

The Third Day

(The Last Days Of Jesus)

An Opera in 7 Acts

Volume 6

by

Will Goldstein

The King's Court

A collection of 75 Christian songs including 68 new songs composed
& arranged in lead sheet format

Guitar, Keyboard & Bass Edition

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Acknowledgments

To our Risen Lord and Savior, Jesus Christ, who died for the sins of the world and yet by the power of God rose victorious, the first fruits of our own immortality, I dedicate this book. I hope the message they carry about God's love for mankind, and the sacrifices He was willing to make to give birth to a new kingdom of love, immortality and righteous are self evident in this most amazing of all stories. I hope they touch your heart as they have mine, and bring you into a closer relation with Christ, Our Lord, Savior, Messiah and Risen King.

A Servant of Christ,
Will Goldstein



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Scripture: Many of the songs in this book have been adapted from the Holy Scriptures. In this edition, because it contains a great deal of scripture, I have primarily used the World English Bible in public domain. I have also mixed, in many cases, my own words to tell the biblical stories.

World English Bible (WEB)
by Public Domain.

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Preface

I have no idea when the first idea for this work, entitled “The Third Day”, came into being, but the idea evolved over many years. The earliest song in this book dates back to about 1982, and I cannot begin to fathom the countless hours necessary to complete this project. I simply wrote the songs as morning meditations in cafes and eventually started grouping them together with themes. As in most of my music, these songs have been written and rewritten over decades before their final release.

This opera is really more a collection of operas telling one long story because it far exceeds the duration in time possible for the performance of a single work. Therefore I chose the designation acts for the groupings of themes necessary to tell the story of the actual sequence as it occurred, as much as possible, concerning the account of the last days of Jesus. Each individual act could easily be given as a single performance, and released at different times in sequence to tell the whole story. Acts could also be combined into 3 performances especially during Easter week: Acts 1 & 2, Acts 3, 4 & 5, and Acts 6 & 7

A large city opera house, I am sure, could accommodate this work with its use of stage props, and I believe it would be wonderful if it could be performed in a motion picture or a series of 3 as expressed above with actual historical settings and all the options available with audio video technology. This work could also be performed over a long duration of time, perhaps a year, as part of Sunday morning services. I leave you to your own imagination.

A Servant Of Christ
Will Goldstein

How To Use This Book

This edition is designed specifically for guitarists, keyboard players and bass players who prefer a lead sheet format. The songs are arranged by following the layout of the books of Matthew, Mark, Luke and John with an effort to piece different renditions of the same story together as one single story. In some cases this was extremely difficult. I simply did my best.

The scenes are given for each song and there are often sudden changes in time, for example, from the time of Jesus to present day and back. There are a great number of historical characters, present day vocalists as well as a storyteller(s), and many require well-trained operatic voices with a reasonably high range and well-trained musicians, with a good understanding of chromatic jazz harmony to adequately give faithful renditions of the lead sheet scores.

In reference to the key structure, meter, and use of tempo changes in the songs, I do believe well-trained singers/actors and musicians with a conductor and director are necessary to give accurate renditions of this often complex but very beautiful music. The bass note is included at the bottom of chord symbols if needed.

Instrumental introductions and interludes are marked in the scores, and are intended for the piano, or any appropriate available instrument. These short themes may be raised or lowered an octave to accommodate the instrument desired.

Permission is granted by the publisher to make copies of the book to assist musicians in the performance of these songs.

CCLI #'s are included in the songs. Catalogue - The King's Court
Please report usage to CCLI. Website: www.ccli.com

The Third Day

(The Last Days Of Jesus)

An Opera in 7 Acts

Act 1

Jesus Enters Jerusalem

I Am The Bread Of Life

Words inspired by Scripture,
and adapted by Will Goldstein

Tenor

Music by Will Goldstein

John 6: 51,53-58

Scene: The disciples search for Jesus, and find Him on the north side of the sea of Galilee near Capernaum after feeding the 5000.

CCLI#7086464

♩ = 132 rubato

Jesus G m6 E \flat 13 A7 D7 G sus G G m6 A m7(\flat 5)

Intro chords meas. 1-7

"I am the Bread of Life _____ that came _____ down to

To Coda \oplus

5 D sus 7 D7 G m6 A m7(\flat 5) D sus 7 D7 G m6 D7

earth _____ from heav - en. _____ For all who eat of this

9 E \flat 7 A7 *rit.* D7 G7 *a tempo* C m6 F9 D7 G m6

Bread, they will live for - ev - er. The Bread _____ that I will give is for the

13 A m7(\flat 5) D7 G m6 *rit.* E \flat 9 D7 G m6

life _____ of the world, _____ and is My own _____ flesh. _____ The one who

17 A m7(\flat 5) D7 G m6 D7 G m6 A m7(\flat 5) D7

slower & freely

eats My flesh and drinks My blood I will give new life. And

20 *broaden* G m6 *tempo 1 - 132* A m7(\flat 5) D7 E \flat 7 A7

I will raise them up on the

23 D sus 7 *rit.* D7 G sus 7 G7 C sus 7 C7

last day. _____ My

26 *tempo 1 - 132*

F Maj⁷ C⁷ F Maj⁷ B m⁷(b⁵) E⁷ A⁷ D⁷ G m⁶

flesh is for you as food, and My blood as drink. The

30

A⁷ D⁷ G m⁶ C⁹ G⁷ C m⁶ F⁹ G m⁶

one who eats My flesh, and drinks My blood a -

34

rit. D⁷ G m⁶ A⁷ *freely* D⁷ E^b7 D⁷ G m⁶ *a tempo - 132* D⁷ G m⁶ D⁷

bides in Me, and I abide in them. As the living Fa - ther

38

E^b13 D⁷ D⁹ F[#] G m⁶ E^b13 D⁷ A⁷ *rit.* D⁷ G⁷

sent Me, and I also live because of the Fa - ther, so

42 *a tempo* *rit.* *D.C.*

C m⁶ D⁷ G m⁶ D⁷ B^b7 A⁷ D sus⁷ D⁷

all who feed on Me shall live because of Me.

46 *molto rit.*

G m⁶ D⁷ E^b7 D⁷ G m⁶

all who eat of this Bread, they will live for - ev - er."

He Will Be Raised To Life Again

Words inspired by Scripture and
adapted by Will Goldstein

Music by Will Goldstein

Matthew 17:22, 23

Tenor

CCLI# 7086465

Scene: Jesus is in Galilee with the 12 disciples.

Jesus Intro Chords meas. 2-6

Tempo: ♩ = 66

Chords: DMaj7, Bm, G#m7(b5), C#7, DMaj7, G#m7(b5), C#7, DMaj7, Bm7, E7, C#7, F#m, DMaj7, C#sus7, C#7, DMaj7, Bm, G#m7(b5), C#7, ³DMaj7, G#m7(b5), C#7, DMaj7, Bm7, E7, C#7, F#m

1 "The Son of Man will be betrayed

6 in - to the hands of sin - ful men;

10 and they will kill Him, but the third day

15 He will be raised to life a - gain."

Same tune as The Third Day

131 They Will Condemn Him To Death

Words inspired by Scripture and
adapted by Will Goldstein
Matthew 20:18, 19

Tenor

Music by Will Goldstein

Scene: Jesus is on His way to Jerusalem with the 12 disciples.

CCLI#7086467

♩ = 60

Intro chords meas. 2 (2 times)

F#m G#m7(b5) C#7 F#m DMaj7

1 Jesus "The Son of Man _____ will be de -

3 B m7 E 13 E 9 A Maj7 G#m7(b5) C#7

liv - ered up to the chief priests and _____ scribes,

5 F#m C#7 F#m C#sus7 C#7

and they will con demn Him to death. They will de

7 F#m B m7 E7 A Maj7 DMaj7

liv - er Him up to the Gen - tiles _____ to

9 G#m7(b5) C#7 F#m G#7 rit. C#sus7 C#7 F#m

mock and scourge, and cru - ci - fy _____ Him."

Same basic tune as The Chief Priests And Scribes

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(sec.)

A Ransom For Many

Words inspired by Scripture and adapted by Will Goldstein
Matthew 20:26-28

2 Tenors

Music by Will Goldstein

Scene: Jesus is on His way to Jerusalem with the 12 disciples.
Verse 2 to the end is present day.

Verse & Chorus

CCLI#7086470

Jesus - v1
tenor - v2

Intro chords meas. 2-5 (2 times)

♩ = 59

B7 E m C Maj7 A m7 F#m7(b5) B sus7 B7

"Who-ev-er wish-es to be-come great a-mong you shall—
Who-ev-er wish-es to be-come the first a-mong you shall—

5 E m B7 E m C Maj7 A m D²/_{F#} G D7

be your ser- - - vant; for the Son of Man—
seek to serve the church; (same as above)

9 G G Maj7 C Maj7 A m7 D7 G Maj7 A m F#m7(b5) B7

— did not come to be served, but to serve, yes, to serve His

13 C Maj7 A m7 F#m7(b5) B sus7 B7

bride, and to give His life as a ran- som for

16 E m B7 C Maj7 B7 E m C Maj7 E m B sus7 D.C.

man - y, so man-y, for so man-y." —

Coda

21 A m7 Tenor D7 1, 2 G Maj7 E m7 3 G Maj7 E m7 C Maj7

He gave His life, what more could He give? God could for-give our sins.—
He came to die so that you might live;
a sac-ri-fice so that

25 A m7 B sus7 B7 C Maj7 A m7 B sus7 B7 A m7 D7 B sus7 B7

— He was a ran- som; yes a ran- som for man - y, a ran- som— for

32 E m *rit. & hold last time* B7 C Maj7 use to end B7 E m **Fine**

man - - - y, so man - y, for — so man - y.—

The Third Day

Words inspired by Scripture and
adapted by Will Goldstein

Music by Will Goldstein

Matthew 17:22, 23

2 Part Canon Chant

CCLI#7086471

Scene: present time

Form: Melody no canon 2 times, instrumental,
start canon, fade out canon, 1 time no canon, Fine chord F#m

$\bullet = 66$

Intro Chords meas. 2-6

D Maj7 B m G#m7(b5) C#7 D Maj7 G#m7(b5)

1) The Son of Man, He was be - trayed

in - to the hands of sin - ful men;

2) and they did kill Him, but the third day

To end - repeat as desired & fade out on "our Lord.....again." **Fine**

C#7 D Maj7 B m7 rit. last time E7 C#7 F#m D Maj7 C#sus7 C#7

our Lord was raised to life a - gain. The

Same tune as He Will Be Raised To Life Again

The Chief Priests And Scribes

Words inspired by Scripture and adapted by Will Goldstein

Music by Will Goldstein

Matthew 20:18, 19

Verse & Chorus

CCLI#7086472

Scene: present time

Tempo: $\bullet = 60$

Intro chords meas. 1 (2 times) $F\#m$ $G\#m7(\flat 5)$ $C\#7$

verse $F\#m$ $DMaj7$ $Bm7$ $E13$ $E9$

The Son of Man was de - liv - ered up to the

$AMaj7$ $G\#m7(\flat 5)$ $C\#7$ $F\#m$ $C\#7$ $F\#m$ $C\#\text{sus}7$ $C\#7$

chief priests and scribes, and then they con-demned Him to death. They de -

$F\#m$ $Bm7$ $E7$ $AMaj7$ $DMaj7$ $G\#m7(\flat 5)$ $C\#7$ $F\#m$

liv - ered Him up to the Gen-tiles to mock and scourge, then they

$G\#7$ $C\#\text{sus}7$ $C\#7$ $F\#m$ $C\#7$ $F\#m$ $C\#\text{sus}7$ $C\#7$

cru - ci - fied Him. The Son of Him.

chorus $F\#m$ $DMaj7$ $G\#m7(\flat 5)$ $C\#7$

repeat as desired

sing "Him" after repeats only

Him. They mocked, they scourged, then they cru - ci-fied

$G\#m7(\flat 5)$ $C\#7$ $F\#m$ $C\#7$ $D.S.$ $G\#m7(\flat 5)$ *rit.* $C\#7$

then they cru - ci-fied Him. The Son of then they cru - ci-fied

$F\#m$ *a tempo* $DMaj7$ $G\#m7(\flat 5)$ *rit.* $C\#7$ $F\#m$

Him.

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Same tune as They Will Condemn Him To Death

(sec.)

This Awesome King

Words & Music by

Will Goldstein

CCLI#7086209

Scene: present time

Verse, Chorus & Coda

♩ = 144

verse

Intro chords meas. 2-5 (2 times)

D B m7 F#m7 D G D

1 The Lord, our King, proph-e-sied His death so that we might come to be -
awe - some King en - dured the cross so that we might be set -

8 E7 A sus7 A7 D B m7 F#m7 B m7 E7
lieve. He told us how He would bear the cross for all hu -
free. He told us how He would bear the sins of all who

15 A sus7 C#m7(b5) F#7 B m F#7 G Maj7 E7 F#m7
man - i - ty. He gave us hope in the midst of His death for -
come to be - lieve. (same as above)

22 B m7 E7 A sus7 A7 D B m7 F#m7
He would yet rise a - gain; and prove to the world e - ven death could not

29 B m7 G Maj7 E m7 A sus7 A7 D D sus D C2 C D
stand be - fore this awe - some King.

37 E sus7 E7 F 13 chorus E7 B m7(b5) E7 F 13
No one could stand, Not ev - en death Who is this
ex - cept this King. could stop this King. this might - y

43 1 B m7(b5) E7 2 B m7(b5) E7 A7 Coda to end ⊕ D D sus
King, King, this great and awe - some King?

49 D C2 C D E sus7 E7 A sus7 A7 D.C.
This

⊕ Coda
55 D D sus D E7 A7 D D sus D C2 C D sus D
King. He's our great and awe - some King.

Your King Comes To You

Words inspired by Scripture and adapted by Will Goldstein
 Matthew 21:1-8; Mark 11:1-8;
 Luke 19:28-37, Zechariah 9:9

4 Tenors

Music by Will Goldstein

CCLI#7086474

Scene: Jesus is approaching Jerusalem on the Mount of Olives with the disciples.

2nd time instrumental – they go and find the donkeys.

Jesus to 2 disciples - T
 = 108
 Intro chords meas. 1-4 (2 times)

B \flat G m7 C m7 F7 B \flat C m7 F7 D7

“Go to the vil - lage— op - po - site you, and as you en - ter in you will

7 G m7 C m7 F7 D7 E \flat Maj7 F7 D7 G m7

find two don - keys, a mare and colt nev - er rid - den be -

12 C7 F7 B \flat C m7 F7 B \flat A m11 D7

fore. Un - tie them, and bring them to Me, and if the

17 E \flat Maj7 D7 E \flat Maj7 F sus7 F7 B \flat E \flat Maj7

own - er asks, ‘Why are you do - ing this?’ Tell him, ‘The Lord has

23 C7 F B \flat 7 E \flat Maj7 B \flat Maj7 G m7 C7

need of them, and He will quick - ly send them back with

29 F C m11 F7 B \flat 7 E \flat Maj7 C m7 F7 B \flat 7 E \flat Maj7 C m7 F7

you.”

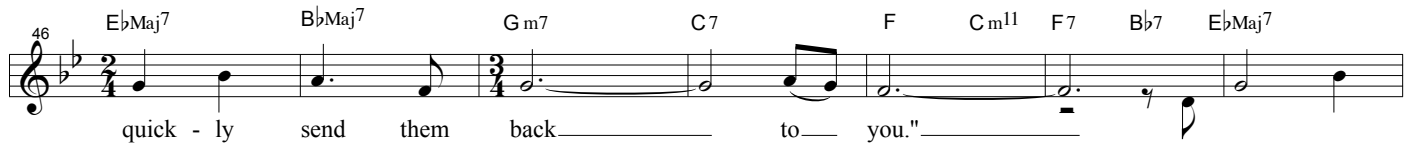
35 B \flat G m7 C9 F 13 F9 B \flat G m7

owner of the donkey - T
 “What are you do - ing, un -

41 C m7 F sus7 B \flat Maj7 E \flat Maj7 C m7 F7

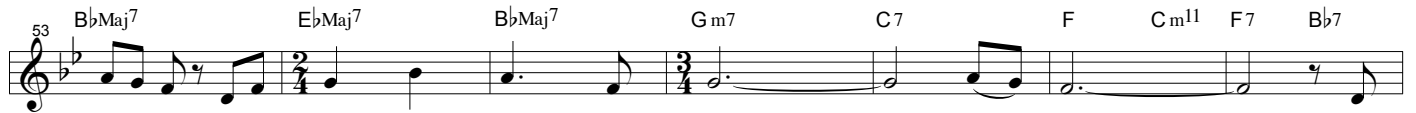
disciple - T
 ty - ing that colt?” “The Lord has need of them. He will

46 EbMaj7 BbMaj7 Gm7 C7 F Cm11 F7 Bb7 EbMaj7



quick - ly send them back _____ to you."

53 BbMaj7 EbMaj7 BbMaj7 Gm7 C7 F Cm11 F7 Bb7



storyteller - T

60 EbMaj7 Cm7 F7 Bb7 EbMaj7 Cm7 F7 Bb Dm7 G7



All this was done to ful -


66 Cm7 F7 D7 Gm6 Am7(b5) D7 Gm6 Cm9 F9



fill all that was spo - ken through the proph - et — Zach - a - ri - ah, _____

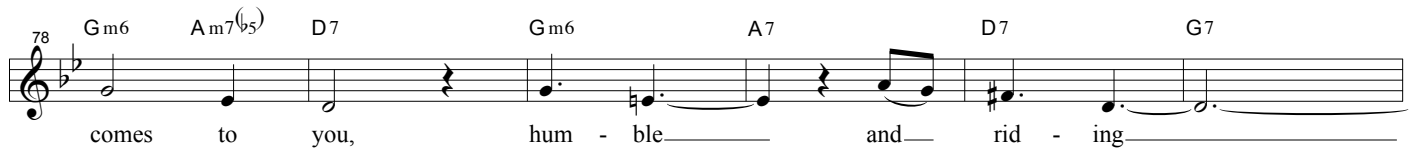
72 Bb Gm7 Cm9 F9 Bb9 EbMaj7 F7 D7

2nd time instrumental



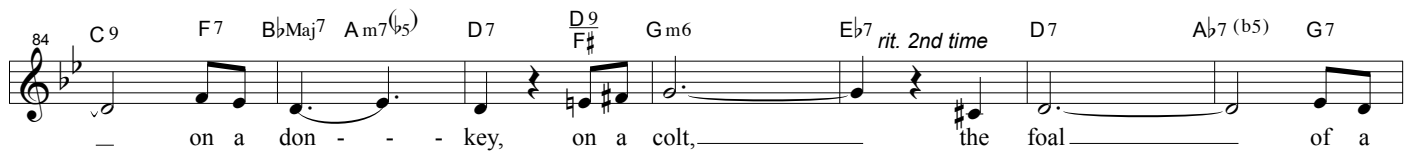
"say to the daugh-ter _____ of Zi - - - on, "Be - hold, your King _____

78 Gm6 Am7(b5) D7 Gm6 A7 D7 G7



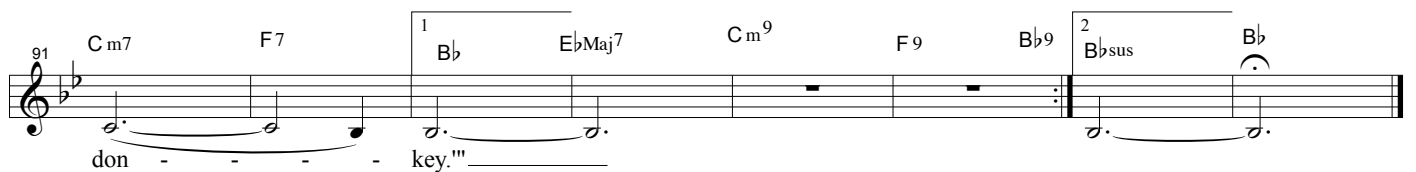
comes to you, hum - ble _____ and rid - ing _____

84 C9 F7 BbMaj7 Am7(b5) D7 D9/F# Gm6 Eb7 rit. 2nd time D7 Ab7(b5) G7



_____ on a don - - - key, on a colt, _____ the foal _____ of a

91 Cm7 F7 1 Bb EbMaj7 Cm9 F9 Bb9 2 Bbsus Bb



don - - - key."

Hosanna In The Highest !

From Christ, Our Savior Songbook

Scene: present time

(Palm Sunday)

Words & Music by

Matt. 21 : 9; Luke 19 : 38;

Congregational Song

Will Goldstein

Mark 11 : 9-10

CCLI# 3227150

Adapted from NASB & NIV

♩ = 126

Ho -

5

san - - na! Ho - san - - na! Ho - san - na to the King, the

8

King of Da - vid! Ho - san - - - na! Ho - san - - - na! Ho -

11

san - na to the King of Da - vid! Ho - Da - vid! Ho -

14

san - na to the King! Give glo - ry to Je - sus! Bless-ed is the King; for

17

He's the One who saves us. Peace in heav - en and glo - ry in the high - est.



20 Gm Eb Cm7 Cm7 F Bb Eb Bb

Bless - ed is He — who comes in the name of the Lord. —

D.S. al Coda

Coda

23 Eb Bb F E A

Ho -

24 Eb Bb F Gm Eb

Bless - ed is He — who

26 Cm7 Cm7 F Bb Eb Bb

comes in the name of the Lord. —

29 Eb Bb F Bb Cm7 Cm7 F Bb Eb Bb

Ho - san - na in the high - est! — Give

32 Cm7 Cm7 F Bb Eb Bb

glo - ry in the high - est! — Ho - san - na in the

35 Cm7 Cm7 F Bb Eb Bb Eb Bb F Bb

high - - - - est!

A Den Of Thieves

Words inspired by Scripture and adapted by Will Goldstein

Music by Will Goldstein

Matthew 21:10-17; Mark 11:15-18; Luke 19: 39, 40, 45-47

3 Baritones, 2 Tenors & Children

CCLI# 7086479

Scene: Jesus enters the temple.

Person 1 from the crowd - B *a tempo* C7 F Eb9 Ab13 D7 C sus 7 *rit.* C7 Person 2 from the crowd - B *a tempo*

1 "Who is this?" _____ "This is the

6 F Maj7 D m7 G7 C7 F Maj7 Gb7 (b5)

Proph - et _____ Je - sus from Naz - - - a - reth."

During the instrumental Jesus wanders through the temple, and eventually becomes enraged and drives out those who are buying and selling and overturns the money tables.

10 F Maj7 Bb Maj7 F m(Maj7) Bb7 Gb7 (b5) F Maj7 *repeat as needed* Bb13

16 F m7 Bb7 Gb7 (b5) *use to continue* Bb13 B°7 *rit.* C7 Jesus - T F7

"It is

21 Bb D7 G m7 C9 C13 F Maj7 Bb

writ - ten _____ with - in the Ho - ly Scrip - tures of the Lord, 'My house will be

26 E A G m7 C13 F Maj7 D7 *rit.* G7

called a house of prayer for all na - tions of the

31 C sus 7 *a tempo* C7 F Bb13 A+7 D m6 G7 C9 Gb7 (b5)

earth, _____ but you have made it a den of thieves." _____

During the instrumental Jesus invites the blind and lame to enter. Jesus heals them.

The children in in the temple area are watching.

38 F F m9 Bb13 A7 Ab13 G7 C9 C+9 F Maj7 Db13 C9 *rit. last time* C13

repeat as needed

use to continue F sus

Jesus exits the temple.

Scene: Jesus outside the temple court.

faster - 88

Chief priest - B

Children

"Do you hear what these chil - dren have been sing - - - ing?" "Ho -

faster tempo - 126

san - na! Ho - san - - na! Ho - san - na to the Son, the Son of Da - vid! Ho -

san - na! Ho - san - - na! Ho - san - na to the Son of Da - vid! Ho - Da - vid."

tempo 1 - 88

Pharisee - T

"Teach - er, _____ re - buke Your dis - ci - ples!" _____

a little slower and freely - 80

Jesus - T

"Did you nev - er _____ read, 'out of the mouth of chil - dren and in - - - - ants

You have per - fect - - ed praise! _____

instrumental on repeat

Jesus - T

I tell you the _____ truth, if they were

si - lent _____ the stones would cry _____ out."

O Jerusalem

Words inspired by Scripture and
adapted by Will Goldstein

Music by Will Goldstein

Matthew 23: 37-39

Tenor & Alto Choir

CCLI#7086480

Scene - Jesus is standing in front of the temple weeping.

♩ = 126

Jesus Intro chords Meas. 2 (2 times) *F Maj7 E7* *A m D m A A m*

"O Je - ru - sa - lem, Je - ru - - - sa - lem, who

5 *D m B m7(b5) E7 rit. F Maj7 a tempo*

kills the proph - ets and stones those who are sent to her! How

7 *E7 F7 E7 A m D m A A m D m A A m*

of - ten I want - ed to gath - er your chil - dren to - geth - er, the

11 *E7 F7 E7 F7 E7 A m B m7(b5) E7*

way a hen gath - ers her chicks un - der her wings, but you were un - will - ing. Be -

16 *A m F Maj7 B m7(b5) E7 A m*

hold, your house is be - ing left to you des - o - late! For I

16 "ooh"

19 *E7 A m B m7(b5) rit. E sus 7 E7* *very slowly & freely to the end*

19 say to you, from now on you shall not see Me un -

22 *A m E7 A m F Maj7 C E m7 A m*

22 til you shall say, 'Blessed is He who comes in the name of the Lord.'

If You Had Only Known

Words inspired by Scripture and adapted by Will Goldstein

Luke 19:41-44, Luke 21:20;

Matthew 24:2; Mark 13:2

Music by Will Goldstein

Tenor

CCLI#7086484

Scene - Jesus addresses the crowds standing near the temple.

♩ = start at 80
Jesus - T

Intro chords meas. 2 - 9 beat 2 - no rit.

C m7 F 9 B♭Maj7 D7

1 "If you had on - ly known the things that would bring you — peace, but

6 G m6 E♭7 D7 G7 rit. C m9 F 13 D7 *a tempo*

now — they are hid - den from your eyes. — Great

11 G m6 E♭7 D7 A m7(♭5) D7

days of trib - u - la - tion — will come — up - on you, for the

15 G m6 D7 E♭Maj7 D7

days will come when you will — see — Je - ru - sa - lem sur -

19 G m6 E♭7 D7 G7 C m7 F 13 rit. D7

round - ed — by ar - mies, and then you will know that des - o -

23 E♭7 D7 G m6 *a tempo* C m7 rit. F 9 B♭m7 *a tempo*

la - tion is at hand. — Your en - - e -

28 E♭13 D7 G m6 D7 G m6 A m7(♭5) D7 A7 D7 A♭7

mies will sur - round — you, and build — a bank — a - round —

34 G7 E♭13 D7 E♭7 D7 G m6

you, and hem you in on eve - ry side. —

39 D sus 7 D7 G m6 C9 F 13 D7 A b7 (b5)

— They will lev - el you, and dash you — to the ground, —

43 G7 C m7 D7 G m6 A7 D7 A b7

— you and all your chil - dren — in - side your

47 G7 C m9 F 13 G m6 A7 D7

walls. — Do you see these great build - ings?

51 G m6 E b13 E b9 D7

Tru - ly — I say to you, they will

54 G m6 C9 F7 rit. D7 A b7 (b5) G sus 7 G7 E b7

slower & freely - about 72

not leave one stone up - on an - oth - er; — eve - ry

58 D7 G m6 D7 E b9 molto rit. A b9 G m6 A m11

one of them will — be thrown — down —

62 D sus 7 D7 A b7 (b5) G m6 E b9 D7 G m6 E b7 D7 molto rit.

slower & freely - about 72

— be - cause you did not re - pent, and know — the time of God's vis - it - a - tion to —

67 G m6 a tempo - 72 C9 G m6 A m7 (b5) rit. D7 G m6

slower & freely - about 60

you.” —

72 D7 G m6 E b7 D7 G m6

very slowly & freely - about 56 molto rit.

—

The Third Day

(The Last Days Of Jesus)

An Opera in 7 Acts

Act 2

Conspiracy To Kill Jesus

The Authority Of Jesus Questioned

Words inspired by Scripture and
adapted by Will Goldstein
Matthew 21:23-27; Mark 11:27-33;
Luke 20:1-8

Music by Will Goldstein

4 Tenors

CCLI#7086488

♩ = 69 rubato

Caiaphas - T

C7 Intro chord C7 held F2 A♭13 G7 E♭9 D7 G+7 C7

“By what au - thor - i - ty do You do _____ these things, _____ and

F9 a tempo B♭Maj7 G7 C9 FMaj7 Gm9 C13 C9 F9

who gave You this au - thor - - i - ty?” _____

B♭Maj7 G7 C9 FMaj7 Gm9 C13 Dm6 Jesus - T Em7(b5) A7 rit.

“I will ask you one

Dm6 B♭13 slowly and freely Eb13 A+7 D7 a tempo Gm6 Eb9 D7 A♭7 (b5)

ques - tion. If you tell _____ Me, I will an - swer by what au - thor - i - ty I _____

Gm6 D7 Gsus7 G7 Cm9 F7 B♭7 Eb9 rit.

do _____ these things. The bap - ti - sm of John, _____ where was it

A+7 a tempo B°7 C7 F7 B♭13 Dm6 A+7 Eb9

from? Is it from heav - en, or is it from _____ men? _____

The chief priest and elders walk away to confer among themselves.

Dm6 A+7 (#9) rit. D7 Gm6 a tempo Cm2 Cm2/G AbMaj7 G7 Cm9 F7

An - swer Me!” _____

B♭7 rit. Eb9 A+7 a tempo B°7 C7 F7 B♭13 Dm6 A+7 B°7

C7 F7 B♭13 Dm6 A+7 Eb9 Dm6 A+7 priest 1 - T

“If we

50 D m6 G m6 D m6 B \flat 13 *rit.* E \flat 13 A $^{+7}$ B \flat 7 E m7(\flat 5) *a tempo*

say — from heav-en, — He will sure - ly — ask, then why did you

55 A $^{+7}$ (\sharp 9) D7 E \flat 9 E \flat 13 A \flat Maj7 D \flat Maj7 G m11 C7 F7

not be - lieve — him?" —

60 B \flat 7 E \flat 9 A $^{+7}$ D7 G7 C7 F sus F G m7 C7 F m(Maj7) priest 2 - T

"And if we

66 B \flat 13 E \flat 13 D7 B \flat 13 E m7(\flat 5) A7 D m6 G m7 C9 F m(Maj7)

say from men all the peo - ple — will stone — us — for they be -

71 B \flat 13 E \flat 13 A $^{+7}$ D7 G7 C7 F sus F

lieve that — John was a proph - et of God." —

They returned to Jesus.

76 C m 9 F7 B \flat 7 *rit.* E \flat 9 A $^{+7}$ B $^{\circ}7$ *a tempo* C7 F7 B \flat 13 D m6

83 A $^{+7}$ B $^{\circ}7$ C7 F7 B \flat 13 D m6 A $^{+7}$ E \flat 9 D m6 A $^{+7}$ (\sharp 9) E \flat 9

90 D m6 *rit.* priest 1 - T B \flat 7 Jesus - T G m6 *a tempo* E \flat 9 D m7 B \flat 7 E m7(\flat 5) A7

"We don't know." "Then, nei - ther will I tell you — by what au - thor - i -

95 D m6 G m7 *rit.* C s us 9 F sus *a tempo* F C m11 F m 9 B \flat 13 A $^{+7}$ D m6

ty I — do — these — things." —

In Three Days I Will Raise It Up

John 2:19WEB

Baritone

Music by Will Goldstein

Scene: Jesus is in the temple courts and addresses the the chief priests and elders.

