

# Alleluia!



*A Praise  
Gathering  
for Believers*

Words and Music by  
**BILL and GLORIA GAITHER and RONN HUFF**

Arranged and Orchestrated by RONN HUFF

**Gaither Music Company**

P. O. Box 300 / Alexandria, Indiana 46001

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# Allehia!

*A Praise  
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## Section I

### **LET'S PRAISE THE LORD**

- (1) Leader (or Pastor) – Welcome and Prayer
- (2) Choir, Speakers and Audience/ "Let's Just Praise The Lord"

## Let's Just Praise the Lord

Meditatively

Welcome! We've gathered together just to praise the Lord. Remember the words of the doxology?

"Praise God from whom all blessings flow. Praise Him all creatures here below. Praise Him above ye heavenly host. Praise Father, Son and Holy Ghost."

I feel like praying. Will you join me? . . . Heavenly Father, we've gathered for the express purpose of praising you. You've poured out a thousand blessings upon everyone of us and we just want to say thank you Lord. Thank you for sending Jesus into the world to save us from our sins. Thank you for food and clothing and shelter. Thank you for the sunshine and the rain. Thank you for the Bible. Thank you for the Church. Thank you for the fellowship of the Saints. Thank you for the work with which you have intrusted us—the work of rescuing the perishing and caring for the dying. Help us to be so inspired as we share together that the power of the Holy Spirit may be felt tugging at every heart. We ask it in Jesus' name. Amen.

First time: Women unison  
Second time: Full choir in parts

mp  
Let's just

(16) Worshipfully—legato

praise the Lord      praise the Lord      let's just

(16) D — D<sup>7</sup> — G  
mp

D — D<sup>7</sup> — G  
p

lift our voice t'ward heaven and praise the Lord. Let's just

D — B<sup>7</sup> — E<sup>7</sup> — A<sup>7</sup> — G  
p

(20)

praise the Lord      praise the Lord      let's just

(20) D — D<sup>7</sup> — G  
p

cresc.

lift our voice t'ward heav-en and praise the Lord. Let's just

D B<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D G<sub>A</sub> D G<sub>A</sub>

cresc.

(24) Intensely

praise the Lord praise the Lord let's just

D D<sup>7</sup> G G<sub>m</sub>

f

lift our voice t'ward heaven and praise the Lord. Let's just

D D<sup>7</sup><sub>C</sub> B<sup>7</sup> E<sup>7</sup> A G<sub>A</sub>

praise the Lord let's just

D D G Gm

Spoken loudly  
\*Reader No. 1 begins

lift our voice t'ward heav-en and praise the Lord.

D B<sup>7</sup> F<sup>7</sup> A<sup>7</sup> D

\*READER No. 1:

Sing a new song to the Lord telling about his mighty deeds! For he has won a mighty victory by his power and holiness. He has announced this victory to every nation by fulfilling his promise to be kind to Israel. The whole earth has seen God's salvation of his people. (*Psalm 98:1, 2, 3*)

\*Reader No. 2 begins

\*READER No. 2:

That is why the earth breaks out in praise to God and sings for utter joy! Join us! Sing your praises accompanied by music from the harp . . . (*Psalm 98:4, 5*)

\*Reader No. 3 begins

\*READER No. 3:

Let the coronets and trumpets shout . . .

\*Reader No. 4 begins

\*READER No. 4:

Praise his unequaled greatness! Praise him with the tambourines and Praise him with the processional . . .  
(Psalm 150:2-4)

\*Reader No. 5 begins (53)

\*READER No. 5:

Praise him with stringed instruments . . . (Psalm 150:4)

\*Reader No. 6 begins

\*READER No. 6:

Publish his glorious acts throughout the earth. Tell everyone about the amazing things he does. Praise him with horns—Praise him with cymbals—Yes! . . . with loud clanging cymbals . . . (Psalm 96:3; 150:4,5)

\*Reader No. 7 begins

\*READER No. 7:

Make a joyful symphony before the Lord . . . (Psalm 98:6)

(63)

\*Reader No. 8 begins

(67) *Harmonically* **ff**

Ahh \_\_\_\_\_

\*READER No. 8:

Let the whole earth and all those living on it shout, "Glory to the Lord." (Psalm 98:7)

\*Reader No. 9 begins

(73) 1

\*READER No. 9:

Sing a new song to the Lord! Sing it everywhere around the world! Each day tell someone that he saves.  
(Psalm 96:1, 2; 98:8, 9; 96:12)

\*Reader No. 10 begins

\*READER No. 10:

Let the waves clap their hands in glee . . . Let the hills sing out their songs of joy before the Lord.

Forcefully

\*Reader No. 11 begins

\*READER No. 11:

Let the trees of the forest rustle with praise. Let all that hath life and breath—Praise the Lord! . . .

Ahh \_\_\_\_\_

Let's just lift our hands to heav - en and

B<sup>b</sup> F D<sup>7</sup>

to Coda (89)

praise the Lord. Let's just ff praise the Lord

G<sup>7</sup> to Coda (89) F B<sup>b</sup> C F<sup>7</sup> C

praise the Lord. Let's just

F<sup>7</sup> B<sup>b</sup> E<sup>b</sup> F B<sup>b</sup> F<sup>7</sup> B<sup>b</sup>

Lift our hands to heaven and praise the Lord.

F C D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F A<sup>b</sup> F

D.S. al Coda CODA

Let's just praise the Lord.

D.S. al Coda CODA C<sup>7</sup>

Praise the Lord. Let's just

E<sup>b</sup> F D F B<sup>b</sup> E<sup>b</sup> F B<sup>b</sup> B<sup>b</sup> F<sup>b</sup> B<sup>b</sup>

lift our hands to heav-en and praise the Lord.

F C D<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F B<sup>b</sup> C F

Praise the Lord, praise the Lord, praise the Lord.

F G<sup>b</sup> F 106 G F A<sup>b</sup> F

rit.

praise the Lord.

B<sup>b</sup> F B<sup>b</sup> F F

rit.

ff

# Alleluia!

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## Section II

### **JESUS CHRIST... SON OF MAN... SON OF GOD!**

- (1) Leader, Soloist,  
Off-Stage Voices—The Fisherman • The Tax Collector  
The Woman at the Well • The Once-Blind Man  
and Choir/ "There's Something About That Name"
- (2) Choir/ "King Of Kings-Lord Of Lords"
- (3) Solo (singing and speaking)  
and Choir/ "Bethlehem... Galilee... Gethsemane"
- (4) Leader and Solo/ "God Gave The Song"
- (5) Choir and Audience/ "Let's Just Praise The Lord" (reprise)

# There's Something About That Name

Pastorale—legato

Piano *mp*

(5) \*First time—narration by leader  
Second time—fisherman testifies

2nd time only—Ethereal breathy tone

Oo  
Women

(5) E E E D#

\*LEADER:

Jesus Christ, the son of God, became a man—like us. He walked the hills, visited the cities, went to the sea-shores. He met people where they were.

... and one by one, He changed their lives.

