

The Role of Composition and Orchestration in the Contemporary Church:
A Practical Model of God-Honoring Creativity in Modern Worship

Lauren Bentley

A Senior Thesis submitted in partial fulfillment
of the requirements for graduation
in the Honors Program
Liberty University
Spring 2016

Acceptance of Senior Honors Thesis

This Senior Honors Thesis is accepted in partial fulfillment of the requirements for graduation from the Honors Program of Liberty University.

Samuel Wellman, B.A., M.M., D.M.
Thesis Chair

Don Marsh, B.M., M.S.
Committee Member

Neal Brasher, B.A., M.F.A.
Committee Member

Marilyn Gadomski, Ph.D.
Honors Assistant Director

Date

Abstract

The role of composition and orchestration in the contemporary church is sometimes overlooked because of the simplicity of today's worship songs. There is an obvious tension between excellence and authenticity when approaching modern worship. Through following examples of church arrangers as well as secular composers, the writer has composed and orchestrated an original piece for use in a contemporary worship context.

A philosophy and methodology for creating this composition are both outlined, with three components addressed in each: increasing the musical complexity, ensuring theologically correct lyrics, and purifying the intention of the heart in order to glorify God through the creative process. The result is a six-minute composition entitled *My Victory (He Brought Me Out)*.

The Role of Composition and Orchestration in the Contemporary Church:

A Practical Model of God-Honoring Creativity in Modern Worship

Introduction

Many evangelical churches today have embraced the use of contemporary Christian music in their services. The worship wars of decades past have been fought, with contemporary music winning some of the battles, but traditional styles still prevalent in many congregations. With the heart of many worshippers matching the psalmist's admonition to "Sing a new song to the Lord!"¹ some churches have embraced the idea of writing songs specifically for their congregations. Songs are being born out of the local church like never before, but through analyzing these tunes, one can observe that most of these songs bear resemblance to one another. There are both positive and negative aspects of these modern worship songs. Made from the same mold of I-vi-IV-V chord progressions and generic melodic lines, these songs are simple and easy for the congregation to sing. Some churches are limited in resources, so they use a simple instrumentation for these songs, but other churches are blessed with players for expanded instrumentation and do not take advantage of these resources. When these churches limit themselves to the expected instrumentation of piano, guitar, and other members of a rhythm section, an aspect of laziness in one's musicianship is exposed. The creativity expressed through congregational worship planning and execution should honor God through a level of excellence,² as the Bible instructs believers to work enthusiastically in

¹ Psalm 96:1 (HCSB)

² Greg Scheer, *The Art of Worship: A Musician's Guide to Leading Modern Worship* (Grand Rapids, MI: Baker Books, 2006), 88.

all that is done, “as something done for the Lord and not for men.”³ The modern church is in need of practical examples of music to satisfy these tensions. This thesis aims to offer a model created through a three step process of increasing the complexity of musical content, analyzing the theology of lyrics, and purifying the intention of human hearts.⁴

Healthy Tension: Excellence vs. Authenticity

This avenue of skilled creative expression is just one of many ways to bring God glory through musical talent. Simple songs and sparse instrumentation are powerful tools in the right context. In his book, *Worship Matters*, Bob Kauflin reminded the musician, “All the musical skill in the world won’t substitute for a genuine heart of worship.”⁵ Worship leaders cannot get lost in the desire for excellence and neglect to address the state of the worshipper’s heart. The goal must not be to impress God with skill, but to glorify Him through a genuine effort of excellence and lead His church well in worship of Him. Thus, there is a healthy tension between God-honoring skill in creativity and authentic heart engagement in worship. While worshippers must remain humble and remember that worship is only acceptable to God because of the sacrifice of Jesus Christ, they also must not fall prey to the negative effects of this tension. Kauflin stated, “Churches that minimize the need for skill can tend toward sentimentalism, sloth, and

³ Colossians 3:23 (HCSB)

⁴ Warren W. Wiersbe, *Real Worship: Playground, Battleground, or Holy Ground?*, 2nd ed. (Grand Rapids, MI: Baker Books, 2000), 137-140.

⁵ Bob Kauflin, *Worship Matters: Leading Others to Encounter the Greatness of God* (Wheaton, IL: Crossway Books, 2008), 195.

pride in their ‘genuineness.’”⁶. Many people are skimping on musical intricacy and skill in the midst of their worship leading. Through personal conversation with many musicians, both those who desire to lead worship as well as those already in a worship-leading position, the writer has gathered that there are many who believe that they do not need to grow in their musical knowledge because they already have a guitar, capo, and four chords. The Great Creator made humans in His image, giving them the same ability of creativity and artistic expression. All of His creation should honor Him through using that gift to its highest potential.

Models for Inspiration

Some churches do acknowledge the need for excellent music of diverse styles and instrumentation, and employ highly skilled composers and arrangers to accomplish this. Prestonwood Baptist Church in Plano, Texas, employed well-known arranger Bradley Knight for thirteen years. Though he has stepped away from that role and now focuses on full-time music producing, he is known to arrange and orchestrate some of the best choir and orchestra music used in contemporary churches today. Other composers and arrangers in the Christian music industry are Lari Goss, Dan Galbraith of praisecharts.com, the musicians and choir at the Brooklyn Tabernacle, and Don Marsh, who teaches at Liberty University. There are also many modern composers who incorporate inventive musicianship into their music. Eric Whitacre is a classical composer who, though best known for his choral works, also writes excellent

⁶ Ibid.

instrumental music. His style features unconventional harmonies and unique sonorities.⁷

