

WE ARE WITNESSES

Encounters with the Savior... A Musical for Easter

FOR PREVIEW ONLY

Created by
Kenna Turner West

Arranged and Orchestrated by
Daniel Semsen



WORD MUSIC
& CHURCH RESOURCES

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Encounters with the Savior... A Musical for Easter

Created by
Kenna Turner West

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Daniel Semsen

Approximate Performance Time: 37 Minutes

COMPANION MATERIALS

	PHYSICAL UPC#	DIGITAL UPC#
Choral Book	080689619175	080689161681
Listening CD	080689990229	080689162688
Accompaniment Trax (Split) (with and without Narration)	080689026683	080689163685
Accompaniment Trax (Stereo)		080689164682
Accompaniment DVD	080689659096	080689165689
DVD Preview Pak	080689667398	
Practice Trax	080689778131	080689166686 (Soprano) 080689167683 (Alto) 080689168680 (Tenor) 080689169687 (Bass)
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Promotional Media Kit	080689591778	080689588778
Posters (12-pak)	080689576775	
Bulletins (100-pak)	080689577772	

*This package of 10 Listening CDs provides an inexpensive way for your choir members to have their own copy of the recording.
For digital availability of these and other products, go to wordchoralclub.com

ORCHESTRATION INSTRUMENTATION:

SCORE	RHYTHM	ALTO SAX 1, 2
FLUTE 1, 2 (PICCOLO)	VIOLIN 1*	(doubles Horn 1, 2)
OBOE	VIOLIN 2*	TENOR SAX/BARITONE T.C.
CLARINET 1, 2	VIOLA*	(doubles Trombone 1, 2)
HORN 1, 2	CELLO	BARITONE SAX
TRUMPET 1, 2	STRING BASS	(doubles Tuba)
TRUMPET 3	CLARINET 3	STRING REDUCTION
TROMBONE 1, 2	(doubles Viola)	LEAD SHEET
TROMBONE 3	BASS CLARINET	CHORD CHART
TUBA	(doubles String Bass)	
PERCUSSION 1, 2	BASSOON	
PERCUSSION 3, 4	(doubles Cello)	*Simplified parts included as needed
HARP	SOPRANO SAX	**Instrumentation may vary by song
	(doubles Oboe)	

Edited by Sarah Huffman & Anissa Sanborn

Engraved by Brent Roberts

Production Design by Fudge Creative

1 This symbol indicates a rehearsal point on the Accompaniment CD version *Without Narration*. Selecting a given CD track number will start the accompaniment track at the corresponding measure in the choral book.

44 This symbol indicates a rehearsal point on the Accompaniment CD version *With Narration*. Selecting a given CD track number will start the accompaniment track at the corresponding measure in the choral book.

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He Arose, Hallelujah!

with Christ Arose

Words and Music by
KENNA TURNER WEST,
JASON COX and ROBERT LOWRY
Arranged by Daniel Semsen

DVD 1 Driving ♩ = 120

1 **44**

3 1 4

f

G

3

C2

Em7

6

C2

1 3 2 1

9

With intensity!
mf CHOIR: prime unison

Low in the grave He lay- Je - sus, my

9

G

C2

mf

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12

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

12

Em7

15

CHOIR: unison

Je - sus, my Lord! But death had no pow -

15

C2 G

18

- er; it had no sway. The

18

C2

2 45

21

tomb could not hold Him, for in three days

Detailed description: This block contains the vocal line for measures 21 to 23. The melody is in G major (one sharp) and 4/4 time. The lyrics are: "tomb could not hold Him, for in three days". The notes are: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter).

21

Em7 C2

Detailed description: This block contains the piano accompaniment for measures 21 to 23. The left hand plays a steady eighth-note bass line. The right hand plays chords: Em7 (measures 21-22) and C2 (measure 23). The chords are: Em7 (E3, G3, B3, D4), C2 (C3, E3, G3, B3).

24

He a - rose, Hal - le - lu - jah! He a - rose,

f div.

div.

Detailed description: This block contains the vocal line for measures 24 to 26. The melody is in G major and 4/4 time. The lyrics are: "He a - rose, Hal - le - lu - jah! He a - rose,". The notes are: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter).

24

f

Detailed description: This block contains the piano accompaniment for measures 24 to 26. The left hand plays a steady eighth-note bass line. The right hand plays chords: G (measures 24-25) and C (measure 26). The chords are: G (G3, B3, D4), C (C3, E3, G3, B3). The dynamic marking is *f*.

27

A - men! He a - rose tri - um -

Detailed description: This block contains the vocal line for measures 27 to 29. The melody is in G major and 4/4 time. The lyrics are: "A - men! He a - rose tri - um -". The notes are: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter).

27

C G Em7

Detailed description: This block contains the piano accompaniment for measures 27 to 29. The left hand plays a steady eighth-note bass line. The right hand plays chords: C (measures 27-28) and Em7 (measure 29). The chords are: C (C3, E3, G3, B3), Em7 (E3, G3, B3, D4).

30

- phant! Hal-le - lu - jah, Christ a -

30

C2 G/D

33

3 46

rose! He a - rose!

33

G C2

f

36

mf unison

Death can - not keep his - prey -

(mel.) unison

36

G

1 3 2 1

mf

39

Je - sus, my Sav - ior! — He tore the

Vocal line for measures 39-41. The melody starts on a whole rest, then moves to quarter notes: G4, A4, B4, A4, G4. There is a fermata over the final G4. The lyrics are "Je - sus, my Sav - ior! — He tore the".

39 C2 Em7

Piano accompaniment for measures 39-41. The right hand has a melodic line with a fermata over the final measure. The left hand has a steady eighth-note bass line. Chords C2 and Em7 are indicated above the staff.

42 *div.* *f*

bars a - way— Je - sus, my Lord! He a - rose, —

Vocal line for measures 42-44. The melody starts on a whole rest, then moves to quarter notes: G4, A4, B4, A4, G4. There is a fermata over the final G4. The lyrics are "bars a - way— Je - sus, my Lord! He a - rose, —".

42 C2

Piano accompaniment for measures 42-44. The right hand has a melodic line with a fermata over the final measure. The left hand has a steady eighth-note bass line. Chord C2 is indicated above the staff.

45 Hal - le - lu - jah! He a - rose, A - men!

Vocal line for measures 45-47. The melody starts on a whole rest, then moves to quarter notes: G4, A4, B4, A4, G4. There is a fermata over the final G4. The lyrics are "Hal - le - lu - jah! He a - rose, A - men!".

45 G C

f

Piano accompaniment for measures 45-47. The right hand has a melodic line with a fermata over the final measure. The left hand has a steady eighth-note bass line. Chords G and C are indicated above the staff. A forte (*f*) dynamic marking is present.

48

He a - rose tri - um - phant! Hal - le -

48

Em7

51

lu - jah, Christ a - rose!

