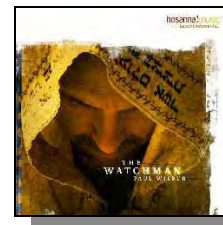


PraiseCharts Worship Band Series



El Shaddai (with Baruch Adonai)



Words & music by Ed Kerr and Paul Wilbur

Arranged by Dan Galbraith

Based on the popular recording from the Hosanna! Music album
"The Watchman" featuring Paul Wilbur

To contact us:

Email
feedback@praisecharts.com
or call
(800) 695-6293

The **PraiseCharts Worship Band Series** is a unique and growing series of arrangements by some of today's top new arrangers. These arrangements are geared towards a contemporary "R&B horns" praise band sound while at the same time being scalable up to a medium-sized church orchestra. The core parts (rhythm, vocals, and brass) may be enhanced with the other parts in any combination. The layout and look was very carefully chosen to provide a fresh and relaxed, yet professional look for the player.

Rhythm section: The *Rhythm* part is for the section player (pianist, guitarist, or drummer) with all the specific rhythms and chords necessary for the arrangement. The *Lead Sheet* is a combination rhythm and vocal chart meant for the vocalists, worship leader, or rhythm player needing more vocal cues. The *Piano, Vocal* part includes a full piano part in "songbook format" for those not comfortable with playing from a chord chart. When playing with a complete band the pianist would be advised to simplify this part in order to "stay out of the way".

Vocals: The vocal arrangement should be sung as **SAT** (Soprano, Alto, Tenor) with the baritone/basses singing the melody (soprano) down an octave – any exceptions are listed on the score. When the part is written in unison, the men should sing it down one octave or it may be done as a solo. This method provides a contemporary sound in an easy-to-learn fashion.

Alternate keys: There is at least one alternate key included to accommodate either a keyboard-based band or a guitar-based band, to give the orchestra a more playable key, or to make the vocal range more accessible if necessary.

Other notes: Rehearsal numbers are given in the form of "1", "2", and "3", providing the easy use of finger signals by the worship leader who may want to make impromptu changes during worship. Normally, "1" is the verse of the song, "2" is the chorus, and "3" is a bridge or other section, but there are exceptions. When a section is repeated in its entirety later in the arrangement, it is labeled "1a" or "2a", etc. All endings and repeats are clearly notated to facilitate these impromptu changes. Finally, each instrumental part includes lyric cues to aid the player in keeping their place.

Parts included in the PraiseCharts Worship Band Series

Lead Sheet – for worship leader and vocalists

Rhythm – more detailed chart for keyboard, guitars, and drums.

Piano/Vocal – includes written-out piano part and vocals

Ac. Guitar – modified Rhythm part in appropriate capo keys

Core Worship Band instrumental parts (written as a section):

Trumpet 1-2

Alto Sax

Trombone 1-2

Trumpet 3 (doubles Alto Sax)

Tenor Sax 1-2 (doubles Trombone)

A note on brass stylings: For most titles, the brass parts should be interpreted with jazz articulations and inflections in mind. They have been notated very carefully to aid the player in this interpretation.

Additional Orchestral parts (these enhance the arrangement, but the Worship Band parts may also stand alone):

Written with core brass

Bass Trombone/Tuba

Percussion (*Timpani, Bells, Sus. Cymbal, etc*)

Written as a section

Bari Sax (doubles Bass Trombone)

Horn 1-2 (French Horn)

Written as a section

Flute/Oboe 1-3

Clarinet (doubles 3rd Flute)

Strings (Synth) - may be played by a synth or by a full string section (Violin/Viola on top staff, Cello/Bass on bottom staff)

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Ed Kerr, Paul Wilbur
Arr. by Dan Galbraith

Driving "Hebrew" 4 $\text{♩} = 142$

1 Em B7(9) Em

All When the shout of the Lord is in

4 Bm Em D C
our camp, it's the sound of vic - to - ry, for the pow'r of His voice will rout

8 Am Bm Em B7(9) Em
the en - e - my; There's no weap-on that can de - feat

12 Bm Em D
us here; We will tri - umph on ev - 'ry side, more than

15 C Am Bm D E D F# G#
con-quer-ors through the might of A - do - nai; Though the

19 Am D Am D
walls may stand be - fore us, hem us in on ev - 'ry side, they come

23 Am Am G F#m7(p5) C#m7 F#
crash-ing down when they hear the sound of the Name a - bove all oth - ers.

27 2 Bm G A Bm
Mel. on bottom note Ye - shu - a Ham - ma - she - a, El - Gi - bor, You're the

30 G A D A C# Bm D A E G#
might - y God; Je - ho - vah. Nis - si, raise Your ban - - - ner



34 *F#sus F# Bm G A Bm*
 high - er; The Rock of our Sal - va - tion, the Mes - si - ah, our

38 *G A D A C# Bm D A E G#*
 Right - eous - ness; A - do - nai, Heal - er, my Pro - vi - - - der,

