

HALLELUJAH CHORUSES 15 (161-170)

Vocal Series

Produced by
The Salvation Army USA Central Territory
Music & Gospel Arts Department
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EXPLANATORY NOTES

Hallelujah Choruses #15 Vocal Series is an excellent praise and worship music resource for choirs or praise teams and is well suited for performance or in the leading of congregational singing. The format includes three-part (SAB) vocals and keyboard (with chord symbols).

We are grateful to Lt. Colonel (Dr.) Ray Steadman-Allen for his expert and thorough editorial assistance, thus assuring that these settings are of the highest publishing standards. The Salvation Army also gratefully acknowledges those authors, publishers and copyright owners who have granted permission for the inclusion of their works in this publication.

OTHER HALLELUJAH CHORUSES RESOURCES

SONGBOOK (JCSB-0090)

Hallelujah Choruses 15 Songbook is published in bilingual format with separate editions of music and words in English and Spanish. Chord symbols have been provided above the melody to accommodate a variety of keyboard and string accompaniments (i.e., piano, accordion, guitar, etc.)

PRAISEPAK (JCPP-0090)

Ideal for praise teams, this resource includes 3-part vocal (SAB) and keyboard score (with chord symbols); 3-part brass: trumpet/cornet 1-2 (opt. E♭2) and trombone (treble and bass clef); guitar, bass and drum set.

PERFORMANCE/ACCOMPANIMENT CD RECORDING (JCTD-0090)

Featuring the **Norridge Citadel Band** and selected vocalists. The ten performance tracks provide vocal groups and praise teams with an excellent performance model, while the ten accompaniment tracks effectively accompany singers and congregation in the absence of live accompaniment.

INSTRUMENTAL ACCOMPANIMENT (JCIA-0090)

All arrangements are scored for brass quintet with optional percussion, piano, bass guitar and electric guitar.

Part I - B♭ Cornet, (optional E♭ & C)

Part II - B♭ Cornet, E♭ Horn, (optional F Horn)

Part III - B♭ Baritone/Trombone, E♭ Horn, (optional F Horn & Bass Clef)

Part IV - E♭ Tuba, B♭ Tuba, (optional Bass Clef)

Part V - Euphonium (optional Bass Clef)

Optional Piano

Optional Bass/Electric Guitar

Optional Percussion

Full Score

TO ORDER CONTACT:

Resource Connection
The Salvation Army
10 West Algonquin Road
Des Plaines, IL 60016
847/294-2012

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VOCAL SERIES

161. MY GREAT REDEEMER'S PRAISE

CHARLES WESLEY

(Grimsby)

S. L. ARMITAGE

Arranged by ANDREW R. MACKERETH

Martial ♩ = 132

Piano

f

SAB

5 *mf*

1. O for a thous - and tongues to —
 2. My grac - ious Mas - ter and my —

Piano

mf

SAB

sing God, My great Re - deem - er's praise; The
 As - sist me to pro - claim, To

Piano

F C7/B^b F/A C/G F C/G G7 C F

MY GREAT REDEEMER'S PRAISE

SAB

glor - ies of my God and King, The glor - ies
spread through all the earth a - broad, To spread through

Piano

B \flat /F F C7 F B \flat /F

SAB

of my God and King, The tri - umphs of his
all the earth a - broad The hon - ors of his thy

Piano

F C F C F

20 *cresc.*

cresc.

SAB

grace! The tri - umphs of his grace! The tri - umphs
name. The hon - ors of his thy name. The hon - ors

Piano

C F B \flat Gm7

ff

ff

26 *f*

SAB

of his grace!
of thy name.

Piano

f

B \flat /C C7 F E \flat B \flat C F

1. 2. 31 *mp*

SAB

3. Je - sus! the

Piano

mp

1. E \flat B \flat C 2. E \flat B \flat /C A7/C \sharp Dm

SAB

name that charms our fears, That bids our

Piano

A7sus A7 Dm/A Dm A/C \sharp F/C Gm/B \flat Am

MY GREAT REDEEMER'S PRAISE

38

SAB

sor - rows cease; 'Tis mus - ic in the

Piano

Gm E/G# Am Dm

SAB

sin - ner's ears; 'Tis mus - ic

Piano

A7/D Dm F Bb/F

cresc.

SAB

in the sin - ner's ears; 'Tis life and health and

Piano

F C7 F C F

mf cresc.

mf cresc.

SAB *ff*

peace. 'Tis life and health and peace. 'Tis life _____ and

Piano *ff*

C F B \flat Gm7

SAB *f*

health and peace.

