

E♭ Alto Saxophone 1 & 2

497 - Out of Ashes

PAUL MARINO
and GREG NELSON

JEREMY JOHNSON
Arranged by Travis Cottrell
Orchestrated by Phillip Keveren

INTRO

Alto Sax. 1 & 2

Melody

4

4

5

Two staves of music in G major (one sharp). The first staff contains a treble clef, a key signature of one sharp (F#), and a 4-measure rest. The second staff contains a treble clef, a key signature of one sharp (F#), and a 4-measure rest. The number '5' is written below the first staff.

VERSE

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It contains four measures of whole rests. The bottom staff is also a treble clef with the same key signature and common time. It contains four measures of music: the first measure has a quarter note G4, an eighth note F#4, and a quarter note E4; the second measure has a quarter note D4, an eighth note C#4, and a quarter note B3; the third measure has a quarter note A3, an eighth note G#3, and a quarter note F#3; the fourth measure has a quarter note E3, an eighth note D#3, and a quarter note C#3. The score is labeled with the number 9 in the bottom left corner.

13

The image shows a musical score for a song. The score is written on two staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a time signature of 4/4. The bottom staff is also a treble clef with the same key signature and time signature. The music is in 4/4 time. The melody is written in the bottom staff, and the harmony is written in the top staff. The melody consists of a series of eighth and quarter notes, with some rests. The harmony consists of a series of whole and half notes, with some rests. The score is divided into four measures. The first measure has a whole note in the top staff and a quarter note in the bottom staff. The second measure has a whole note in the top staff and a quarter note in the bottom staff. The third measure has a whole note in the top staff and a quarter note in the bottom staff. The fourth measure has a whole note in the top staff and a quarter note in the bottom staff. The score is labeled with the number 13 in the bottom left corner.

CHORUS

17

497 - Out of Ashes - E $\flat$ Alto Saxophone 1 & 2 - 2 of 5

21

21 22 23

24

24 25 26 27

VERSE

28

28 29 30 31

32

32 33 34 35

CHORUS

36

36 37 38 39

497 - Out of Ashes - E $\flat$ Alto Saxophone 1 & 2 - 3 of 5

40

mf

43

f

VERSE

46

50

CHORUS

54

mf

497 - Out of Ashes - E♭ Alto Saxophone 1 & 2 - 4 of 5

58

63

TAG

66

70

74

497 - Out of Ashes - E $\flat$ Alto Saxophone 1 & 2 - 5 of 5

ENDING

78

82

1. Out of ashes prayers are lifted from the weary mourner's call,
Broken hearts are being mended; Jesus' stripes can heal them all.

Chorus

Out of ashes into freedom, out of dying into life,
See the joy that's set before us in the blinding cross of Christ!

2. Out of ashes sinners, finding mercy, hope, and righteousness,
Revel in their newfound passion, worshiping in thankfulness.

3. Out of ashes He is risen, seated with the heavenly host.
Clouds of witnesses are praising Father, Son, and Holy Ghost.

Tag

Out of ashes into freedom, out of dying into life, into life,
See the joy that's set before us in the blinding cross of Christ!
See the joy that's set before us in the blinding cross of Christ!

E♭ Alto Saxophone 3

497 - Out of Ashes

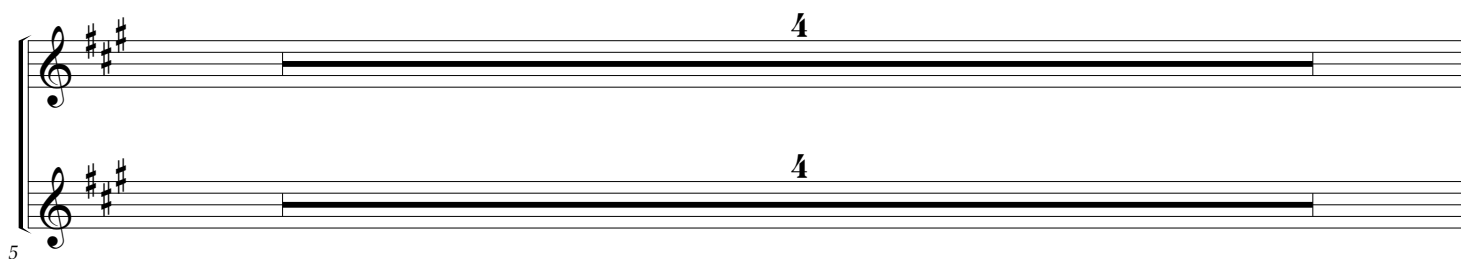
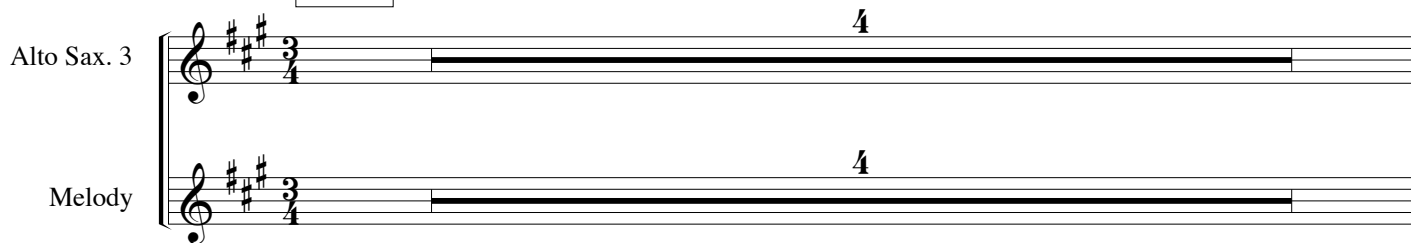
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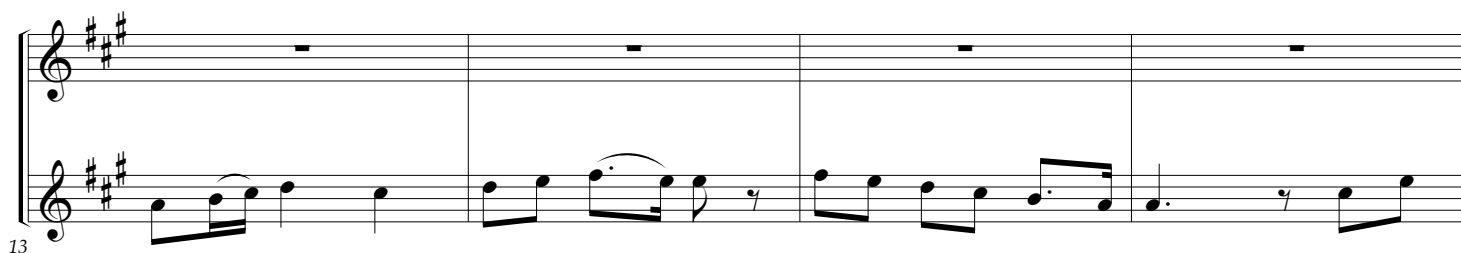
INTRO

Alto Sax. 3

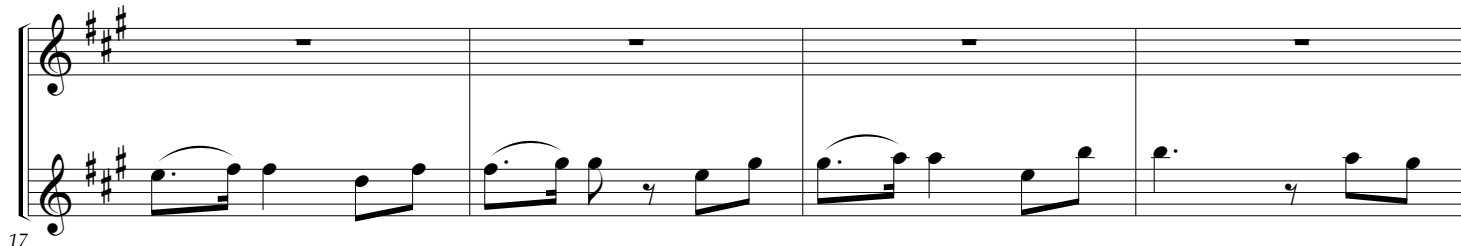
Melody



VERSE



CHORUS



497 - Out of Ashes - E $\flat$ Alto Saxophone 3 - 2 of 5

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497 - Out of Ashes - E♭ Alto Saxophone 3 - 3 of 5

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VERSE

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CHORUS

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497 - Out of Ashes - E $\flat$ Alto Saxophone 3 - 4 of 5

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497 - Out of Ashes - E♭ Alto Saxophone 3 - 5 of 5

ENDING

78

82

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Broken hearts are being mended; Jesus' stripes can heal them all.

Chorus

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See the joy that's set before us in the blinding cross of Christ!

2. Out of ashes sinners, finding mercy, hope, and righteousness,
Revel in their newfound passion, worshiping in thankfulness.

3. Out of ashes He is risen, seated with the heavenly host.
Clouds of witnesses are praising Father, Son, and Holy Ghost.

Tag

Out of ashes into freedom, out of dying into life, into life,
See the joy that's set before us in the blinding cross of Christ!
See the joy that's set before us in the blinding cross of Christ!

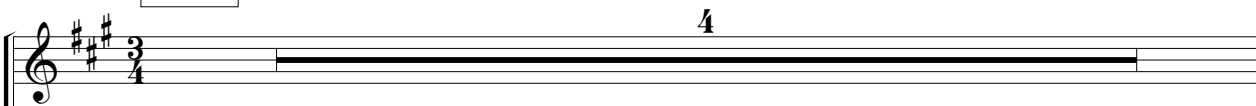
E♭ Baritone Saxophone

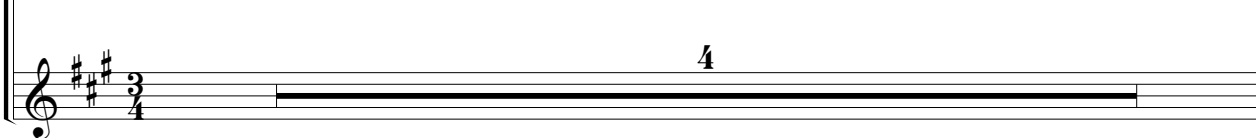
497 - Out of Ashes

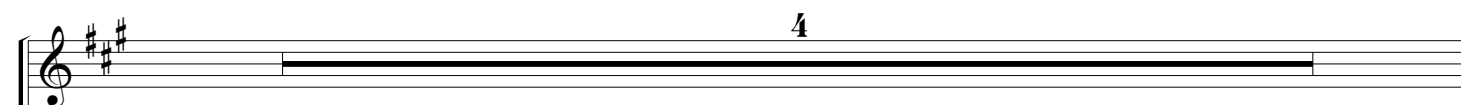
PAUL MARINO
and GREG NELSON

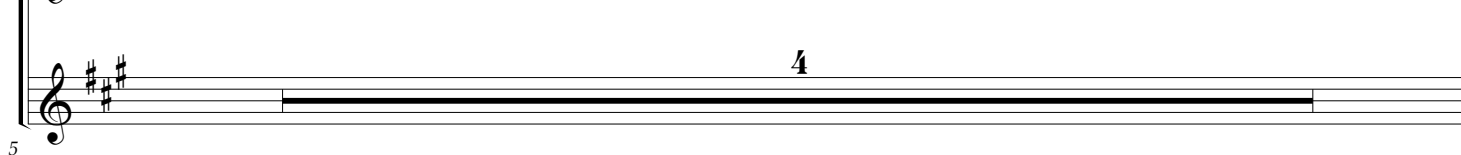
JEREMY JOHNSON
Arranged by Travis Cottrell
Orchestrated by Phillip Keveren

INTRO

Bari. Sax.  4

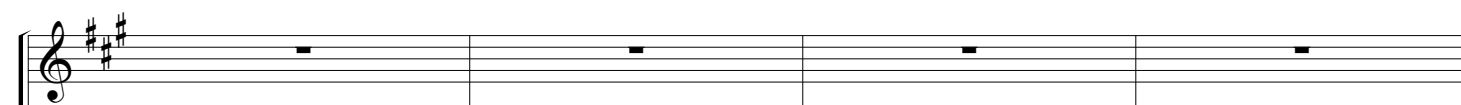
Melody  4

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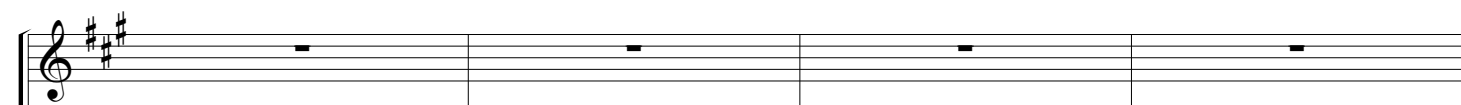
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VERSE

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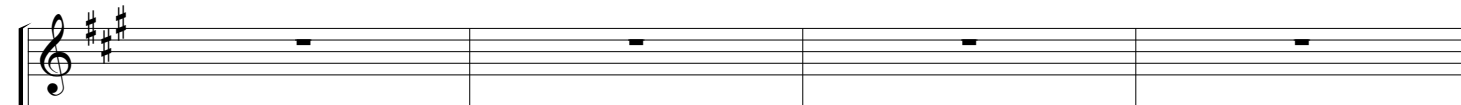
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13

CHORUS

 4



17

497 - Out of Ashes - E♭ Baritone Saxophone - 2 of 5

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Measures 21-23: Treble clef has whole rests. Bass clef melody: 21 (F#4, G#4, A4), 22 (B4, A4, G#4), 23 (F#4, E4, D4).

24

Measures 24-27: Treble clef has whole rests. Bass clef melody: 24 (F#4, G#4), 25 (A4, B4), 26 (A4, G#4), 27 (F#4, E4).

VERSE

28

Measures 28-31: Treble clef has whole rests. Bass clef melody: 28 (F#4, G#4), 29 (A4, B4), 30 (A4, G#4), 31 (F#4, E4).

32

Measures 32-35: Treble clef has whole rests. Bass clef melody: 32 (D4, E4), 33 (F#4, G#4), 34 (A4, B4), 35 (A4, G#4).

CHORUS

36

Measures 36-39: Treble clef has whole rests. Bass clef melody: 36 (F#4, G#4), 37 (A4, B4), 38 (A4, G#4), 39 (F#4, E4).

497 - Out of Ashes - E♭ Baritone Saxophone - 3 of 5

40

Measures 40-42: Treble staff has whole rests. Bass staff: 40 (F#4, G#4, A4), 41 (B4, A4, G#4), 42 (F#4, E4, D#4).

43

Measures 43-45: Treble staff: 43 (whole rest), 44 (whole rest), 45 (F#5). Bass staff: 43 (F#4, G#4, A4), 44 (B4, A4, G#4), 45 (F#4, E4, D#4).

VERSE

46

Measures 46-49: Treble staff: 46 (F#5), 47 (G#5), 48 (A#5), 49 (B5). Bass staff: 46 (F#4, G#4, A4), 47 (B4, A4, G#4), 48 (F#4, E4, D#4), 49 (C#4, B3, A3).

50

Measures 50-53: Treble staff: 50 (F#5), 51 (G#5), 52 (A#5), 53 (B5). Bass staff: 50 (F#4, G#4, A4), 51 (B4, A4, G#4), 52 (F#4, E4, D#4), 53 (C#4, B3, A3).

CHORUS

54

Measures 54-57: Treble staff: 54 (whole rest), 55 (whole rest), 56 (whole rest), 57 (whole rest). Bass staff: 54 (F#4, G#4, A4), 55 (B4, A4, G#4), 56 (F#4, E4, D#4), 57 (C#4, B3, A3).

497 - Out of Ashes - E♭ Baritone Saxophone - 4 of 5

58

58

TAG

63

63

66

66

70

70

74

74

497 - Out of Ashes - E♭ Baritone Saxophone - 5 of 5

ENDING

78

82

1. Out of ashes prayers are lifted from the weary mourner's call,
Broken hearts are being mended; Jesus' stripes can heal them all.

Chorus

Out of ashes into freedom, out of dying into life,
See the joy that's set before us in the blinding cross of Christ!

2. Out of ashes sinners, finding mercy, hope, and righteousness,
Revel in their newfound passion, worshiping in thankfulness.

3. Out of ashes He is risen, seated with the heavenly host.
Clouds of witnesses are praising Father, Son, and Holy Ghost.

Tag

Out of ashes into freedom, out of dying into life, into life,
See the joy that's set before us in the blinding cross of Christ!
See the joy that's set before us in the blinding cross of Christ!

