

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)

Lead Vocal

Choir

Drum Set

Acoustic Gtr 1-2

Electric Guitar 1

Electric Guitar 2

Electric Bass (Drop D)

Piano

3/4

piano

mf

D

Em

A/C#

D

G

D

mf

AG 1 & 2: Strum

D

mf

D

Em

A/C#

D

G

D

mp *mf*

mf dolce

With Joyful Conviction (♩ = 83)

Violin I

Violin II

Viola

Cello

Contrabass

3/4

mf con brio

Viola

mf con brio

mf con brio

1

2

3

4

D strings
 Ld. Vox.
 Choir
 D. S.
 Ac.Gtr. 1-2
 E.Gtr. 1
 E.Gtr. 2
 E. Bass. (Drop D)
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Verse 1

Male Lead *mf* D G/D D D/F# Gsus2

Ld. Vox. We will trust God's Word a - lone, where His per - fect will is

Choir

D. S. *mf*

Ac.Gtr. 1-2 V V V V V D AG 1: Let ring AG 2: Palm Mute G/D D D/F# Gsus2 *mf*

E.Gtr. 1

E.Gtr. 2

E. Bass. (Drop D) D G/D D D/F# Gsus2 *mf*

Pno. D G/D D D/F# Gsus2 *mf*

Verse 1

Vln. I *n*

Vln. II *n*

Vla. *p*

Vc. *p*

Cb. *p*

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 KAUFLEN

Arranged by JON HORTON and BOB KAUFLEN

Orchestrated by RAYMOND SCHNURR

With Joyful Conviction (♩ = 83)

The musical score is written for piano and vocal parts. It begins with a treble and bass clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The tempo is marked as 'With Joyful Conviction (♩ = 83)'. The piano part starts with a *mf* dynamic and a *dolce* marking. The vocal part enters in the second measure with a *f* dynamic. The score includes a large, stylized logo for 'CHURCH WORKS' with a gear icon in the letter 'O'. Below the logo is the website address 'WWW.CHURCHWORKSMEDIA.COM'. The text 'FOR PREVIEW ONLY' is written in large, bold, black letters at the bottom of the page. The score also includes a 'Male I' vocal line starting at measure 9.

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*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.

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

clothed in

18

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mf

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21

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

21 D/F# G sus2 A sus4 A Em D/F#

24

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

24 G Bm A D

27

Male Lead (mel)
Female Lead (har)

SA to God a -

27 A/C# G/B

27

27 A/C# G/B

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Choir Octavo

Reformation Hymn

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

CHOIR LEAD*

Words by CHRIS ANDERSON

Music by BOB KAUFMAN

Arranged by JON HORTON and BOB KAUFMAN

Orchestrated by RAYMOND SCHNURR

With Joyful Conviction (♩ = 83)

3

6

9

Male Solo (or section)

where His

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*This octavo can be used in place of Lead Vocals.

