

# PraiseCharts Worship Band Series



## Hallelujah

Words & music by Marty Sampson, Matthew Tennikoff,  
and Rolf Wam Fjell

Arranged by John Wasson

Based on the popular recording from the  
Hillsong United album "United We Stand"



Integrity  
Stock #

00000

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)

# Hallelujah

(based on the recording from the Hillsong United album "United We Stand")

Marty Sampson, Matthew Tennikoff, and Rolf Wam Fjell  
Arr. by John Wasson

Dramatically ♩ = 75

**1** A 1x: Full Pads, fills SD brush 16th  
2x: add Bass bottom notes, BD quarters 2x: build

Synth Pad fills

All unison

Hal - le - lu - jah, hal - le - lu - jah, our God

4 D<sup>2</sup> F#m 7 E 2nd x Dr fill - - - - -

lu - jah, hal - le - lu - jah, our God

8 A to 1 2 Band 8th note, build

reigns. Hal - le - reigns. Hal - le -

12 2 A D<sup>2</sup> F#m

lu - jah, hal - le - lu - jah, hal - le - lu - jah,

17 A E Bm E 1 A to 2 2 A

our God reigns. Hal - le - reigns. Hal - le -

22 3 A 1st x band hit, Drums heavy rock groove only  
2nd x rhythmic Bass 16th fills D<sup>2</sup> F#m 2x: Dr Tom hits, fills

lu - jah, hal - le - lu - jah, hal - le - lu - jah,

27 E 1 A Bass 8th notes to 3 2 A Band in

our God reigns. Hal - le - reigns. Hal - le -

Low-resolution  
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32 **Tag** **A** *full Band, heavy time* **D<sup>2</sup>**  
lu - jah, hal - le - lu - jah, hal - le -

36 **F#m** **E** **1** **to Tag**  
lu - jah, our God reigns. Hal - le -

40 **2** **A** *Pads, Cyms freely (8th note feel)* **A**  
reigns.

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Dramatically ♩ = 75

All unison

1

Hal - le - lu - - - jah, hal - le -

lu - jah, hal - le - lu - jah, our God

4

1 2

reigns. Hal - le - reigns. Hal - le -

8

A

D<sup>2</sup> F#m E

A A

2

lu - - - jah, hal - le - lu - - - jah,

12

A D<sup>2</sup>

hal - le - lu - - jah, our God reigns.

