

PraiseCharts Worship Band Series

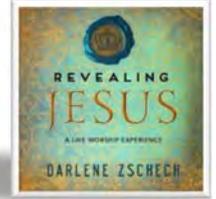
Victor's Crown



Words & music by Darlene Zschech, Israel Houghton,
and Kari Jobe

Arranged and orchestrated by Dan Galbraith

Based on the popular recording from the Darlene Zschech album
"Revealing Jesus"



PraiseCharts Worship Band orchestrations are a fresh and growing series of contemporary arrangements by PraiseCharts' best writers. The Praise Band level begins with a contemporary "R&B horns" praise band sound, while the Orchestration level incorporates instruments scalable up to a medium-sized orchestra.

Rhythm section: The *Rhythm* part is for the section player (pianist, guitarist, or drummer) with all the specific rhythms and chords necessary for the arrangement. The *Lead Sheet* is a combination rhythm and vocal chart meant for the vocalists, worship leader, or rhythm player needing more vocal cues. The *Piano, Vocal* part includes a full piano part in "songbook format" for those not comfortable with playing from a chord chart. When playing with a complete band the pianist would be advised to simplify this part in order to "stay out of the way".

Vocals: Our charts can include both an *SAT Lead Sheet* and a *SATB Vocal/Piano* score. When using the SAT part (soprano/alto/tenor), the baritone/basses should sing the melody (soprano) down an octave – any exceptions are listed on the score. When the part is written in unison, the men should sing it down one octave or it may be done as a solo. This method provides a contemporary sound in an easy-to-learn manner.

Alternate keys: There is at least one alternate key included to accommodate either a keyboard-based band or a guitar-based band, to give the orchestra a more playable key, or to make the vocal range more accessible if necessary.

Other notes: Rehearsal numbers are given in the form of "1", "2", and "3", providing the easy use of finger signals by the worship leader who may want to make impromptu changes during worship. Normally, "1" is the verse of the song, "2" is the chorus, and "3" is a bridge or other section, but there are exceptions. When a section is repeated in its entirety later in the arrangement, it is labeled "1a" or "2a", etc. All endings and repeats are clearly notated to facilitate these impromptu changes. Finally, each instrumental part includes *Lyric Cues* to aid the player in keeping their place.

Parts included in the PraiseCharts Worship Band Series

Praise Band (Level 1) vocal, rhythm and, instrumental parts:

Lead Sheet (SAT) – for the worship leader and vocal team

Rhythm – a more detailed chart for keyboard, guitars, and drums.

Piano/Vocal (SATB) – for the pianist and SATB choir

Ac. Guitar – a modified Rhythm part in appropriate capo keys

Trumpet 1-2

Alto Sax

Trombone 1-2

Bari Sax (doubles Bass Trb.)

Trumpet 3 (doubles Alto Sax)

Tenor Sax 1-2 (doubles Trombone)

Bass Trombone/Tuba

A note on brass stylings: For most titles, the brass parts should be interpreted with jazz articulations and inflections in mind. They have been notated very carefully to aid the player in this interpretation.

Orchestration (Level 2) level instrumental parts (includes all Praise Band parts plus the following):

Percussion 1-2

Horn 1-2 (French Horn)

Flute/Oboe 1-3

Clarinet (doubles 3rd woodwind part)

Violin 1-2 (stacked parts are divisi unless otherwise indicated)

Viola

Cello-Bass (non-transposed)

String Reduction (string parts condensed for keyboard synth)

Victor's Crown

(based on the recording from the Darlene Zschech album "Revealing Jesus")
www.praisecharts.com/23776

Darlene Zschech, Israel Houghton, and Kari Jobe
Arr. by Dan Galbraith

Moody ballad ♩ = 75

F C G Dm⁷ F C G F C

mf Strings/pad only mf Band in lite

6 G Dm⁷ F C

1 G 2 G *Bass, drums out*

1. You are

1 Verse

C 1x - piano, synth pad only
2x - add light drums, no bass Am⁷

10 al - ways fight - ing for us, heavn-en's an - gels all a - round. My de -
(2.) men - tion of Your great - ness, in Your name I will bow down. In Your

Dm⁷ Gsus G

12 light is found in know - ing that You wear the voc - tor's crown. You're my
pre - sence fear is si - lent, for You wear the voc - tor's crown. Let Your

Am G/B C

14 help and my de - fend - er, You're my Sav - ior and my friend. By Your
glo - ry fill this tem - ple, let Your pow - er o - ver - flow.

Dm⁷ /C 1 Gsus G 2 Gsus G

16 grace I live and breathe to wor - ship You. 2. At the You. Hal - le -

Lead Sheet
(SAT)

Key: C

2 Chorus 1x - Band in medium
2x - full drive

19 *F* *mz - fz* *G* *C* *F* *C* *G* *Dm7*

23 *F* *G* *Am* *Dm7* *G* *mz - fz* *F* *C*

Band in - sustained on chords

27 *G* *Dm7* *F* *C* *G* *mz* *C*

2nd X to Coda *1a Verse* *Band in, med. groove*

31 *Am7* *Dm7*

33 *Gsus* *G* *Am* *G/B*

35 *C* *Dm7* */C* *Gsus* *G*

drive 8ths *D.S. al Coda*

38 *G* *F* *C* *G* *Dm7* *F* *C*

Building - more drive

68 G Dm7 F C G

ev-'ry strong-hold shall be bro - ken. You wear the vic-tor's crown. You ov-er-come, You ov-er-come.

71 2 G F C

3b Bridge
1x - drums only
2x-end - full band

You ov - er - come, You ov - er - come. Ev - 'ry high thing must come down.

73 G Dm7 F C

ev - 'ry strong - hold shall be bro - ken. You wear the vic - tor's crown.

75 1, 2, 3 G 4 G F

You ov - er - come, You ov - er - come. You ov - er - come, You ov - er - come.
Rit.

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Moody ballad ♩ = 75

F C G Dm⁷ F C G F C

The first system of the piano introduction consists of two measures. The first measure contains chords F, C, G, and Dm⁷. The second measure contains chords F, C, and G. The music is in 4/4 time and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

The vocal entry begins with a rest for two measures, followed by a first ending bracket. The first ending consists of two measures of music. The second ending consists of two measures of music. The lyrics "1. You are" are written below the second ending.

The piano accompaniment for the second system consists of two measures. The first measure contains chords G and Dm⁷. The second measure contains chords F and C. The music continues with the same eighth-note accompaniment and bass line.

1 Verse

The vocal melody for the first verse consists of two measures. The lyrics are: "al - ways fight - ing for us, heavn-en's an - gels all a - round. My de - (2.) men - tion of Your great - ness, in Your name I will bow down. In Your".

