

Musical Contextualization in the Local Church

A Pragmatic Exploration Concerning the Philosophy and Methodology of Assimilating  
Sacred Music into the Worship Vocabulary of a Congregation

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### Abstract

God's mandate for all worship pastors is that they minister to their local body of believers in an effective way. This directive necessitates the use of scripturally and culturally appropriate music that clearly communicates the Gospel to the church congregation. This creative thesis further investigates musical contextualization in the local church.

Five philosophical *pillars* represent the most basic structure on which the entire process of local church contextualization stands. The minister must be rooted in scripture, led by the Spirit, present-minded, future-driven, and committed to service. After evaluating these philosophical concepts, this thesis will then explore the methodological contextualization process through the creation of an arrangement of the song "Jesus, Thank You" for use by Lenexa Baptist Church's worship ministry.

## Musical Contextualization in the Local Church

A Pragmatic Exploration Concerning the Philosophy and Methodology of Assimilating  
Sacred Music into the Worship Vocabulary of a Congregation

In the year A.D. 60, the Apostle Paul sat in a Roman prison. Troubled by rumors of the church at Colossae being infiltrated by paganism and secularism, Paul penned a letter. In this letter, he desired to weed out any false doctrines by clearly informing the Colossian church of correct principles and reminding them of the sufficiency found in the person of Christ Jesus. The four chapters in this New Testament letter were split into two categories—what Christ has done, and what Christians should do. Led by the Holy Spirit, the Apostle Paul wrote about the Lord’s supremacy and His command for the church to not succumb to syncretism, but instead find new life in Christ.

In his last instructions to the Colossian church, Paul made a revolutionary statement: “Let the message about Christ, in all its richness, fill your lives. Teach and counsel each other with all the wisdom he gives. Sing psalms and hymns and spiritual songs to God with thankful hearts.”<sup>1</sup> The premise underlying Paul’s words to the Colossians was nothing new. He simply desired that the church body be filled with the Gospel. The action of being filled with the Gospel by the power of the Holy Spirit would manifest itself as their proper attitude of worship in the sight of the Lord.

No, it was not the idea of being filled up with the Gospel that made Paul’s statement so revolutionary, but the *method* by which the church would be filled: congregational worship of God through the avenue of sacred music. In the two thousand

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1. Colossians 3:16 (NLT).

years since Paul's bold instruction to the church at Colossae, music has become an integral part of congregational worship in the Christian Church.

### **Musical Contextualization Defined**

Having established the use of music in the worship practices of the global Church through the apostle Paul, and having refined music's use in the Church by the actions of the Holy Spirit working through generations of church leaders, the Lord has given His bride a great gift of Gospel communication. Whether it is being used to fill and refill the lives of believers or reach the unchurched people with the good news of Jesus Christ in a fresh way, the Christian Church has arrived at a time in its existence where the use of music in worship is more widespread and versatile than ever before.

However, with this great blessing comes the God-given responsibility for church leaders to steward and edify an ever-changing congregation of believers with music that remains theologically sound, yet communicates the Gospel in an effective and appropriate way to their local church body. Becoming an effective music minister to the local church is no easy task, but can be achieved through the process of musical contextualization.

The term "musical contextualization" refers to the ongoing process of planning, constructing, and maintaining a music and worship ministry that clearly communicates the Gospel to a local body of believers in a fashion that both glorifies God and edifies the Church, spurring it on toward fulfilling its purpose on this earth. This concept of musical contextualization must be philosophically and methodologically addressed by church leaders in order for them to be most effective in their calling.

### **The Philosophical Approach of Musical Contextualization**

Worship pastors that hope to implement a thriving ministry that is appropriately contextualized to fit their local congregation must have a few essential characteristics. The establishment of an effective, God-honoring worship ministry is a natural outpouring of a church leader who is rooted in Scripture, led by the Spirit, present-minded, future-driven, and committed to service. It is these five characteristics that I have chosen to gather into my “five-pillar” philosophy of musical contextualization.