51

C2 G D N.C. G

CHRIST AROSE (Robert Lowry)

54

Up from the grave He a - rose, with a

54

D sus G N.C. (Brass cues) ff

57

might - y tri - umph o'er His foes. He a - rose a vic - tor from the

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "might - y tri - umph o'er His foes. He a - rose a vic - tor from the". The bottom staff is a piano accompaniment in bass clef. Both staves feature a series of chords and melodic lines. There are two triplet markings (indicated by a bracket with the number 3) over the vocal line in the second measure of the second staff.

57

G B C2 Dsus D

Detailed description: This system contains the piano accompaniment for the first system. It consists of two staves: a treble clef staff and a bass clef staff. Above the treble staff, the chords G, B, C2, Dsus, and D are indicated. The piano part features a steady bass line and chords in the right hand. There are two triplet markings (indicated by a bracket with the number 3) over the right-hand part in the second measure.

60

5 48

dark do - main, and He lives for - ev - er with His saints to reign,

Detailed description: This system contains the third system of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "dark do - main, and He lives for - ev - er with His saints to reign,". The bottom staff is a piano accompaniment in bass clef. Above the treble staff, there are two boxed numbers: a square containing the number 5 and a circle containing the number 48. There are two triplet markings (indicated by a bracket with the number 3) over the vocal line in the second measure.

60

Em7 C2 D Em D Em D

Detailed description: This system contains the piano accompaniment for the third system. It consists of two staves: a treble clef staff and a bass clef staff. Above the treble staff, the chords Em7, C2, D, Em, D, and Em are indicated. The piano part features a steady bass line and chords in the right hand. There is one triplet marking (indicated by a bracket with the number 3) over the right-hand part in the second measure.

63

to reign! He a - rose,

ff

Detailed description: This system contains the fifth system of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "to reign! He a - rose,". The bottom staff is a piano accompaniment in bass clef. The system begins with a fermata over the first two measures of the vocal line. The piano part features a steady bass line and chords in the right hand. The dynamic marking *ff* (fortissimo) is placed above the piano part in the second measure.

63

D Em D Em Ebsus Eb Ab

ff

Detailed description: This system contains the piano accompaniment for the fifth system. It consists of two staves: a treble clef staff and a bass clef staff. Above the treble staff, the chords D, Em, D, Em, Ebsus, Eb, and Ab are indicated. The piano part features a steady bass line and chords in the right hand. The dynamic marking *ff* (fortissimo) is placed above the piano part in the second measure.

66

Hal-le-lu-jah! He a-rose, A-men!

66 N.C.

(Drums continue during rests)

69

He a-rose triumphant! Hal-le-

69 N.C.

(Drums)

72

-lu-jah, Christ- He a-rose, Hal-le-lu-

72

mf *ff*

$D\flat 2$ $A\flat$ $E\flat$ $A\flat$

75

- jah! He a - rose, A - men! He a - rose

75

$A\flat$
 $D\flat$

78

tri - um - phant! Hal - le - lu - jah,

78

$Fm7$ $D\flat2$

81

Christ a - rose! He a -

81

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

Up from the grave He a - rose!

84

rose! Hal-le - lu - jah!

Up from the grave He a - rose!

84

rit.

87

Christ a - rose!

87

rit.

The image shows a musical score for a hymn. It consists of three systems of staves. The first system (measures 84-86) features a vocal line with lyrics 'rose! Hal-le-lu-jah!' and a piano accompaniment. The second system (measures 84-86) features a vocal line with lyrics 'Up from the grave He a-rose!' and a piano accompaniment. The third system (measures 87-89) features a vocal line with lyrics 'Christ a-rose!' and a piano accompaniment. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like 'rit.' and 'D^b2'.

NARRATOR I. (*spoken dry, no music*) "In the beginning was the Word, and the Word was with God, and the Word was God. And the Word became flesh and dwelt among us. We have seen His glory, the glory of the One and Only Son, who came from the Father, full of grace and truth." (*John 1:1, 14*)

(*music begins to "Talk of the Town," p. 15*) Word had spread that a Man named Jesus was performing miracles . . . and people followed after Him by the thousands. They had heard that He had turned water into wine! That He had healed the blind! That He had power over the wind and waves! Some even began to wonder if the long-awaited Messiah had finally come.

Talk of the Town

Words and Music by
KENNA TURNER WEST
and **TONY WOOD**
Arranged by Daniel Semsen

DVD 2 With motion ♩. = 72

6 **49**

"Word had spread . . .

D $\frac{D}{C\#}$ G2

Musical notation for measures 1-3. Treble clef, key signature of two sharps (F# and C#), 6/8 time signature. The music consists of eighth notes in the right hand and dotted quarter notes in the left hand. A dynamic marking of *mp* is present.

Musical notation for measures 4-6. Treble clef, key signature of two sharps (F# and C#), 6/8 time signature. The music consists of eighth notes in the right hand and dotted quarter notes in the left hand. Chord markings above the staff are Asus, D, and $\frac{D}{C\#}$.

"... that He had healed the blind . . .

7 **50**

D

Musical notation for measures 7-9. Treble clef, key signature of two sharps (F# and C#), 6/8 time signature. The music consists of eighth notes in the right hand and dotted quarter notes in the left hand. Chord markings above the staff are G2, Asus, and D. A dynamic marking of *mf* is present.

10 $\frac{D}{C\#}$ G2 Asus A Asus

Musical notation for measures 10-12. Treble clef, key signature of two sharps (F# and C#), 6/8 time signature. The music consists of eighth notes in the right hand and dotted quarter notes in the left hand. Chord markings above the staff are $\frac{D}{C\#}$, G2, Asus, A, and Asus.

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13

D (Flute cues)

D/C# (Clar. cues)

(Flute cues)
G2

... finally come.”

16

WOMEN: unison
mf

This is the most ex - cite - ment that this

A sus A Asus D D/C#

16

mp

19

town has seen in years. A Man with heal - ing

19 Bm D/A G2

22

in His hands is sud - den - ly right here. *MEN: unison*
mf

22

D
F# *Em7* *A sus* *A* And with

25

just a word the deaf can hear, the lame rise to their

25

D *C#* *Bm7*

28

CHOIR: unison
He's teach - ing on the hill - side...

28

feet!
D
A *G2* *D*
F#

31 *div.*
 Let's all go and see! Oh,
div.
 Oh,

31 *Em7* *A sus* *A* *A sus* *D*
mf

34 — He's the talk of the town.
unison
 Some who were dead are now walk - ing a -

34 *D* *C#* *Em7* *D* *A*

37 *CHOIR: unison*
 Some say He's Mes - si - ah from Heav - en come down. He's the
 round! from Heav - en come down.

37 *G2* *D* *F#* *Em7*

8 51

40

talk of the town. Whoa

40 Asus A D D C#

43

They say that He fed the

43 G2 Asus Bb Bbsus Eb

46

thou - sands and turned wa - ter in - to wine. I

46 Eb D Cm7 Eb Bb

49

heard He touched the lep - er and He gave sight to the

49

Ab2 Eb/G Fm7

52

blind.

52

Bbsus Bb Eb Eb/D

They say He walked on wa - ter and He

55

Who has that kind of
(harm.)

55

Cm7 Eb/Bb Ab2

makes the de - mons flee.

58

pow - er? Why don't we go and see!

