

# PraiseCharts Worship Band Series



praisecharts

## Mourning Into Dancing



Integrity  
Stock #

34565

Words & music by Tommy Walker

Arranged by David Bauer  
Orchestrated by Tom Payne

Based on the popular recording from the  
Ron Kenoly album "Lift Him Up Collection"

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 3<sup>rd</sup> 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)

# Mourning Into Dancing

(based on the recording from the Ron Kenloy album "Lift Him Up")

Tommy Walker  
Arr. by David Bauer

Joyful Latin feel ♩ = 118

**Intro** Caribbean rhythm

Drum pickups

Keyboard cues, Bass in unison

1 1st x unison  
2nd x parts

Drum/perc. fill

He's turned my mourn - ing in - to dan - cing a - gain, He's

lift - ed my sor - rows; and I can't stay si - lent, I must

Am7 G B C6 G D D G2 (1) (like beginning)

sing for His joy has come.

Brass cues (Keys & Bass cues)

Men only (8vb) Where there

2 G2 C G2 C G2 C G2 C

once was on - ly hurt, He gave us heal - ing hand; where there

21 G2 C G2 C G2 G2 Am G G (3)

once was on - ly pain, He brought com - fort like a friend. I feel the

25 F2 C2 E G2 C G2 (3)

sweet - ness of His love pierc - ing my dark - ness; I see the



29  $F^2$   $\frac{C^2}{E}$   $F$   $E^b$  (parts)  $\frac{C}{D}$   $\frac{G}{D}$   $\frac{C}{D}$   $D$   $G$

ALL: unison

bright and morn - ing sun as it ush - ers in His joy - ful glad - ness.

33 **1a**  $G$   $F\#m7(b5)$   $B+$   $\frac{D}{E}$   $Em7$   $\frac{D}{F\#}$   $G$   $Am7$   $\frac{G^2}{B}$   $C$   $\frac{Em}{D}$   $D$   $G$

1. He's turned my mourn - ing in - to danc - ing a gain, He's lift - ed my sor - rows;  
 (2.-4.) You've (You've)

37  $G$   $F\#m7(b5)$   $B+$   $\frac{D}{E}$   $Em7$   $\frac{D}{F\#}$   $G$   $Am7$   $\frac{G}{B}$   $\frac{C^6}{D}$   $\frac{G}{D}$   $G$   $\frac{1}{3}$  **to 1a**

and I can't stay si - lent, I must sing for His joy has come. Oh,  
 (Your)

4th X to Coda

41  $\frac{2}{mz}$   $\frac{3}{3}$

(Keys & Bass cues)

Where there

45 **2a**  $G^2$   $C$   $G^2$   $C$   $G^2$   $C$   $G^2$   $C$

once was on - ly hurt, You gave Your heal - ing hand; where there

49  $G^2$   $C$   $G^2$   $C$   $G^2$   $C$   $G$   $\frac{Am}{G}$   $G$

once was on - ly pain, You brought com - fort like a friend. I feel the

53  $F^2$   $\frac{C}{E}$   $G^2$   $C$   $G^2$   $\frac{3}{3}$

sweet - ness of Your love pierc - ing my dark - ness; I see the

57  $F^2$   $\frac{C^2}{E}$   $F$   $E^b$  (parts)  $\frac{C}{D}$   $\frac{G}{D}$   $\frac{C}{D}$   $D$   $G$


ALL: unison

bright and morn - ing sun as it ush - ers in Your joy - ful glad - ness.


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61 **1b** Ladies: unison  
 G F#m7(b5) B+ D/E Em7 D/F# G Am7 G<sup>2</sup>/B C Em/D G



65 G F#m7(b5) B+ D/E Em7 D/F# G Am7 G/B C<sup>6</sup> G/D D G  
 ALL: Drum/perc. fill



69 **3** F/G G<sup>13</sup> A7(#5) G G<sup>13</sup>  
 Men only (8vb) Your an - ger lasts for a mo - ment in time, ALL: but Your



73 G/A A(add6) B7(15) A<sup>13</sup> C/D G/D C/D D G  
 Building... fav - or is here and will be on me for all my life - time.



