

HALLELUJAH CHORUSES 17 (181-190)

Vocal Series

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

Hallelujah Choruses 17 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-0104)

Hallelujah Choruses 17 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-0104)

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. Eb 2) and trombone (treble and bass clef); guitar, bass and drum set.

PERFORMANCE/ACCOMPANIMENT CD RECORDING (JCTD-0104)

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-0104)

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

Part I - Bb Cornet, (optional Eb & C)

Part II - Bb Cornet, Eb Horn, (optional F Horn)

Part III - Bb Baritone/Trombone, Eb Horn, (optional F Horn & Bass Clef)

Part IV - Eb Tuba, Bb Tuba, (optional Bass Clef)

Part V - Euphonium (optional Bass Clef)

Optional Piano

Optional Guitar/Bass 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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<u>Moderate Tempo</u>		
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184	Behold the Lamb	Ab
185	You Never Let Go	Bb
186	When I Look Into Your Holiness	C
187	Jesus, Messiah	G

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183	My Life is in You	G
188	Save Now	F/G
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The Copyright Company (HC-182)

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Integrity's Hosanna! Music (HC-183, HC-186)

1000 Cody Road

Mobile, AL 36695

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603 West Nevada, Apt. #1

Urbana, Illinois 61801

EMI Christian Music Publishing (HC-185, HC-187)

P.O. Box 5085

Brentwood, TN 37024

Eric Himes (HC-188)

211 N. Marion St. 2A

Oak Park, IL 60302

VOCAL SERIES 181. ONWARD, CHRISTIAN SOLDIERS

SABINE BARING-GOULD

ARTHUR S. SULLIVAN
Arranged by ANDREW MACKERETH**Allegro energico** ♩ = 120

Piano

f

C F G7sus G7 C F G7sus G

The piano introduction is in 4/4 time, marked 'Allegro energico' with a tempo of 120 beats per minute. It features a strong, rhythmic melody in the right hand and a steady bass line in the left hand. The key signature is one flat (B-flat major or D minor). The introduction consists of four measures, with chords indicated above the staff: C, F, G7sus G7, C, F, and G7sus G.

5 *mf*

SAB

1. On - ward, Chris - tian sol - diers, march - ing as to
2. At the sign of tri - umph Sa - tan's host doth

mf

C Gsus/D G G/F C6/E G/D

Piano

mf

The first system of the vocal and piano accompaniment. The vocal part is for SAB (Soprano, Alto, Bass) and is marked *mf*. It features two lines of lyrics. The piano accompaniment is marked *mf* and features a steady bass line. The key signature is one flat. The system includes a measure rest for the first measure of the vocal part.

SAB

war, flee; With the cross of Je - sus go - ing on be -
On then, Chris - tian sol - diers, on to vic - to -

C C/E Gsus/D G/D D7 C/D D

Piano

The second system of the vocal and piano accompaniment. The vocal part continues with the lyrics. The piano accompaniment continues with the steady bass line. The system includes a measure rest for the first measure of the vocal part.

ONWARD, CHRISTIAN SOLDIERS

13

SAB

fore! ry! Christ, the roy - al Mas - ter, leads a - gainst the
Hell's foun - da - tions quiv - er at the shout of

Piano

Gsus G7 G G/B G C C/E C

SAB

foe; praise; For - ward in - to bat - tle see his ban - ners
Broth - ers, lift your voic - es, loud your an - them

Piano

F F C F/A C F C F/A C F C/F F FMaj7

cresc.

21 *f*

SAB

go. raise. On - ward, Chris - tian sol - diers, march - ing as to

Piano

G C C/E E^bdim7 Dm7 G7/D Gsus Dm B^b/D G F/G

f

ONWARD, CHRISTIAN SOLDIERS

mf

SAB war, With the cross of Je - sus go - ing on be -

mf

E7 A7 D7 G7 C Dm7 C/E A7sus A7 Dm C/F G7sus F/G

mf

Piano

29 1.

