

# Reformation Hymn

Based on the recording from the  
Church Works Media album "Shout Out for Joy"

**KEY: D**

3/4, 83 bpm

## INTRO

D / Em | A/C# / D | G D / | / / / / |  
D / Em | A/C# / D | G D / | / / / / / / / / |

## VERSE 1

**D G/D D**  
We will trust God's Word alone  
**D/F# G2 Asus**  
Where His perfect will is known  
**A Em D/F# G**  
Our traditions shift like sand  
**Bm A | / / / / |**  
While His truth forever stands  
**D G/D D**  
We will live by faith alone  
**D/F# G2 Asus**  
Clothed in merit not our own  
**A Em D/F# G**  
All we claim is Jesus Christ  
**Bm A D | / / / / |**  
And His finished sacrifice

## CHORUS

**A/C# G/B D / G/A | D**  
Glory be, glory be to God alone  
**A/C# G/B**  
Thru the church He redeemed  
**D | Asus A**  
and made His own  
**Gmaj7 F#m7 Em7 Asus A**  
He has freed us, He will keep us  
**D/F# G**  
Till we're safely home  
**Em7 Asus A (D)**  
Glory be, glory be to God alone

## INTERLUDE 1

D / Em | A/C# / D | G D / | / / / / |  
D / Em | A/C# / D | G D / | / / / / |

## VERSE 2

**D G/D D**  
We saved by grace alone

**D/F# G2 Asus**  
Undeserved yet freely shown  
**A Em D/F# G**  
No accomplishment on earth  
**Bm A | A G F#m**  
Can achieve the second birth  
**Em D G/D D**  
We will stand on Christ alone  
**D/F# G2 Asus**  
The unyielding Cornerstone  
**A Em7 D/F# G**  
Nations rage and devils roar  
**Bm A D / D2/A | D / / |**  
Still He reigns forevermore

## CHORUS

**A/C# G/B D / G/A | D**  
Glory be, glory be to God alone  
**A/C# G/B**  
Thru the church He redeemed  
**D | Asus A**  
and made His own  
**Gmaj7 F#m7 Em7 Asus A**  
He has freed us, He will keep us  
**D/F# G**  
Till we're safely home  
**Em7 Asus A D | / / / / |**  
Glory be, glory be to God alone

## INTERLUDE 2

A/C# | G/B | D | D / G/A | D  
A/C# | G/B | D | Asus A

## TAG

**Gmaj7 F#m7 Em7 A/C#**  
He has freed us, He will keep us  
**D/F# G**  
Till we're safely home  
**Em11 Asus A/C# Bm A | G**  
Glory be, glory be to God alone  
**D/F# Em7 Asus A (D)**  
Glory be, glory be to God alone

## OUTRO

D / Em | A/C# / D | G D / | / / / / |  
D / Em | A/C# / D | G D

Lead Sheet

# Reformation Hymn

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Words by CHRIS ANDERSON  
Music by BOB KAUFLEN  
Arranged by JON HORTON & BOB KAUFLEN

**KEY: D**

**INTRO**

♩ = 83

Musical notation for the first line of the Intro, measures 1-3. Chords: D, Em, A/C#, D, G, D.

*Piano & bass only*

*Rhythm in*

Musical notation for the second line of the Intro, measures 4-6. Chords: D, Em, A/C#, D, G, D.

*Band in*

**VERSE 1**

Musical notation for the first line of Verse 1, measures 8-10. Chords: D, G/D, D. Includes the instruction "opt. male lead".

1. We will trust God's Word a - lone, where His

*Piano-led, light rhythm*

Musical notation for the second line of Verse 1, measures 12-14. Chords: D/F#, G2, Asus, A, Em, D/F#, G.

per - fect will is known; Our tra - di - tions shift like sand while His

Musical notation for the third line of Verse 1, measures 16-18. Chords: Bm, A, D, G/D. Includes the instruction "opt. female lead".

Truth for - ev - er stands. We will live by faith a -

Musical notation for the fourth line of Verse 1, measures 20-22. Chords: D, D/F#, G2, Asus, A, Em, D/F#.

lone, clothed in mer - it not our own; All we claim is Je - sus

Musical notation for the fifth line of Verse 1, measures 24-26. Chords: G, Bm, A, D. Includes the instruction "opt. choir/congr joins".

Christ and His fin - ished sac - ri - fice. Glo - ry

Reformation Hymn (Lead Sheet) – page 2 of 4

**CHORUS 1**

28 *A/C#* *opt. female harm.* *G/B* *D* *G/A* *D*

be, glo - ry be to God a - lone through the

*Piano only* *Full band*

32 *A/C#* *G/B* *D* *Asus* *A* *Gmaj7* *F#m7*

church He re - deemed and made His own; He has

36 *Em7* *Asus* *A* *D/F#* *G*

freed us, He will keep us till we're safe - ly home; Glo - ry

**INTERLUDE 1**

40 *Em* *Asus* *A* *D* *Em* *A/C#* *D*

be, glo - ry be to God a - lone!

44 *G* *D* *D* *Em* *A/C#* *D* *G* *D*

**VERSE 2**

49 *D* *G/D* *D* *D/F#* *G*

2. We are saved by grace a - lone, un - de - served, yet free - ly

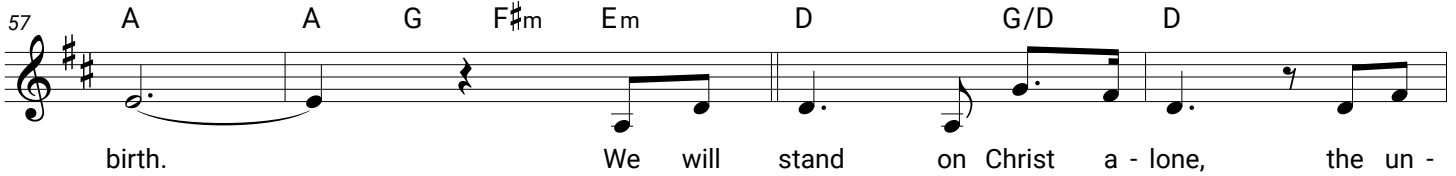
*Full band*

53 *Asus* *A* *Em* *D/F#* *G* *Bm*

shown; No ac - com - plish - ment on earth can a - chieve the sec - ond

Reformation Hymn (Lead Sheet) – page 3 of 4

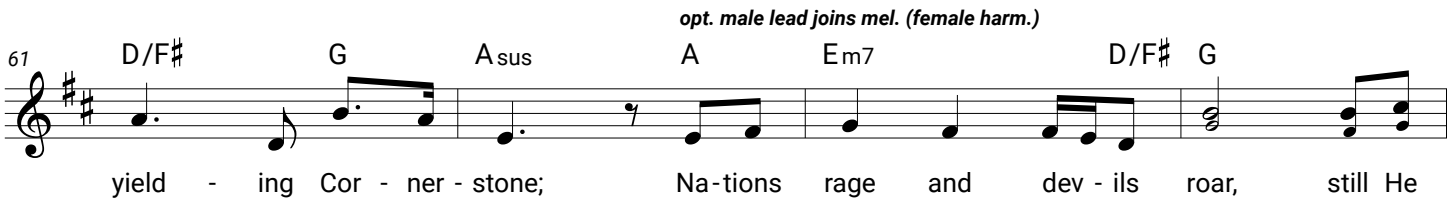
57 A A G F#m Em D G/D D



birth. We will stand on Christ a-lone, the un-

61 D/F# G Asus A Em7 D/F# G

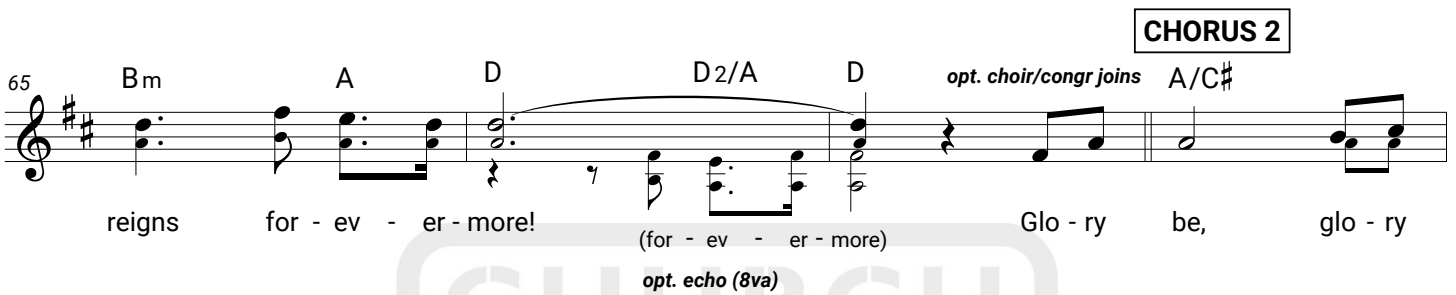
*opt. male lead joins mel. (female harm.)*



