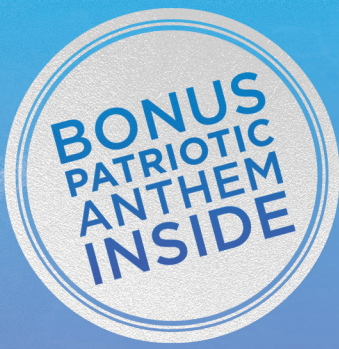


UNISON/2-PART



WE SHALL BEHOLD HIM

A MUSICAL FOR EASTER

CREATED & ARRANGED BY
CRAIG ADAMS

Suggested congregational songs with a common theme are available at

lifewayworship.com

All Hail King Jesus

All Hail the Power of Jesus' Name

America, the Beautiful

At Calvary

Christ Arose

Christ the Lord Is Risen Today

Come Behold the Wondrous Mystery

Cornerstone

Crown Him with Many Crowns

How Great Thou Art

In Christ Alone (My Hope Is Found)

My Country, 'Tis of Thee

O Worship the King

We Shall Behold Him

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WE SHALL BEHOLD HIM

A MUSICAL FOR EASTER

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CRAIG ADAMS

Products Available

	Item Number	UPC
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Listening CD005827589	6-34337-992839
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FOREWORD

Throughout the weeks and months that our team has been preparing this resource for your choir and community of faith, the world has been torn asunder by headlines and stories—the likes of which I have never experienced. Global pandemic, violence, natural disasters, death, brokenness ... the list is seemingly unending and grows with each passing day.

Meanwhile, those of us who follow Christ have the unwavering charge to lift high the banner of Jesus above the noise and out of the darkness. Our story is one of certain hope. There is a time coming when all that is wrong will be made right. Jesus will come again to rule and reign forever, and we will be with Him and we will be like Him!

There may never have been a more important time in history than right now to proclaim Christ crucified, resurrected, and returning. May the moments prepared in this book inspire and equip you to declare truth and hope with passionate praise. Our God is worthy of nothing less, and the world is desperate for healing that only He can bring!

In Christ,



Craig Adams

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SEQUENCE

Come, Behold Medley	6
<i>includes</i> Cornerstone In Christ Alone (My Hope Is Found) <i>and</i> Come Behold the Wondrous Mystery	
<i>Narration 1</i>	21
At Calvary	22
<i>Narration 2</i>	33
We Shall Behold Him	34
<i>Narration 3</i>	48
Worship the Risen King Finale	49
<i>includes</i> Christ the Lord Is Risen Today Crown Him with Many Crowns O Worship the King All Hail the Power of Jesus' Name <i>and</i> How Great Thou Art	
BONUS PATRIOTIC ANTHEM!	
Freedom's Song	66
<i>includes</i> My Country, 'Tis of Thee Freedom's Song <i>and</i> America, the Beautiful	

For Choir and Congregation

Come, Behold Medley

includes Cornerstone,
In Christ Alone (My Hope Is Found),
and Come Behold the Wondrous Mystery

Arranged by Craig Adams

1: *Worship ballad* ♩ = 76

A(no3) F#m⁷

drum lead-in *f*

4 D² E sus

7 †"Cornerstone"
CHOIR unison
mf

1. My hope is built on noth - ing less

A
mf

9

Than Je - sus' blood and righ - teous-ness;

D² E

11

I dare not trust the sweet-est frame,

F#m⁷ E

13

But whol - ly trust in Je - sus' name.

D E A(no3)

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WOMEN unison
mp

15

Christ a - lone, Cor - ner - stone; weak made

D D F# E A C#

mp

18

strong in the Sav - ior's love. Through the storm He is

D D F# E A C# D D F#

mp

21

Lord, Lord of all.

E A(no3)

mf

24

MEN unison
mp

2. When dark - ness seems to hide His face,

A

26

I rest on His un - chang - ing grace;

D²

E

28

In ev - 'ry high and storm - y gale,

F#m⁷

A
E

30

My an - chor holds with - in the veil,

D

E

A

cresc.

32

CHOIR unison

My an - chor holds with - in the veil.

D E A(no3)

34

f

Christ a - lone, Cor - ner - stone; weak made

D D F# E A C#

37

strong in the Sav - ior's love. Through the

D D F# E A C#

39

storm He is Lord, Lord of all.

D D/F# E A(no3)

42

5

rit.

†“In Christ Alone (My Hope Is Found)”
WOMEN unison *mf*

1. In Christ a-

A⁹ sus A⁷ sus

rit.