#### **Rooted in Scripture**

The most fundamental characteristic of an effective music minister, worship pastor, or church leader is a commitment to the truths found in the Bible. The Word of God is the Father’s chosen method of revelation to the world. As a result, the Bible is held as the ultimate authority for truth and sets the standard against which we judge good and bad, right and wrong. The authority of the Bible is addressed in the book *Lectures in Systematic Theology* by Henry Clarence Thiessen. He writes: “The Bible is to be received as the final authority. The true church has believed all through its history that the Bible is the embodiment of a divine revelation and that the records which contain that revelation are genuine, credible, canonical, and supernaturally inspired.”<sup>2</sup> We, as leaders of the local church, would be foolish to rely on our own knowledge to determine how to best serve the Body of Christ. Why would we place faith in the limited assessment of man when we have access to the unbridled perspectives of the omniscient God? Thiessen later refers to Rene Paché’s view on God’s all-knowing nature: “Only the Lord, for

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2. Henry Clarence Thiessen and Vernon D. Doerksen, *Lectures in Systematic Theology* (Grand Rapids, MI: Eerdmans, 1979), 41.

whom time has no meaning, can take in with a glance the destiny of all the universe. From eternity to eternity He is God (Ps. 90:2). He envisions at once the eternity behind us and that before us, so to speak. He alone, the One who inspired all of Scripture, could have given to it the singleness of perspective which it has.”<sup>3</sup> If we hope to lead an effective music ministry, we must first admit complete reliance upon Scripture.

In reality, the Bible is so much more than just a book about right and wrong. It is our spiritual sustenance, our daily bread. The Word of God is a “lamp to guide my feet and a light for my path.”<sup>4</sup> It confirms for us the things that reside within the will of the Lord and rebukes us when our actions fall outside of God’s desire for our lives and our ministries. If worship pastors overlook Scripture in the process of contextualization, then they risk missing the Lord’s will completely.

### **Led by the Spirit**

Based upon the authority of Scripture, we can also trust the guidance of the third person of the trinity, the Holy Spirit, to fill us and empower us in our ministry. Scripture itself has been recorded and revealed to us by the work of the Spirit in men of God throughout history. Consequently, the Holy Spirit is considered both the Author and Interpreter of Scripture.<sup>5</sup>

The Holy Spirit works in and through every facet of the Christian life and relates to the believer in both salvation and sanctification. He simultaneously regenerates repentant sinners, indwells and baptizes new believers, and seals them as followers of

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3. Ibid., 47.

4. Psalm 119:105 (NLT)

5. Thiessen, 253.

Jesus Christ at the time of their salvation. As Christians walk through life, the Holy Spirit attends to the process of Sanctification. He fills us, guides us, empowers us, and teaches us as we grow to become increasingly more like our Savior.<sup>6</sup>

As worship pastors seek to honor the Lord in their ministerial actions, they must be unwavering in their conscious effort to seek the guidance of the Lord in humility by the power and work of His Spirit in them. An intentional time of daily devotion and prayer gives focus to God's work of sanctification as the voices of the world around fade and the eyes of creation once again focus on the greatness of their Creator.

### **Present-Minded**

In order to be an effective worship leader, ministers must ensure that they meet the congregation's current needs. A leader who lives in the past or constantly looks to the future is doomed to fail. The Bible paints a picture of pastors being shepherds of the followers of Jesus. While all pastors, from time to time fall short of God's calling to shepherd believers, it remains the job of church leaders to always have a strong understanding of the needs of the members of their flock.

Without a strong awareness of the present conditions of their local church body and music ministry, worship pastors become unable to fulfill the mission to which they have been called by the Lord. Meeting the present needs of the Christian Church will always be a priority for church leaders who are seeing their ministry's influence multiplied and enhanced by the Lord for His glory.

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6. Ibid., 255-256.



**Future-Driven**

While it is critical that music ministers meet the present needs of their church body, they also must have a strong concept of the “big picture.” In every church leader, God places a vision of the great things that can be achieved by a ministry that is dependent upon His Spirit and finds help in His power. This allows pastors, with prayerful discernment, to lead the congregation forward toward God’s specific calling on the church. This aspect of ministry preparedness comes solely by prayer and sensitivity to the guidance of the Holy Spirit.

