

# BETTER THAN A HALLELUJAH

for S.S.A. and keyboard  
with optional instruments and InstruTrax CD\*

Arranged by  
NATE GUSTAFSON

Words and Music by  
CHAPLIN HARTFORD  
and SARAH HART

Simply, in a slow two (♩ = ca. 64)

1 C Am7(4)

KEYBOARD

*mp*

3 F C

5 *mp*

God loves a lull-a-by in a moth-er's tears in the dead of night

C Am7(4)

\*Also available for SAB, No. 36994; SAB, No. 36998; and 2-pt. No. 36999. Parts for Master rhythm, synthesizer, bass, drums, guitar, and director's score, No. 36995, and a split track/accompaniment/full performance compact disc, No. 36996, are available separately.

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7 

bet-ter than a hal - le - lu - jah some - times. \_\_\_\_\_

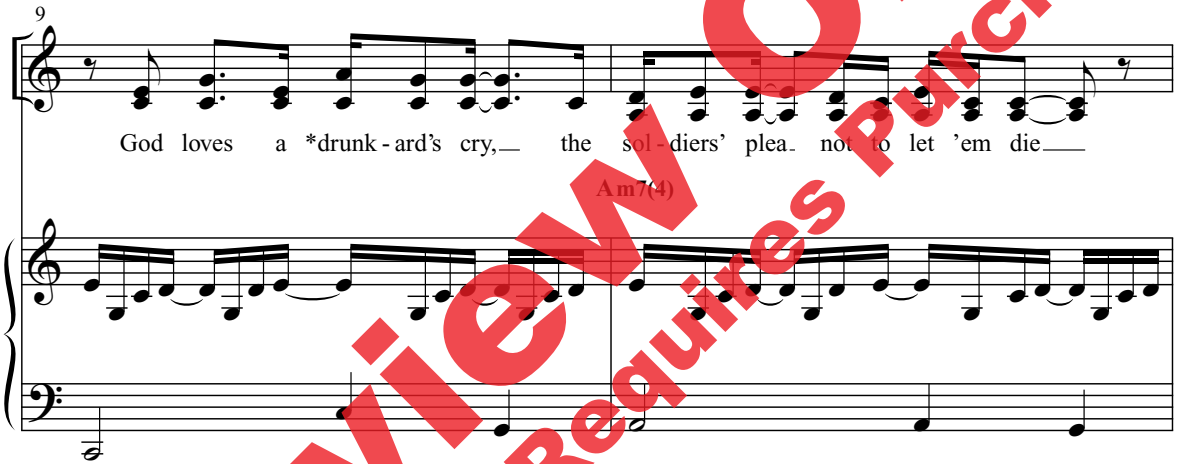
F2(no3rd) C



9

God loves a \*drunk - ard's cry, — the sol - diers' plea. not to let 'em die. —

Am7(4)



11 

bet-ter than a hal - le - lu - jah some - times. \_\_\_\_\_

F2(no3rd) C



\*Alternate lyric: addict's

13

*mf*

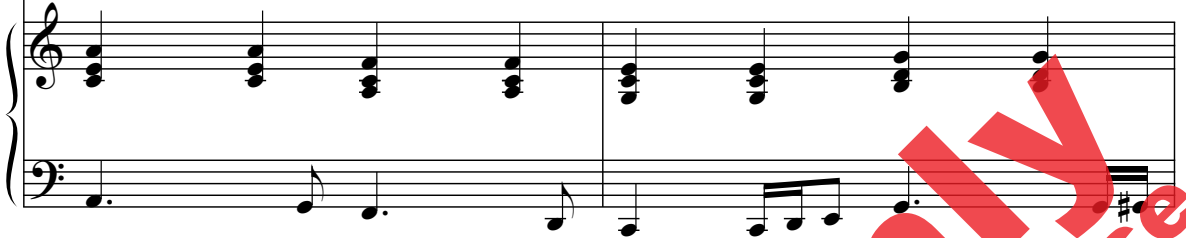
We pour out our mis - er - ies, God just hears a mel - o - dy.

Am7

F

C

G



Beau - ti - ful, the mess we are. The hon - est cries of break - ing hearts.

