


# Let the Worshippers Arise

Words and Music by  
**MICHAEL FARREN**  
 Arranged by Dave Williamson

With power  $\text{♩} = 72$

 D2      A C#  
 D2      A C#



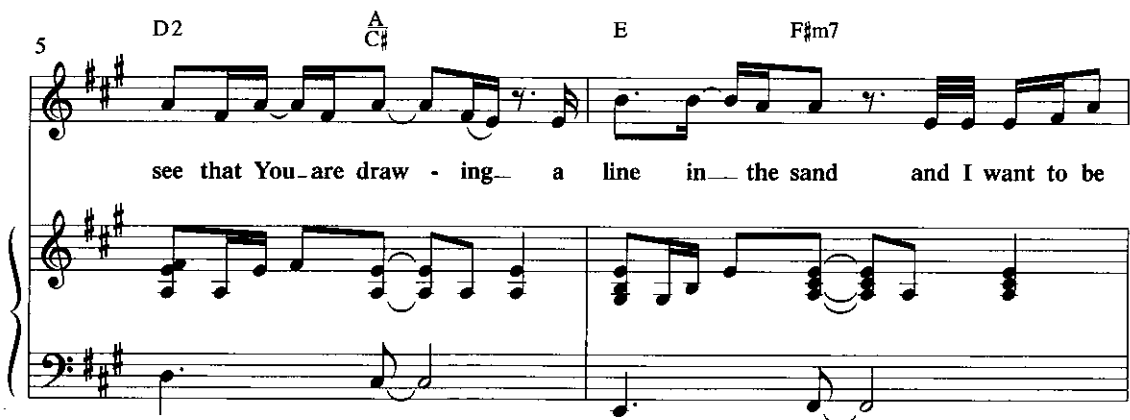
3      D2      A C#      D2      A C#      *Female SOLO*  
*mf*


1. Fa-ther, I



5      D2      A C#      E      F#m7

see that You are draw - ing - a line in - the sand and I want to be



 This symbol refers to the corresponding track numbers on the ChoraTrax Accompaniment CD.  
 The top number in each box refers to the Stereo Trax; the bottom number, to the Split-Trax.

Performance Time: 4:51

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7

stand - ing on - Your side - hold - ing Your - hand.

*Male SOLO mf*

D2                      A  
C#

E                      F#m11                      So let Your

9

King - dom - come, - let - it                      live in - me; -                      this is my pray'r, -

D2                      A  
C#

E                      F#m7

11

2/8

Fa - ther, I

this is - - - my plea. -

Bm7                      Esus

13

see that You are draw - ing a line in the sand and I want to be

D2 A C# F#m7 E

15

stand - ing on Your side hold - ing Your hand...

Your side hold - ing Your hand... So let Your

D2 A C# E F#m7

17

King - dom come, let it live in me; this is my pray'r,

D2 A C# E F#m7

19

this is — my pray'r:—      Let the wor-ship-pers— a-rise,—  
 —      this is — my plea:—  
*CHOIR mf*  
 Let the wor-ship-pers— a-rise,—

19

Bm7      Esus

*cresc.*

21

let the sons and the daugh-ters sing,—  
 let the sons and the daugh-ters sing.—

*mf-f*

21

*mf-f*

23

— let the sons and the daugh-ters sing.—

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a whole rest followed by a series of eighth notes. The bottom staff is a piano accompaniment in treble clef, mirroring the vocal line with a similar rhythmic pattern.

I'm sur-ren-der-ing— my all,—

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line in treble clef, featuring a long note for the word 'I'm' followed by a series of eighth notes. The bottom staff is a piano accompaniment in bass clef, providing harmonic support with chords and moving bass lines.

23 F#m7

Detailed description: This system shows the piano accompaniment for the second system. The top staff is in treble clef and the bottom staff is in bass clef. The key signature remains two sharps. The chord F#m7 is indicated above the first measure. The piano part features a steady accompaniment with chords in the right hand and a walking bass line in the left hand.

25

I'm sur-ren-der-ing— my all,—

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line in treble clef, continuing the melody from the previous system. The bottom staff is a piano accompaniment in treble clef, providing harmonic support.

I sur-ren-der to— the King,—

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line in treble clef, with a long note for the word 'I' followed by eighth notes. The bottom staff is a piano accompaniment in bass clef, continuing the harmonic accompaniment.

