

# Hallelujah (Light Has Come)

Words and Music by  
BarlowGirl  
Arranged and Orchestrated by  
Bradley Knight

0:00

22 Lullaby ♩ = 68

N.C.

*pp*

4

SOLO

Hmm, \_\_\_\_\_ my Ba - by,

7

heav - en sent You to me. All the world's\_ been pray -

*Rehearsal time stamps are indicated before section changes throughout this piece.*

10

ing, "Who \_\_\_\_\_ will save?" But\_

13

who\_ am I\_\_\_\_\_ that, here to - night,\_

*Two female voices join to form TRIO*

Who am I,\_\_\_\_\_ here to - night,\_

Gm Dm F

*p*

16

I hold\_\_\_\_\_ the One \_\_\_\_\_ who'll

hold\_\_\_\_\_ the One.\_\_\_\_

C Gm Dm

Slightly Faster ♩ = 70

*rit.* *mf*

bring us life? Hal - le - lu - jah! We've\_

bring us life? We've\_

*rit.* *mp* CHOIR *div.*

Hal - le - lu -

Slightly Faster ♩ = 70

F E A B<sup>b</sup>

*rit.* *mp*

22

— been found; — a Child — is — born — to save —

— been found; — a Child — is — born. —

jah! We've been found.

C A7 C# Dm G7 B

24

us now: Je - sus. Hal - le - lu - jah! Light

Light

Hal - le - lu -

C C B $\flat$  F E A B $\flat$

26

has come: a Sav - ior who will set

has come: a Sav - ior who, set

jah! Light has come,

C A7 C $\sharp$  Dm G7 B

us free, a Promise for those who

(one only)

us free, a Promise for those who

a Promise for those who

C A7/C# Dm Bb

be - lieve.

(both)

be - lieve.

*unis. p* be - lieve.

*poco rit.* [24] 1:48

C A/C# N.C.

*pp poco rit.*

33  $\text{♩} = 68$   
SOLO *p*

Do you hear the an - gels

LADIES  
*pp*

An - gels.

$\text{♩} = 68$   
Dm C B $\flat$  $\sharp^4$  A

35

sing for You, my Ba - by?

Dm C Dm $^2$ /B B $\flat$  $\sharp^4$

37

Men and kings have come to

CHOIR  
*p*

*unis.*  
Men and kings have come to

*unis.*

*Dm*  
A

*Dm*  
C#

*Dm*  
C

*G*  
B

39

bow to You. But here in my

TRIO  
*mp*

Here in my

*mp*

bow to You. Ooo

*Dsus*  
A

*Dm*  
A

*A*  
m

*G*  
m

*p*

42

arms, \_\_\_\_\_ so close to me, \_\_\_\_\_ the Son

arms, \_\_\_\_\_ close to me, \_\_\_\_\_ Son

Ooo \_\_\_\_\_ The Son

Dm F C

Detailed description: This block contains the musical notation for measures 42-44. It features three vocal staves and a piano accompaniment. The first vocal staff has lyrics: "arms, \_\_\_\_\_ so close to me, \_\_\_\_\_ the Son". The second vocal staff has lyrics: "arms, \_\_\_\_\_ close to me, \_\_\_\_\_ Son". The third vocal staff has lyrics: "Ooo \_\_\_\_\_ The Son". The piano accompaniment consists of two staves (treble and bass clef) with chords labeled Dm, F, and C above the first three measures.

45

\_\_\_\_\_ of God, \_\_\_\_\_ now all can

\_\_\_\_\_ of God, \_\_\_\_\_ all can

\_\_\_\_\_ of God, \_\_\_\_\_ all can

Gm Dm F

Detailed description: This block contains the musical notation for measures 45-47. It features three vocal staves and a piano accompaniment. The first vocal staff has lyrics: "\_\_\_\_\_ of God, \_\_\_\_\_ now all can". The second vocal staff has lyrics: "\_\_\_\_\_ of God, \_\_\_\_\_ all can". The third vocal staff has lyrics: "\_\_\_\_\_ of God, \_\_\_\_\_ all can". The piano accompaniment consists of two staves (treble and bass clef) with chords labeled Gm, Dm, and F above the first three measures.



2:44

48 25 *rit.* ♩ = 70 *mf*

see. Hal-le-lu - jah! We've been found; a Child

*mf*

see. We've been found; a Child

*rit.* *mf*

see. Hal - le - lu - jah! We've been

C C7 F A B♭ C A7 C#

51

is born to save us now: Je - sus.

is born.

found.

Dm G7 B C C B♭

Hal - le - lu - jah! Light has come: a Sav -

Light has come: a Sav -

Hal - le - lu - jah! Light has

F E A B $\flat$  C A7 C $\sharp$

26 3:09

*f* March-like  
- ior set us free. So praise to God on high!

*f* *unis.*  
- ior set us free. So praise to God on high!

come, So praise to God on high!

Dm G7 B C $\sharp$  Dm March-like

58

TRIO

He has heard our cry. Praise to God on high!\_

F Gm6/A A Gm6/A A7(b9)

3:36

27

61

He has heard our cry. He has heard our cry. He has heard our cry.

