

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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Alleluia!

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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

5

Meditatively
F E^bm F *Speaker D^b F

Moderate *p* L.H.

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.

F A^bm⁷ E^b G^bm

L.H. L.H. L.H. L.H.

⑨ D G

L.H. L.H. L.H.

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

mp
Let's just

D F B^b/F D

(16)

Worshipfully—legato

praise the Lord praise the Lord let's just

D D7 G/D

mp

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

D B7 E7 A7 G/A

(20)

praise the Lord praise the Lord let's just

D D7 G/D

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

D B7 E7 A7 D G/A D G/A

cresc.

cresc.

This system contains measures 1 through 8. The vocal melody is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "lift our voice t'ward heav-en and praise the Lord. Let's just". The piano accompaniment is in bass clef. Chords are indicated below the piano staff: D, B7, E7, A7, D, G/A, D, G/A. There are two "cresc." markings, one above the vocal staff at measure 6 and one below the piano staff at measure 7.

Intensely

praise the Lord praise the Lord let's just

D D7 G Gm

f

(24)

This system contains measures 9 through 16. It begins with a circled measure number "24" and the instruction "Intensely". The vocal melody continues with the lyrics "praise the Lord praise the Lord let's just". The piano accompaniment features a forte "f" dynamic. Chords are indicated below the piano staff: D, D7, G, Gm. There are two "f" markings, one above the vocal staff at measure 9 and one below the piano staff at measure 9.

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

D D7/C B7 E7 A G/A

This system contains measures 17 through 24. The vocal melody continues with the lyrics "lift our voice t'ward heav-en and praise the Lord. Let's just". The piano accompaniment continues with the same chord progression. Chords are indicated below the piano staff: D, D7/C, B7, E7, A, G/A.

praise the Lord praise the Lord let's just

D D7 G Gm

(31) Faster Spoken loudly *Reader No.1 begins

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

D B7 F7 A7 (31) 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

tr

***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

(harp sound) *f* *ff*

45

*READER No. 3:

Let the coronets and trumpets shout . . .

45

*READER No. 4:

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

53

*READER No. 5:

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

53

*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)

53

*READER No. 7:

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

(63) **Reader No. 8 begins* (67) *ff* *Here comes*
Ahh
tr

**READER No. 8:*

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

Ahh *Ahh* *Ahh* *Ahh*

**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

cresc. each measure

*READER No. 10:

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

*Reader No. 11 begins

Forcefully

f Let's just

ff

*READER No. 11:

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

81 *f* praise the Lord

81 *f* praise the Lord

81 F B \flat /C F/C F7 B \flat E \flat /F B \flat /F

Ahh

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

B \flat F D 7

to Coda

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

G 7 to Coda C 7 (89) F B \flat /C E 7 /C

praise the Lord. Let's just

F 7 B \flat E \flat /F B \flat F 7 /B \flat

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

Chords: $\frac{F}{C}$, D7, G7, C7, F, $\frac{A^b}{F}$

Let's just Let's just praise the Lord

Chords: $\frac{A^b}{F}$, $\frac{B^b}{F}$, D.S. al Coda, CODA, C7, F, $\frac{E}{C}$, $\frac{E^b}{C}$

Praise the Lord. Let's just

Chords: $\frac{E^b}{F}$, $\frac{D}{F}$, B b , $\frac{E^b}{F}$, B b , B b , $\frac{F^b}{B^b}$

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

Chords: F/C, D7, G7, C7, F, Bb/C, F

Praise the Lord, praise the Lord, praise the Lord

Chords: F, Gb/F, (106), G/F, Ab/F

rit. praise the Lord.

Chords: Bb/F, Bb/F, F

rit. ff

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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

E E E E

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.

(13) **1st time Fisherman speaks*

(Oo)

(13) F#7 A# Am

**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)

Em G D sus(2) D F# 3

(21) *Gently—Expressively*
Solo

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

Women

(21) E sus(13) E Emaj7 E7 E7

Solo

some-thing — a - bout that name! —

Women

A⁶_E Am⁶_E E E

(29)

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

(29) E E D# C^m E/B

fra - grance — af - ter — the rain. —

F#7/A# Am⁶ A^o_B

(37)

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

p Oo

(37)

mf

heav-en and earth pro - claim,

(Oo)

A A6 A7 G#7 F#o G#+7 G#7

E C# C# 8va

(45)

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

Oo

(45)

C#7 sus7 C#9 C#m7 C#7 F#9 F#7

(51)

some-thing a - bout that name!

(Oo)

Am6 Bb7(13) (51) E Piano solo—accent melody

**Tax collector begins*

E/D# harp-like C#m C#m

pp 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 . . ."

(59)

E maj7 F#7/A# (59)

Am Em/G D/F# D#o/E

pp pp

cresc.

(69) Solo

Women *mf* Oo— Oo—

(69) F maj7 E^o/_F F7(-10) F⁹ C^o/_F

mf L.H.

This musical system contains two staves. The top staff is a vocal line for 'Women' with lyrics 'Oo— Oo—' and a mezzo-forte (*mf*) dynamic. The bottom staff is a piano accompaniment with a mezzo-forte (*mf*) dynamic and a left-hand (L.H.) indication. The piano part features a series of chords: F major 7, E^o/F, F7(-10), F⁹, and C^o/F. The melody in the piano part is a descending line in the left hand.

**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)

Dm⁶/_F E^b9/_F F A(-10)/_F

This musical system contains two staves. The top staff is a vocal line with lyrics '(Oo)' and a mezzo-forte (*mf*) dynamic. The bottom staff is a piano accompaniment with a mezzo-forte (*mf*) dynamic. The piano part features a series of chords: Dm⁶/F, E^b9/F, F, and A(-10)/F. The melody in the piano part is a descending line in the left hand.

