

# More Beautiful

Edition # 21075-Z1

Sarah Hart, Jeremy Bose and Marc Byrd  
Keyboard accompaniment by Scott Soper

## INTRO (♩ = ca. 74-76)

Musical notation for the Intro section, featuring a treble and bass clef with chords F, Bbmaj7, Dm7, and Bb.

## VERSES

1. A bru - tal cross, a gen - tle man, a bro - ken heart -  
2. A bod - y tak - en from the wood, the heav - ens weep -

Musical notation for the first verse, including lyrics and chords F and Bbmaj7.

1. be-neath my sins. A crown of thorns -  
2. ing for the world. An emp - ty tomb, -

Musical notation for the second verse, including lyrics and chords Dm7 and Bb.

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1. \_\_\_\_\_ where mer - cy bled, \_\_\_\_\_ re - viled \_\_\_\_\_ and scorned, \_\_\_\_\_  
 2. \_\_\_\_\_ a stone rolled back, \_\_\_\_\_ a blind - ing light \_\_\_\_\_

F Bbmaj7 Dm7

1. \_\_\_\_\_ re - ceived \_\_\_\_\_ my death. \_\_\_\_\_  
 2. \_\_\_\_\_ to pierce \_\_\_\_\_ the black. \_\_\_\_\_

∩ Laid up - on \_\_\_\_\_ love's  
 The hope - less sep - a -

Bbmaj7 C

1. al - tar, an of - f'ring of \_\_\_\_\_ the Fa - ther for his own. \_\_\_\_\_  
 2. ra - tion re - stored to sweet \_\_\_\_\_ sal - va - tion by your wounds. \_\_\_\_\_

Dm Bb

**REFRAIN**

Noth-ing could be more beau - ti - ful, more beau - ti - ful to me. —

F C7 Dm7

— Noth - ing could be — more beau - ti - ful, more beau -

Bb F C7 to Coda ⊕

1 to Verse 2 2 to Bridge 3 D.S. al Coda

— ti - ful to me. — — —

Dm7 Bb Bb Bb D.S. al Coda

BRIDGE

The musical score for the bridge consists of three systems of vocal and piano accompaniment. The first system features the vocal line with lyrics "In dy - ing you de-stroyed my death, in ris -" and piano accompaniment with chords C and Dm7. The second system continues with lyrics "- ing gave me life a-gain. Your sac - ri - fice, my sav -" and piano accompaniment with chords F/A, Bbadd9, and C. The third system concludes with lyrics "- ing grace, my ev - 'ry - thing." and piano accompaniment with chords Dm7 and Bbadd9. The score includes dynamic markings such as *cresc.* and *D.S.* (Da Capo).

⊕ CODA

First system of the CODA section. The vocal line (top staff) contains the lyrics: "ti - ful \_\_\_ to me. \_\_\_ more beau-ti-ful \_\_\_ to". The piano accompaniment (middle and bottom staves) features chords Dm7 and Bb. The piano part includes a melodic line in the right hand and a bass line in the left hand.

Second system of the CODA section. The vocal line (top staff) contains the lyrics: "me. \_\_\_". The piano accompaniment (middle and bottom staves) features chords F, Bbmaj7, Dm7, Csus4, and Bbadd9. The piano part includes a melodic line in the right hand and a bass line in the left hand. The section concludes with a double bar line and a fermata over the final chord.

# More Beautiful

(Guitar/Vocal)

Edition # 21075-Z2

Sarah Hart, Jeremy Bose and Marc Byrd

INTRO (♩ = ca. 74-76)

F B♭maj7 Dm7 B♭

VERSES

F

1. A bru - tal cross, a gen - tle man,  
2. A bod - y tak - en from the wood,

B♭maj7 Dm7

1. a bro - ken heart be - neath my sins.  
2. the heav - ens weep - ing for the world.

B♭ F

1. A crown of thorns where mer - cy bled,  
2. An emp - ty tomb, a stone rolled back,

B♭maj7 Dm7

1. re - viled and scorned, re - ceived my death.  
2. a blind - ing light to pierce the black.

B♭maj7 C Dm

1. Laid up - on love's al - tar, an  
2. The hope - less sep - a - ra - tion re -

B♭

1. of - f'ring of the Fa - ther for his own.  
2. stored to sweet sal - va - tion by your wounds.

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**REFRAIN**

Melody F C7

Noth - ing could be \_\_\_\_\_ more beau - ti - ful, more beau -

Harmony

Dm7 Bb F

- ti - ful \_\_\_\_\_ to me. \_\_\_\_\_ Noth - ing could be \_\_\_\_\_ more beau -

C7 to Coda ⊕ Dm7

ti - ful, more beau - ti - ful \_\_\_\_\_ to me. \_\_\_\_\_

1, 2	3
Bb	Bb
1: to Verse 2: to Bridge	D.S. al Coda

BRIDGE

C Dm7

In dy - ing you de - stroyed my death, in ris -

F/A Bbadd9 C

- ing gave me life a - gain. Your sac - ri - fice, my sav -

Dm7 Bbadd9 *cresc.* D.S.

