

Salvation

Words by
Rob Birks

Music by
Stephen Court

$\text{♩} = 60$

F² Gm F/A B^{b2} F² Gm F/A B^{b2}

Lead

Piano

Punch Brass I B^b (Cornet B^b)

Punch Brass II B^b (Cornet B^b)

Punch Brass III B^b (Trombone B^b)

Punch Brass IV C (Bass Trombone)

Brass Pad I B^b (Cornet B^b)

Brass Pad II B^b (Cornet B^b)

Brass Pad II E^b (Horn E^b)

Brass Pad III B^b (Trombone B^b)

Brass Pad IV E^b (Bass E^b)

Brass Pad IV B^b (Bass B^b)

We

mf

mp

mp

mp

mp

Verse 1, 2

9

F²

Gm

F/A

B^b2

F²

Lead

de-vote our-selves to the truth we have heard, to one an - oth-er and You. The won-ders and signs we have
Keep us from keep-ing the gifts You pro - vide from those who may yet have none. We are Your peo-ple, let

Piano

mp

Punch I B^b

Punch II B^b

Punch III B^b

Punch IV C

Pad I B^b

Pad II B^b

Pad II E^b

Pad III B^b

Pad IV E^b

Pad IV B^b

2nd time

mp

2nd time

mp

2nd time

mp

14 Gm Bb CSus C Gm F/A Bb Dm/B CSus C

Lead
seen in Your Word, we want to see them here, too, we want to see them here, too.
noth-ing di - vide. Bring us to-geth - er as one, bring us to - geth - er as one.

Piano
cresc.

Punch I Bb *fp*

Punch II Bb *fp*

Punch III Bb *fp*

Punch IV C *2nd time* *fp*

Pad I Bb

Pad II Bb

Pad II Eb

Pad III Bb

Pad IV Eb

Pad IV Bb

Chorus

21

F²

G

Gm

B^b/C

F

Dm/B

Gm⁷

Lead

Dai - ly, add to our num-ber, Lord, hum - bly, we ask of You. Dai - ly, prais-ing we pray: Add to our num-ber

Dai - ly, add to our num-ber, Lord, hum - bly, we ask of You. Dai - ly, prais-ing we pray: Add to our num-ber

Piano

mf

Punch I B^b

Punch II B^b

Punch III B^b

Punch IV C

Pad I B^b

2nd time

mp

Pad II B^b

2nd time

mp

Pad II E^b

2nd time

mp

Pad III B^b

2nd time

mp

Pad IV E^b

2nd time

mp

Pad IV B^b

2nd time

mp

28 $B\flat/C$ F 1. Gm F/A $B\flat$ 2. Gm F/A

Lead
those be-ing saved! _____

Piano

Punch I $B\flat$ *mf* Both times

Punch II $B\flat$ *mf* Both times

Punch III $B\flat$ *mf* Both times

Punch IV C *mf* Both times

Pad I $B\flat$

Pad II $B\flat$

Pad II $E\flat$

Pad III $B\flat$

Pad IV $E\flat$

Pad IV $B\flat$

Verse 3

35 B \flat F Gm F/A B \flat ² F

Lead

At ta-bles and tem-ples and homes where we meet, our hearts are glad and sin - cere. ___ Though wor-ship-ping with each

Piano

mf

Punch I B \flat

mp

Punch II B \flat

Punch III B \flat

Punch IV C

Pad I B \flat

Pad II B \flat

Pad II E \flat

Pad III B \flat

Pad IV E \flat

Pad IV B \flat

The musical score is arranged in a vertical stack. At the top, the 'Lead' part is written in a single treble clef staff with lyrics underneath. Above the lead staff, chord symbols (B \flat , F, Gm, F/A, B \flat ², F) are placed above the bars. The 'Piano' part consists of two staves (treble and bass clef) with a dynamic marking of *mf*. Below the piano part are four 'Punch' parts (I, II, III, IV) and six 'Pad' parts (I, II, II, III, IV, IV), each in its own staff. The punch parts include some melodic lines and dynamic markings like *mp*. The pad parts are mostly sustained notes or rests. The entire score is set in a key signature of one flat (B \flat).

