

Living Hope

(based on the popular Phil Wickham single)
www.praisecharts.com/71163

Brian Johnson and Phil Wickham
Arr. by Dan Galbraith

$\text{♩} = 71$

C **F²** **C** **F²**

m^f Pno, A.G. lead, synth pads

1x - W.L.
2x - All, octaves

1. How great the
(2. Who could i -)

1 Verse *m^f - m^f*

C **Gsus** **F²** **Am**

1x - cont.
2x - Band in, kick only

5 cha - sm that lay be - tween us, how high the moun - tain I could not
mag - ine so great a mer - cy? What heart could fath - om such bound - less

Gsus **C** **Gsus**

8 climb. In des - per - a - tion I turned to heav - en and spoke Your
grace? The God of a - ges stepped down from glo - ry to wear my

F² **Gsus** **C** **F**

2 Verse2 *2x - + toms*

11 name in - to the night. Then through the dark - ness Your lov - ing -
sin and bear my shame. The cross has spo - ken, I am for -

C **Am⁷** **Gsus**

14 kind - ness tore through the shad - ows calls of my soul. The work is
giv - en. The King of Kings calls me His own. Beau - ti - ful

C **Gsus** **F²** **Gsus** **C**

17 fin - ished, the end is writ - ten. Je - sus Christ, my liv - ing hope.
Sav - ior, I'm Yours for - ev - er. Je - sus

F **F** **G** **C**

21 *ALL, octaves* 2. Who could i - Christ, my liv - ing hope. *Mel. on bottom (at pitch)* Hal - le -

Drum fill - - - - -

3 Chorus

1x - full groove, kick 4s
2x - kick 8ths

24 *F²* *C* *G* *Am* *F²* *C*

lu - jah! Praise the One who set me free! Hal - le - lu - jah! Death has

27 *G* *Am* *G* *F²* *C* *G* *Am* *G*

lost its grip on me. You have bro - ken ev - 'ry chain, there's sal - va - tion in Your name. Je - sus

30 *1 F* *C* *G* *C* *2 F* *C* *G* *C* *Am* *C*

Christ, my liv - ing hope! Hal - le - Christ, my liv - ing hope! Octaves 3. Then came the

4 Verse

1x - Pno, synths only on diamonds
2x - Band in, building . . . (kick 4s)

35 *C* *m2-m#* *G* *F²* *Am⁷* *G*

morn - ing that sealed the pro - mise. Your bur - ied bod - y be - gan to breathe. Out of the

39 *C* (cues 2xo) *1 G* *B* *F²* *A* *G*

si - lence, the roar - ing Li - on de - clared the grave has no claim on

42 *C* *2 G* *F²* *kick 8ths* *G*

me. Then came the Li - on de - clared the grave has no claim on

45 *Am⁷* *C* *E* *F²* *G* *C* *16trhs . . .*

me. Mel. on bottom (at pitch) Je - sus, Yours is the vic - to - ry. Hal - le -

5 Chorus *Full groove*

49 *2x - W.L. ad lib.*

49 *2xo - BGVs*

lu - - - jah! Praise the One who set me free! Hal - le - lu - - - jah! Death has

Hal - le - lu - jah! Hal - le - lu - jah!

52

lost its grip on me. You have bro - ken ev - 'ry chain, there's sal - va - tion in Your name. Je - sus

Hal - le - lu - jah!

55

1

Christ, my liv - ing hope! Hal - le -

2

Christ, my liv - ing

58

hope! Je - sus Christ, my liv - ing hope! God, You are my liv - ing hope!

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1x - W.L.
2x - All, octaves

1. How great the
(2. Who could i -)

1 Verse

cha - sm that lay be - tween us, how high the moun - tain I could not
mag - ine so great a mer - cy? What heart could fath - om such bound-less

climb. In des - per - a - tion I turned to heav - en and spoke Your
grace? The God of a - ges stepped down from glo - ry to wear my

5 8

2 Verse2

name in - to the night. Then through the dark - ness Your lov - ing -
sin and bear my shame. The cross has spo - ken, I am for -

F² Gsus C F

11

kind - ness tore through the shad - ows of my soul. The work is fin - ished, the end is
giv - en. The King of Kings calls me His own. Beau - ti - ful Sav - ior, I'm Yours for -

C Am⁷ Gsus C

14

1
writ - ten. Je - sus Christ, my liv - ing hope. ALL, octaves 2. Who could i -
ev - er. Je - sus

Gsus F² Gsus C F

18

2

3 Chorus

Christ, my liv - ing hope. *Mel. in TEN.* Hal - le - lu - - - jah! Praise the

F G C F² C

22

One who set me free! Hal - le - lu - - - jah! Death has lost its grip on me. You have

G Am F² C G Am G

25

bro - ken ev - 'ry chain, there's sal - va - tion in Your name. Je - sus

F² C G Am G

28

1

Christ, my liv - ing hope! Hal - le - Christ, my liv - ing

F C G C F C G

30

4 Verse

hope! 3. Then came the morn - ing that sealed the pro - mise. Your bur - ied

C Am C C G

2x - more motion
ml - ml

33

(cues 2xo)

bod - y be - gan to breathe. Out of the si - lence, the roar - ing

F² Am⁷ G C

37

1

Li - on de - clared the grave has no claim on me. Then came the

G B F² A G C

40

2

Li - on de - clared the grave has no claim on me. *Mel. in TEN.* Je - sus,

G F² G Am⁷ C E

43

Yours is the vic - to - ry. Hal - le -

F² G C

46

5 Chorus

2x - W.L. ad lib.