The piano accompaniment for the second system consists of two measures. The first measure contains chord C. The second measure contains chord Am⁷. The music continues with the same eighth-note accompaniment and bass line.

light is found in know - ing that You wear the voc - tor's crown. You're my
pre - sence fear is si - lent, for You wear the voc - tor's crown. Let Your

Dm⁷ Gsus G

12

help and my de - fend - er, You're my Sav - ior and my friend. By Your
glo - ry fill this tem - ple, let Your pow - er o - ver - flow.

Am G/B C

14

grace I live and breathe to wor - ship You. 2. At the You. Hal - le -

Dm⁷ /C Gsus G Gsus G

16

2 Chorus

lu - - - - jah, You have o - ver - come, You have o - ver - come, Hal - le -

F G C F C G Dm7

19

lu - - - - jah, Je - sus, You have o - ver - come the world.

F G Am Dm7 G F C

23

2nd X to Coda

1a Verse

3. You are ev - er in - ter - ced - ing as the

G Dm7 F C G C

27

lost be-come the found. You can nev-er be de-feat - ed, for You wear the vic - tor's crown. You are

Am⁷ Dm⁷ Gsus G

31

Detailed description: This system contains measures 31, 32, and 33. The vocal line is in treble clef with lyrics. The piano accompaniment is in grand staff. Chords are indicated above the piano staff: Am⁷ (measures 31-32), Dm⁷ (measures 32-33), Gsus (measure 33), and G (measure 33). Measure numbers 31, 32, and 33 are written below the piano staff.

Je - sus, the Mes - si - ah, You're the Hope of all the world. By Your

Am G B C

34

Detailed description: This system contains measures 34 and 35. The vocal line is in treble clef with lyrics. The piano accompaniment is in grand staff. Chords are indicated above the piano staff: Am (measures 34-35), G (measures 34-35), B (measure 35), and C (measures 35-36). Measure numbers 34 and 35 are written below the piano staff.

D.S. al Coda

grace I live and breathe to wor - ship You. Hal - le -

Dm⁷ /C Gsus G

36

Detailed description: This system contains measures 36 and 37. The vocal line is in treble clef with lyrics. The piano accompaniment is in grand staff. Chords are indicated above the piano staff: Dm⁷ (measures 36-37), /C (measures 36-37), Gsus (measures 37-38), and G (measures 37-38). Measure numbers 36 and 37 are written below the piano staff.

Coda

Two empty vocal staves (treble and bass clef) for the Coda section.

Piano accompaniment for measures 38-41. Chords: G, F, C, G, Dm7, F, C.

3 Bridge

Vocal melody for the bridge. Lyrics: Ev-'ry high thing must come down. ev-'ry strong-hold must be bro - ken.

Piano accompaniment for measures 42-45. Chords: G, F, C, G, Dm7.

Vocal melody for the final section. Lyrics: You wear the vic - tor's crown. You ov - er - come, You ov - er - come. You ov - er - come, You ov - er - come.

Piano accompaniment for measures 46-49. Chords: F, C, G, G.

1b Verse

4. At the cross the work was fin - ished, You were

48

F F G F Am G/B

Detailed description: This system contains measures 48 through 52. The vocal line begins with a rest in measure 48, followed by the lyrics "4. At the cross the work was finished, You were" in measures 49-52. The piano accompaniment features chords F, F, G, F, Am, and G/B. The piano part includes a fermata over measures 48 and 49.

bur - ied in the ground. But the grave could not con - tain You, for You wear the vic - tor's

53

C Dm7 C E Fma7 G F

Detailed description: This system contains measures 53 through 55. The vocal line continues with the lyrics "bur - ied in the ground. But the grave could not contain You, for You wear the vic - tor's" in measures 53-55. The piano accompaniment features chords C, Dm7, C, E, Fma7, and G, F. The piano part includes a fermata over measures 53 and 54.

crown.

56

C Csus C Csus C Csus

Detailed description: This system contains measures 56 through 58. The vocal line has the lyric "crown." in measure 56, followed by rests in measures 57 and 58. The piano accompaniment features chords C, Csus, C, Csus, C, and Csus. The piano part includes a fermata over measures 56 and 57.

2a Chorus

Hal - le - lu - - - - jah, You have

C F G C

59

o - ver - come, You have o - ver - come, Hal - le - lu - - - - jah, Je - sus, You have

F C G Dm⁷ F G Am

62

3a Bridge

o - ver - come. Ev-'ry high thing must come down. ev-'ry strong - hold shall be bro - ken.

Dm⁷ G F C G Dm⁷

66

1 2

You wear the vic-tor's crown. You ov - er - come, You ov - er - come. You ov - er - come, You ov - er - come.

F C G G

69

3b Bridge

Ev-'ry high thing must come down. ev-'ry strong-hold shall be bro - ken. You wear the vic-tor's crown.

F C G Dm7 F C

72

1, 2, 3 4

You ov - er - come, You ov - er - come. You ov - er - come, You ov - er - come. *Rit.*

G G F

75

Victor's Crown

(based on the recording from the Darlene Zschech album "Revealing Jesus")
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 Arr. by Dan Galbraith

Moody ballad ♩ = 75

F C G Dm⁷ F C G F C

mp Strings/pad only *mf* Band in lite

G Dm⁷ F C

1 G 2 G

Bass, drums out

1 Verse

C 1. "You are always..." 2. "At the mention..." Am⁷ Dm⁷ Gsus G

mp 1x - piano, synth pad only
 2x - add light drums, no bass

Am G/B C Dm⁷ /C 1 Gsus G

1x - Band in medium
 2x - full drive

2 Chorus

2 Gsus G F G C F C

1x - Band in medium
 2x - full drive

"Hallelujah..."

G Dm⁷ F G Am Dm⁷ G

26 *mf* *Band in - sustained on chords*

F C G Dm⁷ F C G

2nd X to Coda

30 *mf* *Band in, med. groove*

1a Verse

C 3. "You are ever..." Am⁷ Dm⁷ Gsus G

34 *mf*

Am G/B C Dm⁷ /C Gsus G

D.S. al Coda

38 *mf* *Building - more drive*

Coda

G F C G Dm⁷ F C

42 *mf*

3 Bridge "Every high thing..."

G F C G Dm⁷ F C

1x,2x - Drs: Time on toms
3x,4x - full groove

46 *mf* *band ring out*

1, 2, 3 4

G G F G/F F

51 *mf*

1b Verse Pno, strings

Am G/B C Dm⁷ C/E Fma⁷ G/F

4. "At the cross..."

56

C Csus C Csus C Csus C

drums on 16ths, then 32nds

2a Chorus

60

F G C F C G Dm⁷

Full drive to end
"Hallelujah..."