Another source of inspiration in this style of composition is film composer Mark Mancina, who wrote the music in the movie *August Rush* as well as other films that show a large compositional range.⁸

Creative Process

When one is writing music for the modern church, it is important to have a set of standards for creating a piece. This guiding philosophy allows for creative expression while ensuring certain benchmarks are being met. The three components of the writer's philosophy for arranging and orchestrating for the contemporary church are complexity of musical content, biblical theology of lyrics, and pure intention of heart. This process was derived from a set of evaluating standards given by Warren Wiersbe.⁹

Complexity of Musical Content

The creative process looks different for everyone. Inspiration can come quickly or be revealed in a slower succession of ideas. When writing music, some musicians begin with the lyrics, while others sing a melody and then find words and harmonies to match. Some disregard the idea of inspiration, or spontaneous creativity, and rely on perspiration, or hard work. In *The Act of Musical Composition*, Steven Stuckey wrote, "You don't make music with ideas, or poetic dreams or wishful thinking. You make it

⁷ "Biography," EricWhitacre.com, accessed March 8, 2016, <http://ericwhitacre.com/biography>.

⁸ "Mark Mancina - Biography," IMDb.com, accessed March 8, 2016, <http://www.imdb.com/name/nm0006183/bio>.

⁹ Wiersbe, *Real Worship*, 137-140.

with notes—with technique, with hard work, with Edison’s 95 percent perspiration.”¹⁰ The hard work required when writing for the contemporary church is finding new and inventive ways to facilitate worship for the congregation. One way to do this is by not limiting harmonic creativity to the key of the piece. Using non-diatonic chords can “add beauty and pathos to the music” while stretching the composer’s creativity.¹¹ When writing melodies, “composers aim to create melodies that people will respond to and sing after they hear just one verse; a good composer will seek musical intelligence with a deep simplicity.”¹² One can again observe the dichotomy between excellence and authenticity when discussing the role of arranging and orchestration in the contemporary church. Instrumentation is also another layer to consider, as an unexpected voicing may be the key to “realizing the potential of a written score which may only define the basic melodic and harmonic content.”¹³

Biblical Theology of Lyrics

The music used in a worship service can be powerful, moving, and skillful, but if it is not accompanying lyrics that are Biblically sound and theologically correct, it is meaningless noise. Kauflin stated, “We need songs that have substantive, theologically

¹⁰ Dave Collins, ed., *The Act of Musical Composition: Studies in the Creative Process*, *Sempre Studies in the Psychology of Music* (Burlington, VT: Ashgate, 2013), 235.

¹¹ Paul Baloche, Jimmy Owens, and Carol Owens, *God Songs: How to Write and Select Songs for Worship* (Lindale, TX: Leadworship.com, 2004), 128.

¹² Robert Woods and Brian Walrath, eds., *The Message in the Music: Studying Contemporary Praise and Worship* (Nashville, TN: Abingdon Press, 2007), 139.

¹³ Jeff Astley, Timothy Hone, and Mark Savage, eds., *Creative Chords: Studies in Music, Theology, and Christian Formation* (Herefordshire: Gracewing, 2000), 146.

rich, biblically faithful lyrics.”¹⁴ This does not mean that every song’s lyrics need to be taken directly from the book of Psalms, or that no other lyrics can be used by God to draw worshippers to Him. In the book *God Songs* by worship leader Paul Baloche, it is stated, “Many fine worship songs express heartfelt devotion to the Lord without directly quoting scripture, but their concepts come out of the writer’s knowledge and love of the Word.”¹⁵ The lyrics presented for a congregation to sing must be grounded in truth, lest a worship leader ignorantly teach the people something about God that is not accurate. It is often true that people remember the songs they sing on Sunday more than the sermon the pastor preaches. This is a heavy responsibility on the worship leader, as well as the songwriter or composer, to carefully present the truths of Scripture in a singable and meaningful way.

Pure Intention of Heart

Every person serving in the context of a local church ministry, whether worship leader, instrumentalist, composer, or sound technician, should constantly check the intention of their heart. Many Christian musicians fall prey to the desire of having success through obtaining recognition or fame. That should not be the intention behind worship in churches today. Even if the desire is masked and kept hidden, God sees the heart. Jeremiah 12:3 says, “As for You, Lord, You know me; You see me. You test whether my heart is with You.”¹⁶ Those who lead in worship also need to monitor their

¹⁴ Kauflin, *Worship Matters*, 92.

¹⁵ Baloche, *God Songs*, 44.

¹⁶ Jeremiah 12:3 (HCSB)

attitude toward excellence, whether in songwriting or worship leading. As responsibilities increase and time quickly passes, it is tempting to do just enough to get by on a Sunday morning. For a worship leader, this may mean sending out music late to the worship team or making rehearsals as short as possible, not pursuing the greatest potential outcome. As a songwriter or composer, this might mean applying an overused chord progression or not thinking inventively about the melody. Though a new musical idea is not always required, the attitude of a musician's heart should be striving for excellence.¹⁷ People working at their God-given calling must have motivation to work at it with all that they are, devoting extra time and effort to offer God the best they have.¹⁸

Throughout Scripture, it is made clear that God has requirements for the sacrifices brought to Him. In Genesis, Cain offered God some of his land's produce, but Abel presented the firstborn of his flock. "The Lord had regard for Abel and his offering, but He did not have regard for Cain and his offering. Cain was furious, and he looked despondent,"¹⁹ which led to Cain's decision to murder Abel. In addition, Leviticus mentioned that Aaron's sons "presented unauthorized fire before the Lord, which He had not commanded them to do. Then fire came from the Lord and burned them to death before the Lord."²⁰ God is holy and requires holy sacrifice. Jesus provided the ultimate sacrifice with His death on the cross. Believers in Christ are told through Scripture to

¹⁷ Kauflin, *Worship Matters*, 25.

