

MATT REDMAN

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Arranged by Jeff Anderson
Piano arranged by Jeff Bennett

INTRO

5

C F² C/E G C F² C/E G

The musical score for 'The Rose Tree' is presented in a grand staff format, consisting of a treble clef and a bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into four measures, each with a chord symbol above it: C, F², C/E, and G. The first measure contains a whole note chord in the treble and a half note bass line. The second measure contains a whole note chord in the treble and a half note bass line. The third measure contains a whole note chord in the treble and a half note bass line. The fourth measure contains a whole note chord in the treble and a half note bass line. The bass line is marked with a '5' at the beginning, indicating a fifth finger position.

Both X - Solo

Both X - Solo

The image shows a musical score for a song. It consists of three staves. The top staff is a vocal line in treble clef, with lyrics underneath. The middle staff is a piano accompaniment in treble clef, with chords indicated above the notes. The bottom staff is a bass line in bass clef. The lyrics are: 'I will dance, I will sing, to be mad for my King. Noth-ing, Lord, is hind-er-ing the pas-sion in my soul.' The piano accompaniment features chords of C, F2, C/E, and G. The bass line has a melodic line with some rests.

I will dance, I will sing, to be mad for my King. Noth-ing, Lord, is hind-er-ing the pas-sion in my soul.

C F² C/E G C F² C/E G

945 - Undignified - Piano - 2 of 6

All X - Choir - 2 part

I will dance, I will sing, to be mad for my King. Noth-ing, Lord, is hind-er-ing the pas-sion in my soul. And

mel.

C F² C/E G C F² C/E G

13

CHORUS

I'll be-come e-ven more un-dig-ni-fied than this.

C F² C/E G C F²

17

3rd time to Coda ☺

Some would say it's fool-ish-ness, but I'll be-come e-ven more un-dig-ni-fied than

C/E G C F² C/E G 3rd time to Coda ☺

20

945 - Undignified - Piano - 3 of 6

TURNAROUND to Verse

this.

TURNAROUND to Verse

C

F²

$\frac{C}{E}$

G

C

F²

23

26

REPEAT to Chorus

D.S. al Coda

this.

And

REPEAT to Chorus

C

F²

$\frac{C}{E}$

G

D.S. al Coda

29

945 - Undignified - Piano - 4 of 6

⊘ CODA

31

this.

⊘ CODA

C F² C^C/_E G C F²

34

C^C/_E G C F² C^C/_E G

BRIDGE

All

37

Na, na, na, na, na. Hey! Na, na, na, na, na. Hey! Na, na, na, na, na. Hey! Na, na, na, na, na. Hey!

Soloist

C F² N.C. F² C^C/_E G N.C. C F² N.C. F² C^C/_E G N.C.

945 - Undignified - Piano - 5 of 6

Choir - 2 part

Na, na, na, na, na. Hey! Na, na, na, na, na. Hey! Na, na, na, na, na. Hey! Na, na, na, na, na. Hey! And

C F² N.C. F² C_E G N.C. C F² N.C. F² C_E G N.C.

41

CHORUS

I'll be-come e-ven more un-dig-ni-fied than this. Some would say it's fool-ish-ness, but

C F² C_E G C F² C_E G

45

REPEAT to Chorus

I'll be-come e-ven more un-dig-ni-fied than this. And

C F² C_E G C F² C_E G

49

945 - Undignified - Piano - 6 of 6

ENDING

53

Solo *rit.*

57