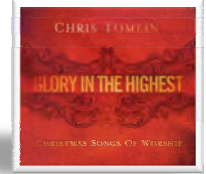


# PraiseCharts Worship Band Series

WORSHIP TOGETHER.com

praisecharts

## Winter Snow



### To contact us:

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

Words & music by Audrey Assad  
Arranged and orchestrated by Dan Galbraith

Based on the popular recording from the Chris Tomlin album  
"Glory In The Highest"

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, but at the same time are scalable up to a medium-sized orchestra. The core parts (rhythm, vocals, and brass) may be enhanced with the other parts in any combination.

**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:** We include both an *SAT Lead Sheet* and a *SATB Vocal/Piano* score. When using the SAT part (soprano/alto/tenor), the baritone/basses should sing 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 (SAT)* – for worship leader and vocal team

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

*Piano/Vocal (SATB)* – includes written-out piano part and SATB 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*

*Bari Sax* (doubles Bass Trombone)

*Percussion 1,2* (Timpani, Bells, Sus. Cym., etc)

Written as a section

*Horn 1-2* (French Horn)

Written as a section

*Flute/Oboe 1-3*

*Clarinet* (doubles 3<sup>rd</sup> Flute)

*Individual string parts - Violin, Viola, Cello-Bass* (note, all multi-note parts are divisi)

*String Reduction* – string parts condensed for keyboard synth

www.praisecharts.com

# Winter Snow

(based on the recording from the Chris Tomlin album "Glory In The Highest")  
www.praisecharts.com/9278

Audrey Assad  
Arr. by Dan Galbraith

Freely, swing 16ths ♩ = 72

Piano only

Em<sup>9</sup> D<sup>2</sup> F<sup>#</sup> G<sup>2</sup> Em<sup>9</sup> D<sup>2</sup> F<sup>#</sup>

1 Verse

Em<sup>7</sup> A<sup>7</sup> sus Dma<sup>7</sup>

W.L. only

1. You could have come like a might - y storm,

Em<sup>7</sup> A<sup>7</sup> sus Dma<sup>7</sup>

with all the strength of a hur - ri - cane.

Em<sup>7</sup> A Bm<sup>9</sup>

You could have come like a for - est fire, with the pow -

Em<sup>9</sup> Em<sup>7</sup>(4) A<sup>7</sup> sus A<sup>7</sup>

er of heav - en in Your flame. But You came

2 Chorus

Em<sup>9</sup> D F<sup>#</sup> Gma<sup>7</sup> Em<sup>9</sup> D F<sup>#</sup>

like a win - ter snow qui - et, and soft, and

Gma<sup>7</sup> Em<sup>9</sup> D Gma<sup>7</sup> A<sup>7</sup> sus

slow; fall - ing from the sky in the night to the earth be - low.

Band in lite

D G<sup>2</sup> D G<sup>2</sup> D F<sup>#</sup>



1a Verse

21 *Opt. ALL* **Em<sup>7</sup>(4)** **A<sup>7</sup><sub>sus</sub>** **D<sup>ma</sup><sup>7</sup>** **B<sup>m</sup><sup>7</sup>**  
2. You could have swept in like a tid - al wave, or in an o -

23 **Em<sup>7</sup>(4)** **A<sup>7</sup><sub>sus</sub>** **D<sup>ma</sup><sup>7</sup>**  
cean to rav - ish our hearts. You could have come

25 **G<sup>2</sup>** **A** **A<sup>7</sup>** **B<sup>m</sup><sup>7</sup>**  
through like a roar - ing flood to wipe

27 **Em<sup>9</sup>** **A<sup>7</sup><sub>sus</sub>** **D** **F<sup>7</sup>** **3**  
a - way the things we've scarred. Oh, oh, but You came  
*+DUET*

2a Chorus

29 **Em<sup>9</sup>** **D<sup>2</sup>** **F<sup>7</sup>** **G<sup>ma</sup><sup>9</sup>**  
like a win - ter snow. You were qui -

31 **Em<sup>9</sup>** **D<sup>2</sup>** **F<sup>7</sup>** **G<sup>ma</sup><sup>9</sup>** **Em<sup>9</sup>** **D<sup>2</sup>** **F<sup>7</sup>**  
et, You were soft and so - lar - y from the sky in the night