lu - - - jah! Praise the One who set me free! Hal - le - lu - - - jah! Death has

F C G Am F C

49

lost its grip on me. You have bro - ken ev - 'ry chain, there's sal - va - tion in Your name. Je - sus

G Am G F C G Am G

52

1 Christ, my liv - ing hope! Hal - le - 2 Christ, my liv - ing

F C/G G C F C/G G

55

hope! Je - sus Christ, my liv - ing hope! God, You

Am C E F C G G Am C E

58

This system contains measures 58, 59, and 60. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics. The piano accompaniment features chords and a rhythmic pattern in the left hand. Measure numbers 58, 59, and 60 are indicated at the bottom of the piano staves.

are my liv - ing hope!

F C G C

61

This system contains measures 61, 62, and 63. The vocal parts sing the lyrics. The piano accompaniment continues with chords and a rhythmic pattern. Measure numbers 61, 62, and 63 are indicated at the bottom of the piano staves.

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♩ = 71

1 Verse

1x - W.L.
2x - All, octaves

1. How great the cha - sm that lay be -
(2. Who could i -) mag - ine so great a

6 tween us, how high the moun - tain I could not climb. In des - per -
mer - cy? What heart could fath - om such bound-less grace? The God of

9 a - tion I turned to heav - en and spoke Your name in - to the night.
a - ges stepped down from glo - ry to wear my sin and bear my

2 Verse2

12 shame. Then through the dark - ness Your lov - ing - kind - ness tore through the
The cross has spo - ken, I am for - giv - en. The King of

15 shad - ows of my soul. The work is fin - ished, the end is writ - ten. Je - sus
Kings calls me His own. Beau - ti - ful Sav - ior, I'm Yours for - ev - er. Je - sus

19 Christ, my liv - ing hope. ALL, octaves 2. Who could i - Christ, my liv - ing

3 Chorus

hope. Mel. in TEN. Hal - le - lu - jah! Praise the One who set me free! Hal - le - lu - jah! Death has

23

lost its grip on me. You have bro - ken ev - 'ry chain, there's sal - va - tion in Your name. Je - sus

27

1 Christ, my liv - ing hope! Hal - le - Christ, my liv - ing hope!

2

30

4 Verse

3. Then came the morn - ing that sealed the pro - mise. Your bur - ied

34

(cues 2xo) 1 bod - y be-gan to breathe. Out of the si - lence, the roar-ing Li - on de-clared the

37

2 grave has no claim on me. Then came the Li - on de-clared the grave has no claim on

41

me. *Mel. in TEN.* Je - sus, Yours is the vic - to - ry. Hal - le -

45

5 Chorus

2x - W.L. ad lib.

lu - jah! Praise the One who set me free! Hal - le - lu - jah! Death has

49

lost its grip on me. You have bro - ken ev - 'ry chain, there's sal - va - tion in Your name. Je - sus

52

1 2

Christ, my liv - ing hope! Hal - le - Christ, my liv - ing hope! Je - sus

55

Christ, my liv - ing hope! God, You are my liv - ing hope!

59

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♩ = 71

1 Verse

1. "How great the chasm..."
2. "Who could imagine..."

2 Verse2

"Into the darkness..."
"The cross has spoken..."

1 F^2 G^{sus} C F

2 F G

19

3 Chorus "Hallelujah..."

C F^2 C G Am

23

F^2 C G Am G F^2 C

26

G Am G 1 F $\frac{C}{G}$ G C 2 F $\frac{C}{G}$ G

29

4 Verse 3. "Then came the morning..."

C Am C C G F^2 Am⁷

33

2x - more motion

38

G C

1 $\frac{G}{B}$ $\frac{F^2}{A}$ G C

43

2 G F^2 G A_m^7 $\frac{C}{E}$ F^2 G

47

5 Chorus "Hallelujah..."

C F C

50

G A_m F C G A_m G

53

F C G A_m G

1 F $\frac{C}{G}$ G C

2
F C G Am C E F C G G

57

Am C E F C G C

60

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1 Verse
1. "How great the chasm..."
2. "Who could imagine..."

2 Verse 2
"Into the darkness..."
"The cross has spoken..."

3 Chorus
"Hallelujah..."

Chords: C, F², Am, G^{sus}, F, G, Am⁷, F², C, G, Am, G

Drum Notation: m^p (Piano), m^f (Piano), 1x - cont. (1st time), 2x - Band in, kick only (2nd time), 2x - + toms (2nd time), 1x - full groove, kick 4s (1st time), 2x - kick 8ths (2nd time)

Tempo: ♩ = 71

Instrumentation: Pno, A.G. lead, synth pads

30

1 F C/G G C 2 F C/G G C Am C

4 Verse 3. "Then came the morning..."

35

C G F² Am⁷ G

1x - Pno, synths only on diamonds
2x - Band in, building . . . (kick 4s)

39

C G/B F²/A G C G

44

F² G Am⁷ C/E F² G C

kick 8ths

16trhs . . .

