

Glorious Day

(based on the recording from the Passion album "Worthy Of Your Name")
www.praisecharts.com/37199

Jason Ingram, Jonathan Smith,
Sean Curran, and Kristian Stanfill
Arr. by Dan Galbraith

Driving rock ♩ = 108

1 Verse

bur - ied be - neath my shame.
(2.) breath - ing but not a - live.

m^f (3.) mer - cy has saved my soul.

A⁵

m^f - m^f
2x - play cues

5

Who could car - ry that kind of weight.
All my fail - ures I tried to hide.

Now Your free - dom is all that I know.

F^{#m}

8

It was my tomb 'til I met met
It was my tomb 'til I met met

prime unis! The old made new, D Je - sus, when I met

You. 2. I was You. You called my

A⁵

A⁵

15

2 Chorus

name, and I ran out of that grave. Out of the

D

A

19

dark - ness in - to Your glo - ri - ous day.

D² A

23

You called my name, and I ran out of that grave.

D²

26

3rd X to Coda

Out of the dark - ness in -

F#m D²

29

1

to Your glo - ri - ous day.

A

32

to 1 2

3. Now Your to Your glo - ri - ous day.

D

35

3 Instr.

A

38

41

A⁵

41

4 Bridge

44

A⁵

44

47

my sin was heav - y. But chains break at the weight of Your glo - ry.

47

50

53

56

D.S. al Coda

my eyes are op - en. 'Cause when You called my name, I ran out of that grave!

E D

59

Coda

dark - ness in - to Your glo - ri - ous day.

D² D²

63

6 Tag

A

67

70

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A⁵

Band diamonds muted A.G. lead *sim.* 1. I was

1 Verse

m2-m2

A⁵ 1x - muted A.G., pads cont.
2x - Band in - 4 on floor

bur - ied (2.) breath-ing but be-neath not my shame. a - live. Who could All my

5 **m2** (3.) mer - cy has saved my soul. Now Your

F#m

car - ry that kind of weight. It was my fail - ures I tried to hide It was my free - dom is all that I know. prime unis! The old made

9

D

A⁵ **m2** Band in, 4 on floor

tomb tomb 'til I met You. 2. I was new, Je - sus, when I met

13

2, 3

A⁵

D

You. You called my name, and I ran out of that grave. Mel. on bottom (at pitch)

17 2xo +harm

2 Chorus



21 *A* *Full drive* *E.G. lead* *sim.* *D*²
Out of the dark-ness in - to Your glo - ri - ous day.

25 *A* *D*²
You called my name, and I ran out of that grave.

29 *F*^{#m} *3rd X to Coda* *D*² 1
Out of the dark - ness in - to Your glo - ri - ous day.

33 *A*

36 *to 1* *2 D* *3 Instr.* *A* *E.G. lead* *sim.*
3. Now Your to Your glo - ri - ous day.

39 *A*⁵

43 *4 Bridge* *A*⁵ *E.G. rhythms only* *E.G. cont. - band fade* *Octaves*
I need-ed res - cue, my sin was heav - y.

48 *A*⁵
But chains break at the weight of Your glo - ry. I need-ed shel - ter, I was an or - phan.

5 Bridge2

A⁵  +kick
E.G. driving 8ths

52 
Now You call me a ci - ti - zen of heav - en. When I was brok - en, You were my heal - ing.

Mel. on bottom
(at pitch)

F#m Band in full
4 on floor

E

56 
Now your love is the air that I'm breath - ing. I have a fu - ture, my eyes are op - en.

D

D.S. al Coda 

60 
'Cause when You called my name, I ran out of that grave!

 Coda

D²

D²

Drum fill - - - - -

63 
dark - ness in - to Your glo - ri - ous day.

6 Tag

A

67 

70 
Drum fill - - - - -

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1. I was

1 Verse

bur - ied ing but be - neath my shame.
(2.) breath - ing but not a - live.

(3.) mer - cy has saved my soul.

Who could car - ry that kind of weight.
All my fail - ures that I tried to hide

Now Your free - dom is all that I know.

B⁵

m^p

m^p

B⁵

m^p - m^f

2x - play cues

G^{#m}

5

8

It was my tomb 'til I met
It was my tomb 'til I met

prime unis!
The old made new, Je - sus, when I met

11

1 You. 2, 3 2. I was You. 2xo +harm You called my

B⁵ B⁵

15

2 Chorus

name, and I ran out of that grave. Out of the

E B

19

dark - ness in - to Your glo - ri - ous day.

E² B

23

This system contains measures 23, 24, and 25. The vocal melody is in treble clef with a key signature of four sharps (B major). The piano accompaniment is in bass clef. Measure 23 starts with a whole note chord in the piano and a half note in the vocal. Measure 24 continues the vocal line with a half note and a quarter note. Measure 25 features a vocal line with eighth notes and a piano accompaniment with a moving bass line. Chord symbols E² and B are indicated above the piano staff for measures 23 and 25 respectively.

You called my name, and I ran out of that grave.

E²

26

This system contains measures 26, 27, and 28. The vocal melody continues in treble clef. Measure 26 has a vocal half note and a piano accompaniment with a whole note chord. Measure 27 has a vocal half note and a piano accompaniment with a whole note chord. Measure 28 has a vocal line with eighth notes and a piano accompaniment with a moving bass line. A chord symbol E² is indicated above the piano staff for measure 27.

Out of the dark - ness in -

G^{#m} E²

29

This system contains measures 29, 30, and 31. The vocal melody continues in treble clef. Measure 29 has a vocal half note and a piano accompaniment with a whole note chord. Measure 30 has a vocal half note and a piano accompaniment with a whole note chord. Measure 31 has a vocal line with eighth notes and a piano accompaniment with a moving bass line. Chord symbols G^{#m} and E² are indicated above the piano staff for measures 29 and 31 respectively. A rehearsal mark "3rd X to Coda" is placed above the vocal staff at the beginning of measure 30.

