

# For the Sake of His Name

Choral

Words by CHRIS ANDERSON

Music by GREG HABEGGER

Arranged and Orchestrated by

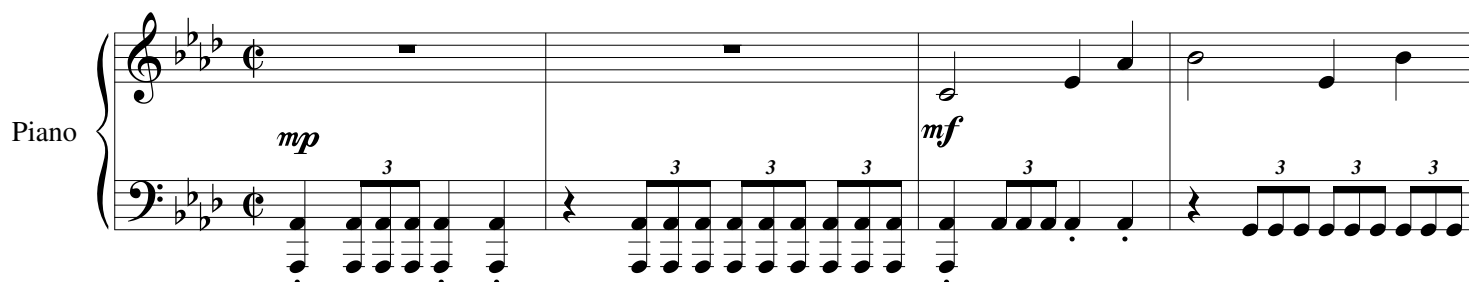
PAUL THOMPSON

Steady march  $\text{♩} = 60$

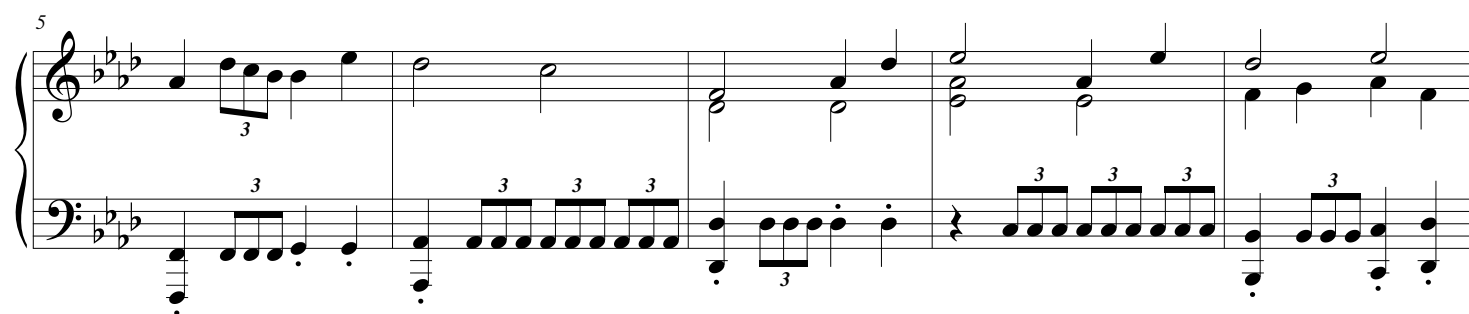
Piano

*mp*

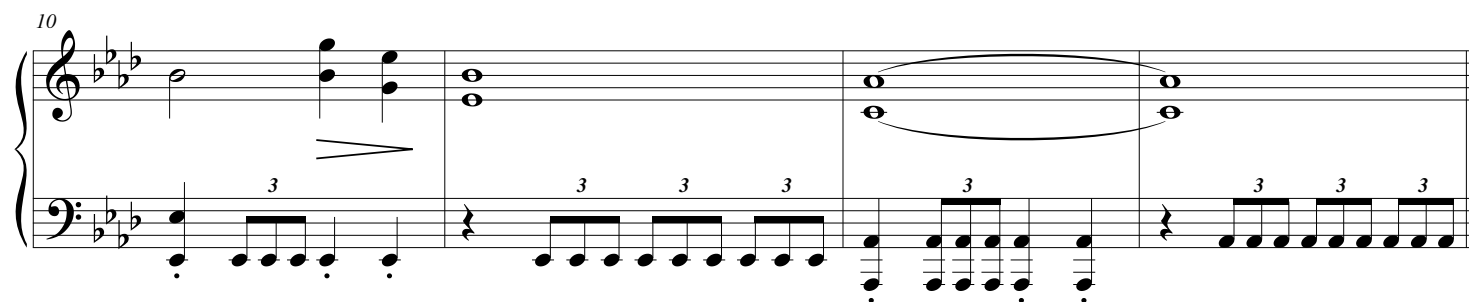
*mf*



5



10



## Verse 1

14

*mp* Go to the world for the sake of His name;



14

*mp*

\*opt. octaves



Choral - For the Sake of His Name - Page 2 of 14

18

To ev - 'ry na - tion His glo - ry pro - claim.

18

22

Pray that the Spir - it wise Will o - pen dark - ened eyes,

22

26

Grant - ing new life to dis - play Je - sus' fame.

26

## Chorus

## Choral - For the Sake of His Name - Page 3 of 14

30

*mf* In Je - sus' pow - er, preach Christ to the lost;

30

*mf*

34

For Je - sus' glo - ry, count all else but loss.

34

*mf*

38

Gath - er from ev - 'ry place Tro - phies of sov - 'reign grace.

