

UNISON/2-PART



# WHEN I SURVEY THE WONDROUS CROSS

A MUSICAL FOR EASTER

Created and Arranged by **CRAIG ADAMS**

LifeWay | Worship

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*Christ Arose*

*Because He Lives*

*Because He Lives (Amen)*

*Christ the Lord Is Risen Today*

*Great Is Thy Faithfulness*

*Hallelujah, What a Savior!*

*Never Once*

*O the Blood of Jesus*

*The Cross Has the Final Word*

*The Wonderful Cross*

*Victory in Jesus*

*What Wondrous Love Is This*

*When I Survey the Wondrous Cross*

*WORSHIP SET: Hallelujah, What a Savior*

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**CRAIG ADAMS**

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# FOREWORD

As Easter approaches each year, I find myself looking forward to all that comes with this time of year. Trees and flowers bud and bloom ... the landscape turns green ... birds sing at the first light of each new day. It is all such a wonderful scene. Everywhere one looks, there is new life and vibrant color.

Meanwhile, the closer the calendar gets to Holy Week, I am reminded of the glory of the cross of Jesus Christ. As I behold the beauty and majesty of Calvary's tree, I am immediately struck by the ugliness of my own humanity and sin. I cannot begin to understand the magnitude of what Christ endured for me—such unrelenting agony and shame. He traded my unrighteousness for His perfection. What a Savior!

First Corinthians 1:18 says, “For the message of the cross is foolishness to those who are perishing, but to us who are being saved it is the power of God” (NIV). As you sing these songs throughout your weeks of preparation and celebration this year, I encourage you to prayerfully consider anew the unimaginable gift of atonement, redemption, and freedom that Jesus purchased for you upon the cross. He gave His blood and life so that the cross might endure as the ultimate symbol of salvation, hope, and eternal power for all mankind.

In Christ,

A handwritten signature in black ink, appearing to be 'CA', written over a large, diagonal watermark that reads 'FOR PREVIEW ONLY' and 'Copying prohibited'.

Craig Adams

# SEQUENCE

**Celebration of Faithfulness Medley** ..... 6

*includes*

Because He Lives (Amen), Never Once,  
and Great Is Thy Faithfulness

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**He Arose Medley** ..... 58

*includes*

Christ Arose, Christ the Lord Is Risen Today,  
and Victory in Jesus

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# Celebration of Faithfulness Medley

includes

Because He Lives (Amen), Never Once,  
and Great Is Thy Faithfulness

Arranged by Craig Adams

1

F#m D<sup>2</sup> A F#m D<sup>2</sup>

*mf*

4

CHOIR unison *mf* †“Because He Lives (Amen)”

I be - lieve in the Son.

A F#m D<sup>2</sup>

6

I be - lieve in the ris - en - One..

A F#m D<sup>2</sup>

†“Because He Lives (Amen).” Words and Music by Daniel Carson, Ed Cash, Gloria Gaither, William J. Gaither, Jason Ingram, Matt Maher, and Chris Tomlin.

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8

I be - lieve I o - ver - come

A F#m D<sup>2</sup>

10

by the pow - er of His blood.

A A C# A E D F#m

12

*mf*

A - men, a -

E D<sup>2</sup> E

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14

- men. I'm a - live, I'm a - live be - cause He -

F#m E G# A E G# A D

16

— lives. A - men, a -

E D2 E

18

- men. Let my song join the one that nev - er -

F#m E G# A E G# A D



20

— ends, be-cause He lives!

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

*f*

22

3

A F#m D<sup>2</sup>

24

*mf*

I was dead in the grave.

A F#m D<sup>2</sup>

*mf*

I was cov - ered\_ in sin and\_ shame..

I heard mer - cy call my name.

He rolled the stone a - way..

32 *f*

A - men, a - men. I'm a -

D E F#m E/G#

35

live, I'm a-live be-cause He lives. A -

A E/G# A D E

37

men, a - men. Let my

D E F#m E/G#

song join the one that nev - er — ends. Be-cause He

A E G# A D E

*ff*

lives, I can face to - mor - row. Be-cause He lives, ev - 'ry fear is

A A/D E A A/D

*ff*

gone. I know He holds my life, my fu-ture, in His

E A C# DM7 F#m E

47 *rit.* *Slower tempo* ♩ = 71

hands.

