all names; bless - ed Re - deem - er, Em -

bless ed Re - deem - er, Em - man - u - el.

39 *f*

42

man - u - el. The res - cue for

The res-cue for sin - ners,—

42

Csus

45

sin - ners, the ran - som from heav - en;

the ran-som from heav - en;— Je - sus Mes-si -

45

Bb2

8 (1st time)

10 (2nd time)

2nd time to CODA ♯
(To m. 63)

48

Ho - san - na - to the Lord of all. —

2nd time to CODA ♯
(To m. 63)

ah, Lord of all. —

48

F
A

Csus

2nd time to CODA ♯
(To m. 63)

51

2. His bod - y, the bread, His blood, the wine; -
mf *unison*

Gm7

mf

54

mf unison

bro - ken and poured— out all for— love.— The

F B \flat 2

56

whole earth trem - bled, and the veil was— torn.

F Gm7

58

building

— Love, so a - maz - ing, —

E
C

Bb2

building

60

3

9

D.S. al CODA %
(Back to m. 36)

love, so a - maz - ing. — Je - sus, Mes - si -

E
C

Bb2

D.S. al CODA %
(Back to m. 36)

♩ CODA

63

f All our hope— is in You,—

♩ CODA

ff unison All our hope— is in You,—
ff unison All our hope— is in You,—

♩ CODA

63

F Gm7

ff

65

all our hope— is in You.—

all our hope— is in You.—

all our hope— is in You.— All the glo-

65

E A Bb2 Csus

68

All the glo - ry to You, — God, — the Light of the

All the glo - ry to You, — God, — { the Light of the
 - ry to You, — God, — }

68 Gm7 E A Bb2

71 11

world. Je - sus Mes -

world. Je - sus Mes-si - ah, —

cresc.

71 Csus Dsus G

cresc.

74
si - ah, name a - bove all names;

name a - bove all names; - bless - ed Re - deem -

74 C2

77
bless - ed Re - deem - er, Em - man - u -

- er, Em-man - u - el.

77 G Dsus

80

el. The res - cue for sin - ners, the

The res-cue for sin - ners, — the ran-som from heav-

80

G

83

12

ran - som from heav - en; Ho - san - na —

en; Je - sus Mes-si - ah, —

83

C2

G/B

86

to the Lord of all. — Ho - san - na in the
 Lord of all. — Je - sus Mes - si -

86

Dsus

G

C2
H

89

high - est, to the Lord of all, —
 ah, Lord of all, —

89

G
D

Dsus

C2

92 *molto rit.*

the Lord of all. _____

the Lord of all. _____

92 $\frac{G2}{B}$ C2 G2

NARRATOR: **Passover is a special holy day. It commemorates the night the angel of death stole all the firstborn sons of Egypt but “passed over” every Jewish house marked with the blood of a lamb. And it was during such a meal in Jerusalem, called the Seder and referred to by Christians as the Last Supper, that Jesus officially assumed the role of sacrificial Lamb for all who believed Him to be the promised Messiah, the Lamb of God.**

(music begins to “Underscore 1 [The Passover]” as Readers recite “The Passover”)

“The Passover”

READER 3:

**It was a borrowed room
in which the thirteen dined.
The fare was bitter herbs,
unleavened bread, red wine,
and lamb to mark the night
Jehovah spared His own
while raining plagues on him
who sat on Egypt’s throne.**

READER 4:
The holy feast began
accordingly, with prayer,
but then the Lamb of God
poisoned the mood, the air,
with words of blasphemy,
or so they must have seemed:

READER 2:
“I soon will be betrayed
by one of you,”

READER 4:
said He.

READER 1:
Shaken, eleven men
burst out,

READERS 1 & 2:
“Lord, is it me?”

READER 1:
Meanwhile the traitor crept
unnoticed from the room,
His secret briefly kept.
The question, “Who, Lord, who?”
eclipsed before meal’s end.

