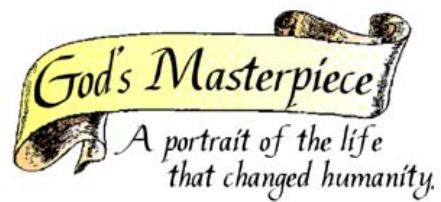


SOUNDTRACK PRODUCTION NOTES

1. **Performance Soundtrack Playlist 1** provides a full performance soundtrack with all voice-overs, vocal solos and choir, sound effects, and orchestra in the tracks. This is a great tool to use for early rehearsals, planning choreography, introducing the work to others, publicity, or to use if you only have actors and none of your own singers.
2. **Performance Soundtrack Playlist 2** provides the same tracks as Performance Soundtrack Playlist 1, except the vocal solos for the *3 Women Narrators* and *Andrew* have been removed, which would be our recommended performance configuration if you are limited in the number of singers you have available.
3. **Performance Soundtrack Playlist 3** provides a full performance soundtrack without the soloists and choir in the tracks. This would be your soundtrack if you are going to provide all your own singing.
4. **Supplemental Soundtrack Playlist** provides all other practical configurations of actors, soloists, and choir we envisioned that groups might need for selected tracks. For example, if you wanted your own actor to perform the *Jesus* voice-overs live; or if you had your own narrators; or you have soloists, but no choir, this soundtrack playlist provides tracks you can use in combination with Performance Soundtrack Playlists 1, 2, or 3 to incorporate into your own customized soundtrack.
5. If you are using your own choir but not your own *Isaiah* narrator: On the Supplemental Soundtrack Playlist, all tracks for "57-Crucifixion/Cross Medley/Lament," it was necessary to have a small amount of choir behind *Isaiah's* 1st and 3rd narrations, because of technical limitations we encountered. We determined that the dynamic balance in these brief sections would not be significantly affected when performing with your own choir.
6. If you compile your own custom soundtrack playlist: We recommend making a single playlist for your soundtrack if you use selected tracks from different playlists. This avoids complications during the performance. However, *be certain to pay close attention to the track spacing* (gaps of silence between tracks) when compiling your soundtrack which are critical to performance flow, especially on track segues. You'll find these timings in the *God's Masterpiece Soundtrack Content Index*.



VOCAL SOLOS & CHORAL MUSIC

<u>No.</u>	<u>Title</u>	<u>Vocal Solos</u>	<u>Choral Music</u>
02a	Intro	<i>3 Women Narrators</i>	Choir
02b	Overture		Choir
03	Triumphal Entry	<i>Andrew</i>	Choir
07	Main Tableau		Choir
39	Judas		Choir
45	Farewell	<i>Jesus</i>	
57a	Crucifixion		Choir
57b	Cross Medley		Choir
57c	Lament	<i>Mary – Mother of Jesus</i>	Choir
58	Disciples Mourn	<i>Jesus</i>	Choir
60	Resurrection		Choir
61	Empty Tomb	<i>2 Soloists</i>	Choir
62	Ascension Medley		Choir
63	Finale	<i>Andrew</i>	Choir