*D*<sup>2</sup> *rit.* *mf* *A*

50 *E* *F#m*

52 *D* *A*

†“Never Once”  
WOMEN unison  
*mf*

1. Stand - ing on this moun - tain - top,

†“Never Once.” Words and Music by Jason Ingram, Matt Redman, and Tim Wanstall.  
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14

54

7

look-ing just how far we've come, know-ing that for ev - 'ry step

E F#m

56

CHOIR unison  
*mf*

You were with us. 2. Kneel-ing on this bat-tle-ground,

D A

58

see-ing just how much You've done, know-ing ev - 'ry vic - to - ry was

E F#m

60

Your pow'r in us. Scars and strug-gles on the way,

D

62

8 (1st time)

but with joy our hearts can say, yes, our hearts can

E

A

64

*f*

say: Nev-er once did we ev-er walk a-lone.

D

A<sup>2</sup>

67

Nev - er once did You leave us on our own.

Measures 67-68: Vocal line in treble clef and bass line in bass clef. The key signature has three sharps (F#, C#, G#). The melody starts with a quarter rest, followed by eighth and quarter notes.

F#m7<sup>4</sup>

Measures 67-68: Piano accompaniment in treble and bass clefs. The left hand plays a steady eighth-note bass line. The right hand plays chords and moving lines.

69

9 (2nd time)

You are faith - ful, God, You\_ are faith - ful.

Measures 69-70: Vocal line in treble clef and bass line in bass clef. The melody features dotted rhythms and rests. A circled measure number '9' is placed above the vocal line in measure 70.

D D A F#m A E

Measures 69-70: Piano accompaniment in treble and bass clefs. Chord symbols D, D/A, A, F#m, A/E, and E are written above the treble staff.

71

1 (to meas. 57)

You are faith - ful, God, You\_ are faith - ful.

Measures 71-74: Vocal line in treble clef and bass line in bass clef. The melody continues with dotted rhythms. A circled measure number '1' is placed above the vocal line in measure 71. The piece concludes with a double bar line and repeat dots.

D D A F#m A E

Measures 71-74: Piano accompaniment in treble and bass clefs. Chord symbols D, D/A, A, F#m, A/E, and E are written above the treble staff. The piece concludes with a double bar line and repeat dots.



74 <sup>2</sup>

God, You\_ are faith - ful. Nev - er once did we

*unis.*

*unis.*

<sup>2</sup> F#m A E E A<sup>2</sup>

76

ev - er walk a - lone. Nev - er once did You leave us on our own.

F#m<sup>7</sup>4

79

You are faith - ful, God, You\_ are faith - ful.

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

10

81

You are faith - ful, God, You are faith - ful.

D D/A A F#m A E

83

*accel.* † "Great Is Thy Faithfulness"

*unis.* Great is Thy faith - ful - ness! Great is Thy

*unis.* E A sus A F#

*accel.* *f* *Slightly faster*

87

faith - ful-ness! Morn - ing by morn - ing new mer - cies I

Bm<sup>7</sup>4 E A E/B B<sup>7</sup>sus

91

see; All I have need - ed Thy hand hath pro -

E A

95

vid - ed; Great is Thy faith - ful-ness, Lord, un - to

DM<sup>7</sup> D<sup>6</sup> Bm<sup>7</sup> A/E E<sup>7</sup>sus



99

11

*slight rit.*

*Slower* ♩ = 74  
† "Never Once"  
*mp*

me! Nev-er once did we

*A*<sup>2</sup> *slight rit.* *mp Slower*

102

ev-er walk a-lone. Nev-er once did You leave us on our own.

*F#m*<sup>7</sup><sub>4</sub>

105

12

You are faith - ful, God, You are faith - ful. You are faith - ful,

*D* *D/A* *A* *F#m* *A/E* *E* *D* *D/A* *A*

108

God, You\_ are faith - ful. Ev - 'ry step we are

*unis.*

*unis.*

F#m A/E E A<sup>2</sup>

110

breath - ing in Your grace, ev - er - more we'll be

F#m<sup>7</sup> 4

112

breath - ing out Your praise. You are faith - ful,

D D/A A

114

God, You are faith - ful. You are faith - ful,

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

116 *rit.*

God, You are faith - ful.

F#m A/E E

*rit.*

## NARRATION 1

40 Never has there been a more enduring symbol of God's faithfulness than the cross of Christ. Unreasonably accused, unjustifiably convicted, and unduly sentenced, the only Son of God was beaten beyond recognition, nailed to a cross of wood, (*music begins*) and hung to die in agony and shame. The sin and iniquity of all mankind was laid upon our selfless suffering servant, Jesus.

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# Ten Thousand Angels

Words and Music by  
**RAY OVERHOLT**  
 Arranged by Craig Adams

*With feeling, slowly*

13

NARRATOR: "... and hung to die ..."

"servant, Jesus."

N.C.