The essential trait of being future-driven applies more to worship pastors than perhaps any other church leadership position. Because music is such a versatile and subjective tool, it brings with its use pressures in the area of stylistic preference. While this is a challenging obstacle for worship pastors to face, comfort can be found in remembering that this issue is one that has been hotly debated for centuries. We must be reminded that musical worship is an ever-changing medium:

Throughout all of human history, the creature—flawed though he is—has served as a creative instrument for expressing worship...How humanity offers up that worship changes from age to age. Inevitably and essentially, man’s worship of his Creator is always uttered through the available paradigms, technologies, languages, and even religions of the times.<sup>7</sup>

Even as musical styles shift and change, worship pastors can find comfort in knowing they are serving a God who remains the same—yesterday, today, and forever. In this God we find everything we need to lead our ministries into the future that He has prepared for us.

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7. LaMar Boschman. *Future Worship: How a Changing World Can Enter God's Presence in the New Millennium* (Ventura, CA: Renew Books, 1999), 47.

**Committed to Service**

Above all else, the calling of worship pastors is to serve the congregation in all that they do. This “servant leadership” is modelled in Scripture by Jesus Christ. Jesus revealed the hypocrisy of the world’s leadership hierarchy. He taught that “whoever wants to be a leader among you must be your servant, and whoever wants to be first among you must be the slave of everyone else.”<sup>8</sup> Christ also taught that the kingdom of God was a community where each member served the others.<sup>9</sup> Jesus even spoke of Himself, saying that “The Son of Man came not to be served but to serve others and to give his life as a ransom for many.”<sup>10</sup>

If the Son of God can humble himself enough to commit to serving others, then how much more so should we act in the same fashion in our service to the local church? As church leaders, our first responsibility is always to serve the church congregation, honoring them as the Lord has honored us—by humbling ourselves in service.<sup>11</sup>

**The Methodological Process of Musical Contextualization**

Once the lifestyle traits necessary for musical contextualization have laid the proper foundation in the heart and mind of a worship leader, the structure of methodological process can then be assembled. For the purposes of this exploration, a pragmatic approach toward discovery provides the greatest benefit to the reader.

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8. Mark 10:43-44 (NLT).

9. J. Oswald Sanders. *Spiritual Leadership*, (Chicago, IL: Moody Press, 1967), 21.

10. Mark 10:45 (NLT).

11. Bob Kauflin. *Worship Matters: Leading Others to Encounter the Greatness of God* (Wheaton, IL: Crossway Books, 2008), 198.

Lenexa Baptist Church, located in Lenexa, Kansas, will function as the lens through which we view the concept of musical contextualization in this practical study of five-step methodology.

### **1. Congregational Inventory**

Music can be a powerful unifying tool for a church body. A beautiful picture of love and self-sacrifice begins to take shape when a multi-generational group of Christians finds unity in their desire to worship God. Unfortunately, we know all too well of the division that music can cause between believers. The resistance of church members to musical shifts in worship, called *worship wars*, have caused both the separation of churches and the formation of denominations.<sup>12</sup> Despite these troubles it is important for music ministers to understand that it is well within their power, aided by the Holy Spirit, to bring together those who are susceptible to disunion.<sup>13</sup>

Congregational inventory is the investigative discovery of characteristics that make a local church unique, and is the first step towards reaching the transcendent level of unity to which the local church has been called. The act of taking a congregational inventory will preemptively solve many discordant problems that frequently arise out of careless and sudden musical changes.<sup>14</sup>

As I sought to apply the method of congregational inventory to Lenexa Baptist Church (hereafter referred to as LBC), I found that my evaluation fell into three broad

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12. For further information about the effects of *worship wars* on the Christian Church, see Elmer Towns, *Putting an End to Worship Wars* (Nashville, TN: Broadman & Holman Pub, 1997), 9-22.

13. Greg Scheer. *The Art of Worship: A Musician's Guide to Leading Modern Worship* (Grand Rapids, MI: Baker Books, 2006), 18.

