

LUTHERAN MUSIC MISSIONS

# THE CHURCH'S ONE FOUNDATION

(LATIN)

MASTER CONDUCTOR

ARR. BY PETE PROCHNOW

& CHRIS SHARP

BOSSA NOVA (INTRO)  $\text{♩} = 120$

MELODY/ VOCAL

FLUTE

TRUMPET

ALTO SAX

TROMBONE

PIANO

E. BASS (OPT.)

DRUMS

$Bb/Eb$   $Ab/Bb$   $Bb/Eb$   $Ab/Bb$   $Ab/Db$   $Gb/Ab$

*mf*

1 2 3 4 *mf*

THE CHURCH'S ONE FOUNDATION - P. 2

MEL./VOC.

FL.

TPT.

A. SAX.

TBN.

PNO.

E. B.

DR.

mf

mf

mf

mf

mf

Bb/Eb Ab/Bb Bb/Eb Ab/Bb Ab/Db Gb/Ab Gb/Ab AbMAJ7/Bb

THE

DIV. ^ > TUTTI

DIV. ^ > TUTTI

DIV. ^ > TUTTI

DIV. ^ > TUTTI

5 6 7 8

# THE CHURCH'S ONE FOUNDATION - P. 3

(VERSE A)

MEL./VOC. CHUR - CH'S ONE FOUN - DA - TION IS JE - SUS CHRIST HER LORD; SHE

FL. *mf*

TPT. *mf*

A. SAX. *mf*

TBN. *mf*

PNO. *mf*

E. B. *mf*

DR. *mf*

*Eb9* *Dm7(b5)* *G7(#9,b13)* *Fm7(11)* *Fm7/Bb* *Bb/Eb AbMA7*

*Eb9* *Dm7(b5)* *G7(#9,b13)* *Fm7(11)* *Fm7/Bb* *Bb/Eb AbMA7*

9 10 11 12

# THE CHURCH'S ONE FOUNDATION - P. 4

MEL./VOC. IS HIS NEW CRE - A - TION BY WA - TER AND THE WORD. FROM

FL.

TPT.

A. SAX.

TBN.

$Gm7^{(11)}$   $Gb7^{(13)}$   $Fm7^{(9)}$   $Gm7^{(11)}$   $Ab^6$   $A7^{(\#9,b13)}$   $Fm7/Bb$   $D^bMAJ7^{(9)}$

PNO.

$Gm7^{(11)}$   $Gb7^{(13)}$   $Fm7^{(9)}$   $Gm7^{(11)}$   $Ab^6$   $A7^{(\#9,b13)}$   $Fm7/Bb$   $D^bMAJ7^{(9)}$

E. B.

DR.

13 14 15 16

# THE CHURCH'S ONE FOUNDATION - P. 5

MEL./VOC. HEAVEN HE CAME AND SOUGHT HER TO BE HIS HO - LY BRIDE WITH

FL.

TPT.

A. SAX.

TBN.

PNO.

E. B.

DR.

17 18 19 20

2

# THE CHURCH'S ONE FOUNDATION - P. 6

MEL./VOC. HIS OWN BLOOD HE BOUGHT HER, AND FOR HER LIFE HE DIED. OPT. PICK-UP FOR REPEAT

FL.

TPT.

A. SAX.

TBN.

PNO.

E. B.

DR.

21 22 23 24 25

$E_b/A_b$   $F_{sus7}$   $D_b^6$   $Cm^{7(II)}$   $Fm^{7(II)}$   $Bbsus7$   $CbMA7$

# THE CHURCH'S ONE FOUNDATION - P. 7

## OPTIONAL INTERLUDE A

MEL./VOC.

FL.

TPT.

A. SAX.

TBN.

PNO.

E. B.

DR.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

B $\flat$ /E $\flat$  A $\flat$ /B $\flat$  B $\flat$ /E $\flat$  A $\flat$ /B $\flat$  A $\flat$ /D $\flat$  E $\flat$ /A $\flat$  A $\flat$ /D $\flat$  A $\flat$ (ADD9)/B $\flat$

B $\flat$ /E $\flat$  A $\flat$ /B $\flat$  B $\flat$ /E $\flat$  A $\flat$ /B $\flat$  A $\flat$ /D $\flat$  E $\flat$ /A $\flat$  A $\flat$ /D $\flat$  A $\flat$ (ADD9)/B $\flat$

26 27 28 29

# THE CHURCH'S ONE FOUNDATION - P. 8

MEL./VOC. (ALTERNATE SOLO/MELODY LINE  $A\flat/B\flat$ )

FL.