Piano *f*

B \flat /C C7 F E \flat B \flat C D \flat

56 *ff*

SAB 4. He breaks the pow'r of

Piano *ff*

A \flat m/D \flat G \flat G \flat /B \flat

MY GREAT REDEEMER'S PRAISE

SAB can - celed sin, He sets the pris - 'ner

Piano

$A^b m/C^b$ D^b G^b C^b G^b/B^b D^b/A^b G^b A^b

SAB free; His blood can make the foul - est

Piano

D^b G^b C^b/G^b G^b D^b

SAB clean, His blood can make the

Piano

G^b C^b/G^b G^b

63

f

f

f

MY GREAT REDEEMER'S PRAISE

SAB

Piano

The musical score is for the hymn "My Great Redeemer's Praise". It consists of two parts: SAB and Piano. The SAB part is written for Soprano, Alto, and Bass voices, with three staves. The Piano part is written for piano, with two staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The SAB part has three measures of whole rests. The Piano part has three measures of music. The first measure contains the notes F-flat, C-flat, D-flat, and G-flat. The second measure contains the notes G-flat/F-flat and G-flat. The third measure contains the notes N.C. (No Chord) and A. The piano part has three measures of music. The first measure contains the notes F-flat, C-flat, D-flat, and G-flat. The second measure contains the notes G-flat/F-flat and G-flat. The third measure contains the notes N.C. (No Chord) and A. The piano part has three measures of music. The first measure contains the notes F-flat, C-flat, D-flat, and G-flat. The second measure contains the notes G-flat/F-flat and G-flat. The third measure contains the notes N.C. (No Chord) and A.

VOCAL SERIES

162. THE POWER OF THE CROSS

KEITH GETTY and STUART TOWNEND

KEITH GETTY and STUART TOWNEND
Arranged by LEONARD BALLANTINE

Flowing freely ♩ = 100

Piano

mp *mf*

Gm7 Am7 B \flat F/A Gm Dm7 E \flat Fsus F

5 *p*

SAB

1. Oh, to see the dawn of the dark - est day:
2. Oh, to see the pain writ - ten on your face,

E \flat /G F/A B \flat F7sus/C B \flat /D

Piano *p*

13

SAB

Christ on the road to Cal - va - ry. Tried by sin - ful
bear - ing the awe - some weight of sin. Ev - 'ry bit - ter

p E \flat F/E \flat Dm7 Gm Cm E \flat Fsus F E \flat /G F/A

Piano

THE POWER OF THE CROSS

SAB

men, torn and beat - en, then nailed to a
thought, ev - 'ry e - vil deed crown - ing your

Piano

B \flat F7sus/C B \flat /D E \flat F/E \flat

SAB

cross blood - of stained wood brow. This, the pow'r

Piano

B \flat /D E \flat Fsus F B \flat /D E \flat

21 *mp*

SAB

— of the cross: Christ be - came sin for

Piano

F/A B \flat B \flat /D E \flat F/A

THE POWER OF THE CROSS

29

SAB

us. Took the blame, bore the wrath, we

Piano

B \flat B \flat /D E \flat C/E F F/E \flat

1.

SAB

stand for - giv - en at the cross.

Piano

B \flat /D E \flat Fsus E \flat /G F/A B \flat Dm 1. E \flat

2.

40

mf

SAB

3. Now the day - light flees,

Piano

Fsus F 2. E \flat B \flat /D C m/E \flat Fsus F E \flat /G F/A B \flat

THE POWER OF THE CROSS

SAB now the ground be - neath quakes as its Ma - ker

Piano

F7sus/C B \flat /D E \flat F/E \flat Dm7 Gm

48

SAB bows his head. Cur - tain torn in two, dead are raised to

Piano

Cm E \flat Fsus F E \flat /G F/A B \flat F7sus/C

SAB life, "Fin - ished!" the vic - tory cry!

Piano

B \flat /D E \flat F/E \flat B \flat /D E \flat Fsus

THE POWER OF THE CROSS

56

SAB *f* This, the pow'r _____ of the cross: _____

f This the _____ pow'r _____ of the _____

Piano *f*

F B \flat /D E \flat F/A B \flat

SAB _____ Christ be - came _____ sin for us. _____

cross: B \flat /D E \flat Christ be - came F/A B \flat sin for _____

Piano

64

SAB _____ Took the blame, _____ bore the wrath, we

us. B \flat /D E \flat He took the _____ blame C/E F So we F/E \flat

Piano

THE POWER OF THE CROSS

mp

SAB stand for - giv - en at the cross.

Piano

B \flat /D E \flat Fsus E \flat /G F/A G C Am

mp

poco rall.

73 *a tempo*
mf

SAB 4. Oh, to see my name

Piano

D7sus D6 Am7/D Gsus G Gsus G F/A G/B C

mf

SAB writ - ten in the wounds, for through your suf - fering

Piano

G7sus/D C/E F G/F C/E Am

mf

THE POWER OF THE CROSS

81 *mf*

SAB I am free! Death is crushed to death,

Piano *f* *mf*

Dm D7/F# Gsus G F/A G/B C

SAB life is mine to live, won through your self - less

Piano *mf*

G7sus/D C/E F G/F C/E FMaj7 F#m7

89 *f*

SAB This the pow'r of the cross: love! This the pow'r of the

Piano *f*

Gsus G C/E F G/F Em Em7

THE POWER OF THE CROSS

SAB

Son of God slain for us. What a

cross: Son of God slain for us.