(77)

Oo—

(77) F Am Dm Am

This musical system contains two staves. The top staff is a vocal line with lyrics 'Oo—' and a mezzo-forte (*mf*) dynamic. The bottom staff is a piano accompaniment with a mezzo-forte (*mf*) dynamic. The piano part features a series of chords: F, Am, Dm, and Am. The melody in the piano part is a descending line in the left hand.

**Leader speaks*

(Oo) _____

G7
B

Bbm
C

A
C

**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.

(85) *F* *Am*
C *F7* *F7*

**Blind man begins*

Bb6 *Bb6*
F *Bb7* *A13*

**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!

A7 *cresc.* *Gm6*
Bb *Eo*
A

rit.

(95) Solo-Grande

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

(95) Kings and king - -

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

103 Gently

way _____ But there's some - thing _____

way _____

Oo _____

103 B^b C Pastorale

107

_____ a bout _____ that name. _____

Women

Oo _____ Oo _____

107 C^9 F

Solo

(Oo)
Women

F

F
E

(Oo)

Dm

B maj⁷

(Spoken) "The name . . . "

rit.

" . . . Jesus."

*

(Oo)

A sus

A

D

rit.

pp

pp

*Begin next introduction without pause.

King of Kings-Lord of Lords

(4) Forcefully

(All men) *f* Hear the

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

(30)

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

(30)

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

harp-like

give them. *f* Ho -

cresc.

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

40 *Maestoso*

ing! The hope of all a - ges is

come. Sing His praise, sing His

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

King of kings and Lord of lords.

The first system of the musical score is in B-flat major (two flats). It features a vocal line and a piano accompaniment. The vocal line has lyrics: "King of kings and Lord of lords." The piano part includes triplet figures in both the treble and bass staves.

rit. Broadly D.S. al Coda

Ho - san - na the

The second system continues the musical score. It includes the instruction "rit." (ritardando) and "Broadly" for the piano part. The vocal line has lyrics: "Ho - san - na the". The piano part features sustained chords and a "D.S. al Coda" instruction.

♩ CODA rit. f Sing His

come. Ahh

The third system concludes the piece. It begins with a "CODA" symbol. The vocal line has lyrics: "come. Ahh" and "f Sing His". The piano part includes a triplet figure and a "rit." (ritardando) instruction. The system ends with a final chord in the piano part.

⑥1 Triumphantly

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

⑥1 Triumphantly

f

He is the King of kings and Lord *ff* the Lord of

ff

Lords.

ff

Bethlehem...Galilee...Gethsemane

33

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

Folk style—Moderato

Beth-le -

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

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

Solo

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

(13)

Choir

(13) Lightly-accented

p Oo

A⁷ D D⁷ G

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

rall. *p*

Cal - va-ry Oo

rall.

G/D D D A⁷

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 A⁷

The first system of the musical score consists of three staves. The top staff is for the Solo voice, marked with a circled 17 and 'Solo tempo'. It contains the lyrics 'tomb _____ He left there. I be - lieve yes, I be -'. The middle staff is for the Choir, marked with a circled 17 and 'Choir tempo'. It contains the lyrics 'But the tomb _____ Je - sus left there I be-lieve_____'. The bottom staff is for the piano accompaniment, marked with a circled 17 and 'tempo'. It features a treble and bass clef with a key signature of two sharps (F# and C#). The piano part includes chords labeled 'D' and 'A⁷'.

lieve I be - lieve I be - lieve!

I be-lieve_____ Oo_____

D C A⁷ D

Piano solo

The second system of the musical score continues the vocal and piano parts. The top staff shows the Solo voice with the lyrics 'lieve I be - lieve I be - lieve!'. The middle staff shows the Choir with the lyrics 'I be-lieve_____ Oo_____'. The bottom staff is the piano accompaniment, marked with 'Piano solo'. It features a treble and bass clef with a key signature of two sharps. The piano part includes chords labeled 'D', 'C', 'A⁷', and 'D'.

Soloist talks with audience (Warmly, but with conviction)

D $\frac{G}{D}$ D A⁷

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) $\frac{G}{D}$ D A⁷ D

(26) Solo relaxed feeling

mp Gal - i - lee

(26) Choir

(26) Brighter
E \flat maj⁷ E \flat maj⁷ E \flat maj⁷

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

with more intensity

mp I be-lieve,

Fm⁷ E \flat E \flat maj⁷ Fm⁷ B \flat

The musical score is written for three parts: Solo, Choir, and Piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Solo part begins with a rest for two measures, followed by a melodic line starting on G4, moving to A4, B4, and then a half note on C5. The lyrics 'Gal - i - lee' are written below the Solo part. The Choir part has a rest for two measures. The Piano part begins with a rest for two measures, followed by a harmonic accompaniment. The lyrics 'Je - sus walked there. I be-lieve I be-lieve' are written below the Piano part. The score includes various musical notations such as rests, notes, chords, and dynamics. The Solo part has a dynamic marking of *mp*. The Piano part has chord markings of E \flat maj⁷ and Fm⁷. The Solo part has a dynamic marking of *mp* and the instruction 'with more intensity'.