3a Bridge

64

F G Am Dm⁷ G F C

"Every high thing..."

68

G Dm⁷ F C

1 G

3b Bridge

71

2 G F C G Dm⁷ F C

"Every high thing..."

1x - drums only
2x-end - full band

75

1, 2, 3 G 4 G F

Rit.

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F C G Dm⁷ F C G F C

Strings/pad only Band in lite

G Dm⁷ F C

1 G 2 G

Bass, drums out

1 Verse

1. "You are always..."
 2. "At the mention..."

C Am⁷ Dm⁷ Gsus G

1x - piano, synth pad only
 2x - add light drums, no bass

Am G/B C Dm⁷ /C

1 Gsus G

2 Chorus

2 Gsus G F G C F C

1x - Band in medium
 2x - full drive
 "Hallelujah..."

G Dm⁷ F G Am Dm⁷ G

26 **F C G Dm⁷ F C G** **2nd X to Coda**

Band in - sustained on chords

1a Verse
3. "You are ever..."

30 **C Am⁷ Dm⁷ Gsus G**

Band in, med. groove

34 **Am G/B C Dm⁷ /C Gsus G** **D.S. al Coda**

Coda

38 **G F C G Dm⁷ F C**

Building - more drive

3 Bridge "Every high thing..."

42 **G F C G Dm⁷ F C**

1x,2x - Drs: Time on toms
3x,4x - full groove

46 **G G F F** **band ring out**

band ring out

1b Verse
4. "At the cross..."

51 **Am G/B C Dm⁷ C/E Fma⁷ G/F**

Pno, strings

56 **C Csus C Csus C Csus C**

drums on 16ths, then 32nds

2a Chorus "Hallelujah..."

60 **F G C F C G Dm⁷**

Full drive to end

64 **F G Am Dm⁷ G** **3a** Bridge "Every high thing..." **F C**

68 **G Dm⁷ F C** **1** **G**

71 **2** **G** **3b** Bridge "Every high thing..." **F C G Dm⁷ F C**

1x - drums only
2x-end - full band

75 **1, 2, 3** **G** **4** **G** **F**

Rit.

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Arr. by Dan Galbraith

Moody ballad ♩ = 75

1 2

1 Verse

2 Chorus

10 1. "You are always..."
2. "At the mention..."

"Hallelujah..."

2nd X only

mf

21 *mf*

2nd X to Coda

25 *mf*

1a Verse

3. "You are ever..."

30 *mf*

D.S. al Coda

34 *mf*

Coda

38 *mf*

42 **3 Bridge** "Every high thing..."
3x,4x only
4x add 8va

46 **1b Verse**
1, 2, 3 4
4. "At the cross..."

59 **2a Chorus**
"Hallelujah..."

63

67 **3a Bridge** "Every high thing..."
1

71 **3b Bridge**
2x,3x,4x only
"Every high thing..."

75 **Lead tpt. fanfare improv.**
1, 2, 3 (play) 4
Rit.

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Moody ballad ♩ = 75

1 2

1 Verse 1 2 2 Chorus 2nd X only

10 1. "You are always..." 2. "At the mention..." "Hallelujah..."

21

25 2nd X to Coda

1a Verse 30 3. "You are ever..."

34 D.S. al Coda

38 Coda

42 **3** Bridge "Every high thing..."
3x,4x only

46 **1b** Verse
1, 2, 3 4
4 "At the cross..."

59 **2a** Chorus
"Hallelujah..."

63

67 **3a** Bridge "Every high thing..."
1

71 **3b** Bridge
2
"Every high thing..."
2x,3x,4x only

75 **1, 2, 3** **4**
(play)
Rit.

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Moody ballad ♩ = 75

1 2

1 Verse 1 2 2 Chorus 2nd X only

10 1. "You are always..."
2. "At the mention..."

"Hallelujah..."

21

25 2nd X to Coda

1a Verse 3. "You are ever..."

30

34 D.S. al Coda

Coda

38

42 **3** Bridge "Every high thing..."
3x,4x only

46 **1b** Verse
1, 2, 3 4
4 "At the cross..."
6

59 **2a** Chorus
"Hallelujah..."

63

67 **3a** Bridge "Every high thing..."
1

71 **3b** Bridge
2
"Every high thing..."
2x,3x,4x only

75
1, 2, 3 (play) 4
Rit.

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1 2

1 Verse

1 2

2 Chorus

2nd X only

10 1. "You are always..."
2. "At the mention..." "Hallelujah..."

21

2nd X to Coda

25

1a Verse

30 3. "You are ever..."

D.S. al Coda

34

Coda

38

42 **3** Bridge "Every high thing..."
3x,4x only

46 **1b** Verse
1, 2, 3 4
4 "At the cross..."
6

59 **2a** Chorus
"Hallelujah..."

63

67 **3a** Bridge "Every high thing..."
1

71 **3b** Bridge
2 2x,3x,4x only
"Every high thing..."

75 1, 2, 3 (play) 4
Rit.

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Moody ballad ♩ = 75

1 2

1 Verse 1 "You are always..." 2 "At the mention..."

2 Chorus "Hallelujah..."

2nd X only

10

21

25

2nd X to Coda

1a Verse 3 "You are ever..."

30

34

D.S. al Coda

Coda

38

42 **3 Bridge** "Every high thing..."
3x,4x only

46 **1b Verse**
1, 2, 3 4
4. "At the cross..."

59 **2a Chorus**
"Hallelujah..."

63

67 **3a Bridge** "Every high thing..."
1

71 **3b Bridge** "Every high thing..."
2x,3x,4x only

75 **(play)**
1, 2, 3 4
Rit.

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Moody ballad ♩ = 75

1 2

1 Verse

10 1. "You are always..."
2. "At the mention..."

1 2

2 Chorus

"Hallelujah..."

2nd X only

21

25

2nd X to Coda

1a Verse

30 3. "You are ever..."

D.S. al Coda

Coda

38

3 Bridge "Every high thing..."
3x, 4x only

42

1, 2, 3 4

1b Verse

46

4. "At the cross..."

2a Chorus

59

"Hallelujah..."

63

3a Bridge "Every high thing..."

67

1

2

3b Bridge "Every high thing..."

71

1, 2, 3 4

75

Rit.

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Moody ballad ♩ = 75

1 2

1 Verse 1 2 **2 Chorus** 2nd X only

10 1. "You are always..." 2. "At the mention..." "Hallelujah..." *mf*

21

25 2nd X to Coda *mf*

1a Verse 30 3. "You are ever..." *mf* D.S. al Coda

38 **Coda**

3 Bridge "Every high thing..." 3x, 4x only 42

46 1, 2, 3 4 1b Verse

4. "At the cross..." *mf*

59 2a Chorus

"Hallelujah..."