yield - ing Cor - ner - stone; Na - tions rage and dev - ils roar, still He

65 Bm A D D2/A D *opt. choir/congr joins* A/C#

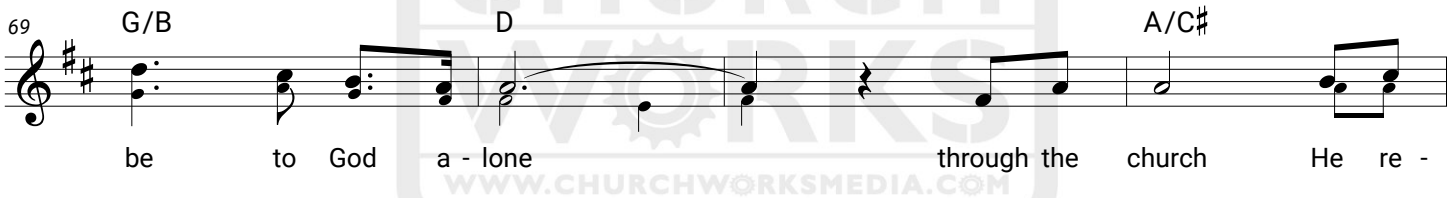
**CHORUS 2**



reigns for - ev - er - more! (for - ev - er - more) Glo - ry be, glo - ry

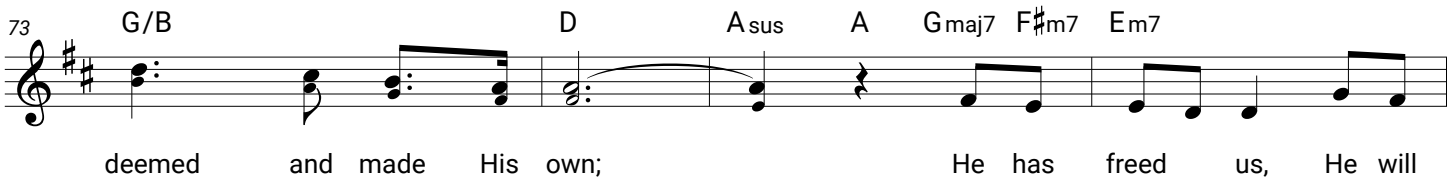
*opt. echo (8va)*

69 G/B D A/C#



be to God a - lone through the church He re -

73 G/B D Asus A Gmaj7 F#m7 Em7



deemed and made His own; He has freed us, He will

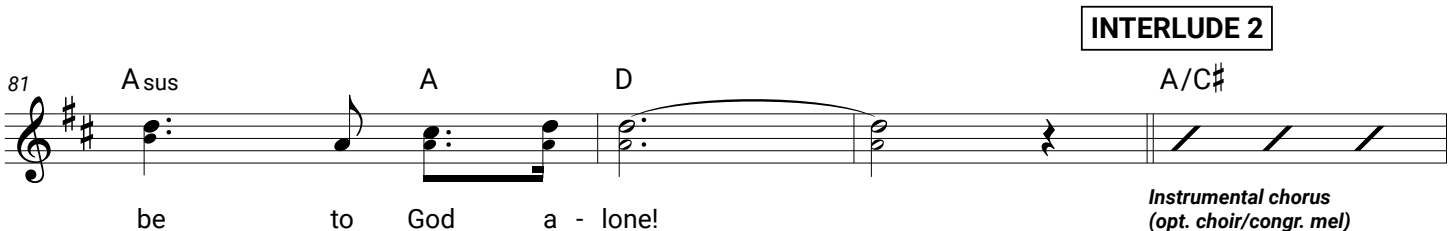
77 Asus A D/F# G Em7



keep us till we're safe - ly home; Glo - ry be, glo - ry

81 Asus A D A/C#

**INTERLUDE 2**



be to God a - lone!

*Instrumental chorus (opt. choir/congr. mel)*

Reformation Hymn (Lead Sheet) – page 4 of 4

85 G/B D G/A D A/C#

**TAG**

89 G/B D Asus A Gmaj7 F#m7 Em7

He has freed us, He will

93 A/C# D/F# G Em11

keep us till we're safe - ly home; Glo - ry be, glo - ry

97 Asus A/C# Bm A G D/F# Em7

be to God a - lone! Glo - ry be, glo - ry

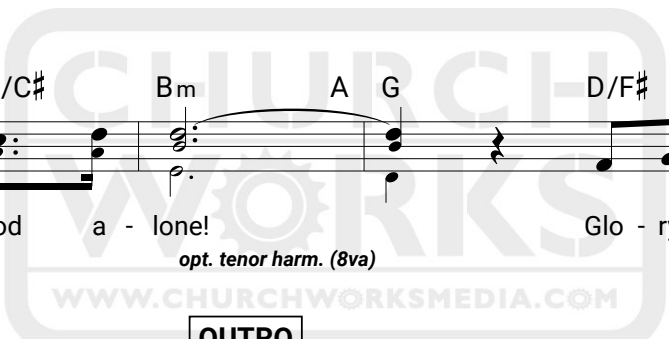
*opt. tenor harm. (8va)*

**OUTRO**

101 Asus A D Em A/C# D G D

be to God a - lone!

105 D Em A/C# D G D



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## VOCALS, BAND & STRINGS

Words by CHRIS ANDERSON

Music by BOB KAUFLIN

Arranged by JON HORTON and BOB KAUFLIN

Orchestrated by RAYMOND SCHNURR

With Joyful Conviction (♩ = 83)

2

[1-2]

*mf* AG 1 & 2: Strum

*f*

A/C# D G D

### Verse 1

9

*mf* AG 1: Let ring  
AG 2: Palm Mute

12

D/F# Gsus2 Asus4 A Em D/F# G

16

Bm A D G/D

*mf*

20

D D/F# G Asus4 A Em D/F#

24

G Bm A D

AG 1: Strum

**Chorus 1**

28 A/C# G/B D G/A D  
*mf* AG 1& 2: Strum

32 A/C# G/B D Asus4 A Gmaj7 F#m7  
simile

36 Em7 Asus4 A D/F# G

**Interlude 1**

40 Em Asus4 A D Em A/C# D  
*f*

44 G D D Em A/C# D

**Verse 2**

48 G D D G/D D  
*mf* AG 1: Let ring  
AG 2: Palm Mute

52 D/F# G Asus4 A Em D/F# G

56 Bm A A G F#m Em D G/D  
*mf*

60 D D/F# G Asus4 A Em7 D/F#  
AG 1& 2: Strum

Ac. Guitar 1-2 – Reformation Hymn (Vocals, Band & Strings) – page 3 of 3

64 G Bm A D Dsus2/A D

simile

**Chorus 2**

68 A/C# G/B D G/A D A/C#

*f*

73 G/B D Asus4 A Gmaj7 F#m7 Em7

77 Asus4 A D/F# G Em7

**Interlude 2**

81 Asus4 A D A/C# G/B D G/A D

*f*

88 A/C# G/B D Asus4 A Gmaj7 F#m7

**Tag**

92 Em7 A/C# D/F# G

*f*

96 Em11 Asus4 A Bm A G D/F#

**Outro**

100 Em7 Asus4 A D Em A/C# D G D

*f*

105 D Em A/C# D G D



Electric Bass  
(Drop D)

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With Joyful Conviction (♩ = 83)

D Em A/C# D G D D Em

*mp* < *mf* *f*

### Verse 1

6 A/C# D G D D G/D D

*mf*

12 D/F# G sus2 A sus4 A Em D/F# G Bm

*mf*

17 A D G/D D D/F# G sus2 A sus4 A

*mf*

### Chorus 1

23 Em D/F# G Bm A D A/C#

*mf* mute

29 G/B D G/A D A/C# G/B

*mf*

34 D A sus4 A G maj7 F#m7 Em7

*mf*

37 A sus4 A D/F# G Em

**Interlude 1**

41 A sus4 A D Em A/C# D G D

*f*

45 D Em A/C# D G D

**Verse 2**

50 D G/D D D/F# G A sus4 A Em D/F# G

56 Bm A A G F#m Em D G/D D

61 D/F# G A sus4 A Em7 D/F# G Bm A

**Chorus 2**

66 D Dsus2/A D A/C# G/B D G/A

71 D A/C# G/B D

Bass Guitar – Reformation Hymn (Vocals, Band & Strings) – page 3 of 3

75 A sus4 A Gmaj7 F#m7 Em7 A sus4 A D/F#

Musical notation for measures 75-78 in bass clef, key of D major. Chords: A sus4, A, Gmaj7, F#m7, Em7, A sus4, A, D/F#.