Soloist talks with audience:

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

yes! I be-lieve! _____

Oo

$E^b\text{maj}^7$ $E^b\text{maj}^7$ $\frac{Fm^7}{E^b}$ $E^b\text{maj}^7$

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

Oo

$\frac{Fm^7}{B^b}$ B^b7 E^b

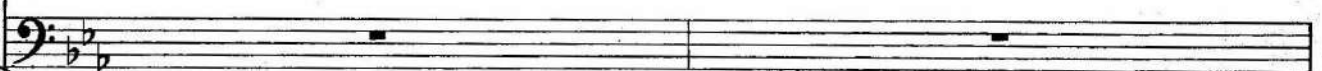
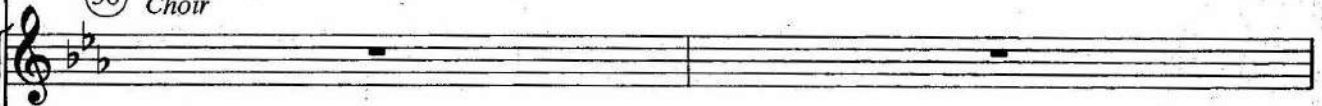
Piano solo

(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^bA^b
E^b E^b

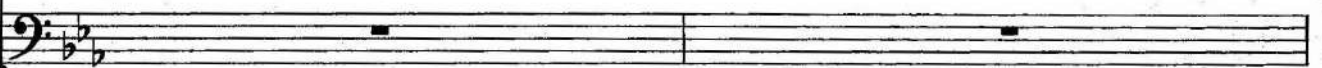
He refused to discuss laws and rules governing people's actions, but zeroed in on their thoughts and attitudes instead.



Women

mp

Oo

E^bmaj⁷Fm⁷
B^b

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.

(Oo)

legato

$E^b\text{maj}^7$ $\frac{Fm}{E^b}$ $\frac{Fm}{E^b}$ E^b B^b7

But Christ was Love what do you do with that? Geth-sem-a-ne

Oo

cresc.

B^b7 $E^b\text{maj}^7$ E^b9

(45) *Brightly*
A^b *Solo* with much feeling *p*

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

He died a - lone.

Db B^bsus⁴

Soloist talks to audience

(52) E^b A^b/_{E^b}

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 B^b7sus⁴ B^b

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

legato

mp But the tomb _____ Je - sus left there. _____

mp But the tomb _____ Je - sus left there. _____

p

E^b

I be - lieve! _____ I be - lieve! _____

mp I be - lieve! _____ *mf* I be - lieve! _____

B^b7 sus 4 *B^b7* *E^b*

(57)

Soloist talks to audience
D^b B^b7 E^b D^b B^b7

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^bE^b

(62)

F

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

cresc. gradually

(62)

Excitedly

f

(64)

Joyously vigorous

And now He lives _____

and reigns for-ev-

(64)

Vigorously accented

f

Now He lives _____

(64)

F

F

B^b
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

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment with chords and a bass line. The piano part includes a key signature change from B-flat major to C major.

_____ 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

This system contains the next two staves of music. The vocal line continues with the lyrics. The piano accompaniment continues with chords and a bass line, maintaining the key signature of C major.

en, — I be - lieve, — I be-lieve..

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

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

This system contains the first system of the musical score. It includes a vocal line with lyrics, a piano accompaniment, and a chord progression. The lyrics are: "en, — I be - lieve, — I be-lieve.." and "For us in hea - ven, yes! I be - lieve, — I be-lieve." The chord progression is: F, B \flat /F, F, C, B \flat /C, C.

And with the ones — who've gone be -

Yes, I be-lieve! — Ahh with the

F (72) B \flat E \flat /B \flat B \flat

This system contains the second system of the musical score. It includes a vocal line with lyrics, a piano accompaniment, and a chord progression. The lyrics are: "And with the ones — who've gone be -" and "Yes, I be-lieve! — Ahh with the". The chord progression is: F, (72) B \flat , E \flat /B \flat , B \flat .

fore — me, I will praise — the Prince of

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

Chords: F, B \flat /F, F, B \flat /F, F

hushed (76) prayerfully

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

rit.

soft but accented (76) a tempo

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

rit.

Chords: C, B \flat /C, (76) F, B \flat /F, F

rit. *pp* a tempo Continue rhythm, but very softly

First system of the musical score. It consists of three staves: two vocal staves (Soprano and Alto) and a piano accompaniment staff. The vocal staves have the lyrics "jah! I be-lieve, I be-". The piano accompaniment features chords of Bb/F and F in the first measure, followed by a C chord in the second measure. The piano part includes arpeggiated figures and sustained notes.

Second system of the musical score. It consists of three staves: two vocal staves and a piano accompaniment staff. The vocal staves have the lyrics "lieve! I be - lieve! I be - lieve!". The piano accompaniment includes dynamic markings such as *molto rit.*, *f*, *Broadly*, *ff*, and *Marcato*. The piano part features sustained chords and arpeggiated figures, with a final section marked *ff Marcato*. Chords of F, C, and Bb are indicated above the piano staff.

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 mu - sic 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

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.

(49) *The song came into our world through a man-

ger—a manger in Bethlehem.

(57) *It was a simple song—a simple, lovely song for every man.

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

against it.

* 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." (87) * But it didn't!

(a long pause) (87) detached

p Slow—then build tempo gradually

1st time solo (91) First time solo

2nd time solo What's that I hear

Second time solo

Join Accented

ff 2nd time Come on and join

(91) D_8^6 D^6

1st time *p*
2nd time *mf* and ad lib.

Solo-1st time

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 maj⁷ D⁶_A Em⁷ A⁷ Em⁷ A⁷

Solo-1st time

day. that song goes on.

Solo-2nd time

day that song goes on

Ah

Em Em⁷_A D⁶_G D_A

Solo (99) *(both times)* For once you know the source of

Choir (99) (Ah) Oo

D⁶ (99) Am⁷ C/D C^o/D

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

(Oo) to Coda

G maj⁷ G⁶ Em(maj 7) Em⁷/B D⁶/A to Coda

Solo with power *D.S. al Coda* *CODA*

God gave the song. Come on and God gave the

Choir *D.S. al Coda* *CODA*

Oo

Em⁷ A⁷ D² D⁶ Em⁷ *D.S. al Coda* Em⁷ *CODA* Em⁷ A⁷

song. For since I've found the source of

(Oo)

D² D⁶ D maj⁷ D A Am⁷ C/D C^o/D

mu - sic I just can't help it. God gave the

G maj⁷ G⁶ Em² Em D⁶(9) D/A

rit. pp

*Leader talks

song.