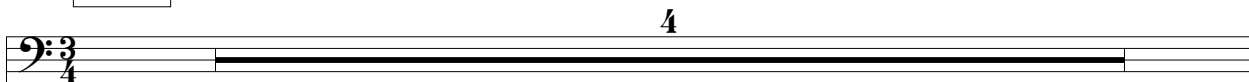
Bass Guitar

497 - Out of Ashes

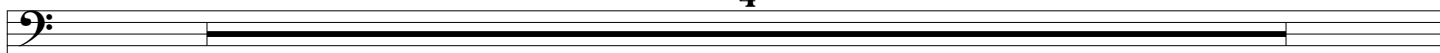
PAUL MARINO
and GREG NELSON

JEREMY JOHNSON
Arranged by Travis Cottrell
Orchestrated by Phillip Keveren

INTRO

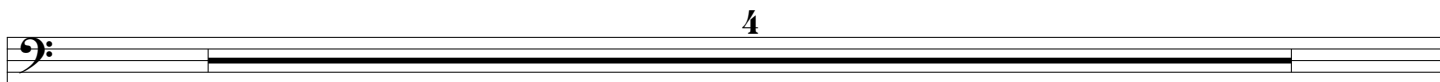


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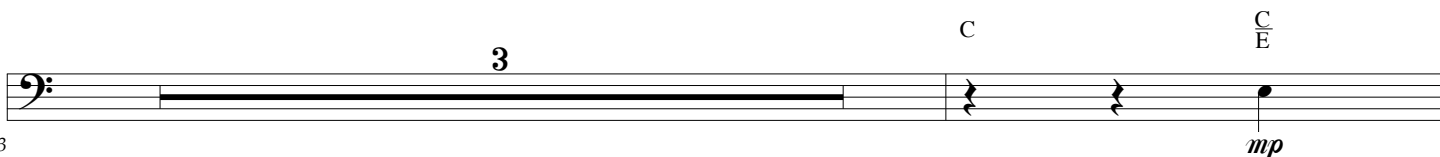


5

VERSE



9

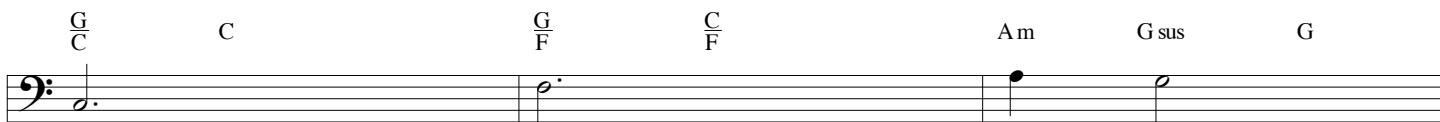


13

CHORUS



17



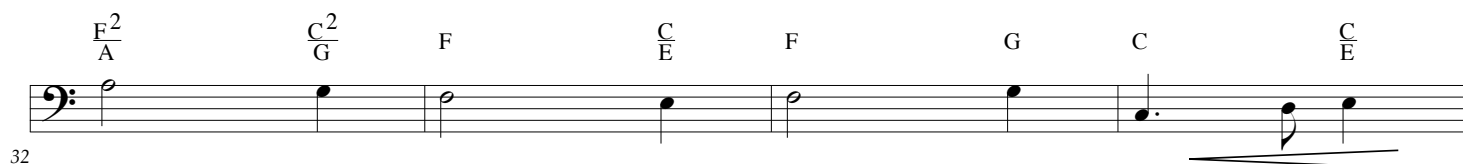
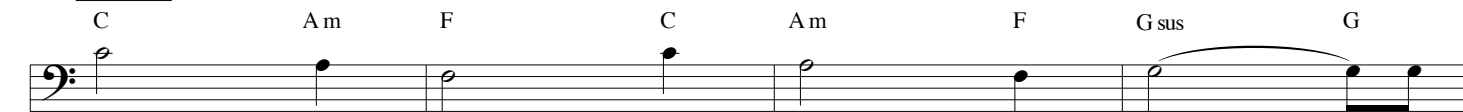
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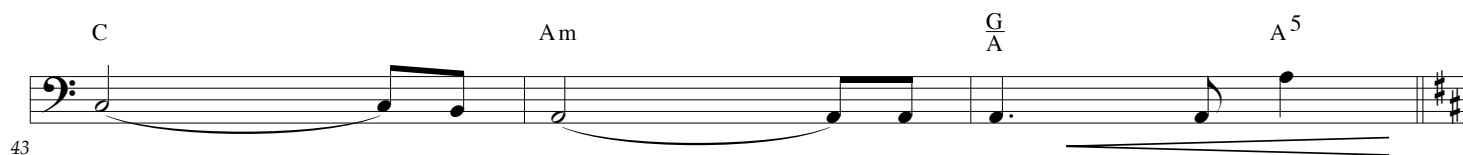
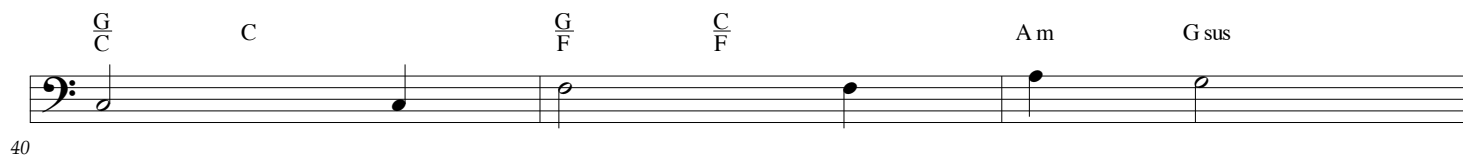
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497 - Out of Ashes - Bass Guitar - 2 of 4

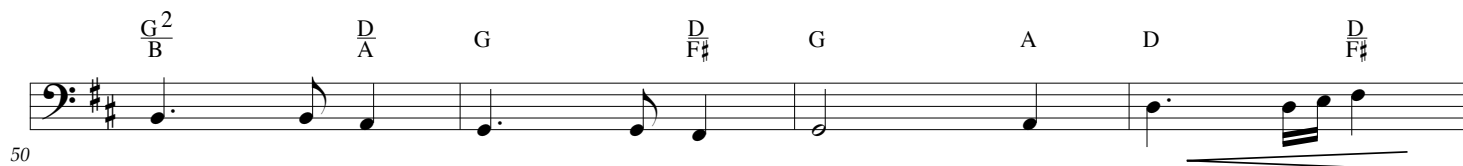
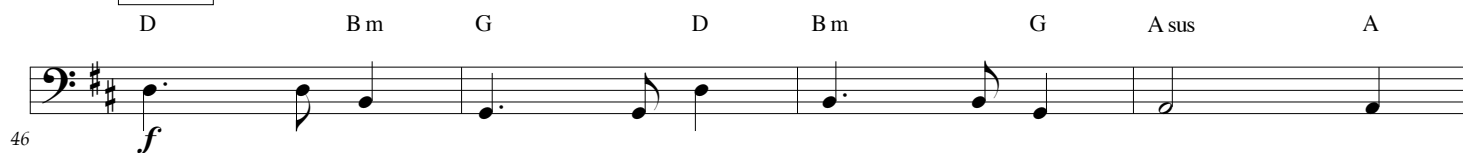
VERSE



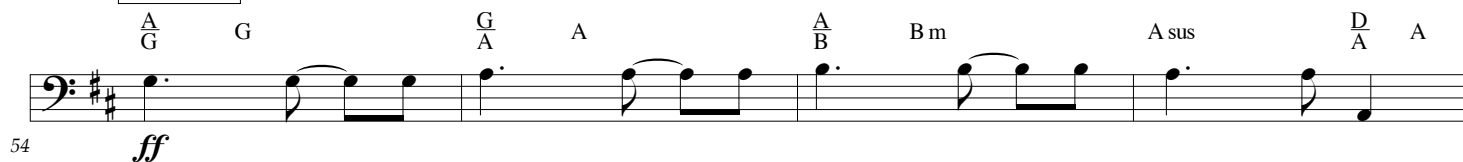
CHORUS



VERSE



CHORUS



497 - Out of Ashes - Bass Guitar - 3 of 4

58

$\frac{A}{D}$ D $\frac{A}{G}$ $\frac{D}{G}$ B m A sus D sus D $\frac{D}{F\#}$

63

TAG

$\frac{A}{G}$ G $\frac{G}{A}$ A $\frac{A}{B}$ B m

66

C C

70

$\frac{A}{D}$ D $\frac{A}{G}$ G B m A sus D

74

$\frac{A}{D}$ D $\frac{A}{G}$ G B m A sus

78

ENDING

D B m G D B m G A sus A

mf

82

$\frac{G^2}{B}$ $\frac{D^2}{A}$ G $\frac{D}{F\#}$ G A sus A D

mp *rit.*

1. Out of ashes prayers are lifted from the weary mourner's call,
Broken hearts are being mended; Jesus' stripes can heal them all.

Chorus

Out of ashes into freedom, out of dying into life,
See the joy that's set before us in the blinding cross of Christ!

2. Out of ashes sinners, finding mercy, hope, and righteousness,
Revel in their newfound passion, worshiping in thankfulness.

3. Out of ashes He is risen, seated with the heavenly host.
Clouds of witnesses are praising Father, Son, and Holy Ghost.

Tag

Out of ashes into freedom, out of dying into life, into life,
See the joy that's set before us in the blinding cross of Christ!
See the joy that's set before us in the blinding cross of Christ!

Bassoon
(B $\flat$ Bass Clarinet)

497 - Out of Ashes

PAUL MARINO
and GREG NELSON

JEREMY JOHNSON
Arranged by Travis Cottrell
Orchestrated by Phillip Keveren

INTRO

Bass Cl.

Bssn.

1 2 3 4

5 6 7 8

VERSE

9 10 11 12

13 14 15 16

CHORUS

17 18 19 20

497 - Out of Ashes - Bassoon (B $\flat$ Bass Clarinet) - 2 of 5

21

3

3

24

4

4

28

VERSE

4

4

32

4

4

36

CHORUS

mp

mp

497 - Out of Ashes - Bassoon (B $\flat$ Bass Clarinet) - 3 of 5

40

Musical notation for measures 40-42. Treble and bass staves with a key signature of two sharps (F# and C#). Measure 40 has a dotted quarter note in both staves. Measure 41 has a dotted half note in both staves. Measure 42 has a half note in both staves, followed by a fermata over the final note in each staff.

43

Musical notation for measures 43-45. Measures 43 and 44 are whole rests in both staves. Measure 45 has a half note in both staves, marked with a forte (*f*) dynamic. The system ends with a double bar line and a key signature change to three sharps (F#, C#, and G#).

VERSE

46

Musical notation for measures 46-49. Measures 46-48 have a half note in both staves, followed by a fermata over the final note in each staff. Measure 49 is a whole rest in both staves. The system ends with a double bar line.

50

Musical notation for measures 50-53. Measures 50-53 are whole rests in both staves, with a "4" written above the staff in measure 50 and below the staff in measure 51. The system ends with a double bar line.

CHORUS

54

Musical notation for measures 54-57. Measures 54-57 are whole rests in both staves, with a "4" written above the staff in measure 54 and below the staff in measure 55. The system ends with a double bar line.

497 - Out of Ashes - Bassoon (B $\flat$ Bass Clarinet) - 4 of 5

58

5

63

TAG

66

70

74

497 - Out of Ashes - Bassoon (B $\flat$ Bass Clarinet) - 5 of 5

ENDING

78

82

1. Out of ashes prayers are lifted from the weary mourner's call,
Broken hearts are being mended; Jesus' stripes can heal them all.

Chorus

Out of ashes into freedom, out of dying into life,
See the joy that's set before us in the blinding cross of Christ!

2. Out of ashes sinners, finding mercy, hope, and righteousness,
Revel in their newfound passion, worshiping in thankfulness.

3. Out of ashes He is risen, seated with the heavenly host.
Clouds of witnesses are praising Father, Son, and Holy Ghost.

Tag

Out of ashes into freedom, out of dying into life, into life,
See the joy that's set before us in the blinding cross of Christ!
See the joy that's set before us in the blinding cross of Christ!

Synth Brass Reduction

497 - Out of Ashes

PAUL MARINO
and GREG NELSON

JEREMY JOHNSON
Arranged by Travis Cottrell
Orchestrated by Phillip Keveren

INTRO

Two staves (treble and bass clef) showing a 4-measure introduction. The time signature is 3/4. Both staves contain a whole note chord, indicated by a horizontal line with a '4' above it.

Two staves (treble and bass clef) showing measures 5-8. The time signature is 3/4. Both staves contain a whole note chord, indicated by a horizontal line with a '4' above it.

5

VERSE

Two staves (treble and bass clef) showing measures 9-12 of the verse. The time signature is 3/4. Both staves contain a whole note chord, indicated by a horizontal line with a '4' above it.

9

Two staves (treble and bass clef) showing measures 13-16. The time signature is 3/4. Both staves contain a whole note chord, indicated by a horizontal line with a '4' above it.

13

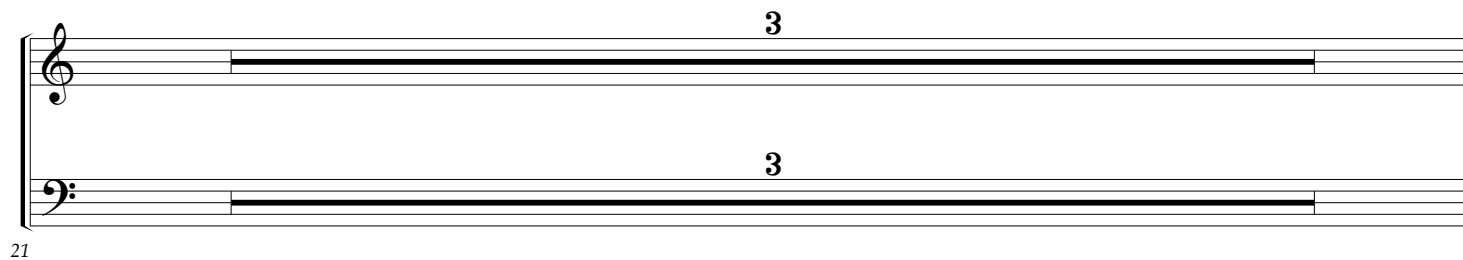
CHORUS

Two staves (treble and bass clef) showing measures 17-20 of the chorus. The time signature is 3/4. Both staves contain a whole note chord, indicated by a horizontal line with a '4' above it.

