



# *The Tomb is Empty Now*

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PROCLAIM THE JOY OF EASTER'S SONG

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CREATED BY **JOEL LINDSEY** AND **CLIFF DUREN**

ARRANGED AND ORCHESTRATED BY **CLIFF DUREN**

*The Tomb  
is Empty Now*



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# Let All the World Sing

Words and Music by  
**JOEL LINDSEY**  
 Arranged by Cliff Duren

**DVD 1**

**1**

With celebration ♩ = 110

The musical score is written for piano in 4/4 time with a key signature of one flat (Bb). It consists of eight systems of music, each with a treble and bass clef staff. The score is divided into two sections by a double bar line. The first section starts with a circled '1' and includes measures 1 through 6. The second section starts with a circled '2' and includes measures 7 through 10. Chord symbols are placed above the treble staff: F, Eb2, Bb2/D, F, F(no3), Eb2, Bb2/D, Eb2, and F(no3). Dynamics include *mf* and *f*. The tempo is marked as ♩ = 110.

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Page numbers and page number references conform to the print version.

11

$E\flat 2$   $B\flat 2$   
D  $E\flat 2$   $B\flat 2$   
D

13 *f* **CHOIR**

Let all the world sing, "Je - sus is ris - en!"

$F(\text{no}3)$

*f*

15

Let all the world sing, "Free - dom has come!"

$F(\text{no}3)$   $E\flat 2$  C

17

Chains have been bro - ken. Love has been spo - ken.

Dm7 Bb2 E/A

19

Life is a - live once a - gain!

Eb2/G Eb2/F Eb2 Csus C

21

Let all the world sing!

Fsus/C F(no3)

23

Let ev - 'ry voice rise

E $\flat$ 2 F(no3)

25

in ex - ul - ta - tion. Let ev - 'ry heart know

F(no3)

27

hope rules\_ the day. Joy breaks\_ the mourn - ing.

E $\flat$ 2 C $\text{sus}$  C Dm7 Dm7/C

29

New dreams\_ are dawn - ing. No tomb\_ could hold back\_ our

Bb2 Eb2

31

King! Let all\_ the world sing!

Csus C Fsus/C F(no3)

34

Hal - le - lu - jah! Hal - le - lu - jah!

*ff*

F/A Fsus/G F F C/E Dm7 C Dm7

*ff feeling of 2*



37

Sing, O Earth, de - clare His Name! He has tri - umphed

B $\flat$ 2 C F Dm7 C

Detailed description: This system contains measures 37, 38, and 39. The vocal line is in a soprano register, with lyrics: "Sing, O Earth, de - clare His Name! He has tri - umphed". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The chord progression is B $\flat$ 2, C, F, Dm7, C. The key signature has one flat (B $\flat$ ), and the time signature is 4/4.

40

o - ver dark - ness. Let the choir and saints pro -

Dm7 Eb2 B $\flat$ /D B $\flat$ /F

Detailed description: This system contains measures 40, 41, and 42. The vocal line continues with lyrics: "o - ver dark - ness. Let the choir and saints pro -". The piano accompaniment features a change in time signature from 4/4 to 2/4 in measure 41, and back to 4/4 in measure 42. The chord progression is Dm7, Eb2, B $\flat$ /D, B $\flat$ /F. The key signature remains one flat (B $\flat$ ).

43

claim!

Csus C

Detailed description: This system contains measures 43, 44, and 45. The vocal line has the word "claim!" with a long note that spans across measures 43 and 44. The piano accompaniment features a change in time signature from 4/4 to 4/2 in measure 43, and back to 4/4 in measure 44. The chord progression is C<sup>sus</sup>, C. The key signature remains one flat (B $\flat$ ).

45 *f*

Let all the world sing, "Je - sus is ris - en!"

*f*

F *Fsus*  
G

47

Let all the world sing, "Free - dom has come!"

*f*

F A F Eb2 C

49 **5**

Chains have been bro - ken. Love has been spo - ken.

*f*

Dm7 Bb2 F/A

*(resume feeling of 4)*

51

Life is a - live once. a - gain!

$E\flat 2$ / $G$   $E\flat 2$ / $F$   $E\flat 2$   $C$  sus  $C$

53 *ff*

Let ev - 'ry voice rise in ex - ul - ta - tion. Let ev - 'ry heart know

$G$ (no3)  $G$  sus  $A$   $G$ / $B$   $G$

*ff*

56

hope rules the day. Joy breaks the mourn - ing.

$F$ 2  $D$   $E$ m7

58 *unison*

New dreams\_ are dawn - ing. No tomb\_ could hold back\_ our

*unison*

C2 G B F<sub>2</sub> A F<sub>2</sub> G F<sub>2</sub>

60

King. No tomb\_ could hold back\_ our

D sus D D<sub>sus</sub> E F<sub>2</sub>

62 *div.*

King. Let all\_ the world sing!\_

*div.*

D sus D G<sub>sus</sub> D

64

Let all the world sing!

Detailed description: This system contains measures 64 and 65. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics "Let all the world sing!" are written below the vocal staff. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The music features chords and moving lines in both hands.

G(no3) F2  
A

Detailed description: This system shows the piano accompaniment for measures 64 and 65. The right hand is in treble clef and the left hand is in bass clef. Chord labels "G(no3)" and "F2 A" are placed above the right-hand staff. The music includes various chord voicings and melodic fragments.

66

Let all the world sing!

Detailed description: This system contains measures 66 and 67. The vocal line continues with the lyrics "Let all the world sing!". The piano accompaniment continues with similar harmonic and melodic patterns as the previous system.

G(no3) F2 G

Detailed description: This system shows the piano accompaniment for measures 66 and 67. Chord labels "G(no3)", "F2", and "G" are placed above the right-hand staff. The music features sustained chords and moving lines in both hands.

68

Detailed description: This system contains measures 68 and 69. The vocal line is mostly silent, indicated by a long horizontal line above the staff. The piano accompaniment continues with sustained chords in both hands.

Detailed description: This system shows the piano accompaniment for measures 68 and 69. The right hand is in treble clef and the left hand is in bass clef. The music features sustained chords and some melodic movement in the right hand.

WORSHIP LEADER: *(spoken dry, no music)* **Worthy is the Lamb Who was slain** *(music begins to “Crown Him Worship Medley”)* **to receive power and wealth and wisdom and strength and honor and glory and praise. Let’s sing this together!**

# Crown Him Worship Medley

## (Crown Him with Many Crowns, This Is Amazing Grace, Stronger)



Driving ♩ = 100

Arranged by Cliff Duren



“... to receive power ...”