- ing grace, my ev - 'ry - thing.

⊕ CODA

Dm7 Bb

- ti - ful to me. more beau - ti - ful to

F Bbmaj7 Dm7 *rit.* Csus4 Bbadd9

me.

# More Beautiful

(Guitar/Vocal)

Edition # 21075-Z2

Sarah Hart, Jeremy Bose and Marc Byrd

INTRO (♩ = ca. 74-76)

F B♭maj7 Dm7 B♭

## VERSES

F

1. A bru - tal cross, a gen - tle man,  
2. A bod - y tak - en from the wood,

B♭maj7 Dm7

1. a bro - ken heart be - neath my sins.  
2. the heav - ens weep - ing for the world.

B♭ F

1. A crown of thorns where mer - cy bled,  
2. An emp - ty tomb, a stone rolled back,

B♭maj7 Dm7

1. re - viled and scorned, re - ceived my death.  
2. a blind - ing light to pierce the black.

B♭maj7 C Dm

1. Laid up - on love's al - tar, an  
2. The hope - less sep - a - ra - tion re -

B♭

1. of - f'ring of the Fa - ther for his own.  
2. stored to sweet sal - va - tion by your wounds.

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**REFRAIN**

Melody F C7

Noth - ing could be \_\_\_\_\_ more beau - ti - ful, more beau -

Harmony

Dm7 Bb F

- ti - ful \_\_\_\_\_ to me. \_\_\_\_\_ Noth - ing could be \_\_\_\_\_ more beau -

C7 to Coda ⊕ Dm7

ti - ful, more beau - ti - ful \_\_\_\_\_ to me. \_\_\_\_\_

1, 2	3
Bb	Bb
1: to Verse 2: to Bridge	D.S. al Coda

BRIDGE

C Dm7

In dy - ing you de - stroyed my death, in ris -

F/A Bbadd9 C

- ing gave me life a - gain. Your sac - ri - fice, my sav -

Dm7 Bbadd9 *cresc.* D.S.

- ing grace, my ev - 'ry - thing.

⊕ CODA

Dm7 Bb

- ti - ful to me. more beau - ti - ful to

F Bbmaj7 Dm7 *rit.* Csus4 Bbadd9

me.

# More Beautiful

Edition # 70997-Z3

Sarah Hart, Jeremy Bose and Marc Byrd  
Arranged by Scott Soper

SOLO INSTRUMENT

**INTRO** (♩ = ca. 74-76)

F B♭maj7 Dm7 B♭

Melody

Harmony 1

Harmony 2

**VERSES 1, 2**

F B♭maj7

Dm7 B♭ F

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MORE BEAUTIFUL (Solo Instrument), pg. 2 of 4

Bbmaj7 Dm7 Bbmaj7

The first system of music consists of three staves. The top staff is in treble clef with a key signature of two flats (Bb). It begins with a Bbmaj7 chord. The melody features a series of eighth notes and quarter notes, with some notes beamed together. The middle and bottom staves provide harmonic support with chords and bass lines. The system concludes with a Bbmaj7 chord.

C Dm Bb

The second system of music consists of three staves. The top staff is in treble clef with a key signature of two flats (Bb). It begins with a C chord. The melody continues with eighth and quarter notes. The middle and bottom staves provide harmonic support. The system concludes with a Bb chord.

♩ REFRAIN F C7 Dm7

The third system of music consists of three staves. It begins with a double bar line and the word 'REFRAIN' in all caps. The top staff is in treble clef with a key signature of two flats (Bb). It begins with an F chord. The melody features eighth and quarter notes. The middle and bottom staves provide harmonic support. The system concludes with a Dm7 chord.

MORE BEAUTIFUL (Solo Instrument), pg. 3 of 4

Musical notation for the first system of the piece. It consists of three staves in a grand staff. The key signature is B-flat major. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The music features a series of chords and melodic lines. Chord symbols Bb, F, and C7 are placed above the first staff. The system ends with the instruction "to Coda ⊕".

Musical notation for the second system of the piece. It consists of three staves in a grand staff. The key signature is B-flat major. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The music features a series of chords and melodic lines. Chord symbols Dm7, Bb, Bb, and Bb are placed above the first staff. The system is divided into three measures. The first measure is labeled "1" and "to Verse 2". The second measure is labeled "2" and "to Bridge". The third measure is labeled "3" and "D.S. al Coda".