02a - INTRO

("I Love to Tell the Story" - Chorus)
3 Women Narrators' Solos

Lyrics by
A. Catherine Hankey
Music by William G. Fischer
Arranged by Keith Ward

The introduction consists of three staves. The top staff features a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It begins with a tempo marking of quarter note = 120 and a dynamic of *f*. The first measure is a whole rest, followed by a 5-note chime. The second measure contains the notes G4, A4, Bb4, C5, and Bb4. The third measure is a whole rest. The fourth measure contains the notes G4, A4, Bb4, C5, and Bb4. The fifth measure is a whole rest. The sixth measure contains the notes G4, A4, Bb4, C5, and Bb4. The seventh measure is a whole rest. The eighth measure contains the notes G4, A4, Bb4, C5, and Bb4. The ninth measure is a whole rest. The tenth measure contains the notes G4, A4, Bb4, C5, and Bb4. The eleventh measure is a whole rest. The twelfth measure contains the notes G4, A4, Bb4, C5, and Bb4. The thirteenth measure is a whole rest. The fourteenth measure contains the notes G4, A4, Bb4, C5, and Bb4. The fifteenth measure is a whole rest. The sixteenth measure contains the notes G4, A4, Bb4, C5, and Bb4. The seventeenth measure is a whole rest. The eighteenth measure contains the notes G4, A4, Bb4, C5, and Bb4. The nineteenth measure is a whole rest. The twentieth measure contains the notes G4, A4, Bb4, C5, and Bb4. The twenty-first measure is a whole rest. The twenty-second measure contains the notes G4, A4, Bb4, C5, and Bb4. The twenty-third measure is a whole rest. The twenty-fourth measure contains the notes G4, A4, Bb4, C5, and Bb4. The twenty-fifth measure is a whole rest. The twenty-sixth measure contains the notes G4, A4, Bb4, C5, and Bb4. The twenty-seventh measure is a whole rest. The twenty-eighth measure contains the notes G4, A4, Bb4, C5, and Bb4. The twenty-ninth measure is a whole rest. The thirtieth measure contains the notes G4, A4, Bb4, C5, and Bb4. The thirty-first measure is a whole rest. The thirty-second measure contains the notes G4, A4, Bb4, C5, and Bb4. The thirty-third measure is a whole rest. The thirty-fourth measure contains the notes G4, A4, Bb4, C5, and Bb4. The thirty-fifth measure is a whole rest. The thirty-sixth measure contains the notes G4, A4, Bb4, C5, and Bb4. The thirty-seventh measure is a whole rest. The thirty-eighth measure contains the notes G4, A4, Bb4, C5, and Bb4. The thirty-ninth measure is a whole rest. The fortieth measure contains the notes G4, A4, Bb4, C5, and Bb4. The forty-first measure is a whole rest. The forty-second measure contains the notes G4, A4, Bb4, C5, and Bb4. The forty-third measure is a whole rest. The forty-fourth measure contains the notes G4, A4, Bb4, C5, and Bb4. The forty-fifth measure is a whole rest. The forty-sixth measure contains the notes G4, A4, Bb4, C5, and Bb4. The forty-seventh measure is a whole rest. The forty-eighth measure contains the notes G4, A4, Bb4, C5, and Bb4. The forty-ninth measure is a whole rest. The fiftieth measure contains the notes G4, A4, Bb4, C5, and Bb4. The fifty-first measure is a whole rest. The fifty-second measure contains the notes G4, A4, Bb4, C5, and Bb4. The fifty-third measure is a whole rest. The fifty-fourth measure contains the notes G4, A4, Bb4, C5, and Bb4. The fifty-fifth measure is a whole rest. The fifty-sixth measure contains the notes G4, A4, Bb4, C5, and Bb4. The fifty-seventh measure is a whole rest. The fifty-eighth measure contains the notes G4, A4, Bb4, C5, and Bb4. The fifty-ninth measure is a whole rest. The sixtieth measure contains the notes G4, A4, Bb4, C5, and Bb4. The sixty-first measure is a whole rest. The sixty-second measure contains the notes G4, A4, Bb4, C5, and Bb4. The sixty-third measure is a whole rest. The sixty-fourth measure contains the notes G4, A4, Bb4, C5, and Bb4. The sixty-fifth measure is a whole rest. The sixty-sixth measure contains the notes G4, A4, Bb4, C5, and Bb4. The sixty-seventh measure is a whole rest. The sixty-eighth measure contains the notes G4, A4, Bb4, C5, and Bb4. The sixty-ninth measure is a whole rest. The seventieth measure contains the notes G4, A4, Bb4, C5, and Bb4. The seventy-first measure is a whole rest. The seventy-second measure contains the notes G4, A4, Bb4, C5, and Bb4. The seventy-third measure is a whole rest. The seventy-fourth measure contains the notes G4, A4, Bb4, C5, and Bb4. The seventy-fifth measure is a whole rest. The seventy-sixth measure contains the notes G4, A4, Bb4, C5, and Bb4. The seventy-seventh measure is a whole rest. The seventy-eighth measure contains the notes G4, A4, Bb4, C5, and Bb4. The seventy-ninth measure is a whole rest. The eightieth measure contains the notes G4, A4, Bb4, C5, and Bb4. The eighty-first measure is a whole rest. The eighty-second measure contains the notes G4, A4, Bb4, C5, and Bb4. The eighty-third measure is a whole rest. The eighty-fourth measure contains the notes G4, A4, Bb4, C5, and Bb4. The eighty-fifth measure is a whole rest. The eighty-sixth measure contains the notes G4, A4, Bb4, C5, and Bb4. The eighty-seventh measure is a whole rest. The eighty-eighth measure contains the notes G4, A4, Bb4, C5, and Bb4. The eighty-ninth measure is a whole rest. The ninetieth measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundredth measure is a whole rest. The hundred and first measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and second measure is a whole rest. The hundred and third measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and fourth measure is a whole rest. The hundred and fifth measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and sixth measure is a whole rest. The hundred and seventh measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and eighth measure is a whole rest. The hundred and ninth measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and tenth measure is a whole rest. The hundred and eleventh measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and twelfth measure is a whole rest. The hundred and thirteenth measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and fourteenth measure is a whole rest. The hundred and fifteenth measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and sixteenth measure is a whole rest. The hundred and seventeenth measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and eighteenth measure is a whole rest. The hundred and nineteenth measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and twentieth measure is a whole rest. The hundred and twenty-first measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and twenty-second measure is a whole rest. The hundred and twenty-third measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and twenty-fourth measure is a whole rest. The hundred and twenty-fifth measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and twenty-sixth measure is a whole rest. The hundred and twenty-seventh measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and twenty-eighth measure is a whole rest. The hundred and twenty-ninth measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and thirtieth measure is a whole rest. The hundred and thirty-first measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and thirty-second measure is a whole rest. The hundred and thirty-third measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and thirty-fourth measure is a whole rest. The hundred and thirty-fifth measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and thirty-sixth measure is a whole rest. The hundred and thirty-seventh measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and thirty-eighth measure is a whole rest. The hundred and thirty-ninth measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and fortieth measure is a whole rest. The hundred and forty-first measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and forty-second measure is a whole rest. The hundred and forty-third measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and forty-fourth measure is a whole rest. The hundred and forty-fifth measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and forty-sixth measure is a whole rest. The hundred and forty-seventh measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and forty-eighth measure is a whole rest. The hundred and forty-ninth measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and fiftieth measure is a whole rest. The hundred and fifty-first measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and fifty-second measure is a whole rest. The hundred and fifty-third measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and fifty-fourth measure is a whole rest. The hundred and fifty-fifth measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and fifty-sixth measure is a whole rest. The hundred and fifty-seventh measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and fifty-eighth measure is a whole rest. The hundred and fifty-ninth measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and sixtieth measure is a whole rest. The hundred and sixty-first measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and sixty-second measure is a whole rest. The hundred and sixty-third measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and sixty-fourth measure is a whole rest. The hundred and sixty-fifth measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and sixty-sixth measure is a whole rest. The hundred and sixty-seventh measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and sixty-eighth measure is a whole rest. The hundred and sixty-ninth measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and seventieth measure is a whole rest. The hundred and seventy-first measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and seventy-second measure is a whole rest. The hundred and seventy-third measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and seventy-fourth measure is a whole rest. The hundred and seventy-fifth measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and seventy-sixth measure is a whole rest. The hundred and seventy-seventh measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and seventy-eighth measure is a whole rest. The hundred and seventy-ninth measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and eightieth measure is a whole rest. The hundred and eighty-first measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and eighty-second measure is a whole rest. The hundred and eighty-third measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and eighty-fourth measure is a whole rest. The hundred and eighty-fifth measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and eighty-sixth measure is a whole rest. The hundred and eighty-seventh measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and eighty-eighth measure is a whole rest. The hundred and eighty-ninth measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and ninetieth measure is a whole rest. The hundred and ninety-first measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and ninety-second measure is a whole rest. The hundred and ninety-third measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and ninety-fourth measure is a whole rest. The hundred and ninety-fifth measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and ninety-sixth measure is a whole rest. The hundred and ninety-seventh measure contains the notes G4, A4, Bb4, C5, and Bb4. The hundred and ninety-eighth measure is a whole rest. The hundred and ninety-ninth measure contains the notes G4, A4, Bb4, C5, and Bb4. The two hundredth measure is a whole rest.

Three vocal solo lines for women narrators. Each line begins with a measure rest marked '8'. The first line has lyrics: "of Je-sus and His love." The second line has lyrics: "be my theme in glo-ry. of Je-sus and His love." The third line has lyrics: "To tell the old, old sto-ry of Je-sus and His love." Each line ends with a fermata and a *rit.* marking.

02a - INTRO

("I Love to Tell the Story" - Chorus)

Lyrics by A. Catherine Hankey
Music by William G. Fischer
Arranged by Keith Ward

Foreboding (♩ = 120)

Synth Chimes Bell Nar. 1 Nar. 2

Cues *8th* *loco* I love to tell the sto - ry, 'Twill

Soprano Alto *mp* Ooo

Tenor Bass

8 C Nar. 3 All Nar. *rit.* of Je - sus and His love.

8 S A *ff* *rit.* *mf* *f* Ooo love.

8 T B *div.*

V. S.

02b - OVERTURE

("Pure Passion")

Keith Ward

Moderato, foreboding ($\text{♩} = 60$) A B C Smooth, flowing ($\text{♩} = 60$)

Alto Soli *mf* Ooo

Baritone Soli *mf* Subdued, "echoes of history" I love to tell the sto - ry of

Soprano *p* Ooo *f*

Alto *p* Ooo *f*

Tenor *p* Ooo *f* div.