READER 2:
“I must leave you,” said Christ.
“My hour is at hand.”
His words made each man choke
for who could swallow then?

(“Underscore 1 [The Passover]” ends)

NARRATOR: Jesus used His final Passover meal with His disciples to illustrate the unimaginable physical and spiritual sacrifice He would soon make for them and all who would believe upon His name. Using bread, made from kernels of grain pulverized beneath a heavy millstone; and wine, created by the vigorous trampling and pressing of grapes, Jesus poignantly demonstrated how His body would be brutally crushed and His blood poured out as a living sacrifice—for the healing and redemption of the human race.

Listen to Luke’s account of that first communion service around the table in the Upper Room:

READER 4: **And He said to them,**

(music begins to “Underscore 2 [The Last Supper]”)

READER 2: **“I have eagerly desired to eat this Passover with you before I suffer. For I tell you, I will not eat it again until it finds fulfillment in the kingdom of God.”**

READER 4: **After taking the cup, He gave thanks and said,**

READER 2: **“Take this, divide it among you. For I tell you I will not drink again of the fruit of the vine until the kingdom of God comes.”**

READER 4: **And He took bread, gave thanks and broke it, and gave it to them, saying,**

READER 2: **“This is my body given for you; do this in remembrance of me.”**

READER 4: **In the same way, after the supper He took the cup, saying**
(“Underscore 2 [The Last Supper]” ends)

READER 2: **“This cup is the new covenant in My blood, which is poured out for you.”** *(Luke 22:15-20)*

(The congregation may celebrate communion if desired. The Pastor or Worship Leader may read the following passage, read additional scriptures or liturgy, and/or otherwise prepare the hearts and minds of the congregation to receive the elements.)

(music begins to “Behold the Lamb [Communion Hymn]”)

PASTOR or
WORSHIP
LEADER: *(ms. 2)* **Let us now share in this Bread of Life and drink of His sacrifice, as a sign of our bonds of peace, love and grace, joining in the feast of Heaven, around the table of the King.**

Underscore 1 (The Passover)

Music by
CAMP KIRKLAND
Arranged by Camp Kirkland

Quietly ♩ = 72

READER 3: "It was a borrowed..."

13 N.C.

Musical notation for measures 1-5. The score is in 4/4 time with a key signature of one flat (Bb). The piano part consists of chords and single notes. The vocal line for Reader 3 begins in measure 3 with a quarter note G4, followed by eighth notes A4 and Bb4. The piano part includes a dynamic marking of *p* in measure 1.

6
READER 4: "The holy feast..."

READER 2: "I soon will..."

Musical notation for measures 6-10. The piano part continues with chords. The vocal line for Reader 4 begins in measure 6 with a quarter note G4, followed by eighth notes A4 and Bb4. The vocal line for Reader 2 begins in measure 8 with a quarter note G4, followed by eighth notes A4 and Bb4. The piano part includes a dynamic marking of *p* in measure 6.

11
READERS 1 & 2: "Lord, is it me?"

READER 1: "Meanwhile..."

Musical notation for measures 11-15. The piano part continues with chords. The vocal line for Readers 1 & 2 begins in measure 11 with a quarter note G4, followed by eighth notes A4 and Bb4. The vocal line for Reader 1 begins in measure 13 with a quarter note G4, followed by eighth notes A4 and Bb4. The piano part includes a dynamic marking of *p* in measure 11.

16
READER 2: "I must leave..."

"... could swallow then?"

Musical notation for measures 16-20. The piano part continues with chords. The vocal line for Reader 2 begins in measure 16 with a quarter note G4, followed by eighth notes A4 and Bb4. The piano part includes a dynamic marking of *p* in measure 16 and a *rit.* marking in measure 18. The piece ends with a double bar line in measure 20.

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Underscore 2 (The Last Supper)

Music by
CAMP KIRKLAND
Arranged by Camp Kirkland

Warmly ♩ = 72

READER 2: "I have eagerly..."