SAB fore! _____

F/C C F Em C/E F/A G/B C 1. N. C. C/G

f

Piano

2. 35 *mp*

SAB 3. Like a might - y

mp

F G7sus G7 2. N. C. C/G F/G G7sus G7 C G/B

mp

Piano

ONWARD, CHRISTIAN SOLDIERS

SAB ar - my moves the Church of God; Broth - ers, we are tread - ing

Piano

Am Em Dm/F Esus E Am C/G F#m7(b5) Em/G

43 *mp cresc.*

SAB where the saints have trod. We are not di - vid - ed,

Piano

Am B7sus B7 Em G7 G/B C

cresc.

SAB all one bod - y we, One in hope, in doc - trine, —

Piano

C/E F C F/A C F C F/A C

f

ONWARD, CHRISTIAN SOLDIERS

51 *mf*

SAB one in char - i - ty. On - ward, Chris - tian sol - diers, —

mf

F C/F F FMaj7 G C C/E E^bdim7 Dm7 G7/D G7sus

Piano

f

SAB march - ing as to war, With the cross of Je - sus

f

Dm B^b/D G F/G E7 A7 D7 G7 C Dm7 C/E A7sus A7

Piano

mf

SAB go - ing on be - fore!

mf

Dm FMaj7 Gsus F/C C F Em C/E F/A G/B C

Piano

ONWARD, CHRISTIAN SOLDIERS

63 *f*

SAB 4. Crowns and thrones may

Piano *ff* *f*

D^b/A^b *G^b* *A^b7sus A^b7* *D^b* *A^b/D^b*

SAB per - ish. King - doms rise and wane, But the Church of

Piano *G^b/D^b* *A^b/D^b* *A^b/G^b* *B^bm7/F C^bm(^b5)* *Fsus* *F* *B^bm* *D^b/A^b*

71 *mf*

SAB Je - sus con - stant will re - main. Gates of Hell can

Piano *Gm7(^b5)* *Fm/A^b* *B^bm* *C7sus C7* *Fm* *A^b7* *mf* *A^b* *A^b/C* *A^b* *mf*

ONWARD, CHRISTIAN SOLDIERS

SAB *f*

With the cross of Je - sus go - ing on be - fore!

Piano *f*

ff

ff

87 *ff*

SAB Go - ing on be - fore!

Piano *ff*

ff

v v v v

VOCAL SERIES

182. HE KNOWS MY NAME

TOMMY WALKER

TOMMY WALKER
Arranged by GLENN WELCH

Broadly $\text{♩} = 76$

Piano *f*

SAB *Solo mp*

I have a Mak - er, he formed my heart.

Piano *mp*

Be-fore e-ven time be-gan, my life was in his hand.

Piano

HE KNOWS MY NAME

13 *mf*
Tutti

SAB He knows my name, he knows my ev - 'ry thought.

Piano *mf*

B \flat F C F B \flat F C F

SAB He sees each tear that falls and hears me when I call.

Piano

B \flat F C Dm B \flat C F B \flat /F

21 *mp*

SAB I have a Fa - ther, he calls me his own.

Piano *mp*

F Gm7/F F B \flat /F F Csus C

SAB He'll nev - er leave me, no mat - ter where I go.

Piano

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

29 *mf*

SAB He knows my name, he knows my ev - 'ry thought.

Piano *mf*

B \flat F C F B \flat F C F

SAB He sees each tear that falls and hears me when I call;

Piano

B \flat F C Dm B \flat C F Gm7 F/A

HE KNOWS MY NAME

37 *f*

SAB He knows___ my name,___ he knows___ my ev - 'ry thought.___

f He knows___ my name,___ he knows___ my ev - 'ry thought.___

B \flat F C F B \flat F C F

Piano

1.

SAB He sees___ each tear___ that falls___ and hears me when___ I call;___

He sees___ each tear___ that falls___

B \flat F C Dm B \flat C F Gm7 F/A

Piano

2. *molto rit.*

SAB hears me when___ I call;___ and hears me when___ I call.

mp *p*

B \flat C Dm Dm7/C B \flat C Fsus F

Piano

VOCAL SERIES

183. MY LIFE IS IN YOU

DANIEL GARDNER

DANIEL GARDNER
Arranged by MARTYN SCOTT THOMAS

Driving ♩ = 160

Unison 1st two times *mf* 5 Parts on D.S.