5 Chorus "Hallelujah..."

49

F C G Am F C G Am G

Full groove

53

F C G Am G F C/G G C

57

2 F C/G G Am C/E F C/G G Am C/E

61

F C/G G C

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$\text{♩} = 71$

1 Verse 1. "How great the chasm..."
2. "Who could imagine..."

Pno, A.G. lead, synth pads

*1x - cont.
2x - Band in, kick only*

2 Verse2 "Into the darkness..."
"The cross has spoken..."

2x - + toms

3 Chorus "Hallelujah..."

Drum fill - - - - -

*1x - full groove, kick 4s
2x - kick 8ths*

6

10

14

18

22

26

30

1 F C/G G C 2 F C/G G C Am C

4 Verse 3. "Then came the morning..."

35

C G F² Am⁷ G

1x - Pno, synths only on diamonds
2x - Band in, building . . . (kick 4s)

39

C G F² Am⁷ G

44

F² G Am⁷ C/E F² G C

kick 8ths

16trhs . . .

5 Chorus "Hallelujah..."

49

F C G Am F C G Am G

Full groove

53

F C G Am G 1 F C/G G C

57

2 F C/G G Am C/E F C/G G Am C/E

61

F C/G G C

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$\text{♩} = 71$

1 Verse **2 Verse2** "Into the darkness..."
"The cross has spoken..."

1. "How great the chasm..."
2. "Who could imagine..."

16

3 Chorus "Hallelujah..."

23

28

4 Verse 2nd X only

33

3. "Then came the morning..."

39

5 Chorus 2nd X only

48

"Hallelujah..."

2x - play cues

52

56

59

1

2

This musical score is for the Trumpet 1-2 part of the song 'Living Hope', page 2 of 2. It is written in the key of C major, indicated by two sharps (F# and C#) in the key signature. The score consists of three staves of music, numbered 52, 56, and 59. The first staff (measures 52-55) begins with a rest for two measures, followed by a melodic line with eighth and sixteenth notes, and ends with a first ending bracket. The second staff (measures 56-58) starts with a second ending bracket, followed by a melodic line with eighth and sixteenth notes, and ends with a final note. The third staff (measures 59-61) continues the melodic line with eighth and sixteenth notes, and ends with a final note. The score includes various musical notations such as rests, eighth notes, sixteenth notes, and beams. There are also dynamic markings like '2x - play cues' and '1' and '2' indicating first and second endings. The score is written in a standard musical notation style with a treble clef and a key signature of two sharps.

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♩ = 71

1 Verse **2 Verse2** "Into the darkness..."
"The cross has spoken..."

1. "How great the chasm..."
2. "Who could imagine..."

16

3 Chorus

24 "Hallelujah..."

29

4 Verse

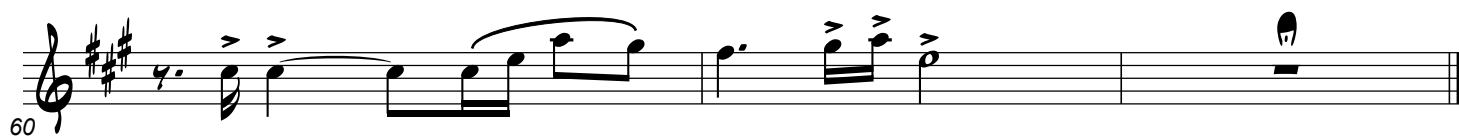
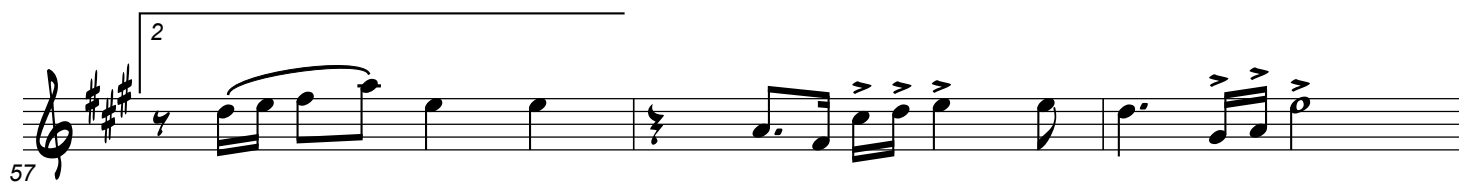
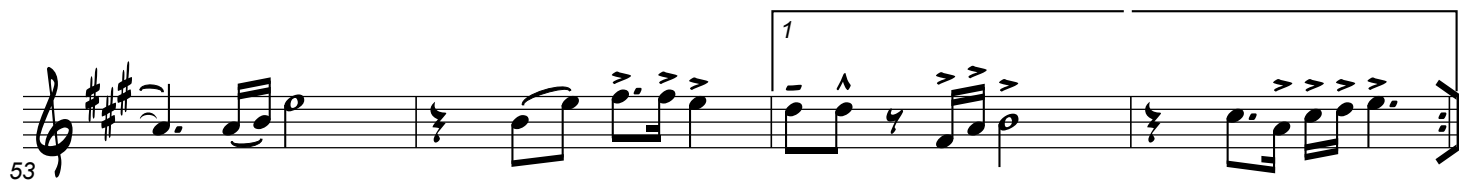
34 3. "Then came the morning..."