14 B \flat E \flat /B \flat F/B \flat B \flat E \flat B \flat /D F \flat /A B \flat

READER 4: "After taking..."

READER 2: "Take..."

4 Cm7 F \sharp sus F B \flat E \flat /B \flat F/B \flat B \flat

READER 4: "And He took..."

7 Gm F E \flat B \flat /D E \flat Cm7 F \sharp sus F E \flat /G F/A B \flat

READER 2: "This is..."

READER 4: "In the same..."

10 Cm7 B \flat /D E \flat E \flat B \flat /D F/A B \flat C \sharp sus C

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Behold the Lamb (The Communion Hymn)

Words and Music by
KEITH GETTY,
KRISTYN GETTY
and STUART TOWNEND
Arranged by Camp Kirkland

Gently ♩ = 72

PASTOR or WORSHIP LEADER: "Let us now..."

15 $\frac{F}{A}$ $\frac{G}{B}$ C $\frac{C}{E}$ F $\frac{C}{E}$ $\frac{G}{B}$ C Am F G Am

"... of the King."

4 Gsus G $\frac{F}{A}$ $\frac{G}{B}$ C $\frac{C}{E}$

6 F $\frac{G}{F}$ $\frac{C}{E}$ F Dm7 $\frac{G}{B}$ C $\frac{F}{A}$ Gsus G

slight rit.

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1st time: WOMEN

2nd time: ALL

9

a tempo
p - mp unison

1. Be - hold the Lamb who bears our sins a - way, slain for
 2. The bod - y of our Sav - ior, Je - sus Christ, torn for

unison

F/A G/B C Dm7 C/E G C/E

a tempo
p - mp

11

us;
you,

and we re - mem - ber
eat and re - mem - ber;

F2 F G G

13

the prom - ise made: that all who come in faith find for -
 the wounds that heal, the death that brings us life paid the

F/A G/B C Dm7 C/E G C/E

17 (1st time)

19 (2nd time)

ALL both times

mp - mf

15

give - ness at the cross. } So we share in this
 price to make us one. }

F Gsus C C/E F2 F

mp - mf

18

bread of life; and we drink of His sac - ri - fice as a

C/E Fmaj7 G C/E F2 F C/E F G C/E

21

sign of our bonds of { peace, } a-round the ta - ble of the
 love, } unison

F2 F C/E Fmaj7 Gsus G E/A G

unison

24

1.

18

(Back to m. 9)

King.

1.

E A G B C C E F C E G B C Gsus G (Back to m. 9)

27

2.

King.

2.

E A G B C C E F C E G B C G Bb A C Db Db F

30

20

Ebm7 Db Ab C Gb Bb Absus Ab

32 *mf*

3. The blood that cleans - es ev - 'ry stain of — sin, shed for

mf

$G\flat$ $A\flat$ $D\flat$ $E\flat m7$ $D\flat$ $A\flat$ $D\flat$
 $B\flat$ C F F F

34

you, drink and re - mem - ber

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

36 (,)

He drained death's cup that all may en - ter — in to re -

(,)

$G\flat$ $A\flat$ $D\flat$ $E\flat m7$ $D\flat$ $A\flat$ $D\flat$
 $B\flat$ C F F F

f

ceive the life of God. So we share in this

G \flat A \flat G \flat A \flat D \flat D \flat F G \flat 2 G \flat

bread of life, and we drink of His sac - ri - fice as a

D \flat G \flat maj7 A \flat D \flat G \flat 2 G \flat D \flat F G \flat A \flat D \flat F

unison

sign of our bonds of grace, a - round the ta-ble of the

G \flat 2 G \flat D \flat F G \flat maj7 A \flat sus A \flat G \flat B \flat A \flat

unison

47

rit.

*Stronger
a tempo*

King.

4. And so with thank-ful-ness and

D \flat

G \flat
B \flat

G
B

A
C \sharp

D

rit.

