

REMEMBRANCE

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

Arranged by
TOM FETTKE & THOMAS GRASSI

Words and Music by
MATT REDMAN and MATT MAHER

Worshipfully (♩ = ca. 76)

KEYBOARD

1

2

4

SOPRANO/ALTO

p *mp*

rit. *mp*

Oh,—

C maj7 D m9 F G

* Parts for flute, oboe, horn, 2 violins, viola, cello, string bass, string reduction and director's score, No. 35089, and a split track/accompaniment/full performance compact disc, No. 35090, are available separately.

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35088

7

a tempo



how could it be that my God would wel - come me in -

C2

Cmaj7



a tempo



9



to this mys - ter - y, Say, "Take this

Dm7(4)

G7sus



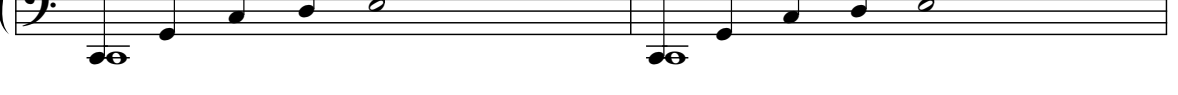
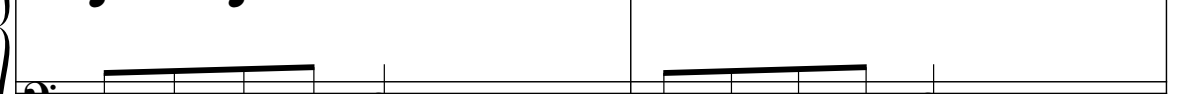
11



bread, take this wine?", now the sim - ple made di - vine for

C2

Cmaj7



13

an - y to re - ceive. _____ By Your mer - cy, we come - to Your ta -

TENOR/BASS *mp*

Dm9 Gsus F G G7sus C2 E C E F2

16

ble. By Your grace, You are mak - ing us faith -

Gsus Dm(4) C2 E

18

19

ful. Lord, we re - mem - ber You, -

We re - mem - ber You, -

F2 C2 Am9



and re - mem - brance leads us to wor -

Measures 20-21 of the vocal line. The melody starts on a whole note, followed by a quarter rest, then a quarter note, and continues with eighth notes.

G sus C2 E F2

Piano accompaniment for measures 20-21. The right hand features chords and moving lines, while the left hand provides a steady bass line.

ship. And as we wor - ship You our

Measures 22-23 of the vocal line. The melody continues with eighth notes and quarter notes.

G sus C2 A m9 G sus G sus F

Piano accompaniment for measures 22-23. The right hand has chords and moving lines, and the left hand has a bass line.

wor - ship leads to com - mu - nion. We re -

Measures 24-25 of the vocal line. The melody continues with quarter notes and a quarter rest.

C2 E F2 G sus

Piano accompaniment for measures 24-25. The right hand has chords and moving lines, and the left hand has a bass line.

27

spond to Your in - vi - ta - tion. We re - mem - ber

Dm7(4) C2 E F2 F maj9

29

4 You. See His

C2 C2 Bb Ab9 Gbmaj7 Gb6 Ab

31

bod His blood; know that He has o - ver - come ev - 'ry

Db2 Dbmaj7

33

tri - al we will face. _____ And none too

The vocal line consists of two measures. The first measure contains the lyrics 'tri - al we will face.' followed by a long horizontal line indicating a sustained note. The second measure contains the lyrics 'And none too'.

Ebm7(4) **Ab7sus**

The piano accompaniment for measures 33-34. The right hand features a sustained chord in the first measure, followed by a melodic line. The left hand provides a steady bass line.

35

lost to be saved, none too bro - ken or a - shamed. All are

The vocal line consists of two measures. The first measure contains the lyrics 'lost to be saved, none too bro - ken or a - shamed.' followed by a long horizontal line. The second measure contains the lyrics 'All are'.

Db2 **Dbmaj7**

The piano accompaniment for measures 35-36. The right hand features a sustained chord in the first measure, followed by a melodic line. The left hand provides a steady bass line.

37

wel - come in this place. _____ By Your

The vocal line consists of two measures. The first measure contains the lyrics 'wel - come in this place.' followed by a long horizontal line. The second measure contains the lyrics 'By Your'.

