

080689654237



Glorious Day *with* Christ the Lord Is Risen Today

Arr. Duren

SATB

Glorious Day

with Christ the Lord Is Risen Today

from the Easter musical "My Easter Story"

Arranged and Orchestrated by
Cliff Duren

Anthem
Choral Demonstration
ChoralTrax (Stereo/Split/Demo)
Accompaniment Video
Orchestration
Chord Chart/Lead Sheet
Stem Mixes
PracticeTrax (Soprano)
PracticeTrax (Alto)
PracticeTrax (Tenor)
PracticeTrax (Bass)

PHYSICAL

080689654237

080689343339

080689474088

080689907142

DIGITAL

080689906183
QZ7ZL1701380
080689907180
080689942181
080689908187
080689909184
080689914188
080689910180
080689911187
080689912184
080689913181



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Glorious Day

with Christ the Lord Is Risen Today

Words and Music by
 JASON INGRAM, SEAN CURRAN,
 JONATHAN SMITH and KRISTIAN STANFILL
Arranged by Cliff Duren

1/11 With driving energy (♩ = 110)

1 B^b(no3) B^bsus B^b

(Worship Leader may prompt)

4 B^bsus B^b(no3) B^bsus

(Worship Leader join freely throughout)

2/12

7

CHOIR
mp

I was

B^b(no3) B^bsus

1/11 This symbol refers to the corresponding track numbers on the Accompaniment ChoralTrax. The first number refers to the Stereo Trax; the second number to the Split Trax.

Performance Time: 4:58

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9

bur - ied ___ be - neath ___ my shame.

mp

B^b(no3) B^bsus

11

Who could

B^b B^bsus

13

car - ry ___ that kind ___ of weight?

Gm7 B^bsus
G

4
15

It was my tomb

Gm7

E^b2

18

mf

3/13

till I met You. I was

B^b(no3)

B^bsus

mf

21

breath - ing, but not a - live.

B^b(no3)

B^bsus

B^b

24

All my fail - ures_ I tried_ to hide.

B^bsus

Gm7

B^bsus
G

27

It was_ my tomb

Gm7

E^b2

30

4/14

f

(Worship Leader ad lib)

f

till I_ met You. You called my

B^b(no3)

6
33

name, _____ and I ran out of that grave—

$E\flat 2$ $B\flat(\text{no}3)$
f

36

out of the _____ dark - ness _____ in -

$E\flat 2$

38

to Your glo - ri - ous _____ day!

$B\flat(\text{no}3)$

40

You called my name, and

The vocal line consists of two staves. The upper staff is in treble clef and the lower in bass clef. The melody is in a minor key. The lyrics are: "You called my name, and".

E^b2

The piano accompaniment consists of two staves. The upper staff is in treble clef and the lower in bass clef. It features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. A chord change to E^b2 is indicated above the right hand staff.

42

I ran out of that grave—

The vocal line consists of two staves. The upper staff is in treble clef and the lower in bass clef. The melody is in a minor key. The lyrics are: "I ran out of that grave—".

Gm7

The piano accompaniment consists of two staves. The upper staff is in treble clef and the lower in bass clef. It features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. A chord change to Gm7 is indicated above the right hand staff.

44

out of the dark - ness in -

The vocal line consists of two staves. The upper staff is in treble clef and the lower in bass clef. The melody is in a minor key. The lyrics are: "out of the dark - ness in -".

E^b2

The piano accompaniment consists of two staves. The upper staff is in treble clef and the lower in bass clef. It features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. A chord change to E^b2 is indicated above the right hand staff.

8
46

to Your glo - ri - ous day!

Musical notation for measures 46-47, including vocal line and piano accompaniment.

B^b(no3)

Musical notation for piano accompaniment for measures 46-47.

5/15

48

Musical notation for measures 48-49, including vocal line and piano accompaniment.

Musical notation for piano accompaniment for measures 48-49.

50

mf

Now Your mer - cy — has saved

Musical notation for measures 50-51, including vocal line and piano accompaniment.

B^b(no3)

mf

Musical notation for piano accompaniment for measures 50-51.

52

(Worship Leader may ad lib)

— my soul. —

—

B^bsus B^b

54

Now Your free - dom — is all —

—

B^bsus Gm7

56

building

— I know; — the old — made

—

B^bsus G Gm7

10
59

6/16

new, Je - sus, when I met You.

E^b2 B^b(no3)

62

f

You called my name, and I ran out of that grave—

E^b2

65

out of the

B^b(no3)
f

67

dark - ness__ in - to Your glo - ri - ous__ day!

This system contains the vocal line and piano accompaniment for measures 67 and 68. The vocal line is in a soprano clef with a key signature of two flats. The piano accompaniment is in a grand staff with a key signature of two flats. The lyrics are: "dark - ness__ in - to Your glo - ri - ous__ day!".

