

lillenas

A Thousand Generations



A THOUSAND GENERATIONS

Modern Worship Songs & Timeless Hymns for Piano

Jay Rouse

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lillenas
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Foreword

“Music expresses that which cannot be put into words and that which cannot remain silent.”

This Victor Hugo quote has always resonated with me. There are times in my life when the only thing that adequately expresses what I find expressible is the gift of music. Many mornings my time with God includes sitting at the piano, playing hymns and worship songs and thanking God for His faithfulness in my life.

So, when Lorenz came to me and asked if I’d like to put together a solo piano book of modern worship songs and classic hymns, I jumped at the chance. I love the concept of new and old coming together, pairing a hymn from my childhood with a modern worship song that meets me right where I am today. I was very careful to choose modern songs with melodies that are recognizable and then pair them with hymns that have stood the test of time and become classics. They are not all medleys, you’ll find individual song arrangements as well, but with every chart I worked to create a sense of worship and make these arrangements adaptable to any setting where you find yourself looking for just the right song.

Whether your playing an offertory or prelude, for a wedding or a worship service – maybe you’re just playing as a part of your personal devotions – wherever you find yourself, I pray these arrangements will be a blessing to you and those you share them with.

Let the message of Christ dwell among you richly as you teach and admonish one another with all wisdom through psalms, hymns, and songs from the Spirit, singing (and playing) to God with gratitude in your hearts. – Colossians 3:16

Blessings
—Jay Rouse

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Holy Spirit <i>with</i> Breathe on Me, Breath of God	
What a Beautiful Name <i>with</i> Take the Name of Jesus With You	
The Blessing	