SAB My life is in

Piano *f* *mf*

D Em7 D/F# G C G C Dsus D C/D G D/G G

SAB you, Lord, my strength is in you, Lord, my hope is in you, Lord, in

Piano D/G G D/G Em D/E Em D/E Em D/E C D/C C D/C C

1. 2. 14

SAB you, it's in you. My you. I will praise you with

Piano G/D 1. D C/D 2. D C

MY LIFE IS IN YOU

SAB All of my life. *cresc.*

all of my life, I will praise you with all of my

cresc.

D/C C D/C Bm7 Em7 D C D/C C D/C

cresc.

f 22

SAB strength; With all of my life, with all of my

f

G Em D A7sus/E D/F# G E B7sus/F# E/G#

f

SAB strength. All of my hope is in you. My

mf

optional D.S.

Am Am/G F N.C. Dsus D C/D

mf

optional D.S.

MY LIFE IS IN YOU

30

SAB life is in you, Lord, my strength is in you, Lord, my

Piano

G D/G G D/G G D/G Em D/E Em D/E Em D/E

SAB hope is in you, Lord, in you, it's in you. My

Piano

C D/C C D/C C G/D 1. D C/D

SAB 2. *f* *ff* you, in you.

Piano 2. *f* *ff* C/D G

184. BEHOLD THE LAMB

RICHARD JUKES

NATHAN HIMES
Arranged by WILLIAM HIMES

With feeling $\text{♩} = 63$

B \flat m A \flat /C D \flat B \flat m A \flat /C D \flat B \flat m A \flat

Piano *mp* *mf*

SAB

mp 9 Women only 1st time, Tutti 2nd time

1. Be - hold! be - hold the Lamb of God
2. Be - hold his arms ex - tend - ed wide

Piano *mp*

SAB

on the cross, on the cross; For us he sheds his pre - cious blood on the
on the cross, on the cross; Be - hold his bleed - ing hands and side on the

Piano

A \flat E \flat Fm D \flat A \flat /E \flat

BEHOLD THE LAMB

p **17** *cresc.*

SAB cross. O hear his all - im - port - ant cry, Why per - ish, blood - bought
cross. The sun with-holds his rays of light, The heav'ns are clothed in

p *cresc.*

Piano *p* *cresc.*

E \flat Fm E \flat /G A \flat Fm E \flat /G

mf **23** *f* Tutti both times

SAB sin - ner, why? Draw near and see your Sav - ior die On the cross, —
shades of night, While Je - sus does with dev - ils fight

mf *f*

Piano *mf* *f*

A \flat Fm E \flat /G A \flat D \flat

SAB on the cross, — on the cross, — on the

Piano Fm D \flat A \flat

BEHOLD THE LAMB

1. *mp* 2. *mp*

SAB cross. 2. Be - cross.

Piano *mp* *mp*

1. E^b 2. E^b B^bm A^b/C D^b

SAB *mp* 36

3. Come, sin - ners, see him lift - ed up
4. And now the might - y deed is done

Piano B^bm A^b/C D^b Fm D^b *mf* *mp*

SAB on the cross, on the cross; He drinks for you the bit - ter cup on on the
on the cross, on the cross; The bat - tle's fought, the vic - t'ry's won on the

Piano A^b E^b Fm D^b A^b

BEHOLD THE LAMB

mf **44** *cresc.*

SAB
cross. The rocks do rend, the mount - ains quake, While Je - sus doth a -
cross. To Heav'n he turns his dy - ing eyes; "Tis fin - ished!" now the

mf *cresc.*

Piano
mf *cresc.*

E^b *Fm* *E^b/G* *A^b* *Fm* *E^b/G*

50 *ff*

SAB
tone - ment make, While Je - sus suf - fers for our sake On the cross, —
con - queror cries; Then bows his sac - red head and dies

ff

Piano
f *ff*

A^b *Fm* *E^b/G* *A^b* *D^b*

SAB
— on the cross, — on the cross, —

Piano

Fm *D^b*

BEHOLD THE LAMB

1. *mp* 2. *mf*

SAB on the cross. 4. And cross.