Piano

Am Son of God F G/F slain for us, C for us. Bb/C Gm/C

97

love!

SAB

Oh what a love! What a cost! We stand for - giv - en

love! So we stand for - giv - en

Piano

F G/F E E7 Am Dm7 Em

104 *mf*

SAB

What a love!

at the cross. He took the blame What a

at the cross. What a love!

Piano

Dm7/F F/G F2/A G/B Bb/C C7 F G/F

SAB *f* cost! We stand for - giv - en at the

So we stand for - giv - en at for - giv - en at

E E7 *f* Am Dm7 Em Dm/F *f* Gsus G

Piano *f*

SAB *rall.* cross. The cross.

Cmaj7 F/A Csus C

Piano *ff*

163. WE ARE AN OFFERING

DWIGHT LILES

DWIGHT LILES
Arranged by HAROLD BURGMEYER

Slow and sustained ♩ = 63

mp

SAB

We lift our

mp

Piano

f

C F/C C2/E B \flat /F B \flat /C Dm F/G Dm7/G

4 (*f*)

SAB

voic - es, we lift our hands, we lift our lives up to you, we are an

Piano

(*f*) C2 Dm7 C2/E C/E F C/E

mp-f

SAB

of - fer - ing; Lord, use our voic - es, Lord, use our hands, Lord, use our

Piano

Dm7 Dm7/G C2 Dm7 C2/E C/E

WE ARE AN OFFERING

A little quicker ♩ = 69

12 *mf cresc.*
Unison

SAB

lives, — they are yours, we are an of-fer-ing. — All that we have,

lives, they are yours, *mf cresc.*

Piano

F C/E Dm F/G G/F Em7 Asus4 A

p *mf cresc.*

SAB

all that we are, all that we hope to be we give to you, we give to you. —

slowing
Parts *f* *dim.*

Piano

Dm7 G7 E7 *f* A_m *dim.* Dm7 C2/E C/E B^b/C Dm

f *dim.*

SAB

— We lift our voices, — we lift our hands, we lift our

mp 18 a tempo ♩ = 63

Piano

F/G Dm7/G C2 Dm7 C2/E C/E

mp

WE ARE AN OFFERING

SAB

lives up to you, we are an of-fer-ing; We are an of-fer-ing. We lift our

Piano

F C/E Dm G9 1. C Dm7/G

mp mf

2. 25 f

of-fer-ing. A - - - men, A - - - men, A - - - men,

Piano

2. C F/C F/G C F/C C2/E Bb/F Bb/C Dm

f

mp poco rit.

SAB

A - - - - men.

Piano

F/G mp Dm7/G C/G C

mp

164. BEFORE THE THRONE OF GOD ABOVE

CHARITIE LEES BANCROFT and VIKKI COOK

CHARITIE LEES BANCROFT and VIKKI COOK
Arranged by WILLIAM HIMES

Flowing ♩ = 72

C **G/C** **F/C** **poco rit.** **C** **F/A** **C/G**

Piano *mp*

a tempo
mp
Unison 1st time **6**

SAB 1. Be-fore the throne of God a - bove, I have a strong, a per - fect
(Parts 2nd time) tempts me to des - pair, And tells me of the guilt with -

Piano *mf* *mp* **G7sus G7 G7sus C F/C C Am**

SAB plea, A great High Priest whose name is Love, Who ev - er lives and pleads for
in, Up - ward I look and see him there, Who made an end of all my

Piano **Em/G C/G Em/G F FMaj9 Am F Dm7**

BEFORE THE THRONE OF GOD ABOVE

Parts both times

14

SAB

f

me. My name is grav - en on his hands, My name is writ - ten on his
sin. Be - cause the sin - less Sav - ior died, My sin - ful soul is count - ed

Piano

f

C F FMaj9 C/E F FMaj9 Dm7

SAB

heart. I know that while in Heav'n he stands, No tongue can bid me thence de -
free. For God the Just is sat - is - fied To look on him and par - don

Piano

Am F F⁹₆ G Am Am/G F

22

SAB

mp *p*

part, No tongue can bid me thence de - part.
me, To look on him and par - don me.

Piano

mp *p*

Am F Dm7 C 1. G/C F/C

BEFORE THE THRONE OF GOD ABOVE

poco rit. *a tempo* *mp* 2.