**CROWN HIM WITH MANY CROWNS** (Words by Matthew Bridges, Godfrey Thring; Music by George Elvey)

**f** **CHOIR and WORSHIP LEADER**

8

throne... Hark! how the heav'n - ly an - them drowns all

Cb2 D<sup>b</sup> G<sup>b</sup>/<sub>D<sup>b</sup></sub> D<sup>b</sup> E<sup>b</sup>/<sub>D<sup>b</sup></sub> A<sup>b</sup>/<sub>C</sub> D<sup>b</sup>2

11

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

A<sup>b</sup>/<sub>E<sup>b</sup></sub> E<sup>b</sup> A<sup>b</sup>sus A<sup>b</sup>/<sub>G<sup>b</sup></sub> D<sup>b</sup>/<sub>F</sub>

14

sing of Him who died for thee, and

G<sup>b</sup> D<sup>b</sup>maj7(no3)<sub>A<sup>b</sup></sub> G<sup>b</sup>2/<sub>B<sup>b</sup></sub> E<sup>b</sup>/<sub>G</sub> A<sup>b</sup> A<sup>b</sup>/<sub>G<sup>b</sup></sub>

17 *unison* 7

hail Him as thy match - less King thro' all e - ter - ni -

*Db* *Gb* *Db* *Db*<sub>sus</sub> *A<sup>b</sup>* *Bbm7* *Db*<sub>7</sub>(no3) *Gb2* *Absus*

*Db* *F* *E<sup>b</sup>* *C* *A<sup>b</sup>* *Bbm7* *Db*<sub>7</sub>(no3) *Gb2* *Absus*

20 *(W.L. may prompt)* *f* *div.*

ty! Crown Him the Lord of

*Db* *D*

*f*

23

life! Who tri - umphed o'er the grave;— who

*G* *Bm7* *C2*

*D* *Bm7* *C2*



26

rose vic - to - rious in the strife for those He came to

D G/D D E/D A/C# D2 A/E E

29

save. His glo - ries now we sing, who

A sus A/G D/F# G Dmaj7(no3)/A G2/B

32

died and rose on high, who died e - ter - nal

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

8

35 *unison*

life to bring and lives that death may die.

*D* *sus* *A* *Bm7* *Dmaj7(no3)* *G2* *A sus* *D*  
*E* *C#* *A*

38 W.L. (opt.): He lives, and He's worthy of all our praise!  
 Let's sing this to the Lord.

*B* *A2* *B*  
*D#* *C#* *D#*

41 *mf* **CHOIR: unison** **THIS IS AMAZING GRACE** (Words and Music by Jeremy Riddle, Josh Farro and Phil Wickham)

Wor - thy is the Lamb who was slain.

*unison*

*E(no3)*  
*mf*

43

Wor - thy is the King who con - quered the grave..

A2

45

Wor - thy is the Lamb who was slain.\_\_\_\_

E(no3)

47

Wor - thy is the King who con - quered the grave..

A2

49 *building*  
*div.*

Wor - thy is the Lamb who was slain.

*div.*

E(no3)

*building*

51

Wor - thy is the King who con - quered the grave..

9

A2

53 *keep building!*

Wor - thy is the Lamb who was slain. Wor - thy is

*keep building!*

C#m7 E E/G#

55

— Your Name. — This is a - maz - ing — grace! —

*f*

A A2

57

— This is un - fail - ing — love, —

E(no3)

*f*

59

that You would take my — place, —

A2

61

that You would bear my cross.

C#m7

63

You laid down Your life

B(no3)

65

that I would be set free.

E(no3) A2

68

Oh, Je - sus, I sing for

C#m7

70 *unison* (W.L. may ad lib)

all that You've done for me!

*unison*

B(no3) E(no3)

72 *div.*

Wor - thy is the King who con -

*div.*

A2

74

- quered the grave... Wor - thy is the Lamb who was slain...

E(no3)

76

Wor - thy is the King who con - unison

unison

A2

78

- quered the grave... You are div. *ff div.*

*molto rit.* New Tempo ♩ = 70

E E7sus D2

*molto rit.*



## STRONGER (Words and Music by Ben Fielding and Reuben Morgan)

81

strong - er. You are strong - er. Sin is bro - ken; You have

A  
C#

E

E  
F#

F#m7

*ff*

84

11

saved me! It is writ - ten, Christ is ris - en. Je - sus,

D D2

A  
C#

D2 E

87 *(W.L. ad lib)*

You are Lord of all. You are strong - er. You are

D2 E A Asus A

*(Drums continue)*

90

strong - er. Sin is bro - ken; You have saved me! It is

F#m7 Bm7  $\overset{\text{A}}{\text{maj7}}(\text{no3})$  D2  
C#

93

writ - ten, Christ is ris - en. Je - sus, You are Lord of

A<sub>C#</sub> D2 E D2 E

*ff*

96

all. Je - sus, You are Lord of all. Je - sus,

F#m7 E D2 E F#m7 E A<sub>C#</sub>

99 *molto rit.*

The musical score consists of three systems. The first system shows the vocal line with the lyrics 'You are Lord of all!' and a long note. The second system shows the piano accompaniment with chords D, E, D2/F#, E/G#, and A, and a *molto rit.* marking. The third system continues the piano accompaniment with various rhythmic patterns and dynamics.

You are Lord of all!

D E D<sup>2</sup>/F# E/G# A

*molto rit.*

**NARRATOR:** (*spoken dry, no music*) **It's Easter, and Jesus has risen! All that the cross was supposed to accomplish has been completed, and we can rejoice as children of the resurrection; as believers who have been given purpose and power in knowing the living, risen Christ!**

(*music begins to "Hands in the Air"*) **We've all imagined, at one time or another, what it must have been like to walk with Jesus; to see Him in the temple, to listen to Him speak of a Kingdom unlike any other, to watch Him perform miracles . . . oh, the miracles . . . to taste the bread and fish, to see the expression on the face of a girl no longer afflicted, or to feel the excitement and wonder of a deaf man hearing for the first time!**

**That's why Jesus' ride into Jerusalem was so joyous! Here was a Man Who had been met with great controversy by many around Him—from religious leaders, to political figures, and even those who knew Him personally. How could this Man call himself the Son of God? But as He rode through the city, the palm branches were waving and the crowd was joyous and triumphant. Surely this Man was Who He said He was!**

# Hands in the Air

Words and Music by

JOEL LINDSEY

Arranged by Cliff Duren

DVD 3

With energy! ♩ = 180

*"We've all imagined..."*

12

E2

E2  
C#

D2

A2  
C#

7

E2

1. (Back to m. 1)

D2

2.