34 **G<sup>ma</sup><sup>9</sup>** **A<sup>7</sup><sub>sus</sub>** **D** **G<sup>2</sup>** **D** **F<sup>7</sup>**  
to the earth be - low. *ALL* Ooh, no,

3 Bridge

37 **B<sup>m</sup><sup>7</sup>** **F<sup>7</sup><sub>m</sub>** **G<sup>ma</sup><sup>9</sup>** **A** **F<sup>7</sup>** **A<sup>7</sup>**  
Your voice was - n't in a bush burn - ing;



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Freely, swing 16ths ♩ = 72

The image shows a musical score for the song "Winter Snow". It includes a piano introduction and the first verse. The piano part is written in treble and bass clefs, with a tempo of 72 beats per minute and a swing feel. The key signature is D major (two sharps). The vocal part is written in a single treble clef. A large red watermark is overlaid on the score, reading "Low-resolution Preview (not for print)".

**1 Verse**

1. You could have come like a night - y storm,  
with all the strength of a hur - ri - cane.

Em<sup>9</sup> D<sup>2</sup> F# G<sup>2</sup> Em<sup>9</sup> D<sup>2</sup> F#

G<sup>2</sup> Em<sup>7</sup> A<sup>7</sup> sus Dm<sup>7</sup>

Em<sup>7</sup> A<sup>7</sup> sus Dm<sup>7</sup>

9

You could have come like a for - est fire, with the pow -

Em<sup>7</sup> A Bm<sup>9</sup>

11

er of heav - en in Your flame. But You came

Em<sup>9</sup> Em<sup>7</sup>(4) A<sup>7</sup>sus A<sup>7</sup>

13

2 Chorus

like a win - ter snow qui - et, and soft, and

Em<sup>9</sup> D F# Gma<sup>7</sup> Em<sup>9</sup> D F#

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(not for print)

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of this chart is available for purchase at  
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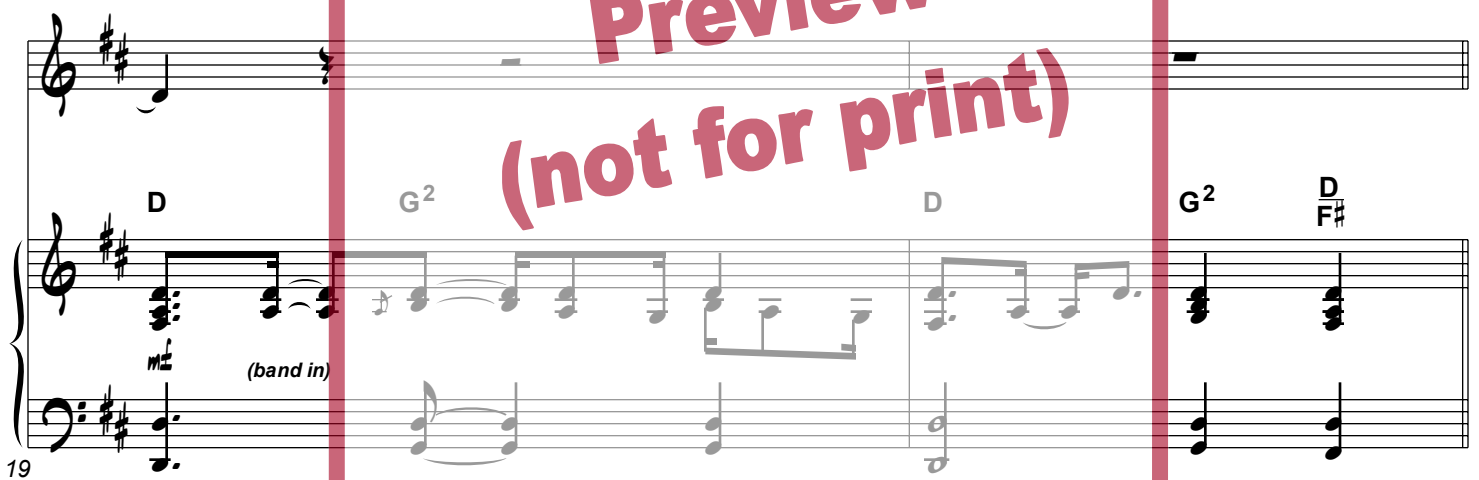
slow; fall - ing from the sky in the night to the earth be-low.

