

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.

f

4

7

D

D(no3)

mf

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10

2

CHOIR: unison *mf*

1. See — what a morn - ing—

D A/D

13

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

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

15

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

D/A A D A/D

17

tomb— filled with light as the an - gels an-ounce, "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^{#4}/_{F#4} G D^{#4}/_{F#4} G D^{#4}/_A A

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

dead!

D(no3) D A D D *mp*

30 G D A D D A C# Bm G D#4 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 A/D D A/C# Bm G D/F# G

36

4

D/A A D/A 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!

cresc.

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

46 *f*

Christ is ris - en!

f

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

48

D A/D D A/D 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 “A 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)

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

5 $\frac{F2}{A}$

Gm7(4)

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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! . . . 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

28

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

Bb2 F

30

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

Gm7 $\frac{F}{C}$ Bb2

33

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

$\frac{F}{C}$ Bb2

36 *CHILDREN'S CHOIR: 2nd time only

mf

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

f

ah, name a - bove all names;

36 *f* F B \flat 2

39

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

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

39 F

*Children's Choir is not present on the Split Trax Accompaniment CD.

42

man - u - el. The res - cue for

The res-cue for sin - ners, —

42 Csus F

45

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

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

45 Bb2

48

8 (1st time)
10 (2nd time)

2nd time to CODA ⊕
(To m. 63)

Ho - san - na - to the Lord of all. —

ah, — Lord of all. —

48 E A Csus F 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

E
A

B \flat 2

Detailed description: This block contains the musical notation for measures 54 and 55. It features a vocal line in a single staff with lyrics, a bass line, and a piano accompaniment with two staves. The piano part includes chord symbols 'E/A' and 'B \flat 2'. The vocal line has a rest in measure 54 and begins in measure 55. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

56

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

F

Gm7

Detailed description: This block contains the musical notation for measures 56 and 57. It features a vocal line in a single staff with lyrics, a bass line, and a piano accompaniment with two staves. The piano part includes chord symbols 'F' and 'Gm7'. The vocal line begins in measure 56 and continues through measure 57. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

58 *building*

— Love, so a - maz - ing, —

building

F
C B \flat 2

60

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

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

9

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

F
C B \flat 2

♩ 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 the glo—

65

F A B \flat 2 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 F/A Bb2

71 11

world. Je - sus Mes -

world. Je - sus Mes-si - ah, —

71 Csus Dsus G

cresc.

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-

This system contains the first two staves of music. The top staff is a vocal line in G major, starting with a half note 'el.' followed by a quarter rest, then a quarter note 'The', a quarter note 'res -', a quarter note 'cue', a quarter note 'for', a quarter note 'sin -', a quarter note 'ners,', a quarter note 'the', and a quarter rest. The piano accompaniment consists of two staves: the right hand plays chords and the left hand plays a steady eighth-note bass line.

80

G

This system shows the piano accompaniment for the first system. The right hand features chords and a melodic line, while the left hand plays a consistent eighth-note bass line. A 'G' chord symbol is placed above the right-hand staff.

12

83

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

en; — Je - sus Mes-si - ah, —

This system contains the second two staves of music. The top staff is a vocal line in G major, starting with a half note 'ran -', a half note 'som', a quarter note 'from', a quarter note 'heav -', a quarter note 'en;', a quarter note 'Ho -', a quarter note 'san -', a quarter note 'na —', and a quarter rest. The piano accompaniment consists of two staves: the right hand plays chords and the left hand plays a steady eighth-note bass line.

83

C2 G B

This system shows the piano accompaniment for the second system. The right hand features chords and a melodic line, while the left hand plays a consistent eighth-note bass line. Chord symbols 'C2', 'G', and 'B' are placed above the right-hand staff.

86

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

86

Dsus G C2
E

89

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

89

G Dsus C2

92 *molto rit.*

the Lord of all.

the Lord of all.

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

molto rit.