Dm<sup>7</sup>

G<sup>7</sup>

5

*In tempo* ♩ = 102

WOMEN

*mf*

1st time: WOMEN only

2nd time: CHOIR

1. They bound the hands of  
 (2. Up) - on His pre - cious

8

Je - sus in the gar - den where He prayed; They  
 head \_\_\_\_\_ they \_\_\_\_\_ placed a crown of thorns; They



11

led laughed Him through and said, the "Be - hold streets in the shame. King!"

$F^2/C$   $C^2$

14

both times: CHOIR  
*unis.*

They spat up on the Sav - ior, so  
They cursed Him and they struck Him and

$C^2$   $C/B$   $F^2/A$   $C/G$

17

pure mocked and free from sin; They said, "Cru - ci - fy Him;  
His ho - ly name; All a - lone He suf - fered

$Dm/F$   $E sus$   $E^7b9$   $Am$   $Am/G$   $Dm/F$   $Dm^7$

26  
20 15 (2nd time)

1

He's ev - to 'ry - blame."

Detailed description: This block shows the vocal line for measures 20-22. The melody starts on a dotted quarter note, followed by a quarter note, and then a half note with a fermata. The lyrics are "He's ev - to 'ry - blame." The music is written on a grand staff with a treble clef.

$\frac{FM^7}{G}$   $G^7$   $C^2$   $\frac{E^2}{C}$

Detailed description: This block shows the piano accompaniment for measures 20-22. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a simple bass line. Chord symbols  $\frac{FM^7}{G}$ ,  $G^7$ ,  $C^2$ , and  $\frac{E^2}{C}$  are indicated above the staff. The music is written on a grand staff.

23 14 (to meas. 7)  $unis.$  2

2. Up - thing.

$unis.$

Detailed description: This block shows the vocal line for measures 23-24. The melody is mostly rests, with a half note on the second measure. The lyrics are "2. Up - thing." and "unis." The music is written on a grand staff with a treble clef.

$C^2$   $\frac{E^2}{C}$  (to meas. 7) 2  $C$   $Dm^7$

Detailed description: This block shows the piano accompaniment for measures 23-24. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a simple bass line. Chord symbols  $C^2$ ,  $\frac{E^2}{C}$ ,  $C$ , and  $Dm^7$  are indicated above the staff. The music is written on a grand staff.

26 *f*

He could have called ten thou - sand

Detailed description: This block shows the vocal line for measures 26-28. The melody consists of quarter notes. The lyrics are "He could have called ten thou - sand". The music is written on a grand staff with a treble clef.

$C$   $E$   $E\ aug$   $F$   $E$   $G$

*f* half-time feel

Detailed description: This block shows the piano accompaniment for measures 26-28. The right hand plays chords, while the left hand plays a simple bass line. Chord symbols  $C$ ,  $E$ ,  $E\ aug$ ,  $F$ ,  $E$ , and  $G$  are indicated above the staff. The music is written on a grand staff.

29 *unis.*

an - gels to de-stry the world

*unis.*

C<sup>2</sup> Am<sup>7</sup> Dm<sup>7</sup>4

32

and set Him free. He could have

G<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> Eaug

35

called ten thou - sand an - gels,

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

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*unis.*

but He died a - lone for you and

*unis.*

*Am*<sup>7</sup> *Dm*<sup>7</sup>/<sub>4</sub> *G*<sup>7</sup>

41

me.

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

*mf*

16

44

*mf unis.*

To the howl - ing mob He yield - ed; He did

*unis.*

*G*<sub>*b*</sub>/<sub>*A*<sup>b</sup></sub> *D*<sub>*b*</sub><sup>2</sup>

*mf*

47

not for mer - cy cry. The cross of shame He

$A\flat^7$   
 $D\flat$   $D\flat^2$   $G\flat^2$   
 $D\flat$

50

took a - lone. And *unis.*

*unis.*

$D\flat^2$

53

when He cried, "It's fin - ished," and gave Him-self to

$D\flat^2$   $D\flat$   $G\flat^2$   $D\flat$   $E\flat m$   $F sus$   $F^7\flat_9$   
 $C$   $B\flat$   $A\flat$   $G\flat$

die, Sal - va - tion's won - drous plan was

Bbm Bbm Ab Ebm Gb Ebm<sup>7</sup> Gbm<sup>7</sup> Ab<sup>7</sup>

done. He could have called

Db Ebm<sup>7</sup> Db F Faug Gb

*f*

ten thou - sand an - gels to de-stroy the unis. unis.

Gb Ab Db<sup>2</sup> Bbm<sup>7</sup>

65

world and set Him free.

