

Remember the Reason

Words and Music by
PHIL BARFOOT
 and **REBECCA J. PECK**
Arranged by Cliff Duren

With emotion ♩ = 60

SOLO (with freedom and heart)
mp

The God who made the heav - ens, who

holds the world in place, hum - bly laid His glo - ry down to

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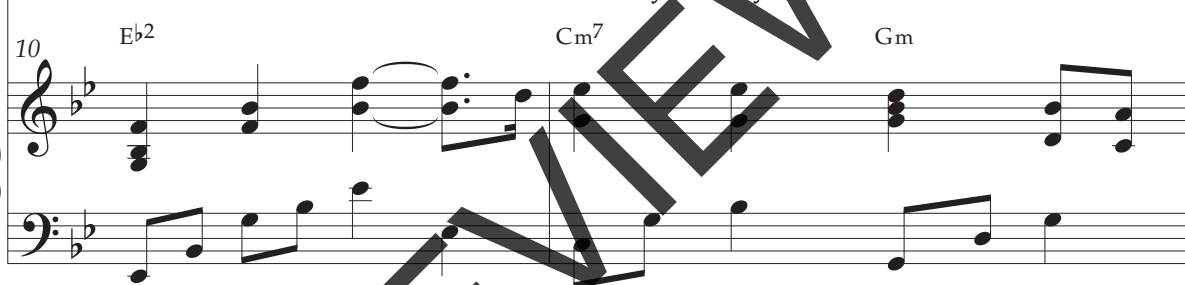
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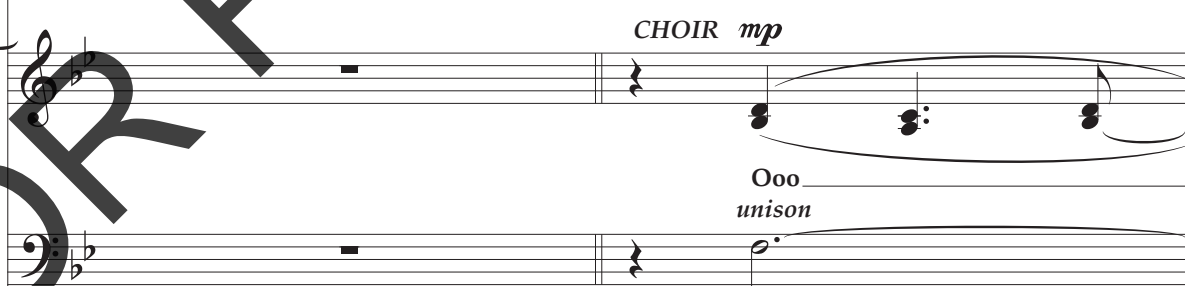
8



10



12



12



14

why He left heav - en's throne_ to suf-fer here_be-low._ It's

14

$E\flat^2/G$ Gm^7 Dm^7 Cm^7 F^7_{sus}

17

so much more_ than words_ can_ ex - plain;_ He

mp

unison

Ooo_ He

unison

17

$B\flat$ F/A $E\flat^2/G$

24

24

jour - ney to a rug - ged cross, — where sin would break His heart.

This system contains measures 24 and 25. Measure 24 has a whole rest in the vocal line. Measure 25 contains the vocal melody with the lyrics "jour - ney to a rug - ged cross, — where sin would break His heart." The piano accompaniment consists of chords in the right hand and single notes in the left hand.

24

24

$E\flat^2$ $B\flat^2/D$ $B\flat^2/D$

This system shows the piano accompaniment for measures 24 and 25. Measure 24 has a whole rest in the vocal line. Measure 25 contains the piano accompaniment with the lyrics "jour - ney to a rug - ged cross, — where sin would break His heart." The piano accompaniment consists of chords in the right hand and single notes in the left hand.

26

26

SOLO

What could ev - er dare de - scribe —

This system contains measures 26 and 27. Measure 26 has a whole rest in the vocal line. Measure 27 contains the vocal melody with the lyrics "What could ev - er dare de - scribe —". The piano accompaniment consists of chords in the right hand and single notes in the left hand.

26

26

Gm^7 $F(\text{add}^4)$ $E\flat^2$

This system shows the piano accompaniment for measures 26 and 27. Measure 26 has a whole rest in the vocal line. Measure 27 contains the piano accompaniment with the lyrics "What could ev - er dare de - scribe —". The piano accompaniment consists of chords in the right hand and single notes in the left hand.

28

grace so a - maz - ing to sac - ri - fice His life?

