

The Sacrificial Blood

Words and Music by
REBECCA J. PECK
arr. by Logan Peck

1/8 0:00 ♩ = 61

Piano introduction in 4/4 time, starting at 0:00. The tempo is marked as ♩ = 61. The music is in a key with one flat (Bb) and a 4/4 time signature. The first system consists of two staves (treble and bass clef). The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. Chord markings above the treble staff are C, F/A, Bb, C, and F/A. The dynamic marking *mf* is present in the first measure, and *f* is present in the fourth measure.

Measures 4 and 5 of the piece. The top staff is a vocal line starting with a rest in measure 4 and a note in measure 5. The lyrics "There has" are written below the vocal line in measure 5. The piano accompaniment is shown in two staves (treble and bass clef). Chord markings above the treble staff are Bb2 and F/Bb. The dynamic marking *mp* is present in the piano accompaniment.

Measures 6 and 7 of the piece. The top staff is a vocal line with the lyrics "al - ways been a price — for free - dom. There have". The piano accompaniment is shown in two staves (treble and bass clef). Chord markings above the treble staff are F^{sus}, F, and Eb/F.

1/8

This symbol refers to the corresponding track numbers on the Accompaniment CD.
The top number in each box refers to the Split Tracks; the bottom number to the Stereo Tracks.

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8

al - ways_ been those_ who were will - ing to pay. The

Bb/F Bb/F F Bb/F F

10

pas - sion and heart_ of A - mer - i - ca was

C A7/C# Dm7 C/D Dm7

12

bought by those who died to make her great. For

Gsus G9 Csus A7/C#

14

ev - 'ry - thing_ we've gained, there have been loss - es. We see

Dm7 Dm7/C Bb2 Dm7/C F/A

16 2/9 1:00

row af - ter row of small white cross - es, and we re -

Gm7 Gm7/F Csus

18

mem - ber.

CHOIR parts
mf

Be - cause of the sac - ri - fi - cial blood,

C F²/A F/B^b Fsus²/B^b

mf

20

life laid down so will - ing - ly, we now walk in lib - er - ty with

F/A Gm7/A F²/A Eb B^b/D Gm7/D F/A

22

strength to overcome. May we

Gm7 F/A Bb Csus C F/A

24

never forget and always tell the story of the

F/Bb Fsus2/Bb F/A Dm7

26

peace, the pow'r, the glo - ry, and the love in the

Ebmaj7 Bb/D Gm/D G7/B

unison

28

sac - ri - fi - cial blood.

B♭maj7 Csus F

30

C F/A B♭

32

$\frac{3}{10}$ 2:01

SOLO freely
mf
On a

C F/A B♭² F/B♭

34

hill - side long a - go, — God gave free - dom, when the

F^{sus} F E \flat /F

mf

36

blood of — His Son — fell from the cross. — His

B \flat /F B \flat /F F B \flat /F F

38

grace broke the chains — that had bound — us, as

C A 7 /C \sharp Dm 7 C/D Dm 7

40

Christ was slain and paid — sin's aw - ful cost. Nev - er

G^{sus} G 7 C^{sus} A 7 /C \sharp

42

was the call__ of love__ so clear - ly spo - ken.__ Oh how

CHOIR parts

mp

Ooo

Dm⁷ Dm⁷/C Bb² F/A

44

4/11 2:48

pre - cious is His bod - y that__ was__ bro - ken, and we re -

Ahh

Gm⁷ Gm⁷/F C^{sus}

46

mem - ber.____

mf

Be - cause of the sac - ri - fi - cial blood, -

C F²/A F/B^b F⁵sus²/B^b

mp *mf*

48

life laid down so will - ing - ly, we now walk in lib - er - ty with

F/A Gm⁷/A F²/A E^b B^b/D Gm⁷/D F/A

2/4

50

strength to o - ver - come. May we

Gm⁷ F/A B^b C^{sus} C F/A

2/4

52

nev - er for - get and al - ways tell the sto - ry of the

F/Bb F#sus2/Bb F/A Dm7

54

peace, the pow'r, the glo - ry, and the love unis. in the

Ebmaj7 Bb/D Gm/D G7/B

56

5/12 3:33

sac - ri - fi - cial blood. parts

Bbmaj7 Csus F#sus F

58

f unis.

There is hope in the blood.

C F²/A B^b B^b/D

60

parts

There is life in the blood.

C F²/A B^{b2}

62

unis.

There is truth in the blood. There is

D^b G^b/B^b C^b C^b/E^b

64 $\frac{6}{13}$ 4:05 parts

pow'r, pow'r in the blood!

Db Gb/Bb Cb²

66 rit. a tempo

Be-cause of the sac - ri - fi - cial blood,

Db^{sus} Ab²/C 3 Ab/Db Ab^{sus2}/Db

rit. a tempo

68 $\frac{2}{4}$

life laid down so will - ing - ly, we now walk in lib - er - ty with

Ab/C Bbm⁷/C Ab²/C Gb Db/F Bbm⁷/F Ab/C

70

strength to overcome. May we

Bbm⁷ Ab/C Db Eb^{sus} Eb Ab/C

72

nev - er for - get and al - ways tell the sto - ry of the

Ab/Db Ab^{sus}2/Db Ab/C Fm⁷

74

peace, the pow'r, the glo - ry, and the love in the

Gbmaj⁷ Db/F Bbm/F Bb⁷/D

7/14 4:42

unis.

76

sac - ri - fi - cial blood,

D_bmaj7 *E_bsus* *Fm7*

78

parts

in the sac - ri -

Ab/Eb *Ab²/C* *Bbm7* *Ab²/C*

80

fi - - - cial blood,

E_bsus *E_b* *D_b/E_b* *Ab*

82

rit.

ff

Two staves of music. The top staff is a vocal line in treble clef with lyrics "sac - ri - fi - cial" under the notes. The bottom staff is a piano accompaniment in bass clef. Both staves show a ritardando and fortissimo dynamic.

sac - ri - fi - cial

Ab sus⁴/Bb

Ab²/Bb

D^b

D^b maj⁷

D^b/E^b

E^b

Piano accompaniment for measures 82-83. The top staff is in treble clef and the bottom staff is in bass clef. Chords are indicated above the top staff. A ritardando dynamic is marked in the middle of the system.

rit.

84

Two staves of music. The top staff is a vocal line with the word "blood!" and a long horizontal line indicating a sustained note. The bottom staff is a piano accompaniment in bass clef. Both staves show a long note with a fermata.

blood!

Ab

Ab/E^b

Ab

Piano accompaniment for measures 84-85. The top staff is in treble clef and the bottom staff is in bass clef. Chords are indicated above the top staff. A fortissimo dynamic and a triplet of eighth notes are marked in the bottom staff.

ff

3

3