

# 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 KAUFLIN  
Arranged by JON HORTON & BOB KAUFLIN

KEY: D

INTRO

♩ = 83

Musical notation for the first line of the intro, measures 1-3. Chords: D, Em, A/C#, D, G, D. Labels: *Piano & bass only* and *Rhythm in*.

Musical notation for the second line of the intro, measures 4-6. Chords: D, Em, A/C#, D, G, D. Label: *Band in*.

VERSE 1

Musical notation for the first line of the verse, measures 8-11. Chords: D, G/D, D. Labels: *opt. male lead* and *Piano-led, light rhythm*. Lyrics: 1. We will trust God's Word a-lone, where His

Musical notation for the second line of the verse, measures 12-15. Chords: D/F#, G2, Asus, A, Em, D/F#, G. Lyrics: per-fect will is known; Our tra-di-tions shift like sand while His

Musical notation for the third line of the verse, measures 16-19. Chords: Bm, A, D, G/D. Labels: *opt. female lead*. Lyrics: Truth for-ev-er stands. We will live by faith a-

Musical notation for the fourth line of the verse, measures 20-23. Chords: D, D/F#, G2, Asus, A, Em, D/F#. Lyrics: lone, clothed in mer-it not our own; All we claim is Je-sus

Musical notation for the fifth line of the verse, measures 24-27. Chords: G, Bm, A, D. Labels: *opt. choir/congr joins*. Lyrics: 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

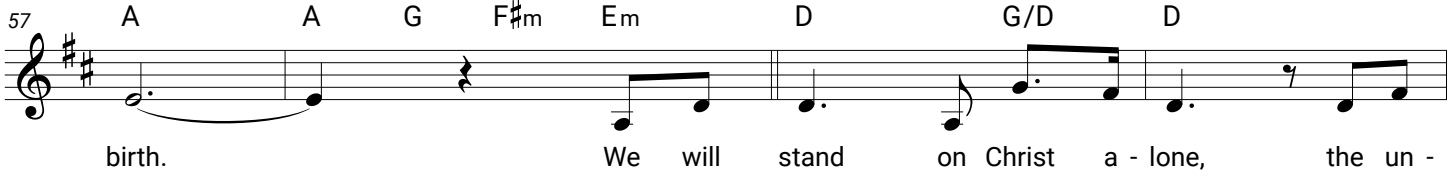
*Full band*

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

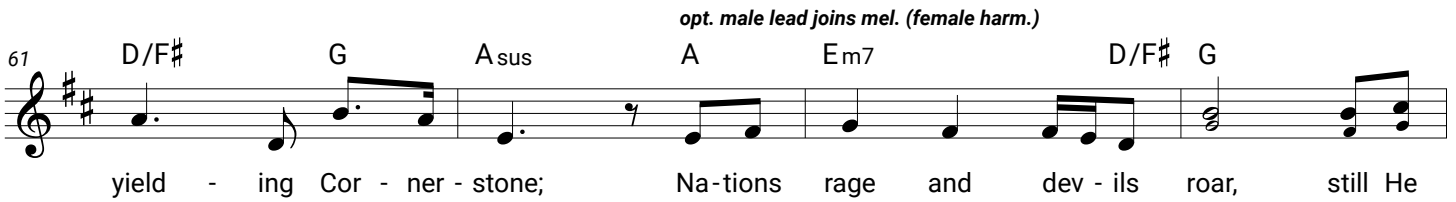
57 A A G F#m Em D G/D D



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

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

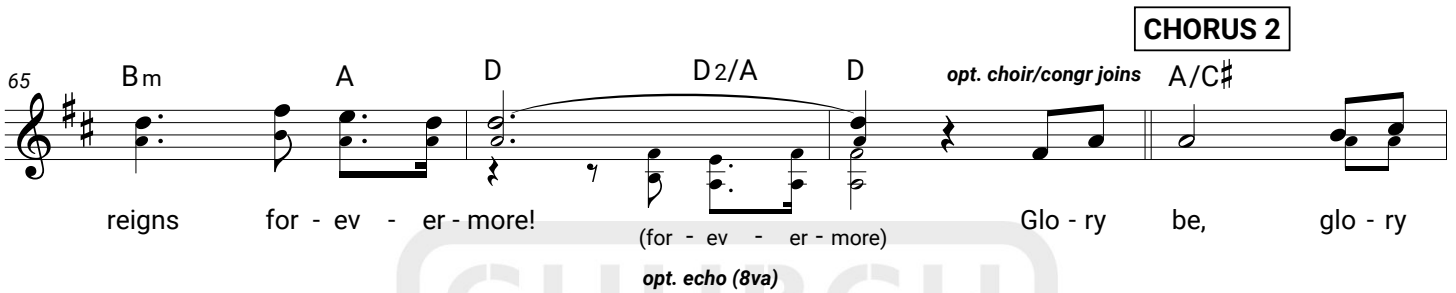
*opt. male lead joins mel. (female harm.)*