Dm F Gm6/A A

64

TRIO sing with CHOIR

Hal - le - lu - jah! We've

Hal - le - lu - jah! We've

A7(b9) A G<sup>b</sup> G<sup>b</sup>/<sub>B<sup>b</sup></sub> C<sup>b</sup>

66

been found; a Child is born to save

been found; a Child is born to save

D<sup>b</sup> B<sup>b</sup>7/<sub>D</sub> E<sup>b</sup>m A<sup>b</sup>7/<sub>C</sub>

68

us now: Je - sus. Hal - le - lu - jah! Light

us now: Je - sus. Hal - le - lu - jah! Light

$D^b$   $D^b$   $G^b$   $G^b$   $C^b$   $C^b$

$C^b$   $E^b$

The musical score for measures 68-69 consists of four staves. The top two staves are vocal lines with lyrics. The third staff is a piano accompaniment with chord symbols:  $D^b$ ,  $D^b$   $C^b$ ,  $G^b$   $B^b$ ,  $G^b$ ,  $C^b$   $E^b$ , and  $C^b$ . The bottom staff is a grand staff with piano accompaniment.

70

has come: a Sav - ior set us free.

has come: a Sav - ior set us free.

$D^b$   $B^b7$   $E^bm$   $A^b7$

$D$   $C$

The musical score for measures 70-71 consists of four staves. The top two staves are vocal lines with lyrics. The third staff is a piano accompaniment with chord symbols:  $D^b$ ,  $B^b7$   $D$ ,  $E^bm$ , and  $A^b7$   $C$ . The bottom staff is a grand staff with piano accompaniment.

4:07

28

72

Hal - le - lu - jah! We've \_

Hal - le - lu - jah! We've \_

$D^b$   $G^b$   $G^b$   $C^b$

74

been found; \_ a Child \_ is \_ born \_ to save \_

been found; \_ a Child \_ is \_ born \_ to save \_

$D^b$   $B^b7$   $E^bm$   $A^b7$   
 $D$   $C$

76

us now: Je - sus. Hal - le - lu - jah! Light

us now: Je - sus. Hal - le - lu - jah! Light

$D^b$   $\frac{D^b}{C^b}$   $\frac{G^b}{B^b}$   $G^b$   $\frac{C^b}{E^b}$   $C^b$

This block contains the musical notation for measures 76 and 77. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: "us now: Je - sus. Hal - le - lu - jah! Light". The piano part includes chord symbols:  $D^b$ ,  $\frac{D^b}{C^b}$ ,  $\frac{G^b}{B^b}$ ,  $G^b$ ,  $\frac{C^b}{E^b}$ , and  $C^b$ .

78

has come: a Sav - ior who will set

has come: a Sav - ior who will set

$D^b$   $\frac{B^b7}{D}$   $E^bm$   $\frac{A^b7}{C}$

This block contains the musical notation for measures 78 and 79. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: "has come: a Sav - ior who will set". The piano part includes chord symbols:  $D^b$ ,  $\frac{B^b7}{D}$ ,  $E^bm$ , and  $\frac{A^b7}{C}$ . A dynamic marking of  $f$  (forte) is present above the vocal staves.

80 (two only) *mf*

— us free, — a Prom - ise — for — those who —

— us free, — a Prom - ise — for — those who —

*mf*

D<sup>b</sup> B<sup>b</sup>7 D E<sup>b</sup>m A<sup>b</sup>7 C

82 SOLO *rit.* *p*

— be - lieve. —

— be - lieve. —

*rit.* *unis. p*

D<sup>b</sup> B<sup>b</sup>7 D N.C.



85

*rit. poco a poco*

Hum, \_\_\_\_\_ my Ba - by. \_\_\_\_\_

The vocal line consists of a single melodic line on a treble clef staff. It begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. A slur covers the last three notes. The line then continues with a half note D5, a quarter note E5, and a quarter note F5. A final slur covers the last two notes, which end with a fermata.

*rit. poco a poco*

The piano accompaniment consists of two staves: a treble clef staff and a bass clef staff. Both staves contain whole rests for the entire duration of the measure.

*rit. poco a poco*

The piano accompaniment consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line starting with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass staff contains a chordal accompaniment with a whole note chord (G2, Bb2, D3, F3) in the first half and a whole note chord (G2, Bb2, D3, F3, Ab3) in the second half.

88

The vocal line consists of a single melodic line on a treble clef staff. It contains a whole rest for the first half of the measure and a half note G4 with a fermata for the second half.

The piano accompaniment (treble staff) contains a whole rest for the first half of the measure and a half note G4 with a fermata for the second half.

The piano accompaniment (bass staff) contains a whole rest for the first half of the measure and a half note G2 with a fermata for the second half.

The piano accompaniment (grand staff) features a complex texture. The treble staff has a whole note chord (G4, Bb4, D5, F5) in the first half and a whole note chord (G4, Bb4, D5, F5, Ab5) in the second half. The bass staff has a whole note chord (G2, Bb2, D3, F3) in the first half and a whole note chord (G2, Bb2, D3, F3, Ab3) in the second half. A slur connects the two staves across the entire measure.