15

F<sup>#m7</sup> A E B<sup>m</sup> E A

to 2 | 2

Hal - le - reigns. Hal - le -

19

A



3

lu - jah, hal - le - lu - jah, hal - le -

22 *opt: play 2nd x only (or tace!)* A D<sup>2</sup>

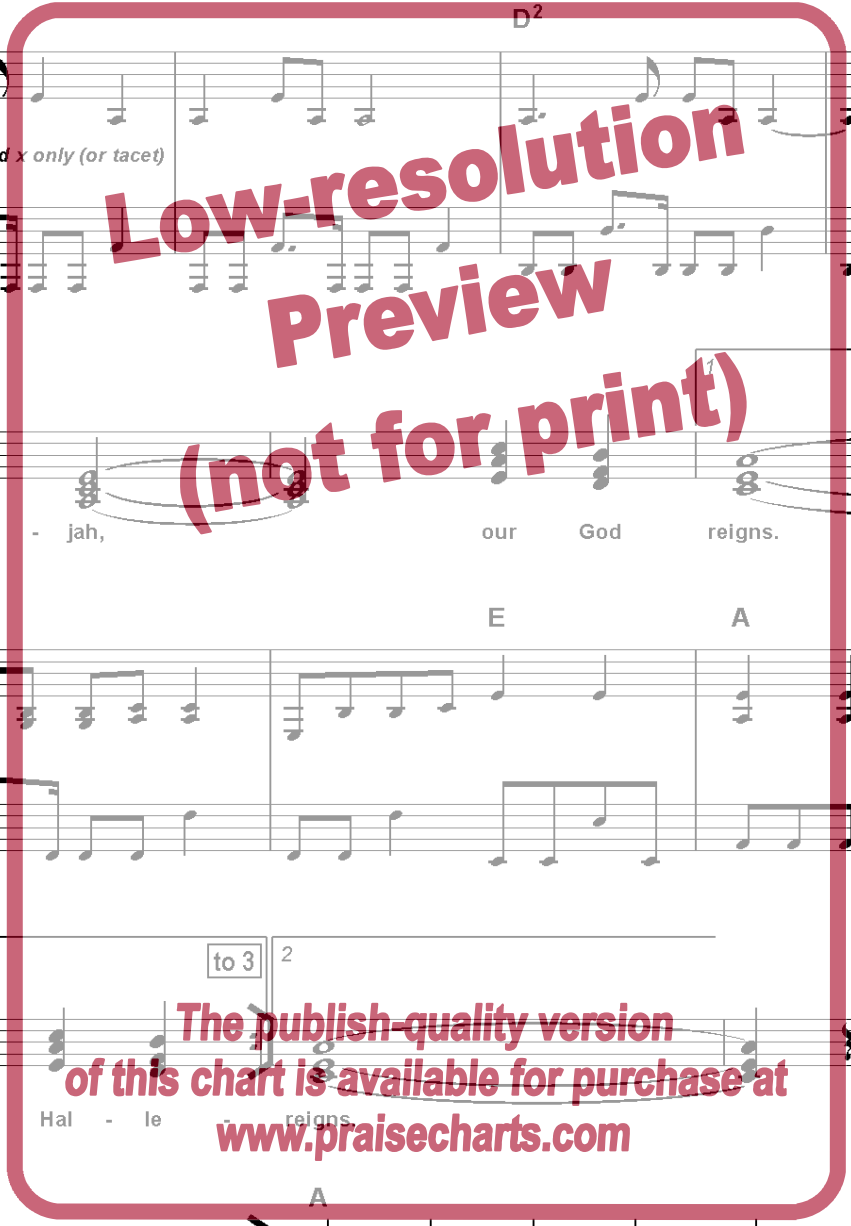
lu - - jah, our God reigns.

26 F#m<sup>7</sup> E A

to 3 2

Hal - le reigns Hal - le -

29 A (play)



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**Dramatically** ♩ = 75

"Hallelujah,"

1 A SD pattern (opt. brushes)

1x: Full Pads, fills  
2x: add Bass bottom notes, BD quarters

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**Dramatically** ♩ = 75

1

"Hallelujah,"

8

12

"Hallelujah,"

15

19

22

"Hallelujah,"

32

"Hallelujah,"

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# Hallelujah

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*Dramatically* ♩ = 75

1

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Musical notation for measures 16-18. Measure 16 starts with a treble clef, key signature of two sharps (F# and C#), and a common time signature. It features a melodic line in the treble and a bass line in the bass. Measure 17 continues the melodic line with a sixteenth-note triplet. Measure 18 begins with a first ending bracket and a first ending number '1'. Dynamics include *ff* and *marcato molto*.

Musical notation for measures 19-21. Measure 19 continues the melodic line. Measure 20 features a second ending bracket and a second ending number '2'. Measure 21 continues the melodic line. Dynamics include *ff* and *mf*.

Musical notation for measures 22-25. Measure 22 starts with a first ending bracket and a first ending number '3'. It includes the instruction "Hallelujah," (tacet 1st x) Cello arco Bass pizz. Measure 23-25 continue the bass line with a *marcato* dynamic.

Musical notation for measures 26-28. Measure 26 continues the bass line. Measure 27-28 feature a *marcato* dynamic and the instruction (play) Cello only.