D2

E2 *"That's why..."*E2  
C#

D2

A2

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13

*"How could this Man . . .*

16

E2 D  $\frac{A}{C\#}$  Bm7 A E2

19

$\frac{E2}{C\#}$

*. . . Who He said He was!"*

22

D2 A2  $\frac{E\text{sus}}{F\#}$   $\frac{E}{G\#}$

25

***f* CHOIR**

With my hands in the air, at the top of my lungs,

A2  $\frac{E\text{sus}}{B}$  E2

28

my heart will sing out, "Bless - ed is He who comes

E2  
C#

D2

31

in the Name\_ of the Lord!" \_\_\_\_\_ With my

A2

E2

D2

34

hands in the air\_ and my eyes filled with tears, be-hold the Son!

E2

E2  
C#

37

What love has driv-en Him here in the Name\_ of the

D2 A2

40

**14** *mf* unison

Lord. With my hands in the  
unison

E2 C#m7 D2

*mf*

43

air, bless-ed is He. Ho -  
div. \*

A2 E2

*f div.*

\*opt.: Children's choir may join in on melody, measures 45-61 and 81-97.



*Opt. TRIO or WORSHIP TEAM*

46 *f* Ho - san - na! Sing ho - san - na! Ho - san - na!

san - na! Ho - san - na!

A E

*f*

49 Sing ho - san - na!

Bless - ed is He who comes in the Name\_ of the

B A2

52

Ho - san - na! Sing ho - san - na! Ho - san - na!

Lord. Ho - san - na!

E E/G# A

55

Sing ho - san - na! Ho - san - na! Sing ho - san - na!

Ho - san - na!

E

15

58

Bless-ed is He who comes in the Name\_ of the Lord.

B

A2

E

61

*mf* SOLO

Wav - ing palm branch-es, I

F2

*mf*

63

press through the crowd. I join with the oth - ers,

Dm7

*mf*

65

joy - ful - ly sing - ing out loud

E $\flat$ 2



73

“Bless-ed is He who comes in the Name\_ of the

E $\flat$ 2 B $\flat$ 2

76

Lord!” \_\_\_\_\_ With my hands in the  
unison

**16** *mf unison*

F2 Dm7 E $\flat$ 2  
*mf*

79

air, bless-ed is He. \_\_\_\_\_ Ho -  
div. div.

B $\flat$ 2 F2

*Opt. TRIO or WORSHIP TEAM*

82 *f*

Ho - san - na! Sing ho - san - na! Ho - san - na!

san - na! Ho - san - na!

B $\flat$  F

85

Sing ho - san - na!

Bless - ed is He who comes in the Name\_ of the

C B $\flat$ 2

88

Ho - san - na! Sing ho - san - na! Ho - san - na!

Lord. Ho - san - na!

F E/A B $\flat$

91

Sing ho - san - na! Ho - san - na! Sing ho - san - na!

Ho - san - na!

F



17

94

Bless-ed is He who comes in the Name\_ of the Lord.

C

B $\flat$ 2

F

97

*sub. mf unison*

With my hands in the air, bless-ed is

*unison*

E $\flat$ 2B $\flat$ 2

*sub. mf*

100 *mp*

He. Bless - ed is He who

F2 Eb2

*mp*

103 **18**

comes in the Name\_ of the Lord.

Bb F2

*mp*

106 *div. ff*

Ho - san - na!

F(no3) Eb2 F2

*div. ff*

109

Sing ho - san - na! Ho - san - na! Sing ho - san - na!

E2  
D

112

*Opt. TRIO or WORSHIP TEAM* **ff**

Ho -

Bless-ed is He! Ho - san - na!

E $\flat$ 2 B $\flat$ 2/D B $\flat$ 2 F2

115

san - na! Ho - san - na!

Sing ho - san - na! Ho - san - na! Sing ho - san - na!

F2  
D

118

Bless-ed is He! Ho -

Bless-ed is He! Ho-san - na!

EB2 Bb2/D Bb2 F2

(Drums cont.)

121

san - na! Ho - san - na!

Sing ho - san - na! Ho - san - na! Sing ho - san - na!

*f* *ff*

*Dm7* *F* *Dm7*

124

Bless-ed is He! Ho -

Bless-ed is He! Ho - san - na!

*ff*

*Eb* *Cm7* *Bb* *Gm7* *F2*

127

san - na! Ho - san - na!

Sing ho - san - na! Ho - san - na! Sing ho - san - na!

F F/C Dm7

130

Bless-ed is He! Ho - san - na!

Ho - san - na!

*fff*

*fff*

E $\flat$  B $\flat$ /D Cm7 B $\flat$ /D Cm7 B $\flat$  F(no3)

(music begins to “I Was There with At Calvary”)

**NARRATOR:** (meas. 6) **Standing beneath the cross of Calvary, those who knew Him best and loved Him most stood horrified among the crowd that cried for His death. They had heard Him speak of such things; they had sat with Him and listened as He told of the betrayal that was to come. I’m sure it didn’t make it any easier to watch Him suffer—this Man they had called Friend, Lord, and Son. It’s hard to conceive how Mary Magdalene, John, and Mary, the mother of Jesus, felt, but I’m sure their hearts were breaking. I’m sure they wished He would have called the angels to His rescue. But He didn’t. All they could do was stand . . . and watch . . . and pray.**

# I Was There

## with At Calvary

TRADITIONAL SPIRITUAL  
New words by JOEL LINDSEY

TRADITIONAL SPIRITUAL  
Arranged by Cliff Duren

DVD 4

Reverently ♩ = 63

19

N.C.

(Chime cues)

B♭

E♭  
B♭

B♭maj7(no3)

Gm

“Standing beneath the cross . . .

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14

Gm Gm  
F F

E $\flat$ 2 , B $\flat$   
D , E $\flat$  F

... and pray."

18

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

20

22

B $\flat$  B $\flat$ 2  
A $\flat$  A $\flat$  E $\flat$ 2  
G G F7sus B $\flat$  B $\flat$ 2  
A $\flat$  A $\flat$

SOLO (Mary, mother of Jesus) (with freedom)

*p*

25

E $\flat$ 2 E $\flat$  F7sus B $\flat$  E $\flat$   
G G B $\flat$  B $\flat$

I was there\_ when they cru-ci-fied\_ my\_



28

Son. I was there when they cru-ci-fied my Son.

B $\flat$  Eb2 F7sus F7 B $\flat$

31

**21**

Oh, how it made my heart trem-ble. I was there.

E $\flat$  F Gm  $\frac{Dm}{F}$   $\frac{C}{E}$

34

when they cru-ci-fied my Son.

*SOLO (John) (with freedom) mp*

I was.