1

to Your glo - ri - ous day.

B

32

to 1 2

3. Now Your to Your glo - ri - ous day.

E

35

3 Instr.

B

38

41

B⁵

44

4 Bridge

mf I need - ed res - cue,

B⁵

47

my sin was heav - y. But chains break at the weight of Your glo - ry.

50

B⁵

I need - ed shel - ter, I was an or - phan. Now You call me a

5 Bridge2

53

B⁵

ci - ti - zen of heav - en. When I was brok - en, You were my heal - ing.

56

G#m

Now your love is the air that I'm breath - ing. I have a fu - ture,

D.S. al Coda

my eyes are op - en. 'Cause when You called my name, I ran out of that grave!

59

F# E

Coda

dark - ness in - to Your glo-ri-ous day.

63

E² E²

6 Tag

B

67

70

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B⁵

Band diamonds muted A.G. lead

sim.

1. I was

1 Verse

m²-m²

B⁵

1x - muted A.G., pads cont.
2x - Band in - 4 on floor

bur - ied be-neath my shame. Who could
(2.) breath-ing but not a - live. All my

(3.) mer - cy has saved my soul. Now Your

G^{#m}

car - ry that kind of weight. It was my
fail - ures I tried to hide It was my

free - dom is all that I know. prime unis! The old made

E

1

B⁵

Band in,
4 on floor

tomb 'til I met You. 2. I was
tomb 'til I met

new, Je - sus, when I met

2, 3

B⁵

E

You. 2xo +harm You called my name, and I ran out of that grave.

2 Chorus

21 *Full drive*
E.G. lead **B** *sim.* **E²**

Out of the dark-ness in - to Your glo-ri-ous day.

25 **B** **E²**

You called my name, and I ran out of that grave.

29 **G^{#m}** **E²** 3rd X to Coda 1

Out of the dark-ness in - to Your glo-ri-ous day.

33 **B**

36 **E** 3 Instr. **B** *E.G. lead* *sim.*

3. Now Your to Your glo-ri-ous day.

39 **B⁵**

43 **4 Bridge** **B⁵** *E.G. rhythms only*
E.G. cont. - band fade *Octaves*

I need-ed res-cue, my sin was heav-y.

48 **B⁵**

But chains break at the weight of Your glo-ry. I need-ed shel-ter, I was an or-phan.

5 Bridge2

B⁵ *+kick*
E.G. driving 8ths

52 Now You call me a ci - ti - zen of heav - en. When I was brok - en, You were my heal - ing.
Mel. on bottom (at pitch)

G^{#m} *Band in full*
4 on floor

F[#]

56 Now your love is the air that I'm breath - ing. I have a fu - ture, my eyes are op - en.

D.S. al Coda

60 'Cause when You called my name, I ran out of that grave!

Coda

E²

E²

Drum fill - - - -

63 dark - ness in - to Your glo - ri - ous day.

6 Tag

B

67

70 *Drum fill - - - -*

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1. I was

1 Verse

bur - ied ing but be - neath my shame.
(2.) breath - ing but not a - live.

(3.) mer - cy has saved my soul.

2x - play cues

5

Who could car - ry that kind of weight.
All my fail - ures that I tried to hide.

Now Your free - dom is all that I know.

8

Gm

It was my tomb 'til I met
It was my tomb 'til I met

prime unis!
The old made new,
Je - sus, when I met

11

Detailed description: This system contains the first four measures of the piece. The vocal parts (SATB) enter with the lyrics 'It was my tomb 'til I met'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A 'prime unis!' instruction is placed above the vocal line for the second measure. Measure numbers 11 and 15 are indicated at the bottom left of the piano staves.

You. 2. I was You. 2x xo +harm You called my

$B\flat^5$ $B\flat^5$

15

Detailed description: This system contains measures 5 through 8. The vocal parts continue with the lyrics 'You. 2. I was You. 2x xo +harm You called my'. The piano accompaniment continues with the same rhythmic pattern. Chord changes to $B\flat^5$ are indicated above the piano staves in measures 6 and 7. Measure numbers 15 and 19 are indicated at the bottom left of the piano staves.

name, and I ran out of that grave. Out of the

$E\flat$ $B\flat$

19

Detailed description: This system contains measures 9 through 12. The vocal parts continue with the lyrics 'name, and I ran out of that grave. Out of the'. The piano accompaniment continues with the same rhythmic pattern. Chord changes to $E\flat$ and $B\flat$ are indicated above the piano staves in measures 10 and 11 respectively. A '2 Chorus' instruction with a repeat sign is placed above the vocal line in measure 10. Measure numbers 19 and 23 are indicated at the bottom left of the piano staves.

dark - ness in - to Your glo - ri - ous day.

E $\flat^2$ B $\flat$

23

This system contains the first vocal entry. The vocal line begins with a whole note chord, followed by a half note, and then a quarter note. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Chord changes are indicated above the piano staff at measures 23 and 24.

You called my name, and I ran out of that grave.

E $\flat^2$

26

This system continues the vocal melody. The vocal line has a half note followed by a quarter note. The piano accompaniment maintains the eighth-note pattern. A chord change is indicated above the piano staff at measure 26.

3rd X to Coda

Out of the dark - ness in -

Gm E $\flat^2$

29

This system includes a repeat sign and a '3rd X to Coda' instruction. The vocal line starts with a whole note chord, followed by a half note, and then a quarter note. The piano accompaniment continues with the eighth-note pattern. Chord changes are indicated above the piano staff at measures 29 and 30.

1

to Your glo - ri - ous day.

32

B $\flat$

to 1 2

3. Now Your to Your glo - ri - ous day.

35

E $\flat$

3 Instr.

B $\flat$

38

41

B $\flat$ 5

41

4 Bridge

44

B $\flat$ 5

44

47

47

50

I need - ed shel - ter, I was an or - phan. Now You call me a

B $\flat$ ⁵

This block contains the musical notation for measures 50 to 52. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a B $\flat$ ⁵ chord marking above the first measure of the piano accompaniment.