CCLI#7086489

♩ = 192 feel in 1

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It consists of three staves of music. The first staff begins with a measure rest (1) and a half note G4. Above the staff, the word "Jesus" is written. A chord marking "D" is placed above the second measure, with the instruction "Intro chords meas. 2-5 (2 times)". The melody continues with a half note A4, a quarter rest, a half note B4, and a quarter note C5. A chord marking "G Maj7" is placed above the final measure. The lyrics "De - stroy" are written below the first two notes, and "this - tem - - - -" are written below the last three notes. The second staff begins with a measure rest (5) and a half note G4. A chord marking "E m7" is placed above the second measure, and "B m7" is placed above the third measure. The melody continues with a half note A4, a quarter note B4, and a half note C5. The lyrics "ple," are written below the first note, and "and in three" are written below the last three notes. The third staff begins with a measure rest (9) and a half note G4. Chord markings "C Maj7" and "G Maj7" are placed above the first two measures. The instruction "rit." is placed above the third measure, and "D" is placed above the fourth measure. The melody continues with a half note A4, a quarter note B4, a half note C5, and a quarter note D5. The lyrics "days," are written below the first two notes, and "I will raise it up." are written below the last four notes.

Jesus

Intro chords meas. 2-5 (2 times)

G Maj7

"De - stroy this - tem - - - -

ple, and in three

C Maj7 G Maj7 rit. D

days, I will raise it up."

This Temple

Words inspired by Scripture and adapted by Will Goldstein

Music by Will Goldstein

John 2:19

2 Part Canon Chant & Coda

CCLI#7086490

Scene: present time

Form: melody no canon 2 times, instrumental, start canon, fade out canon, melody no canon, coda

$\text{♩} = 60$ in 1

Intro chords meas. 2-5 (2 times)

D D7 G E7 B m7 G Maj7

1) De - stroy, de - stroy, they tried to de - stroy this—

8 F#7 B m G Maj7 E m7 B m7 C Maj7

Tem - - - ple; but in three—

14 G Maj7 F#7 G Maj7

days, in three days, Christ had

19 D canon tail D7 G E7 B m7 G Maj7

ris - en up. God did raise Him up. Lift Him high - er up!. This—

25 F#7 B m G Maj7 E m7 B m7 C Maj7

Tem - - - ple was ris - - - en up in

31 G Maj7 F#7 G Maj7

three days. De -

36 Coda E m7 B m7 C Maj7 G Maj7 F#7 *rit. last time*

ris - - - en up; yes, three—
 ris - - - en up; Christ
 rose from the grave, and
 con - - - quered death in

42 repeat as desired G Maj7 use to end B m6 **Fine**

days, in days.

Parable Of The Vine Keepers

Words inspired by Scripture and adapted by Will Goldstein
Matthew 21:33-39

Verse, Bridge & Coda

Music by Will Goldstein

CCLI#7086491

Scene: Jesus is in the temple courts and addresses the people.

1 Baritone & 1 Alto

♩ = 60

A7 Intro A7 chord held

D G D A

Jesus

There was a House - hold - er who plant - ed a
Now when the House - hold - er re - ceived word of their

F#m DMaj7 A sus A Bm E7 A

vine - yard. He placed a hedge a - round it, and
cru - el - ty He sent His Son back say - ing, "They

F#m C#m AMaj7 DMaj7 E7 A C#m7 AMaj7

dug a wine press in it, and built a loft - y tower.
will re - spect Him, I hope, and lis - ten to His words."

F#m7 DMaj7 E7 F#m7 C#m7 D Bm7 2nd time time

ah oo

Then He leased it out to vine keep - ers, and went on a jour - ney
But the vine keep - ers saw the Son and said, "This is the Heir, let's

To Coda

E7 A sus A A7 DMaj7 B7

And when the har - vest time drew near

in - to a far - a - way land.
kill Him and seize all His

20 E C#7 F#m7 B7 DMaj7 A F#m7 B7

He sent his ser - vants to the vine keep - ers to re - ceive the fruit of the

24 F#m7 B7 rit. E C7 F Dm7 Dm7 G C Am D7 G

vine - - - yard. But the vine keep - ers took His ser - vants, and beat the first - one,

29 C Am rit. D7 G E7 Asus7

killed the sec - ond one, and stoned the third one.

♩ Coda slowly in 4 at 60 A D G E7 Bm7 E7 Asus A

wealth." So they took the Son, and cast Him out of the vine - yard, and killed Him.

37 D G Em7 rit. D A A7 Bm7 E7 D A Asus7 A7 Dsus D

Who was this One that they killed? His name is Je - - - sus.

slower & freely

When I Am Lifted Up

Words inspired by Scripture and adapted by Will Goldstein

John 12:24-28, 31-32

Scene: Jesus is still in the temple courts in present time with a choir.

Option: Voices doubled on string orchestra throughout: 2 vn, va, vc

Music by Will Goldstein

CCLI#7086492

2 Tenor Solos & SATB

1 $\bullet = 66$ $E\flat 7$ $D 7$ $G m$ $C m 7$ $G m$ $E\flat 7$ $D 7$ $E\flat 7$

Intro meas. 1-6

Un - less a grain — of wheat falls — in - to the

5 $D 7$ $A m 7(\flat 5)$ $E\flat 7$ $D 7$ $G m$ $G 7$ $C m 7$ $F 7$

fur - rows of the earth and dies, it re - mains by — it -

9 $G m$ $A m 7(\flat 5)$ $D s u s 7$ $D 7$ $E\flat 7$ $D 7$ $G m$ $G 7$

self a - lone. *rit.* But if it — dies, it

13 $C m$ $A m 7(\flat 5)$ $D s u s 7$ $D 7$ $G m$ $E\flat 7$

brings a rich — *rit.* har - - - vest. Who - ev - er loves their *slowly and freely*

16 $D 7$ $E\flat 7$ $D 7$ $G m$ $a tempo$ $D 7$ $G m$ $E\flat 7$

life shall lose — *rit.* it, and who - ev - er hates their life in this

20 D7 G7 Cm7 F9 BbMaj7 EbMaj7 Am7(b5) Eb Gm D7

world shall ex - change it for a *rit.* life that is e - ter - - - -

24 Gm *a tempo* Eb7 D7 A7(b5) D7 Eb7

nal. If an - y - one is read - y to serve the

28 D7 G7 Cm6 D7 Gm Cm7

Lord, let them fol - - - low Christ; for where Christ

32 Gm7 A7 EbMaj7 F7 Em7(b5) A7 D Am7(b5)

is there will His ser vants be al - - - -

36 D7 Dsus7 D7 Gm Cm7 D7 = 96 Gsus *suddenly faster*

so, and the Fa - ther will hon - - - or them.

40 G D7 Gm D7

Jesus - T2

"Now My soul is trou - bled; and

44 *A m7(b5)* *molto rit.* *Eb7* *D7* *Gm* *slowly and freely - about 72* *Cm7* *A m7(b5)* *rit.* *D7*

what shall I say, 'Fa - ther, save — Me from this

48 *Gm* *D7* *continue slowly and freely - about 72* *Eb7* *D7* *rit.* *Gm* *Eb7*

time?' No, it was for this pur - pose that I have come to this
God The Father, voice from heaven - T1

52 *D7* *a tempo -72* *A m7(b5)* *rit.* *D7* *Gm* *freely about 58 - 60*

hour. Fa - ther, glo - ri - fy Thy name!" "I have both

56 *Cm7* *Gm* *Cm7* *A sus7* *A7* *D7* *tempo 1* $\text{♩} = 66$ *Gm* *Eb7*

Paying Taxes To Caesar

Words inspired by Scripture and
adapted by Will Goldstein

Matthew 22:15-22

1 Baritone & 1 Tenor

Music by Will Goldstein

CCLI#7086493

Scene: Jesus in the temple courts with the Pharisees.

Pharisee – B

$\bullet = 80$ G m7 C 13 F Maj7
Intro chords meas. 1-2 (2 times)

G m7 C 13 F Maj7 F7 B♭Maj7 G m7
rit. *a tempo*

“Teach - - - er, we know that You are

hon-est, with in - teg - ri - ty, _____ and that You teach the way of

God _____ ac - cord - ing to the truth. _____ You are not swayed by

men be - cause you care not what they think. _____ Tell us then what You _____

think! _____ Is it law - ful to pay tax - es to Cae - - -

sar, or _____ not?” _____ “You hyp - o - crites! _____

_____ Why must you put Me to the test? _____ Show me the

A Pharisee hands Jesus a denarius.

38 *A⁺7 rit.* *B \flat Maj⁷* *A⁺7* *E m7(\flat 5) a tempo - 80* *A⁺7* *B \flat 7*

mon - ey used for pay - ing the tax - es!

43 *E7* *A7* *D m6* *G9* *D m6*

48 *G9* *C¹³* *F7* *E7* *B \flat 13* *A7* *D m6* *G9* *B \flat 13*

Jesus - T

Whose por - trait is this, _____ and _____

54 *A7 rit.* *E m7(\flat 5)* *A⁺7* *A7* *D9* *G¹³* *Pharisee - B* *C9* *C¹³* *much slower tempo, freely at about - 63*

whose in - scrip - tion is this?" _____ "Cae - - -

59 *F Maj⁷* *A7* *D m6* *E m7(\flat 5)* *A7* *B \flat Maj⁷* *G7*

Jesus - T

sar's." "Then give to Cae - sar the things that are Cae - sar's, _____ and _____

64 *B \flat 7* *E m7(\flat 5)* *A7* *D m6* *G9* *D m6* *G9*

give to _____ God the things that are God's!" _____

70 *D m6* *E m7(\flat 5)* *A7* *B \flat Maj⁷* *rit.* *A7* *slower and freely* *B \flat 7* *B \flat 13*

75 *A7* *broaden* *D m6* *tempo - 80* *G9* *D m6* *G9* *D m6* *rit.* *A⁺7* *D m6*

The Christ, Whose Son Is He?

Words inspired by Scripture and
adapted by Will Goldstein

Music by Will Goldstein

Matthew 22:41–46; Mark 12:35–37;
Luke 20:41–44; Psalm 110:1

1 Tenor & 1 Baritone

CCLI#7086494

Scene: Jesus in the temple courts with the Pharisees.

Jesus to the Pharisees - T

♩ = 63

Intro chords meas. 2, then 1

B⁺7 E m6 A7 *rit.* F[♯]7 B⁺7 E7 A7

broaden

“What do you think— of the Christ? Whose Son— is

He?”

Pharisee - B

♩ = 76

D sus7 D7 G Maj7 A9 F[♯]m7(b5) B7 E m6 B m7

“The Son of Da - vid.”

Jesus - T

E m6 B m7 E m6 C7 B7 E m6 C9 F Maj7 B7

“How is it then that Da - - - vid by the

Spir - it in the Book of Psalms— calls Him

Lord?—

For it is writ - - -

ten, 'the Lord said to my— Lord;—

28 B7 Em6 F#7 B7 Em6

— sit at My right hand — till I make Your

32 C7 B7 Em6 Em11

en - e - mies as a foot - stool — un - der Your — feet.' —

36 A9 Em6 Em11 A9 D7 G7 C7

— If Da - vid calls Him —

41 B sus7 B7 B+7 CMaj7 F#m7(b5) B+7 Em6 Em11

Lord, — how then is — He His Son?" —

The Pharisees look astonished and give no reply.

46 A9 Em6 Em11 A9 D7 G9 C7

—

51 B7 B sus7 B+7 CMaj7 F#m7(b5) B+7 broaden Em6 Em11

molto rit. *a tempo but a little slower* *broaden* *tempo - 76*

— broaden —

56 A9 Em6 Em11 A9 Em6 rit. Em11 A9 F#m7(b5) B+7 Em6

—

The Scribes And The Pharisees

Words inspired by Scripture and adapted by Will Goldstein
 Matthew 23:1-3, Mark 12:38-40, Luke 20:46-47

Music by Will Goldstein

Tenor

CCLI#7086495

Scene: Jesus in the temple court but now addresses the crowd and the disciples.

1 = 63

Intro chords meas. 2-3 beat 3

B7 Jesus E m6 G 13 C7 B+7 C7 B sus7 B7

"The scribes _____ and the Phar - i - sees sit in

4 F#m7(b5) B7 E m6 B sus7 B7 E m6 G 13 C7

Mo - ses seat so o - bey them, _____ but the scribes _____ and the

7 B+7 C7 B sus7 B7 F#m7(b5) B7 C7 B7 E m6

Phar - i-sees don't do what they preach, so be - a - ware of what they do.

10 C7 B7 E sus7 E7 Am⁹ D7 Am7 D7

They like to walk a - bout in long robes, re - ceiv - ing

14 G⁹ C7 B sus7 B7 E7 Am

greet - ings in the mar - ket - place. When they sit in the syn - a - gogues, the

17 F#m7(b5) B7 E m6 C⁹ B sus7 B7

peo - ple call them Rab - bi as they of - fer up their long _____

19 E m6 A⁹ D¹³ G7 C7 B sus7 B7 C7 B m11 E m6

prayers, but these same _____ men de - vour _____ wid - ows' homes. Such

22 C7 B7

men will re - ceive _____ great - er con - dem - na - tion." Such

instrumental repeat as desired fading out

E m6 **Fine** rit. & hold last time

The Greatest Among You

Words inspired by Scripture and
adapted by Will Goldstein

Music by Will Goldstein

Matthew 23:9-11

Tenor

CCLI#7086496

Scene: Jesus in the temple court still addressing the crowd and the disciples.

$\bullet = 126$ E m Jesus F#m7(b5) B7 C Maj7 G Maj7
Intro chords meas. 1-4 (2 times)

1 "Call no man on the earth your fa - ther; for

7 A m7 D7 G Maj7 A m7 D7 G Maj7
One is your Fa - ther, He who is in

12 C Maj7 B sus 7 B7 1, 2 B7 3 B7 E m B7
heav - en. He's in And do not be called

19 C Maj7 F#m7(b5) B7 C 13 B sus 7 B7
mast - er; for One is your Mast-er, He who is Christ.

27 C Maj7 E7 A m F#m7(b5) B sus 7 B7
But he who is the great-est a - mong you shall be - come your

33 E m Fine C Maj7 B7 rit. last time C7 B7
ser - vant." He shall be - come your

repeat as desired & ending

The Plot Against Jesus

Words inspired by Scripture and adapted by Will Goldstein

Matthew 26:1-5; Mark 14:1-2;

Luke 22:1-6; John 11:45-57

Scene: The chief priests and the elders are assembled in the place of the high priest, Caiaphas, on a hill in the upper city of Jerusalem.

(Surely He Must Die)

Music by Will Goldstein

4 Tenors & 1 Baritone

CCLI#7086497

Intro chords meas. 1-4
 B m Priest 1 - T B m7 E E7 A sus7 A7

"We can-not tol-er-ate the teach-ings of this Je-sus of Naz-a-

reth. He talks with au-thor-i-ty and

broaden

treats us as if we were fools; yes fools, hope-less fools. He ev-en

a tempo

charged in-to the Tem-ple, and called it a den of

thieves. The peo-ple could lose their re-spect for us.

plan we must con-ceive."

Priest 2 - T E7 A7 D7 F7 B7

"Some be-lieve that He is the Mes-si-ah, and He e-ven claims to

24 *Em7* *A sus7* *A7* *F 13* *Priest 1 - T* *Em6* *C7* *B7*
 be the Son of God." "Fool-ish - ness, we

27 *Em6* *A7* *E7* *F7* *B7* *F7* *E7* *A9* *A7*
 need to find a way to ar - rest Him, but the

31 *D7* *G7* *C 13* *B7* *Em6* *Am6*
 time for the Pass - o - ver has come, and there could be a ri - ot a -

34 *Em6* *Am6* *F 13* *B7* *Esus7* *E7*
 mong the peo - ple who be - lieve in Him."

37 *Am7* *Priest 3 - T* *D7* *GMaj7* *Em* *C* *GMaj7*
 "What are we to do? We can see this Man per -

40 *Am7* *F7* *D7* *G7* *CMaj7* *A7*
 form - ing mi - rac - u - lous signs. If we leave Him a -

43 *D7* *G9* *C 13* *B7* *Em7* *A7* *D7*
 lone eve - ry - one will be - lieve in Him,

46 *GMaj7 rit.* *CMaj7* *A7* *D7* *slower - 88* *G7*
 and soon the Ro - mans will

49 C 13 B7 Bb9 *very slowly & freely* A7 Ab7 (b5) G+7 C7 F9 *continue slowly & freely* A7 *broaden* D7

come; yes come, soon—they'll come and take a - way both our place and our na -

♩ = 108

53 G sus G C9 B+7 Em6 C9 B+7

tion."

56 E7 Caiaphas - T F7 C 13 B7 E7 A7

"You know noth - ing at— all.—— Don't you un - der - stand it is

59 D9 B7 E7 A7 D7 G7 C9

best—— if one Man dies for the peo - ple—— so that the

62 Bm11 E7 Em7 A D9 F# G 13 C9 Bm11 E7

whole na - tion won't per - ish."

65 Em7 A D9 F# G 13 Priest 4 - B CMaj7 E7 Am7 D 13

"What do you think? Per - haps, Je - sus will

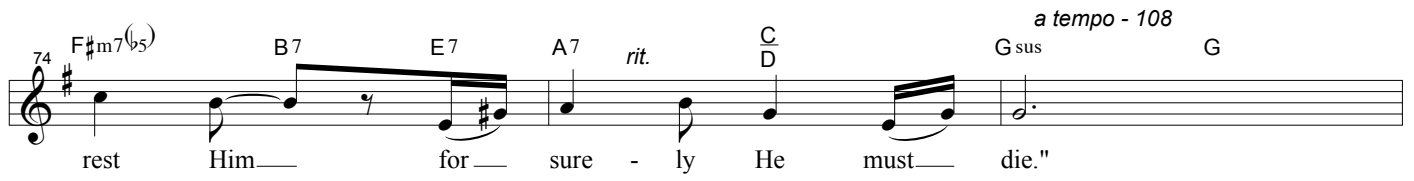
68 GMaj7 CMaj7 Bm11 E7 Am7 Caiaphas - T D7 G7 C7

come to the feast."—— "If an - y - one finds out where this

71 F7 E7 Asus7 A7 D7 G7 E7

wan - der - ing mad - man lies,—— tell us so that we may ar -

74 *a tempo - 108*
F#m7(b5) B7 E7 A7 *rit.* C/D Gsus G
rest Him — for — sure - ly He must — die."



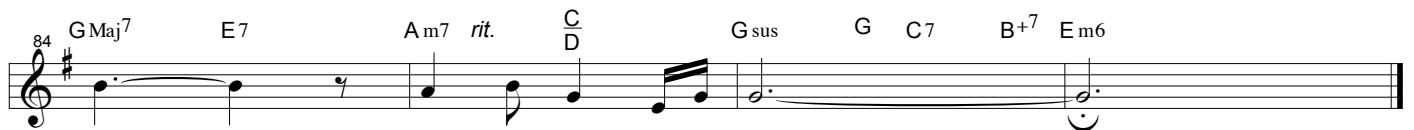
77 A7 C/D GMaj7 E7 Am7 F13 E7 Am6 B7



81 Em6 B7 E7 A9 Am7 C/D



84 GMaj7 E7 Am7 *rit.* C/D Gsus G C7 B+7 Em6



Jesus Is Anointed For His Burial

Words inspired by Scripture and
adapted by Will Goldstein

(In Memory of Her)

Music by Will Goldstein

Matthew 26:6-13; Mark 14:3-9;
John 12:1-8

1 Tenor & 1 Baritone

CCLI#7086498

Scene: Jesus is at the home of Simon the Leper in Bethany, near the Mount of Olives, reclining at a table with others while Mary Magdalene pours perfume on His feet, and wipes His feet with her hair.

1 Judas - B Intro meas. 1-4

"Why this waste? _____ This

oint - ment might have been sold _____ for a ver - y large sum, and all the

mon - ey _____ hand - ed to the poor." _____

Jesus - T

"Leave her a - lone! Why must you

troub - - - - le her? _____

She has done a won - der - ful thing for _____

Me, for you will al - - - - ways have _____ the

25 B7 E7 A7 Dm7 G9 CMaj7
 poor _____ with you, but you will not al - ways have _____

29 G7 Ab7 (b5) C#°7 Dm7 G13 CMaj7
 Me. _____ She has done what she could do. She pre -

33 FMaj7 E7 G#°7 Am6 E7
 pared Me this day for My bur - i - al. _____ I

38 FMaj7 Dm7 G7 E7 FMaj7
 tell you the _____ truth, wher - ev - er _____ this gos - pel _____ is

42 E7 FMaj7 Dm7 G9 Am
 preached in the whole world, _____ what she _____ did will a -

46 E7 Am6 rit. Dm7 G7
 gain _____ be told in mem - - - o - ry of _____

50 Eb13 a tempo Ab7 (b5) rit. Dm7 G7 very slowly CMaj7
 her." _____

All For The Sake Of Money

Words inspired by Scripture and
adapted by Will Goldstein

Music by Will Goldstein

Matthew 26:14-16; Mark 14:10-11; Luke 22:1-6

3 Baritones & Choir B&A

CCLI#7086537

Scene: Judas goes to the chief priests and officers of the temple.

Storyteller - B

$\bullet = 76$

Intro chords meas. 2-5

F Maj7 B \flat 13 A7 Dm Bm7(\flat 5) E sus7 E7 Am6

The hand of Sa - tan was at work, and his e - vil

E7 C13 F Maj7 Bm7(\flat 5) E7 B \flat 13 Am6 B \flat 9 E \flat 13

plan was a - bout to un - fold for Ju - das,

14 C7 C+(\sharp 9 \flat 9) Fm9 B \flat 9 E \flat 13 E \flat 9 D \flat 7 G9 C7 F13

one of the twelve, yes, one of the

20 A9 D13 G7 E7 Am6 E7 B \flat 13 Am6 D9

twelve, was will - ing to be - tray our Lord. He be -

26 Am6 D9 B \flat 7 Am6

trayed our Lord all for the sake of mon - - - ey,

1 G7 Am6

32 2 G7 Fm C sus A \flat C Fm7 B \flat 9 C6 F9

mon - - - ey.

38 C F9 B \flat 7 Am6 G7 Am6

choir in unison (present time) - B & A

All for the sake of mon - - - ey

44 F7 E7 Am6 E7
 Ju - das was will - ing to be - tray our Lord,

48 Bb7 Am6 G7 Am6 Bb7 Am6
 all for the sake of mon - ey, all for the sake of

54 G7 rit. Fm C C sus a tempo Ab C Fm7 Bb9 C6 F9 C F9
 mon - ey.

Judas to Caiaphas - B

62 Bb7 A7 Eb7 rit. C#°7 Dm6 a tempo Gm Gm(Maj7)
 "What are you will - ing to give to me if I hand Je - sus of

68 Eb13 D+9 Gm6 C9 Gm6 C9 Caiaphas - B Gm7
 Naz - a - reth o - ver to you?" "Thir - ty

75 C7 C+7 FMaj7 D7 Gm6 Bb13 Eb7 rit. Eb13 A+7 Bb13 freely Eb7 C#°7
 piec - es of pre - cious sil - ver, all for - you, if you hand Him

81 D7 Gm6 a tempo C9 Gm6 C9 Bb13 Eb7 A+(#9b9)
 o - ver to me."

87 D7 rit. Gm6 Ab7(b5) Gm6 Judas - B A+7 a tempo Dm6 Bb13 A+7 A7
 "I will wait for an op - por - tu - ni -

93 Dm6 G9 Gm7 C9 F13 Bb7 Eb13 Ab7 DbMaj7 Dbb13 rit.

ty. _____ Soon you will have _____ your _____

100 C+7 Fm6 a tempo Bb9 Fm6 Bb9 Eb13 rit. Eb9 D+7 Caiaphas - B

Je - - - sus." _____ "We're de -

107 Gm6 a tempo Eb13 D7 rit. Gm7 C9 F7 slower & freely Bb7 Eb9 Dm6 G7 molto rit.

light - ed that you're will - ing _____ to help us. _____ Your peo - ple and our na - tion will be

113 Gm7 Csus9 Fsus a tempo F Fm6 Bb9 Eb13 rit. D+9

grate - ful to _____ you." _____

Judas - B very slowly & freely till the end Dbb13 C7 Fm(Maj7) A7 Dm6 Bm7(b5) E7 Caiaphas - B A+7

"All I need from you is the mon - ey." _____ "You will have _____

123 Dm6 G9 Dm6 G9 rit. A+7 Dm6

it." _____

The Third Day

(The Last Days Of Jesus)

An Opera in 7 Acts

Act 3

The Last Supper

Surely, Not I?

Words inspired by Scripture and
adapted by Will Goldstein


Matthew 26:17-25;
John 13:19, 26, 27

Music by Will Goldstein

8 Baritones

CCLI#7086538

Scene: It is Passover, and Jesus and the disciples are at the Last Supper that is being held in a room in Jerusalem.

 *Rubato*
starting tempo

1 Storyteller *F*Maj7 Intro chords meas. 2-3 (2 times) *B*bMaj7 Gm7 C7 *F*Maj7 Dm7

The ta - ble was set, and the dis - ci - ples had come to cel - e - brate.

5 Gm9 C9 F7 Bb Gm7 C7 *F*Maj7

They had come to eat the Pass - o - ver meal, but

8 *B*bMaj7 *slower* C7 *F*Maj7 A7 *molto rit.* D7 G9 C7 A+7 *a tempo* E7 A7

lit - tle did they know the e - vil con - cealed for a trai - tor was a - mong - them re -

11 Eb9 Eb13 D7 Gm7 Csus7 C7 Em7(b5) A+7 A7 Jesus

clin - ing at the ta - ble with Je - sus, the Christ. "I

15 Dm Bb7 A7 Dm Em7(b5) A7(b9) Dm Em7(b5) A7

tell you the truth; one of you will be - tray - Me."

19 *B*bMaj7 Disciple 1 D7 Gm7 Disciple 2 C7 *F*Maj7 *B*bMaj7 Disciple 3 A7 Gm7 *rit.* C7

"Sure - ly not I, Lord?" "Sure - ly not I?" "Sure - ly not I, Lord, for you I would

23 *F*Maj7 *B*bMaj7 A7 Dm Bm7(b5) E7 A7 Dm Em7(b5) A7 *B*bMaj7 *rit.* D7

die."

28 Gm7 Peter to John C7 *freely* *F*Maj7 Ab13 G13 *rit.* C7 E7 John *slowly* Bb9(b5) A7 Jesus

"Ask Him who He means?" "Lord, who is it?" "I

The day of the Last Supper by many scholars is believed to be Thursday, the 13th day of Nisan / April 2, 33 A.D. but there is no worldwide agreement as to the exact date.

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(sec.)

$\text{♩} = 96$ but freely

32 Dm6 G7 C7 A7 Bb7 Eb13 D7 G9
tell you be - fore it hap - pens so that you will be - lieve that

35 C7 F sus rit. F resume about 96 Gm6 A7 Dm Em7(b5)
I am He. The

39 A7 Bb7 A7 Bb7 Eb13 Dm7 G9 C13
one to whom I give the bread I have dipped in - to the bowl,

42 A7 broaden Dm6 a tempo Em7(b5) A7 Dm6 Em7(b5)
he will be - tray Me. The

45 A7 Dm6 Em7(b5) F13 C7 FMaj7 Eb13
Son of Man will sure - ly go as it is writ - ten, but woe to him who be -

48 G9 rit. Bb7 A+7 broaden and slowly with rubato until the end E7 A7
trays the Son of Man. It would be bet - ter for that man if

50 Em7(b5) Bb7 A+7 Jesus hands Judas the bread
he had not been born."

52 BbMaj7 Judas Gm9 A7
"Sure - ly not I, Rab - bi?"

Judas immediately gets up and leaves the meal

54 E7 very slowly A+7 freely F13 A7 Dm6
"Yes, it is you. What you are go - ing to do, do quick - ly."

Jesus Washes The Disciples' Feet

Words inspired by Scripture and adapted by Will Goldstein

2 Tenors

Music by Will Goldstein

John 13:1-17

CCLI#7086539

Scene: It is Passover, and Jesus and the disciples are at the last supper which is held in a room in Jerusalem. Jesus gets up from the meal, wraps a towel around His waist, pours water into a basin, begins washing the disciples' feet, dries them with a towel and approaches Peter.

1 $\text{♩} = 92$ E6 A6 B7 E6 A9 D7 C#m7

Intro meas. 1-16 as needed

6 F#m7 B7 E B7 C#m7 AMaj7 F#m7 B7

11 E E sus E sus F# E G#

repeat as needed A6 B7 use to continue A6 B7 E6 Peter - T A6 B7

"Lord, why do You come now to

18 E6 B9 E E2 EMaj7 E6 E7 Jesus - T A6

wash my feet?" "You don't

24 EMaj7 F#m7 B7 E6 A6 C7 C#m7 F#m11

know now what I am do-ing, but af-ter-wards you will un-der-stand."

30 B7 A⁹ B sus 7 B7 E6 Peter - T A6 B7

"No, you will nev-er wash my

36 E E2 EMaj7 E6 E7 Jesus - T A6 EMaj7

feet." "If I don't wash your

42 F#m7 B7 E7 A6 EMaj7 F#m7 B sus 7 B7

feet you will have no part in Me."

Peter - T

48 $A^{\flat 9}$ $G^{\sharp+7}$ $G^{\sharp7}$ $C^{\sharp m}$ A^{Maj7} E^{Maj7} $B^{\flat sus7}$ B^7 $G^{\sharp7}$

“Then Lord, not on - ly my feet, but my

54 $C^{\sharp m}$ A^{Maj7} E^{Maj7} $B^{\flat sus7}$ B^7 $C^{\sharp m}$ A^{Maj7} $F^{\sharp7}$

hands and my head in the same way.”

60 $B^{\flat sus7}$ $B^{\flat sus9}$ E^{sus} E E^7 $Jesus - T$ A^6

“A per - son who has

64 E^{Maj7} A^6 B^7 $C^{\sharp m7}$ $F^{\sharp7}$ $B^{\flat sus7}$ B^7

bathed does not need to wash ex - cept his feet,

69 $A^{\flat 9}$ $G^{\sharp+7}$ $G^{\sharp7}$ A^6 B^9 E E^7 A^7 $F^{\sharp+7}$

and you are clean, but not all of

Jesus glances at Judas

75 $B^{\flat sus7}$ B^7 $A^{\flat 9}$ $G^{\sharp+7}$ $G^{\sharp7}$ A^6 $B^{\flat sus7}$ $B^{\flat sus9}$ E^{sus}

you.

82 E E^{m6} $B^{\flat sus7}$ B^7 E^{m6} A^{m6} C^7 B^7 C^{Maj7} E^2

Do you re - al - ize what I just did for you?