17

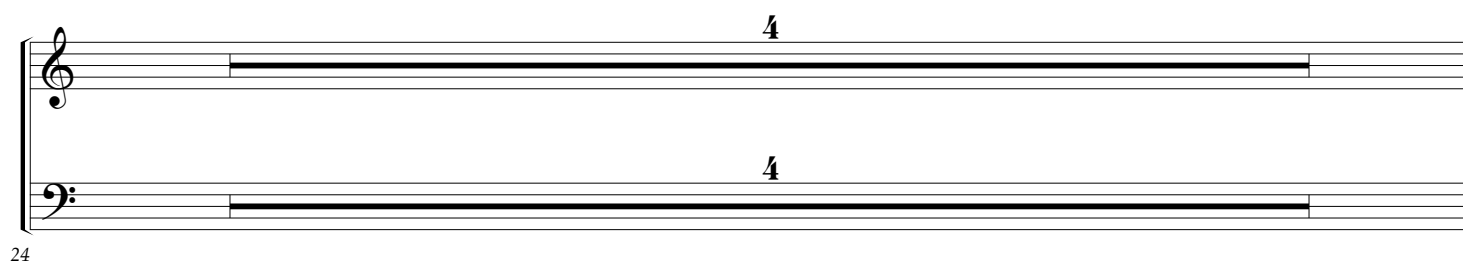
497 - Out of Ashes - Synth Brass Reduction - 2 of 5

21



3

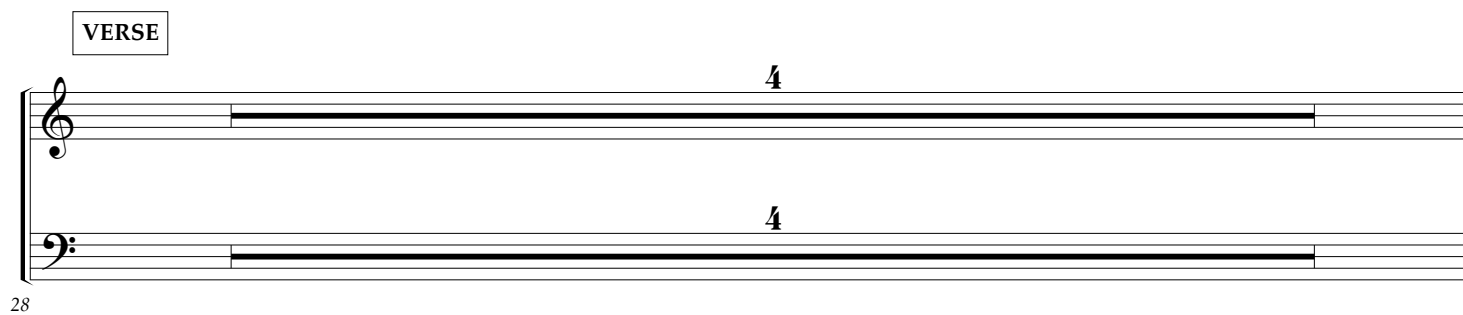
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4

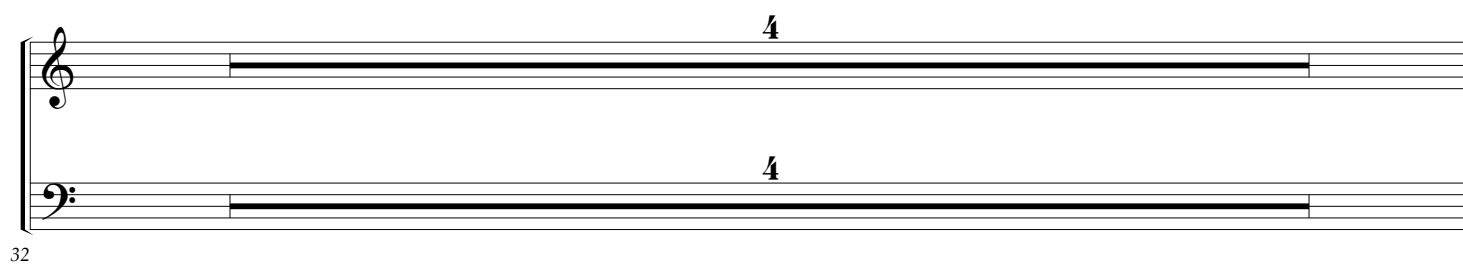
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VERSE



4

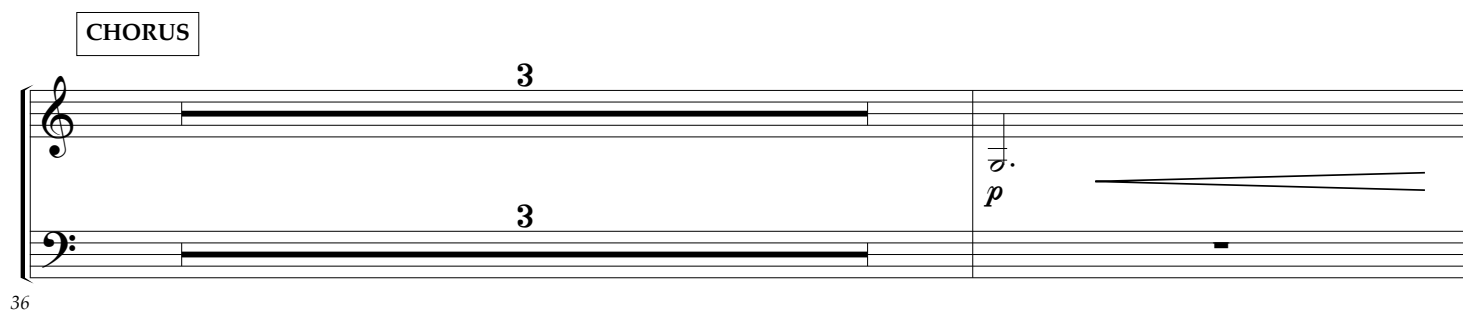
32



4

36

CHORUS



3

p

497 - Out of Ashes - Synth Brass Reduction - 3 of 5

Measures 40-42 of the Synth Brass Reduction. The key signature has one sharp (F#). Measure 40: Treble clef has a half note F#4 with a slur and a crescendo hairpin; Bass clef has a whole rest. Measure 41: Treble clef has a half note F#4 with a slur and a crescendo hairpin; Bass clef has a whole rest. Measure 42: Treble clef has a half note F#4 with a slur and a crescendo hairpin; Bass clef has a whole rest.

40

Measures 43-45 of the Synth Brass Reduction. The key signature has one sharp (F#). Measure 43: Treble clef has a half note F#4 with a slur and a crescendo hairpin; Bass clef has a whole rest. Measure 44: Treble clef has a half note F#4 with a slur and a crescendo hairpin; Bass clef has a whole rest. Measure 45: Treble clef has a half note F#4 with a slur and a crescendo hairpin; Bass clef has a whole rest.

43

VERSE

Measures 46-50 of the Synth Brass Reduction. The key signature has two sharps (F# and C#). Measure 46: Treble clef has a half note F#4 with a slur and a crescendo hairpin; Bass clef has a whole rest. Measure 47: Treble clef has a half note F#4 with a slur and a crescendo hairpin; Bass clef has a whole rest. Measure 48: Treble clef has a half note F#4 with a slur and a crescendo hairpin; Bass clef has a whole rest. Measure 49: Treble clef has a half note F#4 with a slur and a crescendo hairpin; Bass clef has a whole rest. Measure 50: Treble clef has a half note F#4 with a slur and a crescendo hairpin; Bass clef has a whole rest.

46

Measures 51-54 of the Synth Brass Reduction. The key signature has two sharps (F# and C#). Measure 51: Treble clef has a half note F#4 with a slur and a crescendo hairpin; Bass clef has a whole rest. Measure 52: Treble clef has a half note F#4 with a slur and a crescendo hairpin; Bass clef has a whole rest. Measure 53: Treble clef has a half note F#4 with a slur and a crescendo hairpin; Bass clef has a whole rest. Measure 54: Treble clef has a half note F#4 with a slur and a crescendo hairpin; Bass clef has a whole rest.

50

CHORUS

Measures 55-58 of the Synth Brass Reduction. The key signature has two sharps (F# and C#). Measure 55: Treble clef has a half note F#4 with a slur and a crescendo hairpin; Bass clef has a whole rest. Measure 56: Treble clef has a half note F#4 with a slur and a crescendo hairpin; Bass clef has a whole rest. Measure 57: Treble clef has a half note F#4 with a slur and a crescendo hairpin; Bass clef has a whole rest. Measure 58: Treble clef has a half note F#4 with a slur and a crescendo hairpin; Bass clef has a whole rest.

54

497 - Out of Ashes - Synth Brass Reduction - 4 of 5

58

TAG

63

66

70

74

497 - Out of Ashes - Synth Brass Reduction - 5 of 5

ENDING

Musical notation for the ending of 'Out of Ashes'. It consists of two staves, Treble and Bass, in the key of D major (two sharps). Both staves feature a whole note chord, indicated by a horizontal line with a '4' above it, suggesting a four-measure rest or a sustained chord. The notation is positioned above the staff lines.

78

Musical notation for the chorus of 'Out of Ashes'. It consists of two staves, Treble and Bass, in the key of D major (two sharps). The notation is divided into two measures. The first measure contains a whole note chord, indicated by a horizontal line with a '3' above it, suggesting a three-measure rest or a sustained chord. The second measure contains a whole note chord, indicated by a horizontal line with a '3' above it, suggesting a three-measure rest or a sustained chord. The notation is positioned above the staff lines.

82

1. Out of ashes prayers are lifted from the weary mourner's call,
Broken hearts are being mended; Jesus' stripes can heal them all.

Chorus

Out of ashes into freedom, out of dying into life,
See the joy that's set before us in the blinding cross of Christ!

2. Out of ashes sinners, finding mercy, hope, and righteousness,
Revel in their newfound passion, worshiping in thankfulness.

3. Out of ashes He is risen, seated with the heavenly host.
Clouds of witnesses are praising Father, Son, and Holy Ghost.

Tag

Out of ashes into freedom, out of dying into life, into life,
See the joy that's set before us in the blinding cross of Christ!
See the joy that's set before us in the blinding cross of Christ!

Cello / Bass

497 - Out of Ashes

PAUL MARINO
and GREG NELSON

JEREMY JOHNSON
Arranged by Travis Cottrell
Orchestrated by Phillip Keveren

INTRO

Cello / Bs.

Melody

p

Bass

Cello

5

VERSE

9

13

CHORUS

Cello

Bass

p

cresc.

17

497 - Out of Ashes - Cello / Bass - 2 of 5

21

mp

tutti

24

p

VERSE

28

mp

32

CHORUS

36

497 - Out of Ashes - Cello / Bass - 3 of 5

40

mf

p

tutti

43

f

46

VERSE

simile

50

54

CHORUS

497 - Out of Ashes - Cello / Bass - 4 of 5

detache

58

TAG

63

66

detache

70

74

ENDING

78

82

1. Out of ashes prayers are lifted from the weary mourner's call,
Broken hearts are being mended; Jesus' stripes can heal them all.

Chorus

Out of ashes into freedom, out of dying into life,
See the joy that's set before us in the blinding cross of Christ!

2. Out of ashes sinners, finding mercy, hope, and righteousness,
Revel in their newfound passion, worshiping in thankfulness.

3. Out of ashes He is risen, seated with the heavenly host.
Clouds of witnesses are praising Father, Son, and Holy Ghost.

Tag

Out of ashes into freedom, out of dying into life, into life,
See the joy that's set before us in the blinding cross of Christ!
See the joy that's set before us in the blinding cross of Christ!

B $\flat$ Clarinet 1 & 2

497 - Out of Ashes

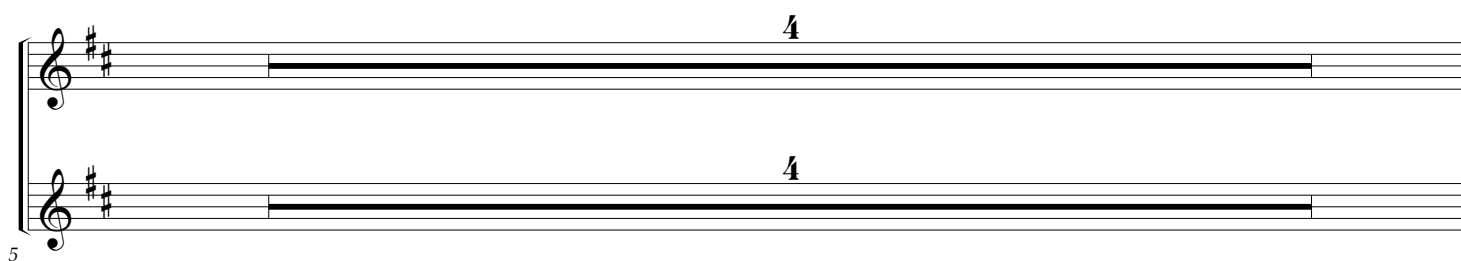
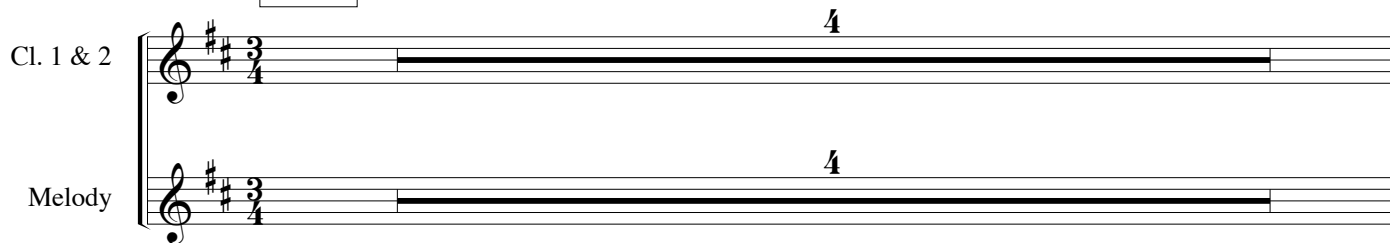
PAUL MARINO
and GREG NELSON

JEREMY JOHNSON
Arranged by Travis Cottrell
Orchestrated by Phillip Keveren

INTRO

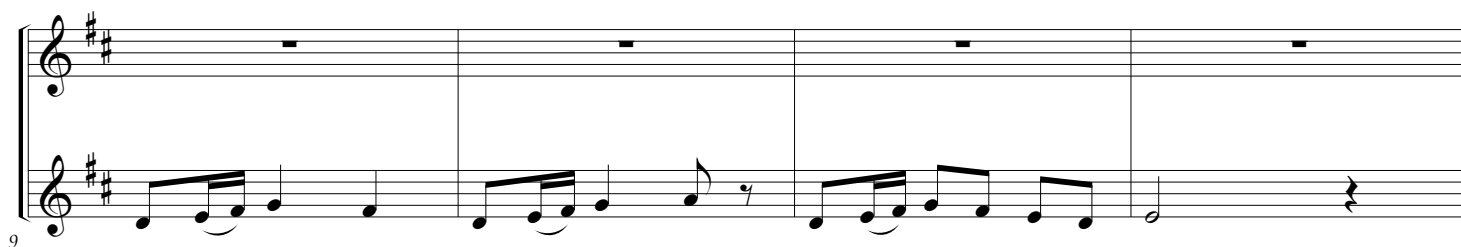
Cl. 1 & 2

Melody

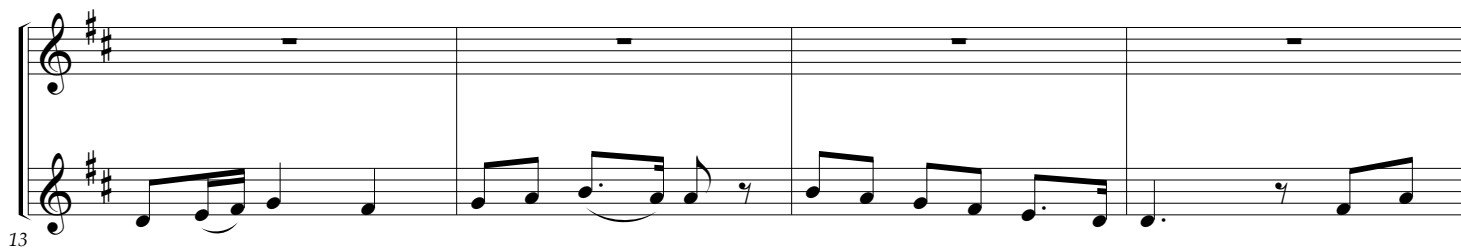


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VERSE

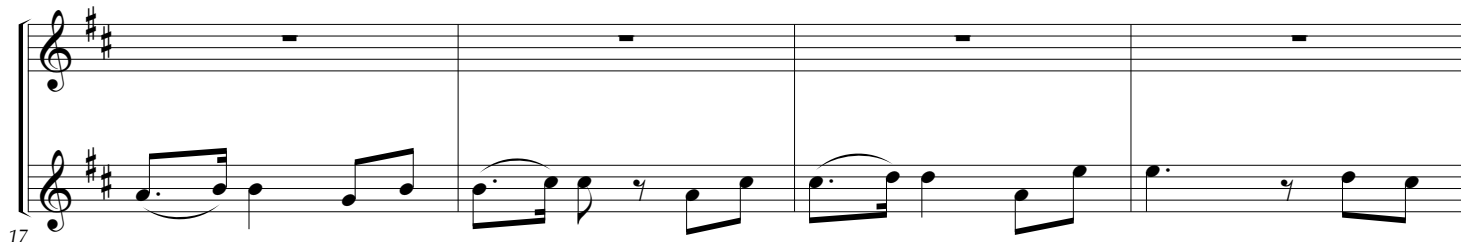


9



13

CHORUS



17

497 - Out of Ashes - B $\flat$ Clarinet 1 & 2 - 2 of 5

21

Musical notation for measures 21-23. The key signature is two sharps (F# and C#). The melody in the bass clef starts on D4, moves to E4, F#4, G4, A4, B4, C#5, and D5. The treble clef has whole rests.

24

Musical notation for measures 24-27. The melody in the bass clef starts on D4, moves to E4, F#4, G4, A4, B4, C#5, and D5. The treble clef has whole rests.

VERSE

28

Musical notation for measures 28-31. The melody in the bass clef starts on D4, moves to E4, F#4, G4, A4, B4, C#5, and D5. The treble clef has whole rests.

32

Musical notation for measures 32-35. The melody in the bass clef starts on D4, moves to E4, F#4, G4, A4, B4, C#5, and D5. The treble clef has whole rests.

CHORUS

36

Musical notation for measures 36-39. The melody in the bass clef starts on D4, moves to E4, F#4, G4, A4, B4, C#5, and D5. The treble clef has whole rests.