TPT.

A. SAX.

TBN.

PNO.

E. B.

DR.

30 31 32 33

# THE CHURCH'S ONE FOUNDATION - P. 9

**VERSE B**

**MEL./VOC.**

**FL.** (ALTERNATE SOLO/MELODY LINE)  
(ALTERNATE HORN LINE)  
*mp* (DIV.)

**TPT.** (ALTERNATE HORN LINE)  
*mp* (DIV.)

**A. SAX.** (ALTERNATE HORN LINE)  
*mp* (DIV.)

**TBN.** (ALTERNATE HORN LINE)  
*mp* (DIV.)

**PNO.** *mp*

**E. B.** *mp*

**DR.** *mp*

**Chords:**  $Fm7$ ,  $Gm7^{(9)}$ ,  $Gm7^{(11)}$ ,  $AbMAJ7$ ,  $D7(b9)$ ,  $Gm7$ ,  $C7(b9,13)$

**Measure Numbers:** 34, 35, 36, 37

# THE CHURCH'S ONE FOUNDATION - P. 10

MEL./VOC.

FL.

TPT.

A. SAX.

TBN.

PNO.

E. B.

DR.

38 39 40 41

$F_m(ADD^9)$   $G_m7^{(9)}$   $G_m7^{(11)}$   $A_bMAJ7$   $A7^{(\#11)}$   $B_bm7^{(9)}$   $E_b7^{(13)}$

$F_m(ADD^9)$   $G_m7^{(9)}$   $G_m7^{(11)}$   $A_bMAJ7$   $A7^{(\#11)}$   $B_bm7^{(9)}$   $E_b7^{(13)}$

$F_m(ADD^9)$   $G_m7^{(9)}$   $G_m7^{(11)}$   $A_bMAJ7$   $A7^{(\#11)}$   $B_bm7^{(9)}$   $E_b7^{(13)}$

# THE CHURCH'S ONE FOUNDATION - P. II

MEL./VOC.

FL.

TPT.

A. SAX.

TBN.

PNO.

E. B.

DR.

AbMAJ7(9) Gsus7(9) Cm7(9) F7(13) Bbm7(9) F7(13)

AbMAJ7(9) Gsus7(9) Cm7(9) F7(13) Bbm7(9) F7(13)

AbMAJ7(9) Gsus7(9) Cm7(9) F7(13) Bbm7(9) F7(13)

42 43 44 45

Detailed description: This is a page of a musical score for the hymn 'The Church's One Foundation'. The score is for a band and includes parts for Melody/Voice, Flute, Trumpet, Alto Saxophone, Tenor Saxophone, Piano, Euphonium, and Drums. The music is in the key of B-flat major (two flats) and 4/4 time. The score is divided into four measures, numbered 42 to 45 at the bottom. Above the first four staves, there are handwritten chord symbols: AbMAJ7(9), Gsus7(9), Cm7(9), F7(13), Bbm7(9), and F7(13). Above the piano part, there are handwritten chord symbols: AbMAJ7(9), Gsus7(9), Cm7(9) F7(13), Bbm7(9) F7(13). Above the euphonium part, there are handwritten chord symbols: AbMAJ7(9), Gsus7(9), Cm7(9) F7(13), Bbm7(9) F7(13). The drum part features a consistent pattern of eighth notes with 'x' marks above them, indicating cymbal hits.

THE CHURCH'S ONE FOUNDATION - P. 12

MEL./VOC.

FL.

TPT.

A. SAX.

TBN.

PNO.

E. B.

DR.

46 47 48 49

$E_b^{(ADD9)}/A_b$   $A_m7^{(II)}$   $Bbm7^{(II)}$   $F7^{(\#9,\#11)}$   $G7^{(b13)}$   $A_b6$   $E7^{(\#9,\#11)}$   $Fm7/Bb$   $G/Bb$

$E_b^{(ADD9)}/A_b$   $A_m7^{(II)}$   $Bbm7^{(II)}$   $F7^{(\#9,b13)}$   $G7^{(b13)}$   $A_b6$   $E7^{(\#9,b13)}$   $Fm7/Bb$   $G/Bb$

$E_b^{(ADD9)}/A_b$   $A_m7^{(II)}$   $Bbm7^{(II)}$   $F7^{(\#9,b13)}$   $G7^{(b13)}$   $A_b6$   $E7^{(\#9,b13)}$   $Fm7/Bb$   $G/Bb$

THE CHURCH'S ONE FOUNDATION - P. 13

OPTIONAL INTERLUDE B

MEL./VOC.