Am7

F

C

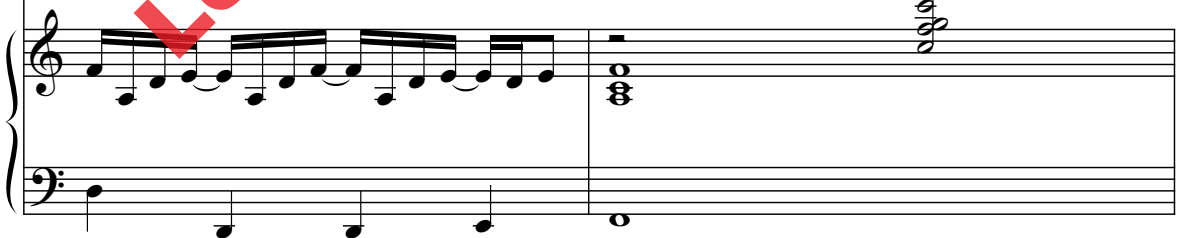
G



are bet - ter than a hal - le - lu - jah.

Dm

F



19

C Am7(4)

21  $\odot^4$

F C

23 *mp* (9)


A wom - an hold - ing on for life, — a dy - ing man. giv - ing up the fight... are

C Am7(4)

25 

bet-ter than a hal - le - lu - jah some - times. \_\_\_\_\_

**F2(no3rd)** **C**

27 *mp* 

The tears of shame for what's been done, - the si - lence when the words won't come - are

**Am7(4)**

29 

bet-ter than a hal - le - lu - jah some - times. \_\_\_\_\_

**F2(no3rd)** **C**

31

*mf*

Vocal staff for measures 31-32. The melody consists of quarter and eighth notes with some rests.

We pour out our mis - er - ies, God just hears a mel - o - dy.

Am7 F C Gsus G

Piano accompaniment for measures 31-32. The right hand plays chords and moving lines, while the left hand plays a simple bass line.

33

Vocal staff for measures 33-34. The melody continues with quarter and eighth notes.

Beau - ti - ful, the mess - we are. The hon - est cries of break - ing hearts.

Am7 F C G

Piano accompaniment for measures 33-34. The piano part continues with chords and a steady bass line.

35

Vocal staff for measures 35-36. The melody features a 7/8 time signature change and includes a fermata over the final note.

are bet - ter than a hal - le - lu - jah.

Dm F

Piano accompaniment for measures 35-36. The piano part features a more active right hand with eighth-note patterns and a steady bass line.

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37 *f*

Bet-ter than a church bell ring - ing      bet - ter than a choir sing - ing out, —

F C

*f*

39  $\text{\textcircled{8}}$

— sing - ing out, —      sing - ing out. —

— sing - ing out, —      sing - ing, sing - ing out. —

Dm7 F

41 *mp*

We pour out our mis - er - ies, —      God just hears a mel - o - dy. —

Am7 F C Gsus G

*mp*

43

Beau - ti - ful, the mess we are. The hon - est cries of break - ing hearts.

Am7 F C G

45

are bet - ter than a hal - le - lu - jah.

(select voices) *f*

Dm F I

47

ev - 'ry hour, I

*mf*

need You. O I need You; ev - 'ry hour, I

Am F C G Am F

*f*



50  10

51 *f*

need \_\_\_\_\_ You. We pour out \_\_\_\_\_ our mis - er - ies, \_\_\_\_\_

*f*

need \_\_\_\_\_ You. We pour out \_\_\_\_\_ our mis - er - ies, \_\_\_\_\_

C G Am7 F

*f*

52

God just hears a mel - o - dy, \_\_\_\_\_ Beau - ti - ful, \_\_\_\_\_ the mess\_ we are, \_\_\_\_\_ The

C G Am7 F

54

hon - est ries \_\_\_\_\_ of break - ing hearts \_\_\_\_\_

C G Dm

56

are bet - ter than a hal - le - lu - jah. \_\_\_\_\_

F C

*mp*

58

*mp* bet - ter than a hal - le - lu - jah some - times, \_\_\_\_\_

*mp*

Bet - ter than a hal - le - lu - jah some - times, \_\_\_\_\_

Am7(4) F

60

bet - ter than a hal - le - lu - jah some - times. \_\_\_\_\_ I

C

62

need You, O I

need You, O I

Am7 F

64 *rit.*

need You.

need You.

C

*rit.*

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