14. Ibid.

categories—generational emphasis, cultural influence, and spiritual temperature.<sup>15</sup> Each of these characteristics profoundly affects the strategic approach of the LBC music ministry.

The generational emphasis at LBC lies primarily with the middle-aged demographic, as they make up around 65% of the entire church body. A further evaluation of cultural influences includes details such as average income, racial balance, and musical preference. Most members of LBC reside in Johnson County, which is considered one of the richest counties in all of Kansas. While the congregational income is fairly high, the racial variety is relatively low, resulting in a predominantly Caucasian ethnic focus. Additionally, a fairly wide discrepancy exists in musical preference. However, there remains a significant portion who regularly listen to Contemporary Christian music.

The final and arguably most important congregational characteristic is spiritual condition. This concept refers to the areas where a church body may require doctrinal reinforcement or spiritual awakening. A good way to analyze this need is to follow the senior pastor's leadership in his selection of sermon topics. If the Spirit is leading him to deliver a study in the book of Hebrews, as LBC Senior Pastor Chad McDonald is currently preaching, then the spiritual condition of the church body likely requires emphasis on the supremacy of Christ.

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15. Nancy Beach. *An Hour on Sunday: Creating Moments of Transformation and Wonder* (Grand Rapids, MI: Zondervan, 2004), 48-53.

## 2. Song Selection

Once a complete congregational inventory has been assembled, the information gathered can then be applied to the process of selecting songs for use in the church's times of worship. Proper song selection is a crucial step of musical contextualization. Poor song selection will ultimately lead to poor congregational contextualization. When considering the use of a specific song in a worship gathering context, many things must be considered including, but not limited to song subject, frequency of use, musical style, singability, lyric quality, and liturgical function.<sup>16</sup>

The great challenge in the song selection process lies in sifting through the vast number of good options available in order to find songs that are truly great at every level. In fact, one will find that a majority of song options for use in worship are strong in nearly every one of the criteria listed above. However, if a song is chosen that has great subject matter, strong lyrical content, and unique musical style but lacks singability, it will not fulfill its function in connecting the body of Christ to the Lord in congregational worship.

Bill Shiflett, Worship Pastor at LBC, uses a similar process to evaluate songs for use in LBC worship services. He and I collaboratively chose the song "Jesus, Thank You" to be introduced and used during times of congregational worship because it displayed all of the aforementioned traits of a great song for use in worship gatherings. Additionally, it fell in line with the data collected through the process of congregational inventory. Every sign points to "Jesus, Thank You" being a song that can effectively

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16. Scheer, 56-64.

communicate with the members of LBC, allowing them to connect with the Lord through the action of musical expression.

### **3. Evaluation of Musical Resources**

Once the song selection process has been completed, the music minister must take an honest look at both the spiritual and musical condition of the worship ministry specifically. Correctly identifying the strengths and weaknesses of the ministry will allow the leader to more effectively implement the song. Many questions should be considered during the process of resource analysis: To what degree are those involved in the music ministry leading lives of lifestyle worship when they are not on the platform? How many people are actively involved in the music ministry? What ensemble groupings are available to be used in times of worship? What skill level are the musicians that serve in the music ministry? How can the current audio, video, and monetary resources be used to encourage times of worship?<sup>17</sup>

All of these concepts and more must be considered as the leader determines how to further increase the effectiveness of a selected song in the overall event flow of a service. Pastor Shiflett and I considered these details among others as we discussed the possibilities for “Jesus, Thank You.” Based upon his decade of experience as the music minister at LBC, he felt that the song would best serve both the congregation and those involved with the worship ministry if it was used during a time of congregational singing, as opposed to a prelude, an anthem, special music, or a postlude. With a one hundred-member choir, a full orchestra, a strong rhythm section, and a great team of frontline vocalists, we felt confident that the LBC music ministry would be able to effectively

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17. Ibid., 21-24.

communicate the song and the meaning behind it in the context of congregational participation.