53

5 Bridge2

ci - ti - zen of heav - en. When I was brok - en, You were my heal - ing.

B $\flat$ ⁵

This block contains the musical notation for measures 53 to 55. It includes a section marker '5 Bridge2' above the vocal line. The piano accompaniment features a B $\flat$ ⁵ chord marking above the first measure of the piano accompaniment.

56

Now your love is the air that I'm breath - ing. I have a fu - ture,

Gm

This block contains the musical notation for measures 56 to 58. It includes a Gm chord marking above the piano accompaniment.

D.S. al Coda

my eyes are op - en. 'Cause when You called my name, I ran out of that grave!

59

F Eb

This system contains measures 59 through 62. It features a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature is B-flat major. Measure 59 starts with a treble clef and a 7/8 time signature. The piano part includes a chord of F major in the right hand and a bass line in the left hand. Measure 60 continues the vocal melody and piano accompaniment. Measure 61 features a change to E-flat major in the piano part. Measure 62 ends with a repeat sign and a fermata over the final chord.

Coda

dark - ness in - to Your glo-ri-ous day.

63

E $\flat$ ² E $\flat$ ²

This system contains measures 63 through 66. The vocal melody continues in the upper staff. The piano accompaniment in the lower staff features a prominent E-flat major triad in the right hand, which is sustained across measures 64 and 65. The bass line provides harmonic support. Measure 66 concludes the system with a final chord and a fermata.

6 Tag

B $\flat$

67

This system contains measures 67 through 69. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The key signature remains B-flat major. Measure 69 ends with a repeat sign and a fermata over the final chord.

70

This system contains measures 70 and 71. The piano part continues with the same rhythmic pattern as the previous system. Measure 71 concludes the piece with a final chord and a fermata.

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Driving rock ♩ = 108

B $\flat$ 5

Band diamonds
muted A.G. lead

sim.

1. I was

1 Verse

m $\sharp$ -m $\sharp$

B $\flat$ 5 1x - muted A.G., pads cont.
2x - Band in - 4 on floor

bur - ied be-neath my shame. Who could
(2.) breath-ing but not a - live. All my

(3.) mer - cy has saved my soul. Now Your

Gm

car - ry that kind of weight. It was my
fail - ures I tried to hide. It was my

free - dom is all that I know. The old made

E $\flat$

1 B $\flat$ 5 Band in,
4 on floor

tomb 'til I met You. 2. I was
tomb 'til I met

new, Je - sus, when I met

2, 3

B $\flat$ 5

E $\flat$

You. 2xo +harm You called my name, and I ran out of that grave.

2 Chorus



21 *Full drive*
E.G. lead *sim.* *B $\flat$* *E $\flat$ 2*
Out of the dark-ness in - to Your glo - ri - ous day.

25 *B $\flat$* *E $\flat$ 2*
You called my name, and I ran out of that grave.

29 *Gm* *3rd X to Coda* *E $\flat$ 2* 1
Out of the dark-ness in - to Your glo - ri - ous day.

33 *B $\flat$*

36 *to 1* *2 E $\flat$* *3 Instr.* *B $\flat$* *E.G. lead* *sim.*
3. Now Your to Your glo - ri - ous day.

39 *B $\flat$ 5*

43 *E.G. cont. - band fade* *4 Bridge* *B $\flat$ 5* *E.G. rhythms only* *Octaves*
I need-ed res - cue, my sin was heav - y.

48 *B $\flat$ 5*
But chains break at the weight of Your glo - ry. I need-ed shel - ter, I was an or - phan.

5 Bridge2

B $\flat$ 5 $\frac{1}{2}$ +kick
E.G. driving 8ths

52 Now You call me a ci - ti - zen of heav - en. When I was brok - en, You were my heal - ing.
Mel. on bottom (at pitch)

Gm *Band in full
4 on floor*

F

56 Now your love is the air that I'm breath - ing. I have a fu - ture, my eyes are op - en.

D.S. al Coda

60 'Cause when You called my name, I ran out of that grave!

Coda

63 dark - ness in - to Your glo - ri - ous day. *Drum fill - - - -*

6 Tag

B $\flat$

67 $\frac{1}{2}$

70 *Drum fill - - - -*

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B $\flat$ 5

Band diamonds
muted A.G. lead

sim.

1. I was

1 Verse

m $\sharp$ -m $\sharp$

B $\flat$ 5

1x - muted A.G., pads cont.
2x - Band in - 4 on floor

bur - ied
(2.) breath-ing

be-neath
but not

my shame.
a - live.

Who could
All my

(3.) mer - cy has saved

my soul.

Now Your

Gm

car - ry that kind
fail - ures I tried

of weight.
to hide

It was my
It was my

free - dom is all

that I know.

prime unis!

The old made

E $\flat$

tomb
tomb

'til I met You.
'til I met

2. I was

new,

Je - sus, when I met

You.

You called my name,

Mel. on bottom
(at pitch)

and I ran out of that grave.

2 Chorus



21 $B\flat$ *sim.* $E\flat^2$
Full drive
E.G. lead
Out of the dark-ness in - to Your glo-ri-ous day.

25 $B\flat$ $E\flat^2$
You called my name, and I ran out of that grave.

29 Gm 3rd X to Coda $E\flat^2$ 1
Out of the dark-ness in - to Your glo-ri-ous day.

33 $B\flat$

36 to 1 2 $E\flat$ 3 Instr. $B\flat$
3. Now Your to Your glo-ri-ous day. E.G. lead *sim.*

39 $B\flat^5$

43 4 Bridge $B\flat^5$ E.G. rhythms only
E.G. cont. - band fade Octaves
I need-ed res - cue, my sin was heav - y.

48 $B\flat^5$
But chains break at the weight of Your glo - ry. I need-ed shel - ter, I was an or - phan.