28 Cm⁷ Gm E^b2

30

CHOIR (SOLO joins CHOIR)
mf

Re - mem - ber the rea - son He came;

30 F^{sus} F F^{sus}/G F/A B^b F/A

mf

32

why He left heav - en's throne_ to

32 $E\flat^2/G$ Gm^7 Dm^7

34

suf - fer here_ be - low._ It's so much more_ than words_ can_ ex - plain;_

34 Cm^7 F^7sus $B\flat$ F/A

36

He did it all_ for us._ Re - mem - ber_ the rea - son_ was

unison

unison

36 $E\flat^2/G$ Gm^7 Dm^7 Cm^7 F^7sus F

WHEN I SURVEY THE WONDROUS CROSS (Isaac Watts/Lowell Mason)

39

f SOLO out

love. Love so a - maz - ing, —

39 $B\flat$ $B\flat/A\flat$ $G\flat$ $G\flat/F$ $G\flat/E\flat$ $G\flat^2/D\flat$ $G\flat/B\flat$

f

42

unison

so di - vine, de - mands my

unison

42 $A\flat m^7$ $G\flat/D\flat$ $D\flat$ $G\flat$ $G\flat/F$ $E\flat m$

45

*molto rit.****ff***

soul, my life, my all! Re-

45 $B\flat^7/D$ $E\flat m/D\flat$ $A\flat/C$ $B\flat/D$ C/E $Fsus$ F

molto rit.

*SOLO ad lib throughout
a tempo*

48

mem - ber the rea - son He came; why He

Detailed description: This block contains the vocal melody for measures 48 and 49. The key signature has two flats (Bb and Eb). The melody is written in a soprano clef. Measure 48 starts with a quarter rest, followed by a half note G4, a quarter note A4, a half note Bb4, a quarter note A4, a half note G4, a quarter note F4, a half note E4, and a quarter note D4. Measure 49 starts with a quarter rest, followed by a half note D4, a quarter note C4, a half note B3, a quarter note A3, a half note G3, a quarter note F3, a half note E3, and a quarter note D3.

48

ff a tempo

Detailed description: This block contains the piano accompaniment for measures 48 and 49. The key signature has two flats. Measure 48 features a Bb chord in the right hand and a Bb chord in the left hand. Measure 49 features an F/A chord in the right hand and an F/A chord in the left hand. The tempo marking is 'ff a tempo'.

50

left heav - en's throne to suf - fer here be - low. It's

Detailed description: This block contains the vocal melody for measures 50 and 51. The key signature has two flats. Measure 50 starts with a quarter rest, followed by a half note G4, a quarter note A4, a half note Bb4, a quarter note A4, a half note G4, a quarter note F4, a half note E4, and a quarter note D4. Measure 51 starts with a quarter rest, followed by a half note D4, a quarter note C4, a half note B3, a quarter note A3, a half note G3, a quarter note F3, a half note E3, and a quarter note D3.

50

Detailed description: This block contains the piano accompaniment for measures 50 and 51. The key signature has two flats. Measure 50 features a Gm7 chord in the right hand and a Gm7 chord in the left hand. Measure 51 features a Dm7 chord in the right hand and a Dm7 chord in the left hand. The tempo marking is 'ff a tempo'.

52

so much more than words can ex - plain; He

Detailed description: This block contains the vocal melody for measures 52 and 53. The key signature has two flats. Measure 52 starts with a quarter rest, followed by a half note G4, a quarter note A4, a half note Bb4, a quarter note A4, a half note G4, a quarter note F4, a half note E4, and a quarter note D4. Measure 53 starts with a quarter rest, followed by a half note D4, a quarter note C4, a half note B3, a quarter note A3, a half note G3, a quarter note F3, a half note E3, and a quarter note D3.

52

Detailed description: This block contains the piano accompaniment for measures 52 and 53. The key signature has two flats. Measure 52 features a Bb chord in the right hand and a Bb chord in the left hand. Measure 53 features an F/A chord in the right hand and an F/A chord in the left hand. The tempo marking is 'ff a tempo'.

did it all for us. Re - mem - ber the rea - son was
unison

54 Gm7 Dm7 Cm7 F7sus

love so a - maz - ing, so di -

56 Bb E/A Gm7 Bb/F Bb/D Cm7 Bb/F F

vine! He did it all for us! Re -

59 Bb Bb/D Eb2 Bb/D

61 *molto rit.*

mem - ber the rea - son was

61 Cm⁷ Dm⁷ Eb² B^b/_F F F⁷_{sus}

molto rit.

63

love!

63 B^b