Choir (after leader talks) *mf* Let's just

Tempo.

Repeat until leader finishes talking

*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

mf Praise the Lord praise the Lord let's just

mp

D D7 G/D

*Invite audience to join

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

D B7 E7 A7 G/A

f praise the Lord praise the Lord let's just

D D7 G/D

cresc.

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

D B⁷ E⁷ A⁷ D G/A D G/A

cresc.

Intensely

ff praise the Lord praise the Lord let's just

D D⁷ G Gm

f

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

D D⁷/C B⁷ E⁷ A G/A

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

D D7 G Gm

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

D B7 E7 A7 (31)

Alleluia!

*A Praise
Gathering
for Believers*

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: Preceding 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

⑨ Solo—The Older Christian

⑨ Women

⑨

Solo



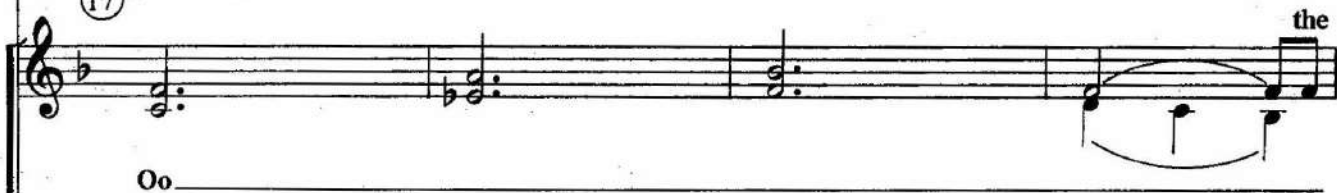
Choir



17



17



17



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

long - er I serve Him, Oo

Chords: F, F/C, C7, Bb/C, C7, F

The first system of the musical score consists of five measures. It features a vocal melody in the upper staff, a vocal harmony in the middle staff, and a piano accompaniment in the lower staff. The lyrics are "long - er I serve Him, the sweet - er He grows." and "long - er I serve Him, Oo". The piano part includes chords F, F/C, C7, Bb/C, C7, and F.

(26) The long - er I serve Him, the sweet - er He

(26) The long - er I serve Him, the sweet - er He

Chords: F, C7, C7, Bb/C, C7, F, Bb/F

The second system of the musical score consists of five measures. It features a vocal melody in the upper staff, a vocal harmony in the middle staff, and a piano accompaniment in the lower staff. The lyrics are "The long - er I serve Him, the sweet - er He" and "(26) The long - er I serve Him, the sweet - er He". The piano part includes chords F, C7, C7, Bb/C, C7, F, and Bb/F.

grows; The more that I love Him, more

grows; The more I love Him, more

F C⁷ C⁷ $\frac{B^b}{C}$ C⁷

This system contains the first two systems of music. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line with a long note and the piano accompaniment. The piano part includes chord markings: F, C⁷, C⁷, $\frac{B^b}{C}$, and C⁷.

love He be - stows. Each day is like

love He be - stows. Ah

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

This system contains the third and fourth systems of music. The third system continues the vocal line with the lyrics "love He be - stows. Each day is like". The fourth system continues the vocal line with "love He be - stows. Ah" and includes a repeat sign. The piano part includes chord markings: F, $\frac{B^b}{C}$, F, and F. Measure numbers 34 and 35 are indicated in circles.

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

(Ah) Oo

F⁷ B^b/_F B^b/_F Am/_F B^b6/_F

The first system of the musical score. It includes a vocal melody line with lyrics, a piano accompaniment line, and a bass line. The lyrics are "heav - en, my heart o - ver - flows. The". The piano accompaniment features a series of chords: F⁷, B^b/_F, B^b/_F, Am/_F, and B^b6/_F. The bass line provides a steady accompaniment.

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

The long - er I serve Him, Oo

F/_C B^b/_C F/_C C⁷ B^b/_C C⁷

The second system of the musical score. It includes a vocal melody line with lyrics, a piano accompaniment line, and a bass line. The lyrics are "long - er I serve Him, the sweet - er He". The piano accompaniment features a series of chords: F/_C, B^b/_C, F/_C, C⁷, B^b/_C, and C⁷. The bass line provides a steady accompaniment.

grows. The long - er I

(Oo) Oo Oo

F sus F B^b/F F/C

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has a long note on 'grows.' followed by 'The long - er I'. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Chords are indicated below the piano staff: F sus, F, B^b/F, and F/C.

rit.

serve Him, the sweet - er He grows.

Oo sweet - er He grows.

F C B^b/C C⁷ F F

Slowly *molto rit.*

The second system of the musical score. It continues the vocal and piano parts. The vocal line has a long note on 'grows.' followed by 'serve Him, the sweet - er He grows.'. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. Chords are indicated below the piano staff: F, C, B^b/C, C⁷, F, and F. The tempo markings *Slowly* and *molto rit.* are present.

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.