*Stronger
a tempo*

49

faith we rise to re - spond,

unison

and to re-mem - ber

unison

Em7

D
F \sharp

A

D
F \sharp

G

D
A

A

52

our call to fol-low in the steps of Christ, as His bod - y here on

23

55 *ff*

earth. As we share in His suffering, we pro-

D G2 G D F# Gmaj7 A D F#

ff

58

claim, "Christ will come again!" And we'll join in the

G2 G D F# G A D F# G2 G

61 *unison decresc.*

feast of heav'n. a-round the ta-ble of the King,

unison

D F# Gmaj7 Asus A G/B A Bm Bm/A

decresc.

64 *mf rit.* *a tempo* *molto rit.*

a - round the ta-ble of the King,

G A G/B A/C# D D/F# G D/F# A/C# D

mf *a tempo* *molto rit.*

67 *mp*

a - round the ta - ble of the King.

G A D

mp *p*

NARRATOR: Jesus was never more human than when He prayed in the Garden of Gethsemane, wrestling with His own will and God's. It was a familiar spot, one that would be easy for Judas to find, for Jesus and His followers prayed there often. But never had He prayed so intensely, weighing the cost of obeying God and preparing Himself for the suffering that lay ahead. He was mindful of the prophet Isaiah's words, written centuries before this night of anguish:

READER 4: "He was pierced for our transgressions, He was crushed for our iniquities; the punishment that brought us peace was upon Him and by His wounds we are healed." *Isaiah 53:5*

READER 1:

“After the suffering of His soul, He will see the light of life and be satisfied; by His knowledge My righteous servant will justify many, and He will bear their iniquities.” *Isaiah 53:11*

NARRATOR:

He knew the road to Calvary—first, public humiliation; then violent, bloody torture; and, finally, a slow, agonizing death by crucifixion—loomed in but a few short hours.

After a long and harrowing night of being paraded before King Herod, the pro-Roman ruler of Israel, and Pontius Pilate, the governor of Roman-controlled Judea, Jesus was sentenced to death before an unruly mob of religious leaders and local citizens of Jerusalem.

(music begins to “Underscore 3 [Call It What You Will]” as Readers recite the poem “Call It What You Will”)

“Call It What You Will”

READER 2:

**Call it what you will—
lash, scourge, whip.
Tipped with its sharp bundle
of spikes and rocks,
it gouged out bits of flesh
until His blood ran
fresh as a river
coursing the length
of His limbs.
Thirty-nine strokes
and then some.
(No one cared to count.)**

READER 4:

**From the palace of Caiaphas
to the quarters of Pilate,
beating Jesus became
the pastime of the Passion.
Guards and soldiers
eagerly took turns
leaving handprints
on His cheek,**

READER 1:
**pounding Him with rods
 while He grew weak,
 and, for good measure,
 spitting in His face.
 Yet, none could erase
 that look of pity
 or shout down the sound
 of His persistent prayer—**

READER 2:
**“Father, forgive them
 for they know not
 what they do.”**

(music begins to “The Cross of Christ”)

Underscore 3 (Call It What You Will)

Ominously ♩ = 72

24

READER 2: “Call it what . . .”
 N.C.

Music by
 CAMP KIRKLANI
 Arranged by Camp Kirkland

The musical score is written for piano and bass. It begins with a 4/4 time signature and a tempo of 72 beats per minute. The key signature has three flats (B-flat, E-flat, A-flat). The score is divided into three sections for different readers:

- Reader 2:** Starts at measure 24 with the instruction "Call it what . . .". The piano part features a forte (*sfz*) dynamic, while the bass part is marked *mp*.
- Reader 4:** Starts at measure 7 with the instruction "From the palace . . .".
- Reader 1:** Starts at measure 13 with the instruction "Pounding Him . . .".
- Reader 2:** Returns at measure 13 with the instruction "Father, forgive . . .". The piano part includes a *rit.* (ritardando) marking.

