

From Glory to Glory (We Adore You)

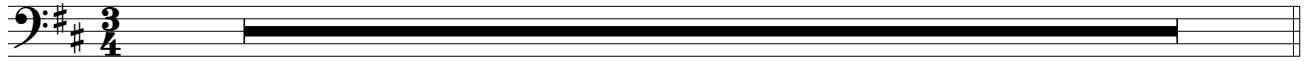
Edition # 30106198

CELLO

Jackie François and Audrey Assad

INTRO *With awe* (♩. = ca. 46)

8

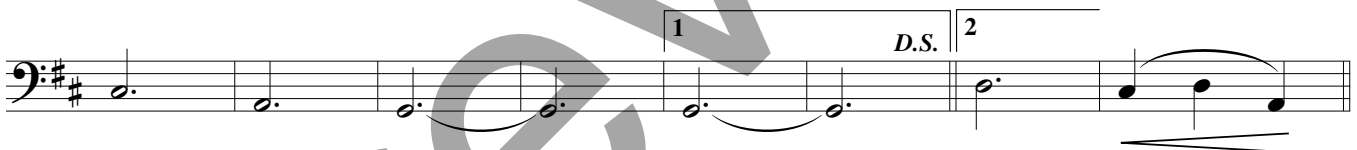
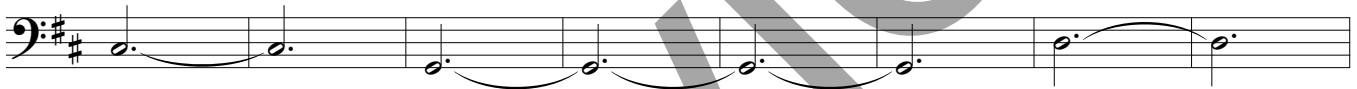


VERSES 1, 2

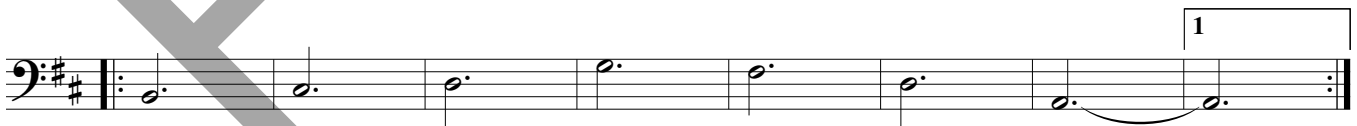
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REFRAIN



BRIDGE *More urgent*



INTERLUDE

10



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FROM GLORY TO GLORY (WE ADORE YOU) (Cello), pg. 2 of 2

The first staff of music is in bass clef with a key signature of one sharp (F#). It begins with a half note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. After a whole rest, it continues with a quarter note D3, a quarter note E3, a quarter note F#3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note D4, a quarter note E4, and a quarter note F#4.

FINAL REFRAIN

The Final Refrain section consists of two staves. The first staff starts with a whole rest marked with the number 8, followed by a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F#3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note D4, a quarter note E4, and a quarter note F#4. The second staff begins with a whole rest marked with the number 7, followed by a half note G2, and ends with a fermata over a half note G2, marked with a *n.* (ritardando).

POSTLUDE

The Postlude section consists of seven staves of music. The first staff begins with a fermata over a half note G2, followed by a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F#3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note D4, a quarter note E4, and a quarter note F#4. The second staff starts with a fermata over a half note G2, followed by a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F#3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note D4, a quarter note E4, and a quarter note F#4. The third staff begins with a fermata over a half note G2, followed by a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F#3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note D4, a quarter note E4, and a quarter note F#4. The fourth staff starts with a fermata over a half note G2, followed by a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F#3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note D4, a quarter note E4, and a quarter note F#4. The fifth staff begins with a fermata over a half note G2, followed by a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F#3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note D4, a quarter note E4, and a quarter note F#4. The sixth staff starts with a fermata over a half note G2, followed by a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F#3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note D4, a quarter note E4, and a quarter note F#4. The seventh staff begins with a fermata over a half note G2, followed by a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F#3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note D4, a quarter note E4, and a quarter note F#4. The section concludes with a fermata over a half note G2, marked with a *n.* (ritardando).