2nd X only

40

5 Chorus

2nd X only - - - - -



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♩ = 71

1 Verse **2 Verse2** "Into the darkness..."
"The cross has spoken..."

1. "How great the chasm..."
2. "Who could imagine..."

16

3 Chorus "Hallelujah..."

23

28

4 Verse 2nd X only

33

3. "Then came the morning..."

39

5 Chorus 2nd X only

48

"Hallelujah..."

52

First system of music, measures 52-55. The staff is in treble clef with a key signature of two sharps (F# and C#). Measure 52 is a whole rest. Measures 53-55 contain eighth and sixteenth notes with various articulations (accents, slurs, and breath marks).

56

Second system of music, measures 56-58. Measure 56 begins with a repeat sign. Measures 57-58 continue the melodic line with eighth and sixteenth notes and articulations. A first ending bracket labeled '1' spans measures 56-57.

59

Third system of music, measures 59-61. Measure 59 continues the melodic line. Measure 60 has a repeat sign. Measure 61 ends with a double bar line and a fermata over a whole note.

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♩ = 71

1 Verse

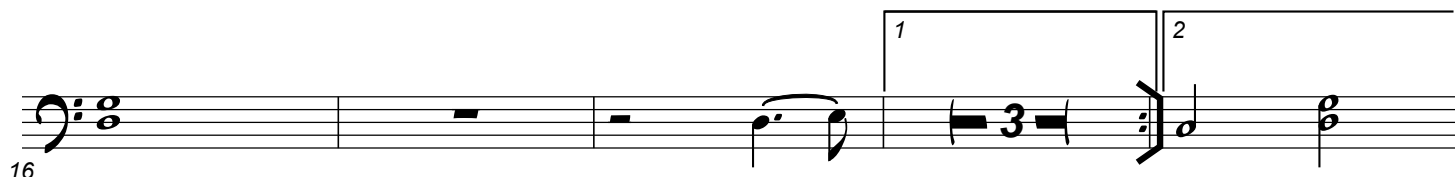
2 Verse2

"Into the darkness..."

"The cross has spoken..."

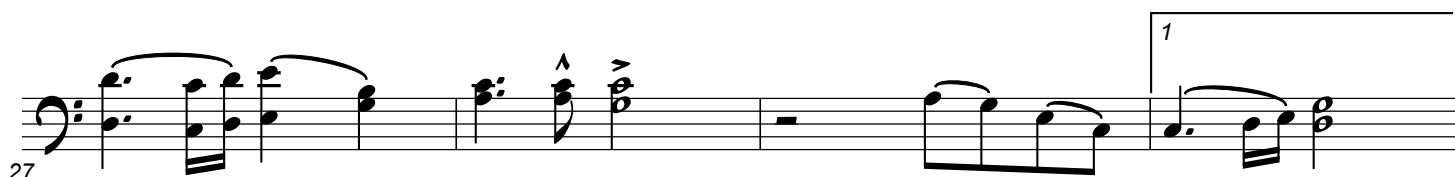


1. "How great the chasm..."
2. "Who could imagine..."



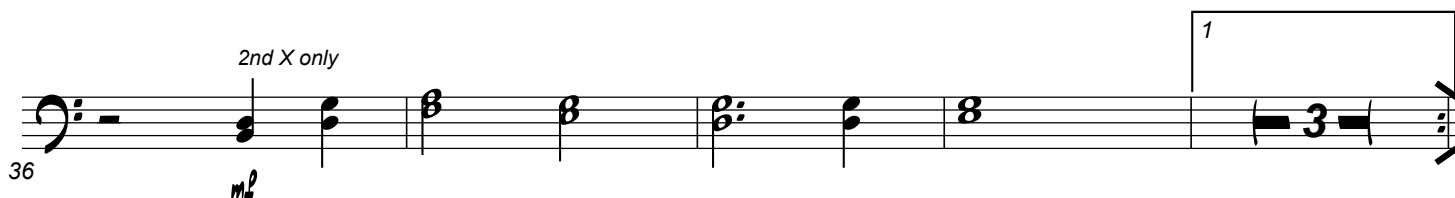
3 Chorus

"Hallelujah..."



4 Verse

3. "Then came the morning..."



2nd X only



5 Chorus

2nd X only

49

"Hallelujah..."

53

56

59

49 "Hallelujah..."

53

56

59

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$\text{♩} = 71$

1 Verse **2 Verse2** "Into the darkness..."
"The cross has spoken..."

1. "How great the chasm..."
2. "Who could imagine..."

16

3 Chorus "Hallelujah..."

23

28

4 Verse 2nd X only

33

3. "Then came the morning..."

39

5 Chorus 2nd X only

48

"Hallelujah..."



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♩ = 71

1 Verse **2 Verse2** "Into the darkness..."
"The cross has spoken..."
2nd X only

1. "How great the chasm..."
2. "Who could imagine..."

16

3 Chorus "Hallelujah..."

24

1 2

29

4 Verse 2nd X only

33

3. "Then came the morning..."