Open the Eyes of My Heart

Words and Music by
Paul Baloche
Arr. by Jay Rouse

Steady Tempo and Groove ♩ = 104

4

8

12

mp

mp

mp

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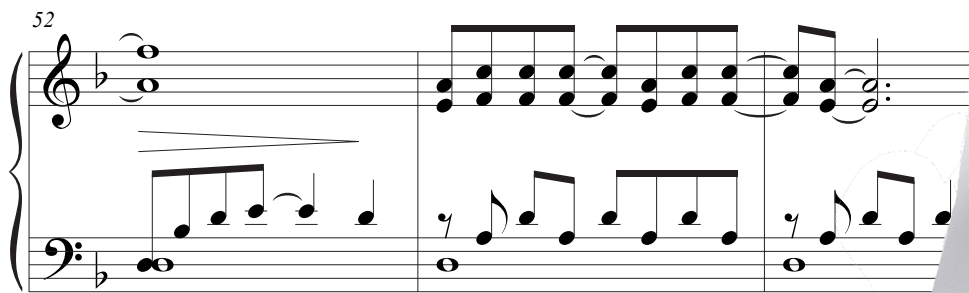
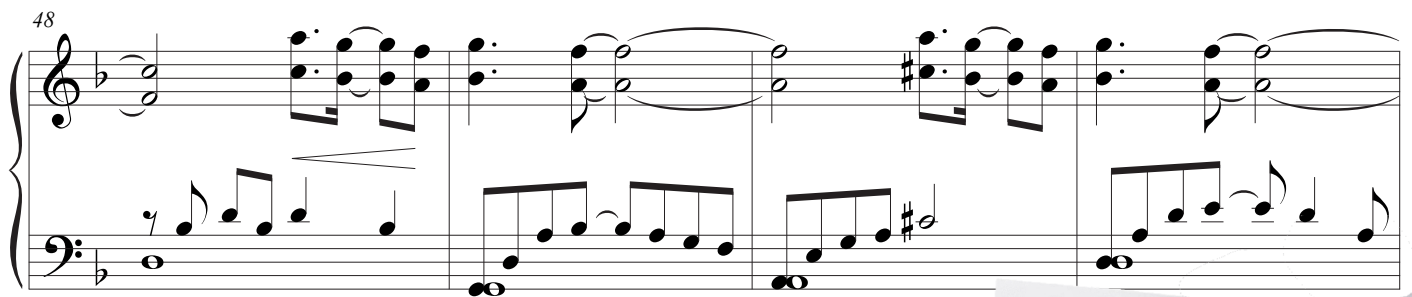
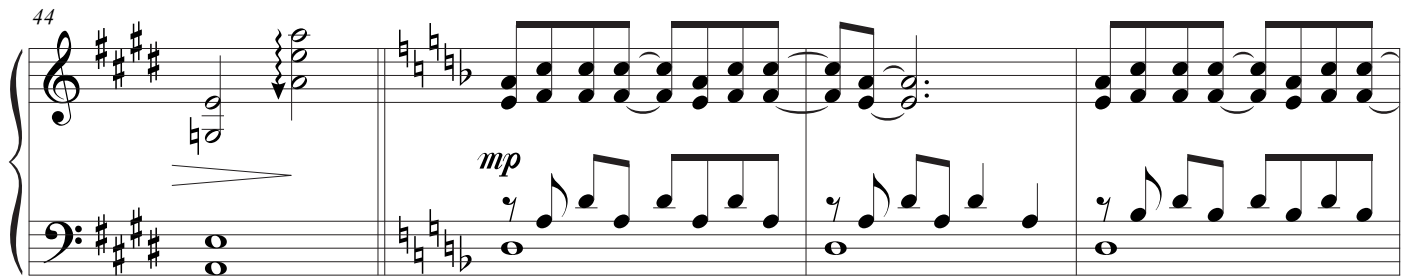
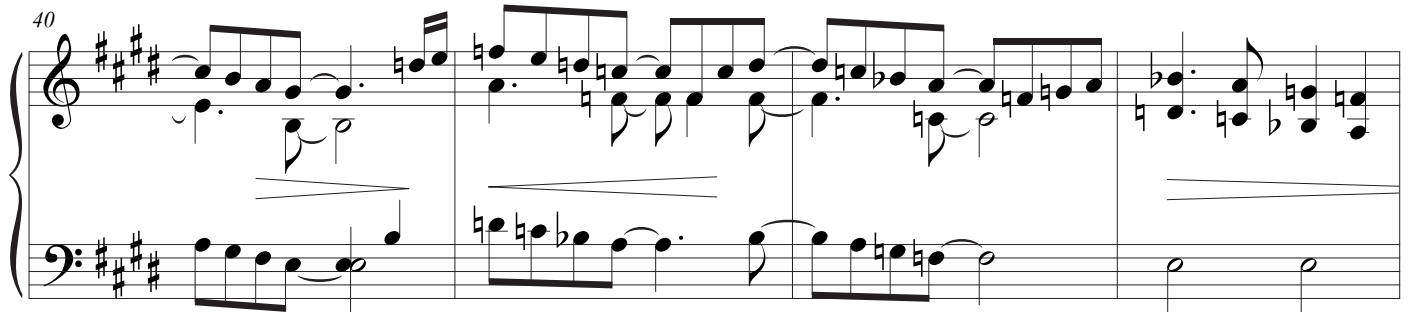
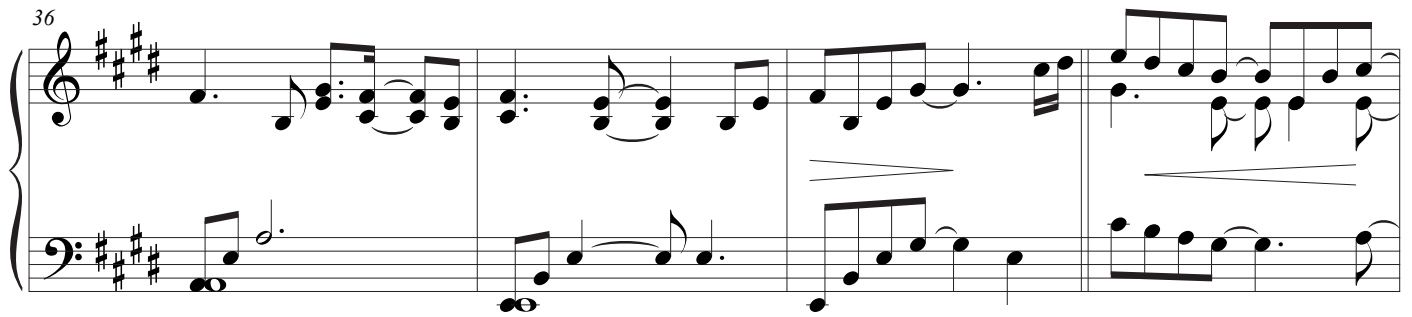
16