**Coda**  
 77 (Keys & Bass cues) 2nd X Bass on harmony



79 add Brass Drum/perc. fill



82 G<sup>5</sup>




# Mourning Into Dancing

(based on the recording from the Ron Kenley album "Lift Him Up")

Tommy Walker  
Arr. by David Bauer

Joyful Latin feel ♩ = 118

**Intro**

Drum pickups

LH (doubles bass)

Drum/perc. fill

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5 **1** 1st x unison  
2nd x parts

He's turned my mourn - ing in - to dan - cing a - gain, He's

G F#m7(b5) B+ D Em7 D F# F Am7 G<sup>2</sup>/B

8 lift - ed my sor - rows; and I can't stay si - lent, I must

C Em D F#m7(b5) B+ D Em7 D F# G

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11

1 2

sing for His joy has come.

Am<sup>7</sup> G<sup>6</sup> C<sup>6</sup> G<sup>6</sup> D G<sup>2</sup>  
B<sub>3</sub> D

Drum/perc. fill

(like beginning)

15

2

Men only,  
(sung octave lower)

Where there once was on - ly hurt, He

G<sup>2</sup> C G<sup>2</sup> C

19

2

gave His heal - ing hand, when there was on - ly pain,

G<sup>2</sup> C G<sup>2</sup> C

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22

He brought com - fort like a friend. I feel the

G<sup>2</sup> C G<sup>2</sup> C G<sup>2</sup> Am G

25

sweet - ness of His love pierc - ing my dark - ness;

F<sup>2</sup> C<sup>2</sup>/E G<sup>2</sup> C

28

I see the bright and morn - ing sun as it ush - ers in His

G<sup>2</sup> F<sup>2</sup> C<sup>2</sup> F Eb

*ALL: unison*

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# Mourning Into Dancing

(based on the recording from the Hosanna! Music album "Lift Him Up" with Ron Kenoly)

Tommy Walker  
Arr. by David Bauer  
Orch. by Tom Payne

Joyful Latin feel ♩ = 118

Intro

Caribbean rhythm

Drum lead-in

Bass cue thru-out

1

4 Drum/perc. fill

8

1

12 Drum/perc. fill Brass cues (like beginning) 2

15

18

21

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25

F<sup>2</sup> C<sup>2</sup> E G<sup>2</sup> C G<sup>2</sup> G Am D G

29

F<sup>2</sup> C<sup>2</sup> E F E<sup>b</sup> G D G D C D G

33

1a G F#m7(b5) B+ D Em7 D F# G Am7 G<sup>2</sup> B C Em D G

37

G F#m7(b5) B+ D Em7 D F# G Am7 G C<sup>6</sup> G D G

4th X to Coda 1,3 - Rpt. to Chorus to 1a

41

45

2a G<sup>2</sup> C G<sup>2</sup> C G<sup>2</sup> C G<sup>2</sup> C G<sup>2</sup> C

Bass only (ad lib)

49

G<sup>2</sup> C G<sup>2</sup> C G<sup>2</sup> C G<sup>2</sup> C Am G

+ band

53

F<sup>2</sup> C<sup>2</sup> E G<sup>2</sup> C G<sup>2</sup> G B Am G



57  $F^2$   $C^2$   $F$   $C$   $G$   $C$   $D$   $G$   $G$   $F\#m7(b5)$   $B+$   $D$   $E$  **1b**

62  $Em^7$   $D$   $G$   $Am^7$   $G^2$   $C$   $Em$   $D$   $G$   $G$   $F\#m7(b5)$   $B+$   $D$   $Em^7$   $D$   $G$

67  $Am^7$   $G$   $C^6$   $G$   $D$   $G$  **3**  $F$   $G$   $G^{13}$   $A7(\#5)$   $G$

Drum/perc. fill  $\hat{m}$  Hat, Funky kick  
Keys sustained

72  $G^{13}$   $G$   $A^{13}$   $B7(\#5)$   $A^{13}$   $C$   $G$   $C$   $D$   $D$   $G$  **D.S. al Coda**

Building...