41 Gm Bb Csus C Gm F/A Bb Dm/B Csus C

Lead
oth-er is sweet, not all of Your peo-ple are here, not all of Your peo-ple are here. Not

Piano

Punch I Bb
Punch II Bb
Punch III Bb
Punch IV C

Pad I Bb
Pad II Bb
Pad II Eb
Pad III Bb
Pad IV Eb
Pad IV Bb

Detailed description of the musical score: The score is for a piece titled 'Salvation' on page 7. It begins at measure 41. The vocal line (Lead) is in a key with one flat (Bb) and has lyrics: 'oth-er is sweet, not all of Your peo-ple are here, not all of Your peo-ple are here. Not'. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The percussion section includes four punch tracks: Punch I Bb, Punch II Bb, Punch III Bb, and Punch IV C. Each punch track has a dynamic marking of *mp* at the start, *f* in the middle, and *fp* at the end. The pad section includes six tracks: Pad I Bb, Pad II Bb, Pad II Eb, Pad III Bb, Pad IV Eb, and Pad IV Bb. Each pad track has a dynamic marking of *fp* at the end of the measure.

Bridge

48 F C/E Dm Bb² F C/E

Lead
all of Your peo-ple are ___ here, not all of Your peo-ple are ___ here. O Spir-it of God, draw us ___ near. Not

Piano
f

Punch I Bb
2nd time
f

Punch II Bb
2nd time
f

Punch III Bb
2nd time
f

Punch IV C
2nd time
f

Pad I Bb
mp

Pad II Bb
mp

Pad II Eb
mp

Pad III Bb
mp

Pad IV Eb
mp

Pad IV Bb
mp

1. 2. Chorus 2

54 Dm Bb2 Dm Bb2 F G

Lead
all of Your peo-ple are__ here. Not all of Your peo-ple are__ here. Dai - ly, add to our num-ber, Lord,

Piano
mf - f

Punch I Bb
2nd time
f

Punch II Bb
2nd time
f

Punch III Bb
2nd time
f

Punch IV C
2nd time
f

Pad I Bb

Pad II Bb

Pad II Eb

Pad III Bb

Pad IV Eb

Pad IV Bb

Detailed description: This is a full score page for the piece 'Salvation', page 9. It features a vocal lead part with lyrics and two musical options (1. and 2.) for the first two measures. The piano accompaniment includes chords (Dm, Bb2, F, G) and dynamics (mf-f). There are four punch parts (I Bb, II Bb, III Bb, IV C) and six pad parts (I Bb, II Bb, II Eb, III Bb, IV Eb, IV Bb). The score includes various musical notations such as notes, rests, dynamics, and articulation marks.

61 Gm Bb/C F Dm/B Gm7 Bb/C

1.

Lead
hum - bly, we ask of You. Dai - ly, prais-ing we pray: Add to our num-ber those be-ing saved!

Piano

Punch I Bb

Punch II Bb

Punch III Bb

Punch IV C

Pad I Bb

Pad II Bb

Pad II Eb

Pad III Bb

Pad IV Eb

Pad IV Bb

Detailed description: This page of a musical score for 'Salvation' contains measures 61 through 66. The vocal lead part (measures 61-66) has lyrics: 'hum - bly, we ask of You. Dai - ly, prais-ing we pray: Add to our num-ber those be-ing saved!'. The piano accompaniment (measures 61-66) provides harmonic support. The electronic instruments include four punch tracks (Punch I Bb, II Bb, III Bb, IV C) and six pad tracks (Pad I Bb, II Bb, II Eb, III Bb, IV Eb, IV Bb). The pad tracks are mostly silent until measure 66, where they enter with a piano (*p*) dynamic and a long, sustained note.

67 ^{2.} B \flat /C F Gm F/A B \flat 2 F

Lead
those be-ing saved!

Piano

Punch I B \flat

Punch II B \flat

Punch III B \flat

Punch IV C

Pad I B \flat

Pad II B \flat

Pad II E \flat

Pad III B \flat

Pad IV E \flat

Pad IV B \flat

Salvation

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$\text{♩} = 60$

4

Verse 1, 2

mp

9

3

2nd time

2

mp

Chorus

19

3

3

Both times

fp

mf

30

1.

2.

Verse 3

36

mp

2

Bridge

44

2nd time

f

fp

f

51

1.

2.

2.

Chorus 2

59

2nd time

f

66

1.

2.

