

PraiseCharts Worship Band Series



Get Ready For Revival



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Words and music by Jonathan Stockstill
Arranged by Dan Galbraith

Based on the popular recording from the GlobalWorshipNow.com album
"Let The Church Rise" featuring Jonathan Stockstill

All orchestrations are based on the original tracks from this album.

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)

Get Ready For Revival

(based on the recording from the Integrity album "Let The Church Rise" featuring Bethany World Prayer Center)

Driving urban funk $\text{♩} = 129$

Jonathan Stockstill
Arr. by Dan Galbraith

B \flat

Bass gtr, EG wah
Drums on cyms only (bass sim.) Drum fill -

B \flat 13(#9) F7(#9) #5

5 *Full groove everyone!*
Sn. on 2, 4

B \flat 13(#9) E \flat m D \flat B \flat 7 G \flat + C \flat ma⁹

9 Drum fill -

1 Verse B \flat 7sus E.G. fill holes Drums play thru B \flat 7 B \flat 7sus B \flat 7

14 All Can you hear the Sav - ior's call, call - ing you to praise?

B \flat 7sus B \flat 7 B \flat 7sus B \flat 7

18 Come up out of where you are to a high - er place.

E \flat 7sus E \flat 7 E \flat 7sus E \flat 7 C \flat 9

22 Leave your bur - dens at the cross, there's no wor - ries there;

B \flat 7sus B \flat 7 B \flat 7 B \flat 7

26 E - ven in the dark - est hour He is al - ways there;

G \flat 9 F7(#9) #5

30 Wher - ev - er you are, no mat - ter how far, it is time.

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2 Chorus

Driving funk groove

33 $B\flat 7 (no3)$ $D\flat$
 Get read - y for re - viv - al; O - pen up your

36 $E\flat 7$ $G\flat 6$ $F 7 (\#5)$ $B\flat 7 (no3)$
 nets, get read - y for a catch; Get read - y for re - viv - al;

39 $D\flat$ $E\flat 7$ $G\flat 6$ $F 7 (\#5)$
 First you must be - lieve, then you will re - ceive; Get read - y for re -

1 - Repeat to Verse

like the beginning

42 $B\flat 13 (\#9)$ $F 7 (\#9, \#5)$ to 1 $B\flat 7 (no3)$ 2 - to Bridge
 viv - al; viv - al;

47 $D\flat$ $E\flat 7$ $G\flat 6$ $F 7 (\#5)$
 O - pen up your nets, get read - y for a catch; Get read - y for re -

50 $B\flat 7 (no3)$ $D\flat$ $E\flat 7$
 viv - al; First you must be lieve, then you will re -

53 $G\flat 6$ $F 7 (\#5)$ $B\flat 13 (\#9)$
 ceive; Get read - y for re - viv - al. (kick)

3 Bridge

Breakdown

Bass sparse at first, then busier

56 $F 7 (\#9, \#5)$ $B\flat 13 (\#9)$
 Can you feel it, can you feel it,



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1 Verse

All call, you are the ones call,

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call - ing you to praise? Come up out of where you are

16

B \flat 7sus B \flat 7 B \flat 7sus B \flat 7

to a high - er place. Leave your bur - dens at the cross,

20

B \flat 7sus B \flat 7 E \flat 7sus E \flat 7

there's no wor - ries there; ... in the dark - est hour

24

E \flat 7sus E \flat 7 C \flat 9 B \flat 7sus B \flat 7

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He is al - ways there; Wher - ev - er you are,

B \flat 7sus B \flat 7 G \flat 9



no mat - ter how far, it is time. Get read - y for re -

F7(\sharp 9/ \sharp 5)

2 Chorus

viv - al; O - pen up your nets, get read - y for a

B \flat 7(no3) D \flat E \flat 7

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Driving urban funk $\text{♩} = 129$

B \flat

Bass gtr, EG wah
Drums on cyms only

(bass sim.)

Drum fill -

B \flat 13(#9)

Full groove everyone!
Sn. on 2, 4

F7(#9)
5

B \flat 13(#9)

E \flat m
D \flat B \flat 7 G \flat + C \flat ma⁹

Drum fill -

1 Verse

B \flat 7sus B \flat 7 B \flat 7sus B \flat 7 B \flat 7sus

E.G. fill holes
Drums play thru

"Can you hear..."

(2xo stop)

B \flat 7 B \flat 7sus B \flat 7 E \flat 7sus E \flat 7

E \flat 7sus E \flat 7 C \flat 9 B \flat 7sus B \flat 7 B \flat 7sus

B \flat 7 C \flat 9 F7(#9)

Drum fill -

2 Chorus

B \flat 7(no3) D \flat E \flat 7 G \flat 6 F7(#5) B \flat 7(no3)

Driving funk groove

"Get ready for revival..."

