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DEAD MAN RISING (ARR. C. DUREN)

SATB

Dead Man Rising

Arranged and Orchestrated by
Cliff Duren

Words and Music by David Phelps



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Dead Man Rising

Words and Music by
DAVID PHELPS
Arranged by Cliff Duren

1 With intensity throughout (♩ = 73)

(Clock SFX begins 1 measure before music starts.)

CHOIR
mp Ooo

2

1 This symbol refers to the corresponding Split-Track rehearsal points on the Accompaniment CD/Track.

Performance Time: 6:00

SOLO (expressively)
mp

10

One day in the grave__ and no way they could save__ Him.

mp

One day.

One day.

N.C.

mp

8vb-----

12

'Still can't be-lieve they gave__ in to the crowd.

(8vb)-----

14

They tor - tured and they nailed__ Him; then, just for spite, im - paled__ Him.

8vb-----

4
16

3

He hung His head and cried, — “It is fin-ished now.” ————— They

mp

It is fin-ished.

(Sub)

18

(SOLO)

laid His bat - tered corpse — there on — that stone - cold — bed, — and

D^b2

C^b2

20

I'm the guard they chose to make sure He stayed dead. —

D^b2

A^b(no3)

22

Two days in the grave, and not much was new to say when

CHOIR
mf

Two days.

E^b(no3) *E^b(no3)*
G^b

mf
(octaves optional)

8^{vb}

24

I heard a woman praying, "Lord, will it be long?"

WOMEN

"Lord, will it be long?"

MEN "Lord, will it be long?"

E^b(no3) *E^b(no3)*
A^b *C^b*

(8^{vb})

6

26

They all stood right be-side___ Him, but now they're all in hid - in'.

—

$E^b(\text{no}3)$ $E^b(\text{no}3)$
 G^b
8vb

28

4

They must be ask - ing why and how did we go wrong? I

CHOIR
And how did we go wrong?

$E^b(\text{no}3)$ $E^b(\text{no}3)$
 A^b C^b
(8vb)

30 *SOLO*

took my watch be-side that stone they rolled to seal the tomb, so I

D^b2 *C^b2*

32 **5**

knew there was_ no way no one_ was get-tin' through._

D^b2 *A^b2*

34 *SOLO* *mf*

Three days in the grave_ and

CHOIR *mf*

One, two, three days.

Fm *mf*

8

36

I could - n't chase a - way — a feel - in' in - side that may - be there was

f

B \flat
F

38

some - thin' wrong. I guess I fell a - sleep, then

There was some - thin' wrong, some - thin' wrong.

D \flat
F

Fm

40

6

Vocal line for measures 40-41. Measure 40 contains a triplet of eighth notes. Measure 41 contains a quarter note followed by eighth notes. A circled number '6' is above measure 41.

I jumped up to my feet_ when I felt the earth shake and heard a

mf

Vocal line for measure 42, starting with a whole rest followed by a quarter note.

Oh!_____

Vocal line for measure 43, starting with a whole rest followed by a quarter note.

Fm7

B^b
F

Piano accompaniment for measures 40-43. The right hand plays chords and single notes, while the left hand plays a steady eighth-note bass line.

42

Vocal line for measures 42-43. Measure 42 contains a quarter note followed by eighth notes. Measure 43 contains a quarter note followed by eighth notes.

heav-en-ly song.

An an - gel clothed in white with the bright - est

sfz

f

Vocal line for measure 44, starting with a whole rest.

Ah!

Vocal line for measure 45, starting with a whole rest.

A^b(add4)
D^b

E^b

Piano accompaniment for measures 42-45. The right hand plays chords, and the left hand plays a steady eighth-note bass line.

10

44

light a-bove His head had thrown the gates of hell_ just like a

D^{b2} E^b

46 **7**

pri-son door, and said... Dead man

Ah! Dead man

B^b N.C.

B^b N.C.

49

ris - in'! No more cry - in'! Wise men

ris - in'! No more cry - in'! Wise men

Detailed description: Two vocal staves (treble clef) for measures 49 and 50. The melody consists of quarter and eighth notes with some ties. The lyrics are 'ris - in'! No more cry - in'! Wise men'.

Cm Cm
B \flat

ff

Detailed description: Piano accompaniment for measures 49 and 50. The right hand plays a rhythmic pattern of eighth notes, and the left hand plays a similar pattern. Chords are Cm and Cm/B \flat . The dynamic is *ff*.

51

try - in' to un - der - stand. Dead man

try - in'! He's a dead man ris - in'! Dead man

Detailed description: Two vocal staves (treble clef) for measures 51 and 52. The melody continues with quarter and eighth notes. The lyrics are 'try - in' to un - der - stand. Dead man' and 'try - in'! He's a dead man ris - in'! Dead man'.

