

HE WALKED AWAY

From Prism Music's *IT TOOK A CROSS*

Words and Music by
DREW CLINE

Arranged and Orchestrated by
Carson Wagner

69 With energy ♩ = 164

The musical score is presented in a grand staff format, consisting of a vocal line and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 6/8. The tempo is marked as ♩ = 164. The score begins with a piano introduction (measures 1-3) featuring a drum fill in the bass line and a piano accompaniment starting with a forte (*f*) dynamic. The piano accompaniment includes a large watermark that reads "LEGAL TO COPY • PREVIEW ONLY".

Measures 4-7 continue the piano accompaniment with a mezzo-forte (*mf*) dynamic. The vocal line enters in measure 8 with the lyrics: "The sound of an - gels was ev - e - ry - where. They". The piano accompaniment continues with a mezzo-forte (*mf*) dynamic.

Chord markings above the piano accompaniment include B \flat 2, E \flat B \flat , and B \flat 2. A "SOLO *mf*" marking is placed above the vocal line in measure 8.

11

sang hal - le - lu - jah and praise filled the air, for the King,

E \flat 2

14

He had ev - e - ry - thing. Man - kind was cre - a - ted and

B \flat B \flat /E \flat B \flat 2

18

in - no - cence lost. And our sin was trad - ed for death on a cross and a

70 0:49

21

grave, oh, but He walked a-way. He walked a-way

Eb2 Bb Bb Bb/F Eb2

25

from the glo - ry. He walked a-way from His

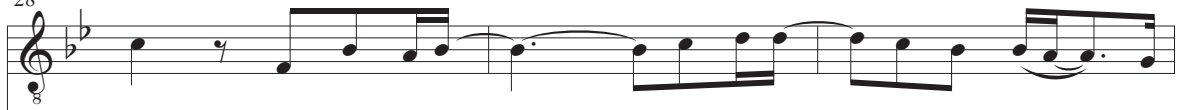
CHOIR
mf

Hoo Hoo

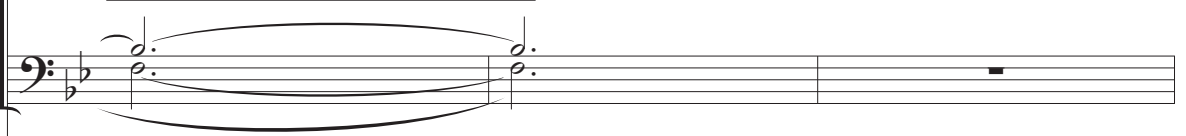
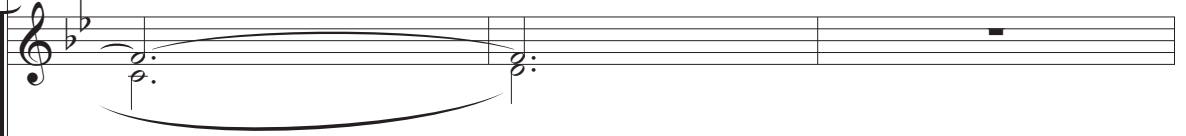
Bb Eb2 Gm7

f

28



throne. He walked a-way _____ from the life ____ that He'd come ____ to



F sus

Bb
D

Gm7

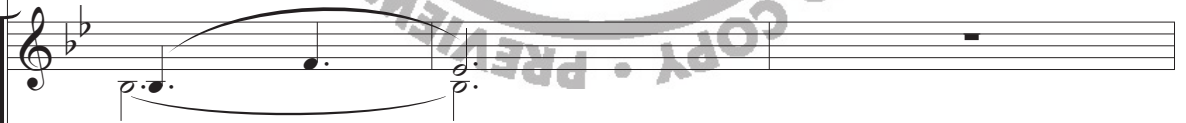


31

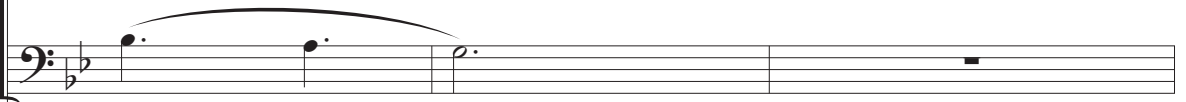


know.