42 *G F#7 Bm Bm Em F#7*
 El Shad - dai. When the dai. El Shad -

47 *Bm G F#7 Bm Em F#7*
 dai, El Shad - dai, El Shad -

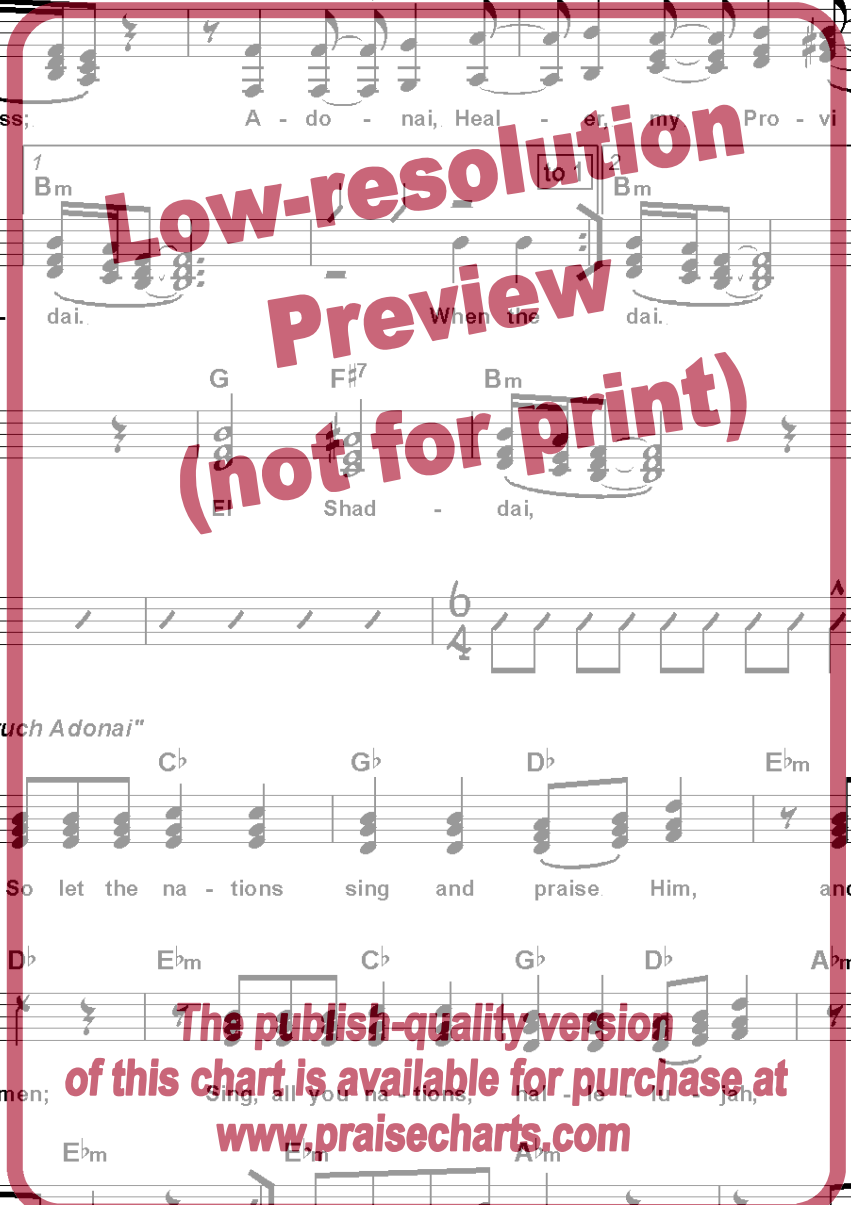
51 *Bm*
 dai.

54 **3** *"Baruch Adonai"*
Mel. on bottom note *Ebm Cb Gb Db Ebm Cb*
 So let the na - tions sing and praise Him, and Is - ra - el will

57 *Gb Db Ebm Cb Gb Db Abm Ebm*
 say a - men; Sing, all you na - tions, hal - le - lu - jah, and Is - ra - el. will

61 *Db Ebm Ebm Abm Db*
 say a - men; Ba - ruch A - do - nai, El - o - hey Yis - ra -

64 *Ebm Abm Db Cbma7 Ebm*
 el; A - do - nai, Bless - ed is the *All* Lord, *W.L.* bless - ed is the Lord.



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Driving "Hebrew" 4 ♩ = 142

1

All When the shout of the Lord is in
our camp, it's the sound of vic - to - ry, for the
pow'r of His voice will real - ize the

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The publish-quality version of this chart is available for purchase at www.praisecharts.com

10

There's no weap - on that can de - feat us here; We will

13

tri - umph on ev - 'ry side, more than con - quer - ors through the might

16

of A - do - nai, Though the walls may stand be - fore.

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Preview
(not for print)**

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us, hem us in on ev - 'ry side, they come

20

crash-ing down when they hear the sound of the Name a - bove all oth - ers.