FL.

TPT.

A. SAX.

TBN.

PNO.

E. B.

DR.

*mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

(TUTTI) (TUTTI) (TUTTI) (TUTTI)

$DbMAJ7^{(9)}$   $Cm7^{(11)}$   $Bbm7^{(11)}$   $Abm7^{(9)}$   $Db7^{(\#9,\#11)}$   $DbMAJ7^{(9)}$   $Cm7^{(11)}$   $Bbm7^{(11)}$   $Abm7^{(9)}$   $BAUG/Bb$

*mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

50 51 52 53

THE CHURCH'S ONE FOUNDATION - P. 14



CODA

MEL./VOC.

FL.

TPT.

A. SAX.

TBN.

PNO.

E. B.

DR.

mf 54

55

56

57

THE CHURCH'S ONE FOUNDATION - P. 15

MEL./VOC.

FL.

TPT.

A. SAX.

TBN.

PNO.

E. B.

DR.

58 59 60 61

*Fm7(9) Eb(ADD9)/G AbMAJ7 Bbsus7 Fm7(9) Gm7(11) Gb/Ab Ab/Bb Ebm7(b5)*

*Fm7(9) Eb(ADD9)/G AbMAJ7 Bbsus7 Fm7(9) Gm7(11) Gb/Ab Ab/Bb Ebm7(b5)*

3

DIV.

DIV.

DIV.

DIV.

VERSE 2

ELECT FROM EV'RY NATION, YET ONE O'ER ALL THE EARTH;  
HER CHARTER OF SALVATION: ONE LORD, ONE FAITH, ON BIRTH.  
ONE HOLY NAME SHE BLESSES, PARTAKES ONE HOLY FOOD,  
AND TO ONE HOPE SHE PRESSES WITH EV-'RY GRACE ENDUED.

VERSE 3

THOUGH WITH A SCORNFUL WONDER THIS WORLD SEES HER OPPRESSED,  
BY SCHISMS.. RENT ASUNDER, BY HERESIES DISTRESSED,  
YET SAINTS THEIR WATCH ARE KEEPING; THEIR CRY GOES UP: "HOW LONG?"  
AND SOON THE NIGHT OF WEEPING SHALL BE THE MORN OF SONG.

VERSE 4

THROUGH TOIL AND TRIBULATION AND TUMULT OF HER WAR,  
SHE WAITS THE CONSUMMATION OF PEACE FOREVEREMORE;  
TILL WITH THE VISION GLORIOUS HER LONGING EYES ARE BLEST,  
AND THE GREAT CHURCH VICTORIOUS SHALL BE THE CHURCH AT REST.

# THE CHURCH'S ONE FOUNDATION

(LATIN)

MELODY/VOCAL

ARR. BY PETE PROCHNOW

& CHRIS SHARP

BOSSA NOVA (INTRO) ♩ = 120

7

8 THE

(VERSE A)

9 CHUR - CH'S ONE FOUN - DA - TION IS JE - SUS CHRIST HER LORD; SHE

13 IS HIS NEW CRE - A - TION BY WA - TER AND THE WORD. FROM

17 HEAVEN HE CAME AND SOUGHT HER TO BE HIS HO - LY BRIDE WITH

21 HIS OWN BLOOD HE BOUGHT HER, AND FOR HER LIFE HE DIED.

25 OPT. PICK-UP FOR REPEAT

(OPTIONAL INTERLUDE A)

7

26

MELODY/VOCAL

-2-

THE CHURCH'S ONE FOUNDATION

(VERSE B)

Ab/Bb Fm7 Gm7(9) Gm7(11) AbMAJ7 D7(b9)

33 34 35 36

(ALTERNATE SOLO/MELODY LINE)

Gm7 C7(b9,13) Fm(ADD9) Gm7(9) Gm7(11) AbMAJ7 A7(#11) Bbm7(9) Eb7(13)

37 38 39 40 41

AbMAJ7(9) Gsus7(9) Cm7(9) F7(13) Bbm7(9) F7(13)