79 G Em7 A sus4 A D

Musical notation for measures 79-82 in bass clef, key of D major. Chords: G, Em7, A sus4, A, D.

Interlude 2

83 A/C# G/B D G/A

Musical notation for measures 83-86 in bass clef, key of D major. Chords: A/C#, G/B, D, G/A. Dynamic: *f*.

87 D A/C# G/B D

Musical notation for measures 87-90 in bass clef, key of D major. Chords: D, A/C#, G/B, D.

Tag

91 A sus4 A Gmaj7 F#m7 Em7 A/C# D/F#

Musical notation for measures 91-94 in bass clef, key of D major. Chords: A sus4, A, Gmaj7, F#m7, Em7, A/C#, D/F#. Dynamic: *f*.

95 G Em11 A sus4 A/C# Bm A

Musical notation for measures 95-98 in bass clef, key of D major. Chords: G, Em11, A sus4, A/C#, Bm, A.

Outro

99 G D/F# Em7 A sus4 A D Em

Musical notation for measures 99-102 in bass clef, key of D major. Chords: G, D/F#, Em7, A sus4, A, D, Em. Dynamic: *f*.

103 A/C# D G D D Em

Musical notation for measures 103-106 in bass clef, key of D major. Chords: A/C#, D, G, D, D, Em.

107 A/C# D G D

Musical notation for measures 107-110 in bass clef, key of D major. Chords: A/C#, D, G, D.

Cello

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Arranged by JON HORTON and BOB KAUFLIN

Orchestrated by RAYMOND SCHNURR

With Joyful Conviction (♩ = 83)

4

[1-4] *mf con brio*

6

*p*

Verse 1

Chorus 1

9 9 2

[10-18] [19-27] [28-29]

30

*mf*

36

*mf*

Interlude 1

42

*mf con brio* *mp*

45

*mf*

Verse 2

48

Musical staff 48-52: Bass clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains five measures of music. The first measure has a quarter note G2, followed by a half note G2. The second measure has a quarter note G2, followed by a quarter rest. The third measure has a quarter note G2, followed by a quarter rest. The fourth measure has a quarter note G2, followed by a quarter rest. The fifth measure has a quarter note G2, followed by a quarter rest. The dynamic marking *mf* is placed below the second measure.

53

Musical staff 53-57: Bass clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains five measures of music. The first measure has a quarter note G2, followed by a quarter note G2. The second measure has a quarter note G2, followed by a quarter note G2. The third measure has a quarter note G2, followed by a quarter note G2. The fourth measure has a quarter note G2, followed by a quarter note G2. The fifth measure has a quarter note G2, followed by a quarter note G2.

58

Musical staff 58-62: Bass clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains five measures of music. The first measure has a quarter note G2, followed by a quarter note G2. The second measure has a quarter note G2, followed by a quarter note G2. The third measure has a quarter note G2, followed by a quarter note G2. The fourth measure has a quarter note G2, followed by a quarter note G2. The fifth measure has a quarter note G2, followed by a quarter note G2. The dynamic marking *mf* is placed below the second measure.

63

Musical staff 63-67: Bass clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains five measures of music. The first measure has a quarter note G2, followed by a quarter note G2. The second measure has a quarter note G2, followed by a quarter note G2. The third measure has a quarter note G2, followed by a quarter note G2. The fourth measure has a quarter note G2, followed by a quarter note G2. The fifth measure has a quarter note G2, followed by a quarter note G2. The dynamic marking *mp* is placed below the fourth measure.

Chorus 2

68

Musical staff 68-73: Bass clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains six measures of music. The first measure has a half note G2. The second measure has a half note G2. The third measure has a half note G2. The fourth measure has a half note G2. The fifth measure has a half note G2. The sixth measure has a half note G2. The dynamic marking *mf dolce* is placed below the first measure.

74

Musical staff 74-79: Bass clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains six measures of music. The first measure has a half note G2. The second measure has a half note G2. The third measure has a half note G2. The fourth measure has a half note G2. The fifth measure has a half note G2. The sixth measure has a half note G2.

Interlude 2

80

Musical staff 80-85: Bass clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains six measures of music. The first measure has a half note G2. The second measure has a half note G2. The third measure has a half note G2. The fourth measure has a half note G2. The fifth measure has a half note G2. The sixth measure has a half note G2. The dynamic marking *f* is placed below the fourth measure.

86

Musical staff 86-89: Bass clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains four measures of music. The first measure has a half note G2. The second measure has a half note G2. The third measure has a half note G2. The fourth measure has a half note G2.

**Tag**

92

*f*

98

**Outro**

102

*sfzp con brio*

105

*f*

107

*opt. swell  
(like recording)*

PREVIEW COPY ONLY

Drum Set

# Reformation Hymn

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## VOCALS, BAND & STRINGS

Words by CHRIS ANDERSON

Music by BOB KAUFLIN

Arranged by JON HORTON and BOB KAUFLIN

Orchestrated by RAYMOND SCHNURR

With Joyful Conviction (♩ = 83)

Musical notation for the first section of the drum set part, measures 1-2. The notation is on a single staff with a 3/4 time signature. It begins with a rest, followed by a double bar line with a '2' above it, indicating a two-measure rest. The music then starts with a quarter note on the bass line, followed by eighth notes and sixteenth notes with 'x' marks above them, indicating cymbal hits. The dynamic marking is *mf*.

### Verse 1

Musical notation for Verse 1, measures 9-20. The notation is on a single staff with a 3/4 time signature. It begins with a quarter note on the bass line, followed by eighth notes and sixteenth notes with 'x' marks above them, indicating cymbal hits. The dynamic marking is *mf*. A large watermark 'CHURCH WORKS MEDIA' and the website 'WWW.CHURCHWORKSMEDIA.COM' are visible in the background.

Musical notation for measures 21-27. The notation is on a single staff with a 3/4 time signature. It begins with a double bar line and a '2' above it, indicating a two-measure rest. This is followed by three more two-measure rests, each marked with a '2' above it. The music then resumes with eighth notes and sixteenth notes with 'x' marks above them, indicating cymbal hits. The dynamic marking is *mf*.

### Chorus 1

Musical notation for Chorus 1, measures 28-32. The notation is on a single staff with a 3/4 time signature. It begins with a quarter note on the bass line, followed by eighth notes and sixteenth notes with 'x' marks above them, indicating cymbal hits. The dynamic marking is *mf*.

Musical notation for measures 33-39. The notation is on a single staff with a 3/4 time signature. It begins with a quarter note on the bass line, followed by eighth notes and sixteenth notes with 'x' marks above them, indicating cymbal hits. The dynamic marking is *mf*.