E \flat 2

This system shows the piano accompaniment for measures 67 and 68. The right hand features a complex chordal texture with many accidentals, while the left hand plays a simple bass line. The key signature is E \flat 2.

69

You called my__

This system contains the vocal line and piano accompaniment for measures 69 and 70. The vocal line is in a soprano clef with a key signature of two flats. The piano accompaniment is in a grand staff with a key signature of two flats. The lyrics are: "You called my__".

B \flat (no3)

This system shows the piano accompaniment for measures 69 and 70. The right hand features a complex chordal texture with many accidentals, while the left hand plays a simple bass line. The key signature is B \flat (no3).

71

name,_____ and I ran out of that__ grave—

This system contains the vocal line and piano accompaniment for measures 71 and 72. The vocal line is in a soprano clef with a key signature of two flats. The piano accompaniment is in a grand staff with a key signature of two flats. The lyrics are: "name,_____ and I ran out of that__ grave—".

E \flat 2

This system shows the piano accompaniment for measures 71 and 72. The right hand features a complex chordal texture with many accidentals, while the left hand plays a simple bass line. The key signature is E \flat 2.

12
73

out of the dark - ness - in-

Gm7 Eb2

76

to Your glo-ri-ous day!

B^b(no3)

79

7/17

81

mf

Christ the Lord is ris'n to - day... Al - le - lu - ia!

B^b(no3) B^bsus B^b B^bsus

85

Sons of men and an-gels say:... Al - le - lu - ia!

E^b2 E^b2 Gm7

89

Raise your joys and tri-umphs high. Al - le - lu - ia!

F(no3) B^b F/A Gm7 C/E F

14
93

Sing, ye heav'ns, and earth, re - ply: Al - le -

Chord Chart:
 F / Eb Bb / D Eb2 F(no3) Bb / D Eb2

8/18

lu - ia!

Chord Chart:
 F(no3) Bb(no3)

Lives a - gain our glo - rious King.

Chord Chart:
 B(no3) Bsus

101

Al - le - lu - ia! Where, O death, is

B Bsus E2

This system contains measures 101, 102, and 103. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part includes chord markings: B, Bsus, and E2.

104

now thy sting? — Al - le - lu - ia!

E2 G#m7

This system contains measures 104, 105, and 106. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part includes chord markings: E2 and G#m7.

107

Dy - ing once, He all doth save. Al - le -

F#(no3) B F# A# G#m7

This system contains measures 107, 108, and 109. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part includes chord markings: F#(no3), B, F# A#, and G#m7.

16

110

lu - ia! Where thy vic - to - ry, O grave?

C# E# F# F# E B D# E2 F#(no3)

9/19

113

Al - le lu - ia!

B D# E2 F#(no3) B(no3)

116

ff

You called my name, and I ran out of that grave—

E2

(drum fill)

119

out of the—

Detailed description: This system shows the vocal line for measures 119 and 120. The key signature has four sharps (F#, C#, G#, D#). The melody starts with a whole rest in measure 119 and begins in measure 120 with a quarter note G4, followed by a quarter note A4, and a half note B4. The lyrics "out of the—" are aligned with the notes in measure 120.

B(no3)

ff

Detailed description: This system shows the piano accompaniment for measures 119 and 120. The right hand features a melodic line with eighth and sixteenth notes, marked with a forte dynamic (*ff*). The left hand plays a steady bass line of quarter notes.

121

dark - ness— in - to Your glo - ri - ous— day!

Detailed description: This system shows the vocal line for measures 121 and 122. The melody continues from measure 120. In measure 121, it has a quarter note G4, a quarter note A4, and a half note B4. In measure 122, it has a quarter note G4, a quarter note A4, and a half note B4. The lyrics "dark - ness— in - to Your glo - ri - ous— day!" are aligned with the notes.

E2

Detailed description: This system shows the piano accompaniment for measures 121 and 122. The right hand features a melodic line with eighth and sixteenth notes. The left hand plays a steady bass line of quarter notes.

123

You called my—

Detailed description: This system shows the vocal line for measures 123 and 124. The melody starts with a whole rest in measure 123 and begins in measure 124 with a quarter note G4, followed by a quarter note A4, and a half note B4. The lyrics "You called my—" are aligned with the notes in measure 124.

B(no3)

Detailed description: This system shows the piano accompaniment for measures 123 and 124. The right hand features a melodic line with eighth and sixteenth notes. The left hand plays a steady bass line of quarter notes.

18
125

name, _____ and I ran out of that_ grave—

E2

127

out of the—

G#m7

129

10/20

dark - ness_ in - to Your glo - ri - ous day,

E2

131

in - to Your glo - ri - ous_ day,

B(no3) Bsus

133

in - to Your glo - ri - ous_ day!

B Bsus

135

B(no3)

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