E $\flat$ 2 F $\text{sus}$  B $\flat$   $\frac{B\flat}{A\flat}$

36

there when they cru - ci - fied\_ my\_ Friend. I was there\_

*mp*

$G^b$   $G^b_{sus}$   $A^b$   $G^b$   $B^b$   $C^b2$

38

when they cru - ci - fied\_ my\_ Friend.\_

$G^b$   $D^b$   $E^b m7$   $D^b 7_{sus}$   $D^b 7$

40

**22**

Oh, how it made my heart trem-ble. I was there\_

$B^b 7_{sus}$   $B^b$   $D$   $E^b m$   $B^b m$   $D^b$   $A^b$   $C$

43

*SOLO (Mary Magdalene) (with freedom) mp*

I was\_

when they cru - ci - fied\_ my\_ Friend..

Cb2                      Dbsus                      Gb                      Gb / Fb

45

there                      when they cru - ci - fied\_ my\_ Lord.                      I was there\_

D                      Dsus / E                      D / F#                      G2

*mp*

47

when they cru - ci - fied\_ my\_ Lord..

D / A                      B m7                      A 7sus                      A 7

49

Oh, how it made my heart

F#7sus E# A# B m E#m A

51

23

trem - ble. I was there when they cru - ci - fied my

E G# G2 A sus

53

AT CALVARY (Words by William R. Newell; Music by Joel Lindsey)

Lord.

CHOIR *mf*

Mer - cy there was great and grace was free.

D Bm7 A G D Bm7

*mf*

56

Par - don there was mul - ti - plied to me.

A G/D D A/C#

58 *CHOIR: unison*

There my bur-dened soul found lib - er - ty. I was there..

Bm D/A E<sup>2</sup>/G# E/G#

60 *mp*

I was there\_ at Cal - va - ry.\_\_\_\_

G<sup>2</sup> D<sup>sus</sup>/A D D<sup>2</sup>/C D/C

*mp*

63

24

*SOLO (Mary, mother of Jesus)*

I was there

G<sup>2</sup>/<sub>B</sub> G/<sub>B</sub> A7sus D D<sup>2</sup>/<sub>C</sub> D/<sub>C</sub> G<sup>2</sup>/<sub>B</sub> G/<sub>B</sub> A7sus

66

when they cru - ci - fied my Son.

*SOLO (John)*

My Friend.

D A C# Bm

*p*

68

*rit.**SOLO (Mary Magdalene)*

My Lord.

*rit.*

G<sup>2</sup> D<sup>sus</sup>/<sub>E</sub> D

*rit.*

(music begins to “I Love You from an Old Rugged Cross”)

NARRATOR: (meas. 2) **Three words—I love you—said in oh, so many ways; but never quite as poignantly as when spoken with the sound of hammer and nails. Oh, the love.**

# I Love You from an Old Rugged Cross

## with O How He Loves You and Me

Words and Music by  
JOSEPH HABEDANK, WAYNE HAUN  
and JOEL LINDSEY  
Arranged by Cliff Duren



25

Tenderly ♩ = 72

“Three words—I love you . . .

F7sus F7(#5b9) F7(b9) Bbm Bbm/Ab Gb2(#4) Gb D<sup>b</sup>/F

... Oh, the love.”

4 D<sup>b</sup>/E<sup>b</sup> Ebm7 Gb Cb2 Cb

SOLO (Jesus): *expressively, with freedom*

*mp*

7 8

I left my home. I came so far

G<sup>b</sup>/A<sup>b</sup> A<sup>b</sup>m B<sup>b</sup>7sus Eb

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10

8

from where I was to where you are.

Cm7 Ebsus  
F

12

8

The bit - ter tears, the lone - ly

Bbsus Eb

14

8

ache, the man - y ways a heart could break.

Cm7 Ebsus  
F

16

26

And you were at the cen - ter of it all; to

Bbsus Ab Bb  
Ab Gm7 Cm7 Gm7



19

free you from the pris - on of the fall. There was no

Fm7 Bb7sus Bb

21

hill too steep for Me to climb, no road too

Eb Bb/Ab Ab Eb/G Fm/D G7(#5#9)

23

long and hard to make you Mine.

Cm Ab2 Bbsus Bb Eb/G

25

I gave all I had to give, and it was worth the cost

Ab Bb G/B

27

to say, — “I love you” — from an old rug-ged cross. —

Cm B $\flat$  A $\flat$ 2 E $\flat$ /B $\flat$  B $\flat$ sus

30

I — took your — guilt. — I — bore your

E $\flat$  E $\flat$ sus F Cm B $\flat$  A $\flat$ 2 E $\flat$ sus F E $\flat$

*mp*

33

shame. — And I — would do — it all — a - gain. —

Cm7 E $\flat$ sus F

35

My — o - pen arms reached out —

B $\flat$ sus E $\flat$

37

8

— in grace — to pull you in — to love's — em - brace.

Cm7 E<sup>b</sup>sus  
F

28

39

8

— building

It's been spo - ken in — a thou - sand dif - f'rent ways,

B<sup>b</sup>sus A<sup>b</sup> B<sup>b</sup>  
A<sup>b</sup>

building

41

8

— but the cross said more — than words — could ev - er say.

Gm7 Cm7 Gm7 Fm7

43

8

*mf*

— There was — no hill — too steep for Me to climb,

B<sup>b</sup>sus B<sup>b</sup> B<sup>b</sup>7sus E<sup>b</sup> B<sup>b</sup>  
A<sup>b</sup> A<sup>b</sup>

*mf*

45 *(ad lib)*

no road\_ too long and hard\_ to make\_ you Mine\_

$\text{E}\flat/\text{G}$   $\text{Fm}/\text{D}$   $\text{G7}(\#\text{5}\#\text{9})$   $\text{Cm}$   $\text{A}\flat\text{2}$

47

I gave all\_ I had\_ to give, and

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

49 **29**

it was worth\_ the cost\_ to say, "I

$\text{G}/\text{B}$   $\text{Cm}$   $\text{B}\flat$   $\text{3}$   $\text{A}\flat\text{2}$

51

love you" from an old rug-ged cross.