Musical notation for the BRIDGE section of the piece. It consists of three staves in a grand staff. The key signature is C major. The first staff has a treble clef and a key signature of no sharps or flats. The second staff has a treble clef and a key signature of no sharps or flats. The third staff has a bass clef and a key signature of no sharps or flats. The music features a series of chords and melodic lines. Chord symbols C, Dm7, and F/A are placed above the first staff. The section is labeled "BRIDGE" at the beginning.

MORE BEAUTIFUL (Solo Instrument), pg. 4 of 4

B $\flat$ add9 C Dm7 B $\flat$ add9 *cresc.* D.S.

⊕ CODA

Dm7 B $\flat$

F B $\flat$ maj7 Dm7 *rit.* Csus4 B $\flat$ add9

# More Beautiful

Edition # 70998-Z3

SOLO INSTRUMENT in Bb

Sarah Hart, Jeremy Bose and Marc Byrd

Arranged by Scott Soper

INTRO (♩ = ca. 74-76)

G Cmaj7 Em7 C

Melody

Harmony 1

Harmony 2

VERSES 1, 2

G Cmaj7

Em7 C

G

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MORE BEAUTIFUL (Solo Instrument in B $\flat$ ), pg. 2 of 4

Cmaj7 Em7 Cmaj7

The first system of music consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a Cmaj7 chord and a half note G4. The second staff is in treble clef with a key signature of one sharp, starting with a half note G4. The third staff is in bass clef with a key signature of one sharp, starting with a half note G2. The system contains 12 measures of music, with a Cmaj7 chord at the beginning, an Em7 chord in the middle, and a Cmaj7 chord at the end.

D Em C

The second system of music consists of three staves. The top staff is in treble clef with a key signature of one sharp, starting with a half note G4. The second staff is in treble clef with a key signature of one sharp, starting with a half note G4. The third staff is in bass clef with a key signature of one sharp, starting with a half note G2. The system contains 12 measures of music, with a D chord at the beginning, an Em chord in the middle, and a C chord at the end.

♩ REFRAIN G D7 Em7

The third system of music is labeled 'REFRAIN' and consists of three staves. The top staff is in treble clef with a key signature of one sharp, starting with a half note G4. The second staff is in treble clef with a key signature of one sharp, starting with a half note G4. The third staff is in bass clef with a key signature of one sharp, starting with a half note G2. The system contains 12 measures of music, with a G chord at the beginning, a D7 chord in the middle, and an Em7 chord at the end.

MORE BEAUTIFUL (Solo Instrument in B $\flat$ ), pg. 3 of 4

First system of musical notation for 'MORE BEAUTIFUL'. It consists of three staves in treble clef with a key signature of one sharp (F#). The first staff has a C chord above the first measure and a G chord above the second measure. The second staff has a D7 chord above the third measure. The third staff has a 'to Coda' symbol above the final measure. The music features a mix of eighth and quarter notes with some rests.

Second system of musical notation. It consists of three staves in treble clef with a key signature of one sharp. The first staff has an Em7 chord above the first measure. The system is divided into three measures: the first measure is marked '1 C' and 'to Verse 2'; the second measure is marked '2 C' and 'to Bridge'; the third measure is marked '3 C' and 'D.S. al Coda'. The music continues with eighth and quarter notes.

BRIDGE section of musical notation. It consists of three staves in treble clef with a key signature of one sharp. The first staff has a D chord above the first measure, an Em7 chord above the second measure, and a G/B chord above the third measure. The music features eighth and quarter notes with some rests.

MORE BEAUTIFUL (Solo Instrument in B $\flat$ ), pg. 4 of 4

Cadd9 D Em7 Cadd9 *cresc.* D.S.

This system contains three staves of music. The top staff features a melodic line with eighth-note patterns and rests. The middle staff provides a similar melodic accompaniment. The bottom staff contains a bass line with long, sustained notes. Chord symbols Cadd9, D, Em7, and Cadd9 *cresc.* are placed above the staves. The system concludes with the instruction D.S.

⊕ CODA Em7 C

The CODA section consists of three staves. The top staff has a melodic line with eighth notes and rests. The middle staff has a similar melodic accompaniment. The bottom staff has a bass line with long, sustained notes. Chord symbols Em7 and C are placed above the staves.

G Cmaj7 Em7 *rit.* Dsus4 Cadd9

The final system consists of three staves. The top staff has a melodic line with eighth notes and rests. The middle staff has a similar melodic accompaniment. The bottom staff has a bass line with long, sustained notes. Chord symbols G, Cmaj7, Em7 *rit.*, Dsus4, and Cadd9 are placed above the staves.



