

FROM ALL THAT DWELL BELOW THE SKIES

(R & B)

MASTER CONDUCTOR

ARR. BY P. PROCHNOW &

T. WINCH

(INTRO)

$\text{♩} = 80$

Musical score for 'From All That Dwell Below the Skies' (R & B). The score is arranged for a Master Conductor and includes parts for Melody/Vocal, Flute, Trumpet, Alto Sax, Trombone, Piano, E. Bass (Opt.), and Drums. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked as quarter note = 80. The score begins with an introduction. The main body of the score is divided into four measures, numbered 1 through 4. The piano part includes chord progressions: Bb/Eb, Cm7, Abm7(9), Bbm7(9), Bb/Eb, Cm7, F7(9, #11, 13), and Bbsus7(9). The drums part includes instructions: 'NO SNARE UNTIL BAR 5' and '(TOM FILL)'. The score is marked with dynamics such as *mf* and *f*, and includes performance directions like 'DIV.' and 'TUTTI'.

1

2

3

4

FROM ALL THAT DWELL BELOW THE SKIES - P. 2

VERSE A

MEL./VOC. FROM ALL THAT DWELL BE-LOW THE SKIES LET THE CRE - A - TOR'S PRAISE A - RISE; AL - LE -

FL. *mp*

TPT. *mp*

A. SAX *mp*

TBN. *mp*

PNO. *mp*
Fm7/Eb EbMA7(9) Fm7/Eb Dm7 G7(13) Db9

E. B. *mp*
Fm7/Eb EbMA7(9) Fm7/Eb Dm7 G7(13) Db9

DR. *mp*

5 6 7 8

FROM ALL THAT DWELL BELOW THE SKIES - P. 4

MEL/VOC. THRO' EV-'RY LAND, BY EV-'RY TONGUE. AL - LE - LU - IA! AL - LE - LU - IA! AL - LE -

FL.

TPT.

A. SAX

TBN.

PNO.

E. B.

DR.

AbMAJ7 Gm7(11) Fm7 Eb(ADD9)/G Eb7(b9,13) Cm7(9) Bbsus7(9) AbMAJ7 Eb(ADD9)/G Gb6

AbMAJ7 Gm7(11) Fm7 Eb(ADD9)/G Eb7(b9,13) Cm7(9) Bbsus7(9) AbMAJ7 Eb(ADD9)/G Gb6

(FILL)

13

14

15

16

FROM ALL THAT DWELL BELOW THE SKIES - P. 5

MEL/VOC. LU - IA! AL - LE - LU - IA! AL - LE - LU - IA!

FL.

TPT.

A. SAX.

TBN.

PNO.

E. B.

DR.

Chord progression: Fm7(9), Gm7(11), Fm7(9), ADIM, AbMAJ7/Bb, Bbsus7(9)

The score is for a jazz ensemble. It features a vocal line with lyrics, a piano accompaniment with chords and a bass line, and parts for flute, trumpet, alto saxophone, and trombone. The key signature has three flats (B-flat major or D-flat minor). The tempo is marked with a '7' (sevens). The piano part includes a complex rhythmic pattern in the right hand and a more straightforward bass line in the left hand. The drum part consists of a steady eighth-note pattern in the first measure, followed by rests.

17

18

19

20

FROM ALL THAT DWELL BELOW THE SKIES - P. 6

OPTIONAL INTERLUDE A

MEL/VOC. - Rests in measures 21-24.

FL. - Rests in measures 21-22. Starts in measure 23 with a *mf* dynamic and *DIV.* marking. *TUTTI* instruction in measure 24.

TPT. - Rests in measures 21-22. Starts in measure 23 with a *mf* dynamic and *DIV.* marking. *TUTTI* instruction in measure 24.

A. SAX. - Rests in measures 21-22. Starts in measure 23 with a *mf* dynamic and *DIV.* marking. *TUTTI* instruction in measure 24.

TBN. - Rests in measures 21-22. Starts in measure 23 with a *mf* dynamic and *DIV.* marking. *TUTTI* instruction in measure 24.

PNO. - *mf* dynamic. Chords: Eb, Cm7, Abm7(9), Bbm7(9), Gm7, Cm7, F7(9,#11,13), Ab/Bb.