38

*mf*

Choral - For the Sake of His Name - Page 4 of 14

42

Lest life be wast - ed, ex - alt Je - sus' cross.

42

Verse 2

46

*mp* Love the un - loved for the sake of His

46

*mp*

50

name; Like Christ, be - friend those whose heads hang in

50

54

shame. Je - sus did not con - demn, But was con -

54

58

demned for them. Trust gos - pel pow'r, for we once were the

58

Chorus

62

same. *mf* In Je - sus' pow - er, preach Christ to the

62

# For the Sake of His Name

Organ

Words by CHRIS ANDERSON

Music by GREG HABEGGAR

Arranged and Orchestrated by

PAUL THOMPSON

Steady march  $\text{♩} = 60$

Organ

The organ introduction consists of three staves. The top staff is a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It contains a whole rest in every measure. The middle staff is a bass clef with a key signature of three flats and a common time signature. It contains a whole note chord of B-flat, E-flat, and A-flat in the first measure, followed by a whole note chord of B-flat, E-flat, and A-flat in the second measure, and then a series of whole note chords: B-flat, E-flat, A-flat; B-flat, E-flat, A-flat; B-flat, E-flat, A-flat; B-flat, E-flat, A-flat; B-flat, E-flat, A-flat; B-flat, E-flat, A-flat; B-flat, E-flat, A-flat; B-flat, E-flat, A-flat. The bottom staff is a bass clef with a key signature of three flats and a common time signature, containing a whole rest in every measure.

## Verse 1

9

The organ introduction for Verse 1 consists of three staves. The top staff is a treble clef with a key signature of three flats and a common time signature, containing a whole rest in every measure. The middle staff is a bass clef with a key signature of three flats and a common time signature, containing a whole note chord of B-flat, E-flat, and A-flat in the first measure, followed by a whole note chord of B-flat, E-flat, and A-flat in the second measure, and then a series of whole note chords: B-flat, E-flat, A-flat; B-flat, E-flat, A-flat; B-flat, E-flat, A-flat; B-flat, E-flat, A-flat; B-flat, E-flat, A-flat; B-flat, E-flat, A-flat; B-flat, E-flat, A-flat; B-flat, E-flat, A-flat. The bottom staff is a bass clef with a key signature of three flats and a common time signature, containing a whole rest in every measure.

17

The organ introduction for Verse 1 continuation consists of three staves. The top staff is a treble clef with a key signature of three flats and a common time signature, containing a whole note chord of B-flat, E-flat, and A-flat in the first measure, followed by a whole note chord of B-flat, E-flat, and A-flat in the second measure, and then a series of whole note chords: B-flat, E-flat, A-flat; B-flat, E-flat, A-flat; B-flat, E-flat, A-flat; B-flat, E-flat, A-flat; B-flat, E-flat, A-flat; B-flat, E-flat, A-flat; B-flat, E-flat, A-flat; B-flat, E-flat, A-flat. The middle staff is a bass clef with a key signature of three flats and a common time signature, containing a whole note chord of B-flat, E-flat, and A-flat in the first measure, followed by a whole note chord of B-flat, E-flat, and A-flat in the second measure, and then a series of whole note chords: B-flat, E-flat, A-flat; B-flat, E-flat, A-flat; B-flat, E-flat, A-flat; B-flat, E-flat, A-flat; B-flat, E-flat, A-flat; B-flat, E-flat, A-flat; B-flat, E-flat, A-flat; B-flat, E-flat, A-flat. The bottom staff is a bass clef with a key signature of three flats and a common time signature, containing a whole rest in every measure.

Organ - For the Sake of His Name - Page 2 of 6

Chorus

25

Measures 25-32 of the Chorus. The score is for organ, featuring a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The melody in the treble staff consists of eighth and quarter notes, with some chords. The bass staff provides a harmonic accompaniment with chords and a triplet of eighth notes in measure 28. A repeat sign is present at the end of measure 32.

33

Measures 33-39 of the Chorus. The score continues with the organ. Measures 33-35 show a more active melody in the treble staff. Measures 36-39 feature a triplet of eighth notes in the bass staff. A repeat sign is present at the end of measure 39.

40

Measures 40-46 of the Chorus. The score continues with the organ. Measures 40-42 show a more active melody in the treble staff. Measures 43-46 feature a triplet of eighth notes in the bass staff. A repeat sign is present at the end of measure 46.

Verse 2

Measures 47-54 of Verse 2. The score is for organ, featuring a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The melody in the treble staff consists of a single note (G4) held for 8 measures. The bass staff provides a harmonic accompaniment with a single note (G2) held for 8 measures. A repeat sign is present at the end of measure 54.

**Chorus**

## Organ - For the Sake of His Name - Page 3 of 6

62

Measures 62-68 of the Chorus. The piece is in B-flat major (two flats). The right hand features a melody starting with a whole rest in measure 62, followed by eighth and quarter notes. The left hand provides a harmonic accompaniment with chords and single notes. The bottom staff shows a single bass line with whole and half notes.

69

Measures 69-74 of the Chorus. The right hand continues the melody with eighth and quarter notes. The left hand accompaniment consists of chords and single notes. The bottom staff continues with a single bass line.

**Verse 3**

75

Measures 75-80 of Verse 3. The key signature changes to D major (two sharps). The right hand features a more complex melody with some triplets. The left hand accompaniment includes chords and triplets. The bottom staff continues with a single bass line.

81

Measures 81-86 of Verse 3. The right hand continues the melody with triplets and chords. The left hand accompaniment features dense chords and triplets. The bottom staff continues with a single bass line.