$\text{E}\flat/\text{B}\flat$   $\text{B}\flat\text{sus}$   $\text{E}\flat\text{sus}$   $\text{E}\flat$   $\text{D}\flat/\text{F}$

53 *f*

8 Can you hear\_ the ech - oes from\_\_\_\_\_ the hill?\_ I

*f*

G $\flat$  A $\flat$  E $\flat$ sus E $\flat$  D $\flat$ / $\bar{F}$

55 *rit.*

8 loved you then\_ and, child, I love\_ you\_ still!\_ There was no\_

G $\flat$  A $\flat$  B $\flat$ sus B $\flat$  B $\flat$ 7sus

*rit.*

57 *a tempo*

8 hill\_\_\_\_\_ too steep for Me\_ to climb, no road\_

E $\flat$  B $\flat$ / $\bar{A}\flat$  A $\flat$  E $\flat$ / $\bar{G}$  E $\flat$ sus/ $\bar{F}$  E $\flat$  F $\bar{m}$ / $\bar{D}$  G7(#5#9)

*a tempo*

59

too long and hard to make you Mine. Oh,

Cm Ab2 Bbsus Bb  $\begin{matrix} E\flat \\ G \end{matrix}$

61

I gave all I had to give, and it was worth the cost

Ab Bb  $\begin{matrix} G \\ B \end{matrix}$  Cm Bb

63

to say, "I love you, I love you

Ab2  $\begin{matrix} E\flat \\ B\flat \end{matrix}$  Bbsus

*mp* *(ad lib)* 6

30

End SOLO

66

from an old rug-ged cross.\_\_\_\_\_

*p*

$E_b$   $B^b/D$   $C_m$   $B^b$

## O HOW HE LOVES YOU AND ME (Words and Music by Kurt Kaiser)

CHOIR *p*

70

O how He loves you and me!\_\_\_\_\_

$A_b2$   $E_b$   $B^b/D$   $C_m$

74

O how He loves you and

$B^b$   $A_b$   $A_b/B^b$   $B^b$

77 *mp*

me! He gave His

$E_b$   $A^b_2$   $B^b$   $E_b$   $A^b$   $E_b$   
 $C$   $D$   $E_b$

80

life; what more could He give?

$E_b_2$   $A^b_2$   $A^b$   $A^b_2$   $A^b_m$   
 $D^b$   $C$   $C$   $C^b$   $C^b$

83

O how He loves you; O how He

$E_b$   $B^b$   $A^b$   $B^b$   $E_b$   
 $B^b$   $B^b$   $B^b$   $A^b$   $G$



31

86

loves me; O how He loves you and

Fm7 Ab2  $\frac{Ab2}{C}$   $\frac{Eb}{Bb}$  Bb  $\frac{Ab}{Bb}$  Bb

89

me! He gave His

Eb  $\frac{Ab}{C}$   $\frac{Bb}{D}$  Eb  $\frac{Ab}{Eb}$  Eb

*mf*

92

life; what more could He give?

$\frac{Eb}{D}$   $\frac{Ab}{C}$   $\frac{Ab}{C}$  Cb

*mf*

95 *mp*

O how He loves you!

$D^{\flat}/C^{\flat}$   $E^{\flat}/B^{\flat}$   $B^{\flat}$   $A^{\flat}/B^{\flat}$   $B^{\flat}/A^{\flat}$

*mp*

98

O how He loves me! O how He

$E^{\flat}/G$   $Fm7$   $A^{\flat}2$   $A^{\flat}2/C$   $E^{\flat}/B^{\flat}$   $B^{\flat}$

101 *p*

loves you and me!

$A^{\flat}/B^{\flat}$   $B^{\flat}$   $E^{\flat}$

*p*

104 *molto rit.*

Chord symbols:  $E\flat^2/D\flat$ ,  $E\flat/D\flat$ ,  $C\flat$ ,  $G\flat^2/B\flat$ ,  $G\flat/B\flat$ ,  $B\flat m7$ ,  $E\flat$

*molto rit.*

**NARRATOR:** (*spoken dry, no music*) **But the love Jesus displayed on the cross and the death He died there isn't the end of the story! While the mourners were still mourning and His loved ones were still trying to adjust to life without Him, while the skeptics were cheering and the naysayers were celebrating, something was happening. His loved ones must have remembered what He had said: this was not the end. But who could believe such a thing?**

(*music begins to "He Who Was Dead"*) **But somewhere in the night, the LAMB of the cross became the LORD of an EMPTY TOMB! What would His friends say? What would they believe? . . . to see the scars in His hands, to feel the wounds in His side, to see Him living and breathing and walking among them!**

**Mary saw Him on the road but she didn't recognize Him, maybe because she wasn't looking for a living Lord; but when she heard Him speak, she knew. All that He had said was true! Jesus WAS dead, but NOW is alive!**

# He Who Was Dead

Words and Music by  
JOEL LINDSEY  
Arranged by Cliff Duren

DVD 6

32

With celebration ♩. = 64

*“But somewhere in the night . . .”*

E $\flat$ (no3)

E $\flat$ (no3)

E $\flat$ (no3)

D $\flat$ 2

E $\flat$ (no3)

E $\flat$ (no3)

D $\flat$ 2

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13 Cb Db Abm7

16 Bbm7 Eb(no3) "But when she heard . . ."

33

19 Db2 Cm7 Db2

22 Eb(no3) Db2 ... NOW is alive!"

Cm7

25 **CHOIR: unison mf**

Have you heard the Good News?\_ Have you

Db Ab Cb Bbm7 Ab Eb2

*mf*

27

heard the Good News?\_ Christ is ris - en! He is liv - ing! Have you

Db2  $\frac{Ab}{C}$  Db2  $\frac{Ab}{C}$

30

heard the Good News?\_ Have you heard the Good News?\_ He was

Eb2

32

**34**

dead, but now is a - live.\_\_\_\_ Hope has ris - en back to

Ab Bb Cm7 Ab2

35 *f div.*

life! He Who was dead is now *div.*

B<sup>b</sup>sus Eb E<sup>b</sup>/<sub>G</sub>

38 *unison*

breath - ing! He Who was dead is a - live\_\_ ev - er - more!\_

*unison*

D<sup>b</sup>/<sub>A<sup>b</sup></sub> A<sup>b</sup> Eb Cm7 D<sup>b</sup>2 B<sup>b</sup>sus

41 *div.*

He Who was dead has now *div.* bro - ken death's chains!

E<sup>b</sup> E<sup>b</sup>/<sub>G</sub> D<sup>b</sup>/<sub>A<sup>b</sup></sub> A<sup>b</sup>

The musical score is written for voice and piano. It consists of three systems of music. The first system (measures 35-37) features a vocal line with lyrics 'life! He Who was dead is now' and a piano accompaniment with chords B<sup>b</sup>sus, Eb, and E<sup>b</sup>/<sub>G</sub>. The second system (measures 38-40) features a vocal line with lyrics 'breath - ing! He Who was dead is a - live\_\_ ev - er - more!\_' and a piano accompaniment with chords D<sup>b</sup>/<sub>A<sup>b</sup></sub>, A<sup>b</sup>, Eb, Cm7, D<sup>b</sup>2, and B<sup>b</sup>sus. The third system (measures 41-43) features a vocal line with lyrics 'He Who was dead has now bro - ken death's chains!' and a piano accompaniment with chords E<sup>b</sup>, E<sup>b</sup>/<sub>G</sub>, D<sup>b</sup>/<sub>A<sup>b</sup></sub>, and A<sup>b</sup>. The score includes various musical notations such as dynamics (f), articulation (div.), and performance instructions (unison).