From heav - en He came to save, _



Hoo

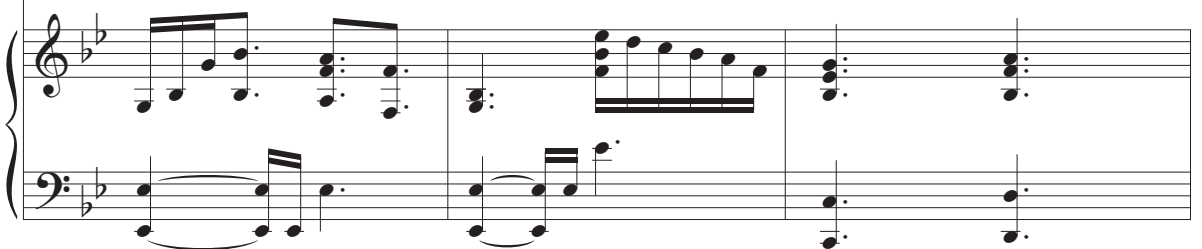


Eb

E
Eb

Eb

Cm7

Bb
D

71 1:15

34

He walked a - way.

mf

He walked a - way.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major (one flat) with a treble clef and a common time signature. It begins with a whole note G4, followed by a quarter rest, then eighth notes A4, B4, C5, and D5, ending with a half note G4. The piano accompaniment consists of two staves. The right hand starts with a whole note chord of G4-B4-D5, followed by a quarter rest, then eighth notes G4, A4, B4, and C5, ending with a half note G4. The left hand has a whole note G2, followed by a quarter rest, then eighth notes G2, A2, B2, and C3, ending with a half note G2. The dynamic marking *mf* is placed above the piano accompaniment.

E \flat F \sharp us B \flat 2 E \flat B \flat

Detailed description: This block shows the piano accompaniment for the first system. The right hand has a treble clef and the left hand has a bass clef. The right hand starts with a whole note chord of G4-B4-D5, followed by a quarter rest, then eighth notes G4, A4, B4, and C5, ending with a half note G4. The left hand has a whole note G2, followed by a quarter rest, then eighth notes G2, A2, B2, and C3, ending with a half note G2. Chord symbols E \flat , F \sharp us, B \flat 2, E \flat , and B \flat are placed above the right hand staff.

37

No great-er love has been giv-en to us. The

No great-er love has been giv-en to us. The

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in G major (one flat) with a treble clef and a common time signature. It begins with a whole note G4, followed by a quarter rest, then eighth notes A4, B4, C5, and D5, ending with a half note G4. The piano accompaniment consists of two staves. The right hand starts with a whole note chord of G4-B4-D5, followed by a quarter rest, then eighth notes G4, A4, B4, and C5, ending with a half note G4. The left hand has a whole note G2, followed by a quarter rest, then eighth notes G2, A2, B2, and C3, ending with a half note G2.

B \flat 2 B \flat B \flat B \flat B \flat

mf

Detailed description: This block shows the piano accompaniment for the second system. The right hand has a treble clef and the left hand has a bass clef. The right hand starts with a whole note chord of G4-B4-D5, followed by a quarter rest, then eighth notes G4, A4, B4, and C5, ending with a half note G4. The left hand has a whole note G2, followed by a quarter rest, then eighth notes G2, A2, B2, and C3, ending with a half note G2. Chord symbols B \flat 2, B \flat , B \flat , B \flat , and B \flat are placed above the right hand staff. The dynamic marking *mf* is placed above the piano accompaniment.

41



gift of sal - va - tion was more than e - nough — to prove,



gift of sal - va - tion was more than e - nough — to prove



Piano accompaniment for measures 42 and 43. The right hand has chords and moving lines, while the left hand has sustained chords. A chord symbol Eb2 is written above the staff.

Eb2

44



oh, what He was will - ing to do.

He walked a - way —

72 1:37

Empty musical staves for piano accompaniment, measures 44 and 45.

Piano accompaniment for measures 46 and 47. The right hand has chords and moving lines, while the left hand has sustained chords. Chord symbols Bb, Bb, Bb/F, and Eb2 are written above the staff.

