

Alleluia! Sing to Jesus

(SATB with opt. Children's Choir)

From the Worship Today® volume:
Alleluia! Sing to Jesus

Words by WILLIAM C. DIX
Music by ROWLAND H. PRICHARD

Arranged by
CAMP KIRKLAND

With energy ♩ = 112

Piano introduction in 3/4 time, key of Bb. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand and sustained chords in the left hand. Chords are Eb(no3), Eb(no3)/Db, Eb(no3)/C, Eb(no3)/Cb, and Eb(no3). The dynamic is *f*.

Vocal entry for Children's Choir and SATB Choir. The Children's Choir part starts on a whole note G4, and the SATB Choir part starts on a whole note G4. The dynamic is *mf*. The lyrics are "Al - le -".

Piano accompaniment for the vocal entry. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand and sustained chords in the left hand. Chords are Eb(no3)/Db, Eb(no3)/C, Fm7, Eb/G, Ab, and Eb. The dynamic is *mf*.

lu - ia! Sing to Je - sus! His the scep - ter,

lu - ia! Sing to Je - sus! His the scep - ter,

Cm7 Fm7 Fm Bb7 Eb G Fm7 Eb

10

his the throne. Al - le - lu - ia! His the

his the throne. Al - le - lu - ia! His the

Fm7 Bb7 Ab Eb G Fm7 Eb Cm7 Fm7

15

tri - umph, his the vic - to - ry — a - lone.

tri - umph, his the vic - to - ry — a - lone.

Fm7/Bb Bb7 Eb/G Fm7 Eb Fm7 Bb7 Eb

20

25

1. Hark! the songs — of peace - ful Zi - on him
 2. Tho' the clouds — from sight re - ceived — him

1. Hark! the songs — of peace - ful Zi - on him
 2. Tho' the clouds — from sight re - ceived — him

Gm7 Cm7 Fm7 Fm/Eb Bb7/D

25

thun - der like a might - y flood,
when the for - ty days were o'er,

thun - der like a might - y flood,
when the for - ty days were o'er,

E \flat E \flat sus/F E \flat /G E \flat sus/F E \flat B \flat sus B \flat

29

Je - sus out of ev - 'ry na - tion,
shall our hearts for - get his prom - ise,

Je - sus out of ev - 'ry na - tion,
shall our hearts for - get his prom - ise,

E \flat /G B \flat 7/F E \flat B \flat /D E \flat B \flat 7/F E \flat B \flat /D

33

2nd time to Coda ⊕

has re - deemed us by his blood.
"I am with you ev - er

2nd time to Coda ⊕

has re - deemed us by his blood.
"I am with you ev - er

2nd time to Coda ⊕

E♭/G *A♭* *E♭/G* *Fm7* *E♭/B♭* *B♭* *E♭(no3)* *E♭(no3)/D♭*

37

44 *sub. mp*

Al - le - lu - ia! Not as
sub. mp

Al - le - lu - ia! Not as

E♭(no3)/C *Fm7* *E♭/G* *A♭* *E♭2* *Fm7/E♭*

42

sub. mp

or - phans are we left in sor - row now.

or - phans are we left in sor - row now.

This system contains two vocal staves and a piano accompaniment staff. The vocal staves are in treble clef with a key signature of two flats (Bb and Eb). The piano accompaniment is in bass clef. The lyrics are: "or - phans are we left in sor - row now."

Bb/Eb Fm7/Eb Eb2

47

This system shows the piano accompaniment for the first system. It features a treble clef staff with chords and a bass clef staff with a walking bass line. Chord labels above the treble staff are Bb/Eb, Fm7/Eb, and Eb2. The measure number 47 is at the beginning.

Al - le - lu - ia! He is near us, faith be -

This system contains two vocal staves and a piano accompaniment staff. The vocal staves are in treble clef with a key signature of two flats. The piano accompaniment is in bass clef. The lyrics are: "Al - le - lu - ia! He is near us, faith be -"

Fm7/Eb Bb/Eb

52

This system shows the piano accompaniment for the second system. It features a treble clef staff with chords and a bass clef staff with a walking bass line. Chord labels above the treble staff are Fm7/Eb and Bb/Eb. The measure number 52 is at the beginning.

D.S. al Coda

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line contains rests. The piano accompaniment consists of a bass line with quarter notes and a treble line with chords. The key signature has two flats.

D.S. al Coda

lieves, nor ques - tions now.

Fm7/Eb

Eb

D.S. al Coda

The second system shows the piano accompaniment for measures 57-60. It includes a treble clef staff with chords and a bass clef staff with a melodic line. The key signature remains two flats.

57

⊕ CODA

The third system features a vocal line with a long note and a fermata. The piano accompaniment is mostly rests.

more."

⊕ CODA

The fourth system features a vocal line with a long note and a fermata. The piano accompaniment is mostly rests.

more."

⊕ CODA

The fifth system shows the piano accompaniment for measures 60-63. It includes a treble clef staff with chords and a bass clef staff with a melodic line. The key signature remains two flats.

Eb(no3)

Eb(no3)/Db

Eb(no3)/C

Eb(no3)/Cb

60

64

E \flat (no3) E \flat (no3)/D \flat F(no3)/C Fsus/C

68

Al - le - lu - ia! Bread of heav - en, You on

Al - le - lu - ia! Bread of heav - en, You on

Al - le - lu - ia! Bread of heav - en,

F Dm⁷ Gm⁷ Gm⁷/C C⁷ F/A Gm⁷

earth our food — and stay. Al - le - lu - ia!

earth our food — and stay. Al - le - lu - ia!

Al - le - lu - ia!

F Gm7 C7 F Fsus/C F Dm7

73

Here the sin - ful flee to you from day — to

Here the sin - ful flee to you from day — to

Here — the sin - ful

Gm7 Gm7/C C7 F/A Gm7 F Gm/Bb F/C C7

78

rit. Broader ♩ = 100

day. In - ter - ces - sor, Friend of sin - ners,

rit. Broader *ff* ♩ = 100

day. In - ter - ces - sor, Friend of sin - ners,

F Am⁷ Dm⁷ Gm⁷ Gm/F C⁷/E

83

earth's Re - deem - er, plead — for me,

earth's Re - deem - er, plead — for me,

F F sus/G F/A F sus/G F C sus C

88

Where the songs of all the sin - less sweep a -

Where the songs of all the sin - less sweep a -

F/A C7/G F C/E F C7/G F C/E F/A

92

cross the crys - tal sea.

cross the crys - tal sea.

Bb F/A Gm7 F/C C7 F(no3) F(no3)/Eb

97

Al - le - lu - ia!

Al - le - lu - ia!

F(no3)/D F(no3)/D \flat F(no3) F(no3)/E \flat

102

Al - le - lu - ia!

Al - le - lu - ia!

F(no3)/D F(no3)/D \flat F

106