1 2

39

5 Chorus "Hallelujah..."

47

51

Musical staff 1 (Measures 51-54): Bass clef, key signature of one flat (B-flat). Measure 51: Quarter note G2, quarter note A2, eighth note G2, quarter rest, quarter note G2, quarter note F2. Measure 52: Quarter rest, quarter note G2, quarter note A2, quarter note Bb2, quarter note A2, quarter note G2. Measure 53: Quarter rest, quarter note G2, quarter note A2, quarter note Bb2, quarter note A2, quarter note G2. Measure 54: Quarter rest, quarter note G2, quarter note A2, quarter note Bb2, quarter note A2, quarter note G2.

55

Musical staff 2 (Measures 55-58): Bass clef, key signature of one flat (B-flat). Measure 55: Quarter note G2, quarter note A2, eighth note G2, quarter rest, quarter note G2, quarter note F2. Measure 56: Quarter rest, quarter note G2, quarter note A2, quarter note Bb2, quarter note A2, quarter note G2. Measure 57: Quarter rest, quarter note G2, quarter note A2, quarter note Bb2, quarter note A2, quarter note G2. Measure 58: Quarter rest, quarter note G2, quarter note A2, quarter note Bb2, quarter note A2, quarter note G2.

59

Musical staff 3 (Measures 59-62): Bass clef, key signature of one flat (B-flat). Measure 59: Quarter note G2, quarter note A2, quarter note Bb2, quarter note A2, quarter note G2, quarter note F2. Measure 60: Quarter rest, quarter note G2, quarter note A2, quarter note Bb2, quarter note A2, quarter note G2. Measure 61: Quarter rest, quarter note G2, quarter note A2, quarter note Bb2, quarter note A2, quarter note G2. Measure 62: Quarter rest, quarter note G2, quarter note A2, quarter note Bb2, quarter note A2, quarter note G2.

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$\text{♩} = 71$

1 Verse **2 Verse2** "Into the darkness..."
"The cross has spoken..."
2nd X only

1. "How great the chasm..."
2. "Who could imagine..."

3 Chorus "Hallelujah..."

4 Verse

3. "Then came the morning..."

2nd X only

5 Chorus "Hallelujah..."

17 25 30 36 45 50

55

First ending (1) and second ending (2) for measures 55-58. The key signature is C major (three sharps). The staff contains eighth and quarter notes with various rests and articulation marks.

59

Continuation of the musical staff for measures 59-62. The key signature is C major (three sharps). The staff contains eighth and quarter notes with various rests and articulation marks, ending with a double bar line.

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♩ = 71

1 Verse

2xo - shaker

1. "How great the chasm..."
2. "Who could imagine..."

2 Verse2

2xo - Sus. Cym.

2xo - Timpani

"Into the darkness..."
"The cross has spoken..."

3 Chorus

"Hallelujah..."

+ Tamb.

1

2

1

9

14

22

27

The score is written for percussion in 4/4 time with a tempo of 71 BPM. It features three main sections: Verse 1, Verse 2, and Chorus. Verse 1 starts at measure 1 and includes a shaker part. Verse 2 starts at measure 9 and includes suspended cymbal and timpani parts. The Chorus starts at measure 22 and includes a tambourine part. The score is arranged by Dan Galbraith and is based on the popular Phil Wickham single. The key signature is C major.

2

4 Verse

1

3. "Then came the morning..."

32

2

Sus. Cym.

mp

43

5 Chorus "Hallelujah..."

Tamb.

49

1

2

54

59

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1 Verse

1. "How great the chasm..."
2. "Who could imagine..."

2nd X only

2 Verse2

11 "Into the darkness..."
"The cross has spoken..."

3 Chorus

19 "Hallelujah..."

26

4 Verse

31 2nd X only

3. "Then came the morning..."

37

45

5 Chorus

49 "Hallelujah..."

Musical staff for measures 49-53. Measure 49 starts with a treble clef, a key signature of one sharp (F#), and a repeat sign. The melody begins on a whole note, followed by a half note, and then a quarter note. Measures 50-53 continue the melody with various note values and rests.

54

Musical staff for measures 54-57. Measure 54 begins with a treble clef, a key signature of one sharp (F#), and a repeat sign. The melody starts with a quarter note, followed by a half note, and then a quarter note. Measures 55-57 continue the melody with various note values and rests. A first ending bracket labeled '1' spans measures 55-56, and a second ending bracket labeled '2' spans measures 57-58.

58

Musical staff for measures 58-61. Measure 58 begins with a treble clef, a key signature of one sharp (F#), and a repeat sign. The melody starts with a quarter note, followed by a half note, and then a quarter note. Measures 59-61 continue the melody with various note values and rests. The staff ends with a double bar line.

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1 Verse 1. "How great the chasm..." 2. "Who could imagine..." 2xo - WW solo

2 Verse2 "Into the darkness..." "The cross has spoken..." 2xo - All play

3 Chorus "Hallelujah..."

4 Verse 3. "Then came the morning..." 2xo - WW solo

All play

5 Chorus

"Hallelujah..."

48

52

52

56

60

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$\text{♩} = 71$

1 Verse

2xo - WW solo

1. "How great the chasm..."
2. "Who could imagine..."

2 Verse2

2xo - All play

11 "Into the darkness..."
"The cross has spoken..."

17

3 Chorus

"Hallelujah..."