43

Up from the grave He a-rose! Up from the grave He a-rose!

Fm7 Eb/G Bbsus Bb Fm7 Eb/G

46

*div.* **35** *unison*

He Who was dead is a-live!

*div.*

F2/A Fm7 Bbsus N.C.

49

*f* Eb(no3) Db2 Cm7



52 *CHOIR: unison mf*

When they looked in the tomb, when they

N.C.  $D^b$   $A^b$ / $C$   $B^b m7$   $E^b 2$

*mf*

54

looked in the tomb He had risen. He was missing. When they

$D^b 2$   $A^b$ / $C$   $D^b$   $B^b m7$   $A^b$

57

looked in the tomb, when they looked in the tomb there was

$E^b 2$

36

59

no - one there to be found. Ev-en death could not hold Him

*A<sup>b</sup>* *B<sup>b</sup>* *Cm7* *A<sup>b</sup>2*

62

down! He Who was dead is now

*f div.*

*div.*

*B<sup>b</sup>sus* *E<sup>b</sup>* *E<sup>b</sup>/<sub>G</sub>*

*f*

65

breath - ing! He Who was dead is a - live ev - er - more!

*unison*

*unison*

*D<sup>b</sup>/<sub>A<sup>b</sup></sub>* *A<sup>b</sup>* *E<sup>b</sup>* *Cm7* *D<sup>b</sup>2* *B<sup>b</sup>sus*

68 *div.*

He Who was dead has now bro - ken death's chains!

*div.*

$E^b$   $E^b/G$   $D^b/A^b$   $A^b$

70 *unison*

Up from the grave\_ He a - rose!

*unison*

Fm7  $E^b/G$  B<sup>b</sup>sus B<sup>b</sup>

72 *div.*

Up from the grave\_ He a - rose! He Who was

*div.*

Fm7  $E^b/G$   $F^2/A$  Fm7

37

75 *unison*

dead is a - live! He a -

*Bbsus* *N.C.* *Eb* *Ebsus* *Eb*  
*F* *G*

78 *div.*

rose! He a - rose! He a -

*Ab* *Bb*  
*Ab*

82

rose! He a - rose!

*Cb* *Db*  
*Ab* *Ab*

38

85

Christ a - rose!

Bbm7 Ebsus Eb

89

He Who was dead is now breath - ing!

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

*ff* (Drum fill)

92

He Who was dead is a - live \_\_\_ ev - er - more! \_\_\_

unison

E C#m7 D A/C# B B/A

94 *div.*

He Who was dead has now bro - ken death's chains!

*div.*

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

96 *unison*

Up from the grave\_ He a - rose!\_\_\_\_\_

*unison*

F#m7 E/G# B sus B

98 *div.*

Up from the grave\_ He a - rose!\_\_\_\_\_ He Who was

*div.*

F#m7 E/G# F#2/A# F#m7

101

dead is a - live! He's a -

B sus N.C. E(no3) D2

104

live! He's a - live!

C#m7 D2 E

108

E

(music begins to "Where the Nails Were with Jesus Paid It All")

**NARRATOR:** (begin speaking at meas. 4) **Just as surely as we celebrate the power of the resurrection, we also reflect on the cross and we share in the suffering. When Jesus died, He died for my sins and for your sins. His wounds were my wounds and His pain was my pain. Oh, that I may know Him and the power of His resurrection and the fellowship of His suffering.**

## Where the Nails Were with Jesus Paid It All

Words and Music by  
**GARY DRISKELL**  
and **MARTY HENNIS**  
Arranged by *Cliff Duren*

DVD 7

39

Epic ballad ♩ = 56

"Just as surely . . .

N.C. (Chimes) Bm9 G<sup>2</sup>/<sub>B</sub> G/<sub>B</sub> Bm9 D/<sub>A</sub>

E/<sub>G#</sub> Gm6 D<sup>2</sup>/<sub>F#</sub> D/<sub>F#</sub> Bm9 D/<sub>A</sub> Gmaj7 G6 G D/<sub>A</sub> Asus

40

. . . of His suffering."

10 D G/<sub>D</sub> D N.C. Em/<sub>D</sub> D N.C. G/<sub>D</sub> D N.C. Gm6/<sub>D</sub>

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14 *SOLO mp* 3

“Fa-ther, for - give them,” I heard You faint - ly say.

D A#dim7 Bm  $\frac{A}{G}$  G  $\frac{D}{F\#}$

*mp*

16

Still, in my heart. I feel so guilt - y.

F#7sus  $\frac{F\#7}{A\#}$  Bsus $\frac{4}{2}$  Bm  $\frac{D}{C}$  C Am7

18

I know the truth is the debt was mine to pay.

D Bsus $\frac{4}{2}$  Bm  $\frac{F\#7}{A\#}$   $\frac{Bm}{A}$

20

How could it be right\_ that it hap - pened this way\_ A fal-len and sin - ful life\_ I

$D_{sus}$   
E

$D$   
F#

G2

$D$   
A

$G$   
A

$D$   
A

22

41

was lead - ing.. Now, why is Your bod - y torn\_ and\_

$G$   
A

$Em7$   
A

$D$   
A

$G$   
A

$D$   
A

24

bleed - ing? It should-'ve been my hands where the nails\_ were.

*CHOIR p*

Ooo

$Gm$   
Bb

Gm

D

$G$   
D

D

26

It should-'ve been. It should-'ve been my feet where the nails were...

Ooo

A<sub>2</sub>  
C#

G<sub>2</sub>  
B

D

G  
D

D

28

It should-'ve been. It should-'ve been my side that was o - pened, my

A<sub>2</sub>  
C#

A  
C#

G<sub>2</sub>  
B

G  
B

F#  
A#

Bsus<sub>2</sub><sup>4</sup>  
A

Bm  
A

30

heart that was bro - ken. It should-'ve been my

E/G# A sus<sub>2</sub><sup>4</sup> A G D/F# Dsus/E

32

42

hands. It should-'ve been my feet where the nails were.