#### 4. Creative Action

The fourth step of this methodological process of congregational contextualization is far and above the most time-consuming. However, taking the time to be creative in instrumentation, dynamics, and structure is one of the most beneficial steps that can be taken toward one's ministry's effectiveness. An hour of work well-spent here can effectively maximize a music ministry's strengths, improve upon its weaknesses, and give fresh emphasis to words of timeless truth. Tom Kraeuter explains, "As worship leaders, we must fully understand that our songs are to be more than just a succession of musical notes tied to lyrics. It is essential that we begin to build a musical sensitivity and thereby draw people into worship of God."<sup>18</sup>

The concept of musical sensitivity manifests itself in a musical adaptation process called *arranging*. In the context of church music, arranging simply means to creatively adjust aspects of a song to fit both the needs of one's musicians and congregation, while maintaining the song's core identity, and allowing for a fresh perspective of its message.

One careful consideration must be remembered as arrangements of songs are created—always keep in equal priority both the musicians and the church congregation. If either people group is incorrectly addressed in the arrangement, it becomes ineffective. Writing without the congregation in mind may result in opportunities for interesting musical moments, but may ultimately hinder the church's ability to worship.

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18. Tom Kraeuter. *The Worship Leader's Handbook: Practical Answers to Tough Questions* (Lynnwood, WA: Emerald Books, 1997), 106.

Alternatively, a lack of appropriate attention given to musicians in an arrangement will interrupt their own ability to worship through their instrument.

As pastor Shiflett and I discussed his plans to use the song “Jesus, Thank You,” we were aware that LBC had no access to an arrangement of the song that was usable for them in their services. As a result, I took upon myself the task of its arrangement and orchestration.

Knowing that I had access to a strong group of musicians in the rhythm section and orchestra at LBC, I felt the freedom to write the arrangement that would be most effective in communicating with the congregation, because skill level was essentially a non-issue. While this is not a luxury that can be afforded in every case, it is much simpler to be effective as an arranger when one can focus his or her attention on the needs of the congregation rather than on the restrictions of the musicians. However, in times of ministry where the skills of musicians are limited, remember to be conscious of instrument ranges and song keys at all times.<sup>19</sup> The ultimate goal of arranging is to maximize your strengths, minimize your weaknesses, and give new meaning to the truths found in Scripture.

Arranging is not an easy task and can be at times slow, tedious, and frustrating. However, I contend that it is one of the most applicable and useful skills for any music minister to possess. Because Christian musicians have access to the God of all creativity, we can trust the Lord to continually show us new ways to “musically express our

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19. Dave Black and Tom Gerou. *Essential Dictionary of Orchestration: Ranges, General Characteristics, Technical Considerations, Scoring Tips* (Los Angeles, CA: Alfred Pub., 1998), 5.



worship.”<sup>20</sup> Harold Owen similarly encourages worship pastors: “There is not always music available for the particular musical resources which your situation has. Therefore, when some skill in arranging has been gained, the quality and quantity of music that can be brought to your church can be greatly expanded.”<sup>21</sup>

### **5. Implementation and Integration**

The final step of the methodological process involves the implementation and integration of a song that not only stands alone based upon its own merit, but now also musically fits both the church musicians and congregation. This is where all of the hard work pays off. If the implementation and integration of a song is done well, the song then functions as a catalyst, refreshing the congregation’s faith and reminding them of the attributes of the God they serve.

It is fitting for the worship pastor to look at each introduced song as a gift to the people in their church to encourage their worship of the Lord. Consider the aspects of gift-giving: the preparation, the contents, the box, the wrapping paper, the anticipation, the presentation, the opening and sampling, and the expectation of enjoyment. A worship leader gives the gift of a new song after intentional preparation and careful evaluation of its contents. He or she carefully crafts the structure of the song to best fit the needs of his congregation, adorning it with musical beauty to glorify God and point others to

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20. Ibid., 108.

21. Harold Owen. *Handbook for Creative Church Musicians: A Practical Guide to Composition and Arranging* (Chicago, IL: GIA Publications, 2001), 29.