42 43 44 45

Eb(ADD9)/Ab Am7(11) Bbm7(11) F7(#9,#11) G7(b13) Ab9 E7(#9,#11) Fm7/Bb G/Bb

46 47 48 49

(OPTIONAL INTERLUDE B)

4

50

(CODA)

7

54 61

VERSE 2

ELECT FROM EV'RY NATION, YET ONE O'ER ALL THE EARTH;  
HER CHARTER OF SALVATION: ONE LORD, ONE FAITH, ON BIRTH.  
ONE HOLY NAME SHE BLESSES, PARTAKES ONE HOLY FOOD,  
AND TO ONE HOPE SHE PRESSES WITH EV-'RY GRACE ENDUED.

VERSE 3

THOUGH WITH A SCORNFUL WONDER THIS WORLD SEES HER OPPRESSED,  
BY SCHISMS.. RENT ASUNDER, BY HERESIES DISTRESSED,  
YET SAINTS THEIR WATCH ARE KEEPING; THEIR CRY GOES UP: "HOW LONG?"  
AND SOON THE NIGHT OF WEEPING SHALL BE THE MORN OF SONG.

VERSE 4

THROUGH TOIL AND TRIBULATION AND TUMULT OF HER WAR,  
SHE WAITS THE CONSUMMATION OF PEACE FOREVEREMORE;  
TILL WITH THE VISION GLORIOUS HER LONGING EYES ARE BLEST,  
AND THE GREAT CHURCH VICTORIOUS SHALL BE THE CHURCH AT REST.

# THE CHURCH'S ONE FOUNDATION

FLUTE

(LATIN)

ARR. BY PETE PROCHNOW

& CHRIS SHARP

BOSSA NOVA (INTRO)  $\text{♩} = 120$  4

5 *mf* 6 7 8 *div.* *tutti*

(VERSE A) 9 *mf* 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24 25

(OPTIONAL INTERLUDE A) 26 *mf* 27 28 29

30 3

FLUTE

THE CHURCH'S ONE FOUNDATION

VERSE B

Ab/Bb Fm7

Gm7(9)

Gm7(11)

AbMA7

D7(b9)

Gm7 C7(b9,13)

(ALTERNATE SOLO/MELODY LINE)  
(ALTERNATE HORN LINE)

33 34 *mp* (DIV.) 35 36 37

Fm(ADD9)

Gm7(9)

Gm7(11)

AbMA7

A7(#11)

Bbm7(9)

Eb7(13)

38 39 40 41

AbMA7(9)

Gsus7(9)

Cm7(9)

F7(13)

Bbm7(9)

F7(13)

42 43 44 45

Eb(ADD9)/Ab

Am7(11)

Bbm7(11)

F7(#9,#11)

G7(b13)

Ab6

E7(#9,#11)

Fm7/Bb

G/Bb

46 47 48 49

OPTIONAL INTERLUDE B

TUTTI

50 *mf* 51 52 53

FLUTE

THE CHURCH'S ONE FOUNDATION



4

CODA

54

58 59 60 61

# THE CHURCH'S ONE FOUNDATION

TRUMPET

(LATIN)

ARR. BY PETE PROCHNOW

& CHRIS SHARP

BOSSA NOVA

(INTRO)  
♩ = 120

4

(VERSE A)

(OPTIONAL INTERLUDE A)

3

30

TRUMPET

THE CHURCH'S ONE FOUNDATION

(VERSE B)

Bb/C

Gm7

Am7(9)

Am7(11)

BbMAJ7

E7(b9)

Am7 D7(b9,13)

(ALTERNATE SOLO/MELODY LINE)  
(ALTERNATE HORN LINE)

33 34 *mp* 35 36 37

Gm(ADD9)

Am7(9)

Am7(11)

BbMAJ7

B7(#11)

Cm7(9)

F7(13)

38 39 40 41

BbMAJ7(9)

Asus7(9)

Dm7(9)

G7(13)

Cm7(9)

G7(13)

42 43 44 45

F(ADD9)/Bb

Bm7(11)

Cm7(11)

G7(#9,#11)

A7(b13)

Bb6

F#7(#9,#11)

Gm7/C

A/C

46 47 48 49

(OPTIONAL INTERLUDE B)