¹⁸ Kauflin, *Worship Matters*, 26.

¹⁹ Genesis 4:4b-5 (HCSB)

²⁰ Leviticus 10:1b-2 (HCSB)

“present our bodies as living sacrifices, holy and pleasing to God,”²¹ and offer “all the parts of yourselves to God as weapons for righteousness.”²² He deserves a worshipper’s best, so people should strive to offer their best effort in everything they do, putting aside laziness and mediocrity to pursue excellence.

Creative Methodology

The process outlined above was put into action when the writer began what is now *My Victory (He Brought Me Out)*. The method began with the chordal structure and Biblical analysis, and the project was completed by the lyrical content being written and the song being orchestrated.

Complexity of Musical Content

When the process of writing *My Victory (He Brought Me Out)* began, the goal was to write for choir and orchestra, but the writer had little experience with orchestration outside of a few previous class assignments. Several resources were beneficial in guiding this attempt at composition. The first was *The Instrumental Resource*, which described the different responsibilities of arrangers versus composers as well as giving an overview of writing for instrumental groups. The most encouraging tip was, “When an arranger is staring at the score without a clue as to what to do next, the solution begins with prayer—God is the One who can free the musical imagination.”²³ Another resource was

²¹ Romans 12:1b (HCSB)

²² Romans 6:13b (HCSB)

²³ Julie Barrier, Jim Hansford, and Mark Johnson, eds., *The Instrumental Resource for Church and School: A Manual of Biblical Perspectives and Practical Instruction for Today's Christian Instrumentalists* (Nashville, TN: Church Street Press, 2002), 60.

Instrumental Arranging, which offered helpful descriptions of instruments, especially percussion, as well as extensive guides for scoring different textures.²⁴ Lastly, the *Essential Dictionary of Orchestration* was a constant guide in written and sounding ranges as well as technical considerations.²⁵ The process of inspiration for *My Victory (He Brought Me Out)* began with the chord progression for the chorus, which features D-Mixolydian mode, but returns to the original key by the end of the chorus. The aspect of musical complexity was also considered when writing the introduction, which is an extended instrumental section inspired by the style of composer Eric Whitacre. When writing the final section that accelerates and repeats the word “victorious,” the writer employed several borrowed chords common to Gospel music.

Biblical Theology of Lyrics

The lyrical content of the original composition had to be rooted in Scripture because “True worship is *always* a response to God’s Word.”²⁶ During the songwriting process, a Scripture in Ephesians containing the words *But God* helped to shape the topic of this project: “But God, being rich in mercy, because of the great love with which he loved us, even when we were dead in our trespasses, made us alive together with Christ—by grace you have been saved.”²⁷ This verse is a reminder of the powerful nature

²⁴ Gary White, *Instrumental Arranging* (Boston, MA: McGraw-Hill, 1996), 239.

²⁵ Dave Black and Tom Gerou, *Essential Dictionary of Orchestration: Ranges, General Characteristics, Technical Considerations, Scoring Tips*, The Essential Dictionary Series (Los Angeles, CA: Alfred Publishing Company, 1998), 146.

²⁶ Kauflin, *Worship Matters*, 91.

²⁷ Ephesians 2:4-5 (NIV)

of God to redeem and restore sinners through Jesus Christ. Thus, an interest was sparked in a study of Scripture verses that begin with the same phrase, *But God*. Over twenty-five verses were found that contained these words and spoke to the same idea. One of the most illustrative is found in the book of Jonah, when he prayed to the Lord while inside the fish. He described his situation, which is a direct result of his disobedience, then said, “But You, Lord my God, brought my life up from the pit.”²⁸ Another powerful example is found in Psalm 49:15, after the psalmist described the fate of those who trust in themselves: “But God will redeem me from the realm of the dead; He will surely take me to himself.”²⁹ This course of Scripture study led to an in-depth study of the word *victory*. All of the Old Testament references were found to have used the Hebrew word *teshua*, which means salvation or deliverance. The New Testament references used the Greek word *nikaō*, meaning to overcome, or be victorious in a struggle.³⁰ Through careful study of Scriptures containing these terms, the lyrical content of *My Victory (He Brought Me Out)* was constructed.

Pure Purpose or Intent

The only way to purify one’s heart is to spend time with the only true and perfect God. In her book, *An Hour on Sunday*, Nancy Beach said that we need intentional solitude with the Lord in order to “cultivate a sober mind and heart about what’s at stake,” and “acknowledge our acute need to abide in the only One able to bear fruit that

²⁸ Jonah 2:6b (NIV)

²⁹ Psalm 49:15 (NIV)

³⁰ William D. Mounce, *Mounce's Complete Expository Dictionary of Old and New Testament Words* (Grand Rapids, MI: Zondervan, 2006), 765.

will remain.”³¹ As *My Victory (He Brought Me Out)* was written, the writer spent time in prayer and personal worship of God, meditating on the ideas of deliverance and victory as well as Scripture verses that contained the words, *But God*. The desire behind the project was to communicate the testimonies of all who claim to be believers. There are three sections to every Christian’s testimony: I was, But God, and now. The inspiration for this project was greatly aided by recalling the condition of the writer’s heart before accepting salvation from Jesus Christ. This included looking back on what He brought the writer out of and how He directly intervened in the writer’s life. The only response, then, was to praise Him for setting the writer free from sin and bringing her closer to Him. The creative process of writing this piece really was an act of worship, as the writer reflected on all that God had done. The writer’s prayer is that He will continue to purify her heart and intention toward any musical endeavor; but most of all, the writer prays that God will use this piece to remind people of how He has brought them out from the snares of sin and into His victory.

