

45757-0868-7



Contemporary Hymns (Arr. Various) SATB

contemporary H Y M N S

*Dynamic Hymn Arrangements
for Today's Church*

*Arranged by Craig Adams, Travis Cottrell,
Bradley Knight and J. Daniel Smith*

*Orchestrated by Craig Adams, Denver Beirman,
Bradley Knight and J. Daniel Smith*

contemporary HYMNS

Dynamic Hymn Arrangements for Today's Church

Arranged by Craig Adams, Travis Cottrell, Bradley Knight and J. Daniel Smith

Orchestrated by Craig Adams, Denver Beirman, Bradley Knight and J. Daniel Smith

Companion Products:

Listening CD	45757-0868-2
Listening Cassette	45757-0868-4
Split-Track Accompaniment CD	45757-0868-3
Split-Track Accompaniment Cassette	45757-0868-5
Cassette Preview Pak	45757-0868-0
CD Preview Pak	45757-0868-1
Orchestration	45757-0868-8
Conductor's Score	45757-0868-9
Soprano Rehearsal Track Cassette	45757-0869-1
Alto Rehearsal Track Cassette	45757-0869-2
Tenor Rehearsal Track Cassette	45757-0869-3
Bass Rehearsal Track Cassette	45757-0869-4
Soprano Rehearsal Track CD	45757-0869-0
Alto Rehearsal Track CD	45757-0869-5
Tenor Rehearsal Track CD	45757-0869-6
Bass Rehearsal Track CD	45757-0869-7

Instrumentation:

Flute ♦ Oboe ♦ French Horn 1, 2 ♦ (Alto Sax) ♦ Trumpet 1, 2, 3
 Trombone 1, 2, 3 ♦ (Tenor Sax) ♦ Percussion ♦ Rhythm
 Violin ♦ Viola ♦ Cello ♦ String Bass
 (Synth String Reduction)



a division of



© MMIV Brentwood-Benson Music Publishing, Inc., 741 Cool Springs Blvd., Franklin, TN 37067.

All Rights Reserved. Unauthorized Duplication Prohibited. DISTRIBUTED BY PROVIDENT MUSIC DISTRIBUTION, INC.

CONTENTS

Redeemed	3
Jesus Saves!	16
We're Marching to Zion	26
I Need Thee Every Hour	37
Blessed Be the Name	44
No, Not One!	57
Nothing But the Blood	71
Blessed Assurance	82
Pass Me Not	91
Revive Us Again	101
The Solid Rock	108

Redeemed

3

FANNY J. CROSBY

WILLIAM J. KIRKPATRICK
Arranged by J. Daniel Smith

1 Driving pop feel (♩=114)

The musical score is written for piano and choir. It begins with a piano introduction marked with a '1' in a box and the instruction 'Driving pop feel (♩=114)'. The piano part is in 4/4 time and features a driving melody in the right hand and a supporting bass line in the left hand. Chords are indicated above the staff: Fm, Eb/G, E/A, Bb, G/B, and C. The piano part is marked with a forte 'f' dynamic. The score then continues with a piano section marked with a '4' and a mezzo-forte 'mf' dynamic. Chords indicated are Bb/C, F, and Fsus. The piano part features a melodic line in the right hand and a bass line in the left hand. The score then transitions to a choir section marked with a '7' and a '2' in a box. The choir part is marked with a mezzo-forte 'mf' dynamic and features a single note 'Re -' on a whole note. The piano part continues with a melodic line in the right hand and a bass line in the left hand, marked with a mezzo-forte 'mf' dynamic. Chords indicated are F and Fsus.

CCLI # 4191254 Arr. © Copyright 2003 Designer Music Group, Inc. (SESAC),
(a division of Brentwood-Benson Music Publishing, Inc.). All rights reserved. Used by permission.
PLEASE NOTE: Copying of this music is NOT covered by the CCLI license. For CCLI information call 1-800-234-2446.

4
9

deemed, how— I love to— pro - claim it! Re -

F

11

deemed by— the blood of— the— Lamb. Re -

F⁴₂ F

13

deemed through His in - fi - nite mer - cy, His

15 **3** *f* 5

child, and for - ev - er, I am. Re -

F^4 F

17

deemed, re - deemed, re -

Bb^2 F
 A

19 *unis.*

deemed by the blood of the Lamb. Re - *unis.*

$Gm7$ Bb
 C F

6
21

deemed, re - deemed, His

Bb2 E
A

23 **4** *LADIES*
mf

child, and - for - ev - er, I - am. Re -

Gm7 Bb
C F F#sus

26

deemed, and so hap - py in Je - sus. No

F

28

lan - guage my rap - ture_ can_ tell. I

4
F2

F

30

know that_ the light of_ His pres - ence with

32

5

me doth_ con - tin - ual - ly_ dwell. I

MEN *mf*

4
F2

F

8

34

think of— my bless - ed— Re - deem - er. I

8b

This system contains measures 34 and 35. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part has a treble and bass staff. The bass line has a flat symbol (b) under the first measure.

36

think of— Him all the— day long. I

8b⁴ 8b

This system contains measures 36 and 37. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part has a treble and bass staff. The bass line has a flat symbol (b) under the first measure and a superscript 4.

38

sing, for— I can - not— be si - lent. His

This system contains measures 38 and 39. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part has a treble and bass staff.

40 **6** 9 *f*

love is — the theme of — my- song. Re -

G^b4 *G^b*

42

deemed, re - deemed, re -

C^b2 *G^b B^b*

44

deemed by — the blood of — the — Lamb. Re - *unis.*

unis.

A^bm7 *C^b D^b* *G^b*

10

46

deemed, re - deemed, His

Chord: C $\flat$ 2

Chord: G $\flat$ B $\flat$

This system contains measures 46 and 47. It features a vocal line with lyrics and a piano accompaniment. The key signature has three flats. Measure 46 has a C $\flat$ 2 chord, and measure 47 has a G $\flat$ B $\flat$ chord.

48

1. child, and for - ev - er, I am. Re-

This system contains measures 48 and 49. It features a vocal line with lyrics and a piano accompaniment. Measure 48 has a first ending bracket. Measure 49 ends with a repeat sign.

1. A $\flat$ m7 C $\flat$ D $\flat$ G $\flat$ (page 9, meas. 42)

This system contains measures 49 and 50. It features a piano accompaniment. Measure 49 has a first ending bracket. Measure 50 ends with a repeat sign. Chords are indicated above the staff: A $\flat$ m7, C $\flat$ D $\flat$, and G $\flat$.

50

2. child, and for - ev - er, I am. 7

This system contains measures 50 and 51. It features a vocal line with lyrics and a piano accompaniment. Measure 50 has a second ending bracket. Measure 51 ends with a repeat sign. A circled number 7 is in the right margin.

2. A $\flat$ m7 C $\flat$ D $\flat$ G $\flat$

This system contains measures 51 and 52. It features a piano accompaniment. Measure 51 has a second ending bracket. Measure 52 ends with a repeat sign. Chords are indicated above the staff: A $\flat$ m7, C $\flat$ D $\flat$, and G $\flat$.

52 *unis.*
I know I shall see in His

unis.
G^bsus G^b G

54 *unis.*
beau - ty the King in whose law I de - light. Who

unis.

57
lov - ing - ly guard - eth my foot - steps, and

12
59 **8**

giv - eth — me songs in — the — night. Re -

61

deemed, re - deemed, re -

C2 G
B

63 *unis.*

deemed by — the blood of — the — Lamb. Re - *unis.*

Am7 C
D G

65

deemed, re - deemed, His

C2 G/B

67 1. (page 12, meas. 61)

child, and for - ev - er, I am. Re-

1. Am7 C/D G (page 12, meas. 61)

69 2. unis.

child, and for - ev - er, I am. Re - unis.