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 score for measures 1-5. The piece is in 4/4 time with a key signature of one flat (B-flat). The tempo is marked 'Quietly' with a quarter note equal to 72 beats per minute. The music is for piano, indicated by the 'p' dynamic marking. The score consists of a treble and bass clef staff. The first measure starts with a piano introduction marked '13 N.C.' (No Chords). The melody in the treble clef begins with a dotted quarter note on G4, followed by an eighth note on A4, and then a quarter note on Bb4. The bass clef provides a simple harmonic accompaniment with chords on the first and third of each measure.

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

READER 2: "I soon will..."

Musical score for measures 6-10. The melody in the treble clef continues with a dotted quarter note on G4, followed by eighth notes on A4 and Bb4. The bass clef accompaniment remains consistent with the previous section. The key signature and time signature are maintained.

11

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

READER 1: "Meanwhile..."

Musical score for measures 11-15. The melody in the treble clef features a dotted quarter note on G4, followed by a half note on A4. The bass clef accompaniment continues with chords. The key signature and time signature are maintained.

16

READER 2: "I must leave..."

"... could swallow then?"

Musical score for measures 16-20. The melody in the treble clef begins with a dotted quarter note on G4, followed by eighth notes on A4 and Bb4. The bass clef accompaniment continues with chords. The key signature and time signature are maintained. The piece concludes with a fermata over the final chord in measure 20. A 'rit.' (ritardando) marking is present in the bass clef staff for the final measure.

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

mp

READER 4: "After taking..."

READER 2: "Take..."

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

READER 4: "And He took..."

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

READER 2: "This is..."

READER 4: "In the same..."

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

rit.

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

F/A G/B C C/E F C/E G/B C Am F G Am

"... of the King."

4

Gsus

G

F/A

G/B

C

C/E

16

6

F

G/F

C/E

F

Dm7

G/B

C

F/A

Gsus

G

9 *1st time: WOMEN*
2nd time: ALL
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

a tempo p - mp

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

us;
you, and we re - mem - ber
eat and re - mem - ber;

F2 F C/G G

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

E/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. }
price to make us one. }

So we share in this

F Gsus C C E F2 F

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

unison

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

F2 F C E Fmaj7 Gsus G F A G

24 1. 18 (Back to m. 9)

King .

1. $\frac{F}{A}$ $\frac{G}{B}$ C $\frac{C}{E}$ F $\frac{C}{E}$ $\frac{G}{B}$ C Gsus G (Back to m. 9)

27 2.

30 20

32

mf

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

mf

Chords: G \flat /B \flat , A \flat /C, D \flat , E \flat m7, D \flat /F, A \flat , D \flat /F

34

you, drink and re - mem - ber

Chords: G \flat , D \flat /A \flat , A \flat

36

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

Chords: G \flat /B \flat , A \flat /C, D \flat , E \flat m7, D \flat /F, A \flat , D \flat /F

38 21 *f*

ceive the life of God. So we share in this

G \flat A \flat G \flat / $\text{A}\mathbb{b}$ D \flat D \flat / F G \flat 2 G \flat

41

bread of life, and we drink of His sacrifice as a

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

44 22 *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 Absus A \flat G \flat / $\text{B}\mathbb{b}$ A \flat

47 *rit.* *Stronger a tempo*

King . 4. And so with thank-ful-ness and

rit. *Stronger a tempo*

Db Gb G A C# D

49 *unison*

faith we rise to re - spond, and to re-mem - ber

unison

Em7 D F# A D F# G D A A

52 (,) **23**

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

(,)

G B A C# D Em7 D F# A D F# G A

55 *ff*

earth. As we share _____ in His suf - fer - ing, we pro -

D G2 G D/F# Gmaj7 A D/F#

ff

58

claim, _____ "Christ will come a - gain!" And we'll join _____ in the

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

61 *unison decresc.*

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

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)

Music by
CAMP KIRKLANI
 Arranged by Camp Kirkland

Ominously $\text{♩} = 72$

24

READER 2: “Call it what . . .”
 N.C.