Jesus. Lastly, he builds anticipation of the use of the song before finally presenting it, evaluating it, and allowing the congregation to actively enjoy it.<sup>22</sup>

Once a new song has been introduced and implemented, the final step of integration is all that remains to be completed. However, adding a song to the congregation's worship vocabulary requires great care and intentionality. In general, congregations struggle to worship through songs that are unfamiliar to them. Each new song introduced needs to get out of the "new song" designation as swiftly as possible. A strong system for song integration is to use the song in some capacity for three straight weekly services. After taking a week off from using the song, bring it back the following week. By then, it can be considered a fully-integrated tool in the arsenal of the worship ministry.

Bill Shiflett has taken the same integration and implementation approach with "Jesus, Thank You." After carefully determining the level of familiarity with which the congregation knew the song, he took the necessary steps to ensure that it will be an effective part of the music ministry for many years to come.

### **Conclusion**

It is truly an awesome privilege to serve both the local church and the Lord by giving of one's time, resources, and skills. This is God's desire for all of those who seek to serve in the church music ministry, and is the core idea upon which the action of musical contextualization stands. Worship pastors who master the art of contextualizing their music ministries will maximize their pastoral effectiveness and in turn, be able to

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22. Jon Nicol. *The SongCycle: How to Simplify Worship Planning and Re-Engage Your Church* (Middletown, DE: FlingWide Publishing & WorshipTeamCoach.com, 2013), 99-109.

serve their congregation in ways that may have been previously unattainable. As you observe and evaluate both the video recording and the conductor's score for "Jesus, Thank You" in the appendixes of this document, I pray that you will be encouraged to work similarly and specifically in your own ministry to encourage the congregation to become worshippers "in spirit and in truth."<sup>23</sup>

Lastly, consider once again the Apostle Paul and his letter to the church in Colossae. Immediately following his revolutionary command that the church "Sing psalms and hymns and spiritual songs to God with thankful hearts," Paul penned the passage's closing statement. The words of Colossians 3:17 encompassed all of his thoughts and instructions for the early Church, and would become a rallying cry for the centuries to follow of the freedom found when Christians offer their actions, desires, and skills for the Lord's use. While these words indeed summed up all that Paul desired for the Church at that time, they remain equally true for the Church today. The message that Paul wrote from a Roman prison in A.D. 60 is the very same message that I leave with you today: "And whatever you do or say, do it as a representative of the Lord Jesus, giving thanks through Him to God the Father."<sup>24</sup>

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23. John 4:24 (NLT).

24. Colossians 3:17 (NLT).

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**Appendix A**

“Jesus, Thank You” – Video Recording

The video recording of “Jesus, Thank You” filmed at Lenexa Baptist Church in Lenexa, KS can be found attached to this document.

**Appendix B**

“Jesus, Thank You” Conductor’s Score

# JESUS, THANK YOU

Lenexa Baptist Church

Words and Music by  
Pat Sczebel  
arr. by Kaleb Gooden

With Gratitude  $\text{♩} = 137$  **Intro**

G C2 Dsus D Gmaj9 B C6

Lead Sheet  
*Melody Cues*

Flute 1,2 *f*

Oboe *f*

B♭ Clarinet 1,2 *f*

Bass Clarinet *f*

Alto Sax 1,2 *mf* *f*

Tenor Sax *mf*

F Horn 1,2 *mf*

B♭ Trumpet 1 *mf* *f*

B♭ Trumpet 2,3 *mf* *f*

Trombone 1,2 *f*

Bass Trombone  
Tuba *mf*

Bells *mf*

Shakers *Shaker*

Timpani *mf* D, G, C, E

Piano *f*

Harp *f* D, C, B, E, F#, G, A

Violin 1,2 *f*

Viola *f* *Cont.*

Cello *f* *Cont.*

# JESUS, THANK YOU

Lead D sus D Verse Em7 C2 G  
B

1. The mys - try of the cross I can - not com - pre - hend,  
 2. By Your per - fect sac - ri - fice I've been - brought near.

Fl. 1, 2 Play 2nd time only

Ob. mf  
Play 2nd time only

Cl. 1, 2 mf

B. Cl.

A. Sx. 1, 2

T. Sx.

Hn. 1, 2

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

B. Tbn. Tuba

Bls. mf

Sh. Mark Tree Shaker

Timp.