Bass *p* Ooo *f*

AS Ooo Ooo

BS un - seen things a - bove, of Je - sus and His glo - ry, of Je - sus and His love.

S Ooo

A Ooo

T Ooo

B Ooo

54

AS

Ooo

BS

I love to tell the sto - ry be - cause I know 'tis true.

S

Ooo

A

Ooo

T

Ooo

B

Ooo

59

AS

Ooo

BS

It sa - tis - fies my long - ing like no - thing else can do.

S

Ooo

A

Ooo

T

Ooo

B

Ooo

D Foreboding

66

S *mp* Ooo _____ Ooo _____

A *mp* Ooo _____ Ooo _____
Alto & Ten. 1, div.

T *mp* Ooo Rum! Ooo Rum! Ooo Rum! Ooo
Ten. 2

B *mp* Ooo Rum! Ooo Rum! Ooo Rum! Ooo

74

S Ooo _____ His pure *ff* pas-sion!

A Ooo _____ His pure *ff* pas-sion!
Altos only

T Ooo _____ His pure *ff* pas-sion!
Ten. 1 & 2, div.

B Rum! Ooo Rum! Ooo Rum! His pure *ff* pas-sion!
a2 div.

E Triumphant

82

S Pas-sion! *f* Ah! _____ Ah! _____

A Pas-sion! *f* Ah! _____ Ah! _____

T It was be-cause of His pas-sion! *f* Ah! _____ Ah! _____
3 3 3 div. a2 div.

B It was be-cause of His pas-sion! *f* Ah! _____ Ah! _____
3 3 3 div. a2 div.

92

S *ff* Ah!

A *ff* Ah!

T *ff* Ah! a2 div.

B *ff* Ah! a2 div.

96

S *mf* *cresc.* Mas - ter - piece of *ff* pas - sion!

A *mf* *cresc.* Mas - ter - piece of *ff* pas - sion!

T *mf* *cresc.* Mas - ter - piece of *ff* pas - sion! a2 div.

B *mf* *cresc.* Mas - ter - piece of *ff* pas - sion! a2


03 - TRIUMPHAL ENTRY

("Here He Comes" v. 1 & 2)

Andrew's Solo

Lyrics by
Patty Van Hoof and Keith Ward
Music by Keith Ward

6 2 8 7



Synth & E. Guit. Funky Bass Full Rhythm Section Chorus Groove

VERSE 1



24 See the chil - dren danc - ing in _____ the street! _____ Here He comes! Peo-ple lay _____



29 _____ their gar - ments at _____ His feet! _____ Here He comes! Fall down on _____ your knees _____ and make _____



34 _____ way for _____ the King! _____ Let your prais-es _____ ring! _____ Here He comes!

CHORUS 1




39 Here He comes! Here He comes!

VERSE 2



44 Here comes Je - sus now! _____ When the migh - ty Voice _____ of Hea -



48 - ven cries, _____ "Here He comes!" Like a thun der storm _____ that fills _____



52 _____ the skies! _____ Here He comes! _____ Ev' - ry moun - tain top _____ will trem -

56 - ble at the sound and bow down!

CHORUS 2

60 Here He comes! Here He comes! Here He comes!

BRIDGE

66 Here comes Je - sus now! When He first took on the form

70 of low - ly man, ma - ny failed to re - cog - nize

74 the Fa - ther's plan for the blood of His own Son

78 to hide our sin, and His voice cries out for all

82 to let Him in! So let Him in! Here He comes!

CHORUS 3

87 Here He comes! Here He comes!

CHORUS 4

92 Here comes Je - sus now! Here He comes! Here He comes!

TAG

97 Here He comes! Here comes Je - sus now! _____

102 — And we'll bow, _____ and some will weep _____ when we meet _____

108 — Him in _____ the air! _____ Will you be there _____ when He comes?

114 Pre - pare the way of the Lord!

Detailed description: This block contains four staves of musical notation for a vocal solo. Each staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The first staff starts at measure 97 and ends with a double bar line. The second staff starts at measure 102 and ends with a double bar line. The third staff starts at measure 108 and ends with a double bar line. The fourth staff starts at measure 114 and ends with a double bar line. The lyrics are placed below the notes, with horizontal lines indicating where the voice should breathe or pause.

03 - TRIUMPHAL ENTRY

("Here He Comes" - Verses 1 & 2)

Lyrics by Patty Van Hoof
and Keith Ward
Music by Keith Ward

Andrew's Solo

CUE (MARY MAGDALENE): "Among those pilgrims journeying to this holiest of sites were Jesus and His disciples."

Festive (♩ = 120)

VERSE 1

Synth & E. Guit. Full Rhythm Section Chorus Groove

Let your prais - es _____ ring! _____ Here He comes!

CHORUS 1

ff Here He comes! Christ the - King! _____ Here He comes! Let your prais - es _____ ring! _____

VERSE 2

Here He comes! Here comes Je - sus now! _____ **mf** Ooo _____

49

S *ff* Here He comes! Here He comes! *mf* Ooo _____ *ff* Here He comes! Here He comes!

A *ff* Here He comes! Here He comes! *mf* Ooo _____ *ff* Here He comes! Here He comes!

T *ff* Here He comes! Here He comes! *mf* Ooo _____ *ff* Here He comes! Here He comes!

B *ff* Here He comes! Here He comes! *mf* Ooo _____ *ff* Here He comes! Here He comes!

55

S *mp* Ooo _____ Ah _____ *f* Here He comes! Make a way! _____ Here He comes! To -

A *mp* Ooo _____ Ah _____ *f* Here He comes! Make a way! _____ Here He comes! To -

T *mp* Ooo _____ Ah _____ *f* Here He comes! Make a way! _____ Here He comes! To -

B *mp* Ooo _____ Ah _____ *f* Here He comes! Make a way! _____ Here He comes! To -

CHORUS 2

60

S day's the day! _____ *ff* Here He comes! Christ the - King! _____ Here He comes! Let your

A day's the day! _____ *ff* Here He comes! Christ the - King! _____ Here He comes! Let your

T day's the day! _____ *ff* Here He comes! Christ the - King! _____ Here He comes! Let your

B day's the day! _____ *ff* Here He comes! Christ the - King! _____ Here He comes! Let your

64

S prais - es — ring! — Here He comes! Here comes Je - sus now! —

A prais - es — ring! — Here He comes! Here comes Je - sus now! —

T prais - es — ring! — Here He comes! Here comes Je - sus now! —

B prais - es — ring! — Here He comes! Here comes Je - sus now! —

69

BRIDGE

S *mp* Ooo — *f* He came in - to the world — as our own — kind. — *mp* Ooo —

A *mp* Ooo — *f* He came in - to the world — as our own — kind. — *mp* Ooo —

T *mp* Ooo — *f* He came to be just like our own — kind. — *mp* Ooo —

B *mp* Ooo — *f* He came to be just like our own — kind. — *mp* Ooo —

75

S *f* Did - n't know — just what He had in — mind. — *mp* Ooo Ah — *ff* Washed a - way — our sin!