2. Am7 C/D G

14
71

deemed, re - deemed, His

C2 G B

73

child, and for - ev - er, I am. Re -

Am7 C D G

75 9

deemed, re - deemed, His

C2 G B

77

child, and for - ev - er, I

Am7 C/D

79

am. *ff* Re - deemed!

G C G

81

3

WILLIAM J. KIRKPATRICK
Arranged by Bradley Knight

CCLI # 4191687 Arr. © Copyright 2003 Bridge Building Music Inc. (BMI),
(a division of Brentwood-Benson Music Publishing, Inc.). All rights reserved. Used by permission.
PLEASE NOTE: Copying of this music is NOT covered by the CCLI license. For CCLI information call 1-800-234-2446.

7

saves! Je - sus saves! Spread the

unis.

G#7(#9) C#m7 F#9 B⁷ sus B7

9

tid - ings all a round: Je - sus

E A E A E A E

11

saves! Je - sus saves! Bear the

E7 F#m E F#m E D E E7

G# A B B E E

18

13

mel.
news to ev - 'ry land; climb the

This system contains measures 13 and 14. The vocal line (treble clef) has a melody starting on a whole note, followed by eighth notes. The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand.

A7 D/A A7 Bm/A A D/A A7

This system shows the piano accompaniment for measures 13 and 14. The right hand plays chords, while the left hand continues the eighth-note bass line.

15

steeps and cross the waves. On - ward!

This system contains measures 15 and 16. The vocal line continues with a melody. The piano accompaniment maintains the eighth-note bass line.

E C#m7 F#9 B7 A/B

This system shows the piano accompaniment for measures 15 and 16. The right hand plays chords, and the left hand continues the eighth-note bass line.

17

'tis our Lord's com - mand. Je - sus

This system contains measures 17 and 18. The vocal line continues with a melody. The piano accompaniment maintains the eighth-note bass line.

E D/E E7 A

This system shows the piano accompaniment for measures 17 and 18. The right hand plays chords, and the left hand continues the eighth-note bass line.

19

saves! Je - sus saves! Je - sus

E7 G# F#m A E B F#m B E F#9

21

saves! Je - sus saves!

E7 G# F#m A E B F#m B E7 A E E7

23

unis. Sing a - bove the bat - tle - strife: Je - sus

unis.

A E E A B E A E A E E A E

20

26

unis. saves! — Je - sus saves! — By His death and end - less —

unis.

G#7(#9) C#m7 F#9 B⁷ sus E A E A

29

13

life, — Je - sus saves! — Je - sus saves! — Sing it

E A E E E7 F#m E F#m E D E E7

G# A B B

32

mel. soft - ly through the gloom — when the heart for mer - cy —

A7 D A7 Bm A D A7 E C#m7 F#9

A A A

35

craves. Sing in tri - umph o'er the—

B7 A B E D E E7

37

tomb: Je - sus saves! Je - sus

A E7 G# F#m A E B F#m B

39

saves! Je - sus saves! Je - sus

E F#9 E7 G# F#m A E B F#m B

22
41

saves!

E F7 $\text{B}\flat/\text{F}$ F7 $\text{B}\flat/\text{F}$

43

14

Give the

F7 $\text{B}\flat/\text{F}$ F7 $\text{B}\flat 7$ $\text{A}\flat 13$ $\text{G}7(\flat 9)$ $\text{G}7$ $\text{B}\flat/\text{C}$

46

winds a might - y voice: — Je - sus saves! — Je - sus *unis.*

F7 $\text{B}\flat/\text{F}$ F7 $\text{B}\flat/\text{F}$ F7 $\text{B}\flat/\text{F}$ F7 $\text{E}\flat 13 \text{Dm}7$ $\text{G}9$

49

saves! — Let the na - tions now re - joice: — Je - sus

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

52 **15**

saves! — Je - sus saves! — Shout sal - va - tion full and

F $Dm^7 G^7(b9)$ $\frac{Gm^7}{C}$ F $\frac{Eb}{F}$ F^7 Bb^7 $\frac{Eb}{Bb}$ Bb^7 $\frac{Cm}{Bb}$

55

free, — high - est hills and deep - est caves. This our

Bb $\frac{Eb}{Bb}$ Bb^7 F $Dm^7 G^9$ C^7 $\frac{Bb}{C}$

24
58

song of vic - to - ry: Je - sus saves! Je - sus

F $\text{E}\flat$ F F7 B $\flat$ F7 A $\text{G}\flat$ B $\flat$ C $\text{G}\flat$ C

61

saves! Shout sal - va - tion full and free, high - est

F $\text{E}\flat$ F F7 B $\flat$ 7 $\text{E}\flat$ B $\flat$ 7 C $\flat$ B $\flat$ $\text{E}\flat$ B $\flat$ 7

64

hills and deep - est caves. This our song of vic - to -

F Dm7 G9 C7 F $\text{E}\flat$ F F7

67 **16**

ry: Je - sus saves! Je - sus saves! Je - sus

B $\flat$ F7 A Gm B $\flat$ E C Gm C F G9

70

saves! Je - sus saves! Je - sus

F7 A Gm B $\flat$ E C Gm C F G9

72 *molto rit.*

saves! Je - sus saves! Je - sus saves!

F7 A Gm B $\flat$ E C Gm C B $\flat$ 7 F7

molto rit.

We're Marching to Zion

ISAAC WATTS and ROBERT LOWRY

ROBERT LOWRY
Arranged by Travis Cottrell

17 Celtic feel (♩=59)

1 *f* E A D E A

4 F#m7 Bsus G A D A C#

18 *CHOIR mf*

Come, we that

Bsus A2 E

The musical score is written for piano and choir. It begins with a piano introduction in 6/8 time, marked 'Celtic feel' with a tempo of 59 beats per minute. The piano part features a melody in the right hand and a bass line in the left hand, with various chords indicated above the staff. The score is divided into measures, with measure numbers 1, 4, and 7 indicated. The piano part continues with chords F#m7, Bsus, G, A, D, and A C#. The choir part enters at measure 7 with the lyrics 'Come, we that'. The piano part continues with chords Bsus, A2, and E.

CCLI # 4191223 Arr. © Copyright 2003 New Spring Publishing, Inc. (ASCAP),
(a division of Brentwood-Benson Music Publishing, Inc.). All rights reserved. Used by permission.
PLEASE NOTE: Copying of this music is NOT covered by the CCLI license. For CCLI information call 1-800-234-2446.

10

love_ the Lord, and let our joys_ be_ known. Join

B E B

13

in a song with sweet ac - cord, join in a song with

E Esus E A B

16

sweet ac - cord, and thus sur - round the throne, and

F#7 B E F#m E E A

28
19 **19**

thus sur-round the throne. — We're march - ing to

E B B E E

22

Zi - on, beau - ti - ful, — beau - ti - ful — Zi - on. We're

E D# C#m7 B

25

march - ing up - ward to Zi - on, — the beau - ti - ful — cit-y — of

E G# Esus F# E A A D E B B

28 20

God.

f

mf

Let those re - fuse - to sing who

mf

nev - er knew our God. But chil - dren of the

B *E* *Esus* *E*

30

37

ALL

heav'n - ly - King, but chil - dren of the heav'n - ly - King, may

A B F#7 C# B D#

40

(21)

speak their joys a - broad, may speak their joys a -

E F#m E A E B B

43

broad. — We're march - ing to Zi - on,

E E E D#

46

beau - ti - ful, — beau - ti - ful — Zi - on. We're march - ing up - ward to

C#m7 B E G# Esus F# E

49

Zi - on, — the beau - ti - ful — cit - y — of God.