A \flat maj7 B \flat 2 Cm B \flat C E \flat C E \flat F E \flat F G F G B \flat G B \flat C

Detailed description: Piano accompaniment for measures 51 and 52. The right hand plays chords and moving lines. The left hand plays a rhythmic pattern. Chords are A \flat maj7, B \flat 2, Cm, B \flat , C, E \flat , C, E \flat , F, E \flat , F, G, F, G, B \flat , G, B \flat , C.

12

53

Musical score for measures 53-54. It features three staves: a vocal line, a piano accompaniment line, and a guitar line. The vocal line has lyrics: "walk - in', peo - ple talk - in' a - bout this". The piano accompaniment line has lyrics: "walk - in', peo - ple talk - in' a - bout this". The guitar line has chords: Cm, Cm, Bb.

8

55

Musical score for measures 55-56. It features three staves: a vocal line, a piano accompaniment line, and a guitar line. The vocal line has lyrics: "ris - in', walk - in' dead_ man! Dead man". The piano accompaniment line has lyrics: "ris - in', walk - in' dead man_ ris - in'! Dead man". The guitar line has chords: Abmaj7, Bb2, Csus, C, Csus, C, Bb(no3), C(no3).

57

ris - in'! No more cry - in'! Wise men

ris - in'! No more cry - in'! Wise men

Cm Cm
Bb

Detailed description: This block contains the musical notation for measures 57 and 58. It features three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has two flats (Bb and Eb). The vocal line has lyrics: "ris - in'! No more cry - in'! Wise men". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. Chord changes are indicated as Cm and Cm/Bb.

59

try - in' to un - der - stand. Dead man

try - in' He's a dead man ris - in'! Dead man

Abmaj7 Bb2 Cm Bb C Eb C Eb F Eb F G F G Bb G Bb C

Detailed description: This block contains the musical notation for measures 59 and 60. It features three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has two flats (Bb and Eb). The vocal line has lyrics: "try - in' to un - der - stand. Dead man" and "try - in' He's a dead man ris - in'! Dead man". The piano accompaniment continues with eighth-note patterns. Chord changes are indicated as Abmaj7, Bb2, and a sequence of chords: Cm, Bb, C, Eb, C, Eb, F, Eb, F, G, F, G, Bb, G, Bb, C.

14

61

Musical score for measures 61-62. It features three staves: vocal line, piano accompaniment, and guitar accompaniment. The vocal line has lyrics: "walk - in', peo-ple talk - in' a - bout this". The piano accompaniment consists of eighth-note chords. The guitar accompaniment features a steady eighth-note pattern. Chord changes are marked as Cm and Cm/Bb.

63

9

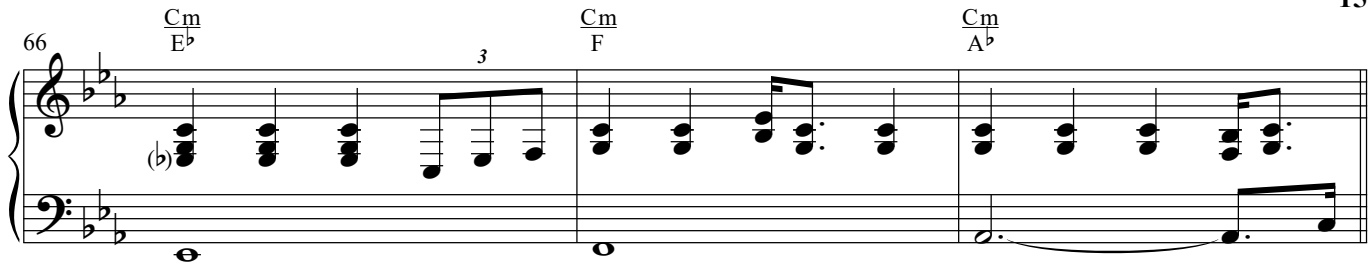
Musical score for measures 63-64. It features three staves: vocal line, piano accompaniment, and guitar accompaniment. The vocal line has lyrics: "ris - in', walk - in' dead man! ris - in'! Woah!". The piano accompaniment features chords with accents. The guitar accompaniment features chords with accents and a dynamic marking of mp. Chord changes are marked as Abmaj7, Bb2, Csus, C, Csus, C, C2, C, and C2(no3).