A *f* Did - n't know — just what He had in — mind. — *mp* Ooo Ah — *ff* Washed a - way — our sin!

T *f* Did not know just what He had in — mind. — *mp* Ooo Ah — *ff* Washed a - way — our sin!

B *f* Did not know just what He had in — mind. — *mp* Ooo Ah — *ff* Washed a - way — our sin!

80

S Made us ho - ly! Ah _____ *mf* He wants us *f* all *mf* to live with *ff* Him!

A Made us ho - ly! Ah _____ *mf* He wants us *f* all *mf* to live with *ff* Him!

T Made us ho - ly! Ah _____ *mf* He wants us *f* all *mf* to live with *ff* Him!

B Made us ho - ly! Ah _____ *mf* He wants us *f* all *mf* to live with *ff* Him!

CHORUS 3

87

S Here He comes! Christ the - King! _____ Here He comes! Let your prai-ses _____ ring! _____ Here He comes!

A Here He comes! Christ the - King! _____ Here He comes! Let your prai-ses _____ ring! _____ Here He comes!

T Here He comes! Christ the - King! _____ Here He comes! Let your prai-ses _____ ring! _____ Here He comes!

B Here He comes! Christ the - King! _____ Here He comes! Let your prai-ses _____ ring! _____ Here He comes!

CHORUS 4

92

S Here comes Je - sus now! _____ Here He comes! Christ the - King! _____

A Here comes Je - sus now! _____ Here He comes! Christ the - King! _____

T Here comes Je - sus now! _____ Here He comes! Christ the - King! _____

B Here comes Je - sus now! _____ Here He comes! Christ the - King! _____

97

S Here He comes! Let your prai - ses — ring! — Here He comes!

A Here He comes! Let your prai - ses — ring! — Here He comes!

T Here He comes! Let your prai - ses — ring! — Here He comes!

B Here He comes! Let your prai - ses — ring! — Here He comes!

TAG Stagger breathing

100

S Here comes Je - sus now! Ah —

A Here comes Je - sus now! Ah — div.

T Here comes Je - sus now! Ah — Ah —

B Here comes Je - sus now! Ah —

110

S when He comes? Pre - pare the way of the Lord!

A when He comes? Pre - pare the way of the Lord!

T when He comes? Pre - pare the way of the Lord!

B when He comes? Pre - pare the way of the Lord!

07 - MAIN TABLEAU

("I Love to Tell the Story" - Verse 1)

Lyrics by A. Catherine Hankey

Music by William G. Fischer

Arranged by Keith Ward

Moderato (♩ = 60)

Alto Soli
mf *Ooo*

Baritone Soli
mf *Subdued, "echoes of history"*
I love to tell the sto - ry of un - seen things a - bove, of

Soprano
p *Ooo* f

Alto
p *Ooo* f

Tenor
p *Ooo* f

Bass
p *Ooo* f

AS
10 *Ooo* *Ooo*

BS
10 Je - sus and His glo - ry, of Je - sus and His love. I love to tell the

S
10 *Ooo* *Ooo*

A
10 *Ooo* *Ooo*

T
10 *Ooo* *Ooo*

B
10 *Ooo* *Ooo*

16

AS

Ooo

BS

sto- ry be - cause I know 'tis true. It sa - tis-fies my long-ing like no - thing else can

S

Ooo

A

Ooo

T

Ooo

B

Ooo

23

AS

rit.

BS

rit.

do.

S

rit.

Ooo

A

rit.

Ooo

T

rit.

Ooo

B

rit.

Ooo

39 - JUDAS

Keith Ward

Judas' Monologue

SEGUE from 38 - PHARISEE TAG.

Intense ($\text{♩} = 120$)

1 5 6 Drums 7 5 12 Drums 13 5 18 Drums

19 7 26 Drums 27 7 34 Drums 35 5 40 Drums

Judas: "...to change the course of these events."

41 *ff* Ju-das! Ju-das! Do you tru-ly know Me? Ju-das! Ju-das! Will you

41 ov-er - throw Me? Ju-das! Ju-das! You, who shared My ta-ble, Ju-das!

48

54 Sop. div. Ju-das! If I don't meet your goal, Jud-as! Will you be - tray Me?

54

Detailed description: The score begins with a drum introduction in 4/4 time, marked 'Intense' with a tempo of 120 beats per minute. The drum part consists of a series of chords, some with a '5' above them, and triplet patterns. The vocal parts (Soprano, Alto, Tenor, Bass) enter at measure 41 with a forte (*ff*) dynamic. The lyrics are: 'Ju-das! Ju-das! Do you tru-ly know Me? Ju-das! Ju-das! Will you ov-er - throw Me? Ju-das! Ju-das! You, who shared My ta-ble, Ju-das!'. The score continues with a Soprano division part starting at measure 54, with lyrics: 'Ju-das! If I don't meet your goal, Jud-as! Will you be - tray Me?'. The piece concludes with a final chord at measure 54.

45 - FAREWELL

("A Place for You" - Verse 1)

Jesus' Solo

Keith Ward

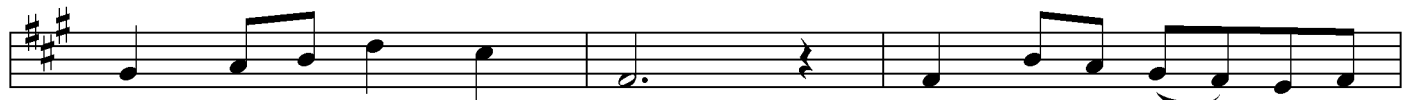
Moderato (♩ = 72)
4

A



mf

Let not your heart be trou - bled,



7 though I must leave you now. Where I am go - ing you



10 can - not come un - til there's a place for you.

57a - CRUCIFIXION

("Pure Passion - Crucifixion")

Keith Ward

PILATE: I am innocent of the blood of this righteous man! You will bear witness to it!
TIMOTHY: His blood be on us!
ELIAS: And on our children! (CROWD shouting increases steadily until start of music.)

Moderato, ominous ($\text{♩} = 60$) A Foreboding

Soprano
mp Ooo

Alto
Alto & Ten. 1, div.
mp Ooo

Tenor
T1
f Uh *mp* Ooo Rum! Ooo Rum!
T2
Ooo Rum! Ooo Rum!

Bass
f Uh *mp* Ooo Rum! Ooo Rum!
div.
Ooo Rum! Ooo Rum!

S
9 Ooo Ooo His pure *ff* pas-sion!

A
9 Ooo Ooo His pure *ff* pas-sion!
Altos only

T
9 Ooo Rum! Ooo Rum! Ooo Rum! Ooo Rum! His pure *ff* pas-sion!
Ten. 1 & 2, div.

B
9 Ooo Rum! Ooo Rum! Ooo Rum! Ooo Rum! His pure *ff* pas-sion!
a2 div.