89 E^{Maj7} E^6 E^7 A^{Maj7} E^{Maj7} $B^{\flat sus7}$

You call Me Teach - er, and Lord,

95 B^7 $A^{\flat 9}$ $G^{\sharp+7}$ $G^{\sharp7}$ A^{Maj7} E^{Maj7} $F^{\sharp m7}$ B^7

and you are right, for that is

101 C#m7 F#7 B sus 7 B7 A⁹ B7 E7 AMaj7 F#m7 DMaj7
 who I am. If I then, your Lord and

108 AMaj7 B7 E E2 EMaj7 E6 E7 AMaj7 B7
 Teach-er, have washed your feet, then you ought to

115 EMaj7 G#m7 F#sus 7 B sus 7 B7 A⁹ G#+7 G#7
 wash one an - oth - er's feet.

121 AMaj7 EMaj7 B9 EMaj7 AMaj7 F#m7 B9
 Do as I have done to you, and you will be

127 E F#m7 C#m11 F#9 F#m7/B E sus E
 blessed by your Fa - ther in heav - - - - en."

134 Bm11 E sus 7 E7 A6 EMaj7 A6 B9 EMaj7
 —

140 AMaj7 B7 C°7 C#m7 F#m7 B7 C#m11 F#7
 —

146 B sus 7 *rit.* B sus 9 E sus E B sus 7 EMaj⁹
 —

In My Father's House

Words inspired by Scripture and
adapted by Will Goldstein

Music by Will Goldstein

Baritone

CCLI#7086540

John 14:1-4

Scene: The Last Supper.

♩ = 136 Jesus

Intro chords measures 2-3 (2 times)

D m B♭Maj7 A⁺7 A7 D m B♭Maj7 B♭13 A7

"Let not your heart be trou - bled; be - lieve in God, be - lieve al - so — in

6 D m F 13 E m7(♭5) A7 D m B♭Maj7 E m7(♭5) A7

Me. In My Fa - ther's house there are man - y man - sions, if

10 E m7(♭5) A7 D m F7 B♭Maj7 A⁺7 A7 B♭13 A7

it were not so, I would have told — you. For

14 D m B♭Maj7 E♭9 A7 F Maj7 B♭Maj7 C7 F Maj7

I go to pre - pare a — place for you, and if I go to pre - pare a place for you,

18 E♭9 E♭13 D7 G m6 B♭13 G♭7 (♭5) F 13 B♭ D7

I will come — a - gain, and re - ceive you to — My -

22 G m6 A7 D m F 13 E m7(♭5) A⁺7 A7 D m B♭Maj7

self, so that where I am, there may you be al - so. —

26 G♭7 (♭5) F 13 B♭Maj7 *rit.* E m7(♭5) B♭7 E♭9 A7 D m

As to where I go, you — now — know the way." —

The Way

Words inspired by Scripture and adapted by Will Goldstein

Music by Will Goldstein

John 14:5, 6, 9, 11, 15, 16, 26

2 Baritones

CCLI#7086541

Scene: The Last Supper.

♩ = 116 rubato

disciple A7 Dm6 G9 D9

1 Dm Intro chords measures 1-4 (2 times)

"Lord, we do not know where You are go - ing. How

6 G13 Gm7 C sus7 C7 Ab13 Dm7(b5) G7

can we know the way?"

11 C7 rit. Gb7 FMaj7 D7 Gm7 a tempo Jesus C9 FMaj7

"I am the way, the truth,

16 BbMaj7 Bbm9 Eb13 Am7(b5) rit. D7 Gm7 a tempo C7

and the life. No one comes to the

22 FMaj7 BbMaj7 Am7 D7 F# Dm7 G C sus7 C7

Fa - ther ex - cept through Me."

27 FMaj7 BbMaj7 rit. Gm7 C sus7 C7 disciple FMaj7 a tempo BbMaj7

"Lord, show us the Fa - ther, and

32 C9 G9 Ab7(b5) rit. Gm11 Gb7(b5) FMaj7 BbMaj7

we will be sat - is - fied."

37 A sus7 A7 Jesus Dm6 a tempo G7 C7 Em7(b5)

"He who has seen Me has seen the

42 A7 rit. A+7 A7 Dm a tempo but freely A7 Dm6 G7 C9 F13 Bb7

Fa - ther. Be - lieve Me when I tell you that I am in the

48 A7 D7 Gm7 Em7(b5)
Fa - ther _____ and the Fa - ther _____ is

52 Asus7 A7 rit. Bb7 Asus7 A7 Bb7
in _____ Me. _____

57 Asus7 A7 a tempo Dm6 G7 C7 F13
If you love— Me, _____ you will o - bey what I com - mand, and the

62 Bb7 Eb13 A7 D7 Gm7
Fa - ther will give you the Coun - se - lor who will be with

67 C9 FMaj7 BbMaj7 Gm7 C9 FMaj7 Dm7/G
you _____ for - ev - er. _____ He is the Spir - it of _____

72 C C7 FMaj7 Fm9 Bb13 A7 Dm6 G9
truth, _____ whom the Fa - ther will

77 C9 FMaj7 BbMaj7 Gm7
send in My name. _____ He will teach you all

81 Em7(b5) A7 BbMaj7 C7 rit.
things, and will re - mind you of _____ all that

84 FMaj7 Bb7 Asus7 Am7 Dm6
I have com - mand - - - ed you."

I Am The Vine, You Are The Branches

Words inspired by Scripture and adapted by Will Goldstein
 John 15:1, 4, 5, 7, 9, 10, 12, 16
 Scene: The Last Supper.

Music by Will Goldstein

Tenor

CCLI#7086542

♩ = 120 Jesus
 1 *A m* *F Maj7* *E7* *A m*
 Intro chords meas. 1-8
 "I am the vine. You are the branch - es. My

5 *D m7* *G7* *C Maj7* *E sus7* *E7*
 Fa - ther is the Gar - d'ner who tends the vine.

9 *A m* *F Maj7* *E7* *A m*
 I am the vine. You are the branch - es. Re -

13 *D* *E7* *A m* *B7* *E7*
 main in Me, and I will re - main in

17 *A m* *F Maj7* *D m7* *G 13* *To Coda -* *G7*
 you, and you will bear much

21 *C* *C sus* *E/C* *Fm/C* *C* *rit. A m7* *D sus7* *D7*
 fruit. As the

25 *G* *a tempo* *B m7* *E7* *A m7* *D7/F#* *G* *G7* *C7*
 Fa - ther has loved Me, so I have loved you. If you o -

30 F Maj7 C Maj7 A7 D7 C/D

bey My com - mands, you will re - main in My

34 G C Maj7 rit. A m7 D sus7 D7

love.

37 G a tempo B m7 E7 A m7 D9 F# G E7

Love one an - oth er as I have loved you, and what - so -

42 F Maj7 A7 D7

ev er you ask for in the spir - it of My

45 G Maj7 C Maj7 A m9 D 13 G7 C Maj7

name, the Fa - ther will

50 B7 E Maj7 A Maj7 F#9 B 13 E7 D.C.

give to you.

Coda

55 C C sus E/C Fm/C C rit. G7 C7

fruit. If you re -

59 F a tempo C rit. last time 1,2 G7 C7 3 C slowly & freely

main in Me, if you o - and
bey My com - mands, then I'll re -
main in you,

63 D m7 G 13 G7 C C sus E/C Fm/C C

you will bear much fruit."

You Are Not Of This World

Words inspired by Scripture and
adapted by Will Goldstein

John 15:19, 20, 26, 27;

John 16:1, 4

Scene: The Last Supper.

Music by Will Goldstein

CCLI#7086543

Tenor

76 G7 Jesus C m6 Intro chords meas. 2-4, 1 G7 A b Maj7 D m7 (b5) G7

"You are not of this world, for I have cho - sen you to come

6 C m6 D7 A b7 (b5) G7 C m6 F7 F 13 B b7 E b 13 D 9

out of the world. If they per - se - cut - ed Me, they will per - se - cute you,

13 G 9 G +7 C m6 A b Maj7 F m7 D m7 (b5) A b 13 G +7 G7 C m6 F m9 B b 13

for they don't know My Fa - ther who sent Me.

20 C m6 G +7 G7 C m6 G7 E7 F9 F 13 E7 E b9

When the Coun - se - lor comes whom I will send to you, He will

26 A b Maj7 D m7 (b5) G7 A b7 D7 A b7 (b5) rit. G7 a tempo E G C m6 G7

tes - ti - fy a - bout Me, and you must al - so tes - ti -

32 D m7 (b5) G7 (b9) A b7 (b5) G +7 G7 C7 F m9 B b 13

fy a - bout Me.

38 C m6 G7 A b7 D7 G7 A b Maj7 E b 13 E b9

These things I told you so that you will not go a -

44 D7 A b7 (b5) G7 C m6 G rit. G +7 slowly & freely D7

stray. Now when the time comes, re - mem - ber

50 D m7 G C m6 F m6 B b9 rit. E b 13 A b7 (b5) G +7 C m6

that I told you!"

I Am Going To Him Who Sent Me

Words inspired by Scripture and
adapted by Will Goldstein

John 16:5-16

Scene: The Last Supper.

Music by Will Goldstein

CCLI#7086545

Tenor

$\text{♩} = 76$ Jesus $E m6$ Intro chords meas. 2-5 C^9 C^{13} $B \text{ sus}7$ $B7$ $E m6$

"I am go - ing to Him who sent _____ Me. _____ It's for your good that I _____

$C7$ $B7$ $E m6$ $F\#m7(b5)$ $B \text{ sus}7$ $B7$ $C \text{ Maj}7$ $D7$ $G7$ $F\#m7(b5)$ $B \text{ sus}7$ $B7$

go a - way. _____ If I don't go a - way the Coun - se - lor will not come _____ to

$E m6$ $B7$ $C \text{ Maj}7$ $F7$ *rit.* $E m6$ $C \text{ Maj}7$ B^{+7} *a tempo* $E m6$ $C7$

you. But if I go _____ a - way I will send Him to you. When He comes He will con -

$B7$ $E m6$ *rit.* $C7$ $B \text{ sus}7$ $B7$ $E7$ *a tempo* $E m6$ $F\#7$ $B \text{ sus}7$

vict the world of sin _____ be - cause they do not be - lieve in Me. _____

$B7$ $C7$ F^{13} $B \text{ sus}7$ $B7$ $E7$ $A m6$

_____ He will re - veal _____ all right - eous - ness, _____ and He will tell you the things that are

B^{+7} $B7$ $E m6$ $A m6$ E $E m6$ $B \text{ sus}7$ $B7$ $E m6$

yet to come. _____ The prince of this

$B7$ $A m6$ F^{13} $B7$ $E m6$ $C \text{ Maj}7$ $F\#m7(b5)$

world has now been - judged, and all that the Fa - ther has _____ is

$B7$ $E m6$ $B7$ $C \text{ Maj}7$ F^9

Mine. When the Spir - it comes He will bring glo - ry to Me, and

$A m6$ B^{+7} $B7$ $E m6$ $A m6$ E $E m6$ $A m6$ E F^{13}

guide you in - to all _____ truth." _____

$E m6$ $A m6$ E F^{13} $E m6$ *rit.* $A m6$ E F^{13} $E m6^9$

In A Little While

Music by Will Goldstein

CCLI#7086546

Tenor

Jesus

$\text{♩} = 84$ D7 Gm6 D7 Eb7 D7 Gm6 G7
Intro chords meas. 2-4, 1

"In a lit - tle while you will not — see Me, and then

6 C m7 F 13 F 9 Gm6 rit. Bb 13 EbMaj7 D7
you will see Me a - gain — be - cause

10 Gm6 a tempo D7 Eb9 D7
I am go - ing to My Fa - - - - - ther — in

14 Gm6 Bb 13 EbMaj7 Ab 13 Ab7 D7
heav - en. — I

18 Gm6 D7 Eb7 D7 rit. G7
tell you the truth, you will weep and la - ment, — but your

22 C m7 a tempo F 13 Gm6 Eb7 D7 Bb 13 EbMaj7 G7
sor - row will be — turned to — joy — for I will

26 C m7 F 9 A7 D7 Gm6 rit. D+7
see you a - gain, and your hearts will re - joice —

30 EbMaj7 G7 C m7 A7 D7 Ab7
— and no one will take your joy a - way from

33 Gm6 Bb 13 EbMaj7 rit. Am7(b5) Dsus7 D7
you. — In that

36 G m6 *a tempo* Eb7 D7 G m6 G7
day you will ask and you will re - ceive that your

40 C m7 D7 Ab7 G m6 Bb13 EbMaj7 D7
joy may be made full.

44 G m6 Am7(b5) D7 EbMaj7 D7
Ask in My name, and you will re - ceive for the

48 G m6 D7 Bb7 Eb9 D7
Fa - - - ther loves you be - cause you love

52 G m6 Bb13 EbMaj7 *rit.* Am7(b5) D7 G7
Me. I have

55 C m7 F9 BbMaj7 G m6 *rit.* D+7 EbMaj7 D7
told you these things so that you may have peace. For in the

60 G m6 *freely* D7 Eb13 *broaden* Eb9 D+7 D7 G m6 *a tempo* C m7
world you will have trib - u - la - - - - - tion.

64 F13 D7 G sus7 G7 C m7 F7
Be of good cheer, and be -

68 BbMaj7 EbMaj7 D7 *rit.* D+7 Ab7 (b5) *very slowly & freely to the end* D+7
lieve in Me for I have o - ver - come the

72 G m6 F13 Bb13 EbMaj7 C m7 F13 Gm6⁹
world."

Words inspired by Scripture and
adapted by Will Goldstein

Glorify Your Son

Music by Will Goldstein

John 17:1-5

Scene: The Last Supper. Jesus is gazing between heaven and his disciples.

Tenor

CCLI#7086547

Jesus Fm7 Bb Bb Dsus7 D7 Gm7 EbMaj7 BbMaj7 Cm7 F7 Gm F9 Bb13
Intro chords meas. 1-2 (2 times)

"Fa - ther, _____ the time has come to glo - ri - fy Your Son, _____

_____ that your Son may glo - ri - fy You. For You have giv - en Him au -

thor - i - ty _____ o-ver all the peo - ple of the Earth so that He might give e - ter - nal

life to all who be - lieve in Him. _____ And this is e - ter - nal

life that they may know _____ You, the on - ly true God and Christ, Your Son, _____

_____ whom You have sent in - to the world. _____

I have glo - ri - fied You on the Earth by com - plet - ing the work You have giv - en Me to do. And

now, Fa - ther, glo - ri - fy Me in Thy pres - ence with glo - ry that I had with

You be - fore the world was _____ made."

$\text{Cm}^{\flat 9}$ Fsus7 F7 Eb Bb Cm7 F *molto rit.* Bb Cm7 Fsus7 Bb^6

Father, Holy Father

Words inspired by Scripture and adapted by Will Goldstein
John 17:6-11, 18

Music by Will Goldstein

CCLI#7086548

Scene: The Last Supper. Jesus is gazing between heaven and his disciples.

Tenor

♩ = 56 Gm6 Jesus C m6 B♭13 E♭7 Am7(b5) D7 Gm6 E♭7

Intro chords meas. 1-4

"Fa - - - ther, I have re - vealed You to all

those whom You have giv - en to Me from the world. Now they have

kept Your word, and do be - lieve that You did send

Me. Fa - - - ther, ho - ly

Fa - - - ther, I am pray - ing for them, yet not for the

world, but for those whom You have giv - en Me. All that I

have be - longs to You, and what is Yours is Mine so that they may be -

long to You.

E♭7 Am7(b5) D7 Gm6 C 13 F9

44 $B\flat Maj^7$ D^7 Gm^6 C^7 F^7 Gm^6 Cm^6

49 $E\flat^7$ $A m^7(\flat^5)$ D^7 $A\flat^{13}$ Gm^6 $E\flat^9$ D^7 G^7 Cm^9

I will stay in this world no long - er,

54 F^{13} $B\flat Maj^7$ $A m^7(\flat^5)$ $D^{+7}(\#^9)$ $A\flat^7$ Gm^6 C^9 F^{13} D^7 G^7

but they re - main in the world. I am

59 Cm^7 F^9 $B\flat^7$ A^7 D^{+7} D^7 Gm^6 D^7

com - ing to You, ho - ly Fa - - - - ther, keep them by the

64 $E\flat^{13}$ D^{+7} $A\flat^7$ G^7

pow'r of Your ho - - - - ly name, so that

67 Cm^7 F^7 D^{+7} Gm^6 Cm^6

they may be one, ev - en as We are one.

72 $E\flat^7$ $A m^7(\flat^5)$ D^7 *rit.* D^{+7} G^{+7} *broaden* G^7

As you did send

75 Cm^{\flat^9} D^7 Gm^6 *slowly & freely* D^7 $E\flat Maj^7$ *very slowly & freely* D^{+7} D^7

Me, so I have sent them in - to the

80 Gm^6 *a tempo* Cm^6 $E\flat^7$ *rit.* $A m^7(\flat^5)$ $D sus^7$ D^7 Gm^6

world."

Sanctify Them

Words inspired by Scripture and
adapted by Will Goldstein

(The Age That Is Yet To Come)

John 17:17-24

Tenor

Music by Will Goldstein

Scene: The Last Supper. Jesus is gazing between heaven and his disciples.

CCLI#7086549

Jesus
Intro chords meas. 2-5 (2 times)

$\text{♩} = 104$

C
D

G Maj⁷ E m⁷ A⁷ D⁷ C
D

"For all those who be - lieve in Me in the

6 F#m7(b₅) B⁷ E m⁶ C⁷ B sus⁷ B⁷ F#m7(b₅)

age that is yet to come, I pray that

11 B⁷ E m⁶ C⁷ B sus⁷ B⁷ F#m7(b₅) B⁷ C Maj⁷ B⁷

they may be one. As You are in Me, and I am in

17 E m⁶ F#m7(b₅) B⁷ E m⁶ C⁷ B sus⁷ B⁷

You, may they al - so be one in Us in u - ni - ty so that the

23 E m⁶ A⁷ B m⁷ E m⁷ C Maj⁷ F Maj⁷

world may be - lieve that You have sent Me, and that You have al-ways

29 E⁷ *rit.* A⁷ C
D G sus *a tempo* G G⁷

loved them ev - en as You love Me.

do repeats as desired, then continue building intensity

34 C Maj7 B m11 C Maj7 B m11 C Maj7 D7

Sanc - ti - fy — them. — Sanc - ti - fy — them — by your ho - ly

Detailed description: This musical staff covers measures 34 to 38. It begins with a repeat sign. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The lyrics are "Sanc - ti - fy — them. —". The second measure is a repeat of the first. The third measure starts with a repeat sign, followed by G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The lyrics are "Sanc - ti - fy — them —". The fourth measure continues with G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The lyrics are "by your ho - ly".

39 G C Maj7 B m11 C Maj7

Word. — Sanc - ti - fy — them. — Sanc - ti - fy —

Detailed description: This musical staff covers measures 39 to 42. It begins with a repeat sign, followed by G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The lyrics are "Word. —". The second measure is a repeat of the first. The third measure starts with a repeat sign, followed by G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The lyrics are "Sanc - ti - fy — them. —". The fourth measure continues with G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The lyrics are "Sanc - ti - fy —".

43 D7 G C Maj7 B7 C Maj7

them for Your word — is truth. — Sanc - ti - fy —

Detailed description: This musical staff covers measures 43 to 46. It begins with a repeat sign, followed by G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The lyrics are "them for Your word —". The second measure is a repeat of the first. The third measure starts with a repeat sign, followed by G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The lyrics are "is truth. —". The fourth measure continues with G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The lyrics are "Sanc - ti - fy —".

47 B7 C Maj7 A m D9 F# G Maj7 F#m7(b5) B7 E7

them so that they al - so may be sanc - ti - fied, — and

Detailed description: This musical staff covers measures 47 to 51. It begins with a repeat sign, followed by G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The lyrics are "them so that they al - so may be sanc - ti - fied, —". The second measure is a repeat of the first. The third measure starts with a repeat sign, followed by G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The lyrics are "and".

52 Am7 C Maj7 C/D subdue energy F#m7(b5) B7 Em6 A7

be with Me — in the glo - ry — you have giv - en to

Detailed description: This musical staff covers measures 52 to 56. It begins with a repeat sign, followed by G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The lyrics are "be with Me —". The second measure is a repeat of the first. The third measure starts with a repeat sign, followed by G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The lyrics are "in the glo - ry —". The fourth measure continues with G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The lyrics are "you have giv - en to".

57 Ab7 (b5) G Maj7 G7/B C Maj7 A7 C/D

Me — be - fore the foun - da - tion of the

Detailed description: This musical staff covers measures 57 to 60. It begins with a repeat sign, followed by G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The lyrics are "Me —". The second measure is a repeat of the first. The third measure starts with a repeat sign, followed by G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The lyrics are "be - fore the foun - da - tion of the".

61 G sus G G7 C Maj7 rit. & hold last time B m11

world. — Sanc - ti - fy — them." —

Detailed description: This musical staff covers measures 61 to 64. It begins with a repeat sign, followed by G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The lyrics are "world. —". The second measure is a repeat of the first. The third measure starts with a repeat sign, followed by G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The lyrics are "Sanc - ti - fy — them." —". The fourth measure continues with G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The lyrics are "Sanc - ti - fy — them." —".

Eat This Bread, Drink This Wine

Words inspired by Scripture and adapted by Will Goldstein

Music by Will Goldstein

Matt. 26: 26-29

Tenor

CCLI#7086550

Taken From Christ, Our Savior Songbook

Scene: The Last Supper

♩ = 58 During the instrumental repeat, Jesus blesses the bread and wine and passes the bread to the disciples. They eat.
intro chords meas. 1-4

1 G Jesus Em7 Am7 D/F# Bm7 Em7
"Take! Eat this bread for this is My

4 repeat as needed use to continue
Am7 D7 Am7 D7 G Em7 Am7 D/F# G D7
bod - y. Take! Drink this wine, for this is My

9 G G/F# Em D/F# G Jesus passes the wine cup to the disciples, and they drink. Am7 D7 G Em7 Am7 D7
blood. Drink, all of you, for this is My blood of the new cov - e - nant;

15 Bm7 Em7 CMaj7 D7 G C/G G Em7 Am7 D7
shed for man - y for the for - give - ness of

21 G Em7 Am7 D/F# Bm7 Em7 Am7 D/F# Bm7 Em7
sins. Sure - ly I will not drink of the fruit of the vine

28 Am7 D7 Text G Em7
from now on, un - til that day when I

32 Am7 D/F# G rit. D7 Gsus G
drink it new with you in My Fa - ther's King - dom."

Melody derived from The Bread Of Life

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Alterations to melody and text

Christ Is The Bread Of Life

Words inspired by Scripture and adapted by Will Goldstein

SAATTB Choir

Music by Will Goldstein

John 6: 51,53-58

option 1: double choral parts with orchestra
2 violins, 1 viola, 2 cellos, 1 double bass
option 2: use orchestra with solo Soprano or Tenor

CCLI#7086551

Intro chords meas. 1-7

1

5

9

13

rit.

a tempo

rit.

slower & freely

To Coda \oplus

same tune as I Am The Bread Of Life

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(sec.)

17 Am7(b5) D7 Gm6 D7 Gm6 D7 Gm6 Cm7 D7

eat the bread and drink the wine so that the pres-ence of God may give you life. For in the

17

21 Eb9 D7 Gm6 Eb13 G9 C13 A7 Bm7(b5) E7 Bb7

bread and wine the di - vine mys - ter y of - God gives all who die in

21

freely

25 A7 E7 A7 D7 Gm6 Am7(b5)

Christ e - ter - nal life. Soon Christ will raise us

25

rit.

a tempo

29 D7 Eb7 A7 Dsus7 D7 Gsus7 G7 Csus7 C7

up on the last, the last day, the last day, the last day. Christ's

29

a tempo

33 FMaj7 C7 FMaj7 Bm7(b5) E7 A7 D7 Gm6

death for us is as food, for the soul and His blood as the wine. Who-

33

as food the wine.

37 A7 D7 Gm7 C7 G7 Cm6 F9 Gm6 Eb7

ev - er eats the bread, and drinks from the cup a -

of life

41 Gm6 A7 D7 Eb7 D7 Gsus G D7 Gm6 D7

bides in Christ, and Christ a - bides in them. As the liv - ing Fa - ther

rit. *freely* *in them.* *a tempo*

45 Eb13 D7 D9 F# Gm6 Eb13 D7 A7 D7 G7

sent our Lord, and as Christ al - so lives be - cause of the Fa - ther, so who -

rit.

49 Cm6 D7 Gm6 A7 D7 Bb7 A7 Dsus7 D7

ev - er feeds on the bread of life shall live be - cause of Christ, our Lord.

a tempo *rit.*

⊕ Coda Gm6 D7 Eb7 A7 D7 Gm6

53 ev - er eats of this bread will live for - ev - er.

molto rit.

The Bread Of Life

(Remember How He Died)

Words & Music by

Scene: present time

Matt. 26: 26-29

From Christ, Our Savior Songbook

Communion Song - Solo(s)

Will Goldstein

CCLI# 3228496

This song may also be divided into 2 sections.

1) Bread - After verse 1 (meas. 17) jump to verse 3 (meas. 38). After the D.S. sing verse 1 again, and then proceed to the Coda.

2) Wine - Sing verse 2, and then take the 2nd ending. After the D.S. sing verse 2 again, and then proceed to the Coda.

1. Christ is the Bread of Life, the pure and sin - less
 2. Christ is the Lamb of God who gave His life_ at

sac - ri - fice. Take now and eat the bread. Re - mem - ber how_ He
 Cal - va - ry. Take now and drink the wine. Re - mem - ber how_ He

died. died. Drink, all of you, for this is the

blood of the new cov - e - nant;

shed for man - y to set us free_ from our

sins.

35 Am7 D/F# G D7 G G/D G Em7 Am7 D/F#

3. Christ came to save the lost. For

40 Bm7 Em7 Am7 D7 D7/F# G Em7 Am7 D/F#

you and me— He paid the cost. Give thanks be - fore your King. Re -

44 G D7 G Am7 D D/C Em/B

mem - ber how— He died.

49 Bsus7 B7 Em F#m7(b5) B7 Em F#m7(b5)

1. Re - mem - ber how Christ died for you; up - on a cross He -
 mem - ber how Christ died for you; lay down your life for -

53 Bsus7 B7 Em F#m7(b5) B7 Em/B B7

laid. Re - mem - ber how He suf - fered pain the day your - debt was
 Him. Re - mem - ber how He shed His blood to set you - free from

57 1. Em Am/E Em Em/B 2. Em Am7 G D/F# C/E

paid. 2. Re - sin.

D.S. al Coda

62 D/F# Gsus G2 G Em7 Am7 Dsus D D/F#

Coda

67 G C/G G D/F# rit. Dsus7 G C/E D/F# G

died. Re - mem - ber how Christ died.

The Third Day

(The Last Days Of Jesus)

An Opera in 7 Acts

Act 4

Gethsemane

And

The Arrest Of Jesus

Jesus Predicts Peter's Denial

Words inspired by Scripture and adapted by Will Goldstein
 Matthew 26:31-35; Mark 14:27-31; Luke 22:31-38; John 13:31-38

2 Tenors

Music by Will Goldstein

Scene: After the Last Supper Jesus is with the disciples on the Mount of Olives near Gethsemane.

CCLI#7086591

♩ = 92 rubato Jesus - T

1 E m6 Intro chords meas. 1-4 B7 F#m7(b5) rit. B+7 B7 E7 A m6

“Si - - mon, Si - - - mon, Sa - tan has asked that he might

7 B7 E m6 A m6 C 13 C9 B7 E m6 A9

sift you as wheat, but I have prayed for

13 D7 G Maj7 C Maj7 B7 E m6 F#m7(b5) B7

you that your faith would not fail, and when you have turned a -

18 E7 A m7 D9 F# G Maj7 E7 F7 B7 E7 A7 D7

gain, strength - en your broth - ers for now is the Son of Man glo - ri

24 G Maj7 C Maj7 E7 A m7 D7 G Maj7 C Maj7 A m7

fied, and God is glo - - ri - fied

29 D7 D sus 7 G sus G G m7 rit. C 13 C9 B7 E m6 a tempo

in Him. Since God in His

35 A m D9 F# G Maj7 C Maj7 A m D9 F# G Maj7 C Maj7 A m A m G

glo - ry is ex - alt - ed, God will glo - ri - fy the Son

41 F#m7(b5) B sus7 B7 CMaj7 F#m7(b5) B7 CMaj7 Am7 D7 GMaj7 CMaj7 B7

— in Him - self, ———— and He will glo - ri - fy Him — with - out — de - lay. ———— Lit - tle

49 Em6 A9 D9 G 13 CMaj7 Jesus to the disciples F7 B7 E7

chil - dren, ———— I will be with you — a lit - tle while

54 A7 D9 D 13 GMaj7 CMaj7 E7 Am B7 E7

long - er. ———— You will search for — Me; and as ———— I said to the

60 Am6 Em6 F7 B7 E7 Asus7 A7 D7 B7

Jews — be - fore — you, now I — say — to you, ———— where

66 Em6 B7 C7 B7 Em6 Am6 C 13 C9

I — am go - ing — you can - not — come. ————

72 B7 Em6 C7 B7 Em6

A new — com - mand - ment — I — give — to you, that you must

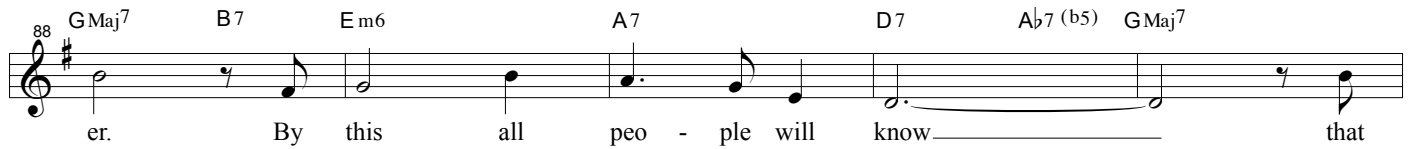
77 Am D9 F# GMaj7 CMaj7 Am9 D9 F7

love one an - oth - er. ———— Just as I have —

82 B7 E7 Asus7 A7 F 13 B7 E7 A7 D 13

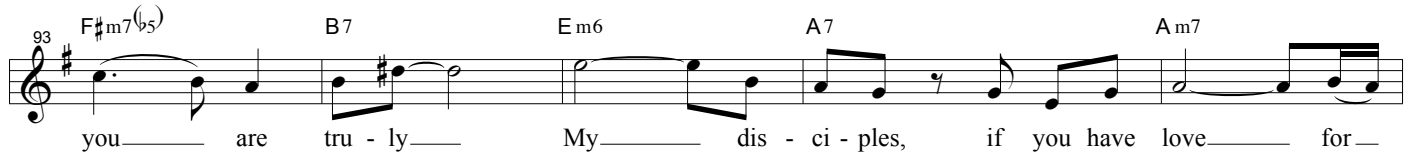
loved — you, ———— so you must al - so — have — love for one an - oth - - -

88 G^{Maj7} B⁷ E^{m6} A⁷ D⁷ A^{b7 (b5)} G^{Maj7}



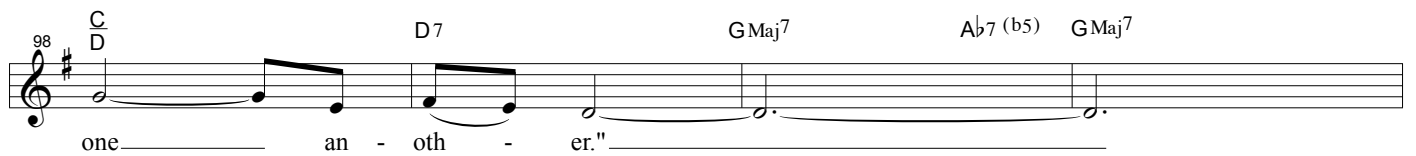
er. By this all peo - ple will know _____ that

93 F^{#m7 (b5)} B⁷ E^{m6} A⁷ A^{m7}



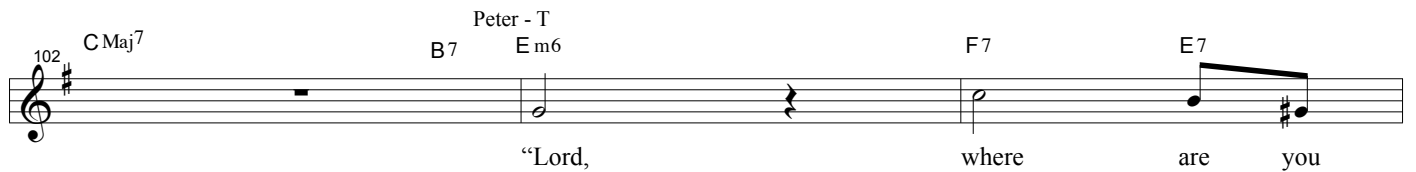
you _____ are tru - ly _____ My _____ dis - ci - ples, if you have love _____ for _____

98 C D D⁷ G^{Maj7} A^{b7 (b5)} G^{Maj7}



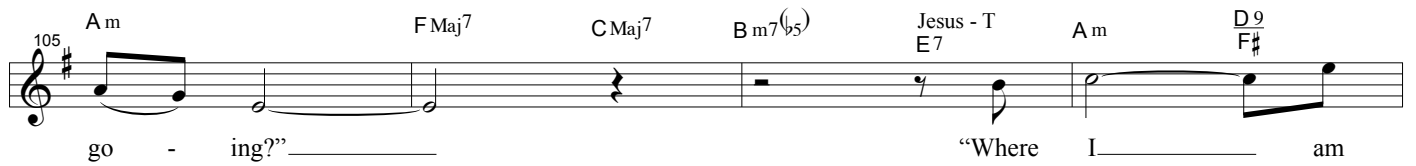
one _____ an - oth - er."