A A D E B B E

52

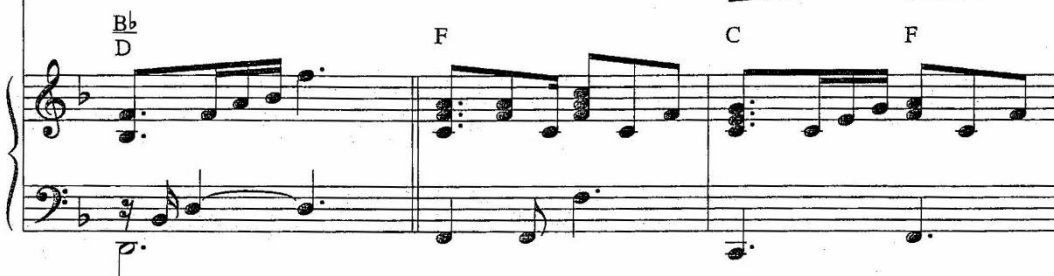
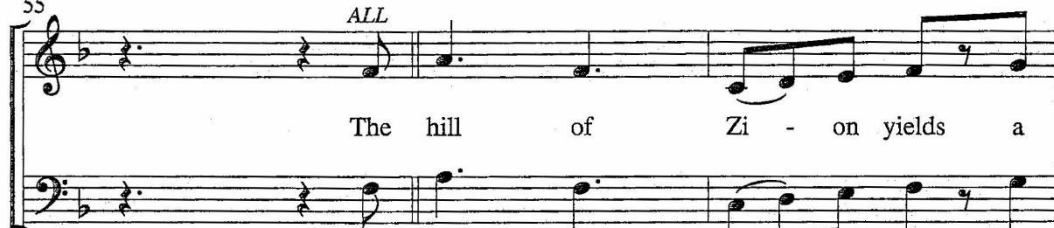
22

G A D A C# C

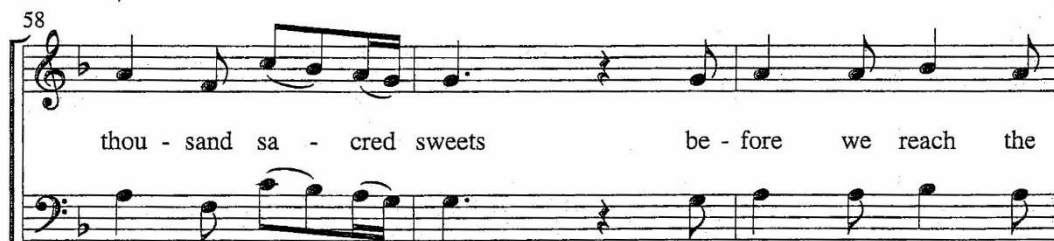
32

55

ALL



58



61



64 23

walk the gold - en streets, or walk the gold - en

67 *unis.*

streets. Then let our songs— a - bound and

unis.

70

ev - 'ry tear— be— dry. We're march - ing through Im -

34

73

man - uel's ground, we're march - ing through Im -

C D

This system contains measures 73 and 74. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The key signature has one sharp (F#). Measure 73 has a C chord, and measure 74 has a D chord.

75

man - uel's ground to fair - er

A7 E D F# G Am

This system contains measures 75 and 76. The vocal line continues with the lyrics. The piano accompaniment includes chords A7, E, D, F#, G, and Am.

77

worlds on high, to fair - er worlds on high. — We're

unis. 24

G B C G D D G

This system contains measures 77 and 78. Measure 77 includes the instruction 'unis.' and a boxed number '24'. Measure 78 includes the instruction 'ff'. The piano accompaniment includes chords G, B, C, G, D, D, and G.

80

march - ing to Zi - on, beau - ti - ful, beau - ti - ful

G G/F# Em7

83

Zi - on. We're march - ing up - ward to Zi - on, the

D G/B Gsus/A G C C/F

86

beau - ti - ful cit - y of God. We're God. We're

1. (meas. 80) 2. G/D D G C/E D C G

36
89

march - ing up - ward to Zi - on, — the beau - ti - ful — cit - y — of

92 **25**

God,

95

unis. cit - y of God.

unis.

Dsus C2 G

I Need Thee Every Hour

ANNIE S. HAWKS and ROBERT LOWRY

ROBERT LOWRY

Arranged by J. Daniel Smith

26 Light pop feel (♩=80)

mf

4 *Fm7* *D♭maj7* *A♭m6*
B♭

8 *SOLO, Alto with liberty and passion*
p

I — need Thee ev - 'ry - hour, — most gra - cious

E♭ *G7(♯5♯9)* *A♭maj7*

12 **27**

Lord. No ten - der voice like Thine can peace — af -

Gm7 *Cm7* *Fm* *G7(♯5♯9)* *Cm9* *B♭* *F* *F7sus*

CCLI # 4191663 Arr. © Copyright 2003 Designer Music Group, Inc. (SESAC),
(a division of Brentwood-Benson Music Publishing, Inc.). All rights reserved. Used by permission.

PLEASE NOTE: Copying of this music is NOT covered by the CCLI license. For CCLI information call 1-800-234-2446.

38
16

CHOIR and SOLOIST

p

ford. I need Thee, O I

Em7 Bb Eb Ab Eb

20

need Thee. Ev - 'ry hour I

F2 Eb Abm6 Eb

24

need Thee! O bless me now, my Sav -

Eb2 Eb Bbm9 Eb7 G Abmaj7 Fm7 Gm7

29 39

28

ior, I come to Thee.

Cm7 Abm6 Eb2 Fm7 Eb Abmaj7
 Cb Bb Bb

34 LADIES *mp*

I need Thee ev-'ry

F#m7 Amaj7 E
 B

37

hour; stay Thou near - by. Temp -

E+ A Emaj7
 E

40

40

29

ta - tions lose their pow'r when Thou art

F#m
D#

G#7(#5#9)

C#m9

B
F#

F#7sus

43

nigh. I need Thee ev - 'ry

MEN mf

F#m7
B

G
D

mf

46

hour, Most Ho - ly One. O

B7(#5#9)

Cmaj7

Bm7

Em7

49 30

make me Thine in - deed, — Thou bless - ed —

Am F# B7(#5b9) Em9 D A A7sus

52 *CHOIR f*

Son! — I need Thee, O I

Am7 D G C G G

56

need Thee. — Ev - 'ry hour I

A2 G Cm6 G

42
60

need Thee! ——— O bless me now, ——— my

G2 G Dm9 $\frac{G7}{B}$ Cmaj7 Am7

64

Sav - ior, I come ——— to ———

Bm7 Em7 $\frac{Cm6}{E\flat}$ $\frac{Gmaj7}{D}$ Am7 D

68

1. (page 41, meas. 54) 2. *mp*

Thee. ——— I Thee. ——— O

1. $\frac{G}{G}$ Cmaj7 (page 41, meas. 54) 2. $\frac{G}{G}$ Dm9 $\frac{G7}{B}$

72

bless me now, my Sav - ior, I

Cmaj7 Am7 Bm7 Em7 Cm6
Eb

mp

76

come to

Gmaj7 D Am7 D

80

Thee.

rit.

G B7(#5#9) Cmaj7 C D G2

rit.

Blessed Be the Name

CHARLES WESLEY and RALPH E. HUDSON

Anonymous

Arranged by Travis Cottrell

32 Moderate R & B feel (♩=98)

The piano score is written for a 4/4 time signature with a key signature of one sharp (F#). It consists of four systems of music, each with a treble and bass staff joined by a brace. The first system begins with a mezzo-forte (*mf*) dynamic marking. Above the first system, the chords G7, F7, F#7, and G7 are indicated. Above the second system, the chords C9, G7, F7, F#7, and G7 are indicated. Above the third system, the chords F, C/E, G7, F7, F#7, and G7 are indicated. Above the fourth system, the chords C9, F, C/E, and G7 are indicated. The score includes various musical notations such as eighth and sixteenth notes, rests, and chord symbols.