45

1st time: WOMEN unison
2nd time: CHOIR parts
Slightly slower ♩ = 72

lone my hope is found; He is my light, my strength, my
(2.) life, no fear in death; This is the power of Christ in

D G A D G A sus A⁷

mf

†“In Christ Alone (My Hope Is Found).” Words and Music by Keith Getty and Stuart Townend.
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48

song; This Cor - ner - stone, this sol - id ground, Firm through the
me. From life's first cry to fi - nal breath Je - sus com -

D G/A D G A D

1st time: MEN join on melody
2nd time: CHOIR Parts

51

fi - est drought and storm. What heights of love, what depths of
mands my des - ti - ny. No pow'r of hell, no scheme of

G A sus A⁷ D D/F# G D

f

unts.

f

54 *unis.*

peace When fears are stilled, when striv - ings cease; My Com - fort -
 man Can ev - er pluck me from His hand; 'Til He re -

A sus A D F# G D A sus A G A

57

er, turns my all in all; Here in the love of Christ I
 or calls me home, Here in the power of Christ I'll

D G A D G A sus A⁷

60 1 6 (to meas. 45) 2 slight accel.

stand. 2. No guilt in stand!

1 D Dsus (to meas. 45) 2 D slight accel.

†“Come Behold the Wondrous Mystery”

mf unis.

63 7

Come be - uns.

Dsus *D* *Dsus*

66 *Slightly faster* ♩ = 76

hold the won-drous mys - t'ry in the dawn - ing of the

D *G/D* *D*

mf Slightly faster

69

King. He the theme of heav-en's prais - es, robed in

A sus Bm⁷ Bm⁷/A G²

72

frail hu - man - i - ty. In our long - ing, in our

Em⁷4 A⁷sus D D/F# G

75

dark - ness, now the Light of life has come. Look to

D/F# Bm⁷ Bm⁷/A G²

Christ who con - de - scend - ed, took on flesh to ran - som

D/A G²/B G² A⁷sus



81 us.

D Dsus D

84 *f* Come be - hold the won - drous mys - t'ry, He the

Dsus C/E F B^b2

f

87

per - fect Son of man. In His liv - ing, in His

F C sus Dm⁷ Dm⁷/_C

90

suf - f'ring, nev - er trace nor stain of sin. See the

Bb² Gm⁷/₄ C⁷ sus F F/A

93

true and bet - ter Ad - am come to save the hell - bound

Bb F/A Dm⁷ Dm⁷/_C

unis.

man. Christ, the great and sure ful - fill - ment of the

Bb²

F
C

Bb²
D

law, in Him we stand. Christ, the great and sure ful -

Bb²

C⁷_{sus}

F

F
C

fill - ment of the law, in Him we stand.

Bb²
D

Bb²

C⁷_{sus}

F

105



Christ a -

Fsus

F(no3)

F F²

108

†"Cornerstone"

lone, Cor - ner - stone; weak made strong in the Sav - ior's

B^b

$\frac{B^b}{D}$

$\frac{F}{A}$

B^b

$\frac{B^b}{D}$

111

love. Through the storm He is Lord, Lord of

C

$\frac{F}{A}$

B^b

$\frac{B^b}{D}$

C

114

all. Through the storm He is

F² F/A B^b B^b/D

117

Lord, Lord of all.

C F(no3) rit.

NARRATION 1

28 In the days preceding His death and resurrection, Jesus went from town to town—teaching, healing, and performing miracles. As He prepared to journey to Jerusalem, He sent two of His disciples ahead and told them, “Go into the village ahead of you. As soon as you enter it, you will find a colt tied there, on which no one has ever sat. Untie it and bring it” (*Mark 11:2, CSB*).

“They brought the colt to Jesus and threw their clothes on it, and he sat on it. Many people spread their clothes on the road, and others spread leafy branches cut from the fields. Those who went ahead and those who followed shouted: ‘Hosanna! Blessed is he who comes in the name of the Lord!’” (*Mark 11:7-9, CSB*).

The shouts of hosanna faded quickly into cries of mockery and scorn. The chief priests, scribes, and elders had become threatened by Jesus’ authority and were outraged by His claim to be the Messiah. They placed Him on trial for blasphemy and left His sentencing in the hands of a jeering mob of onlookers. Misunderstood, rejected, and despised, Jesus humbly accepted the wrongful sentence of crucifixion and laid down His life as propitiation for the sins of all mankind. Selflessly, Christ embraced cruel punishment and shed drops of atoning blood for you and for me. His final mortal breath brought complete (*music begins*) forgiveness and redemption. Because of the cross of Calvary, death was defeated and victory was ours—once and for all eternity.

At Calvary

Words by
WILLIAM R. NEWELL

Music by
CRAIG ADAMS and
PHILLIP KEVEREN
Arranged by Craig Adams

Reverently ♩ = 63

NARRATOR: "... forgiveness and redemption ..."

10

p

3

mp

5

SOLO
p espr.

1. Years I spent in van - i - ty and pride,

p

7

Car - ing not my Lord was cru - ci - fied,

p

9

Know-ing not_ it was_ for me He died On_

Ab² Bb Cm⁷

11

Cal - va - ry.