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#

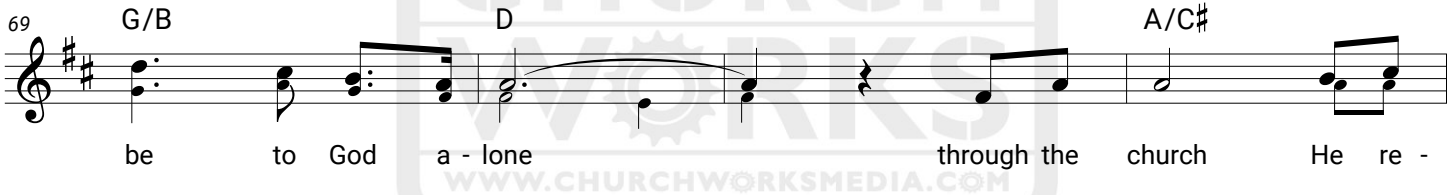
**CHORUS 2**



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

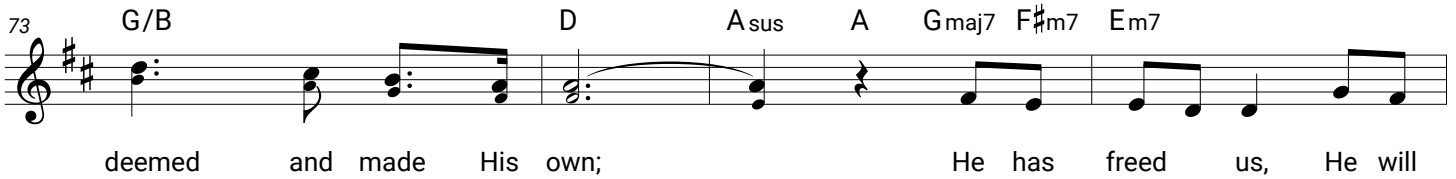
*opt. echo (8va)*

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

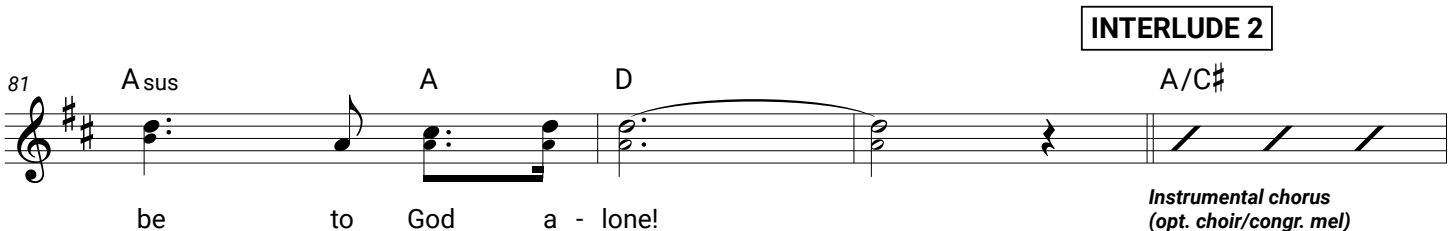
77 Asus A D/F# G Em7



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

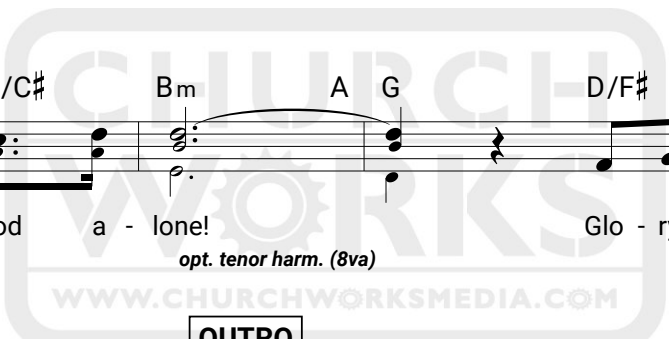
*opt. tenor harm. (8va)*

**OUTRO**

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

be to God a - lone!