CCLI #4191182 Arr. © Copyright 2003 New Spring Publishing, Inc. (ASCAP),
 (a division of Brentwood-Benson Music Publishing, Inc.). All rights reserved. Used by permission.
PLEASE NOTE: Copying of this music is NOT covered by the CCLI license. For CCLI information call 1-800-234-2446.

8 *CHOIR*

O for a thou - sand tongues to — sing—

G7 C7 G7

11

Bless - ed be the Name of the Lord! — The

D7 D7(#9)

13

glo - ries of my God — and — King—

G7 C7 G7

46
15

34

Bless - ed be the Name of the Lord!—

G
D D G7

17

Bless - ed be the name; bless - ed be the name;

G7 C C7 G7

19

bless - ed be the name— of the Lord!—

Em7 Am7 D7

21

Bless - ed be the name; bless - ed be the name;

G7 C C7 G7

23

bless - ed be the name of the Lord!

$\frac{G}{D}$ D F2 $\frac{C}{E}$ G7

25

35 LADIES

He

G7 F7 F#7 G7 C9

48

27

breaks the pow'r of can - celled sin-

G7 C7 G7

29

Bless - ed be the name_ of the Lord!_ His

D7 D7(#9)

31

blood can make the foul - est_ clean-

G7 C7 G7

33 **36**

Bless - ed be the Name of the Lord!—

G
D D G7

35 *ALL*

Bless - ed be the name; bless - ed be the name;

G7 C C7 G7

37

bless - ed be the name— of the Lord!

Em7 Am7 D7

50

39

Bless-ed be the name; bless - ed be the name;

G7

C

C7

G7

41

37

bless - ed be the name of the Lord!

 $\frac{G}{D}$

D

F2

 $\frac{C}{E}$

G7

43

G7

F7

F#7

G7

Eb7

Db7

D7

Eb7

45

nev - er shall for - get that day—

A $\flat$ 7 D $\flat$ 7 A $\flat$ 7

47

Bless - ed be the name of the Lord! When

E $\flat$ 7 E $\flat$ 7(#9)

49

Je - sus washed my sins a - way—

A $\flat$ 7 D $\flat$ 7 A $\flat$ 7

52
51 **38** *SOLOIST may ad lib*

Bless - ed be the name of the Lord!—

A^b
 E^b E^b A^b7

53

Bless - ed be the name; bless - ed be the name;

A^b7 D^b D^b7 A^b7

55

bless - ed be the name— of the Lord!—

$Fm7$ B^bm7 E^b7

57 39 40

Bless - ed be the name; bless - ed be the name;

$A\flat 7$ $D\flat$ $D\flat 7$ $A\flat 7$

59 1. (page 52, meas. 53)

bless - ed be the name of the Lord!

1. $A\flat$ $E\flat$ $E\flat$ $G\flat 2$ $D\flat$ F $A\flat 7$ (page 52, meas. 53)

61 2.

bless - ed be the name of the Lord!

2. $A\flat$ $E\flat$ $E\flat$ $A\flat$ Fm $E7$

54
63

molto rit.

Bless - ed be the name_ of the Lord!

$A\flat$ $E\flat$ $E\flat$ $A\flat$ Fm $E7$

molto rit.

65

(41)

Bless - ed be the name_ of the Lord!

$A\flat$ $E\flat$ $E\flat$ $D\flat7$

67

New half-time tempo ($\text{♩}=120$)

$A\flat7$

New half-time tempo ($\text{♩}=120$)

The musical score is written for voice and piano. It consists of three systems. The first system (measures 54-63) features a vocal melody with lyrics 'Bless - ed be the name_ of the Lord!' and piano accompaniment. Chords are indicated as $A\flat$, $E\flat$, $E\flat$, $A\flat$, Fm , and $E7$. The tempo is marked 'molto rit.'. The second system (measures 65-66) continues the vocal melody with lyrics 'Bless - ed be the name_ of the Lord!' and piano accompaniment. Chords are indicated as $A\flat$, $E\flat$, $E\flat$, and $D\flat7$. A rehearsal mark (41) is placed at the beginning of this system. The third system (measures 67-68) shows a change in tempo to 'New half-time tempo ($\text{♩}=120$)'. The piano accompaniment features sustained chords in the right hand and a moving bass line in the left hand. The chord $A\flat7$ is indicated at the start of this system.

70

Bless-ed be the name of the Lord!

Ab7 Db7

72 **42** 2nd time (meas. 70)

Bless-ed be the name of the Lord!

Ab7 Db7 (meas. 70)

74

Bless-ed be the name of the Lord!

Ab7 Db7

56
76

Bless - ed be the name of the Lord!

Ab7 Db7

78

Bless - ed be the name of the Lord!

Ab7 Db7

80 *rit.*

Bless - ed be the name of the Lord!

Ab Eb Eb Db7 Ab7

rit.

The musical score is written for voice and piano. It consists of three systems of staves. The first system (measures 56-77) features a vocal line with the lyrics 'Bless - ed be the name of the Lord!' and piano accompaniment with chords Ab7 and Db7. The second system (measures 78-79) repeats the vocal line and piano accompaniment. The third system (measures 80-84) begins with a vocal line marked 'rit.' and the lyrics 'Bless - ed be the name of the Lord!'. The piano accompaniment includes chords Ab, Eb, Eb, Db7, and Ab7, with a 'rit.' marking in the bass line. The score is in a key with three flats (B-flat major or D-flat minor) and a common time signature.

No, Not One!

57

JOHNSON OATMAN, JR.

GEORGE C. HUGG
Arranged by Travis Cottrell

43 Driving acoustic pop feel (♩=92)

1 *mp* E $\frac{F\#}{E}$ Am6 E

3 E $\frac{F\#}{E}$ Am6 E

5 *mf* E E2 $\frac{F\#}{E}$ Am6 E

7 **44** E E2 $\frac{F\#}{E}$ Am6 E

CCLI # 4191209 Arr. © Copyright 2003 New Spring Publishing, Inc. (ASCAP),
(a division of Brentwood-Benson Music Publishing, Inc.). All rights reserved. Used by permission.
PLEASE NOTE: Copying of this music is NOT covered by the CCLI license. For CCLI information call 1-800-234-2446.

58

CHOIR

mf

There's not a friend like the low - ly Je - sus—

E A E

No, not one! No, not one!

F# E Am6 E E

None else could heal all our soul's dis - eas - es—

E A E

15 **45**

No, not— one!— No, not— one!—

17

Je - sus knows all a - bout our strug - gles.

19

He will guide till the day is done.—

60
21 *unis.*

There's not a friend like the low - ly Je - sus—

unis.

E A E

23

No, not one! No, not one!

F# E Am6 E

25 **46**

E2 F# E Am6 E

27

No friend like Him is so high and ho - ly—

E A E

29

No, not one!— No, not one!—

F# E Am6 E E

31

And yet no friend is so meek and low - ly—

E A E

62

33

Two systems of musical notation. The first system contains the vocal melody and lyrics for measures 33 and 34. The second system contains the piano accompaniment for the same measures. The key signature has four sharps (F#, C#, G#, D#).

No, not — one! — No, not — one! —

Chords: E^{F#}, E, Am6, E

35

Two systems of musical notation. The first system contains the vocal melody and lyrics for measures 35 and 36. The second system contains the piano accompaniment. The key signature has four sharps.

Je - sus knows all a - bout our strug - gles.

Chords: E, G#, E, A

37

Two systems of musical notation. The first system contains the vocal melody and lyrics for measures 37 and 38. The second system contains the piano accompaniment. The key signature has four sharps.

He will guide till the day is done. —

Chords: C#m7, E, A, Bsus, B

39

There's not a friend like the low - ly Je - sus—
unis.

