



BATTLE BELONGS

ARRANGED AND ORCHESTRATED BY **CLIFF DUREN**

Words and Music by
BRIAN JOHNSON and PHIL WICKHAM



CCT4001A

RELATED SCRIPTURE (may be read to introduce the song)

If God is for us, who can be against us?
(Romans 8:31, ESV)

INSTRUMENTATION: Flute 1-2, Oboe, Clarinet 1-2, Trumpet 1-2, Trumpet 3, Horn 1-2, Trombone 1-2, Trombone 3, Tuba, Percussion 1-2, Timpani, Harp, Rhythm, Chord Chart, Lead Sheet, Violin 1-2, Viola, Cello, String Bass

SUBSTITUTE PARTS: Soprano Sax (doubles Oboe), Clarinet 3 (doubles Viola), Bassoon (doubles Cello), Bass Clarinet (doubles String Bass), Alto Sax 1-2 (doubles Horn 1-2), Tenor Sax/Baritone T.C. (doubles Trombone 1-2), Baritone Sax (doubles Tuba), String Reduction

The rhythm part in this orchestration is designed to provide satisfying accompaniment throughout. However, keyboard players may find it helpful to reference certain passages in the choral score to supply the most supportive accompaniment.

Anthem (Digital)	CCT4001A
Anthem (Physical)	CCT4001B
Demo (Listening Track)	CCT4002
Accompaniment Trax (Split)*	CCT4003
Accompaniment Trax (Stereo)*	CCT4004
Orchestration	CCT4005
Chord Ch/Lead Sheet/Text Files (5 uses each)	CCT4006
Stems**	CCT4007
Soprano Rehearsal Trax***	CCT4008
Alto Rehearsal Trax	CCT4009
Tenor Rehearsal Trax	CCT4010
Bass Rehearsal Trax	CCT4011

* *The Split and Stereo Accompaniment files include Rehearsal points containing numbered MP3 song segments as indicated on the music. These segments can be uploaded to iTunes, or a WMP in a playlist, and each section played back as desired for rehearsal use. Also included is a complete beginning-to-end file for performance use.*

** *STEMS (every individual instrument on this recording in .WAV format for a variety of uses)*

****SATB Rehearsal Trax (Soprano, Alto, Tenor and Bass parts highlighted in MP3 format)*

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and PHIL WICKHAM

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1 *With intensity* ♩ = 81

(Snare pickup) *f*

B \flat (no3) B \flat sus B \flat

3

B \flat (no3) B \flat sus B \flat

5 *VOCALS unison with WORSHIP LEADER*
mf

When all I see is the bat - tle, - You see my vic - t'ry.

B \flat (no3) E \flat 2

mf

Wherever it is marked for "VOCALS" to sing; Choir, Praise Team, and Congregation should sing through those sections. The Worship Leader may sing throughout as an option.

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8

When all I see is the moun - tain, - You see a moun -

Gm7 F

11

- tain moved. And as I walk through the sha -

Eb2 Bb(no3)

13

- dow, - Your love sur - rounds me.

Eb2

16

There's noth - ing to fear — now, — for I am safe — with You.

Gm⁷ F B^b(no3)

19

prime unison

So when I — fight, I'll fight on my knees —

E^b2 B^b(no3)

21

— with my hands lift - ed high. — Oh God, — the bat - tle be -

F Gm⁷ E^b2 B^b(no3)

23

longs to You. And ev - 'ry fear I lay at Your feet,

F Gm7 Eb2 Bb(no3)

25

I'll sing through the night. Oh God, the bat-tle be -

F Gm7 Eb2 Bb(no3)

27

longs to You.

f **3**

F Bb(no3) Bbsus Bb

30 *mf unison*

And if You are for me, who can be a - gainst -

Bb(no3)

mf

32

me? For, Je - sus, there's noth -

Eb2 Gm7

35 **4**

ing - im - pos - si - ble for You.

F Eb2

37 *f*

When all I see are the ash - es, — You see the beau -

mel.

f

B \flat (no3) C B \flat (no3) D

39

- ty! — When all I see is a cross, —

E \flat 2 Gm7

42 **5**

— God, You see the emp - ty tomb!

F B \flat (no3)

sfz

44 *f*

So when I fight, I'll fight on my knees.

N.C. Eb2 Bb

f Driving!