Reformation Hymn (Choir Lead) – page 2 of 12

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 Solo (or sec

clothed in



18 D G/D D

FOR PREVIEW ONLY



Reformation Hymn (Choir Lead) – page 3 of 12

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

SA

TB

to God a -



27

FOR PREVIEW ONLY

Drum Set

Reformation Hymn

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

Words by CHRIS ANDERSON

Music by BOB KAUFMAN

Arranged by JON HORTON and BOB KAUFMAN

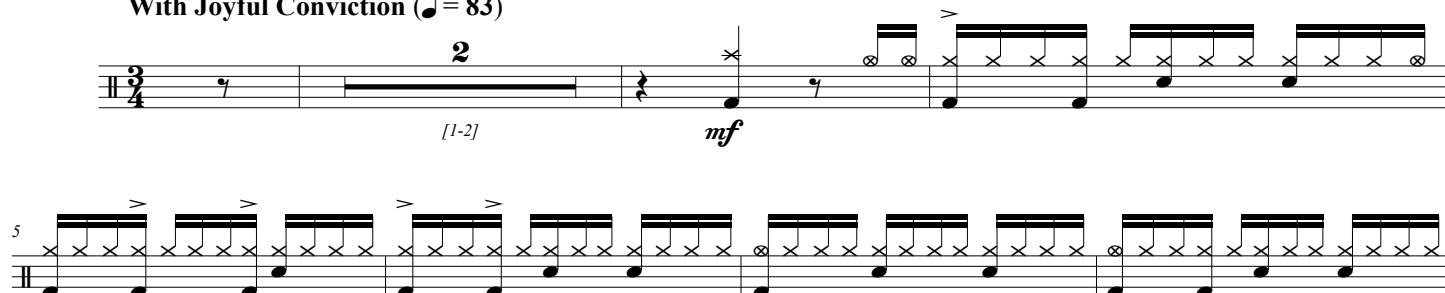
Orchestrated by RAYMOND SCHNURR

With Joyful Conviction (♩ = 83)

2

[1-2]

mf

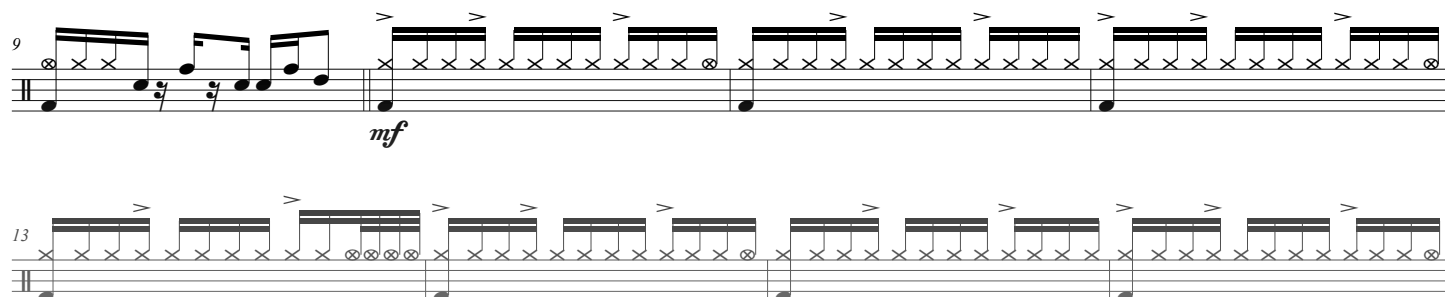


Verse 1

9

mf

13



17

21

2



Chorus 1

28

33



FOR PREVIEW ONLY

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album *Shout Out for Joy*

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Music by BOB KAUFLEN

Arranged by JON HORTON and BOB KAUFLEN

Orchestrated by RAYMOND SCHNURR

With Joyful Conviction (♩ = 83)

2

[1-2]

D

mf AG 1 & 2: Strum

D

f

Em

6

A/C#

D

G

D

Verse 1

9

D

G/D

D

mf AG 1: Let ring
AG 2: Palm Mute

12

D/F#

G sus2

A sus4

A

Em

D/F#

G

16

Bm

D

G/D

mf

20

D

D/F#

24

AG 1: Strum



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Orchestrated by RAYMOND SCHNURR

With Joyful Conviction (♩ = 83)

Verse 1

Chorus 1

Interlude 1

Verse 2



Chorus 2

FOR PREVIEW ONLY

Electric Guitar 2

Reformation Hymn

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album *Shout Out for Joy*

Words by CHRIS ANDERSON

Music by BOB KAUFLEN

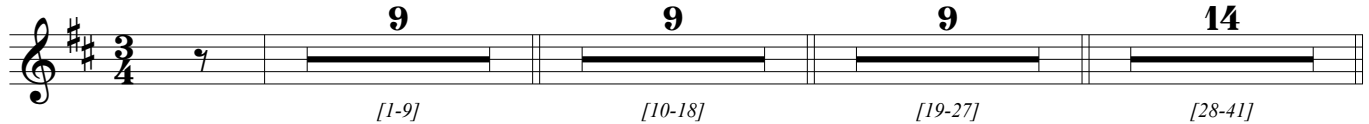
Arranged by JON HORTON and BOB KAUFLEN

Orchestrated by RAYMOND SCHNURR

With Joyful Conviction (♩ = 83)