63

3a Bridge "Every high thing..."

67 1

3b Bridge "Every high thing..."

71 2

75 1, 2, 3 4

Rit.

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Moody ballad ♩ = 75

1 Verse

2xo - shaker

1. "You are always..."
2. "At the mention..."

10

1

2

2 Chorus

Tambourine

"Hallelujah..."
2xo - Timpani

15

21

2nd X to Coda

w.c.

Musical notation for measures 25-29. The top staff contains rhythmic notation with 'x' marks indicating hits. The bottom staff contains a melodic line. Measure 29 includes a wavy line indicating a w.c. (washed cymbal) effect.

25

1a Verse

shaker

Musical notation for measures 30-33. The top staff shows a continuous shaker pattern. The bottom staff has rests. Measure 30 includes a dynamic marking *mf* and the lyrics "3. 'You are ever...'"

30

D.S. al Coda

Musical notation for measures 34-37. The top staff shows a continuous shaker pattern. The bottom staff has rests. Measure 37 includes a dynamic marking *mf* and a wedge-shaped hairpin indicating a crescendo.

34

Coda

Musical notation for measures 38-41. The top staff shows a continuous shaker pattern. The bottom staff has a melodic line. Measure 38 includes a dynamic marking *mf* and a wedge-shaped hairpin indicating a crescendo.

38

3 Bridge

Musical notation for measures 42-45. The top staff shows a continuous shaker pattern. The bottom staff has a melodic line. Measure 42 includes a dynamic marking *mf* and a wedge-shaped hairpin indicating a crescendo. The lyrics "Every high thing..." and "3x, 4x only" are present.

42

Percussion

Key: C

1, 2, 3 | 4

46

1b Verse

4. "At the cross..."

52

2a Chorus

"Hallelujah..."

59

63

3a Bridge

1

ff
"Every high thing..."

67

2

3b Bridge

"Every high thing..."
2x,3x,4x only

71

1, 2, 3

4

Rit.

74

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Moody ballad ♩ = 75

1 2

1 Verse 1 2 **2 Chorus**

10 1. "You are always..."
2. "At the mention..." "Hallelujah..."

All times 2nd X to Coda

26

1a Verse

30 3. "You are ever..."

D.S. al Coda

34

Coda

38

3 Bridge "Every high thing..."
2x, 3x, 4x only 1, 2, 3

43

47 **1b Verse**
4
4 "At the cross..."

58 **2a Chorus**
"Hallelujah..."

66 **3a Bridge**
"Every high thing..."

70 **3b Bridge**
"Every high thing..."
2x, 3x, 4x only

1 2

74
1, 2, 3 4
Rit.

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Moody ballad ♩ = 75

1. "You are always..."
 2. "At the mention..."

3 Bridge
3x,4x only

42

"Every high thing..."

1, 2, 3 4

1b Verse

4. "At the cross..."

2a Chorus
2nd X only

59

"Hallelujah..."

63

3a Bridge
"Every high thing..."
2x only

67

3b Bridge
3x,4x only

71

"Every high thing..."

73

1, 2, 3 4

75

Rit.

Victor's Crown

(based on the recording from the Darlene Zschech album "Revealing Jesus")
www.praisecharts.com/23776

Darlene Zschech, Israel Houghton, and Kari Jobe
Arr. by Dan Galbraith

Moody ballad ♩ = 75

1. "You are always..."
2. "At the mention..."

2 Chorus

2nd X only

2nd X to Coda

1a Verse

D.S. al Coda

3. "You are ever..."

Coda

3 Bridge

"Every high thing..."
3x, 4x only

46 1, 2, 3 4 1b Verse

4. "At the cross..."

59 2nd X only 2a Chorus

"Hallelujah..."

63

3a Bridge "Every high thing..."
2x only

67

3b Bridge
3x, 4x only

70 1 2

"Every high thing..."

73

75 1, 2, 3 4

Rit.

Victor's Crown

(based on the recording from the Darlene Zschech album "Revealing Jesus")
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Darlene Zschech, Israel Houghton, and Kari Jobe
Arr. by Dan Galbraith

Moody ballad ♩ = 75

1

5

9

1 Verse 1. "You are always..."
2. "At the mention..."

15

2 Chorus
"Hallelujah..."

21

25

2nd X to Coda

29

1a Verse
3. "You are ever..."

D.S. al Coda

34 *mf*

38 **Coda**

42 **3 Bridge** "Every high thing..."
3x, 4x 8va

46 1, 2, 3 4

51 **1b Verse** 4. "At the cross..."

56 *mf*

60 **2a Chorus**
f "Hallelujah..."

3a Bridge "Every high thing..."

65

Musical notation for measure 65, starting with a treble clef and a key signature of one sharp (F#). The measure contains a half note G4, followed by a quarter note A4, and a quarter note B4. A repeat sign follows, with a first ending bracket over measures 66-68 and a second ending bracket over measures 69-71. A double bar line is at the end of the measure.

69

Musical notation for measures 69-71. Measure 69 is a quarter rest. Measure 70 is marked with a first ending bracket and the instruction "1 Marcato". Measure 71 is marked with a second ending bracket and the instruction "2 Marcato". The notation consists of eighth notes and quarter notes.

3b Bridge

"Every high thing..."