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The Cross of Christ

Words and Music by
TODD WRIGHT
Arranged by Camp Kirkland

Reverently $\text{♩} = 68$

25

mp

Chords: F, B \flat /F, F, B \flat /F, F, B \flat /F

The piano introduction consists of six measures in 4/4 time. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment. The dynamics are marked *mp*.

4

WOMEN: unison
mp

1. The cross of Christ, it stands a-lone, the on-ly-

Chords: F, B \flat /F, F, B \flat , F

The first line of the song begins at measure 4. The vocal line is for women in unison, marked *mp*. The piano accompaniment continues with the same accompaniment as the introduction.

7

way a soul finds— home. No oth-er way but God's own

Chords: Dm, C, F, B \flat

The second line of the song begins at measure 7. The vocal line continues with the lyrics. The piano accompaniment continues with the same accompaniment as the introduction.

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10

Son; the cross of Christ, it stands_ a -

F E C

12

lone. *mf* Cross of Christ shall be my

MEN: unison
mf 2. The cross of Christ shall be my

F Bb

14

way see my God on that bright_

way to see my_ God on that bright_

F Dm

— day. Ev - er praise the work it's

— day. I'll ev - er praise the work it's

C

F

B \flat

27

done; the cross of Christ, it stands a lone. The cross of

done;

F

F

F

f

Christ, built for - me, an in - stru -

B \flat

F

A

23

ment of ag - o - ny. He shed His

C F

25

blood for sin's great price. He rose a -

Bb F A F Bb F

27

gain and gave me life. 3. The cross of

Gm7 C Csus C

28 *unison*
mf

unison

Christ, it stands a - lone. He is not - there, but on His -

F B \flat F Dm

mf

— throne. My voice will join with heav-en's thron and sing, "His

C F B \flat F

29

cross, it stands - a - lone!" The cross of

f

F \bar{C} C F

Christ, built for— me, an in - stru -

B \flat E A

f

ment of ag - o - ny He shed His

C F

blood for sin's great— price. He rose a -

B \flat E A F B \flat F

44

30

mp
unison

gain ————— and gave me — life. 4. The cross of

Gm7 C Csus C

47

Christ, it stands a - lone, the on - ly way a soul finds —

F Bb F E E Dm

mp

50

mf

— home. No oth - er way but God's own Son; the cross of

unison

C F Bb F

rit.

Christ, it stands a - lone. The cross of

E/C C F C/D G/B

rit.

f a tempo

Christ, built for - me, an in - stru - ment of ag - o -

C C/B D

f a tempo

ny. He shed His blood for sin's great -

G C

61

1. (Back to m. 56)

price. He rose a - gain and gave me - life. The cross of

G/B G C/G G Am7 1. D G/B (Back to m. 56)

64

2. 32 mp grad. cresc.

life. The cross of Christ,

2. D G C/G mp grad. cresc.

67

f *molto rit.* *ff*

it stands a - lone, the cross of Christ!

G C/G D G *f* *molto rit.* *ff*

(music begins to “Underscore 4 [The Last Goodbye]” as Reader 4 recites the poem “The Last Goodbye”)

“The Last Goodbye”

READER 4:

So, this is how
you have Him
wrenched from me—
permitting lying lips,
leather lash,
holy men flinging
fistfuls of anger
sharp as the spikes
that split His sweet muscle,
spoiled His smooth skin.
I’d have gladly laid Him
unblemished, unbroken
on the altar, had You asked.
You gave me some sway
in His beginning.
Why not His end?
Look at Him.
I could never kiss away
half those bruises.
His countless wounds
would dye
all my cloth crimson.
Besides, these human hands
hold no healing.
Maybe it’s best
if I go with John now,
if I say goodbye
and let my Son fly
to Your arms.

