

080689624230



Jesus

Arr. Semsen

SATB

Jesus

from the musical "Road to Calvary"

Words and Music by
CHRIS TOMLIN and ED CASH

Arranged and Orchestrated by
DANIEL SEMSEN

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

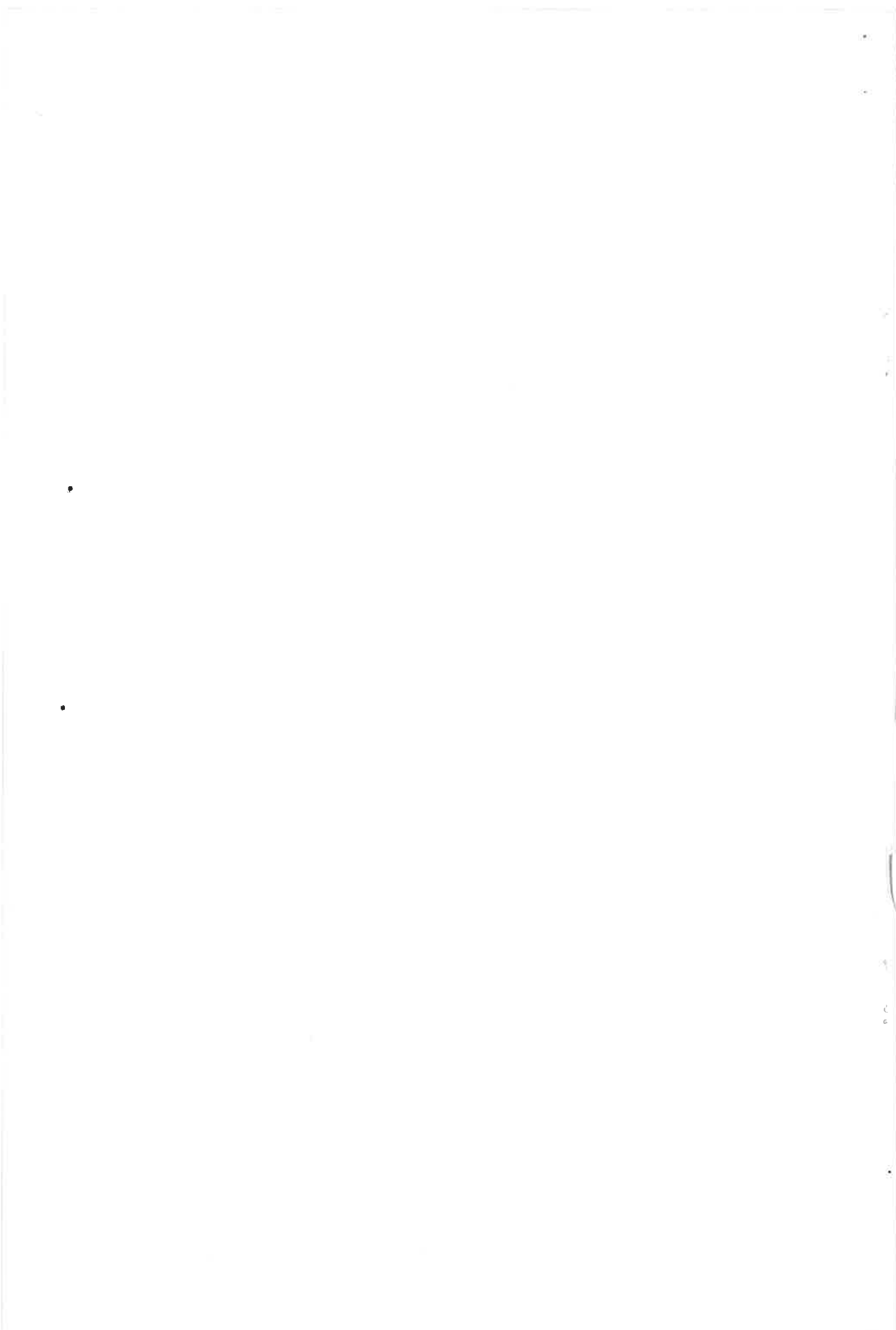
PHYSICAL
080689624230
080689313332
080689444081
080689868146

DIGITAL
080689394188
080689395185
QZ7ZL1701271
080689396182
080689397189
080689402180
080689398186
080689399183
080689400186
080689401183



WORD MUSIC
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NASHVILLE, TN



Jesus

3

Words and Music by
CHRIS TOMLIN and ED CASH
Arranged by Daniel Semsen

1/6 Modern rock ♩ = 77

D(no3) G2

mf

The first system of piano accompaniment for the song 'Jesus'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is D major (two sharps) and the time signature is 4/4. The tempo is marked as 'Modern rock' with a quarter note equal to 77 beats per minute. The first measure is marked with a star and 'mf'. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line. Chord changes from D(no3) to G2 occur at the end of the first and second measures.

3 *WOMEN: unison mf*

There is a

D(no3) G2

The second system of music, starting at measure 3. It features a vocal line for women in unison, marked 'mf'. The lyrics 'There is a' are written below the vocal line. The piano accompaniment continues with the same eighth-note pattern. Chord changes from D(no3) to G2 occur at the end of the first and second measures.