105 D Em A/C# D G D



PREVIEW COPY ONLY

Lead/Piano

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Music by BOB KAUFLIN

Arranged by JON HORTON

& BOB KAUFLIN

**KEY: D**

**INTRO**

♩ = 83

*Piano & bass only*

*Rhythm in*

*Band in*

**VERSE 1**

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

*Piano-led, light rhythm*

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

Reformation Hymn (Lead/Piano) – page 2 of 7

16 **Bm** **A** *opt. female lead* **D** **G/D**

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

20 **D** **D/F#** **G2** **Asus** **A** **Em** **D/F#**

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

24 **G** **Bm** **A** **D** *opt. choir/congr joins*

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

**CHORUS 1**

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

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

*Piano only* *Full band*

Reformation Hymn (Lead/Piano) – page 3 of 7

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

44



Reformation Hymn (Lead/Piano) – page 4 of 7

VERSE 2

49 D G/D D D/F# G

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

49

49

Full band

53 Asus A Em D/F# G Bm

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

53

53

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

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

57

57

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

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

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

61

61

Reformation Hymn (Lead/Piano) – page 5 of 7

CHORUS 2

65 *opt. echo (8va)*

Bm A D D2/A D A/C#

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

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

Reformation Hymn (Lead/Piano) – page 6 of 7

INTERLUDE 2

81 Asus A D A/C#

be to God a - lone!

Instrumental chorus  
(opt. choir/congr. mel)

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

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

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

Reformation Hymn (Lead/Piano) – page 7 of 7

opt. tenor harm. (8va)

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

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

OUTRO

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

be to God a - lone!

105 D Em A/C# D G D

PREVIEW COPY ONLY

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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)

2  
[1-2]  
D  
mf AG 1 & 2: Strum  
f  
D Em

## Verse 1

6  
A/C# D G D  
9  
D G/D D  
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 (Band) – 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)

# Reformation Hymn

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Music by BOB KAUFLIN

Arranged by JON HORTON and BOB KAUFLIN

Orchestrated by RAYMOND SCHNURR

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# Gsus2 Asus4 A Em D/F# G Bm

*mf*

17 A D G/D D D/F# Gsus2 Asus4 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 Asus4 A Gmaj7 F#m7 Em7

*mf*



Bass Guitar – Reformation Hymn (Band) – page 2 of 3

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

*mf*

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

*mf*

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

*f*

71 D A/C# G/B D

Bass Guitar – Reformation Hymn (Band) – page 3 of 3

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

87 D A/C# G/B D

**Tag**

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

95 G Em11 Asus4 A/C# Bm A

**Outro**

99 G D/F# Em7 Asus4 A D Em

103 A/C# D G D D Em

107 A/C# D G D

Drum Set

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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 2-measure rest, followed by a series of eighth notes with 'x' marks above them, indicating a specific drum pattern. 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 features a series of eighth notes with 'x' marks above them, indicating a specific drum pattern. The dynamic marking is *mf*. A large watermark 'CHURCH WORKS MEDIA' and the website 'WWW.CHURCHWORKSMEDIA.COM' are visible in the background.

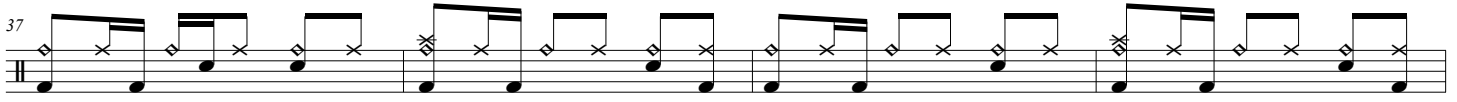
Musical notation for measures 21-27. The notation is on a single staff with a 3/4 time signature. It features a series of eighth notes with 'x' marks above them, indicating a specific drum pattern. The dynamic marking is *mf*.