497 - Out of Ashes - B $\flat$ Clarinet 1 & 2 - 3 of 5

40

mf

Musical notation for measures 40-42. Measure 40: Treble clef, key of D major (F# and C#). Treble staff has a half note D5 with a *mf* dynamic. Bass staff has a half note D4. Measure 41: Treble staff has a half note E5. Bass staff has a half note E4. Measure 42: Treble staff has a whole note chord of F#5 and C#5. Bass staff has a whole note chord of D4 and A3. A crescendo hairpin is over the final measure.

43

f

Musical notation for measures 43-45. Measure 43: Treble staff has a whole rest. Bass staff has a half note D4. Measure 44: Treble staff has a half note E5. Bass staff has a half note E4. Measure 45: Treble staff has a half note F#5. Bass staff has a half note F#4. A crescendo hairpin is over the final measure. The system ends with a key signature change to D major (F# and C#).

VERSE

46

Musical notation for measures 46-49. Measure 46: Treble staff has a whole note chord of F#5 and C#5. Bass staff has a half note D4. Measure 47: Treble staff has a whole note chord of F#5 and C#5. Bass staff has a half note E4. Measure 48: Treble staff has a whole rest. Bass staff has a half note F#4. Measure 49: Treble staff has a whole rest. Bass staff has a half note G4. A crescendo hairpin is over the first measure.

50

Musical notation for measures 50-53. Measure 50: Treble staff has a whole rest. Bass staff has a half note A4. Measure 51: Treble staff has a whole rest. Bass staff has a half note B4. Measure 52: Treble staff has a whole rest. Bass staff has a half note C5. Measure 53: Treble staff has a whole rest. Bass staff has a half note D5. A crescendo hairpin is over the first measure.

CHORUS

54

Musical notation for measures 54-57. Measure 54: Treble staff has a whole rest. Bass staff has a half note E5. Measure 55: Treble staff has a whole rest. Bass staff has a half note F#5. Measure 56: Treble staff has a whole rest. Bass staff has a half note G5. Measure 57: Treble staff has a whole rest. Bass staff has a half note A5. A crescendo hairpin is over the first measure.

497 - Out of Ashes - B $\flat$ Clarinet 1 & 2 - 4 of 5

58

TAG

63

66

70

74

497 - Out of Ashes - B $\flat$ Clarinet 1 & 2 - 5 of 5

ENDING

78

82

1. Out of ashes prayers are lifted from the weary mourner's call,
Broken hearts are being mended; Jesus' stripes can heal them all.

Chorus

Out of ashes into freedom, out of dying into life,
See the joy that's set before us in the blinding cross of Christ!

2. Out of ashes sinners, finding mercy, hope, and righteousness,
Revel in their newfound passion, worshiping in thankfulness.

3. Out of ashes He is risen, seated with the heavenly host.
Clouds of witnesses are praising Father, Son, and Holy Ghost.

Tag

Out of ashes into freedom, out of dying into life, into life,
See the joy that's set before us in the blinding cross of Christ!
See the joy that's set before us in the blinding cross of Christ!

B $\flat$ Clarinet 3

497 - Out of Ashes

PAUL MARINO
and GREG NELSON

JEREMY JOHNSON
Arranged by Travis Cottrell
Orchestrated by Phillip Keveren

INTRO

Cl. 3

Melody

p

5

VERSE

9

13

CHORUS

p *cresc.*

17

497 - Out of Ashes - B $\flat$ Clarinet 3 - 2 of 5

21

mp

24

p

VERSE

28

mp

32

CHORUS

36

497 - Out of Ashes - B $\flat$ Clarinet 3 - 3 of 5

40

40 41 42

mf

Measures 40-42: Treble and bass staves in G major (one sharp). Measure 40: Treble has a half note G4, bass has a half note G3. Measure 41: Treble has a half note A4, bass has a half note A3. Measure 42: Treble has a half note B4, bass has a half note B3. Dynamics: *mf* at measure 40.

43

43 44 45

f

Measures 43-45: Treble and bass staves in G major. Measure 43: Treble has a half note C5, bass has a half note C4. Measure 44: Treble has a half note D5, bass has a half note D4. Measure 45: Treble has a half note E5, bass has a half note E4. Dynamics: *f* at measure 43.

VERSE

46

46 47 48 49

Measures 46-49: Treble and bass staves in G major. Measure 46: Treble has a half note F#5, bass has a half note F#4. Measure 47: Treble has a half note G5, bass has a half note G4. Measure 48: Treble has a half note A5, bass has a half note A4. Measure 49: Treble has a half note B5, bass has a half note B4.

50

50 51 52 53

Measures 50-53: Treble and bass staves in G major. Measure 50: Treble has a half note C6, bass has a half note C5. Measure 51: Treble has a half note D6, bass has a half note D5. Measure 52: Treble has a half note E6, bass has a half note E5. Measure 53: Treble has a half note F#6, bass has a half note F#5.

CHORUS

54

54 55 56 57

Measures 54-57: Treble and bass staves in G major. Measure 54: Treble has a half note G5, bass has a half note G4. Measure 55: Treble has a half note A5, bass has a half note A4. Measure 56: Treble has a half note B5, bass has a half note B4. Measure 57: Treble has a half note C6, bass has a half note C5.

497 - Out of Ashes - B $\flat$ Clarinet 3 - 4 of 5

58

TAG

63

66

70

74

497 - Out of Ashes - B $\flat$ Clarinet 3 - 5 of 5

ENDING

78

82

1. Out of ashes prayers are lifted from the weary mourner's call,
Broken hearts are being mended; Jesus' stripes can heal them all.

Chorus

Out of ashes into freedom, out of dying into life,
See the joy that's set before us in the blinding cross of Christ!

2. Out of ashes sinners, finding mercy, hope, and righteousness,
Revel in their newfound passion, worshiping in thankfulness.

3. Out of ashes He is risen, seated with the heavenly host.
Clouds of witnesses are praising Father, Son, and Holy Ghost.

Tag

Out of ashes into freedom, out of dying into life, into life,
See the joy that's set before us in the blinding cross of Christ!
See the joy that's set before us in the blinding cross of Christ!

Flute 1 / Oboe (Flute 2)

497 - Out of Ashes

PAUL MARINO
and GREG NELSON

JEREMY JOHNSON
Arranged by Travis Cottrell
Orchestrated by Phillip Keveren

INTRO Flute Solo
(opt.) Penny Whistle (*sounding 8va*)

Fl. 1 / Ob. (Fl. 2)

mp

Melody

5

VERSE

9

13

CHORUS

17

497 - Out of Ashes - Flute 1 / Oboe (Flute 2) - 2 of 5

21

Flute Solo
(opt.) Penny Whistle (*sounding 8va*)

24

VERSE

28

32

All

CHORUS

36

497 - Out of Ashes - Flute 1 / Oboe (Flute 2) - 3 of 5

40

mf

43

f

VERSE

46

f

50

f

CHORUS

54

f

497 - Out of Ashes - Flute 1 / Oboe (Flute 2) - 4 of 5

58

63

TAG

66

70

74

497 - Out of Ashes - Flute 1 / Oboe (Flute 2) - 5 of 5

ENDING

Flute Solo
(opt.) Penny Whistle (*sounding 8va*)

78

82

1. Out of ashes prayers are lifted from the weary mourner's call,
Broken hearts are being mended; Jesus' stripes can heal them all.

Chorus

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497 - Out of Ashes

PAUL MARINO
and GREG NELSON

JEREMY JOHNSON
Arranged by Travis Cottrell
Orchestrated by Phillip Keveren

$\text{♩} = 69$
INTRO

Vocals

Piano

Flute 1 / Oboe (Flute 2)

B♭ Clarinet 1 & 2

Bassoon
(B♭ Bass Clarinet)

E♭ Alto Saxophone 1 & 2

B♭ Tenor Saxophone
(Baritone T.C.)

B♭ Trumpet 1

B♭ Trumpet 2 & 3

F Horn 1 & 2

Trombone 1 & 2

Trombone 3 / Tuba

Percussion

Timpani

Violin 1 & 2

Viola

Cello / Bass

mp *p*

C A m F C A m F G sus G

1 2 3 4

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497 - Out of Ashes - 2 of 20

Voc.

Pno.

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc.

Timp.

Vln. 1 & 2

Vla.

Cello / Bs.

5

6

7

8

Cello

Bass

Solo (Section)

Chords: $\frac{F^2}{A}$, $\frac{C^2}{G}$, F, C, E, F, G sus, G, C

The musical score is arranged in a standard orchestral format. The top staves are for the vocalists (Voc.) and piano (Pno.). The middle section contains woodwinds (Flute/Oboe, Clarinet, Bassoon, Saxophones) and brass (Trumpets, Horns, Tubas). The bottom section includes percussion (Percussion, Timpani), strings (Violins, Viola, Cello/Bass), and a solo section for the violins. The piano part features a series of chords and melodic lines, with specific chords labeled: $\frac{F^2}{A}$, $\frac{C^2}{G}$, F, C, E, F, G sus, G, and C. The solo section for the violins is marked 'Solo (Section)' and includes a melodic line with a sustain pedal. The score is divided into measures 5, 6, 7, and 8, with a 'Cello' and 'Bass' section indicated at the end of measure 8.

497 - Out of Ashes - 3 of 20

VERSE

mp Ladies & Worship Leader

Voc. 1. Out of ash - es prayers are lift - ed from the wea - ry mourn - er's call,

Pno. C Am F C Am F G sus G

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc.

Timp.

Vln. 1 & 2

Vla.

Cello / Bs.

9

10

11

12

497 - Out of Ashes - 4 of 20

ALL

Voc. bro - ken hearts are be - ing mend - ed; Je - sus' stripes can heal them all. Out of

Pno. $\frac{E^2}{A}$ $\frac{C^2}{G}$ F $\frac{C}{E}$ F G C $\frac{C}{E}$

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc.

Timp.

Vln. 1 & 2

Vla.

Cello / Bs.

13 14 15 16

497 - Out of Ashes - 5 of 20

CHORUS

gradually building

Voc. ash - es in - to free - dom, out of dy - ing in - to life, see the joy that's set be -

Pno. $\frac{G}{F}$ F $\frac{E}{G}$ G $\frac{G}{A}$ A m G sus $\frac{C}{G}$ G $\frac{G}{C}$ C

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc.

Timp.

Vln. 1 & 2

Vla.

Cello / Bs.

Bass *p* *cresc.*

17

18

19

20

mp

21

497 - Out of Ashes - 6 of 20

Voc. fore us in the blind-ing cross of Christ!

Pno. $\frac{G}{F}$ $\frac{C}{F}$ Am G sus G C Am F C Am F G sus G

Fl. 1 / Ob. (Fl. 2) Flute Solo (opt.) Penny Whistle (*sounding 8va*) *mp*

Cl. 1 & 2

Bsn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc.

Timp.

Vln. 1 & 2

Vla. *tutti* *p*

Cello / Bs. *p*

22 23 24 25 26 27

497 - Out of Ashes - 7 of 20

VERSE

mp Parts

Voc.

2. Out of ash - es sin - ners, find - ing mer - cy, hope, and right - eous - ness,

Pno.

C A m F C A m F G sus G

Fl. 1 / Ob. (Fl. 2)

p

Cl. 1 & 2

Bssn.
(Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax.
(Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc.

Timp.

Vln. 1 & 2

mp

Vla.

mp

Cello / Bs.

mp

28

29

30

31

497 - Out of Ashes - 8 of 20

Voc. rev - el in their new - found pas - sion, wor - ship - ing in thank - ful - ness. Out of

Pno. E^2 A C^2 G F C E F G C C E

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc.

Timp.

Vln. 1 & 2

Vla.

Cello / Bs.

All *mp*

32 33 34 35

497 - Out of Ashes - 9 of 20

CHORUS

Voc. ash - es in - to free - dom, out of dy - ing in - to life, see the joy that's set be -

Pno. *mf* $\frac{G}{F}$ F $\frac{E}{G}$ G $\frac{G}{A}$ A m G sus $\frac{C}{G}$ G $\frac{G}{C}$ C

Fl. 1 / Ob. (Fl. 2) *mf*

Cl. 1 & 2 *mp* *mf*

Bssn. (Bass Cl.) *mp*

Alto Sax. 1 & 2 *p* *mf*

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2 *p* *mf*

Trb. 1 & 2

Trb. 3 / Tuba

Perc.

Timp.

Vln. 1 & 2 *mf*

Vla. *mf*

Cello / Bs. *mf*

36 37 38 39 40

497 - Out of Ashes - 10 of 20

Voc. fore us in the blind - ing cross of Christ!

Pno. $\frac{G}{F}$ $\frac{C}{F}$ Am G sus C Am $\frac{G}{A}$ A⁵

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc.

Timp.

Vln. 1 & 2

Vla.

Cello / Bs.

tutti

10

41 42 43 44 45

f *mf* *f* *mf* *f*

Sus. Cym.

497 - Out of Ashes - 11 of 20

VERSE

f

Voc.

3. Out of ash - es He is ris - en, seat - ed with the heav'n - ly host.

Pno.

f

D

B m

G

D

B m

G

A sus

A

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bsn.
(Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax.
(Bari. T.C.)

f

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

f

f

Perc.

Timp.

(A to G)

f

Vln. 1 & 2

Vla.

Cello / Bs.

simile

46

47

48

49

497 - Out of Ashes - 12 of 20

Voc. Clouds of wit - ness - es are prais - ing Fa - ther, Son, and Ho - ly Ghost. Out of

Pno. G^2/B D/A G $D/F\sharp$ G A D $D/F\sharp$ *ff*

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc.

Timp.

Vln. 1 & 2

Vla.

Cello / Bs.

50 51 52 53

497 - Out of Ashes - 13 of 20

CHORUS

Voc. ash - es in - to free - dom, out of dy - ing in - to life, see the

Pno. $\frac{A}{G}$ G $\frac{G}{A}$ A $\frac{A}{B}$ B m A sus $\frac{D}{A}$ A

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2 *mf*

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2 *mf*

Trb. 1 & 2

Trb. 3 / Tuba

Perc.

Timp.

Vln. 1 & 2

Vla.

Cello / Bs.

54

55

56

57

497 - Out of Ashes - 14 of 20

Voc. joy that's set be - fore us in the blind - ing cross of Christ!

Pno. A D D A G D G B m A sus D sus

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc.

Timp.

Vln. 1 & 2

Vla. *detache*

Cello / Bs. *detache*

58 59 60 61

497 - Out of Ashes - 15 of 20

Music score for "Out of Ashes" (15 of 20). The score is written for a large ensemble, including vocalists, piano, woodwinds, brass, percussion, and strings.

Vocals: The vocal line features the lyrics: "Out of ash - es in - to free - dom, out of dy - ing in - to". The instruction "stay strong" is written above the first measure, and a "TAG" box is placed above the second measure.

Piano (Pno.): The piano accompaniment includes chords: D, D/F#, A/G, G, G/A, A, A/B, and Bm.

Woodwinds: Flute 1 / Oboe (Fl. 2) plays a melodic line starting with a forte (*f*) dynamic and a trill (*tr*). Clarinet 1 & 2 (Cl. 1 & 2) and Bassoon (Bsn., Bass Cl.) play sustained notes. Alto Saxophone 1 & 2 (Alto Sax. 1 & 2) and Tenor Saxophone (Ten. Sax., Bari. T.C.) also play sustained notes.

Brass: Trumpet 1 (Tpt. 1), Trumpet 2 & 3 (Tpt. 2 & 3), Horn 1 & 2 (Horn 1 & 2), Trombone 1 & 2 (Trb. 1 & 2), and Trombone 3 / Tuba (Trb. 3 / Tuba) play sustained notes.

Percussion: Crash cymbal (Perc.) and Timpani (Timp.) play sustained notes. The timpani part includes a forte (*f*) dynamic and a glissando (*G to A*).

Strings: Violin 1 & 2 (Vln. 1 & 2), Viola (Vla.), and Cello / Bass (Cello / Bs.) play sustained notes.

The score is divided into measures 62, 63, 64, and 65.

497 - Out of Ashes - 16 of 20

life, in - to life, see the

C

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. S.C. *p*

Timp.

Vln. 1 & 2

Vla.

Cello / Bs.

66 67 68 69

497 - Out of Ashes - 17 of 20

Voc. joy that's set be - fore us in the blind - ing cross of Christ! See the

Pno. $\frac{A}{D}$ D $\frac{A}{G}$ G B m A sus D

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bsn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc.

Timp.

Vln. 1 & 2

Vla. *detache*

Cello / Bs. *detache*

70 71 72 73

497 - Out of Ashes - 18 of 20

Score for "497 - Out of Ashes - 18 of 20". The score is written for a large ensemble, including vocalists, piano, woodwinds, brass, percussion, and strings.

Vocals: The vocal line features the lyrics: "joy that's set be - fore us in the blind - ing cross of". The melody is in a major key with a key signature of one sharp (F#).