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Get Ready For Revival

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Driving urban funk ♩ = 129

The musical score is written for Trumpet 1-2 in a driving urban funk style with a tempo of 129. It is in the key of B-flat major and 4/4 time. The score includes an introduction, a verse, a chorus, and a bridge. The lyrics are: "Can you hear...", "Get ready for revival...", and "open up your nets...". The score features various musical notations such as slurs, accents, and dynamic markings. A large red watermark is overlaid on the score, reading "Low-resolution Preview (not for print)".

1 Verse
9
14 "Can you hear..."
25
32
37

2 Chorus
32 "Get ready for revival..."
37

1 - Repeat to Verse
42 to 1

2 - to Bridge
46 "open up your nets..."

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Get Ready For Revival

(based on the recording from the Integrity album "Let The Church Rise" featuring Bethany World Prayer Center)

Driving urban funk ♩ = 129

Jonathan Stockstill
Arr. by Dan Galbraith

1 Verse

2nd X only

All times

"Can you hear..."

2 Chorus

"Get ready for revival..."

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37

1 - Repeat to Verse

43

to 1 | 2 - to Bridge

"open up your nets..."

49

3

4

58

3 Bridge of the bow

"Can you feel it..."

sim.

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62

Get Ready For Revival

(based on the recording from the Integrity album "Let The Church Rise" featuring Bethany World Prayer Center)

Johnathan Stockstill
Arr. by Dan Galbraith

Driving urban funk ♩ = 129

1 A

Bass gtr, EG wah
Drums on cyms only (bass sim.) Drum fill

5 A 13(#9) E7(#9)

Full groove everyone!
Sn. on 2, 4

9 A 13(#9) Dm C A7 F+ Bbma9

Drum fill

14 1 Verse A7sus E.G. fill holes Drums play thru A7 A7sus A7

All Can you hear the Sav - ior's call, call - ing you to praise?

18 A7sus A7 A7sus A7

Come up out of where you are to a high - er. place.

22 D7sus D7 D7sus D7 Bb9

Leave your bur - dens at the cross, there's no wor - ries there;

26 A7sus A7sus A7

E - ven in the dark - est hour He is al - ways there;

30 F9 E7(#9)

Wher - ev - er you are, no mat - ter how far, it is time.

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Driving urban funk $\text{♩} = 129$

Lead Sheet

B \flat

Bass gtr, EG wah
Drums on cyms only

(bass sim.)

Drum fill - - - -

Piano

B \flat

Rhythm

B \flat

Bass gtr, EG wah
Drums on cyms only

(bass sim.)

Drum fill - - -

Trumpet 1-2

Alto Sax
(Trumpet 3)

Trombone 1-2
(Tenor Sax 1-2)

Trombone 3, Tuba
(Bar Sax)

Percussion

Horn 1-2

Flute (Oboe) 1-3
(Clarinets)

Violin-Viola

Strings (Synth)

Cello-Bass

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Chord changes: $B\flat 13(\#9)$, $E\flat m$, $D\flat$, $B\flat 7$, $G\flat + C\flat m a^9$

Measure numbers: 9, 10, 11, 12

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

1 Verse

*E.G. fill holes
Drums play thru*

L. S.

All Can you hear the Sav-ior's call, call-ing you to praise?

Piano

Rhy.

*E.G. fill holes
Drums play thru*

13 14 15 16

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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L. S. $B\flat 7$ $B\flat 7_{sus}$ $B\flat 7$ $B\flat 7_{sus}$
Come up out of where you are to a high - er place.

Piano $B\flat 7$ $B\flat 7_{sus}$ $B\flat 7$ $B\flat 7_{sus}$

Rhy. $B\flat 7$ $B\flat 7_{sus}$ $B\flat 7$ $B\flat 7_{sus}$
(2 nd stop) 17 18 19 20

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 2 nd X only

Strings (Syn.)

Cello-Bass

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L.S. $B\flat^7$ $E\flat^7_{sus}$ $E\flat^7$ $E\flat^7_{sus}$
Leave your bur - dens at the cross, there's no wor - ries there;

Piano $B\flat^7$ $E\flat^7_{sus}$ $E\flat^7$ $E\flat^7_{sus}$

Rhy. $B\flat^7$ $E\flat^7_{sus}$ $E\flat^7$ $E\flat^7_{sus}$

21 22 23 24

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 *All times*

Strings (Syn.)

Cello-Bass

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