$Ebm^7_4$   $Ab^7$   $Abm^7$

68

He could have called ten thou - sand

$Db^7$   $Faug$   $Gb$   $Gb$   
 $Ab$

71

an - gels, but He died a - lone  
*unis.*

$Db^2$   $Bbm^7$   $Ebm^7_4$

*rit. f*

for you and me. He

Ab<sup>7</sup> Db Eb<sup>7</sup> Db/F

*rit. f*

*a tempo*

could have called ten thou - sand

Faug F<sup>7</sup> Gb Gb/Ab

*a tempo*

*unis.*

an - gels to de-stroy the world

*unis.*

Db<sup>2</sup> Bbm<sup>7</sup> Ebm<sup>7</sup><sub>4</sub>



83

and set Him free. He could have

*Ab*<sup>7</sup> *Abm*<sup>7</sup> *Db*<sup>7</sup> *Faug*

86

called ten thou - sand an - gels,

*Gb* *Gb* *Ab* *Db*<sup>2</sup>

89

but He died a - lone for

*unis.* *mp*

*unis.*

but He died a - lone

*Bbm*<sup>7</sup> *Ebm*<sup>7</sup><sub>4</sub> *Ab*<sup>7</sup> *mp*

93

you and me, \_\_\_\_\_ for

$Db^2$   $G\flat^2$   
 $Db$

97

you and me.

$Db^2$  *rit.*

*rit.*

$\sigma$   
 $\text{Ped.}$  \*

## NARRATION 2

41 The Gospel of Luke recounts history's darkest hour in this way: "It was now about noon, and darkness came over the whole land until three, because the sun's light failed. The curtain of the sanctuary was split down the middle. And Jesus called out with a loud voice, 'Father, into your hands I entrust my spirit.' Saying this, he breathed his last. When the centurion saw what happened, he began to glorify God, saying, 'This man really was righteous!' All the crowds that had gathered for this spectacle, when they saw what had taken place, went home, striking their chests. But all who knew him, including the women who had followed him from Galilee, (*music begins*) stood at a distance, watching these things" (Luke 23:44-49, CSB).

From the distance of more than two thousand years, we, too, look upon the bitter crucifixion of Christ. Considering the weight of our own sin and imperfection, our souls cry out, "What wondrous love is this, O my soul!"

# When I Survey the Wondrous Cross

Words by  
ISAAC WATTS

Music by  
LOWELL MASON  
Arranged by Craig Adams

*Steady and passionate* ♩ = 81

19 NARRATOR: "... stood at a distance, ..."

Am G/B C C sus

3 Am G sus G C

5 Am G/B C C sus

7 Am G sus C

"... O my soul!"

CHOIR: unison (*hushed*)  
*mp*

9

When I sur - vey the won - drous

Am G/B C C<sup>2</sup> C F/A F<sup>7</sup>/A E<sup>7</sup>/B

12

cross On which the Prince of

Am G/B C F/A F<sup>7</sup>/A E<sup>7</sup>/B

15

glo - ry died, My rich - est

Am Am<sup>2</sup> Am/G Dm/F Dm/E E/D Am/C Am/B Am G

gain I count but loss,

Vocal line for measures 18-20. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are "gain I count but loss," with a long note on "I" and "but".

C F/A FM7/A Em7/B Am G/B

Piano accompaniment for measures 18-20. The right hand plays chords: C, F/A, FM7/A, Em7/B, Am, G/B. The left hand plays a simple bass line.

And pour con - tempt on all my

Vocal line for measures 21-23. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are "And pour con - tempt on all my" with a long note on "my".

C Gsus G Am2 Am Dm/F FM7 G

Piano accompaniment for measures 21-23. The right hand plays chords: C, Gsus, G, Am2, Am, Dm/F, FM7, G. The left hand plays a simple bass line.

pride.

Vocal line for measures 24-25. The melody consists of whole notes: G4, A4. The lyrics are "pride." with a long note on "pride".

C5 C/B Am G/B C Csus C

Piano accompaniment for measures 24-25. The right hand plays chords: C5, C/B, Am, G/B, C, Csus, C. The left hand plays a simple bass line.

20

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*A little more*

*mf*

27

For - bid it, Lord, that

Am G(4) F CM7  
E D

*mf*

30

I should\_ boast, Save in the

Em D D<sup>2</sup> D<sup>2</sup> Bm A C# D

33

death of\_ Christ, my\_ God;

Dsus D D C# Bm<sup>7</sup> A sus A F#

Musical notation for measures 36-38. The vocal line is in treble clef with a key signature of two sharps (D major). The piano accompaniment is in bass clef. The lyrics are: "All the vain things that charm me".