E A E

41

No, not one!— No, not one!—

F# E Am6 E E

43

47

E2 E B D#

Detailed description: The image shows a page of a musical score, page 63. It contains three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is E major (three sharps). The first system (measures 39-40) has the lyrics 'There's not a friend like the low - ly Je - sus—' with a 'unis.' instruction. The piano part has chords E, A, and E. The second system (measures 41-42) has the lyrics 'No, not one!— No, not one!—'. The piano part has chords F# E, Am6 E, and E. The third system (measures 43-44) is marked with a box containing '47'. The piano part has chords E2, E, and B D#.

64
45 *SOLO*

There's not an— hour that He is not near us—

C#m A2

47

No, not— one! No, not— one! No night so— dark but His

C#m B C# A2 C#m

50 **48**

love can cheer us— No, not— one! No, not— one!

A2 E F# B G# E A A B

53 SOLO with CHOIR

Je - sus knows all a - bout our strug - gles.

Chord progression for measures 53-54: E G# (measure 53), E A (measure 54).

He will guide till the day is done.—

Chord progression for measures 55-56: C#m7 (measure 55), E A (measure 56), Bsus B (measure 56).

There's not a friend like the low - ly Je - sus—
unis.

Chord progression for measures 57-58: E (measure 57), A (measure 58), E (measure 58).

66
59

No, not — one! — No, not — one! —

E[#]
E

Am6
E

E

61

E2

E[#]
E

Am6
E

63

49

F

F2

G
F

Bbm6
F

65 CHOIR

Was e'er a gift like the Sav - ior giv - en?—

Choir vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment for measures 65 and 66. The piano part features chords of F major and Bb major.

No, not— one! No, not— one! Will He re - fuse us a

Choir vocal parts and piano accompaniment for measures 67 and 68. The piano part features chords of G major, Bbm6, and F major. The word "unis." is written above the vocal line in measure 68.

home in heav-en?— No, not— one! No, not— one!

Choir vocal parts and piano accompaniment for measures 69 and 70. The piano part features chords of Bb major, F major, G major, Bbm6, and F major.

68

73

Je - sus knows all a - bout our strug - gles. He will guide till the

Chords: E A, F B $\flat$, Dm7

This system contains measures 68 through 73. The vocal line is in a B-flat major key signature. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chords are indicated above the staff: E A, F B $\flat$, and Dm7.

76

day is done. — There's not a — friend like the

Chords: F B $\flat$, Csus, C, F

This system contains measures 76 through 78. The vocal line continues with the lyrics. The piano accompaniment maintains the eighth-note bass line. Chords are indicated above the staff: F B $\flat$, Csus, C, and F.

78

(50)

low - ly Je - sus — No, not — one! No, not — one!

Chords: B $\flat$, F, G F, B $\flat$ m6 F, F

This system contains measures 78 through 83. The vocal line includes the phrase "No, not — one!". The piano accompaniment continues with the eighth-note bass line. Chords are indicated above the staff: B $\flat$, F, G F, B $\flat$ m6 F, and F.

81

Je - sus knows all a - bout our strug - gles. He will guide till the

84

day is — done. — There's not a — friend like the low - ly

87

Je - sus — No, not — one! — No, not — one! —

Chords indicated: F, C/E, Dm7, F/Bb, Csus, C, F, Bb2, F, G/F, Bbm6/F, F.

70
90 **(51)**

No, not— one!— No, not— one!— No, not— one!—

93

No, — not one!

96

Chord symbols: G/F, Bbm6/F, F, G/F, Bbm6/F, Bbm(maj7)/F, Bbm6/F, F2, G/F, Bbm6/F, F, F, G/F, Bbm6/F, F

Nothing But the Blood

71

ROBERT LOWRY

ROBERT LOWRY
Arranged by Craig Adams

[52] R & B feel (♩=100)

Chord progression for measures 1-5: Fm7 Gm7A♭maj7 Fm9 Fm7/B♭ Cm9

Chord progression for measures 6-10: Fm7 Gm7A♭maj7 Fm9 Fm7/B♭ D♭maj7/E♭ A♭maj7/B♭

Chord progression for measures 11-15: D♭maj7/E♭ A♭maj7/B♭ C♭maj9 A♭/B♭

[53]

CHOIR
f
What can wash a - way my sin? Noth-ing but the blood of

Chord progression for measures 16-20: E♭ B♭ Cm7 Gm7 F♯m7 Fm7 Gm7A♭maj7 Fm9

CCLI # 4191120 Arr. © Copyright 2003 Bridge Building Music Inc. (BMI),
(a division of Brentwood-Benson Music Publishing, Inc.). All rights reserved. Used by permission.
PLEASE NOTE: Copying of this music is NOT covered by the CCLI license. For CCLI information call 1-800-234-2446.

72

12

Je - sus. — What can make me whole a - gain?

Fm Bb Eb Db D Eb Bb Cm7 Gm7 C7(#9)

15

54

Noth - ing but the blood of Je - sus. —

Fm7 Gm7 Abmaj7 Fm9 Fm Bb Eb Abmaj7 Bb

17

O pre - cious is the flow that makes me

Eb Gm D Bb Cm7 Ebmaj7 Bb Fm Ab Eb2 G Eb G

20

white as snow.— No oth - er fount I know,

Fm7 A♭maj7 B♭ G7(♯9) Cm7 Gm7 B♭ A♭maj7 E♭2 G

23

noth - ing but the blood of Je - sus.

Fm7 Gm7 A♭maj7 Fm9 Fm7 Gm7 A♭maj7 Fm9

26

(55)

Fm7 B♭ Cm9 G7(b5) F♯m7 G♯m7 A♯maj7 F♯m9 F♯m7 B

74

29

LADIES

For my par - don this I see, noth-ing but the blood of

E $\frac{B}{D\#}$ C#m7 G#m7 G7 F#m7 G#m7 Amaj7 F#m9

32

unis.

Je - sus. — For my cleans - ing, this my plea,

$\frac{F\#m}{B}$ E D D# E $\frac{B}{D\#}$ D9(#11) G7(b5b9) C#7(b9)

35

unis.

noth - ing but the blood of Je - sus. —

F#m7 G#m7 Amaj7 F#m9 $\frac{F\#m}{B}$ E $\frac{Amaj7}{B}$

37 *ALL*

O pre - cious is the flow that makes me

E G#m B C#m7 G13(b9) F#m E2 E
D# D# A G# G#

40

white as snow. - No oth - er fount I know,

F#m7 Amaj7 G#7(#9) C#m7 G#m7 Amaj7 E2
B B B G#

43 *unis.*

noth - ing but the blood of Je - sus.

F#m7 G#m7 Amaj7 F#m9 F#m7 B F#m7 G#m7 Amaj7 F#m9

76

46

56

Chord symbols: $F\sharp m7/B$, $C\sharp m9$, $G\sharp 7(b5)$, $Gm7$, $B\flat maj7/Am7$, $Gm9$, $Gm7/C$

49

Noth - ing can for sin a - tone, noth - ing but the blood of

MEN

Chord symbols: F , C/E , $Dm7$, $Am7$, $A\flat m7$, $Gm7$, $Am7/B\flat maj7/Gm9$

52

Je - sus. — Naught of good that I have done,

unis.

Chord symbols: Gm/C , F , F , C , Dm , $Fmaj7/C$

55

ALL

77

noth-ing but the blood of Je - sus. — O pre - cious

unis.

Gm7 Am7Bbmaj7 Gm9 Gm C F Bbmaj7 C F Am C E

58

is the flow that makes me white as snow. —

Dm7 Fmaj7 C Gm Bb F2 A F A Gm7 Bbmaj7 A7(#9)

61

No oth - er fount I know, noth-ing but the blood of

unis.

Dm7 Am7 C Bbmaj7 F2 A D7(#11) Gm7 Am7 Bbmaj7 Gm9

78
64

Je - sus.