Piano *mp* *mf*

1. *E^b* 2. *E^b* *B^bm* *A^b/C*

63 *mp*
Alto doo doo__ doo__

SAB 5. Wher - e'er I go I'll tell the stor - y

Piano *mp*

D^b *B^bm* *A^b/C* *D^b* *Fm* *B^bm/F*

doo doo__ doo__

SAB of the cross, of the cross; In no - thing else my soul shall glor - y save the

Piano *Fm* *E^b* *Fm* *D^b* *A^b*

BEHOLD THE LAMB

SAB

p **71** *cresc.*
 Tutti Yes, this my con - stant theme shall be Through time and in et -

cross. ooh ooh

p cresc.

Piano

p cresc.

mf *f* **77**

ern - it - y, That Je - sus tast - ed death for me On the cross, —

mf *f*

Piano

mf *f*

SAB

on the cross, — on the cross, — on the cross, —

Piano

BEHOLD THE LAMB

85 *ff* *mf*
Je - sus

SAB on the cross, on the cross.

ff

Piano

molto rall. al fine
dim.

89 died for me on the cross. *p*

SAB died for for me on the cross.

Je - sus died for me on the cross. *mf dim.*

Piano *mf dim.* *p*

Fm Csus C7 Fsus F

The musical score is for a piece titled "BEHOLD THE LAMB". It features two main parts: SAB (Soprano, Alto, Bass) and Piano. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The score is divided into two systems. The first system starts at measure 85, marked with a forte (*ff*) dynamic. The SAB part has the lyrics "on the cross, on the cross." The Piano part has a forte (*ff*) dynamic. The second system starts at measure 89, marked with a piano (*p*) dynamic. The SAB part has the lyrics "died for me on the cross." The Piano part has a mezzo-forte (*mf*) dynamic and includes the instruction "molto rall. al fine" (very much slowing down to the end). The Piano part also includes chord symbols: Fm, Csus, C7, and Fsus. The score ends with a final chord of F major.

VOCAL SERIES

185. YOU NEVER LET GO

MATT and BETH REDMAN

MATT and BETH REDMAN
Arranged by WILLIAM HIMES

Steady and strong ♩ = 88

Piano

B \flat Gm E \flat Maj7

f *v* *v* *v* *v* *v* *v* *v*

+ 8va bassa ad lib. sempre stacc.

The piano introduction is in 4/4 time, starting with a B-flat major chord. The right hand plays a series of chords (B-flat major, G minor, E-flat major with a major 7th) while the left hand plays a steady eighth-note bass line. The piece is marked 'Steady and strong' with a tempo of 88 beats per minute. Dynamics include a forte (f) starting point and staccato markings for the bass line.

SAB

mf 5

1. Ev - en though I walk through the val - ley of the
(2. I can see a) light that is com - ing for the

Piano

Fsus N. C. B \flat

ff *mf* (loco)

The first system shows the vocal entry for Soprano, Alto, and Bass (SAB) with lyrics. The piano accompaniment features a forte (ff) dynamic in the left hand and a mezzo-forte (mf) dynamic in the right hand. Chords F sus, N. C. (No Chord), and B-flat are indicated. The piano part includes a 'loco' marking for the bass line.

SAB

shad - ow of death Your per - fect love is cast - ing out fear
heart that holds on A glo - rious light be - yond all com - pare

Piano

E \flat

The second system continues the vocal and piano accompaniment. The vocal parts sing the second line of the verse. The piano accompaniment features a mezzo-forte (mf) dynamic and a B-flat chord. The piano part includes a 'loco' marking for the bass line.

YOU NEVER LET GO

The image shows a musical score for a song. The top part is for a vocal group labeled 'SAB' and the bottom part is for a 'Piano'. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The vocal part has two staves, and the piano part has two staves. The lyrics are: 'And ev - en when I'm caught in the mid - dle of the And there will be an end to these troub - les but un -'. The piano accompaniment includes chords EbMaj7 and Bb.

SAB

And ev - en when I'm caught in the mid - dle of the
And there will be an end to these troub - les but un -

Piano

EbMaj7 Bb

The image displays a musical score for the song "I Won't Turn Back" by The Beatles. It is divided into two main sections: a vocal part for SAB (Soprano, Alto, and Bass) and a piano accompaniment.