All the vain things that charm me

Chord progression:  $D^{sus}_2 / G$ ,  $D^2 / F^\#$ ,  $C^2 / E$ ,  $C^{2\#4}$ ,  $C$

Piano accompaniment for measures 36-38, featuring a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Musical notation for measures 39-41. The vocal line is in treble clef. The piano accompaniment is in bass clef. The lyrics are: "I sacrifice them".

most, I sacrifice them

Chord progression:  $GM^9 / B$ ,  $G/B$ ,  $A/C^\#$ ,  $D$ ,  $A^{sus}$ ,  $Bm^7$

Piano accompaniment for measures 39-41, featuring a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Musical notation for measures 42-44. The vocal line is in treble clef. The piano accompaniment is in bass clef. The lyrics are: "to His blood.".

to His blood.

Chord progression:  $Em^7_4$ ,  $GM^7 / A$ ,  $A$ ,  $Bm$ ,  $Bb$ ,  $Bb^2\#4$ ,  $Bb$

Piano accompaniment for measures 42-44, featuring a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.



45

Chords:  $B\flat M^7/A$ ,  $Gm$ ,  $B\flat/F$ ,  $E\dim$ ,  $E\flat$

48

*mp* Dark and deliberate

Lyrics: See, from His head, His

Chords:  $E\flat/D$ ,  $D$ ,  $D^7$ , N.C.,  $Gm$ ,  $C$ , N.C.,  $Gm$ ,  $C$

51

Lyrics: hands, His feet, Sor - row and

Chords: N.C.,  $C$ ,  $Cm^7/G$ ,  $Cm^6/G$ ,  $Gm$ ,  $C$ ,  $D/G$ , N.C.,  $Gm$ ,  $C$

love flow — min - gled — down;

N.C. Gm C G Gm D Gm Adim D<sup>b9</sup> D<sup>7b9</sup>

*mf*

Did e'er such love and sor - row —

Gm Gm/F Eb Eb<sup>2</sup> Gm Gm<sup>2</sup> Gm D C G Cm<sup>7</sup> Cm<sup>6</sup>/G

*mf*

meet, Or thorns com - pose so

Gm/D Gm Gm/F EbM<sup>7</sup> Dm/F D<sup>sus</sup>/G

63 *f*

rich a crown?

$C_m^6$   $E_bM^7$   
 $D$   $D^7$   $G_m$   $G_m(M^7)$   $D$   $C_m$   
 $G$   $G$

66

22

$C_b$   $C$   $D$   $C$   $A_bM^7$   $F_m^{13}$   $D$   
 $G$   $G$   $G$   $G$   $E_b$

*rit.*

*ff* Broad and Majestic

Were the whole realm of

Two vocal staves (treble and bass clef) showing the melody for the lyrics 'Were the whole realm of'. The music is in a key with one flat (B-flat major) and a common time signature. The melody consists of quarter and half notes.

C/D C<sup>2</sup>#4/D C/D D G G/F# G/F Am/E

*rit.* *ff*

Piano accompaniment for measures 69-71. The right hand features chords and some melodic lines, while the left hand plays a steady bass line. Dynamics include *rit.* and *ff*.

na - ture mine, That were an

Two vocal staves showing the melody for the lyrics 'na - ture mine, That were an'. The melody continues with quarter and half notes.

Am<sup>7</sup><sub>Eb</sub> G/Eb Am<sup>7</sup><sub>Eb</sub> G GM<sup>7</sup> G sus G G/F#

Piano accompaniment for measures 72-74. The right hand plays chords, and the left hand plays a bass line. Dynamics include *rit.* and *ff*.

off - 'ring far too small;

Two vocal staves showing the melody for the lyrics 'off - 'ring far too small;'. The melody concludes with a final note and a fermata.

C<sup>2</sup>/E CM<sup>9</sup> B<sup>7</sup>#5 Em Em/D A<sup>9</sup>(13)/C# A<sup>9</sup> Am<sup>7</sup>/D D C/D D

Piano accompaniment for measures 75-77. The right hand plays chords, and the left hand plays a bass line. Dynamics include *rit.* and *ff*.

78

Love so a - maz - ing, — so di -

Em Eb Eb(#4) G/D Am E7/B Am A2 F#dim7

(8<sup>vb</sup>) — — (loco)

81

vine, De-mands my soul, — my

Em D/F# G D Em

23

84

life, my all!

Am C G D D G G G G D G G

87

*Passionately*  
*unis.*

De mands my soul, my

G D F# Em D Bm C B B7 D# Em

90

life, my all!

Am  
E

D<sup>5</sup>

N.C. G N.C.

93

*poco rit.*

*poco rit.*

G

## NARRATION 3

- 42 In the shadow of the cross, our hearts frame the moments Jesus shared with His disciples in the upper room on the night He was betrayed.