5 Bridge2

B $\flat$ 5

+kick
E.G. driving 8ths

52 Now You call me a ci - ti - zen of heav - en. When I was brok - en, You were my heal - ing.

Mel. on bottom
(at pitch)

Gm

Band in full
4 on floor

F

56 Now your love is the air that I'm breath - ing. I have a fu - ture, my eyes are op - en.

60 'Cause when You called my name, I ran out of that grave!

D.S. al Coda

Coda

63 dark - ness in - to Your glo - ri - ous day.

Drum fill - - - -

6 Tag

B $\flat$

67

70 Drum fill - - - -

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Driving rock ♩ = 108

The musical score is written for SATB choir and piano. It begins with a piano introduction in 4/4 time, marked 'Driving rock' with a tempo of 108. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal parts enter with the lyrics '1. I was'. The first verse begins at measure 5, marked '1 Verse'. The lyrics are: 'bur - ied ing but be - neath not my shame. a - live. (2.) breath - ing but be - neath not my a - live. (3.) mer - cy has saved my soul.' The piano part continues with the same accompaniment, marked 'C5' and 'm2'. The second verse begins at measure 8, marked 'Am'. The lyrics are: 'Who could car - ry that kind of weight. All my fail - ures that I tried to hide. Now Your free - dom is all that I know.' The piano part continues with the same accompaniment, marked 'Am'. The score ends at measure 11.

1. I was

1 Verse

bur - ied ing but be - neath not my shame. a - live.
(2.) breath - ing but be - neath not my a - live.
(3.) mer - cy has saved my soul.

Who could car - ry that kind of weight.
All my fail - ures that I tried to hide.

Now Your free - dom is all that I know.

It was my tomb 'til I met
It was my tomb 'til I met

prime unis! The old made new,
F Je - sus, when I met

11

1 You. 2, 3 2. I was You. 2xo +harm You called my

C⁵ C⁵

15

2 Chorus

name, and I ran out of that grave. Out of the
Mel. in TEN.

F C

19

dark - ness in - to Your glo - ri - ous day.

F² C

23

You called my name, and I ran out of that grave.

F²

26

3rd X to Coda

Out of the dark - ness in -

Am F²

29

1

to Your glo - ri - ous day.

C

32

to 1

2

3. Now Your to Your glo - ri - ous day.

F

35

3 Instr.

C

38

41

C⁵

41

4 Bridge

44

C⁵

44

47

my sin was heav - y. But chains break at the weight of Your glo - ry.

50

I need - ed shel - ter, I was an or - phan. Now You call me a

C⁵

This system contains measures 50, 51, and 52. The vocal melody is in treble clef with a 7/8 time signature. The piano accompaniment is in bass clef, featuring a steady eighth-note pattern in the left hand and chords in the right hand. A C⁵ chord is indicated above measure 51.

53

5 Bridge2

ci - ti - zen of heav - en. When I was brok - en, You were my heal - ing.

C⁵

This system contains measures 53, 54, and 55. Measure 53 begins with a section marker '5 Bridge2'. The vocal melody continues in treble clef. The piano accompaniment features a sustained C⁵ chord in the right hand and a moving bass line in the left hand. A fermata is placed over the C⁵ chord in measure 54.

56

Now your love is the air that I'm breath - ing. I have a fu - ture,

Am

This system contains measures 56, 57, and 58. The vocal melody continues in treble clef. The piano accompaniment features a sustained Am chord in the right hand and a moving bass line in the left hand. A fermata is placed over the Am chord in measure 57.

D.S. al Coda

my eyes are op - en. 'Cause when You called my name, I ran out of that grave!

Measures 59-62. The vocal line is in treble clef with lyrics. The piano accompaniment is in grand staff. Measure 59 has a G chord. Measure 60 has an F chord. Measure 61 has a G chord. Measure 62 has an F chord. The piano part features a rhythmic pattern of eighth and sixteenth notes.

Coda

dark - ness in - to Your glo - ri - ous day.

Measures 63-66. The vocal line is in treble clef with lyrics. The piano accompaniment is in grand staff. Measure 63 has an F2 chord. Measure 64 has an F2 chord. Measure 65 has an F2 chord. Measure 66 has an F2 chord. The piano part features a rhythmic pattern of eighth and sixteenth notes.

6 Tag

Measures 67-70. The piano accompaniment is in grand staff. Measure 67 has a C chord. Measure 68 has a C chord. Measure 69 has a C chord. Measure 70 has a C chord. The piano part features a rhythmic pattern of eighth and sixteenth notes.

Measures 71-74. The piano accompaniment is in grand staff. Measure 71 has a C chord. Measure 72 has a C chord. Measure 73 has a C chord. Measure 74 has a C chord. The piano part features a rhythmic pattern of eighth and sixteenth notes.

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Driving rock ♩ = 108

C⁵

Band diamonds muted A.G. lead

sim.

1. I was

1 Verse

m²-m²

C⁵ 1x - muted A.G., pads cont.
2x - Band in - 4 on floor

bur - ied be-neath my shame. Who could
(2.) breath-ing but not a - live. All my

5 **m²** (3.) mer - cy has saved my soul. Now Your

A^m

car - ry that kind of weight. It was my
fail - ures I tried to hide It was my

9 free - dom is all that I know. prime unis! The old made

F

C⁵ **m²** Band in,
4 on floor

tomb 'til I met You. 2. I was
tomb 'til I met

13 new, Je - sus, when I met

2, 3

C⁵

F

You. 2xo +harm You called my name, Mel. on bottom and I ran out of that grave.
(at pitch)

2 Chorus

21 *Full drive*
E.G. lead

sim.

Out of the dark-ness in - to Your glo - ri - ous day.

25

You called my name, and I ran out of that grave.

29

3rd X to Coda

Out of the dark-ness in - to Your glo - ri - ous day.