(Oo)

C#m E maj7/B

NOTE: The Leader should speak from on stage. The three testimonies from the New Testament, however, are most effectively presented out of view with an offstage microphone.

\*1st time  
Fisherman speaks

\*FISHERMAN (rough, uncultured voice . . . strong and believable):

"My brother and I are fishermen. We don't know a lot about politics or religion; we just know a lot about fishing.

The first time I ever heard His name my brother came down and said, 'You just have to meet this man.' So I went; so I met Him. He looked at me and said, 'Come along; come with me.'

There's just something about Him. We just gave it all up . . . the fishing, the boats.

We've been with Him ever since."

(Oo)

(21) Gently—Expressively

Solo

Je - sus, \_\_\_\_\_ oh \_\_\_\_\_ Je \_\_\_\_\_ sus! \_\_\_\_\_ There's just

Women

*Solo*

some-thing — a - bout that name! —

*Women*

$\text{A}^6$   
E

$\text{A}^m6$   
E

E

E

(29)

Mas - ter! Sav - iour! Je - sus! Like a

$\text{E}$   
d.

$\text{E}$   
D $\sharp$

$\text{C}^m$

$\text{E}$   
B $\cdot$

fra - grance — af - ter — the rain. —

$\text{F}^7$   
A $\sharp$

$\text{A}^m6$

$\text{A}^o$   
B

(37)

*mf* Je - sus, Je - sus, oh Je - sus! Let all

Oo

*p*

(37) E E E<sup>7</sup> E<sup>7</sup>

*mf*

heav-en and earth pro - claim,

(Oo)

A A<sup>6</sup> E A<sup>7</sup> C<sup>7</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup> G<sup>7</sup><sup>+7</sup> G<sup>7</sup>

*8va*

(45)

Kings and king - doms may all pass a - way, But there's

Oo

*p*

(45) C<sup>7</sup> sus<sup>7</sup> C<sup>9</sup> C<sup>7</sup>m<sup>7</sup> C<sup>7</sup> F<sup>9</sup> F<sup>7</sup>

(51)

some-thing — a - bout that name!

(Oo)

Am6 B7(13) (51) E Piano solo—accent melody

\*Tax collector begins

E D<sup>b</sup> harp-like C<sup>b</sup>m C<sup>b</sup>m

pp

\*TAX COLLECTOR (business-like approach . . . convey amazement):

"I'm a businessman here in Jericho. Well . . . as a matter of fact, I'm a tax collector. He came to my house for dinner one day. We talked for awhile and . . . well . . . I don't know what happened to me, but I ended up giving half of everything I owned to poor people. And to those who we cheated, I gave back four times the amount I took . . . there's just something about Him . . ."

E maj<sup>7</sup> (59) F<sup>7</sup> A<sup>b</sup>

pp

Am Em G

pp

D<sup>b</sup> F<sup>b</sup> D<sup>b</sup> E cresc.

(69) *Solo*

Women *mf* Oo ————— Oo —————

(69) F maj<sup>7</sup> E<sup>9</sup> F F<sup>7(10)</sup> F<sup>9</sup> C<sup>9</sup> F

*mf* L.H.

\*WOMAN AT THE WELL (gentle . . . inviting . . . with surprise):

"I was at the well drawing water when I first met Him. Naturally I offered Him a drink. But He wasn't like the other men I know. He seemed to look right thru me . . . He told me everything I had ever done. I never met a man like this man . . . He forgave me . . ."

\*Woman at the well speaks (Oo)

Dm<sup>6</sup> F E<sup>9</sup> F F A<sup>(-10)</sup> F

(77)

Oo —————

(77) F Am Dm Am C

*\*Leader speaks*

*\*LEADER:*

... and that's how it was with people everywhere—whether they were rich or poor, young or old, mighty—lowly . . . when they met Jesus, things happened. Their lives were changed.

*\*Blind man begins*

*\*BLIND MAN (with excitement):*

Me? . . . I don't know whether He's good or bad. I only know I once was blind, but now I see!

95 Solo—Grande

*f* Kings and king - doms  
*f* Kings and king - doms  
*f* Kings and king

95 Kings and king -

*f*

may all pass a -  
 may all pass a -  
 doms may all pass a -

doms may all

*f*

way

way

way

Oo

103 Gently

103 R<sup>b</sup> C Pastorale

107

107

a bout that name.

Women oo oo

108

**Solo**

(Oo)  
Women

F E

(Oo)

Dm B maj7

*(Spoken) "The name . . ."*      *" . . . Jesus."* \*

rit.

(Oo)

A sus A D

pp

rit.

pp

\*Begin next introduction without pause.

## King of Kings-Lord of Lords

(4) Forcefully

(All men) *f* Hear the

(4) *ff*

Accented

voice of your ser-vant, a man sent of God to bear

wit - ness of hope for the na - tions.

12

*mf* There will be one come af - ter whose mes - sage to

12

*mf*

us will bring life from the Fa - ther in heav - en.

20

*mp* He is

20 Pastorale

(22) Gentle—Flowing

light that is come to a world that is

(22) Folk style

dark; He is love and a - round Him is

ha - tred. E-ven few of His own ev - er

(30)

(30)

saw Him as truth, *mf* But He comes e - ven now to for -  
 harp-like

give them. *f* Ho -  
 cresc. 3

④0 Maestoso san - na! The whole world is sing -  
 ④0 Maestoso

ing! The hope of all ages is

come. Sing His praise, sing His

(48)

great - ness; Let ev - 'ry one know He is the

King of kings and Lord of lords.

rit. Broadly D.S. al Coda

Ho - san - na the

Broadly D.S. al Coda

rit.

*CODA* rit. f Sing His

come. Ahh

*CODA* f rit.

(61) Triumphanty

*f* praise sing His great - ness; Let ev - 'ry - one know

(61) Triumphanty

He is the King of kings and Lord the Lord of

Lords.

3 3

3 3

3 3

3 3

3 3

3 3

## Bethlehem ... Galilee ... Gethsemane

*Solo (a warm conversational rapport must be established with the audience)*

*Softly with feeling*

*Beth-le -*

*Folk style—Moderato*

*D D D D*

*mp*

*hem, He was born there. I be - lieve! I be -*

*D G D D A7*

*lieve! Gal - i - lee, Je - sus walked there. I be -*

*D D G D*

*5*

*Solo*

lieve! I be - lieve! Geth-sem-a - ne, \_\_\_\_\_ my Sav-ior

*Choir*

(13) Lightly-accented

*p* Oo \_\_\_\_\_

A<sup>7</sup> D D<sup>7</sup> (13) G

rall. *p*

prayed there; on Cal - va - ry \_\_\_\_\_ He died a - lone; But the

rall.

Cal - va - ry Oo \_\_\_\_\_

G D D D A<sup>7</sup>

rall.

(17) *Solo tempo*

tomb He left there. I be - lieve yes, I be -

(17) *Choir tempo*

But the tomb Je-sus left there I be-lieve

(17) tempo

D A<sup>7</sup>

lieve I be - lieve I be - lieve!