72

Musical notation for measure 72, starting with a treble clef and a key signature of one sharp (F#). The measure contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, 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C-191, B-192, A-192, G-192, F#-192, E-192, D-192, C-192, B-193, A-193, G-193, F#-193, E-193, D-193, C-193, B-194, A-194, G-194, F#-194, E-194, D-194, C-194, B-195, A-195, G-195, F#-195, E-195, D-195, C-195, B-196, A-196, G-196, F#-196, E-196, D-196, C-196, B-197, A-197, G-197, F#-197, E-197, D-197, C-197, B-198, A-198, G-198, F#-198, E-198, D-198, C-198, B-199, A-199, G-199, F#-199, E-199, D-199, C-199, B-200, A-200, G-200, F#-200, E-200, D-200, C-200, B-201, A-201, G-201, F#-201, E-201, D-201, C-201, B-202, A-202, G-202, F#-202, E-202, D-202, C-202, B-203, A-203, G-203, F#-203, E-203, D-203, C-203, B-204, A-204, G-204, F#-204, E-204, D-204, C-204, B-205, A-205, G-205, F#-205, E-205, D-205, C-205, B-206, A-206, G-206, F#-206, E-206, D-206, C-206, B-207, A-207, G-207, F#-207, E-207, D-207, C-207, B-208, A-208, G-208, F#-208, E-208, D-208, C-208, B-209, A-209, G-209, F#-209, E-209, D-209, C-209, B-210, A-210, G-210, F#-210, E-210, D-210, C-210, B-211, A-211, G-211, F#-211, E-211, D-211, C-211, B-212, A-212, G-212, F#-212, E-212, D-212, C-212, B-213, A-213, G-213, F#-213, E-213, D-213, C-213, B-214, A-214, G-214, F#-214, E-214, D-214, C-214, B-215, A-215, G-215, F#-215, E-215, D-215, C-215, B-216, A-216, G-216, F#-216, E-216, D-216, C-216, B-217, A-217, G-217, F#-217, E-217, D-217, C-217, B-218, A-218, G-218, F#-218, E-218, D-218, C-218, B-219, A-219, G-219, F#-219, E-219, D-219, C-219, B-220, A-220, G-220, F#-220, E-220, D-220, C-220, B-221, A-221, G-221, F#-221, E-221, D-221, C-221, B-222, A-222, G-222, F#-222, E-222, D-222, C-222, B-223, A-223, G-223, F#-223, E-223, D-223, C-223, B-224, A-224, G-224, F#-224, E-224, D-224, C-224, B-225, A-225, G-225, F#-225, E-225, D-225, C-225, B-226, A-226, G-226, F#-226, E-226, D-226, C-226, B-227, A-227, G-227, F#-227, E-227, D-227, C-227, B-228, A-228, G-228, F#-228, E-228, D-228, C-228, B-229, A-229, G-229, F#-229, E-229, D-229, C-229, B-230, A-230, G-230, F#-230, E-230, D-230, C-230, B-231, A-231, G-231, F#-231, E-231, D-231, C-231, B-232, A-232, G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, G-251, F#-251, E-251, D-251, C-251, B-252, A-252, G-252, F#-252, E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-

Victor's Crown

(based on the recording from the Darlene Zschech album "Revealing Jesus")
www.praisecharts.com/23776

Darlene Zschech, Israel Houghton, and Kari Jobe
Arr. by Dan Galbraith

Moody ballad ♩ = 75

1 Verse

2 Chorus

1a Verse

D.S. al Coda

(play)

34 *mf*

Coda

38

3 Bridge "Every high thing..."

3x, 4x 8va

42 *f*

1, 2, 3 4

46 *mp*

1b Verse

52 *mp* 4. "At the cross..."

2a Chorus "Hallelujah..."

58 *f*

62

3a Bridge "Every high thing..."

67 *ff*

70

1 2 3b Bridge

Every high thing...

73

75

1, 2, 3 4

Rit.

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Arr. by Dan Galbraith

Moody ballad ♩ = 75

5

mp

1 2

1 Verse

10

mp

1. "You are always..."
2. "At the mention..."

15

1 2

2 Chorus

mf-fz
"Hallelujah..."

20

mf

25

2nd X to Coda

mf

1a Verse

30

Vln. cue

mf

3. "You are ever..."

D.S. al Coda

(play)

34

mf

Musical staff 34-37: Bass clef, 4/4 time. Measure 34 starts with a bass clef and a key signature of one sharp (F#). The music consists of quarter and eighth notes. A dynamic marking of *mf* is present. A hairpin crescendo is shown below the staff.

Coda

38

Musical staff 38-37: Bass clef, 4/4 time. Measure 38 starts with a Coda symbol. The music consists of eighth notes. A hairpin crescendo is shown below the staff.

3 Bridge

"Every high thing..."

42

Musical staff 42-41: Bass clef, 4/4 time. Measure 42 starts with a repeat sign. The music consists of eighth notes. A dynamic marking of *f* is present. A hairpin crescendo is shown below the staff.

1, 2, 3

4

46

mf

Musical staff 46-45: Bass clef, 4/4 time. Measure 46 starts with a first ending bracket labeled "1, 2, 3" and a second ending bracket labeled "4". The music consists of eighth notes. A dynamic marking of *mf* is present. A hairpin crescendo is shown below the staff.

1b Verse

51

4. "At the cross..."

Musical staff 51-50: Bass clef, 4/4 time. Measure 51 starts with a double bar line. The music consists of quarter and eighth notes. A dynamic marking of *mf* is present. A hairpin crescendo is shown below the staff.

56

mf

Musical staff 56-55: Bass clef, 4/4 time. Measure 56 starts with a dynamic marking of *mf*. The music consists of eighth notes. A hairpin crescendo is shown below the staff.

2a Chorus

"Hallelujah..."

59

Musical staff 59-58: Bass clef, 4/4 time. Measure 59 starts with a dynamic marking of *f*. The music consists of eighth notes. A hairpin crescendo is shown below the staff.

63

Musical staff 63-62: Bass clef, 4/4 time. Measure 63 starts with a dynamic marking of *f*. The music consists of eighth notes. A hairpin crescendo is shown below the staff.

3a Bridge "Every high thing..."

67

ff

1

3b Bridge "Every high thing..."

71

ff

2

75

ff

1, 2, 3

4

Rit.

Victor's Crown

(based on the recording from the Darlene Zschech album "Revealing Jesus")
www.praisecharts.com/23776

Darlene Zschech, Israel Houghton, and Kari Jobe
Arr. by Dan Galbraith

Moody ballad ♩ = 75

Musical notation for the first system, measures 1-4. The piece is in 4/4 time and C major. The melody is in the right hand, and the accompaniment is in the left hand. The first measure starts with a half note G4, followed by quarter notes A4, B4, and C5. The second measure has a half note G4, followed by quarter notes F4, E4, and D4. The third measure has a half note G4, followed by quarter notes F4, E4, and D4. The fourth measure has a half note G4, followed by quarter notes F4, E4, and D4.

Musical notation for the second system, measures 5-8. The melody continues with a half note G4, followed by quarter notes F4, E4, and D4. The second measure has a half note G4, followed by quarter notes F4, E4, and D4. The third measure has a half note G4, followed by quarter notes F4, E4, and D4. The fourth measure has a half note G4, followed by quarter notes F4, E4, and D4. There are first and second endings indicated above the staff.

Musical notation for the third system, measures 9-14. The first measure is marked '1 Verse' and contains the lyrics: "1. 'You are always...' 2. 'At the mention...'". The melody is in the right hand, and the accompaniment is in the left hand. The first measure has a half note G4, followed by quarter notes A4, B4, and C5. The second measure has a half note G4, followed by quarter notes F4, E4, and D4. The third measure has a half note G4, followed by quarter notes F4, E4, and D4. The fourth measure has a half note G4, followed by quarter notes F4, E4, and D4. The fifth measure has a half note G4, followed by quarter notes F4, E4, and D4. The sixth measure has a half note G4, followed by quarter notes F4, E4, and D4. There are first and second endings indicated above the staff.