58

E_b G Fm7 Bbsus Bb Bbsus

61 *div. f*

Oh, He's the talk of the town. Oh, some who were

div. *unison*

61

E_b E_b D Cm7 *f*

64

Some say He's Mes - si - ah from Heav-en come
dead are now walk-ing a - round! from Heav-en come

64

E_b Bb Ab2 E_b G

CHOIR: unison

9 52

67

down. He's the talk of the town.

down.

Fm7 Bbsus Bb Eb

70

Whoa Could it

Eb D Ab2 Bbsus Bb Ab

73

be that Heav'n is right be - fore our eyes?
(harm.)

Gb2 Db Eb

76 *div.*

— Could it be — this Je - sus — is the

div.

76 5 2 1 3 2 4 2 1 3 1 Gb Db

79 *ff*

Christ? Oh, —

Oh, —

79 Bbsus Csus C F N.C. *ff*

82 **10** **53**

— He's the talk of the town.

unison

— some who were dead are now walk - ing a -

82

(Drums continue through rests)

85

Some say He's Mes - si - ah from Heav - en come down, down,
 round! from Heav - en come down, down,

Gm Bb

85

mf

88

down, down! Oh, just look at that
div.

down, down! Oh,
 C sus D sus G C

88

ff (Play)

91

crowd! Peo - ple have come from miles a - round. Yes, the
unison

91

Em7 G D C2

94 *unison*

word's _____ go - ing 'round. He's the talk _____ of the

94 *G/B* *A m7* *D sus* *D*

97

town. Whoa _____

Oh, _____ He's the talk of the town.

97 *G* *G/F#* *C2*

100

The talk of the town. Whoa

The talk of the... oh, He's the talk of the

100 Dsus D Dsus G G/F#

103 *mf*

The talk of the town.

town. The talk of the town.

103 C2 Dsus D Dsus G G/F#

mf

*NARRATOR 2 (Woman at the Well): "I met this man, . . .

107 C2 Dsus D Dsus G G/F#

*Narration may be found on p. 27.

111 C2 Dsus G G#

rit. *mp Slightly slower*

115 C2 Dsus D G G#

rit.

119 C2 Dsus D G

rit. e dim. to end

... to eternal life."

NARRATOR 2: *(measure 107)* I met this man, Jesus. He was sitting beside the well where I went to draw water and He asked me for a drink. Then He said the most curious thing: He said, "Everyone who drinks of this water will be thirsty again, but whoever drinks of the water I give will never thirst. Indeed, the water I give will become in him a spring of water welling up to eternal life." *(John 4:13)*

NARRATOR 3: *(music begins to "You Must Be Born Again," p. 28)* I knew Him as well. As a member of the Jewish ruling council, I had heard the teachings of Jesus and knew in my heart that He had come from God, for no one could perform such miraculous signs if God were not with Him. So I went to Him privately . . . to learn more . . . to ask questions.

I can still hear His words in my heart. He told me that no one can see the Kingdom of God unless he is *born again* . . . and that everyone who believes in Him can have everlasting life!
(John 3:5, 16b, paraphrased)

You Must Be Born Again

Words and Music by
KENNA TURNER WEST,
TONY WOOD and SUE C. SMITH
Arranged by Daniel Semsen

DVD 3 African groove ♩. = 55

11 **54** (Narration bottom of page 27)
"I knew Him as well . . .

(Flute solo cues)

mp

(Low string cues)

12 **55**

B \flat B \flat sus

mf (Play)

13 B \flat B \flat sus B \flat B \flat sus

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... everlasting life!"

WOMEN: unison
mp

17

We all have ques-tions that

17 B \flat B \flat sus B \flat

mp

20

come in the night;_ we wises tle the dark - ness and

20 B \flat sus Gm7

22

pray for the light. Then we hear the an - swer, it's

22 E \flat B \flat

24 *prime unison*

where hope be - gins: _ "You must be born a -

(Tenors only)

24 B^bsus E^b F

26 gain." All of us search for the

(add Basses)

26 B^b B^bsus B^b

mf

29 mean - ing of life and live with a long - ing for

29 B^bsus Gm7

31

joy deep in - side. But there is a Voice and it
(harm.)

31

E \flat B \flat

33

ech - oes with-in, — “You must be born a - gain.”

33

B \flat sus E \flat F B \flat

36

Where *div.* is the hope_ and

36

B \flat sus Gm7

f

38

is there some peace? Can there be for-give - ness for

38

E \flat 2 B \flat

40

some - one like me? To all who have ques - tions, the

40

E \flat 2 Gm7

42

unison

an-swer He gives: "You must be born a - gain."

unison

42

E \flat 2 Cm7 F B \flat

45 *mf*

Is there a free-d-om that's there for all men,
(mel.)

45 Bbsus Bb Bbsus

mf

48 *div.*

some way to cast_ off the shack-les of sin? I've heard there's a King-dom with

48 Gm7 Eb Bb

51

one Door - way in: you must be born a - gain.

51 Bbsus Eb N.C. Bb

54 *f*

Where is the hope_ and

div.

Detailed description: This system contains measures 54 and 55. The vocal line starts with a whole rest in measure 54, then sings "Where is the hope_ and" in measure 55. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *f* is placed above the first measure of measure 55. A *div.* marking is placed below the vocal line in measure 55.

54 B \flat sus Gm7

f

Detailed description: This system contains measures 54 and 55 of the piano accompaniment. Measure 54 is marked with a B \flat sus chord. Measure 55 is marked with a Gm7 chord. A dynamic marking of *f* is placed above the first measure of measure 55. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note bass line.

56

is there some peace? Can there be for-give - ness for

Detailed description: This system contains measures 56 and 57. The vocal line sings "is there some peace? Can there be for-give - ness for" across these two measures. The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment.

56 E \flat 2 B \flat

Detailed description: This system contains measures 56 and 57 of the piano accompaniment. Measure 56 is marked with an E \flat 2 chord, and measure 57 is marked with a B \flat chord. The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment.

58

some - one like me? To all who have ques - tions, the

Detailed description: This system contains measures 58 and 59. The vocal line sings "some - one like me? To all who have ques - tions, the" across these two measures. The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment.

58 E \flat 2 Gm7

Detailed description: This system contains measures 58 and 59 of the piano accompaniment. Measure 58 is marked with an E \flat 2 chord, and measure 59 is marked with a Gm7 chord. The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment.

60 *unison*
an - swer He gives: "You must be born a - gain."

60 Eb2 Cm7 F Bb

63 *div.*
God so loved the

63 Bbsus Fm Eb

66 world that He gave His

66 Bb Bbsus Fm

sub. p
prime unison

69

on - ly Son. So

69

E_b *F_{sus}* *F*

72

there is a hope_ and there is a peace.

72

B_b *B_bsus*

sub. p

74

div.