50 *mf* 51 52 53

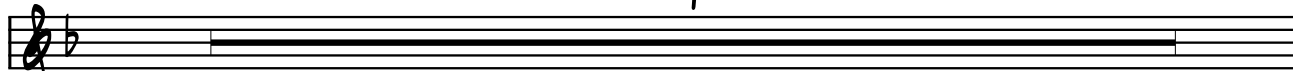
TRUMPET

THE CHURCH'S ONE FOUNDATION



4

CODA



54



58

59

60

61

# THE CHURCH'S ONE FOUNDATION

ALTO SAX

(LATIN)

ARR. BY PETE PROCHNOW

& CHRIS SHARP

BOSSA NOVA (INTRO)  
♩ = 120

4

5 *mf* 6 7 8

(VERSE A)

9 *mf* 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24 25

(OPTIONAL INTERLUDE A)

26 *mf* 27 28 29

3

30

ALTO SAX

THE CHURCH'S ONE FOUNDATION

VERSE B

Chords: E/G, Dm7, Em7(9), Em7(11), FMAJ7, B7(b9), Em7, A7(b9,13)

(ALTERNATE SOLO/MELODY LINE)  
(ALTERNATE HORN LINE)

33 34 *mp* DIV. 35 36 37

Chords: Dm(ADD9), Em7(9), Em7(11), FMAJ7, F#7(#11), Gm7(9), C7(13)

38 39 40 41

Chords: FMAJ7(9), Esus7(9), Am7(9), D7(13), Gm7(9), D7(13)

42 43 44 45

Chords: C(ADD9)/F, F#m7(11), Gm7(11), D7(#9,#11), E7(b13), F#m7(9), C#7(#9,#11), Dm7/G, E/G

46 47 48 49

OPTIONAL INTERLUDE B

(TUTTI)

50 *mf* 51 52 53



CODA



# THE CHURCH'S ONE FOUNDATION

TROMBONE

(LATIN)

ARR. BY PETE PROCHNOW

& CHRIS SHARP

BOSSA NOVA

(INTRO)

$\text{♩} = 120$

4

Musical staff for measures 1-4, showing a whole rest for the first four measures.

Musical staff for measures 5-8, including dynamics (*mf*) and performance markings (*DIV.*, *TUTTI*).

(VERSE A)

Musical staff for measures 9-12, including dynamics (*mf*).

Musical staff for measures 13-16.

Musical staff for measures 17-20.

Musical staff for measures 21-25.

(OPTIONAL INTERLUDE A)

Musical staff for measures 26-29, including dynamics (*mf*).

3

Musical staff for measure 30, showing a whole rest.

30

# TROMBONE

# THE CHURCH'S ONE FOUNDATION

VERSE B

Ab/Bb Fm7

Gm7(9)

Gm7(11)

AbMAJ7

D7(b9)

Gm7 C7(b9,13)

(ALTERNATE SOLO/MELODY LINE)  
(ALTERNATE HORN LINE)

33 34 *mp* DIV. 35 36 37

Fm(ADD9)

Gm7(9)

Gm7(11)

AbMAJ7

A7(#11)

Bbm7(9)

Eb7(13)

38 39 40 41

AbMAJ7(9)

Gsus7(9)

Cm7(9)

F7(13)

Bbm7(9)

F7(13)

42 43 44 45

Eb(ADD9)/Ab

Am7(11)

Bbm7(11)

F7(#9,#11)

G7(b13)

Ab6

E7(#9,#11)

Fm7/Bb G/Bb

46 47 48 49

OPTIONAL INTERLUDE B

(TUTTI)

50

*mf*

51

52

53

TROMBONE

THE CHURCH'S ONE FOUNDATION



4

(CODA) 54

58 59 60 61

# THE CHURCH'S ONE FOUNDATION

PIANO

(LATIN)

ARR. BY PETE PROCHNOW

& CHRIS SHARP

(INTRO)

$\text{♩} = 120$

BOSSA NOVA

B $\flat$ /E $\flat$

A $\flat$ /B $\flat$

B $\flat$ /E $\flat$

A $\flat$ /B $\flat$

A $\flat$ /D $\flat$

G $\flat$ /A $\flat$

Musical notation for the first system of the piano introduction, measures 1-4. The music is in 4/4 time with a key signature of two flats (B $\flat$ , E $\flat$ ). The melody is in the right hand, and the bass line is in the left hand. The first measure starts with a mezzo-forte (mf) dynamic. The bass line includes a triplet of eighth notes in measure 3.

