

UNISON/2-PART CHORAL MUSICAL



WORSHIP THE KING

yc

YOU CAN! EASTER

CREATED AND ARRANGED BY
CRAIG ADAMS

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All Hail King Jesus

All Hail the Power of Jesus' Name

Come Thou Fount, Come Thou King

Crown Him King of Kings

Crown Him with Many Crowns

Jesus Messiah

King of Kings

King of My Heart

Majesty

My Jesus, I Love Thee

My Worth Is Not in What I Own

O Worship the King

Oh, How He Loves You and Me

Rejoice, the Lord Is King

WORSHIP THE KING



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FOREWORD

There is a massive tulip poplar tree that sits adjacent to my house. It produces beautiful blooming flowers in early spring and provides phenomenal shade to over half of my home. Due to the positioning of the house, shadows from the branches and leaves are imprinted through a few windows and onto the walls throughout most of the day. The tree also is home to a number of songbirds and their nesting families. The trunk is nearly three feet in circumference, and the highest peak branches tower over our rooftop at about forty-five feet. Despite the significance of the structure and the inherent beauty therein, most days, I walk by the tree dozens of times and hardly acknowledge its statuesque presence.

There is a tree that spreads its covering over my life. It sits upon a rugged hill and was once occupied by the most brutal death in all of history. The groans and cries of the King who was crucified upon it reverberate across the annals of time and are imprinted upon the walls of my heart. The blood stains that permeate the timber grain contain life, forgiveness, mercy, and grace that cannot be described adequately by any language. And yet, all too often, I find that I do not pause often enough to behold its glory or consider its life-changing implication in my life.

It is a deeper sense of awestruck consideration for the cross of Jesus Christ, King of all kings, that is the central thread for this musical and is so eloquently expressed in the lyric you will sing on page 23: "Two wonders here that I confess: my worth and my unworthiness. My value fixed, my ransom paid, at the cross."¹ The beautiful, majestic covering of God's grace is found in the shadow of the cross. Oh, that we would find ourselves hiding there, captured by its holiness, penitent beneath the weight of its mercy, and empowered to spend every breath we breathe giving glory and honor to Jesus alone!

May the Lord keep you beneath the shadow of the cross of Christ as you sing these songs and share them with your community of faith. May you be so moved by the truth you sing that you never spend another moment walking outside of wonder and worship. Because of what Christ has done, may your only song ever be Jesus!

In Christ,

A handwritten signature in black ink, appearing to read 'C. Adams', with a stylized, flowing script.

Craig Adams

¹Words from "My Worth Is Not in What I Own," by Keith Getty, Kristyn Getty, and Graham Kendrick.
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SEQUENCE

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For Choir and Congregation

Worship the King Opener

includes O Worship the King, Majesty, All Hail King Jesus,
and Crown Him King of Kings

Arranged by Craig Adams

1 With energetic praise! ♩ = 94

†“O Worship the King”
CHOIR only *f*

N.C. *f* B♭(no3)

5
wor - ship the King, all
N.C. B♭(no3)

†“O Worship the King.”

Words by Robert Grant. Music attr. Johann Michael Haydn, in William Gardiner's *Sacred Melodies*.

9

glo - rious a - bove, _____ And

Vocal line for measures 9-12. The melody is in a B-flat major key signature. The lyrics are "glo - rious a - bove, _____ And". The music features a long note for "a - bove," followed by a rest and then the word "And".

E \flat / $\flat\flat$ B \flat F(no3)/B \flat F/A

Piano accompaniment for measures 9-12. The left hand plays a steady bass line with chords. The right hand plays chords and some melodic fragments. Chords are labeled: E \flat / $\flat\flat$, B \flat , F(no3)/B \flat , and F/A.

13

grate - ful - ly sing _____ His

Vocal line for measures 13-16. The melody continues with the lyrics "grate - ful - ly sing _____ His". The music features a long note for "sing" followed by a rest and then the word "His".