There is for-give - ness for you and for me. To

74

G_{m7} *E_{b2}*

15 58

76 *f*

all who are seek-ing, to all who would live,

76 *f*

Bb Eb2 Eb

79 *ff*

there is a hope_ and

79 *ff*

F Bb

81

there is a peace. There is for-give - ness for

81

Eb2 Gm7

83

you and for me. To all who are seek - ing, to

83

E \flat 2 *B \flat*

85

CHOIR: unison

all who would live, you must be born a - gain. — You

85

E \flat 2 *Cm7* *F* *B \flat*

88

prime unison
sub. p

must be born a - gain. — You must be born a -

88

Cm7 *F* *B \flat* *Cm7* *F*

sub. p

91

gain,

91

B \flat B \flat sus B \flat

94

rit. *div.*

be born a - gain.

div.

94

B \flat sus B \flat

rit. *pp*

NARRATOR 1: (*spoken dry, no music*) **The crowds grew that followed after Jesus.**
 (John) **By multiplied thousands they would come: the sick . . . the lame . . .
 the downcast . . . the outcast. And He had compassion on them all,
 for they were like sheep without a shepherd.**
 (*Mark 6:54-56, Matthew 9:36, paraphrased*)

[*music begins to "Hosanna (Blessed Is He)," p. 40*] **As the Passover
 drew near, we traveled with Jesus to Jerusalem. And when the
 people heard that the Lord was on His way, they took palm
 branches and went out to meet him, shouting, "Hosanna! Blessed
 is he who comes in the name of the Lord! Blessed is the King of Israel!"**
 (*John 12:13*)

Hosanna (Blessed Is He)

Words and Music by
KENNA TURNER WEST,
TONY WOOD and ANTONIO DANIELS

(Narration at bottom of p. 39)

Arranged by Daniel Semsen

DVD 4 ♩ = 140

16 59

D(no3)

"As the Passover drew near people heard . . .

17 60

Gospel groove

Reo.

*

5 D_2 G_2 A sus B m7 D_2 G_2 A sus

8 A D D_2 G_2 A $F\#7$ $Bm7$

11 . . . of Israel!"

WOMEN: unison
mf

A crowd has gath-

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14
 - ered_ out - side Je - ru - sa - lem_ to

14
 G D D

17
 see this Man_ com - ing down_ the road_

17
 G D Dsus D C G

20
 The long - a - wait - ed_

20
 G G D D

23
 mo - ment's here_ at last, prom - ised by_ the proph -

23
 G D D G D Gm D D

26

- ets long a - go.

26

C G

CHOIR: unison
mf (feeling of 2)

29

Voic - es ris - ing with great an -

29

G A A#dim

mf (feeling of 2)

32

tic - i - pa - tion; no dis - guis - ing

32

Bm7 D/F# G A Cmaj7

35 *f*

their ex - pec - ta - tion. Ho-san - na!

35 *f* (quarter feel)

G A D F# G G A

38 Ho-san - na! Glo - ry to the Ho - ly One!

38 G A A G D F# G G A A C# D

41 *unison*

Blessed is He Who comes in the Name of the Lord.

unison

41 D F# G A F#7 A# Bm7 Em7 G A D

44 *div.*

Ho - san - na! Ho - san - na!

div.

44 G A D# G G A A

47 Glo - ry to the Ho - ly One! Blessed is He

47 D# F# G G A C# D D# F# G A

50 *unison*

Who comes in the Name of the Lord.

unison

50 E#7 A# Bm7 E7 G A D2 F# G2 A sus

19 62

53

53

Bm7 D2 F# G2 A sus N.C.

(Drum fill)

56

mf

With wide - eyed won - der, palm branch - es in__ their hands,
(harm.)

56

G D D G D

mf

59

div.

they stood out - side__ Je - ru - sa - lem__ that day..

59

G D Dsus D C

62

to see the Rid

G G/A G/D

65

er ever draw ing near

G D

20 63

68 *trison* *div.*

Yes, it's true, Mes - si - ah's on the way.

(harm.)

G/D Gm/D D C G

(feeling of 2)
unison

71

Prais - es ring - ing in

71

C E D F# G A

(feeling of 2)

74

glo - rious ju - bi - la - tion Peo - ple

74

A#dim Bm7 D F# G

(resume quarter feel)
(Sop.) in cel - e - bra - tion!

77

sing - ing (Altos) in cel - e - bra -

77

A Cmaj7 G A

(resume quarter feel)

80 *f div.*
 tion! Ho-san - na!
div.
 in cel - e - bra - tion! (mel.)

80 *f*
 A/G D/F# G G/A

83 Ho-san - na! Glo - ry to the Ho - ly One!

83 G/A A/G D/F# G G/A A/C# D

86 *unison*
 Blessed is He Who comes in the Name of the Lord.
unison

86 D/F# G A F#7/A# Bm7 Em7 G/A D

89 *div.*

Ho - san - na! Ho - san - na!

div.

89 Bm7 A G D F# G G/A A G

92

Glo - ry to the Ho - ly One! Blessed is He

92 D F# G G/A A C# D D F# G A

95 *unison*

Who comes in the Name of the Lord.

unison

95 F#7 A# Bm7 E7 G/A D

98 *mf*

And as they sing — un - to Him, —

98 *mf*

Em7 D F# G2 Bm9

101 *div.*

we all join right in.

101 Cmaj7 E D F# Cmaj9(13)

104 *ff*

Ho-san - na!

104 G A Ab Bb Eb G Ab N.C.

ff (Drums continue)

107

Ho-san - na! Glo - ry to the Ho - ly One!

107

110

Blessed is He Who comes in the Name of the Lord.

unison

110

(Drums continue)

113

Ho-san - na! Ho-san - na!

div.

113

Cm7 $\frac{Bb}{D}$ Eb Bb Ab $\frac{Eb}{G}$ Ab $\frac{Ab}{Bb}$ N.C. $\frac{Ab}{Bb}$ $\frac{Bb}{Ab}$

116

Glo - ry to the Ho - ly One! Blessed is He

116

$E\flat$ G $A\flat$ $A\flat$ B \flat N.C. B \flat D $E\flat$ $E\flat$ G B \flat m7 $E\flat$ 7 $A\flat$ m7

119

unison Who comes in the Name of the Lord. Oh,

unison *div.* *div.*

119

G7 B Cm7 F7 $A\flat$ B \flat $E\flat$

122

unison blessed is He Who comes in the Name of the Lord,

unison

122

$E\flat$ G $A\flat$ B \flat G7 B Cm7 F7 $A\flat$ B \flat $E\flat$

125

in the Name of the Lord, in the

div.

div.

B \flat Cm7 F7 $\overset{\Delta}{\text{A}}\text{B}\mathbb{b}$ E \flat B \flat Cm7

128

Name of the

A \flat 2 G A \flat 2 Bbsus B \flat A N.C.

131

Lord!

131

Chords: Eb2/G, Ab2, Bbsus, Cm7, Gbmaj7, Emaj7, Ab/Bb, Eb

The image shows a musical score for a piano and voice. The top system consists of a vocal line and a piano accompaniment line. The vocal line has the lyrics 'Lord!' and is followed by a long horizontal line indicating a sustained note. The piano accompaniment consists of chords and moving lines in both hands. The bottom system shows the piano accompaniment with a treble and bass clef. The chords are Eb2/G, Ab2, Bbsus, Cm7, Gbmaj7, Emaj7, Ab/Bb, and Eb. The music is in a key with two flats (Bb major or Dm minor) and a 4/4 time signature.