102 C^{Maj7} Peter - T B⁷ E^{m6} F⁷ E⁷



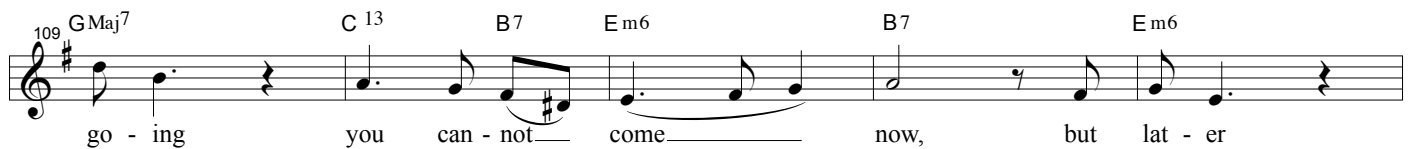
"Lord, where are you

105 A^m F^{Maj7} C^{Maj7} B^{m7 (b5)} Jesus - T E⁷ A^m D⁹ F[#]



go - ing?" "Where I _____ am

109 G^{Maj7} C¹³ B⁷ E^{m6} B⁷ E^{m6}



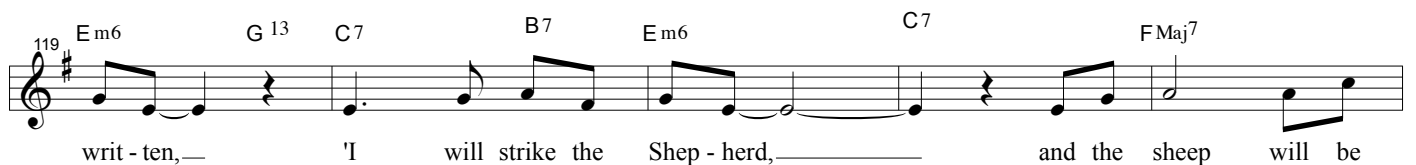
go - ing you can - not _____ come _____ now, but lat - er

114 C^{Maj7} A⁷ D⁷ A^{b7 (b5)} G^{Maj7} C^{Maj7} B⁷



you will fol - low Me. _____ It is

119 E^{m6} G¹³ C⁷ B⁷ E^{m6} C⁷ F^{Maj7}



writ - ten, _____ 'I will strike the Shep - herd, _____ and the sheep will be

124 E7 A sus7 rit. A7 D7 G7 C7 F7 $\bullet = 80$ but freely

scat - tered a - way.' But af - ter I have ris - en and been

129 BbMaj7 rit. EbMaj7 C7 F Maj7 C Maj7 Em7 A sus7 A7 D7 Ab7 (b5)

lift - ed up, I will go be - fore you in - to Gal - i - lee."

135 GMaj7 C Maj7 rit. B7 Peter - T Em6 C7 F Maj7 E7 $\bullet = 92$ tempo 1

"Lord, why can't I fol - low

142 Am7 D7 B7 Em6 C 13 C9 F#m7(b5) B sus7 B7 E7

you? Though they may all fall a - way, I will not. I am

149 Am D7 F# GMaj7 F#m7(b5) B7 Em6 A9 D9 G 13 C Maj7 B7 E7

read-y to go with you to pris-on, and I would

156 Am D9 F# GMaj7 A sus7 A7 D7 Em7 Am7 C D rit.

e - ven die for you."

162 G sus G Jesus - T B7 Em6 slowly & freely - tempo 2 - 80 A7 D7 rit. Ab7 (b5) G 13

"Will you tru - ly lay down your life for Me?"

168 C Maj7 B7 very slowly Em6 F#m7(b5) B7(9) Em6 a tempo - 92 Am D9 F#

I tell you the truth, this ver - y night be - fore the

174 G^{Maj7} E^{m7} A^{sus7} A⁷ D⁷ E^{m7} A⁷ C/D G^{sus}

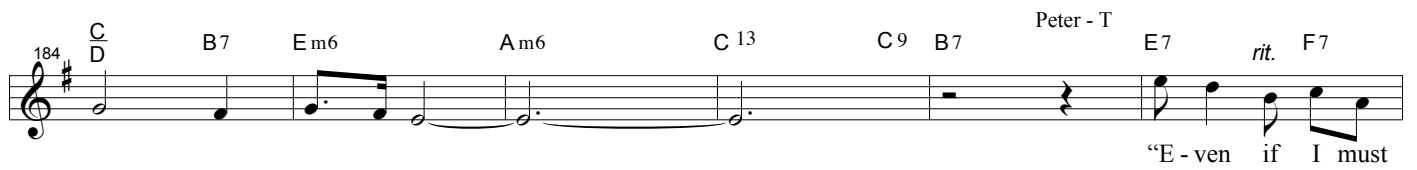


roost - er crows twice, you will de - ny Me three times."

180 G F^{#m7(b5)} B⁷ E^{m6} A⁷




184 C/D B⁷ E^{m6} A^{m6} C¹³ C⁹ B⁷ Peter - T E⁷ rit. F⁷



E - ven if I must

190 B⁷ E⁷ A⁷ E⁷ slowly & freely A⁷ C/D E^{m6} G¹³ C⁷ a tempo - 92



die with You, I will nev - er de - ny you, Lord."

196 F^{#m7(b5)} B⁷ E⁷ A⁹



200 D⁹ rit. C/D E^{m6}



In The Garden

Words inspired by Scripture and
adapted by Will Goldstein

Matthew 26:38-39, 41-42

Scene: Jesus is praying alone, in the garden of Gethsemane.

Music by Will Goldstein

Tenor

CCLI#7086595

$\bullet = 84$

1 $E m$ $A m6$ $E m$ $A m6$ $B7$ $E m$
Jesus
"As I kneel be - fore You,

6 $C Maj7$ $A m6$ $B7$ $E m$ $B7$ $E m$ $A m6$
Fa - ther, here in the gar - den of Geth - sem - a - ne,

11 $E m$ $A m6$ $B7$ $C Maj7$ $F9$ $D7$ $D\#^{\circ}7$
My soul is ex - ceed - ing ly trou - bled with

16 $E m6$ $A m6$ $D9$ $G7$ $F\#7$ $B sus7$ $B7$ $B^{+}7$
sor - row, e - ven to the point of death. O

21 $E m$ $B7$ $C7$ $F\#m7(b9)$ $B7$ $C Maj7$
Fa - ther, if You are will - ing, re - move this

26 $E m6$ $B7$ $B sus7$ $B7$ $E m$ $C Maj7$ $G7$ $F\#7$
cup from Me, yet not My will, but al - ways

Includes text and melody from Keep Watching, And Praying!

31 *B sus 7 rit.* *B 7* *slowly & freely* *E m* *C Maj 7* *B 7* *E 7* $\text{♩} = 104$

Jesus notices the disciples are sleeping and addresses Peter.

Yours — be done. Could — not watch — with Me one — hour? Keep

36 *A m 6* *F Maj 7* *D m 7* *B b Maj 7* *E m 7 (b 5)* *C # o 7* *B b 7* *G # o 7* *F 13* *E + 7*

watch-ing, — and pray-ing — that you may not en - ter in-to temp-ta - tion; — for the

Jesus returns to praying to His Father.

41 *A m 6* *F Maj 7* *D m 7* *B b Maj 7* *E m 7 (b 5)* *C # o 7* *B b 7* *G # o 7 rit.* *F 13* *B + 7 (#9)* *tempo 1 - 84*

spir-it — is — will-ing, — but the flesh is weak. — O

46 *E m* *B 7* *C Maj 7* *B 7* *E m* *C 7*

Fa - ther, if it is im - pos - - si - ble for this cup to be re -

51 *B sus 7* *B 7* *E m 2* *E m* *A m 6 9* *E m 2* *E m* *A m 6 9* *B 7* *E m*

roved — from Me, — then I will drink it for

57 *A m 9* *D 7* *G Maj 7* *C Maj 7* *B 7* *C 7* *B 7*

You so that Your will may be done on — earth as it is — in

62 *E m 6* *A m 6* *E m 6* *A m 6* *E m 6* *A m 6 rit.* *E m 6*

heav - en." —

Not My Will, But Always Yours Be Done

Words inspired by Scripture and adapted by Will Goldstein

(The Son)

3 Tenors

Luke 22:42

3 Part Trinity Canon Chant While In The Garden

Scene: Jesus is praying to the Father in the garden. The Holy Spirit and the Father join in the harmony. (option: off stage)

option - Holy Spirit female voice
 Form: A no canon "oo" HS & F, instrumental,
 start canon a1, a2, a3, fade out canon,
 A 1 time no canon "oo", Fine Chord CMaj7

Music by Will Goldstein

CCLI#7086600

♩ = 50 CMaj7 GMaj7 Am B7 Em B+7 B7

Intro chords meas. 1-2

"Fa - ther, if You are will - ing re -

1) - S (sing 1 time) then option: "oo"

CMaj7 canon tail GMaj7 Am B7 Em B+7 B7

move this cup from Me, yet not

2) - HS - sing as oo harmony

CMaj7 GMaj7 Am B7 Em B+7 B7

My will, but al - ways Yours be done."

3) - F - sing as oo harmony

option: segue directly to Stand Firm, My Son

Stand Firm, My Son

(The Father)

3 Tenors

3 Part Trinity Canon Chant While In The Garden

Scene: The Father responds to His Son, Jesus. The Holy Spirit and the Son join in the harmony. (option: off stage)

Luke 22:42

Form: B no canon "oo" HS & S, instrumental,
start canon b1, b2, b3, fade out canon,
B 1 time no canon "oo", Fine Chord CMaj7

Words and Music by Will Goldstein

CCLI#7086602

option - Holy Spirit female voice

♩ = 50 CMaj7 GMaj7 Am B7 Em B+7 B7

1 Intro meas. 5

on - ly Son, — how I love You. Stand

2) - HS
sing as oo harmony

CMaj7 canon tail GMaj7 Am B7 Em B+7 B7

3

firm, My Son, — the na - tions need You.

3) - S
sing as oo harmony

CMaj7 GMaj7 Am B7 Em B+7 B7

5 Intro chords meas. 5-6 rit. last time enter here

Heav - en a - waits the cho - sen rem - nant."

"My
1) - F

sing 1 time then option: "oo"

option: segue directly to Honor Your Savior

Honor Your Savior

(The Holy Spirit)

3 Baritones

3 Part Trinity Canon Chant While In The Garden

Scene: The Holy Spirit addresses the world. The Father and the Son join in the harmony. (option: off stage)

Luke 22:42

Form: C no canon "oo" F & S, instrumental,
start canon c1, c2, c3, fade out canon,
C 1 time no canon "oo", Fine Chord Em

option - Holy Spirit female voice

Words and Music by Will Goldstein

CCLI#7086604

♩ = 50 C Maj⁷ G Maj⁷ A m B⁷ E m B⁺⁷ B⁷

1 Intro meas. 5

peo - ple on earth, hon - or your Sav - ior; and the

2) - F
sing as oo harmony

C Maj⁷ canon tail G Maj⁷ A m B⁷ E m B⁺⁷ B⁷

3

sac - ri - fice that He made when He died on a

3) - S
sing as oo harmony

C Maj⁷ G Maj⁷ A m B⁷ E m B⁺⁷ B⁷ enter here

5 Intro chords meas. 5-6 *rit. last time*

cross for the sins of the world."

"God's
1) - HS
then option: "oo"

option: segue directly to
Remember The Passion Of Christ

Remember The Passion Of Christ

3 Part Trinity Chant (TTB) With Harmonized SATB Counter Melody While In The Garden

Words inspired by Scripture and adapted by Will Goldstein

Luke 22:42

Not My Will, But Always Yours Be Done - A Son
Stand Firm, My Son - B Father
Honor Your Savior - C Holy Spirit
SATB choir - D

option : double choral parts with orchestra
1 violin, 1 viola, 1 cello, 1 double bass

Form: Intro chords meas. 2-3, D, add ABC to D, repeat all as desired, fade out ABC, D, tag Fine

Scene: The Father, Son and the Holy Spirit in the garden with present day choir. (option: off stage)

Music by Will Goldstein

CCLI#7086605

♩ = 50 option - Holy Spirit female voice

B7 Son C Maj7 G Maj7 A m B7 E m B⁺7 B7

A "Fa-ther, if You are will-ing re -

D Re-mem-ber the pas - sion of Christ, God's on-ly Son! Re-mem-ber the

C Maj7 G Maj7 A m B7 E m B⁺7 B7

4 move — this cup from — Me, yet not —

4 pas - sion of Christ, our vic - to - ry won! Christ laid down His

C Maj⁷ G Maj⁷ A m B⁷ E m B⁺⁷ B⁷

6
My will but al - ways— Yours be— done." Father

6
life, a ho - ly sac - ri - fice of— love. Re - mem - ber the

6
"My

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics are "My will but al - ways— Yours be— done." Father. The piano accompaniment is in the same key and time, with a treble clef. The guitar part is in the same key and time, with a bass clef. The system is divided into two measures by a 3/4 time signature change. Measure 1 is in common time, and measure 2 is in 3/4 time. The guitar part has a capo on the 6th fret.

C Maj⁷ G Maj⁷ A m B⁷ E m B⁺⁷ B⁷

on - ly Son, ——— how I love You. Stand

8
pas - sion of Christ, God's right - eous Lamb. En - dur - ing the

8

Detailed description: This system contains the next two measures of the piece. The vocal line continues with the lyrics "on - ly Son, ——— how I love You. Stand". The piano accompaniment and guitar part continue with the same key signature and time signature. The system is divided into two measures by a 3/4 time signature change. Measure 1 is in common time, and measure 2 is in 3/4 time. The guitar part has a capo on the 8th fret.

C Maj⁷ G Maj⁷ A m B⁷ E m B⁺⁷ B⁷

firm, My Son, ——— the na - tions need You.

10 cross, He brought sal - va - tion to the ——— world. Now, heav - en a -

10

C Maj⁷ G Maj⁷ A m B⁷ E m B⁺⁷ B⁷

Heav - en a - waits the cho - sen rem - nant." Holy Spirit

C

12 "God's

waits those who call up - on His ——— name. Have faith in our

12

C Maj⁷ G Maj⁷ A m B⁷ E m B⁺⁷ B⁷

14
 peo - ple on — earth, hon - or your Sav - ior; and the
 Sav - ior, the Christ who bore all our shame! Re - mem - ber the

C Maj⁷ G Maj⁷ A m B⁷ E m B⁺⁷ B⁷

16
 sac - ri - fice that He — made when he died on a
 pas - sion of Christ, and bless His — name. Re - mem - ber the

C Maj⁷ G Maj⁷ A m B⁷ E m B⁺⁷ B⁷

18
 cross for the sins of the world." —
 to end - D - repeat as desired "Remember the...praised! - rit. & hold last time
 pas - sion of Christ, for - ev - er — praised! Re - mem - ber the

Fine

Keep Watching And Praying!

Words inspired by Scripture and adapted by Will Goldstein
Matthew 26:41

A, B & C - Baritone/Alto
D - Tenor/Soprano

2 Part Canon with 2 Counter Melodies & Verse

A no canon 2 times, B, C, A no canon & B then C together,
D1 time, instrumental, start canon a1, a2, add B, add C, D as desired, fade out A, fade out C, B

Scene: The disciples are still asleep, present day.

Music by Will Goldstein

CCLI#7086606

A

$\bullet = 126$

1 canon

Am6 F Maj7 Intro chords meas. 2-6 D m7 BbMaj7 Em7(b5) C#o7

1) Keep— watch-ing, — and pray-ing — that you may not en - ter

5 canon tail

Bb7 G#o7 F 13 E+7 Am6 F Maj7 D m7 BbMaj7

in - to temp - ta - tion; — 2) for the spir - it — is — will-ing, — but the

9 Em7(b5) C#o7 Bb7 G#o7 F 13 E+7

flesh is weak. — Keep —

B

counter melody 1 - 2 times = 1 time canon

To end - repeat as desired "keep...praying!"

12 Am6 F Maj7 D m7 BbMaj7 Em7(b5) C#o7 Bb7 G#o7 F 13 E+7 Fine

rit. last time

Watch, and — pray! — Keep watch - ing! Keep watch-ing! — Keep pray - ing!

C

counter melody 2 - 2 times = 1 time canon

17 Am6 F Maj7 D m7 BbMaj7 Em7(b5) C#o7 Bb7 G#o7 F 13 E+7

Flee temp - ta - tion! — Just flee, flee now, just flee right now!

22 D Am6 FMaj7 Dm7 BbMaj7 Em7(b5) C#o7

We will stand firm, — and be stead - fast in the pow - er — of the

26 Bb7 G#o7 F13 E+7 Am6 FMaj7 Dm7 BbMaj7

Lord our God. We will hon - or Je - sus, — our de - fend er, — for —

30 Em7(b5) C#o7 Bb7 G#o7 F13 E+7 Am6 FMaj7

He is our shield, our pro - tec - tor, and He'll nev - er for - sake us. So, march on, — the

34 Dm7 BbMaj7 Em7(b5) C#o7 Bb7 G#o7 F13 E+7

bat-tle is won, the dev - il — is a con - quered foe. — — — — — We will

The Arrest Of Jesus

Words inspired by Scripture and
adapted by Will Goldstein

Matthew 26:45-56; Mark 14:43-51;
Luke 22:47-53; John 18:1-11

TBB & Crowd (A&B)

Music by Will Goldstein

CCLI#7086607

Scene: Je-sus arises from praying in the garden
at the sound of a crowd while Peter, James and
John are still sleeping.

♩ = 58

Jesus - T

Intro chords meas. 2-3 (2 times)

“Are you still sleep - ing? You need your rest, but look, the— hour is—

near, and the Son of Man is be-trayed in - to the hands of sin - ful

men. A - rise! We must go for My be - tray - er has—

Judas approaches the garden with a large crowd armed with swords, clubs, lanterns and torches. Jesus goes to them.

come.” “Greet - ings,

Judas kisses Jesus

Rab - bi.” “Do you be - tray— the

Son of Man with a kiss?

a tempo - 58
Judas is silent

Friend, why— are— you— here?!”

28 C Maj7 B7 F#m7(b5) B7 C 13 C 9 F#m7(b5) B7 C7 B7
 Jesus to the crowd with Judas now standing with them crowd - A & B Jesus - T Crowd draws back, and falls to the ground

"Who are you search - ing for?" "Je - sus of Naz - a-reth." "I am He." —

32 E m6 C7 B7 F#m7(b5) B7 Jesus - T E7 rit. Am6
 Jesus - T crowd - A & B

"Who are you search - ing for?" "Je - sus of Naz - a-reth." "I told you that I am —

35 B sus 7 B7 C Maj7 B7 rit. E7 Am6 B+7
 tempo 1-58

He. If you are search-ing for Me, let these men go." —

38 C7 Peter - B B7 E m Am6 E m Am6 E m E m
 suddenly faster - 76 Peter immediately strikes off the right ear of the servant of the high priest now slower - 63 Jesus to the disciples

"Lord, shall we strike with the sword?" "No

41 C Maj7 B7 E7 Am7 D7 GMaj7 Am7 B7 F 13
 on repeat - Jesus heals the servant while the crowd looks on with astonishment

more of this, shall I not drink the cup that My Fa - ther has giv - en

44 1 E m Am6 E m 2 E m Am6 E m Am6 E m Jesus to Peter
 Me?" "Put your

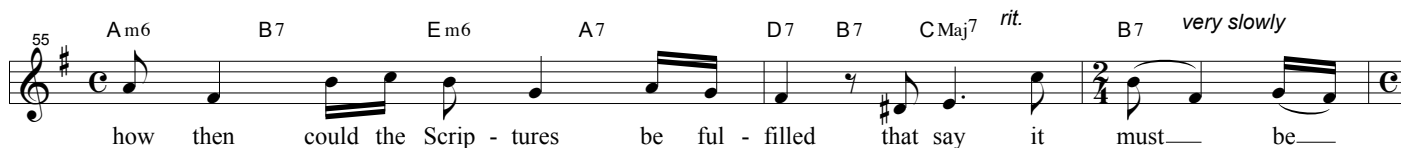
47 B7 E m Am6 B7 E7 F7
 sword back in its place, for all — those who live by the sword will die by the

50 E m B7 E7 Am6 D7 GMaj7 B7 C7
 sword. Do you — think that I could not ask My — Fa - ther, and He would

53 B7 E m B7 E m6 F#13 G#m9 E Maj7
 tempo 1-58

quick - ly send to Me more than twelve le-gions of an - gels? But

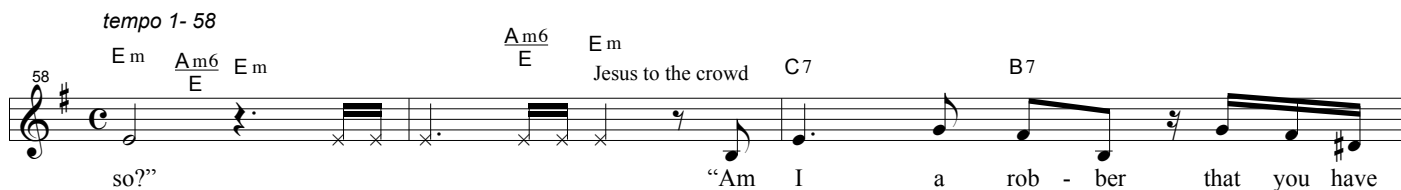
55 Am6 B7 Em6 A7 D7 B7 CMaj7 *rit.* B7 *very slowly*



how then could the Scrip - tures be ful - filled that say it must be

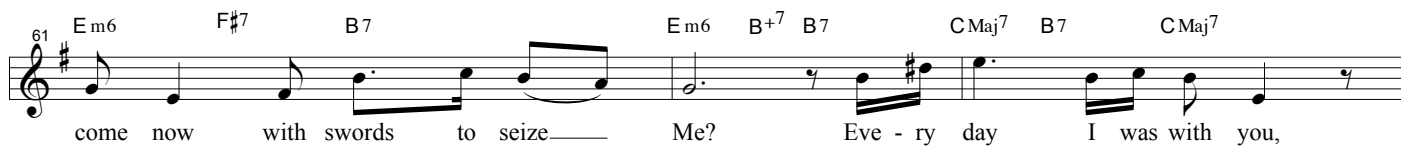
tempo 1 - 58

58 Em Am6 E Em Jesus to the crowd C7 B7



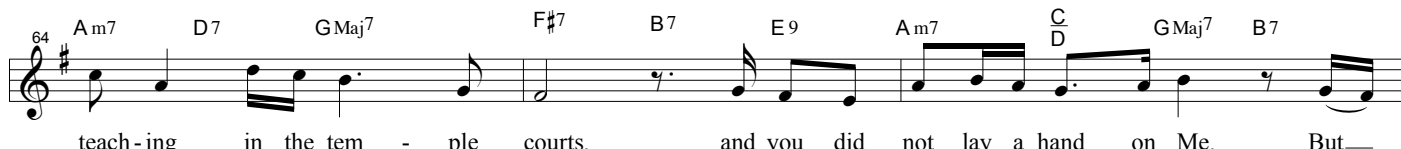
so?" "Am I a rob - ber that you have

61 Em6 F#7 B7 Em6 B+7 B7 CMaj7 B7 CMaj7



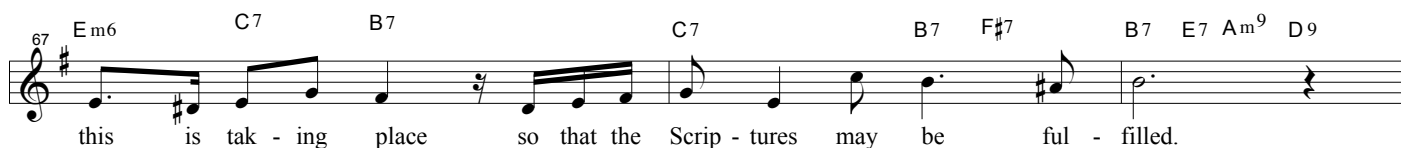
come now with swords to seize Me? Eve - ry day I was with you,

64 Am7 D7 GMaj7 F#7 B7 E9 Am7 C/D GMaj7 B7



teach - ing in the tem - ple courts, and you did not lay a hand on Me. But

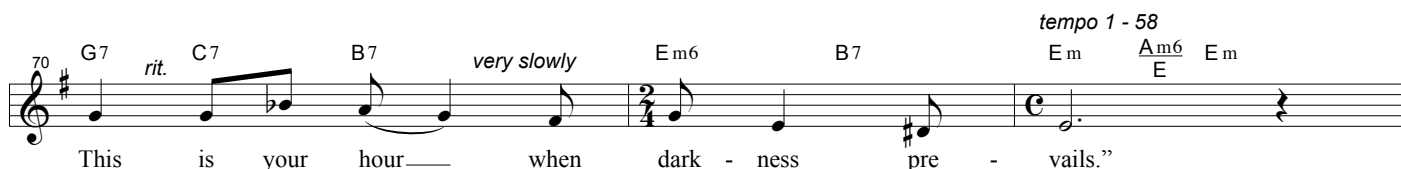
67 Em6 C7 B7 C7 B7 F#7 B7 E7 Am9 D9



this is tak - ing place so that the Scrip - tures may be ful - filled.

tempo 1 - 58

70 G7 *rit.* C7 B7 *very slowly* Em6 B7 Em Am6 E Em



This is your hour when dark - ness pre - vails."

The priest motions to the soldiers to arrest Jesus, the crowd roars, the disciples flee while a soldier grabs the cloak of John who escapes with little clothing.

73 Em Am6 E Em C7 B7 C7 G13 C13 B7




76 Em6 C7 B7 Em6 B+7 B7 Em6 C7 B7 *rit.* Em6 B7 *very slowly*



tempo 1 - 58

80 Em Am6 E Em Am6 E Em Am6 E Em *rit.* F#m7(b5) B+7 Em(Maj7)



Gethsemane

Matt. 26: 36-42
From Christ, Our Savior Songbook

(Easter Week)

Words & Music by
Will Goldstein
CCLI# 3227071

Scene: present day

Congregational Song With Optional Solo

Rubato (Freely) Scene: present day

♩ = 138

1 G GMaj7 Em7 Bm7 Em7 Am7 $\frac{Am7}{D}$

7 G D7 Dsus7 Gsus G Am7 D7 $\frac{Am7}{D}$

13 G GMaj7 Em7 Bm7 Em7 Am7

18 Bm7 $\frac{Bm7}{A}$ G D7 $\frac{Am7}{D}$ G GMaj7 Em7

23 Bm7 Em7 Am7 Em7 Am7

28 D7 $\frac{Am7}{D}$ G GMaj7 Em7 Bm7 Em7

33 Am7 Bm7 CMaj7 GMaj7 Em7 Am7

38 G Am7 Em7 $F\#m7(\flat 5)$ B7 Em7

43 Am7 D7 Dsus7 Gsus G Am7

sem - a - ne, Geth - sem - a - ne, there in the
gar - den my Lord was be - trayed. Geth - sem - a - ne, Geth -
sem - a - ne, there in the gar - den His love was por -
trayed. Geth - sem - a - ne, Geth - sem - a - ne,
there in the gar - den, Je - sus sur - ren - dered to the will of the
Fa - ther; sub - mit - ting to the cross, He would die for the wretch - ed, the
low - ly, and the lost.

48 *rit.*
 Em7 Am7 D7 Dsus7 Gsus G Am7

Opt. - solo
 54 *A Tempo*
 D7 GMaj7 CMaj7 Am7 D7
 Can you im - ag - ine how He felt in the gar - den that day, when He

59 G GMaj7 CMaj7 Am7 D7 G
 knelt be - fore His Fa - ther, the day He was be - trayed? Can you im - ag - ine His

64 Em7 Am7 Em7 F#m7(b5) B7
 tears, His an - guish and pain? Have you come to the gar - den, the

rit. *A Tempo*
 69 Am7 D7 Cong. Am7 D
 gar - den that day? Geth -

Coda
 71 Gsus G Am7 D7 Am7 D
 Geth -

75 G GMaj7 Em7 Bm7 Em7 Am7 Am7 D
 sem - a - ne, Geth - sem - a - ne, have you wept with my

80 G D7 G Am7 D G GMaj7 Em7
 Lord at Geth - sem - a - ne? Geth - sem - a - ne, Geth -

85 Bm7 Em7 Am7 Am7 D G D7 Dsus7
 sem - a - ne, have you come to the gar - den at Geth - sem - a -

90 Gsus G Am7 Am7 D G D7 Dsus7 Gsus
 ne? _____

rit.
 96 G Dsus7 D7 Dsus7 Gsus G

The Third Day

(The Last Days Of Jesus)

An Opera in 7 Acts

Act 5

The Trial

And

Judgment Of Jesus

Peter Denies Jesus

Words inspired by Scripture and
adapted by Will Goldstein

Matthew 26:69–75; Mark 14:66–72;
Luke 22:54–62; John 18:15–18, 25–27

3 Baritones, 2 Tenors, 2 Altos

Music by Will Goldstein

CCLI#7086629

Scene: Peter is sitting with servants and officials
in the courtyard below the High Priest's chambers

♩ = 96

1 *G D9 GMaj7 F#m7(b5) B7 CMaj7*

7 *Bm7 E7 A7 D7 Em7 A7 C/D G*

13 *Dm11 G7 CMaj7 D7 A9 D9*
a servant girl approaches Peter and stops to stare at him then she looks to the crowd while pointing at him girl 1 Alto - to the crowd
"You see this man who is

17 *GMaj7 Am D Em A7 D*
sit - ting here, he was with Je - sus of Gal - i -

22 *Em Bm11 Em rit. CMaj7 Bm11 Em a tempo A7 D9 Em2 Em rit.*
lee. You are not one of His dis - ci - ples,

28 *Bm7 GMaj7 CMaj7 G13 CMaj7 F Maj7 G7 CMaj7 F Maj7 E7 F Maj7 rit. F7*
are you?" "No, I am not. I don't know what you are talk - ing - a -

35 *E7 G a tempo D9 GMaj7 F#m7(b5) B7 CMaj7*
Peter gets up and goes to the gateway.
bout."