Gm7 C Gm7 Am7 B°7 E7(b9) Am7 Bm7 Cmaj7 Am9

67

This is all my hope and peace,

Am7 D D7sus G D F# Em Bm7 Bbm7

70

noth - ing but the blood of Je - sus. — This is all my

Am7 Bm7 Cmaj7 Am9 Am D G F C G D F#

57

73

unis.

righteousness, nothing but the blood of Jesus.—

unis.

Em E7(#9) Am7 Bm7 Cmaj7 Am9 $\frac{Am}{D}$ G $\frac{Cmaj7}{D}$

76

O precious is the flow that makes me

G Bm F# Em Bm D $\frac{Am}{C}$ $\frac{G2}{B}$ $\frac{G}{B}$

79

white as snow.— No other fount I know,

Am7 $\frac{Cmaj7}{D}$ B7(#9) Em $\frac{Bm}{F\#}$ $\frac{Em}{G}$ Bm7 E7(#9)

80

82

58

noth - ing but the blood of Je - sus. —

Am7 Bm7 Cmaj7 Am9 Am D G Cmaj7 D

84

O pre - cious is the flow that makes me

G B⁷ sus B7(b5) Em7 Gmaj7 D Am7 Cmaj7 G

87

white as snow. — No oth - er fount I know,

Am2 F# B7(#9) Em Bm7 D Cmaj9 Bm7

90

noth-ing but the blood, noth-ing but the blood,

Am7 Bm7 Cmaj7 Am7 Bm7 Cmaj7

(ad lib fill)

93

noth - ing but the blood of Je

molto rit.

E7(#9) Am7 Bm7 Cmaj7 Am9 Am7 D

(ad lib fill) molto rit.

96

1. a tempo (page 80, meas. 84) 2.

sus! sus!

1. G 2. G

a tempo (drum fill)

Blessed Assurance

FANNY J. CROSBY

 PHOEBE P. KNAPP
 Arranged by Bradley Knight

59 Broadly (♩=128)

G C Dm C Gm9 C9 Fmaj7 Em7 Am7 Am7 G/B C#7
 G G F E

f

CHOIR
mf

3

Bless-ed as - sur - ance, Je - sus is

Dm Am G7sus C Gm F
F# E

6

mine! O what a fore - taste of glo - ry di -

C E7(#5#9) Am7 Em7 D9 C/D D7

CCLI # 4191742 Arr. © Copyright 2003 Bridge Building Music Inc. (BMI),
 (a division of Brentwood-Benson Music Publishing, Inc.). All rights reserved. Used by permission
 PLEASE NOTE: Copying of this music is NOT covered by the CCLI license. For CCLI information call 1-800-234-2446.

8

vine! ——— Heir of sal - va - tion, pur - chase of

G⁷_{sus} G⁷ F^{maj7}_G C G^m_E F

10

God, ——— born of His Spir - it, washed in His

C C A7(b9) Dm7 F6 C/G G7

60

12

blood. ——— This is my sto - ry, this is my

C E/G C G^m_E F

song, ——— prais-ing my Sav - ior all the day

C C $\frac{G}{B}$ Am7 Am $\frac{Cmaj7}{D}$ D7

long. ——— This is my sto - ry, this is my

G7 G7 Am $\frac{G7}{B}$ Am7 D9 $\frac{3}{Gm9}$ C9 F

song, ——— prais-ing my Sav - ior all the day *unis.*

Em7 Am7 Am $\frac{G}{B}$ C $\sharp$ 7 Dm7 F6 $\frac{C}{G}$ G7

20 **61**

long. Per - fect sub -
unis.

C C E Ebm7 Fm7 Gbmaj7 Gbmaj7
Ab

22

mis - sion, per - fect de - light! Vi - sions of

D $\flat$ Abm F G $\flat$ D $\flat$ F7(#5#9)

24

rap - ture now burst on my sight. An - gels de -

Bbm7 Fm7 Eb9 D $\flat$ Eb7 Ab⁷sus Ab⁷ Gbmaj7
Ab

86

26

scend - ing bring from a - bove — ech - oes of

Chords: D $\flat$, A $\flat$ m, F, G $\flat$, D $\flat$, D $\flat$, B $\flat$ 7(b9)

This system contains measures 26 and 27. The vocal line features a melodic phrase starting on a half note, followed by eighth notes. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

28

62

SOLO

mer - cy, whis - pers of love. Per - fect sub -

Chords: E $\flat$ m7, G $\flat$ 6, D $\flat$ /A $\flat$, A $\flat$ 7, D $\flat$, G $\flat$ /A $\flat$

This system contains measures 28, 29, and 30. Measure 28 includes a 'SOLO' instruction. The vocal line has a melodic line with a fermata. The piano accompaniment features chords in the right hand and a bass line in the left hand.

31

mis - sion — all is at rest, — I in my

Chords: D $\flat$, A $\flat$ m, F, G $\flat$, D $\flat$, G $\flat$ maj7, $_3$ F7(#5#9)

mp

This system contains measures 31 and 32. The vocal line continues the melodic phrase. The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano) at the start of measure 31.

33 *With building intensity*

Sav - ior am hap - py and blessed. — Watch - ing and

Bbm7 Fm7 D^b_{E^b} Eb9 Emaj7 E7 Amaj7 Gbmaj7
A^b

35

wait - ing, look - ing a - bove, — filled with His

Abm7 Db9 G^b Fm7 Bbm7 3 Bbm7 A^b_C D^o7

37 **63** *CHOIR*

good - ness, and lost in His love! — This is my

Ebm7 Eb7_G G^b_{A^b} Ab7 D^b G^b_{A^b}

88

39

sto - ry, this is my song, prais-ing my

Db 3 Abm F Gb Db Db Ab C

41

Sav - ior all the day long. This is my

Bbm7 Bbm Ab Dbmaj7 Eb7 Ab7 Ab7 Bbm Ab7 C

43

sto - ry, this is my song, prais-ing my

Bbm7 Eb9 3 Abm9 Db9 Gb Fm7 Bbm7 Bbm Ab D°7

45 64

Sav - ior all the day long.

unis.

Em7 Gb6 $\frac{D\flat}{A\flat}$ A $\flat$ 7 $\frac{A}{G}$ F#m7

47

This is my sto - ry, this is my

Em7 F#m7 Gmaj7 $\frac{G}{A}$ 3 Am7 A $\flat$ 7(#11) G

49

song, prais - ing my Sav - ior all the day

D $\frac{A}{C\#}$ Bm7 $\frac{Bm}{A}$ $\frac{Dmaj7}{E}$ E7

90

51

long. This is my sto - ry, this is my

A7

A7

Bm

A7

C#

Bm7

E9

3

Am9

D9

G

53

65

song, prais-ing my Sav - ior all the day

molto rit. *directed*

F#m7

Bm7

Bm

A

C#

D#°7

Em

G6

G

Em

A

A7

molto rit. *directed*

55

long.

D

Pass Me Not

FANNY J. CROSBY

WILLIAM H. DOANE
Arranged by Travis Cottrell

[66] Broad, acoustic pop feel (♩=68)

1 *mp* E2 E A

3 C#m Bsus B A Amaj7 E2 B E

6 E A **[67]** C#m B Amaj9

9 *CHOIR* *p* Pass me not, O gen-tle Sav - ior. Hear my hum-ble

E A E E B E A B E

CCLI # 4191137 Arr. © Copyright 2003 New Spring Publishing, Inc. (ASCAP),
(a division of Brentwood-Benson Music Publishing, Inc.). All rights reserved. Used by permission.
PLEASE NOTE: Copying of this music is NOT covered by the CCLI license. For CCLI information call 1-800-234-2446.