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# The Broken Who Break the Bread

Words and Music by  
BEV HERREMA, DON KOCH,  
and ALLI LaPOINTE  
Arranged by Craig Adams

Warmly ♩ = 68

24

NARRATOR: "In the shadow . . ."

Chords: F, G/F, C<sup>2</sup>/<sub>E</sub>, G sus, G, F, G/F, Am

"... He was betrayed."

Chords: Dm<sup>7</sup>, G sus, G, C, F<sup>2</sup>/<sub>C</sub>, C

Female SOLO

mp

7

Je - sus sees us in our pain, knows each sto - ry,

Chords: F, G, Am<sup>7</sup>, C/G, G, F, G/F, C/E

10

knows each name. Deep com - pas - sion bids us come,

$Dm^7$   $G\text{ sus}$   $G$   $A\text{ m}$   $\frac{A\text{ m}}{G}$   $F$   $\frac{C}{E}$

13 25

so we gath - er one by one. We are the

$Dm^7$   $\frac{C}{E}$   $\frac{C}{G}$   $G$   $C$   $\frac{C}{E}$  *mf*

16

bank - rupt and the be - lov - ed, saved and sav - or - ing the price - less

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

19

cup. We are the hun - gry long - ing to be

C C/E F Am G

22

fed; we are the bro - ken who break the bread.

F Dm<sup>7</sup> G sus G C C/B

25

26

F C/F C/E Am G/B C Dm<sup>7</sup> G sus G

28 Male SOLO  
*mp*

Let the thirs - ty find the flood; grace poured out in

F G Am<sup>7</sup> C/G G F G/F C/E

*mp*

31

Je - sus' blood. No one too far from His reach,

Dm<sup>7</sup> Gsus G Am Am/G F C/E

34

cross - bound arms to set us free. We are the

Dm<sup>7</sup> C/E C/G G C C/E

37

bank-rupt and the be-lov-ed, saved and sav-or-ing the price-less

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

*mf*

40

cup. We are the hun-gry long-ing to be

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

43

fed, we are the bro-ken who break the bread.

F Dm<sup>7</sup><sub>4</sub> G<sup>sus</sup> G C

27

54 DUET

46 *mf* stronger

Two vocal staves (treble and bass clef) with lyrics: "We are sin - ners, we are saints, in the com - pa -".

Piano accompaniment for the first system with chords:  $F^2/A$ ,  $G^2/B$ ,  $F/C$ ,  $C$ ,  $F^2/A$ ,  $G/B$ . Includes the instruction *mf* stronger.

49

Two vocal staves with lyrics: "ny of grace. We re - ceive the Eu - cha - rist".

Piano accompaniment for the second system with chords:  $F/C$ ,  $C$ ,  $F^2/A$ ,  $G^2/B$ ,  $F/C$ ,  $C$ .

52

28

Two vocal staves with lyrics: "and re - mem - ber this: We are the". Includes the instruction **CHOIR unison** and *mp*.

Piano accompaniment for the third system with chords:  $Dm^7$ ,  $C/E$ ,  $Gsus$ ,  $G$ .

55

bank - rupt and the be - lov - ed, saved and sav - or - ing the price - less

*mp*

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

58 *mf*

cup. We are the hun - gry long - ing to be

C C E F Am G

*mf*

61

fed; we are the bro - ken who break the bread.

F Dm<sup>7</sup> G sus G Am D sus

64 **DUET**  
*mp* *rit.* *a tempo*

We are the bro-ken who break the bread.

D Dm<sup>7</sup> G<sup>sus</sup> G C  $\frac{C}{B}$

*mp* *rit.* *a tempo*

68 *rit.*

F  $\frac{G}{F}$   $\frac{C}{E}$  Dm<sup>7</sup>  $\frac{C^2}{E}$   $\frac{C}{E}$   $\frac{C}{G}$  G C<sup>2</sup>

*rit.*



## NARRATION 4

43 Let us pause to remember and give thanks for the sacrificial and spotless Lamb of God.

“As they were eating, Jesus took bread, blessed and broke it, gave it to the disciples, and said, ‘Take and eat it; this is my body.’ Then he took a cup, and after giving thanks, he gave it to them and said, ‘Drink from it, all of you. For this is my blood of the covenant, which is poured out for many for the forgiveness of sins’ (Matthew 26:26-28, CSB).

Thanks be to our loving heavenly Father, this perfect atonement was only the beginning of His plan! Never before has there been a more powerful and transformational instance of God’s faithfulness than this: Three days after Jesus had been crucified and buried, the Almighty God fulfilled His promise and breathed everlasting life into Jesus’ body. *(music begins)* The stone was rolled away from the tomb, and Jesus, the King of glory, walked out alive! Let’s lift a triumphant song of praise, now and forevermore! Christ is risen, just as He said!