B **Triumphant**

S
Pas-sion! *f* Ah!

A
Pas-sion! *f* Ah!

T
It was be-cause of His pas-sion! *f* Ah! div.

B
It was be-cause of His pas-sion! *f* Ah! a2 div.

S
Ah! Ah!

A
Ah! Ah!

T
Ah! Ah! a2 div. a2 div.

B
Ah! Ah! a2 div. a2 div.

S
mf His pure *ff* pas-sion! It was be-cause of His pas-sion!

A
mf His pure *ff* pas-sion! It was be-cause of His pas-sion!

T
mf His pure *ff* pas-sion! It was be-cause of His pas-sion!

B
mf His pure *ff* sion! It was be-cause of His pas-sion!

C

40 Shouted whispers

S *ff* Pas-sion! Pas-sion!

A *ff* Pas-sion! Pas-sion!

T *ff* Pas-sion! Pas-sion!

B *ff* Pas-sion! Pas-sion!

45 Sing Shouted whispers

S *ff* Pas-sion! Pas-sion! Pas-sion! Pas-sion!

A *ff* Pas-sion! Pas-sion! Pas-sion! Pas-sion!

T *ff* Pas-sion! Pas-sion! Pas-sion! Pas-sion!

B *ff* Pas-sion! Pas-sion! Pas-sion! Pas-sion!

D Foreboding

S *mp* Ooo

A *mp* div. Ooo

T *mp* Ooo

B *mp* Ooo Rum! Ooo Rum! Ooo Rum! Ooo

56

S Ooo His pure pas-sion!

A Ooo His pure pas-sion!

T Rum! Ooo Rum! Ooo Rum! His pure pas-sion!

B Rum! Ooo Rum! Ooo Rum! His pure pas-sion!

64

S It was be-cause of His pas-sion! **f** Be - hold, the ho - ly Lamb

A It was be-cause of His pas-sion! **ff** Be - hold, the ho - ly Lamb

T It was be-cause of His pas-sion! **f** Be - hold, the ho - ly Lamb

B It was be-cause of His pas-sion! **ff** Be - hold, the Lamb be -

[E] Div. Soli

71

S **f** be - came the sin of man! **f** He is God's per - fect Mas - ter

A **f** be - came the sin of man! **ff** He is God's per - fect Mas - ter

T **ff** be - came the sin of man! **f** He is God's per - fect Mas - ter

B came a man! Be - hold God's Mas - ter

79
S *f* piece of *ff* pas - sion!

79
A *f* piece of *ff* pas - sion!

79
T *f* piece of *ff* pas - sion!

79
B *f* piece of *ff* pas - sion!

57b - CROSS MEDLEY

("O Sacred Head, Now Wounded/When I Survey the Wondrous Cross")

Arranged by Keith Ward

CENTURION "thrusts" spear "into" JESUS' side.

Solemn ($\text{♩} = 110$) "O SACRED HEAD, NOW WOUNDED"

Soprano
Alto

Tenor
Bass

Bell

p

Ooo _____ Ooo _____

Detailed description: This block contains the first system of the musical score. It features two vocal staves: Soprano/Alto (top) and Tenor/Bass (bottom). The music is in 4/4 time with a tempo of 110 beats per minute. The key signature has two flats. The Soprano/Alto part begins with a whole note 'Bell' and a half note 'p' (piano), followed by a melodic line with a long slur. The Tenor/Bass part begins with a whole note 'Bell' and a half note 'p', followed by a similar melodic line. Below the Tenor/Bass staff, there are two horizontal lines representing 'Ooo' vocalizations, one for Soprano/Alto and one for Tenor/Bass.

Slower ($\text{♩} = 72$)

S
A

T
B

Detailed description: This block contains the second system of the musical score. It features two vocal staves: Soprano/Alto (top) and Tenor/Bass (bottom). The tempo is marked 'Slower' at 72 beats per minute. The music continues from the previous system. The Soprano/Alto part has a melodic line with a long slur. The Tenor/Bass part has a similar melodic line. There are horizontal lines below the Tenor/Bass staff, likely representing vocalizations or breath marks.

"WHEN I SURVEY THE WONDROUS CROSS"

Expressive
div.

S
A

T
B

p

See, from His head, His hands, His feet, Sor - row and love flow, —

div.

Detailed description: This block contains the third system of the musical score. It features two vocal staves: Soprano/Alto (top) and Tenor/Bass (bottom). The tempo is 'Expressive' and 'div.' (divisivo). The music is in 4/4 time. The Soprano/Alto part has a melodic line with a long slur. The Tenor/Bass part has a similar melodic line. The lyrics are: 'See, from His head, His hands, His feet, Sor - row and love flow, —'. There are horizontal lines below the Tenor/Bass staff, likely representing vocalizations or breath marks.

S
A

T
B

min - gled down. Did e'er such love and sor - row meet? Or thorns com -

Detailed description: This block contains the fourth system of the musical score. It features two vocal staves: Soprano/Alto (top) and Tenor/Bass (bottom). The music continues from the previous system. The Soprano/Alto part has a melodic line with a long slur. The Tenor/Bass part has a similar melodic line. The lyrics are: 'min - gled down. Did e'er such love and sor - row meet? Or thorns com -'. There are horizontal lines below the Tenor/Bass staff, likely representing vocalizations or breath marks.

22 *rit.*

S
A
pose — so rich a — crown?

T
B

"O SACRED HEAD, NOW WOUNDED"
Solemn (♩ = 110)

30 *Bell* *Bell* *Bell* *div.*

S
A
Ooo — Ooo — Thy grief and bit-ter

T
B

38 *Bell* *a2* *Bell* *More emphatic* *Bell*

S
A
Pas - sion — Were all for sin-ners' gain. — Mine, mine — was the trans - gres - sion, — But

T
B

46 *rit.* *Bell* *Distant thunder*

S
A
Thine the dead - ly pain. —

T
B

V. S.

57c - LAMENT

("How Could This Happen to You?" - Verses 1 & 3)

Mary--Mother of Jesus (Solo); Isaiah (Narration)

Keith Ward

CD 06:04

CENTURION: Truly, this man was the Son of God.

Mournfully (♩ = 80) [A]

Rubato 4

Solo

mf As was fore - told, haun - ting me all these years,

that which I've prayed I'd not live to see now has come true, pierc-ing my ve-ry soul;

17

How could this hap - pen to You? _____

[B] ISAIAH: "Surely He took ..." CD 06:55 16

37

[C] ISAIAH ends, JESUS' body is prepared CD 07:33 8

[D] 8

[E] ISAIAH: "After the suffering ..." CD 08:10 12

65

[F] ISAIAH's narration ends

[G] JESUS lifted to disciples' shoulders ... CD 08:34 4

[H] CD 09:00

79

mf Light of the World,

85

Spark of the U - ni - verse, pas - sion as pure as man's _____ e-ver seen,

93

[I] ISAIAH: "Therefore, I will give ..." CD 09:36 8

[J] ISAIAH: "... and made intercession ..." CD 9:54 8

109

JESUS placed into tomb 4

mf How could this hap - pen to You? _____

57c - LAMENT

("How Could This Happen to You?" - Verses 1 & 3)

Mary--Mother of Jesus's Solo, Isaiah's Narration

Keith Ward

CD 06:04

CENTURION: Truly, this man was the Son of God.