Gm E \flat m⁶/G \flat

Piano accompaniment for measures 13-16. The left hand plays a steady bass line with chords. The right hand plays chords and some melodic fragments. Chords are labeled: Gm and E \flat m⁶/G \flat .

17

won - der - ful love! _____

rit. *A little slower* $\bullet = 92$ *unis.*

Vocal line for measures 17-20. The melody continues with the lyrics "won - der - ful love! _____". The music features a long note for "love!" followed by a rest. A tempo change is indicated: *rit.* and *A little slower* $\bullet = 92$ *unis.*

B \flat /F B \flat sus/F Gm/F F G G sus

rit. *f A little slower*

Piano accompaniment for measures 17-20. The left hand plays a steady bass line with chords. The right hand plays chords and some melodic fragments. Chords are labeled: B \flat /F, B \flat sus/F, Gm/F, F, G, and G sus. A tempo change is indicated: *rit.* and *f A little slower*.

6
21 *mf* †“Majesty”
with energy!

Maj - es - ty, wor-ship His maj - es - ty.

G(no3) G(no3) F# C²/_E

24 *unis.*

Un - to Je - sus be all glo - ry, hon - or, and unis.

G/D Em

27 *f*

praise. Maj - es - ty,

F G/F F Eb/F Bb/F

30

king-dom au - thor - i - ty Flow from His

Bb *A* *Eb* *G* *Ebm*⁶ *Gb*

33

throne un - to His own; His an - them raise.

Bb *F* *Cm* *F* *F*⁷ *Bb* *Cm*⁷

unis. *unis.*

4

36

So ex - alt, lift up on high the name of

Bb *D* *C* *E* *F* *Eb* *F* *F* *Eb* *F* *F*

39

unis.
 Je - sus. Mag - ni - fy, come glo - ri -

unis.

42

fy Christ Je - sus, the King, Christ Je - sus, the

45

King! *unis.* Maj - es - ty,

48

wor-ship His maj - es-ty- Je - sus who

Bb/*A* *Eb*/*G* *Ebm*⁶/*Gb*

51

died, now glo - ri - fied, King of all kings.

Bb/*F* *Cm*⁷/*F* *F*⁷ *Bb*²

unis.

54

add CONGREGATION

All hail King

*Gm*⁷ *Bb*/*C* *C* *F*

†"All Hail King Jesus"

Je - sus! All hail Em - man - u - el:

C
E

B \flat
D

C
E

G \flat
F

F

King of kings, Lord of lords, Bright Morn - ing

A \flat ⁷
E

Dm

Dm⁷

G⁹

Star. And through - out e - ter - ni -

G \flat

G \flat ⁷

C⁷

B \flat
D

C
E

F

66

ty I'll sing His prais - es, _____

And I'll

F^7/A Bb Bbm

69

reign with Him through - out e - ter - ni - ty.

F/C Gm^7 Bb/C C^7 F

6

†“Crown Him King of Kings”

Slower ♩ = 88

72 *poco rit.*

Crown Him King of kings;

poco rit. *Slower*

Chords: $E\flat/F$, F^7 , N.C., $B\flat$, $F/B\flat$, N.C., $E\flat/B\flat$, $F/B\flat$

75

Crown Him Lord of lords. Won-der-ful

N.C. $B\flat$ F/A Gm Gm/F $E\flat$

78

Coun-sel - or, the Might - y God;

B \flat / D N.C. A \flat E \flat / F F

81

Em - man - u - el, God is with

B \flat Dm 7 E \flat Cm 7 F Gm 7 F/A B \flat E 7 / C

84

us, And He shall reign, He shall reign, He shall

B \flat Dm 7 E \flat B \flat / D

14
87

7

rit.

reign for - ev - er - more. He shall reign for -

*Cm*⁷ *Cm*_F *Bb* *Cm*⁷ *Bb*/*D*

rit.

90

Faster ♩ = 92

(Congregation out)

ev - er - more. O

*Cm*_{E^b}⁷ *F* *Bb*(no3)

Faster

93

wor - ship the King!