Drum Set – Reformation Hymn (Vocals, Band & Strings) – page 2 of 3

37

Interlude 1

41

*mf*

45

Verse 2

49

*mf* 4 [52-55]

56

*mf*

60

4 [61-64]

Chorus 2

67

*f* 4 [70-73]


74

78

4 [78-81]



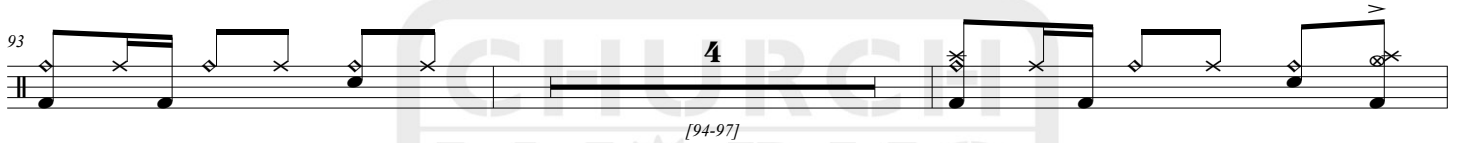
**Interlude 2**

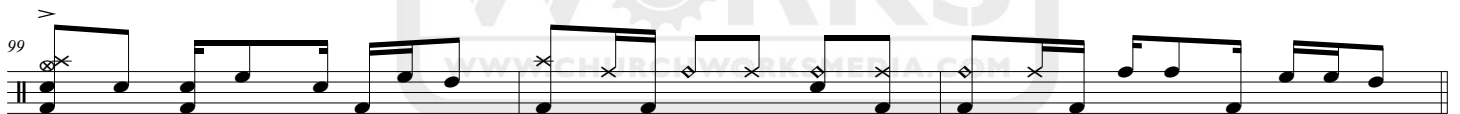
84 

87 

**Tag**

90 

93 

99 

**Outro**

102 

106 

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Orchestrated by RAYMOND SCHNURR

With Joyful Conviction (♩ = 83)

Verse 1

Chorus 1

Musical notation for Verse 1 and Chorus 1. Verse 1 consists of three measures, each 9 measures long, with bar ranges [1-9], [10-18], and [19-27]. Chorus 1 consists of 14 measures, with bar range [28-41]. The key signature is D major (two sharps) and the time signature is 3/4.

Interlude 1

Verse 2

Musical notation for Interlude 1 and Verse 2. Interlude 1 is 8 measures long, bar range [42-49]. Verse 2 starts with a *mf* dynamic and the instruction "Clean, Dark Tone Let ring throughout". Chords for Verse 2 include D, G/D, D, D/F#, G, Asus4, and A.

Musical notation for Verse 2, measures 54-58. Chords include Em, D/F#, G, Bm, A, A, G, F#m, and Em.

Musical notation for Verse 2, measures 59-63. Chords include D, G/D, D, D/F#, G, Asus4, A, Em7, and D/F#.

Chorus 2

Musical notation for Chorus 2, measures 64-68. Chords include G, Bm, A, D, Dsus2/A, D, and A/C#. A *mf* dynamic is indicated.

Musical notation for Chorus 2, measures 69-73. Chords include G/B, D, G/A, D, A/C#, and G/B.

Musical notation for Chorus 2, measures 74-78. Chords include D, Asus4, A, Gmaj7, F#m7, Em7, Asus4, and A.

E. Guitar 1 – Reformation Hymn (Vocals, Band & Strings) – page 2 of 2

78 **D/F#** **G** **Em7** **Asus4** **A**

**Interlude 2**

82 **D** **A/C#** **G/B**

86 **D** **G/A** **D** **A/C#** **G/B** **D**

**Tag**

91 **Asus4** **A** **Gmaj7** **F#m7** **Em7** **A/C#**

94 **D/F#** **G** **Em11**

97 **Asus4** **A** **Bm** **A** **G** **D/F#** **Em7**

**Outro**

101 **Asus4** **A** **D** **D**

106 **D** **Em** **A/C#** **D** **G** **D**

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## VOCALS, BAND & STRINGS

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Music by BOB KAUFLIN

Arranged by JON HORTON and BOB KAUFLIN

Orchestrated by RAYMOND SCHNURR

### With Joyful Conviction (♩ = 83) Verse 1

### Chorus 1

[1-9] [10-18] [19-27] [28-41]

### Interlude 1

### Verse 2

Let ring throughout

[42-49] [50-58]

*mf* Clean Tone  
(Warm w/bright articulation)

61 D/F# G A sus4 A Em7 D/F# G

65 Bm A D D sus2/A D

### Chorus 2

68 A/C# G/B D G/A

*mf*

71 D A/C# G/B

74 D A sus4 A G maj7 F#m7 Em7

E. Guitar 2 – Reformation Hymn (Vocals, Band & Strings) – page 2 of 2

77 Asus4 A D/F# G Em7  
simile

Interlude 2

81 A/C# A D A/C# G/B  
simile *f*

86 D G/A D A/C# G/B

Tag

90 D Asus4 A Gmaj7 F#m7 Em7  
*f*

93 A/C# D/F# G Em11 Asus4 A  
simile

98 Bm A G D/F# Em7

Outro

101 Asus4 A D D  
*f*

106 D Em A/C# D G D

Contrabass

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## VOCALS, BAND & STRINGS

Words by CHRIS ANDERSON

Music by BOB KAUFLIN

Arranged by JON HORTON and BOB KAUFLIN

Orchestrated by RAYMOND SCHNURR

With Joyful Conviction (♩ = 83)

4

[1-4]

*mf con brio*

6

*p*

Verse 1

Chorus 1

9

[10-18]

9

[19-27]

2

[28-29]

30

*mf*

36

Interlude 1

42

*mf con brio*

*mp*

45

*mf*

Verse 2

48

Musical staff for measures 48-52. The key signature is two sharps (F# and C#). The staff contains a bass clef and a series of notes and rests. A dynamic marking of *mf* is placed below the staff.

53

Musical staff for measures 53-57. The staff contains a bass clef and a series of notes and rests.

58

Musical staff for measures 58-62. The staff contains a bass clef and a series of notes and rests. A dynamic marking of *mf* is placed below the staff.

63

Musical staff for measures 63-67. The staff contains a bass clef and a series of notes and rests. A dynamic marking of *mp* is placed below the staff.

Chorus 2

68

Musical staff for measures 68-73. The staff contains a bass clef and a series of notes and rests. A dynamic marking of *mf dolce* is placed below the staff.

74

Musical staff for measures 74-79. The staff contains a bass clef and a series of notes and rests.

Interlude 2

80

Musical staff for measures 80-85. The staff contains a bass clef and a series of notes and rests. A dynamic marking of *f* is placed below the staff.

86

Musical staff for measures 86-90. The staff contains a bass clef and a series of notes and rests.

**Tag**

92

Musical notation for the Tag section, measures 92-97. The key signature is one sharp (F#) and the time signature is 4/4. The notation is in bass clef. Measure 92 starts with a forte (*f*) dynamic. The melody consists of quarter and eighth notes with some slurs.

98

Musical notation for the Tag section, measures 98-101. The notation continues from the previous system, ending with a double bar line. There are accents (>) under the first three notes of measure 98.

**Outro**

102

Musical notation for the Outro section, measures 102-104. The notation is in bass clef. Measure 104 ends with a fermata over a whole note. The dynamic marking is *sfzp con brio* with a hairpin swell.

105

Musical notation for the Outro section, measures 105-106. The notation is in bass clef. Measure 105 starts with a forte (*f*) dynamic. The melody features eighth notes and quarter notes with slurs.

107

Musical notation for the Outro section, measures 107-110. The notation is in bass clef. Measure 107 starts with a forte (*f*) dynamic. The melody features eighth notes and quarter notes with slurs. Measure 110 ends with a fermata over a whole note. The dynamic marking is *opt. swell (like recording)* with a hairpin swell.



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Viola

# Reformation Hymn

Based on the recording from the Church Works Media album "Shout Out for Joy"

VOCALS, BAND & STRINGS

Words by CHRIS ANDERSON

Music by BOB KAUFLIN

Arranged by JON HORTON and BOB KAUFLIN

Orchestrated by RAYMOND SCHNURR

With Joyful Conviction (♩ = 83)

3  
[1-3] *mf con brio*

6 *p*

Verse 1

Chorus 1

9 [10-18] 9 [19-27] *mp* 7

30 *mf*

36

Interlude 1

41 *mf con brio*

44 *mp* *mf*

Viola – Reformation Hymn (Vocals, Band & Strings) – page 2 of 3

47

Musical staff for measures 47-49. The key signature is one sharp (F#) and the time signature is 3/4. The music consists of eighth and quarter notes with accents.

Verse 2

50

Musical staff for measures 50-52. The music features a rhythmic pattern of eighth notes with accents. The dynamic marking *mf* is present.

53

Musical staff for measures 53-55. The music continues with eighth notes and accents.

56

Musical staff for measures 56-58. The music continues with eighth notes and accents.

59

Musical staff for measures 59-61. The music continues with eighth notes and accents. The dynamic marking *mf* is present.

62

Musical staff for measures 62-64. The music continues with eighth notes and accents.