Fm⁷ Bbsus Bb(4)

slight rit.

13

2. By God's Word at last_ my sin I learned;_

Eb² Ab²

mp a tempo

15

Then I trem - bled at_ the law I'd spurned,.

Eb² Ab²

17

Till my guilt - y soul_ im - plor - ing turned To_

$A\flat^2$ $B\flat^2$ Cm^7

19

Cal - va - ry. Mer - cy there_

slight rit. *mf*

Fm^7 $B\flat$ $A\flat^2/C$ $B\flat/D$

21

was great_ and grace_ was free; Par - don there_

a tempo

$E\flat^2$ $A\flat M^7/C$ $B\flat_{sus}$ $B\flat$

mf a tempo

23

was mul - ti - plied_ to me; There my

Fm^7 $B\flat^7_{sus}$ $Bdim^7$ Cm $Gm/B\flat$

25

bur - dened soul_ found lib - er - ty, At

Ab² F⁷ E/A Bb² Bb/Ab

27

Cal - va - ry. 3. Oh, the love_

Eb/G Ab² Bbsus Bb Ab²/C Bb/D

29

— that drew_ sal - va - tion's plan! Oh, the grace_

Eb² AbM⁷/C Bbsus Bb

31

— that brought it down_ to man! Oh, the

Fm⁷ Bb⁷sus Bdim⁷ Cm Gm/Bb

might - y gulf_ that God did_ span At

Ab² F² E/A B^b B^b/Ab

Piano accompaniment for measures 33-35, featuring chords and a rhythmic bass line.

Cal - va - ry, at Cal - va -

E^b/G Ab² B^bsus B^b/D Abm⁶/E^b

Piano accompaniment for measures 35-38, including a section with a 2/4 time signature change and a 'slight rit.' marking.

a tempo

ry.

E^b²/B^b B^b⁷sus

Piano accompaniment for measures 38-40, marked 'a tempo' and 'p dolce'.

11

E^b²/B^b B^b⁷sus

Piano accompaniment for measures 40-43, continuing the 'a tempo' and 'p dolce' section.

42 *p*

4. Now I've giv'n to Je - sus ev - 'ry - thing, -

$E\flat^2$
 $B\flat$ $B\flat^7$ sus

44

Now I glad - ly own Him as my King; -

$E\flat^2$
 $B\flat$ $B\flat^7$ sus

46 *cresc.*

Now my rap-tured soul_ can on - ly sing Of_

$A\flat$ $B\flat^2$ Cm^7

cresc.

48 12

rit.

Cal - va - ry!

rit. CHOIR unison **f**

Mer - cy

Fm⁷

Bb⁹ sus

G⁷ sus

rit.

50

a tempo

a tempo

there was great, and grace was free; Par - don there.

C FM⁷/_A

G sus

G

f *a tempo*



52

There my
 was mul - ti - plied to me; There my

Dm⁷ Dm⁹ G⁷_{sus} G^{#dim7} Am $\frac{E_m}{G}$

54

bur - dened soul found lib - er - ty, At
unis.

bur - dened soul found lib - er - ty, At
unis.

F² F D⁹ $\frac{D^7}{F\#}$ G² G $\frac{G}{F}$

56 13

rit.

Cal - va - ry. Oh, the

rit.

Cal - va - ry. Oh, the

C E CM⁷ F² G^{sus} G² A²
E E B C#

rit.

58 *a tempo*

love!

a tempo

love that drew sal - va - tion's plan! Oh, the grace.

D GM⁹ G² G A G A
B B A A

a tempo



60

Oh, the
that brought it down to man! Oh, the

Em⁷ Em⁹ A^{7sus} A^{#dim7} Bm E^{#m}/_A

62

might y gulf that God did span At

G² G E⁹ E⁷/_{G#} A² A A/_G

64

broaden ff

Cal - va - ry, at Cal - va -

Cal - va - ry, at Cal - va -

broaden ff

D F# DM7 F# G2 G6 G A A G A A Gm6

broaden ff

67

molto rit.

ry, at Cal - va - ry!

ry, at Cal - va - ry!

molto rit.

D Gm6 D

molto rit.

sffz

NARRATION 2

29 Heavenly Father, we are grateful for the cross. Thank You for putting an end to the rule of sin by sacrificing Your one and only Son. Thank You for the power of His precious blood, poured out for all of mankind. Thank You for giving Him a name that is above all names. The name that shakes the foundations of hell and causes evil and darkness to hide. The name that (*music begins*) heals and restores. The name that rules and reigns. The name that is full of resurrection power and glory. The name that will be the anthem of saints and angels for all eternity, when Jesus comes again to take us all home!