Verse 1

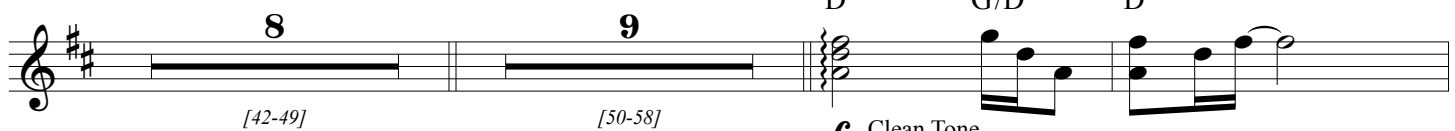
Chorus 1



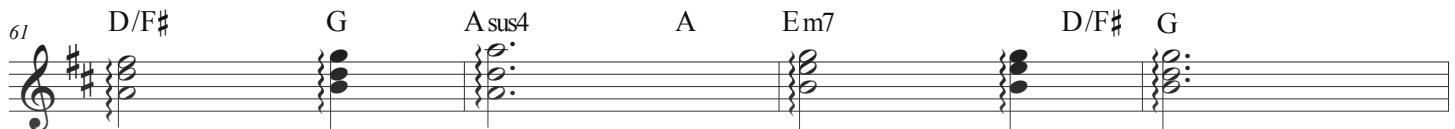
Interlude 1

Verse 2

Let ring throughout



mf Clean Tone
(Warm w/bright articulation)



Chorus 2



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Electric Bass Guitar
(Drop D)

Reformation Hymn

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

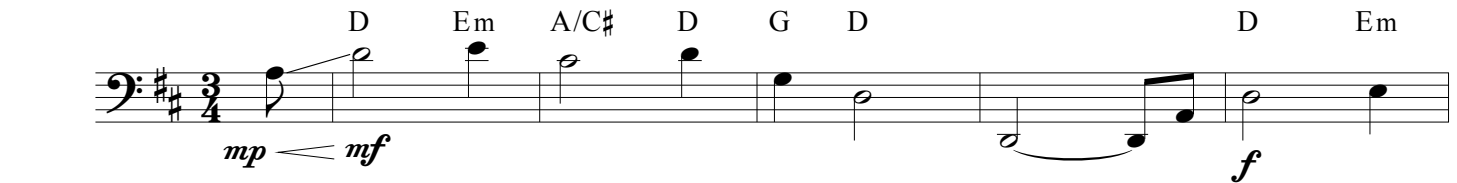
Words by CHRIS ANDERSON

Music by BOB KAUF LIN

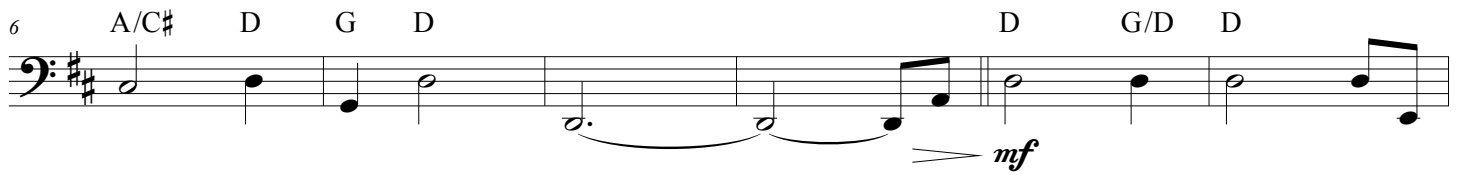
Arranged by JON HORTON and BOB KAUF LIN

Orchestrated by RAYMOND SCHNURR

With Joyful Conviction (♩ = 83)



Verse 1



Chorus 1



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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 KAUFLEN

Arranged by JON HORTON and BOB KAUFLEN

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

D G/D D

D/F# Gsus G

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*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.