92

12

cry. While on oth - ers Thou art

C#m Amaj7 E A/E

14

68

call - ing, do not pass me by.

E C#m F#m7 E/B B A/C# B/D#

17

mp

Sav - ior, Sav - ior, hear my hum - ble

E Emaj7 A6 A2 E/G# C#m7

mp

20

cry. While on oth - ers Thou art

D2 Bsus B E $\frac{A}{E}$

22

call - ing, do not pass me by.

E C#m7 F#m7 $\frac{E}{B}$ B E

25

69

Amaj7 C#m B Amaj7

94

28

SOLO

Let me at the throne of mer - cy find a sweet re -

Ooo

unis.

E A/E E B/E A/E B/E

31

lief. Kneel - ing there in deep con -

Ooo

C#m Amaj7 E A/E

33

70

End SOLO

tri - tion, help my un - be - lief.

Help my un - be - lief!

E C#m F#m7 E/B B A/C# B/D#

36

mf

Sav - ior, Sav - ior, hear my hum - ble

unis.

E Emaj7 A6 A2 E/G# C#m7

96

39

musical score for measures 39-41. The system includes a vocal line with lyrics, a piano accompaniment, and a chord progression.

Lyrics: cry. While on oth-ers Thou art call - ing,

Chord progression: D2 Bsus B E A E E C#m7

musical score for measures 42-44. The system includes a vocal line with lyrics, a piano accompaniment, and a chord progression.

Lyrics: do not pass me by.

Chord progression: F#m7 E B B E Amaj7

musical score for measures 45-47. The system includes a vocal line, a piano accompaniment, and a chord progression.

Chord progression: C#m B Amaj7

47 **71**

Am7 G/B C D C/E D/F#

49 *f*

Thou, the Spring of all my com - fort, more than life to

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

52

me, whom have I on earth be - side Thee?

Em Cmaj7 G C/G G Em

98

72

55

*unis.**ff*

Whom in heav'n but Thee?

Sav - ior,

Am7

G
D

D

C2
E

C

G

Gmaj7

f

58

Sav - ior,

hear my hum - ble

cry.

C6

C2

G
B

Em7

F2

Dsus

D

61

While on oth-ers Thou art call - ing,

do not pass me

Bsus

B

Em

C

G

Em7

Am7

G
D

D

64 **73** 99

by. *p unis.* O Sav - ior,

F2 C C E D F# G *p*

67 Sav - ior, hear my hum - ble cry.

C⁹ G B Em F2 Dsus D

70 *mf* **74**

While on oth - ers Thou art call - ing, do not pass me

Bsus B Em C G Em7 Am7 G D D *mf*

100
73

by. While on oth - ers Thou art call -

unis.

G Gsus G $\frac{C}{G}$ G

76

mp *rit.*

ing, do not pass me by.

Em Am7 $\frac{G}{D}$ D G

rit.

79

rit.

Cmaj9 Em D Cmaj9

rit.

Revive Us Again

101

WILLIAM P. MACKAY

JOHN J. HUSBAND
Arranged by Bradley Knight

75 Aggressive shuffle (♩=82)

The musical score is written for piano and choir. The piano part consists of two staves (treble and bass clef) with a key signature of two flats (Bb and Eb) and a 3/4 time signature. The tempo is marked 'Aggressive shuffle' with a quarter note equal to 82 beats per minute. The score includes several measures of piano accompaniment, some with triplets and a forte (f) dynamic. The choir part is written on a single staff with lyrics underneath. The lyrics are: 'Hal-le - lu - jah! Thine the glo - ry! Hal-le - lu - jah! A - men! Hal-le - lu - jah! Thine the glo - ry! Re - vive us a -'. The score includes various musical notations such as chords (Fm7, Eb, G, Ab, Cm, A, Bb7, Cm2), dynamics (ff, f), and articulation (accents, slurs). Measure numbers 4, 8, and 12 are indicated at the start of their respective systems.

CCLI # 4191735 Arr. © Copyright 2003 Bridge Building Music Inc. (BMI),
(a division of Brentwood-Benson Music Publishing, Inc.). All rights reserved. Used by permission
PLEASE NOTE: Copying of this music is NOT covered by the CCLI license. For CCLI information call 1-800-234-2446.

102

12

76

mf unis.

gain! We praise Thee, O God, for the

mf

16

77

Son of Thy love, for— Je - sus who died and is

mf

20

now gone a - bove. Hal-le - lu - jah! Thine the glo - ry! Hal-le -

f

24

lu - jah! A - men! Hal - le - lu - jah! Thine the

Fm *E♭* *Cm* *B♭7* *E♭* *Fm* *E♭* *B°7*

A♭ *A*

27

glo - ry! Re - vive us a - gain!

Cm2 *Cm* *E♭* *Fm* *E♭* *B♭7* *E♭*

G *A♭* *B♭*

78

30

mf *unis.*

All glo - ry and praise to the Lamb that was

B7 *B7sus* *B7* *E*

C# *D#*

34

slain, who has borne all our sins and has cleansed ev - 'ry

E G#m7 A E E B B

38

stain. Hal - le - lu - jah! Thine the glo - ry! Hal - le -

B E A E E

41

lu - jah! A - men! Hal - le - lu - jah! Thine the

F#m A E C#m A# B7 E 3 F#m A E B#7

44 **80**

glo - ry! Re - vive us a - gain!

C#m2 C#m E G# 3 F#m A E B7 E

47 *mf*

Re - vive us a - gain, fill each

C E Bb D C7 F

50

heart with Thy love. May each soul be re - kin-dled with

F Am7 Bb F

66 83

lu - jah! A - men! Hal - le - lu - jah! Thine the

C 3 3 F 3 Gm Bb F $C\#7$

69

glo - ry! Re - vive us, re - vive - us, re

$Dm2$ Dm F A Gm Bb F A $Gm7$ F A

72 *rit.*

vive us a - gain!

Gm Bb F C C E F

rit.

The Solid Rock

EDWARD MOTE

 WILLIAM B. BRADBURY
 Arranged by Bradley Knight

84 Moderately (♩=108)

The musical score is written for piano and choir. It begins with a piano introduction marked *mf* (mezzo-forte) in 4/4 time. The key signature has three sharps (F#, C#, G#). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Above the piano part, the lyrics are written for the choir. The score is divided into systems, with measures 3, 6, and 9 marked at the beginning of their respective systems. Chord symbols are provided above the piano part: E, Esus F#, E G#, A2, E, A C#, B D#, E, B E, A E, Bsus E, B E, E.

CHOIR
mf
 My hope is — built — on
 noth - ing — less than Je - sus' blood and righ - teous - ness. I

CCLI # 4191759 Arr. © Copyright 2003 Bridge Building Music Inc. (BMI),
 (a division of Brentwood-Benson Music Publishing, Inc.). All rights reserved. Used by permission
 PLEASE NOTE: Copying of this music is NOT covered by the CCLI license. For CCLI information call 1-800-234-2446.

9 85

dare not— trust— the sweet-est— frame, but whol-ly— lean— on

E B E A E

12

Je - sus'— name. On Christ the— sol - id

Bsus B E E Esus F# E G#

14

Rock I— stand! All oth - er— ground is

A E C#m7

110

16

musical score for measures 16-18. The system includes vocal staves with lyrics and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "sink - ing — sand. All oth - er — ground is sink - ing". The piano accompaniment features chords: C#m (F#), B, A2, E (G#), D, and A.

19

musical score for measures 19-20. The system includes vocal staves with lyrics and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "sand.". The piano accompaniment features chords: E, A, C#m7, and B.

21

36

SOLO

musical score for measures 21-23. The system includes vocal staves with lyrics and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "When dark-ness veils — His". The piano accompaniment features chords: E, A, B⁷ sus, and E2.