46

with my hands lift - ed high. Oh God, the bat - tle be -

F Gm7 Eb2 Bb

48

longs to You. And ev - 'ry fear I lay at Your feet,

F Gm7 Eb2 Bb Bb/C Bb/D Bb/F

50

I'll sing through the night. Oh God, the bat-tle be -

F Gm7 Eb2 Bb

6

52

longs to You. Al-might - y For -

F Bb Eb2

mf prime unison

sfz *mp*

55

- tress, You go be - fore us. Noth - ing can

Bb F

57

stand a - gainst the pow - er of our God. You shine in the sha -

Gm7 F Eb2

59

- dow, You win ev - 'ry_ bat - tle. Noth - ing can

Bb F

7

61

stand a - gainst the pow - er of our God. Al - might - y For - mel.

Gm7 F Eb2

mf *building*

63

- tress, You go be - fore us. Noth - ing can

B \flat F

65

stand a - gainst the pow - er of our God. You shine in the sha -

Gm 7 F Eb 2

8

67

- dow, You win ev - 'ry bat - tle. Noth - ing can

B \flat F

69 *f*

stand a - gainst the pow - er of our God. Al - might - y For -

Gm7 *F* *Eb2* *f*

71

- tress, You go be - fore us. Noth - ing can

Bb *F*

73 *building*

stand a - gainst the pow - er of our God. You shine in the sha -

Gm7 *F* *Eb2* *building*

75

- dow, You win ev - 'ry bat - tle. Noth - ing can *building*

The vocal line consists of two staves. The melody is in a minor key with a flat signature. It features a mix of eighth and quarter notes, with some notes beamed together. The lyrics are: "- dow, You win ev - 'ry bat - tle. Noth - ing can". The word "building" is written above the final measure.

Bb F *building*

The piano accompaniment is shown in two staves. The right hand plays chords and single notes, while the left hand plays a steady eighth-note accompaniment. Chords Bb and F are indicated below the first two measures. The word "building" is written above the piano part in the final measure.

77

9

stand a - gainst the pow - er of our God.

The vocal line consists of two staves. The melody continues with eighth and quarter notes. The lyrics are: "stand a - gainst the pow - er of our God.". The music ends with a double bar line and a fermata over the final note.

Gm7 F Eb2 *sfz*

The piano accompaniment is shown in two staves. The right hand plays chords and single notes, while the left hand plays a steady eighth-note accompaniment. Chords Gm7, F, and Eb2 are indicated below the first three measures. The dynamic marking *sfz* (sforzando) is placed above the piano part in the final measure.

79

ff So when I fight, I'll fight on my knees.

The vocal line consists of two staves. The melody begins with a fermata on a whole note chord, followed by eighth and quarter notes. The lyrics are: "So when I fight, I'll fight on my knees.". The dynamic marking *ff* (fortissimo) is placed above the first measure.

F(no3) N.C. Eb2 Bb *ff* Driving!

The piano accompaniment is shown in two staves. The right hand plays chords and single notes, while the left hand plays a steady eighth-note accompaniment. Chords F(no3), N.C., Eb2, and Bb are indicated below the first four measures. The dynamic marking *ff* is placed above the piano part in the final measure, along with the word "Driving!".

81

with my hands lift - ed high. Oh God, the bat-tle be -

F Gm7 Eb2 Bb

83

longs to You. And ev - 'ry fear I lay at Your feet,

F Gm7 Eb2 Bb Bb/C Bb/D Bb/F

85

I'll sing through the night. Oh God, the bat-tle be -

F Gm7 Eb2 Bb

87

longs to — You. — Oh God, — the bat-tle be - longs to — You. —

F Gm⁷ E^b2 B^b F

Detailed description: This system contains measures 87-90. The vocal line (top two staves) has lyrics: "longs to — You. — Oh God, — the bat-tle be - longs to — You. —". The piano accompaniment (bottom two staves) features chords: F, Gm⁷, E^b2, B^b, and F. The music is in 4/4 time with a key signature of two flats. Measure 89 has a 2/4 time signature change. Measure 90 is a whole rest for both parts.

90

B^b(no3) B^bsus B^b B^b(no3)

Detailed description: This system contains measures 90-93. Measures 90-91 are whole rests for both vocal and piano parts. Measure 92 begins with piano accompaniment. The chords are B^b(no3), B^bsus, B^b, and B^b(no3). The piano part has a 4/4 time signature. Measure 93 is a whole rest for both parts.