(Parts)

SAB 2. When Sa - tan

Piano *mp* *mf* *mp*

C F/A C/G G7sus G7 G7sus 2. G/C F/C C/G Dm/G C/G

ritard. *f* 32 *a tempo (poco meno)*

SAB 3. Be - hold him there the Ris - en Lamb, My per - fect spot - less right - eous -

Piano *f*

f *G^b/A^b A^b7* *D^b* *G^b/D^b* *D^b* *D^b/C* *B^bm*

SAB ness, The great un - change - a - ble I Am, The King of glo - ry and of

Piano *Fm* *D^b Fm* *G^b* *A^b* *B^bm* *G^b* *E^bm7*

BEFORE THE THRONE OF GOD ABOVE

40

SAB grace, One with him - self I can - not die. My soul is pur - chased by his

Piano *(f)*

SAB blood, My life is hid with Christ on high, With Christ my Sav - ior and my

Piano

SAB *mp* God, With Christ my Sav - ior and my God. One with him - God. *1. (optional) f* *2. p*

Piano *mp* *f* *p* *1. Db* *2. Db*

Chords: *Db*, *Gb GbMaj9*, *Db/F*, *Gb GbMaj9 Ebm7*, *Bbm*, *Gb*, *Gbm9*, *Ab*, *Bbm*, *Bbm/Ab*, *Gb*, *Bbm*, *Gb*, *Ebm7*, *Db*

BEFORE THE THRONE OF GOD ABOVE

molto rit.

51 Morendo

SAB

(opt.)

*p**pp*

A - men.

Piano

*mf dim.**p**pp*A \flat /D \flat G \flat /D \flat

N.C.

G \flat /A \flat A \flat 7D \flat

165. NEVER MIND, GO ON!

RICHARD SLATER

ERIC HIMES
Arranged by WILLIAM HIMES

With energy ♩ = 126

Piano *ff*

SAB

mf 5 *(mf)*
Unison 1st time, Parts 2nd time

1. In the fight, say, does your heart grow wear - y? Do you
be, de - lay - ing not to fol - low. Where Christ

Piano *mf*

SAB

find your path is rough and thorn - y. And a - bove the sky is dark and
leads, though it may be through sor - row. If the strife should fierc - er grow to -

Piano *cresc.*

cresc.

cresc.

cresc.

NEVER MIND, GO ON!

SAB

f storm - y? Nev - er mind, go on! (go on!) Lay a -
 mor - row, Nev - er mind, go on! (go on!) Cheer - ful

Piano

f *mf*

B \flat Gm7 B \flat /C C7 F B \flat /C F

SAB

13 side all fear, and on - ward press - ing, Brave - ly fight and God will give his
 be, it will your bur - dens light - en, One glad heart will al - ways oth - ers

Piano

mf

F F6 FMaj7 F B \flat /C C

SAB

cresc. bless - ing, Though the war at times may prove dis - tress - ing, Nev - er
 bright - en, Though the strife at the cow - ard's soul may fright - en, Nev - er

Piano

cresc. *cresc.*

B \flat /C C7 F F7 B \flat Gm7

NEVER MIND, GO ON!

Parts both times

SAB

f *mp* **21** *mf*

mind, go on! (go on!) When the road we tread
mind, go on! (go on!)

Piano

f *mp* *mf*

B \flat /C C7 F B \flat /C F Gm9 Gm7

SAB

mp

is rough, Let us bear in mind, In our

Piano

mp *mp*

C7sus C7 F F/A Am7 B \flat F/A

SAB

mf

Sav - ior strength e - nough We may al - ways find;

Piano

mf *mf*

Gm9 Gm7 C7sus C7 F C/E

NEVER MIND, GO ON!

29 *mp* *cresc.* *mf*

SAB _____ Though the fight - ing may _____ be tough _____ Let our mot-to be: _____

Piano *mp* *cresc.* *mf*

Dm Dm/C Gm11 Gm7 C7sus C7 F F/A B \flat

f *ff*

SAB _____ Go on, go on _____ to vic-to - ry!

Piano *f* *ff*

B \flat /C C9 C7 1. F F/E \flat

mf *ff*

SAB 2. Faith - ful ry!

Piano *mf* *ff*

B \flat m/D \flat C 2. F F/E \flat B \flat m/D \flat B \flat m

NEVER MIND, GO ON!

mf

41

SAB

3. When down - heart - ed, look a - way to Je - sus, — Who for

Piano

N. C.

F

Gm7

G#dim7 F/A

SAB

you did shed his blood most pre - cious; — Let us say, though all the world should

Piano

Gm

Gm(maj7)

Gm7

C7

cresc.