MORE BEAUTIFUL (Solo Instrument in E $\flat$ ), pg. 2 of 4

Gmaj7 Bm7 Gmaj7

A Bm G

♩ REFRAIN D A7 Bm7

MORE BEAUTIFUL (Solo Instrument in E $\flat$ ), pg. 3 of 4

G D A7 to Coda ⊕

Bm7 1 G 2 G 3 G

to Verse 2 to Bridge D.S. al Coda

BRIDGE

A Bm7 D/F#

MORE BEAUTIFUL (Solo Instrument in E $\flat$ ), pg. 4 of 4

Gadd9                      A                      Bm7                      Gadd9  
*cresc.*                      *D.S.*

⊕ CODA  
Bm7                      G

D                      Gmaj7                      Bm7 *rit.*                      Asus4                      Gadd9

# More Beautiful

Edition # 71000-Z3

Sarah Hart, Jeremy Bose and Marc Byrd  
Drum arrangement by Alan Tarpinian

## DRUMS

INTRO (♩ = ca. 74-76)

Musical notation for the Intro section, showing a treble clef staff and a drum staff in 4/4 time. The treble staff contains a whole rest in the first measure, followed by a whole note chord in the second measure. The drum staff contains a whole rest in the first measure, followed by a whole note chord in the second measure.

## VERSES

1. A bru - tal cross, a gen - tle man, a bro - ken heart  
2. A bod - y tak - en from the wood, the heav - ens weep -

1: Tacet  
2: On rim

1. be - neath my sins, A crown of thorns  
2. ing for the world, An emp - ty tomb,

1. where mer - cy bled, re - viled and scorned,  
2. a stone rolled back, a blind - ing light

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**MORE BEAUTIFUL (Drums), pg. 2 of 4**

1. \_\_\_\_\_ re - ceived my death. \_\_\_\_\_

2. \_\_\_\_\_ to pierce the black. \_\_\_\_\_

Laid up - on \_\_\_\_\_ love's  
The hope - less sep - a -

**1: Begin playing here,  
closed H.H. or shaker**

**2: Continue beat**

1. al - tar, an of - f'ring of \_\_\_\_\_ the Fa - ther for his own. \_\_\_\_\_

2. ra - tion re - stored to sweet \_\_\_\_\_ sal - va - tion by your wounds. \_\_\_\_\_

**REFRAIN**

Noth - ing could be \_\_\_\_\_ more beau - ti - ful, more beau - ti - ful \_\_\_\_\_

\_\_\_\_\_ to me. \_\_\_\_\_ Noth - ing could be \_\_\_\_\_ more beau - ti - ful, more beau -

to Coda ⊕

to Coda ⊕

MORE BEAUTIFUL (Drums), pg. 3 of 4

1, 2 1: to Verse 2 2: to Bridge 3 D.S. al Coda

- ti - ful \_\_\_\_\_ to me. \_\_\_\_\_

1, 2 1: to Verse 2 2: to Bridge 3 D.S. al Coda

Drum notation for the first system, showing a pattern of eighth notes with 'x' marks for cymbals.

BRIDGE

In dy - ing you \_\_\_\_\_ de - stroyed \_\_\_\_\_ my death, \_\_\_\_\_ in ris -

Drum notation for the bridge, showing a pattern of eighth notes with 'x' marks for cymbals.

- ing gave \_\_\_\_\_ me life \_\_\_\_\_ a - gain. \_\_\_\_\_ Your sac - ri - fice, \_\_\_\_\_ my sav -

Drum notation for the bridge, showing a pattern of eighth notes with 'x' marks for cymbals.

- ing grace, \_\_\_\_\_ my ev - 'ry - thing. \_\_\_\_\_

*cresc.* *D.S.*

Drum notation for the bridge, showing a pattern of eighth notes with 'x' marks for cymbals.

⊕ CODA

- ti - ful \_\_\_\_\_ to me. \_\_\_\_\_ more beau - ti - ful \_\_\_\_\_ to

The first system of the CODA section consists of a vocal line and a drum line. The vocal line is in treble clef with a key signature of one flat (Bb). It contains the lyrics: "- ti - ful \_\_\_\_\_ to me. \_\_\_\_\_ more beau - ti - ful \_\_\_\_\_ to". The drum line is in a 2/4 time signature and contains two measures of rests, each marked with a double bar line and a slash, indicating a full rest.

me. \_\_\_\_\_

*rit.*

*rit.*

The second system of the CODA section consists of a vocal line and a drum line. The vocal line continues with the lyrics: "me. \_\_\_\_\_". The drum line contains two measures of rests, each marked with a double bar line and a slash. The second measure of the drum line is marked with the word "rit." (ritardando), indicating a gradual deceleration of the tempo.

Preview