N.C. *Bb*(no3)

96

O wor - ship the King!

Detailed description: This system contains measures 96, 97, and 98. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a chord change from D^b to A^b in measure 97.

D^b
A^b

Detailed description: This system shows the piano accompaniment for measures 96-98. It includes a large watermark reading 'FOR PREVIEW ONLY' diagonally across the page.

99

Wor - ship the King!

Detailed description: This system contains measures 99, 100, and 101. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a chord change from D^b to F^m in measure 100.

D^b F^m N.C.

Detailed description: This system shows the piano accompaniment for measures 99-101. It includes a large watermark reading 'FOR PREVIEW ONLY' diagonally across the page.

102

molto rit.

Detailed description: This system contains measures 102 and 103. It features a vocal line with a long note and a piano accompaniment. The tempo marking 'molto rit.' is present.

molto rit. B^b

Detailed description: This system shows the piano accompaniment for measures 102-103. It includes a large watermark reading 'FOR PREVIEW ONLY' diagonally across the page.

NARRATION 1

32 This miraculous story is not just a passing piece of history. Drops of blood shed by the Christ of Calvary brought mercy, redemption, and forgiveness to you. When He arose from the dead and walked out of the tomb, Jesus offered you eternal life and the hope of heaven. Therefore, you no longer have to live beneath the overwhelming weight of sin and shame. Because of who Jesus is and the miraculous, infinite (*music begins*) power of His amazing grace, God sees you as righteous, blameless, and deserving of His love.

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My Worth Is Not in What I Own

Words and Music by
KEITH GETTY, KRISTYN GETTY,
and GRAHAM KENDRICK
Arranged by Craig Adams

Reflectively ♩ = 65

8 NARRATOR: "... power of His amazing grace ..."

C F/C C C F/C

4 WOMEN unison *p*

1. My worth is not in what I own, not

C F/C C F/C C

7 in the strength of flesh and bone, but in the cost-ly wounds of

C F/C C F/C C G

10

love, at the cross. 2. My

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

13

worth is not in skill or name, in win or lose, in pride or

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

mp

16

shame, but in the blood of Christ that flowed, at the

C C G Am F

CHOIR unison
mp

19

9

cross. I re-joice in my Re -

C C F G sus

mf

22

deem - er— great - est treas - ure, well-spring of my soul.

A m F C E G

25

I will trust in Him, no oth - er; my soul is sat - is - fied in Him a -

F G sus A m C E F G

28

lone.

C E/C C C F/C

31

WOMEN unison
mf

3. As sun-mer flow'rs we fade and die; fame,

C C E/C Am7

34

youth, and beau - ty hur - ry by. But life e - ter - nal calls to

Am Gsus FM7 C G

37

us, at the cross. 4. I

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

40

will not boast in wealth or might, or hu-man wis-dom's fleet-ing

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

43

light, But I will boast in know-ing Christ, at the

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

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CHOIR unison

f

cross. I re-joice in my Re -

C F C F G_{sus}

deem - er - great - est treas - ure, well-spring of my soul.

A_m F C/E G

I will trust in Him, no oth - er; my soul is sat - is - fied in Him a -

F G_{sus} A_m C/E F G

12

55

lone.

C F/C C G sus

58

SOLO *p*

5. Two won-ders here that I con-fess: my

FM7 C F/C C

p

61

worth and my un-wor-thi-ness. My val-ue fixed, my ran-som

F/C C G

mp

mp building

24

64

(freely)

13

(Solo ends)

paid, at the cross.

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

67 *f* CHOIR unison

I re-joice in my Re-deem - er - great - est treas - ure, well-spring

F G sus Am F

70

of my soul. I will trust in Him, no oth - er; my soul is

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

73

1 (Back to meas. 67) 2

sat - is - fied in Him a - lone. lone.

C E F G 1 C 2 C

76

molto rit.

molto rit.