65

Musical staff for measures 65-67. The music continues with eighth notes and accents. The dynamic marking *dolce* is present.

Chorus 2

68

Musical staff for measures 68-74. The music features a rhythmic pattern of eighth notes with accents. The dynamic marking *mf* is present.

75

Musical staff for measures 75-76. The music continues with eighth notes and accents.

Interlude 2

80

Musical staff 80-84: Treble clef, 3/4 time, key signature of one sharp (F#). Measures 80-84 contain a melodic line with slurs and a dynamic marking of *f* at the end.

85

Musical staff 85-89: Treble clef, 3/4 time, key signature of one sharp (F#). Measures 85-89 contain a melodic line with slurs.

Tag

90

Musical staff 90-94: Treble clef, 3/4 time, key signature of one sharp (F#). Measures 90-94 contain a melodic line with slurs and a dynamic marking of *f* at the beginning.

95

Musical staff 95-100: Treble clef, 3/4 time, key signature of one sharp (F#). Measures 95-100 contain a melodic line with slurs and a dynamic marking of *port.* at the end.

Outro

101

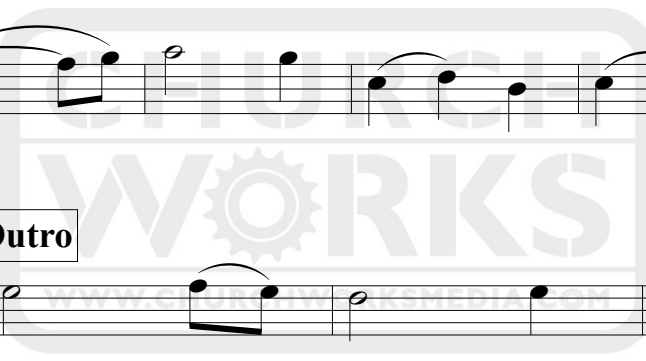
Musical staff 101-104: Treble clef, 3/4 time, key signature of one sharp (F#). Measures 101-104 contain a melodic line with slurs and a dynamic marking of *sfzp con brio* at the end.

105

Musical staff 105-106: Treble clef, 3/4 time, key signature of one sharp (F#). Measures 105-106 contain a melodic line with slurs and a dynamic marking of *f* at the beginning.

107

Musical staff 107-110: Treble clef, 3/4 time, key signature of one sharp (F#). Measures 107-110 contain a melodic line with slurs and a dynamic marking of *opt. swell (like recording)* at the end.



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Violin I & II

# Reformation Hymn

Based on the recording from the Church Works Media album "Shout Out for Joy"

## VOCALS, BAND & STRINGS

Words by CHRIS ANDERSON

Music by BOB KAUFLIN

Arranged by JON HORTON and BOB KAUFLIN

Orchestrated by RAYMOND SCHNURR

With Joyful Conviction (♩ = 83)

Violin I & II

Viola

*mf con brio*

[1-3]

3

### Verse 1

7

*mp* *mf* *n*

7 8 9

[11-18] [19-27]

### Chorus 1

28

*mp* *mf*

28 35

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35

35

Interlude 1

Musical notation for measures 41-44. The top staff is marked *mf* and *con brio*. The bottom staff is marked *mf* and *con brio*. Both staves end with a *mp* dynamic marking and a hairpin.

Musical notation for measures 45-47. Both staves are marked *mf* and feature accents over the notes.

Verse 2

Musical notation for measures 48-51. The top staff is marked *mf*. The bottom staff is marked *mf* and includes the instruction "Violin I".

Musical notation for measures 52-55. Both staves feature a continuous eighth-note accompaniment pattern.

Musical notation for measures 56-59. The top staff has a long note with a slur, marked *mf*. The bottom staff is marked *mf* and continues the eighth-note accompaniment.

Violin I & II – Reformation Hymn (Vocals, Band & Strings) – page 3 of 4

60 *opt. div.*

63 *div.*

**Chorus 2**

67 *dolce* *mp* *mf*

73

**Interlude 2**

79 *f*

85

Musical notation for measures 85-91, featuring two staves in treble clef with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes with various phrasing slurs.

**Tag**

92

Musical notation for measures 92-97, marked with a forte *f* dynamic. The notation includes slurs and accents over the notes.

**Outro**

98

Musical notation for measures 98-102, continuing the melodic lines from the previous section.

103

Musical notation for measures 103-105, featuring a dynamic shift from *sfzp con brio* to *f*. The notation includes accents and slurs.

106

Musical notation for measures 106-112, including a dynamic marking of *opt. swell (like recording)* at the end of the piece.

Violin I

# Reformation Hymn

Based on the recording from the Church Works Media album "Shout Out for Joy"

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Words by CHRIS ANDERSON

Music by BOB KAUFLIN

Arranged by JON HORTON and BOB KAUFLIN

Orchestrated by RAYMOND SCHNURR

With Joyful Conviction (♩ = 83)

3

[1-3]

*mf con brio*

### Verse 1

*n*

### Chorus 1

8

[11-18]

9

[19-27]

*mp*

30

*mf*

35

36

### Interlude 1

41

*mf con brio*

44

*mp mf*



Violin I – Reformation Hymn (Vocals, Band & Strings) – page 2 of 3

47

Verse 2

50

53

56

59

65

70

76

Interlude 2

82

*f*

88

Tag

92

*f*

97

Outro

102

*sfzp con brio*

105

107

*opt. swell (like recording)*

Violin II

# Reformation Hymn

Based on the recording from the Church Works Media album "Shout Out for Joy"

## VOCALS, BAND & STRINGS

Words by CHRIS ANDERSON

Music by BOB KAUFLIN

Arranged by JON HORTON and BOB KAUFLIN

Orchestrated by RAYMOND SCHNURR

With Joyful Conviction (♩ = 83)

3

Viola

*mf* *con brio*

6

*mp* *mf*

### Verse 1

8

9

Chorus 1

7

*n*

[11-18]

[19-27]

*mp*

10

30

*mf*

### Interlude 1

41

*mf* *con brio*

44

*mp* *mf*

47

Musical staff for measures 47-50. The key signature is two sharps (F# and C#). The staff contains a melodic line with eighth and sixteenth notes, some with accents.

**Verse 2**

50 Violin 1

Musical staff for measures 50-53. The key signature is two sharps. The staff contains a melodic line with eighth notes and rests, marked *mf*.

54

Musical staff for measures 54-58. The key signature is two sharps. The staff contains a melodic line with eighth notes and rests, marked *mf*.

59

Musical staff for measures 59-61. The key signature is two sharps. The staff contains a melodic line with eighth notes and rests, marked *mf*.

62

Musical staff for measures 62-64. The key signature is two sharps. The staff contains a melodic line with eighth notes and rests, marked *mf*.

65

Musical staff for measures 65-68. The key signature is two sharps. The staff contains a melodic line with eighth notes and rests, marked *mp* and *mf*. The word *dolce* is written above the staff.

**Chorus 2**

69

Musical staff for measures 69-74. The key signature is two sharps. The staff contains a melodic line with eighth notes and rests.

75

Musical staff for measures 75-78. The key signature is two sharps. The staff contains a melodic line with eighth notes and rests.

79

Musical staff for measures 79-82. The key signature is two sharps. The staff contains a melodic line with eighth notes and rests.



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Interlude 2

83

*f*

Musical staff for measures 83-86. Measure 83 starts with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 84 has a half note G4, a quarter note A4, and a quarter note B4. Measure 85 has a half note G4, a quarter note A4, and a quarter note B4. Measure 86 has a half note G4, a quarter note A4, and a quarter note B4. A dynamic marking of *f* is placed below the staff.

87

Musical staff for measures 87-91. Measure 87 has a half note G4, a quarter note A4, and a quarter note B4. Measure 88 has a half note G4, a quarter note A4, and a quarter note B4. Measure 89 has a half note G4, a quarter note A4, and a quarter note B4. Measure 90 has a half note G4, a quarter note A4, and a quarter note B4. Measure 91 has a half note G4, a quarter note A4, and a quarter note B4.

Tag

92

*f*

Musical staff for measures 92-97. Measure 92 has a half note G4, a quarter note A4, and a quarter note B4. Measure 93 has a half note G4, a quarter note A4, and a quarter note B4. Measure 94 has a half note G4, a quarter note A4, and a quarter note B4. Measure 95 has a half note G4, a quarter note A4, and a quarter note B4. Measure 96 has a half note G4, a quarter note A4, and a quarter note B4. Measure 97 has a half note G4, a quarter note A4, and a quarter note B4. A dynamic marking of *f* is placed below the staff.