SAB Part: The vocal lines are written in G major (one sharp) and 4/4 time. The lyrics are: "storms of this life I won't turn back I know you are near / til that day comes We'll live to know you here on the earth." The melody is simple and melodic, with a key signature change to E-flat major (three flats) indicated by a "Eb" marking.

Piano Part: The piano accompaniment is written in G major and 4/4 time. It features a steady, rhythmic pattern in the right hand, consisting of eighth notes, and a more active bass line in the left hand, featuring sixteenth and eighth notes. The piano part also includes a key signature change to E-flat major, marked with "Eb".

The musical score is for a piece titled "The Lord's Prayer". It is arranged for SAB (Soprano, Alto, Bass) voices and Piano. The score is in 4/4 time and the key signature has two flats (B-flat and E-flat).

Lyrics:
 And I will fear no e - - - vil For my God is

Instrumentation and Performance Details:

- SAB:** The vocal parts are written in a three-part setting. The lyrics "And I will fear no e - - - vil For my God is" are placed below the vocal staves. A dynamic marking of *f* (forte) is present at the beginning of the vocal line.
- Piano:** The piano accompaniment is written for the left and right hands. It includes several chords and melodic lines. Chord markings above the right hand include $E\flat Maj7$, *N.C.* (No Chord), Gm , F/A , $B\flat$, and *N.C.*. A dynamic marking of *f* is also present. The piano part includes many slurs and accents.

YOU NEVER LET GO

SAB

with _____ me And if my God is with _____

Piano

Gm F B \flat N.C. Gm F/A

SAB

me Whom then shall I _____ fear? Whom then shall I _____ fear? _____

Piano

mp cresc.

B \flat N.C. F E \flat

mp cresc.

SAB

Oh no, you nev - er let go Through the calm and through the storm

Piano

f

B \flat

f

YOU NEVER LET GO

SAB Oh no, you nev-er let go In ev-'ry high and ev-'ry low Oh no, you nev-er let go—

Piano

Gm Gm7 F

SAB Lord, you nev-er let go of me.—

Piano

E^b E^bMaj7 B^b

SAB

1. *mf* 2. *mf*

2. I can see a Yes, I can see a

Piano

1. F^{sus} N. C. 2. F^{sus} N. C.

ff *mf* *ff* *mf*

YOU NEVER LET GO

30

A heart that holds on;—

SAB

light that is com-ing for the heart that holds on— And there will be an

Piano

B \flat

But un - til ——— that day comes

SAB

end to these troub - les But un - til that day comes—

Piano

G m *f*

1.

SAB

Still I will praise you, still I will praise you.

f

1.

Piano

F

E \flat Maj7

1.

B \flat *f*

YOU NEVER LET GO

2.

SAB

I can see a

mf

Piano

mf *mp*

40 *f*

SAB

Oh no, you nev-er let go Through the calm and through the storm

f

Piano

f

SAB

Oh no, you nev-er let go In ev-'ry high and ev-'ry low Oh no, you nev-er let go—

Gm Gm7 F

Piano

YOU NEVER LET GO

1.

SAB Lord, you nev-er let go of me._____

Piano

E^b $E^b\text{Maj}7$ 1. B^b *mp*

2.

SAB

Piano

2. B^b E^b/F

SAB

Piano B^b *ff*

186. WHEN I LOOK INTO YOUR HOLINESS

WAYNE PERRIN and CATHY PERRIN

WAYNE PERRIN and CATHY PERRIN

Arranged by LEN BALLANTINE

With reverence ♩ = 76

p

SAB

When I

p

Piano

Dm

F/G

G

C

*mf**dim.*

5

SAB

look in-to your ho - li - ness, — when I gaze in-to your love - li - ness, When all

Piano

C2

C

F

C2

C

F

p

SAB

things that sur-round be-come shad-ows in the light of you. — When I've

Piano

C2

C

F

Dm7

Dm/G

G

WHEN I LOOK INTO YOUR HOLINESS

13

SAB found the joy of reach-ing your heart, — when my will be comes en-thralled in your love, When all

Piano

C2 C F C2 C F

SAB things that sur-round be-come shad-ows in the light of you. I wor-ship

Piano

Em F Dm7 Gsus G

21 *mf* you, I wor-ship you. The

Piano

mf F Maj7 G Em Am *mp*

WHEN I LOOK INTO YOUR HOLINESS

SAB

rea-son I live is to wor-ship you. I wor-ship

Piano

mp

Dm7 F/G G7 CMaj7 Dm7 Em7 C

29 *mf*

SAB

you, I wor-ship you. The

Piano

mf

FMaj7 G Em Am

1. *mp*

SAB

rea-son I live is to wor-ship you.