25

30

4 Verse

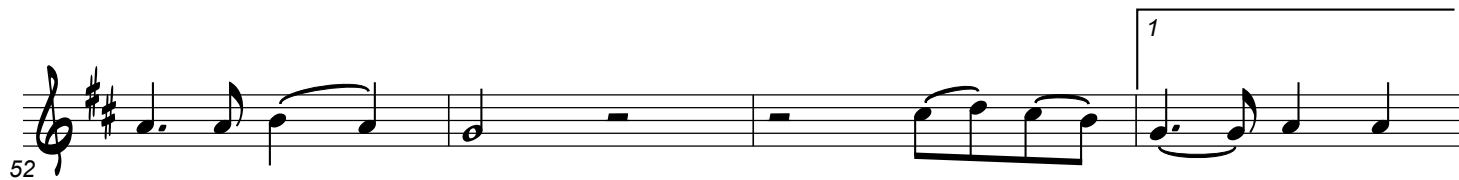
2xo - WW solo

35 3. "Then came the morning..."

40

All play

5 Chorus



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1 Verse 1. "How great the chasm..."
2. "Who could imagine..."

2nd X only

2 Verse2 "Into the darkness..."
"The cross has spoken..."

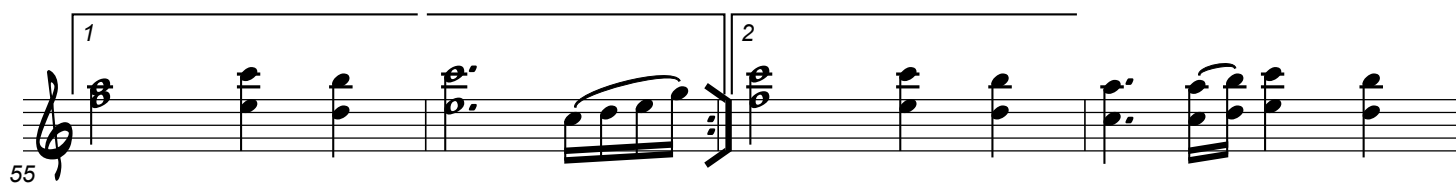
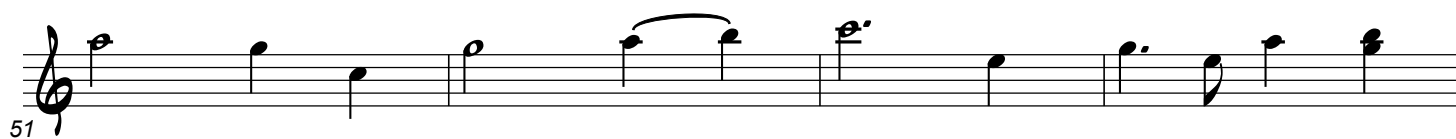
1 (play)

3 Chorus "Hallelujah..."

4 Verse 3. "Then came the morning..."

2nd X only

1



Living Hope

(based on the popular Phil Wickham single)
www.praisecharts.com/71163

Brian Johnson and Phil Wickham
Arr. by Dan Galbraith

$\text{♩} = 71$

1 Verse

2nd X only

mp 1. "How great the chasm..."
2. "Who could imagine..."

2 Verse2 "Into the darkness..."
"The cross has spoken..."

9

15

21

3 Chorus "Hallelujah..."

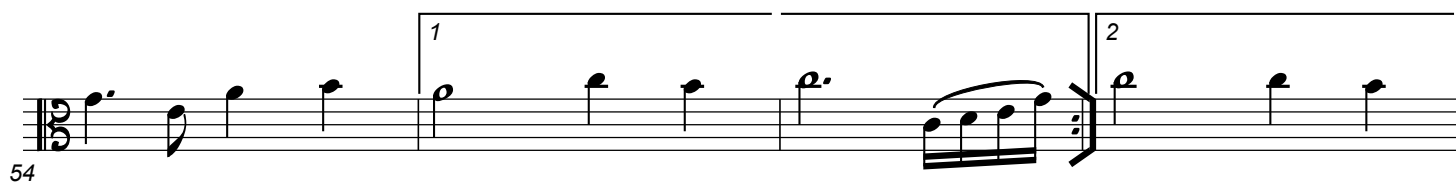
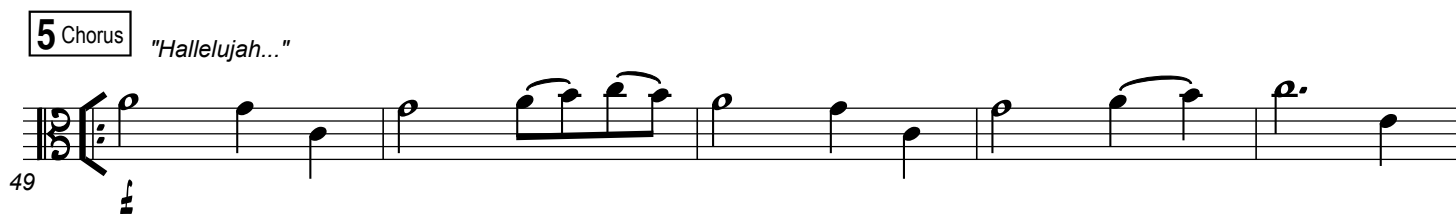
26

31

4 Verse 3. "Then came the morning..."

2nd X only

37



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♩ = 71

1 Verse

2nd X only

1. "How great the chasm..."
2. "Who could imagine..."

