

The Same Love

(based on the recording from the Paul Baloche album "The Same Love")
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Michael Rossback, Paul Baloche
Arr. by Joel Mott & Brad Henderson
Orch. by Joel Mott

Steady rock feel ♩ = 103

Sheet music for the piano introduction, measures 1-3. The key signature is B $\flat$ (two flats). The time signature is 4/4. The music features a steady rock feel with a tempo of 103 beats per minute. The piano part consists of a continuous eighth-note pattern in the right hand and a bass line in the left hand. Chord changes are indicated above the staff: B $\flat$ (measures 1-2), E $\flat$ 2 (measure 3), and B $\flat$ (measure 4).

1 Verse

Sheet music for the first verse, measures 4-6. The vocal line begins with the lyrics: "1. You choose the hum - ble and raise them high." The piano accompaniment continues with the same eighth-note pattern. Chord changes are indicated: E $\flat$ 2 (measure 4), B $\flat$ (measure 5), and E $\flat$ 2 (measure 6).

Sheet music for the piano accompaniment, measures 4-6. The piano part continues with the same eighth-note pattern. Chord changes are indicated: E $\flat$ 2 (measure 4), B $\flat$ (measure 5), and E $\flat$ 2 (measure 6).

Sheet music for the second verse, measures 7-9. The vocal line continues with the lyrics: "You choose the weak and make them strong. + harm. You heal our bro - mel in MEN". The piano accompaniment continues with the same eighth-note pattern. Chord changes are indicated: B $\flat$ (measure 7), E $\flat$ 2 (measure 8), and Gm (measure 9).

Sheet music for the piano accompaniment, measures 7-9. The piano part continues with the same eighth-note pattern. Chord changes are indicated: B $\flat$ (measure 7), E $\flat$ 2 (measure 8), and Gm (measure 9).

ken - ness in - side and give us life.

10

$B\flat$ ma⁷
F

$E\flat^2$

2 Chorus

The same love that set the cap - tives free, the same love that op - ened

mel in TEN/ALT

13

$B\flat$ F Gm^7

eyes to see He's call - ing us all by name. You are call -

16

$E\flat^2$ $B\flat$ F

ing us all by name. The same God that spread the

Gm⁷ E $\flat$ ² B $\flat$

19

heav - ens wide, the same God that was cru - ci - fied is call -

F Gm⁷ E $\flat$ ²

22

ing us all by name. You are call - ing us all by name.

B $\flat$ F Gm⁷

25

1a Verse

28

2. You take the faith -
W.L./unis.

E $\flat$ B $\flat$

31

less one a - side + harm. and speak the words, "You are mine."

E $\flat^2$ B $\flat$ E $\flat^2$

+ harm. mel in SOP/BS

34

You call the cy - nic and the proud, "Come to

Gm B $\flat$ ma 7 F E $\flat^2$

2a Chorus



me now."

The same love that set the cap - tives free,
mel in TEN.

the same love that op - ened eyes to see He's call - ing us all by name.

You are call - ing us all by name.

The same God that spread the heav - ens wide, the same God that was

46

B $\flat$ F Gm⁷

This block contains the first system of the musical score, spanning measures 46 to 48. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a treble and bass staff with chords B $\flat$, F, and Gm⁷ indicated above the staff.

cru - ci - fied is call - ing us all by name. You are call -

49

E $\flat$ ² B $\flat$ F

This block contains the second system of the musical score, spanning measures 49 to 51. It continues the vocal line and piano accompaniment. The piano part includes a treble and bass staff with chords E $\flat$ ², B $\flat$, and F indicated above the staff.

ing us all by name. (cued harm. opt.) Oh... Oh...

52

Gm⁷ E $\flat$ ² F Gm⁷ E $\flat$ ²

This block contains the third system of the musical score, spanning measures 52 to 54. It includes the vocal line with lyrics and the piano accompaniment. The piano part includes a treble and bass staff with chords Gm⁷, E $\flat$ ², F, Gm⁷, and E $\flat$ ² indicated above the staff. A double bar line is present between measures 53 and 54.

Oh... Oh... Oh...

55

F Gm⁷ E $\flat$ ²

Oh... Oh... Oh...

2nd X to Coda

58

F Gm⁷ E $\flat$ ² F Gm⁷ E $\flat$ ²

3 Bridge

2-me

You're call - ing,
W.L./Unison

You're call - ing,

You're call - ing us

62

B $\flat$ F^{sus} F Gm⁷

3a Bridge

to the cross.

You're call - ing,
(+ ALTO harm last time)

You're call - ing,

66

E $\flat$ B $\flat$ Fsus F

D.S. al Coda

You're call - ing us to the cross.

Gm⁷ E $\flat$

69

Coda

Tag

You're call - ing,
W.L./Unison

You're call - ing,

E $\flat$ B $\flat$ Fsus

71

75

Measures 75-77 of the musical score. The vocal line (treble clef) has lyrics: "You're call - ing us to the cross." (measures 75-76) and "You're call - ing," (measure 77). The piano accompaniment (grand staff) features chords Gm⁷, E $\flat$ ², and B $\flat$ across the three measures. The bass line (bass clef) has a whole note in measure 75, a half note in measure 76, and a whole note in measure 77.

78

Measures 78-80 of the musical score. The vocal line (treble clef) has lyrics: "You're call - ing," (measure 78), "You're call - ing us" (measure 79), and "to the cross." (measure 80). The piano accompaniment (grand staff) features chords F^{sus}, Gm⁷, and E $\flat$ ² across the three measures. The bass line (bass clef) has a whole note in measure 78, a half note in measure 79, and a whole note in measure 80.