NARRATOR: At dawn on Sunday, with the Sabbath well behind them, several of Jesus’ followers went to the tomb to finish preparing His body for burial. Mary Magdalene was among them. When she found His body missing, she was distraught, for while Jesus had spoken of His death and resurrection, who could honestly conceive of it? Certainly not Mary, who met the risen Christ that day and mistook Him for the gardener.

(music begins to “Underscore 5 [Morning Mystery]” as Readers recite the poem, “Morning Mystery”)

“Morning Mystery”

READER 1:

**Dawn alone stood witness
when the weighty stone
was heaved aside.
Then came Mary Magdalene –
crept in,
stumbled out again,**

READER 4:

**Her stare vacant
as the grave,
Her loved one missing.
No wonder tears flooded
the banks of her eyes.**

READER 2:

“Why do you weep, child?”

READER 1:

**A stranger whispered—
the gardener, she thought.
She struggled for air,
wove her worry
into words.**

READER 3:

**“Sir, tell me
if you know where
they have laid Him.”**

READER 1:

**He wrinkled His thorn-pierced brow
and sighed,**

READER 2:

“Dearest Mary.”

READER 4:

**She knew that voice,
those eyes.**

READER 3:

**“Master?
is it You?”**

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(music begins to “See What a Morning [Resurrection Hymn]”)

Underscore 4 (The Last Goodbye)

Music by
CAMP KIRKLAND
Arranged by Camp Kirkland

Sorrowfully ♩ = 72

READER 4: "So, this is..."

33 Ebmaj7 Dm7 Cm7 Dm7 Ebmaj7 Gm7 Fmaj7 Dm7 Ebmaj7

5

Dm7 Cm7 Dm7 Gsus G

9

"... I could never..."

Ebmaj7 Dm7 Cm7 Dm7 Ebmaj7 Gm7 Fmaj7 Dm7 Ebmaj7

13

Fmaj7 Gm7 Abmaj7 Fm7 Gm7 Ebmaj7 Dm7 "... to Your arms." Gsus G

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Underscore 5 (Morning Mystery)

Music by
CAMP KIRKLAND
Arranged by Camp Kirkland

With awe ♩ = 72

34 N.C.

READER 1: "Dawn alone stood..."

7 READER 4: "her stare vacant..."

READER 2: "Why..."

12 READER 1: "a stranger whispered..."

READER 3: "Sir, tell..."

16 READER 1: "He..."

READER 2: "Dearest..."

READER 4: "She knew..."

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See What a Morning (Resurrection Hymn)

Words and Music by
STUART TOWNEND
and KEITH GETTY
Arranged by Camp Kirkland

Triumphantly ♩. = 92

35 N.C.

Musical notation for measures 35-38. The piece is in 12/8 time with a key signature of one flat (Bb). Measure 35 is marked with a box containing the number 35 and the text 'N.C.'. The music is marked *f* (forte). The notation includes a grand staff with treble and bass clefs, featuring chords and melodic lines.

Musical notation for measures 39-42. The notation continues from the previous system, showing chords and melodic lines in the grand staff.

Musical notation for measures 43-46. Measure 43 is marked with a box containing the number 7 and the text 'D'. Measure 44 is marked with a box containing the text 'D(no3)'. The music is marked *mf* (mezzo-forte). The notation includes a grand staff with treble and bass clefs, featuring chords and melodic lines.

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1. See — what a morn - ing—

D A/D

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glo - rious-ly bright with the dawn - ing of hope in Je -

G/D A/D D A/C# Bm G D/F# G

ru - sa - lem. Fold - ed, the grave - clothes;

D/A A D A/D

17

tomb — filled with light as the an - gels an-nounce, "Christ is

G/D A/D D A/C# Bm G D/F# G

19

37

ris - en." See God's sal - va - tion plan, wrought in

D/A A A/G D/F# G#4/2 G D/F# G

22

love, borne in pain, paid in sac - ri - fice, ful - filled in

unison

D/F# G D/F# Bm D/A A A/G D/F#

unison

Christ, the Man, for He lives: Christ is ris-en from the

unison

G#4
2

G

D
F#

G

D
F#

G

D
A

A

38

mp

dead! 2. See— Mar-y weep-ing,

D(no3)