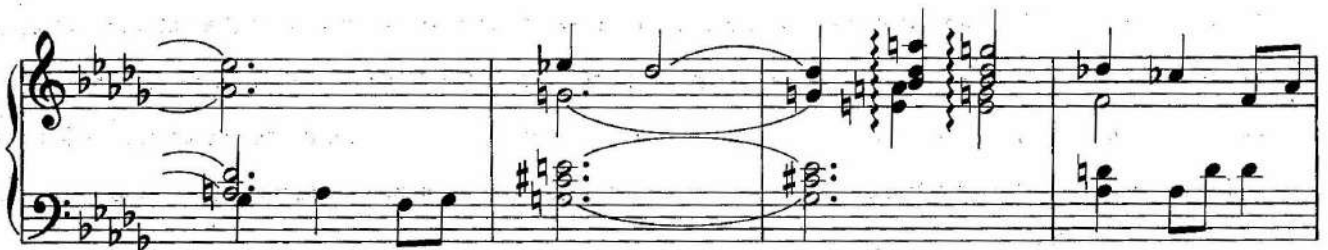
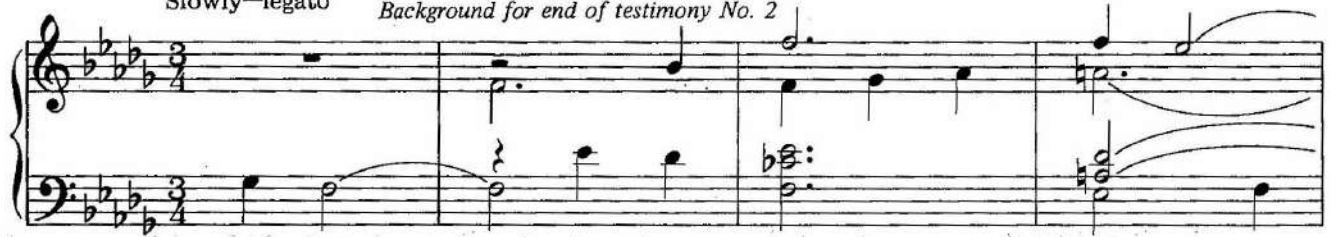
I was sick three to six months a year. They said I maybe had six months at the outside to sing. I was living on a friend's lot . . . one room . . . no running water. I looked at my life and I just felt so aimless, so empty. It's a shame, isn't it, when one reaches the age of thirty-two and finds himself 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



'Twas a



Contemplative—softly

(17) B^b E^b B^b

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

(17) not fast

B^b E^b6/B^b F/B^b

hope walked the shell of a man. Then a

B^b B^b7 A^bm/E^b E^b A^bm/E^b E^b

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

B^b/F F Slowly

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 \flat E \flat /C B \flat 7/B \flat E \flat B \flat

Rhythm starts

in a life bound for heart - ache and de -

Life bound for heart - ache and de -

B \flat B \flat B \flat

feat. I will praise Him for -

feat. praise Him for -

ev - er, and ev - er. For the

ev - er, and ev - er.

B \flat 7 A \flat /E \flat E \flat E \flat /B \flat

cross made the diff - 'rence for — me.

cross made the diff - 'rence for — me.

B \flat F F 9 F 6 F 7 B \flat

3 3 3

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 \flat 7 (41) E \flat E \flat B \flat E \flat

3 3 3 3 3 3

Cal - va - ry. And I be - lieve

Cal - va - ry. I be - lieve

(Oo) Oo

B \flat B \flat Gm

what - ev - er the cost.

what - ev - er the cost.

(Oo) Oo

C \flat E \flat F

Forcefully *f*

And when time has sur -

Forcefully

f Time has sur -

(Oo) *f* Ah

F7 B \flat

ren - dered. And earth is no

ren - dered. And earth is no

(Ah) Ah

D7 A \flat Gm

Detailed description of the musical score: The score is for a song, page 76. It consists of vocal staves and piano accompaniment. The key signature has two flats (B-flat major). The tempo/mood is marked 'Forcefully' and 'f' (forte). The lyrics are: 'And when time has surrendered. And earth is no more.' The piano accompaniment includes triplets and chords. The score is marked with 'Forcefully' and 'f' (forte). The lyrics are: 'And when time has surrendered. And earth is no more.'

more, I'll still cling to the

more, I'll still cling to the

Oo

C^9
 $E\flat$ F^7

p

old rug - ged cross. I be -

old rug - ged cross.

to Coda

to Coda

to Coda

F^7 $E\flat$
 F F^7 $B\flat$ $B\flat$

to Coda

(57) Moderate tempo

Solo Bb^7 $E\flat/B\flat$ $B\flat$ $E\flat/B\flat$ $B\flat$ Dm^7/A Gm^{sus4} G^7

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

F^7 F^7 $Bbmaj^7$

pow - er to change lives to - day.

Bb^9 (65) $E\flat^6$ $E\flat m^6/C$

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

Bb^6/F Gm/F Dm/F F^9

new life is mine, that is why, by the

cross I will stay. I be -

mp

mp I be -

*F*⁹ *E^b*/*F* *F*⁷ *B^b7*

3 3 3 3 3

(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 \oplus *CODA* **Optional spoken solo*
Slowly *Fine*

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

Trio I'll be _____ Ooo _____

Choir _____

Slowly

B^b B^b $\frac{E^b}{F}$ $\frac{E^b(2)}{F}$ F^7 B^b

*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

The musical score is written for piano and voice. It begins with a piano introduction in B-flat major, 4/4 time, marked 'Moderato—legato'. The introduction features a melody in the right hand with triplets and a 'simile' marking, and a bass line with a triplet. The tempo and mood are indicated as 'Moderato—legato'. The background music is for the end of testimony No. 3. The score includes a vocal solo section marked 'Solo' and 'mf' (mezzo-forte). The lyrics are: 'God sent His Son; They called him Je - sus.' The piano accompaniment continues throughout the vocal solo, featuring a steady eighth-note pattern in the right hand and a bass line with half notes and quarter notes. The score is divided into four systems, each with a vocal line and a piano accompaniment line. The first system shows the piano introduction. The second system shows the vocal solo beginning. The third system shows the vocal solo continuing. The fourth system shows the vocal solo ending and the piano accompaniment concluding with a final chord.

mp *R.H.* 3 3 *simile*

Solo
mf
God sent His

9 Son; They called him Je - sus.

He came to love, heal

and for - give. He gave his

life to buy my par -

don. An emp - ty grave is there to

prove my Sav - ior lives.