23

2 *Mel. on bottom note*
Ye - shu - a Ham - ma - she - a, El Gi - bor, You're the

27

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Em B7(9) Em Bm

1

2-beat feel "When the shout of the Lord..."

5 Em D C Am Bm

9 Em B7(9) Em Bm

13 Em D C Am Bm

17 D E E D F# E Am "Though the walls may stand..." D Am

1/2 X feel

22 D Am Am G F#m(7b5)

26 C#m7 F# "Yeshua..." Bm

2-beat feel

30 G A D A C# Bm D A E G# F#sus F#

1/2 X feel

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1

Harmon mutes
1st X only

"When the shout
of the Lord..."

14

3

"Though the walls
may stand..."

21

3

26

2

"Yeshua..."

30

35

39

to 1 2

44

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Strings (Synth)

PraiseCharts Worship Band Series

Key: Em-E \flat m

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1 "When the shout of the Lord..."
Solo
2nd X only

Violin-Viola

Cello-Bass

4

7

11

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14

18

Though the walls
may stand..."

23

27

2 "Yeshua..."

(arco)

pizz.

31

arco

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35

pizz.

Musical notation for measures 35-38. The top staff is in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef with a key signature of two sharps. Measure 35 starts with a piano (p) dynamic and a pizzicato (pizz.) instruction. The music consists of chords and single notes.

39

Musical notation for measures 39-42. The notation continues with chords and melodic lines in both staves.

43

1 to 1 2

Musical notation for measures 43-46. Measure 43 includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The music features more complex rhythmic patterns.

47

Musical notation for measures 47-50. The notation continues with chords and melodic lines in both staves.

51

Musical notation for measures 51-54. The notation continues with chords and melodic lines in both staves. Measure 51 includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The music features more complex rhythmic patterns.

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54 **3**

"So let the nations..."

Celli only

58

Add basses

62

Rit.

65

Opt. ad lib. solo

Freely

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Driving "Hebrew" 4 $\text{♩} = 142$

1

All When the shout of the Lord is in
our camp, it's the sound of vic - to - ry, for the pow'r of His voice will rout
the en - e - my; There's no weap-on that can de - feat
us here; We will tri - umph on ev - 'ry side, more than
con - quer - ors through the might of A - do - nai; Though the
walls may stand be - fore us, hem us in on ev - 'ry side, they come
crash - ing down when they hear the sound of the Name a - bove all oth - ers.

2

Mel. on bottom note
Ye - shu - a, Ham - ma - she - a, El Gi - bor, You're the
might - y God; Je - ho - vah Nis - si, raise Your ban - - - ner

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Lead Sheet

Piano

Rhythm

Trumpet 1-2

Alto Sax (Trumpet 3)

Trombone 1-2 (Tenor Sax 1-2)

Trombone 3, Tuba (Baritone Sax)

Percussion

Horn 1-2

Flute (Oboe) 1-3 (Clarinets)

Violin-Viola

Strings (Synth)

Cello-Bass

Em B7(^{#9}/₅) Em Bm

All

2-beat feel

Tamb.

Tamb. cont. ad lib.

Solo

Solo 2nd X only

1 2 3 4

"When the shout of the Lord..."

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L. S. sound of vic - to - ry, for the pow'r of His voice will rout the en - e - my;

Em D C Am Bm

Piano

Rhy. Em D C Am Bm

5 6 7 8

Tpt. 1-2

Alto Sax (Tpt 3)

Trb. 1-2 (T. Sax 1-2)

Trb. 3, Tba. (Bari Sax)

Perc.

Horn 1-2

Fl. (Ob.) 1-3 (Clarinet)

Vln-Vla

Strings (Syn.)

Cello-Bass

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There's no weap-on that can de - feat us here; We will

9 10 11 12

Harmon mutes
1st X only

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tri-umph on ev - 'ry side, more than con-quer-ors through the might of A - do -

13 14 15 16

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The image shows a musical score for the song "El Shaddai (with Baruch Adonai)" on page 6. The score is written in the key of E minor (Em) and B minor (Bm). The vocal line (L.S.) has the lyrics: "in on ev - 'ry side, they come crash - ing down when they hear the sound of the". The instrumental parts include Piano, Rhythm (Rhy.), Trumpets (Tpt. 1-2, Tpt. 3), Alto Saxophone (Alto Sax), Trombones (Trb. 1-2, Trb. 3, Tba.), Percussion (Perc.), Horns (Horn 1-2), Flutes/Oboes (Fl. (Ob.) 1-3), Violins/Violas (Vln-Vla), Strings (Syn.), and Cello/Bass (Cello-Bass). A large red watermark is overlaid on the score, reading "Low-resolution Preview (not for print)". At the bottom of the watermark, it says "The publish-quality version of this chart is available for purchase at www.praisecharts.com".

in on ev - 'ry side, they come crash - ing down when they hear the sound of the

21 22 23 24

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