Musical notation for the fourth system, measures 15-18. The melody continues with a half note G4, followed by quarter notes F4, E4, and D4. The second measure has a half note G4, followed by quarter notes F4, E4, and D4. The third measure has a half note G4, followed by quarter notes F4, E4, and D4. The fourth measure has a half note G4, followed by quarter notes F4, E4, and D4. There are first and second endings indicated above the staff.

2 Chorus

mf - *f* "Hallelujah..."

19

23

2nd X to Coda

1a Verse

3. "You are ever..."

28

D.S. al Coda

33

Coda

38

3 Bridge

3x, 4x 8va

42

"Every high thing..."

46

1, 2, 3

4

1b Verse

50

4. "At the cross..."

55

2a Chorus

59

"Hallelujah..."

Musical notation for measures 63-66. The treble clef staff features a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, and a half note B4. The bass clef staff provides a rhythmic accompaniment with eighth and quarter notes.

3a Bridge

Musical notation for measures 67-69. The treble clef staff contains a series of chords, with a forte (**ff**) dynamic marking. The text "Every high thing..." is written below the treble staff. The bass clef staff has a simple eighth-note accompaniment.

3b Bridge

Musical notation for measures 70-72. The treble clef staff features a rapid sixteenth-note pattern, with first and second endings marked "1 *Marcato*" and "2 *Marcato*". The text "Every high thing..." is written below the treble staff. The bass clef staff has a simple eighth-note accompaniment.

Musical notation for measures 73-74. The treble clef staff continues the sixteenth-note pattern from the previous section. The bass clef staff has a simple eighth-note accompaniment.

Musical notation for measures 75-77. The treble clef staff features a sixteenth-note pattern, with first and second endings marked "1, 2, 3" and "4". The text "Rit." is written below the treble staff. The bass clef staff has a simple eighth-note accompaniment.

1 2 1 Verse

SA

TB

1. You are al - ways fight - ing for us, heavn-en's
(2.) men - tion of Your great - ness, in Your

Piano

F C G G C

Rhythm

7 8 9 10

Bass, drums out

1x - piano, synth pad only
2x - add light drums, no bass

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.

Wind chimes

2xo - shaker

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vln.

Vla.

Vc.-D.B.

SA
an - gels all a - round. My de - light is found in know - ing that You wear the voc - tor's crown. You're my
name I will bow down. In Your pre - sence fear is si - lent, for You wear the voc - tor's crown. Let Your

TB

Piano

Am⁷ Dm⁷ Gsus G

Rhythm

Am⁷ Dm⁷ Gsus G

11 12 13

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vln.

Vla.

Vc.-D.B.

SA
TB

help and my de-fend-er, You're my Sav-ior and my friend. By Your grace I live and breathe to wor-ship
glo-ry fill this tem-ple, let Your pow-er o-ver-flow.

Piano

Am G/B C Dm7 /C

Rhythm

Am G/B C Dm7 /C

14

15

16

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vln.

Vla.

Vc.-D.B.

1 2 **2 Chorus**

SA You. 2. At the You. Hal - le - lu - - - - jah, You have

TB

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

Rhythm
G^{sus} G G^{sus} G F G C
17 18 19 20
1x - Band in medium
2x - full drive

Tpt. 1-2 2nd X only

A. Sax (Tpt. 3) 2nd X only

Trb. 1-2 (T. Sax 1-2) 2nd X only

B. Tbn. 2nd X only

Perc. Tambourine
2xo - Timpani

Hrn. 1-2

Fl. (Ob.) 1-3 (Clar.) 2nd X only

Vln.

Vla.

Vc.-D.B.

SA
o - ver - come, You have o - ver - come, Hal - le - lu - - - - jah, Je - sus, You have

TB

Piano

F C G Dm⁷ F G Am

Rhythm

F C G Dm⁷ F G Am

21 22 23 24

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.

(opt.)

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vln.

Vla.

Vc.-D.B.

2nd X to Coda

SA
o - ver - come the world. 3. You are

TB

Piano

Dm7 G F C G Dm7 F C G

Rhythm

Dm7 G F C G Dm7 F C G

25 26 27 28 29

Band in - sustained on chords

Tpt. 1-2

A. Sax (Tpt. 3)

Trb. 1-2 (T. Sax 1-2)

B. Tbn.

Perc.

W.C.

Hrn. 1-2

All times

Fl. (Ob.) 1-3 (Clar.)

Vln.

Vla.

Vc.-D.B.

1a Verse

SA
ev - er in - ter - ced - ing as the lost be - come the found. You can nev - er be de - feat - ed, for You

TB

Piano
C Am⁷ Dm⁷

Rhythm
C Am⁷ Dm⁷
Band in, med. groove 30 31 32

Tpt. 1-2

A. Sax (Tpt. 3)

Trb. 1-2 (T. Sax 1-2)

B. Tbn.

Perc.
shaker

Hrn. 1-2

Fl. (Ob.) 1-3 (Clar.)

Vln.

Vla.
Vln. cue

Vc.-D.B.
Vln. cue

mf

SA
wear the vic - tor's crown. You are Je - sus, the Mes - si - ah, You're the Hope of all the world. By Your

TB

Piano
Gsus G Am G B C

Rhythm
Gsus G Am G B C

33

34

35

Tpt. 1-2

A. Sax (Tpt. 3)

Trb. 1-2 (T. Sax 1-2)

B. Tbn.

Perc.

Hrn. 1-2

Fl. (Ob.) 1-3 (Clar.)

Vln.

Vla.

Vc.-D.B.

mf
(play)

mf
(play)

mf

SA
grace I live and breathe to wor - ship You. Hal - le -

TB

Piano
Dm⁷ /C Gsus G

Rhythm
Dm⁷ /C Gsus G

36 37

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.
Timpani

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vln.

Vla.

Vc.-D.B.

♣ Coda

SA

TB

Piano

Rhythm

Tpt. 1-2

A. Sax (Tpt. 3)

Trb. 1-2 (T. Sax 1-2)

B. Tbn.

Perc.

Hrn. 1-2

Fl. (Ob.) 1-3 (Clar.)

Vln.

Vla.

Vc.-D.B.

38 39 40 41

Building - more drive

G F C G Dm7 F C

G F C G Dm7 F C

3 Bridge

SA
TB

Ev-'ry high thing must come down. ev-'ry strong - hold must be bro - ken.

Piano

G F C G Dm7

Rhythm

G F C G Dm7

42 43 44

1x,2x - Drs: Time on toms
3x,4x - full groove

Tpt. 1-2
A. Sax (Tpt. 3)
Trb. 1-2 (T. Sax 1-2)
B. Tbn.