Pno. mf

Hp.

Vln. 1, 2 Play 2nd time only  
mf

Vla. Play 2nd time only  
mf

Vc. Play 2nd time only  
mf

7 8 9 10 11



# JESUS, THANK YOU

Lead

the ag - o - nies of Cal - va - ry.  
Your en - e - my You've made Your friend.

Fl. 1, 2

Ob.

Cl. 1, 2  
*Play 2nd time only*  
*mf*

B. Cl.  
*Play 2nd time only*  
*mf*

A. Sx. 1, 2  
*Play 2nd time only*  
*mp*

T. Sx.  
*Play 2nd time only*  
*mp*

Hn. 1, 2  
*Play 2nd time only*  
*mp*

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

B. Tbn.  
Tuba

Bls.

Sh.

Timp.

Pno.

Hp.  
*mf*

Vln. 1, 2

Vla.

Vc.

12 13 14 15 16

D2 C2 G/B Dsus D

# JESUS, THANK YOU

Em7 C2 G/B D2 Am7

Lead  
 You - the per - fect Ho - ly One, You crushed your Son, You drank the bit - ter cup -  
 Pour - ing out the rich - es of Your glo - rious grace, You mer - cy and Your kind -

Fl. 1, 2  
*f*

Ob.  
*f*

Cl. 1, 2  
*f*

B. Cl.  
*f*

A. Sx. 1, 2  
*mf*

T. Sx.  
*mf*

Hn. 1, 2  
*mf*  
 Play 2nd time only

Tpt. 1  
*mf*  
 Play 2nd time only

Tpt. 2, 3  
*mf*  
 Play 2nd time only

Tbn. 1, 2  
*mf*  
 Play 2nd time only

B. Tbn.  
 Tuba  
*mf*

Bls.

Sh.  
 /

Timp.

Pno.

Hp.

Vln. 1, 2  
*Play*

Vla.  
*Play*

Vc.  
*Play*

17 18 19 20 21



# JESUS, THANK YOU

Em7 C2 G D2 Em7

Lead  
Je - sus, thank You. The Fa - ther's wrath com - plete - ly sat - is - fied. Je - sus,

Fl. 1, 2  
Ob.  
Cl. 1, 2  
B. Cl.  
A. Sx. 1, 2  
T. Sx.  
Hn. 1, 2  
Tpt. 1  
Tpt. 2, 3  
Tbn. 1, 2  
B. Tbn. Tuba  
Bls.  
Bgo. Dr.  
Timp.  
Pno.  
Hp.  
Vln. 1, 2  
Vla.  
Vc.

27 28 29 30 31

# JESUS, THANK YOU

C2 Em7 D/F# G C2

Lead  
thank You. Once Your en - e - my, now seat - ed at Your ta - ble. Je - sus,

Fl. 1, 2  
ff

Ob.  
ff

Cl. 1, 2  
ff

B. Cl.  
ff

A. Sx. 1, 2  
f

T. Sx.  
Play  
f

Hn. 1, 2  
f

Tpt. 1  
Play  
f

Tpt. 2, 3  
Play  
f

Tbn. 1, 2  
Play  
f

B. Tbn. Tuba  
Play  
f

Bls.

Bgo. Dr.  
/

Timp.  
ff

Pno.

Hp.

Vln. 1, 2  
f

Vla.  
f

Vc.  
f

32 33 34 35 36

# JESUS, THANK YOU

Lead *Dsus* *D* **Turn** *G* *C2* *Dsus*

thank \_\_\_\_\_ You. *Melody Cues*

Fl. 1, 2 *f*

Ob. *f*

Cl. 1, 2 *f*

B. Cl. *f*

A. Sx. 1, 2 *mf*

T. Sx. *mf*

Hn. 1, 2 *mf*

Tpt. 1 *mf*

Tpt. 2, 3 *mf*

Tbn. 1, 2

B. Tbn. Tuba *mf*

Bls. *mf*

Bgo. Dr. *Shaker*

Timp. *mf*

Pno. *f*

Hp. *f*

Vln. 1, 2 *f*

Vla. *f* *Cont.*

Vc. *f* *Cont.*

37 38 *f* 39 40 41

# JESUS, THANK YOU

Lead

Fl. 1, 2

Ob.

