

BETTER THAN A HALLELUJAH

for 2 - part voices and keyboard
with optional instruments and InstruTrax CD*

Arranged by
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Words and Music by
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and SARAH HART

Simply, in a slow two (♩ = ca. 64)

1 C Am7(4)

KEYBOARD

mp

3 F C

5 Part I
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; SSA, No. 36997; and SAB, No. 36998. 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  2

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

F2(no3rd) C

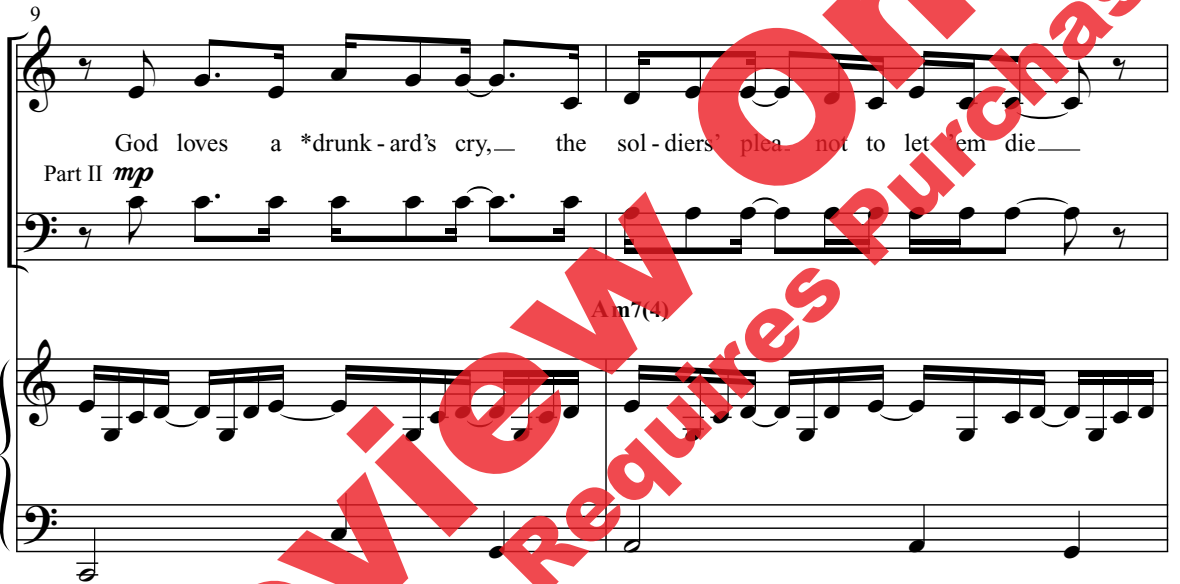


9

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

Part II *mp*

Am7(4)



11  3

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

F2(no3rd) C



*Alternate lyric: addict's

mf

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

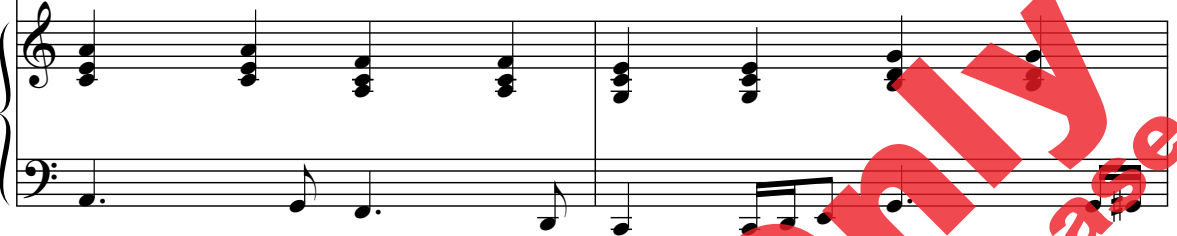
mf

Am7

F

C

G



15



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

Am7

F

C

G



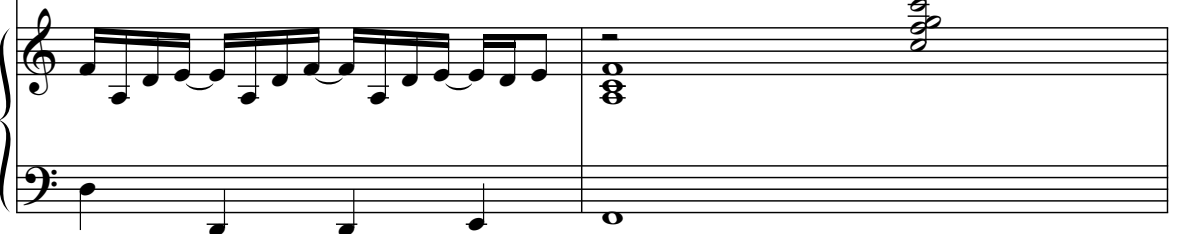
17



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

Dm

F



19

Two staves of musical notation. The top staff is a vocal line with a whole note rest in measure 19 and another whole note rest in measure 20. The bottom staff is a piano accompaniment with a whole note chord in measure 19 and another whole note chord in measure 20.