NARRATOR 4: *(spoken dry, no music)* Several days later, on the night of (the) Passover, we gathered with the Lord in an upper room. While eating the meal, Jesus spoke of His death . . . of His betrayal . . . and, of course, I was quick to boast that I would willingly lay down my life for Him.

“Will you *really* lay down your life for Me?” He asked. “I tell you the truth, Peter, this very night, before the rooster crows twice, you will deny three times that you even know me.” *(music begins to “Bread of Heaven, Cup of Salvation,” p. 55)*

Then, knowing fully what was to come, He offered these words of comfort: “Let not your hearts be troubled. You will grieve, but your grief will turn into joy.” *(Matthew 26:21; John 13:38, 14:1a)*

Looking back, I can see it all so clearly . . . but not that night . . . the night we partook of the Passover meal with the Passover Lamb.

Bread of Heaven, Cup of Salvation

Words and Music by
KENNA TURNER WEST,
SUE C. SMITH and LEE BLACK
Arranged by Daniel Sensen

DVD 5 Ballad ♩ = 65

22 **65**

Dsus D D2 D Bm7

G

"Then, knowing fully . . .

1 *p*

4 Asus A Dsus D D2 D Bm7 *mp*

7 *... with the Passover Lamb."* *WOMEN unison* *p*

7 G Asus A D D2 *p*

An up - per - room, His dear - est -

10 friends: the dark - ness - falls, the meal be -

10 A C# Bm7 Dmaj7 A

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12 *p*
 gins. *Ooo*
MEN: unison mp
 He breaks the bread, He lifts the

12 G D D2

14 **23** **66**
div.
 cup; He offers thanks, know - ing what's to

14 A6 C# A C# Bm Dmaj7 A

16 *rit. mp* *a tempo* (♩ = 66) *div.*
 Bread of Heav - en, the Bod - y bro - ken for
 come. *div.*

16 G G A(add4) A C# D Em(4) D2 F#
rit. mp a tempo

19 *mf*

us— Christ, our Lord. Cup of Sal - va - tion, the

19 G2 A sus A D D F# G A sus *mf*

22 blood that would re - deem us— Love out - poured.

22 Bm7 D F# D#m A sus A

25 *mp unison*

E - ter - nal Prom - ise for ev - 'ry gen - er - a - tion;

unison

25 Bm A sus G D F# *mp*

27 *div.* *p unison*

Bread of Heav - en, Cup of Sal -

div. *unison*

27 Em7 D F# G

30 **24** **67**

va - tion.

30 D sus D D2 D Bm7 G

p

33 *rit.* *f* *a tempo* *div.*

Bread of Heav - en, the Bod - y bro - ken for

div.

33 A sus A A G D F# G A(add4) A C# D Em(4) D2 F#

rit. *f a tempo*

36

us— Christ, our Lord.—— Cup of Sal -

36

G2 A sus A D D/E D/F#

38

va - tion,—— the blood that would re - deem——

38

G A sus Bm7 D/F# F#m

loco

40

us—— Love out - poured.——

40

G A sus A

CHOIR: unison
mp

42



E - ter - nal Prom - ise for ev - 'ry gen - er - a - tion;

42

Bm A sus G D F#



mp

25 68

44

div.

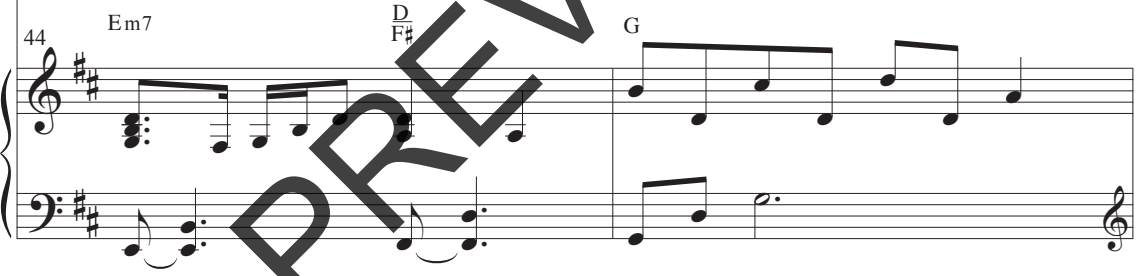


Bread of Heav - en,

div.

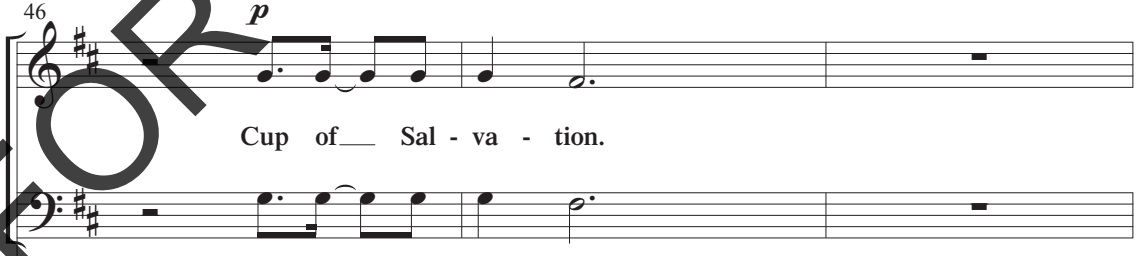
44

Em7 D F# G



CHOIR: unison
p

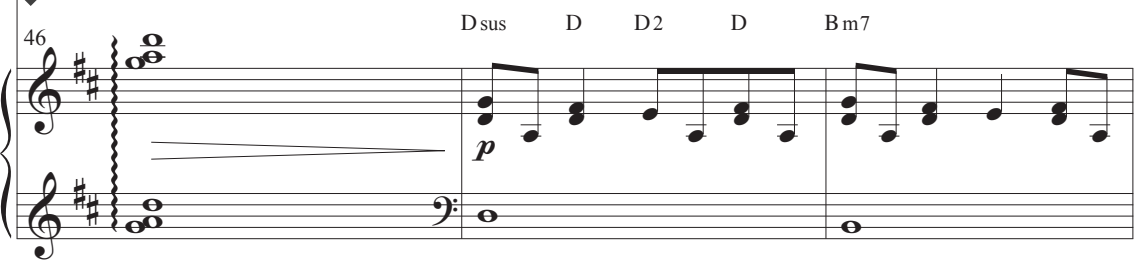
46



Cup of Sal - va - tion.

46

Dsus D D2 D Bm7



p

49 *div.* *rit.*

Bread of Heav - en.

div.

49 Em7 D F# G

rit.

51 *p unison rubato*

We break the_ bread. We of-fer_

unison

We lift the_ cup.

51 D D2 A6 C# A C#

p rubato

54 *molto rit.* *div.*

thanks, know-ing what's to come.

div.

54 Bm Bm A G *8va* G

molto rit. *pp*

*cued note may be sung by tenors.

