

No More Night

Words and Music by
WALT HARRAH
Arr. by Nick Robertson

* **1** **8** Power ballad ♩ = ca. 72

N.C. D^{\flat} $E^{\flat}m7$

pp

p

5 A^{\flat}/C $A^{\flat}7/C$ $B^{\flat}m$ D^{\flat}/A^{\flat} G^{\flat}

mp cresc.

8 D^{\flat}/C^{\flat} C^{\flat} $A^{\flat}7_{sus}$

f dim.

11 *rit.* MALE SOLO *p* *a tempo*

The time - less theme, earth and

A^{\flat} A^{\flat}/C

p rit. *a tempo*

The musical score is written for piano and voice. It begins with a 3/4 time signature and a tempo of approximately 72 beats per minute. The key signature has three flats (B-flat, E-flat, A-flat). The score is divided into systems. The first system (measures 1-4) features a piano introduction with a 'pp' dynamic. The second system (measures 5-7) includes a 'mp cresc.' dynamic. The third system (measures 8-10) features a 'f dim.' dynamic. The fourth system (measures 11-14) includes a 'MALE SOLO' section with a 'p' dynamic and a 'rit.' marking, followed by a return to 'a tempo'. The lyrics 'The time - less theme, earth and' are placed under the vocal line. Chord symbols are provided above the piano part throughout the score.

*CD POINTS: Split-channel, CD: 1-7; Stereo Trax, CD: 8-14; Vocal Demo, CD: 15

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14

heav - en will pass a - way; It's not a

A^b/G^b D^b/F $E^b m^7$ D^b

17

dream, God will make all things new that

A^b/C A^b/G^b D^b_{sus}

20

day. Gone is the curse from which I

D^b A $F\# m^9$

cresc. *mp*

23

stum - bled and fell; E - vil is

D^{\flat}
 A^{\flat} A G^{\sharp}

2 9

26

ban - ished to e - ter - nal hell.

$F^{\sharp m 9}$ D^{\flat} $G^{\flat 2}$
 A^{\flat} A^{\flat}

mf *dim.*

29

No more night,

mp D^{\flat} $E^{\flat m 7}$

mp *ff*

32 (SOLO)

no more pain; No more

CHOIR parts
p

Oo,
p

$A^{\flat} C$ $A^{\flat} 7 C$ D^{\flat} $A^{\flat} C$ $B^{\flat} m$ $B^{\flat} m 7$

35 *mp* *mf*
tears, nev-er cry - ing a - gain. And

mp *mp*
nev-er cry - ing a - gain.

$E^{\flat} m 7$ $G^{\flat} A^{\flat}$ $A^{\flat} G^{\flat}$

prais - es to the Great I

mf

Prais - es to the Great I

mf

mf

D^{\flat} / F G^{\flat} E^{\flat} / G

41

AM; We will live in the light of the

**Prime unis. mp*

Of the

mp

TENORS *only*

A^{\flat} _{sus} A^{\flat} F / A B^{\flat} _m D^{\flat} _{sus}/ E^{\flat}

dim. *mp*

*Prime Unis. calls for the men and women to sing the same notes in the same octave.

44

ris - en Lamb!

CHOIR out

ris - en Lamb!

G^b A^b A^b7 D^b G^b B^b

47

SOLO mp

See all a - round, now the

A A^bsus G^b B^b A^b C

50

na - tions bow down to sing; The on - ly

A^b G^b D^bsus D^b

53

sound is the praises to Christ, our

A^b/C A^b/G^b D^b_{sus}

56 (SOLO)

mf

King. Slow - ly the names from the

CHOIR parts
mp

Oo,
mp

D^b D^b/C^b A $F\#m^9$

cresc. *mf*

59

book _____ are read; I know _____ the

Prime unis.
mf

I know _____ the

TENORS only *mf*

D^{\flat}/A^{\flat} D^{\flat}/F A^{\flat}/B^{\flat} $B^{\flat}m7$ A

4 11

62

King so there's no need, no need to dread.