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We Shall Behold Him

Words and Music by
DOTTIE RAMBO
Arranged by Craig Adams

14 *Majestically* ♩ = 94
NARRATOR: "... heals and restores ..."
N.C.

Musical notation for measures 1-3. The piano part features a forte (*ff*) dynamic. The right hand has a triplet of eighth notes, and the left hand has a triplet of quarter notes. The key signature has one flat (B-flat).

Musical notation for measures 4-7. Measure 4 includes a vocal line with a C chord above it. The piano accompaniment continues with chords and moving lines in both hands.

Musical notation for measures 8-11. Measure 8 includes a vocal line for "MEN unison" with a mezzo-forte (*mf*) dynamic. The piano accompaniment features chords and moving lines. A large watermark "FOR PREVIEW ONLY" is overlaid diagonally across the page.

Musical notation for measures 12-15. Measure 12 includes a vocal line with lyrics: "sky shall un - fold, _____ pre -". The piano accompaniment features chords (C, C/B, C/Bb) and moving lines. The dynamic is mezzo-forte (*mf*).

16

par - ing His en - trance. _____ The

$\frac{F}{A}$ G $\frac{G}{F}$ $\frac{C}{E}$ C Dm⁷/₄ $\frac{G^7}{B}$ C

20

stars shall ap - plaud _____ Him _____ with

$\frac{G^6}{B}$ Am $\frac{Am^2}{G}$ $\frac{Am}{F\#}$

24

15

WOMEN unison
mf

The sweet

thun - ders of praise. _____

Bb^2 $\frac{G}{B}$

f

36

28

light in His eyes shall en -

Vocal line for measures 28-31. The melody starts on a half note 'light', followed by quarter notes 'in', 'His', and 'eyes'. There is a long rest for 'shall' and 'en -'.

FM⁷/_G C G/B Gm/B_b

mf

Piano accompaniment for measures 28-31. The right hand has chords and moving lines. The left hand has a simple bass line. Dynamics include *mf*.

32

hance those a - wait - ing. And

Vocal line for measures 32-35. The melody starts on a half note 'hance', followed by quarter notes 'those', 'a -', 'wait -', and 'ing.'. There is a long rest for 'And'.

F/A G G/F C/E Dm⁷ G⁷/B C⁴ C

Piano accompaniment for measures 32-35. The right hand has chords and moving lines. The left hand has a simple bass line.

36

we shall be - hold Him

Vocal line for measures 36-39. The melody starts on a half note 'we', followed by quarter notes 'shall', 'be -', and 'hold'. There is a long rest for 'Him'.

F#dim⁷ C G Am Dm⁷

Piano accompaniment for measures 36-39. The right hand has chords and moving lines. The left hand has a simple bass line.

40

16

then face - to - face. _____ And

Vocal line for measures 40-43. The melody starts with a quarter note 'then', followed by a dotted quarter note 'face', a quarter note 'to', and a dotted quarter note 'face'. A long horizontal line indicates a sustained note for the word 'And'.

$\frac{F}{G}$ $\frac{F}{C}$ $\frac{Fm(M7)}{C}$ $\frac{Fm^6}{C}$ C

Piano accompaniment for measures 40-43. The right hand features chords and moving lines, while the left hand provides a steady bass line. Chords are labeled as F/G, F/C, Fm(M7)/C, Fm^6/C, and C.

44

we shall be - hold _____ Him. _____

Vocal line for measures 44-47. The melody begins with a quarter note 'we', followed by eighth notes 'shall' and 'be', and a dotted quarter note 'hold'. A long horizontal line indicates a sustained note for the word 'Him'.

$\frac{F^2}{G}$ C² C $\frac{G^7_{sus}}{D}$ $\frac{G^7}{D}$ Gm⁷ C⁷

mf

Piano accompaniment for measures 44-47. The right hand features chords and moving lines, while the left hand provides a steady bass line. Chords are labeled as F^2/G, C^2, C, G^7_sus/D, G^7/D, Gm^7, and C^7. A dynamic marking of *mf* is present.

48

Vocal line for measures 48-51. The melody consists of sustained notes for the words 'We', 'shall', 'be', 'hold', and 'Him'.

We shall be - hold _____ Him _____

F $\frac{G}{F}$ C $\frac{E}{C}$ Dm⁷ G⁷ C

Piano accompaniment for measures 48-51. The right hand features chords and moving lines, while the left hand provides a steady bass line. Chords are labeled as F, G/F, C, E/C, Dm^7, G^7, and C.

face - to - face in all of His glo -

F Em FM⁹ D^m/_F A^m/_{F#} C/_G

ry. And we shall be - hold

F⁶/_G F²/_G G²/_F C²/_E C/_E

Him. Yes we shall be - hold

G/_F Gm⁷ C⁷ F G/_F C/_E

64 unis.

Him face - to - face,

unis.

