

The Senior Musician

For music directors, pastors, organists, pianists, choir coordinators,
and those working with senior adults
This quarterly music periodical provides easy choir music
for senior adult choirs to use in worship, ministry, and recreation.

Bow the Knee* (SATB) 4

Words and Music by Mike Harland and Chris Machen
Arranged by Dennis Allen

Come, People of the Risen King* (SATB)29

Words and Music by Keith Getty, Kristyn Getty, and Stuart Townend
Arranged by Dennis Allen

Crown Him King Medley (ST/AB) 14

Arranged by Craig Adams

includes

Crown Him with Many Crowns*

Words: St. 1, Matthew Bridges; St. 2, Godfrey Thring
Music by George J. Elvey

and

To the Risen King

Words and Music by Dennis and Nan Allen

Ten Thousand Angels (SATB)..... 20

Words and Music by Ray Overholt
Arranged by Dennis Allen

**Download resources for
congregational use of this song at*





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Dear Friends,

I love choirs—young ones, old ones, and everything in between. I'm grateful to be able to say that choirs are alive and well in many churches across the world. Every day, your friends at LifeWay Worship aspire to live up to the motto, "Proud Supporters of Choirs Everywhere." I believe that choirs will never go away because they were God's idea.

I also know that choirs are changing. One inspiring trend we see is that churches are using choirs made up of many generations. Our multigenerational line of choir resources continues to grow. Additionally, more senior choirs are using our Let's Sing resources, also something we are excited about.

With these changes, publication of *The Senior Musician* is no longer necessary to serve those choirs well. For that reason, the volume you are holding is the final issue.

We will continue to create great arrangements for choirs of all shapes and sizes in the future. I hope you are already aware of the new offerings available at lifeway.com and through our choral club plan, the Red Box. Also, great versions of songs for congregations and choirs can be found at lifewayworship.com. Our choir magazine, *Glory Songs*, will continue to be available as well.

As always, you can call our music representatives at 1-800-436-3869, and they will assist you with any needs for your church. It is a privilege to serve you!

Blessings!

A handwritten signature in black ink that reads "Mike". The signature is fluid and cursive, with a large initial "M" and a stylized "ike".

Mike Harland
Director, LifeWay Worship

Bow the Knee

Words and Music by
MIKE HARLAND
and CHRIS MACHEN
Arranged by Dennis Allen

Gentle ballad ♩ = 65

1/19

N.C. Fm⁷ Cm Eb² Bb² D Fm⁷ Eb² G A^b

mp

The piano introduction consists of two staves in 4/4 time. The right hand plays a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a series of eighth notes: F3, G3, A3, Bb3, A3, G3, F3. The tempo is marked as a gentle ballad at 65 beats per minute.

4

SOLO (opt. CHOIR unison)
mf

There are mo - ments on our jour - ney

Bbsus Eb²

mf

The vocal line starts on a whole note G4, followed by a half note A4, and then a half note Bb4. The piano accompaniment in the right hand plays a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a series of eighth notes: F3, G3, A3, Bb3, A3, G3, F3. The tempo is marked as a gentle ballad at 65 beats per minute.

6

fol - low - ing the Lord, where God il - lu - mines ev - 'ry step we

Fm⁷ 4 Eb² G

The vocal line continues with a whole note G4, followed by a half note A4, and then a half note Bb4. The piano accompaniment in the right hand plays a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a series of eighth notes: F3, G3, A3, Bb3, A3, G3, F3. The tempo is marked as a gentle ballad at 65 beats per minute.

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The Senior Musician, Spring 2020

8

take. There are times when cir - cum - stanc - es make

$A\flat^2$ $A\flat/B\flat$ $E\flat^2$

10

per - fect sense to us, — as we try to un - der - stand each move He

Fm^7_4 $E\flat^2/G$

12

makes. But when the path grows

$B\flat sus$ $B\flat$ G/B Cm F/A

14

dim and our ques - tions have no an - swers, turn to

$B\flat$ Fm^7 $A\flat/E\flat$

6

16

2/20

CHOIR *mf*

Him.

Bow the

 $B\flat$
D $A\flat$
C $B\flat$ $A\flat$
 $B\flat$

18

mf-f

knee,

trust the heart of your Fa - ther when the

 $E\flat^2$ Cm^7 *mf-f*

20

an - swer goes be - yond what you can see.

Bow the

 $A\flat^2$ $B\flat$ sus $B\flat$ $A\flat$
 $B\flat$

22

knee, lift your eyes t'ward heav - en and be -

$E\flat^2$ Cm^7

24

lieve the One who holds e - ter - ni - ty. And when you

$A\flat^2$ $B\flat$ $B\flat$ $B\flat$

26

f don't un - der - stand the pur - pose of His

decresc. (1st time only)

Cm $G\flat$ $A\flat^2$ $E\flat$ $E\flat$ $F\flat$ G

f *decresc. (1st time only)*

29 *unison* 2nd time to Coda Φ (meas. 47)

plan, in the pres - ence of your

unison

Cm Cm B \flat Fm⁷ Eb G A \flat M⁷

31 3/21

King, bow the knee.