41 *Bm7 E7 A7 D7 Em7 A7 C/D G*

Above the courtyard in the high priest's chambers Anas to Jesus - T

47 Dm11 G7 CMaj7 $\frac{G}{B}$ Am7 D9 GMaj7 *rit.*

"Tell me a - bout Your - self, and what You're teach - ing!"

52 CMaj7 Am7 *freely* D9 *rit.* Em7 Am7 Bm11 CMaj7 B7 Jesus - Tenor

I wish to know a - bout You and Your dis - ci - ples." "I

57 Em6 *a tempo* C7 F9 Em6 B7 CMaj7

spoke o - pen - ly to the world. I have al - ways

62 Am7 D7 GMaj7 CMaj7 Am7 D9 Gsus G

taught in syn - a - gogues, and the Tem - ple where the Jews al - ways meet.

67 B7 E7 Am F13 E7 B7 Em7

I have said noth - ing in se - cret. Why do you

72 Am B7 CMaj7 A7 D7 Bm7

ask Me? Ask those who lis - tened to Me.

77 CMaj7 A7 Bm11 Em Bm11 Em CMaj7 *rit.* Bm11

They know what I said." An official strikes Jesus in the face

82 Em official - Baritone B7 Em6 B7 C7 B7 *rit.* B+7 B7 Jesus - Tenor

"Is that how You an - swer the High Priest?" "If

87 CMaj7 *a tempo* GMaj7 D7 CMaj7

I have spok - en wrong - - - ly, then bear wit - - -

91 B7 F 13 E7 B7 E7 A9 D9 GMaj7 E7

ness to the e - vil, but if I have spo - ken the truth then

97 A7 D7 GMaj7 E7 A sus 7 rit. A7 D9 a tempo

why do you beat Me?" "Take Him a -

102 G 13 CMaj7 Am9 rit. D9 = 66 Jesus is led away bound CMaj7 FMaj7

way! Send Him to Cai - a - phas!"

107 CMaj7 FMaj7 CMaj7 GMaj7 CMaj7

112 GMaj7 Em CMaj7 Am9 Am7 D9

117 Em7 rit. Am9 D9 Bm11 Em Bm11 CMaj7

121 G tempo 1 - 96 D9 GMaj7 F#m7(b5) B7

125 CMaj7 Bm7 E7 A7 D7 Em7

Peter is still in the gateway, and another girl sees him.

129 A7 C/D G Dm11 G7 CMaj7

Girl 2 Alto - to the crowd, then turning to look at Peter

134 A m7 B7 E m A9 D7 B m7 C Maj7

"This man here al - so was with Je - sus of Naz - a - reth. You are

140 F#m7(b5) B7 C Maj7 B7 E7 F 13 E7 Peter - Baritone

one of them." "Wom - an, be - lieve me, I don't

146 B m7 rit. E7 G a tempo - 96 D9 G Maj7 F#m7(b5) B7

know the man."

152 C Maj7 B m7 E7 A7 D7 E m7 A7 rit. C/D G

Servant - Baritone - instrumental 1st time as he points to Jesus who was passing by, they stop to watch the crowd
2nd time - sing

159 E m a tempo - 66 B m11 E m C Maj7 A m rit. & hold 2nd time E m

"Did-n't I see you with Him in the ol - ive grove?"

163 G Maj7 a tempo - 66 C Maj7 A m7 D9 G9 C Maj7 rit.

Tru ly, you are one of them for you are a Gal - i -

166 G Maj7 C Maj7 Peter - Baritone F 13 E7 A m7 D7 D m7/G broaden

le - an." "I do not know this man of whom you

Immediately the rooster crows twice, and Jesus is nearby.
Jesus and Peter look at one another.

Peter breaks down weeping.
opening melody but slower

173 E m6 a tempo 66 B m11 C Maj7 E m6 B m11 C Maj7 G D9 G Maj7 F#m7(b5) B7

speak."

Jesus is led away.

181 C Maj7 B m7 E7 A7 D7 E m7 A7 rit. C/D G sus G

Are You The Christ, The Son of The Blessed One?

Words inspired by Scripture and
adapted by Will Goldstein

Matthew 26:57-67; Mark 14:53-65;
Luke 22:63-71; John 18:19-24

Solos - 1 Baritone & 3 Tenors
Angelic Mixed Choir - 3 Tenors/Sopranos

Music by Will Goldstein

CCLI#7086632

Scene: Jesus is interrogated at the palace of Caiaphas before the Sanhedrin court in Jerusalem.

♩ = 96 rubato Storyteller - T

D Intro chords meas 2-5 D⁹ G^{Maj7} A⁷ D E^{m7} C^{#m7(b5)}

As Je - sus stood be - fore the high priest, the chief priests, the el - ders, and the

7 F^{#7} C⁷ B^{m6} F^{#7} C⁷ B⁷ C⁷

teach - ers of the law, they tes - ti - fied false - ly a - gainst our

13 B⁷ E⁷ A A^{sus} A⁷ *rit.* D^{m6} B^{b13} A⁷ Caiaphas - T

Lord, but Je - sus made no re - ply. "Will

20 B^{m7} *a tempo* E⁷ A⁷ *rit.* E^{m7} A⁷ *a tempo* D D⁷

you not an - swer my ques - tion? What is this that these

25 G^{Maj7} E⁷ A⁷ *rit.* E^{m7} A⁷ E^{m6} F^{#7}

men tes - ti - fy a - gainst You? I ask you un - der oath by the

31 B⁷ E⁷ A⁷ F¹³ E⁷ A⁷ D⁷ G^{Maj7} *rit.* A⁷

liv - ing God, are you the Christ, the Son of the Bless - ed

37 C^{#sus7} C^{#7} F^{#7} *molto rit.* B⁷ Jesus - T F¹³ B⁷ E⁷

One?" "If I tell you, you won't be -

43 A⁷ *rit.* E^{m7} A⁷ A^{#°7} B^{m6} E⁷ A⁷ E^{m7} A⁷ *rit.* A⁷

lieve Me, and if I ask you, then you will not an - swer Me, but the

a tempo - 72 1st time Jesus
 option for repeats: add Angelic choir in 3 part canon & then subtract doubled parts of Tenor /Soprano as desired

49 D B m7 G Maj7 A sus 7 A7 B m7 G Maj7 D B m7
 time will come when you will see the Son of Man sit - ting at the

53 G Maj7 A sus 7 A7 B m7 G Maj7 D B m7 G Maj7 A sus 7 A7
 right hand of pow'r, and com - ing in the clouds of heav - - -

57 repeat as desired B m7 G Maj7 use to continue B m7 G Maj7 Caiaphas - T A7 B m7 E m7 B m7 G Maj7
 en. 1) The en." "Are you then say - ing that You are the Son of

61 A sus 7 A7 E m7 A rit. A7 Jesus - T slower tempo & freely - 63 D sus rit. D
 God?" "Yes, it is as you say."

65 Council of Sanhedrin Priest - B D2 B m7 E m7 A7 E 9 E 13 rit.
 "Why do we need to hear more wit-ness - es, for He has spo - ken this blas - phe -

68 A sus 7 A7 A+7 F 13 tempo - 92 E7 A7 rit. A+7
 my? We have heard it from His own mouth.

71 F 13 tempo - 92 B m7 (b5) rit. E7 E m7 A7 Caiaphas - T B m7 E 9 E m7 A
 What do you think we should do?" "By the laws of our peo - ple, He must

74 F#7 C#m7 (b5) broaden F#7 a tempo B m6 F#7 rit. B7 E m6 F#7 Storyteller - T
 die for He is wor - thy of death, and to be cru - ci - fied." So they

77 B m7 freely E7 Am6 rit. B7 B m7 a tempo A b7 (b5)
 beat Him, and blind - fold - ed Him, then they mocked Him as they spit in His

80 GMaj7 C9 F13 B7 E7 A7 C7 B7
 face, _____ say-ing, "Proph - e - sy! Proph - e - sy! Proph - e - sy to us, if

83 C7 F13 B7 CMaj7 Em7/A rit. D D7 G9
 you are the Christ, the Son of the Bless - - ed One." _____

86 E7 Em7/A A7 D6 a tempo - 92 Am6 Ab7(b5) GMaj7 C13 B7
 This, _____ our Lord, the Son _____ of God,

89 E7 A7 rit. C7 F#7 Bm6 a tempo - 92 Em6
 suf-fered at the hands _____ of e - vil _____ men who called them - selves the re -

92 F13 B7 E7 rit. A7 F#7 a tempo - 92 Bm6 C#m7(b5)
 li - gious lead - ers _____ of the cho - sen peo - ple of God. _____

95 Bm6 C#m7(b5) Bm6 F#7 molto rit. Bm6

He's Coming In The Clouds Of Heaven

Words inspired by Scripture and adapted by Will Goldstein

3 Part Verse Canon (B/A) & Mixed Choir (B/A)

Matthew 26:64

Form: Av1 no canon, Av2 no canon & B, instrumental,
start canon verses a1, a2, a3, add B, fade out a2 & a3, fade out B, Av1 no canon, tag, Fine chord Bb

Music by Will Goldstein

CCLI#7086633

Scene: present time

♩ = 84

1) *canon* The time will come when you will see the Son of Lord will come a - gain as our King. With maj - es - ty and

2) *canon tail* Man sit - ting at the right hand of might, He'll de - scend from heav - en. Watch and pray! Be read - y! Pre - pare your -

3) *To end - repeat as desired alternating v1 & v2 tag "He's....heaven." & He'll....love."* pow'r, for He's com - - ing in the selves! Soon He'll come to rule His

4) *rit. last time* clouds of heav - - - en. Our ho - - - ly cit - y of love. The

5) *choir* ooh

175g He's Coming In The Clouds Of Heaven

Words inspired by Scripture and adapted by Will Goldstein

3 Part Verse Canon (B/A) & Mixed Choir (B/A)

Matthew 26:64

Form: Av1 no canon, Av2 no canon & B, instrumental, start canon verses a1, a2, a3, add B, fade out a2 & a3, fade out B, Av1 no canon, tag, Fine chord A

Scene: present time

Music by Will Goldstein

CCLI#7086633

capo guitar at fret 1

84

1) The time will come when you will see the Son of Lord will come a - gain as our King. With maj - es - ty and

2) Man sit - ting at the right hand of might, He'll de - scend from heav - en. Watch and pray! Be read - y! Pre - pare your -

3) To end - repeat as desired alternating v1 & v2 tag "He's....heaven." & He'll....love."

pow'r, selves! for Soon He's He'll com come - ing in rule the His

clouds of heav - - - - en. Our ho - - - ly cit - y of love. The

B choir A

11 ooh

14

17

Judas, The Betrayer

Words inspired by Scripture and
adapted by Will Goldstein
Matthew 27:1-10; Mark 15:1

2 Tenors & 2 Baritones

Music by Will Goldstein

Scene: Judas, feeling guilty over his betrayal of Jesus, tries to return the money in the temple courtyard.

CCLI#7086634

Storyteller - T
 = 60
 Intro chords meas. 1-4

G^{Maj7} E^m C^{Maj7} G^{Maj7} C^{Maj7} A^{m7} D⁷

Ver- y ear - ly in the morn - ing, the San - hed-rin had de - clared — that Je - sus was wor - thy of

5 A^{m11} D^{sus7} D⁷ E^m B^{m7} C^{Maj7} F^{#m7(b5)} B⁷

death. So they bound Him, — and led Him to the pal - ace — of Pi - late, the

8 C⁷ B⁷ E^{m6} A⁷ D⁹ G¹³ C⁷

Ro - man gov - er - nor of Ju - de - a. — When

11 F¹³ E⁷ A^{m6} E^{sus7} E⁷ B^{m7(b5)} E⁷

Ju - das, the be - tray - er of the Lord, saw that — Je - sus was con -

14 F⁷ E⁷ A^{m6} B⁷ E^{m6} A^{m6} D⁹

demned to — die, — he was filled with re - morse — and grief — so he

17 F⁷ E⁷ F⁷ E⁷ A^{m6} B⁷

came to the chief priests, and the el - ders of the law to re - turn the thir - ty piec - es — of

20 E^{m6} A⁷ D⁹ G¹³ C⁷ B⁷ E^m E^{m6} C⁷

Judas to the priests - B
 sil - ver. — “I have sinned by be - tray - ing

23 B⁷ E^{m6} C⁷ B⁺⁷ B⁷ Caiaphas - T
 E^{m7} C^{Maj7} G^{Maj7}

in - - - no - cent blood.” “What is that to us?”

26 C Maj7 G Maj7 C Maj7 F#m7(b5) B7 E m E m6 C7

See to it your-self! It's not our prob - lem." "Here, take your mon - ey, your—

Judas throws the money on the floor, and hurries out in despair while Caiaphas motions to the lesser priests to pick up the money.

29 B7 E m6 A m6 B sus7 B7

blood mon - ey."

31 E m Priest - B E m6 B7 C7 F7 F#o7 G9 B7 E m6 D9 G 13

"It is a-gainst our laws to take this mon-ey since it was giv - en for a man's— blood.

34 C7 B sus7 B7 E m C Maj7 A7 A m6 E m6

— Per - haps we could buy the pot - ter's field,— and pre - sent it to the peo - ple as a

37 C9 B7 E m6 A m6 C7

place for for - eign - ers to be bur - ied."

Caiaphas nods his head in approval.

39 B sus7 B7 C Maj7 E7 F 13 A m7 D 13 F m7(b5)

— For thir - ty piec - es of sil - ver, the price set on the Son of

42 B7 E7 A m6 B7 E m6 B+7 B7 E m6 C Maj7 G9 C9

Man by the coun - cil of Is - ra - el, they bought the pot - ter's field known as the

46 1 B7 E m6 repeat instrumental 2 B7 E m6 C7 E m6

field of blood, and that ver - y day,

49 B7 F#m7(b5) B7 E m6 B7 very slowly E m6

Ju - das who be - trayed— the Lord,— went out and hung him - self.—

Jesus At The Judgment Seat Of Pilate

(The King Of The Jews)

Words inspired by Scripture and
adapted by Will Goldstein

Matthew 27:11-31; Mark 15:2-20;

Luke 23:1-25; John 18:28-40; 19:1-16

Scene: The trial of Jesus at Herod's palace in Jerusalem.

**Soloists - 4 Main Tenors, 1 Soprano
& Chief Priests - B - Crowd -TS,
Guards - T, Crowd Member - TS**

Music by Will Goldstein

CCLI#7086635

The time is the early morning of Passover, and Caiaphas and the whole assembly have Jesus bound and delivered inside Herod's palace, but they remain outside to keep themselves from being defiled. Pilate goes out to meet them.

Varied tempos - rubato
♩ = 76

Pilate T - to Caiaphas

Intro chords meas. 2 - 3 (2 times)

Caiaphas - T

"What ac - cu - sa - tion do you bring a - gainst this Man?" — "If this

Man had not done e - vil we would not have de - liv - ered Him up — to you. —

— We have found this Man mis - lead - ing our na - tion, for -

bid - ding tax - es to — Cae - sar, and say - ing that He is the Christ, — a

King." "Take Him your - selves, and judge Him by your own —

law!" "It is not law - ful for us to put a man to — death."

Pilate enters the palace to inquire of Jesus.

Pilate T - to Jesus

Jesus - T

"Are You the King of the Jews?" "It is as you

say, but is that what you think, or did oth - ers tell you — a - bout — Me?" "Am

Am6 E7 A9 D13 G7
C Bm7(b5) E7 F7 E7 Am6 D9
Am6 D9 F7 E7 A+7 A7 D9 G7
C7 F7 D7 G9 C7 F7 E7
Am6 D9 G13 Esus7 E7 Pilate T - to Caiaphas Am6 E7 Bm7(b5) E7
Am6 E7 Caiaphas - T F7 E7 F7 E7 Am6 F#m7(b5) B7 rit.
Em6 C7 B+7 B7 Pilate T - to Jesus Em6 but freely Am6 rit. F13 a tempo - 92 Jesus - T E7
Am6 B7 Em6 Am6 Em6 Am6 rit. B7 E9 E7 Bb7

a tempo - 92

32 EbMaj7 AbMaj7 D7 Gm6 Cm6 D7 Gm6 Cm6 D7

I a Jew? It was Your own na - tion, and Your chief priest who de -

38 G7 Dm7 Dm7/G Bbm9 Eb13

liv - ered You o - ver to me.

42 AbMaj7 Fm7 *molto rit.* Bb13 Eb G7 *rit.* C9 C+7 *slowly & freely*

Don't you hear what they are say - ing a - gainst You? Are you

46 Fm6 D7 C+7 C7 D7 C7 Dm7(b5)

Jesus is silent. a tempo - 76

go - ing to an - swer these ac - cu - sa - tions? Now, tell me! —

49 Ab7 G7 Cm6 F9 Fm7 *rit.* Bb9 Eb Jesus - T a tempo - 92 AbMaj7

What have You done?" "My king - dom is not of this

56 Dm7(b5) G7 Cm6 Eb7 D7 G7 Cm6 G7

world. But if it were, My ser - vants would fight so that I would not be de -

62 AbMaj7 Dm7(b5) *rit.* Ab7 G7 Cm6 Eb13 *broaden* G+7

liv - ered ov - er to the Jews. But My king - dom is from a dif - f'rent dif - fer - ent

67 Cm9 a tempo - 92 F13 Ab7(b5) G7 Cm9 F13 Ab7(b5) Gm9 D7

place."

74 Fm9 *rit.* Ab13 D7 Pilate - T EbMaj7 *slower & freely* AbMaj7 *rit.* D7Maj7 Ab7(b5) Jesus - T G7 a tempo - 92

"So, You are a King, then!" "You are right in

79 Dm7 G7 Cm7 F13 BbMaj7 B°7 Cm6 Eb13 D7 Ab7(b5) G7 C7

say-ing — that I am a King. ————— It was for this rea-son — that I was born, —————

86 F9 Ab7(b5) Gm6 D7 EbMaj7 Bb13 Am7(b5) D7 Gm6 D7

— and for this I have come in - to the world, ————— that I may tes - i - fy to — the

93 EbMaj7 G7 Cm7 D7 Gm6 rit. Asus7 A7 D7 slower & freely Gm6 Eb13 A7

truth. ————— Eve-ry-one — who is of the — truth

100 D+7 molto rit. Gm6 a tempo - 92 C9 F9 Gm6 rit. C9 F9 Cm9 Pilate - T broaden

lis-tens — to My voice.” ————— “What is —

Pilate returns outside to the assembly. ♩ = 88 but freely

106 Bbsus rit. Bb Pilate T - to the Sanhedrin G7 Cm6 G7 rit. F7 BbMaj7 Caiaphas - T

truth?” ————— “I find — no ba - sis — for a charge a - gainst this Man.” “He

continue slowly & freely

112 Gm6 Bb7 Eb13 Fm7 Bb7 Cm6 3 Ab13 G7 G+7 G7

stirs up — the peo - ple — through - out all — Ju - de - a — by His teach-ing. — He be -

118 Cm6 G7 AbMaj7 Eb13 Ab9 rit. Db9 Ab7(b5) G7

gan — in Gal - i - lee, and now has reached ev-en to — this — place.”

124 G+7 D7 Pilate - T Gm6 continue slowly & freely EbMaj7 AbMaj7 rit. DbMaj7 Ab13 Caiaphas - T D7 Pilate - T

“Is this Je - sus from Gal - i - lee?” ————— “Yes.” ☺ “Then,

130 G+7 broaden G7 Cm(Maj7) freely Dm7(b5) Eb13 Ab7 G7 Cm6 Dm7(b5) G7 broaden Cm6

send Him to Her - od!” ————— So, they took Je - sus — to

135 Eb7 D7 G7 Cm6⁹ G7 AbMaj7 D7 G7 Cm6

Her-od who hoped to see Je - sus show Him some mi - rac - u - lous signs.

141 G+7 G7 Cm6 F9 Bb7 Eb7 Ab9 G7 Dm7(b5) rit. G7

He asked Him man - y ques - tions, but Je - sus did not re - ply.

147 AbMaj7 Dsus7 rit. G+7 C7 Fm7 Bb7 EbMaj7 Db7 C+7 broaden C7

So they rid - i - culed Him, and dressed Him in a lux - u - ri - ous robe, and sent Him back to Pi - late.

153 Fm7 a tempo - 72 Bb7 Eb13 Ab7 Csus7 C7 Fm7 Ab13 broaden G7 Cm6 a tempo - 88

u - ri - ous robe, and sent Him back to Pi - late.

Jesus returns in a purple robe

the assembly returns to Pilate

159 F9 Cm6 F9 D7 G7 Cm6 F9 Ab7 rit.

a tempo - 88 - but freely

crowd enters

165 G7 C7 Pilate - to the assembly Fm6 Bbm7 Eb13 Ab9 rit. Gm7(b5) broaden C7 F7

"You brought me this Man as one who is stir - ring up the na - tion to re - bel - lion. I have ex - am - ined Him be - fore you, and I did not find Him guilt - y of your charg - es a - gainst Him. Nei - ther did Her - od, for he sent Him

170 Bb7 a tempo F#o7 Eb9 rit. Ab13 G+7 C7 Fm6

I have ex - am - ined Him be - fore you, and I did not find Him guilt - y of your charg - es a - gainst Him. Nei - ther did Her - od, for he sent Him

174 G7 Db7(b5) F7 Bbm9 Eb13 Ab7 Gm7(b5) C+7(#9) Fm7 Bbm7 Eb13

Him be - fore you, and I did not find Him guilt - y of your charg - es a - gainst Him. Nei - ther did Her - od, for he sent Him

180 AbMaj7 DbMaj7 Bbm9 Eb13 Bbm7 Eb9 AbMaj7 C+7 F+7 F7

Nei - ther did Her - od, for he sent Him

187 *Bb7 Bbm11 Eb7 Ab7 rit. G+7 C7 broaden Fm7 Bb7 Eb9 a tempo - 88 - but freely Bbm9 Eb7 F+7 F7*
 back — to us. — Sure-ly you can see — that He has done noth-ing — de-serv - ing of

195 *Bbm6 molto rit. Eb9 Dm7(b5) Ab13 Gm7(b5) slower & freely C7 Eb13 Ab7 Db7 G7 broaden C7*
 death. — I will there - fore pun-ish Him, — and then I will re -

A group of the assembly of chief priests is mingling with the crowd and causing a great tumult by the people.

201 *Fm6 a tempo - 88 - but freely Bbm6 Gm7(b5) rit. C7*
 lease — Him." —

205 *Fm6 slower & freely - about 72 rit. C7 Db7 C7 Fm6 freely & slower Bbm7 Eb7 Fm7 Bb7*
 Pilate T- to the crowd
 "Who do you want me to re - lease to you? Bar - ab - bas, or — Je - sus, — who is

Pilate then sits on his judgment seat with his wife nearby and his wife says to him.

209 *Eb9 Gm7(b5) C+(#9 b9) Fm a tempo - 76 Fm(Maj7) Fm7/Bb rit. Bb9*
 broaden
 called the — Christ?" —

213 *Eb13 C7 Pilate's wife S - to Pilate Fm6 a tempo - 76 Bb9 Eb9 AbMaj7 Fm7/Bb rit.*
 — "Have — noth - ing — to do with — that right - - - eous

The chief priests and elders are now persuading the multitudes to ask for Barabbas.

217 *Cm6 AbMaj7 G+7 C7 Fm6 a tempo - 76 G7 C7*
 Man, — for I have suf - fered man - y things — to -

221 *Bbm7 Eb7 AbMaj7 F7 Bbsus Bb Bb+7 EbMaj7*
 day in a dream be - cause of Him." —

Jesus is pushed to the front.

225 *Ab9 rit. C7 Fm6 very slowly & freely C7 rit. Db7 C7 Fm6 broaden*
 — "Which of the two do you want me to re - lease to you?"

crowd member - T

228 F m7 Bb7 Eb9 Ab9 Db13 Gm7(b5) freely Gb13 F+7 Bbm69 slowly & freely Eo7 Fm9 Bb13 Eb13 Ab7 Pilate - T

"No, not Him! Give us Bar - ab - bas." "Shall I

234 G+7 (b9) C7 Db13 crowd Bb9 Eb13 AbMaj7 Db13 Db9 C sus7 Storyteller C7

give you Bar - ab-bas?" "Give us Bar - ab - bas." So the

Pilate motions to the guards.

240 F m7 Bb9 EbMaj7 C7 Fm6 Bb7 Ebm BmMaj7 B7 Bb7

guards took Je - sus a - way. While twist - ing a crown of

246 Ebm6 Bb7 Ebm6 F7 Bb7 Am7(b5) D7 Ab7 (b5) G7

thorns on His head, they dressed Him in a pur - ple robe; then they

252 Cm7 Ab7 G7 rit. Db7 Cm6 F9 F#m7(b5) very slowly B+7 (#9) Guards - T Fm7 Bb7 a tempo - 88

flogged Him as they slapped Him in the face. All the while mock - ing Him, "Hail,

258 Ebm7 Ab9 Db9 Gb13 BmMaj7 Bbsus7 Ebm6 Ab9 DbMaj7

hail, hail, King of the Jews!"

264 B7 (b5) Bb7 EbMaj7 AbMaj7 G9 Dm7 G7

270 CMaj7 G7 Ab7 F9 Bb7 rit. Db13 C7

275 F m7 slower & freely Bb7 Ebm7 Ab9 Db13 Gb9 BmMaj7 Bbsus7 very slowly & freely Cm6 C7

"Now

Pilate to the crowd slower & freely

♩ = 88

280 F^{Maj7} B^{b7} A⁷ B^{b7} A⁷ D^{m7} G⁹ C^{Maj7} G⁷

see, I am bring - ing Him out — to you. I find — no ba - sis — for a

Jesus comes out wearing the crown of thorns and a purple robe.

286 D^{m7} G⁷ C⁹ F^{9(b5)} E⁹ A⁹ D¹³ G¹³ E⁷

charge a - gainst — Him. Here — is the — Man. —

292 F^{9(b5)} E⁹ A⁹ D¹³ G¹³ E⁷ A^m *rit.* D⁹ G^{Maj7}

What shall I do — with

298 F^{#7} B^{+7(#9)} E⁷ *slow* B^{m7} E A^{sus} A⁺ *very slow* A⁺⁷ D⁹ G⁹

Je - sus, the King of — the — Jews?" —

§ gradually building intensity

302 A^{m7} D⁹ A^{m7} D¹³ G^{Maj7} (repeat as desired) G^{Maj7} (use to continue)

"Cru - ci - fy Him! Cru - ci - fy — Him! Him!"

307 A^m D^{m7} D^{m7} G D.S. to the sign - 2 times A^m D⁹ D.S. A^m B⁷ E^{m6} B⁷

"Why? What — e - vil has He — done? done? I have found — no

312 C^{Maj7} A^m B⁷ E^{m6} B⁷ E^{m6} B⁷

grounds for the death — pen - al - ty. I can pun - ish Him, and

316 C^{Maj7} *rit.* F^{#m7(b5)} B⁷ E^{m6} *broaden* A^{m9} D¹³

then I could set Him free." —

320 A^{m7} D⁹ A^{m7} D¹³ G^{Maj7} A^{m7}

"Cru - ci - fy Him! Cru - ci - fy — Him! Cru - ci - fy

325 D 9 A m7 rit. D 13 Pilate - T C m6 very slowly A b7 G7 rit. D m7 (b5) broaden

Him! Cru - ci - fy — Him!" "Take Him your - selves, and cru - ci - fy —

331 G+7 slower & freely A b7 G7 rit. D m7 (b5) broaden G7

Him! Con - cern - ing me, I find no bas - is for a charge a - gainst —

335 a tempo - 92 C m6 A b Maj7 D b7 (b5) C m6 F 9 E 7 Caiaphas - T

Him." "We

339 F Maj7 B m7 (b5) E 7 A m6 F 13 E 7

have — a law, and by that — law, He ought to

343 F 7 B m7 (b5) E 7 rit. A 7 D 7 G + 7 broaden

die, be - cause He called Him - self the Son of —

Pilate becomes afraid, and enters into the palace again, having Jesus brought to him.

347 a tempo - 92 C m6 F 9 C m6 F 9 rit. A b7 (b5) G 7 slower & freely C 9 F 7 broaden E m7 (b5) A 7

God." "Where — do you come from? —

354 B b 13 a tempo - 96 continue slowly & freely A + 7 A 7 B m 7 E 7

Will You — not speak — to

358 A s us 7 A 7 D 9 G 9 C 13 F 13 E 7

me? — Do You not know that I have

362 rit. A 7 very slow C 7 F 7 C 7 F 13

pow - er — to re - lease You, or I could cru - ci - fy — You?"

Jesus - T

366 F 13 *slower & freely - 76* E7 A7 D7 GMaj7 E7 F7 E7

"You would have no power o - ver Me un - less it had been giv - en to -

371 A7 *broaden* F 13 *a tempo - 92* Bb7 EbMaj7 Ab7 (b5) G7 E7 Am6

you from a - bove. There - fore, the

376 E7 F 13 B7 CMaj7 *rit.* D sus 7 D m7

one who de - liv - ered Me o - ver to you has the

380 G+7 *broaden* G7 Cm6 *slowly & freely - 72* F9 Bb9 *rit.* E+7

great - - - er sin."

Pilate returns to the crowd.

384 Am6 E7 Pilate - T Am6 *very slowly & freely - 56* D9 G9 CMaj7 B7 Em6 *freely about 84*

"Shall I cru - ci - fy your King?" "If you let this

388 B7 C7 *rit.* F#m7 (b5) B sus 7 B7 C7 *broaden* Em6 *a tempo - 92* Am6

Man go, you are not the friend of Cae - sar.

394 Em6 Am6 B7 Em6 *crowd member* B7 C7 B7

An - y - one who makes Him - self a King op - pos - es

Pilate sits down on the judgment seat called the Pavement or in Hebrew Gabbatha.

400 Em6 Am6 Em6 *rit.* Am6 G7 Cm6 *slower and freely* F9 B7

Cae - sar." "Be - hold, your

406 C 13 B7 *very slow & freely* the chief priests B7 *rit.* Em6 Pilate - T C7 F m7 Bb9 *continue very slowly & freely*

King." "We have no king but Cae - sar." "I am in - no - cent of -

411 *slower & freely* Eb9 broaden AbMaj7 Gm11 C sus7 C7 DbMaj7 Gm7(b5) rit. C sus7 C7 DbMaj7 crowd member - T

this Man's blood. You can take Him, but see to it your-selves. "May His

418 *a tempo - 76* Bbm7 Eb13 AbMaj7 C7 Fm6 Bbm7 Eb13 Bbm7 Eb13 Ab9 C7 Fm6 Gm7(b5) rit.