I be-lieve Oo

D C A<sup>7</sup> D

Piano solo

*Soloist talks with audience (Warmly, but with conviction)*

D

G  
D

D

A<sup>7</sup>

Bethlehem . . . he was born there -

There was nothing sacred about that manger in Bethlehem.  
Jesus could have been born in the best hotel room in the city  
. . . if it had been left open for Him

D

D

But . . . He wasn't pushy. He still isn't. He moves only into the places we vacate for Him . . .  
There was room that night only in the stable. So, that's where He was born.(23) *Solo*(23) *Choir*

Ethereal—distant—straight, breathy tone

mp I be-lieve . . .

I be-lieve . . .

(23)

G  
D

D

A<sup>7</sup>

D

(26) *Solo* relaxed feeling

(26) *Choir*

(26) Brighter  
E♭maj<sup>7</sup> E♭maj<sup>7</sup> E♭maj<sup>7</sup>

Je - sus    walked    there.    I    be-lieve    I    be-lieve

with more intensity

mp I be-lieve,

E♭maj<sup>7</sup> E♭maj<sup>7</sup> Fm<sup>7</sup> B♭

Gal - i - lee

*Soloist talks with audience:*

Jesus walked with common men . . . but . . . there was

yes! I be-lieve! \_\_\_\_\_

Oo \_\_\_\_\_

3  
3

E♭maj<sup>7</sup>

E♭maj<sup>7</sup>

Fm<sup>7</sup>  
E♭

E♭maj<sup>7</sup>

nothing common about His words . . . they upset every comfortable ethic!

Oo \_\_\_\_\_

Fm<sup>7</sup>  
B♭

B♭<sup>7</sup>

E♭

*Piano solo*

(36) Solo

He upset judicial systems when He said . . . "Love those who hate you." He upset patterns of religion by declaring that real temples of worship were in the hearts of believers.

(36) Choir

(36) A<sup>b</sup>A<sup>b</sup>  
E<sup>b</sup>

P

P

P

P

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If Christ had been a philosopher, they could have debated Him. If He had been a warrior they could have fought Him. Had He been a religionist, they could have ignored Him as an eccentric.

But Christ was Love . . . . what do you do with that?

Geth-sem-a-ne

(45) Brightly  
A♭ Solo

with much feeling  
E♭ p E♭

my Say - ior prayed there; On Cal - va - ry

(45)

D♭ B♭sus⁴

He died a lone.

*Soloist talks to audience*

(52) E♭ A♭  
E♭

Gethsemane was agony for Christ! In those dark hours - He cried in desperation, "Father, if it be your will . . . let this cup pass from me" . . .

(52) Legato—subdued

E♭ B♭sus⁴ B♭

But it wasn't God's will . . . . and Jesus died . . . . alone!

legato

mp

But the tomb \_\_\_\_\_ Je - sus left there. \_\_\_\_\_

legato

mp

But the tomb \_\_\_\_\_ Je - sus left there. \_\_\_\_\_

E♭

p

I be - lieve! \_\_\_\_\_ I be - lieve! \_\_\_\_\_

mp I be - lieve! \_\_\_\_\_ mf I be - lieve! \_\_\_\_\_

B♭7 sus 4      B♭7      E♭

(57)

*Soloist talks to audience*D<sup>b</sup>B<sup>b7</sup>E<sup>b</sup>D<sup>b</sup>B<sup>b7</sup>

God could have had Jesus resurrected right from the cross . . . when no one was around. Instead He arranged a full burial . . . with grave clothes, a tomb and even a Roman seal.

(57)

build intensity

E<sup>b</sup>E<sup>b</sup>

(62)

F

B<sup>b</sup>

C

But after three days - conquering death - Jesus walked out - free! - leaving for all to see the massive stone rolled away and the empty tomb!

(62) *Excitedly*

cresc. gradually

(64) *Joyously vigorous*

And now He lives . . .

and reigns for-ev-

(64) *Vigorously accented*

Now He lives . . .

F

(64) F

B<sup>b</sup> F

er \_\_\_\_\_ I be - lieve \_\_\_\_\_ I be - lieve \_\_\_\_\_

and reigns for - ev - er! Yes! I be - lieve, \_\_\_\_\_ I be - lieve. \_\_\_\_\_

$\frac{B^b}{F}$   $\frac{F}{C}$   $\frac{B^b}{F}$   $F$   $C$   $\frac{B^b}{C}$   $C$

And He prays \_\_\_\_\_ for us in heav -

Yes, I be - lieve. \_\_\_\_\_ And He prays \_\_\_\_\_

$F$   $\frac{B^b}{F}$   $F$   $\frac{B^b}{F}$   $F$

en, I be - lieve, I be - lieve...

For us in hea - ven, yes! I be - lieve, I be - lieve.

F B<sub>b</sub>/F F C B<sub>b</sub>/C C

72

And with the ones who've gone be -

72

ff Ahh with the

Yes, I be - lieve! Ahh with the

72 B<sub>b</sub> E<sub>b</sub>/B<sub>b</sub> B<sub>b</sub>

F B<sub>b</sub> E<sub>b</sub>/B<sub>b</sub> B<sub>b</sub>

fore me, I will praise the Prince of

ones who've gone be - fore me I will praise the Prince of

F B<sub>b</sub> F F B<sub>b</sub> F

hushed (76) prayerfully

subito *p* Al - le - lu - jah, Al - le - lu -

rit. soft but accented (76) a tempo

subito *p* Al - le - lu - jah, Al - le - lu -

rit. C B<sub>b</sub> C F B<sub>b</sub> F

rit. pp a tempo Continue rhythm, but very softly

jah!

I be-lieve,

I be -

$\frac{Bb}{F}$  F  $\frac{Bb}{F}$  F C  $\frac{Bb}{C}$  C

lieve!

molto rit. Broadly Marcato

lieve!

molto rit. Broadly ff Marcato

lieve!

molto rit. f Broadly ff Marcato

F F C Bb F

*Leader speaks:*

I believe . . . I believe! What a powerful statement! For thousands of years men have staked their very lives on this belief that Jesus Christ is real.

Why?

Because it is this belief that gave their life meaning.

Today it's the same. Jesus Christ does make a difference. \*(start music) He is the source of a meaningful and purposeful life. Where there is dissonance, He makes music!

## God Gave the Song

Gently—Moderato

mp Detached

Solo

You ask me

⑨ Joyous—Happy feeling

1st time why \_\_\_\_\_ my heart keeps sing - ing \_\_\_\_\_ why I can  
2nd time Ooo

sing when things go wrong. But since I've (For since I've)

(17)

found the source of music I just can't

(17)

help it. God gave the song.