B \flat sus Eb² mf

33 LADIES *unison* mf

There are days when clouds sur - round us, the

E \flat sus A \flat B \flat Eb²

35

rain be - gins to fall, and the cold and lone - ly winds won't cease to

Fm^7_4 $E\flat^2$
G

37

blow. And there seems to be no rea - son for the

unison

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

39

suf - fer - ing we feel, we are tempt - ed to be - lieve God does not

Fm^7_4 $E\flat^2$
G

10

41

know. But when the storms a -

Bbsus Bb G/B Cm F/A

43

rise, don't for - get we live by faith and not by

Bb Fm⁷ Ab/Eb

45

sight. Bow the

N.C. Gb Ab/Gb Gb Bb⁷sus

f *D.S. al Coda* (to meas. 18)

f *D.S. al Coda* (to meas. 18)

47 **CODA** 4/22 *molto rit.* *f* *a tempo*

King. Bow the knee, trust the

CODA *B^bsus* *B^b* *B^b/C* *C⁷* *F²*

molto rit. *f a tempo*

50 heart of your Fa - ther when the an - swer goes be - yond what you can

Dm⁷ *B^b²*

52 see. Bow the knee, lift your

C^{sus} *C* *B^b/C* *F²*

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/22. The score is divided into three systems. The first system (measures 47-49) includes a 'CODA' section with a 4/22 time signature box. The tempo markings are 'molto rit.', 'f', and 'a tempo'. The lyrics are 'King. Bow the knee, trust the'. The piano accompaniment features chords B^bsus, B^b, B^b/C, C⁷, and F². The second system (measures 50-51) has the lyrics 'heart of your Fa - ther when the an - swer goes be - yond what you can'. The piano part includes chords Dm⁷ and B^b². The third system (measures 52-54) has the lyrics 'see. Bow the knee, lift your'. The piano part includes chords C^{sus}, C, B^b/C, and F². A large diagonal watermark 'FOR PREVIEW ONLY' is overlaid across the score.

eyes t'ward heav - en and be - lieve the One — who holds e - ter - ni -

*Dm*⁷ *Bb*²

56 ty. And when you don't un - der - stand the

ff

C sus *C* *Dm* *A_m* *C* *Bb*²

ff

59 pur - pose of His plan, in the unison

rit. poco a poco *mf* unison

E *A* *F* *G_m* *E* *A* *C#* *Dm* *E* *C*

mf *rit. poco a poco*

62 *mp*

pres - ence of your King, bow the

*Gm*⁷ *Csus*

65 *slower to end*

knee.

*F*² *F*²/*E* *Bb*²/*D*

mp *slower to end*

68 *p* *molto rit.*

Bow the knee.

*Bb*²/*D* *C*/*E* *Fsus* *F*

p *molto rit.*

Crown Him King Medley

includes

Crown Him with Many Crowns
and To the Risen King

Arranged by Craig Adams

5/23 Joyfully ♩ = 120

mf C F Am⁷ G^{sus} G

f C F Am⁷ G^{sus} G

CHOIR unison
9 *mf* †“Crown Him with Many Crowns”

1. Crown Him with man - y crowns, The Lamb up - on His throne; Hark!
2. Crown Him the Lord of life, Who tri - umphed o'er the grave, And

C F Am⁷ G^{sus} G

mf

†“Crown Him with Many Crowns.” Words: St. 1, Matthew Bridges; st. 2, Godfrey Thring. Music by George J. Elvey.

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The Senior Musician, Spring 2020

13

how the heav'n - ly an - them drowns All mu - sic but its own: A -
 rose vic - to - rious in the strife For those He came to save; His

C D G C D sus D G

17

wake, my soul, and sing Of Him who died for thee, And
 glo - ries now we sing, Who died and rose on high, Who

C F D G

21

6/24 (1st time)

hail died Him as thy match - less to King bring, Through all e - ter - ni -
 e - ter - nal life to King bring, And lives that death may

C F G Am⁷ F G sus G

24 1 (to meas. 9)

ty.

C F A m⁷ G sus G

28 2 7/25

die.

†"To the Risen King"

Sing praise to the King!—

2 C F G sus G C

31

Sing praise to the Lamb!— Sing

G A m⁷ F G

†"To the Risen King." Words and music by Dennis and Nan Allen.