D

A
D

mp

“Where— is He laid?” as in sor-row she turns from the

G
D

A
D

D

A
C#

Bm

G

D
F#

G

32

emp - ty tomb, hears a voice speak - ing,

D A A D A/D

34

39

call - ing her name— it's the Mas - ter, the Lord, raised to

G/D A/D D A/C# Bm G D/F# G

36

life a - gain! The voice that spans the years, speak - ing

mf

D/A A A/G D/F# G#4/2 G D/F# G

mf

life, stir - ring hope, bring - ing peace - to us - will sound till

unison

D/F# G D/F# Bm D/A A A/G D/F#

He ap - pears, for He lives: Christ is ris - en from the dead!

cresc.

G#4/2 G D/F# G D/F# G D/A A D C/D D C/D

cresc.

40

f unison

3. One — with the Fa - ther,

unison

D C/D D C/D D C/D D C/D G D/F#

f

An - cient of Days, through the Spir - it, who clothes faith with

C E G D C2 G/B C

cer - tain-ty. Hon - or and bless - ing, glo ry and praise to the

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

41

King, crowned with pow'r and au - thor - i - ty.

Em C G/D C(no3)/D D(no3) C(no3)/D D(no3) C(no3)/D D(no3)

Hon - or and bless - ing and pow - er and glo - ry and praise!

Gm7 Am7 B \flat Am C B \flat D Am E A

And we are raised with Him; death is

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A G D F \sharp G \sharp G D F \sharp G

42

dead, love has won, Christ has con - quered!

D F \sharp G D F \sharp Bm D A A

64

And we shall reign with Him, for He

E \flat G A \sharp 4/2 A \flat E \flat G A \flat

66

lives: Christ is ris-en from the dead!

E \flat G A \flat E \flat B \flat B \flat E \flat

68

And we are raised with Him; death is

E \flat G A \sharp 4/2 A \flat E \flat G A \flat

dead, love has won! Death is

unison

E♭ B♭ N.C. *A♭ B♭ E♭ B♭ E♭ B♭ A♭*

dead, love has won, Christ has con- quered!

E♭ G A♭ E♭ G A♭ E♭ B♭ B♭ B♭/A♭

And we shall reign with Him, for He

E♭ G A♭#4/2 A♭ E♭ G A♭

lives: Christ is ris - en from the

E \flat B \flat A \flat E \flat B \flat B \flat

dead! Christ is

E \flat E \flat E \flat

ris-en!

D \flat Cm7 Bm7 E \flat *Spa*

ff

WORSHIP LEADER: *(invite people to stand)* **Thank you, Father, for this glorious Easter morning!**

CHOIR and
CONGREGATION: **He Lives! Christ is risen from the dead!**

WORSHIP LEADER: **Where, O Death, is your sting? Where, O Grave, is your victory?**

(music begins to "Alleluia! Alleluia!" with See What a Morning")

CHOIR and
CONGREGATION: **He Lives! Christ is risen from the dead!**

WORSHIP LEADER: **Praise be to the God and Father of our Lord, Jesus Christ! In His great mercy He has given us new birth into a living hope through the resurrection of Jesus Christ from the dead!**

WORSHIP LEADER
and CONGREGATION: **He Lives! Christ is risen from the dead!**

Alleluia! Alleluia! *with See What a Morning*

CHRISTOPHER WORDSWORTH, alt.

LUDWIG VAN BEETHOVEN

Arranged by Camp Kirkland

Joyfully ♩. = 92

44 CHOIR and CONGREGATION: "He Lives! Christ..."
N.C.

The musical score consists of two systems. The first system shows the piano accompaniment in G major (one flat) and 12/8 time. The right hand has a treble clef and the left hand has a bass clef. The piano part begins with a mezzo-forte (mf) dynamic. The second system shows the vocal line in G major and 12/8 time, with lyrics "He Lives! Christ..." and "See What a Morning".