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Dramatically ♩ = 75

1x: Full Pads, fills SD brush 16th  
2x: add Bass bottom notes, BD quarters

2x: build

Synth Pad fills

All unison

Hal - le - lu - jah, hal - le - lu - jah, our God

lu - jah, hal - le - lu - jah, our God

reigns. Hal - le - reigns. Hal - le -

2

lu - jah, hal - le - lu - jah, hal - le - lu - jah,

our God reigns. Hal - le - reigns. Hal - le -

3

1st x band hit, Drums heavy rock groove only  
2nd x rhythmic Bass, 16th fills

lu - jah, hal - le - lu - jah, hal - le - lu - jah,

our God reigns. Hal - le - reigns. Hal - le -

Band in

Bass 8th notes

our God reigns. Hal - le - reigns. Hal - le -

2x: Dr Tom hits, fills

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**1** *1x: Full Pads, fills SD brush 16th* *2x: add Bass bottom notes, BD quarters* *2x: build*

*Synth Pad fills* *All unison* Hal - le - lu - jah, hal - le -

4 *E<sup>b2</sup>* lu - jah, *Gm<sup>7</sup>* hal - le - lu - jah, *2nd x Dr fill - F* our God

8 *1* *B<sup>b</sup>* reigns. *to 1* *2* *Band 8th note build* *B<sup>b</sup>* Hal - le - reigns. Hal - le -

12 **2** *B<sup>b</sup>* lu - jah, *E<sup>b2</sup>* hal - le - lu - jah, *Gm* hal - le - lu - jah,

17 *B<sup>b</sup>* *F* *Cm* *F* *1* *B<sup>b</sup>* *to 2* *2* *B<sup>b</sup>* our God reigns. Hal - le - reigns. Hal - le -

22 **3** *1st x band hit, Drums heavy rock groove only* *2nd x rhythmic Bass, F.C. fills* *E<sup>b2</sup>* *2x: Dr Tom hits, fills* *Gm* lu - jah, hal - le - lu - jah, hal - le - lu - jah,

27 *1* *F* *B<sup>b</sup>* *Bass 8th notes* *to 3* *2* *Band in* *B<sup>b</sup>* our God reigns. Hal - le - reigns. Hal - le -

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**Dramatically** ♩ = 75

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Lead Sheet

Synth Pad fills

All unison

Hal - le - lu - - - jah, hal - le - lu - jah,

1

1x: Full Pads, fills SD brush 16th  
2x: add Bass bottom notes, BD quarters

2x: build

D<sup>2</sup>

Piano

Rhythm

ASD pattern (cont. brushes)

Synth Pad, fills

1x: Full Pads, fills  
2x: add Bass bottom notes, BD quarters

2x: build

D<sup>2</sup> (SD continues)

Trumpet 1-2

Alto Sax (Trumpet 3)

Trombone 1-2 (Tenor Sax 1-2)

Trombone 3, Tuba (Bar Sax)

2nd x only

legato, broadly

Percussion

Finger Cymbals

Horn 1-2

2nd x only

Flute (Oboe) 1-3 (Clarinets)

Violin-Viola

Strings (Synth)

Cello-Bass

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hal - le - lu - jah, our God reigns.

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Chord markings: F#m<sup>7</sup>, F#m, E

Drum fills: 2nd x Dr fill, 5, 7, 8

Section markers: 1

to 1 2

A Band 8th note build  
Drum fill

Hal - le - reigns. Hal - le -

9 10 11

Shaker

(play)

det.

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2

lu - - - jah, hal - le - lu - jah, hal - le -

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12 13 14 15

2xo All times

"Hallelujah," 2xo All times

2xo All times + opt 8va

Perc. All times

2nd x only

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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

1 A Drum fill ----- to 2

lu - jah, our God reigns. Hal - le -

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16 17 18 19

Drum fill -----

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6 marcato molto

2 A Drum fill

3 A 1st x band hit, Drums heavy rock groove only  
2nd x rhythmic Bass, E.G. fills

reigns. Hal - le - lu - jah, hal - le -

Piano opt: play 2nd x only (or tacet)

Rhy. Drum fill 1st x band hit, Drums heavy rock groove only  
2nd x rhythmic Bass, E.G. fills

20 21 22 23

Tpt. 1-2 (-1) "Hallelujah"

Alto Sax (Tpt 3) (-1)

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

Trb. 3, Tba. (Bari Sax)

Perc. continue Shaker pattern (opt. Conga groove)

Horn 1-2 2nd x only

Fl. (Ob.) 1-3 (Clarinet) 1st x only

Vln-Vla

Strings (Syn.) (tacet 1st x)  
Cello arco  
Bass pizz

Cello-Bass marcato

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