B $\flat$ /E $\flat$

A $\flat$ /B $\flat$

B $\flat$ /E $\flat$

A $\flat$ /B $\flat$

A $\flat$ /D $\flat$

G $\flat$ /A $\flat$

G $\flat$ /A $\flat$  A $\flat$ M $\flat$ A $\flat$ 7 $\flat$ /B $\flat$

Musical notation for the second system of the piano introduction, measures 5-8. The melody continues in the right hand, and the bass line continues in the left hand. Measure 8 ends with a double bar line and a repeat sign.

(VERSE A) E $\flat$ 9

D $\flat$ 7(b $\flat$ 5)

G7(#9,b13)

F $\flat$ 7(11)

F $\flat$ 7/B $\flat$

B $\flat$ /E $\flat$

A $\flat$ M $\flat$ A $\flat$ 7

Musical notation for the third system of the piano introduction, measures 9-12. The music features a series of chords in the right hand and a corresponding bass line in the left hand. Measure 9 starts with a mezzo-forte (mf) dynamic.

G $\flat$ 7(11)

G $\flat$ 7(13)

F $\flat$ 7(9)

G $\flat$ 7(11)

A $\flat$ 9

A7(#9,b13)

F $\flat$ 7/B $\flat$

D $\flat$ M $\flat$ A $\flat$ 7(9)

Musical notation for the fourth system of the piano introduction, measures 13-16. The music continues with chords and a bass line. Measure 16 ends with a double bar line and a repeat sign.

Bb/Eb Fm7(II) Gm7 Ab(ADD9) Eb6/Bb Gb7(b9) Eb/F Fm

Eb/Ab F#sus7 Db9 Cm7(II) Fm7(II) Bbsus7 CbMAJ7

OPTIONAL INTERLUDE A

Bb/Eb Ab/Bb Bb/Eb Ab/Bb Ab/Db Eb/Ab Ab/Db Ab(ADD9)/Bb

*mf*

Bb/Eb Ab/Bb Bb/Eb Ab/Bb Ab/Db Gb/Ab Gb/Ab Ab/Bb

(VERSE B) Fm7 Gm7(9) Gm7(II) AbMAJ7 D7(b9) Gm7 C7(b9,13)

*mp*

Handwritten musical notation for measures 38-41. Chords:  $F_m(ADD^9)$ ,  $G_m7^{(9)}$ ,  $G_m7^{(11)}$ ,  $AbMAJ7$ ,  $A7^{(\#11)}$ ,  $Bbm7^{(9)}$ ,  $Eb7^{(13)}$ . Measure numbers 38, 39, 40, 41 are indicated below the staff.

Handwritten musical notation for measures 42-45. Chords:  $AbMAJ7^{(9)}$ ,  $G_sus7^{(9)}$ ,  $Cm7^{(9)}$ ,  $F7^{(13)}$ ,  $Bbm7^{(9)}$ ,  $F7^{(13)}$ . Measure numbers 42, 43, 44, 45 are indicated below the staff.

Handwritten musical notation for measures 46-49. Chords:  $Eb(ADD^9)/Ab$ ,  $Am7^{(11)}$ ,  $Bbm7^{(11)}$ ,  $F7^{(\#9,b13)}$ ,  $G7(b13)$ ,  $Ab^6$ ,  $E7^{(\#9,b13)}$ ,  $Fm7/Bb$ ,  $G/Bb$ . Measure numbers 46, 47, 48, 49 are indicated below the staff.

(OPTIONAL INTERLUDE B

Handwritten musical notation for measures 50-53. Chords:  $DbMAJ7^{(9)}$ ,  $Cm7^{(11)}$ ,  $Bbm7^{(11)}$ ,  $Abm7^{(9)}$ ,  $Db7^{(\#9,\#11)}$ ,  $DbMAJ7^{(9)}$ ,  $Cm7^{(11)}$ ,  $Bbm7^{(11)}$ ,  $Abm7^{(9)}$ ,  $BAUG/Bb$ . Measure numbers 50, 51, 52, 53 are indicated below the staff. A dynamic marking *mf* is present in measure 50.

PIANO

-4-

THE CHURCH'S ONE FOUNDATION



(CODA)

Chord progression for measures 54-57:

- 54:  $B\flat/E\flat$   $A\flat/B\flat$
- 55:  $B\flat/E\flat$   $A\flat/B\flat$
- 56:  $A\flat/D\flat$   $G\flat/A\flat$
- 57:  $G\flat/A\flat$   $A\flat/B\flat$

Musical notation includes a treble clef with a key signature of two flats (Bb, Eb) and a 7/8 time signature. The bass line consists of quarter notes. The melody in the treble clef features eighth and quarter notes with slurs and accents. A dynamic marking of *mf* is present.