Piano (Pno.): The piano accompaniment provides harmonic support, featuring chords and arpeggiated figures. Chord symbols above the staff include A D, D, A G, G, B m, and A sus.

Woodwinds: The woodwind section includes Flute 1 / Oboe (Fl. 2), Clarinet 1 & 2 (Cl. 1 & 2), Bassoon (Bssn. / Bass Cl.), Alto Saxophone 1 & 2 (Alto Sax. 1 & 2), and Tenor Saxophone (Bari. T.C.).

Brass: The brass section includes Trumpet 1 (Tpt. 1), Trumpets 2 & 3 (Tpt. 2 & 3), Horns 1 & 2 (Horn 1 & 2), Trombones 1 & 2 (Trb. 1 & 2), and Trombone 3 / Tuba (Trb. 3 / Tuba).

Percussion: The percussion section includes Percussion (Perc.) and Timpani (Timp.).

Strings: The string section includes Violins 1 & 2 (Vln. 1 & 2), Viola (Vla.), and Cello / Double Bass (Cello / Bs.).

The score is divided into measures 74, 75, 76, and 77. The key signature is one sharp (F#). The tempo and dynamics are indicated by markings such as *mf* and *f*.

497 - Out of Ashes - 19 of 20

ENDING

Voc. Christ!

Pno. *mf*

Fl. 1 / Ob. (Fl. 2) *mp* Flute Solo (opt.) Penny Whistle (*sounding 8va*)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc.

Timp.

Vln. 1 & 2 *p*

Vla. *p*

Cello / Bs. *p*

D B m G D B m G A sus A

78 79 80 81

497 - Out of Ashes - 20 of 20

The image shows a page of a musical score, likely for a symphony orchestra. The score is written for measures 82, 83, 84, and 85. The instruments and parts included are:

- Voc. (Vocal)
- Pno. (Piano)
- Fl. 1 / Ob. (Fl. 2)
- Cl. 1 & 2
- Bssn. (Bass Cl.)
- Alto Sax. 1 & 2
- Ten. Sax. (Bari. T.C.)
- Tpt. 1
- Tpt. 2 & 3
- Horn 1 & 2
- Trb. 1 & 2
- Trb. 3 / Tuba
- Perc. (Percussion)
- Timp. (Timpani)
- Vln. 1 & 2
- Vla. (Viola)
- Cello / Bs. (Cello / Bass)

The score includes various musical notations, including notes, rests, and dynamics. Key markings include:

- rit.* (ritardando) in measures 83, 84, and 85.
- mp* (mezzo-piano) in measure 82.
- (mp) Solo* in measure 82, indicating a solo section for the Violins.
- (Section)* in measure 82, indicating a section change.

The page number 82 is visible at the bottom left, and the page number 85 is visible at the bottom right.

Harp

497 - Out of Ashes

PAUL MARINO
and GREG NELSON

JEREMY JOHNSON
Arranged by Carol Tornquist

INTRO

Measures 1-4 of the Intro section. The music is in 3/4 time. The first staff (treble clef) contains a whole note chord. The second staff (treble clef) contains a whole note chord with a '+' symbol above it. The third staff (bass clef) contains a whole note chord. The number '4' is written above each staff, indicating a four-measure phrase.

Tune to: C Scale

Measures 5-8 of the Intro section. The music is in 3/4 time. The first staff (treble clef) contains a whole note chord. The second staff (treble clef) contains a whole note chord. The third staff (bass clef) contains a whole note chord. The number '4' is written above each staff, indicating a four-measure phrase.

5

VERSE

Measures 9-12 of the Verse section. The first staff (treble clef) contains a melody line. The second staff (treble clef) contains a whole note chord. The third staff (bass clef) contains a whole note chord. The number '4' is written above each staff, indicating a four-measure phrase.

9

497 - Out of Ashes - Harp - 2 of 6

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, containing the melody. The second system is a grand staff with a treble and bass clef, where the piano accompaniment is written. The melody is in 4/4 time and features a mix of eighth and quarter notes, with some phrases marked with slurs. The piano accompaniment is mostly rests, with a final measure in the right hand marked *mp* (mezzo-piano) and a final note in the left hand.

13

CHORUS

A musical score for the song 'The Rose Tree'. The score is written for three parts: a vocal line (soprano) and two piano accompaniment lines (treble and bass clef). The key signature is one flat (B-flat), and the time signature is 4/4. The melody is simple and catchy, with a repeating phrase. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

17

The musical score for 'C Scale gliss.' consists of three staves. The top staff is a single melodic line in treble clef, featuring eighth and sixteenth notes with various rests and a final half note. The middle staff is a treble clef staff with chords and rests. The bottom staff is a bass clef staff with chords and rests. The text 'C Scale gliss.' is written in the middle of the bottom staff, indicating a glissando scale in C.

21

A musical score for the song 'The Rose Tree'. It consists of three staves. The top staff is a single treble clef. The bottom two staves are grouped by a brace on the left and represent a grand staff with a treble clef on top and a bass clef on the bottom. The music is written in 4/4 time. The first staff has a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The first measure contains a half note G4, followed by a quarter rest, and then two measures of whole rests. The second staff has a treble clef and a key signature of one flat. The first two measures contain whole rests. The third measure contains a half note G4, followed by a quarter note F#4, and then a quarter note E4. The third staff has a bass clef and a key signature of one flat. The first two measures contain whole rests. The third measure contains a half note G3, followed by a quarter note F#3, and then a quarter note E3.

25

497 - Out of Ashes - Harp - 3 of 6

VERSE

28

32

CHORUS

36

40

Tune to: D Scale

497 - Out of Ashes - Harp - 4 of 6

VERSE

44

f

D Scale gliss.

48

CHORUS

52

ff

56

497 - Out of Ashes - Harp - 5 of 6

TAG

60

D Scale gliss.

64

C#

68

C#

72

D Scale gliss.

497 - Out of Ashes - Harp - 6 of 6

ENDING

76

81

1. Out of ashes prayers are lifted from the weary mourner's call,
Broken hearts are being mended; Jesus' stripes can heal them all.

Chorus

Out of ashes into freedom, out of dying into life,
See the joy that's set before us in the blinding cross of Christ!

2. Out of ashes sinners, finding mercy, hope, and righteousness,
Revel in their newfound passion, worshiping in thankfulness.

3. Out of ashes He is risen, seated with the heavenly host.
Clouds of witnesses are praising Father, Son, and Holy Ghost.

Tag

Out of ashes into freedom, out of dying into life, into life,
See the joy that's set before us in the blinding cross of Christ!
See the joy that's set before us in the blinding cross of Christ!

F Horn 1 & 2

497 - Out of Ashes

PAUL MARINO
and GREG NELSON

JEREMY JOHNSON
Arranged by Travis Cottrell
Orchestrated by Phillip Keveren

INTRO

Horn 1 & 2

Melody

VERSE

CHORUS

497 - Out of Ashes - F Horn 1 & 2 - 2 of 5

21

Musical notation for measures 21-23. The key signature is one sharp (F#). The top staff has whole rests. The bottom staff contains eighth and quarter notes with slurs.

24

Musical notation for measures 24-27. The key signature is one sharp (F#). The top staff has whole rests. The bottom staff has a half note in measure 24, a quarter note in measure 25, and whole rests in measures 26 and 27.

VERSE

28

Musical notation for measures 28-31. The key signature is one sharp (F#). The top staff has whole rests. The bottom staff contains eighth and quarter notes with slurs.

32

Musical notation for measures 32-35. The key signature is one sharp (F#). The top staff has whole rests. The bottom staff contains eighth and quarter notes with slurs.

CHORUS

36

Musical notation for measures 36-39. The key signature is one sharp (F#). The top staff has whole rests. The bottom staff contains eighth and quarter notes with slurs. Measure 39 features a piano (*p*) dynamic marking and a crescendo hairpin.

497 - Out of Ashes - F Horn 1 & 2 - 3 of 5

40

mf

43

f

VERSE

46

50

CHORUS

54

mf

497 - Out of Ashes - F Horn 1 & 2 - 4 of 5

58

TAG

63

66

70

74

497 - Out of Ashes - F Horn 1 & 2 - 5 of 5

ENDING

78

82

1. Out of ashes prayers are lifted from the weary mourner's call,
Broken hearts are being mended; Jesus' stripes can heal them all.

Chorus

Out of ashes into freedom, out of dying into life,
See the joy that's set before us in the blinding cross of Christ!

2. Out of ashes sinners, finding mercy, hope, and righteousness,
Revel in their newfound passion, worshiping in thankfulness.

3. Out of ashes He is risen, seated with the heavenly host.
Clouds of witnesses are praising Father, Son, and Holy Ghost.

Tag

Out of ashes into freedom, out of dying into life, into life,
See the joy that's set before us in the blinding cross of Christ!
See the joy that's set before us in the blinding cross of Christ!

Lead Sheet

497 - Out of Ashes

PAUL MARINO and GREG NELSON

JEREMY JOHNSON
Arranged by Travis Cottrell

INTRO

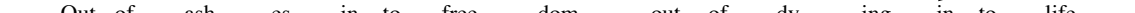
Musical notation for the first system of 'The Rose Tree'. It is in 3/4 time, marked *mp*. The melody consists of eighth notes. Above the staff, the chords are indicated: C, A m, F, C, A m, F, G sus, G, F²/_A, and C²/_G.

VERSE

6 

11 from the wea-ry mourn-er's call, bro-ken hearts are be-ing mend-ed; Je-sus' stripes can heal them

CHORUS

16 

21 

VERSE

26 *mp* C Am F C Am F

31 ness, rev-el in their new-found pas-sion, wor-ship-ing in thank-ful-ness. Out of

497 - Out of Ashes - Lead Sheet - 2 of 3

CHORUS

36 ash - es in - to free - dom, out of dy - ing in - to life, see the joy that's set be -

41 fore us in the blind-ing cross of Christ!

VERSE

46 3. Out of ash - es He is ris - en, seat - ed with the heav'n - ly host. Clouds of wit - ness -

CHORUS

51 es are prais - ing Fa - ther, Son, and Ho - ly Ghost. Out of ash - es in - to free - dom, out of

56 dy - ing in - to life, see the joy that's set be - fore us in the blind-ing cross of

TAG

61 Christ! Out of ash - es in - to free - dom, out of dy - ing in - to

66 life, in - to life, see the joy that's set be -

71 fore us in the blind-ing cross of Christ! See the joy that's set be - fore us in the

497 - Out of Ashes - Lead Sheet - 3 of 3

ENDING

76

B m A sus *mf* D B m G D B m G

blind - ing cross of Christ!

81

A sus A $\frac{G^2}{B}$ $\frac{D^2}{A}$ G $\frac{D}{F\#}$ G A sus A D

mp

Chords Used

C	A m	F	G sus	G	$\frac{F^2}{A}$	$\frac{C^2}{G}$
C E	$\frac{G}{F}$	$\frac{F}{G}$	$\frac{G}{A}$	$\frac{C}{G}$	$\frac{G}{C}$	$\frac{C}{F}$
A ⁵	D	B m	A sus	A	$\frac{G^2}{B}$	$\frac{D}{A}$
$\frac{D}{F\#}$	$\frac{A}{G}$	$\frac{A}{B}$	$\frac{A}{D}$	$\frac{D}{G}$	D sus	

Organ

497 - Out of Ashes

PAUL MARINO and GREG NELSON

JEREMY JOHNSON
Arranged by Travis Cottrell
Organ arranged by Carol Tornquist

INTRO

8

Man. Flute, Principal 8', 4'
Ped. Principal 16', 8'

8

8

VERSE

9

CHORUS

14

497 - Out of Ashes - Organ - 2 of 5

Measures 19-23 of the organ score. The right hand features a melodic line with eighth and sixteenth notes, including ties and rests. The left hand consists of whole rests across all five measures.

19

Measures 24-27 of the organ score. The right hand has a half note in measure 24, followed by rests in measures 25, 26, and 27. The left hand consists of whole rests across all four measures.

24

VERSE

Measures 28-31 of the organ score, marked as the 'VERSE'. The right hand contains a melodic line with eighth and sixteenth notes and rests. The left hand consists of whole rests across all four measures.

28

Measures 32-35 of the organ score. The right hand continues the melodic line. The left hand has whole rests in measures 32, 33, and 34, followed by a final measure (35) with eighth notes in both hands. A *mf* (mezzo-forte) dynamic marking is present in measure 35.

32

497 - Out of Ashes - Organ - 3 of 5

CHORUS

36

First system of the Chorus, measures 36-40. The melody is in the treble clef, and the piano accompaniment is in the grand staff. The key signature has one sharp (F#).

41

Second system of the Chorus, measures 41-45. The melody continues in the treble clef, and the piano accompaniment continues in the grand staff. The key signature has one sharp (F#).

VERSE

46

First system of the Verse, measures 46-50. The melody is in the treble clef, and the piano accompaniment is in the grand staff. The key signature has two sharps (F# and C#).

CHORUS

51

Second system of the Chorus, measures 51-55. The melody is in the treble clef, and the piano accompaniment is in the grand staff. The key signature has two sharps (F# and C#).

497 - Out of Ashes - Organ - 4 of 5

56

TAG

60

61

68

497 - Out of Ashes - Organ - 5 of 5

72

ENDING

76

81

1. Out of ashes prayers are lifted from the weary mourner's call,
Broken hearts are being mended; Jesus' stripes can heal them all.

Chorus

Out of ashes into freedom, out of dying into life,
See the joy that's set before us in the blinding cross of Christ!

2. Out of ashes sinners, finding mercy, hope, and righteousness,
Revel in their newfound passion, worshiping in thankfulness.

3. Out of ashes He is risen, seated with the heavenly host.
Clouds of witnesses are praising Father, Son, and Holy Ghost.

Tag

Out of ashes into freedom, out of dying into life, into life,
See the joy that's set before us in the blinding cross of Christ!
See the joy that's set before us in the blinding cross of Christ!