E. B. - *mf* dynamic. Chords: Eb, Cm7, Abm7(9), Bbm7(9), Gm7, Cm7, F7(9,#11,13), Ab/Bb.

DR. - *mf* dynamic. Includes *TOM FILL* markings in measures 22 and 24.

21

22

23

24

FROM ALL THAT DWELL BELOW THE SKIES - P. 7

(VERSE B) Cm7(9) Gm7(9) Cm7(9) Gm7 Eb/Ab

MEL/VOC.

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

TPT. (ALTERNATE HORN LINE) mp

A. SAX (ALTERNATE HORN LINE) mp

TBN. (ALTERNATE HORN LINE) mp

PNO. Cm7(9) Gm7(9) Cm7(9) Gm7 Eb/Ab mp PED.

E. B. Cm7(9) Gm7(9) Cm7(9) Gm7 Eb/Ab mp

DR. mp

25 26 27 28

FROM ALL THAT DWELL BELOW THE SKIES - P. 8

MEL/VOC. FL. TPT. A. SAX. TBN. PNO. E. B. DR.

Chord progression: Fm7(9) Gm7 AbMAJ7 Bb7(13) Fm7(9) AbMAJ7 Fm7

Annotations: DIV., TUTTI, CRESC.

The score is arranged for a full band. The top staff is the vocal line. Below it are the woodwinds: Flute, Trumpet, Alto Saxophone, and Trombone. The piano part is split into two staves. The electric bass and drum parts are at the bottom. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The score is divided into four measures, labeled 29, 30, 31, and 32 at the bottom. The first measure (29) features a vocal melody and piano accompaniment. The second measure (30) has a woodwind entry with a 'DIV.' annotation. The third measure (31) continues the woodwind entry. The fourth measure (32) features a 'TUTTI' annotation for the woodwinds and a 'CRESC.' annotation for the piano and bass.

29

30

31

32

FROM ALL THAT DWELL BELOW THE SKIES - P. 9

MEL/VOC. FL. TPT. A. SAX. TBN. PNO. E. B. DR.

AbMAJ7 D7(#9,b13) Gm7(9) Bbm7(9) Cm7(9)/Bb BbaUG Ab/Bb

AbMAJ7 D7(#9,b13) Gm7(9) Bbm7(9) Cm7(9)/Bb BbaUG Ab/Bb

AbMAJ7 D7(#9,b13) Gm7(9) Bbm7(9) Cm7(9)/Bb BbaUG Ab/Bb

33 34 35 36

Detailed description: This is a page of a musical score for a jazz ensemble. The score is divided into systems for different instruments: MEL/VOC., FL., TPT., A. SAX., TBN., PNO., E. B., and DR. The key signature is B-flat major (two flats). The tempo and meter are not explicitly stated but appear to be 4/4. The score is divided into measures 33, 34, 35, and 36. Above the vocal line, there are handwritten chord symbols: AbMAJ7, D7(#9,b13), Gm7(9), Bbm7(9), Cm7(9)/Bb, BbaUG, and Ab/Bb. The piano part (PNO.) features complex chord voicings and arpeggios. The drum part (DR.) shows a rhythmic pattern with 'x' marks indicating cymbal hits. The woodwind and brass parts (FL., TPT., A. SAX., TBN.) have parts marked 'DIV.' and 'TUTTI'.

FROM ALL THAT DWELL BELOW THE SKIES - P. 10

MEL/VOC. Cm7/Bb Ab9 Eb(ADD9)/G Cm7/Bb Ab9 Ebsus/G Fm7 Bbsus7(9) ff

FL. (DIV.) (TUTTI) ff

TPT. (DIV.) (TUTTI) (OPT. DIV.) ff

A. SAX. (DIV.) (TUTTI) ff

TBN. (DIV.) (TUTTI) ff

PNO. Cm7/Bb Ab9 Eb(ADD9)/G Cm7/Bb Ab9 Ebsus/G Fm7 Bbsus7(9) ff
(CRESC.) ff

E. B. Cm7/Bb Ab9 Eb(ADD9)/G Cm7/Bb Ab9 Ebsus/G Fm7 Bbsus7(9) ff

DR. (CRESC.) (CRESC.) (FILL) ff

37

38

39

40

FROM ALL THAT DWELL BELOW THE SKIES - P. 13

RIT.