C C E C C

NARRATION 2

33 In the hours following Christ's triumphal entry into the city of David, none of His disciples could have imagined how the story would unfold. *(music begins)* For generations, the Israelites had waited in captivity for a deliverer, and Jesus had come to liberate them. But who would have thought that freedom and victory would come in this way?

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Ten Thousand Angels

Words and Music by
CARL RAY OVERHOLT
Arranged by Craig Adams

With feeling, slowly

14 NARRATOR: "For generations, . . ."
N.C.

Dm⁷ G⁷

mp rit.

5 In tempo ♩ = 102

WOMEN unison *mf*

1st time: WOMEN only
2nd time: CHOIR unis.

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

C² mf C²

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

G⁷/C C²

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

F^2/C C^2

14 *unis.*
They spat up - on the Sav - ior, so
They cursed Him and they struck Him and
unis.

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

17
pure and free from sin; They said, "Cru - ci - fy Him;
mocked His ho - ly name; All a - lone He suf - fered

Dm/F E_{sus} $E7b9$ Am Am/G Dm/F Dm^7

20 16 2nd time

1

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

FM⁷/_G G⁷ C² E²/_C

23 15 (to meas. 7) 2

2. Up - thing.

C² E²/_C (to meas. 7) 2 C Dm⁷

26 *f*

He could have called _____ ten thou - sand

C_E E aug F F/G

f half-time feel

30

29

unis.

an - gels to de-stroy the world

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef and contains the lyrics 'an - gels to de-stroy the world'. The piano accompaniment is in bass clef and features a steady eighth-note bass line. The system is marked with a '2' in the upper left corner.

C²

A^m7

D^m7⁴

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 consistent eighth-note bass line. The system is marked with a '2' in the upper left corner.

32

and set Him free. He could have

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef and contains the lyrics 'and set Him free. He could have'. The piano accompaniment is in bass clef and features a steady eighth-note bass line. The system is marked with a '2' in the upper left corner.

G⁷

C^m7

C⁷

E^{aug}

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 consistent eighth-note bass line. The system is marked with a '2' in the upper left corner.

35

called ten thou - sand an - gels,

The third system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef and contains the lyrics 'called ten thou - sand an - gels,'. The piano accompaniment is in bass clef and features a steady eighth-note bass line. The system is marked with a '2' in the upper left corner.

F

F
G

C²

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 consistent eighth-note bass line. The system is marked with a '2' in the upper left corner.

38 *unis.*

but He died a - lone for you and

unis.

*Am*⁷ *Dm*^{7/4} *G*⁷

41

me.

*C*² *F*²/*C* *C*²

mf (back to original feel)

17

44

mf

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

G^b/*A*^b *D*^b²

mf

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

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

And

took a - lone.

$D\flat^2$

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

$D\flat^2$ $D\flat / C$ $G\flat^2 / B\flat$ $D\flat / A\flat$ $E\flat m / G\flat$ $F\text{sus} F^7\flat 9$

56

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

Bbm Ebm Ab Ebm Gb Ebm7 Gbm7 Ab7

59

done. He could have called

Db Ebm7 Db F aug Gb

f

62

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

unis.

Gbm7 Db2 Bbm7

world and set Him free.

Musical notation for measures 65-67. The vocal line consists of a whole note 'world', a quarter rest followed by quarter notes 'and', 'set', and 'Him', and a whole note 'free.'. The piano accompaniment features a bass line with eighth-note patterns and a treble line with chords.

Ebm⁷4

A^b7

A^bm⁷

Piano accompaniment for measures 65-67. The bass line has a rhythmic pattern of eighth notes, while the treble line contains chords and single notes.

He could have called ten thou - sand

Musical notation for measures 68-70. The vocal line has a quarter rest, then quarter notes 'He', 'could', 'have', and 'called', followed by a half note 'ten' and quarter notes 'thou -', 'sand'. The piano accompaniment continues with similar patterns.

D^b7

F^{aug}

G^b

G²/_{A^b}

Piano accompaniment for measures 68-70. The bass line has a steady eighth-note rhythm, and the treble line features chords and moving lines.

an gels, but He died a - lone

unis.

unis.