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#

mf



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

3

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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 KAUFLEN

Arranged by JON HORTON and BOB KAUFLEN

Orchestrated by RAYMOND SCHNURR

With Joyful Conviction (♩ = 83)

Piano

mf dolce

f

Verse 1

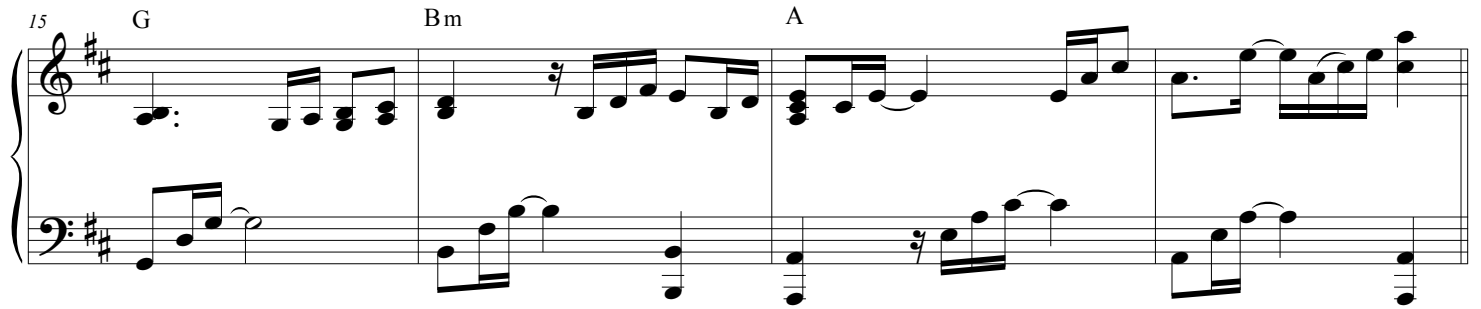
mf

mf

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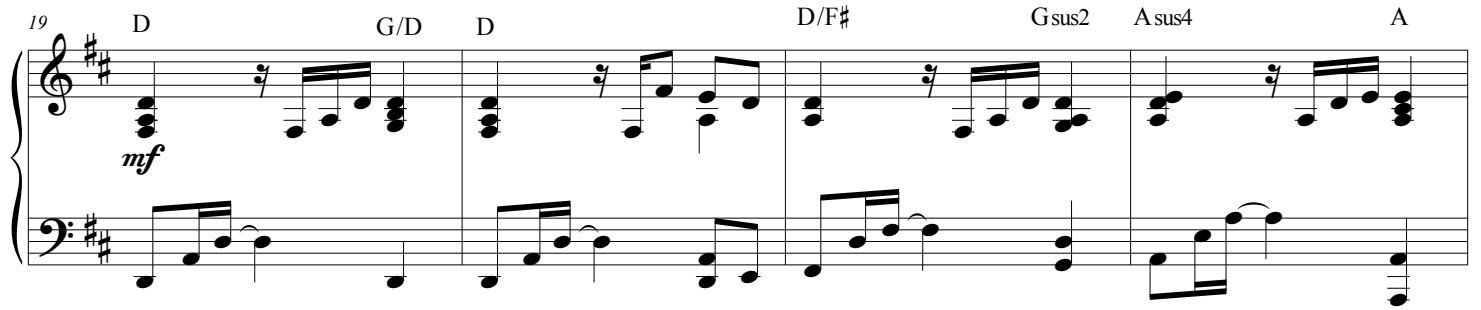
*This piano reduction incorporates elements from the arrangement as a whole and can be used with or without a band in any instrument package or combination.