F

F7

*cresc.**f**mf*

49

SAB

hate us: — Nev - er mind, — go on! — Do your best in fight - ing for your

Piano

B \flat

Gm7

B \flat /C

C7

F

Gm

F

F

Gm7

SAB Sav - ior, — For his sake fear not to lose men's fav - or, — If be -

Piano

G#dim7 F/A Gm Gm(maj7) Gm7 C7

SAB side you should a com - rade wav - er, — Nev - er mind, — go on! (go on!) When the

Piano

cresc. *f* *mp*

cresc. *f* *mp*

F F7 Bb Gm7 Bb/C C7 F Bb/C F

57 SAB road we tread — is rough, — Let us bear in mind, — In our

Piano

mf *mp*

Gm9 Gm7 C7sus C7 F F/A Am7 Bb F/A

SAB

mf

Sav - ior strength e - nough We may al - ways find; —

Piano

mf

Gm9 Gm7 C7sus C7 F C/E

SAB

mp **65** *cresc.*

Though the fight - ing may be tough —

Piano

mp *cresc.*

Dm Dm/C Gm11 Gm7 C7sus C7

SAB

mf *f*

Let our mot - to be: Go on, go

Piano

mf *f*

F F/A Bb Bb/C

SAB *mf* **73** *cresc.*

on _____ to vic-to - ry! _____ Go on, go

Piano *mf* *cresc.*

C9 C7 Dm B \flat /C

SAB *f*

on _____ to vic-to - ry!

Piano *f* *ff*

C9 C7 F F/E \flat B \flat m/D \flat E \flat /B \flat F

166. WE FALL DOWN

CHRIS TOMLIN

CHRIS TOMLIN
Arranged by GLENN WELCH

Worshipfully ♩ = 76

Piano

mf

C Am FMaj7 F6

SAB

5 *mp*

We fall down, we lay our crowns at the feet

mp

Piano

G G7 C G Am G/A C/A

mp

SAB

of Je - sus; The great - ness of

Piano

F Gsus G C

SAB

mer - cy and love, at the feet of Je - sus. And we cry

Piano

G Am F C/G G C/E CMaj7/E

SAB

ho - ly, ho - ly, ho - ly, We cry ho - ly, ho - ly, ho - ly, We cry

Piano

mf

F C Gsus C/E CMaj7/E F C Gsus C/E CMaj7/E

SAB

ho - ly, ho - ly, ho - ly is the Lamb.

Piano

F C Gsus G C Csus C Csus

WE FALL DOWN

21

SAB

Piano

F G Em7 Am Ab Bb C Bb/C C

f

25

SAB

Piano

f

We fall down, we lay our crowns at the feet of Je -

We fall down, at the feet of Je -

F C Dm7 Bb

SAB

Piano

- sus; at the feet -

- sus; The great - ness of mer - cy and love,

- sus The great - ness of,

C Bb/C C F C Dm7

WE FALL DOWN

of Je - sus; 33

SAB at the feet of Je - sus. And we cry ho - ly, ho - ly, ho - ly, We cry ho - ly, ho - ly, ho - ly, We cry ho - ly, ho - ly, ho - ly, is the Lamb. And we cry ly is the

Piano

B \flat C F F/A B \flat F

Csus F/AFMaj7/A B \flat F Csus F/AFMaj7/A B \flat F

1. Csus C F Fsus F 2. Gm Gm/C C7

The musical score is written for SAB voices and Piano. The SAB parts are in a three-part setting, with the Soprano, Alto, and Bass lines. The Piano accompaniment is in a simple, harmonic style, using a variety of chords including triads and dyads. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score is divided into two systems, each with a SAB part and a Piano part. The first system includes the lyrics 'of Je - sus;' and 'at the feet of Je - sus. And we cry ho - ly, ho - ly, ho - ly, We cry ho - ly, ho - ly, ho - ly, We cry ho - ly, ho - ly, ho - ly, is the Lamb. And we cry ly is the'. The second system includes the lyrics 'ly is the Lamb. And we cry ly is the'. The Piano part includes chord symbols: B \flat , C, F, F/A, B \flat , F, Csus, F/AFMaj7/A, B \flat , F, Csus, F/AFMaj7/A, B \flat , F, 1. Csus, C, F, Fsus, F, 2. Gm, Gm/C, C7.

WE FALL DOWN

42 *rall. e dim.*
mf

SAB

Lamb; the Lamb.

pp

Piano

mf *pp*

F B \flat B \flat /C F

The musical score is for a piece titled 'WE FALL DOWN'. It is on page 38. The score is for SAB (Soprano, Alto, Bass) and Piano. The SAB part is in a single staff with lyrics: 'Lamb; the Lamb.' The Piano part is in two staves. The tempo and dynamics markings are 'rall. e dim.' and 'mf' (mezzo-forte) at the beginning, and 'pp' (pianissimo) at the end. The key signature has one flat (B-flat). The Piano part has chord markings: F, B-flat, B-flat/C, and F. The SAB part has a long note for 'Lamb;' and a shorter note for 'the Lamb.' The Piano part has a long note for 'Lamb;' and a shorter note for 'the Lamb.'