C

Am7(4)

Piano accompaniment for measures 19-20. The right hand plays a steady eighth-note pattern. The left hand plays a single whole note chord in each measure.

21

Two staves of musical notation. The top staff is a vocal line with a whole note rest in measure 21 and another whole note rest in measure 22. The bottom staff is a piano accompaniment with a whole note chord in measure 21 and another whole note chord in measure 22.

F

C

Piano accompaniment for measures 21-22. The right hand plays a steady eighth-note pattern. The left hand plays a single whole note chord in each measure.

23

mp

Two staves of musical notation for measure 23. The top staff is a vocal line with a melodic line. The bottom staff is a piano accompaniment with a whole note chord. The lyrics are: "A wom-an hold-ing on for life,— a dy-ing man- giv-ing up the fight— are".

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

C

Am7(4)

Piano accompaniment for measure 23. The right hand plays a steady eighth-note pattern. The left hand plays a single whole note chord.

25 5

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

Vocal staff for measures 25-26. The melody consists of eighth and quarter notes. The lyrics are "bet-ter than a hal - le - lu - jah some - times." followed by a line of underscores.

F2(no3rd)

C

Piano accompaniment for measures 25-26. The right hand plays a steady eighth-note accompaniment. The left hand has a few chords. Chords are labeled F2(no3rd) and C.

27

mp

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

Vocal staff for measures 27-28. The melody is mostly rests, with some notes in measure 28. The lyrics are "The tears of shame for what's been done, the si - lence when the words won't come are".

Am7(4)

Piano accompaniment for measures 27-28. The right hand plays a steady eighth-note accompaniment. The left hand has a few chords. A chord is labeled Am7(4).

29

6

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

Vocal staff for measures 29-30. The melody consists of eighth and quarter notes. The lyrics are "bet-ter than a hal le - lu - jah some - times." followed by a line of underscores.

F2(no3rd)

C

Piano accompaniment for measures 29-30. The right hand plays a steady eighth-note accompaniment. The left hand has a few chords. Chords are labeled F2(no3rd) and C.

mf

Vocal staff for measures 31-32. The melody starts on a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There is a whole rest in measure 32.

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

mf

Bass line for measures 31-32. The bass starts on a half note G3, followed by quarter notes A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. There is a whole rest in measure 32.

Am7

F

C

Gsus

G

Piano accompaniment for measures 31-32. The right hand plays chords: Am7, F, C, Gsus, G. The left hand plays a simple bass line.

33

Vocal staff for measures 33-34. The melody starts on a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There is a whole rest in measure 34.

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

Bass line for measures 33-34. The bass starts on a half note G3, followed by quarter notes A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. There is a whole rest in measure 34.

Am7

F

C

G

Piano accompaniment for measures 33-34. The right hand plays chords: Am7, F, C, G. The left hand plays a simple bass line.

35

Vocal staff for measures 35-36. The melody starts on a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There is a whole rest in measure 36.

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

Bass line for measures 35-36. The bass starts on a half note G3, followed by quarter notes A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. There is a whole rest in measure 36.

Dm

F

Piano accompaniment for measures 35-36. The right hand plays chords: Dm, F. The left hand plays a simple 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

F C

39  8

sing-ing out, — sing-ing out. —

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

Dm7 F

41

mp

Musical notation for the vocal line in measures 41 and 42, featuring a melody with eighth and quarter notes.

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

mp

Bass line musical notation for measures 41 and 42, consisting of eighth notes.

Am7

F

C

Gsus

G

Right hand piano accompaniment for measures 41 and 42, featuring chords and moving lines.

mp

Left hand piano accompaniment for measures 41 and 42, featuring a steady bass line.

43

Musical notation for the vocal line in measures 43 and 44.

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

Bass line musical notation for measures 43 and 44.

Am7

F

C

G

Right hand piano accompaniment for measures 43 and 44.

Left hand piano accompaniment for measures 43 and 44.

9

45

Musical notation for the vocal line in measures 45 and 46.

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

(select voices)

f

Bass line musical notation for measures 45 and 46.

Dm

F

I

Right hand piano accompaniment for measures 45 and 46.

Left hand piano accompaniment for measures 45 and 46.

47 *mf*

ev - 'ry hour, I

need You, O I need You;

Am F C G Am F

f

50 10 51 *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 cries_ of break - ing hearts_

C G Dm

56

are bet-ter than a hal - le - lu - jah_

F C

mp

58

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

I

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

C

62

need You, O I

need

You,

O

I

Am7

F

64 *rit*

need You. _____

need

You. _____

C