15 G Bm A

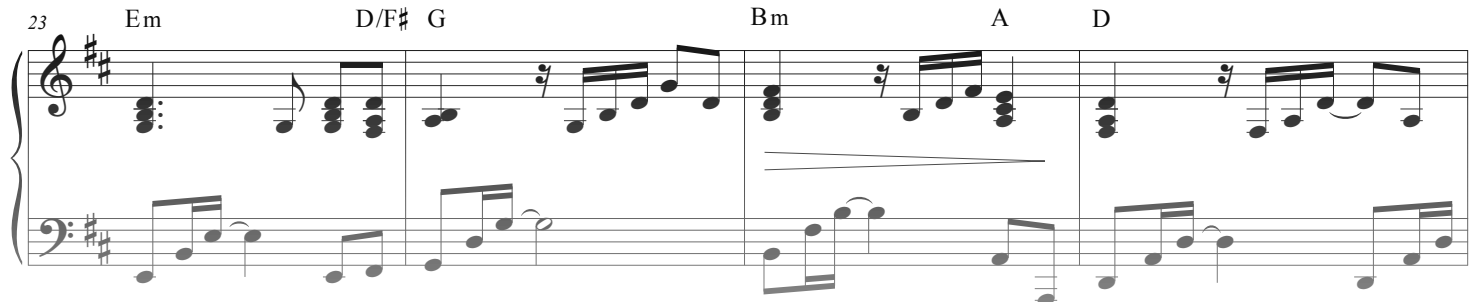


19 D G/D D D/F# Gsus2 Asus4 A

mf



23 Em D/F# G Bm A D



27 D G/A



31 D A/C# G/B D

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Piano
(Simplified Reduction*)

Reformation Hymn

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Music by BOB KAUFMAN

Arranged by JON HORTON and BOB KAUFMAN

Orchestrated by RAYMOND SCHNURR

With Joyful Conviction (♩ = 83)

Piano

mf *dolce*

D Em A/C# D G D

4

D Em A/C# D G D

f

Verse 1

8

D G/D D D/F# Gsus2

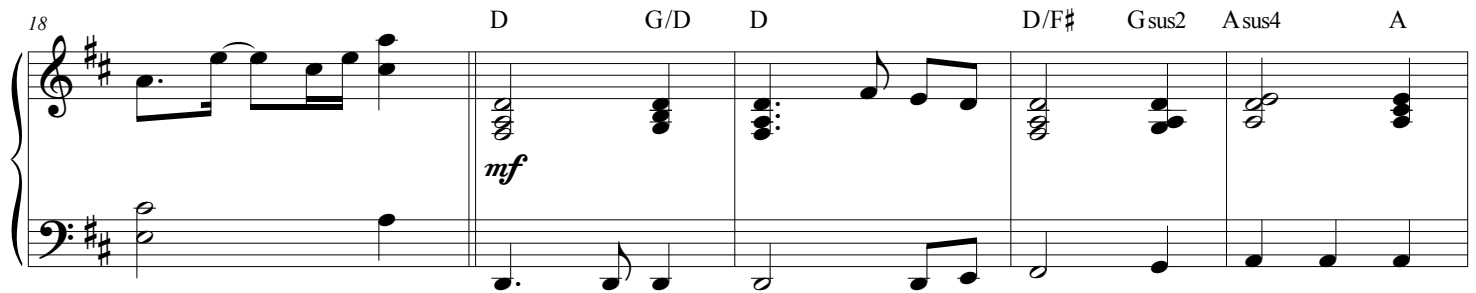
13

Asus4 A

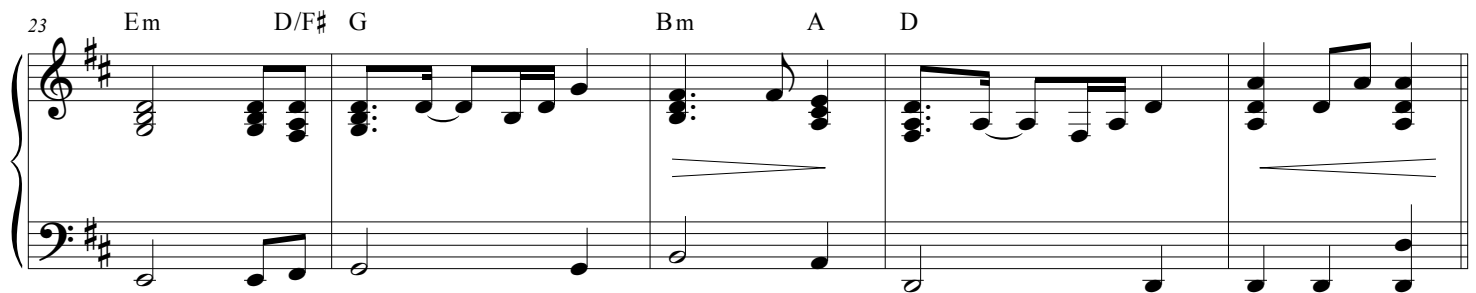
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*This is a simplified version of the piano reduction—particularly in the left hand—and can be used with or without a band in any instrument package or combination.