20

24

28

32



56

Measures 56-59. Treble staff: Chords and eighth-note patterns. Bass staff: Eighth-note patterns. Dynamics: *p* (piano) and *mf* (mezzo-forte).

60

Measures 60-63. Treble staff: Chords and eighth-note patterns. Bass staff: Eighth-note patterns. Dynamics: *mf* (mezzo-forte).

64

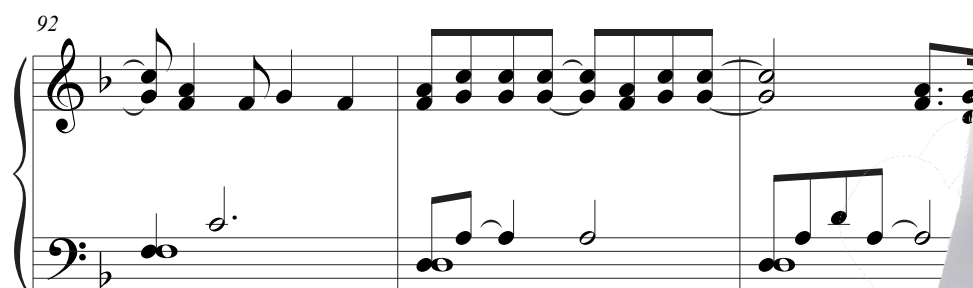
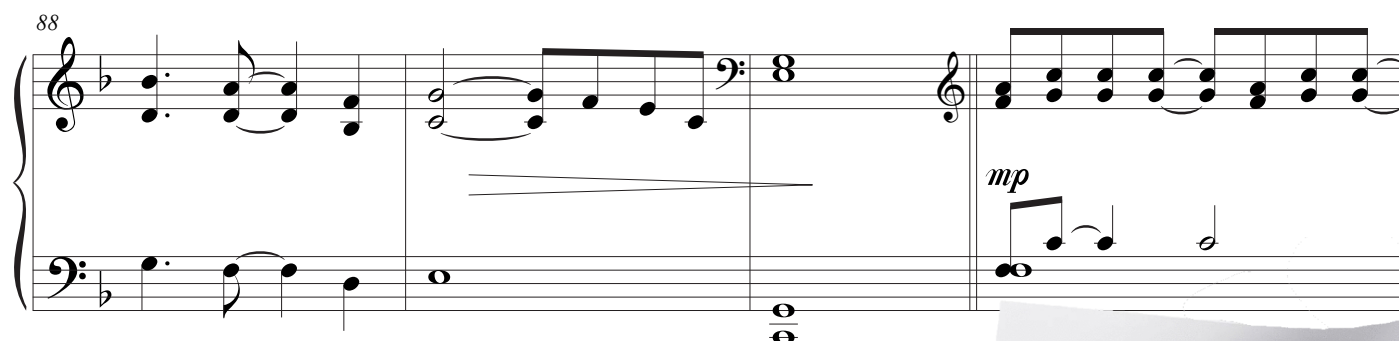
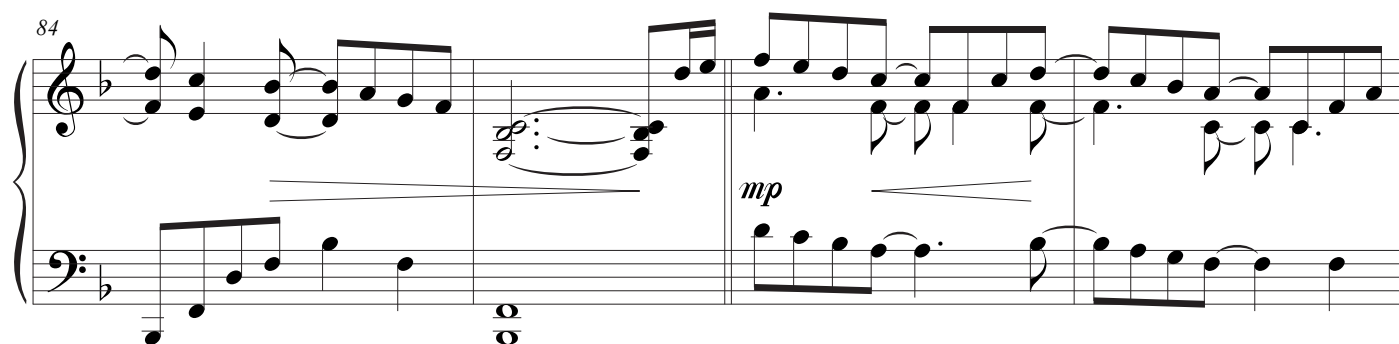
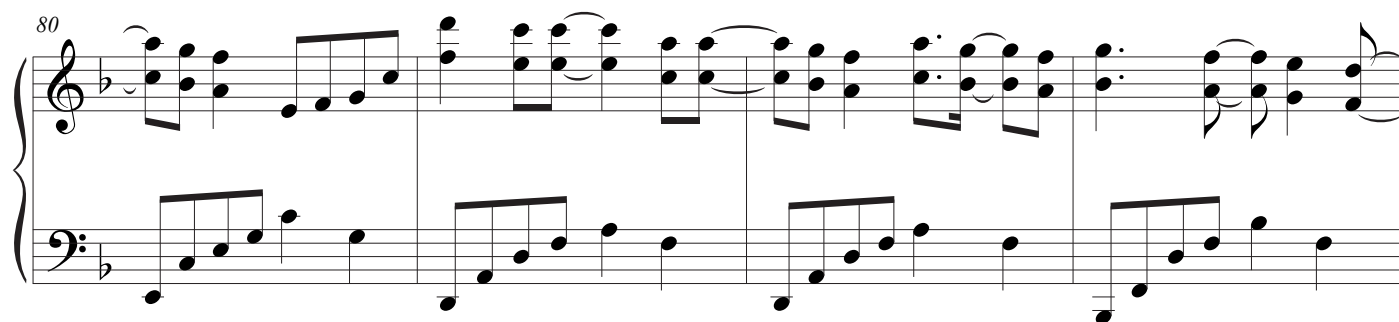
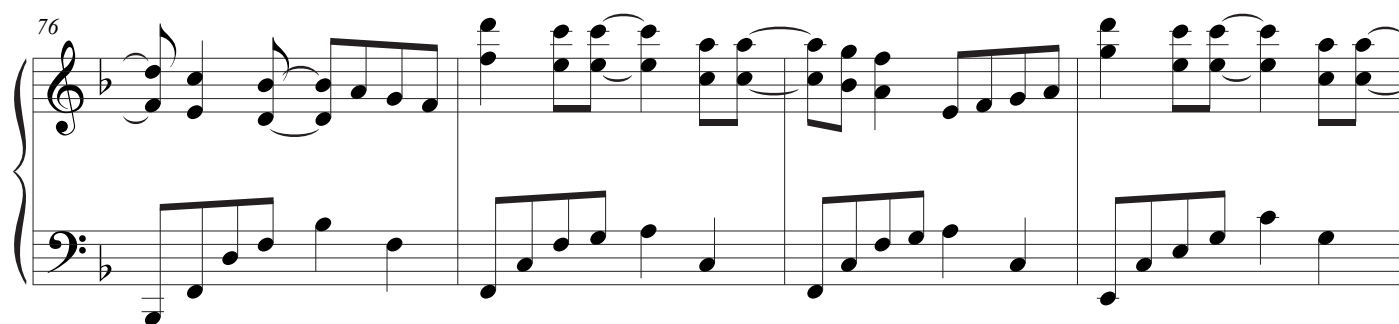
Measures 64-67. Treble staff: Chords and eighth-note patterns. Bass staff: Eighth-note patterns. Dynamics: *mf* (mezzo-forte).