Percussion 1 & 2

497 - Out of Ashes

PAUL MARINO
and GREG NELSON

JEREMY JOHNSON
Arranged by Travis Cottrell
Orchestrated by Phillip Keveren

INTRO

5

Percussion

Timpani

4

4

4

4

VERSE

9

4

4

4

4

13

4

4

4

4

CHORUS

497 - Out of Ashes - Percussion 1 & 2 - 2 of 5

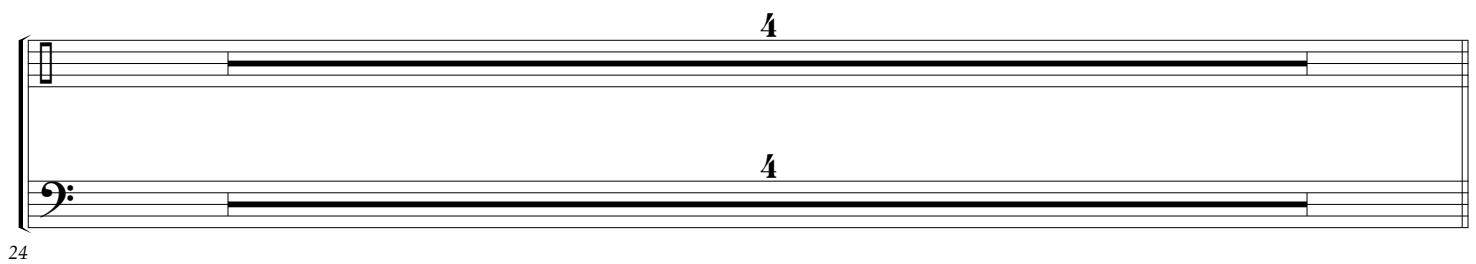
21

3



24

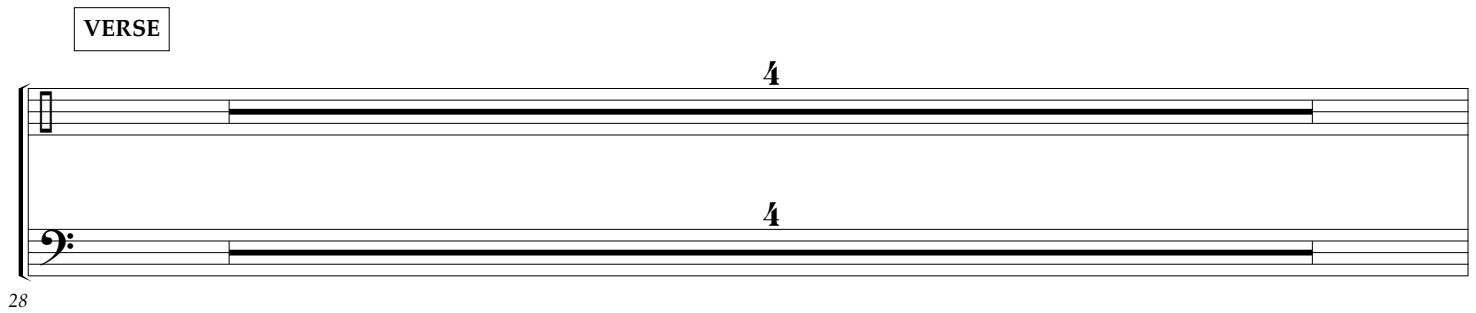
4



28

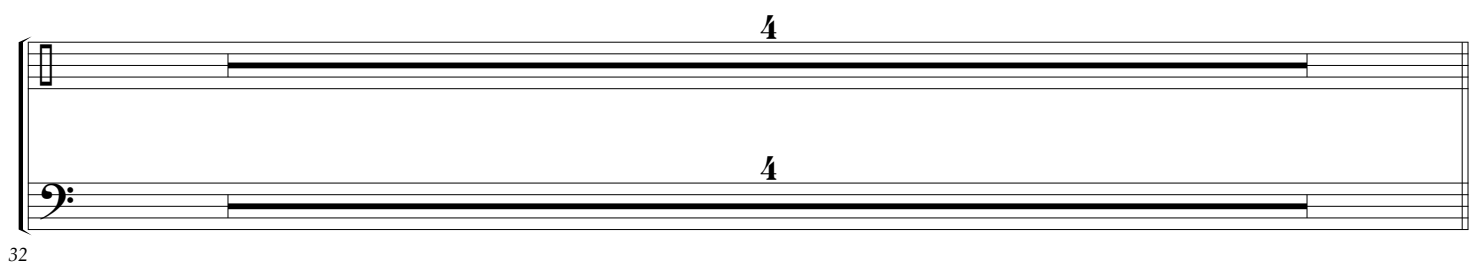
VERSE

4



32

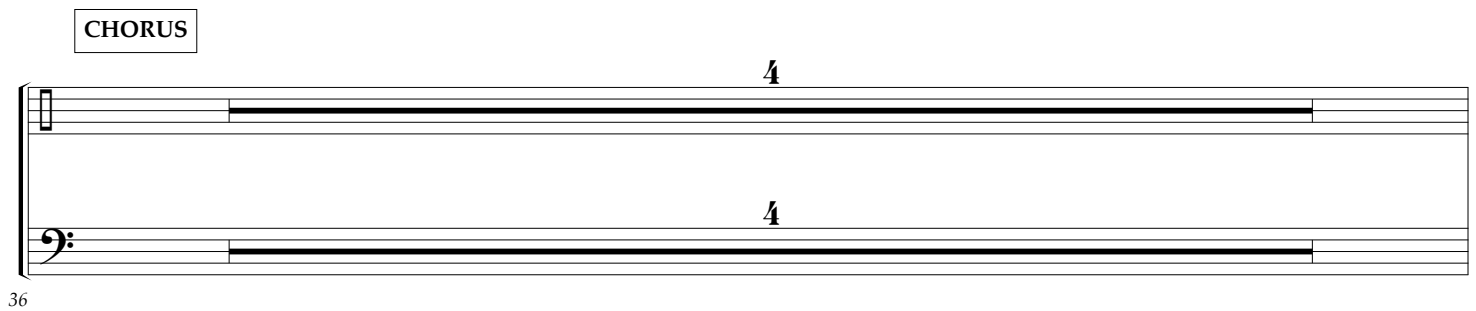
4



36

CHORUS

4



497 - Out of Ashes - Percussion 1 & 2 - 3 of 5

40

3

3

43

Sus. Cym.

3

3

VERSE

46

3

3

f

(A to G)

50

3

3

Sus. Cym.

CHORUS

54

4

4

497 - Out of Ashes - Percussion 1 & 2 - 4 of 5

58

4

63

TAG

Crash cymbal

f

(G to A)

66

S.C.

p

70

74

f

497 - Out of Ashes - Percussion 1 & 2 - 5 of 5

ENDING

78

82

1. Out of ashes prayers are lifted from the weary mourner's call,
Broken hearts are being mended; Jesus' stripes can heal them all.

Chorus

Out of ashes into freedom, out of dying into life,
See the joy that's set before us in the blinding cross of Christ!

2. Out of ashes sinners, finding mercy, hope, and righteousness,
Revel in their newfound passion, worshiping in thankfulness.

3. Out of ashes He is risen, seated with the heavenly host.
Clouds of witnesses are praising Father, Son, and Holy Ghost.

Tag

Out of ashes into freedom, out of dying into life, into life,
See the joy that's set before us in the blinding cross of Christ!
See the joy that's set before us in the blinding cross of Christ!

Piano

497 - Out of Ashes

PAUL MARINO
and GREG NELSON

JEREMY JOHNSON
Arranged by Travis Cottrell
Piano arranged by Carol Tornquist

♩ = 69

INTRO

Musical notation for the Intro of 'Out of Ashes'. The piece is in 3/4 time with a tempo of 69 beats per minute. The key signature is one flat (B-flat). The notation consists of a vocal line and a piano accompaniment. The piano part begins with a mezzo-piano (mp) dynamic. The chords for the piano part are C, Am, F, C, Am, F, G sus, and G.

Continuation of the musical notation for the Intro of 'Out of Ashes'. The piano part continues with the chords F²/A, C²/G, F, C/E, F, G sus, G, and C. The vocal line remains silent.

5

VERSE

mp Ladies & Worship Leader

Musical notation for the Verse of 'Out of Ashes'. The piece is in 3/4 time. The key signature is one flat (B-flat). The notation consists of a vocal line and a piano accompaniment. The piano part begins with a mezzo-piano (mp) dynamic. The chords for the piano part are C, Am, F, C, Am, F, G sus, and G. The lyrics are: 1. Out of ash - es prayers are lift - ed from the wea - ry mourn - er's call,

9

497 - Out of Ashes - Piano - 2 of 7

bro - ken hearts are be - ing mend - ed; Je - sus' stripes can heal them all. Out of

ALL

13

CHORUS *gradually building*

ash - es in - to free - dom, out of dy - ing in - to life, see the

17

joy that's set be - fore us in the blind - ing cross of

21

Christ!

C A m F C A m F G sus G

24

VERSE

mp Parts

2. Out of ash - es sin - ners, find - ing mer - cy, hope, and right - eous - ness,

C A m F C A m F G sus G

mp

28

rev - el in their new - found pas - sion, wor - ship - ing in thank - ful - ness. Out of

$\frac{F^2}{A}$ $\frac{C^2}{G}$ F $\frac{C}{E}$ F G C $\frac{C}{E}$

f

32

CHORUS

ash - es in - to free - dom, out of dy - ing in - to life, see the joy that's set be -

mf

G/F F E/G G G/A A m G sus C/G G G/C C

36

fore us in the blind - ing cross of Christ!

G/F C/F A m G sus C A m G/A A⁵

41

VERSE

3. Out of ash - es He is ris - en, seat - ed with the heav'n - ly host.

f

D B m G D B m G A sus A

46

Clouds of wit - ness - es are prais - ing Fa - ther, Son, and Ho - ly Ghost. Out of

ff

G²/_B D/A G D/F# G A D D/F#

50

CHORUS

ash - es in - to free - dom, out of dy - ing in - to life, see the

A/G G G/A A A/B Bm Asus D/A A

54

joy that's set be - fore us in the blind - ing cross of Christ! Out of

stay strong

A/D D A/G D/G Bm Asus Dsus D D/F#

58

497 - Out of Ashes - Piano - 6 of 7

TAG

ash - es in - to free - dom, out of dy - ing in - to life,

A G G A A A B B m C

in - to life, see the joy that's set be -

C A D D

fore us in the blind - ing cross of Christ! See the joy that's set be -

A G G B m A sus D A D D

63

67

71

497 - Out of Ashes - Piano - 7 of 7

fore us in the blind - ing cross of

mf

A G G B m A sus

75

ENDING

Christ!

D B m G D B m G A sus A

mf

78

rit.

G²/B D²/A G D F# G A sus A D

mp *rit.*

82

Synth String Reduction

497 - Out of Ashes

PAUL MARINO
and GREG NELSON

JEREMY JOHNSON
Arranged by Travis Cottrell
Orchestrated by Phillip Keveren

INTRO

Measures 1-4 of the Intro. The music is in 3/4 time. The treble clef staff starts with a piano (p) dynamic. The bass clef staff has a steady eighth-note accompaniment. The melody in the treble clef consists of chords and single notes, ending with a long, sustained note in the final measure.

Solo

Measures 5-8 of the Solo section. The treble clef staff features a melodic line with eighth-note runs and slurs. The bass clef staff continues with the eighth-note accompaniment. The section ends with a long, sustained note in the treble clef.

5

VERSE

Measures 9-12 of the Verse section. The music consists of sustained chords in both the treble and bass clef staves, each marked with a '4' above the staff, indicating a four-measure rest or sustained chord.

9

Measures 13-16 of the Verse section. Similar to the previous measures, this section consists of sustained chords in both the treble and bass clef staves, each marked with a '4' above the staff.

13

CHORUS

Measures 17-20 of the Chorus section. The treble clef staff has a melodic line with slurs and a crescendo (cresc.) marking. The bass clef staff has a steady eighth-note accompaniment. The section ends with a final chord in the treble clef.

17

497 - Out of Ashes - Synth String Reduction - 2 of 5

21

24

VERSE

28

32

CHORUS

36

497 - Out of Ashes - Synth String Reduction - 3 of 5

40

mf

43

f

46

VERSE

simile

50

54

CHORUS

497 - Out of Ashes - Synth String Reduction - 4 of 5

58

TAG

63

66

70

74

ENDING

78

(*mp*) Solo

82

1. Out of ashes prayers are lifted from the weary mourner's call,
Broken hearts are being mended; Jesus' stripes can heal them all.

Chorus

Out of ashes into freedom, out of dying into life,
See the joy that's set before us in the blinding cross of Christ!

2. Out of ashes sinners, finding mercy, hope, and righteousness,
Revel in their newfound passion, worshiping in thankfulness.

3. Out of ashes He is risen, seated with the heavenly host.
Clouds of witnesses are praising Father, Son, and Holy Ghost.

Tag

Out of ashes into freedom, out of dying into life, into life,
See the joy that's set before us in the blinding cross of Christ!
See the joy that's set before us in the blinding cross of Christ!

B $\flat$ Tenor Saxophone
(Baritone T.C.)

497 - Out of Ashes

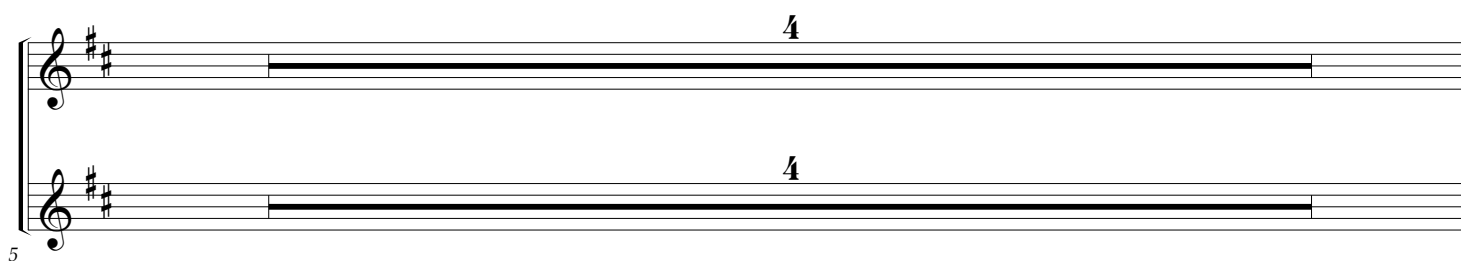
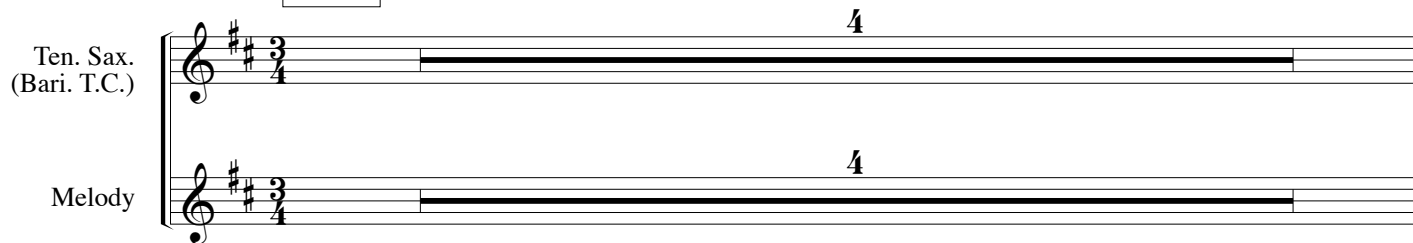
PAUL MARINO
and GREG NELSON

JEREMY JOHNSON
Arranged by Travis Cottrell
Orchestrated by Phillip Keveren

INTRO

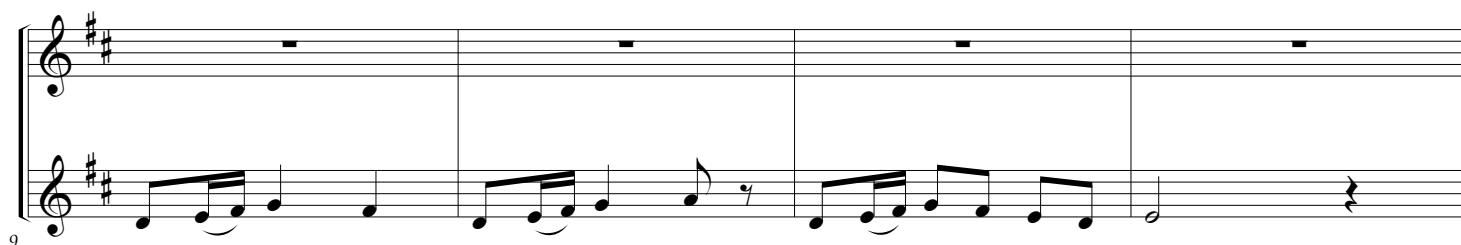
Ten. Sax.
(Bari. T.C.)

Melody

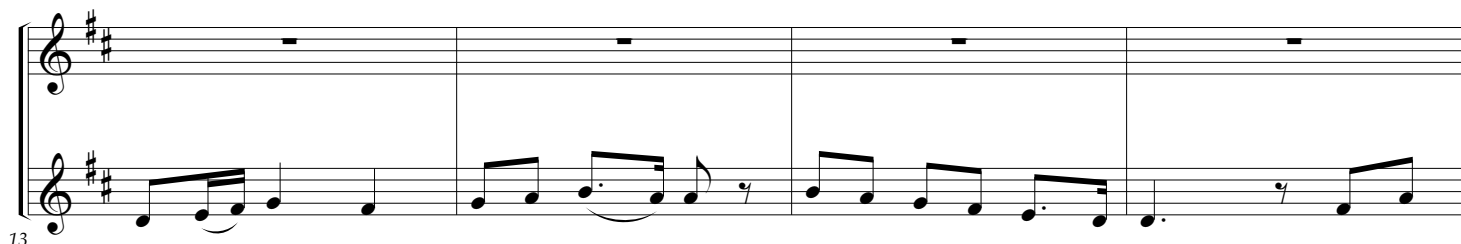


5

VERSE



9



13

CHORUS



17

497 - Out of Ashes - B $\flat$ Tenor Saxophone (Baritone T.C.) - 2 of 5

21

Musical notation for measures 21-23. The key signature is two sharps (F# and C#). The melody in the lower staff consists of eighth and quarter notes with some ties. The upper staff contains whole rests.

24

Musical notation for measures 24-27. The melody in the lower staff starts with a half note, followed by a quarter note, a quarter rest, and then whole rests. The upper staff contains whole rests.

VERSE

28

Musical notation for measures 28-31. The melody in the lower staff features eighth and quarter notes with ties. The upper staff contains whole rests.

32

Musical notation for measures 32-35. The melody in the lower staff continues with eighth and quarter notes, including some ties. The upper staff contains whole rests.

CHORUS

36

Musical notation for measures 36-39. The melody in the lower staff includes eighth and quarter notes with ties. The upper staff contains whole rests.

497 - Out of Ashes - B $\flat$ Tenor Saxophone (Baritone T.C.) - 3 of 5

40

Measures 40-42. The key signature has two sharps (F# and C#). The melody in the lower staff consists of eighth and quarter notes, while the upper staff has whole rests.