Project Summary

The goal of this creative project was to produce a quality piece of music that will appeal to churches wanting to add this type of music to their repertoire. The result was an original composition titled *My Victory (He Brought Me Out)*. It offers an instrumentation that goes beyond the normal rhythm section of a worship band. It features various styles, shifting seamlessly from genre to genre within one piece. This task was completed, first and foremost, through the selection of chords and overall musical complexity. The writer

³¹ Nancy Beach, *An Hour On Sunday: Creating Moments of Transformation and Wonder* (Grand Rapids, MI: Zondervan, 2004), 132.

analyzed the work of those composers and arrangers that influenced her musical thinking and incorporated the professional's ideas of instrument selection, voicings, and other details. Then, the lyrical content was written and carefully analyzed to ensure Biblical accuracy as well as a genuine response of worship, because the message declared is just as important as the notes used to deliver it.³² Most importantly, the writer quieted herself before God and made sure her heart was right with Him in order to glorify Him through the creative process.

Project Presentation

A link can be found in Appendix A which contains the audio file for *My Victory (He Brought Me Out)*. The Conductor's Score of the completed composition is included in Appendix B.

Conclusion

The role of composition and orchestration in contemporary churches is to facilitate worship for the congregation through excellent and authentic musicianship. After all, "music proclaims the Scriptures in a heavenly language and provides a means through which the mystery of God in Christ is approachable."³³ When worshippers approach music in modern worship, they should strive for excellence in their genuine worship response, because the God of the universe has given them the gift of human creativity. "This is a supreme gift, since in our own creativity we can know for ourselves

³² Wiersbe, *Real Worship*, 139.

³³ Robert E. Webber, *Worship Old and New: A Biblical, Historical, and Practical Introduction*, Revised. (Grand Rapids, MI: Zondervan, 1994), 195.

something of the essence of God's primary motivation and purpose."³⁴ Through increasing musical complexity, ensuring Biblically sound lyrics, and purifying the intention of the heart, one can honor God through the gift of creativity.³⁵ This thesis and accompanying composition was written in order to present a practical model of God-honoring creativity, while offering a musical option for use in a worship ministry. It is the hope of the writer that this composition will impact the heart of a congregant as well as a worship practitioner desiring to glorify God through excellence in creativity in the church.

³⁴ Astley, *Creative Chords*, 145.

³⁵ Wiersbe, *Real Worship*, 137-140.

Bibliography

- Astley, Jeff, Timothy Hone, and Mark Savage, eds. *Creative Chords: Studies in Music, Theology and Christian Formation*. Herefordshire: Gracewing, 2000.
- Baloche, Paul, Jimmy Owens, and Carol Owens. *God Songs: How to Write and Select Songs for Worship*. Lindale, TX: Leadworship.com, 2004.
- Barrier, Julie, Jim Hansford, and Mark Johnson, eds. *The Instrumental Resource for Church and School: A Manual of Biblical Perspectives and Practical Instruction for Today's Christian Instrumentalists*. Nashville, TN: Church Street Press, 2002.
- Beach, Nancy. *An Hour On Sunday: Creating Moments of Transformation and Wonder*. Grand Rapids, MI: Zondervan, 2004.
- Black, Dave, and Tom Gerou. *Essential Dictionary of Orchestration: Ranges, General Characteristics, Technical Considerations, Scoring Tips*. The Essential Dictionary Series. Los Angeles, CA: Alfred Publishing Company, 1998.
- Collins, Dave, ed. *The Act of Musical Composition: Studies in the Creative Process*. Sempre Studies in the Psychology of Music. Burlington, VT: Ashgate, 2013.
- EricWhitacre.com. "Biography." Accessed March 8, 2016.
<http://ericwhitacre.com/biography>.
- IMDb.com. "Mark Mancina - Biography." Accessed March 8, 2016.
<http://www.imdb.com/name/nm0006183/bio>.
- Kauflin, Bob. *Worship Matters: Leading Others to Encounter the Greatness of God*. Wheaton, IL: Crossway Books, 2008.
- Mounce, William D. *Mounce's Complete Expository Dictionary of Old and New Testament Words*. Grand Rapids, MI: Zondervan, 2006.
- Scheer, Greg. *The Art of Worship: A Musician's Guide to Leading Modern Worship*. Grand Rapids, MI: Baker Books, 2006.
- Webber, Robert E. *Worship Old and New: A Biblical, Historical, and Practical Introduction*. Revised. Grand Rapids, MI: Zondervan, 1994.
- Wiersbe, Warren W. *Real Worship: Playground, Battleground, or Holy Ground?*, 2nd ed. Grand Rapids, MI: Baker Books, 2000.
- White, Gary. *Instrumental Arranging*. Boston, MA: McGraw-Hill, 1996.

Woods, Robert, and Brian Walrath, eds. *The Message in the Music: Studying Contemporary Praise and Worship*. Nashville, TN: Abingdon Press, 2007.

Appendix A

A link is provided to a digital copy of the audio track for *My Victory (He Brought Me Out)*. This track was recorded at Liberty University School of Music and was mixed and produced by Kaleb Gooden. Vocal recording was done by Lauren Bentley.

<https://vimeo.com/164090366>.

Appendix B

Enclosed is a copy of the Conductor's Score for *My Victory (He Brought Me Out)*.