98

Musical staff for measures 98-101. Measure 98 has a half note G4, a quarter note A4, and a quarter note B4. Measure 99 has a half note G4, a quarter note A4, and a quarter note B4. Measure 100 has a half note G4, a quarter note A4, and a quarter note B4. Measure 101 has a half note G4, a quarter note A4, and a quarter note B4.

Outro

102

*sfzp con brio*

Musical staff for measures 102-104. Measure 102 has a half note G4, a quarter note A4, and a quarter note B4. Measure 103 has a half note G4, a quarter note A4, and a quarter note B4. Measure 104 has a half note G4, a quarter note A4, and a quarter note B4. A dynamic marking of *sfzp con brio* is placed below the staff.

105

*f*

Musical staff for measures 105-106. Measure 105 has a half note G4, a quarter note A4, and a quarter note B4. Measure 106 has a half note G4, a quarter note A4, and a quarter note B4. A dynamic marking of *f* is placed below the staff.

107

*opt. swell (like recording)*

Musical staff for measures 107-110. Measure 107 has a half note G4, a quarter note A4, and a quarter note B4. Measure 108 has a half note G4, a quarter note A4, and a quarter note B4. Measure 109 has a half note G4, a quarter note A4, and a quarter note B4. Measure 110 has a half note G4, a quarter note A4, and a quarter note B4. A dynamic marking of *opt. swell (like recording)* is placed below the staff.

# Reformation Hymn

Based on the recording from the Church Works Media album "Shout Out for Joy"

LEAD, CHOIR\* & PIANO

Words by CHRIS ANDERSON

Music by BOB KAUFLIN

Arranged by JON HORTON and BOB KAUFLIN

Orchestrated by RAYMOND SCHNURR

With Joyful Conviction (♩ = 83)

3

6

9

Male Lead *mf*

**Verse 1**

We will trust God's Word a-lone, where His

9

*mf*

\*In this score, the choir plays a supporting role to the Lead Vocals. There is a separate Choir Octavo that can be used as a stand-alone choir arrangement or for choir acting as lead.

Vocal Score – Reformation Hymn (Lead, Choir & Piano) – page 2 of 14

12

per - fect will is known; Our tra - di - tions shift like

12 D/F# Gsus2 Asus4 A Em D/F#

15

sand while His Truth for - ev - er stands.

15 G Bm A

18

Female Lead *mf*

We will live by faith a - lone, clothed in

18 D G/D D

*mf*

21

mer - it not our own; All we claim is Je - sus

21 D/F# Gsus2 Asus4 A Em D/F#

24

Christ and His fin - ished sac - ri - fice.

24 G Bm A D

27 Male Lead (mel) Female Lead (harm) **mf** **Chorus 1**

Glo - ry be, glo - ry be to God a -

SA **mf** Glo - ry be, glo - ry be to God a -

TB **mf** Glo - ry be, glo - ry be to God a -

27 A/C# G/B **mf**



30

lone through the church He re -

30

D G/A D A/C#

33

deemed and made His own. He has

33

G/B D Asus4 A Gmaj7 F#m7

36

freed us, He will keep us till we're safe - ly

36

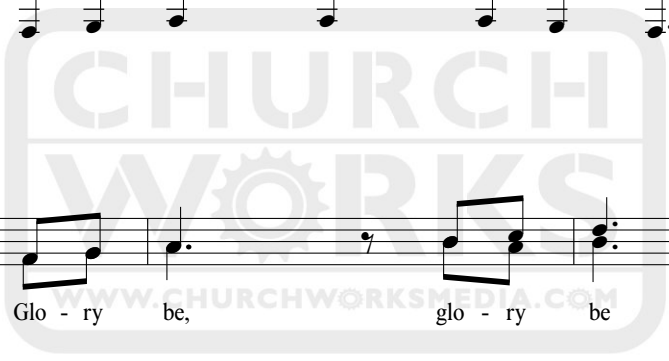
Em7 Asus4 A D/F#

39

home. Glo - ry be, glo - ry be to God a -

39

G Em Asus4 A



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**Interlude 1**

42

lone! \_\_\_\_\_

lone! \_\_\_\_\_

42 D Em A/C# D G D

*f*

45

45 D Em A/C# D

*mf*

**Verse 2**

48

Male Lead *mf*

We are saved by grace a -

48 G D D G/D

*mf*

51

lone— un - de - served, yet free - ly shown; No ac -

51 D D/F# G Asus4 A

54

com - plish - ment on earth can a - chieve the sec - ond

54 Em D/F# G Bm

57

Female Lead *mf*

birth. We will stand on Christ a -

57 A A G F#m Em D G/D

*mf*

60 Add Male Lead (mel)

lone, the un - yield - ing Cor - ner - stone; Na - tions

60 D D/F# G Asus4 A

63 Female Lead (harm)

rage and dev - ils roar, still He reigns for - ev - er -

63 Em7 D/F# G Bm A

66 Chorus 2

more! *f* Glo - ry be, glo - ry

For - ev - er - more! *f* Glo - ry be, glo - ry

66 D Dsus2/A D A/C#

69

be to God a - lone through the

be to God a - lone through the

69

G/B D G/A D

72

church He re - deemed and made His own.

church He re - deemed and made His own.

72

A/C# G/B D

75

He has freed us, He will keep us till we're

75

Asus4 A Gmaj7 F#m7 Em7 Asus4 A

78

safe - ly home. Glo - ry be, glo - ry

78

D/F# G Em7



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*Opt. choir/congr. mel.*

81

be to God a - lone! Glo - ry

*mp*

Detailed description: This block contains the first system of music for measures 81-83. It features a vocal line and a piano accompaniment. The vocal line has lyrics 'be to God a - lone!' and 'Glo - ry'. The piano accompaniment includes a treble and bass clef with chords and moving lines. A dynamic marking of *mp* is present.

81

Asus4 A D

Detailed description: This block shows the piano accompaniment for measures 81-83. It includes a treble and bass clef. Chord symbols 'Asus4', 'A', and 'D' are written above the staff. The piano part features a steady bass line and chords in the right hand.

**Interlude 2**

84

be, glo - ry be to God a - lone

84

A/C# G/B D G/A

*f*

Detailed description: This block contains the second system of music for measures 84-86, labeled 'Interlude 2'. It features a vocal line and a piano accompaniment. The vocal line has lyrics 'be, glo - ry be to God a - lone'. The piano accompaniment includes a treble and bass clef with chords and moving lines. Chord symbols 'A/C#', 'G/B', 'D', and 'G/A' are written above the staff. A dynamic marking of *f* is present.

87

— through the church He re - deemed and made His

87

D A/C# G/B

Detailed description: This block contains the third system of music for measures 87-89. It features a vocal line and a piano accompaniment. The vocal line has lyrics '— through the church He re - deemed and made His'. The piano accompaniment includes a treble and bass clef with chords and moving lines. Chord symbols 'D', 'A/C#', and 'G/B' are written above the staff.

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**Tag**

90 *f* own. \_\_\_\_\_ He has freed us, He will

*f* He has freed us, He will

*f* He has freed us, He will

90 D Asus4 A Gmaj7 F#m7 Em7 *f*

93 keep us till we're safe - ly home. Glo - ry

keep us till we're safe - ly home. Glo - ry

93 A/C# D/F# G



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96

be, glo - ry be to God a - lone!

be, glo - ry be to God a - lone! (God a -

96

Em11 Asus4 A/C# Bm A

99

Glo - ry be, glo - ry be to God a -

lone!) Glo - ry be, glo - ry be to God a -

99

G D/F# Em7 Asus4 A



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Outro

102

lone! lone!

Detailed description: This system contains the first three measures of the 'Outro' section. It features three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a piano accompaniment line (bass clef). The key signature is D major (two sharps). The vocal line and piano accompaniment lines are tied across measures 102, 103, and 104. The lyrics 'lone!' are written under the vocal line in measures 102 and 103. Measure 104 contains a whole rest for the vocal line and a whole note chord for the piano accompaniment.