25 D

Detailed description: This system shows the piano accompaniment for the third system. The top staff is in treble clef and the bottom staff is in bass clef. The key signature remains two sharps. The chord D is indicated above the first measure. The piano part continues with a consistent accompaniment style.

27

I sur-ren-der to the King. Let the wor-ship-pers a-rise,

Let the wor-ship-pers a-rise,

27

A

29

let the sons and the daugh-ters sing,

let the sons and the daugh-ters sing.

29

31

let the sons and the daughters sing. —

I'm sur-ren-der-ing — my all,—

31

F#m7

33

2nd time to CODA ♪  
(to p. 12, m. 45)

I'm sur-ren-der-ing — my all,—

I sur-ren-der to — the King.—

2nd time to CODA ♪  
(to p. 12, m. 45)

33

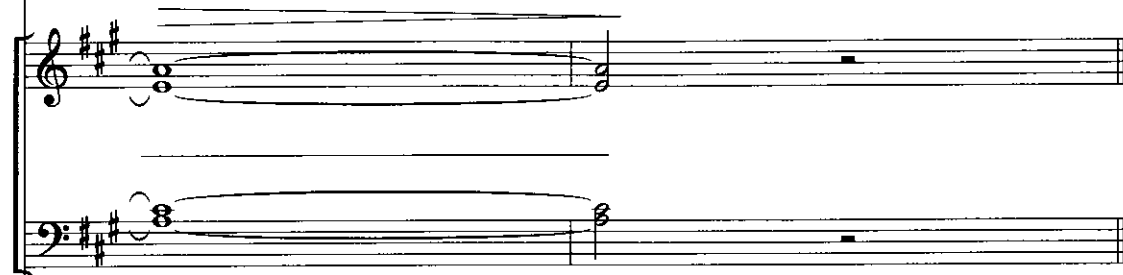
D

2nd time to CODA ♪  
(to p. 12, m. 45)

35  *Male SOLO mf*




2. Fa-ther, I



35 <sup>A</sup>

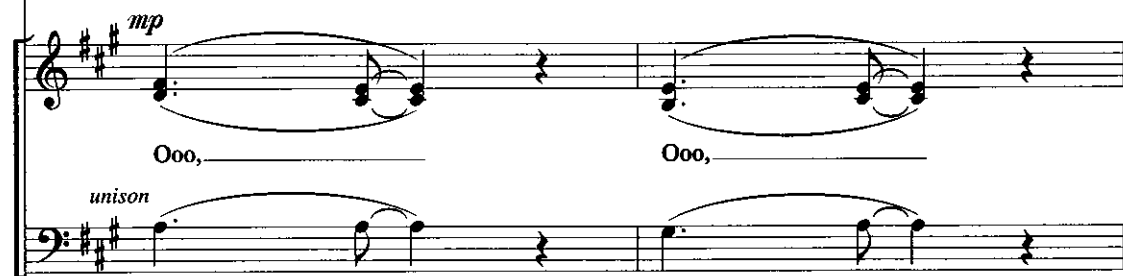


37



hear it grow-ing loud - er, — the song of Your-re-deemed — as the

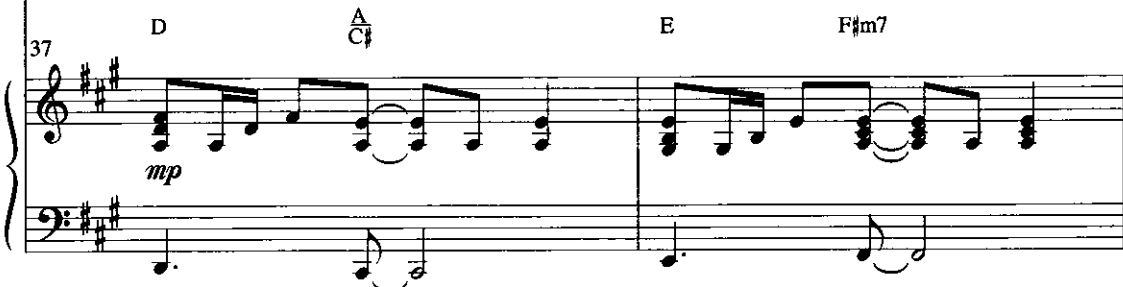
*mp*



Ooo, ————— Ooo,

*unison*

37 <sup>D</sup> <sup>A</sup> <sup>E</sup> <sup>F#m7</sup>



*mp*



39

Female SOLO *mf*

From our

saints of ev - 'ry na - tion - are a - wak - en - ing - to sing -

Ooo, Ooo,

D A C# E F#m7

39

41

hearts there comes an an - them. Oh, hear the heav - ens ring!