5

Truth old - er than the ag - es, there is a

D(no3) G2

The third system of music, starting at measure 5. It features a vocal line with the lyrics 'Truth old - er than the ag - es, there is a'. The piano accompaniment continues with the same eighth-note pattern. Chord changes from D(no3) to G2 occur at the end of the first and second measures.

**Accompaniment track fades in.*

1/9 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: 4:21

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4
7

prom - ise of things yet to come. There is

D(no3) G2

This system contains the vocal line and piano accompaniment for measures 4 through 7. The vocal line begins with a treble clef and a key signature of two sharps (D major). The lyrics are "prom - ise of things yet to come. There is". The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Chord markings "D(no3)" and "G2" are placed below the vocal line.

9

One born for our sal - va - tion—

Em7 Bm7 G2

This system contains the vocal line and piano accompaniment for measures 9 and 10. The vocal line continues with the lyrics "One born for our sal - va - tion—". The piano accompaniment maintains the eighth-note pattern. Chord markings "Em7", "Bm7", and "G2" are placed below the vocal line.

11

CHOIR: unison

Je - sus. There is a

mf

D G2

This system contains the vocal line and piano accompaniment for measures 11 and 12. The vocal line begins with the lyrics "Je - sus. There is a". The piano accompaniment continues with the eighth-note pattern. Chord markings "D" and "G2" are placed below the vocal line. The dynamic marking *mf* is placed below the word "There". The instruction *CHOIR: unison* is written above the system.

13

Light that o - ver-whelms the dark - ness, there is a

D(no3)

G2

15

King - dom_ that for-ev - er reigns. There is

D(no3)

G2

17

2/7

free - dom_ from the chains that bind_ us—

Em7

Bm7

G2

6

19 *f div.*

Je - sus, Je - sus, Who *div.*

D G2 D F#

21

walks on the wa - ters, Who speaks to the sea, Who

G2 Bm7 A(add4) A C#

f

23

stands in the fi - re be - side me. He

D A C# Bm7 D F#

25

roars like a li - on, He bled as the Lamb. He

G Bm7 A(add4) A C#

27

3/8

car - ries my heal - ing in His hands— Je - sus.

unison

D A C# Bm7 D F# G

30

mf *div.*

There is a Name I call in times of

(harm.)

There is a Name, D A

mp

32

trou - ble, there is a Song that com - forts in the

there is a Song.

G D A

34

night.

There is a Voice that calms the storm that

G Em7

36

He is Je - sus,

rag - es. He is Je - sus,

Bm7 G D A

38 *f*
 Je - sus, Who walks on the wa - ters, Who
div.

G D F# G2 Bm7

40
 speaks to the sea, Who stands in the fi - re be -

A(add4) A C# D A C#

42
 side me. He roars like a li - on, He

Bm7 D F# G Bm7

10

44

4/9

bled as the Lamb. He car - ries my heal - ing in

A(add4) A C# D A C#

46

CHOIR: unison

p

His hands — Je - sus. Mes -

Bm7 D F# G2 A G G2

49

si - ah, my Sav - ior, there is

D G Asus

sub. p

51

mf

pow - er in Your Name. You're my

Vocal line for measures 51-52. The melody starts on a dotted quarter note, followed by an eighth note, a quarter note, and a half note. There are rests in the second and fourth measures.

D Bm7

Piano accompaniment for measures 51-52. The right hand plays chords in a rhythmic pattern, while the left hand plays a simple bass line. Chords are D and Bm7.

53

Rock and my Re - deem - er. There is

(harm.) *div.*

Vocal line for measures 53-54. The melody starts on a quarter note, followed by a dotted quarter note, a quarter note, and a half note. There are rests in the second and fourth measures. The word "and" is written below the first measure.

D/G Asus

mf

Piano accompaniment for measures 53-54. The right hand plays chords in a rhythmic pattern, while the left hand plays a simple bass line. Chords are D/G and Asus. The dynamic marking *mf* is present.

55

div.

pow - er in Your Name, in Your

Vocal line for measures 55-56. The melody starts on a dotted quarter note, followed by an eighth note, a quarter note, and a half note. There are rests in the second and fourth measures.

D Dsus D/C# Bm7

Piano accompaniment for measures 55-56. The right hand plays chords in a rhythmic pattern, while the left hand plays a simple bass line. Chords are D, Dsus, D/C#, and Bm7.

12

CHOIR: unison
ff *sub. p*

57

Name! _____ You

G A
G G

59

walk on the wa-ters, You speak to the sea. You

D
G

A(add4)

sub. p

61

5/10 *mf div.*

stand in the fi-re be-side me. You

div.

D A
C# Bm7

63

roar like a li - on, You bled as the Lamb. You

G Bm7 A(add4) A C#

mf

65

car - ry — my heal - ing — in Your — hands. God, — You

D A C# Bm7 E G#

67

walk on the wa - ters, You speak to the sea. You

A2 C#m7 B(add4) B D#

ff

stand in the fi - re be - side me. You

E B D# C#m7 E G#

roar like a li - on, You bled as the Lamb. You

A C#m7 B(add4) B D#

car - ry my heal - ing in Your hands Je - sus.

E B D# C#m7 E G# A2

CHOIR: unison
mf

76

There is no one like You, Je - sus.

A2

mp

78

mp rit. *div.* (6) *

There is no one like You, Je - sus.

div.

Esus E (12)

rit.

*Vocals cut off before accompaniment on split track.

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