102

*f*

D Em A/C# D G D

Detailed description: This system shows the piano accompaniment for measures 102-104. It consists of two staves: treble and bass clef. The key signature is D major. Measure 102 starts with a forte (*f*) dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Chord symbols are placed above the staff: D, Em, A/C#, D, G, and D. The system concludes with a double bar line.

105

D Em

Detailed description: This system shows the piano accompaniment for measures 105-106. It consists of two staves: treble and bass clef. The key signature is D major. Measure 105 begins with a repeat sign. The piano accompaniment continues with eighth notes in the right hand and quarter notes in the left hand. Chord symbols D and Em are placed above the staff. The system concludes with a double bar line.

107

A/C# D G D

Detailed description: This system shows the piano accompaniment for measures 107-109. It consists of two staves: treble and bass clef. The key signature is D major. Measure 107 begins with a repeat sign. The piano accompaniment continues with eighth notes in the right hand and quarter notes in the left hand. Chord symbols A/C#, D, G, and D are placed above the staff. Measures 108 and 109 feature a whole note chord in the right hand and a whole note chord in the left hand, both held for the duration of the measure. The system concludes with a double bar line.



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Piano  
(Exact Transcription\*)

# Reformation Hymn

Based on the recording from the Church Works Media album "Shout Out for Joy"

Words by CHRIS ANDERSON

Music by BOB KAUFLIN

Arranged by JON HORTON and BOB KAUFLIN

Orchestrated by RAYMOND SCHNURR

With Joyful Conviction (♩ = 83)

Piano

*mf* *dolce*

D Em A/C# D G D

*f*

D Em A/C# D G D

Verse 1

*mf*

D G/D D

D/F# Gsus2 Asus4 A Em D/F# G

\*This is an exact piano transcription from the recording, ideally supported by a full band and strings.  
The "Piano Reduction" is better suited for situations with no band or a smaller instrument combo.

Piano – Reformation Hymn (Exact Transcription) – page 2 of 6

16 Bm A D G/D

*mf*

20 D D/F# Gsus2 Asus4 A Em D/F#

3

24 G Bm A D

3

**Chorus 1**

28 A/C# G/B D G/A D

*mf*

32 A/C# G/B D Asus4 A Gmaj7 F#m7

3

36 Em7 Asus4 A D/F# G

36 37 38 39

Interlude 1

40 Em Asus4 A D Em A/C# D

40 41 42 43 *f*

44 G D D Em A/C# D

Verse 2

48 G D D G/D D

48 49 50 51 *mf*

52 D/F# G Asus4 A Em D/F# G

Piano – Reformation Hymn (Exact Transcription) – page 4 of 6

56 Bm A A G F#m Em D G/D

60 D D/F# G Asus4 A Em7 D/F#

64 G Bm A D Dsus2/A D

Chorus 2

68 A/C# G/B D G/A D

72 A/C# G/B D Asus4 A Gmaj7 F#m7

Piano – Reformation Hymn (Exact Transcription) – page 5 of 6

76 Em7 Asus4 A D/F# G

80 Em7 Asus4 A D

Interlude 2

84 A/C# G/B D G/A D

88 A/C# G/B D Asus4 A Gmaj7 F#m7

Tag

92 Em7 A/C# D/F# G



Piano – Reformation Hymn (Exact Transcription) – page 6 of 6

96 Em11 A sus4 A/C# Bm A G D/F#

Musical notation for measures 96-100. The system includes a treble and bass clef with chords and melodic lines. Chords are Em11, A sus4, A/C#, Bm, A, G, and D/F#.

100 Em7 A sus4 A D Em

**Outro**

*f*

Musical notation for measures 100-102. The system includes a treble and bass clef with chords and melodic lines. Chords are Em7, A sus4, A, D, and Em. A box labeled "Outro" is above measure 102, and a dynamic marking "f" is below measure 102.

103 A/C# D G D

Musical notation for measures 103-105. The system includes a treble and bass clef with chords and melodic lines. Chords are A/C#, D, G, and D. A watermark "CHURCH WORKS" and "WWW.CHURCHWORKSMEDIA.COM" are visible in the background.

106 D Em A/C# D G D

Musical notation for measures 106-108. The system includes a treble and bass clef with chords and melodic lines. Chords are D, Em, A/C#, D, G, and D. A large watermark "PREVIEW COPY ONLY" is overlaid on the page.

Piano  
(Band Reduction\*)

# Reformation Hymn

Based on the recording from the Church Works Media album "Shout Out for Joy"

Words by CHRIS ANDERSON

Music by BOB KAUFLIN

Arranged by JON HORTON and BOB KAUFLIN

Orchestrated by RAYMOND SCHNURR

With Joyful Conviction (♩ = 83)

Piano

*mf dolce*

D Em A/C# D G D

*f*

D Em A/C# D

Verse 1

*mf*

G D D G/D

D D/F# Gsus2 Asus4 A Em D/F#

\*This piano reduction can be used with or without a band in any instrument package or combination.

Piano – Reformation Hymn (Band Reduction) – page 2 of 6

15 G Bm A

19 D G/D D D/F# Gsus2 Asus4 A

*mf*

23 Em D/F# G Bm A D

**Chorus 1**

27 A/C# G/B D G/A

*mf*

31 D A/C# G/B D

Piano – Reformation Hymn (Band Reduction) – page 3 of 6

35 Asus4 A Gmaj7 F#m7 Em7 Asus4 A D/F#

Interlude 1

39 G Em Asus4 A D Em

43 A/C# D G D D Em

Verse 2

47 A/C# D G D D G/D

51 D D/F# G Asus4 A Em D/F#

Piano – Reformation Hymn (Band Reduction) – page 4 of 6

55 G Bm A A G F#m Em

59 D G/D D D/F# G Asus4 A

*mf*

63 Em7 D/F# G Bm A D Dsus2/A

**Chorus 2**

67 D A/C# G/B D G/A

*f*

71 D A/C# G/B D

Piano – Reformation Hymn (Band Reduction) – page 5 of 6

75 Asus4 A Gmaj7 F#m7 Em7 Asus4 A D/F#

79 G Em7 Asus4 A D

Interlude 2

83 A/C# G/B D G/A

*f*

87 D A/C# G/B D

Tag

91 Asus4 A Gmaj7 F#m7 Em7 A/C# D/F#

*f*

Piano – Reformation Hymn (Band Reduction) – page 6 of 6

95 G Em11 Asus4 A/C# Bm A

99 G D/F# Em7 Asus4 A D Em

**Outro**

*f*

103 A/C# D G D

106 D Em A/C# D G D

Piano  
(Simplified Reduction\*)

# Reformation Hymn

Based on the recording from the Church Works Media album "Shout Out for Joy"

Words by CHRIS ANDERSON

Music by BOB KAUFLIN

Arranged by JON HORTON and BOB KAUFLIN

Orchestrated by RAYMOND SCHNURR

With Joyful Conviction (♩ = 83)

Piano

*mf* dolce

D Em A/C# D G D

*f*

D Em A/C# D G D

Verse 1

*mf*

D G/D D D/F# Gsus2

Asus4 A Em D/F# G Bm A

\*This is a simplified version of the piano reduction and can be used with or without a band in any instrument package or combination.



Piano – Reformation Hymn (Simplified) – page 2 of 5

18

D G/D D D/F# Gsus2 Asus4 A

*mf*

23

Em D/F# G Bm A D

**Chorus 1**

28

A/C# G/B D G/A D A/C#

33

G/B D Asus4 A Gmaj7 F#m7 Em7 Asus4 A

**Interlude 1**

38

D/F# G Em Asus4 A D Em

Piano – Reformation Hymn (Simplified) – page 3 of 5

43 A/C# D G D D Em

Verse 2

47 A/C# D G D D G/D D

52 D/F# G Asus4 A Em D/F# G Bm

57 A A G F#m Em D G/D D D/F# G

62 Asus4 A Em7 D/F# G Bm A D Dsus2/A

**Chorus 2**

67 D A/C# G/B D G/A D

72 A/C# G/B D Asus4 A G maj7 F#m7

76 Em7 Asus4 A D/F# G Em7

**Interlude 2**

81 Asus4 A D A/C#

85 G/B D G/A D A/C# G/B

Tag

90 D Asus4 A Gmaj7 F#m7 Em7 A/C#

*f*

94 D/F# G Em11 Asus4 A/C#

98 Bm A G D/F# Em7 Asus4 A

Outro

102 D Em A/C# D G D

106 D Em A/C# D G D

String Reduction  
for Keyboard\*

# Reformation Hymn

Based on the recording from the Church Works Media album "Shout Out for Joy"

Words by CHRIS ANDERSON

Music by BOB KAUFLIN

Arranged by JON HORTON and BOB KAUFLIN

Orchestrated by RAYMOND SCHNURR

With Joyful Conviction (♩ = 83)

3  
[1-3]  
*mf* *con brio*

## Verse 1

6  
7  
*n*

## Chorus 1

8  
[11-18]  
8  
9  
[19-27]  
9

29  
*mp* *mf*

\*This string reduction can be used to enhance or replace strings for any instrument package or combination.

