

THE  
*Daniel Semsen*  
 SIGNATURE SERIES



# RESURRECTION POWER

Words and Music by  
 TONY BROWN  
 ED CASH  
 RYAN ELLIS

Arranged and Orchestrated by  
 DANIEL SEMSEN


Anthem	<b>PHYSICAL</b>	080689600234
CD ChoralTrax (Stereo/Split/Demo)		080689289330
Choral Demonstration		
Orchestration		080689420085
Chord Chart/Lead Sheet		
Stem Mixes		080689837142
Practice Trax (Soprano)		
Practice Trax (Alto)		
Practice Trax (Tenor)		
Practice Trax (Bass)		

<b>DIGITAL</b>	080689477973
	080689478970
	QZ7ZL1701141
	080689479977
	080689480973
	080689485978
	080689481970
	080689482977
	080689483974
	080689484971




# Resurrection Power

Words and Music by  
**TONY BROWN, ED CASH**  
 and **RYAN ELLIS**  
*Arranged by Daniel Semsen*

 Modern rock ♩ = 75


G D Em7



4 *SOLO 1 (Female)*  
*mp*

1. You called me from the grave by name. \_\_\_\_\_

C2 Em7 C2



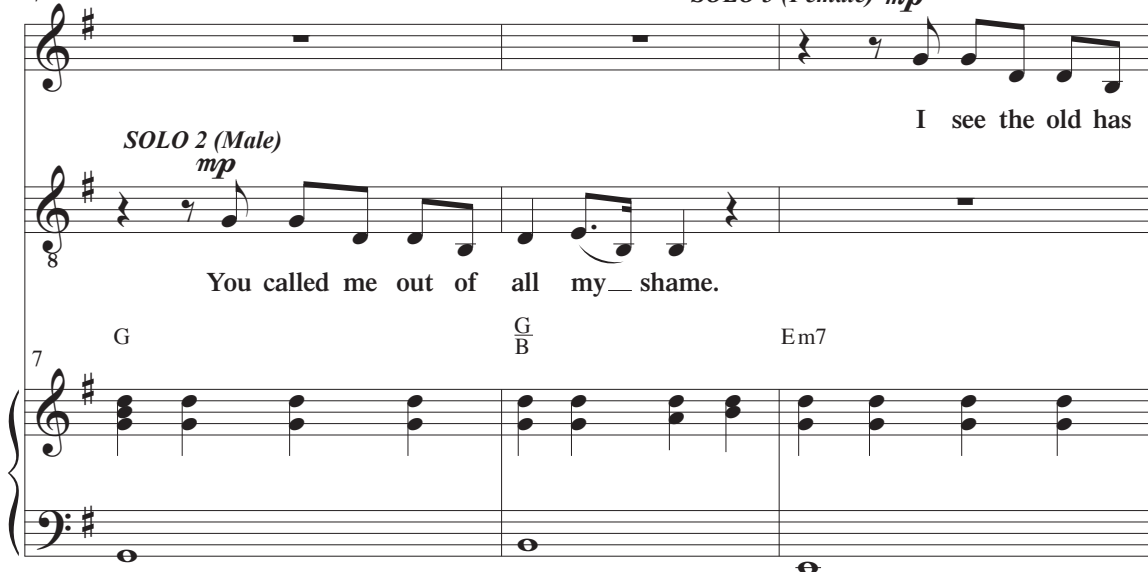
7 *SOLO 3 (Female)* *mp*

I see the old has

*SOLO 2 (Male)*  
*mp*

You called me out of all my\_ shame.

G G/B Em7




This symbol refers to the corresponding track numbers on the ChoralTrax Accompaniment CD.  
 The top number in each box refers to the Stereo Trax; the bottom number to the Split Trax.

Performance Time: 4:30

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10 2 / 8 *TRIO*  
(Females)

passed a - way; the new has come. —

(Male)

*CHOIR: unison mf*

Now

10 C2 C D/C C

13 (blended and smooth)

I have\_ res - ur - rec - tion pow - er liv - in' on the in - side. —

13 G D(add4) *mf*

15

Je - sus, You have giv - en us free - dom. No

15

Em7 C2

17

long - er\_ bound by sin\_ and dark - ness, liv - in' in the light of Your

17

G D(add4)

19

good - ness. You have giv - en us free - dom.

19

Em7  $\frac{Em7}{D}$  C2

22 *mf* *div.*

2. I'm dressed in\_\_ Your roy - al - ty, Your Ho - ly Spir - it

(harm.)

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The vocal line begins with a rest, followed by a series of eighth and quarter notes. The piano accompaniment provides a steady bass line with some chords. Dynamics include *mf* and *div.* (divisi).

22 Em7 C2 G

*mf*

The piano accompaniment for the first system consists of chords and moving lines in both hands. The right hand plays chords and some melodic fragments, while the left hand provides a bass line. Chords are labeled as Em7, C2, and G. The dynamic is *mf*.

25

lives in me. I see my past has been re - deemed; the

*div.*

The second system continues the vocal line and piano accompaniment. The vocal line has a rest before the second measure. The piano accompaniment continues with a similar bass line. Dynamics include *div.* (divisi).