My Victory (He Brought Me Out)

Words and Music by
LAUREN BENTLEY

Senior Honors Thesis

Instrumental Freely ♩ = 70

Lead Sheet: *mp* Accompany freely

SA: _____

TB: _____

Rhythm: *mp* Accompany freely

Flute 1-2: *mp* Solo

Oboe: _____

Clarinet 1-2: _____

Bass Clarinet: _____

Trumpet 1-2: _____ *mp* a2

Trumpet 3: _____ *mp*

Horn 1-2: _____ *mp* a2

Trombone 1-2: _____ *mp* a2

Trombone 3: _____ *mp*

Tuba: _____ *mp*

Alto Sax: _____

Tenor Sax: _____

Bells: _____

Percussion: _____ *p* Sus. cym. *mf* 3 Wood block *mf* 3 Sus. cym.

Timpani: *mf*

Piano: *mp*

Harp: *mp*

Violin I-II: _____

Viola: _____

Cello: _____ *mp*

Double Bass: *mp*

Dm Dm Bb/D Dm Gm/D Dm(add2) Gm/D Dm(maj7) Gm/D

1 2 3 4 5 6

My Victory (He Brought Me Out)

This musical score is for the piece "My Victory (He Brought Me Out)". It is arranged for a large ensemble and includes the following parts:

- Vocalists:** LS (Lead Soprano), SA (Soprano Alto), TB (Tenor Bass).
- Woodwinds:** Fl. 1-2, Ob., Cl. 1-2, B. Cl., Tpt. 1-2, Tpt. 3, Hn. 1-2, Tbn., Tbn. 3, Tbn. 4, A. Sx., T. Sx., Blns.
- Brass:** Hn. 1-2, Tbn., Tbn. 3, Tbn. 4, A. Sx., T. Sx., Blns.
- Keyboard:** Piano, Hp.
- Strings:** Vln. I-II, Vla., Vc., D.B.
- Other:** Perc., Timp., Rthm.

The score is written in 4/4 time and features a key signature of one flat (Bb). The tempo is marked *mf* (mezzo-forte). The score is divided into measures 7 through 12. Above the vocal and piano staves, the following chord progressions are indicated:

- Measures 7-8: Dm Bb/D, Dm Gm/D
- Measures 9-10: Dm(add2) Gm/D, Dm(maj7) Gm/D
- Measures 11-12: Dm Bb/D, Dm Gm/D

The piano part features a steady accompaniment with chords in the right hand and a bass line in the left hand. The woodwinds and strings provide harmonic support and melodic lines. The vocalists enter in measure 7 with a melodic line.

My Victory (He Brought Me Out)

LS

SA

TB

Rthm.

FL. 1-2

Ob.

Cl. 1-2

B. Cl.

Tpt. 1-2

Tpt. 3

Hn. 1-2

Tbn.

Tbn. 3
Tba.

A. Sx.

T. Sx.

Bls.

Perc.

Timp.

Piano

Hp.

Vln. I-II

Vla.

Vc.

D.B.

Dm(add2) Gm/D

Dm(maj7) Gm/D

Dm Bb/D

Dm Gm/D

Dm(add2) Gm/D

Dm(maj7) Gm/D

f

Triangle

13 14 *f* 15 16 17 18

My Victory (He Brought Me Out)

This musical score page covers measures 19 through 23. The instruments and their parts are as follows:

- LS (Lead Snare):** Rests in measures 19-20, then plays a snare drum pattern in measures 21-23. Dynamics: *mp*.
- SA (Snare Drum):** Rests throughout.
- TB (Tom Tom):** Rests throughout.
- Rthm. (Rhythm Section):** Rests in measures 19-20, then plays a bass drum pattern in measures 21-23. Dynamics: *mp*.
- FL. 1-2 (Flutes):** Rests in measures 19-20, then plays a melodic line in measures 21-23. Dynamics: *mf*.
- Ob. (Oboe):** Rests in measures 19-20, then plays a melodic line in measures 21-23. Dynamics: *mp*.
- Cl. 1-2 (Clarinets):** Rests in measures 19-20, then plays a melodic line in measures 21-23. Dynamics: *mp*.
- B. Cl. (Bass Clarinet):** Rests throughout.
- Tpt. 1-2 (Trumpets):** Rests throughout.
- Tpt. 3 (Trumpet):** Rests throughout.
- Hn. 1-2 (Horns):** Rests throughout.
- Tbn. (Trombone):** Rests throughout.
- Tbn. 3 (Trombone):** Rests throughout.
- Tba. (Tuba):** Rests throughout.
- A. Sx. (Alto Saxophone):** Rests throughout.
- T. Sx. (Tenor Saxophone):** Rests throughout.
- Bls. (Bassoon):** Rests throughout.
- Perc. (Percussion):** Rests in measures 19-20, then plays a suspended cymbal in measures 21-23. Dynamics: *p*.
- Timp. (Timpani):** Rests throughout.
- Piano:** Plays chords and arpeggios. Chords: Dm, Dm7, Bb/D, G/D. Dynamics: *mf*.
- Hp. (Harp):** Rests in measures 19-20, then plays chords in measures 21-23. Dynamics: *mf*.
- Vin. I-II (Violins):** Rests in measures 19-20, then plays a melodic line in measures 21-23. Dynamics: *mf*.
- Via. (Viola):** Rests in measures 19-20, then plays a melodic line in measures 21-23. Dynamics: *mf*.
- Vc. (Violoncello):** Rests in measures 19-20, then plays a melodic line in measures 21-23. Dynamics: *mf*.
- D.B. (Double Bass):** Rests in measures 19-20, then plays a melodic line in measures 21-23. Dynamics: *mf*.