2 Verse2

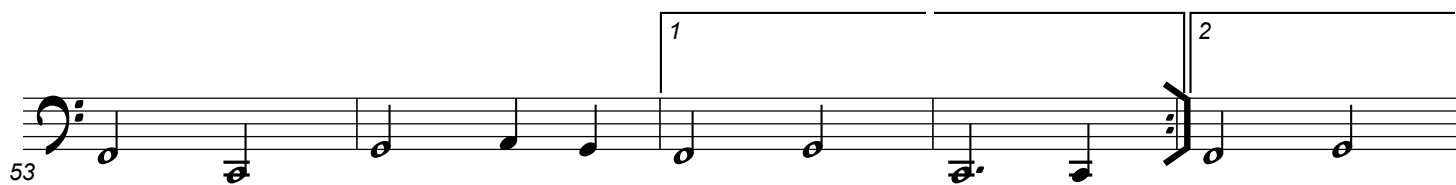
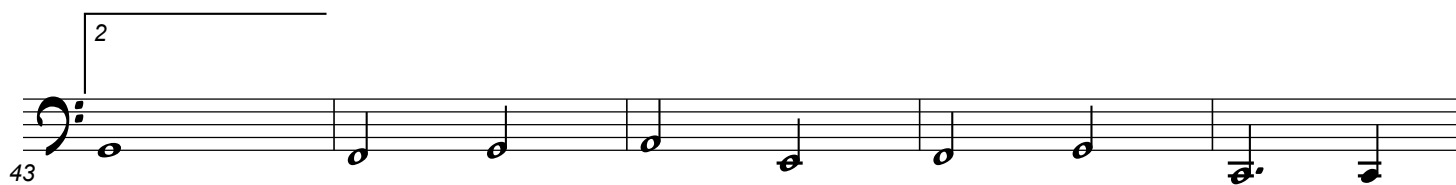
"Into the darkness..."
"The cross has spoken..."

3 Chorus

"Hallelujah..."

4 Verse

3. "Then came the morning..."



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♩ = 71

1 Verse
1. "How great the chasm..."
2. "Who could imagine..."
2nd X only

2 Verse2
"Into the darkness..."
"The cross has spoken..."

9

15

(play)

20

1

2

3 Chorus*"Hallelujah..."*

Measures 24-28 of the Chorus. The music is in C major, 4/4 time. The melody in the right hand features a series of eighth and quarter notes, while the left hand provides a simple harmonic accompaniment with chords and single notes.

Measures 29-32 of the Chorus. Measures 29-30 are marked with a '1' and a repeat sign. Measures 31-32 are marked with a '2' and a repeat sign. The melody continues with eighth and quarter notes, and the accompaniment remains simple.

4 Verse*3. "Then came the morning..."**2nd X only*

Measures 33-37 of the Verse. Measures 33-34 feature a long, sustained chord in the right hand. Measures 35-37 show a new melody in the right hand, with the left hand continuing its accompaniment. A repeat sign is present at the end of measure 37.

Measures 38-44 of the Verse. Measures 38-40 show a melody in the right hand with a '3' indicating a triplet. Measures 41-42 are marked with a '1' and a repeat sign. Measures 43-44 are marked with a '2' and a repeat sign. The melody continues with eighth and quarter notes, and the accompaniment remains simple.

Measures 45-49 of the Verse. The melody in the right hand continues with eighth and quarter notes, and the accompaniment remains simple. The piece ends with a final chord in the right hand.

5 Chorus

"Hallelujah..."

Measures 49-53 of the string reduction. The music is in C major, 4/4 time. The melody in the treble clef features a series of eighth and quarter notes, with a triplet of eighth notes in measure 51. The bass line consists of a steady eighth-note accompaniment. Measure 49 begins with a repeat sign.

Measures 54-57 of the string reduction. Measures 54-56 are marked with a first ending bracket (1). Measure 57 is marked with a second ending bracket (2). The first ending leads to a repeat sign, and the second ending concludes the phrase. The treble clef contains chords and melodic fragments, while the bass clef continues the eighth-note accompaniment.

Measures 58-62 of the string reduction. The music continues with the same accompaniment. The treble clef features a melodic line with some triplets. The system concludes with a double bar line in measure 62.

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$\text{♩} = 71$

SA

1x - W.L.
2x - All, octaves

1. How great the
(2. Who could i -)

Piano

C F² C F²

Rhythm

C F² C F²

Pno, A.G. lead, synth pads

2 3 4

Trumpet 1-2

Alto Sax
(Trumpet 3)

Trombone 1-2
(Tenor Sax 1-2)

Bass Trombone

1

Percussion

2

Horn 1-2

Flute (Oboe) 1-3
(Clarinet)

Violin

Viola

Cello-Bass

1 Verse

SA
cha - sm that lay be - tween us, how high the moun - tain I could not climb. In des - per -
mag - ine so great a mer - cy? What heart could fath - om such bound-less grace? The God of

Piano
C Gsus F² Am Gsus
m²-m² p.

Rhythm
C Gsus F² Am Gsus
m²-m² 1x - cont. 2x - Band in, kick only
5 6 7 8

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.
2xo - shaker
m²

Hrn. 1-2
2nd X only
m²

Fl. (Ob.) 1-3
(Clar.)
2xo - WW solo
m²

Vln.
2nd X only
m²

Vla.
2nd X only
m²

Vc.-D.B.
2nd X only
m²

SA

a - tion I turned to heav - en and spoke Your name in - to the night. Then through the
a - ges stepped down from glo - ry to wear my sin and bear my shame. The cross has

Piano

C Gsus F² Gsus C

Rhythm

C Gsus F² Gsus C

9 10 11 12

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.