Mournfully (♩ = 80) [A] MARY: "As was foretold ..." [B] ISAIAH: "Surely He took ..."

CD 06:55

Rubato 4 16 Sop. div.

Soprano Alto

Tenor Bass

p

Ooo

25

Soprano Alto

Tenor Bass

Ooo

[C] ISAIAH ends, JESUS' body is prepared

CD 07:33

33

Soprano Alto

Tenor Bass

Ooo

mf

Ah

[D] a tempo

Sop. div.

41

poco rit.

Soprano Alto

Tenor Bass

Ah

Ah

Ah

[E] ISAIAH: "After the suffering ..." CD 08:10 [F] ISAIAH ends, JESUS prepared for lift CD 08:34

49

S A

12

mf *cresc. poco a poco*

Ooo

Ah

T B

12

... Apex of lift
JESUS lifted to disciples' shoulders ... [G] on downbeat CD 08:51

69

S A

f *cresc.* *rit.* *molto rit.* *a tempo* *ff* *decresc.* *p*

Stagger breathing to sustain entire phrase

Ah

Ah

Ooo

T B

69

[H] MARY: "Light of the World ..." CD 09:00

77

S A

6

Sop. a2

Alto a2

p *f*

Ah

Ah

Ah

T B

77

6

MARY's singing ends [I] ISAIAH: "Therefore, I will give Him ..." CD 09:36

89

S A

Sop. a2

mf *f* *poco rit.*

Ooo

Ah

Ah

T B

89

[J] ISAIAH: "... and made intercession for the transgressors." CD 9:54 *a tempo*

MARY: "How could this happen ..." JESUS placed into tomb

101

S A

Sop. div.

p

Ooo

Ooo

Ooo

T B

101

8

58 - DISCIPLES MOURN

("A Place for You" - Verse 1 & 3)

Jesus' Solo

Keith Ward

Moderato (♩ = 72)

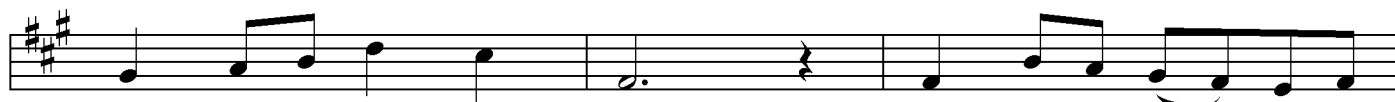
4

A



mf

Let not your heart be trou - bled,



7

though I must leave you now. Where I am go - ing you

B



10

can - not come un - til there's a place for you. In His house there are ma - ny rooms that



15

cresc.

I must re - turn to pre - pare. But if I go, I will come for you, that

C



19

f

mf

I may take you there. For that appointed mo - ment when you'll come home with Me



26

and the ___ Fath - er gives you your new name, I will be long - ing,



29

too, _____ while I make a place _____ for you.

58 - DISCIPLES MOURN

("A Place for You" - Verses 1 & 3)

Keith Ward

1 [A] JESUS sings: "Let not your heart ..." [B] Mysterious, no vibrato

Soprano
Alto

Tenor
Bass

15

S
A

T
B

p

Ooo

cresc.

Ooo

Ah

ff

Ah

TACET al fine

TACET al fine

60 - RESURRECTION

("Pure Passion - Resurrection")

Keith Ward

CUE: Heavy stone settling over tomb is heard.

Moderato, foreboding (♩ = 60)

Cues

9

Strings

Low piano

Strings & drums

A Triumphant

13

S *f* He is the might - ty God! He con - quered sin and

A *ff* He is the might - ty God! He con - quered sin and

T *f* He is the might - ty God! He con - quered sin and

B *f* Be - hold our God! He con - - - quered death!

div.

Soli

a2

21

S *ff* death! And now He lives a - gain! *f* Pas-sion!

A *ff* death! And now He lives a - gain! *f* Pas-sion!

T *ff* death! And now He lives a - gain! *f* Pas-sion!

B *ff* He lives a - gain! *f* Pas-sion!

Shouted whispers

div.

61 - EMPTY TOMB

God's Masterpiece

("I Know that My Redeemer Lives")

Lyrics by Samuel Medley
Music by John Hatton
Arranged by Keith Ward

Moderato (♩ = 88)

A

Solo *mf* I know that my Re - deem - er —

Soprano *mp* He lives, He lives.

Alto *mp* He lives, He lives.

Tenor *mp* He lives, He lives.

Bass *mp* He lives, He lives.

8 Solo Under dialogue Solo
lives! Ooo — He lives, He

14 Solo Under dialogue
lives who — once was — dead. Ooo —

14 S *mp* He lives!

14 A *mp* He lives!

14 T *mp* He lives!

14 B *mp* He lives!

22 2nd vocalist begins improvisation between phrases, thru end of piece

B Solo

mf He lives and grants me dai - ly breath; He lives and

He lives! *mf* He lives and grants me dai - ly breath; He lives and

He lives! *mf* He lives and grants me dai - ly breath; He lives and

He lives! *mf* He lives and grants me dai - ly breath; He lives and

He lives! *mf* He lives and grants me dai - ly breath; He lives, and

29

I shall con - quer death! He lives, my man - sion to pre - pare;

I shall con - quer death! He lives, my man - sion to pre - pare;

I shall con - quer death! He lives, my man - sion to pre - pare;

I shall con - quer death! He lives, my man - sion to pre - pare;

I shall con - quer death! He lives, my man - sion to pre - pare; He

[C]

36

Solo *cresc.* He lives to bring me safe - ly there! *f*

S *cresc.* He lives to bring me safe - ly there! *f* He lives! He lives! He

A *cresc.* He lives to bring me safe - ly there! *f* He lives! He lives! He

T *cresc.* He lives to bring me safe - ly there! *f* He lives! He lives! He

B *cresc.* lives to bring me safe - ly there! *f* He lives! He lives! He

[D] [E]

42

Solo *ff* He lives! All glo - ry to His name! *mp*

S *ff* lives! He lives! All glo - ry to His name! *mp* Ooo He lives! He lives! Under dialogue

A *ff* lives! He lives! All glo - ry to His name! *mp* Ooo He lives! He lives!

T *ff* lives! He lives! All glo - ry to His name! *mp* Ooo He lives! He lives!

B *ff* lives! He lives! All glo - ry to His name! *mp* He lives!

49

Solo **F** **G**

ff He lives, my Sa - vior still the same! _____

S *ff* He lives! He lives, my Sa - vior *div.* still the same! *mp* Ooo He lives! He lives!