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

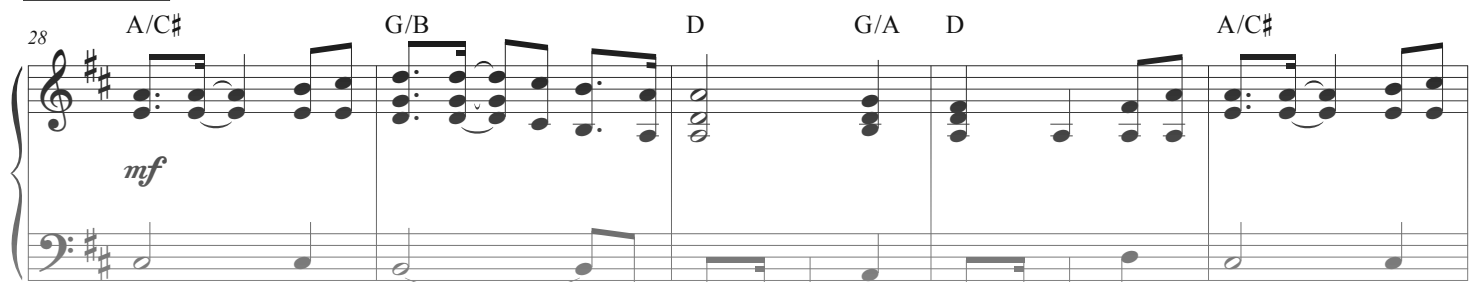


23 Em D/F# G Bm A D



Chorus 1

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



33 G/B Asus4 A



Interlude 1

38 D/F# G D/F# G D/F# G D/F# G



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Violin I

Reformation Hymn

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Orchestrated by RAYMOND SCHNURR

With Joyful Conviction (♩ = 83)

3

[1-3]

mf con brio

Verse 1

6

n

8

9

Chorus 1

[11-18]

[19-27]

mp

7

30

mf

35

36

41

mf con brio

44

mp *mf*

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Violin II

Reformation Hymn

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VOCALS, BAND & STRINGS

Words by CHRIS ANDERSON

Music by BOB KAUFLEN

Arranged by JON HORTON and BOB KAUFLEN

Orchestrated by RAYMOND SCHNURR

With Joyful Conviction (♩ = 83)

3

Viola

mf *con brio*

6

mp *mf*

7

Verse 1

10

8

9

Chorus 1

n

[11-18]

[19-27]

mp

7

30

mf

36

41

mf *con brio*

44

mp *mf*



FOR PREVIEW ONLY

Violin I & II

Reformation Hymn

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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)

Violin I & II

3

[1-3]

mf *con brio*

Viola

mf *con brio*

Verse 1

7

mp *mf* *n*

8

[11-18]

9

[19-27]

Chorus 1

28

28

35

35

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Viola

Reformation Hymn

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Music by BOB KAUFLEN

Arranged by JON HORTON and BOB KAUFLEN

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

41

mf con brio

44

mp *mf*



FOR PREVIEW ONLY

Cello

Reformation Hymn

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VOCALS, BAND & STRINGS

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Music by BOB KAUFMAN

Arranged by JON HORTON and BOB KAUFMAN

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

Interlude 1

42

mf con brio

mp

45

mf



FOR PREVIEW ONLY

Contrabass

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)

4

[1-4]

mf con brio

6

p

Verse 1

Chorus 1

9

9

2

[10-18]

[19-27]

[28-29]

30

mf

36

Interlude 1

42

mf con brio

mp

45

mf



FOR PREVIEW ONLY

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 KAUFLEN

Arranged by JON HORTON and BOB KAUFLEN

Orchestrated by RAYMOND SCHNURR

With Joyful Conviction (♩ = 83)