19

20

21

22

23

My Victory (He Brought Me Out)

LS *fff* N.C. A(no3) D(no3) A(no3) N.C. Dm/A N.C. A(no3)

SA

TB

Rthm. *fff* N.C. Detached A(no3) D(no3) A(no3) N.C. Dm/A N.C. A(no3)

Fl. 1-2 *ff*

Ob. *ff*

Cl. 1-2 *ff*

B. Cl. *ff*

Tpt. 1-2 *ff* Con sord.

Tpt. 3 *ff* Con sord.

Hn. 1-2 *ff*

Tbn. *ff* Con sord.

Tbn. 3 *ff* Con sord.

Tba. *ff*

A. Sx. *ff*

T. Sx. *ff*

Bls.

Perc. Crash cym. Wood block

Timp. *ff*

Piano *ff* N.C. Dm/A N.C. A(no3)

Hp. *ff*

Vin. I-II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

29 30 31 32 33

My Victory (He Brought Me Out)

D/A N.C. Bb7(add4) Bb N.C. Eb Cm N.C.

LS

SA

TB

Rthm.

Fl. 1-2

Ob.

Cl. 1-2

B. Cl.

Tpt. 1-2

Tpt. 3

Hn. 1-2

Tbn.

Tbn. 3
Tba.

A. Sx.

T. Sx.

Bls.

Perc.

Timp.

Piano

Hp.

Vin. I-II

Vla.

Vc.

D.B.

Snare

D/A N.C. Bb N.C.

34 35 36 37 38

My Victory (He Brought Me Out)

Verse 1

LS SA TB Rthm. Fl. 1-2 Ob. Cl. 1-2 B. Cl. Tpt. 1-2 Tpt. 3 Hn. 1-2 Tbn. Tbn. 3 Tba. A. Sx. T. Sx. Bls. Perc. Timp. Piano Hp. Vln. I-II Vla. Vc. D.B.

Em7 Bm7 A/C# C2 G D/F#

I was sur - round - ed by dark - ness,

51 52 53 54 55 56

mp

My Victory (He Brought Me Out)

LS
SA
TB
Rthm.
Fl. 1-2
Ob.
Cl. 1-2
B. Cl.
Tpt. 1-2
Tpt. 3
Hn. 1-2
Tbn.
Tbn. 3
Tba.
A. Sx.
T. Sx.
Bls.
Perc.
Timp.
Piano
Hp.
Vin. I-II
Via.
Vc.
D.B.

C2 G D/F# C2 G

I was drown ing. Caught up, tan-gled in my

Ooh

C2 G D/F# C2 G

57 58 59 60 61 62

My Victory (He Brought Me Out)

LS
— sin, — Brought down, — trapped in the pit — I was in, — But

SA
— Ooh — Ooh — But

TB
—

Rthm.
D/F# C2 G/B Em7 A/C#

Fl. 1-2
mp

Ob.
mp

Cl. 1-2
mp

B. Cl.
mp

Tpt. 1-2
mp

Tpt. 3
mp

Hn. 1-2
mp

Tbn.
mp

Tbn. 3
Tba.
mp

A. Sx.
mp

T. Sx.
mp

Bls.
mf

Perc.
mf

Timp.
mf

Piano
D/F# C2 G/B Em7 A/C#

Hp.
mf

Vin. I-II
mf

Vla.
mf

Vc.
mf

D.B.
mf

63 64 65 66 67 68

My Victory (He Brought Me Out)

2nd Time To Coda

The musical score is arranged in a standard orchestral format. At the top, the vocal parts are labeled LS (Lead Soprano), SA (Soprano Alto), and TB (Tenor Bass). The lyrics for the vocal parts are: "right here with me, He is my Vic to ry." The rhythm part is labeled "Rthm." and includes a drum set. The woodwind section includes Fl. 1-2, Ob., Cl. 1-2, and B. Cl. The brass section includes Tpt. 1-2, Tpt. 3, Hn. 1-2, Tbn., Tbn. 3, and Tba. The string section includes A. Sx., T. Sx., Bls., Perc., and Timp. The piano part is labeled "Piano" and includes a harp (Hp.). The string parts are labeled Vin. I-II, Vla., Vc., and D.B. The score is divided into measures 74, 75, 76, 77, and 78. Chord symbols are provided above the vocal and piano parts: D/F#, Bm7, A, and G. The piano part includes a G2 chord in measure 77. The brass and woodwind parts have a *p* (piano) dynamic marking in measure 77. The score is in 4/4 time and the key signature has two sharps (F# and C#).

74

75

76

77

78

My Victory (He Brought Me Out)

Verse 2

LS *mp* Lord, You showed me Your mer - cy, — But I don't de - serve an -

SA

TB

Rthm. *mp*

Fl. 1-2

Ob.

Cl. 1-2

B. Cl.

Tpt. 1-2

Tpt. 3

Hn. 1-2

Tbn.

Tbn. 3
Tba.

A. Sx.

T. Sx.

Bls.

Perc.

Timp.

Piano *mp*

Hp.

Vin. I-II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

C G D/F# C G

C G D/F# C G

C G D/F# C G

79 80 81 82 83 84

My Victory (He Brought Me Out)

The musical score is arranged in systems. The vocal parts (LS, SA, TB) have lyrics: "y - thing. Cause I was a slave to my sin, But You set". The rhythm part includes a "cresc." marking. The piano part features a "cresc." marking. The woodwinds (Fl. 1-2, Ob., Cl. 1-2, B. Cl.) and strings (Tpt. 1-2, Tpt. 3, Hn. 1-2, Tbn., Tbn. 3, Tba., A. Sx., T. Sx.) are mostly silent. The percussion part includes a "Wood block" and "mf" marking. The piano part includes a "mf" marking. The score is numbered 85 through 90.