66

Cm
E^b

Cm
F

Cm
A^b



69

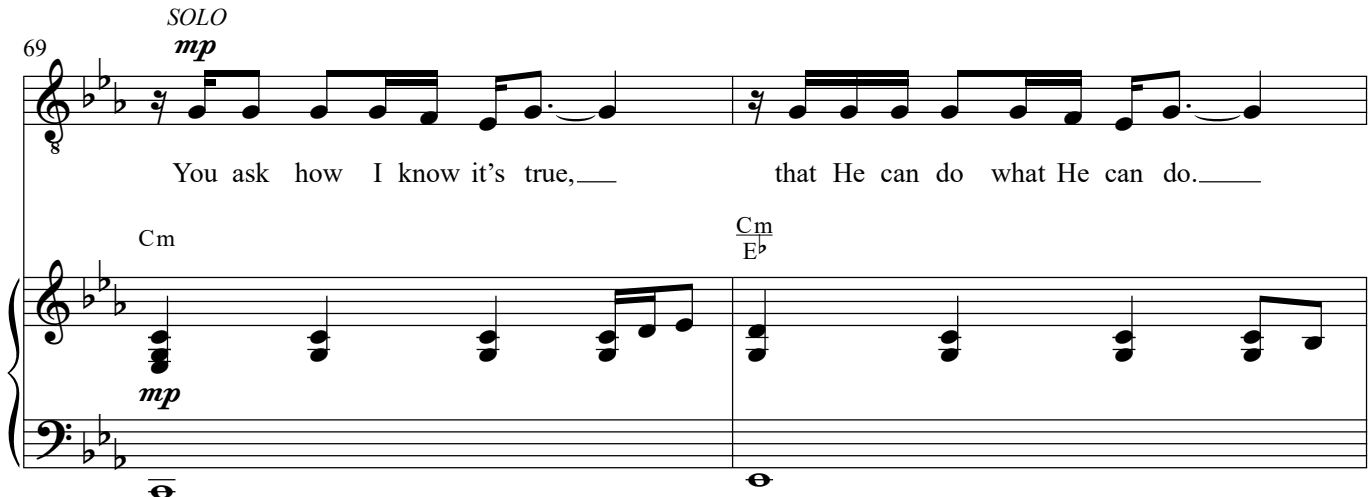
SOLO
mp

You ask how I know it's true, _____ that He can do what He can do. _____

Cm

Cm
E^b

mp

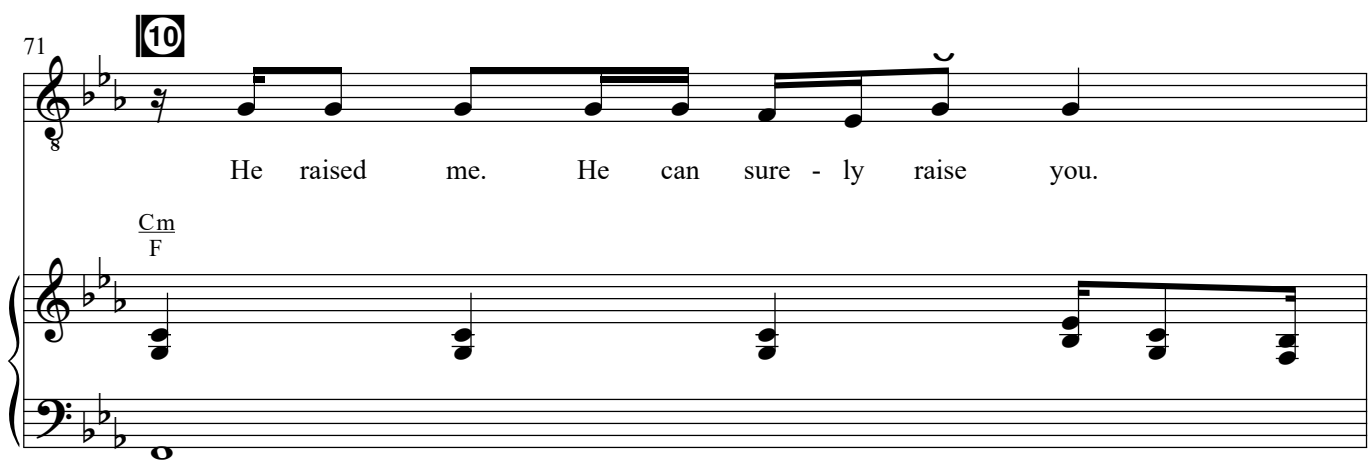


71

10

He raised me. He can sure - ly raise you.

Cm
F



72

I know 'cause I was a dead _____ man, too. _____

Cm
A^b



16

73

Two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal staves contain the lyrics: "You ask how I know it's true that He can do what He can do." The piano accompaniment features a steady eighth-note bass line and a treble staff with sustained chords. Chord markings include Cm and Cm/Eb.