Chorus 1

Musical notation for Chorus 1, measures 28-32. The notation is on a single staff with a 3/4 time signature. It features a series of eighth notes with 'x' marks above them, indicating a specific drum pattern. The dynamic marking is *mf*.

Drum Set – Reformation Hymn (Band) – page 2 of 3

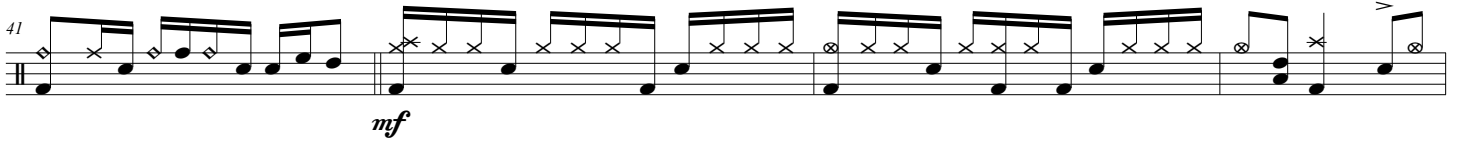
37




Musical notation for measures 37-40, featuring a rhythmic pattern of eighth notes with 'x' marks above them, indicating specific drum hits.

Interlude 1

41



41



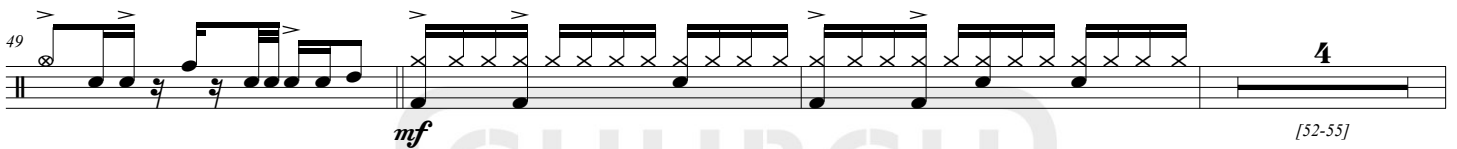
45

*mf*


Musical notation for measures 41-44, starting with a double bar line and a *mf* dynamic marking. Measures 45-48 continue the rhythmic pattern.

Verse 2

49



49

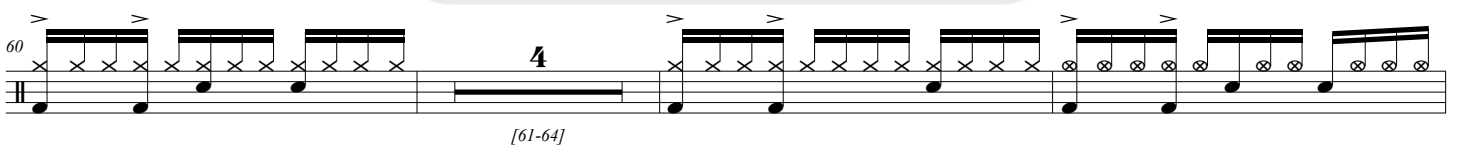


56


*mf*

Musical notation for measures 49-55, including a 4-measure rest. A watermark 'CHURCH WORKS MEDIA' is visible in the background.

60



60



67

*f*

Musical notation for measures 60-66, including a 4-measure rest. Musical notation for measures 67-73, starting with a double bar line and a *f* dynamic marking. A 4-measure rest is present at the end of the line.

Chorus 2

74



74



82

Musical notation for measures 74-81. Musical notation for measures 82-88, including a 4-measure rest at the beginning.

[78-81]

**Interlude 2**

84 *f*

87

**Tag**

90 *f*

93 **4**  
[94-97]

99

**Outro**

102 *f*

106 let ring

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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

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 is 14 measures long, 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 double bar line and includes chords: D, G/D, D, D/F#, G, Asus4, A. Dynamics include *mf*. Performance instructions: "Clean, Dark Tone" and "Let ring throughout".

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

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

Chorus 2

Musical notation for Chorus 2, measures 64-68. Chords: G, Bm, A, D, Dsus2/A, D, A/C#. Dynamics include *mf*.