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34

praise to the Lord of lords! Sing

C G C/E F G

38

praise to the King! Sing praise to the Lamb! Sing

C G Am⁷ F G

42

praise to the Lord, sing praise to the

C G C/E F G

The musical score is presented in three systems, each with a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The lyrics are written below the vocal staves. The piano part features a steady eighth-note bass line and chords in the right hand. A large, semi-transparent watermark reading 'FOR PREVIEW ONLY' is oriented diagonally across the entire page.

8/26

45

ris - en King! Sing

Am G C

48

praise to the King! Sing praise to the Lamb! Sing

Db Ab Bbm⁷ Gb Ab

52

praise to the Lord, sing praise to the

Db Ab D^b_F Gb Ab

The image displays a musical score for a medley, specifically measures 45 through 52. It is written for a vocal line and a piano accompaniment. The vocal line is in treble clef, and the piano part is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 8/26. The lyrics are: 'ris - en King! Sing', 'praise to the King! Sing praise to the Lamb! Sing', and 'praise to the Lord, sing praise to the'. The piano part includes chord markings: Am, G, C, Db, Ab, Bbm⁷, Gb, and D^b_F. A large, diagonal watermark reading 'FOR PREVIEW ONLY' is overlaid across the entire page.

55

ris - en King, to the ris - en

Bbm Ab Db Bbm Ab

58

King, to the ris - en King!

Db Bbm Ab Db

61

Db(no3)

Ten Thousand Angels

Words and Music by
RAY OVERHOLT
Arranged by Dennis Allen

With feeling, slowly

9/27 N.C.

mp

rit.

Dm⁷ G⁷

5 In tempo ♩ = 102

LADIES *mf*

1st time: LADIES only
2nd time: CHOIR

1. They bound on the hands of
(2. Up) - on His pre - cious

C² *mf* C²

8

Je - sus in the gar - den where He prayed; They
head they placed a crown of thorns; They

G⁷/C C²

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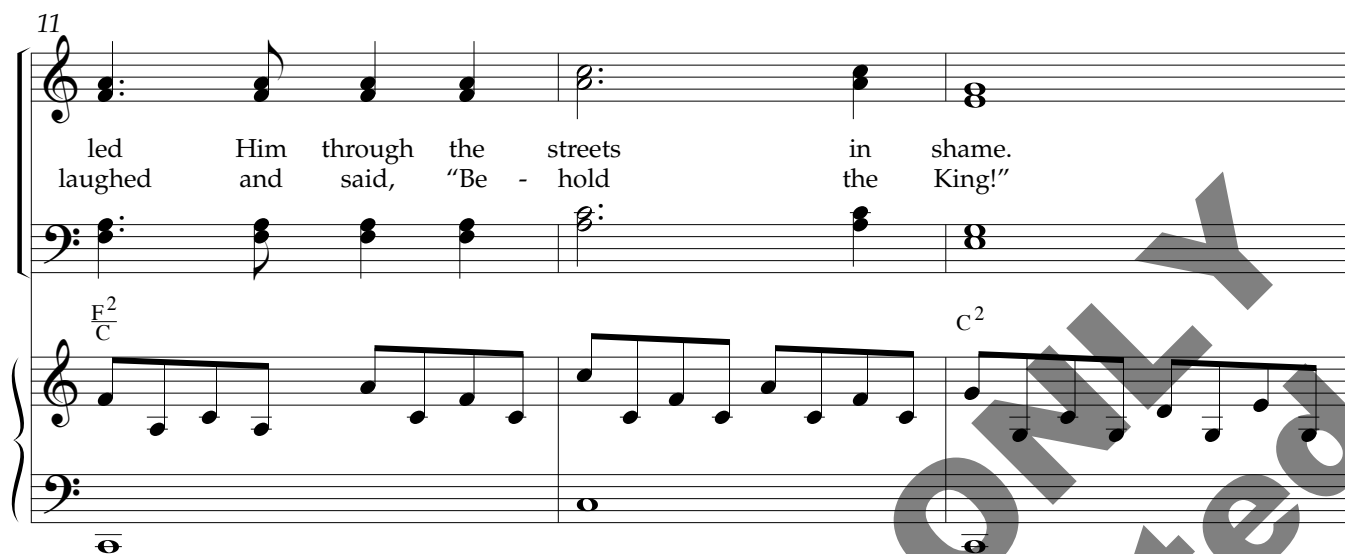
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11



led laughed Him and through said, the streets hold in the shame. King!"

Chords: F^2/C , C^2

14

both times: CHOIR
unison



They spat up on the Savior, so and
They cursed Him and they struck Him and

Chords: C^2 , C/B , F^2/A , C/G

17



pure and free from sin; They said, "Cru - ci - fy Him;
mocked His ho - ly name; All a - lone He suf - fered

Chords: Dm/F , E_{sus} , $E^7\flat_9$, A_m , A_m/G , Dm/F , Dm^7

22
20 11/29 (2nd time) 1

He's ev - to 'ry blame."