This is - our song -

Ooo, Ooo.

D A C# E F#m7

41

*D.S. al CODA %*  
(Back to p. 6, m. 21)

43

This is our song. Let the wor-ship-pers a-rise,  
a song to our King.

*D.S. al CODA %*  
(Back to p. 6, m. 21)

Let the wor-ship-pers a-rise,

Bm7

Esus

*D.S. al CODA %*  
(Back to p. 6, m. 21)

*cresc.*

⊕ CODA 

5
11

I sur-ren-der to the King.

⊕ CODA

*ff*

Let the wor-ship-pers a-rise,

⊕ CODA

A

N.C.

*cresc.* *ff* (opt. vocal cues)

47

*ff*

Let the wor-ship-pers— a-rise,—

let the sons and the daugh-ters sing.—

Detailed description: Two vocal staves in G minor, 7/8 time. The first staff contains the lyrics 'Let the wor-ship-pers— a-rise,—' and the second staff contains 'let the sons and the daugh-ters sing.—'. The music features a melodic line with eighth and sixteenth notes.

Detailed description: Piano accompaniment for measures 47-48. The right hand has a sustained chord in the first measure followed by a melodic line. The left hand has a sustained chord in the first measure followed by a rhythmic accompaniment.

47

B $\flat$

(Dr. fill)

Detailed description: Piano accompaniment for measures 47-48. The right hand features a complex chordal texture with sixteenth notes. The left hand has a simple bass line with quarter notes.

49

let the sons and the daugh-ters sing.—

I'm sur-ren-der-ing— my all,—

Detailed description: Two vocal staves in G minor, 7/8 time. The first staff contains the lyrics 'let the sons and the daugh-ters sing.—' and the second staff contains 'I'm sur-ren-der-ing— my all,—'. The music features a melodic line with eighth and sixteenth notes.

Detailed description: Piano accompaniment for measures 49-50. The right hand has a sustained chord in the first measure followed by a melodic line. The left hand has a sustained chord in the first measure followed by a rhythmic accompaniment.

49

Gm7

Detailed description: Piano accompaniment for measures 49-50. The right hand features a complex chordal texture with sixteenth notes. The left hand has a simple bass line with quarter notes.

51

I'm sur-ren-der-ing— my all,—

I sur-ren-der to— the King.—

51

E♭

53

I sur-ren-der to— the King.—

Let the wor-ship-pers— a - rise,—

53

B♭

55

Let the wor-ship-pers— a-rise,—

let the sons and the daugh-ters sing.—

Two vocal staves in G minor, 4/4 time. The first staff contains the lyrics "Let the wor-ship-pers— a-rise,—" and the second staff contains "let the sons and the daugh-ters sing.—". Both staves feature a melodic line with eighth and sixteenth notes.

let the sons and the daugh-ters sing.—

Piano accompaniment for measures 55-56. The right hand features a sustained chord in the first measure, followed by a melodic line with eighth notes. The left hand plays a steady eighth-note bass line.

55

Piano accompaniment for measures 55-56. The right hand features a sustained chord in the first measure, followed by a melodic line with eighth notes. The left hand plays a steady eighth-note bass line.

57

let the sons and the daugh-ters sing.—

I'm sur-ren-der-ing— my all,—

Two vocal staves in G minor, 4/4 time. The first staff contains the lyrics "let the sons and the daugh-ters sing.—" and the second staff contains "I'm sur-ren-der-ing— my all,—". Both staves feature a melodic line with eighth and sixteenth notes.

I'm sur-ren-der-ing— my all,—

Piano accompaniment for measures 57-58. The right hand features a sustained chord in the first measure, followed by a melodic line with eighth notes. The left hand plays a steady eighth-note bass line.

Gm7

57

Piano accompaniment for measures 57-58. The right hand features a sustained chord in the first measure, followed by a melodic line with eighth notes. The left hand plays a steady eighth-note bass line.