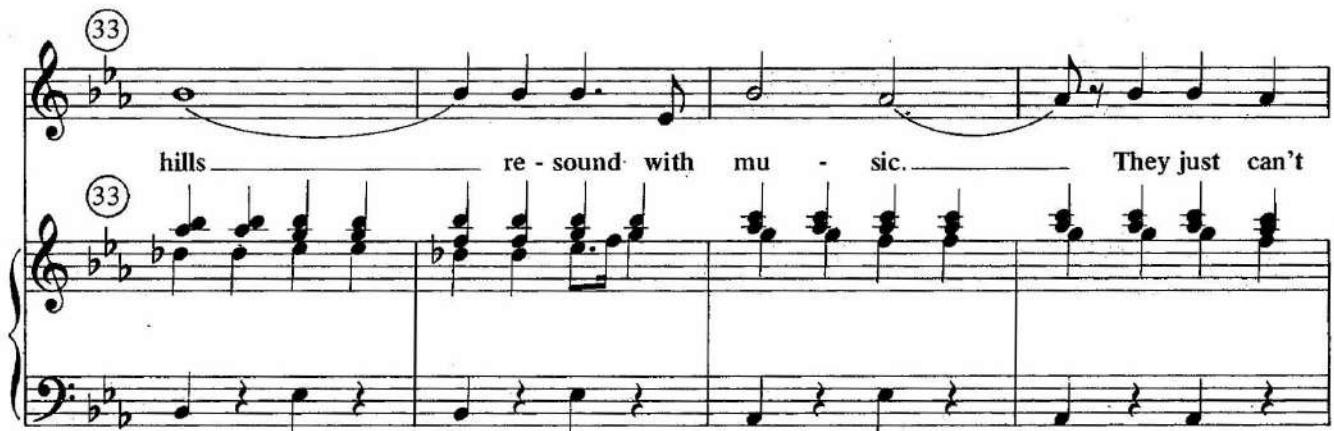
(25)

Come walk with me thru fields and for - ests. We'll climb the hills

(25)

legato R.H.

and still hear that song. For ev-en



(33)

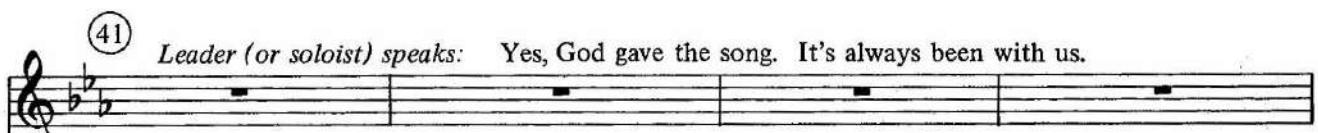
hills re - sound with mu - sic. They just can't

(34)

help it. God gave the song.



help it. God gave the song.



(41) Leader (or soloist) speaks: Yes, God gave the song. It's always been with us.



(41) Begin a series of mood changes that fit the narration.  
Contemplative

p



cresc.

\*The song came into our world through a man-

(49)

ger—a manger in Bethlehem.

\*It was a simple song—a simple, lovely song for every man.

(57)

Intensely

(61)

\*Right from the first, some tried to ignore it. They said, "There's no song! It simply doesn't exist."

\* Others just tried to change the tune.

(73)

\* They made laws to stop it.

\* Armies marched

(73)

Violently

against it.

Discordance

\* They killed some who  
sang the song.

\* They screamed at it  
in fury.

\* They tried to drown  
it out.

*ff Wild*

\* Finally they nailed that  
song to a tree.

\* They said to themselves,  
"There . . . that should take  
care of that."

\* But it didn't!

*(a long pause)*

(87) *detached*

*p Slow — then build tempo gradually*

*1st time solo*

*2nd time solo*

(91) *First time solo*

*Second time solo*

*Join*

*Accented*

*ff 2nd time Come on and join*

*D<sup>7</sup>*

*D<sup>6</sup>*

*1st time p*

*2nd time mf and ad lib.*

*Solo-1st time* 3

I still hear that mu - sic \_\_\_\_\_ day af - ter

*Solo-2nd time*

It's the song of Je - sus \_\_\_\_\_ day af - ter

*Choir*

It's the song of Je - sus \_\_\_\_\_

D maj<sup>7</sup> D<sup>6</sup> A Em<sup>7</sup> A<sup>7</sup> Em<sup>7</sup> A<sup>7</sup>

*Solo-1st time*

day. that song goes on.

*Solo-2nd time*

day that song goes on

Ah

Em Em<sup>7</sup> A D<sup>6</sup> D A

*Solo* (99)

(both times) For once you know the source of

*Choir* (99)

(Ah) Oo

*8* (99) Am<sup>7</sup> C D Co D

to Coda ♪

mu - sic you'll al - ways hear it.

(Oo)

G maj<sup>7</sup> G<sup>6</sup> Em(maj 7) Em<sup>7</sup> B D<sup>6</sup> A to Coda ♪

*Solo* with power *D.S. al Coda*  $\oplus$  *CODA*

God gave the song. *f* Come on and God gave the

*Choir* *D.S. al Coda*  $\oplus$  *CODA*

Oo

Em<sup>7</sup> A<sup>7</sup> D<sup>2</sup> D<sup>6</sup> Em<sup>7</sup> *D.S. al Coda*  $\oplus$  *CODA* Em<sup>7</sup> A<sup>7</sup>

song. For since I've found the source of

(Oo)

D<sup>2</sup> D<sup>6</sup> D maj<sup>7</sup> D A Am<sup>7</sup>  $\frac{C}{D}$   $\frac{C^o}{D}$

*\*LEADER:*

The song of Jesus . . . what a beautiful song . . . and what an amazing thing that this song is offered to everyone . . . whoever they are and whatever their needs.

God is at work . . . today . . . right now! Let's praise Him for who He is . . . for what He has done . . . for what He's doing right now . . . and for what He will do . . . if we'll let Him.

Let's just praise the Lord!

## Let's Just Praise the Lord - Reprise

Choir  
Worshipfully—legato

6/4 time, key of D major. The choir sings "Praise the Lord, let's just". The piano accompaniment consists of a bass line and chords (D, D7, G, D). The vocal line includes a melodic line with eighth and sixteenth notes, and a harmonic line below it.

\*Invite audience to join

6/4 time, key of D major. The choir sings "lift our voice t'ward heaven and praise the Lord. Let's just". The piano accompaniment includes chords (D, B7, E7, A7, G, A). The vocal line features eighth and sixteenth note patterns with melodic and harmonic parts.

6/4 time, key of D major. The choir sings "praise the Lord, let's just". The piano accompaniment consists of a bass line and chords (D, D7, G, D). The vocal line includes eighth and sixteenth note patterns.

cresc.

lift our voice t'ward heav-en, and praise the Lord. Let's just

D B<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D G/A D G/A

cresc.