Bb

Bb

Bb
F

Eb2

47

_____ from the glo - ry. He walked a-way _____ from His

_____ from the glo - ry. He walked a-way _____ from His

mf

He walked a-way. _____ He walked a-way. _____

He walked a-way. _____ He walked a-way. _____

B \flat Eb2 Gm7

f

50

throne. He walked a-way _____ from the life that He'd come _____ to

throne. He walked a-way _____ from the life that He'd come _____ to

_____ Hoo _____

_____ Hoo _____

F B \flat D Gm7

F B \flat D Gm7

59
 yes, He did. O-ver death and the grave

way. Ooo

Bb2 F A Bb Eb2 Ab

62
 is Your glo - ry. And that

Is Your glo - ry,

Eb G Bb Eb2 Bb Bb

65

stone was rolled a - way, and You gave life to me,

Ah

Ooo

Ab

E_b
G

E_bm
G_b

E_b⁴
G_b

74 2:30

68

and You set me free. He walked a - way from the glo-

mp

He walked a - way.

ten. only

E_bm
G_b

F

Fsus

F

B_b(no 3)

mp

72

8

- ry. He walked a - way _____ from His throne. He walked a - way _

_____ He walked a - way _____ He walked a - way. _

Eb2 Gm7 F(add4)

75

_____ from the life _____ that He'd come _____ to know. _____

_____ _____

Bb D Gm7 Eb

cresc.

f

He walked a - way _____ from the dark -

f

He walked a - way. _____

add basses

Fsus

Gsus

C

- ness, He walked a-way _____ from the _ grave. He walked a-way _

He walked a-way. _____

F2

Am7

G(add4)

83

_____ from where sin and death once lay. _____

He walked a - way, _____ sin and death once

C E Am7 F G F

86

He walked a-way _____ from the glo - ry. He walked a-way _

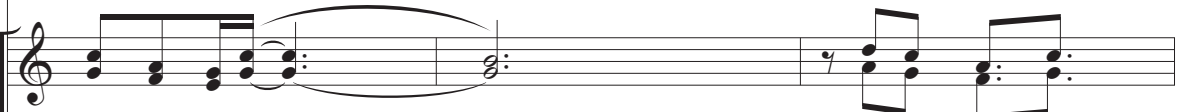
lay. _____ He walked a-way. _____

F Gsus C F2

89

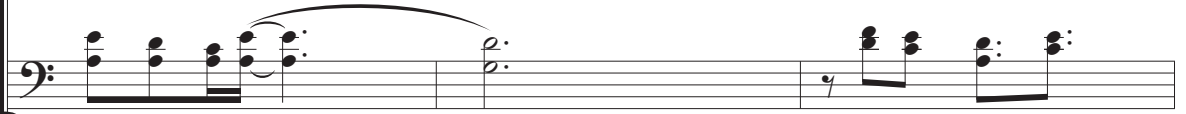


_____ from His throne. He walked a - way _____ from the life -



He walked a - way. _____

Je - sus walked a -



Am7

G(add4)

Unis.

G

C

B

C

E



92

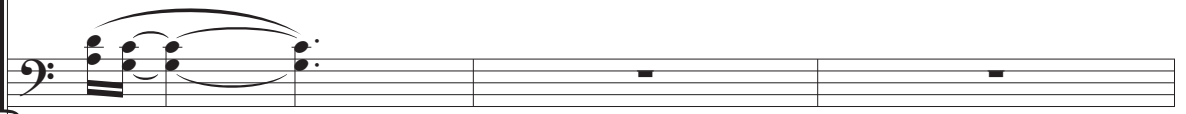


_____ that He'd come _____ to know.

From



way. _____



Am7

F

G

F

F



75 3:25



95

heav - en He came to save, _____ o - ver death and hell He

He came to save. _
ten. only

Dm7 C E F Dm7 C E

98

reigns. _ He walked a - way. _____ Oh yes, He

Je - sus reigns, Je - sus reigns! _____

add basses

F Gsus C Csus

101

101
8

did. _____

Je - sus walked,

Je - sus, Je - sus walked a - way. _____

Je - sus, Je - sus

C C C F2 C

104

8

He walked a-way.

walked a - way. _____

Je - sus, Je - sus walked a - way.

F2 C G/B C C/F C(no 3)