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

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

E. Guitar 1 – Reformation Hymn (Band) – 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

106 D Em A/C# D G D

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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 Asus4 A Em7 D/F# G

65 Bm A D Dsus2/A D

## Chorus 2

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

*mf*

71 D A/C# G/B

74 D Asus4 A Gmaj7 F#m7 Em7



E. Guitar 2 – Reformation Hymn (Band) – 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

Piano  
(Exact Transcription\*)

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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

**Chorus 1**

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

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

36 Em7 Asus4 A D/F# G

3

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*

3

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 Asus4 A/C# Bm A G D/F#

100 Em7 Asus4 A D Em

**Outro**

*f*

103 A/C# D G D

106 D Em A/C# D G D

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

87 D A/C# G/B D

Tag

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

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

95 G Em11 Asus4 A/C# Bm A

Musical notation for measures 95-98. Treble clef, key signature of two sharps (F# and C#). Chords: G, Em11, Asus4, A/C#, Bm, A. The bass line features a steady eighth-note accompaniment.

99 G D/F# Em7 Asus4 A D Em

**Outro**

*f*

Musical notation for measures 99-102. Treble clef, key signature of two sharps. Chords: G, D/F#, Em7, Asus4, A, D, Em. Measure 100 includes a fermata and a repeat sign. Measure 101 starts with a forte (*f*) dynamic. The section is labeled "Outro" in a box.

103 A/C# D G D

Musical notation for measures 103-105. Treble clef, key signature of two sharps. Chords: A/C#, D, G, D. The melody continues with eighth-note patterns.

106 D Em A/C# D G D

Musical notation for measures 106-108. Treble clef, key signature of two sharps. Chords: D, Em, A/C#, D, G, D. The piece concludes with a final cadence.

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#

*mf*

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

*f*

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#

*f*

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

Tag

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

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)

Musical score for the first system, measures 1-5. The score is in G major (one sharp) and 3/4 time. It features a treble and bass clef. The first measure has a quarter rest in both staves. The second measure contains a triplet of eighth notes in both staves, with a bracket above and below labeled '3' and '[1-3]'. The third measure has a quarter rest in the bass and a quarter note in the treble. The fourth and fifth measures contain eighth-note patterns in both staves. Dynamics include *mf* and *con brio*.

## Verse 1

Musical score for Verse 1, measures 6-10. Measure 6 continues the eighth-note pattern. Measure 7 has a quarter rest in the bass and a quarter note in the treble. Measure 8 has a half note in the bass and a half note in the treble. Measure 9 has a half note in the bass and a half note in the treble. Measure 10 has a half note in the bass and a half note in the treble. A dynamic marking *n* is present in measure 10. A large watermark for Church Works Media is visible in the background.

## Chorus 1

Musical score for Chorus 1, measures 11-18 and 19-27. Measures 11-18 are indicated by a bracket above the staff labeled '8'. Measures 19-27 are indicated by a bracket above the staff labeled '9'. The score shows whole notes in both staves for these sections.

Musical score for the final system, measures 29-33. Measure 29 has a quarter rest in the bass and a quarter note in the treble. Measure 30 has a quarter rest in the bass and a quarter note in the treble. Measure 31 has a quarter rest in the bass and a quarter note in the treble. Measure 32 has a quarter rest in the bass and a quarter note in the treble. Measure 33 has a quarter rest in the bass and a quarter note in the treble. Dynamics include *mp* and *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 continues the melodic line with some longer note values, and the left hand maintains the eighth-note bass line. The watermark 'CHURCH WORKS' remains visible.

Interlude 1

42

Musical notation for measures 42-44. The right hand has a more active eighth-note melody. The left hand continues with eighth notes. Dynamics include *mf con brio* and *mp*. The watermark 'CHURCH WORKS' is still present.

45

Musical notation for measures 45-48. The right hand features a complex texture with many beamed eighth notes. The left hand has a bass line with some longer notes. The dynamic is marked *mf*. The watermark 'CHURCH WORKS' is visible.

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Verse 2

48

mf

Musical notation for measures 48-50. Measure 48 features a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The right hand plays a series of chords and eighth notes, while the left hand plays a simple bass line. Measure 49 continues the pattern. Measure 50 begins with a dynamic marking of *mf* and features a more complex chordal texture in the right hand.

51

Musical notation for measures 51-53. Measure 51 continues the chordal texture from the previous system. Measures 52 and 53 show a continuation of the rhythmic and harmonic patterns, with the right hand playing chords and eighth notes and the left hand providing a steady bass line.