Intensely

ff praise the Lord praise the Lord let's just

D D<sup>7</sup> G Gm

f

lift our voice t'ward heaven and praise the Lord. Let's just

D D<sup>7</sup> C B<sup>7</sup> E<sup>7</sup> A G/A

praise the Lord, praise the Lord, let's just

D D<sup>7</sup> G Gm

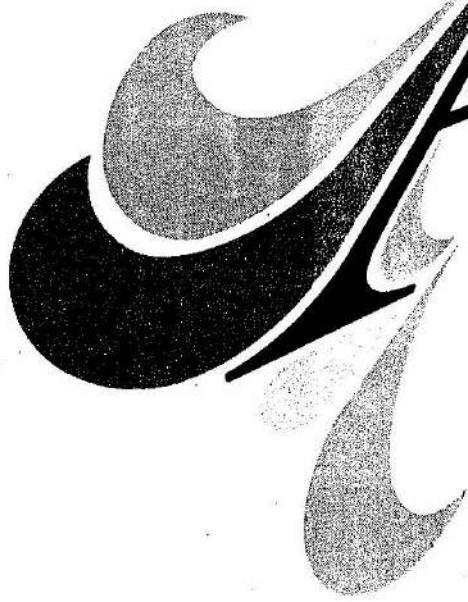
(30) (31)

lift our voice t'ward heav-en and praise the Lord.

D B<sup>7</sup> E<sup>7</sup> A<sup>7</sup> (31) D

# Allehia!

*A Praise  
Gathering  
for Believers*

A large, stylized graphic of a flame or fire, rendered in black and white, occupies the left side of the title. It has a thick, textured base and a thin, wispy flame extending upwards and to the right, partially overlapping the word 'Allehia!'.

## Section III

### THE BELIEVERS SPEAK

- (1) Testimony—The Older Christian
- (2) Solo and Choir/ "The Longer I Serve Him"
- (3) Testimony—The Life Wrecked by Wrong Choices
- (4) Solo, Trio, and Choir/ "The Old Rugged Cross Made The Difference"  
"I Believe In A Hill Called Mt. Calvary"
- (5) Testimony—The Intellectual and Emotional Struggle
- (6) Solo and Choir/ "Because He Lives"

NOTE: Preceeding each of the next three songs

- (1) *The Longer I Serve Him*
- (2) *The Old Rugged Cross Made the Difference/ I Believe in a Hill Called Mt. Calvary and*
- (3) *Because He Lives*

a testimony will be given by a member of your congregation whose personal experience parallels that of the type represented by the song . . .

- (No. 1) The old saint who has walked with the Lord for many years.
- (No. 2) The person whose life was wrecked by wrong choices before he (or she) finally committed himself (or herself) to Christ.
- (No. 3) A person who has struggled intellectually and emotionally before accepting God's grace . . . by faith.

It is important that each person chosen understands completely his (or her) role in this section of *praise through sharing personal experience*. The testimonies must not be sermons but rather a brief, deeply felt sharing of God's dealing in their lives.

The testimonies on the record are the shared experiences of those three people (Dr. Dale Oldham, Doug Oldham, Suzanne Johnson) and should not be copied. They appear here only as examples.

#### TESTIMONY No. 1 – THE OLDER CHRISTIAN

Seventy years—I can't believe it! Sure I'm seventy, but don't feel sorry for me because fifty-four of those seventy years have been spent in the wonderful service of the Lord.

First, I want to thank the Lord for my Christian parents and the fact that they brought us up around an old family altar. My father was a saint. He loved the Lord and he loved his Bible. He had a faith in God which nothing (and I mean nothing—trouble, sorrow or heartaches) could shake. He used to say, "Son, remember it's always safe to trust the Lord."

Thank God for His love and grace. Working for Him has been the joy of my life. Leading others to Him has greatly enhanced that joy.

At sixteen, I committed my life to Christ and I've been serving him ever since. And that's why at seventy I have no complaints with His dealings with me—not that the road has always been smooth. My wife and I have known poverty, heartaches and some awfully deep sorrows. We lost our first child at birth and it put me in a rather rebellious frame of mind for a day or two, but as always, God's grace proved sufficient. He lifted us out of our sorrow and caused the sun to shine again.

I've loved Him and loved His church and found my richest fellowship among His people. A thousand times my soul has been expanded as I have sat with my brethren worshiping in the house of the Lord. Their prayers have inspired me; their words of encouragement have caused me to press on. It was a pleasure to serve the Lord at twenty and forty and sixty, but now at seventy I find myself singing one certain song again and again—

"The Longer I Serve Him—The Sweeter He Grows"

## The Longer I Serve Him

63

Folk feeling—moderately fast *Background for end of testimony No. 1*

F  $\frac{Bb}{F}$  F  $F$   $\frac{Bb}{F}$   $C$

Women

F  $\frac{Bb}{F}$   $\frac{Am}{F}$   $\frac{Bb6}{F}$   $C7$

⑨ Solo—*The Older Christian*

Since I start - ed for the king - dom,

⑨ Women

(Oo)

F  $F^7$   $\frac{Bb}{F}$   $\frac{Bb}{F}$

*Solo*

Since my life He con - trols, \_\_\_\_\_

*Choir*

Since my life He con - trols, \_\_\_\_\_

(17)

Since I gave my heart to Je - sus, the

(17)

the

Oo \_\_\_\_\_

long - er I serve Him, the sweet - er He grows.

long - er I serve Him, Oo.

F C C<sup>7</sup> <sup>B<sub>b</sub></sup><sub>C</sub> C<sup>7</sup> F

(26)

The long - er I serve Him, the sweet - er He

(26)

The long - er I serve Him, the sweet - er He

(26)

F C<sup>7</sup> C<sup>7</sup> <sup>B<sub>b</sub></sup><sub>C</sub> C<sup>7</sup> F <sup>B<sub>b</sub></sup><sub>F</sub>

The long - er I serve Him, the sweet - er He

grows; The more that I love Him, more

grows; The more I love Him, more

F C<sup>7</sup> C<sup>7</sup> <sup>B<sub>b</sub></sup>/<sub>C</sub> C<sup>7</sup>

(33) (34)

love He be - stows. Each day is like

love He be - stows. Ah

F <sup>B<sub>b</sub></sup>/<sub>C</sub> F F

(34) (35)

heav - en, my heart o - ver - flows. The

(Ah) Oo

F<sup>7</sup> B<sup>b</sup> F B<sup>b</sup> F Am B<sup>b</sup> F<sup>6</sup>

long - er I serve Him, the sweet - er He

The long - er I serve Him, Oo

F C B<sup>b</sup> C F C C<sup>7</sup> B<sup>b</sup> C C<sup>7</sup>

grows. The long - er I  
 (Oo) Oo Oo  
 F sus F B<sup>b</sup> F C  
 rit.

serve — Him, the sweet - er He grows.  
 Oo sweet - er He grows.  
 F C B<sup>b</sup> C<sup>7</sup> F F  
 Slowly molto rit.

**TESTIMONY No. 2 – THE PERSON WHOSE LIFE WAS WRECKED BY WRONG CHOICES**

I look at life now and it is hard for me to realize that for thirty-two years I was nothing but a loser. Every decision I made seemed to be wrong; every choice was the wrong choice.

I have a happy family. My wife, three daughters and three different dogs live out on the old home place and life is enjoyable. But you know, for those first thirty-two years I didn't have any direction. I remember I used to think . . . there's something in life for me to do . . . but I couldn't find it and everything I tried to do ended up wrong. The best things, the most exciting things always seemed to turn to ashes and misery and bitterness and harshness.