Piano

mp

Dm7 1. F/G G7 C F

WHEN I LOOK INTO YOUR HOLINESS

p | 2. *mp*

SAB When I is to wor-ship you.

C F | 2. F/G G7 Am

Piano *mp*

p rit. *meno mosso*

SAB The rea-son I live is to wor-ship you.

Am/G Dm7 F/G G7 C

Piano *p*

poco rall.

SAB Wor-ship you.

A \flat 2 B \flat 2 C2

Piano *mp*

187. JESUS, MESSIAH

CHRIS TOMLIN, DANIEL CARSON, ED CASH and JESSE REEVES CHRIS TOMLIN, DANIEL CARSON, ED CASH and JESSE REEVES
Arranged by ANDREW MACKERETH

Worshipfully ♩ = 72

G Am7 CMaj7 G/B Am7 C/D G C/D

Piano *mp* *mf*

5 *mp*

SAB 1. He be-came sin, who knew no sin; that we might be-come his

Piano *mp*

SAB right-eous - ness; He hum-bled him - self, and car-ried the cross.

Piano C2 G Am7

JESUS, MESSIAH

SAB *mf*

Love so a-maz - ing, ——— love so a - maz - ing. ——— Je-sus, Mes-si -

Piano *mf*

G/B C^{Maj}₉ C G/D — 3 — C⁶₉ C

16

SAB ah, ——— name a-bove all ——— names. ——— Bless-ed Re-deem -

Piano

G C

SAB er, ——— Em-man - u - el. ——— The res-cue for sin -

Piano

G Dsus D7sus C/D

JESUS, MESSIAH

24

SAB

ners. The ran-som from Heav - en. Je-sus, Mes-si -

Piano

mf

G C



1. *mp*

SAB

ah, Lord of all. 2. His

Piano

G/D C/D G 1. D7sus *mp*



32

SAB

bo - dy the bread, his blood the wine bro - ken and poured out

Piano

G Am7 G



JESUS, MESSIAH

SAB all for___ love. The whole earth___ trem - bled, and the veil was___ torn.

Piano

CMaj⁷₉ G Am7

SAB — Love so a - maz - ing, love so a - maz - ing.

Piano

G/B CMaj⁷₉ G C⁶₉ C

SAB *mf* Je - sus, Mes - si - *f* All our hope_____ is in you. All our hope_____

Piano *mf* *f*

2. G Am7 Bm7 G/B

44

JESUS, MESSIAH

SAB _____ is in you. _____ All the glo - - ry to you, _____ God, _____

Piano

C2 Dsus Am7 G2/B G/B

SAB the Light of _____ the world. Je - sus, Mes - si - ah, _____

Piano

C Dsus C G

mf **53** *mf*

SAB name a - bove all _____ names. _____ Bless - ed Re - deem - er, _____

Piano

C G

61

SAB Em-man - u - el. The res-cue for sin - ners.

Piano Dsus D7sus C/D G

SAB The ran-som from Heav - en. Je-sus, Mes-si - ah,

Piano C G/D

SAB Lord of all. Je-sus, Mes-si - ah, Lord of all.

Piano C/D G C G/D C/D

JESUS, MESSIAH

rall.

