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SEE A VICTORY

ARR. JAY ROUSE

SATB

THE MULTI-GEN SERIES

presents

See a Victory

Words and Music by **BEN FIELDING, CHRIS
BROWN, STEVEN FURTICK
AND JASON INGRAM**

Arranged and Orchestrated by **JAY ROUSE**

Accomp. CD 7-65762-21352-4
(Includes split-channel, stereo trax and vocal demo formats)

Orchestration (CD-ROM) 7-65762-25370-4

*Instrumentation is available at lillenas.com

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Arr. by Jay Rouse

* 1 10 With confidence ♩ = ca. 77

mp *mf*

B_m G D B_m G

4 KID SOLO *mp*

The weap-on may be formed but it won't pros-

D B_m G

mp

6

- per, When the dark - ness falls it won't pre -

D B_m G

*CD POINTS: Split-channel, CD: 1-9; Stereo Trax, CD: 10-18; Vocal Demo, CD: 19

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8

- veil; — 'Cause the God I serve knows on - ly how - to tri-

D B m G

10

- umph, My God will nev - er fail, —

D B m G

12

2 11

O my God will nev - er fail. —

D B m G

Add KIDS CHOIR

14

mf

I'm gon-na see a vic - to - ry, I'm gon-na see a

D B m

4

16

vic - to - ry, For the bat - tle be - longs to You, Lord;

G D

18

I'm gon - na see a vic - to - ry, I'm gon - na see a

A Bm

20

vic - to - ry, For the bat - tle be - longs to You, Lord.

G D

3 12

22

A Bm G

cresc.

24

mf

There's pow-er in the might-y name of Je-

mf

D B m G

dim. *mf*

26

- sus, Ev-ry war He wag-es He will

D B m G

28

win; I'm not back-ing down from an-y gi-

D B m G

ant, 'Cause I know how this sto - ry ends;

D B m G

4 13

Yes, I know how this sto - ry ends.

D B m G

f I'm gon - na see a vic - to - ry, I'm gon - na see a

D B m *f*

36

vic - to - ry, For the bat - tle be - longs — to You, Lord; —

G D

38

I'm gon-na see a vic - to - ry, I'm gon-na see a

A Bm

40

vic - to - ry, For the bat - tle be - longs — to You, Lord. —

G D

Musical score for measures 42-43. The piano accompaniment consists of two staves. The right hand plays chords A, G, and Bm. The left hand provides a bass line. Dynamics include *dim.* and *mp*. The vocal line is shown in a single staff above the piano part.

5 14

Musical score for measures 44-45. The piano accompaniment consists of two staves. The right hand plays chords A, D F#, G, and Bm. The left hand provides a bass line. A large watermark "For Preview Only" is overlaid on the page.

KIDS CHOIR *only*
mf

Musical score for measures 46-47. The piano accompaniment consists of two staves. The right hand plays chords A, D F#, G, and Bm. The left hand provides a bass line. The vocal line includes the lyrics "You take what the en - e - my meant for e -". Dynamics include *mf*.

48

- vil and You turn it for good, You turn it for good.

A D F# G B m

50

You take what the en - e - my meant for e -

Add ADULT CHOIR
mf

You take what the en - e - my meant for e -

mf

A D F# G B m

52

- vil and You turn it for good, You turn it for good.

- vil and You turn it for good, You turn it for good.

A D F# G B m

54

f You take what the en - e - my meant for e -

f You take what the en - e - my meant for e -

f

A D F# G B m

cresc.

7 2nd time

16 2nd time

56

- vil and You turn it for good, You turn it for good.

- vil and You turn it for good, You turn it for good.

A D F# G Bm

58

1 (to pg. 10, meas. 55) 2

KIDS CHOIR *only*
mp

I'm gon - na see a

1 (to pg. 10, meas. 55) 2

A A

60

vic - to - ry, I'm gon - na see a vic - to - ry, For the bat -

B_m *G*

mp

62

- tle be - longs to You, Lord.

BOTH CHOIRS
f

f I'm gon - na see a

D *A*

64

vic - to - ry, I'm gon - na see a vic - to - ry, For the bat -

B m G

f

This system contains measures 64 and 65. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part includes a dynamic marking of *f* and chord changes to B m and G.

66

- tle be - longs to You, Lord; I'm gon - na see a

D A

This system contains measures 66 and 67. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part includes chord changes to D and A.

68

vic - to - ry, I'm gon - na see a vic - to - ry, For the bat -

B m G

This system contains measures 68 and 69. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part includes chord changes to B m and G.

- tle be - longs to You, Lord.

D A

72 *ff*

You take what the en - e - my meant for e - vil and You turn it for good, -

ff

G B m A D F#

74

You turn it for good.

G B m A

76

Sheet music for measures 76-77. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "You take what the en - e - my meant for e - vil and You turn it for good, -". The piano accompaniment is in bass clef, featuring a steady eighth-note bass line and chords in the right hand.

G B m A D F#

Piano accompaniment for measures 76-77. The right hand plays chords and moving lines, while the left hand provides a harmonic foundation with chords and a bass line.

78

Sheet music for measures 78-79. The vocal line continues with the lyrics: "You turn it for good, -". The piano accompaniment continues with the same rhythmic pattern.

G B m A

Piano accompaniment for measures 78-79. The right hand features more complex chordal textures and melodic lines.

80

Sheet music for measures 80-81. The vocal line repeats the lyrics: "You take what the en - e - my meant for e - vil and You turn it for good, -". The piano accompaniment continues.

G B m A D F#

Piano accompaniment for measures 80-81. The right hand plays chords and moving lines, while the left hand provides a harmonic foundation with chords and a bass line.

82

82

You turn it for good.

G B_m A G²

The musical score consists of four staves. The top two staves are for the vocal line, with the lyrics 'You turn it for good.' written below the notes. The bottom two staves are for the piano accompaniment, with a treble clef on the left and a bass clef on the right. The key signature is one sharp (F#) and the time signature is 4/4. The score includes a guitar chord progression: G, B_m, A, and G². The music features a mix of eighth and quarter notes, with some chords and melodic lines spanning across the staves.

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