*FM*⁷/_G *G*⁷ 1 *C*² *F*²/_C

23 10/28 (to meas. 7) 2

unison thing.

2. Up unison

*C*² *F*²/_C (to meas. 7) 2 *C* *Dm*⁷

26 *f*

He could have called ten thou - sand

C/_E *E aug* *F* *E*/_G

f half-time feel

29 *unison*

an - gels to de - stroy the world

unison

C² A^m7 D^m7⁴

32

and set Him free. He could have

G⁷ G^m7 C⁷ E^{aug}

35

called ten thou - sand an - gels,

F E^b/G C²

The musical score is presented in three systems. Each system includes a vocal line with lyrics and a piano accompaniment. Chord symbols are placed below the piano part. The first system (measures 29-31) features a unison vocal entry. The second system (measures 32-34) continues the vocal melody. The third system (measures 35-37) includes a long note in the vocal line. A large diagonal watermark reading 'FOR PREVIEW ONLY' is overlaid across the entire page.

38 *unison*

but He died a - lone for you and

unison

A m^7 D m^7 G 7

41 12/30

me.

C 2 F 2 C 2

mf

44 *mf unison*

To the howl - ing mob He yield - ed; He did

unison

G b A b D b^2

mf

47

not for mer - cy cry. The cross of shame He

Ab^7
 Db Db^2 Gb^2
 Db

50

took a - lone. And unison unison

Db^2

53

when He cried, "It's fin - ished," and gave Him - self to

Db^2 Db Gb^2 Db Eb F F^7
 C Bb Ab Gb sus b9

56

die, Sal - va - tion's won - drous plan was

Bbm *Bbm* *Ebm* *Ebm7* *Gbm7* *Ab7*

(b)

59

done. He could have called

f

Db *Ebm7* *Db* *F* *Faug* *Gb*

f

62

ten thou - sand an - gels to de - stroy the

unison

unison

Gbm *Ab* *Db2* *Bbm7*

65

world and set Him free.

$E\flat m^7_4$ $A\flat^7$ $A\flat m^7$

68

He could have called ten thou - sand

$D\flat^7$ $F\text{aug}$ $G\flat$ $G\flat$ $A\flat$

71

an - gels, but He died a - lone

unison

but He died a -

unison

$D\flat^2$ $B\flat m^7$ $E\flat m^7_4$

14/32

74 *mp* for you and

lone $A\flat^7$ *mp*

77 me, for

$D\flat^2$ $G\flat^2$
 $D\flat$

80 *rit.* you and me.

$D\flat^2$ *rit.*

Led.

*

Come, People of the Risen King

Words and Music by
KEITH GETTY, KRISTYN GETTY,
and STUART TOWNEND
Arranged by Dennis Allen

With joy! ♩ = 112

15/33 C² F² A m⁷ D m⁷ F²

mf

5 C² F² A m⁷

f

8

CHOIR
mf unis.

1. Come,
(2. Come,)
unis.

D m⁷ F² C²

ff

11 both times: CHOIR Parts

11

peo - ple of joy the ris - en King, who de -
those whose joy is morn - ing sun, and those

C Am⁷

mf

13

light to bring Him praise. Come, all and tune your
weep - ing through the night. Come, those who tell of
unis.

F G^{sus} G G^{sus} C

16

hearts to sing to the Morn - ing Star of the grace. From the
bat - tles won, and those strug - gling in the fight. For His

Am⁷ Dm⁷ F C

19

shift - ing shad - ows of the earth, we will lift our eyes to
 per - fect love will nev - er change, and His mer - cies nev - er

F Am⁷ Dm⁷

22

Him, cease. Where But stead - y arms of mer - cy reach to
 cease. But fol - low us through all our days, with the

G F² C Am⁷

25

gath - er chil - dren in.
 cer - tain hope of peace. Re -

Dm⁷ F C C²

16/34

f

joice, re - joice! Let ev - 'ry tongue re - joice! — One

G Dm⁷ G F C/E Dm⁷ C

f

32 heart, one voice; O church of Christ, re - joice!

G Am G F C/E 1 Dm⁷ G C²

1

36 17/35 (to meas. 11) 2 18/36

unis. *mf*

2. Come, church of Christ, re - unis.

F² Am⁷ Dm⁷ F² 2 Dm⁷ G

(to meas. 11)

40

joyce! Re - joyce! O church of Christ, re -

Am⁷ F C C/G G

44

joyce! Re - joyce! O church of Christ, re -

Am⁷ F C C/G G

48

joyce!

C

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These magazines are published quarterly by LifeWay Christian Resources of the Southern Baptist Convention, One LifeWay Plaza, Nashville, TN 37234, Thom S. Rainer, President.

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