Dm⁷₄ G⁷ C F#dim⁷ C/G

68

our Sav - ior and Lord.

ff

A_m D_m⁷ F_M^{7/_G C}

ff

72

17

D_C E_b/_C

Musical notation for the first system, including vocal line and piano accompaniment.

The an - gel shall sound

Musical notation for the second system, including piano accompaniment and vocal line.

F
G

FM⁷
G

C

Musical notation for the third system, including vocal line and piano accompaniment.

the shout of His com - ing.

Musical notation for the fourth system, including piano accompaniment and vocal line.

C
B

C
B^b

F
A

G

G
F

C
E

C

Musical notation for the fifth system, including vocal line and piano accompaniment.

The sleep - ing shall rise

Musical notation for the sixth system, including piano accompaniment.

Dm⁷₄

G⁷
B

C

G⁶
B

Am

88

from their slum - ber - ing place.

Am²
G

Am
F#

Bb B² Bb

92

f unis.

And those who re - main

BbM⁷ Bb⁶

G
B

FM⁷
G

C

96

shall be changed in a mo - ment.

G
B

Gm
Bb

F
A

G

G
F

C
E

And we shall be - hold

Dm⁷4 G⁷/_B C⁴2 C F^{#dim}7 C/G

104 18

Him then face - to - face.

A_m Dm⁷ F_C F_C² F_C FM⁷/_C

108

molto rit. ***ff*** *a tempo*

We shall be - hold

F_m(M⁷)/C F_m⁶/_{B_b} G_b⁶/_{A_b} G_b/_{A_b} A_b D_b² D_b

molto rit. ***ff*** *a tempo*

112

Him. _____ We shall be - hold

Ab⁷_{E^b} Ab⁷_{E^b} Abm⁷ Db⁷ Gb Ab
G^b Db
F

116

Him _____ face to - face in

Ebm⁷4 Ab⁷ Db Gb Fm

120

all of His glo - ry. _____

Gb Gb²#4 Bbm G Db
Ab Gb⁶_{Ab} Gb²_{Ab}

124

unis.

We shall be - hold Him. Yes

unis.

A^b unis. D^b_2/F D^b/F A^b/G^b $A^b m^7$ D^b_7

128

we shall be - hold Him

G^b A^b/G^b D^b_2/F D^b/F $E^b m^7$ A^b_7 D^b

132

face - to - face, our

G dim⁷ D^b/A^b $B^b m$ $E^b m^7$

19

136

Musical score for measures 136-140. The vocal line (treble clef) contains the lyrics "Sav - ior and Lord!". The piano accompaniment (grand staff) features a bass line with eighth-note patterns and a treble line with chords. Chord symbols above the piano part include Ebm, Ab, Gb, Ab, Adim7, Bbm, and Eb9. A large watermark "FOR PREVIEW ONLY" is overlaid diagonally across the page.

140

Musical score for measures 140-144. The vocal line (treble clef) contains the lyrics "We shall be - hold Him, our unis." and "our unis.". The piano accompaniment (grand staff) features a bass line with eighth-note patterns and a treble line with chords. Chord symbols above the piano part include Db, Ab, Bbm, and Ebm7. A large watermark "FOR PREVIEW ONLY" is overlaid diagonally across the page.

144

Sav - ior and

Chord Chart:

- Measure 144: $G\flat$ / $A\flat$
- Measure 145: $G\flat M7$ / $A\flat$
- Measure 146: $A\flat^{13}$
- Measure 147: N.C.

148

Lord! We shall be -

Chord Chart:

- Measure 148: $D\flat$
- Measure 149: $E\flat$ / $D\flat$

152

hold Him, Christ the

$F\flat$
 $D\flat$

$G\flat$
 $D\flat$

$G\flat$
 $A\flat$

156

molto rit.

Lord!

N.C.

$D\flat$

molto rit.

NARRATION 3

30 *(narration begins at meas. 4)* We have certain hope! Jesus is alive! Death has been crushed to death, sin has been vanquished, and ours is the promise of resurrection power! So sing and rejoice, for Jesus Christ, the everlasting King of kings and Lord of lords, is risen, just as He said!

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Worship the Risen King Finale

includes

Christ the Lord Is Risen Today, Crown Him with Many Crowns,
O Worship the King, All Hail the Power of Jesus' Name,
and How Great Thou Art

Arranged by Craig Adams

20

With energy ♩ = 82
E♭unis.

Musical notation for measures 1-3. Treble clef, 4/4 time signature. Chords: E♭, Fm7/E♭, B♭/E♭. Dynamics: sfz, f. Includes a 4-measure rest and a 1-measure rest.

NARRATOR: "We have certain . . ."

Musical notation for measures 4-5. Treble clef, 4/4 time signature. Chords: E♭, G♭, Bbm7/G♭, G♭. Includes a 4-measure rest and a 3-measure rest.