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of three systems of staves. The first system (measures 24-27) features a piano accompaniment with a *sfz* dynamic in the first measure and *mp* in the second. The second system (measures 7-12) includes a reader part for Reader 4 starting at measure 7 and Reader 1 starting at measure 10. The third system (measures 13-16) includes a reader part for Reader 2 starting at measure 13. Dynamics include *mp* and *rit.* (ritardando).

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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. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment. The tempo is marked as Reverently with a quarter note equal to 68 beats per minute. The dynamic is mezzo-piano (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 vocal line begins at measure 4. The piano accompaniment continues from the previous section. The lyrics are: "1. The cross of Christ, it stands a-lone, the on-ly—". The chords are F, B \flat /F, F, B \flat , and F.

7

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

Chords: Dm, C, F, B \flat

The vocal line continues from measure 5. The piano accompaniment continues. The lyrics are: "way a soul finds— home. No oth-er way but God's own". The chords are Dm, C, F, and B \flat .

10

Son; the cross of Christ, it stands_ a -

F F C C

12

lone. *mf* Cross of Christ shall be my

MEN: unison
mf

2. The cross of Christ shall be my

F B \flat

mf

14

way see my God on that bright_

way to see my_ God on that bright_

F Dm

16

— day. Ev - er praise the work it's

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

C F B \flat

27

18

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

done;

F E/C C F

21

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

Christ,

B \flat E/A

f

23

ment _____ of ag - o - ny. He shed His

C F

25

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

B \flat F/A F B \flat F

27

gain _____ and gave me life. 3. The cross of

unison
mf

unison

Gm7 C Csus C

30

Christ, it stands a - lone. He is not_ there, but on His _

F B \flat F Dm

mf

33

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

C F B \flat F

36

29

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

$\frac{E}{C}$ C F

f

38

Christ, built for— me, an in - stru -

B \flat F/A

f

40

ment_____ of ag - o - ny. He shed His

C F

42

blood_____ for sin's great_ price. He rose a -

B \flat F/A F B \flat /F 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 F/E Dm

mp

50

mf

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

unison

C F Bb F

53 31 *rit.*

Christ, it stands - a - lone. The cross of

E/C C F C/D G/B

rit.

56 *f a tempo*

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

C G/B D

f a tempo

59

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?”**

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

Musical notation for measures 1-4. Treble clef, bass clef, 4/4 time signature. Key signature: two flats (Bb, Eb). Dynamics: mp. Chords: Ebmaj7, Dm7, Cm7, Dm7, Ebmaj7, Gm7, Fmaj7, Dm7, Ebmaj7.

Musical notation for measures 5-8. Treble clef, bass clef, 4/4 time signature. Key signature: two flats (Bb, Eb). Dynamics: mp. Chords: Dm7, Cm7, Dm7, Gsus, G.

"... I could never..."

Musical notation for measures 9-12. Treble clef, bass clef, 4/4 time signature. Key signature: two flats (Bb, Eb). Dynamics: mp. Chords: Ebmaj7, Dm7, Cm7, Dm7, Ebmaj7, Gm7, Fmaj7, Dm7, Ebmaj7.

"... to Your arms."

Musical notation for measures 13-16. Treble clef, bass clef, 4/4 time signature. Key signature: two flats (Bb, Eb). Dynamics: mp. Chords: Fmaj7, Gm7, Abmaj7, Fm7, Gm7, Ebmaj7, Dm7, Gsus, G.

Underscore 5 (Morning Mystery)

Music by
CAMP KIRKLAND
Arranged by Camp Kirkland

With awe ♩ = 72

34 N.C. READER 1: "Dawn alone stood..."

p

7 READER 4: "her stare vacant..." READER 2: "Why..."

12 READER 1: "a stranger whispered..." READER 3: "Sir, tell..."

mp

16 READER 1: "He..." READER 2: "Dearest..." READER 4: "She knew..."

rit.

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 score is in 12/8 time with a key signature of two flats. Measure 35 is marked with a circled '35' and 'N.C.'. The music features a strong, rhythmic accompaniment in the bass clef with a dynamic marking of *f* (forte). The treble clef part consists of chords and a melodic line.