Cl. 1, 2

B. Cl.

A. Sx. 1, 2

T. Sx.

Hn. 1, 2

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

B. Tbn.  
Tuba

Bls.

Bgo. Dr.

Timp.

Pno.

Hp.

Vln. 1, 2

Vla.

Vc.

D

Gmaj9  
B

C6

Dsus

D

*f*

*f*

*f*

*f*

Mark Tree

42 43 44 45 46

# JESUS, THANK YOU

**Bridge**  
Em7 D F# G C2 G B

Lead  
Lov er of my soul, I want to live

Fl. 1,2  
*f*  
Play 3rd time only

Ob.  
*f*  
Play 3rd time only

Cl. 1,2  
*f*  
Play 3rd time only

B. Cl.  
*f*  
Play 3rd time only

A. Sx. 1,2

T. Sx.

Hn. 1,2

Tpt. 1

Tpt. 2,3

Tbn. 1,2

B. Tbn. Tuba

Bls.

Bgo. Dr.  
Shaker

Timp.

Pno.  
*mp*

Hp.

Vln. 1,2  
*f*  
Play 3rd time only

Vla.  
*f* Play 2x, 3x

Vc.  
*f* Play 2x, 3x

*f* 47 48 49 50 51



# JESUS, THANK YOU

Lead: D2, C2 1, 2., C2 3. for \_\_\_\_\_ You. You.

Fl. 1, 2

Ob.

Cl. 1, 2

B. Cl.

A. Sx. 1, 2

T. Sx.

Hn. 1, 2

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

B. Tbn. Tuba

Bls.

Bgo. Dr. / Sus. Cymbal

Timp.

Pno.

Hp.

Vln. 1, 2 (Play 2nd x)

Vla. (Play)

Vc.



# JESUS, THANK YOU

Lead

for \_\_\_\_\_ You. \_\_\_\_\_ Your

Fl. 1, 2

Ob.

Cl. 1, 2

B. Cl.

A. Sx. 1, 2

T. Sx.

Hn. 1, 2

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

B. Tbn. Tuba

Bls.

Sh.

Timp.

Pno.

Hp.

Vln. 1, 2

Vla.

Vc.

Bm7 C2 D2 C E Esus E

*mp* *mf* *ff*

Sus. Cymbal

*ff*

E, A, D, F#

62 *mf* 63 64 65 *ff* 66

# JESUS, THANK YOU

Chorus

A

E2

F#m7

D2

A

Lead  
blood has washed a - way my sin. Je - sus, thank You. The Fa - ther's wrath com - plete -

Fl. 1,2

Ob.

Cl. 1,2

B. Cl.

A. Sx. 1,2

T. Sx.

Hn. 1,2

Tpt. 1  
*f*

Tpt. 2,3  
*f*

Tbn. 1,2  
*f*

B. Tbn. Tuba  
*f*

Bls.  
*ff*

Bgo. Dr.  
*ff* Bongo Groove

Timp.  
*ff*

Pno.  
*f*

Hp.  
*f*

D, C#, B, E, F#, G#, A

Vln. 1,2  
*f*

Vla.

Vc.





# JESUS, THANK YOU

Lead

washed a - way — my sin. — Je - sus, thank — You. The Fa - ther's wrath — com - plete - ly sat - is - fied.

Fl. 1, 2

Ob.

Cl. 1, 2

B. Cl.

A. Sx. 1, 2

T. Sx.

Hn. 1, 2

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

B. Tbn.  
Tuba

Bls.

Bgo. Dr.

Timp.

Pno.

Hp.

Vln. 1, 2

Vla.

Vc.

E2 F#m7 D2 A E2

82 83 84 85 86







# JESUS, THANK YOU

E  $\Delta$ Amaj9 C# D6 E sus E A

Je - sus, thank You.

*f* *ff*

Mark Tree Sus. Cymbal

98 99 100 101 102 *ff* 103