43

Measures 43-45. Measure 43 has a long note in the lower staff. Measure 44 has a whole rest in the lower staff. Measure 45 has a half note in the upper staff with a crescendo hairpin, and a whole rest in the lower staff. The system ends with a key signature change to three sharps (F#, C#, G#).

VERSE

46

Measures 46-49. The key signature has three sharps (F#, C#, G#). The melody in the lower staff starts with a forte (*f*) dynamic. The upper staff has half notes.

50

Measures 50-53. The melody in the lower staff continues with eighth and quarter notes. The upper staff has half notes, ending with a decrescendo hairpin in measure 53.

CHORUS

54

Measures 54-57. The key signature has three sharps (F#, C#, G#). The melody in the lower staff consists of eighth and quarter notes. The upper staff has whole rests.

497 - Out of Ashes - B $\flat$ Tenor Saxophone (Baritone T.C.) - 4 of 5

58

58

TAG

63

63

66

66

70

70

74

74

497 - Out of Ashes - B $\flat$ Tenor Saxophone (Baritone T.C.) - 5 of 5

ENDING

78

82

1. Out of ashes prayers are lifted from the weary mourner's call,
Broken hearts are being mended; Jesus' stripes can heal them all.

Chorus

Out of ashes into freedom, out of dying into life,
See the joy that's set before us in the blinding cross of Christ!

2. Out of ashes sinners, finding mercy, hope, and righteousness,
Revel in their newfound passion, worshiping in thankfulness.

3. Out of ashes He is risen, seated with the heavenly host.
Clouds of witnesses are praising Father, Son, and Holy Ghost.

Tag

Out of ashes into freedom, out of dying into life, into life,
See the joy that's set before us in the blinding cross of Christ!
See the joy that's set before us in the blinding cross of Christ!

Trombone 1 & 2

497 - Out of Ashes

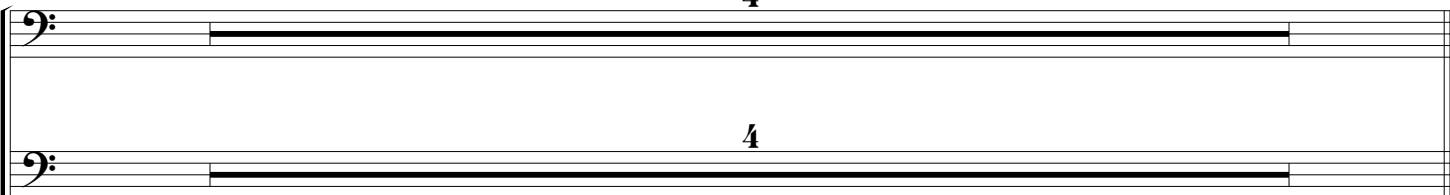
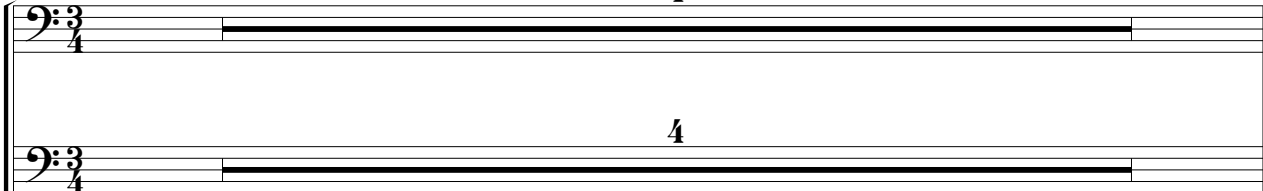
PAUL MARINO
and GREG NELSON

JEREMY JOHNSON
Arranged by Travis Cottrell
Orchestrated by Phillip Keveren

INTRO

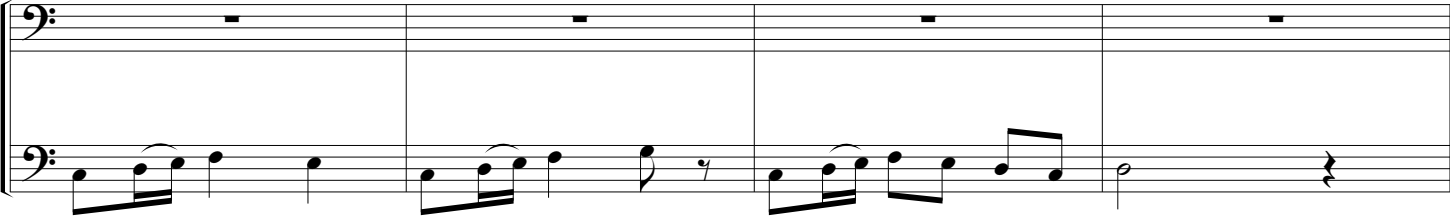
Trb. 1 & 2

Melody

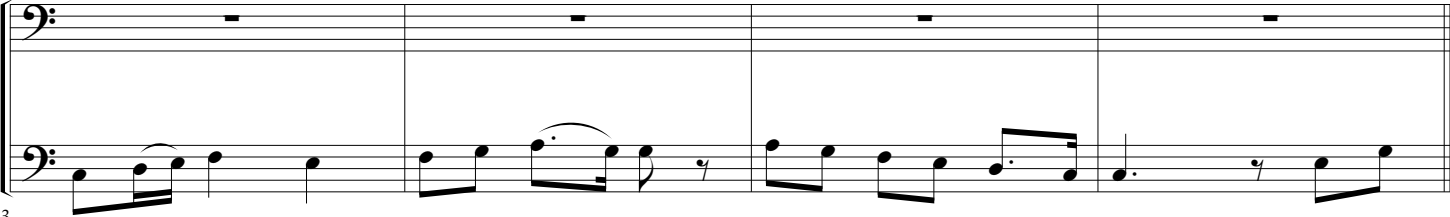


5

VERSE



9



13

CHORUS



17

497 - Out of Ashes - Trombone 1 & 2 - 2 of 5

Measures 21-23 of the score. The music is written in bass clef. Measure 21: Treble staff has a whole rest; bass staff has a half note G2, quarter note F2, quarter note E2, and quarter note D2, all beamed together. Measure 22: Treble staff has a whole rest; bass staff has a half note G2, quarter note F2, quarter note E2, and quarter note D2, all beamed together. Measure 23: Treble staff has a whole rest; bass staff has a half note G2, quarter note F2, quarter note E2, and quarter note D2, all beamed together.

21

Measures 24-27 of the score. The music is written in bass clef. Measure 24: Treble staff has a whole rest; bass staff has a half note G2, quarter note F2, quarter note E2, and quarter note D2, all beamed together. Measure 25: Treble staff has a whole rest; bass staff has a half note G2, quarter note F2, quarter note E2, and quarter note D2, all beamed together. Measure 26: Treble staff has a whole rest; bass staff has a half note G2, quarter note F2, quarter note E2, and quarter note D2, all beamed together. Measure 27: Treble staff has a whole rest; bass staff has a half note G2, quarter note F2, quarter note E2, and quarter note D2, all beamed together.

24

VERSE

Measures 28-31 of the score. The music is written in bass clef. Measure 28: Treble staff has a whole rest; bass staff has a half note G2, quarter note F2, quarter note E2, and quarter note D2, all beamed together. Measure 29: Treble staff has a whole rest; bass staff has a half note G2, quarter note F2, quarter note E2, and quarter note D2, all beamed together. Measure 30: Treble staff has a whole rest; bass staff has a half note G2, quarter note F2, quarter note E2, and quarter note D2, all beamed together. Measure 31: Treble staff has a whole rest; bass staff has a half note G2, quarter note F2, quarter note E2, and quarter note D2, all beamed together.

28

Measures 32-35 of the score. The music is written in bass clef. Measure 32: Treble staff has a whole rest; bass staff has a half note G2, quarter note F2, quarter note E2, and quarter note D2, all beamed together. Measure 33: Treble staff has a whole rest; bass staff has a half note G2, quarter note F2, quarter note E2, and quarter note D2, all beamed together. Measure 34: Treble staff has a whole rest; bass staff has a half note G2, quarter note F2, quarter note E2, and quarter note D2, all beamed together. Measure 35: Treble staff has a whole rest; bass staff has a half note G2, quarter note F2, quarter note E2, and quarter note D2, all beamed together.

32

CHORUS

Measures 36-39 of the score. The music is written in bass clef. Measure 36: Treble staff has a whole rest; bass staff has a half note G2, quarter note F2, quarter note E2, and quarter note D2, all beamed together. Measure 37: Treble staff has a whole rest; bass staff has a half note G2, quarter note F2, quarter note E2, and quarter note D2, all beamed together. Measure 38: Treble staff has a whole rest; bass staff has a half note G2, quarter note F2, quarter note E2, and quarter note D2, all beamed together. Measure 39: Treble staff has a whole rest; bass staff has a half note G2, quarter note F2, quarter note E2, and quarter note D2, all beamed together.

36

497 - Out of Ashes - Trombone 1 & 2 - 3 of 5

40

43

VERSE

46

50

CHORUS

54

497 - Out of Ashes - Trombone 1 & 2 - 4 of 5

Measures 58-62 of the score. The key signature is two sharps (F# and C#). The music is written for Trombone 1 and 2. Measures 58-60 show a melodic line in the bass clef with eighth and quarter notes, while the treble clef has whole rests. Measure 61 features a long, sustained note in the treble clef. Measure 62 continues the melodic line in the bass clef.

58

TAG

Measures 63-65 of the score. Measures 63-64 continue the melodic line in the bass clef. Measure 65 shows a melodic line in the bass clef and a sustained note in the treble clef.

63

Measures 66-67 of the score. Both measures feature a long, sustained note in the treble clef and a melodic line in the bass clef. Measure 67 includes a fermata over the final note in the bass clef.

66

Measures 70-73 of the score. Measures 70-72 show a melodic line in the bass clef and a sustained note in the treble clef. Measure 73 features a melodic line in the bass clef and a sustained note in the treble clef with a fermata.

70

Measures 74-77 of the score. Measures 74-75 continue the melodic line in the bass clef and the sustained note in the treble clef. Measure 76 features a melodic line in the bass clef and a sustained note in the treble clef with a fermata. Measure 77 shows a melodic line in the bass clef and a sustained note in the treble clef.

74

497 - Out of Ashes - Trombone 1 & 2 - 5 of 5

ENDING

78

82

1. Out of ashes prayers are lifted from the weary mourner's call,
Broken hearts are being mended; Jesus' stripes can heal them all.

Chorus

Out of ashes into freedom, out of dying into life,
See the joy that's set before us in the blinding cross of Christ!

2. Out of ashes sinners, finding mercy, hope, and righteousness,
Revel in their newfound passion, worshiping in thankfulness.

3. Out of ashes He is risen, seated with the heavenly host.
Clouds of witnesses are praising Father, Son, and Holy Ghost.

Tag

Out of ashes into freedom, out of dying into life, into life,
See the joy that's set before us in the blinding cross of Christ!
See the joy that's set before us in the blinding cross of Christ!

Trombone 3 / Tuba

497 - Out of Ashes

PAUL MARINO
and GREG NELSON

JEREMY JOHNSON
Arranged by Travis Cottrell
Orchestrated by Phillip Keveren

INTRO

Trb. 3 / Tuba

Melody

4

4

4

4

5

VERSE

9

9

13

13

CHORUS

17

17

497 - Out of Ashes - Trombone 3 / Tuba - 2 of 5

21

24

VERSE

28

32

CHORUS

36

497 - Out of Ashes - Trombone 3 / Tuba - 3 of 5

40

43

VERSE

46

50

CHORUS

54

497 - Out of Ashes - Trombone 3 / Tuba - 4 of 5

58

TAG

63

66

70

74

497 - Out of Ashes - Trombone 3 / Tuba - 5 of 5

ENDING

78

82

1. Out of ashes prayers are lifted from the weary mourner's call,
Broken hearts are being mended; Jesus' stripes can heal them all.

Chorus

Out of ashes into freedom, out of dying into life,
See the joy that's set before us in the blinding cross of Christ!

2. Out of ashes sinners, finding mercy, hope, and righteousness,
Revel in their newfound passion, worshiping in thankfulness.

3. Out of ashes He is risen, seated with the heavenly host.
Clouds of witnesses are praising Father, Son, and Holy Ghost.

Tag

Out of ashes into freedom, out of dying into life, into life,
See the joy that's set before us in the blinding cross of Christ!
See the joy that's set before us in the blinding cross of Christ!

B♭ Trumpet 1

497 - Out of Ashes

PAUL MARINO
and GREG NELSON

JEREMY JOHNSON
Arranged by Travis Cottrell
Orchestrated by Phillip Keveren

INTRO

Tpt. 1

Melody

4

4

4

4

5

VERSE

497 - Out of Ashes - B $\flat$ Trumpet 1 - 2 of 5

21

Musical notation for measures 21-23. The key signature is two sharps (F# and C#). The melody in the lower staff consists of eighth and quarter notes with slurs and ties. The upper staff contains whole rests.

24

Musical notation for measures 24-27. The melody in the lower staff features a half note, a quarter note, and a quarter rest, followed by whole rests. The upper staff contains whole rests.

VERSE

28

Musical notation for measures 28-31. The melody in the lower staff consists of eighth and quarter notes with slurs and ties. The upper staff contains whole rests.

32

Musical notation for measures 32-35. The melody in the lower staff consists of eighth and quarter notes with slurs and ties. The upper staff contains whole rests.

CHORUS

36

Musical notation for measures 36-39. The melody in the lower staff consists of eighth and quarter notes with slurs and ties. The upper staff contains whole rests.

497 - Out of Ashes - B $\flat$ Trumpet 1 - 3 of 5

40

43

VERSE

46

50

CHORUS

54

497 - Out of Ashes - B $\flat$ Trumpet 1 - 4 of 5

58

Measures 58-62 of the score. The key signature is three sharps (F#, C#, G#). The melody in the upper staff consists of whole rests. The lower staff contains a melodic line with eighth and quarter notes, including a half note with a fermata in measure 62.

TAG

63

Measures 63-65 of the score. The upper staff has whole rests. The lower staff continues the melodic line with eighth and quarter notes.

66

Measures 66-69 of the score. The key signature changes to two sharps (F#, C#). Measures 66 and 67 feature a *sfz* (sforzando) marking. The upper staff has half notes with fermatas, while the lower staff has half notes with fermatas and quarter notes.

70

Measures 70-73 of the score. The upper staff has half notes with fermatas. The lower staff continues the melodic line with eighth and quarter notes.

74

Measures 74-77 of the score. The upper staff has half notes with fermatas. The lower staff continues the melodic line with eighth and quarter notes.

497 - Out of Ashes - B $\flat$ Trumpet 1 - 5 of 5

ENDING

78

82

1. Out of ashes prayers are lifted from the weary mourner's call,
Broken hearts are being mended; Jesus' stripes can heal them all.

Chorus

Out of ashes into freedom, out of dying into life,
See the joy that's set before us in the blinding cross of Christ!

2. Out of ashes sinners, finding mercy, hope, and righteousness,
Revel in their newfound passion, worshiping in thankfulness.

3. Out of ashes He is risen, seated with the heavenly host.
Clouds of witnesses are praising Father, Son, and Holy Ghost.

Tag

Out of ashes into freedom, out of dying into life, into life,
See the joy that's set before us in the blinding cross of Christ!
See the joy that's set before us in the blinding cross of Christ!