SAB

Piano

mp *mf*

G CMaj7 G/B Am7 CMaj7/D G

VOCAL SERIES

188. SAVE NOW

ERIC HIMES

ERIC HIMES
Arranged by WILLIAM HIMES

With excitement ♩ = 160 (♩ = 80)

Piano

mf *f*

C7 F Dm B♭ Gm7 Csus

SAB

1st time, unison
2nd time, harmony

6 *mf*

1. Lord in your en - trance you are tri - um -
2. Some would see weak - ness, des - pair and sor -

Piano

C F Gm7 C B♭ C

ff *mf*

SAB

phant We lay our branch - es at your feet. Hail - ing Sal -
row, But you see cap - tives al - most free. You give two

Piano

F Dm B♭ B♭6 F

14

SAVE NOW

SAB

va - tion, shout - ing "Ho - san - na," Praise God in Heav - en here
 bless - ings for ev - 'ry trou - ble, Ride on, ride on — in

Gm7 C B \flat C F Dm

Piano

SAB

comes our King! Save now, save now, Sav -
 Ma - jes - ty!

cresc. *f* *ff* *mf* 23

B \flat B \flat 6 C7sus Csus C F Gm7

Piano

cresc. *f* *ff* *mf*

Parts, both times

SAB

ior! Save now, save now, Sav - ior! Save

C F B \flat /D Dm Csus C

Piano

SAVE NOW

31

SAB now, save now, Sav - ior! Save now, save now, Sav -

Piano F Gm7 C F B \flat /D Dm Csus

1.

SAB ior!

Piano C7 F Dm B \flat Gm7 Csus

f

2. *f* 44 1st time, Men
2nd time, Tutti

SAB The gov - ern - ment shall
(The) Son of Man brings

Piano C C B \flat 2 B \flat F

ff *f*

SAVE NOW

SAB

be on his should - ers, Our Cov - e - nant has come,
 peace to the na - tions Our pro - mise sealed in blood.

Piano

C Dsus Dm Dm/C B \flat 2 B \flat F C

SAB

1. Sing The 2. The gov - ern - ment

Piano

B \flat 2 B \flat *mf*

SAB

shall be on his should - ers, Our Cov - e - nant has come,

Piano

F C Dsus Dm Dm/C B \flat 2 B \flat F E \flat *cresc.*

SAVE NOW

62 *ff*

SAB — has come. — The Son of Man — brings

Piano *ff*

C/D G C/G G

SAB peace to — the na - tions Our pro - mise sealed — in blood, —

Piano

D Esus E Em/D C2 C G

70 2nd time, Tutti *mp - mf*
1st time, Women *(mf)*

SAB — in blood. Save now, save now, Sav - ior! —

Piano *mp - mf*

Dsus D G Am7

SAVE NOW

(Opt. repeat)

SAB — Save now, save now, — Sav - ior! — Save

Sing both times *mf*

Piano

G Em Dsus D

78 *f*

SAB now, save now, Sav - ior! — Save now, save now, — Sav -

f

Piano

G Am7 D G C/E Em Dsus

86

SAB ior! —

Piano

D D7 G Em C D G N.C.

ff

VOCAL SERIES

189. COME THOU FOUNT OF EVERY BLESSING

ROBERT ROBINSON

TRADITIONAL AMERICAN MELODY

Arranged by GERRY SHOULTS

Andante ♩ = 72 *mp*

SAB

1. Come, Thou
2. Hith - er -

mp

Am G F C/E C/G Dm7 FMaj7 F/A Gsus G

Piano

5

SAB

Fount of ev - 'ry bless - ing, tune my heart to sing thy grace; Streams of mer - cy, nev - er
to thy love has blessed me; thou hast brought me to this place; And I know thy hand will

C G7/C C F/C C Am F C/G

Piano

13

SAB

ceas - ing, call for songs of loud - est praise. Teach me some me - lo - dious
bring me safe - ly home by thy good grace. Je - sus, sought me when a

Dm7/G C/G Dm7 FMaj7 G7 C F/C CMaj7 F6/C

Piano

COME THOU FOUNT OF EVERY BLESSING

SAB *mf*
son - net sung by flam - ing tongues a - bove; Praise his name; I'm fixed up -
strang - er, wan - d'ring from the fold of God; He, to res - cue me from

Piano *mf*
C G/B Am Em/G F C/G E/G# Am Em/G

SAB *mp* 21
on it; name of God's re - deem - ing love.
dan - ger, bought me with his pre - cious blood.