I changed from college prep courses, for instance, to the general courses just to avoid language in high school. I got thrown out of college twice for trying to get the president thrown out . . . just nonsensical things . . . no direction . . . just drifting . . . pick up a cause here and fight for it when my heart wasn't in it and I didn't really know what I was doing. I was just raising sand I guess.

At thirty-two years of age I came around and suddenly realized that everything that I thought was important was gone. I'd lost the staff of twenty-one people; the house in which we had lived had been taken from us; the Lincoln Continentals had been repossessed. My wife was fearing for her own sanity; my kids were so scared they were in trouble in school and finally my wife had no choice but to leave.

I was sick three to six months a year. They said I maybe had six months at the outside to sing. I was living on a friend's lot . . . one room . . . no running water. I looked at my life and I just felt so aimless, so empty. It's a shame, isn't it, when one reaches the age of thirty-two and finds himself with no goal, no purpose and nothing in life . . . he's by himself . . . totally alone . . . no direction . . .

I looked at my life and I just felt so aimless, so empty. It's a shame, isn't it, when you come up to the age of thirty-two and find yourself with no goal, no purpose and nothing in life . . . you're by yourself . . . totally alone . . . no direction . . .

70 The Old Rugged Cross Made the Difference  
AND  
I Believe in a Hill Called Mt. Calvary

Slowly—legato *Background for end of testimony No. 2*

Contemplative—softly

(17) B<sub>b</sub> E<sub>b</sub> B<sub>b</sub>

life filled with aim - less des - per - a - tion; With - out

(17) not fast

B<sub>b</sub> E<sub>b</sub> B<sub>b</sub>

hope walked the shell of a man. Then a

B<sub>b</sub> B<sub>b</sub> A<sub>b</sub>m E<sub>b</sub> A<sub>b</sub>m E<sub>b</sub>

hand with a nail print stretched down - ward. Just one

B<sub>b</sub> F

touch— then a new life be - gan. And the

rit.

(25) *Solo* Easy rhythm

old, rug - ged cross made the diff - 'rence

(25) *Trio* Blend carefully with solo

old rug - ged cross made the diff - 'rence

(25) Expressively

B<sub>b</sub> E<sub>b</sub> C B<sub>b</sub><sup>7</sup> R<sub>b</sub> E<sub>b</sub> B<sub>b</sub>

Rhythm starts

in a life bound for heart - ache and de -

Life bound for heart - ache and de -

B<sub>b</sub> B<sub>b</sub> B<sub>b</sub>

feat. (33) I will praise Him for -

feat. (33) praise Him for -

F F<sup>7</sup> (33) B<sup>b</sup>

ev - er, and ev - er. For the

ev - er, and ev - er.

B<sup>b</sup>7 3 A<sup>b</sup> E<sup>b</sup> E<sup>b</sup> B<sup>b</sup> 3 3 3

cross made the diff - 'rence for me.

cross made the diff - 'rence for me.

*Solo* (41) And I be - lieve in a hill called Mount

*Trio* lieve in a hill called Mount

*Choir* (41) Breathy tone  
*mp*  
*Oo*

*B<sup>b</sup>7* (41) *E<sup>b</sup>* *E<sup>b</sup>* *E<sup>b</sup>*

3  
Cal - va - ry. And I be - lieve  
3  
Cal - va - ry. I be - lieve  
3  
(Oo) Oo  
B<sup>b</sup> B<sup>b</sup> 3 3 3 3 3 3 3 3 3  
what - ev - er the cost.  
what - ev - er the cost.  
(Oo) Oo  
C<sup>7</sup> E<sup>1</sup> 3 3 3 3 3 3 3 3  
F

Forcefully *f*

And when time has sur -

Forcefully

Time has sur -

(Oo) Ah.

*f*

F<sup>7</sup>

B<sub>b</sub> 3 3 3

ren - dered. And earth is no

ren - dered. And earth is no

(Ah) Ah

D<sup>7</sup> A<sub>b</sub> Gm

more, I'll still cling to the  
 more, I'll still cling to the  
 ,  
 Oo  
 $\frac{C^9}{E^{\flat}}$  F<sup>7</sup>  
 3 3 3 3 3 3  
 p  
 to Coda  $\oplus$   
 old rug - ged cross. I be -  
 to Coda  $\oplus$   
 old rug - ged cross.  
 to Coda  $\oplus$   
 F<sup>7</sup>  $\frac{E^{\flat}}{F}$  F<sup>7</sup> B<sup>b</sup> 3 3 to Coda  $\oplus$  B<sup>b</sup>

(57) *Moderate tempo*

*Solo*  $B^b7$   $E^b$   $B^b$   $E^b$   $B^b$   $Dm7$   $Gm$   $sus4$   $C^7$

lieve that the Christ who was slain on the cross, Has the

(57)

$F^7$   $F^7$   $B^bmaj7$

pow - er to change lives to - day.

$B^b9$   $E^b6$   $E^bm6$   $C$

For He changed me com - plete- ly. And a

$B^b6$   $F$   $Gm$   $F$   $Dm$   $F$   $F^9$

new life is mine, that is why, by the

3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3

cross I will stay. I be -

F<sup>9</sup> Eb F<sup>7</sup> B<sub>b</sub><sup>7</sup>

I be -

(73) *Solo*

lieve in a hill called Mount Cal - va - ry.

*Trio*

lieve in a hill called Mount Cal - va - ry.

(73) *Choir*

Oo

(73)

Gentle

*D.S. al Coda*  **CODA** \*Optional spoken solo Slowly **Fine**

Solo And I'll be \_\_\_\_\_ I will cling to the old rug - ged cross. \_\_\_\_\_

Slowly

Trio I'll be \_\_\_\_\_ Ooo \_\_\_\_\_

Slowly

Choir

B<sup>b</sup> B<sup>b</sup> E<sup>b</sup> F F<sup>b(2)</sup> F<sup>7</sup> B<sup>b</sup>



\*I believe in Calvary . . .

I believe in Him . . .

I believe because He changed me completely!

**TESTIMONY No. 3 – THE INTELLECTUAL AND EMOTIONAL STRUGGLER**

My life has many dimensions. I'm a woman . . . I'm a wife . . . I'm a mother . . . I'm also a homemaker . . . and in addition—a professional singer. My life is most interesting—to say the least. It is quite demanding . . . sometimes a little frustrating . . . but mostly very fulfilling. One thing though, is certain in my life; all of these different dimensions would create chaos if it were not for the special focus that ties it all together . . . that focus is the reality of Jesus Christ in my life.

Jesus Christ is the center of my existence. He holds that prominence because—one day—I chose to give my life to Him. That decision included my ambition . . . my family . . . my dreams . . . my abilities . . . as well as my shortcomings . . . and even my failures. I chose to give all of my life to Him.

It hasn't always been like this. When I was younger, I had a great deal of confidence in myself and my abilities and usually managed to succeed in whatever I really set my mind to do. It wasn't until I honestly examined the long range values in my life and the real worth of what I was trying to accomplish that I came to the deep realization of my need for something outside of myself. The Bible showed me clearly that the something I needed was really Someone . . . Jesus Christ! When I gave myself to Him, the Christ of history suddenly became the living Savior in my daily life.