33

36

3. Now Your to Your glo - ri - ous day.

E.G. lead *sim.*

39

43 *E.G. cont. - band fade*

4 Bridge

E.G. rhythms only

Octaves

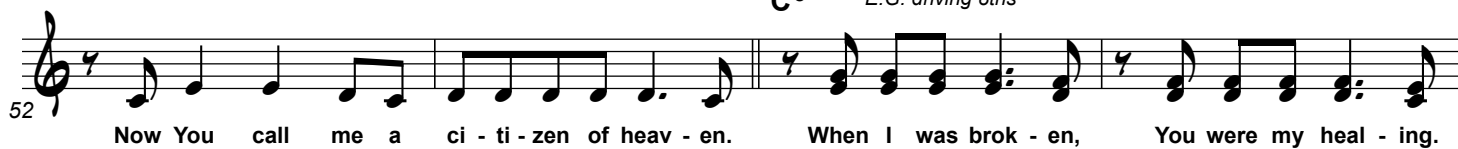
I need-ed res - cue, my sin was heav - y.

48

But chains break at the weight of Your glo - ry. I need-ed shel - ter, I was an or - phan.

5 Bridge2

C⁵  +kick
E.G. driving 8ths



Mel. on bottom
(at pitch)

A^m Band in full
4 on floor

G



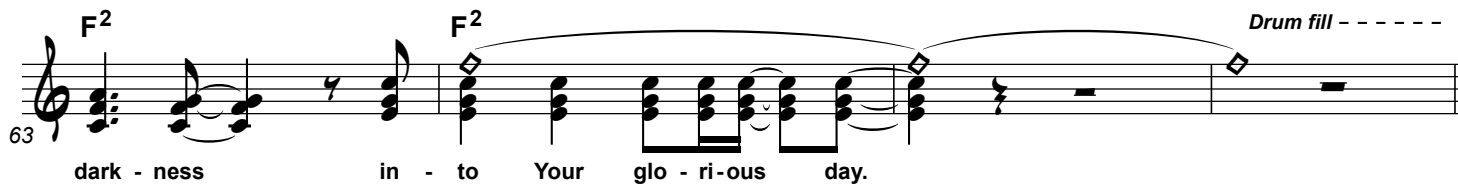
F

D.S. al Coda 



 Coda

Drum fill - - - - -



6 Tag

C



Glorious Day

(based on the recording from the Passion album "Worthy Of Your Name")
www.praisecharts.com/37199

Jason Ingram, Jonathan Smith,
Sean Curran, and Kristian Stanfill
Arr. by Dan Galbraith

Driving rock ♩ = 108

1. I was

1 Verse

bur - ied ing but be - neath my shame.
(2.) breath - ing but not a - live.

(3.) mer - cy has saved my soul.

2x - play cues

Who could car - ry that kind of weight.
All my fail - ures I tried to hide.

Now Your free - dom is all that I know.

8

It was my tomb 'til I met
It was my tomb 'til I met

prime unis! The old made new,
Je - sus, when I met

11

1 You. 2, 3 2. I was You. 2xo +harm You called my

D⁵ D⁵

15

2 Chorus

name, and I ran out of that grave. Out of the

Mel. in TEN.

G D

19

dark - ness in - to Your glo - ri - ous day.

Chord markings: G², D

Measure numbers: 23, 24, 25

This system contains measures 23, 24, and 25. The vocal melody is in treble clef with a key signature of two sharps (D major). The piano accompaniment is in bass clef. The lyrics are "dark - ness in - to Your glo - ri - ous day." Chord markings G² and D are present. Measure numbers 23, 24, and 25 are indicated at the bottom.

You called my name, and I ran out of that grave.

Chord marking: G²

Measure numbers: 26, 27, 28

This system contains measures 26, 27, and 28. The vocal melody continues with the lyrics "You called my name, and I ran out of that grave." A chord marking G² is present. Measure numbers 26, 27, and 28 are indicated at the bottom.

Out of the dark - ness in -

Chord markings: Bm, G²

Measure numbers: 29, 30, 31

This system contains measures 29, 30, and 31. The vocal melody continues with the lyrics "Out of the dark - ness in -". Chord markings Bm and G² are present. Measure numbers 29, 30, and 31 are indicated at the bottom.

1

to Your glo - ri - ous day.

D

32

to 1 2

3. Now Your to Your glo - ri - ous day.

G

35

3 Instr.

D

38

41

D⁵

44

4 Bridge

I need - ed res - cue,

D⁵

47

my sin was heav - y. But chains break at the weight of Your glo - ry.

50

I need - ed shel - ter, I was an or - phan. Now You call me a

D⁵

This block contains measures 50 to 52 of the musical score. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature is D major (two sharps). The time signature is 4/4. The lyrics are: "I need - ed shel - ter, I was an or - phan. Now You call me a". The piano part includes a D⁵ chord marking above the first measure.

53

5 Bridge2

ci - ti - zen of heav - en. When I was brok - en, You were my heal - ing.

D⁵

This block contains measures 53 to 55. It begins with a section marker "5 Bridge2". The lyrics are: "ci - ti - zen of heav - en. When I was brok - en, You were my heal - ing." The piano part features a D⁵ chord marking above the first measure of the bridge section. The bridge section starts with a double bar line and a key signature change to D minor (two sharps).

56

Now your love is the air that I'm breath - ing. I have a fu - ture,

Bm

This block contains measures 56 to 58. The lyrics are: "Now your love is the air that I'm breath - ing. I have a fu - ture,". The piano part includes a Bm chord marking above the first measure of the final section. The key signature remains D minor.

D.S. al Coda

my eyes are op - en. 'Cause when You called my name, I ran out of that grave!

A G

59

Coda

dark - ness in - to Your glo - ri - ous day.

G² G²

63

6 Tag

D

67

70

Glorious Day

(based on the recording from the Passion album "Worthy Of Your Name")
www.praisecharts.com/37199

Jason Ingram, Jonathan Smith,
Sean Curran, and Kristian Stanfill
Arr. by Dan Galbraith

Driving rock ♩ = 108

D⁵

Band diamonds
muted A.G. lead

sim.