Gma<sup>7</sup> Em<sup>9</sup> D F# Gma<sup>7</sup> A<sup>7</sup><sub>sus</sub>



(band in)

D G<sup>2</sup> D G<sup>2</sup> D F#



1a Verse

Opt. ALL 2. You could have swept in like a snowflake or in an o -

Em<sup>7</sup>(4) A<sup>7</sup><sub>sus</sub> Dma<sup>7</sup> Bm<sup>7</sup>



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Em<sup>9</sup> D<sup>2</sup> F# G<sup>2</sup> Em<sup>9</sup> D<sup>2</sup> F#

Piano only

4 G<sup>2</sup> Em<sup>7</sup> A<sup>7</sup>sus Dma<sup>7</sup> Em<sup>7</sup> A<sup>7</sup>sus

1 Verse

*mf* 1. "You could have come..."

8 Dma<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> Bm<sup>9</sup> Em<sup>9</sup> Em<sup>7</sup>(4)

12 A<sup>7</sup>sus A<sup>7</sup> Em<sup>9</sup> D F# Gma<sup>7</sup> Em<sup>9</sup> D F#

2 Chorus

"But you came..."

16 Gma<sup>7</sup> Em<sup>9</sup> D F# Gma<sup>7</sup> A<sup>7</sup>sus D G<sup>2</sup>

20 D G<sup>2</sup> D F# Em<sup>7</sup>(4) A<sup>7</sup>sus Dma<sup>7</sup> Bm<sup>7</sup> Em<sup>7</sup>(4) A<sup>7</sup>sus

1a Verse

*mf* Band in lite

2. "You could have swept..."

24 Dma<sup>7</sup> G<sup>2</sup> A F# Em<sup>9</sup> A<sup>7</sup>sus

28 D F#7 Em<sup>9</sup> D<sup>2</sup> F# Gma<sup>9</sup> Em<sup>9</sup> D<sup>2</sup> F#

2a Chorus

*mf* "But you came..."

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1 Verse

2 Chorus

1 "You could have come..." "But you came..."

1a Verse

Flugels throughout

21-23  
2 "You could have swept..."

2a Chorus

28  
"But you came..."

31

3 Bridge

35  
"Oh no, You're voice..."

2b Chorus

39  
"You came..."

Tag

51  
"Falling..."  
Rit.

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Freely, swing 16ths ♩ = 72

1 Verse

2 Chorus

1. "You could have come..."

"But you came..."

Cello solo

mf

**Low-resolution  
Preview**

**(not for print)**

1a Verse

2. "You could have swept..."

mf section

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14

19

23

2a Chorus

28

"But you came..."

*mf*

Musical notation for measures 28-31, including a vocal line and piano accompaniment. The vocal line begins with the lyrics "But you came...".

32

Musical notation for measures 32-35, including a vocal line and piano accompaniment.

36

Bridge

"Oh no, You're voice..."

*f*

Musical notation for measures 36-38, including a vocal line and piano accompaniment. The vocal line begins with the lyrics "Oh no, You're voice...".

39

Musical notation for measures 39-43, including a vocal line and piano accompaniment.

2b Chorus

44

"You came..."

Cello solo

*mf*

Musical notation for measures 44-47, including a vocal line and piano accompaniment. The vocal line begins with the lyrics "You came...".

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Piano only

Musical notation for piano introduction, measures 1-3. Chords: Fm<sup>9</sup>, E $\flat$ <sup>2</sup>/G, A $\flat$ <sup>2</sup>, Fm<sup>9</sup>, E $\flat$ <sup>2</sup>/G.

1 Verse

Musical notation for the start of the first verse, measures 4-5. Chords: A $\flat$ <sup>2</sup>, Fm<sup>7</sup>, B $\flat$ <sup>7</sup> sus, E $\flat$ ma<sup>7</sup>.