Jesus is led away blood be on us, and on our chil - dren."

425 *a tempo - 92* C sus7 C7 Db7 (b5) Storyteller - T C G/C C G/C C G13 C G7 CMaj7 A7

So Pi - late washed his hands, and re - leased Bar -

431 Dm7 Bm7(b5) E7 Asus7 A7 Dm7 G9 CMaj7 A7 D7

ab - bas, the mur - der-er. The guards took Je - sus a - way.

437 G sus7 G7 C Ab7 G7 Eb13 D7 G7 Cm6 D7

With a crown of thorns placed on His head, and while dressed in a

443 G7 F#m7(b5) B sus7 rit. B7 E7 F7 slowly & freely E7 continue slowly & freely Bb7 very slowly & freely Am6 F9

pur - ple robe, they mocked Him and they scourged Him, then they cru - ci -

449 Bb9 Eb13 AbMaj7 G sus7 broaden Cm6 a tempo - 76 F9 BbMaj7 Ab7 (b5) G7 CMaj7

fied the King of the Jews!"

457 FMaj7 E9 Bm7 E7 AMaj7 E7 F7 D9

464 G7 rit. Bb13 A7 Dm7 slower & freely G7 Cm7 F9 Bb13 rit. Eb7 AbMaj7 G sus7 very slowly & freely Cm6

The Third Day

(The Last Days Of Jesus)

An Opera in 7 Acts

Act 6

Crucifixion,

Burial

And

Resurrection Of Jesus

Christ Carries The Cross

Words inspired by Scripture and
adapted by Will Goldstein

2 Tenors

Luke 23:26-31;

John 19:17-19

Scene- Jesus walks the Via Dolorosa, a term in Latin which means "the way of suffering", a street in the old city of Jerusalem. The soldiers remove the purple robe from Jesus while leaving His own clothes on Him, and while wearing the crown of thorns they hand Him a cross with a sign at the top reading in Latin - "Iesus Nazarenus Rex Iudaeorum" which translates into English as "Jesus of Nazareth, the King of the Jews."

Music by Will Goldstein

CCLI#7086703

Jesus takes the cross.
Storyteller - T

Intro chords meas. 2-4 beat 2

Chords: F#7, Bm6, G7, C#7, F#7, B7

When the sol - diers fin - ished the scourg - ing of Je - sus, He

Chords: Em6, G7, C#7, F#7, G13, F#7, Bm6, C#m7(b5)

took up His cross and be - gan the walk to Gol - go - tha,

Chords: D13, C#7, G7, F#7, Bm6, Em6

the Place of the Skull.

Chords: Bm6, Em6, F#7, GMaj7, E9, A7

Soon the weight of the cross was hard to

slower with rubato - 76

Chords: F#7, Bm6, C#m7(b5), F#sus7, F#7

bear, and Je - sus stum - bled a - long the way. As He

Chords: C#m7(b5), F#sus7, F#7, Bm6

rit. *slowly*

fell to His knees, a man named

Chords: F#7, G7, Bm6, F#7, G7, F#7

molto rit. *a tempo - 96*

Si - mon was forced to car - ry the cross of

36 B m6 E m6 B m6 F#sus7 F#7 B m6

Je - sus.

Women are weeping nearby, and Jesus stops before them.

41 F#7 G7 F#7 B m6 E m6

Instrumental 2nd time—Simon continues carrying the cross to Golgotha, and they begin the mounting of Jesus on the cross.

46 B m6 F#sus7 F#7 B m6 G7 C#m7(b5) F#sus7 F#7

Jesus - T

“Daugh-ters of Je - ru - sa - lem,

52 B m6 C#7 F#sus7 F#7 G Maj7

do not weep for Me, but weep for your -

57 E9 A7 DMaj7 F#7 B m G7 *molto rit.*

selves, and for your chil - - - dren; for be-hold, the day is com-ing when they will

62 F#7 G#m9 C#13 = 76 DMaj7 C#7 F#m6 D7

say, 'Blessed are the child - less wom - en, the

66 C#7 G7 F#7 G7 *molto rit.* F#7 To Coda

wombs that nev - er bore, and the breasts that nev - - - er

To Coda

70 *B⁺7* *E m6* *A⁹* *D Maj7* *C#7* *F#sus7* *rit.*
a tempo - 76
 nursed!' Then, they shall say un - to the moun - tains and

74 *F#7* *B m6* *C#m7(b5)* *G 13* *C#7* *F#sus7* *F#7*
a tempo - 76
 hills, 'Fall _____ on us! _____

79 *G 7 (b5)* *F#7* *rit.* *B m6* *Em⁹* *F#7* *G Maj7*
a tempo - 76
 Cov - - - er us?' _____ For if men do these

84 *E m6* *G7* *F#7* *rit.* *G7* *F#7* *B m6* *slowly and freely* *E m6* *G 7 (b5)*
 things when the Christ is _____ near, what will hap - pen _____ when

89 *F#7* *very slowly* *B m6* *tempo 1 - 96* *C#m7(b5)* *F#7* *B m6* *G 7 (b5)*
 He is _____ gone?" _____

94 *F#7* *B m6* *E m6* *B m6* *E m6* *D.S.*

Coda

99 *B m6* *E m6* *B m6* *E m6* *B m6* *G 7* *C#m7(b5)* *rit.* *F#7* *B m6*
a tempo - 76

Father, Forgive Them

(Good Friday)

Luke 23:34WEB

Trinity Trio Chant While On The Cross

2 Tenors & 1 Alto

(option for Holy Spirit to be a female voice - Alto or Baritone)

Scene: Jesus is on the cross at Golgotha, which means the "the place of the skull", (Calvary) while hanging on the cross. Jesus cries out to His Father. The Holy Spirit and the Father join in oo harmony (option: off stage).

Form: F, add HS, Add S (sing 1 time),
F & HS fading out, fine chord Em

Music by Will Goldstein
CCLI#7086705

♩ = 52

Em Intro chords meas. 1-4 D B7

HS
F
S

"Fa - ther, — for - give — them; for they don't

Em rit. & hold last time F#7 B7

3
3
3

know — what they are do - ing." —

same tune as Father, Into Your Hands I Commit My Spirit

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(sec.)

Father, Into Your Hands I Commit My Spirit

(Good Friday)

Luke 23:46WEB

Trinity Trio While On The Cross

2 Tenors & 1 Alto

(option for Holy Spirit to be a female voice - Alto or Baritone)

Scene: Jesus cries out to His Father while on the cross submitting to death, and entrust His Spirit to the care of the Father.
The Holy Spirit and the Father join in oo harmony. (option: off stage)

Music by Will Goldstein

Form: F, add HS, Add S (sing 1 time),
F & HS fading out, fine chord Em

CCLI#7086706

$\bullet = 52$

HS

F

S

Em Intro choirds meas. 1-4 D B7

"Fa - ther, in - to Your hands I com -

mit My Spir - it!"

Em rit. & hold last time F#7 B7

The day of the crucifixion of Jesus by many scholars is believed to be Friday, the 14th day of Nisan / April 3, 33 A.D. with time of Jesus death around 3:00 p.m, at the age of 33, but there is no worldwide agreement as to the exact date.

same tune as Father, Forgive Them

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(sec.)

He Could Have Walked Away

Scene: present day

Matt. 27 : 32-54; Mark 15 : 21-34

Luke 23 : 32-48; John 19 : 17-22

From Christ, Our Savior Songbook

(Good Friday)

Congregational Song With Optional solo

Words & Music by

Will Goldstein

CCLI# 3227112

♩ = 60 Em7 FMaj7 C
E
Am7 G FMaj7 Dm7

5 Gsus7 G7 Csus4 C Am

Opt. - solo on verses $\frac{3}{8}$

1. At the sixth hour of the dark -
one and on - ly Son -
took His fi - nal breath -

9 Em7 Am7 D7 G G7 C Am7

- est day, - the day that Je - sus chose to die, - the sun re - fused - to shine -
- of God - He gazed with tears up - on the lost, - the peo - ple watched - and stared -
- of life, - He begged His Fa - ther to hear His cry, - "Oh, why have You - for - sak -

13 Em7 Am D
F#
B7 E7 E7
G# Am D

- it's light as our Lord was cru - ci - fied. - "Now save Your - self," they
- at Him, for He was nailed up - on a cross. - Both wine and myrrh they
en Me," and then at - last He fin - ally died. - But death could not con -

17 G Am FMaj7 D7 Gsus7 G7 C G
B

shout - ed. "Come down, King of the Jews," - but His love for His cre -
of - fered Him, then they pierced Him in the side; - so, Gol - goth - a claimed it's
tain - Him, soon the earth be - gan to quake; - and Gol - goth - a freed it's

21 Am7 Am7
G FMaj7 C G7 1. C CMaj7

a - - - tion was the love He could not lose. -
cap - - - tive, the Mes - si - ah, cru - ci - fied. -
cap - - - tive by the love He free - ly gave. -

26 FMaj7 Dm7 Gsus7 G7 2. & 3. Bb
C C BbMaj7
C

2. As the

31 Gsus7 G7 Em7 FMaj7 C
E Am7 G FMaj7 Em7 Am7

Cong.

He could have left the cross. - He could have walked a - way; -

35 Dsus7 G7 Em7 FMaj7 Em7 CMaj7 FMaj7 C/E

but as He gazed up-on the lost, His love made Him stay.

39 Dsus7 G7 Em7 FMaj7 C/E Am7 G FMaj7 Em7 Am7

He could have left the cross. He could have walked a-way;

43 Dsus7 G7 Em7 FMaj7 C/E FMaj7 C/E Am7

but as His blood be-gan- to pour, God o-pened heav-en's door, and now the

48 Dm7 G7 Em7 Am7 Dm7 Gsus7 G7

na-tions find their peace with their God, and with their

52 C CMaj7 FMaj7 Dm7 Gsus7 G7

Lord. 3. As He

56 C CMaj7 FMaj7 Dm7 Gsus7 G7 C

Lord. He could have walked a-way,

61 CMaj7 FMaj7 Dm7 Gsus7 G7 C CMaj7

but His love held Him there. He could have walked a-way while the

66 FMaj7 Dm7 Gsus7 G7 C CMaj7 FMaj7 Dm7

peo-ple watched and stared. He could have walked a-way.

71 Gsus7 G7 C CMaj7 FMaj7 Dm7 Gsus7 G7 *molto rit.* CMaj7

He could have walked a-way. He could have walked a-way.

Oh, The Love Of Jesus

From Chrsit, Our Savior Songbook

(Easter Week)

Words & Music by

Will Goldstein

CCLI# 3228434

Scene: present day

Congregational Song With Opt. Solo

♩ = 126

1 *Em* *Am*
E *Em* *D7* *Bsus7* *Bm7* *Em*

7 *F#m7(b5)* *Em*
G *Am* *Em* *F#m7(b5)* *Bsus7*

Opt. - solo

13 *B7* *B7* *Em* *CMaj7* *Am7* *Em*
D# *D#*

18 *F#m7(b5)* *B7* *B7* *Em* *F#m7(b5)* *B7* *B7* *Em*
D# *D#*

23 *CMaj7* *Am7* *Em* *F#m7(b5)* *B7* *B7* *Em*
D# *D#*

28 *Em* *B7* *Em* *B7* *Em* *CMaj7* *Bm7* *Bm7*
D *D*

33 *Em7* *CMaj7* *Bm7* *GMaj7* *Am7* *D7*
D *D*

38 *Bm7* *Bm7* *Em7* *Am7* *D7* *G* *C*
D *D* *G*

Have you lift - ed ho - ly hands be - fore the Lord Je - sus Christ, who bore the
cross of sin and death at — Cal - va - ry? Do you pray for all the
souls of those who fear not their God, for they de - ny the One who died at —
Cal - va - ry? Have you knelt be - fore the Lord with thanks - giv - ing in your
heart? For while He bore the ag - o - ny, the suff - ring and the shame, He for -
gave us on the cross; through the pow - er of His name. Oh, the love of

43 G Am7 C D G Am7
Je - sus, for - ev - er to be - praised.

48 G/B C G/B Am7 Dm7 rit. Gsus7 G7 Cong.
I will pro -

54 A Tempo C G/B Am7 FMaj7 G G7/B C
claim knowl - edge Christ's love, for He's the Sav - ior of the world. I will con - fess His
Christ, and His di - vine maj - es - ty, for He's the Son of

59 G/B Em7 FMaj7 Dm7 Dm7/G C G/B Am7 Em7 Am7
name for He's my most trea - sured pearl. I'll de - clare how of He had
God, who bled and died just for me. Now the gates of heav'n are

64 Dm7 Gsus7 G7 Am7 Em7 Am7 Dm7
mer - cy on me. Oh, the love of Je - sus Christ, my
my des - ti - ny.

70 1. Gsus7 G7 E/A G/B G7/B 2. Gsus7 G7
King. I will ac - King,

76 F/A G/B Am7 Dm7 G7 C Dm7
it is to Him I joy - ful - ly sing.

82 C/E F C/E Dm7 C G/B Am7
Oh, the love of Je - sus Christ,

89 A Tempo Em7 FMaj7 Dm7 G7 C Dm7 C/E
my King, it is to Him I joy - ful - ly sing.

96 F C/E Dm7 C rit. G7 C
I will ac - King,

The Burial Of Jesus

Words inspired by Scripture and adapted by Will Goldstein

Matthew 27:57-66; Mark 15:42-47; Luke 23:50-56; John 19:38-42

2 Tenors & 2 Baritones

Music by Will Goldstein

Scene: Joseph of Arimathea goes to Herod's palace before Pilate to request the body of Jesus.

CCLI#7086710

♩ = 84

1 Storyteller - T

Intro chords meas. 2-5

Cm6 Ab7 G7 C7 Fm7 Bb7

As eve - ning ap - proached on the day that Je - sus was

6 EbMaj7 Ab7 G7 C7 Fm9 Bb13 G+7

cru - - - ci - fied a

10 Cm6 Ab7 G7 D7 G+7 G7 Cm6

rich man named Jo - seph be - lieved in the king - dom of God.

15 Fm6 Dm7(b5) Ab7 G7 Cm6 Ab7 G7

So he went to Pi - late and

20 Eb9 AbMaj7 G7 Cm6 D7 Ab7(b5)

bold - - - ly asked for the bod - y of his Lord

24 Gsus7 G7 Cm6 Ab7 G7 Eb7 AbMaj7 G7

to bur - y Him for the time of the Sab - bath was

29 Cm6 Fm6 Cm6 G7 Cm6 Ab7

near.

34 G7 Eb7 AbMaj7 G7 Cm6 Fm6

Pilate - T

39 C m6 G7 A b Maj7 D7 G7 Pilate nods D m7 (b5) A b7 (b5)

"Your Ex - cel - len - cy,

44 G7 C7 F m7 B b9 E b Maj7 A b7 G7 C7

to - mor - row is the Sab - bath, and I wish to take down the

49 F m7 B b7 E b Maj7 A b7 (b5) G7 rit. G +7 slower A b7

bod - y of Je - sus from the cross. I have a tomb that I may

54 G7 C m6 a tempo F m6 D m7 (b5) A b7 G7 Pilate to the Centurion Pilate - T slower & freely

lay Him in." "Cen -

59 C m6 rit. F 9 Centurion - B B b7 freely E b Maj7 E b7 A b Maj7 a tempo C7 F m9

tu - ri - on." "Your Ex - cel - len - cy!"

64 B b13 E b7 Pilate to the Centurion G7 F m7 B b13 E b Maj7 rit. B b13

"Has Je - sus of Gal - i - lee al - read - y died?"

69 A m7 (b5) D s us 7 G +7 Centurion - B freely rubato C m9 F m6 A b7 D7 A b7 (b5)

"At the 9th hour He died,

74 G7 C7 F m7 B b7 F m9 B b9 E b7 A b7

I stood in front of Him, and heard His fi - nal

79 D m11 a tempo G +7 Pilate waves Centurion off, then Centurion bows and leaves. G7 C7 F m7

cry." "Take Him as you

84 B b7 E b7 A b Maj7 D m7 (b5) G7 A b7 G7 rit. A b7 (b5) G +7

wish; He is al - read - y dead. It mat - ters not to

89 C m6 *a tempo* F m6 D m7(b5) A b7 G7 Joseph - B *rit.* C m6⁹ C m6 E b9 *freely*

me." "Thank you, your—

94 A b7 (b5) G7 C m6 *a tempo* F m6 D m7(b5) A b7 G7 Storyteller - T

Ex - cel - len - cy." So

99 C m6 A bMaj7 F m7 B b7 E bMaj7 A bMaj7 D m7(b5) G7

Jo - seph bought a fine lin - en cloth to bur - y His

Scene: Somewhat darkened scene in the background showing Joseph and Nicodemus taking Jesus off the cross, and caring Him to the tomb.

104 C m6⁹ F 9 B b9 E b13 A b7 G7 Storyteller - T C7 F m7 B b9

Lord. With his friend, Nic - o -

109 E bMaj7 A b7 (b5) G+7 C m6 *rit.* A b7 D m11 *a tempo* G+7 G7

de - mus, they low - ered Je - sus from the cross.

114 D m7(b5) A b7 G7 C7 F m7 B b7 E bMaj7 A b7

Then they gath - - - ered spic - es and wrapped His

119 G7 C m6 E b13 A bMaj7 *rit.* G+7 G7 A b7 (b5) G sus 7 G7 *a tempo*

bod - y ac - cord - ing to their cus - tom, and

124 C m6 A b7 (b5) *rit.* G7 *slower & freely* 3 D7 A b7 (b5) *slowly & freely* G7

placed Him in a new tomb, cut in stone, in a gar - den near - by, while they knelt down to

129 C m6 *a tempo* F m6 D m7(b5) A b7 G7 *slower & freely till the end* C m6 A b7

pray.

134 G7 E b7 A bMaj7 G7 *rit.* C m6

At The Tomb

John 19:38-42

Scene opens with Joseph and Nicodemus kneeling,
and praying near the body of Jesus already wrapped
and near the entrance to the tomb.

Words and Music by Will Goldstein

2 Tenors

CCLI#7086713

$\text{♩} = 92$
Joseph - T

Intro chords meas. 2-5 beat 2

G7 Cm Ab7 G7 AbMaj7 G7 AbMaj7 G7

“When I bought this tomb, and had it cut from the rock, I would have nev - er

Cm AbMaj7 D7 G7 G+7 G7

dreamed that my Lord would be bur - ied here.”

Nicodemus - T

Cm Ab7 G7 C7 Fm7 Bb7 EbMaj7 G7 AbMaj7

“One night when I was trou - bled, He helped me un - der -

G7 Cm G7 Am7(b5) D13 G7 C7

stand. I went to Je - sus search - ing for the truth. As I

Fm7 Bb7 EbMaj7 G7 Cm D13 G7 AbMaj7

lis - tened to Him speak He said I must be born a - gain if I want - ed to

G7 Dm7(b5) G+ (#9 b9) Cm6 Ab7 (b5) Gsus7 G7

en - ter the king - - - dom of God.

Cm6 Fm6 Cm6 G7 C7 Fm7 Bb7

What will hap - pen

Cm Ab7 G7 Ab7 (b5) G7 C9 Fm7 *rit.* Cm6 Ab7

now that He is gone?”

42 G7 D \flat 13 G $^{+7}$ C7 F m7 *a tempo* B \flat 9 E \flat Maj7 A m7(\flat 5) D7 A \flat 7 (b5)

Joseph - T
"The Lord will di - rect our path.

47 G7 A \flat 13 *rit.* D7 G7 *broaden* C m6 *slowly & freely* F m6

I do not un - der - stand, but He knows the way. You have

53 C m *rit.* A \flat 7 D sus 7 G7 D \flat 7 G $^{+7}$ C m6 *resume slowly & freely* F m6 *rit.*

been a great - help this day, and I thank - you, they arise from their knees

59 D m7(\flat 5) *slowly & freely* G7 A \flat 13 D7 G7 E \flat 13 *rit.* A \flat 7

now we must - roll a - way the stone in front of the

63 G $^{+7}$ C m *slowly* A \flat 7 (b5)

tomb. The Sab - bath be - gins, and

66 D7 A \flat 7 G $^{+7}$ *broaden* C m6 *slowly & freely till the end* A \flat 7 G7

we must be on our way."

They roll the stone away from in front of the tomb, place the body of Jesus inside, roll back the stone, and walk away. Mary Magdalene, and her friend Mary are watching the tomb as Joseph and Nicodemus walk away, but their eyes do not meet.

71 A \flat 13 G7 G $^{+7}$ *broaden* C m6 *resume tempo* F m6

76 C m6 *rit. last time*

1, 2 or as needed	3
F m6	

A Guard Sent To The Tomb

Words inspired by Scripture and
adapted by Will Goldstein

Matthew 27:62-66

Scene: Caiaphas petitions Pilate at Herod's palace.

2 Tenors & 1 Baritone

Music by Will Goldstein

CCLI#7086714

Caiaphas T - To Pilate
Intro chords meas. 1-8

♩ = 84

1
F A7 B♭7 E♭9 E♭13 D7 G7 E♭13 D7

“Sir, we re - mem - ber that while the de - ceiv - er — called Je - sus, was still — a -

7
G sus 7 G7 C7 F A7 B♭7 E♭9 E♭13 D7

live, — He pro - claimed to the peo - ple that af - ter 3 — days — He would

13
G m6 D7 G7 C sus 7 C7 F7 B♭Maj7 G m7

rise and be glo - ri - fied. — So we — ask that you or - der to se -

19
C sus 7 C7 F Maj7 F7 B♭ E♭9 D7 G sus 7 G7 C7

cure — the tomb ‘till the 3rd — day — for His dis -

instrumental 2nd time

25
F Maj7 A7 B♭13 E♭13 D7 G7 C sus 7 C7

ci - ples may come — and steal — the bod - y, and lead — the peo - ple a -

31
1 F sus rit. F C sus 7 C7 a tempo 2 F sus rit. F C m11 F7 broaden B♭Maj7 a tempo G m7

stray. — If they be - lieve — that Je - sus, — their

37
C7 F Maj7 G m7 C9 F7 B♭ E♭13 D7

King, is raised from the dead, — the last — de - cep - tion — will be

43
G7 C sus 7 C7 F sus F

worse — than the 1st. —

47
G m7 C7 F Maj7 A7 B♭7 rit. E♭9 A♭7 broaden D7

53 G7 *a tempo* C9 F13 B♭Maj7 E♭13 D7 G7 C7 C sus7

59 F sus F G7 *rit.* C9 A sus7 A7 D m6 *slower & freely* G m6

Pilate ponders what to do – Pilate - B

“Take a guard, _____ and make _____ the

65 B♭7 E♭9 D7 G7 C sus7 C7 F Maj7 B♭Maj7 B♭7

tomb _____ se - cure if you wish. _____ Now go _____ from _____ me for I am

71 A m7 D m7 G7 G m7 C F sus F

wea - ry _____ of deal - ing _____ with this Je - sus of Naz - a - reth." _____

77 A m7 D m7 G7 G m7 C F sus *rit.* F

82 C m11 Storyteller - T F7 *broaden* B♭Maj7 *a tempo* G m7 C7

So they went _____ to make _____ the tomb _____ se -

86 F Maj7 G m7 B♭13 E♭13 D7 G7 *rit.* C9 F7 *a tempo*

cure by post - ing _____ guards with a seal on the stone, but God's

91 instrumental 2nd time B♭Maj7 C9 F13 E7 F Maj7 *rit.* E♭13 D7 G m7 *broaden* C7

pow'r _____ from on high _____ was a - bout _____ to de -

97 A7 *a tempo* D7 G7 E♭9 A m7 D7

scend _____ for Je - - - sus, _____ the Christ, _____ would

103 G m7 *rit.* C7 *broaden* F sus *a tempo* F

soon be glo - - - ri fied. _____

107 G m7 C7 F7 F sus F B♭m6 C7(b9) F Maj7

Resurrection And Two Angels At The Tomb

Words inspired by Scripture and
adapted by Will Goldstein

2 Tenors, 1 Baritone, 1 Soprano, & 2 Altos

Scenes: Saturday evening - Mary Magdalene, Mary the mother of James and Salome buying spices.

Matthew 28:2-4 Early Sunday morning, on the Feast of Firstfruits, there is a great earthquake, and blinding light focused first on 2 guards in front of the tomb, and then shifting to the angel.

The guards shake violently out of fear, and fall to the ground as though they were dead at the sight of the angel, whose appearance is like lightning and whose clothes are white as snow, descending from heaven. The angel then approaches the tomb, and rolls back the stone and sits on it.

Jesus walks out of the entrance to the tomb, and acknowledges the angel who immediately rises, and bows before Him. Jesus raises His arms to heaven. The light fades.

Music by Will Goldstein

Matthew 28:1-8; Mark 16:1-8; Luke 24:1-8; John 20:1

CCLI#7086754

v.1 - Mary Magdalene goes in the dark, sees the open tomb, runs back and tells Peter & John - John arrives first and stares.

Peter goes in and sees the burial cloth folded. Mary Magdalene arrives later at the tomb again, but then Mary Magdalene wanders off by herself.

v.2 - women arrive together, Mary the mother of James, Salome & Joanna,

Storyteller - T $\text{♩} = 92$

Intro meas. 22

Chords: A, DMaj7, G#m7(b5), C#7, F#m7, DMaj7, GMaj7, F#m7

1. Be - fore dawn, on Sun - day morn - ing in the dark, _____ Mar - y Mag - da - lene
2. Then at dawn, _____ when the first light lit the sky, _____ un - a - ware of these things, three

Chords: GMaj7, F#m7, GMaj7, E7, A, F#m7, B7

hur - ried _____ to the tomb. She saw that the stone _____ had been rolled _____ a -
wom - en _____ who be - lieved, were car - ry - ing spic - es to a - noint _____ Christ's

Chords: E7, A, E7, F#m7, Bm9, E7, A6, B7

way, _____ so she ran back to Pe - ter and John _____ say - ing Je - sus was not _____ in the
bod - y _____ who they thought _____ was still in the tomb; _____ but Christ had al - read - y ris - en _____ from the

Chords: E sus 7, E7, A Intro chords meas. 22-30, E7, C#7, DMaj7, G#m7(b5), C#7

tomb. _____ Re - turn - ing to the tomb quick - ly, the two _____ stared puz - zled for
dead. _____ Now while they were yet walk - ing, they asked _____ this ques - tion a -

Chords: A6 rit. 2nd time, Bm11, E sus 7, E7, Bm11, Peter & John walk away, E sus 7, D.C., Bm11, E7, A sus 7, A7

Je - sus was gone. _____ selves. _____
mongst them _____

Chords: DMaj7, Bm7, E7, G#m7(b5), C#7, DMaj7, A, AMaj7

Mary the mother of James - S
a tempo - 92

"Who will roll a - way _____ the stone from the door _____ to the tomb for it is ver - y

The day of the Resurrection of Jesus by many scholars is believed to be early Sunday morning, the 16th day of Nisan / April 5, 33 A.D. but there is no worldwide agreement as to the exact date.

39 D Maj7 G Maj7 F#m7 D Maj7 Salome - A B7 E sus 7
 large, and we are mere wom-en? What will we do?"

45 E7 C#7 F#m7 B7 E rit. B7 E7 A 13 a tempo - 92
 — "Look, the

51 D B7 E7 A 13 D Maj7 G Maj7 A 13 D Maj7
 stone has al - read-y been rolled a - way."

Salome - A
 58 F#m7 B sus 7 rit. B7 E7 A Maj7 a tempo - 92 D Maj7 G#m7(b5) C#7
 "How can this be?" "Let us en - ter in, and a - noint the

64 F#7 B7 E7 C#7 F#m6 B7 E7 C#7
 bod - y of the Lord."

Storyteller - T
 71 D Maj7 rit. G#m7(b5) broaden C#7 F#m6 B9 E7 C#7 F#m6 C#7
 As they walked toward the tomb they did not know that an

77 D Maj7 B9 E7 C#7 F#m6 B7 E7
 an - gel of the Lord had come down from heav en, and

81 B m7 E7 A E7 A 9 rit. D 13 G Maj7 F#m7(b5) B sus 7 B7 E7 a tempo - 92
 rolled the stone a - way. As they

87 A A7 DMaj7 C#7 F#m7 B7 E7 A 13 DMaj7 GMaj7 A 13
 drew near to the tomb they saw 2 an-gels of the Lord.

94 DMaj7 C#7 F#m7 B9 E7 A7 DMaj7 G#m7(b5) C#7 F#7 B sus7 rit. B7
 Their pres-ence was like light-ning, and their robes were white as snow.

100 C Maj7 A7 DMaj7 B+7 E9 E7 A A7 a tempo - 92 DMaj7 Inside the tomb - one of the Angels - T AMaj7 DMaj7
 "Do not be a - fraid, for I know that you are

106 F#7 B7 C#m7 AMaj7 rit. E7 a tempo - 92 B m7 E7
 look - ing for Je - sus who has been cru - ci - fied, but why do you

111 AMaj7 C#7 F#m7 rit. B sus7 B7 a tempo - 92 B m7 E7
 seek the liv - ing a - mong the dead? He is not

117 AMaj7 G#m7(b5) C#7 rit. G#+7 broaden C#sus7 C#7 F#7 a tempo - 92
 here. He has ris - en, just as He said. Come and see the

123 B m7 E7 AMaj7 DMaj7 GMaj7 F#7 B7 rit.
 place where the Lord was ly - ing, and re - mem-ber what He told you in Gal - i -

129 E sus7 E7 A7 DMaj7 B+7 E9 E7 C#7 = 69 DMaj7 B m G#m7(b5)
 lee." 1) "The Son of Man

2 Angels - 1T & 1Baritone
 1st time no canon, start canon, fade out

135 C#7 D Maj7 G#m7(b5) C#7 D Maj7 B m7 E7 C#7 F#m D Maj7

will be be-trayed in - to the hands of sin - ful men,

141 C#sus7 C#7 D Maj7 canon tail here B m G#m7(b5) C#7 [3] D Maj7 G#m7(b5) C#7

and they will kill Him, but the third day He will be

147 D Maj7 B m7 E7 rit. 2nd time F#m D Maj7 C#sus7 C#7 Angel - T tempo 1 - 92 C#sus7 C#7 F#m7

raised to life a - gain." The "Go quick - ly and

153 C#m7 F#m7 B7 E7 C#7 F#7 B7

tell the dis - ci - ples what you have seen, and that the Lord goes be - fore you in - to Gal - i -

159 E7 B m7 E7 F#m7 D Maj7 B9 E sus7 rit.

lee, and there you will see Him just as He told you."

165 E7 B m11 a tempo - 92 E7 Storyteller - T C#7 F#m6 B9 E7 B m11

women leave the tomb So the wom-en hur-ried a - way,

171 E7 C#7 F#m7 B9 E sus7 E7 B m7 E7

a - fraid, yet filled with joy for Christ had

177 C#7 F#7 B m7 E7 rit. B m7 E broaden A a tempo - 92

ris - en and was go - ing now be fore them in - to Gal - i - lee.