VOCAL SERIES

167. I'M IN HIS HANDS

STANLEY E. DITMER

PHIL LAEGER
Arranged by GERRY SHOULTS

Semprice ♩ = 120

Piano

p

C Dm/C C Am7 Dm/A Am

SAB

mp (optional Solo) 9 (*mp*)

I'm in__ His hands__

mp (*mp*)

Piano

F2 Gsus C

mp (*mp*)

SAB

I'm in__ His hands__ What-ev-er the fut-ure holds__

Piano

Am7 F2

I'M IN HIS HANDS

mf 17

SAB I'm in His hands. The days I can - not see

mf

Gsus G F2

Piano

SAB — have all been planned for me. His way

Am7 G/B C

Piano

SAB — is best. You see, I'm in His hands

mp

C/E F2 C/E Dm7 Gsus

Piano

mp

The musical score is for the hymn 'I'm in His Hands'. It is arranged for SAB (Soprano, Alto, Bass) voices and Piano. The score is divided into three systems. The first system starts at measure 17, marked with a box containing the number 17. The SAB part has the lyrics 'I'm in His hands. The days I can - not see'. The piano part has chords Gsus, G, and F2. The second system continues the vocal line with '— have all been planned for me. His way'. The piano part has chords Am7, G/B, and C. The third system continues with '— is best. You see, I'm in His hands'. The piano part has chords C/E, F2, C/E, Dm7, and Gsus. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano).

I'M IN HIS HANDS

27

1.

p

SAB

p

C Dm/C C 1. Am7 Dm/A Am F2

Piano

(Tutti) *mp* 2.

I'm in His hands.

mp

Gsus 2. C

Piano

mf

Dm/C C D \flat E \flat m/D \flat D \flat B \flat m

Piano

I'M IN HIS HANDS

41

f

SAB I'm in His hands. I'm in His hands.

f I'm in His hands.

Gbm/A D♭/A♭

Piano

SAB What - ev - er the fut - ure holds

I'm in His hands. fut - ure holds

B♭m7 G♭6

Piano

49

SAB I'm in His hands. The days I can - not see

A♭sus A♭ G♭2

Piano

I'M IN HIS HANDS

SAB — have all been planned for me. His way

Piano

$B^b m7$ A^b/C D^b

SAB — is best. You see,

Piano

D^b/F G^b D^b/F $E^b m7$

SAB *mp* I'm in His hands. *f* The days

Piano *mp* *f*

$A^b sus$ $1, B^b m$ D^b/A^b $2, G^b 2$

I'M IN HIS HANDS

63 $B^b m7/D^b$ rit. $G^b m/D^b$ D^b

Piano

p

The musical score is written for piano in a key signature of three flats (B-flat major or D-flat minor). It consists of two systems of music. The first system has four measures. The first measure contains a melodic line in the right hand and a bass line in the left hand. The second measure has a chordal accompaniment in the right hand and a bass line in the left hand. The third measure has a melodic line in the right hand and a bass line in the left hand. The fourth measure has a sustained chord in the right hand and a bass line in the left hand. The second system has two measures. The first measure has a melodic line in the right hand and a bass line in the left hand. The second measure has a sustained chord in the right hand and a bass line in the left hand. The score includes dynamic markings such as *p* (piano) and a tempo marking *rit.* (ritardando). Chord symbols $B^b m7/D^b$, $G^b m/D^b$, and D^b are provided above the staff.

VOCAL SERIES

168. OFFERING

PAUL BALOCHE

PAUL BALOCHE
Arranged by ANDREW R. MACKERETHFreely $\text{♩} = 68$

Piano

The piano introduction consists of four measures. The first measure has a treble clef with a whole note chord of E-flat major (E-flat, G, B-flat) and a bass clef with a whole note chord of E-flat major (E-flat, G, B-flat). The second measure has a treble clef with a whole note chord of A-flat major (A-flat, C, E-flat) and a bass clef with a whole note chord of A-flat major (A-flat, C, E-flat). The third measure has a treble clef with a whole note chord of E-flat major (E-flat, G, B-flat) and a bass clef with a whole note chord of E-flat major (E-flat, G, B-flat). The fourth measure has a treble clef with a whole note chord of A-flat major (A-flat, C, E-flat) and a bass clef with a whole note chord of A-flat major (A-flat, C, E-flat). The dynamic is *mp*.

5 *mp*

SAB

The sun can-not com-pare___ to the glo-ry of___ your love. There is no shad-ow in___ your

Piano

The vocal parts (SAB) enter in the fifth measure with the lyrics "The sun can-not com-pare___ to the glo-ry of___ your love. There is no shad-ow in___ your". The piano accompaniment continues with the same chords as the introduction. The dynamic is *mp*.

SAB

pre-sence. ___ No mor-tal man___ would dare to stand___ be-fore___ your throne,

Piano

The vocal parts (SAB) continue with the lyrics "pre-sence. ___ No mor-tal man___ would dare to stand___ be-fore___ your throne,". The piano accompaniment continues with the same chords as the introduction. The dynamic is *mp*.