1. I was

1 Verse

m²-m²

D⁵

1x - muted A.G., pads cont.
2x - Band in - 4 on floor

bur - ied be-neath my shame. Who could
(2.) breath-ing but not a - live. All my

5 m² (3.) mer - cy has saved my soul. Now Your

Bm

car - ry that kind of weight. It was my
fail - ures I tried to hide It was my

9 free - dom is all that I know. prime unis! The old made

G

1

D⁵

Band in,
4 on floor

tomb 'til I met You. 2. I was
tomb 'til I met

13 new, Je - sus, when I met

2, 3

D⁵

G

You. 2xo +harm You called my name, Mel. on bottom (at pitch) and I ran out of that grave.

17

2 Chorus



Full drive
E.G. lead

21 **D** *sim.* **G²**
Out of the dark-ness in - to Your glo - ri - ous day.

25 **D** **G²**
You called my name, and I ran out of that grave.

29 **Bm** **G²** 3rd X to Coda **1**
Out of the dark-ness in - to Your glo - ri - ous day.

33 **D**

36 **to 1** **2 G** **3 Instr.** **D** *E.G. lead* *sim.*
3. Now Your to Your glo - ri - ous day.

39 **D⁵**

43 **4 Bridge** **D⁵** *E.G. rhythms only*
E.G. cont. - band fade *Octaves*
I need-ed res - cue, my sin was heav - y.

48 **D⁵**
But chains break at the weight of Your glo - ry. I need-ed shel - ter, I was an or - phan.

5 Bridge2

D⁵ *+kick*
E.G. driving 8ths

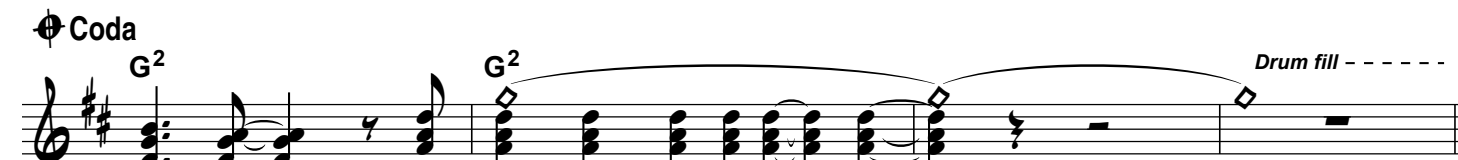
52 
Now You call me a ci - ti - zen of heav - en. When I was brok - en, You were my heal - ing.

*Mel. on bottom
(at pitch)*

56 
Now your love is the air that I'm breath - ing. I have a fu - ture, my eyes are op - en.

60 
'Cause when You called my name, I ran out of that grave!

D.S. al Coda

63 
dark - ness in - to Your glo - ri - ous day.

Drum fill - - - - -

6 Tag

67 
" data-bbox="46 630 939 651"/>

70 
" data-bbox="46 730 519 745"/>

Drum fill - - - - -

Glorious Day

(based on the recording from the Passion album "Worthy Of Your Name")
www.praisecharts.com/37199

Jason Ingram, Jonathan Smith,
Sean Curran, and Kristian Stanfill
Arr. by Dan Galbraith

Driving rock ♩ = 108

The musical score is written for SATB choir and piano. It begins with a piano introduction in E major, 4/4 time, marked 'Driving rock' with a tempo of 108. The piano part features a driving eighth-note bass line and chords, including an E5 chord. The vocal parts enter with the lyrics '1. I was'. The score includes a '1 Verse' section with lyrics: 'bur - ied but be - neath my shame. (2.) breath - ing but not a live. (3.) mer - cy has saved my soul.' The piano accompaniment includes '2x - play cues' and a 'C#m' chord. The score is divided into systems, with measures 5 and 8 marked at the beginning of new systems. The key signature is E major (three sharps).

1. I was

1 Verse

bur - ied but be - neath my shame.
(2.) breath - ing but not a live.

(3.) mer - cy has saved my soul.

2x - play cues

5

Who could car - ry that kind of weight.
All my fail - ures I tried to hide

Now Your free - dom is all that I know.

8

It was my tomb 'til I met
It was my tomb 'til I met

prime unis! The old made new, Je - sus, when I met

A

11

1 You. 2, 3 2. I was You. 2xo +harm You called my

E⁵

15

2 Chorus 

Mel. in TEN.

name, and I ran out of that grave. Out of the

A

E

19

dark - ness in - to Your glo - ri - ous day.

A² E

23

This system contains measures 23 through 25. The vocal parts (SATB) sing the lyrics "dark - ness in - to Your glo - ri - ous day." The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Chord changes for A² and E are indicated above the piano staff.

You called my name, and I ran out of that grave.

A²

26

This system contains measures 26 through 28. The vocal parts sing "You called my name, and I ran out of that grave." The piano accompaniment continues with the same rhythmic pattern. A chord change for A² is indicated above the piano staff.

3rd X to Coda

Out of the dark - ness in -

C^{#m} A²

29

This system contains measures 29 through 31. The vocal parts sing "Out of the dark - ness in -". The piano accompaniment features a steady eighth-note pattern. Chord changes for C^{#m} and A² are indicated above the piano staff. A "3rd X to Coda" instruction is placed above the vocal staff.

1

to Your glo - ri - ous day.

32

to 1 2

3. Now Your to Your glo - ri - ous day.

A

35

3 Instr.

E

38

41

E⁵

41

4 Bridge

44

E⁵

44

47

47

50

I need - ed shel - ter, I was an or - phan. Now You call me a

E⁵

This block contains measures 50 to 52 of the musical score. It features a vocal melody in the treble clef and piano accompaniment in the bass clef. The key signature is E major (three sharps). The lyrics are: "I need - ed shel - ter, I was an or - phan. Now You call me a". A piano chord symbol E⁵ is indicated above the piano part in measure 51.