MEL/VOC.

FL.

TPT.

A. SAX

TBN.

PNO.

E. B.

DR.

Chords: Fb/Gb , Gb/Fb , $Bbsus7(9)$, $Ebb6$

(TOM FILL)

Handwritten notes: DIV., ^, >, 7, f

The score is for a jazz ensemble. It features a melody line (MEL/VOC) and parts for Flute (FL), Trumpet (TPT), Alto Saxophone (A. SAX), Tenor Saxophone (TBN), Piano (PNO), Electric Bass (E. B.), and Drums (DR.). The key signature has three flats (B-flat major or D-flat minor). The tempo is marked 'RIT.' (Ritardando). The piano part includes chords: Fb/Gb , Gb/Fb , $Bbsus7(9)$, and $Ebb6$. The drum part includes a 'TOM FILL' section. Handwritten annotations include 'DIV.' above the first measure of several instruments, and accents (^) and slurs (>) over notes. The piano part has a '7' written below the first measure. The electric bass part has a '7' below the first measure. The drum part has a '7' below the first measure. The score is divided into two systems, 46 and 47.

VERSE 2

ETERNAL ARE THY MERCIES, LORD;

ETERNAL TRUTH ATTENDS THY WORD:

AL-LE-LU-IA! AL-LE-LU-IA!

THY PRAISE SHALL SOUND FROM SHORE TO SHORE

TILL SUNS SHALL RISE AND SET NO MORE.

AL-LE-LU-IA! AL-LE-LU-IA!

AL-LE-LU-IA! AL-LE-LU-IA!

AL-LE-LU-IA!

FROM ALL THAT DWELL BELOW THE SKIES

(R & B)


MELODY/VOCAL

ARR. BY P. PROCHNOW &

T. WINCH

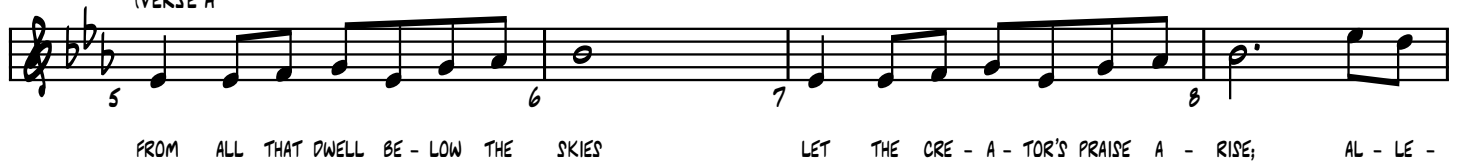
(INTRO)

$\text{♩} = 80$



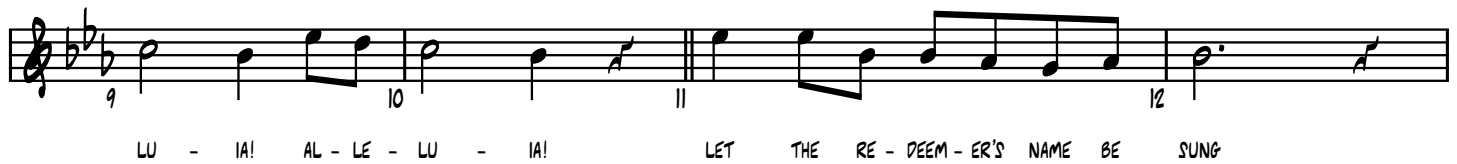
4

(VERSE A)



5 6 7 8

FROM ALL THAT DWELL BE - LOW THE SKIES LET THE CRE - A - TOR'S PRAISE A - RISE; AL - LE -



9 10 11 12

LU - IA! AL - LE - LU - IA! LET THE RE - DEEM - ER'S NAME BE SUNG



13 14 15 16

THRO' EV - 'RY LAND, BY EV - 'RY TONGUE. AL - LE - LU - IA! AL - LE - LU - IA! AL - LE -



17 18 19 20

LU - IA! AL - LE - LU - IA! AL - LE - LU - IA!