Piano *mp*
F6 C/E Dm7 FMaj7 G7 C F/C CMaj7 F/C BbMaj7 C/Bb Ab7

SAB *f* 25
3. O to grace how great a debt - or dai - ly I'm con strained to

Piano *f*
Db/Ab Ebm7 Ab7 Bbm Gb Ab sus Ab Fm Gb Ab F/A

COME THOU FOUNT OF EVERY BLESSING

SAB be! Let thy good-ness, like a fet - ter, bind my wan-d'ring heart to thee. Prone to—

B \flat m A \flat 7 D \flat /F G \flat D \flat /A \flat E \flat m7 A \flat 7 D \flat sus D \flat

Piano

33

SAB wan - der, Lord, I feel— it, prone to— leave the God I love; Here's my

G \flat Maj7 Fm7 E \flat m7 D \flat Maj7 E \flat m Fm G \flat m G \flat m/A

Piano

SAB heart, Lord, take and seal it; seal it for thy courts a - bove. Here's my

B \flat m G \flat /B \flat Fm/A \flat G \flat Fm/A \flat G \flat /B \flat

Piano

COME THOU FOUNT OF EVERY BLESSING

45

mp

SAB

heart, Lord, take and seal it; seal it for thy courts a - bove.

Ooh

mp

Piano

D^b/F G^b6 E^bm A^b7 N.C. G^b/D^b D^bMaj7 G^b/D^b

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the vocal parts (SAB) and the piano accompaniment. The SAB parts are in treble and bass clefs, both in G major (one sharp). The piano part is in G major, with a treble clef and a bass clef. The piano part includes a melodic line in the treble and a harmonic line in the bass. The second system shows the vocal parts (SAB) and the piano accompaniment. The SAB parts are in treble and bass clefs, both in G major (one sharp). The piano part is in G major, with a treble clef and a bass clef. The piano part includes a melodic line in the treble and a harmonic line in the bass. The piano part also includes a section marked 'p' (piano) and 'R.H.' (Right Hand).

VOCAL SERIES

190. WHAT A MIGHTY GOD

UNKNOWN

UNKNOWN
Arranged by HAROLD BURGMAYER

Allegro con spirito ♩ = 112

Piano

f

E^b F_{sus} $Cm7/G$ B^b7/A^b A^b/B^b E^b_{sus}/B^b

The piano introduction is in 4/4 time, starting with a forte (f) dynamic. The right hand features a series of eighth-note chords and single notes, while the left hand provides a steady eighth-note bass line. The key signature has two flats (B-flat and E-flat).

SAB

What a might - y God we serve! What a might - y God we

mf

mf

E^b A^b/B^b E^b A^b/E^b A^b/B^b $Gm7$ $Cm7$

The first vocal line is for Soprano, Alto, and Bass (SAB). The melody is in the soprano part, with lyrics 'What a mighty God we serve! What a mighty God we'. The piano accompaniment starts with a mezzo-forte (mf) dynamic. The right hand has chords and moving lines, while the left hand has a simple bass line. The key signature remains two flats.

SAB

serve! An-gels bow be - fore__ him, Heav-en and earth a - dore__ him;

f

f

$Fm7$ B^b7 E^b Cm E^b/G A^b $N.C.$

The second vocal line continues the melody for SAB. The lyrics are 'serve! Angels bow before him, Heaven and earth adore him;'. The piano accompaniment continues with a forte (f) dynamic. The right hand features more complex chordal textures and moving lines, while the left hand maintains a steady bass line. The key signature remains two flats.

WHAT A MIGHTY GOD

1.

SAB What a might - y God we serve! _____

Piano

E \flat /G Cm7 Cm7/F B \flat 7 1. E \flat sus B \flat 7 E \flat

2.

SAB serve! _____

Piano

2. E \flat sus B \flat 7 E \flat F GsusDm7/A C7/B \flat

16

SAB What a might - y God we serve! _____

Piano

B \flat /C Fsus/C *mf* F B \flat /C F B \flat /F B \flat /C *mf*

WHAT A MIGHTY GOD

f

serve!_____

What a might-y God_____

SAB

What a might - y God we serve!

An-gels bow be - fore__ him,

Piano

Am7

Dm7

Gm7

C7

F

Dm

f

SAB

Heav-en and earth a - dore__ him; What a might - y God we serve!_____

Piano

F/A

B^b

N.C.

Am

Am/D

B^bMaj7/CC7

Fsus

F