Ebm11 **Ab7sus** **Ab7sus**
Gb

The piano accompaniment for measures 37-38. The right hand features a sustained chord in the first measure, followed by a melodic line with a triplet. The left hand provides a steady bass line.

39

5

mer - cy, we come — to Your ta - ble. By Your

Db2 F Gb2 Absus

41

Lord, we re -
grace, You are mak - ing us faith - ful.

Ebm7(4) Db2 F Gb2

43

mem - ber You. —
mem - ber You, and re -

Db2 Bbm9 Absus

mf

mem - brance leads us to wor - ship.

Db2 F Gb2 Absus

47 wor - ship You, We wor - ship You, our

Db2 Bbm9 Absus

49 wor - ship leads to com - mu - nion. We re -

Db2 F Gb2 Absus

51

6

spend to Your in - vi - ta - tion. We re - mem - ber

Ebm7(4) Db2 F Gb2 Db Ab Absus

53

You. Dy - ing, You de - stroyed our

Db Dbmaj7/F Gb2 Ab

56

death. Ris - ing, You re - stored our

Dm2 Dbmaj7/F Gb2 Ab

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life. Lord Je - sus, come in glo - ry.

Bbm Bbm(4) Absus Ab

Lord Je - sus, come in glo - ry.

Absus Ab Ab Gb Gb

— Dy - ing, You de - stroyed — our

D Gb2 Ab

64

death. Ris - ing, You re - stored our

Db Dbmaj7/F Gb2 Ab

66

life. Lord Je - sus, come in glo - ry.

Bbm Bbm(4) Absus Ab

68

Lord Je - sus, come in glo - ry.

Absus Ab Ab/Gb Gb



14
70

mp

Lord Je - sus, come in glo - ry.

mp

mp

Ab Gb Gb2 Db

72

8

p

By Your

p

Gb2 Db

75

mer - cy, we come to Your ta - ble. By Your

p

Db2 F Gb2 Absus Ab

77

grace, You are mak - ing us faith - ful.

The vocal line consists of two measures. The melody starts on a half note G4, followed by quarter notes A4, Bb4, and C5. The second measure continues with quarter notes D5, E5, and F5, ending with a half note G5.

Ebm7(4) Db2 F Gb2

The piano accompaniment features a steady bass line of quarter notes: G2, F2, Eb2, D2, C2, Bb1, A1, G1. The right hand plays chords: Ebm7(4) in measure 77, and Db2 and F in measure 78. A melodic line in the right hand starts in measure 78 with a quarter note G4, followed by quarter notes A4, Bb4, and C5.

79

We re - mem - ber — You. We re -

rit.

The vocal line spans three measures. Measure 79: quarter notes G4, A4, Bb4, C5. Measure 80: quarter notes D5, E5, F5, G5. Measure 81: quarter notes G5, F5, E5, D5. The tempo marking *rit.* is placed above the first measure.

Db Db2 Gb2 Bb

rit.

The piano accompaniment continues the bass line. Measure 79: Eb2, D2, C2, Bb1, A1, G1. Measure 80: Db2, C2, Bb1, A1, G1. Measure 81: Gb2, F2, Eb2, D2, C2, Bb1, A1, G1. The right hand plays chords: Db in measure 79, Db2 in measure 80, and Gb2 and Bb in measure 81. A melodic line in the right hand starts in measure 80 with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The tempo marking *rit.* is placed below the first measure.

82

mem - ber You.

The vocal line spans three measures. Measure 82: quarter notes G4, A4, Bb4, C5. Measure 83: quarter notes D5, E5, F5, G5. Measure 84: quarter notes G5, F5, E5, D5. The notes are sustained across the measures.

Gb Absus Db

pp

The piano accompaniment continues the bass line. Measure 82: Gb2, F2, Eb2, D2, C2, Bb1, A1, G1. Measure 83: Absus (A1, G1, F1, Eb1, D1, C1, Bb0, Ab0). Measure 84: Db2, C2, Bb1, A1, G1. The right hand plays chords: Gb in measure 82, Absus in measure 83, and Db in measure 84. A melodic line in the right hand starts in measure 83 with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The dynamic marking *pp* is placed below the first measure.