85

86

87

88

89

90

My Victory (He Brought Me Out)

D.S. al Coda

The musical score is arranged in systems. The vocal parts (LS, SA, TB) are at the top, with lyrics: "me free, so now I can sing. But me free, I can sing." The rhythm part is below the vocals. The woodwind section includes Fl. 1-2, Ob., Cl. 1-2, B. Cl., Tpt. 1-2, Tpt. 3, Hn. 1-2, Tbn., Tbn. 3, A. Sx., and T. Sx. The brass section includes Perc. and Timp. The piano and harp parts are below the woodwinds. The string section includes Vin. I-II, Vla., Vc., and D.B. Chord markings (C, G/B, Em7, A/C#) are placed above the vocal and piano parts. Dynamics like *p* and *mp* are indicated throughout. The score is divided into measures 91, 92, 93, and 94.

My Victory (He Brought Me Out)

⊕ Coda

G Half time feel Bm A G Bm

LS ry.

SA ry.

TB mp Ooh

Rthm. Half time feel

FL. 1-2 mp

Ob. mp

Cl. 1-2 mp

B. Cl.

Tpt. 1-2 mp

Tpt. 3 mp

Hn. 1-2 mp

Tbn.

Tbn. 3

Tba.

A. Sx. mp

T. Sx. mp

Bls.

Perc. Ride cym. mp

Timp.

G Bm A G Bm

Piano mp

Hp. p

Vin. I-II mp

Vla. mp

Vc. mf

D.B. mp

95 96 97 98 99 100

My Victory (He Brought Me Out)

Bridge 1

LS
SA
TB
Rthm.
Fl. 1-2
Ob.
Cl. 1-2
B. Cl.
Tpt. 1-2
Tpt. 3
Hn. 1-2
Tbn.
Tbn. 3
Tba.
A. Sx.
T. Sx.
Bls.
Perc.
Timp.
Piano
Hp.
Vin. I-II
Via.
Vc.
D.B.

A G Bm A G

I am set, I am set free. I am set, I am set free. I am set, I am set free.

A G Bm A G

101 102 103 104 105 106 107

My Victory (He Brought Me Out)

LS
I am set free. You are my vic - to - ry.

SA
I am set free. You are my vic - to - ry.

TB
cresc.

Rthm.
Bm A G Bm A
cresc.

Fl. 1-2
Ob.
Cl. 1-2
B. Cl.
Tpt. 1-2
Tpt. 3
Hn. 1-2
Tbn.
Tbn. 3
Tba.
A. Sx.
T. Sx.
Bls.
Perc.
Timp.

Piano
Bm A G Bm A
cresc. p cresc.

Hp.
p cresc.

Vin. I-II
cresc.

Vla.
cresc.

Vc.
cresc.

D.B.
cresc.

108

109

110

111

112

113

My Victory (He Brought Me Out)

The musical score is arranged in systems. The vocal parts (LS, SA, TB) have lyrics: "I am set, I am set free!". The rhythm section (Rthm.) is indicated by slashes. The woodwind section includes Fl. 1-2, Ob., Cl. 1-2, B. Cl., Tpt. 1-2, Tpt. 3, Hn. 1-2, Tbn., Tbn. 3/Tba., A. Sx., and T. Sx. The brass section includes Perc. and Timp. The string section includes Piano, Hp., Vln. I-II, Vla., Vc., and D.B. The score is divided into measures 114 through 118. Chord changes are marked above the vocal parts: G, Bm, A, Bm7, and A/C#.

114

115

116

117

118

My Victory (He Brought Me Out)

Chorus 2

LS: God, He brought me out, out of the dark, He's my De - liv - er - er. — God, He's on my side, right here with me.

SA: [Empty staff]

TB: [Empty staff]

Rthm. *p*

FL. 1-2 [Empty staff]

Ob. [Empty staff]

Cl. 1-2 [Empty staff]

B. Cl. [Empty staff]

Tpt. 1-2 [Empty staff]

Tpt. 3 [Empty staff]

Hn. 1-2 [Empty staff]

Tbn. [Empty staff]

Tbn. 3 [Empty staff]

Tba. [Empty staff]

A. Sx. [Empty staff]

T. Sx. [Empty staff]

Bls. [Empty staff]

Perc. [Empty staff]

Timp. [Empty staff]

Piano: *p* *cresc.*

Hp. [Empty staff]

Vin. I-II *p* *cresc.*

Via. *p* *cresc.*

Vc. *p* *cresc.*

D.B. *p* *cresc.*

119 120 121 122 123 124

My Victory (He Brought Me Out)

Chorus 2a

The musical score is arranged in a standard orchestral format. At the top, the vocal parts are listed: LS (Lead Soprano), SA (Soprano Alto), and TB (Tenor Bass). Below them is the Rhythm section (Rthm.). The orchestral instruments are listed on the left: Fl. 1-2, Ob., Cl. 1-2, B. Cl., Tpt. 1-2, Tpt. 3, Hn. 1-2, Tbn., Tbn. 3/Tba., A. Sx., T. Sx., Bls., Perc., and Timp. The Piano and Harp (Hp.) parts are at the bottom. The score includes lyrics for the vocalists: "He is my vic - to - ry. God, He brought me out, out of the dark, He's my De - liv - er - er." The music is in D major and 4/4 time. Chords are indicated above the vocal and piano parts: D/F# (measures 125-126), Bm7 (measures 126-127), A (measures 127-128), D (measures 128-129), Am7 (measures 129-130), Bm7 (measures 130-131), Bm7 (measures 131-132), C (measures 132-133), and G (measures 133-134). Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). The percussion part includes a suspended cymbal (Sus. cym.) in measure 126. The piano part features a "Full groove" in measure 127. The harp part has a *mf* dynamic in measure 127. The string parts (Violins I-II, Viola, Violoncello, Double Bass) are marked with *mf* dynamics.