183 D Maj7 B7 E7 rit. B m7 E A sus A

-

Words inspired by Scripture and
adapted by Will Goldstein

Matthew 28:9-10;

Luke 24:9-12; John 20:2-18

Mary's Encounter With Jesus, And The Disciples' Disbelief

3 Baritones, 2 Tenors, 2 Sopranos

Music by Will Goldstein

CCLI#7086755

Scene: Flashback into the dark - Mary Magdalene arrives back at the tomb again as Peter and John leave, but Mary lingers outside the tomb, then sees an angel inside and enters.

Angel - B

Intro chords meas. 1-4

E^9 A^m E^9 A^m B^7 E^m6 B^7 C^{13} C^9

=92

"Wom - an, Why are you weep - ing?"

Jesus is standing outside in the dark near the entrance.

Mary Magdalene - S
looking down thinking He is the gardener

B^{+7} B^7 E^m6 Jesus - T B^7 C^7 *rit.* $\text{B}^{\text{sus}7}$ B^7 $\text{D}\sharp^{\circ7}$ E^m6 *a tempo - 92*

"Who are you look-ing for?" "I am look-ing for my

F^{13} E^7 $\text{F}\sharp^m7(\text{b}5)$ B^7 E^m6 A^9 $\text{D}^{\text{sus}7}$

Lord who I long to see, and I won-der where He could be?

D^7 $\text{G}^{\text{Maj}7}$ $\text{C}^{\text{Maj}7}$ B^m7 E^7 A^m9 E^7 A^7

Sir, if you know where my Lord is, tell me so that

Jesus - T

D^7 $\text{G}^{\text{Maj}7}$ D^7 B^7 E^9 A^m E^9 A^m

I may go to Him." "Mar - y."

Mary looks up

Mary attempts to hold Jesus

E^9 A^m B^7 E^m6 *rit.* A^m6 B^7

"Rab - bon - i!"

Jesus - T 2nd time -instrumental Mary Magdalene and Jesus walking together

E^m6 *a tempo - 92* $\text{C}^{\text{Maj}7}$ A^m6 $\text{F}\sharp^m7(\text{b}5)$ B^7 E^7 A^m $\text{F}\sharp^{\text{D}9}$ $\text{G}^{\text{Maj}7}$ E^7

"Do not cling to Me for I have not yet re - turned to My

Mary the mother of James, Salome and Joanna appear

A^m D^7 $\text{F}\sharp$ $\text{G}^{\text{Maj}7}$ $\text{C}^{\text{Maj}7}$ $\text{G}^{\text{Maj}7}$ $\text{C}^{\text{Maj}7}$ B^7 $\text{C}^{\text{Maj}7}$ B^7 $\text{E}^{\text{sus}7}$ E^7

Fa-ther in heav - en."

51 F#m Jesus - T C#7 F#m7 B7 E9 A 13 DMaj7
 "Greet-ings! Do not be a - fraid!" "Mas - - -

56 AMaj7 F#m7 B7 E7 C#7 F#m7 B7 Esus7
 ter, You are a - live, You are a - live, a - live from the grave.

61 E7 F#m7 B7 E7 C#7 F#m7 B7 E7
 - When I went to the tomb I saw 2 an - - - gels, who

66 Bm7 E7 C#7 F#7 B7 E7 A9 D 13 GMaj7 F#m7(b5) rit.
 told me You were a - live."

women fall and worship at Jesus feet

71 Bsus7 B7 E9 a tempo Jesus - T AMaj7 A 13 rit. A7 DMaj7 broaden E7
 "Mar - - - y! Now go and

76 a tempo F#m7 B7 E7 DMaj7 F#m7 Bm9 E7 Bm7 E7
 tell My broth-ers you have seen Me. Tell them I will

81 A F#m7 B7 Esus7 E7 F#m6 B9 E9 F#m6 B9 E9 E7
 see them in Gal - - - i - lee, and

88 A F 13 B7 CMaj7 Bsus7 B7
 tell them what you have seen and heard.

2nd time - woman bow to worship Jesus then leave

92 C Maj7 G Maj7 A m6 B7 E m6 B7

Tell them I am go - ing to My Fa - ther and your Fa - ther, to

96 E7 A7

My God and your God too."

Mary Magdalene - S

Mary Magdalene, joined by the other women, to the disciples

100 G A m7 D7 G A m7 D7 G7

"Yes, my Lord."

1 D7 rit. Am11 D7 a tempo

106 G Maj7 C Maj7 E9 A 13

saw 2 An - gels at the tomb. One of them

110 B m7 E7 A m7 D7 G Maj7 C Maj7 A m7 D7

said that Je - sus had ris - en from the dead, and that He was

115 G Maj7 F#m7(b5) B7 E7 A7 Am7/D

com - ing to Gal - i - lee; we saw Him a - long the

120 G C Maj7 F#m7(b5) B7 E7 A7 D sus 7 rit.

way."

1st time a little faster - 104
2nd time tempo 1 - 92

2nd time instrumental - chaos and confusion amongst the disciples with some believing and others doubting, but Peter quickly returns to the vacant tomb, then very confused, wondering where his Lord is.

125 D7 E m6 Disciple 1 - B C7 F7 E7

"This is not pos - si - ble. He could not raise Him -

130 Am7 D7 Disciple 2 - T GMaj7 CMaj7 GMaj7 F#m7(b5)

self from the dead." "Do you expect us to believe this—

135 B7 E7 rit. & broaden 1st time only F 13 B7 1 a tempo 1 - 92 Em6

sto - ry? I saw him die with my ver - y own eyes."

140 B+7 B7 E7 F 13 B7 Em6 B+7 B7

146 2 Em6 B+7 B7 E7 A7 Am7 D

molto rit.

Peter alone at the tomb, viewing the strips of linen lying by themselves,
he wanders away and pauses, then begins singing to God

150 D sus 7 D7 Peter - B a tempo - 92 B7 Em6 F7 Am6 B7 Em6 F7

"Where is my Lord? When will I

155 Em6 Am6 B7 Em6 B+7 rit. Em6

see Him?

160 C7 slower & freely B7 very slowly & freely Em6 CMaj7

Where can He be? He said I would see Him in Gal - i -

165 FMaj7 Gm9 C 13 B7 Em6 rit. Am6

lee. Then

2nd time instrumental - Peter leaves the tomb

a tempo - 92

169 *A*m7 $\frac{D9}{F\#}$ *G*Maj7 $F\#\text{m}7(\flat 5)$ *B*7 *E*7 *A*7 *rit. 2nd time* $\overset{1}{D}$ sus7

I will go home and see what be-comes of this mys-ter-y."

Mary Magdalene alone singing to God - S

175 *D*7 $D7a$ tempo - 92 *B*7 *E*m6 *B*7 *F*7 *E*7 *A*m6 *D*7

"I have seen my Lord a-gain to-day with my ver-y own eyes."

182 *G*9 *C*13 $F\#\text{m}7(\flat 5)$ *B*7 *C*Maj7 *F*13 *E*7 *B*m7 *E*sus7 *E*7

He has ris-en, and I praise God to-day for

188 *F*7 *B*m7 *E*7 *A*m6 $\frac{G7}{B}$ *C*Maj7 *B*7 *E*7

Je-sus is a-live. Now my soul may rest in peace un-

194 *A*7 *rit. & broaden* *D*7 *E*m6 *slowly* *A*m6 *D*7 *G*7 *C*Maj7 *molto rit.* *E*7

til I die."

very slowly till the end

199 *A*7 $\frac{A\text{m}7}{D}$ *G*sus *G* $\frac{C\text{m}6}{G}$ *A*b7 (b5) *G*Maj7

Jesus Is Alive

(Easter Sunday)

Words & Music by

Will Goldstein

CCLI#7086756

Scene: present day

Chorus

$\bullet = 160$
Intro chords meas. 1-8

G Am7 D Bm7 Em7 C G

Je-sus is a - live; He has ris-en from the grave.— With loud ho - san-nas, let your

7 Am7 D7 G Am7 D Bm7 Em7

prais - es ring. Je-sus is a - live, now we can be saved.— Ho-

13 C G Am7 D D sus D B7 CMaj7

san - na to our— King! ——— Though He was dead, now— He's a -

19 B sus7 B7 CMaj7 1 D C/D G sus G

live. ——— Ho - san - na to our— King! ———
Yes, Je - sus

25 C/D D7 2 D7 C/D G Am7 G/B

is a - live. ——— Hal - le -

31 repeat as desired use to continue

C C D Am rit. F#m7(b5) B7 CMaj7 $\bullet = 80$ Am

lu - jah! He's a - lu - jah! Je - sus Christ is a - live. Je - sus

37 C/D AbMaj7 EbMaj7 AbMaj7 rit. Bb13 Bb7 very slowly CMaj7

is a - live. He's a - live, a - live, a - live.— He's a - live.

Hosanna To My King!

From Christ, Our Savior Songbook

(Easter Sunday)

Words & Music by

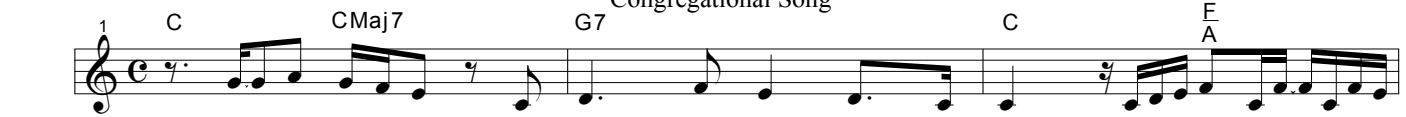
Will Goldstein

CCLI# 3227174

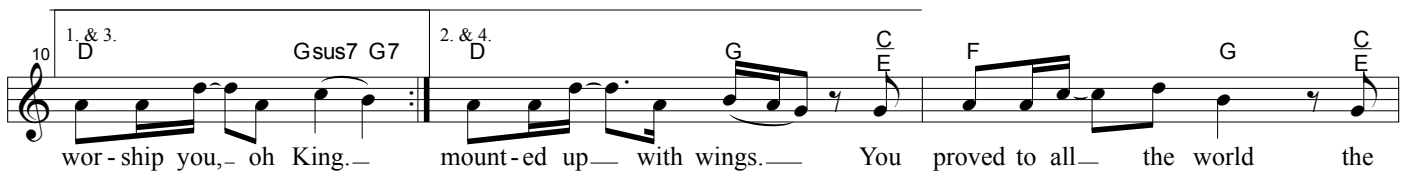
Scene: present day

♩ = 84

Congregational Song



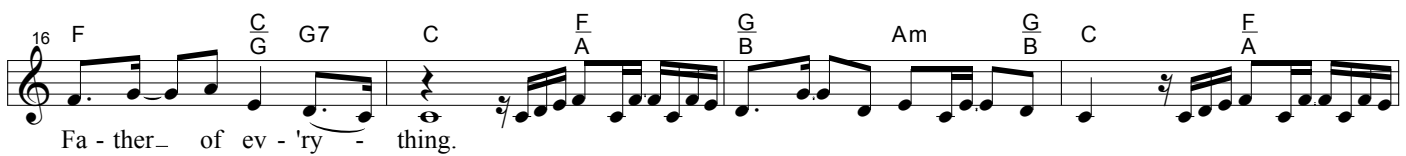
Hal - le - lu - jah! Ho - san - na to my King!

Now as - cend - ed up in heav - en, we
As You rose up from the grave, You

na - ture of Your being that You are God, Im - mor - tal, the



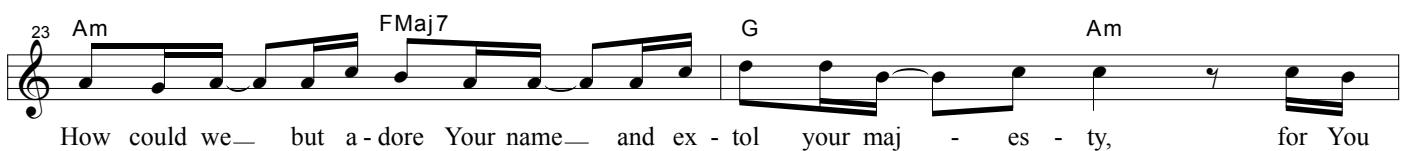
Fa - ther of ev - 'ry - thing.



How could we but wor - ship You, for You're crowned with de - it - y.

2nd Time - To Coda

How could we but a - dore Your name and ex - tol your maj - es - ty, for You



How could we but a - dore Your name and ex - tol your maj - es - ty, for You

25 C G Em7 FMaj7 Dm7 G7
 stand a-bove— the heav-ens, the vic-tor of— the cross, a - live for-ev - er as our

28 C C/B Am Am/G F C/G G7 C E/A
 King, and the Son of the Ho - ly Trin - i - ty.

31 G/B Am G/B C E/A G/B Am G/B
D.S. al Coda

Coda

34 C CMaj7 Dm7 G7 C C/B Am E7
 Hal - le - lu - jah! Ho - san - na to— my— King! Hal - le - lu - jah! Ho -

37 FMaj7 G C G Em7 FMaj7
 san - na to— my King! You stand a-bove— the heav-ens, the vic-tor of— the cross, a -

40 Dm7 G7 C C/B Am Am/G F C/G G7 C E/A
 live for-ev - er as our King, and the Son of the Ho - ly Trin - i - ty.

44 G/B Am G/B C accel. E/A G Am G C E/A
 Ho-san-na! Ho - san - na to— my King! Ho-san-na!

48 G Am G C E/A G Am G C E/A
 Let your prais - es ring! Ho-san-na! Ho - san - na to— my King! Ho-san-na! Ho -

52 G C E/A G Am G C broaden A Tempo rit.
 san - na to my King!

The Third Day

(The Last Days Of Jesus)

An Opera in 7 Acts

Act 7

**The Great Commission,
Ascension
And
Pentecost**

The Guards' Report

Words inspired by Scripture and adapted by Will Goldstein
 Matthew 28:11-15

Music by Will Goldstein

4 Tenors

CCLI#7086757

Scene: At the palace of Caiaphas, 2 guards in a state of panic go to the chief priests to report what happened at the tomb.

1 *Allegretto* Bm^9 E^9 E^{13} A^{13} DMaj^7 Bm^9 E^9 AMaj^7 DMaj^7
 Caiaphas - T Intro chords meas. 1-4

“What are you do - ing here? ——— You were told to — guard the — tomb.” ———

5 Bm^9 E^9 Guard 1 - T $\text{F}\#\text{m}^6$ $\text{G}\#7$ $\text{C}\#7$ $\text{F}\#\text{m}^6$ $\text{G}\#7$ $\text{C}\#7$

— “We were at the — tomb, — and all — was still when the earth be - gan to

9 $\text{F}\#\text{m}^6$ B^9 E^9 $\text{C}\#7$ $\text{F}\#7$ Bm^7 E^7 AMaj^7

quake. ——— By a blind - ing light ——— we were ter - ri -

14 DMaj^7 $\text{C}\#7$ $\text{F}\#\text{m}^6$ $\text{C}\#7$ $\text{F}\#\text{m}^6$ $\text{G}\#7$

fied. ——— We — fell as though we were dead. ——— When we a - woke

18 $\text{C}\#7$ $\text{F}\#\text{m}^6$ B^9 $\text{F}\#\text{m}^6$ B^9 Instrumental 2nd time Bm^7 E^7 $\text{C}\#7$

Je - sus — was gone. ——— If Pi - late finds out we will be

23 $\text{F}\#\text{m}^6$ B^9 1 $\text{F}\#\text{m}^6$ B^9 2 $\text{F}\#\text{m}^6$ E^7 $\text{F}\#\text{m}^6$ B^9

killed.” ———

27 E^7 $\text{G}\#\text{m}^7(\text{b}5)$ *rit.* $\text{C}\#\text{sus}^7$ $\text{C}\#7$ DMaj^7 Priest 1 to Caiaphas - T *a tempo*

“It is as I

31 $\text{G}\#\text{m}^7(\text{b}5)$ $\text{C}\#7$ $\text{F}\#\text{m}^6$ B^9 $\text{F}\#\text{m}^6$ B^9 E^7 A^6

feared, He is gone. ——— The peo - ple — can - not

35 E7 A6 G#m7(b5) C#7 F#7
 hear of this; a se - cret must be kept, for some would be -

39 Bm7 E7 rit. C#7 F#7 B7 E7 C#7 F#m6 a tempo
 lieve He is raised from the dead."

43 G#m7(b5) C#7 DMaj7 Bm7 F#m6 rit. B9 E9 E7 a tempo
 Priest 2 to Caiaphas - T
 "I fear the

47 A G#m7(b5) C#7 F#m7 DMaj7 B7 E7
 peo - ple might be - lieve that Je - sus is the Christ, the

51 C#7 F#7 B7 E7 F#m6 B9 F#m6 B9
 Son of the one true - liv - ing God.

55 E7 C#7 F#7 B7 F#m6 B9
 What would hap - pen to those who sent Him to the cross?"

59 F#m6 B9 E7 A6 a tempo DMaj7 G#m7(b5) C#7 F#m6 C#m7

63 F#m6 B9 F#m6 B9 E7 C#7 F#m6⁹ D7 rit.

67 Caiaphas - T
 G#7 C#7 F#m6 a tempo G#m7(b5) C#7 rit.
 "If an - y - one ask you what hap - pened at the

70 *G#7 slowly & freely* *G#m7(b5)* *C#7* *G#m7(b5) broaden* *C#7 a tempo*
 tomb you are to say, _____ dur - ing the _____ night, _____ while

74 *F#m7* *G#m7(b5)* *C#7* *F#m6* *G#7 molto rit.* *C#7*
 we were _____ yet a - sleep, His dis - ci - ples came and stole His bod - y a -

78 *F#m6 a tempo* *B9* *F#m6* *B9* *E7* *A6* *D7 rit.* *G#7* *C#7 slowly & freely*
 way. _____ If Pi - late hears of this re - port we will

82 *DMaj7* *C#7* *F#m6 continue slowly & freely* *G#m7(b5)* *C#7*
 keep you _____ out of trou - ble. Take this mon - ey and re - mem - ber _____ what I

The priest hands Caiaphas the money, and Caiaphas gives it to one of the soldiers. They look inside, and are pleased.

86 *F#m6 a tempo* *B9* *E9* *C#7* *F#m6* *G#7* *C#7*
 said." _____

90 *F#m6* *B7* *rit.* *E9* *A7* *DMaj7* *C#7 molto rit.* *F#m6*

The Road To Emmaus

Words inspired by Scripture and
adapted by Will Goldstein

Luke 24:13-35

Scene: Jesus comes up to 2 men who are walking along talking,
on route to Emmaus, 7 miles from Jerusalem. Jesus joins them,
with pauses to accompany their singing dialogue.

Music by Will Goldstein

CCLI#7086758

2 Tenors & 1 Baritone

tempo - rubato

1 *Intro chords meas. 1-4 (no B7)*

G Jesus - T F#m7(b5) B7 F7 E7 A7 Dsus7 D7 Cleopas - T B7

"What are you talk - ing a - bout _____ as you walk a - long the way?" _____ "Are you a

5 Em6 B7 Em6 B7 CMaj7 B7 E7 A7

vis - i - tor in Je - ru - sa - lem, and do not know the things that have hap - pened there these

9 Dsus7 *molto rit.* D7 Jesus - T Bm7 *a tempo* CMaj7 GMaj7 CMaj7 *rit.*

days?" "What things do you mean?"

12 E7 *freely* Cleopas - T Am6 E7 *rit.* Am6 B7 *freely*

"Have you not heard a - bout Je - sus of Naz - a - reth, a great

15 C13 F13 Bsus7 B7 F7 E7 A7 Am11

proph - et, both might - y in word and deed be - fore God and all the peo - ple? _____

19 Dsus7 *rit.* D7 G7 *a tempo* C7 FMaj7 Bm7(b5) E7

_____ The chief priests, and the rul - ers of our land _____ de -

22 Am D9 F# GMaj7 F#m7(b5) B7 C7 B7 Em6

liv - ered Him up _____ to Pi - late _____ to be con - demned to death; then cru - ci - fied Him. _____

27 B7 Em6 B7 Em6 B7 Em6

We had hoped that He was the One who would re -

31 F7 F13 B sus7 B7 CMaj7 Am7 D7 GMaj7

deem Is - ra - el. And now al - so it is the third day, and we have

35 Am Em7 F#m7(b5) B7 CMaj7 B7 Em CMaj7

heard from wom - en and are a - mazed for they told us of a vi - sion of an - gels they had seen who

39 rit. B7 Em6 tempo 1 - 120 CMaj7 B7 C C7 F7

said that Je - sus is a - live."

43 Em6 B7 CMaj7 B7 rit. Em6 a tempo CMaj7 B7 Jesus - T

"Oh

47 Em6 B7 C7 B7 Em6 Am6 F7 rit. B7 slowly and freely

fool - ish men, and how slow of heart to be - lieve all that the proph - ets have spo - ken! Did not the

51 CMaj7 E7 F7 B7 E7 broaden A7 freely, then rit. D sus7 D7 B7

Christ have to suf - fer these things, be - fore He en - tered His glo - ry? Since the

55 Em6 a tempo CMaj7 F#m7(b5) B7 CMaj7 Am7 Am7/D D7

time of Mo - ses, and all the proph - ets, the

59 G E7 *rit.* A7 D sus 7 *broaden* D7

Scrip - tures — have spo - ken — of the Christ now cru - - - ci -

63 G Bb 13 E m7 (b5) A7 Ab7 (b5) G friend of Cleopas - B C Maj7 F#m7 (b5) B7 E m6 F7

slowly and freely "Ex - plain to us the Scrip - tures con - cern - ing Christ, and

67 B7 C7 *rit.* B7 E7 A sus 7 *a tempo - 120* A7 Am6 B7

why He was cru - - - ci - - - fied." —

70 E m6 C Maj7 B7 E m6 A7 *rit.* Am7 D

74 G sus G D sus 7 D7 Jesus - T *freely till the end* G C Maj7 F#m7 (b5) *rit.* B7

"I will tell you as we walk to - geth - er — down the

78 E m6 B7 C Maj7 A9 D 13 G 2 *very slowly* G C D G sus D G

road — to Em - ma - us." —

They resume walking.

Jesus Appears To The Disciples

Words inspired by Scripture and adapted by Will Goldstein

Luke 24:36-39

Music by Will Goldstein

Scene- The disciples are together in a room in Jerusalem, except Thomas. Jesus appears in their midst.

Tenor

CCLI#7086759

Jesus - T

♩ = 126

Intro chords meas. 1-4

E A Maj7 F#m7 F#m7/B E

“Peace, peace, _____ peace _____ be to you. _____

A Maj7 F#m7/B E A E7

The disciples act startled as though looking at a ghost.

_____ Why are you trou - bled, and

A Maj7 F#m7 D#m7(b5) G#sus7 G#7 A Maj7

why do you doubt in your hearts? _____ See My _____

E Maj7 C#m7 F#m7 B7 E7 A

hands and My _____ feet! It is tru - - - ly Me,

E F#m7 B7 E7 A

touch Me and see! _____ I am not a

E C#7 F#m C#m7 A Maj7 F#m7/B

ghost for _____ flesh and bones you can

E A Maj7 F#m7

see. _____ Do you have an - y -

The disciples slowly walk up to Jesus to touch Him.

30 $F\#m7/B$ E $AMaj7$ $F\#m7$ $F\#m7/B$

thing to eat?"

The disciple gives Jesus some broiled fish. He eats it.

34 $C\#m7$ $AMaj7$ $F\#m7$ $B7$ $C\#m7$ $AMaj7$

39 $F\#m7$ $B7$ $F\#m7/B$

They all act shocked and amazed with increasing joy.

43 E $AMaj7$ $F\#m7$ $F\#m7/B$ E

"While

47 $F\#m7$ $C\#m7$ $AMaj7$ E A E

I was with you, I told you the truth. I spoke a-bout Mo - ses, the

53 A $F\#m7$ $F\#m7/B$ $E/G\#$ A6 E E7

Proph - ets and the Psalms, and how

59 $AMaj7$ $DMaj7$ $F\#m7$ $B7$ *rit.* $C\#m7$ *broaden* $F\#m9$ $F\#m7/B$

all the proph - e - cies con - cern - ing Me must all be ful -

65 E *a tempo* $C\#m7$ A6 *rit.* $F\#m7/B$ E

filled."

Jesus Appears To Thomas

Words inspired by Scripture and adapted by Will Goldstein

John 20:24-29

3 Tenors & 1 Baritone

Music by Will Goldstein

Scene- The disciples are together in the same room in Jerusalem with Thomas one week later. Jesus appears in their midst.

CCLI#7086760

1 = 104 rubato Storyteller - T E m6 B m6 D Maj7
Intro chords meas. 2 - 5 (omit B7)

Now Thom - as, one of the twelve, _____ was

6 E m6 D C#m7(b5) F#7 B m6

not with the dis - ci - ples when Je - sus had come. So they told him

11 F#7 B m6 E9 C#m7(b5) F#7

what they had seen, _____ and how

16 B m6 F#7 G 13 G7 F#7 C#m7(b5)

Je - sus came and ap - peared to them. They told him how

21 D E m7 A7 B m7 E7 A rit. D Maj7

Je - sus had spo - ken to them that day when they be - held His _____

26 B m7 E7 *slowly & freely* A7 B m7 *rit.*

glo - - - - ry.

31 G Maj7 F#7 B m6 *slowly* C#m7(b5) F#7 *slowly & freely* Disciple - B B m6 F#7 A#°7

"We have seen the Lord."

36 B m6 F#7 B m6 *very slowly* E9 A9 Thomas - T = 96 E m6

"Un - less I _____

41 B7 C Maj7 F 13 A m6 B sus7 B7 C#m7(b5) F#7

see the marks in His hands from the nails, and put my fin-ger in the place where the

48 G Maj7 C#m7(b5) F#7 B m6 G Maj7 C Maj7 B m11

nails once were, and place my hand in to His side,

54 C Maj7 B m7 E9 rit. A7 E7 A7 a tempo - 96

I will nev - er be - lieve."

58 D E7 A7 D9 E m7 A rit.

Now a week went by and the dis - ci - ples were to - geth - er, and

62 F#+7 F#7 D = 104 tempo 1 B7 E m7 C Maj7 A7

Storyteller - T

Thom - as was there in the room. While the doors were

67 D B m7 E7 A7 D

locked Je - sus ap - peared, ris - en from the

72 D7 rit. G 13 broaden F#+7 F#7 D9 slowly & freely D 13 A 13 E m7 A

tomb. Jesus to all - T D

77 D B m7 G Maj7 E m7 A rit. Jesus to all - T D a tempo

peace, peace be to you."

82 G Maj7 E m7 A D B m7

See the nail marks in My hands, put your fin - ger

87 G Maj7 rit. E m7 A Jesus to Thomas - T D C#m7(b5) F#7 A9 continue slowly & freely

See the nail marks in My hands, put your fin - ger

92 D7 E m7 *tempo - 104* D A sus 7 A7

there! Reach out and touch my side! Stop

97 D C#m7(b5) F#7 G Maj7 F#7 G Maj7 E m7

doubt-ing and be-lieve in what you see! For now I have ris and I'm

102 A 13 D sus D Am11 D7 G Maj7 C#m7(b5) F#7

glo - - - ri - fied." Thomas touches the nail marks in Jesus's side, and then kneels.

107 G7 *rit.* C7 F 13 B +7 (#9) E7 *freely* A7 Am11 *molto rit.*

Thomas - T

112 D sus 7 D7 G Maj7 *slowly & freely* E7 *rit.* E m11 A A7 F# +7 (#9) Jesus to all - T

"My Lord, and my God." "Be -

$\bullet = 96$

117 B m6 F#7 G7 C7 F 13 Bb Maj7 G m7

cause you have seen Me you have be - lieved; bless - ed are

122 Eb Maj7 C#o7 D m E7 A7 E m7 A *rit.*

those who have nev - er seen, and yet they still be -

127 D *a tempo - 96* B m7 G Maj7 C Maj7 E 9

lieve."

132 A7 E7 *rit.* F 13 Bb7 A7 E m7

slowly & freely

137 E m7 A7 D *slowly & freely* B m7 G Maj7 E m7 A D

broaden

Jesus Reinstates Peter

Words inspired by Scripture and adapted by Will Goldstein

2 Tenors

Music by Will Goldstein

John 21:15-23

Scene: Jesus, Peter, John, James, Thomas and 3 other disciples are sitting by a fire with burning coals eating fish and bread at the sea of Galilee.

CCLI#7086761

♩ = 72 G⁹ Jesus - T A7 Am11 Ab7 (b5) G⁹ Peter - T CMaj7

Intro chords meas. 1-4

1 “Si-mon, son of John, do you tru - ly love Me — more than these?” “Yes, Lord, You

6 Bm7 Em7 A7 D9 B+7 B7 Jesus - T Em6 Bm7 E7

know that I love You.” “Feed — My lambs.”

11 A7 D7 G⁹ A9

“Si-mon, son of John, — do you tru - ly love

16 D9 Peter - T G⁹ CMaj7 Bm7 Em7 Am9 D9 G7 Jesus - T

Me?” “Yes, Lord, you know that I love — You.” “Then —

21 CMaj7 E7 A7 Bb13 A13 D7 G⁹

tend My — sheep.” “Si - mon, son of

26 G7 CMaj7 A7 D7 Peter - T GMaj7 CMaj7 Bm7 E7

John, — do you love — Me?” “Lord, — You know eve - ry -

31 A7 Bm7 Em7 A7 D9 B+7 B7 Jesus - T Em6

thing; You know that I love You.” “Feed — My

36 Bm7 E7 A7 D7 G⁹ Am7 Ab7 (b5) GMaj7
 sheep. I tell you the truth, now Pe - - -

42 CMaj7 Am7 D¹³ GMaj7 CMaj7 Bm7 E7 A7
 ter, when you were young you went where you want-ed to

47 D7 G7 F#m7(b5) B7 F7 E7 rit. A9 D7 broaden Bb¹³ slowly
 go, but when you are old they will car-ry you to where you do not wish to go."

53 Asus7 A7 broaden B7 a tempo - 72 F7 E7 A9 D7 Bb¹³
 -

58 A7 Ab7 (b5) GMaj7 Am⁹ D9 Bb¹³ Am¹¹ D9 Ab7 (b5)
 "Fol - low Me! Fol - low Me!"

Peter looks at John.

Peter - T

63 GMaj7 Am⁹ D9 Bb¹³ Am¹¹ D9 Ab7 (b5) G7 CMaj7 rit. Bm7
 "What a - bout

68 Esus7 broaden E7 Asus7 A7 Bb¹³ slowly & freely A9 Am7 D D7 Jesus - T B7 Em6 tempo - 72
 him?" "If I de - sire that he re -

74 C¹³ B7 E7 A7 D7 rit. Bb7 Asus7 Em7 A D Dsus7 broaden
 main un - til I come what is that to you? You must fol - low

80 G a tempo - 72 G7 CMaj7 G¹³ F#m7(b5) rit. B7 F7 B7 Em6
 Me."

It Is Written That The Christ Should Suffer

Words inspired by Scripture and
adapted by Will Goldstein
Luke 24:46-49

Tenor

Music by Will Goldstein

Scene: The 11 disciples go to the mountain in Galilee
where they were told to go. They see Jesus.