B♭ Trumpet 2 & 3

497 - Out of Ashes

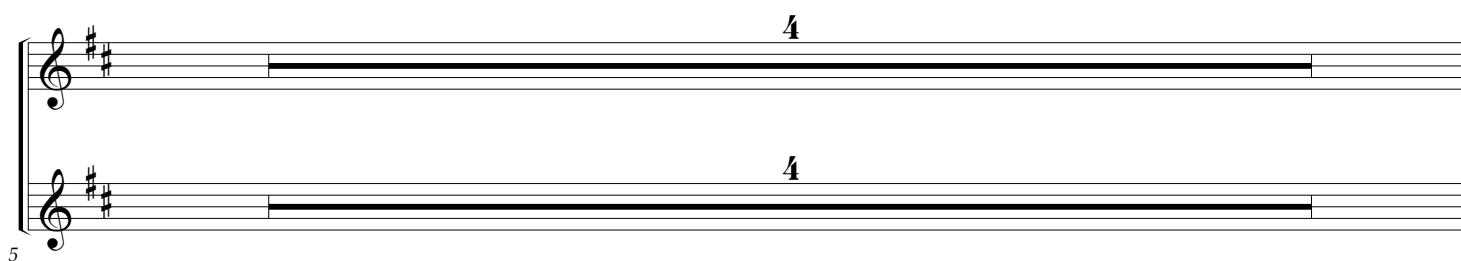
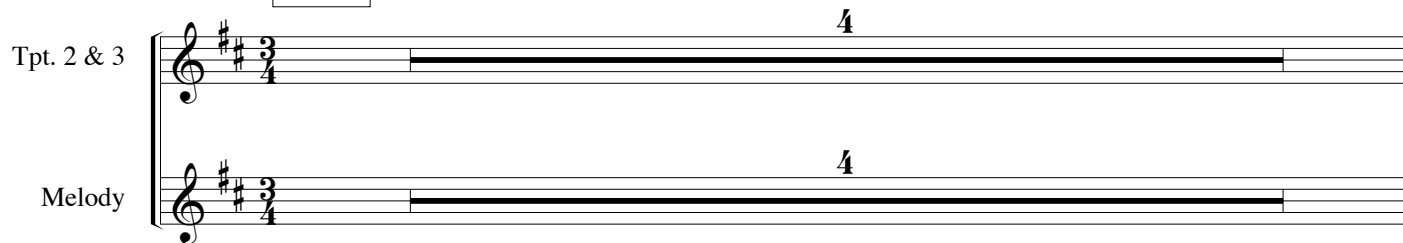
PAUL MARINO
and GREG NELSON

JEREMY JOHNSON
Arranged by Travis Cottrell
Orchestrated by Phillip Keveren

INTRO

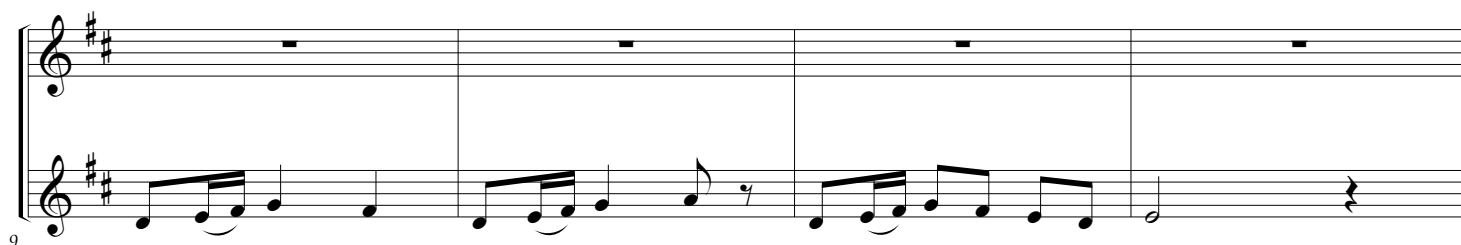
Tpt. 2 & 3

Melody

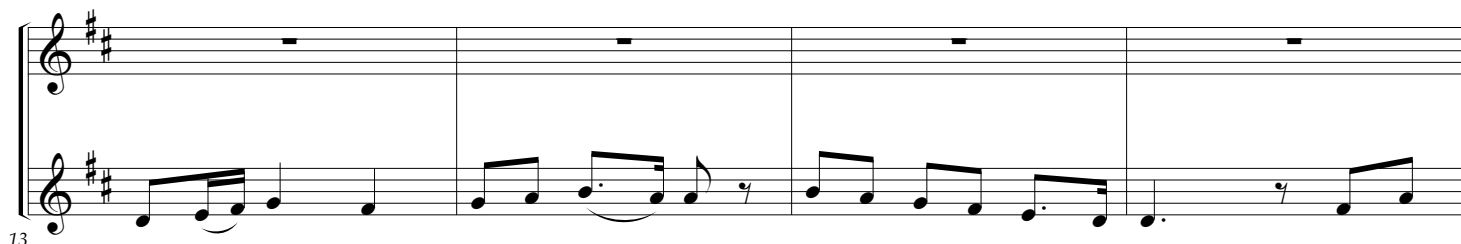


5

VERSE

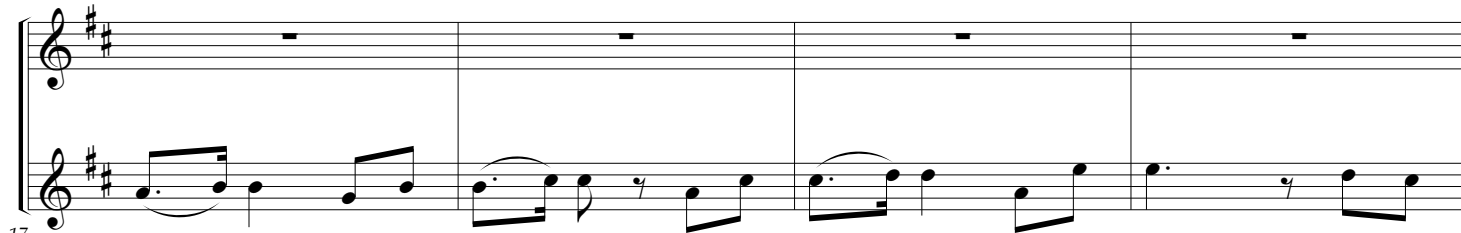


9



13

CHORUS



17

497 - Out of Ashes - B $\flat$ Trumpet 2 & 3 - 2 of 5

21

Musical notation for measures 21-23. The key signature is two sharps (F# and C#). The melody in the lower staff starts on a dotted quarter note, followed by eighth notes, and includes a quarter rest in measure 22. The upper staff contains whole rests.

24

Musical notation for measures 24-27. The melody in the lower staff begins with a half note, followed by a quarter note and a quarter rest. Measures 25-27 contain whole rests in both staves.

VERSE

28

Musical notation for measures 28-31. The melody in the lower staff consists of eighth and quarter notes with slurs, and ends with a quarter rest. The upper staff contains whole rests.

32

Musical notation for measures 32-35. The melody in the lower staff continues with eighth and quarter notes, including slurs and a quarter rest. The upper staff contains whole rests.

CHORUS

36

Musical notation for measures 36-39. The melody in the lower staff features eighth and quarter notes with slurs and quarter rests. The upper staff contains whole rests.

497 - Out of Ashes - B $\flat$ Trumpet 2 & 3 - 3 of 5

40

Musical notation for measures 40-42. The key signature has two sharps (F# and C#). The top staff has whole rests. The bottom staff contains eighth and quarter notes with slurs.

43

Musical notation for measures 43-45. The key signature has two sharps. Measure 43 has a half note in the bottom staff. Measure 44 has a whole rest in the bottom staff. Measure 45 has a half note in the bottom staff and a half note in the top staff. A crescendo hairpin is present in measure 45. The system ends with a double bar line and a key signature change to three sharps (F#, C#, G#).

VERSE

46

Musical notation for measures 46-49. The key signature has three sharps (F#, C#, G#). Measure 46 has a half note in the top staff and eighth notes in the bottom staff. A crescendo hairpin starts in measure 46 and continues through measure 47. Measure 47 has a half note in the top staff and eighth notes in the bottom staff. Measure 48 has a whole rest in the top staff and eighth notes in the bottom staff. Measure 49 has a whole rest in the top staff and a quarter note in the bottom staff.

50

Musical notation for measures 50-53. The key signature has three sharps. Measure 50 has eighth notes in the bottom staff. Measure 51 has eighth notes in the bottom staff. Measure 52 has eighth notes in the bottom staff. Measure 53 has eighth notes in the bottom staff.

CHORUS

54

Musical notation for measures 54-57. The key signature has three sharps. Measure 54 has eighth notes in the bottom staff. Measure 55 has eighth notes in the bottom staff. Measure 56 has eighth notes in the bottom staff. Measure 57 has eighth notes in the bottom staff.

497 - Out of Ashes - B $\flat$ Trumpet 2 & 3 - 4 of 5

58

TAG

63

66

70

74

497 - Out of Ashes - B $\flat$ Trumpet 2 & 3 - 5 of 5

ENDING

78

82

1. Out of ashes prayers are lifted from the weary mourner's call,
Broken hearts are being mended; Jesus' stripes can heal them all.

Chorus

Out of ashes into freedom, out of dying into life,
See the joy that's set before us in the blinding cross of Christ!

2. Out of ashes sinners, finding mercy, hope, and righteousness,
Revel in their newfound passion, worshiping in thankfulness.

3. Out of ashes He is risen, seated with the heavenly host.
Clouds of witnesses are praising Father, Son, and Holy Ghost.

Tag

Out of ashes into freedom, out of dying into life, into life,
See the joy that's set before us in the blinding cross of Christ!
See the joy that's set before us in the blinding cross of Christ!

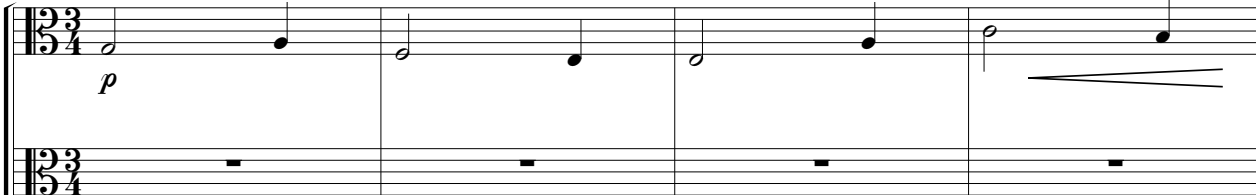
Viola

497 - Out of Ashes

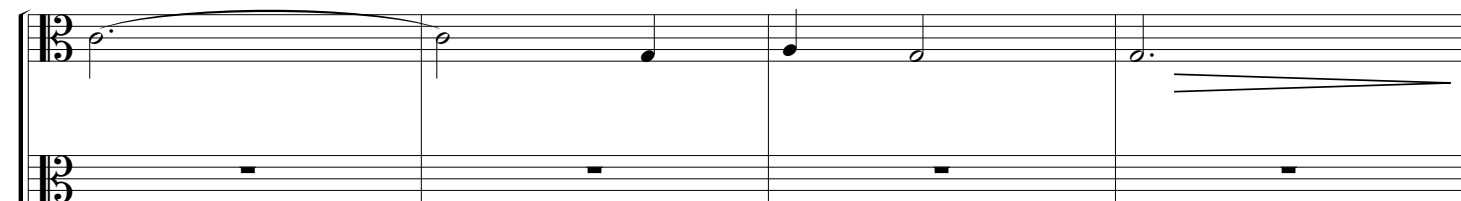
PAUL MARINO
and GREG NELSON

JEREMY JOHNSON
Arranged by Travis Cottrell
Orchestrated by Phillip Keveren

INTRO

Vla. 

Melody 

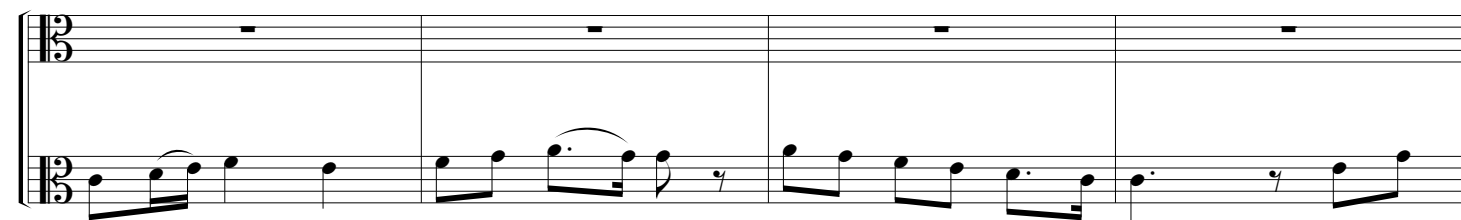


5

VERSE



9



13

CHORUS



17

497 - Out of Ashes - Viola - 2 of 5

Measures 21-23 of the score. The music is in 12/8 time. Measure 21 starts with a mezzo-piano (*mp*) dynamic. The melody in the upper staff features a half note followed by a dotted half note, with a slur over the next two measures. The bass line consists of eighth and sixteenth notes. Measure 22 continues the melodic line. Measure 23 shows a crescendo hairpin and a final melodic phrase.

21

Measures 24-26 of the score. Measure 24 begins with a piano (*p*) dynamic. The upper staff has a half note followed by a dotted half note. The bass line has a half note followed by a whole rest. Measure 25 continues with a half note and a dotted half note in the upper staff, and a whole rest in the bass. Measure 26 ends with a half note and a dotted half note in the upper staff, and a whole rest in the bass.

24

VERSE

Measures 28-31 of the score, labeled as the VERSE. Measure 28 starts with a mezzo-piano (*mp*) dynamic. The melody in the upper staff is a sequence of eighth notes with rests. The bass line features a rhythmic pattern of eighth and sixteenth notes. Measure 29 continues this pattern. Measure 30 shows a continuation of the melodic and bass lines. Measure 31 concludes the phrase with a half note and a dotted half note in the upper staff, and a whole rest in the bass.

28

Measures 32-35 of the score. Measure 32 continues the verse melody. Measure 33 shows a continuation of the melodic and bass lines. Measure 34 continues the pattern. Measure 35 concludes the phrase with a half note and a dotted half note in the upper staff, and a whole rest in the bass.

32

CHORUS

Measures 36-39 of the score, labeled as the CHORUS. Measure 36 starts with a half note followed by a dotted half note in the upper staff. The bass line has a half note followed by a dotted half note. Measure 37 continues the melodic line. Measure 38 continues the pattern. Measure 39 concludes the phrase with a half note and a dotted half note in the upper staff, and a whole rest in the bass.

36

40

43

VERSE

46

50

CHORUS

54

497 - Out of Ashes - Viola - 4 of 5

detache

58

TAG

63

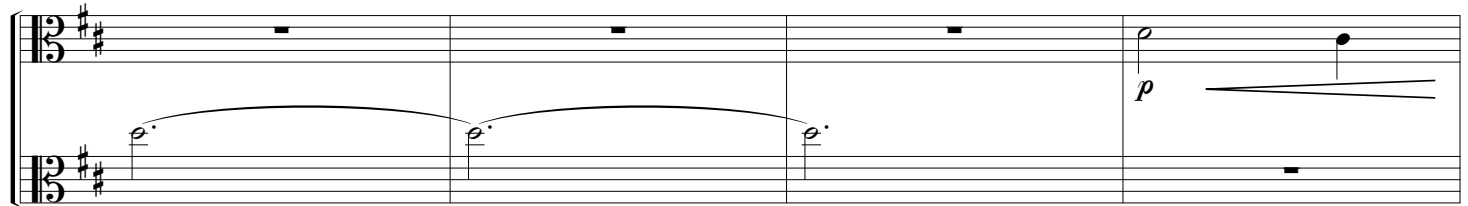
66

detache

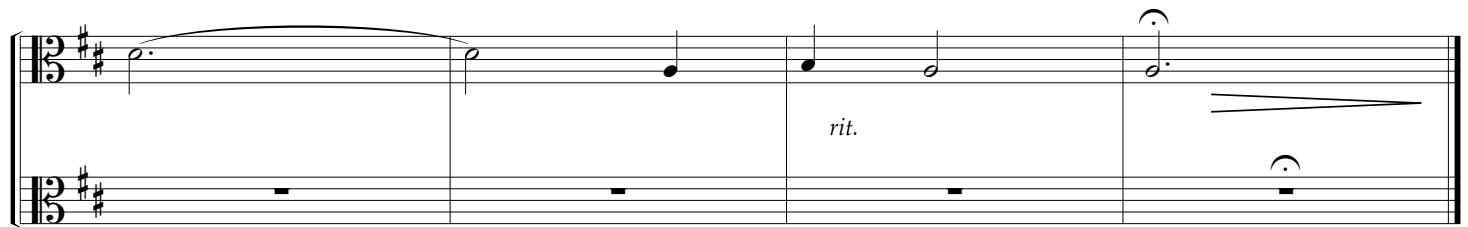
70

74

ENDING



78



82

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Chorus

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3. Out of ashes He is risen, seated with the heavenly host.
Clouds of witnesses are praising Father, Son, and Holy Ghost.

Tag

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See the joy that's set before us in the blinding cross of Christ!

Violin 1 & 2

497 - Out of Ashes

PAUL MARINO
and GREG NELSON

JEREMY JOHNSON
Arranged by Travis Cottrell
Orchestrated by Phillip Keveren

INTRO

Vln. 1 & 2

Melody

p

Solo

(Section)

5

VERSE

9

13

CHORUS

17

p

cresc.

497 - Out of Ashes - Violin 1 & 2 - 2 of 5

21

mp

24

p

VERSE

28

mp

32

mp

CHORUS

36

mp

497 - Out of Ashes - Violin 1 & 2 - 3 of 5

40

mf

10

43

f

46

VERSE

50

54

CHORUS

497 - Out of Ashes - Violin 1 & 2 - 4 of 5

58

TAG

63

66

70

74

497 - Out of Ashes - Violin 1 & 2 - 5 of 5

ENDING

78

82

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