54

Musical notation for measures 54-56. Measure 54 continues the chordal texture. Measures 55 and 56 show a continuation of the rhythmic and harmonic patterns, with the right hand playing chords and eighth notes and the left hand providing a steady bass line.

57

mf

Musical notation for measures 57-59. Measure 57 continues the chordal texture. Measure 58 features a dynamic marking of *mf* and shows a continuation of the rhythmic and harmonic patterns. Measure 59 concludes the system with a final chord in the right hand and a bass note in the left hand.

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60

Musical notation for measures 60-62. The treble clef part features a melodic line with a long slur over three measures. The bass clef part consists of a rhythmic accompaniment of chords with eighth notes.

63

Musical notation for measures 63-65. The treble clef part continues the melodic line with a long slur. The bass clef part continues the rhythmic accompaniment.

66

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www.churchworks.com

Chorus 2

*mf dolce*

Musical notation for measures 66-70. Measure 66 is the start of the second chorus. The treble clef part has a melodic line with a slur. The bass clef part has a rhythmic accompaniment. 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 treble clef part continues the melodic line. The bass clef part continues the rhythmic accompaniment.

75

Musical notation for measures 75-79. Treble clef, key signature of two sharps (F# and C#). The right hand plays chords and moving lines, while the left hand provides a bass line with some rests.

Interlude 2

80

Musical notation for measures 80-84. Treble clef, key signature of two sharps. Measure 80 starts with a forte (*f*) dynamic. The right hand features a melodic line with slurs, and the left hand has a steady bass line.

85

Musical notation for measures 85-89. Treble clef, key signature of two sharps. The right hand continues the melodic line with slurs, and the left hand maintains the bass line.

Tag

90

Musical notation for measures 90-94. Treble clef, key signature of two sharps. The right hand plays a descending melodic line, and the left hand plays a simple bass line.

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95

Outro

100

105

107

*opt. swell  
(like recording)*

PREVIEW COPY ONLY



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'

[1-3]

*mf* *con brio*

strings 8' 16'

3

## Verse 1

strings 8'

strings 8' 16'

*mf* *p*

## 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 three staves: a grand staff (treble and bass clefs) and a separate bass line. The grand staff has a whole rest in the treble clef and a rhythmic pattern of chords in the bass clef. The separate bass line has a rhythmic pattern of notes and rests.

54

Musical score for measures 54-56. The score is in G major (one sharp) and 4/4 time. It features three staves: a grand staff (treble and bass clefs) and a separate bass line. The grand staff has a whole rest in the treble clef and a rhythmic pattern of chords in the bass clef. The separate bass line has a rhythmic pattern of 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 three staves: a grand staff (treble and bass clefs) and a separate bass line. The grand staff has a whole rest in the treble clef and a rhythmic pattern of chords in the bass clef. The separate bass line has a rhythmic pattern of notes and rests. A watermark 'CHURCH WORKS' is visible across the score.

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 melody in the treble staff with long slurs and a rhythmic accompaniment in the bass staves consisting of chords and eighth notes.

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 features a melody in the treble staff with long slurs and a rhythmic accompaniment in the bass staves consisting of chords and eighth notes.

66

Chorus 2

Musical score for measures 66-68. 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 melody in the treble staff with long slurs and a rhythmic accompaniment in the bass staves consisting of chords and eighth notes. A watermark "PREVIEW COPY ONLY" is visible across the page.

*mf dolce*

*mp* *mf dolce*

70

Musical score for measures 70-74. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is two sharps (F# and C#). Measure 70 features a treble staff with a long melodic line and a bass staff with a simple accompaniment. A dashed line in the bass staff indicates a continuation of the line from the previous page.

75

Musical score for measures 75-79. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is two sharps (F# and C#). Measure 75 features a treble staff with a complex melodic line and a bass staff with a simple accompaniment. A watermark for Church Works Media is visible in the background.

80

Interlude 2

Musical score for measures 80-84. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is two sharps (F# and C#). Measure 80 features a treble staff with a complex melodic line and a bass staff with a simple accompaniment. A watermark for Church Works Media is visible in the background. The piece concludes with a forte (*f*) dynamic marking.

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*

*f con brio*

strings 8' 16'

strings 8' 16'

*f*

107

*opt. swell (like recording)*

*opt. swell (like recording)*