Musical notation for measures 39-42. The score continues in 12/8 time with two flats. The bass clef part features a steady, rhythmic accompaniment. The treble clef part has a melodic line with some grace notes.

Musical notation for measures 43-46. The score continues in 12/8 time with two flats. Measure 43 is marked with a circled '7'. The key signature changes to two sharps (D major) for measures 43-46. The bass clef part has a dynamic marking of *mf* (mezzo-forte). The treble clef part features a melodic line with a dynamic marking of *mf*.

10

36

CHOIR: unison *mf*

1. See — what a morn - ing —

D A/D

13

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

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

15

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#

25 *unison*

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

unison

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

27 **38** *mp*

dead! 2. See — Mar - y weep - ing,

D(no3) D A/D

mp

30

"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 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 D C/D D C/D

cresc.

3. One — with the Fa - ther,

f unison

unison

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

f

48

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

C/E G/D C2 G/B C

50

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

53

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

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

56

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

Gm7 Am7 Bb Am Bb D Am E A

59

And we are raised with Him; death is

ff

ff

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

62

42

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

D F# G D F# Bm D A A

64

And we shall reign with Him, for He

Chords: Eb G, A#4/2, Ab, Eb G, Ab

66

lives: Christ is ris-en from the dead!

Chords: Eb G, Ab, Eb Bb, Bb, Eb

68

And we are raised with Him; death is

Chords: Eb G, A#4/2, Ab, Eb G, Ab

70

unison

dead, love has won! Death is

unison

$E\flat$
 $B\flat$ N.C. $A\flat$
 $B\flat$ $E\flat$
 $B\flat$ $E\flat$
 $B\flat$ $A\flat$

72

43

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

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

74

And we shall reign with Him, for He

$E\flat$
 G $A\flat$ $A\flat$
 $\sharp 2$ $A\flat$ $E\flat$
 G $A\flat$

76

lives: Christ is ris - en from the

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

78

dead! Christ is

$E\flat$ $A\flat$ $E\flat$ $E\flat$

80

ris - en!

$D\flat$ $Cm7$ $B\flat m7$ $E\flat$ *Sua*

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 is written for piano and voice. It is in 12/8 time and B-flat major. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords. The voice part enters in the second measure with the lyrics "He Lives! Christ...". The score is marked "mf" and includes a rehearsal mark "44".

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7

“... risen from the dead!”

f

$\frac{E}{C}$ $\frac{Fsus}{C}$

10

f

CHOIR and CONGREGATION

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

$\frac{E}{C}$ Csus C F Bb2

13

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

F $\frac{E}{C}$ C F

16

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

Bb2 E/C C F

19

He who on the cross as — Sav - ior For the — world's sal -
unison (9)

C E/C C E/C C F C/E

22

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

Dm G/B C F Bb2

25

46

Now is ris - en from the dead.

F/C C F F/C Esus/C

28

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

F/C Gsus/D G C2

31

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

G G/D D G

34

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

C2 G D D G

37

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 B^{aug} D[#] B⁷ D[#]

40

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

Em A C[#] D G G F C2 Cm⁶ E E^b

43

47

By His res - ur - rec - tion rise.

G/*D* *D* *G*/*D* *D*sus *D*7 *D*7sus *G* *G*/*F*

46

SEE WHAT A MORNING (Townend/Getty)

And we are raised with Him; death is

*E**b* *E**b*/*G* *A**b*^{#4}/₂ *A**b* *E**b*/*G* *A**b*

48

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

*E**b*/*G* *A**b* *E**b*/*G* *A**b*/*C* *E**b*/*B**b* *B**b*

50

And we shall reign with Him, for He

$E\flat$ G $A\flat$ $A\flat$ $E\flat$ $A\flat$

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 $A\flat$ $A\flat$ $E\flat$ $A\flat$

56

lives: Christ is ris - en from the

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

58

dead! Christ is

ff

$E\flat$ $A\flat$ $E\flat$ $E\flat$

60

ris - en!

$D\flat$ $Cm7$ $B\flat m7$ $E\flat$ *S^{va}*

ff