

Glorious

Words and Music by
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Latin feel ♩ = 102

N.C.

Musical notation for measures 1-3. The piece begins with a piano introduction in 4/4 time, marked *mf*. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line.

Musical notation for measures 4-6. Measure 4 starts with a treble clef and a key signature of two flats. The right hand continues the melodic line with triplets in measures 5 and 6. A *Cm9* chord is indicated above the final measure of this system.

Musical notation for measures 7-8. This system shows chord changes: *Am7(b5)* in measure 7, *D7(#9)* in measure 8, *Gm7* in measure 9, and *E7(#9)* in measure 10. The piano accompaniment features a consistent eighth-note bass line.

Musical notation for measures 9-10. Measure 9 is marked *LADIES mf*. The vocal line begins with the lyrics: "When you come in - to His pres - ence, lift - ing". The piano accompaniment includes chords *Eb9*, *D7(#9)*, *Gm7*, and *D7(b9)* across the two measures.

11

up the name— of Je - sus, and you hear the mu - sic play - in' and you

Gm Gm7 D7(b9)

13

ALL

see the peo - ple prais - in', just for - get a - bout— your wor - ries, get your

Gm7 G/B Cm7 Gm9

15

LADIES

trou - bles far— be - hind— you. Don't you wait an - oth - er min - ute, just get

D7(b9) Gm9 G/B Cm9 Gm9

17

*ALL**f*

%

up and on— your feet— and get to danc - in', sing - in', jump -

N.C. D7(#9) Gm9 Cm7

19

- in', leap - in'. Get to shout - in'; make it loud and make it

Am7(b5) D7(#9) Gm9 Cm7

21

glo - ri - ous. Start re - joic - ing, prais - ing, lift -

Am7(b5) D7(#9) Gm9 Cm7

23

- ing, rais - ing. Get to shout - in'; make it loud and

Am7(b5) D7(#9) Gm9 Cm7

25

1. make His praise glo - ri - ous, glo - ri - ous.

Am7(b5) D7 Gm7 Cm7

27

Am7(b5) D7(#9) Gm7 E7(#9)

29

mf 2. *D.S. al CODA* $\text{\textcircled{S}}$

When you make His praise. Get to danc -

Eb9 D7(#9) Am7(b5) D7

31 $\text{\textcircled{C}}$ CODA

make His praise glo - ri - ous, glo - ri - ous.

Am7(b5) D7 N.C. Gm7

33

N.C. Gm7

(ad lib fill)

35

N.C. Gm7 N.C.

(ad lib fill) (ad lib fill)

38

Cm⁹ D7(#9)

40

I was cre - at - ed to make Your praise glo -

Gm⁷ Cm⁷ Am7(b⁵) D7(#9)

42

1. - ri - ous.

Gm⁷ Cm⁷ Am7(b⁵) D7(#9)

44 2.

- ri - ous, glo - ri - ous. Yes, — I was, yes, — I was. —

Gm7 Cm7 Am7(b5) D7(#9) Gm7

46

I was — cre - at - ed to make Your — praise glo -

Cm7 Am7(b5) D7(#9)

48 1.

- ri - ous. —

Gm7 Cm7 Am7(b5) D7(#9) Gm7

50 2.

- ri - ous, glo - ri - ous. Yes, — I was, yes, — I was. —

Gm7 Cm7 Am7(b5) D7(#9) D#7(#9)

52

I was cre - at - ed to make Your praise glo -

G#m7 C#m7 A#m7(b5) D#7(#9)

54

1.

- ri - ous.

G#m7 C#m7 A#m7(b5) D#7(#9)

56

2.

- ri - ous, glo - ri - ous. Yes, I was, yes, I was.

G#m7 C#m7 A#m7(b5) D#7(#9) D7(#9)

58

I was cre - at - ed to make Your praise glo -

Gm7 Cm7 Am7(b5) D7(#9)

8
60

1.

- ri - ous.

Gm7 Cm7 Am7(b5) D7(#9)

62

2.

- ri - ous, glo - ri - ous. Yes, I was, yes, I was.

Gm7 Cm7 Am7(b5) D7(#9)

64

I was cre - at - ed to make Your praise glo - ri - ous.

Gm7

67

Opt. REPRISÉ and Vamp (to ms. 58)

Gm7 C13(#11) N.C.