NARRATOR 5: *(spoken dry, no music)* Jesus. My Son. I still remember when the angel came to me and said, “You are highly favored,” and “the Lord is with you. Do not be afraid, Mary, you have found favor with God. You will be with child and give birth to a son, and you are to give him the name Jesus. *(music begins to “Child of Mine”)* He will be great and will be called Son of the Most High.” Yet now He has been arrested . . . beaten . . . scourged . . . spat upon . . . mocked. And though Pilate found no fault in Him, He is being led to His death at a place called Golgotha. It’s as if a sword has pierced my soul. *(Luke 1:28, 30-32; 2:35, paraphrased)*

Child of Mine

DVD 6 Tenderly ♩ = 68

(Solo)

Words and Music by
KENNA TURNER WEST
and TONY WOOD
Arranged by Daniel Semsén

26 **69**

N.C. “He will be . . .

(String cues)

(Play)

Am

F

Female SOLO (with great freedom)

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12

the glo - ry and the won - der when

12 G^{sus} G A^m F

15

Heav - en came to earth. Tears of joy

15 C E G^{sus} G Dm7(add11)

27 70

18

filled her eyes as Mar - y sang a lull - a - by.

18 C E F(add9) D9 F#

21 *rit.* *mp* *a tempo*

Son of_ God from on_ high, here be-

21 F Am F

rit. *mp a tempo*

24

neath the star - ry sky; Man ger_ King_ born this

24 C G Am

27

night, here He is_ Child of mine._

27 F C G

30 **28** **71**

30 Am F C

33 Tempo ♩ = 71
(Solo) *mf*

33 G Am F2 F

In the halls of Pi - late,

36

36 C Gsus G Am

speak - ing not a word, Je - sus, Man of

39



F2

F

C

G sus

G

42



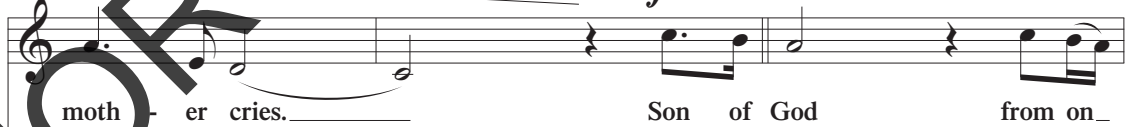
Dm7(4)

C

F(add9)

Tempo ♩ = 69

45



D9

F#

F

Am

48

high, hear them shout, "Cru - ci - fy!" Guilt - y

F C G

51

one, _____ yet no crime; there He is, _____ Child _____

Am F C

54

_____ of mine, _____ Child _____ of mine. _____

G Am F

ff

29 72

rit.

57

57 C G

rit.

Tempo ♩ = 65
mp

60

Fa - ther, God, how can it be? It's come to this—

60 Dm7(4) C/E F(add9)

mp

63

Cal - vary. Son of God lift -

63 D9 F# F Am

p

Tempo ♩ = 64

66

- ed high, nail - pierced hands, bleed -

66 F C

68
 - ing side; one last breath, then He

Gsus G Am

68
 Musical notation for piano accompaniment, measures 68-69.

70
 dies. Born for this

pp

F C

70
 Musical notation for piano accompaniment, measures 70-71.

73
 Child of mine Child of

Slowing to end

G Am F

73
 Musical notation for piano accompaniment, measures 73-74.

Slowing to end

75
 mine.

C G Hmm 3 Am

76
 Musical notation for piano accompaniment, measures 75-76.

FOR PREVIEW ONLY

When I Survey the Wondrous Cross

ISAAC WATTS and
CHRISTY SEMSEN

LOWELL MASON
and CHRISTY SEMSEN
Arranged by Daniel Semsen

 Pop ballad ♩ = 85

Am F C G(add4) Am F

Piano introduction in 4/4 time, starting with a piano (*p*) dynamic. The music features a simple harmonic progression in the right hand and a steady bass line in the left hand.

WOMEN: unison
mp

Vocal line (treble clef) and piano accompaniment (grand staff) for the first line of lyrics. The piano part includes a *mp* dynamic marking. The lyrics are: "When I survey the _____".

When I survey the _____

C G(add4) Am F C G(add4)

Vocal line (treble clef) and piano accompaniment (grand staff) for the second line of lyrics. The piano part includes a *mp* dynamic marking. The lyrics are: "wonderous cross on which the".

wonderous cross on which the

Dm F C G(add4) Am C

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10

Prince of Glo - ry died,

10 Dm Am F C Em G

13 *CHOIR: unison*

my rich - est gain I count but
(harm.)

13 Am F C C(add4) Dm F

16

loss, and pour con - tempt on

16 C G Am C Dm Am

31 74

19

all my _____ pride. Whoa

The first system of music consists of a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. It contains the lyrics "all my _____ pride. Whoa". The piano accompaniment is in a bass clef and features a steady eighth-note bass line. A large watermark "FOR PREVIEW ONLY" is overlaid diagonally across the page.

19 F G Am F C G

mf

The piano accompaniment for the first system, showing chords and a bass line. The chords are F, G, Am, F, C, and G. The dynamic marking is *mf*. The piano part features a consistent eighth-note bass line.

22 *div.* *mf*

See from His _____

The second system of music includes a vocal line and piano accompaniment. The vocal line has the lyrics "See from His _____" and includes a *div.* (divisi) marking. The piano accompaniment has a dynamic marking of *mf*. The watermark "FOR PREVIEW ONLY" is prominent across this section.

22 Am F C G Am F

See, from His _____

The piano accompaniment for the second system, with chords Am, F, C, G, Am, and F. The vocal line lyrics "See, from His _____" are aligned with the piano accompaniment.

25

head, His _____ hands, His _____ feet,

The third system of music features a vocal line and piano accompaniment. The vocal line lyrics are "head, His _____ hands, His _____ feet,". The piano accompaniment continues with a steady bass line.

25 C G Dm F C G

head, His hands, His _____ feet,

The piano accompaniment for the third system, with chords C, G, Dm, F, C, and G. The vocal line lyrics "head, His hands, His _____ feet," are aligned with the piano accompaniment.

28

sor - row and Love flow min - gled

sor - row and Love flow min - gled

28 Am C Dm Am F C

31

down. Did e'er such Love and

down. Did e'er such Love and

31 Em G Am F C G(add4)

34

sor - row meet, or thorns com -

sor - row meet, or thorns com -

34 Dm F C G Am C

37 *unison* *f*

pose so rich a crown?

pose so rich a crown?

div.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The music starts at measure 37. The vocal line has the lyrics 'pose so rich a crown?'. The piano accompaniment features chords in the right hand and a rhythmic bass line in the left hand. A dynamic marking of *f* is present at the beginning of the system.

37 Dm Am F G Am F

f

Detailed description: This system contains the piano accompaniment for measures 37-40. The top staff is in treble clef and the bottom staff is in bass clef. Chord symbols are written above the top staff: Dm, Am, F, G, Am, F. A dynamic marking of *f* is present at the end of the system.

40 *div.*

Whoa Hal - le - *div.*

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The music starts at measure 40. The vocal line has the lyrics 'Whoa Hal - le -'. A dynamic marking of *div.* is present above the vocal line.