53

5 Bridge2

ci - ti - zen of heav - en. When I was brok - en, You were my heal - ing.

Mel. in TEN.

E⁵

This block contains measures 53 to 55. Measure 53 is the start of a bridge section, labeled "5 Bridge2". The lyrics are: "ci - ti - zen of heav - en. When I was brok - en, You were my heal - ing." The piano part includes a melisma instruction "Mel. in TEN." in measure 54. A piano chord symbol E⁵ is indicated above the piano part in measure 55.

56

Now your love is the air that I'm breath - ing. I have a fu - ture,

C[#]m

This block contains measures 56 to 58. The lyrics are: "Now your love is the air that I'm breath - ing. I have a fu - ture,". A piano chord symbol C[#]m is indicated above the piano part in measure 58.

D.S. al Coda

my eyes are op - en. 'Cause when You called my name, I ran out of that grave!

B A

59

Coda

dark - ness in - to Your glo - ri - ous day.

A² A²

63

6 Tag E

67

70

Glorious Day

(based on the recording from the Passion album "Worthy Of Your Name")
www.praisecharts.com/37199

Jason Ingram, Jonathan Smith,
Sean Curran, and Kristian Stanfill
Arr. by Dan Galbraith

Driving rock ♩ = 108

E⁵

Band diamonds muted A.G. lead

sim.

1. I was

1 Verse

m²-m²

E⁵ 1x - muted A.G., pads cont.
2x - Band in - 4 on floor

bur - ied be-neath my shame. Who could
(2.) breath-ing but not a - live. All my
(3.) mer - cy has saved my soul. Now Your

C#m

car - ry that kind of weight. It was my
fail - ures I tried to hide. It was my
free - dom is all that I know. prime unis! The old made

A

1 **E⁵** **m²** Band in,
4 on floor

tomb tomb 'til I met You. 2. I was
new, Je - sus, when I met

17 2, 3
E⁵
You. You called my name, and I ran out of that grave.
Mel. on bottom (at pitch)

21 2 Chorus
E Full drive
E.G. lead
sim.
A²
Out of the dark-ness in - to Your glo - ri - ous day.

25 E A²
You called my name, and I ran out of that grave.

29 C#m A²
Out of the dark-ness in - to Your glo - ri - ous day.

33 E
3. Now Your to Your glo - ri - ous day.

36 to 1 2 A
3. Now Your to Your glo - ri - ous day.
E Instr.
E.G. lead sim.

39 E⁵

4 Bridge

43 *E.G. cont. - band fade* *E.G. rhythms only* *E⁵* *Octaves*
I need-ed res - cue, my sin was heav - y.

48 *E⁵*
But chains break at the weight of Your glo - ry. I need-ed shel - ter, I was an or - phan.

5 Bridge2

52 *E⁵* *+kick* *E.G. driving 8ths*
Now You call me a ci - ti - zen of heav - en. When I was brok - en, You were my heal - ing.
Mel. on bottom (at pitch)

56 *C#m* *Band in full 4 on floor* *B*
Now your love is the air that I'm breath-ing. I have a fu - ture, my eyes are op - en.

60 *A* *D.S. al Coda*
'Cause when You called my name, I ran out of that grave!

Coda

63 *A²* *A²* *Drum fill - - - -*
dark - ness in - to Your glo - ri - ous day.

6 Tag

67 *E*

70 *Drum fill - - - -*

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Driving rock ♩ = 108

E⁵

Band diamonds muted A.G. lead

sim.

1. I was

1 Verse

m²-m²

E⁵ 1x - muted A.G., pads cont.
2x - Band in - 4 on floor

bur - ied be-neath my shame. Who could
(2.) breath-ing but not a - live. All my
5 (3.) mer - cy has saved my soul. Now Your

C[#]m

car - ry that kind of weight. It was my
fail - ures I tried to hide. It was my
9 free - dom is all that I know. prime unis! The old made

A

1 **E⁵** **m²** Band in,
4 on floor

tomb tomb 'til I met You. 2. I was
13 new, Je - sus, when I met

17 2, 3
E⁵

You. 2xo +harm You called my name, A and I ran out of that grave.

*Mel. on bottom
(at pitch)*

2 Chorus E *Full drive
E.G. lead*

21 sim. A²

Out of the dark-ness in - to Your glo-ri-ous day.

25 E A²

You called my name, and I ran out of that grave.

29 C[#]m 3rd X to Coda A² 1

Out of the dark-ness in - to Your glo-ri-ous day.

33 E

36 to 1 2 A 3 Instr. E

3. Now Your to Your glo-ri-ous day. *E.G. lead* sim.

39 E⁵

4 Bridge

43 *E.G. cont. - band fade* *E.G. rhythms only* **E⁵** *Octaves*
I need-ed res - cue, my sin was heav - y.

48 **E⁵**
But chains break at the weight of Your glo - ry. I need-ed shel - ter, I was an or - phan.

5 Bridge2

52 **E⁵** *+kick* *E.G. driving 8ths*
Now You call me a ci - ti - zen of heav - en. When I was brok - en, You were my heal - ing.
Mel. on bottom (at pitch)

56 **C#m** *Band in full* *4 on floor* **B**
Now your love is the air that I'm breath-ing. I have a fu - ture, my eyes are op - en.

60 **A** **D.S. al Coda**
'Cause when You called my name, I ran out of that grave!

Coda

63 **A²** **A²** *Drum fill - - - -*
dark - ness in - to Your glo - ri - ous day.

6 Tag

67 **E**

70 *Drum fill - - - -*

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Driving rock ♩ = 108

1 Verse

mp 1. I was

G⁵

bur - ied ing but be - neath not my shame.
(2.) breath - ing but not a - live.

mp (3.) mer - cy has saved my soul.

G⁵

mp - mf
2x - play cues

5

Who could car - ry that kind of weight.
All my fail - ures I tried to hide

Now Your free - dom is all that I know.