Musical notation for measures 71-73. The vocal line has a half note 'an', quarter notes 'gels,', a quarter rest, quarter notes 'but', 'He', 'died', and a half note 'a - lone'. The piano accompaniment continues.

D^b2

B^bm⁷

E^bm⁷4

Piano accompaniment for measures 71-73. The bass line has a rhythmic pattern of eighth notes, and the treble line contains chords and moving lines.

74

19

rit.

f

for you and me. He

Ab⁷

D^b

E^bm⁷

D^b
F

rit.

f

77

a tempo

could have called ten thou - sand

F^{aug}

F⁷

G^b

G^b
A^b

a tempo

80

unis.

an - gels to de-destroy the world

D^b²

B^bm⁷

E^bm⁷₄

and set Him free. He could have

Vocal line for measures 83-85. The melody consists of quarter notes and half notes. The lyrics are "and set Him free. He could have".

Ab⁷ Abm⁷ Db⁷ Faug

Piano accompaniment for measures 83-85. The left hand plays a bass line with eighth notes and quarter notes. The right hand plays chords and some moving lines. Chord labels: Ab⁷, Abm⁷, Db⁷, Faug.

called _____ ten thou - sand an - gels,

Vocal line for measures 86-88. The melody is mostly sustained notes with a long line under "called" and "an - gels,". The lyrics are "called _____ ten thou - sand an - gels,".

G^b G^b Ab Db²

Piano accompaniment for measures 86-88. The left hand plays a bass line with quarter notes. The right hand plays chords. Chord labels: G^b, G^b Ab, Db².

unis. but He died a - lone _____ *unis.*

Vocal line for measures 89-91. The melody is mostly sustained notes with a long line under "but He died a - lone _____". The lyrics are "but He died a - lone _____".

Bbm⁷ Ebm⁷4 but He died a - lone

Piano accompaniment for measures 89-91. The left hand plays a bass line with quarter notes. The right hand plays chords. Chord labels: Bbm⁷, Ebm⁷4.

92 *mp*

for you and me,

mp

A^b7 D^b2

This system contains measures 92, 93, and 94. It features a vocal line with lyrics 'for you and me,' and a piano accompaniment. The piano part includes a dynamic marking of *mp* and chord markings A^b7 and D^b2 .

95

for you and

G^b2
 D^b

This system contains measures 95, 96, and 97. It features a vocal line with lyrics 'for you and' and a piano accompaniment. The piano part includes a dynamic marking of *mp* and chord markings G^b2 and D^b .

98 *rit.*

me.

rit.

D^b2

rit.

rit.

$Red.$

This system contains measures 98, 99, and 100. It features a vocal line with lyrics 'me.' and a piano accompaniment. The piano part includes a dynamic marking of *rit.* and a chord marking D^b2 . The system concludes with a double bar line and a *rit.* marking in the bass clef. The word *Red.* is written below the bass clef.

NARRATION 3

34 Upon the cross of Christ, sin's darkness was pierced by the victorious radiance of God's glory. Mankind was redeemed, once and for all time, as His body was broken and His sacrificial blood was spilled. *(music begins)* With humble hearts of thanksgiving and worship, we share in the bread and the cup as we pause to remember.

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Communion Medley

includes

Oh, How He Loves You and Me; Jesus Messiah;
and My Jesus, I Love Thee

Tenderly ♩ = 85

Arranged by Craig Adams

20

NARRATOR: "With humble hearts . . ."