You ask how I know it's true that He can do what He can do.

CHOIR
mp

You ask how I know it's true that He can do what He can do.

Cm Cm
Eb

75

11

Two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal staves contain the lyrics: "He raised me. He can surely raise you." The piano accompaniment continues with a steady eighth-note bass line and sustained chords. Chord markings include Cm and F.

He raised me. He can surely raise you.

He raised me. He can surely raise you.

Cm
F

76 *cresc.*

I know 'cause I was a dead man, too.

I know 'cause I was a dead man, too.

Cm
A^b

77 *CHOIR*
mf *SOLOIST may begin to ad lib freely*

You ask how I know it's true that He can do what He can do.

Cm *Cm*
E^b
mf

18

79

12

He raised me. He can sure - ly raise you.

Cm
F

Detailed description: This system contains measures 79 and 80. The vocal line (treble clef) has lyrics: "He raised me. He can sure - ly raise you." The piano accompaniment (treble and bass clefs) features a steady eighth-note bass line and chords in the right hand. A circled measure number "12" is above the first measure. Chords Cm and F are indicated below the piano part.

80

cresc.

f

I know 'cause I was a dead man, too. — You ask how I know it's true. —

Cm
A^b Cm

Detailed description: This system contains measures 80 and 81. The vocal line (treble clef) has lyrics: "I know 'cause I was a dead man, too. — You ask how I know it's true. —". The piano accompaniment (treble and bass clefs) continues with a steady eighth-note bass line. Dynamics include *cresc.* and *f*. Chords Cm and A^b are indicated below the piano part.

82

13

that He can do what He can do. — He raised me. He can sure - ly raise you.

Cm
E^b Cm
F

Detailed description: This system contains measures 82 and 83. The vocal line (treble clef) has lyrics: "that He can do what He can do. — He raised me. He can sure - ly raise you." The piano accompaniment (treble and bass clefs) continues with a steady eighth-note bass line. Dynamics include *f*. Chords Cm, E^b, and F are indicated below the piano part.

84 *cresc.* *ff*

I know 'cause I was a dead man, too. You ask how I know it's true, —

Cm A^b Cm A^b B^b2 C B^b D

86

that He can do what He can do! —

Cm E^b N.C.

87 **14**

He raised me. He can sure - ly raise you!

F7 N.C. B^b

20
88

SOLO

Dead man

I know 'cause I was a dead man, too!

Dead man

A^b

A^b

A^b2(#4)
E^b

N.C.

ff

90

ris - in'!

No more

cry - in'!

Wise men

ris - in'!

No more

cry - in'!

Wise men

C^m
B^b

92

try - in' _____ to un - der - stand. _____ Dead man

try - in'! _____ He's a dead man _____ ris - in'! _____ Dead man

A^bmaj7 B^b2 Cm B^b C E^b C E^b F E^b F G F G B^b G B^b C

15

94

walk - in', _____ peo-ple talk - in' _____ a-bout this ris - in', walk-in'

walk - in', _____ peo-ple talk - in' _____ a-bout this ris - in', walk-in'

Cm Cm Cm Cm B^b Cm A^bmaj7 B^b2

22

97

dead_ man!_ Ris - in', walk - in'

dead man_ ris - in'! Woah! Ris - in', walk - in'

dead man_ ris - in'! Woah! Ris - in', walk - in'

Csus C Csus C C2 C A^bmaj7 B^b

Csus C Csus C C2 C A^bmaj7 B^b

16

99

dead_ man!_ And how this ris - in', walk - in'

dead man_ ris - in'! Woah! Ris - in', walk - in'

dead man_ ris - in'! Woah! Ris - in', walk - in'

Csus C Csus C C2 C_{B^b} Fm7 Gm7

Csus C Csus C C2 C_{B^b} Fm7 Gm7

101

dead man is liv - in' a - gain!

dead man! He's liv - in' a - gain!

ff

A♭maj7 B♭2 Cm Cm
E♭

103

17

He's liv - in' a - gain!

ff

F A♭maj7 B♭2 Cm Cm
E♭

24

105

He's liv - in' a - gain!

He's liv - in' a - gain!

f

ff

Oh, a - gain!

Oh,

a - gain!

F A^bmaj7 B^b2 Cm C² B^b Cm A^b F^{sus} G Cm F Cm7 E^b Fm D^b

f *ff*

108

He is liv - in' a - gain!

He is liv - in' a - gain!

A - gain! Liv - in' a - gain!

A - gain!

Liv - in' a - gain!

Fm D^b C B^b C

f *ff*