3x,4x only
4x add 8va

3x,4x only

3x,4x only

3x,4x only

Perc.

3x,4x only

Hrn. 1-2

2x,3x,4x only

Fl. (Ob.) 1-3 (Clar.)

3x,4x only

Vln.

3x,4x 8va

Vla.

3x,4x 8va

Vc.-D.B.

SA
You wear the vic-tor's crown. You ov-er-come, You ov-er-come. You ov-er-come, You ov-er-come.

TB

Piano
F C G G F

Rhythm
45 46 47 48

Tpt. 1-2

A. Sax
(Tpt. 3)

Trb. 1-2
(T. Sax 1-2)

B. Tbn.

Perc.

Hrn. 1-2

Fl. (Ob.) 1-3
(Clar.)

Vln.

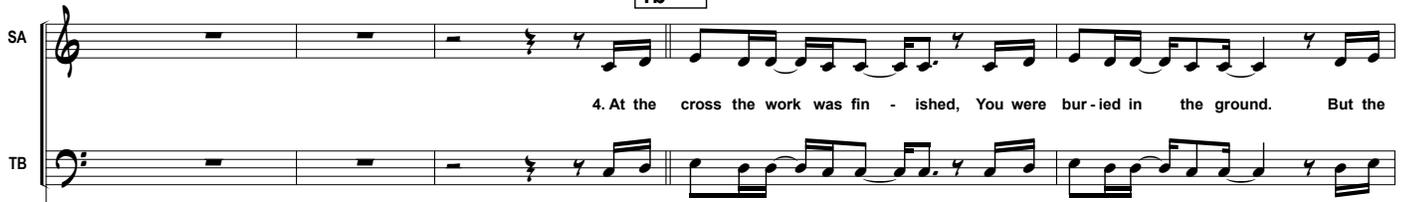
Vla.

Vc.-D.B.

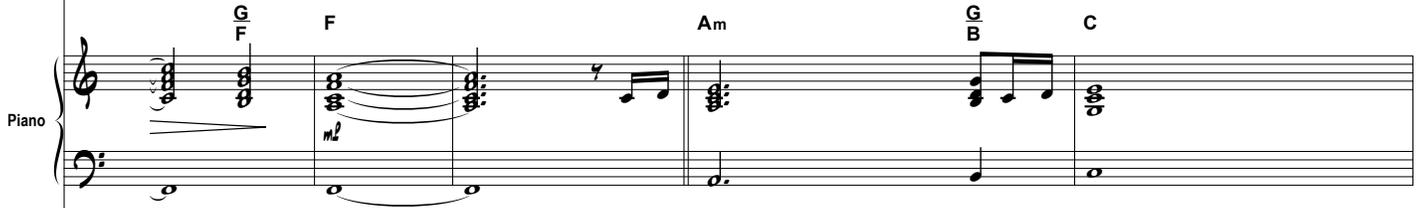
1b Verse

SA
TB

4. At the cross the work was finished, You were buried in the ground. But the



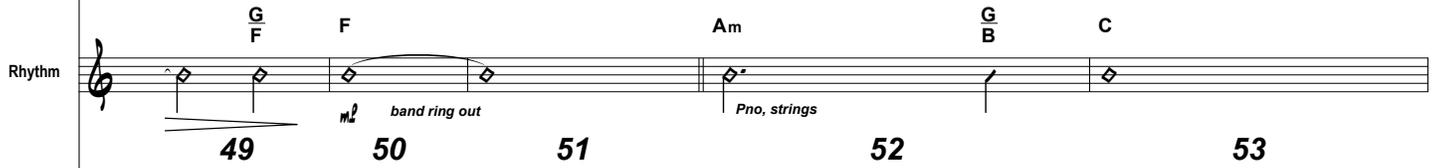
Piano



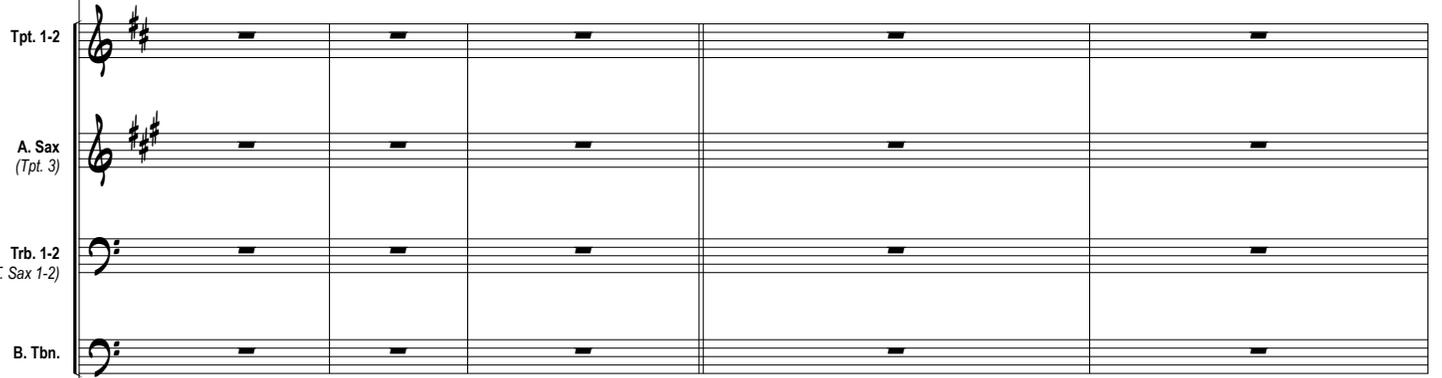
Rhythm

band ring out
Pno, strings

49 50 51 52 53



Tpt. 1-2
A. Sax (Tpt. 3)
Trb. 1-2 (T. Sax 1-2)
B. Tbn.



Perc.



Hrn. 1-2



Fl. (Ob.) 1-3 (Clar.)



Vln.
Vla.
Vc.-D.B.



SA
grave could not con-tain You, for You wear the vic-tor's crown.

TB

Piano
Dm7 C/E Fma7 G/F C Csus C Csus

Rhythm
54 55 56 57

Tpt. 1-2

A. Sax (Tpt. 3)

Trb. 1-2 (T. Sax 1-2)

B. Tbn.

Perc.

Hrn. 1-2

Fl. (Ob.) 1-3 (Clar.)

Vln.

Vla.

Vc.-D.B.

2a Chorus

SA Hal - le - lu - - - - jah, You have

TB

Piano

C Csus C F G C

Rhythm

drums on 16ths, then 32nds

Full drive to end

58 59 60 61

Tpt. 1-2

A. Sax (Tpt. 3)

Trb. 1-2 (T. Sax 1-2)

B. Tbn.

Perc.