F#m

D²

E sus

A

†"Oh, How He Loves You and Me"

CHOIR unison and CONGREGATION

mp-mf

1. Oh, how He loves you and
2. Je - sus to Cal - v'ry did

A A sus E C#⁷

me. go, Oh, how He
His love for

F#m Em⁷4 A⁷ D C#m

loves you kind and me;
 man - kind to show;

Bm⁷ E⁹ A² E⁷_{sus}

He gave His life, what more could He
 What He did there brought hope from de -

A A_{sus} A E_m⁷ A₂² D

give? Oh, how He loves you;
 spair. Oh, how He loves you;

D_m⁶ A_E E⁹_{sus}



21 1st time

20

Oh, how He loves me; Oh, how He

Oh, how He loves me; Oh, how He

A^2
E

E^9 sus

A^2
C#

$C\#m^7$
F#

23

loves you and me!

loves you and

1 (to meas. 6)

Bm^7

E^7

1 A^2 (to meas. 6)

26

me!

His

2

22

rit.

mp

F^2

C sus

Gm^7 4

rit.

mp

42 †“Jesus Messiah”
28 *Slightly slower* ♩ = 82

First system of musical notation, measures 42-29. It includes a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part features a 'Slightly Slower' marking. Chords F and Gm⁷4 are indicated.

bod - y, the bread, His blood, the wine,

Slightly Slower

F Gm⁷4

Second system of musical notation, measures 30-31. It includes a vocal line with lyrics, a bass line, and a piano accompaniment. Chords F/A, Bb, and Bbm⁶ are indicated.

bro - ken and poured out all for love. The

F/A Bb Bbm⁶

Third system of musical notation, measures 32-33. It includes a vocal line with lyrics, a bass line, and a piano accompaniment. Chords F and Gm⁷ are indicated.

whole earth trem - bled and the veil was torn,

F Gm⁷

23

34

love so a-maz - ing, — love so a -

F
C

B \flat

F²
A

37

maz - ing. — Je - sus Mes - si ah, —

B \flat

B \flat ²

F

mf

40

name a - bove all — names, — bless - ed Re - deem -

B \flat

B \flat ²

B \flat

44

43

- er, — Em-man - u - el, —

F

$\frac{C}{E}$ D m

$E\flat^2$

Gm^7
D

46

the res - cue for sin - ners, —

Csus

F

F^2

F

48

the ran - som from heav - en, —

$B\flat^2$



50

Je - sus Mes - si - ah, — Lord of all..

F
C

Csus

53

24

rit.

Slower ♩ = 78

mp

†“My Jesus, I Love Thee”

I love Thee be -

F

B \flat ²
D

C⁷_{sus}

F

B \flat
F

rit.

Slower

mp

56

cause — Thou hast first lov - ed me And

F

A m⁷ D m

G m

C⁷

F

Fsus

pur - chased my par - don on Cal - va - ry's

F B \flat / \bar{F} F C Dm G $\bar{7}$ / \bar{B} C $\bar{7}$ / $\bar{B}\flat$

tree. I love Thee for wear - ing the

E/A Gm $\bar{7}$ C $\bar{7}$ sus E/A B \flat E/A Gm Dm/B C

thorns on Thy brow: If ev - er I

F B \flat B \flat 6 B \flat m $\bar{6}$ / $\bar{D}\bar{b}$ C Csus F B \flat

68

loved Thee, my Je - sus, 'tis now. My

A⁷_{#5} D^m G^m₇4 $\frac{F}{C}$ C F $\frac{B\flat}{F}$

71

Je - sus, I love Thee.

F $\frac{B\flat}{F}$ F $\frac{B\flat}{F}$ F F²

rit.

NARRATION 4

35 We have certain hope! Jesus is alive! Death has been crushed to death, sin has been vanquished, and ours is the promise of resurrection power!

So worship and rejoice, for Christ, (*music begins*) the everlasting King of kings, is risen, just as He said!

FOR PREVIEW ONLY
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For Choir and Congregation

Worship the King Finale

includes

O Worship the King; Rejoice, the Lord Is King;
King of Kings (from "Hallelujah Chorus"); and King of Kings

Arranged by Craig Adams

25

Fanfare, with a march feel ♩ = 92

NARRATOR: "... the everlasting King ..."