# For Choir and Congregation He Arose Medley

includes  
Christ Arose, Christ the Lord Is Risen Today,  
and Victory in Jesus

Arranged by Craig Adams

Driving ♩ = 108

29 NARRATOR: "The stone was rolled . . ."

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

5 Chords: B $\flat$ , E $\flat$ /B $\flat$ , F/B $\flat$ , B $\flat$ , E $\flat$ /B $\flat$ , F/B $\flat$

... just as He said!"

9 †"Christ Arose"  
CHOIR unison  
mf

1. Low in the grave He lay- Je - sus, my  
2. Vain - ly they watch His bed- Je - sus, my

Chords: B $\flat$ <sup>2</sup>, E $\flat$ /B $\flat$ , B $\flat$ , F/B $\flat$ , E $\flat$ /B $\flat$

†"Christ Arose." Words and Music by Robert Lowry.

12

Sav - ior! Wait - ing the com - ing day -  
 Sav - ior! Vain - ly they seal the dead -

B $\flat$  E $\flat$  Gm $^7$

15

1 (30) (to meas. 9)

Je - sus, my Lord!  
 Je - sus, my

Gm $^7$  C C F F $^7$  sus (to meas. 9)

18

2 (31)

Lord! *f* Up from the grave He a -

2 F E $\flat$  F B $\flat$  *f*

rose, With a might-y tri-umph o'er His foes. He a -

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a soprano clef with a key signature of two flats (Bb) and a common time signature. It begins with a half note G4, followed by a quarter rest, then eighth notes A4, Bb4, and C5, and finally a quarter note G4. The piano accompaniment is in a bass clef with the same key signature and time signature. It features a steady eighth-note bass line (G2, A2, Bb2, C3) and chords in the right hand that mirror the vocal melody.

Eb

Gm<sup>7</sup>

Eb

Bb

The piano accompaniment for the first system is shown in two staves. The right hand plays chords and moving lines, while the left hand plays a simple eighth-note bass line. The chords are Eb, Gm7, Eb, and Bb.

rose a vic - tor from the dark do - main, And He

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by a quarter rest, then eighth notes A4, Bb4, and C5, and finally a quarter note G4. The piano accompaniment maintains the eighth-note bass line and provides harmonic support for the vocal melody.

F

Gm

Eb

Bb

The piano accompaniment for the second system is shown in two staves. The right hand plays chords and moving lines, while the left hand plays a simple eighth-note bass line. The chords are F, Gm, Eb, and Bb.

lives for - ev - er with His saints to reign. He a -

The third system of music continues the vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by a quarter rest, then eighth notes A4, Bb4, and C5, and finally a quarter note G4. The piano accompaniment maintains the eighth-note bass line and provides harmonic support for the vocal melody.

Eb

C

F

F<sup>4</sup>/<sub>2</sub>

F

The piano accompaniment for the third system is shown in two staves. The right hand plays chords and moving lines, while the left hand plays a simple eighth-note bass line. The chords are Eb, C, F, F4/2, and F.

28

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

B $\flat$  E $\flat$  Gm<sup>7</sup> F

31 32

*unis.*

rose! *mf* 3. Death can - not

*unis.*

B $\flat$  F G C<sup>2</sup> F C

*mf*

34

keep his prey - Je - sus, my Sav - ior!

C G C F C C

He tore the bars a - way - Je - sus, my

F Am<sup>7</sup> Am<sup>7</sup>/<sub>D</sub> D

Lord! Up from the grave He a -

G F/G C

rose, With a might - y tri - umph o'er His foes. He a -

F Am<sup>7</sup> F C

46

rose a vic-tor from the dark do-main, And He lives for-ev-er with His

G Am F C F D

49

saints to reign. He a-rose! He a-rose! Hal-le-

G G<sup>4</sup> G C F

52

lu-jah! Christ a-rose! unis. unis.

Am<sup>7</sup> G C F C G



64

55

34

†“Christ the Lord Is Risen Today”

*f*

1. Christ the Lord is  
2. Lives a - gain our

Chord symbols: C, F/C, G/C, C<sup>2</sup>

58

ris'n to - day, — Al le - lu - ia!  
glo - rious King, — Al le - lu - ia!