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“... risen from the dead!”

F
C

Fsus
C

7

CHOIR and CONGREGATION

f

1. Al - le - lu - ia! Al - le - lu - ia!

10

E/C Csus C F Bb2

Hearts to heav'n and voic - es raise; Sing to God a

13

F E/C C F

16

hymn of glad - ness, Sing to God a hymn— of praise.

Bb2

F
C

C

F

19

He who on the cross as Sav - ior For the— world's sal -
unison (*u*)

C

F
C

C

F
C

C

F

C
E

22

va - tion bled, Je - sus Christ, the King of Glo - ry,

Dm

G
B

C

F

Bb2

Now is ris - en from the dead.

Vocal line for measures 25-27. The melody starts on a half note 'Now', followed by quarter notes 'is', 'ris - en', and 'from', then a half note 'the' and a quarter note 'dead'. The bass line follows a similar pattern with a half note 'Now' and quarter notes 'is', 'ris - en', 'from', 'the', and 'dead'.

F/C C F F/C Fsus C

Piano accompaniment for measures 25-27. The right hand features chords and moving lines, while the left hand provides a steady bass line. Chord symbols are placed above the right-hand staff.

2. Now the i - ron bars are bro - ken,

Vocal line for measures 28-30. The melody begins with a whole rest, then quarter notes '2. Now', 'the', 'i - ron', 'bars', 'are', 'bro - ken', and a quarter rest. The bass line follows with a whole rest, then quarter notes '2.', 'Now', 'the', 'i - ron', 'bars', 'are', 'bro - ken', and a quarter rest.

F/C Gsus D G C2

Piano accompaniment for measures 28-30. The right hand has chords and moving lines, and the left hand has a bass line. Chord symbols are placed above the right-hand staff.

Christ from death to life is born; Glo - rious life, and

Vocal line for measures 31-33. The melody starts with a half note 'Christ', followed by quarter notes 'from', 'death', 'to', 'life', a half note 'is born;', quarter notes 'Glo - rious', 'life,', and a quarter note 'and'. The bass line follows with a half note 'Christ', quarter notes 'from', 'death', 'to', 'life', a half note 'is born;', quarter notes 'Glo - rious', 'life,', and a quarter note 'and'.

G G/D D G

Piano accompaniment for measures 31-33. The right hand has chords and moving lines, and the left hand has a bass line. Chord symbols are placed above the right-hand staff.

life im - mor - tal, On this res - ur - rec - tion morn.

C2 G D D G

Christ has tri - umphed, and we con - quer By His might - y
Al - le - lu - ia! Al - le - lu - ia! His might - y

D G D G D G Baug B7 D#

en - ter - prise; } We with Him to life e - ter - nal
en - ter - prise; }

Em A# D G G F C2 Cm6 E Eb

By His res - ur - rec - tion rise.

G/D D G/D Dsus D7 D7sus G G/F

SEE WHAT A MORNING (Townend/Getty)

And we are raised with Him; death is

E♭ E♭/G A♭/4 A♭ E♭/G A♭

dead, love has won, Christ has con - quered.

E♭/G A♭ E♭/G A♭/C E♭/B♭ B♭

50

And we shall reign with Him, for He

E \flat G A \flat ^{#4} A \flat E \flat G A \flat

52

48

lives: Christ is ris - en from the dead!

E \flat G A \flat E \flat B \flat B \flat E \flat

54

And we shall reign with Him, for He

E \flat G A \flat ^{#4} A \flat E \flat G A \flat

56

lives: Christ is ris - en from the

E♭ B♭ A♭ E♭ B♭ B♭

58

dead! Christ is

E♭ A♭ E♭ E♭

60

ris - en!

D♭ Cm7 B♭m7 E♭ 8va

ff