25 Bm7 Em7 C2

The piano accompaniment for the second system features chords and moving lines. Chords are labeled as Bm7, Em7, and C2. The dynamic is *mf*.

28 *f*

new has come. Now I have\_\_ res - ur - rec - tion

The third system features a vocal line and piano accompaniment. The vocal line has a rest before the second measure. The piano accompaniment includes a *f* (forte) dynamic. The system ends with a double bar line.

28 C D C E D F# G

*f*

The piano accompaniment for the third system consists of chords and moving lines. Chords are labeled as C, D, C E, D F#, and G. The dynamic is *f*.

31

pow - er liv - in' on the in - side. Je - sus, You have giv - en us

D Em D

Detailed description: This system contains measures 31 and 32. The vocal line (treble clef) has a key signature of one sharp (F#) and a common time signature. The lyrics are "pow - er liv - in' on the in - side. Je - sus, You have giv - en us". The piano accompaniment (grand staff) features a bass line with eighth-note patterns and a treble line with chords and moving lines. Chord changes are indicated as D, Em, and D.

31

Detailed description: This system shows the piano accompaniment for measures 31 and 32, corresponding to the first system. It consists of a grand staff with a treble and bass clef. The bass line has a steady eighth-note accompaniment, while the treble line has chords and melodic fragments.

33

free - dom. No long - er bound by sin and

C G

Detailed description: This system contains measures 33 and 34. The vocal line (treble clef) has a key signature of one sharp (F#) and a common time signature. The lyrics are "free - dom. No long - er bound by sin and". The piano accompaniment (grand staff) features a bass line with eighth-note patterns and a treble line with chords and moving lines. Chord changes are indicated as C and G.

33

Detailed description: This system shows the piano accompaniment for measures 33 and 34, corresponding to the second system. It consists of a grand staff with a treble and bass clef. The bass line has a steady eighth-note accompaniment, while the treble line has chords and melodic fragments.

35

dark - ness, liv - in' in the light of Your good - ness. You have giv - en us

D Em D

Detailed description: This system contains measures 35 and 36. The vocal line (treble clef) has a key signature of one sharp (F#) and a common time signature. The lyrics are "dark - ness, liv - in' in the light of Your good - ness. You have giv - en us". The piano accompaniment (grand staff) features a bass line with eighth-note patterns and a treble line with chords and moving lines. Chord changes are indicated as D, Em, and D.

35

Detailed description: This system shows the piano accompaniment for measures 35 and 36, corresponding to the third system. It consists of a grand staff with a treble and bass clef. The bass line has a steady eighth-note accompaniment, while the treble line has chords and melodic fragments.



37

free-dom.

37

C Am7 C

*mp*

40

40

G Dsus

42

*CHOIR: prime unison*  
*mp*

Free - dom, You have giv - en us free - dom. You have giv - en us

42

Am7 C



44

free - dom. My chains are gone. —

44

G Dsus

46 *mf* (harm.)

Free - dom, You have giv - en us free - dom. You have giv - en us

46

Am7 C

48 *div.*

free - dom. Hal - le - lu - jah! —

48

G D(add4)

50 *f*

Free - dom, free - dom.

*div.*

(mel.)

Free - dom, You have giv - en us free - dom. You have giv - en us

50

*f*

Am7 G/B C

52

My chains, my chains are gone...

free - dom. My chains are gone.---

52

G Dsus



54

Free - dom, You have giv - en us free - dom. You have giv - en us

Free - dom, free - dom,

54

Am7 G/B C

CHOIR: unison  
mp

56

free - dom. Hal - le - lu - jah! Now

free - dom. Hal - le - lu - jah! Now

G D(add4)

58

I have res - ur - rec - tion pow - er liv - in' on the in - side.

G D

8va

mp

60

Je - sus, You have giv - en us free - dom. No

mf

Em7 (8va) C2

62

long - er bound by sin and dark - ness, liv - in' in the light of Your

G  
B  
(loco)

G D

*mf*

64

good - ness. You have giv - en us free - dom. Now

Em7 D C D

*ff*

66

*div.*

I have res - ur - rec - tion pow - er liv - in' on the in - side.

*div.*

A E

*ff*

68

Je - sus, You have giv - en us free - dom. No

F#m E D

68

6 12

70

long - er\_ bound by sin\_ and dark - ness, liv - in' in the light of Your

A E

70

72

good - ness. You have giv - en us free - dom.

F#m E D

72

You've set\_ us free!\_

74

I have res - ur - rec - tion pow - er,  
You've set us free!

A A G#

76

no long - er bound by sin and dark - ness.  
You've set us free!

F#m7 F#m7 E D2

78

I have res - ur - rec - tion pow - er,  
You've set us free!

78

A G#

80

no long - er bound by sin and dark - ness.  
You've set us

*molto rit.*

80

F#m7 F#m7 E D2

*molto rit.*

82

You've set us free!  
free!

$\text{♩} = 70$

82

N.C. Eunis. A

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