(OPTIONAL INTERLUDE A)



4

21

MELODY/VOCAL

-2- FROM ALL THAT DWELL BELOW THE SKIES

(VERSE B) Cm7(9) Gm7(9) Cm7(9) Gm7 Eb/Ab

25 (ALTERNATE SOLO/MELODY LINE) 26 27 28



Fm7(9) Gm7 AbMA7 Bb7(13) Fm7(9) AbMA7 Fm7

AbMA7 D7(#9,b13) Gm7(9) Bbm7(9) Cm7(9)/Bb Bbaug Ab/Bb

Cm7/Bb Ab9 Eb(ADD9)/G Cm7/Bb Ab9 Ebsus/G Fm7 Bbsus7(9) **ff**

(OPTIONAL INTERLUDE B

41 2

(CODA)  

43 5

VERSE 2

ETERNAL ARE THY MERCIES, LORD;

ETERNAL TRUTH ATTENDS THY WORD:

AL-LE-LU-IA! AL-LE-LU-IA!

THY PRAISE SHALL SOUND FROM SHORE TO SHORE

TILL SUNS SHALL RISE AND SET NO MORE.

AL-LE-LU-IA! AL-LE-LU-IA!

AL-LE-LU-IA! AL-LE-LU-IA!

AL-LE-LU-IA!

FROM ALL THAT DWELL BELOW THE SKIES

(R & B)

FLUTE

ARR. BY P. PROCHNOW &

T. WINCH

The musical score is written for a flute in the key of B-flat major (two flats) and 4/4 time. It begins with an **INTRO** section (measures 1-4) marked *mf* and *♩ = 80*. The introduction features a series of chords and a melodic line. **VERSE A** (measures 5-20) is marked *mp* and consists of a continuous melodic line. **OPTIONAL INTERLUDE A** (measures 21-24) is marked *mf* and includes a **TRIV.** section (measures 22-23) and a **TUTTI** section (measures 24-24). The score includes various musical notations such as dynamics, articulation, and performance directions.

FLUTE

-2- FROM ALL THAT DWELL BELOW THE SKIES

VERSE B Cm7(9) Gm7(9) Cm7(9) Gm7 Eb/Ab

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

25 mp 26 27 28

Fm7(9) Gm7 AbMAJ7 Bb7(13) Fm7(9) AbMAJ7 Fm7

(DIV.) (TUTTI)

29 30 31 32

AbMAJ7 D7(#9,b13) Gm7(9) Bbm7(9) Cm7(9)/Bb BbAUG Ab/Bb

(DIV.) (TUTTI)

33 34 35 36

Cm7/Bb Ab6 Eb(ADD9)/G Cm7/Bb Ab6 Ebsus/G Fm7 Bbsus7(9)

(DIV.) (TUTTI) ff

37 38 39 40

(OPTIONAL INTERLUDE B)

41 mf 42

FLUTE

-3- FROM ALL THAT DWELL BELOW THE SKIES

The musical score for the flute part consists of five measures, numbered 43 to 47. Measure 43 begins with a Coda symbol (a circle with a cross) above the staff. The key signature has two flats (B-flat and E-flat). Measure 44 starts with a fermata over a whole note, followed by a quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter note G4, all beamed together. The dynamic marking is *mf* and the instruction is *CRESC.*. Measure 45 features a fermata over a whole note chord (B-flat4 and G4), followed by a quarter note G4, a quarter note A4, and a quarter note B-flat4, all beamed together. The dynamic marking is *f* and the instruction is *TUTTI*. Measure 46 starts with a fermata over a whole note chord (B-flat4 and G4), followed by a quarter note G4, a quarter note A4, and a quarter note B-flat4, all beamed together. The dynamic marking is *f* and the instruction is *RIT.*. Measure 47 features a fermata over a whole note chord (B-flat4 and G4), followed by a quarter note G4, a quarter note A4, and a quarter note B-flat4, all beamed together. The dynamic marking is *f*. The score concludes with a double bar line.

FROM ALL THAT DWELL BELOW THE SKIES

(R & B)

TRUMPET

ARR. BY P. PROCHNOW &

T. WINCH

(INTRO) $\text{♩} = 80$

(DIV.)

(TUTTI)

(VERSE A)

5 *mp* 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

(OPTIONAL INTERLUDE A)

(DIV.)