*p* *mp*

Ooo

D/A C<sub>2</sub>/A N.C. G/D D

*mp*

35 *SOLO mf*

At times I am tempt - ed to

N.C.  $\frac{Gm6}{D}$  D  $A\#dim7$  Bm

37

o - ver-look Your grace, think-ing I'm worth the love You've

$\frac{A}{G}$  G  $\frac{D}{F\#}$   $F\#7sus$   $\frac{F\#7}{A\#}$   $Bsus_2$  Bm

39 **43**

giv - en. I walk like I'm earn - ing the

$\frac{D}{C}$  C D  $Bsus_2$  Bm

41

right to run the race, some-how for-get - ting You died in my

$F\#7$   
A $\#$        $Bm$   
A       $Dsus$   
E      D  
F $\#$       G2

43

place. Still is-n't long be-fore I've stum - bled.

*mp* CHOIR

Ooo Ooo

D  
A      G  
A      D  
A      G  
A       $Em7$   
A

45 *building*

One look at the cross and I am hum-bled. It should-'ve been my *building*

*f*

It should-'ve been my

*building*

D A G A D Gm Gm D Gm D Gm  
A A A Bb Bb A Bb F# E

47

hands where the nails were. It should-'ve been. It should-'ve been my

hands where the nails were. It should-'ve been. It should-'ve been my

*f*

D G D A2 G2  
D D C# B

49

— feet — where the nails were. It should-'ve been. It should-'ve been my

feet where the nails were. It should-'ve been. It should-'ve been my

D G D A2 A G2 G  
D D C# C# B B

51

side that was o - pened, my heart that was bro - ken.

*unison*

side that was o - pened, my heart that was bro - ken.

F# Bsus4 Bm E Asus4 A G D  
A# A A G# A2 F#



53

44

*building*

It should-'ve been my hands. It should-'ve been my\_

*div. building*

It should-'ve been my hands. It should-'ve been my

*D*sus  
E

*D* F# G2

*D*  
A

*building*

55

*(ad lib)*

*ff*

feet. \_\_\_\_\_

It should-'ve been my

feet.

It should-'ve been my

*C*2  
A

*G* B *C*2

*G*sus  
D

*(SOLO ad lib with CHOIR)*

57

hands where the nails were. It should-'ve been. It should-'ve been my

G C/G G D/F# D C2/E C2

*ff*

59

feet where the nails were. It should-'ve been. It should-'ve been my

G D/G G D2/F# D/F# C2/E C/E

61 *unison*

side that was o - pened, my heart that was bro - ken.

*unison*

B  
D#

Esus<sup>4</sup><sub>2</sub>  
D

Em  
D

A  
C#

Dsus<sup>4</sup><sub>2</sub>

D C G  
B

63 *div.*

It should-'ve been my hands. It should-'ve been my hands.

*div.*

Gsus  
A

G  
B

C2

G  
D

65

feet. It should-'ve been my hands. It should-'ve been my hands.

C  
D

G  
D

67

feet. It should-'ve been my hands. It should-'ve been my

*Cm*  
*E<sub>b</sub>* *A<sub>b</sub>*  
*E<sub>b</sub>*

69

*SOLO mp*

where the nails were,

feet...

*D<sub>b</sub>*  
*E<sub>b</sub>* *N.C.* *N.C.* *D<sub>b</sub>* *A<sub>b</sub>*  
*A<sub>b</sub>*

*mp*

72

**45** *(SOLO)*

where the nails were.

*N.C.* *B<sub>b</sub>m* *A<sub>b</sub>* *A<sub>b</sub>* *N.C.* *D<sub>b</sub>* *A<sub>b</sub>* *A<sub>b</sub>* *N.C.* *B<sub>b</sub>m* *A<sub>b</sub>* *A<sub>b</sub>*

## JESUS PAID IT ALL (Words by Elvina M. Hall/Music by John T. Grape)

*(SOLO cont. ad lib lightly with CHOIR)**mp* CHOIR: unison

75

Je - sus paid it all; all to Him I

Ab Db  
Ab Fm7 Db2

78

owe. Sin had left a crim-son stain; He

Ebsus Fm7 Ab  
Eb Db2

81

washed it white as snow.

*div.*

Ab Eb Ebsus N.C. Db Ab N.C. Bbm  
Ab Ab

84 *p* *rit.*

Je - sus paid it all.

N.C.  $\text{D}^{\flat}$ / $\text{A}^{\flat}$   $\text{A}^{\flat}$  N.C.  $\text{B}^{\flat}\text{m}$ / $\text{A}^{\flat}$   $\text{A}^{\flat}$

*rit.*

Detailed description: This is a musical score for a piano and voice. The score is in 3/4 time and the key signature has three flats (B-flat, E-flat, A-flat). It begins at measure 84. The piano part starts with a piano (*p*) dynamic and a ritardando (*rit.*) marking. The piano accompaniment consists of a simple harmonic line in the right hand and a bass line in the left hand. The voice part has two staves, treble and bass clef, with lyrics underneath. The lyrics are 'Je - sus paid it all.' The piano part includes chord markings: N.C. (No Chords),  $\text{D}^{\flat}/\text{A}^{\flat}$ ,  $\text{A}^{\flat}$ , N.C.,  $\text{B}^{\flat}\text{m}/\text{A}^{\flat}$ , and  $\text{A}^{\flat}$ . A second *rit.* marking is placed under the piano part in the final measure.

NARRATOR: (*spoken dry, no music*) **And now, centuries later, we live because *He* lives! We are no longer doomed to the tomb of our sins and the grave of our failures. He lives! (*music begins to "The Tomb Is Empty Now"*) We no longer wear the prison clothes of our humanity, because, with His resurrection, He took the keys to our destiny and He holds them out to us, offering us life everlasting.**

**He lives! Every prodigal child has a home. Every disease-ridden saint has the hope of healing. Every lonely outcast can find redemption—because Jesus died and was laid in a tomb . . . and that tomb is **EMPTY NOW!****

# The Tomb Is Empty Now

Words and Music by  
**JOEL LINDSEY**  
 and **JEFF BUMGARDNER**  
*Arranged by Cliff Duren*

**DVD 8**

**46**

Soulfully ♩ = 64

"He took the keys . . .