Musical notation for measures 6-8. Treble clef, 4/4 time signature. Chords: Abm7/G♭, C♭/G♭, D♭/G♭, B♭/F, Bbsus/E♭, E♭. Includes a 3-measure rest and a 3-measure rest.

Musical notation for measures 9-11. Treble clef, 3/4 time signature. Chords: B♭/F, Bbsus/F, B♭/F, Bbsus/G. Includes a 3-measure rest.

"... just as He said."

11

slight accel.

$\frac{B\flat}{F}$ Ebunis. $\frac{B\flat}{D}$ $\frac{Fm}{A\flat}$ Gunis. Fm $D\flat$ $D\flat M^7$ $B\flat m$ $A\flat(no3)$ $G\flat M^7$

21

G sus

13

ff

G

Slightly faster ♩ = 86

† "Christ the Lord Is Risen Today"

f CHOIR unison

15

1. Christ the Lord is ris'n to - day, — Al - le -

C $CM^9(no3)$ $\frac{F}{C}$ $\frac{G}{C}$ $C Dm^7 \frac{C}{E}$ Dm^7 $C \frac{Dm}{A}$

f

18

lu - ia! Sons of men and an - gels say: _____

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

21

Al - le - lu - ia! Raise your joys and

Am7 Fm/Ab C/G G N.C. C G/B D7/A G G/F

24

tri - umphs high, Al - le - lu - ia!

unis. *unis.*

C/E G/D A/C# A G/B C2 G/D D G

Sing, ye heav'ns, and earth, re - ply: Al - le -

Chords: $\frac{G}{F}$, $\frac{C}{E}$, Dm^7 , $\frac{G^2}{B}$, G , $\frac{C}{E}$, F

slight accel.

lu - ia!

Chords: $\frac{G}{C}$, G , C , CM^7 , $\frac{F}{C}$

slight accel.

22

Chords: $\frac{E\flat}{B\flat}$, Cm , Gm , $A\flat M^7$, $\frac{A\flat M^7}{B\flat}$, $\frac{Fm^7}{B\flat}$

slightly faster ♩ = 88
 †“Crown Him with Many Crowns”

35

1. Crown Him with man - y crowns, The

E_b *C_m* *E_b/B_b* *A_b*

37

Lamb up - on His throne; Hark!

unis. *unis.*

E_b/G *F_m* *E_b* *D_b²* *B_bsus* *B_b*

39

how the heav'n - ly an - them - drowns All

E_b *F_m/E_b* *E_b* *F_m/E_b* *C_m/E_b* *B_b/D* *E_b*

The image shows a musical score for the hymn 'Crown Him with Many Crowns'. It is arranged for voice and piano. The score is divided into three systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked 'slightly faster' with a quarter note equal to 88 beats per minute. The first system (measures 35-36) contains the lyrics '1. Crown Him with many crowns, The'. The second system (measures 37-38) contains 'Lamb upon His throne; Hark!'. The third system (measures 39-40) contains 'how the heavenly anthem drowns All'. Chord symbols are provided above the piano parts. A large watermark 'FOR PREVIEW ONLY' is overlaid diagonally across the page.

†“Crown Him with Many Crowns.”

Words: St. 1, Matthew Bridges; Music by George J. Elvey.

41 *unis.*

mu - sic but its own: A - wake, my soul, and

unis.

$\text{B}\flat$ / F $\text{B}\flat$ sus / F $\text{B}\flat$ / F F sus F $\text{B}\flat$ $\text{B}\flat$ / $\text{A}\flat$ $\text{E}\flat^2$ / G

44 *unis.*

sing Of Him who died for thee, And

unis.

$\text{A}\flat^6$ E^2 / A $\text{B}\flat$ $\text{B}\flat$ / $\text{A}\flat$

47 *unis.*

hail Him as thy match - less King Through *unis.*

N.C. $\overset{E\flat}{G}$ Gm^7 N.C. Cm N.C. $\overset{E\flat}{B\flat}$ N.C. $\overset{A\flat}{C}$ $\overset{B\flat}{D}$ $E\flat$ $\overset{E\flat}{D\flat}$

49 *Moving forward ♩ = 90*

all e - ter - ni - ty.

$\overset{A\flat}{C}$ $A\flat M^7$ $B\flat sus$ $B\flat$ $E\flat(no3)$ $E\flat$

mf

52 (23)

$\overset{G(no3)}{D}$ $\overset{G}{D}$ $\overset{C}{D}$ $\overset{E\flat}{D}$

56

†"O Worship the King"

55

mf

1. O wor - ship the King, all

D^{sus} D D^{un}is. G D^{sus} G

58

glo - rious a - bove, And grate - ful - ly

C² G E_m G D G E_m

61

sing His won - der - ful love; Our

G B D^{sus} B G B G^{sus} C D⁷ G^{sus} G *mp*

†"O Worship the King." Words by Robert Grant.