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Salvation

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The musical score is written for a Trombone B \flat in the key of D major (one sharp) and 6/8 time. It consists of nine staves of music. The first staff (measures 1-8) begins with a 4-measure rest, followed by a melodic line. The second staff (measures 9-18) is labeled 'Verse 1, 2' and includes a 3-measure rest and a 2-measure rest. The third staff (measures 19-29) is labeled 'Chorus' and features a 3-measure rest and a 3-measure rest. The fourth staff (measures 30-35) contains two first endings. The fifth staff (measures 36-47) is labeled 'Verse 3' and starts with a 7-measure rest. The sixth staff (measures 48-55) is labeled 'Bridge' and includes a 2-measure rest and a first ending. The seventh staff (measures 56-61) is labeled 'Chorus 2' and includes a 2-measure rest and a 2-measure rest. The eighth staff (measures 62-66) includes a first ending. The ninth staff (measures 67-70) includes a second ending. Dynamics include *mp*, *fp*, *f*, and *mf*. Performance markings such as slurs, accents, and hairpins are used throughout.

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♩. = 60

The musical score is written for Bass Trombone in 6/8 time. It consists of several systems of music with various dynamics and articulations. The score includes:

- System 1:** Starts with a 4-measure rest, followed by a half note G2, a half note F2, a half note E2, and a half note D2. Dynamics: *mp*. Includes a crescendo hairpin.
- System 2:** Labeled "Verse 1, 2" and "Chorus". Starts with a 9-measure rest, followed by a quarter rest, a quarter note G2, a quarter note F2, and a quarter note E2. Dynamics: *mp*. Includes a decrescendo hairpin. Labeled "2nd time" and "Chorus". Ends with an 8-measure rest. Dynamics: *fp*. Includes a decrescendo hairpin.
- System 3:** Labeled "Both times". First ending (1.) has a half note G2, a half note F2, and a half note E2. Second ending (2.) has a half note G2, a half note F2, and a half note E2. Dynamics: *mf*. Includes a crescendo hairpin.
- System 4:** Labeled "Verse 3" and "Bridge". Starts with an 8-measure rest, followed by a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, and a quarter note B1. Dynamics: *mp*. Includes a crescendo hairpin. Labeled "2nd time". Ends with a quarter note G2. Dynamics: *f*. Includes a decrescendo hairpin.
- System 5:** Starts with a half note G2, a half note F2, and a half note E2. Dynamics: *f*. Includes a decrescendo hairpin. Labeled "1." and "2".
- System 6:** Labeled "Chorus 2". Starts with a half note G2, a half note F2, and a half note E2. Dynamics: *f*. Includes a decrescendo hairpin. Labeled "2nd time".
- System 7:** Starts with a half note G2, a half note F2, and a half note E2. Dynamics: *f*. Includes a decrescendo hairpin. Labeled "1."
- System 8:** Starts with a half note G2, a half note F2, and a half note E2. Dynamics: *f*. Includes a decrescendo hairpin. Labeled "2."

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Verse 1, 2

Chorus

2nd time

8 12

mp

23

28

1. 3 2.

35

Verse 3 Bridge

11

fp *mp*

50

1.

56

Chorus 2

2.

6

66

1. 2.

5

p

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Verse 1, 2

Chorus

2nd time

8 12

mp

23

28

1. 3 2.

35

Verse 3 Bridge

11

fp *mp*

50

1.

56

Chorus 2

2.

6

66

1. 2.

5

p

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Verse 1, 2

Chorus

2nd time

8 12

mp

23

28

1. 3 2.

35

Verse 3 Bridge

11

fp *mp*

50

1.

56

Chorus 2

2. 6

66

1. 2. 5

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$\text{♩} = 60$

Verse 1, 2

Chorus

2nd time

8 12

mp

23

28

1. 3 2.

35

Verse 3 Bridge

11

fp *mp*

50

1.

56

Chorus 2

2.

6

66

1. 2.

5

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Verse 1, 2

Chorus

2nd time

8 12

mp

23

28

1. 3 2.

35

Verse 3 Bridge

11

fp *mp*

50

1.

56

Chorus 2

2. 6

66

1. 2. 5

p

Salvation

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$\text{♩} = 60$

Verse 1, 2

Chorus

2nd time

8 12

mp

23

28

1. 3 2.

35

Verse 3 Bridge

11

fp *mp*

50

1.

56

Chorus 2

2. 6

66

1. 2. 5

p