Choir

and be - cause He

cresc. *f*

(25) Powerfully

lives. I can face to -

(25)

mor - row be - cause He

* More advanced pianists, use this rhythm pattern:

lives all fear is

gone. Be - cause I

know, I know He holds the fu - ture.

B^b Dm B^b7 A^b6 B^b7 E^b
 F A^b G

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

Chords: Cm, Ebm6/Gb, Bb/F, Eb6/F9, F7

lives. Legato (41) Gently
mp How sweet to hold

Chords: Bb, (41) Gb/Bb

a new - born ba - by And feel the

Chords: Cbmaj7, Cb6

$\frac{G\flat maj7}{D\flat}$ $\frac{G\flat maj7}{D\flat}$ $\frac{G\flat 6}{D\flat}$ $\frac{C\flat m6}{D\flat}$

pride and joy He gives.

$D\flat 7$ $\textcircled{49}$ $G\flat 9$ $G\flat maj7$

But great - er still, The calm as -

$C\flat maj7$ $C\flat 6$ $A\flat m$ $\frac{G\flat}{D\flat}$

sur - ance a child can face un -

$\frac{G\flat 6}{D\flat}$ $\frac{C\flat 6}{D\flat}$ $D\flat 9$ $G\flat$

cer - tain days be - cause Christ lives.

(57) *Mysteriously*

And then one day I'll cross death's

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

- - - nal war with pain. And then as

(65) *cresc. gradually*

death gives way to vic - t'ry

(65) A $\frac{E^7}{B}$ $\frac{A}{C\sharp}$ $\frac{A^7}{G}$ $\frac{D}{F\sharp}$

legato
R.H.

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

*Bm*⁷ $\frac{A}{E}$ $\frac{Dm^6}{E}$

cresc.

Grande
ff know He reigns. And be - cause He

*E*⁷ *A* *F*⁷

vigorously

(73) B \flat *Unison*

lives I can face to -

(73) *Grande marcato*



E \flat

mor - row. Be - cause He



B \flat / \bar{F}

lives all fear is



F

gone. Be - cause I



(81)

know, I know He holds the fu - ture.

(81) B \flat E \flat 6/B \flat B \flat A \flat 6/A \flat 9 B \flat 7/A \flat E \flat /G

And life is worth the liv - ing

E \flat m6/G \flat B \flat /F

(88)

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

E \flat 6/F9 F7 B \flat (88)

lives, Just be - cause He lives

ff

Just be - cause He

rit.

92

$\frac{A^b}{C}$

rit.

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

lives.

Tempo

B^b 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"

③ 1st time—Choir
2nd time—Choir and audience

Piano intro.

Some - thing beau - ti - ful,

Melody

③ D⁶ A D⁰ D⁶

2nd time *mf*

1st time start rhythm

3

some - thing good. All my con -

A⁹ A⁰ A⁹ Em G⁺ B

3 3 3 3 simile

light rhythm

fu - sion He un - der - stood.

Em⁷ A⁷ D D/A A⁷ D⁷

11

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

11 G C D G D F#7/C#

3 3 3 3 simile

to Coda

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

Bm Em D/A A7 to Coda

19

life.

D G D G/A 19 D6

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)

The piano accompaniment is written for a grand piano in the key of D major (two sharps). The music is organized into five systems, each with a treble and bass staff. The key signature is D major, indicated by two sharps (F# and C#). The tempo and style are not explicitly marked, but the notation suggests a moderate, steady pace. The accompaniment features a variety of chords and melodic lines, with many triplets indicated by a '3' over a bracket. The first system starts with a D6 chord in the treble and an Em7 chord in the bass. The second system includes Em7, A9, Em, and B+7 chords. The third system features Gm7, A7, D maj7, and A7 chords. The fourth system includes Am7, Am7, G, and G+ chords. The fifth system includes G6, Bb, D6, and F#7/A# chords. The music concludes with a final chord in the fifth system.

Solo:

He'll make some - thing beau - ti - ful

p 8

Ooo

Bm G⁶ D⁶_A A⁷

3 3 3 simile

of your life.

D.S. al Coda

Ooo

A⁹ D G D G/A *D.S. al Coda*

3 3 3

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

CODA

life. He made

CODA D 3 — 3 — $\frac{D7}{F\#}$ 3 — *simile* G⁶ Em⁷

some - thing beau - ti - ful of my

$\frac{D}{A}$ A⁷

Soloist: "One more time."

Softer

life. He made

D $\frac{D7}{F\#}$ G⁶ Em⁷

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

gentle rock feel

"Let's Just Praise The Lord"
 (B-1) Worshipfully

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

Let's just praise the Lord,

(B-1) D $\frac{G}{D}$ D D7

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

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

G $\frac{G}{D}$ G D

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

en_ and praise the Lord.

B⁷ E⁷ A

Let's just praise the Lord,

(B-9) G/A (B-9) D G/D D D⁷

praise the Lord. Let's just

G C G/C G G

R.H.

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

D B⁷ E⁷ A⁷ D

Let's just

last time—accel. and cresc.

I + II III III

G/A G/A C/D

"Get All Excited"

Enthusiastically 1st time - mf
2nd time - f

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

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

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

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

Chords: G, C, G, C, G, D7

This system contains the first line of the musical score. It features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The key signature has one sharp (F#). The lyrics are 'Je - sus Christ is King! Get all ex - cit -'. The piano part includes chords G, C, G, C, G, and D7.