Music: Attr. Johann Michael Haydn, in William Gardiner's *Sacred Melodies*.

64

Shield and De - fend - er, the An - cient of

N.C.

67

Days, Pa - vil - ioned in splen - dor, and

D D^{sus} B G C C² E

mf

70

gird - ed with praise.

G F G D D(no3) G A/G A^{dim} G

*f unis.*1. All
unis.

Ab Eb A E A D# A B B A B G# B E Eb sus Eb

76

♩ = 88 †“All Hail the Power of Jesus’ Name”

hail the pow'r of Je - sus' name! Let

f

78

an - gels pros - trate fall; Bring

Dm Ab Ab Eb G Fm Eb G

80

forth the roy - al di - a - dem, And

Ab C7/E Fm Em/Eb Ab/Db Db Ab/Eb Eb/Df

82

crown Him Lord of all; Bring

N.C. Ab/C N.C. C/Cb N.C. Db/F Bb7sus Bb7 Eb/sus Eb

85

forth the roy - al di - a - dem, And

unis.

Ab(no3) Ab(no3)/G Ab(no3)/F Dbm/Fb Dbm6/Bb

25

unis.

87

crown Him Lord of

unis.

N.C. A^b D^b A^b A^b E^b E^b E^b

C E^b E^b E^b E^b E^b E^b

89

Slower ♩ = 76

all. Then sings my

A^b A^b E^7 E E E^7

G^b G^b sus $un.$ sus sus

Slower

+ "How Great Thou Art"

+ "How Great Thou Art." Words by Stuart K. Hine. Music: Swedish folk melody; adapted by Stuart K. Hine.

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91

soul, my Sav - ior God, — to

A A/B A/C# A D²/F# D/F# D

93

Thee; How great Thou

A/E E/D A/C# F#m C#m/F#

95

art! How great Thou

Bm E⁷_{sus} N.C. E⁷_{sus} N.C. D²/_E

art! Then sings my

Measures 97-98: Vocal line in treble clef, key of D major. Measure 97: whole note G4. Measure 98: quarter notes A4, B4, C5.

A N.C. E A A/E A/D E sus E

Measures 97-98: Piano accompaniment in treble and bass clefs. Measure 97: Treble clef has chords A and N.C. (no chord); bass clef has a rhythmic pattern of eighth notes. Measure 98: Treble clef has chords E, A, A/E, A/D, E sus, E; bass clef continues the rhythmic pattern.

soul, my Sav - ior God, to

Measures 99-100: Vocal line in treble clef. Measure 99: quarter notes G4, A4. Measure 100: quarter notes B4, C5, B4, A4.

A/G A sus F# A sus E D

Measures 99-100: Piano accompaniment in treble and bass clefs. Measure 99: Treble clef has chords A/G and A sus; bass clef has a rhythmic pattern. Measure 100: Treble clef has chords F#, A sus, E, D; bass clef continues the rhythmic pattern.

Thee: How great Thou art!

Measures 101-102: Vocal line in treble clef. Measure 101: whole note G4. Measure 102: quarter notes A4, B4, C5.

A² C# A# E C# A E(no3) F#m 7 C#m A A# Bm

Measures 101-102: Piano accompaniment in treble and bass clefs. Measure 101: Treble clef has chords A², C#, A#, E, C#, A; bass clef has a rhythmic pattern. Measure 102: Treble clef has chords E(no3), F#m 7, C#m, A, A#, Bm; bass clef continues the rhythmic pattern.

104

How great Thou art!

Chords: A_{sus} E, Fdim⁷, C[#]m F[#], F[#]m⁷, E F[#], F[#]m

106

How great Thou art! How great

Chords: E⁷_{sus}, A E, C[#]m E, A E, Bm D, C[#]unis. Bm, E[#]m A, G², GM⁹, G²

64
109

26

Brighter tempo ♩ = 88

Thou art! King of

E⁷_{sus} E A

112

kings! Lord of lords!

B A Dm⁶ A

115

molto rit.

He's a - live!

A A/E A

molto rit.

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Freedom's Song;
and America, the Beautiful

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With power ♩ = 72

31

N.C.

3

f

4

mf

cresc.

8

$\frac{E}{C}$

Bb^2

$\frac{Bb^2}{Ab}$

11

C^2 (no3)

†"My Country, 'Tis of Thee"

WOMEN unison

mp

15

1. My coun - try, 'tis of thee, Sweet land of lib - er - ty,

$C^2(\text{no}3)$ $\frac{G}{C}$ $C^2(\text{no}3)$ $C \text{ sus}$ $C^2(\text{no}3)$

19

Of thee I sing: Land where my fa - thers died,

$\frac{G}{C}$ $C^2(\text{no}3)$ $\frac{C^2}{E}$

23

CHOIR

From ev - 'ry Land of the pil - grims' pride,

$\frac{C \text{ sus}}{F}$ $G \text{ sus}$ C^2

moun - tain - side Let free - dom ring!