24

TRIO

love-ly— face,— I rest on— His— un - chang-ing— grace. In

A⁹₆ A²_{C#} D E

27

(87)

ev - 'ry— high— and storm-y— gale,— my an - chor— holds— with—

E²_{G#} B²_{D#} A²_{C#}

30

ALL

in the— veil.— On Christ the— sol - id

Bsus E E Esus_{F#} E_{G#}

Rock I — stand! — All oth - er — ground is

A E C#m7

This system contains measures 32 and 33. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. Measure 32 has a key signature change to two sharps (F#, C#). Measure 33 has a key signature change to one sharp (F#). The lyrics are "Rock I — stand! — All oth - er — ground is". Chord symbols A, E, and C#m7 are indicated below the piano part.

sink - ing — sand. All oth - er — ground is sink - ing

C#m F# B A2 E G# D A

This system contains measures 34 and 35. The vocal line continues with the lyrics "sink - ing — sand. All oth - er — ground is sink - ing". The piano accompaniment features a key signature change to one sharp (F#) in measure 34 and back to two sharps (F#, C#) in measure 35. Chord symbols C#m, F#, B, A2, E, G#, D, and A are indicated below the piano part.

sand.

E A C#m7 B D#

This system contains measures 36 and 37. The vocal line has a long note for the word "sand." spanning both measures. The piano accompaniment has a key signature change to two sharps (F#, C#) in measure 36 and back to one sharp (F#) in measure 37. Chord symbols E, A, C#m7, B, and D# are indicated below the piano part.

39

88

unis.
When
unis.

C#m E^{maj7} B E G# A E G# Gm7 E A B^{b2} C E

41

He shall come with trum-pet— sound, O may I— then— in

F C F B^b F

44

Him be— found, dressed in His— righ - teous - ness a - lone,— fault—

C^{sus} F C F F F C F

114

89

47

less to— stand be - fore the— throne. On Christ the— sol - id

B $\flat$ /
F Csus C F F Fsus
G E
A

50

Rock I— stand! All oth - er— ground is sink - ing— sand. All

B $\flat$ F Dm7 Dm
G C

53

90

oth - er— ground is sink - ing— sand. On

B $\flat$ 2 E
A E $\flat$ B $\flat$ F

55

Christ the sol - id Rock I stand! All

F F#sus G E A Bb

57

oth - er ground is sink - ing sand. All oth - er ground is

F Dm7 Dm G C Bb2 E A

60

sink - ing sand. On the Rock I

Eb Bb F Bb Dm7 Eb2

116

63

musical score for measures 63-65. The system includes vocal staves with lyrics, piano accompaniment, and chord symbols.

Lyrics: sand. _____ On the Rock I stand. _____

Chord symbols: F B $\flat$ Dm7 E $\flat$ 2 F B $\flat$

66

musical score for measures 66-68. The system includes vocal staves with lyrics, piano accompaniment, and chord symbols.

Lyrics: On the Rock I stand. _____

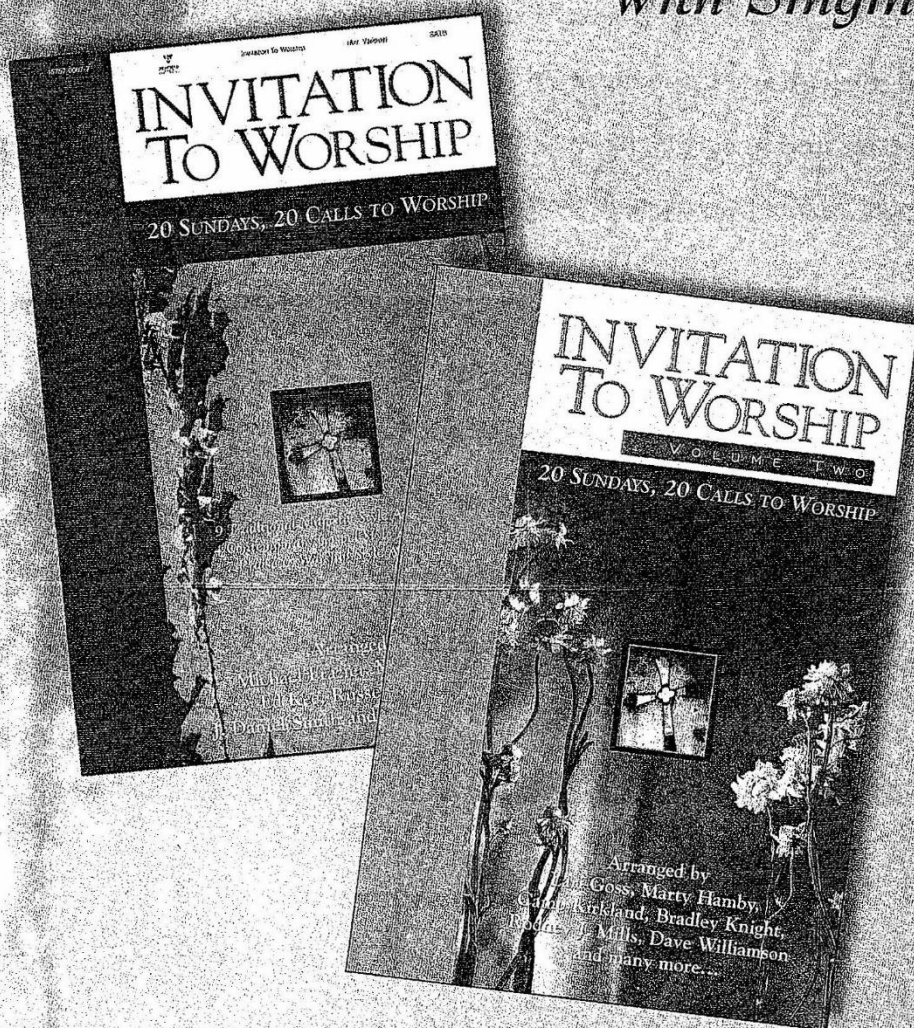
Chord symbols: Dm7 E $\flat$ 2 B $\flat$ Dm Fmaj7 C F A B $\flat$ C E F

69

musical score for measures 69-71. The system includes vocal staves and piano accompaniment.

You're Invited

To Enter Into His Presence With Singing...



Invitation To Worship – Vols. I and II are two unique collections of new and familiar songs designed to lead your choir and congregation into the presence of the Lord. Each book contains 20 calls to worship arranged for easy SATB choir. With minimal rehearsal time, you can fill your church with the praise He deserves.

To order call 1-800-846-7664


BRENTWOOD-BENSON®
music publishing

Now you can order online at www.brentwood-bensonmusic.com

www.4tons.com.br
Pr. Marcelo Augusto de Carvalho

Are you constantly searching for ways to bring every generation in your congregation together musically? Look no further. Inside this spectacular new collection, you will find contemporary arrangements of some of the best-loved hymns of all-time. Each choir arrangement has been carefully crafted to present the song in a fresh new way, all of the while keeping the congregational "sing-ability" of the hymn. These fantastic new arrangements by Travis Cottrell, Bradley Knight, J. Daniel Smith and Craig Adams will work perfectly with any Contemporary or Blended Worship service. You can use the "hot" orchestrations or sing along with the accompaniment track. Either way, the timeless message of these great hymns will take on a new sense of vibrancy and relevance with **contemporary HYMNS**.

Redeemed
Jesus Saves!
We're Marching to Zion
I Need Thee Every Hour
Blessed Be The Name
No, Not One!
Nothing But the Blood
Blessed Assurance
Pass Me Not
Revive Us Again
The Solid Rock



a division of



© MMIV Brentwood-Benson Music Publishing, Inc., 741 Cool Springs Blvd., Franklin, TN 37067.
All Rights Reserved. Unauthorized Duplication Prohibited. DISTRIBUTED BY PROVIDENT MUSIC DISTRIBUTION, INC.