CCLI#7086762

Jesus

Intro A7 chord held

1 **A7** **D** **D7** **GMaj7** **B7**

"It is writ-ten that the Christ should suf - fer, and rise from the dead on the

4 **CMaj7** **E7** **Am7** **D7** **GMaj7** **G#m7(b5)** **C#7**

third — day; — and that re - pent - ance lead - ing — to the for -

7 **F#7** **GMaj7** **CMaj7** **D** **A7** **E7** **A7**

give - ness of sins should be preached in His Name a - mong all na - tions, be -

10 **D** **E7** **A7** **D** **D7** **GMaj7** **Am7** **D9** **F#**

gin - ning at Je - ru - sa - lem. And to this you must bear wit - ness to all. —

14 **GMaj7** **E7** **A7** **D** **GMaj7** **C#m7(b5)** **rit. & hold 2nd time** **F#7**

— And be - hold, the Ho - ly — Spir - it, whom My Fa - ther — has prom - ised to

17 **GMaj7** **A** **E7** **A** **E7** **A7** **Fine**

2nd time slowly & freely with hold

send, will clothe you with power from on high." Yes, the

The Great Commission

Words inspired by Scripture and
adapted by Will Goldstein

Matthew 28:18-20

Tenor

Music by Will Goldstein

CCLI#7086763

Scene: The 11 disciples are at the mountain in Galilee with Jesus.

Jesus
Intro chords meas. 2-6 beat 2 no rit.

1 $\text{♩} = 84$ $G7$ Cm $A\flat\text{Maj}7$ $Fm7$ $B\flat7$ $E\flat\text{Maj}7$

"All au - thor - i - ty has been giv - en to — Me in

5 $A\flat\text{Maj}7$ *rit.* $G7$ $Cm6$ *a tempo - 84* Cm $G7$ $A\flat\text{Maj}7$

heav - en and on earth. Go, there - fore, and make dis - ci - ples of —

9 $Dm7(\flat5)$ $G7$ Cm $Fm7$ $B\flat7$ $E\flat\text{Maj}7$ $A\flat\text{Maj}7$

all the na - tions on earth, — bap - tiz - ing them in the

13 $Fm7$ $B\flat7$ $E\flat\text{Maj}7$ $G7$ $A\flat\text{Maj}7$ $G\text{sus}7$ $G7$ Cm $A\flat\text{Maj}7$

name of the Fa - ther, and the Son and the Ho - - - ly —

17 $B\flat9$ $E\flat\text{Maj}7$ $B\flat m7$ $E\flat7$ $A\flat\text{Maj}7$ $Fm7$ $B\flat7$ $E\flat\text{Maj}7$

Spir - it, — teach - ing them to ob - serve all that

21 $Dm7(\flat5)$ $G+(\#9\flat9)$ $C7$ $Fm7$ $B\flat7$ *rit.* $B\flat+7$

I have com - mand - ed you. Sure - ly, I will be with you — for -

25 $E\flat\text{Maj}7$ $G7$ Cm *slowly & freely to the end* $A\flat\text{Maj}7$ $Fm7$ $B\flat7$ $Fm7/B\flat$

ev - - - er, e - ven to the — end of the

29 $E\flat$ $A\flat/E\flat$ *molto rit.* $Fm7$ $B\flat7$ $E\flat\text{Maj}7$

age." —

The Ascension

Words inspired by Scripture and
adapted by Will Goldstein

Luke 24:50-53;
Acts 1:9-11

Scene: It has been 40 days since the Resurrection of Jesus,
who now leads the disciples to a hillside in Bethany, 2 miles
from Jerusalem, where He blesses them and ascends into the
clouds.

2 Tenors

Music by Will Goldstein

CCLI#7086764

1 = 132 **C** **D** Storyteller - T **G** **E7** **F Maj7** **E7**
Intro chords meas.2-6 then 1

As the dis - ci - ples wor-shipped at Beth-a - ny _____ be -

6 **F Maj7** **C** **D** **G** **F2** **A** **G** **B** **C7** **F Maj7**
fore _____ Christ, the Lord, _____ their glo - ri -

11 **E7** **A7** **D7** **C** **D** **G** **A7**
ous Mes - si - ah, _____ on His fi - - - - - nal

16 **D7** **C** **D** **G** **F2** **A** **G** **B** **C Maj7**
day up - on the earth, _____

21 **A m7** **F Maj7** **D7** **G Maj7**
Je - sus prayed _____ be-fore He blessed _____ them; then He as -

26 **A m7** **D9** **G Maj7** **C Maj7**
cend - ed _____ up in - to heav - en, _____ be -

30 *A m* *B7* *C Maj7* *A m*
 yond the dis - tant clouds to His home in

35 *C* *D* *G* *F#2* *G* *A m7* *molto rit.* *C* *D*
 par - a - dise.

40 *G* *slowly & freely* *C Maj7* *rit.* *E m7* *A m7* *C* *D*
 Now as they were gaz - ing toward the

44 *G* *F#m7(b5)* *a tempo* *B7* *F7* *B7* *rit.*
 sky, sud - den - ly two an - gels dressed in white

49 *B+7* *E m6* *a tempo* *C7* *B+7* *rit.* *B7*
 — were stand - ing be - side them.

54 *E m6* *a tempo but freely* *A9* *D sus7* *rit.* *D7* *Angel 1 - T* *a tempo - 126* *G*
 “Men of

59 *A m7* *G* *B* *C Maj7* *F7* *E7*
 Gal - i - lee, why do you stand here

64 A m F Maj⁷ D sus⁷ D⁷ G⁷ C Maj⁷

look - ing toward the clouds? This Je - - - sus

70 A⁹ D⁷ G⁷ C Maj⁷ A m⁷ C/D

Christ, who you see tak - en in - to heav - - -

77 G F²/A G/B C Maj⁷ A m⁷ D⁷

en, will some - day come back in the same

83 C/D G G/B C Maj⁷ A m⁷

way."

Storyteller - T

88 D⁷ rit. C/D G broaden C/D G a tempo C

So they re - turned to Je - ru - sa -

93 G C/D G F²/A G/B G⁷ F Maj⁷ rit. E m⁷ C Maj⁷

lem with great joy, praising God con - tin - ual - ly at the

99 G⁹ C Maj⁷ F Maj⁷ slowly & freely C Maj⁷ F Maj⁷ molto rit. C/D G⁹ G

Tem - ple.

Pentecost

Words inspired by Scripture and
adapted by Will Goldstein

Acts 2:2-4

Verse & Chorus

Music by Will Goldstein

Scene: 50 days after the Resurrection of Jesus (10 days after the Ascension),
the Holy Spirit appears to the disciples in a room in Jerusalem.

CCLI#7086765

♩ = 120 Storyteller - T **G Maj⁷** **E m7**
Intro chords meas. 2-3 (2 times)

When the day of Pen - te - cost had —

come, and the dis - ci - ples were gath - ered to -

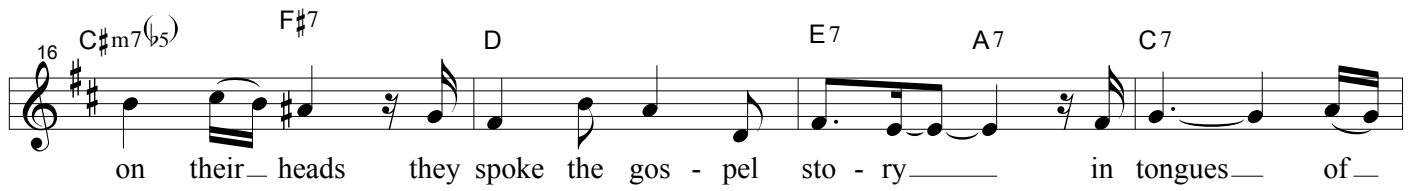
geth - er, — they heard a sound like the rush - ing of a

might - - y wind com - ing down to earth from

heav - en. The house was filled with the glo - ry of God for the

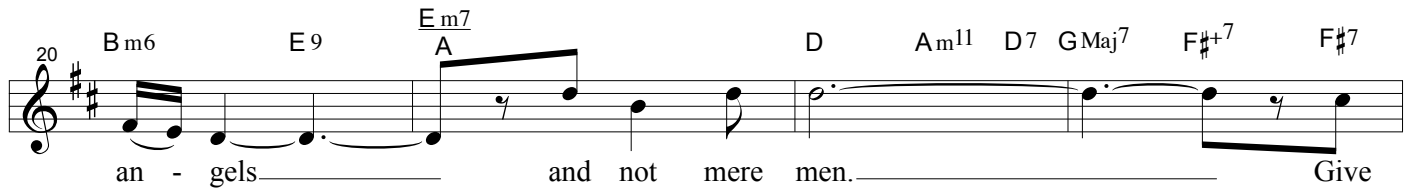
Ho - ly Spir - it had come. — With tongues of fire — up -

16 C#m7(b5) F#7 D E7 A7 C7



on their heads they spoke the gos - pel sto - ry in tongues of

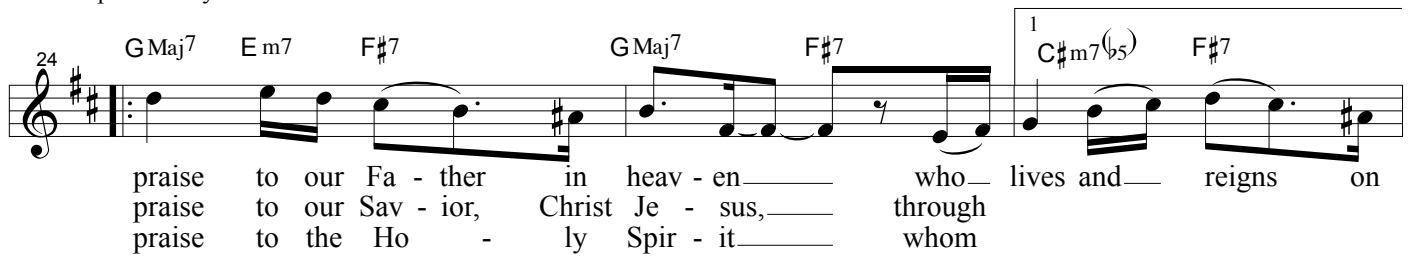
20 Bm6 E9 Em7 A D Am11 D7 GMaj7 F#+7 F#7



an - gels and not mere men. Give

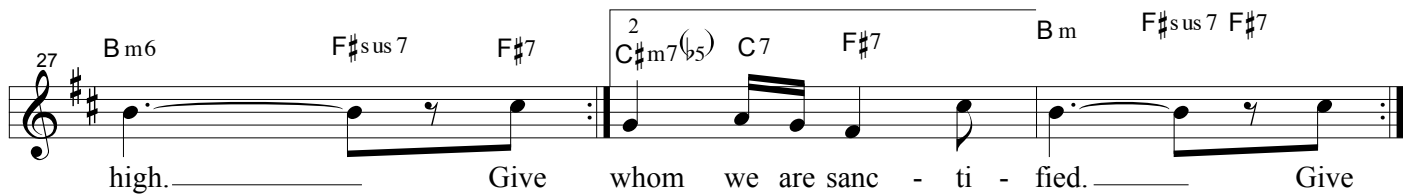
Scene: present day

24 GMaj7 Em7 F#7 GMaj7 F#7 C#m7(b5) F#7



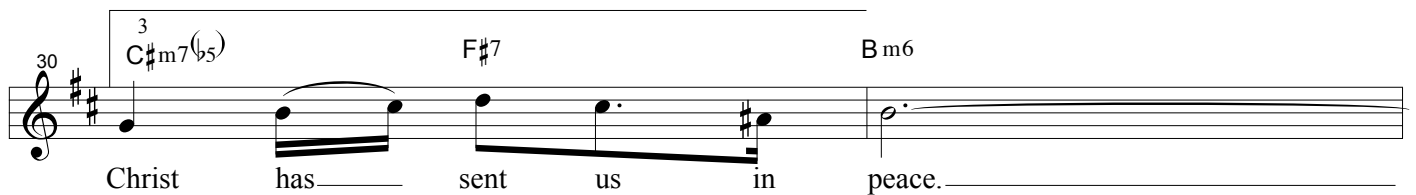
praise to our Fa - ther in heav - en who lives and reigns on
praise to our Sav - ior, Christ Je - sus, through
praise to the Ho - ly Spir - it whom

27 Bm6 F#sus7 F#7 C#m7(b5) C7 F#7 Bm F#sus7 F#7



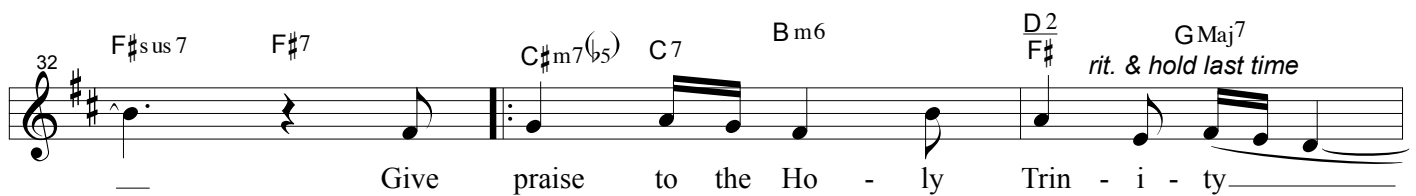
high. Give whom we are sanc - ti - fied. Give

30 C#m7(b5) F#7 Bm6



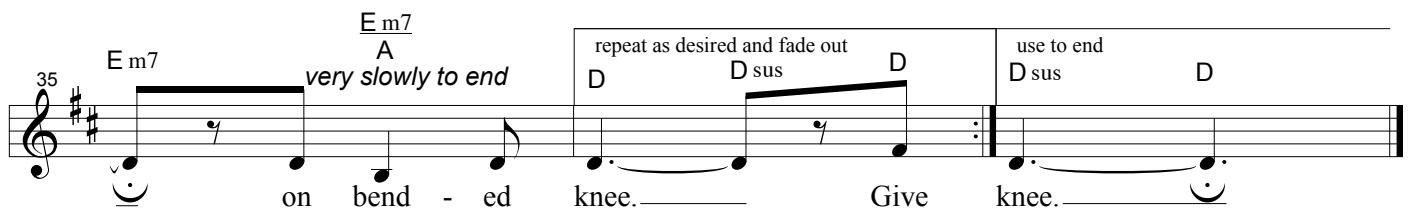
Christ has sent us in peace.

32 F#sus7 F#7 C#m7(b5) C7 Bm6 D2 F# GMaj7 rit. & hold last time



Give praise to the Ho - ly Trin - i - ty

35 Em7 A very slowly to end D D sus D use to end D sus D



on bend - ed knee. Give knee.

Holy Spirit Come

From Christ, Our Savior Songbook

(Pentecost)

Congregational Song

Words & Music by

Will Goldstein

CCLI# 3227143

Scene: present time

Acts 2: 1-4

$\text{♩} = 100$

1 A E D/E A Asus A E Esus E

5 A E D DMaj7

Ho - ly Spir - it, come. De - scend from the Fa - ther a -

8 E A C#m7 F#m7

bove. Rest Your flame up - on my head; pre -

11 Bm7 E D E A

pare my heart for the day that we wed. Ho - ly Spir - it,

14 E D DMaj7 E

come, and make me a ho - ly tem - ple for your love.

17 A C#m7 F#m7 Bm7 E

Deep with - in the cham - bers of my heart, shine through me.

20 D A Asus A E Asus7 A7

Ho - ly Spir - it, come.

23 *D E D Bm7 E D E*
 Fill me with Your grace. Lord, fill my— cup. With - in this ho - ly place, I

26 *D Bm7 E A E D/E*
 lift You— up. Ho-ly Spir - it,— come;— shine through—

29 *A Asus A E A/E E A Asus A E Esus E*
 me. Shine through— me. *2nd Time - To Coda*

Coda

33 *E D/E A D/A A E D/E*
 Ho - ly Spir - it,— come; shine through me. Shine through—

36 *A D/A A E D/E A D/A A*
 me. Shine through me. Shine through— me. Ho - ly Spir-it,

39 *E D/E A Asus A E A/E E A Asus A*
 come, shine through— me. Shine through— me.

43 *E D/E A Asus A E Esus E A*
 Shine through— me.

The Witness

Words inspired by Scripture and
adapted by Will Goldstein
John 20:31

Music by Will Goldstein

Tenor

CCLI#7086766

Scene: present time, storyteller appearing as the Apostle John

Storyteller - T

$\bullet = 116$

A Maj7 Intro chords meas. 1-8

F#m7 G#m7(b5) C#7

Some may say that the account of which you have

F#m7 DMaj7 Bm7 E7

heard is a legend they were told, or a

A D E7 A F#sus7 F#m7

great myth - o - log - i - cal ep - - - ic sto - ry

G Maj7 E7 E sus 7

of a he - - - ro from the past,

E7 A Maj7 DMaj7 G Maj7 B m7

but I am here to tell you that this

E7 C Maj7 B7 F7 E7 *rit.*

is the re - cord of the last

C#7 broaden C#7 F#m6 *a tempo* B9 E9 A 13

days of Je - sus.

The musical score is written for a Tenor voice in the key of F# major (three sharps) and 3/4 time. It consists of seven staves of music. The first staff begins with a tempo marking of 116 and includes an 8-measure introduction with chords A Maj7, F#m7, G#m7(b5), and C#7. The lyrics are: 'Some may say that the account of which you have heard is a legend they were told, or a great myth - o - log - i - cal ep - - - ic sto - ry of a he - - - ro from the past, but I am here to tell you that this is the re - cord of the last days of Je - sus.' The score includes various chord changes and performance directions such as 'rit.' and 'a tempo'. The piece concludes with a final chord of A 13.

The Third Day
(The Last Days Of Jesus)
An Opera in 7 Acts by Will Goldstein
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1. Jesus Enters Jerusalem

I Am The Bread Of Life	John 6:51,53-58
He Will Be Raised To Life Again	Matthew 17: 22,23
They Will Condemn Him To Death	Matthew 20:18, 19
A Ransom For Many	Matthew 20:26-28
The Third Day	Matthew 17: 22,23
The Chief Priests And Scribes	Matthew 20:18, 19
This Awesome King	
Your King Comes To You	Matthew 21:1-8; Mark 11:1-8; Luke 19: 28-37; Zechariah 9:9
Hosanna In The Highest!	Matthew 21:9; Luke 19:38; Mark 11:9-10
A Den Of Thieves	Matthew 21:10-17; Mark 11:15-18; Luke 19:39, 40, 45-47
O Jerusalem	Matthew 23: 37-39
If You Had Only Known	Luke 19:41-44, Luke 21:20; Matthew 24:2; Mark 13:2

2. Conspiracy To Kill Jesus

The Authority Of Jesus Questioned	Matthew 21:23-27; Mark 11: 27-33; Luke 20:1-8
In Three Day I Will Raise It Up	John 2:19
This Temple	John 2:19
Parable Of The Vine Keepers	Matthew 21:33-39
When I am Lifted Up	John 12:24-28, 31-32
Paying Taxes To Caesar	Matthew 22:15-22
The Christ, Whose Son Is He?	Matthew 22:41-46; Mark 12:35-37; Luke 20: 41-44; Psalm 110:1
The Scribes And The Pharisees	Matthew 23:1-3; Mark 12:38-40; Luke 20: 46-47
The Greatest Among You	Matthew 23:9-12
The Plot Against Jesus	Matthew 26:1-5; Mark 14:1-2; Luke 22:1-6; John 11:45-57
Jesus Is Anointed For His Burial	Matthew 26:6-13; Mark 14:3-9; John 12:1-8
All For The Sake Of Money	Matthew 26:14-16; Mark 14:10-11;

	Luke 22:1-6
--	-------------

3. The Last Supper

Surely, Not I?	Matthew 26:17-25; John 13:19, 16, 27
Jesus Washes The Disciples' Feet	John 13:1-17
In My Father's House	John 14:1-4
The Way	John 14:5, 6, 9, 11, 15, 16, 26
I Am The Vine, You Are The Branches	John 15:1,4,5,7,9,10,12 & 16
You Are Not Of This World	John 15: 19,20,26,27; 16:1, 4
I Am Going To Him Who Sent Me	John 16: 5-16
In A Little While	John 16:17-33
Glorify Your Son	John 17: 1-5
Father, Holy Father	John 17:6-11, 18
Sanctify Them	John 17: 17-24
Eat This Bread, Drink This Wine	Matthew 26:26-29
Christ Is The Bread Of Life	John 6:51,53-58
The Bread Of Life	Matthew 26:26-29

4. Gethsemane And The Arrest Of Jesus

Jesus Predicts Peter's Denial	Matthew 26:31-35; Mark 14:27-31; Luke 22:31-38; John 13:31-38
In The Garden	Matthew 26: 38-39,41-42
Not My Will, But Always Yours Be Done	Luke 22:42
Stand Firm My Son	Luke 22:42
Honor Your Savior	Luke 22:42
Remember The Passion	Luke 22:42
Keep Watching And Praying	Matthew 26:41
The Arrest Of Jesus	Matthew 26:45-56; Mark 14:43-51; Luke 22:47-53; John 18:1-11
Gethsemane	Matthew 26:36-42

5. The Trial And Judgment Of Jesus

Peter Denies Jesus	Matthew 26:69-75; Mark 14:66-72; Luke 22:54-62; John 18:15-18,25-27
Are You The Christ, The Son Of The Blessed One?	Matthew 26:57-67; Mark 14:53-65; Luke 22:63-71; John 18:19-24
He's Coming In The Clouds Of Heaven	Matthew 26:64
Judas, The Betrayer	Matthew 27:1-10; Mark 15:1
Jesus At The Judgment Seat Of Pilate	Matthew 27:11-31; Mark 15:2-20; Luke

	23:1-25; John 18:28-40; 19:1-16
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6. Crucifixion, Burial And Resurrection Of Jesus

Christ Carries The Cross	Luke 23:26-31; John 19:17-19
Father, Forgive Them	Luke 23:34
Father, Into Your Hands I Commit My Spirit	Luke 23:46
He Could Have Walked Away	Matthew 27:32-54; Mark 15:21-34; Luke 23:32-48; John 19:17-22
Oh, The Love Of Jesus	
The Burial Of Jesus	Matthew 27:57-66; Mark 15:42-47; Luke 23:50-56; John 19:38-42
At The Tomb	John 19:38-42
A Guard Sent To The Tomb	Matthew 27:62-66
Resurrection, And Two Angels At The Tomb	Matthew 28:1-8; Mark 16:1-8; Luke 24:1-8; John 20:1
Mary's Encounter With Jesus, And The Disciples' Disbelief	Matthew 28:9-10; Luke 24:9-12; John 20:2-18
Jesus Is Alive	
Hosanna To My King	

7. The Great Commission, Ascension & Pentecost

The Guards' Report	Matthew 28:11-15
The Road To Emmaus	Luke 24:13-35
Jesus Appears To The Disciples	Luke 24:36-39
Jesus Appears To Thomas	John 20:24-29
Jesus Reinstates Peter	John 21:15-23
It Is Written That The Christ Should Suffer	Luke 24:46-49
The Great Commission	Matthew 28:18-20
The Ascension	Luke 24:50-53; Acts 1:9-11
Pentecost	Acts 2:2-4
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Publications, CD's, & What's new at The King's Court?

For the current status of released and unreleased music by Will Goldstein of the King's Court also visit me online at: <http://www.thekingscourt.com>

click photos and bio, then click Will Goldstein and guitar with bio

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Hosanna

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Please visit Author Central Amazon Page Will Goldstein for a complete description for each title

<https://www.amazon.com/-/e/B071G4Y4Y6>

Upcoming projects to be released:

In the next 1-2+ years, another set of songs will gradually be released in future volumes listed below in 1-3.

Below is an overview of the projects

- 1) Acts to Jude subdivided into books (early stages of scores)
- 2) Israel And The New Promised Land (very early stages, lyrics only, no scores)

Early stages – pencil only – I will begin working on these in the next few years

3) Proverbs, hundreds of songs already done in pencil, will be released following completion of the New Testament

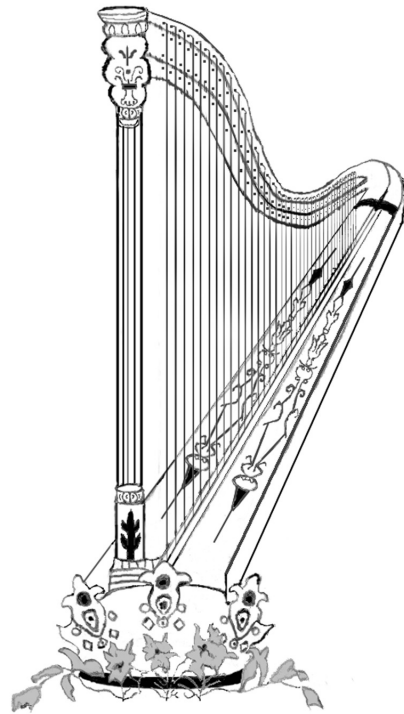
4) Psalms - in the early stages of pencil scores (delayed while working on completion of other projects)

All these books, God willing, will be organized into various songbooks in continuing volumes with CCLI numbers. Please report usage. This page reflects the status of The King's Court publications at the release of Volume 20 Acts ©2021 The King's Court

The King's Court Ministry Statement

It is the ministry of The King's Court, through songwriting, to convict us of our sin, lead people to Christ, teach Christian virtue and maturity, memorize scripture, announce biblical prophecy, worship our Savior, and carry the spiritual flame of revival.

Will Goldstein



Scripture Comes To Life
in the music of

The King's Court

The King's Court
Sebastopol, California 95472
(707) 823-0419

Theory & Chord Construction Chart

The Chart below, in conjunction with the code & formulas given, has condensed on to one page all the scales & chords necessary to understand the basics of music theory. The top row is the names of the intervals that can be measured as the distance above the root which is in the far left column. These intervals can be applied to each of the given roots to create scales & chords. All intervals are measured above the root. Music theory requires extensive training, and it is beyond the scope of this book to go into more detail.

Code

R=Root, M=Major, m=minor, P=Perfect, A=Augmented, D=Diminished, #=sharp, b=flat, x=double sharp, bb=double flat

R	m2	M 2	m3	M 3	P4	A 4 - D5	P5	A5 - m6	M 6	m7	M 7	R
C	D ^b	D	E ^b	E	F	F [#] - G ^b	G	G [#] - A ^b	A	B ^b	B	C
C [#]	D	D [#]	E	E [#]	F [#]	F ^x - G	G [#]	G ^x - A	A [#]	B	B [#]	C [#]
D ^b	E ^{bb}	E ^b	F ^b	F	G ^b	G - A ^{bb}	A ^b	A - B ^{bb}	B ^b	C ^b	C	D ^b
D	E ^b	E	F	F [#]	G	G [#] - A ^b	A	A [#] - B ^b	B	C	C [#]	D
D [#]	E	E [#]	F [#]	F ^x	G [#]	G ^x - A	A [#]	A ^x - B	B [#]	C [#]	C ^x	D [#]
E ^b	F ^b	F	G ^b	G	A ^b	A - B ^{bb}	B ^b	B - C ^b	C	D ^b	D	E ^b
E	F	F [#]	G	G [#]	A	A [#] - B ^b	B	B [#] - C	C [#]	D	D [#]	E
F	G ^b	G	A ^b	A	B ^b	B - C ^b	C	C [#] - D ^b	D	E ^b	E	F
F [#]	G	G [#]	A	A [#]	B	B [#] - C	C [#]	C ^x - D	D [#]	E	E [#]	F [#]
G ^b	A ^{bb}	A ^b	B ^{bb}	B ^b	C ^b	C - D ^{bb}	D ^b	D - E ^{bb}	E ^b	F ^b	F	G ^b
G	A ^b	A	B ^b	B	C	C [#] - D ^b	D	D [#] - E ^b	E	F	F [#]	G
G [#]	A	A [#]	B	B [#]	C [#]	C ^x - D	D [#]	D ^x - E	E [#]	F [#]	F ^x	G [#]
A ^b	B ^{bb}	B ^b	C ^b	C	D ^b	D - E ^{bb}	E ^b	E - F ^b	F	G ^b	G	A ^b
A	B ^b	B	C	C [#]	D	D [#] - E ^b	E	E [#] - F	F [#]	G	G [#]	A
A [#]	B	B [#]	C [#]	C ^x	D [#]	D ^x - E	E [#]	E ^x - F [#]	F ^x	G [#]	G ^x	A [#]
B ^b	C ^b	C	D ^b	D	E ^b	E - F ^b	F	F [#] - G ^b	G	A ^b	A	B ^b
B	C	C [#]	D	D [#]	E	E [#] - F	F [#]	F ^x - G	G [#]	A	A [#]	B

Basic Scales

The Greek Modes & The Pentatonic Scale

Note: The underline means it is a chord tone while playing the chord within that scale.

Ionian Mode / Major Scale = R M2 M3 P4 P5 M6 M7 R (used with major chords built off the first scale degree such as C chord in the Key of C)

Dorian Mode = M2 M3 P4 P5 M6 M7 R M2 (used with minor chords built off the second scale degree such as D minor chord in the Key of C)

Phrygian Mode = M3 P4 P5 M6 M7 R M2 M3 (used with minor chords built off the third scale degree such as E minor chord in the Key of C)

Lydian Mode = P4 P5 M6 M7 R M2 M3 P4 (used with major chords built off the fourth scale degree such as F chord in the Key of C)

Mixolydian Mode = P5 M6 M7 R M2 M3 P4 P5 (used with major chords built off the fifth scale degree such as G chord in the Key of C)

Aeolian Mode/minor scale = M6 M7 R M2 M3 P4 P5 M6 (used with minor chords built off the sixth scale degree such as A minor chord in the Key of C)

Locrian Mode = M7 R M2 M3 P4 P5 M6 M7 (used with diminished chords built off the seventh scale degree such as B diminished chord in the Key of C)

Pentatonic Scale = R M2 M3 P5 M6 R (used with major chords built off the first, fourth & sometimes the fifth scale degree such as C pentatonic scale for the C chord in the Key of C, the F pentatonic scale for the F chord in the Key of C & the G pentatonic scale for the G chord in the Key of C.)

Chords used in Contemporary Christian Music

There are a few extra symbols in the formulas below that are not in the chart above, but are easily understood.

They are as follows: M9 is the same as M2 but usually an octave higher, m9 is the same as m2 but usually an octave higher, M13 is the same as M6 but must be played above m7.

1. Major (no sign) = R M3 P5

2. Minor (m) = R m3 P5

3. Augmented (+) = R M3 A5

4. Diminished (o) = R m3 D5

5. Suspended 4th (sus) = R P4 P5

6. Suspended 2nd (2) = R M3 P5 (M2 or M9)

7. Six Chord (6) = R M3 P5 M6

8. Minor 6th (m6) = R m3 P5 M6

9. Full diminished (o7) = R m3 D5 M6

10. Half diminished (m7b5) = R m3 D5 m7

11. Minor seventh (m7) = R m3 P5 m7

12. Dominant Seventh (7) = R M3 P5 m7

13. Sus Seventh (sus 7) = R P4 P5 m7

14. Seven flat 5 (7b5) = R M3 D5 m7

15. Augmented 7th (+7) = R M3 A5 m7

16. Major 7th (Maj 7) = R M3 P5 M7

17. Ninth (9) = R M3 P5 m7 M9

18. minor 9th (m9) = R m3 P5 m7 M9

19. Flat Nine (b9) = R M3 P5 m7 m9

20. Sus nine (sus 9) = R P4 P5 m7 M9

21. Major nine (Maj 9) = R M3 P5 M7 M9

22. Thirteenth (13) = R M3 m7 M9 M13