2xo - Sus. Cym.

2xo - Timpani

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vln.

Vla.

Vc.-D.B.

2 Verse 2

SA

dark - ness Your lov - ing - kind - ness tore through the shad - ows of my soul. The work is fin - ished, the end is
spo - ken, I am for - giv - en. The King of Kings calls me His own. Beau - ti - ful Sav - ior, I'm Yours for -

Piano

Rhythm

2x - + toms

13 14 15 16 17

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vln.

Vla.

Vc.-D.B.

2nd X only

2xo - All play

1 2

SA
writ - ten. Je - sus Christ, my liv - ing hope. ALL, octaves 2. Who could i - Christ, my liv - ing
ev - er. Je - sus

Piano
Gsus F² Gsus C F F G

Rhythm
Gsus F² Gsus C F F G

18 19 20 21 22

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vln.
(play)
m²

Vla.
(play)
m²

Vc.-D.B.
(play)
m²

3 Chorus

SA
hope. *Mel. in TEN.* Hal - le - lu - - - jah! Praise the One who set me free! Hal - le - lu - - - jah! Death has

TB

Piano
C F² C G Am F² C

Rhythm
C F² C G Am F² C
Drum fill - - - - -
1x - full groove, kick 4s
2x - kick 8ths

23 24 25 26

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.
+ Tamb.

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vln.

Vla.

Vc.-D.B.

SA
lost its grip on me. You have bro-ken ev-'ry chain, there's sal - va-tion in Your name. Je-sus Christ, my liv - ing hope! Hal - le -

TB

Piano
G Am G F² C G Am G F C G C

Rhythm
G Am G F² C G Am G F C G C

27 28 29 30 31

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vln.

Vla.

Vc.-D.B.

2

4 Verse

SA
Christ, my liv - ing hope!

TB
3. Then came the morn - ing that sealed the pro - mise. Your bur - ied

Piano
F C/G G C Am C C G
2x - more motion
m² - m²

Rhythm
F C/G G C Am C C G
1x - Pno, synths only on diamonds
2x - Band in, building . . . (kick 4s)
m² - m²

32 33 34 35 36

Tpt. 1-2
2nd X only
m²

A. Sax
(Tpt. 3)
2nd X only
m²

Trb. 1-2
(T. Sax 1-2)
2nd X only
m²

B. Tbn.
2nd X only
m²

Perc.
2nd X only

Hrn. 1-2
2nd X only
m²

Fl. (Ob.) 1-3
(Clar.)
2xo - WW solo
m²

Vln.
2nd X only
m²

Vla.
2nd X only
m²

Vc.-D.B.
2nd X only
m²

SA *(cues 2xo)* 1

bod - y be - gan to breathe. Out of the si - lence, the roar - ing Li - on de - clared the

TB

Piano

F² Am⁷ G C G/B

Rhythm

F² Am⁷ G C G/B

37 38 39 40

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vln.

Vla.

Vc.-D.B.

SA
grave has no claim on me. Then came the Li - on de - clared the grave has no claim on

TB

Piano
F² A G C G F² G

Rhythm
F² A G C G F² G
kick 8ths

41 42 43 44

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)
All play

Vln.

Vla.

Vc.-D.B.

SA
me. *Mel. in TEN.* Je - sus, Yours is the vic - to - ry. Hal - le -

TB

Piano
Am⁷ C E F² G C

Rhythm
Am⁷ C E F² G C

45 46 47 48
16ths...

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.
Sus. Cym.

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vln.

Vla.

Vc.-D.B.

5 Chorus 2x - W.L. ad lib.

SA
lu - - - jah! Praise the One who set me free! Hal - le - lu - - - jah! Death has lost its grip on me. You have

TB

Voc. 2
2xo - BGVs
Hal - le - lu - jah! Hal - le - lu - jah!

Piano
F C G Am F C G Am G

Rhythm
F C G Am F C G Am G
Full groove

49 50 51 52

Tpt. 1-2
2nd X only 2x - play cues

A. Sax
(Tpt. 3)
2nd X only

Trb. 1-2
(T. Sax 1-2)
2nd X only

B. Tbn.

Perc.
Tamb.

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vln.

Vla.

Vc.-D.B.

SA
bro - ken ev - 'ry chain, there's sal - va - tion in Your name. Je - sus Christ, my liv - ing hope! Hal - le -

TB

Voc. 2
Hal - le - lu - jah!

Piano
F C G Am G F C G G C

Rhythm
F C G Am G F C G G C

53 54 55 56

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vln.

Vla.

Vc.-D.B.

2

SA
Christ, my liv - ing hope! Je - sus Christ, my liv - ing

TB
F C G Am C E F C G G

Piano
F C G G Am C E F C G G

Rhythm
F C G G Am C E F C G G

57 58 59

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vln.

Vla.

Vc.-D.B.

SA hope! God, You are my liv - ing hope!

TB

Piano

Rhythm

60 61 62

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vln.

Vla.

Vc.-D.B.