(TUTTI)

21 22 23 24

mf

TRUMPET

-2- FROM ALL THAT DWELL BELOW THE SKIES

VERSE B $Dm7^{(9)}$

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

25 *mf* 26 27 28

29 30 31 *DIV.* 32 *(TUTTI)*

33 *DIV.* 34 *(TUTTI)* 35 36

37 *DIV.* 38 *(TUTTI)* 39 *(OPT. DIV.)* 40 *ff*

OPTIONAL INTERLUDE B

41 *mf* 42

TRUMPET

-3- FROM ALL THAT DWELL BELOW THE SKIES



CODA

43 44 45

mf CRESC.

DIV. TUTTI

DIV. A

46 47

RIT. *f*

LUTHERAN MUSIC MISSIONS

FROM ALL THAT DWELL BELOW THE SKIES

(R & B)

ALTO SAX

ARR. BY P. PROCHNOW &

T. WINCH

(INTRO)

$\text{♩} = 80$

2 *mf* 3 4 (TUTTI)

(VERSE A)

5 *mp* 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

(OPTIONAL INTERLUDE A)

21 22 *mf* 23 24 (TUTTI)

ALTO SAX

-2- FROM ALL THAT DWELL BELOW THE SKIES

VERSE B Am⁷⁽⁹⁾

EM⁷⁽⁹⁾ Am⁷⁽⁹⁾ Em⁷ C/F

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

25 *mp* 26 27 28

Dm⁷⁽⁹⁾ Em⁷ FMAJ⁷ G⁷⁽¹³⁾ Dm⁷⁽⁹⁾ FMAJ⁷ Dm⁷

(DIV.) (TUTTI)

29 30 31 32

FMAJ⁷ B^{7(#9,b13)} Em⁷⁽⁹⁾ Gm⁷⁽⁹⁾ Am^{7(9)/G} GAUG F/G

(DIV.) (TUTTI)

33 34 35 36

Am^{7/G} F₉ C1ADD9/E Am^{7/G} F₉ Csus/E Dm⁷ G^{SUS7(9)}

(DIV.) (TUTTI) *ff*

37 38 39 40 *ff*

(OPTIONAL INTERLUDE B)

41 *mf* 42

ALTO SAX

-3- FROM ALL THAT DWELL BELOW THE SKIES

Musical notation for measures 43-45. Measure 43 is marked with a Coda symbol and the word "CODA". Measure 44 begins with a dynamic marking of *mf* and a *CRESC.* instruction. Measure 45 features a *rit.* marking above the staff and a *TUTTI* marking above the final notes.

Musical notation for measures 46-47. Measure 46 starts with a *rit.* marking above the staff. Measure 47 begins with a dynamic marking of *f* and ends with a double bar line.

FROM ALL THAT DWELL BELOW THE SKIES

(R & B)

TROMBONE

ARR. BY P. PROCHNOW &

T. WINCH

The musical score is written for Trombone in 4/4 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 80. The score is divided into several sections:

- INTRO:** Measures 1-4. Measure 1 is a whole rest. Measures 2-4 feature a descending eighth-note line (B-flat, A, G, F) with a *mf* dynamic. Measure 4 ends with a *FUZZI* marking and a fermata.
- VERSE A:** Measures 5-16. This section consists of a single melodic line starting on G4 and moving stepwise down to B3. The dynamic is *mp*.
- OPTIONAL INTERLUDE A:** Measures 21-24. This section is identical to the Intro, starting with a whole rest in measure 21, followed by the descending eighth-note line in measures 22-24, ending with a *FUZZI* marking and a fermata.

Measure numbers 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, and 24 are indicated below the staff lines.

TROMBONE

-2- FROM ALL THAT DWELL BELOW THE SKIES

(VERSE B) Cm7(9) Gm7(9) Cm7(9) Gm7 Eb/Ab

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

25 mp 26 27 28

Fm7(9) Gm7 AbMAJ7 Bb7(13) Fm2(9) AbMAJ7 Fm7

(DIV.) (TUTTI)

29 30 31 32

AbMAJ7 D7(#9,b13) Gm7(9) Bbm7(9) Cm7(9)/Bb BbAUG Ab/Bb

(DIV.) (TUTTI)

33 34 35 36

Cm7/Bb Ab6 Eb(ADD9)/G Cm7/Bb Ab6 Ebsus/G Fm7 Bbsus7(9)

(DIV.) (TUTTI)

ff

37 38 39 40

(OPTIONAL INTERLUDE B)

41 mf 42

TROMBONE

-3- FROM ALL THAT DWELL BELOW THE SKIES



CODA

43 44 45

mf CRESC.