Musical notation for the first system of the Reformation Hymn. It features a treble and bass staff in G major (one sharp) and 3/4 time. The first measure has a whole rest in both staves. The second measure has a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff, with a bracket labeled [1-3] above the treble staff. The third measure has a whole rest in both staves. The fourth measure has a half note in the treble staff and a half note in the bass staff, with a bracket labeled [1-3] above the treble staff. The fifth measure has a half note in the treble staff and a half note in the bass staff, with a bracket labeled [1-3] above the treble staff. The sixth measure has a half note in the treble staff and a half note in the bass staff, with a bracket labeled [1-3] above the treble staff. The seventh measure has a half note in the treble staff and a half note in the bass staff, with a bracket labeled [1-3] above the treble staff. The eighth measure has a half note in the treble staff and a half note in the bass staff, with a bracket labeled [1-3] above the treble staff. The ninth measure has a half note in the treble staff and a half note in the bass staff, with a bracket labeled [1-3] above the treble staff. The tenth measure has a half note in the treble staff and a half note in the bass staff, with a bracket labeled [1-3] above the treble staff. The eleventh measure has a half note in the treble staff and a half note in the bass staff, with a bracket labeled [1-3] above the treble staff. The twelfth measure has a half note in the treble staff and a half note in the bass staff, with a bracket labeled [1-3] above the treble staff. The thirteenth measure has a half note in the treble staff and a half note in the bass staff, with a bracket labeled [1-3] above the treble staff. The fourteenth measure has a half note in the treble staff and a half note in the bass staff, with a bracket labeled [1-3] above the treble staff. The fifteenth measure has a half note in the treble staff and a half note in the bass staff, with a bracket labeled [1-3] above the treble staff. The sixteenth measure has a half note in the treble staff and a half note in the bass staff, with a bracket labeled [1-3] above the treble staff. The seventeenth measure has a half note in the treble staff and a half note in the bass staff, with a bracket labeled [1-3] above the treble staff. The eighteenth measure has a half note in the treble staff and a half note in the bass staff, with a bracket labeled [1-3] above the treble staff. The nineteenth measure has a half note in the treble staff and a half note in the bass staff, with a bracket labeled [1-3] above the treble staff. The twentieth measure has a half note in the treble staff and a half note in the bass staff, with a bracket labeled [1-3] above the treble staff. The notation includes a *mf* dynamic marking and a *con brio* tempo marking.

Verse 1

Musical notation for the first system of Verse 1. It features a treble and bass staff in G major (one sharp) and 3/4 time. The first measure has a half note in the treble staff and a half note in the bass staff. The second measure has a half note in the treble staff and a half note in the bass staff. The third measure has a half note in the treble staff and a half note in the bass staff. The fourth measure has a half note in the treble staff and a half note in the bass staff. The fifth measure has a half note in the treble staff and a half note in the bass staff. The sixth measure has a half note in the treble staff and a half note in the bass staff. The seventh measure has a half note in the treble staff and a half note in the bass staff. The eighth measure has a half note in the treble staff and a half note in the bass staff. The ninth measure has a half note in the treble staff and a half note in the bass staff. The tenth measure has a half note in the treble staff and a half note in the bass staff. The eleventh measure has a half note in the treble staff and a half note in the bass staff. The twelfth measure has a half note in the treble staff and a half note in the bass staff. The thirteenth measure has a half note in the treble staff and a half note in the bass staff. The fourteenth measure has a half note in the treble staff and a half note in the bass staff. The fifteenth measure has a half note in the treble staff and a half note in the bass staff. The sixteenth measure has a half note in the treble staff and a half note in the bass staff. The seventeenth measure has a half note in the treble staff and a half note in the bass staff. The eighteenth measure has a half note in the treble staff and a half note in the bass staff. The nineteenth measure has a half note in the treble staff and a half note in the bass staff. The twentieth measure has a half note in the treble staff and a half note in the bass staff. The notation includes a *n* dynamic marking.