Chord progression for measures 58-61:

- 58:  $Fm7^{(9)}$   $E\flat(ADD9)/G$   $A\flat MAJ7$
- 59:  $B\flat SUS7$
- 60:  $Fm7^{(9)}$   $Gm7^{(11)}$
- 61:  $G\flat/A\flat$   $A\flat/B\flat$   $E\flat m7^{(b5)}$

Musical notation continues with the same key signature and time signature. The bass line remains quarter notes. The treble clef features more complex chords with slurs and accents. The piece concludes with a double bar line.

# ELECTRIC BASS THE CHURCH'S ONE FOUNDATION

(OPTIONAL)

(LATIN)

ARR. BY PETE PROCHNOW

& CHRIS SHARP

BOSSA NOVA

♩ = 120

INTRO 4

5 *mf* 6 7 8

Bb/Eb Ab/Bb Bb/Eb Ab/Bb Ab/Db Gb/Ab Gb/Ab AbMAJ7/Bb

VERSE A

Eb9

Dm7(b5)

G7(#9,b13)

Fm7(II)

Fm7/Bb

Bb/Eb

AbMAJ7

9 *mf*

10

11

12

Gm7(II)

Gb7(13)

Fm7(9)

Gm7(II)

Ab9

A7(#9,b13)

Fm7/Bb

DbMAJ7(9)

13

14

15

16

Bb/Eb

Fm7(II)

Gm7

Ab(ADD9)

Eb9/Bb

Gb7(b9)

Eb/F Fm

17

18

19

20

Eb/Ab

Fsus7

Db9

Cm7(II)

Fm7(II)

Bbsus7

CbMAJ7

21

22

23

24

25

(OPTIONAL INTERLUDE A

Bb/Eb Ab/Bb

Bb/Eb Ab/Bb

Ab/Db Eb/Ab

Ab/Db Ab(ADD9)/Bb

26 *mf*

27

28

29

Bb/Eb

Ab/Bb

Bb/Eb

Ab/Bb

Ab/Db

Gb/Ab

Gb/Ab

Ab/Bb

30

31

32

33

ELECTRIC BASS (OPTIONAL)

THE CHURCH'S ONE FOUNDATION

(VERSE B)

34 *mp* Fm7 Gm7(9) AbMAJ7 D7(b9) Gm7 C7(b9,13)

38 Fm(ADD9) Gm7(9) Gm7(11) AbMAJ7 A7(#11) Bbm7(9) Eb7(13)

42 AbMAJ7(9) Gsus7(9) Cm7(9) F7(13) Bbm7(9) F7(13)

46 Eb(ADD9)/Ab Am7(11) Bbm7(11) F7(#9,b13) G7(b13) Ab6 E7(#9,b13) Fm7/Bb G/Bb

(OPTIONAL INTERLUDE B)

50 *mf* DbMAJ7(9) Cm7(11) Bbm7(11) Abm7(9) Db7(#9,#11) DbMAJ7(9) Cm7(11) Bbm7(11) Abm7(9) BAUG/Bb

(CODA)

54 *mf* Bb/Eb Ab/Bb Bb/Eb Ab/Bb Ab/Db Gb/Ab Gb/Ab Ab/Bb

58 Fm7(9) Eb(ADD9)/G AbMAJ7 Bbsus7 Fm7(9) Gm7(11) Gb/Ab Ab/Bb Ebm7(b5)

# THE CHURCH'S ONE FOUNDATION

DRUMS

(LATIN)

ARR. BY PETE PROCHNOW &

CHRIS SHARP

BOSSA NOVA (INTRO)  
♩ = 120

3 4 mf

5 6 7 8

(VERSE A)

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24 25

(OPTIONAL INTERLUDE A)

26 27 28 29

3

DRUMS

THE CHURCH'S ONE FOUNDATION

(VERSE B)

33 34 35 36 37

*mp*

38 39 40 41

42 43 44 45

46 47 48 49

(OPTIONAL INTERLUDE B)

50 51 52 53

*mf*



(CODA)

54 55 56 57

*mf*

58 59 60 61