Chord symbols: F<sup>2</sup>, Am<sup>7</sup>, Dm<sup>7</sup>, FM<sup>7</sup>, G, C

61

Sons of men and an - gels say: —  
Where, O death, is now thy sting? —  
Al - le -  
Al - le -

Chord symbols: F, Dm<sup>7</sup>, C/G, G, Am<sup>7</sup>, Dm<sup>7</sup>



64

lu - ia!                    Raise your joys and tri - umphs high,  
 lu - ia!                    Dy - ing once and He all doth save,

FM<sup>7</sup> G C G G<sup>sus</sup> G F<sup>2</sup> C

67

Al - le - lu - ia!                    Sing, ye heav'ns, and  
 Al - le - lu - ia!                    Where thy vic - to -  
*unis.*                    *unis.*

G Am<sup>7</sup> G D<sup>7</sup> G Am<sup>7</sup>

70

earth, re - ply: Al - le - lu -  
 ry, O grave? Al - le - lu -

Dm<sup>7</sup> F/G G Am<sup>7</sup> Dm<sup>7</sup> F G



73 1 35 (to meas. 57)

ia! \_\_\_\_\_

1 C F/C G/C C F/C G/C (to meas. 57)

77 2 36 †"Victory in Jesus" *f*

ia! \_\_\_\_\_

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

†"Victory in Jesus." Words and Music by Eugene M. Bartlett.

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81

vic - to - ry in Je - sus, my Sav - ior for -

*f*

F  $\frac{B\flat}{F}$  F  $B\flat^2$

84

ev - er! He sought me and bought me with

$\frac{B\flat}{F}$  F  $Dm$   $\frac{C}{D}$   $Dm$   $Dm^7$

87

His re - deem - ing blood; He loved me ere I

$\frac{F}{G}$   $G^7$   $\frac{Gm^7}{C}$  F  $\frac{B\flat}{F}$

knew Him, and all my love is due Him. He

F Bb Bb/F F

37

plunged me to vic - to - ry be - neath the cleans - ing

*unis.*  
*unis.*

Dm<sup>7</sup> Am<sup>7</sup> Bb<sup>2</sup> Bb/C C

flood. O vic - to - ry in Je - sus, my

*unis.*  
*unis.*

F C/D CM<sup>7</sup> G C G

99

Sav - ior for - ev - er! He sought me and

C C/G G Em D/E

102

bought me with His re - deem - ing blood: He

Em Em7 G/A A7 Am/D

105

loved me ere I knew Him, and all my love is

*unis.*

G C/G G C<sup>2</sup>



due Him. He plunged me to vic - to-ry be - *unis.*

Vocal line for measures 108-110. The melody starts with a quarter note 'due', followed by a quarter note 'Him.', a quarter rest, a quarter note 'He', a quarter note 'plunged', a quarter note 'me', a quarter note 'to', a quarter note 'vic -', a quarter note 'to-ry', a quarter note 'be -', and a quarter note 'unis.' with a fermata.

C G Em<sup>7</sup> Bm<sup>7</sup>

Piano accompaniment for measures 108-110. The right hand plays chords: C (measures 108-109), G (measure 110), Em<sup>7</sup> (measures 108-109), and Bm<sup>7</sup> (measure 110). The left hand plays a steady eighth-note accompaniment.

neath the cleans - ing flood. He plunged me to

Vocal line for measures 111-113. The melody starts with a quarter note 'neath', a quarter note 'the', a quarter note 'cleans -', a quarter note 'ing', a quarter note 'flood.', a quarter note 'He', a quarter note 'plunged', a quarter note 'me', and a quarter note 'to'.

C<sup>2</sup> C D G Em<sup>7</sup>

Piano accompaniment for measures 111-113. The right hand plays chords: C<sup>2</sup> (measures 111-112), C (measure 113), D (measures 111-112), G (measure 113), and Em<sup>7</sup> (measures 111-113). The left hand continues with the eighth-note accompaniment.

vic - to-ry be - *unis.*

Vocal line for measures 114-115. The melody starts with a quarter note 'vic -', a quarter note 'to-ry', a quarter note 'be -', and a quarter note 'unis.' with a fermata.

Bm<sup>7</sup> Em<sup>7</sup>

Piano accompaniment for measures 114-115. The right hand plays chords: Bm<sup>7</sup> (measures 114-115) and Em<sup>7</sup> (measures 114-115). The left hand continues with the eighth-note accompaniment.

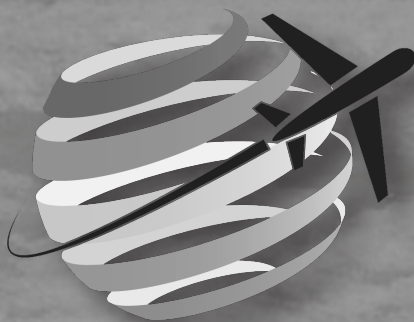
116

neath the cleans - ing flood.

Am<sup>9</sup> Am<sup>7</sup> D D<sup>7</sup> G

119

C D G



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