(Drum loop begins) *p* F E/A Bb2

**47**

5 F E/A Bb2 Fsus C F E/A *mp*

. . . is **EMPTY NOW!**"

*SOLO (with freedom) p*

8 Bb2 F E/A Bb2 Fsus G  
 When I

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11

can - not see to - mor - row through these tears of yes - ter - day, and I'm

F F/A Bb2 F

*p*

13

weak from climb - ing moun - tains that are stand - ing in my way; when my

Dm7 Bb2 F/C C A/C#

15

heart is o - ver - shad - owed by the grief that weighs me

Dm C/E F F/A

17

down, I re - mem - ber the tomb is emp - ty

Bb2 F/C Bb/C C



19

now. If my joy turns in - to sor - row and my

$B\flat$   
F

F C7sus F  $\frac{E}{A}$

*mp*

21

vic - to - ry to loss, if I some-how lose my fo - cus and I

$B\flat 2$  F Dm7  $B\flat 2$

23

can't see past the cross, let my tear - ful eyes be lift - ed to that

$\frac{E}{C}$  C  $\frac{A}{C\#}$  Dm  $\frac{C}{E}$

3

25

res - ur - rect - ed crown. Oh, hal - le -

F  $\frac{E}{A}$   $B\flat 2$

48

27

lu - jah!      The tomb\_ is emp - ty now.      There no\_

*CHOIR mf*

There no\_

E/C      B $\flat$ /C      C      B $\flat$ /F      F      E/A

29

*SOLO (with freedom) joins CHOIR*

long - er is\_ a stone that seals\_ my hope with-in\_ a grave.\_ Each re -

*mf*

B $\flat$       C      F      E/A

31

gret and fear\_ that gripped\_my heart\_ has all been rolled\_a-way\_ Like the

B $\flat$  C F  $\frac{E}{A}$

33

ris - ing of\_ the morn - ing sun,\_ let res - cued ones\_ re -

B $\flat$  C  $\frac{A7}{C\#}$

49

35

sound, "Hal - le - lu - jah! The tomb is emp - ty now."\_

Dm C B $\flat$   $\frac{B\flat}{C}$   $\frac{B\flat}{F}$  F

\*Alternative tenor voicing

38 *SOLO mf*

There's a Light that broke the dark - ness; e - ven

$B\flat$  F  $G\flat$   $B\flat$

*mf*

40

now it bright - ly shines — like a prom - ise through the a - ges: — my Re -

$C\flat 2$   $G\flat$   $E\flat m 7$   $C\flat 2$

42

deem - er is — a - live! — Ev - 'ry chain that held — me cap - tive lays in

$G\flat$   $D\flat$   $D\flat$   $B\flat$   $D$   $E\flat m$   $D\flat$   $F$

44

**50**

*(freely)*

piec - es on the — ground. — Hal - le -

$G\flat$   $G\flat$   $C\flat 2$   $B\flat$

46

lu - jah! The tomb is emp - ty now. \_\_\_\_\_ There no\_

*f*

*CHOIR f*

There no\_

$G\flat$   
 $D\flat$        $C\flat$   
 $D\flat$        $D\flat$        $C\flat$   
 $G\flat$        $G\flat$        $G\flat$   
 $B\flat$

48

*SOLO (with freedom) joins CHOIR*

long - er is\_ a stone that seals\_ my hope with-in\_ a grave\_ Each re -

*f*

$C\flat$        $D\flat$        $G\flat$        $G\flat$   
 $B\flat$

50

gret and fear\_ that gripped my heart\_ has all been rolled\_a-way\_ Like the

$C^b$   $D^b$   $G^b$   $G^b/B^b$

52

ris - ing of\_ the morn - ing sun,\_ let res - cued ones\_ re -

$C^b$   $D^b$   $B^b7/D$

54

**51**

sound, "Hal - le - lu - jah! The tomb is emp - ty now."\_

$E^b m$   $D^b$   $C^b$   $C^b/D^b$   $C^b/G^b$   $G^b$

\*Alternative tenor voicing

57 *ff*

There no long-er is a stone that seals my

*ff*

D F# Em7 D G D Am G B C D

59

hope with-in a grave. Each re-gret and fear that gripped my heart has

G G B C D

61

all been rolled a-way. Like the ris-ing of the morn-ing sun, let

G G B C D

2/4

52

63

res-cued ones re - sound, "Hal-le - lu - jah! The tomb is emp-ty

B7  
D#

Em D C  
C  
D

66

now." Like the ris - ing of the morn - ing sun, let

C  
G

G Am7 G/B C D

68

res - cued ones re - sound, "Hal - le -

B7  
D#

Em D



70

lu - jah! Hal - le - lu - jah! Hal - le -

C2 G/B Am7 G/B

72

lu - jah! The tomb is emp - ty now!"

C2 C/D G G/B

74

The tomb is emp - ty now! Hal - le-

C2 D G G/B

76

*rit.*

lu - jah! The tomb is emp - ty now! \_\_\_\_\_

C2 D/C G

*rit.*

*[music begins to "Let All the World Sing (Reprise)"]*

**NARRATOR:** And the church said, "Amen!" The tomb is indeed empty, and what was old is new again. What was lost has been redeemed. What justice demanded, grace forgave. We have a reason to celebrate—we are forgiven and free! Let all the world sing! Jesus is risen!

# Let All the World Sing (Reprise)

Words and Music by  
**JOEL LINDSEY**  
 Arranged by Cliff Duren

**DVD 9** With celebration! ♩ = 110

**53**

F

E♭2

*“And the church said . . .*

3

F

E♭2

B♭2  
D

5

F(no3)

*f*

7

E♭2

B♭2  
D

E♭2

**54**

F(no3)

9

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... *Jesus is risen!*"

11

$E\flat 2$   $B\flat 2$   
D  $E\flat 2$   $B\flat 2$   
D

13 *f* **CHOIR**

Let all the world sing, "Je - sus is ris - en!"

$F(\text{no}3)$

*f*

15

Let all the world sing, "Free - dom has come!"

$F(\text{no}3)$   $E\flat 2$  C

17 **55**

Chains have\_ been bro - ken. Love has\_ been spo - ken.

Dm7 Bb2 E/A

19

Life is\_ a - live once\_ a - gain!

Eb2/G Eb2/F Eb2 Eb2/D C sus C

21 *ff*

Let ev - 'ry voice rise in ex - ul - ta - tion. Let ev - 'ry heart know

G(no3) Gsus/A G/B G

*ff*

24

hope rules\_ the day. Joy breaks\_ the mourn - ing.

F2 D Em7

26

New dreams\_ are dawn - ing. No tomb\_ could hold back\_ our  
*unison*

C2 G/B F2/A F2

28

King! No tomb\_ could hold back\_ our

Dsus D Dsus/E F2

30

*div.*

King! Let all the world sing! \_\_\_\_\_

*div.*

D<sup>sus</sup> D G<sup>sus</sup><sub>D</sub> G(no3)

33

Let all the world sing! \_\_\_\_\_

F2 G(no3)

35

Let all the world sing! \_\_\_\_\_

F2 G