My Victory (He Brought Me Out)

D E^m7 D/F# B^m7 A G G^m A^m7 B^b C

LS
God, He's on my side, right here with me, He is my Vic to ry.

SA
God, He's on my side, right here with me, He is my Vic to ry.

TB

Rthm.

Fl. 1-2

Ob.

Cl. 1-2

B. Cl.

Tpt. 1-2

Tpt. 3

Hn. 1-2

Tbn.

Tbn. 3
Tba.

A. Sx.

T. Sx.

Bls.

Perc.

Timp.

Piano

Hp.

Vin. I-II

Vla.

Vc.

D.B.

131 132 133 134 135 136

My Victory (He Brought Me Out)

Bridge 2 Praise Shuffle ♩ = 140

The musical score is arranged in a standard orchestral format. At the top, the vocal parts are labeled LS (Lead Soprano), SA (Soprano Alto), and TB (Tenor Bass). The lyrics are: "You brought me out, now You're bring-ing me clos - er. Vic - to - ri - ous, Je - sus, Je - sus,". The instrumental parts include Rhythm (Rthm.), Flute 1 & 2 (Fl. 1-2), Oboe (Ob.), Clarinet 1 & 2 (Cl. 1-2), Bass Clarinet (B. Cl.), Trumpet 1 & 2 (Tpt. 1-2), Trumpet 3 (Tpt. 3), Horn 1 & 2 (Hn. 1-2), Trombone (Tbn.), Trombone 3 (Tbn. 3), Tuba (Tba.), Saxophone Alto (A. Sx.), Saxophone Tenor (T. Sx.), Bassoon (Bls.), Percussion (Perc.), Timpani (Timp.), Piano (Piano), Harp (Hp.), Violin I & II (Vin. I-II), Viola (Via.), Violoncello (Vc.), and Double Bass (D.B.). The score includes dynamic markings such as *f* (forte) and *cresc.* (crescendo). Chord symbols (D, Em7) are placed above the piano and rhythm parts. Measure numbers 137, 138, 139, 140, and 141 are indicated at the bottom of the page.

My Victory (He Brought Me Out)

The musical score is arranged in a standard orchestral format. At the top, the vocal parts are listed: LS (Lead Soprano), SA (Soprano Alto), and TB (Tenor Bass). Below them is the Rhythm section, followed by woodwinds (Flute 1-2, Oboe, Clarinet 1-2, Bass Clarinet), brass (Trumpet 1-2, Trumpet 3, Horn 1-2, Trombone, Trombone 3/Tuba), strings (A. Sax., T. Sax., Basses, Percussion, Timpani), Piano, Harp, and finally the string quartet (Violin I-II, Viola, Violoncello, Double Bass). The score includes lyrics for the vocalists and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). Chord symbols (C, B \flat , D, Em7, G) are placed above the vocal staves. The page number 46 is in the top right corner.

My Victory (He Brought Me Out)

LS
SA
TB
Rthm.
Fl. 1-2
Ob.
Cl. 1-2
B. Cl.
Tpt. 1-2
Tpt. 3
Hn. 1-2
Tbn.
Tbn. 3
Tba.
A. Sx.
T. Sx.
Bls.
Perc.
Timp.
Piano
Hp.
Vin. I-II
Via.
Vc.
D.B.

Em7 D D C B \flat D Em7 G
Vic - to - ri - ous, Je - sus, You - have o - ver - come! Yea - ah!
bring - ing me clos - er. Je - sus, You - have o - ver - come! Yea - ah!

Em7 D D C B \flat D Em7 G
cresc. cresc. cresc. cresc. cresc.

My Victory (He Brought Me Out)

D *ff* Solo ad lib. Em7 G D Em7 G

LS Vic - to - ri - ous! Vic - to - ri - ous!

SA

TB *ff* Yea - ahl Yea - ahl

Rthm. D Em7 G D Em7 G

Fl. 1-2 *ff*

Ob. *ff*

Cl. 1-2 *ff*

B. Cl. *ff*

Tpt. 1-2 *ff*

Tpt. 3 *ff*

Hn. 1-2 *ff*

Tbn. *ff*

Tbn. 3 Tba. *ff*

A. Sx. *ff*

T. Sx. *ff*

Bls. *ff*

Perc. *ff*

Timp. *ff*

Piano Em7 G D Em7 G

Hp. *ff*

Vin. I-II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

ff 153 154 155 156

My Victory (He Brought Me Out)

molto rit.

D C B \flat D

LS Vic - to - ri - ous, Je - sus, You have o - ver - come!

SA Vic - to - ri - ous, Je - sus, You have o - ver - come!

TB

Rthm.

Fl. 1-2

Ob.

Cl. 1-2

B. Cl.

Tpt. 1-2

Tpt. 3

Hn. 1-2

Tbn.

Tbn. 3

Tba.

A. Sx.

T. Sx.

Bls.

Perc.

Timp.

Piano

Hp.

Vln. I-II

Vla.

Vc.

D.B.

161 162 163 164