34

Musical notation for measures 34-37. The piece is in G major (one sharp) and 4/4 time. The right hand features a melody of eighth notes with slurs, while the left hand provides a bass line of eighth notes. A large, faint watermark reading 'CHURCH WORKS' is visible in the background.

38

Musical notation for measures 38-41. The right hand has a melody with some longer note values and slurs. The left hand continues with eighth notes. The 'CHURCH WORKS' watermark is still present.

Interlude 1

42

Musical notation for measures 42-44. The right hand has a rhythmic pattern of eighth notes with accents. The left hand has a similar rhythmic pattern. Dynamics include *mf con brio* and *mp*. The 'CHURCH WORKS' watermark is visible.

45

Musical notation for measures 45-48. The right hand has a complex rhythmic pattern with many eighth notes and accents. The left hand has a bass line with some longer notes. Dynamics include *mf*. The 'CHURCH WORKS' watermark is visible.

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Verse 2

48

*mf*

51

54

57

*mf*



PREVIEW COPY ONLY

60

Musical notation for measures 60-62. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a long slur over three measures. The bass staff contains a rhythmic accompaniment of chords with a 'v' marking above the notes.

63

Musical notation for measures 63-65. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a long slur over three measures. The bass staff contains a rhythmic accompaniment of chords with a 'v' marking above the notes.

66

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Chorus 2

*mf dolce*

Musical notation for measures 66-70. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a long slur over three measures. The bass staff contains a rhythmic accompaniment of chords with a 'v' marking above the notes. The dynamic marking *mf dolce* is present. A large watermark 'CHURCH WORKS' and the website 'www.churchworks.com' are overlaid on the page.

70

Musical notation for measures 70-74. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a long slur over three measures. The bass staff contains a rhythmic accompaniment of chords with a 'v' marking above the notes.



75

Musical notation for measures 75-79. The piece is in G major (one sharp) and 4/4 time. The right hand features a melody of eighth notes with a descending line, while the left hand provides a steady accompaniment of quarter notes. The key signature is G major.

Interlude 2

80

Musical notation for measures 80-84. This section is marked with a forte *f* dynamic. The right hand has a more active melody with some sixteenth notes, and the left hand continues with a simple accompaniment. The key signature remains G major.

85

Musical notation for measures 85-89. The right hand melody continues with eighth notes, and the left hand accompaniment remains consistent. The key signature is G major.

Tag

90

Musical notation for measures 90-94, the final section of the page. The right hand features a concluding melodic phrase, and the left hand provides a final accompaniment. The key signature is G major.

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95

Musical notation for measures 95-99. Treble clef has a melodic line with slurs and ties. Bass clef has a supporting bass line with chords and single notes.

Outro

100

Musical notation for measures 100-104. Treble clef has a melodic line with slurs and ties. Bass clef has a supporting bass line. A *mp* dynamic marking is present in measure 104.

105

Musical notation for measures 105-106. Treble clef has a melodic line with slurs and ties. Bass clef has a supporting bass line. A *f* dynamic marking is present in measure 105.

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107

Musical notation for measures 107-110. Treble clef has a melodic line with slurs and ties. Bass clef has a supporting bass line. An *opt. swell (like recording)* instruction is present in measure 107.

String Reduction  
for Organ\*

# Reformation Hymn

Based on the recording from the Church Works Media album "Shout Out for Joy"

Words by CHRIS ANDERSON

Music by BOB KAUFLIN

Arranged by JON HORTON and BOB KAUFLIN

Orchestrated by RAYMOND SCHNURR

With Joyful Conviction (♩ = 83)

strings 8' 16'

*mf* *con brio*

strings 8' 16'

3

[1-3]

3

3

## Verse 1

strings 8'

*mf*

*p*

strings 8' 16'

*mf*

*p*

6

7

*n*

## Chorus 1

8

9

[11-18]

[19-27]

8

9

8

9

\*This string reduction can be used to enhance or replace strings for any instrument package or combination.

29

strings 8'

*mp* 7

*mf* strings 8'

34

38

strings 8' 16'

**Interlude 1**

42

*mf con brio*  
strings 8' 16'

strings 8'

*mp*

*mf mp*

45

*mf*

strings 8' 16'

*mf*

48

**Verse 2**

strings 8'

*mf*

*mf*

51

Musical score for measures 51-53. The score is in G major (one sharp) and 4/4 time. It features a grand staff with three staves. The top staff (treble clef) contains whole rests. The middle staff (bass clef) contains a rhythmic accompaniment of eighth notes and chords. The bottom staff (bass clef) contains a bass line with quarter notes and rests.

54

Musical score for measures 54-56. The score is in G major (one sharp) and 4/4 time. It features a grand staff with three staves. The top staff (treble clef) contains whole rests. The middle staff (bass clef) contains a rhythmic accompaniment of eighth notes and chords. The bottom staff (bass clef) contains a bass line with quarter notes and rests.

57

strings 8'

*mf*

Musical score for measures 57-59. The score is in G major (one sharp) and 4/4 time. It features a grand staff with three staves. The top staff (treble clef) contains a melodic line for strings 8' with a slur over measures 58 and 59. The middle staff (bass clef) contains a rhythmic accompaniment of eighth notes and chords. The bottom staff (bass clef) contains a bass line with quarter notes and rests. The dynamic marking *mf* is present in both the top and bottom staves.

60

Musical score for measures 60-62. The top staff is a treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are bass clefs. The music features a melodic line in the treble and a rhythmic accompaniment in the bass. A large watermark 'Church Works' is visible in the background.

63

Musical score for measures 63-65. The top staff is a treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are bass clefs. The music continues with a melodic line in the treble and a rhythmic accompaniment in the bass. A large watermark 'Church Works' is visible in the background.

66

Chorus 2

*mf dolce*

*mp* *mf dolce*

Musical score for measures 66-69, labeled "Chorus 2". The top staff is a treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are bass clefs. The music features a melodic line in the treble and a rhythmic accompaniment in the bass. A large watermark "Church Works" is visible in the background. Dynamic markings include *mf dolce* and *mp*.

70

Musical score for measures 70-74. The score is written for three staves: Treble clef (top), Bass clef (middle), and Bass clef (bottom). The key signature is two sharps (F# and C#). The music features a mix of chords and moving lines. A dashed line in the middle staff indicates a continuation of a line from the previous page.

75

Musical score for measures 75-79. The score is written for three staves: Treble clef (top), Bass clef (middle), and Bass clef (bottom). The key signature is two sharps (F# and C#). The music continues with various chordal textures and melodic fragments. A watermark for Church Works Media is visible in the background.

80

Interlude 2

Musical score for measures 80-84, labeled as Interlude 2. The score is written for three staves: Treble clef (top), Bass clef (middle), and Bass clef (bottom). The key signature is two sharps (F# and C#). The music is more rhythmic and includes a dynamic marking of *f* (forte) in the final measure of the system.



85

Musical score for measures 85-89. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is two sharps (F# and C#). The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and slurs. The lower Bass staff contains a simple bass line with quarter and eighth notes.

90

Tag

Musical score for measures 90-94. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is two sharps (F# and C#). A box labeled "Tag" is positioned above the second measure of the Treble staff. The music includes various note values and rests. A large watermark "CHURCH WORKS" and the URL "WWW.CHURCHWORKSMEDIA.COM" are overlaid on the score.

95

Musical score for measures 95-99. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is two sharps (F# and C#). The music continues with various note values and rests. A large watermark "CHURCH WORKS" and the URL "WWW.CHURCHWORKSMEDIA.COM" are overlaid on the score.

Outro

100

*mp*

*mp*

105

*f con brio*

strings 8' 16'

strings 8' 16'

*f*

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107

*opt. swell (like recording)*

*opt. swell (like recording)*