59 6/12

I'm sur-ren-der-ing — my all, —

I sur-ren-der to — the King. —

59 E♭ F

61

I sur-ren-der to — the King. —

I sur-ren-der to — the King. —

61 Gm7 Gm  
F

63

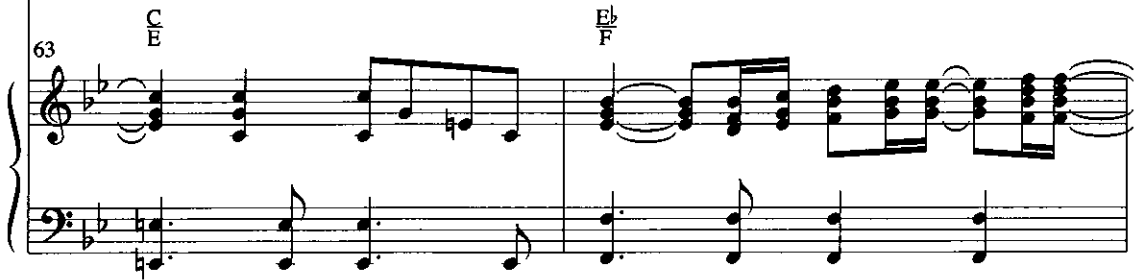
*Female SOLO (with freedom)*



I sur-ren - der to the King.



Let the wor-ship-pers— a - rise!—

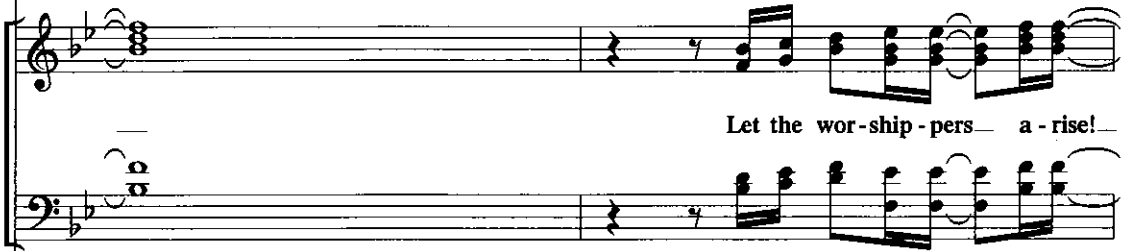


65

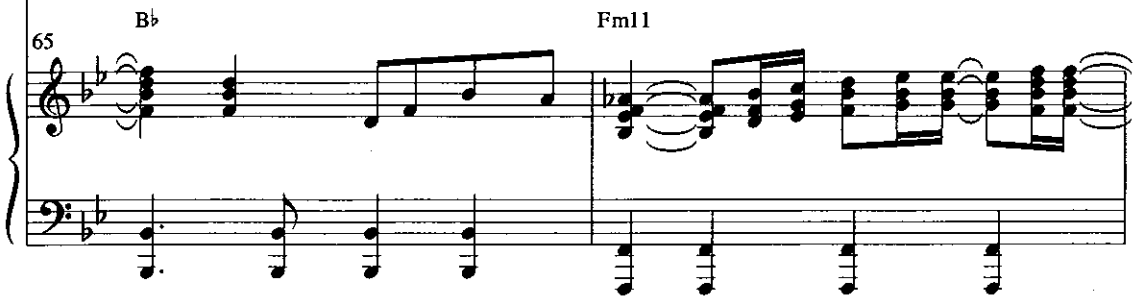
*Male SOLO (with freedom)*



Let the wor-ship-pers a-rise!—



Let the wor-ship-pers— a - rise!—



67

*rit.*

Let the wor-ship-pers— a - rise!—

Two vocal staves in G major (one treble, one soprano) with lyrics: "Let the wor-ship-pers— a - rise!—".

Let the wor-ship-pers a -

*unison rit.*

*unison*

Piano accompaniment for measures 67-68, including a unison vocal line.

*Bb* *Fm11* *N.C.*

67 *rit.*

Piano accompaniment for measures 67-68, including chord markings: *Bb*, *Fm11*, *N.C.* and a *rit.* marking.

69

*molto rit.*

Let the wor-ship-pers— a - rise!

Two vocal staves in G major with lyrics: "Let the wor-ship-pers— a - rise!".

*molto rit.*

*rise!*

Piano accompaniment for measure 69, including a *molto rit.* marking and a *rise!* marking.

*molto rit.*

*Bb*

69 *vd* *vo*

Piano accompaniment for measure 69, including a *molto rit.* marking, a *Bb* chord marking, and a double bar line.