Hrn. 1-2

Fl. (Ob.) 1-3 (Clar.)

2nd X only

Vln.

Vla.

Vc.-D.B.

SA
o - ver - come, You have o - ver - come, Hal - le - lu - - - - jah, Je - sus, You have

TB

Piano

Rhythm

F C G Dm7 F G Am

62 63 64 65

Tpt. 1-2

A. Sax (Tpt. 3)

Trb. 1-2 (T. Sax 1-2)

B. Tbn.

Perc.

Hrn. 1-2

Fl. (Ob.) 1-3 (Clar.)

Vln.

Vla.

Vc.-DB.

3a Bridge

SA
o - ver - come. Ev - 'ry high thing must come down. ev - 'ry strong - hold shall be bro - ken.

TB

Piano
Dm7 G F C G Dm7

Rhythm
Dm7 G F C G Dm7
66 67 68

Tpt. 1-2

A. Sax (Tpt. 3)

Trb. 1-2 (T. Sax 1-2)

B. Tbn.

Perc.

Hrn. 1-2

Fl. (Ob.) 1-3 (Clar.)
2x only

Vln.

Vla.

Vc.-D.B.

SA
TB

1 2

You wear the vic - tor's crown. You ov - er - come, You ov - er - come. You ov - er - come, You ov - er - come.

Piano

F C G G

Rhythm

F C G G

69 70 71

Tpt. 1-2

A. Sax (Tpt. 3)

Trb. 1-2 (T. Sax 1-2)

B. Tbn.

Perc.

Hrn. 1-2

Fl. (Ob.) 1-3 (Clar.)

Vln. *Marcato*

Vla. *Marcato*

Vc.-D.B.

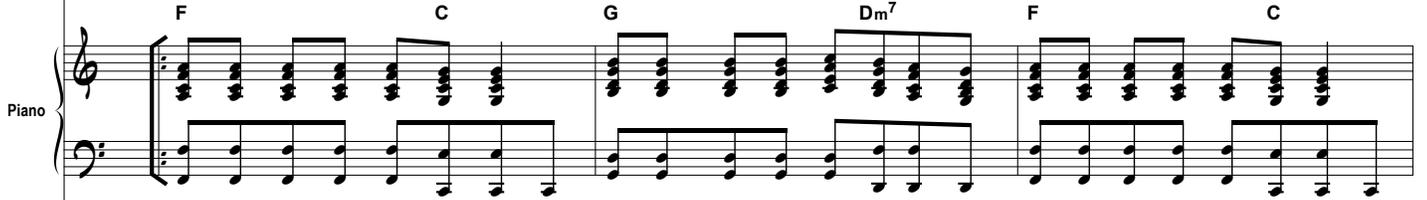
3b Bridge

SA
TB

Ev-'ry high thing must come down. ev-'ry strong-hold shall be bro - ken. You wear the vic - tor's crown.



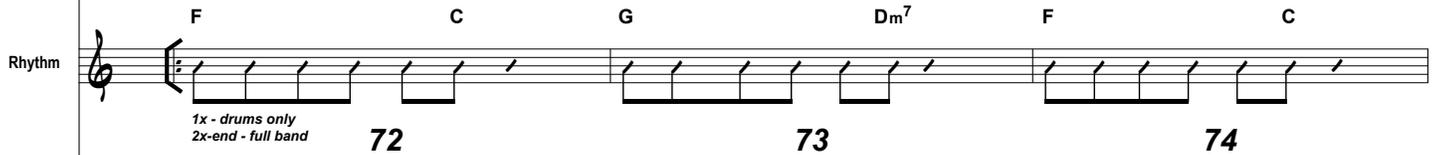
Piano



Rhythm

1x - drums only
2x-end - full band

72 73 74



Tpt. 1-2
A. Sax (Tpt. 3)
Trb. 1-2 (T. Sax 1-2)
B. Tbn.

2x,3x,4x only



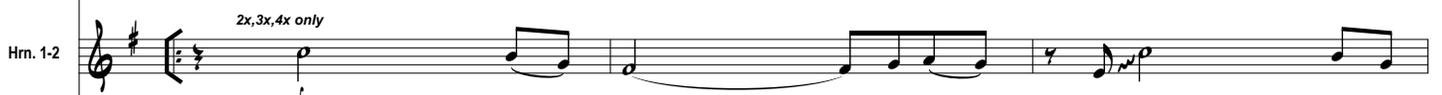
Perc.

2x,3x,4x only



Hrn. 1-2

2x,3x,4x only



Fl. (Ob.) 1-3 (Clar.)

3x,4x only



Vln.
Vla.
Vc.-D.B.



1, 2, 3 4

SA
You ov - er - come, You ov - er - come. You ov - er - come, You ov - er - come. *Rit.*

TB

Piano
G *G* *F*
Rit.

Rhythm
G *G* *Rit.* **77**
Lead tpt. fanfare improv.

Tpt. 1-2
(play) *A* *Rit.*

A. Sax (Tpt. 3)
(play) *A* *Rit.*

Trb. 1-2 (T. Sax 1-2)
(play) *A* *Rit.*

B. Tbn.
Rit.

Perc.
Rit.

Hrn. 1-2
Rit.

Fl. (Ob.) 1-3 (Clar.)

Vln.
Rit.

Vla.

Vc.-D.B.
Rit.

Victor's Crown

(based on the recording from the Darlene Zschech album "Revealing Jesus")
www.praisecharts.com/23776

Darlene Zschech, Israel Houghton, and Kari Jobe
Arr. by Dan Galbraith

Moody ballad $\text{♩} = 75$

Chords: Eb B \flat F Cm 7 Eb B \flat F Eb B \flat

6 *mf* Strings/pad only *mf* Band in lite

1 *F* *Cm 7* *E \flat* *B \flat* *F* *F* *Bass, drums out*

1. You are

1 Verse

B \flat 1x - piano, synth pad only
2x - add light drums, no bass

10 *Gm 7*

al - ways fight - ing for us, heavn-en's an - gels all a - round. My de -
(2.) men - tion of Your great - ness, in Your name I will bow down. In Your

12 *Cm 7* *Fsus* *F*

light is found in know - ing that You wear the voc - tor's crown. You're my
pre - sence fear is si - lent, for You wear the voc - tor's crown. Let Your

14 *Gm* *F* *A* *B \flat*

help and my de - fend - er, You're my Sav - ior and my friend. By Your
glo - ry fill this tem - ple, let Your pow - er o - ver - flow.

16 *Cm 7* */B \flat* *Fsus* *F* *Fsus* *F*

grace I live and breathe to wor - ship You. 2. At the You. Hal - le -