40 C G Am F C G

Detailed description: This system contains the piano accompaniment for measures 40-43. The top staff is in treble clef and the bottom staff is in bass clef. Chord symbols are written above the top staff: C, G, Am, F, C, G.

43

lu - ah, oh, the cross! Christ, my Sav - ior, He paid the

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The music starts at measure 43. The vocal line has the lyrics 'lu - ah, oh, the cross! Christ, my Sav - ior, He paid the'.

43 Am F C G Am F

Detailed description: This system contains the piano accompaniment for measures 43-46. The top staff is in treble clef and the bottom staff is in bass clef. Chord symbols are written above the top staff: Am, F, C, G, Am, F.

32 75

46 *div.* *unison*

cost. My high-est gain, I count it all as loss when I sur-
unison (harm.)

46 G Am C F Dm7

49 *CHOIR: unison* *ff div.*

vey the won-drous cross. Were the whole-
div.

49 C/G G C C G/C C

ff

52 realm of na - ture mine,

52 G/C C Dm/C C G/C C G/C

55

that were a pres - ent far too

55

C F E E D C C G A G C F E D C G B A G

58 *sub. p* Sweetly

small. (mel.) Love so a - maz - ing

58 G G G G G G C C C

A B C D E F

sub.

61

so di - vine,

61 F2 C C G C C C B C A G

63 *mp* *mf*

de - mands my soul, my

63 *mf*

Am Am/G Em7 F

65 *CHOIR: unison f* *div.*

life, my all! Hal-le - div.

65 *f*

G Am F C G

68

lu jah, oh, the cross! Christ, my

68 Am F C G

Am F C G

70

Sav - ior, He paid the cost. My high - est

70 Am F G

72

gain, I count it all as loss when I sur -

unison *unison (harm.)*

72 Am C F Dm7

74

vey the won-drous cross. My high - est

CHOIR: unison *div.*

div.

74 C/G G C

(Sop.)

loss,

76

gain, I count it all as loss, all as

76 Am C F G

78

loss, when I sur - vey the

78 F C G

80 *ff* CHOIR: unison

won - drous cross, the won - drous

80 G Am F C G

ff

83 *molto rit. div.*

cross, the won - drous cross!

83 Am F G C G C A

molto rit.

8^{vb}

NARRATOR 1: (*music begins to "Let the Grave Be Opened," p. 81*) **How marvelous it is that the story of Jesus Christ doesn't end in death! It ends in victory! On the third day, several women went to His grave to anoint the body and found that the stone had been rolled away. Upon hearing the news, Peter and I rushed to the tomb and found that JESUS HAD RISEN, just as He said He would! (Luke 24:1-2, paraphrased)**

Let the Grave Be Opened

Words and Music by
KENNA TURNER WEST,
DON KOCH and JOHN BOLIN
Arranged by Daniel Sensen



Power ballad ♩ = 71



(String cues)

N.C.

p (Play)

mp *f*

mp *f* Am7

8 ... just as He said He would!" *mp* CHOIR: unison

See the place_ where Je - sus was laid...

8 C2 Dsus C2 G/B Am7

mp

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10

For the sins of the world, _____ the

10 G C2 $\frac{G}{B}$ Am7

12

Lamb had been slain at Cal va - ry.

12 G D Am9

14

Death de - clared its fi - nal A - men. _____
(harm.)

14 C2 $\frac{G}{B}$ Am7 G

16

All cre - a - tion trem - bled, think - ing this was the end. — But

div.

16 C2 G/B Am7 G D

18 **35** **78**
building

see the light that's dawn - ing on that third day. — I can *unison*

18 Em Em/D C G/B

building

20 *f div.*

al - most hear — the Fa - ther say, "Let the grave be *div.*

Am7 C2 Dsus

(Drum fill)

22

o - pened. Let the stone be moved. Let the

22

G Am7 C2 Dsus

24

CHOIR: unison

glo - ri - ous prais - es si - lence the tomb. There's a res - ur -

24

G Am7 C2 D B_{D#}

26

div.

rec tion where death had once been. Let the grave be

26

Em Em_D C2 F

36 79

28

o - pened and let the world look in."

28 Am7 G/B C G Am7

30

30 C2 Dsus G Am7

32 *mf*

There's a heart that's lost and a - lone..

32 C2 Dsus C2 G/B Am7 *mf*

FOR PREVIEW ONLY

34

There's a soul in the night

34

G C2 G/B Am7

36

CHOIR: prime unison

des-p'rate for hope that Je - sus sees.

MEN

That Je - sus sees.

And He's

36

G D Am9

38

div.

call - ing you to come and be free, to

38

C2 G/B Am7 G

WOMEN: unison

40

Can you
sim - ply let the grave-clothes fall at your feet.

C2 G/B Am7 G D

37 80

CHOIR: unison

42

see the light that's dawn-ing? To-day is your day. It's

42

Em Em/D C G/B

44

time to a - rise. Oh, child, come a - live! Let the grave be

f div.
div.

44

Am7 C2 Dsus A

(Drum fill)

46

o - pened, _____ let the stone_ be moved._ Let the

46

G Am7 C2 Dsus

f

48

glo - ri - ous prais - es_ si - lence the tomb. There's a res - ur -

CHOIR: unison

48

G Am7 C2 D B#
D#

50

rec tion_ where death had once been. Let the grave be

div.

div.

50

Em Em
D C2 F2

52

o - pened — and let the world look in.

f unison

52

Am7 G/B C G

54

you are in Christ, — the old is passed a - way. —

F2 C/E Cm Eb G/D

54

f

56

unison

New life has come! —

Be - hold, new life has come! —

56

F2 C/E G

38 81

58 *div.*
 Death no long - er has the fi - nal say. — It's

58 B \flat E/A G sus G

60 time to a - rise. — Oh, child, come a - live! —

60 Cm7 D sus Ebsus

62 *ff*
 Let the grave be o - pened. — Let the

62 N.C. A \flat B \flat m7 N.C.
ff (Drum fill) (Drums play through rests)

64

stone be moved. Let the glo - ri - ous prais - es

64

Ab Bbm7 N.C.

66

CHOIR: unison

si - lence the tomb. There's a res - ur - rec - tion where

66

mp *ff*

D \flat 2 Eb C Fm Fm Eb

68

div.

death had once been. Let the grave be o - pened and let the world look

div.

68

D \flat G \flat 2 B \flat m A \flat C D \flat C E

70

in. Let the grave be o - pened_ and let the world look_

70

Fm Gb2 Bbm Ab C Db Eb

72

in. Let the grave be

72

Ab Bbm7 Db Ebsus

74

o - pened._ Let the world look_

74

Ab Bbm7 Db Ebsus

76

in. Let the grave be

in. Let the world look

76 Fm Bbm7 Db Ebsus

78 *rit.*

o - pened... Let the world look in!

in.

78 Ab Bbm Db Ab Eb Ab

rit.