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

Chords: C7, G, C

This system contains the second line of the musical score. The lyrics continue with '- ed, go tell ev - 'ry - bod - y that Je - sus'. The piano part includes chords C7, G, and C.

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

Chords: G, C, G, C-9, G, C, G, C, G

This system contains the third line of the musical score. The lyrics are 'Christ is King! Get all ex - cit - ed, go tell'. The piano part includes chords G, C, G, C-9, G, C, G, C, and G. The C-9 chord is circled in the original score.

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

C G C G B7/F# E

This system contains the first two staves of the musical score. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has one sharp (F#). The lyrics are 'ev - 'ry - bod - y that Je - sus Christ is King!'. The piano part includes chords C, G, C, G, B7/F#, and E.

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

Am/C E7 Am G/D D7

This system contains the next two staves. The lyrics are 'Je - sus Christ is still the King of kings...'. The piano part includes chords Am/C, E7, Am, G/D, and D7.

King of kings. You

I II Solo

G C G I C/D II G C G Eb7

This system contains the final two staves. It includes a solo section marked 'Solo' for the voice. The lyrics are 'King of kings. You'. The piano part includes chords G, C G, C/D, G, C G, and Eb7. The system is divided into two measures, I and II.

C-18

Faster
Solo first time

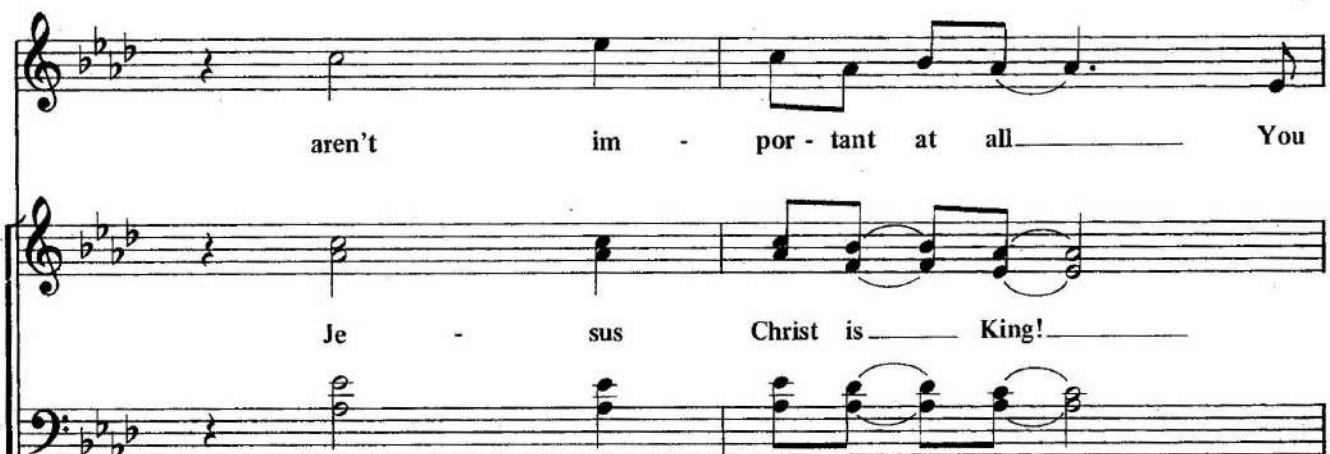
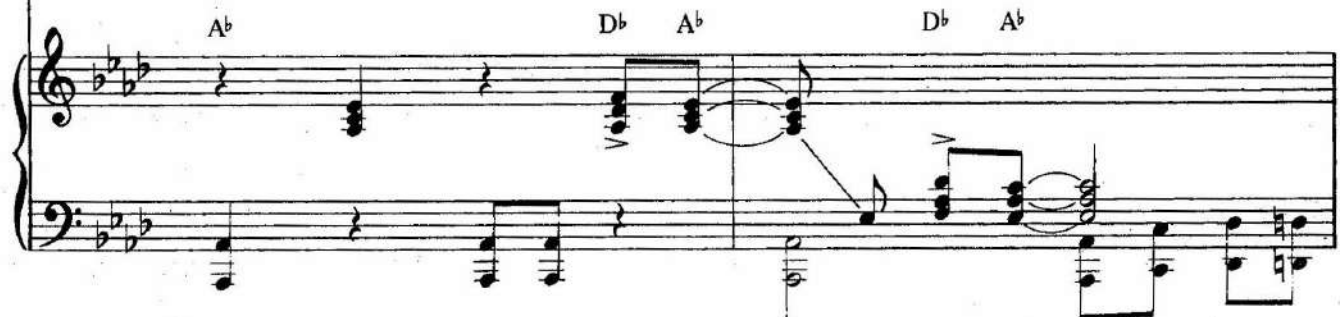
C-18

Choir and audience 2nd time



C-18

Heavier Rock

A^bD^bA^bD^bA^bD^bA^bD^bA^bD^bA^bD^bA^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 \flat 7 *D \flat 7*

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

Je - sus Christ is King! _____

A \flat *D \flat* *A \flat* *D \flat* *A \flat* *D \flat*

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

world I'm gon - na shout and sing! _____ It's



Je - sus Christ is King! _____

A^b C⁷/_G Fm

Je - sus Christ is still the King of kings.

Je - sus Christ is still the King of kings.