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W.L. only 1. You could have come like a might - y storm,

Musical notation for the second line of the first verse, measures 6-7. Chords: Fm<sup>7</sup>, B $\flat$ <sup>7</sup> sus, E $\flat$ ma<sup>7</sup>.

with all the strength of a hur - ri - cane.

Musical notation for the third line of the first verse, measures 8-9. Chords: Fm<sup>7</sup>, B $\flat$ , Cm<sup>9</sup>.

You could have come like a for - est fire, with the pow -

Musical notation for the fourth line of the first verse, measures 10-11. Chords: Fm<sup>9</sup>, Fm<sup>7</sup>(4), B $\flat$ <sup>7</sup> sus, B $\flat$ <sup>7</sup>.

er of heav - en in Your flame. But You came

2 Chorus

Musical notation for the start of the chorus, measures 12-13. Chords: Fm<sup>9</sup>, E $\flat$ /G, A $\flat$ ma<sup>7</sup>, Fm<sup>9</sup>, E $\flat$ /G.

like a win - ter snow, qui - et, and soft, and

Musical notation for the second line of the chorus, measures 14-15. Chords: A $\flat$ ma<sup>7</sup>, Fm<sup>9</sup>, E $\flat$ , A $\flat$ ma<sup>7</sup>, B $\flat$ <sup>7</sup> sus, *mf*.

slow; fall - ing from the sky in the night to the earth be - low.

Band in lite

Musical notation for the end of the piece, measures 16-19. Chords: E $\flat$ , A $\flat$ <sup>2</sup>, E $\flat$ , A $\flat$ <sup>2</sup>, E $\flat$ /G.

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Freely, swing 16ths ♩ = 72

SA

SATB

TB

Piano

Rhythm

Trumpet 1-2

Alto Sax (Trumpet 3)

Trombone 1-2 (Tenor Sax 1-2)

Trombone 3, Tuba (Bari Sax)

Percussion

Horn 1-2

Flute (Oboe) 1-3 (Clarinet)

Violin 1-2

Viola

Cello-Bass

Em<sup>9</sup> D<sup>2</sup> F<sup>#</sup> G<sup>2</sup> Em<sup>9</sup> D<sup>2</sup> F<sup>#</sup> G<sup>2</sup>

(Piano only)

Piano only

Triangle

Bells - rubber mallets



1 Verse

SA  
SATB  
TB

1. You could have come like a might - y storm, with all the strength of a hur - ri - cane.

Piano

Em<sup>7</sup> A<sup>7</sup> sus Dma<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> sus

Rhythm

Em<sup>7</sup> A<sup>7</sup> sus Dma<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> sus

5 6 7

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 (Clar.)

Vln. 1-2

Vla.

Cello-Bass



SA  
SATB  
TB

You could have come like a for-est fire, with the pow -

Piano

Dma7 Em7 A Bm9

Rhythm

Dma7 Em7 A Bm9

8 9 10

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 (Clar.)

Vln. 1-2

Vla.

Cello-Bass

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2 Chorus

SA  
er of heav - en in Your flame. But You came like a win - ter snow

SATB  
er of heav - en in Your flame. But You came like a win - ter snow

TB

Piano

Em<sup>9</sup> Em<sup>7</sup>(4) A<sup>7</sup>sus A<sup>7</sup> Em<sup>9</sup> D F#

Rhythm

Em<sup>9</sup> Em<sup>7</sup>(4) A<sup>7</sup>sus A<sup>7</sup> Em<sup>9</sup> D F#

11 12 13

Tpt. 1-2

Alto Sax (Tpt. 3)

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

Trb. 3, Tba. (Bari Sax)

Perc.

Sus. Cym.

Horn 1-2

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

Vln. 1-2

Vla.

Cello-Bass

Cello solo

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SA  
SATB  
TB

qui - et, and soft, and slow; fall - ing from the sky in the night

Piano

Rhythm

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 (Clar.)

Vln. 1-2

Vla.

Cello-Bass

Gma7 Em9 D F# Gma7 Em9 D F#

Gma7 Em9 Gma7 Em9 D F#

14 15 16 17

Wind chimes

(Solo cont.)

*m<sup>2</sup>*

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