CHOIR only *f*

The musical score is arranged in three systems. The first system consists of a vocal line for the narrator and a piano accompaniment. The narrator's part is a single note on a whole rest. The piano accompaniment features a fanfare in the right hand, starting with a half note G4, followed by quarter notes A4, Bb4, and C5, and ending with a half note Bb4. The left hand has a simple bass line. The second system begins with the choir entry, marked with a treble clef and a 5-measure rest. The vocal line starts with the lyrics "worship the King, all" and includes a fermata over the word "King". The piano accompaniment continues with the fanfare melody. The third system continues the choir and piano parts. The piano accompaniment includes dynamic markings *f* and *ff*, and articulation marks like accents and slurs. Chord symbols N.C. and Bb(no3) are indicated above the piano staves.

†"O Worship the King."

Words by Robert Grant. Music attr. Johann Michael Haydn, in William Gardiner's *Sacred Melodies*.

9 *molto rit.*

glo - rious a - bove.

$E\flat/B\flat$ $B\flat$ $F(\text{no}3)/B\flat$ E/A E/G

molto rit.

13 26 *Driving* ♩ = 106

Driving

C C/F $A\text{m}^7$

CHOIR and CONGREGATION

mf unis. †“Rejoice, the Lord Is King”

16

1. Re - joice, the Lord is King: Your
(2. Je) - sus, the Sav - ior, reigns, The
unis.

C C Am⁷

19

Lord and King a - dore! Re - joice, give thanks and
God of truth and love; When He had purged our

Dm⁷ Gsus G C Am⁷/_C

22

both times: *Parts* *f*

sing, And tri - umph ev - er a - more. Lift
stains, He took His seat a - bove.

D Em⁷ Am⁹ D⁷ G C/E

†“Rejoice, the Lord Is King.” Words by Charles Wesley. Music by John Darwall.

up your heart; Lift up your voice! Re -

F G C $\frac{Dm}{F}$

joyce, a - gain I say, re - joyce!

unis. 1. *unis.*

F Em⁷ Dm⁷ C G C

(27) (to meas. 17) *mf*

2. Je -

C F Am⁷ C F (to meas. 17)

34 2. 28 *poco rit.* *f Slightly slower* ♩ = 100

voice! King of kings,

2. C F G sus N.C. C

poco rit.

37 and Lord of lords!

$\frac{F}{C}$ C N.C. C $\frac{F}{C}$ C N.C. C $\frac{F}{C}$ C N.C. C $\frac{F}{C}$ C N.C.

40 King of kings, and Lord of lords!

N.C. D $\frac{G}{D}$ D N.C. D $\frac{G}{D}$ D N.C. D

29

molto rit.

43

molto rit.

$\frac{G}{D}$ D N.C. D $\frac{G}{D}$ D N.C. A⁹_{sus}

molto rit.

†“King of Kings”

Slower, with passion ♩ = 70***ff*** CHOIR and CONGREGATION*unis.*

46

Praise the Fa - ther, praise the Son, Praise the Spir - it

ff

D G² Bm⁷

†“King of Kings.” Words and Music by Jason Ingram, Brooke Ligertwood, and Scott Ligertwood.

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49

three in one. God of glo - ry, maj - es - ty. *unis.*

unis.

D/A A D G²

52

Praise for - ev - er to the King of kings. Praise the Fa - ther,

Bm⁷ G² A D

55

praise the Son, praise the Spir - it, three in one.

G² Bm⁷ D/A A

56

58

30

unis.

God of glo - ry, maj - es - ty. Praise for - ev - er to the

D

G²

Bm⁷

G²

61

King of kings. Praise for - ev - er to the King of

A

D

D[#]

G²

A

N.C.

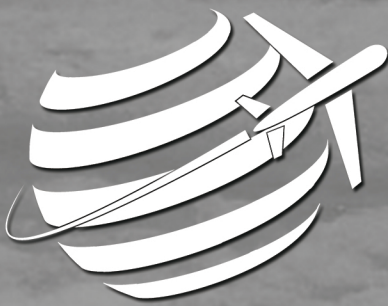
64

rit.

kings! King of kings!

D

rit.



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