

# SING

A NEW SONG

## YES, JESUS LOVES ME

WORDS + MUSIC: CHRIS BRINDLEY

ANS 1403

[WWW.SALVATIONARMY.ORG.AU/CAD](http://WWW.SALVATIONARMY.ORG.AU/CAD)

AUSTRALIA  
SOUTHERN  
TERRITORY



## Sing A New Song

Recorded CD accompaniment tracks are available for each song allowing leaders to rehearse each section of the song and provide for performances by groups who have no or limited musical support.

## Yes, Jesus Loves Me

Words and Music: Chris Brindley

Written for the Gospel Choir elective of the Melbourne Staff Songster's Sing It Up weekend, the piece is strongly set in the classic southern style. The lyric claims the amazing grace and love shown in Jesus' death on the cross, and that the redemption found through it is available to each one of us.

Key rehearsal points include the styling of lines with an emphasis on growing intensity through long notes, and the clear detachment of quavers separated by rests. Bars 15-16 will benefit from a stronger alto (middle) sound if possible. Special attention will be required in approaching the chorus at bar 23 to settle parts on the word "free". Allow the repeated section in bars 31-33 to build into bar 35 without a break to make the statement in bar 35 the climax of the piece.

Musical notation for four vocal parts: SOPRANO, ALTO, TENOR, and BASS. The notation shows a single note for each part on a five-line staff. The Soprano part is on a treble clef staff with a note on the second line (G4). The Alto part is on a treble clef staff with a note on the second space (A4). The Tenor part is on a bass clef staff with a note on the second space (G3). The Bass part is on a bass clef staff with a note on the second space (G2). Each note is a half note. There are some markings below the notes, possibly indicating dynamics or articulation, such as '(f)' and '#f'.

# The Salvation Army Australia Southern Territory

Sing A New Song (ANS1403)

## Yes, Jesus Loves Me

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CD 13

Piano introduction in A major, 12/8 time. The music starts with a treble clef and a key signature of two sharps (F# and C#). The bass clef part begins with a whole note chord of A. The treble clef part features a melodic line with eighth notes and quarter notes. Chords are indicated above the staff: A, C/F, G<sup>2</sup>, A<sup>2</sup>, Cadd<sup>4</sup>/F, and G. Dynamics include *mp* and *f*.

First system of vocal and piano accompaniment. It begins with a circled number 4 and a piano (*p*) dynamic. The vocal line is for all female voices. The lyrics are: "How could it be that the Lord of all heav-en came to this Earth just for He came to take my hurt and my sor-row; ta-ken so I could be". A tenor part is indicated as "Ten. only". The piano accompaniment features chords: A<sup>2</sup>, F#m<sup>7</sup>, Dmaj<sup>7</sup>, Amaj<sup>9</sup>/C#, Bm<sup>7</sup>, F<sup>2</sup>, and F/G. Dynamics include *p*.

Second system of vocal and piano accompaniment. It begins with a circled number 7 and a *cresc.* dynamic. The vocal line continues with the lyrics: "me? And why would he care, oh, why would He lis-ten to free. He did it for me, oh, He gave His life to". A tenor part is indicated as "add Bases". The piano accompaniment features chords: A, Fmaj<sup>7</sup>, G, A<sup>2</sup>, Dsus<sup>2</sup>(#4), D, and Dmaj<sup>7</sup>. Dynamics include *cresc.*

10

CD 14

*ff*

12

*mp* unis

what I cry\_\_ out in prayer? But He sees me\_\_ as  
 wash a - way\_\_ all my sin. In love for me His\_\_ bod

G Gmaj7 Em/G F#7sus F#7 Bm Bm/A

*ff* *mp*

13

more\_\_ than a sin - ner\_\_ Ah,\_\_\_\_\_  
 - y was bro - ken.\_\_\_\_ Ah,\_\_\_\_\_

More than the grief\_ that I\_\_ bear  
 Nails in his hands and in His feet.

Em/G G G/A G<sup>2</sup>/A D<sup>2</sup> D F#m/C# F#

16

He\_\_ shows for-give-ness\_\_ and mer-cy\_\_ and grace that I can live, that  
 He\_\_ gave it all on\_\_ that

*f* *mf* *mp*

*Ten. only*

Bm<sup>7</sup> Bm/A Gmaj7 F#m<sup>7</sup> Bm<sup>add2</sup> Cmaj7 C<sup>6</sup>(b5) C

*f* *mf*

19 **CD 15** | 2. *mf* unis.

I can live. rug-ged\_\_old cross to set me free,\_\_\_\_\_ to be

*Ten. only*

*add Basses*

D<sup>2</sup>/E Gmaj7 F#m7 Bmadd2 Cmaj7 C<sup>6</sup>(b5) C

*mp* *mf*

22 **CD 16** **23** *f*

free!\_\_\_\_\_ So I can say "Yes,\_\_\_ Je-sus loves me"; I know it is true! And He will be

D<sup>2</sup>/E Dmaj9 C#m7 Bm7 D/E E/A

*f*

25 **27**

here wait-ing for me and guid-ing me through. I can say "Yes,\_\_\_ Je-sus loves me";

Dmaj9 C#m7 F#m7 Bm7 D/E A Dmaj9 C#m7