

# BETTER THAN A HALLELUJAH

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

Arranged by  
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Words and Music by  
CHAPLIN HARTFORD  
and SARAH HART

Simply, in a slow two (♩ = ca. 64)

1 C Am7(4)

KEYBOARD

*mp*

3 F C

5 SOPRANO/ALTO  
*mp*

God loves a lull-a-by in a moth-er's tears in the dead of night

C Am7(4)

\*Also available for SAT, No. 36997; SAB, No. 36998; and 2-pt, No. 36999. 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 

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

F2(no3rd) C

9

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

Am7(4)

11 

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

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

Dm

F

19

Musical notation for measures 19-20. The vocal line consists of whole rests. The piano accompaniment features a treble clef with a melody of eighth notes and a bass clef with a single bass note.

C Am7(4)

Piano accompaniment for measures 19-20. The treble clef contains a melody of eighth notes, and the bass clef contains a single bass note. Chord labels 'C' and 'Am7(4)' are positioned above the staff.

21  $\odot^4$

Musical notation for measures 21-22. The vocal line consists of whole rests. The piano accompaniment features a treble clef with a melody of eighth notes and a bass clef with a single bass note.

F C

Piano accompaniment for measures 21-22. The treble clef contains a melody of eighth notes, and the bass clef contains a single bass note. Chord labels 'F' and 'C' are positioned above the staff.

23 *mp* (9)

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

Musical notation for measures 23-24. The vocal line includes lyrics and a melody of eighth notes. The piano accompaniment features a treble clef with a melody of eighth notes and a bass clef with a single bass note.

C Am7(4)

Piano accompaniment for measures 23-24. The treble clef contains a melody of eighth notes, and the bass clef contains a single bass note. Chord labels 'C' and 'Am7(4)' are positioned above the staff.

25 5

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

F2(no3rd)

C

27

*mp*

(9)

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

Am7(4)

29

6

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

F2(no3rd)

C

31

*mf*

Musical staff with treble clef and lyrics: We pour out our mis-er-ies, God just hears a mel-o-dy.

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

*mf*

Musical staff with bass clef and lyrics: We pour out our mis-er-ies, God just hears a mel-o-dy.

Am7 F C Gsus G

Piano accompaniment for measures 31-32, including treble and bass staves.

33

Musical staff with treble clef and lyrics: Beau-ti-ful, the mess we are. The hon-est cries of break-ing hearts.

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

Musical staff with bass clef and lyrics: Beau-ti-ful, the mess we are. The hon-est cries of break-ing hearts.

Am7 F C G

Piano accompaniment for measures 33-34, including treble and bass staves.

35 7

Musical staff with treble clef and lyrics: are bet-ter than a hal-le-lu-jah.

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

Musical staff with bass clef and lyrics: are bet-ter than a hal-le-lu-jah.

Dm F

Piano accompaniment for measures 35-36, including treble and bass staves.

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 out.

*Dm7*      F



Detailed description: This is a page of sheet music for piano and voice. It features two systems of music. The first system starts at measure 37 and includes a vocal line with lyrics, a piano accompaniment, and a grand staff with chords F and C. The second system starts at measure 39 and includes a vocal line with lyrics, a piano accompaniment, and a grand staff with chords Dm7 and F. A large red watermark 'PREVIEW ONLY' is overlaid diagonally across the page.

41 *mp*

Musical notation for the first system, including a vocal line and a piano accompaniment line.

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

*mp*

Musical notation for the second system, including a vocal line and a piano accompaniment line.

Am7

F

C

Gsus

G

Musical notation for the third system, including a vocal line and a piano accompaniment line.

*mp*

Musical notation for the fourth system, including a vocal line and a piano accompaniment line.

43

Musical notation for the fifth system, including a vocal line and a piano accompaniment line.

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

Am7

F

G

Musical notation for the sixth system, including a vocal line and a piano accompaniment line.

Musical notation for the seventh system, including a vocal line and a piano accompaniment line.

45

Musical notation for the eighth system, including a vocal line and a piano accompaniment line.

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

*f*

Dm

F

I

Musical notation for the ninth system, including a vocal line and a piano accompaniment line.

Musical notation for the tenth system, including a vocal line and a piano accompaniment line.

Musical notation for the eleventh system, including a vocal line and a piano accompaniment line.



47 *mf*

ev - 'ry hour, I

need You, O I need You;

Am F C G Am F

*f*

50  $\odot$  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 *mf* are bet - ter than a hal - le - lu - jah.  11

*mf*

F C

*mp*

58 *mp* bet - ter than a hal - le - lu - jah some - times, -

Bet - ter than a hal - le - lu - jah some - times, -

Am7(4) F



12  
60

I

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

C

62

need You, O I

need You, O I

Am7 F

64 *rit.*

need You. —

need You. —

C

*rit.*