A *ff* He lives! He lives, my Sa - vior still the same! *mp* Ooo He lives! He lives!

T *ff* He lives! He lives, my Sa - vior still the same! *mp* Ooo He lives! He lives!

B *ff* He lives, my Sa - vior still the same! *mp* He lives!

Unaltered dialogue

56

Solo **H**

ff What joy the blest as - su - rance _____

S *ff* He lives! He lives! He lives! *div.* *ff* What joy the blest as - su - rance *a2*

A *ff* He lives! He lives! He lives! *ff* What joy the blest as - su - rance

T *ff* He lives! He lives! He lives! *ff* What joy the blest as - su - rance

B *ff* He lives! He lives! He lives! *ff* What joy the blest as - su - rance

I

Solo

62

gives! _____

Under dialogue

mp

ff

I know that my Re -

S

62

gives! _____

Ooo _____ He lives! _____ He lives!

ff

I know that my Re -

A

62

gives! _____

Ooo _____ He lives! _____ He lives!

ff

I know that my Re -

T

62

gives! _____

Ooo _____ He lives! _____ He lives!

ff

I know that my Re -

B

62

gives! _____

Ooo _____ He lives! _____ He lives!

ff

I know that my Re -

Solo

68

deem - er lives! _____

I know that my Re - deem - er

S

68

deem - er lives! He lives! _____

I know that my Re - deem - er

a2

div.

A

68

deem - er lives! He lives! _____

I know that my Re - deem - er

T

68

deem - er lives! He lives! _____

I know that my Re - deem - er

B

68

deem - er lives! He lives! _____ He lives!

I know that my Re - deem - er

The musical score is arranged in five staves. The Solo part (top) features a single melodic line with a long note on 'lives!' followed by a crescendo leading to a final note. The SATB parts (Soprano, Alto, Tenor, Bass) are in harmony, with the Soprano part having lyrics 'lives! He lives! He lives!' and the other parts having 'lives! He lives! He lives!'. A 'cresc.' marking is placed below the first measure of each SATB part. The score concludes with a final note on a fermata.

62 - ASCENSION MEDLEY

("Pure Passion/I Love to Tell the Story/I Know that My Redeemer Lives")

Keith Ward

Moderato, foreboding ($\text{♩} = 60$) [A] [B] [C] Smooth, flowing ($\text{♩} = 60$)

Alto Soli *mf* Ooo

Baritone Soli *mf* Subdued, "echoes of history"
I love to tell the sto - ry of

Soprano *p* Ooo *f*

Alto *p* Ooo *f*

Tenor *p* Ooo *f* div.

Bass *p* Ooo *f*

AS *p* Ooo *f*

BS *p* Ooo *f*

S *p* Ooo *f*

A *p* Ooo *f*

T *p* Ooo *f*

B *p* Ooo *f*

un - seen things — a - bove, — of Je - sus and His glo - ry, of — Je - sus and — His love. —

54

AS

Ooo

Ooo

BS

I love to tell the sto - ry be - cause I know 'tis true.

S

Ooo

A

Ooo

T

Ooo

B

Ooo

59

AS

Ooo

Ooo

BS

It sa - tis-fies my long-ing like no - thing else can do.

S

Ooo

Ooo

A

Ooo

Ooo

T

Ooo

Ooo

B

Ooo

Ooo

D Triumphant

67 *f* He lives! All glo - ry to His Name! He lives! My Sa - vior, — *div.*

67 *f* He lives! All glo - ry to His Name! He lives! My Sa - vior,

67 *f* He lives! All glo - ry to His Name! He lives! My Sa - vior,

67 *ff* *Soli** He lives! All glo - ry to His Name! He lives! My Sa - vior,

**Note: This bass soli is not heard on the production CDs; it was added after the recording was completed. I think it adds what was missing on the recording, and I trust that you and your audience, including the Lord Jesus Himself, will be blessed as you unite your voices to praise Him. As my favorite, this is the hymn I want sung at my homegoing. --KW*

74 still the same! What joy the blest as - sur - ance gives! *a2*

74 still the same! What joy the blest as - sur - ance gives!

74 still the same! What joy the blest as - sur - ance gives!

74 still the same! What joy the blest as - sur - ance gives!

82 *div.* I know that my Re - deem - er lives! He lives!

82 I know that my Re - deem - er lives! He lives!

82 I know that my Re - deem - er lives! He lives!

82 *div.* I know that my Re - deem - er lives! He lives!

E

88

S *f* For God so loved the world, He gave His on - ly Son, *ff* that

A *ff* For God so loved the world, *f* He gave His on - ly Son, *ff* that

T *f* For God so loved the world, *ff* He gave His on - ly Son, *ff* that

B *ff* For God so loved, He gave His Son, that He'll

Soli *div.*

98

S He'll for - ev - er be God's *f* Mas *cresc.* ter - piece of *ff* pas - sion

A He'll for - ev - er be God's *f* Mas *cresc.* ter - piece of *ff* pas - sion

T He'll for - ev - er be God's *f* Mas *cresc.* ter - piece of *ff* pas - sion

B — for - ev - er be God's *f* Mas *cresc.* ter - piece of *ff* pas - sion

a2 *rit.*

106

S *ff* for you!

A *ff* for you!

T *ff* for you!

B *ff* for you!

63 - FINALE

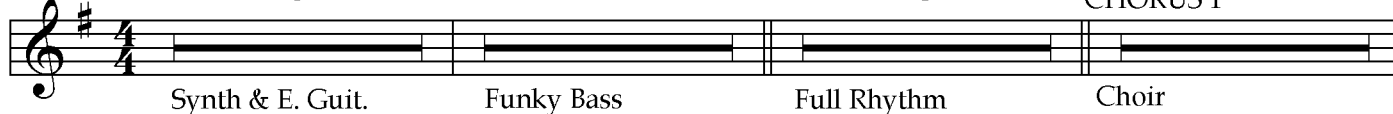
("Here He Comes" v. 3)

Andrew's Solo

Lyrics by
Patty Van Hoof and Keith Ward
Music by Keith Ward

$\bullet = 120$

6 2 8 CHORUS 1 7



Synth & E. Guit. Funky Bass Full Rhythm Choir

VERSE 3

24




Ev'ry heart at His ap-pear - ing burns! Here He comes! The mighty

29



ri - sen Sa - vior now re - turns! Here He comes! Je - sus, reign -


33



- ing King, tri - um - phant o'er the Beast! Come and join the


CHORUS 2

37



feast! Here He comes! Here He comes!