OFFERING

SAB be - fore the Ho - ly One of Heav - en. It's on - ly by your blood, and it's

Piano

E^b/G A^b2 B^bsus B^b A^b/C B^b/D E^b

SAB on - ly through your mer - cy. Lord, I come. I bring an of - fer - ing of wor - ship to my

Piano

16 f

$Gsus$ G/B Cm B^b A^bE^b E^b/G A^b E^bsus/B^b

SAB King. No one on earth de - serves the prais - es that I sing. Je - sus, may

Piano

E^b E^b/G A^b Gm/B^b $G7/B$ Cm E^b/B^b

OFFERING

SAB you re-ceive the hon - or that you're due. O Lord, I bring an of - fer - ing to

Piano

A^b E^b/G F/A $A^b\text{Maj}7$ $B^b7\text{sus}$

mp you. 26 *mp*

SAB you, to you. The sun can - not com - pare to the

Piano

mp *mp*

E^b B^b/E^b E^b A^b2/C E^b B^b/D

SAB glo - ry of your love. There is no shad - ow in your pre - sence.

Piano

A^b/C E^b/B^b E^b/G A^b2 $B^b\text{sus}$ B^b

OFFERING

SAB No mor - tal man would dare to stand be - fore your throne,

Piano *mp*

SAB be - fore the Ho - ly One of Heav - en. It's on - ly by your blood, and it's

Piano

SAB 37 on - ly through your mer - cy. Lord, I come. I bring an

Piano

Gsus G/B Cm Bb Ab Eb Eb/G

f

SAB of - fer - ing of wor - ship to my King. No one on

Piano

Ab Eb sus/Bb Eb Eb/G

SAB earth de - serves the prais - es that I sing. Je - sus, may

Piano

Ab Gm/Bb G7/B Cm Eb/Bb

SAB you re - ceive the hon - or that you're due. O Lord, I bring an of - fer - ing to

Piano

Ab Eb/G F/A Ab Maj7 Bb7 sus

OFFERING

molto rit.
mp

a tempo
ff

47

SAB
you. I bring an of - fer - ing of wor - ship to my

Piano
mp *mf* *ff*

E^b C^b/D^b D^b G^b C^b G^bsus/D^b

SAB
King. No one on earth de - serves the prais - es that I sing. Je - sus, may

Piano

G^b G^b/B^b C^b B^bm/D^b B^b7/D^b E^bm G^b/D^b

SAB
you re - ceive the hon - or that you're due. O Lord, I bring an of - fer - ing to

Piano
mf

C^b G^b/B^b A^b/C C^bMaj7 D^b7sus

Piano
mf

OFFERING

1. *ff* 2. *mp* poco meno

SAB you. I bring an you. O Lord, I bring an of - fer - ing to

Piano *ff* *mp*

1. G^b G^b/B^b 2. $E^b m$ $E^b m/D^b$ $C^b Maj7$ $D^b 7sus$

rit.

you. you, to you.

Piano G^b D^b/G^b G^b $C^b 2/G^b$ G^b $A^b m/G^b$ G^b *pp*

169. HALLELUJAH

DARLENE ZSCHECH

DARLENE ZSCHECH
Arranged by WILLIAM HIMES

Gently ♩ = 100

Solo (or unison
women) 1st time *p*

SAB

He is

Piano

mp

C F Maj9 C/G Gsus G G7

5

SAB

here,
2nd time only

the Sav - ior has been born.

The one we've wait - ed for,

Piano

C F G/F F

SAB

sur - round - ed by our prais - es.

(p)
Tutti (both times)

He is

Both times

Piano

C/E F Dm Dm9 C/G G G7

HALLELUJAH

13

SAB here. The prom - ise of the king, to you our lives we bring.

Piano

C F G/F F

SAB — Let your glor - y be re - vealed.

Piano

C/E C F Dm Asus A Bm A/C#

21 *mf*

SAB Joy to the world, peace to all who love him. The

Piano

D A/D G A/G G D/F# D D/C#

HALLELUJAH

SAB Sav - ior has been born and all of Heav - en smiles.

Piano

Bm F#m7 Bm C Asus A

29 *f*

SAB Glo - ry to God, we bring an off - 'ring to you,

Piano *f*

D A/D G A/G G D

SAB join with all the an - gels sing - ing Hal - le -

Piano

Bm D/F# D 1. D/A Asus

SAB

lu - jah. He is Hal - le -

p

2.

Piano

A C Gsus G G7 2. D/A Asus

p

SAB

lu - jah. Hal - le - lu - jah, hal - le -

mp **41** *f*

Piano

A C G G/B B \flat

mp *f*

SAB

lu - jah. Hal - le - lu - jah, hal - le -

Piano

F F/A C G G/B B \flat

HALLELUJAH

SAB lu - jah. Hal - le - lu - jah, hal - le -

Piano

F F/A C G G/B B \flat

53

SAB lu - jah. Hal - le - lu - jah, hal - le -

Piano

F F/A C G G/B B \flat

SAB lu - jah.