King so there's no need, no need to

Add BASSES

$F^{\sharp}m9$ D^{\flat}/A^{\flat} $G^{\flat}6/A^{\flat}$

cresc.

65

f

No more night,

f

dread! No more night,

f

$G^{\flat}m^6$ A^{\flat} D^{\flat} $E^{\flat}m^7$

68

no more pain; No more

No more pain; No more

A^{\flat} $A^{\flat}7$ D^{\flat} A^{\flat} $B^{\flat}m$ $B^{\flat}m^7$

71

tears, nev-er cry - ing a - gain. And

tears, nev-er cry - ing a - gain. And

$E^{\flat}m^7$ G^{\flat} A^{\flat} A^{\flat} G^{\flat}

74

prais - es to the Great I

prais - es to the Great I

D^{\flat} F G^{\flat} E^{\flat} G

77

AM; We will live in the light of the

AM; We will live in the light of the
TENORS *only*

Add BASSES

A^{\flat}_{sus} A^{\flat} $\frac{E}{A}$ B^{\flat}_m $\frac{D^{\flat}_{\text{sus}}}{E^{\flat}}$

80

ris - en Lamb! See, o - ver there, there's a

ris - en Lamb! Oh,

mp

$A^{\flat}_7_{\text{sus}}$ A^{\flat} D^{\flat} $\frac{D^{\flat}}{F}$ E^{\flat}_m7 D^{\flat} C^{\flat}

83

man - sion pre - pared for me; Where I will

mf

mf

$A^{\flat} C$ D^{\flat}_{sus} D^{\flat} $E^{\flat} m7$ $D^{\flat} F$

86

live with my Sav - ior e - ter - nal -

mp *f*

ah, *mp* *f*

$C^{\flat} E^{\flat}$ C^{\flat} $A^{\flat} C$ B^{\flat}_{sus}

89

Musical notation for the first staff (treble clef), measures 89-90. Includes a fermata over the first measure and a triplet in the second measure. Dynamics include *ff*.

ly! And there will be

Musical notation for the second staff (treble clef), measures 89-90. Includes a fermata over the first measure. Dynamics include *ff*.

e - ter - nal - ly!

Musical notation for the third staff (bass clef), measures 89-90. Dynamics include *ff*.

Musical notation for the piano accompaniment, measures 89-90. Includes chord symbols: B^b, C^{m7}, A^{b2}, B^bsus.

91

Huge half-time feel ♩ = ca. 106

Musical notation for the first staff (treble clef), measures 91-92. Includes a fermata over the first measure. Lyrics: no more night!

no more night!

Musical notation for the second staff (treble clef), measures 91-92. Dynamics include *ff*.

No more

Musical notation for the third staff (bass clef), measures 91-92. Dynamics include *ff*.

Musical notation for the piano accompaniment, measures 91-92. Includes chord symbols: B^b N.C., E^b. Dynamics include *ff*. Text: Half-time feel.

94

94

No more pain; No more

night, No more pain;

F_m7 B^b/D E^b B^b/D

Sub

97

97

tears, nev-er cry-ing a -

No more tears, nev-er cry-ing a -

C_m F_m7 A^b2/B^b

100

gain. And prais - es to the

gain. And prais - es to the

B^b E^b A^b
 A^b G

103

Great I AM; We will live in the

Great I AM; We will live in the

E B^b G C^m
 A B

7 14

106

light of the ris - en Lamb! And

light of the ris - en Lamb! And

Fm A^b2 B^b B^b7 E^b A^b B^b A^b C B^b D

109

prais - es to the Great I

prais - es to the Great I

E^b G A^b F A

112

AM; We will live in the light of the

AM; We will live in the light of the

B \flat G/B C \flat B \flat A \flat E \flat /G F \flat

115

ris - en Lamb! We will live in the

ris - en Lamb! We will live in the

A \flat ²/B \flat B \flat 7 E \flat B \flat /D C \flat

118

light of the ris - en

light of the ris - en

F_m A^b B^b N.C.

121

Lamb!

Lamb!

E^b