Since giving myself to Him, all of my life dimensions have become deeper and richer; because of the living Christ, my life has a new meaning. Through Him I am able to be a better woman . . . a better wife . . . a better mother . . . a better homemaker and even . . . a better artist.

Life is different . . . because Jesus Christ lives!

**Moderato—legato** *Background for end of testimony No. 3*

measured regular. During Sustained and by testimony. Note 3

measured regular. During Sustained and by testimony. Note 3

God sent His Son; They called him Jesus.

9

9

He came to love, heal

and for - give. He gave his

17 life to buy my par -

17 > > > to buy my par -

don. An emp - ty grave is there to

prove my Sav - ior lives.

*Choir*

and be - cause He

cresc.

(25) Powerfully

lives I can face to -

(25)

mor - row be - cause He

\*More advanced pianists, use this rhythm pattern: |  |



lives all fear is  
 \* > > 3 > > 3  
 3

gone. Be - cause I  
 \* > > 3 > > 3  
 3

know, I know He holds the fu - ture.  
 B<sup>b</sup> > > > D<sup>m</sup> F B<sup>b</sup><sup>7</sup> A<sup>b</sup><sub>9</sub><sup>6</sup> B<sup>b</sup><sup>7</sup> A<sup>b</sup> E<sup>b</sup> G

and life is worth the liv - ing just be - cause He

Cm E<sup>b</sup>m<sup>6</sup>/<sub>G<sub>b</sub></sub> B<sup>b</sup>/<sub>F</sub> E<sup>b</sup>6/<sub>F9</sub> F<sup>7</sup>

Legato (41) Gently

lives. *mp* How sweet to hold \_\_\_\_\_

8

B<sup>b</sup> (41) G<sup>b</sup>/<sub>B<sub>b</sub></sub>

a new - born ba - by And feel the

C<sup>b</sup>maj<sup>7</sup> C<sup>b</sup>6



(57) Mysteriously

And then one day I'll cross death's

(57)

triv - er. I'll fight life's fi -

- - - nal war with pain. And then as

cresc. gradually

65

death gives way to vic - t'ry

A E<sup>7</sup> A C A<sup>7</sup> G D F<sup>#</sup>

legato  
R.H.

f

I'll see the lights of glo - ry and I'll

Bm<sup>7</sup> A E Dm<sup>6</sup> E

cresc.

Grande

ff

know He reigns. And be - cause He

E<sup>7</sup> A F<sup>7</sup>

vigorously

73 *B<sub>b</sub> Unison*

lives I can face to -

73 *Grande marcato*

E<sup>b</sup>

p

row. Be - cause

He

B $\flat$   
F

F

gone. — Be - cause I

(81)

know, I know He holds the fu - ture.

(81) B<sup>b</sup> E<sup>b</sup>6/B<sup>b</sup> B<sup>b</sup> A<sup>b</sup>6/A<sup>b</sup>9 B<sup>b</sup>7/A<sup>b</sup> E<sup>b</sup> G

And life is worth the liv - ing

E<sup>b</sup>m6/G<sup>b</sup> B<sup>b</sup> F

just be - cause He lives, f Just be - cause He

E<sup>b</sup>6/F9 F<sup>7</sup> B<sup>b</sup> (88)

lives, \_\_\_\_\_ Just be - cause He lives \_\_\_\_\_

8

*ff*

rit.

92 Just be - cause He

92  $\frac{A_b}{C}$  rit.

Tempo

lives.

8 8 8 8

B $\flat$  Tempo

\*Begin introduction of Finale without pause.

# Alleluia!

*A Praise  
Gathering  
for Believers*

## Section IV **PRAISE HIM!**

### **FINALE—Let's Just Praise The Lord**

- (1) Choir, Leader and Audience/ "Something Beautiful"
- (2) Choir and Audience/ "Let's Just Praise The Lord"
- (3) Choir, Solo and Audience/ "Get All Excited"
- (4) Choir and Audience/ "Because He Lives"
- (5) Choir and Audience/ "Alleluia"
- (6) Leader (or Pastor)—Prayer of Thanks
- (7) Choir—Prayer Response

## Finale - Let's Just Praise the Lord

"Something Beautiful"

1st time - Choir

2nd time - Choir and audience

(3)

Some - thing beau - ti - ful, *Melody*

Piano intro.

(3)

2nd time *mf*

1st time start rhythm

some - thing good. All my con -

A<sup>9</sup> 3-3-3-3 A<sup>0</sup> simile Em G+ B  
light rhythm

fu - sion He un - der - stood.

11

All I had to off - er Him was bro - ken - ness and

(11) G C G D F7  
simile C

to Coda

strife, but He made some - thing beau - ti - ful of my

Bm Em D A7 to Coda

life.

(19)

D G D G A (19) D9

Piano solo

## \*LEADER:

Well, down thru history, changing lives has been His business. He's changed the rich—changed the poor. He's changed the high and the mighty and He's changed the meek. He's changed my life, maybe He's changed yours. But if He hasn't, it can happen for you—right now! Today! Right where you are and you know—if you'll let Him . . . (sing).

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**\*LEADER:**

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D<sup>6</sup> 3 Em<sup>7</sup>

Em<sup>7</sup> A A<sup>9</sup> 3 Em 3 B<sup>+7</sup>

G<sup>m7</sup> E 3 A<sup>7</sup> D maj<sup>7</sup> 3 A<sup>7</sup>

Am<sup>7</sup> A 3 D 3 G 3 G<sup>+</sup>

G<sup>6</sup> 3 B<sup>0</sup> 3 A 3 F<sup>#7</sup>/A 3

*Solo:*

He'll make some - thing

beau - ti - ful

*p*

Ooo

Bm

G<sup>6</sup>D<sup>6</sup>  
AA<sup>7</sup>

3 3 3 simile

*D.S. al Coda*

of your life.

*D.S. al Coda*

Ooo

A<sup>9</sup>

D

G

G

*D.S. al Coda*

Soloist: "Sing that last line one more time."

CODA

life. He made

CODA D 3 3 F# 3 simile G6 Em7

some - thing beau - ti - ful of my

D A A7

Soloist: "One more time."

Softer

life. He made

D F#7 G6 Em7

some - thing beau - ti - ful of my life.

gentle rock feel

D A A7 G

3 3 3

## "Let's Just Praise The Lord"

(B-1) Worshipfully

1st time-p 2nd time-mf 3rd time-f Let's just praise the Lord,

D G D D7

1st time-p 2nd time-mf 3rd time-f

3

Praise the Lord. Let's just lift our voice to heaven.

G C G D

3

en and praise the Lord.

B<sup>7</sup> E<sup>7</sup> A

(B-9)

Let's just praise the Lord.

G A (B-9) D G D D<sup>7</sup>

praise the Lord. Let's just

G C G G

R.H.

lift our voice to heaven and praise the Lord.

D      B<sup>7</sup>      E<sup>7</sup>      A<sup>7</sup>      D

I + II      III

Let's just

I + II      III

last time—accel. and cresc.