46 47

RIT.

f

FROM ALL THAT DWELL BELOW THE SKIES

PIANO

(R & B)

ARR. BY P. PROCHNOW &

T. WINCH

(INTRO) $\text{♩} = 80$ $B\flat/E\flat$ $Cm7$ $Abm7^{(9)}$ $Bbm7^{(9)}$ $B\flat/E\flat$ $Cm7$ $F7^{(9,\#11,13)}$ $Bbsus7^{(9)}$

VERSE A $Fm7/E\flat$ $Ebmaj7^{(9)}$ $Fm7/E\flat$ $Dm7$ $G7^{(13)}$ $D\flat^6$

$Cm7^{(9)}$ $Fm7$ $G7^{(b13)}$ $Cm7^{(9)}$ $Fm7$ $A7^{(\#11)}$ $Abmaj7$ $E\flat(ADD9)/G$ $Fm7$ $E\flat(ADD9)/G$

$Abmaj7$ $Gm7^{(11)}$ $Fm7$ $E\flat(ADD9)/G$ $E\flat^{(b9,13)}$ $Cm7^{(9)}$ $Bbsus7^{(9)}$ $Abmaj7$ $E\flat(ADD9)/G$ $G\flat^6$

$Fm7^{(9)}$ $Gm7^{(11)}$ $Fm7^{(9)}$ $ADIM$ $Abmaj7/B\flat$ $Bbsus7^{(9)}$

Detailed description: This is a piano score for the hymn 'From All That Dwell Below the Skies'. It is arranged in a right-hand and bass (R & B) style. The piece is in 4/4 time with a tempo of 80 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into an introduction and a verse. The introduction consists of 4 measures, starting with a mezzo-forte (mf) dynamic. The verse begins at measure 5 and continues through measure 20. The score includes various chords such as Cm7, Abm7(9), Bbm7(9), Fm7/Eb, Ebmaj7(9), Dm7, G7(13), Db6, Cm7(9), Fm7, G7(b13), Fm7, A7(#11), Abmaj7, Eb(ADD9)/G, Fm7, Eb(ADD9)/G, Abmaj7, Gm7(11), Fm7, Eb(ADD9)/G, Eb(b9,13), Cm7(9), Bbsus7(9), Abmaj7, Eb(ADD9)/G, Gb6, Fm7(9), Gm7(11), Fm7(9), ADIM, Abmaj7/Bb, and Bbsus7(9). The score also features musical notations like accents (>), slurs, and dynamic markings like mp (mezzo-piano) and mf (mezzo-forte).

(OPTIONAL INTERLUDE A

Chords: Eb, Cm7, Abm7(9), Bbm7(9), Gm7, Cm7, F7(9,#11,13), Ab/Bb

mf

(VERSE B

Chords: Cm7(9), Gm7(9), Cm7(9), Gm7, Eb/Ab

mp

25 PED. 26 27 28

Chords: Fm7(9), Gm7, AbMAJ7, Bb7(13), Fm7(9), AbMAJ7, Fm7

CRES.

29 30 31 32

Chords: AbMAJ7, D7(#9,b13), Gm7(9), Bbm7(9), Cm7(9)/Bb, BbAUG, Ab/Bb

33 34 35 36

Chords: Cm7/Bb, Ab9 Eb(ADD9)/G, Cm7/Bb, Ab9 Ebsus/G, Fm7, Bbsus7(9)

(CRES.) ff

37 38 39 40

(OPTIONAL INTERLUDE B

Musical score for measures 41 and 42. The key signature has two flats (Bb, Eb). Measure 41 contains a piano accompaniment with a *mf* dynamic. Chords are Bb/Ab and Eb/Ab. Measure 42 continues the accompaniment with chords Bb/Ab and Bbsus7(9). A fermata is placed over the final chord.

Musical score for the CODA section, measures 43 through 45. Measure 43 starts with a circled crosshair symbol and a *mf* dynamic. Chords are Bb/Eb and Cm7. Measure 44 features a *CRESC.* marking and chords Abm7(9) and Bbm7. Measure 45 concludes with chords Gm7 and Cm7.