Piano

F F/A C FMaj9 F

mf *dim. al fine*

HALLELUJAH

rall. *pp*

SAB He is here.

pp

C/G Gsus G G7 C

Piano *pp*

The musical score is for a piece titled 'HALLELUJAH' on page 57. It features two staves: a vocal staff for SAB (Soprano, Alto, Bass) and a piano accompaniment staff. The SAB staff begins with a 'rall.' (rallentando) marking and a 'pp' (pianissimo) dynamic. The lyrics 'He is here.' are written under the vocal line. The piano accompaniment staff starts with a C/G chord and a piano (p) dynamic. It includes a melodic line in the right hand and a bass line in the left hand. Chord changes are indicated above the staff: C/G, Gsus, G, G7, and C. The piano part concludes with a 'pp' (pianissimo) dynamic. A line connects the 'Gsus' chord marking to the piano accompaniment.

170. THERE IS NONE LIKE YOU

LENNY LeBLANC

LENNY LeBLANC
Arranged by MARTYN SCOTT THOMAS

With reverence ♩ = 69

Piano

mf

Ab Db/Ab Ab Db/Ab Fm Eb7 Eb7sus

The piano introduction is in 4/4 time, starting with a key signature of three flats (Bb, Eb, Ab). The melody in the right hand features eighth-note patterns and quarter notes, while the left hand provides a steady accompaniment of eighth notes. The dynamics begin at mezzo-forte (mf).

SAB

5 *mp*

There is none like you

Piano

mp

Ab Eb7sus Eb7 Ab Eb/G Db/F Ab/Eb

The first vocal line is marked with a box containing the number 5 and mezzo-piano (mp). The lyrics are "There is none like you". The piano accompaniment continues with the same eighth-note pattern in the left hand and a more active melody in the right hand. The dynamics are mezzo-piano (mp).

SAB

No one else can touch my heart like you do; I could search for all e -

Piano

Db Ab/C Bbm7 Eb7sus Eb Ab Eb7/G

The second vocal line continues the melody with the lyrics "No one else can touch my heart like you do; I could search for all e -". The piano accompaniment provides harmonic support with chords and eighth-note patterns. The dynamics remain mezzo-piano (mp).

THERE IS NONE LIKE YOU

Women (opt. Solo) 1st time,
Men (opt. Solo) 2nd time

SAB

ter - ni - ty long — and find — there is none like — you. — Your

Piano

mf

mf

Ab/Gb Db/F Ab/Eb Eb7sus Ab Ab/C

13

SAB

mer - cy flows — like a riv - er wide — and heal - ing comes — from your — hands; —

Piano

mf

DbMaj7 Db/Eb Ab Fm Bbm7 Eb7

Tutti, both times

SAB

— Suf - fer - ing chil - dren are safe — in your arms, —

Piano

Ab Bbm Ab/C DbMaj7 Db/Eb Ab Fm

THERE IS NONE LIKE YOU

21

SAB

There is none like you. There is none like you.

Piano

Bbm Db/Ab Fm/Ab Eb/G Fm7 Eb/G Ab Eb/G Db/F Ab/Eb

SAB

No one else can touch my heart like you do; I could search for all e -

Piano

Db Ab/C Bbm7 Eb7sus Eb Ab Eb7/G

SAB

1. ter - ni - ty long and find there is none like you.

Piano

Ab/Gb Db/F Ab/Eb Eb7sus 1. Ab Eb7sus Eb7

THERE IS NONE LIKE YOU

2. 30 *f*

SAB There is none like you.

Piano *f*

2. *Ab* *Ab/G \flat* *F* *B \flat* *F/A* *E \flat /G* *B \flat /F*

SAB No one else can touch my heart like you do, I could search for all e -

Piano *E \flat* *B \flat /D* *Cm7* *F7sus* *F* *B \flat* *F7/A*

SAB ter - ni - ty long and find there is none like you.

Piano *mp* *B \flat /A \flat* *E \flat /G* *B \flat /F* *Fsus* *Gm* *Gm/F* *Dm7/F*

THERE IS NONE LIKE YOU

molto rit. *mp*
Solo

SAB

There is none like you.

Piano

mp *p*

E♭Maj7 F7sus B♭

The musical score is for the song 'There is none like you'. It features two parts: SAB and Piano. The SAB part is in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics 'There is none like you.' are written below the staff. The Piano part is in a grand staff (treble and bass clefs) with a key signature of one flat. The tempo is marked 'molto rit.' and the dynamics are 'mp' (mezzo-piano) and 'p' (piano). The piano part includes chord markings: E♭Maj7, F7sus, and B♭. The SAB part has a 'Solo' marking above the first measure. The piano part has a 'mp' marking above the first measure and a 'p' marking above the third measure. The SAB part has a 'Solo' marking above the first measure. The piano part has a 'mp' marking above the first measure and a 'p' marking above the third measure.