(With all of the narrators present, John speaks)

NARRATOR 1: *(music begins to "We Are Witnesses," p. 94)* **We who stand before you testify to this truth: that Jesus IS the Christ . . . the Son of God . . . Who came to seek and save the lost. We are witnesses of His life, His death, and His resurrection. JESUS IS ALIVE . . . forevermore!**

We Are Witnesses

With conviction! ♩ = 72

Words and Music by

KENNA TURNER WEST,

TONY WOOD and LAUREN TALLEY

Arranged by Daniel Semsén

(Narration at bottom of p. 93)

"We who stand before you . . .

* Am G/A D/A

4 E/A G/A Am G/A

7 D/A E/A Fm7 G Am

... JESUS IS ALIVE ... forevermore!"

10 *WOMEN: unison*
mp

We watched Him die, _ saw His bod-y in the grave; _

10 Am G/A

*Accompaniment track has drum pick-up.

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13

cried bit - ter tears as we all walked a - way, _

13 $\frac{D}{A}$ Am

15

MEN: unison mp

know - ing in our hearts it would nev - er be the same. _____

15 F E

17

WOMEN Slightly stronger div

An up - per room_ in the ear - ly morn - ing light, _

17 Am G/A

19

brok - en be - liev - ers be - held the ris - en Christ.

19 $\frac{D}{A}$ Am

21 *CHOIR: unison*
mf 41 84 *building*

He of - fered proof— His hands and His side

21 $\frac{F}{G}$ $\frac{F}{F}$ *mf* *building*

23 *div.* *div.*

left no room for doubt - ing that Je - sus is a - live!_

(harm.)

23 $\frac{A\flat}{E\flat}$ $\frac{G\text{sus}}{D}$

25 *f*

We are wit - ness - es, — the ones who tes - ti - fy —

25 G N.C. C C/E

(Drum fill) *f*

27

to the res - ur - rec - tion pow - er of the

27 F F/E Dm7 Gsus

29

Lord of Life. — Our glo - ri - ous Sav - ior, we have seen Him with our —

29 C F/G C C/E

CHOIR: unison

31

eyes! We are wit-ness-es of Je - sus Christ.

31 F F E Dm7 G sus G Bb2

34 42 85

with

34 E A Bb2 G sus G

WOMEN: unison

37

MEN: unison *mf*

A fi - nal word up - on the moun - tain - side;

37 A m G A

mf

39

lift - ed hands, He blessed_ us as He said a last good-bye._

39 $\frac{D}{A}$ Am

41 *mp* *div.* *cresc.*

Ah

div.

We stood in awe as we watched Him as - cend, and

41 F G F

43 *mf*

that He soon will come a - gain!_

heard the an - gel prom - ise

43 A^b E^b G *sus* D

45 *f*

We are wit - ness - es, — the ones who tes - ti - fy —

45 G C C/E

f

47

to the res - ur - rec tion pow - er of the

47 F E/E Dm7 Gsus

49 43 86

Lord of Life. — Our glo - rious Sav - ior, we have seen Him with our —

49 C E/G C C/E

CHOIR: unison

51

eyes! We are wit - ness - es of Je - sus

51 F F/E Dm7 G sus G

53 Christ— the One Who saved us,

53 C

the

55 *div.*

the One Who gave His life. And

One Who set us free,

55 C/E Dm7

rit.

Slightly broader ♩ = 65

ff

57

now as the re-deemed we are wit-ness-es, the ones who tes-ti-fy

div.

B \flat G sus G D D/F \sharp

57

rit. *ff* Slightly broader

Tempo primo ♩ = 72

59

to the res-ur-rec-tion pow-er of the

G G/F \sharp Em7 A sus

59

Tempo primo

61

Lord of Life... Our glo-ri-ous Sav-ior, we have seen Him with our...

D G/A D D/F \sharp

61

CHOIR: unison

63

eyes! We are wit - ness - es of Je - sus

63 G G F# Em7 A sus A

65 *div.* Christ. Our glo - rious Sav - ior, we have seen Him with our

div.

65 B m A sus D D F#

67 eyes! We are wit - ness - es of

67 G G F# Em7

69 *molto rit.*

Je - sus Christ, Je - sus

Detailed description: This block shows the vocal line for measures 69-71. The music is in D major (two sharps) and 4/4 time. The tempo marking is *molto rit.* The lyrics are "Je - sus Christ, Je - sus". The melody features a long note for "Christ," followed by a shorter note for "Je - sus".

69 *molto rit.*

Asus A B \flat B \flat /A Gm7 C

Detailed description: This block shows the piano accompaniment for measures 69-71. The chords are Asus, A, B \flat , B \flat /A, Gm7, and C. The tempo marking is *molto rit.* The accompaniment consists of chords in the right hand and a simple bass line in the left hand.

72 $\text{♩} = 70$

Christ!

Detailed description: This block shows the vocal line for measure 72. The tempo marking is $\text{♩} = 70$. The lyrics are "Christ!". The melody consists of a single long note.

72 $\text{♩} = 70$ *fff*

Detailed description: This block shows the piano accompaniment for measure 72. The tempo marking is $\text{♩} = 70$ and the dynamic is *fff*. The accompaniment features a complex rhythmic pattern in the right hand and a bass line in the left hand.

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Jesus is the Christ, the Son of God, Who came to seek and save the lost.
We are witnesses of His life, His death, and His resurrection.

Jesus is alive...forevermore!

— from the musical *We Are Witnesses*

What better way to share Easter Sunday with your choir and congregation than by singing out the testimonies of those who encountered Jesus firsthand? Throughout Jesus' ministry, people experienced divine appointments with Him that left them amazed and in awe. So much so, that they could not help but bear witness to the miracles He performed and to the love and mercy shown to those He met along the way. Presented by the **Simply Word Series**, this is the retelling of those testimonies in an inspiring new Easter Musical, **WE ARE WITNESSES**, from **Word Music & Church Resources**.

The best-selling **Simply Word Series** is dedicated to constructing musicals perfect for every choir and creating experiences your congregation will never forget. As part of this popular series, **WE ARE WITNESSES**, arranged and orchestrated by *Daniel Semsen*, will give your choir over-the-top, dynamic SATB sounds, delivered via accessible vocal part-writing, punctuated and enhanced by the use of brilliant CD Accompaniment Tracks, DVD Accompaniment Tracks, and orchestrations. Created by *Kenna Turner West*, and featuring new songs co-written with *Kenna* by esteemed writers such as *Tony Wood*, *Lee Black*, *Jason Cox*, *Don Koch* and more, **WE ARE WITNESSES** is sure to be a unique, refreshing, and profoundly meaningful experience for your choir and congregation, as you use these anointed songs and compelling narrative testimonies to share the Gospel of Christ with your community.

As believers we are all called to be witnesses. As Resurrection Sunday approaches, allow this musical to motivate the hearts of your choir and congregation to testify of their own life-changing, personal encounters with the Savior.

He Arose, Hallelujah!
with Christ Arose

Talk of the Town

You Must Be Born Again

Hosanna (Blessed Is He)

Bread of Heaven, Cup of Salvation

Child of Mine

When I Survey the Wondrous Cross

Let the Grave Be Opened

We Are Witnesses



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