Musical score for measures 46 and 47. Measure 46 has chords Fb/Gb and Gb/Fb. Measure 47 features chords Bbsus7(9) and Eb9. A *RIT.* marking is present below the staff, and a fermata is placed over the final chord.

FROM ALL THAT DWELL BELOW THE SKIES

ELECTRIC BASS

(R & B)

ARR. BY P. PROCHNOW &

T. WINCH

(OPTIONAL)

(INTRO)

$\text{♩} = 80$ $B\flat/E\flat$ Cm^7 $Abm^7(9)$ $Bbm^7(9)$ $B\flat/E\flat$ Cm^7 $F7(9,\#11,13)$ $Bbsus^7(9)$

mf

(VERSE A) $Fm^7/E\flat$ $Ebmaj^7(9)$ $Fm^7/E\flat$ Dm^7 $G^7(13)$ $D\flat^6$

mp

$Cm^7(9)$ $Fm^7G^7(b13)$ $Cm^7(9)$ $Fm^7A^7(\#11)$ $A^7(b)$ $E\flat(ADD9)/G$ Fm^7 $E\flat(ADD9)/G$

9 10 11 12

$Abmaj^7$ $Gm^7(11)$ Fm^7 $E\flat(ADD9)/G$ $E\flat^7(b9,13)$ $Cm^7(9)$ $Bbsus^7(9)$ $Abmaj^7$ $E\flat(ADD9)/G$ $G\flat^6$

13 14 15 16

$Fm^7(9)$ $Gm^7(11)$ $Fm^7(9)$ $ADIM$ $Abmaj^7/B\flat$ $Bbsus^7(9)$

17 18 19 20

(OPTIONAL INTERLUDE A)

$E\flat$ Cm^7 $Abm^7(9)$ $Bbm^7(9)$ Gm^7 Cm^7 $F7(9,\#11,13)$ $A\flat/B\flat$

mf

ELECTRIC BASS (OPTIONAL)

-2- FROM ALL THAT DWELL BELOW THE SKIES

VERSE B Cm7(9) Gm7(9) Cm7(9) Gm7 Eb/Ab

25 mp 26 27 28

Fm7(9) Gm7 AbMAJ7 Bb7(13) Fm7(9) AbMAJ7 Fm7

29 CRESC. 30 31 32

AbMAJ7 D7(#9,b13) Gm7(9) Bbm7(9) Cm7(9)/Bb BbAUG Ab/Bb

33 34 35 36


Cm7/Bb Ab6 Eb(ADD9)/G Cm7/Bb Ab6 Ebsus/G Fm7 Bbsus7(9)

37 (CRESC.) 38 39 40 ff

OPTIONAL INTERLUDE B

Bb/Ab Eb/Ab Bb/Ab Bbsus7(9)

41 mf 42

 Bb/Eb Cm7 Abm7(9) Bbm7 Gm7 Cm7

(CODA) 43 mf 44 CRESC. 45

Fb/Gb Gb/Fb Bbsus7(9) Eb6

46 47 RIT. f

LUTHERAN MUSIC MISSIONS

FROM ALL THAT DWELL BELOW THE SKIES

DRUMS

(R & B)

ARR. BY P. PROCHNOW &

T. WINCH

(INTRO)

♩ = 80

(NO SNARE UNTIL BAR 5)

(TOM FILL)

mf

2

(TOM FILL)

(VERSE A)

mf

5

6

7

8

2

mp

9

10

11

12

(FILL)

2

(FILL)

13

14

15

16

2

(4)

17

18

19

20

(OPTIONAL INTERLUDE A)

(TOM FILL)

mf

21

22

23

24

(TOM FILL)

2

(VERSE B)

mp

25

26

27

28

2

CRESC.

29

30

31

32

(4)

DRUMS

-2- FROM ALL THAT DWELL BELOW THE SKIES

33 34 35 36 (4)

37 38 39 40 (FILL) ff

(CRESC.)

OPTIONAL INTERLUDE B

41 42 (TOM FILL) mf

(CODA) 43 44 45 (TOM FILL) mf CRESC.

46 47 (TOM FILL) RIT. f