**Coda**

77  $\hat{m}$  2nd X Bass on harmony **3**

80  $\hat{m}$  Drum/perc. fill

83  $G^5$  **3**



# Mourning Into Dancing

(based on the recording from the Hosanna! Music album "Lift Him Up" with Ron Kenoly)

Tommy Walker  
Arr. by David Bauer  
Orch. by Tom Payne

Joyful Latin feel ♩ = 118

**1**

Intro

Drum lead-in

"He's turned my mourning..."

9

2nd X only

3

1

to 1

2

Drum/perc. fill

14

3

"Where there once..."

19

26

30

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33

1a

"He's (You've) turned my mourning..."

2nd X only

3

4th X to Coda

1,3 - Rpt. to Chorus

to 1a



# Mourning Into Dancing

(based on the recording from the Hosanna! Music album "Lift Him Up" with Ron Kenoly)

Tommy Walker  
Arr. by David Bauer  
Orch. by Tom Payne

Joyful Latin feel ♩ = 118

Intro

1

"He's turned my mourning..."

Violin-Viola

Cello-Bass

Drum lead-in

Low-resolution

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Drum/perc. fill

to 1

8

2

"Where there once..."

13

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28

1a

"He's (You've) turned my mourning..."

33

37

4th X to Coda 1,3 - Rpt. to Chorus to 1a

37

42

2a

42

54

54

59

1b

"He's turned my mourning..."

59

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Musical notation for measures 64-68. The system includes a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. Measure 64 starts with a treble staff containing a dotted quarter note G4, a quarter note A4, and a quarter note B4, followed by a half note chord of G4 and B4. The bass staff has a dotted quarter note G2, a quarter note A2, and a quarter note B2, followed by a half note chord of G2 and B2. Measures 65-68 feature a series of chords in the treble staff and single notes in the bass staff. Measure 68 includes a triplet of eighth notes in both staves. A bracket above the treble staff and another below the bass staff both indicate a triplet of 3. The text "Drum/perc. fill" is written in the right margin.

Musical notation for measures 69-72. Measure 69 begins with a treble staff containing a dotted quarter note G4, a quarter note A4, and a quarter note B4, followed by a half note chord of G4 and B4. The bass staff has a dotted quarter note G2, a quarter note A2, and a quarter note B2, followed by a half note chord of G2 and B2. A box containing the number "3" is placed above the treble staff. The text "Your anger lasts..." is written above the treble staff. Measures 70-72 continue with similar chordal patterns. A large red watermark is overlaid on this system.

Musical notation for measures 73-76. Measures 73-76 feature a series of chords in the treble staff and single notes in the bass staff. Measure 76 includes a triplet of eighth notes in both staves. A bracket above the treble staff and another below the bass staff both indicate a triplet of 3. The text "D.S. al Coda" is written in the right margin. A large red watermark is overlaid on this system.

Musical notation for measures 77-80. Measure 77 begins with a treble staff containing a dotted quarter note G4, a quarter note A4, and a quarter note B4, followed by a half note chord of G4 and B4. The bass staff has a dotted quarter note G2, a quarter note A2, and a quarter note B2, followed by a half note chord of G2 and B2. A box containing the number "3" is placed above the treble staff. The text "Coda" is written above the treble staff. The text "2nd X only" is written below the bass staff. Measures 78-80 continue with similar chordal patterns. A large red watermark is overlaid on this system.

Musical notation for measures 81-84. Measures 81-84 feature a series of chords in the treble staff and single notes in the bass staff. Measure 84 includes a triplet of eighth notes in both staves. A bracket above the treble staff and another below the bass staff both indicate a triplet of 3. A large red watermark is overlaid on this system.

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# Mourning Into Dancing

(based on the recording from the Ron Kenloy album "Lift Him Up")

Tommy Walker  
Arr. by David Bauer

Joyful Latin feel ♩ = 118

**Intro** Caribbean rhythm

Drum pickups

Keyboard cues, Bass in unison

**1** 1st x unison  
2nd x parts

Drum/perc. fill

He's turned my mourn - ing in - to dan - cing a - gain, He's

lift - ed my sor - rows; and I can't stay s - lent, I must

3

Drum/perc. fill

Brass cues (Keys & Bass cues)

2 (like beginning)

sing for His joy has come.