Em

8

It was my tomb 'til I met
It was my tomb 'til I met

prime unis!
The old made new,
C
Je - sus, when I met

11

1
You.
2. I was You.
2xo +harm
You called my

G⁵ G⁵

15

Mel. in TEN.
name, and I ran out of that grave. Out of the

2 Chorus

C G

19

dark - ness in - to Your glo - ri - ous day.

C² G

23

This system contains measures 23, 24, and 25. The vocal melody is in treble clef with a key signature of one sharp (F#). The lyrics are "dark - ness in - to Your glo - ri - ous day." The piano accompaniment is in bass clef. Measure 23 has a C² chord. Measure 25 has a G chord. Measure 24 is a whole rest. The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

You called my name, and I ran out of that grave.

C²

26

This system contains measures 26, 27, and 28. The vocal melody continues with the lyrics "You called my name, and I ran out of that grave." The piano accompaniment continues with the same eighth-note pattern. Measure 26 has a C² chord. Measure 28 is a whole rest.

Out of the dark - ness in -

Em C²

29

This system contains measures 29, 30, and 31. The vocal melody continues with the lyrics "Out of the dark - ness in -". The piano accompaniment continues with the same eighth-note pattern. Measure 29 has an Em chord. Measure 30 has a C² chord. Measure 31 is a whole rest. A box above measure 30 contains the text "3rd X to Coda" with a Coda symbol.

1

to Your glo - ri - ous day.

G

32

to 1 2

3. Now Your to Your glo - ri - ous day.

C

35

3 Instr.

G

38

41

G⁵

41

4 Bridge

44

G⁵

mf

I need - ed res - cue,

44

47

my sin was heav - y. But chains break at the weight of Your glo - ry.

47

Measures 50-52 of the musical score. The vocal line (SATB) is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are: "I need - ed shel - ter, I was an or - phan. Now You call me a". The piano accompaniment is in bass clef with the same key signature and time signature. It features a continuous eighth-note pattern in the left hand, with a G5 chord indicated above the first measure. The right hand is mostly silent in these measures.

50

5 Bridge2

Measures 53-55 of the musical score. The vocal line continues with the lyrics: "ci - ti - zen of heav - en. When I was brok - en, You were my heal - ing." The piano accompaniment continues with the eighth-note pattern in the left hand. In measure 54, a G5 chord is indicated above the staff. A large oval in the right hand of the piano part spans measures 54 and 55, indicating a sustained chord.

53

Measures 56-58 of the musical score. The vocal line continues with the lyrics: "Now your love is the air that I'm breath - ing. I have a fu - ture,". The piano accompaniment continues with the eighth-note pattern in the left hand. In measure 57, a large oval in the right hand of the piano part spans measures 57 and 58, indicating a sustained chord. An Em chord is indicated above the staff in measure 58.

56

D.S. al Coda

my eyes are op - en. 'Cause when You called my name, I ran out of that grave!

Measures 59-62. The vocal melody is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. Measure 59 starts with a D chord. Measure 60 has a C chord. Measure 61 has a C chord. Measure 62 ends with a D.S. al Coda instruction.

dark - ness in - to Your glo - ri - ous day.

Measures 63-66. The vocal melody is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. Measure 63 starts with a C² chord. Measure 64 has a C² chord. Measure 65 has a C² chord. Measure 66 ends with a C² chord.

6 Tag

Measures 67-70. The vocal melody is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. Measure 67 starts with a G chord. Measure 68 has a G chord. Measure 69 has a G chord. Measure 70 ends with a G chord.

Measures 71-74. The vocal melody is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. Measure 71 starts with a G chord. Measure 72 has a G chord. Measure 73 has a G chord. Measure 74 ends with a G chord.

Glorious Day

(based on the recording from the Passion album "Worthy Of Your Name")
www.praisecharts.com/37199

Jason Ingram, Jonathan Smith,
Sean Curran, and Kristian Stanfill
Arr. by Dan Galbraith

Driving rock ♩ = 108

G⁵

Band diamonds muted A.G. lead

sim.

1. I was

1 Verse

mf - *mf*

G⁵ 1x - muted A.G., pads cont.
2x - Band in - 4 on floor

bur - ied be-neath my shame. Who could
(2.) breath-ing but not a - live. All my

5 *mf* (3.) mer - cy has saved my soul. Now Your

Em

car - ry that kind of weight. It was my
fail - ures I tried to hide It was my

9 free - dom is all that I know. prime unis! The old made

C

1 G⁵ *mf* Band in,
4 on floor

tomb 'til I met You. 2. I was
tomb 'til I met

13 new, Je - sus, when I met

17 **G⁵** 2, 3
You. You called my name, and I ran out of that grave.
2xo +harm
Mel. on bottom (at pitch)

2 Chorus **G** *sim.* **C²**
21 *Full drive E.G. lead*
Out of the dark - ness in - to Your glo - ri - ous day.

G **C²**
25 You called my name, and I ran out of that grave.

Em **C²** 1
29 *3rd X to Coda*
Out of the dark - ness in - to Your glo - ri - ous day.

G
33

to 1 **2 C** **3 Instr.** **G**
36 3. Now Your to Your glo - ri - ous day. *E.G. lead* *sim.*

G⁵
39

4 Bridge **G⁵** *E.G. rhythms only*
43 *E.G. cont. - band fade* *Octaves*
I need - ed res - cue, my sin was heav - y.

48 But chains break at the weight of Your glo - ry. I need-ed shel - ter, I was an or - phan.

52 Now You call me a ci - ti - zen of heav - en. When I was brok - en, You were my heal - ing.
Mel. on bottom (at pitch)

56 Now your love is the air that I'm breath - ing. I have a fu - ture, my eyes are op - en.

60 'Cause when You called my name, I ran out of that grave!

Coda
63 dark - ness in - to Your glo - ri - ous day.

6 Tag
67

70 Drum fill - - - - -