42



Here He comes! Here comes Je - sus now! When He first

BRIDGE

47



took on the form of low - ly man, Ma - ny failed

51

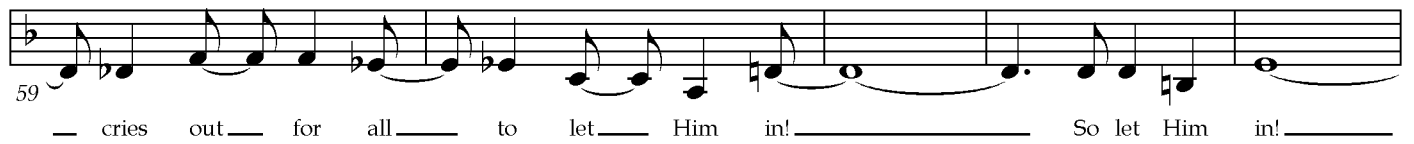


to re - cog nize the Fa - ther's plan for the blood

55 — of His own Son to hide our sin, and His voice

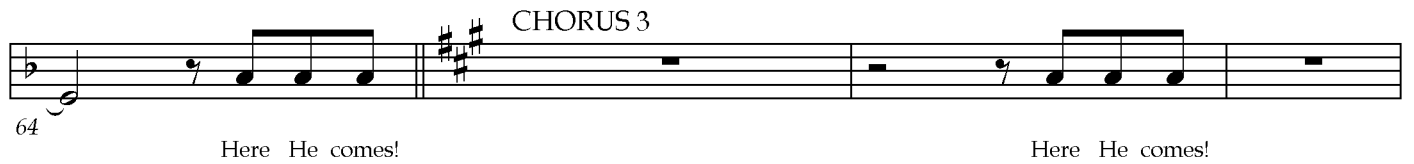


59 — cries out for all to let Him in! So let Him in!



64 Here He comes! Here He comes!

CHORUS 3




68 Here He comes! Here comes Je - sus now! Here He comes!



73 Here He comes! Here He comes!

CHORUS 4



78 Here comes Je - sus now! And we'll bow, and some will

TAG



83 weep when we meet Him in the air! Will you be



89 there when He comes? Pre - pare the way of the Lord!



63 - FINALE

("Here He Comes" - Verse 3)
(In place of Curtain Call)

Lyrics by Patty Van Hoof
and Keith Ward
Music by Keith Ward

CUE: Blackout. Curtain closes. Start music during audience response.

Festive (♩ = 120)

Synth & E. Guit. 8 Full Rhythm Section 8

CHORUS 1

S *ff* Here He comes! Christ the - King! Here He comes! Let your prais - es ring!

A *ff* Here He comes! Christ the - King! Here He comes! Let your prais - es ring!

T *ff* Here He comes! Christ the - King! Here He comes! Let your prais - es ring!

B *ff* Here He comes! Christ the - King! Here He comes! Let your prais - es ring!

VERSE 3

S Here He comes! Here comes Je - sus now! *mf* Ooo

A Here He comes! Here comes Je - sus now! *mf* Ooo

T Here He comes! Here comes Je - sus now! *mf* Ooo

B Here He comes! Here comes Je - sus now! *mf* Ooo

27

S *ff* Here He comes! Here He comes! *mf* Ooo Ah *ff* Here He comes! Here He comes!

A *ff* Here He comes! Here He comes! *mf* Ooo Ah *ff* Here He comes! Here He comes!

T *ff* Here He comes! Here He comes! *mf* Ooo Ah *ff* Here He comes! Here He comes!

B *ff* Here He comes! Here He comes! *mf* Ooo Ah *ff* Here He comes! Here He comes!

33

S *mp* Ooo Ah *f* Here He comes! Make a way! Here He comes! To -

A *mp* Ooo Ah *f* Here He comes! Make a way! Here He comes! To -

T *mp* Ooo Ah *f* Here He comes! Make a way! Here He comes! To -

B *mp* Ooo Ah *f* Here He comes! Make a way! Here He comes! To -

38

CHORUS 2

S day's the day! *ff* Here He comes! Christ the - King! Here He comes! Let your

A day's the day! *ff* Here He comes! Christ the - King! Here He comes! Let your

T day's the day! *ff* Here He comes! Christ the - King! Here He comes! Let your

B day's the day! *ff* Here He comes! Christ the - King! Here He comes! Let your

42

S prais - es — ring! — Here He comes! Here comes Je - sus now! —

A prais - es — ring! — Here He comes! Here comes Je - sus now! —

T prais - es — ring! — Here He comes! Here comes Je - sus now! —

B prais - es — ring! — Here He comes! Here comes Je - sus now! —

47 BRIDGE

S *mp* Ooo — *f* He came in - to the world — as our own — kind. — *mp* Ooo —

A *mp* Ooo — *f* He came in - to the world — as our own — kind. — *mp* Ooo —

T *mp* Ooo — *f* He came to be just like our own — kind. — *mp* Ooo —

B *mp* Ooo — *f* He came to be just like our own — kind. — *mp* Ooo —

53

S *f* Did - n't know — just what He had in — mind. — *mp* Ooo Ah — *ff* Washed a - way — our sin!

A *f* Did - n't know — just what He had in — mind. — *mp* Ooo Ah — *ff* Washed a - way — our sin!

T *f* Did not know just what He had in — mind. — *mp* Ooo Ah — *ff* Washed a - way — our sin!

B *f* Did not know just what He had in — mind. — *mp* Ooo Ah — *ff* Washed a - way — our sin!

58

S Made us ho - ly! Ah _____ *mf* He wants us *f* all *mf* to live with *ff* Him!

A Made us ho - ly! Ah _____ *mf* He wants us *f* all *mf* to live with *ff* Him!

T Made us ho - ly! Ah _____ *mf* He wants us *f* all *mf* to live with *ff* Him!

B Made us ho - ly! Ah _____ *mf* He wants us *f* all *mf* to live with *ff* Him!

CHORUS 3

65

S Here He comes! Christ the - King! _____ Here He comes! Let your prai-ses _____ ring! _____ Here He comes!

A Here He comes! Christ the - King! _____ Here He comes! Let your prai-ses _____ ring! _____ Here He comes!

T Here He comes! Christ the - King! _____ Here He comes! Let your prai-ses _____ ring! _____ Here He comes!

B Here He comes! Christ the - King! _____ Here He comes! Let your prai-ses _____ ring! _____ Here He comes!

CHORUS 4

70

S Here comes Je - sus now! _____ Here He comes! Christ the - King! _____

A Here comes Je - sus now! _____ Here He comes! Christ the - King! _____

T Here comes Je - sus now! _____ Here He comes! Christ the - King! _____

B Here comes Je - sus now! _____ Here He comes! Christ the - King! _____

75

S Here He comes! Let your prai - ses — ring! — Here He comes!

A Here He comes! Let your prai - ses — ring! — Here He comes!

T Here He comes! Let your prai - ses — ring! — Here He comes!

B Here He comes! Let your prai - ses — ring! — Here He comes!

TAG Stagger breathing

78

S Here comes Je - sus now! Ah

A Here comes Je - sus now! Ah

T Here comes Je - sus now! Ah Ah

B Here comes Je - sus now! Ah

88

S when He comes? Pre - pare the way of the Lord!

A when He comes? Pre - pare the way of the Lord!

T when He comes? Pre - pare the way of the Lord!

B when He comes? Pre - pare the way of the Lord!