3

Men only (8vb)

Where there

**2**

once was on - ly hurt, He gave me heal - ing hand; where there

once was on - ly pain, He brought com - fort like a friend. I feel the

sweet - ness of His love pierc - ing my dark - ness; I see the



# Mourning Into Dancing

(based on the recording from the Hosanna! Music album "Lift Him Up" with Ron Kenoly)

Tommy Walker  
Arr. by David Bauer  
Orch. by Tom Payne

Joyful Latin feel ♩ = 118

Intro

Caribbean rhythm

Lead Sheet

Drum lead-in

Keyboard cues; Bass in unison

Piano

Drum lead-in

(LH doubles bass)

Rhythm

Drum lead-in

Caribbean rhythm

Bass cue thru-out

Trumpet 1-2

Drum lead-in

Alto Sax  
(Trumpet 3)

Drum lead-in

Trombone 1-2  
(Tenor Sax 1-2)

Drum lead-in

Trombone 3, Tuba  
(Bari Sax)

Drum lead-in

Percussion

Drum lead-in

Various Latin toys

Horn 1-2

Drum lead-in

Flute (Oboe) 1-3  
(Clarinet)

Drum lead-in

Flute only

Violin-Viola

Strings (Synth)

Drum lead-in

Cello-Bass

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1

1st x unison  
2nd x parts

Drum/perc. fill

He's turned my mourn - ing in - to dan - cing a - gain, He's

Drum/perc. fill

Drum/perc. fill

4 5 6 7

"He's turned my mourning..."

All play

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L. S.

Piano

Rhy.

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

G F#m7(b5) B+ D E Em7 D F# G Am7 G2/B

G F#m7(b5) B+ D E Em7 D F# F Am7 G2/B

G F#m7(b5) B+ D E Em7 D F# F Am7 G2/B

Chord symbols: C, Em/D, D, G, G<sup>2</sup>, F<sup>#</sup>m<sup>7</sup>(b<sup>5</sup>), B<sup>+</sup>, D/E, Em<sup>7</sup>, D/F<sup>#</sup>, G, Am<sup>7</sup>, G/B, C<sup>6</sup>, G/D, D, G<sup>2</sup>

Lyrics: lift - ed my sor - rows; and I can't stay si - lent, I must sing for His joy has come.

Measure numbers: 8, 9, 10, 11

Instrument parts: L.S., Piano, Rhy., 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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1 to 1 2  
*(like beginning)*

L. S. *Drum/perc. fill* *Brass cues* *Keyboard cues; Bass in unison*

Piano *Drum/perc. fill* *Brass cues* *(like beginning)*

Rhy. *Drum/perc. fill* *Brass cues* *(like beginning)*

Tpt. 1-2 12 13 14 15

Alto Sax (Tpt 3)

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

Trb. 3, Tba. (Bari Sax)

Perc. *Drum/perc. fill* *(like beginning)*

Horn 1-2

Fl. (Ob.) 1-3 (Clarinet) *Flute only*

Vln-Vla

Strings (Syn.)

Cello-Bass

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2

L. S. *Men only: Where there once was on - ly hurt, He gave His heal - ing hand;*  
(sung octave lower)

Piano

Rhy.

16 17 18 19

Tpt. 1-2 "Where there once..."

Alto Sax (Tpt. 3)

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

Trb. 3, Tba. (Bari Sax)

Perc. Shaker/Eggs

Horn 1-2

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

Vln-Vla

Strings (Syn.)

Cello-Bass

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L. S.  $G^2$  C  $G^2$  C  $G^2$  C  $\frac{G}{B}$  Am<sup>7</sup> D  $G^2$  C  
where there once was on - ly pain, He brought com - fort like a friend.

Piano  $G^2$  C  $G^2$  C  $G^2$  C  $\frac{G}{B}$  Am<sup>7</sup> D  $G^2$  C

Rhy.  $G^2$  C  $G^2$  C  $G^2$  C  $\frac{G}{B}$  Am<sup>7</sup> D  $G^2$  C

20 21 22 23

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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