Db6 Fm Bbm Ab Eb7 Ab I Ab

"Because He Lives"
With audience

Oh

Be-cause He

molto ritard

Db Eb E7 D6/E E7

System 1:

Vocal line: **(D-1)** *ff* lives I can face to

Piano line: *f* **(D-1)** With great strength. *A* *3* *A+* *3-simile* *F#m* *A7*

System 2:

Vocal line: mor row, Be cause He

Piano line: *D* *D+* *D6* *A°* *D#*

System 3:

Vocal line: **(D-5)** lives all fear is

Piano line: **(D-5)** *A* *E* *A6* *E* *C#m7* *E* *A* *E*

The musical score is written for a vocal part and a piano accompaniment. The key signature has three sharps (F#, C#, G#). The score is divided into three systems. The first system shows the vocal line starting with a circled 'D-1' and the piano line with various chords and triplets. The second system continues the vocal line with the lyrics 'mor row, Be cause He' and the piano line with chords D, D+, D6, A°, and D#. The third system shows the vocal line with a circled 'D-5' and the piano line with chords A, E, A6, E, C#m7, E, A, and E. The piano line includes many triplets and sixteenth notes.

gone. Be - cause I know

simile

He holds the fu - ture

and life is worth the liv - ing

Chords: D⁶/_E, D⁶/_E, D⁶/_E, (D-9), A, C[#]m7, A⁷, G⁶/_B, A⁷/_{C[#]}, D⁶, D⁺, Bm, D, Bm⁷, Dm⁶/_B, A/_E, A⁶/_E

to Coda \oplus "Sing it one more time."

just be - cause He lives!

Bm7 E 3 3 E7 simile to Coda \oplus A

Be - cause He lives

D-17 Marcato

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

D.S. al Coda

CODA *rit. mp* **"Alleluia"** *Slower—with feeling* (E-1)

lives. Al - le - lu - ia! praise Thee

CODA *A* $\frac{D}{E}$ *(in "♪" feeling)* *A* *legato—slower* (E-1) *mp*

Al - le - lu - ia! Al - le - Lord we

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

E7 A *E7* *D A* *A*

The musical score is written for a vocal part (soprano and alto) and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The score is divided into three systems. The first system begins with a 'CODA' section, followed by a 'rit. mp' section, and then the 'Alleluia' section marked 'Slower—with feeling' and 'E-1'. The vocal lines have lyrics: 'lives. Al - le - lu - ia! praise Thee'. The piano accompaniment features triplets and a 'rit.' marking. The second system continues the 'Alleluia' section, with lyrics 'Al - le - lu - ia! Al - le - Lord we'. The piano accompaniment includes chords like A, D/A, and D/A. The third system continues the 'Alleluia' section, with lyrics 'lu praise - ia! Al - le - lu - ia!'. The piano accompaniment includes chords like E7/A, E7, D/A, and A. The score ends with a final 'CODA' section.

(E-9)

Al - le - lu - ia!
Lord we praise Thee

(E-9) A

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

Lord we

D
A

Bm⁷
A

lu praise - ia!
Thee

Al - le - lu - ia!

E⁷
A

A

First system of music. It consists of two staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It has two measures: the first measure is marked 'I' and contains the lyrics 'Lord we'; the second measure is marked 'II' and contains the lyrics 'Al - le -'. The bottom staff is a piano accompaniment in bass clef with the same key signature. It also has two measures corresponding to the vocal line. The second measure of the piano part is marked 'F7' and 'rit.' (ritardando).

Second system of music. It consists of two staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb). It has two measures: the first measure is marked 'E-18' and contains the lyrics 'lu - ia!'; the second measure is marked 'Al - le - lu'. The bottom staff is a piano accompaniment in bass clef with the same key signature. It has two measures corresponding to the vocal line. The second measure of the piano part is marked 'Bb' and 'legato'. The first measure of the piano part is marked 'mp' and 'Slower'.

Third system of music. It consists of two staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb). It has two measures: the first measure is marked 'ia!'; the second measure is marked 'Al - le - lu - ia!'. The bottom staff is a piano accompaniment in bass clef with the same key signature. It has two measures corresponding to the vocal line. The second measure of the piano part is marked 'Cm7' and 'F7'. The first measure of the piano part is marked 'L.H.' (Left Hand).

Al - le - lu - ia!

Chords: F7, E^b/B^b, B^b, B^b.

The first system of the musical score for 'Alleluia!'. It consists of three staves. The top staff is the vocal line with the lyrics 'Al - le - lu - ia!'. The middle staff is the piano accompaniment, featuring chords F7, E^b/B^b, B^b, and B^b. The bottom staff is the bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

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

Chords: E-26, B^b, B^b/D, 8va.

The second system of the musical score. The vocal line continues with 'Al - le - lu - ia! Al - le -'. The piano accompaniment features chords E-26, B^b, and B^b/D, 8va. The bottom staff continues the bass line. The key signature and time signature remain the same.

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

Chords: E^b, F.

The third system of the musical score. The vocal line concludes with 'lu - ia! Al - le - lu - ia!'. The piano accompaniment features chords E^b and F. The bottom staff continues the bass line. The key signature and time signature remain the same.

Al - le - lu - ia!

The first system consists of four staves. The top two staves are for vocal parts (Soprano and Alto/Contralto), and the bottom two are for piano (Right and Left Hand). The key signature has two flats (B-flat and E-flat). The vocal parts sing 'Al - le - lu - ia!' with a long note on 'ia!'. The piano accompaniment features a flowing eighth-note pattern in the left hand and chords in the right hand.

***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*

pp Al - le -

**Leader (or pastor) prays*

chime-like effect

p

The second system continues the musical piece. It includes a choral response section for the vocal parts, marked 'a cappella—very slowly' and 'pp'. The piano part features a 'chime-like effect' with sustained chords in the right hand and a simple bass line in the left hand, marked 'p'.

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

The third system continues the vocal and piano parts. The vocal parts sing 'lu - ia! Al - le - lu - ia!'. The piano accompaniment continues with sustained chords and a simple bass line.

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