Chorus 1

Musical notation for the first system of Chorus 1. It features a treble and bass staff in G major (one sharp) and 3/4 time. The first measure has a half note in the treble staff and a half note in the bass staff. The second measure has a half note in the treble staff and a half note in the bass staff. The third measure has a half note in the treble staff and a half note in the bass staff. The fourth measure has a half note in the treble staff and a half note in the bass staff. The fifth measure has a half note in the treble staff and a half note in the bass staff. The sixth measure has a half note in the treble staff and a half note in the bass staff. The seventh measure has a half note in the treble staff and a half note in the bass staff. The eighth measure has a half note in the treble staff and a half note in the bass staff. The ninth measure has a half note in the treble staff and a half note in the bass staff. The tenth measure has a half note in the treble staff and a half note in the bass staff. The eleventh measure has a half note in the treble staff and a half note in the bass staff. The twelfth measure has a half note in the treble staff and a half note in the bass staff. The thirteenth measure has a half note in the treble staff and a half note in the bass staff. The fourteenth measure has a half note in the treble staff and a half note in the bass staff. The fifteenth measure has a half note in the treble staff and a half note in the bass staff. The sixteenth measure has a half note in the treble staff and a half note in the bass staff. The seventeenth measure has a half note in the treble staff and a half note in the bass staff. The eighteenth measure has a half note in the treble staff and a half note in the bass staff. The nineteenth measure has a half note in the treble staff and a half note in the bass staff. The twentieth measure has a half note in the treble staff and a half note in the bass staff. The notation includes a *mp* dynamic marking.



FOR PREVIEW ONLY

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

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 KAUFLEN

Arranged by JON HORTON and BOB KAUFLEN

Orchestrated by RAYMOND SCHNURR

With Joyful Conviction (♩ = 83)

strings 8' 16'

[1-3]

mf *con brio*

strings 8' 16'

Verse 1

strings 8'

n

p

chorus 1

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*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'

strings 8' 16'

34

38

strings 8' 16'

**CHURCH
WORKS**

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FOR PREVIEW ONLY

Reformation Hymn

Original recorded key

KEY: D

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

3/4, 83 bpm

INTRO **[Piano & Bass only start; full band on repeat]*

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

[rhythm in]

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

VERSE 1 *[Piano-led; light rhythm]*

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 *[Piano only first 2 meas. then band in full]*

(A/C#) (G/B) D / G/A | D

Glory be, glory be to God alone

[rhythm in]

A/C#

Thru the church He re

D | A

and made His own

Gmaj7 F#m7 Em7

He has freed

D/F# G

Till we're safely home

Em7 Asus

Glory be, glory be to

D/F# G2 Asus

Undeserved yet freely shown

A Em D/F# G

No accomplishment on earth

Bm

A

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

Still He reigns forevermore

[build to Chorus]

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

[rhythm in]

[feat. toms]; stay full]

A | D

*[opt. vocals/congr.
repeat chorus]*

A/C#

He will keep us

Em7 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

INTERLUDE 1 *[Instruments stay full]*

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

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

VERSE 2 *[Piano-led; light rhythm]*

We saved by grace alone

INTRO *[Piano-led; light rhythm]*

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

[band/rhythm build again]

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

[let ring]

**[Optional band directions following recording arrangement]*

Words by Chris Anderson; Music by Bob Kauflin; Arranged by Bob Kauflin and Jon Horton

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FOR PREVIEW ONLY

Lead Sheet

Reformation Hymn

Original recorded key

KEY: D

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

Words by CHRIS ANDERSON

Music by BOB KAUFILIN

Arranged by JON HORTON

& BOB KAUFILIN

INTRO

♩ = 83

D Em A/C# D G D

**Piano & bass only* *Rhythm in*

4 D Em A/C# D G D

Band in

VERSE 1

8 *opt. male lead* D G/D D

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

Piano-led, light rhythm

12 D/F# G2 Asus A Em D/F# G

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

16 Bm G/D

Truth for by faith a -

20 D m D/F#

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

24 *opt. congr joins*

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

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**Optional directions following recording arrangement*

Lead & 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 KAUFLEN
Arranged by JON HORTON
& BOB KAUFLEN

Original recorded key

KEY: D

INTRO

♩ = 83

D Em A/C# D G D

**Piano & bass only*

**Optional directions following recording arrangement*

Rhythm in

4 D Em A/C# D G D

Band in

VERSE 1

8 *opt. male lead* D G/D D

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

8

12 D/F# G

per - fect w sand while His

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FOR PREVIEW ONLY

*[This piano reduction incorporates elements from the arrangement as a whole.
It can be used with or without other instruments.]*

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