"Get All Excited"

C-1      Enthusiastically      1st time - mf      2nd time - f

Get all ex - cit - ed go tell ev - 'ry - bod - y that

C-1      G      C      G      C      G      G      C      G      C

a little faster      1st time - mf      2nd time - f

Je sus Christ is King! \_\_\_\_\_ Get all ex - cit -

G C G C G D<sup>7</sup>

- ed, go tell ev 'ry - bod - y that Je sus

C<sup>7</sup> G C

Christ is King! \_\_\_\_\_ Get all ex - cit - - ed, go tell

G C G C G C G

ev - 'ry - bod - y that Je - sus Christ is King!

C G C G B<sup>7</sup><sub>F#</sub> E

Je - sus Christ is still the King of kings..

Am C E<sup>7</sup> Am G D D<sup>7</sup>

I II Solo

King of kings. You

G C G I C D G C G E<sup>b7</sup>

C-18   Faster  
Solo first time

*f*

talk a - bout peo - ple, you talk a - bout things that real - ly

C-18   Choir and audience 2nd time

*ff*

Get all ex - cit - ed, go tell ev - 'ry - bod - y that

C-18   Heavier Rock

$A^b$     $D^b$     $A^b$     $D^b$     $A^b$     $D^b$     $A^b$     $D^b$

Faster

aren't im - por - tant at all You

Je - sus Christ is King!

$A^b$     $D^b$     $A^b$     $D^b$     $A^b$



talk a - bout wea - ther, you talk a - bout pro - blems we



Get all ex - cit - ed, Go tell \_\_\_\_\_ ev - 'ry - bod - y that



E♭7

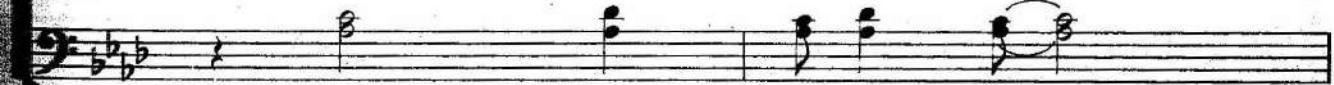
D♭7



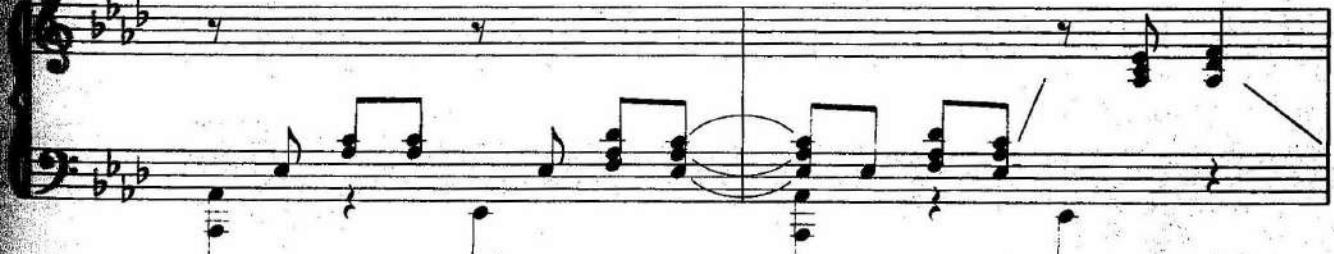
have here \_\_\_\_\_ at home and a - broad; but my friend



Je - sus Christ is King! \_\_\_\_\_



A♭ D♭ A♭ D♭ A♭ D♭



C-26



I'm ex - cit - ed a - bout \_\_\_\_\_ a so - lu - tion for the

C-26



Get all ex - cit - ed, Go tell \_\_\_\_\_ ev - 'ry - bod - y that

C-26

A♭ D♭ A♭ D♭ A♭ D♭ A♭ D♭



world

I'm gon - na shout and sing! \_\_\_\_\_

It's

Je - sus Christ is King! \_\_\_\_\_

A♭

C7  
G

Fm



Je - sus \_\_\_\_ Christ is still the King of kings. I

Je - sus \_\_\_\_ Christ is still the King of kings. I

D<sub>b</sub>6      Fm      B<sub>b</sub>m      A<sup>b</sup>      E<sup>b</sup>7      A<sup>b</sup>      I      A<sup>b</sup>

**“Because He Lives”**  
With audience

II

Oh

Be-cause He

D<sup>b</sup>  
E<sup>b</sup>

II

molto ritard

E<sup>7</sup> D<sup>6</sup>  
E E<sup>7</sup>

D-1  
 ff  
 lives I can face to -  
 With great strength. A A+ 3 3-simile F#m A7  
 f 3 3

mor - row, Be - cause He  
 D D+ D6 A0  
 Df

D-5  
 lives all fear is  
 A E A6 E C#m7 E A  
 E

gone. Be - cause I know \_\_\_\_\_

D-9

D6 E 3 3 simile D6 E D-9 A C#m7 E

He holds the fu - ture

A7 G6 B A7 C# D6 D+

and life is worth the liv - ing

Bm D Bm7 Dm6 B A E A6 E

to Coda 

"Sing it one more time."

just be - cause He lives! \_\_\_\_\_

Bm7 E7 to Coda  simile A

D-17

Be - cause He lives \_\_\_\_\_

D-17 Marcato

D.S. al Coda

I can face to - mor - row; Be - cause He

D.S. al Coda

"Alleluia"  
Slower—with feeling

rit. *mp*

(E-1)

*CODA*

lives.

Al - le - lu  
praise

Thee

*CODA*

*D*

A (in "♪" feeling)

(E-1)

A legato—slower

rit.

*mp*

Al - le - lu - ia!

Al - le -  
Lord we

A

D  
A

D  
A

lu - ia!

Al - le - lu - ia!

praise

Thee

E<sup>7</sup>  
A

E<sup>7</sup>

D  
A

A

Al - le - lu - ia!

Lord we praise Thee

E-9

Al - le - lu - ia!

Al - le - lu - ia!

Lord we

D A

Bm7 A

lu - ia!

praise Thee

Al - le - lu - ia!

E7 A

A

Lord we Al - le - rit.

E-18 Slower—More worshipful

lu - ia! Al - le - lu -

E-18 B<sup>b</sup> legato

mp Slower

ia! Al - le - lu - ia!

Cm<sup>7</sup> G F<sup>7</sup>

L.H.

Al - le - lu - ia!

E-26

Al - le - lu - ia! Al - le -

E-26 Bb D 8va

lu - ia! Al - le - lu - ia!

Eb F

## \*PRAYER

Oh, great God of all creation. How thrillingly we felt your presence with us.  
 Thank you . . . Thank you . . . Thank you. Now as we go our various ways,  
 may the inspiration of this tremendous hour linger on to make us ever better  
 servants of Thine.

Through Christ our Lord. AMEN.

Choral response  
*a cappella—very slowly*

\*Leader (or pastor) prays

chime-like effect

p

pp

Al - le -

lu - ia! Al - le - lu - ia!

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