F² C_G G C C_{sus}

C C_E² F C G_{sus} G

2. Let mu - sic swell the breeze, And ring from all the trees

C D_m_C G_C C F C_G G[#]dim⁷ A_m

mp

36

Sweet free - dom's song: Let mor - tal tongues a - wake;

Dm $\frac{C}{G}$ G C Em⁷ Am⁷

40

Let all that breathe par-take; Let rocks_ their_

Dm⁷ Fm⁶ $\frac{C}{G}$

43

si - lence break, The_ sound pro - long. It's

F $\frac{C}{E}$ F $\frac{C}{G}$ G C C_{sus} C $\frac{C}{E}$

cresc.

70
47 †“Freedom’s Song”

Free-dom’s Song we’re lift - ing high, our ban - ner strong a -

mf

F C E F G B C G B C C E F C E F D F#

cross the sky. By God’s own hand the

G D F# G D G D G C E F

song be - gan, and may it spread a - cross the land. Let

C G Dm7 C G B C C sus D C E

cresc.

56

free-dom's light keep shin - ing bright, held high by Free - dom's

F C G Dm7 C E G^{sus} F G F

59 *f* Song!

34

N.C. C(no3) 3 N.C. C(no3)

f

62 *mf* †"My Country, 'Tis of Thee"
unis.

3. Our fa - thers' God, to Thee,
unis.

D² D D G⁶ A A^{sus} B C#

mf

Au - thor of lib - er - ty, To Thee we sing:

D Bm G $\frac{D}{A}$ A \dim ⁷ Bm G⁶ A sus A D

Long may our land be bright With free - dom's

F#m $\frac{F\#m}{E}$ $\frac{B^7}{D\#}$ Em $\frac{Em}{D}$

ho - ly light; Pro - tect us by Thy might,

C⁹ $\frac{D}{A}$ Em $\frac{D}{F\#}$ G⁶ Bm $\frac{D}{A}$ G $\frac{D}{F\#}$

35

f unis.

76

Great_ God, our King! It's

G D/A A D Dsus D Dsus E F#

79 †"Freedom's Song"

Free-dom's Song we're lift-ing high, our ban-ner strong a -

G D/F# G A/C# D A/C# D D/F# G D/F# G E/G#

f

82

cross the sky. By God's own hand the

A E/G# A E A E A D/F# G

song be-gan, and may it spread a - cross the land. Let

D A Em⁷ D A C# D D^{sus} E D F#

free-dom's light keep shin-ing bright, held high by Free - dom's

G D A Em⁷ D F# A^{sus} G A G A

36

Song! A - mer - i-ca! A -

D D^{sus} 3 D D F#⁷ Fdim⁷

†"America, the Beautiful"

94

mer - i - ca! God shed His grace on thee, And

Em⁷ A⁷ A^{sus}_B A_{C#} A A²_G A_G D_{F#} D^{sus}_E D

97

crown thy good with broth - er - hood From sea to

G Em⁷ D_A G D_{F#}

100

shin - ing sea! It's unis.

A^{sus} 3 A⁷ B^b A^b_{B^b} E^b_G

rit. *ff unis.*

†"Freedom's Song"

a tempo

Free-dom's Song we're lift-ing high, our ban-ner strong a -

ff a tempo

Ab Eb/G Ab Bb/D Eb Bb/D Eb Eb/G Ab Eb/G Ab F/A

cross the sky. By God's own hand the

Bb F/A Bb F Bb F Bb Eb/G Ab

song be-gan, and may it spread a - cross the land. Let

Eb/Bb Fm7 Eb Bb/D Eb Eb/sus F Eb/G

38

112

free-dom's light keep shin-ing bright, held high by Free - dom's

Ab Eb/Bb Fm7 Eb/G Bbsus Ab Bb Ab/Bb

115

Song! Let free-dom's light keep shin-ing bright, held

Eb Eb/sus Eb/F G Ab Eb/Bb

rit.

118

high by Free - dom's Song, Free - dom's

N.C. Fm7 Eb Bbsus Ab Bb Ab Eb Cm Ab Eb Fm7 Ab

3 rit.

Detailed description: This system contains measures 118 through 121. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a triplet of eighth notes in measure 120 and a 'rit.' marking in measure 121. The key signature has two flats, and the time signature is 4/4.

122

Song, Free-dom's Song!

Eb

Detailed description: This system contains measures 122 through 125. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a 'V' marking above the notes in measure 124. The key signature has two flats, and the time signature is 4/4.

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