68

Measures 68-71. Treble staff: Chords and eighth-note patterns. Bass staff: Eighth-note patterns. Dynamics: *f* (forte).

72

Measures 72-75. Treble staff: Chords and eighth-note patterns. Bass staff: Eighth-note patterns. Dynamics: *f* (forte).



96



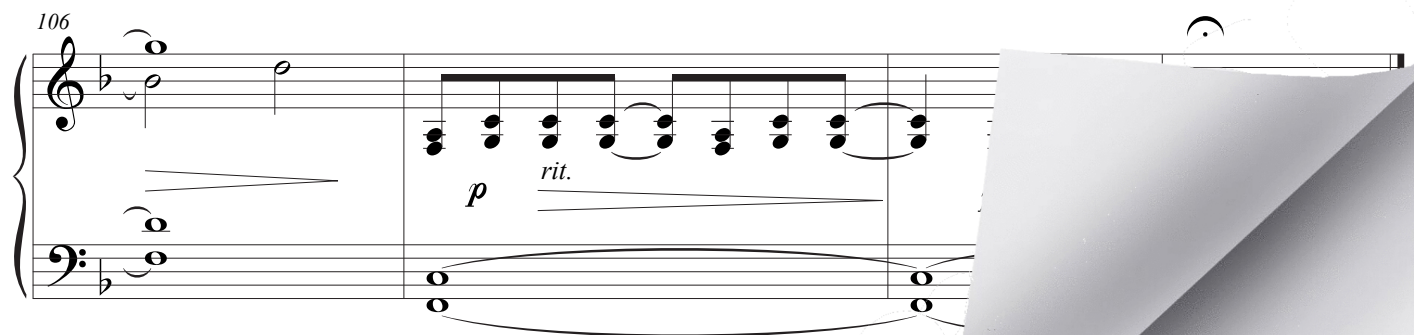
99



102



106



Who You Say I Am

Words and Music by
Reuben Morgan and Ben Fielding
Arr. by Jay Rouse

Steady tempo ♩ = 58

5

10

15

p

mp

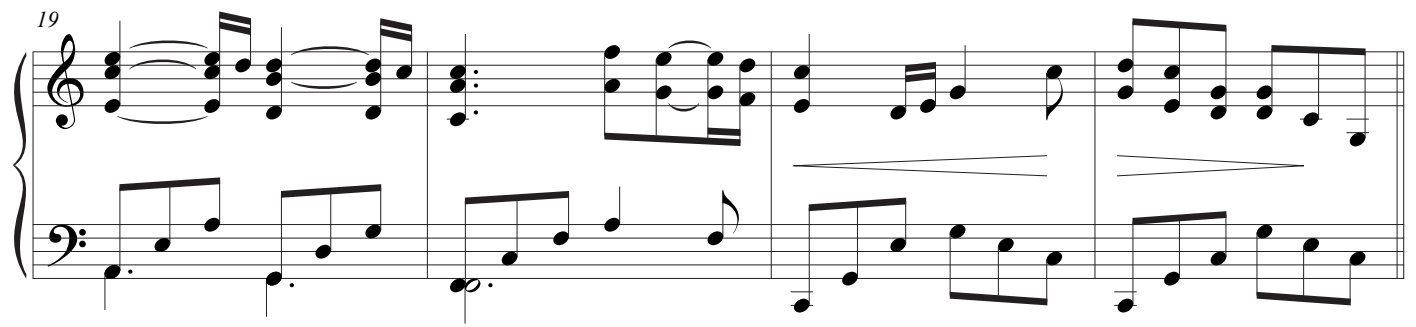
mp

mf

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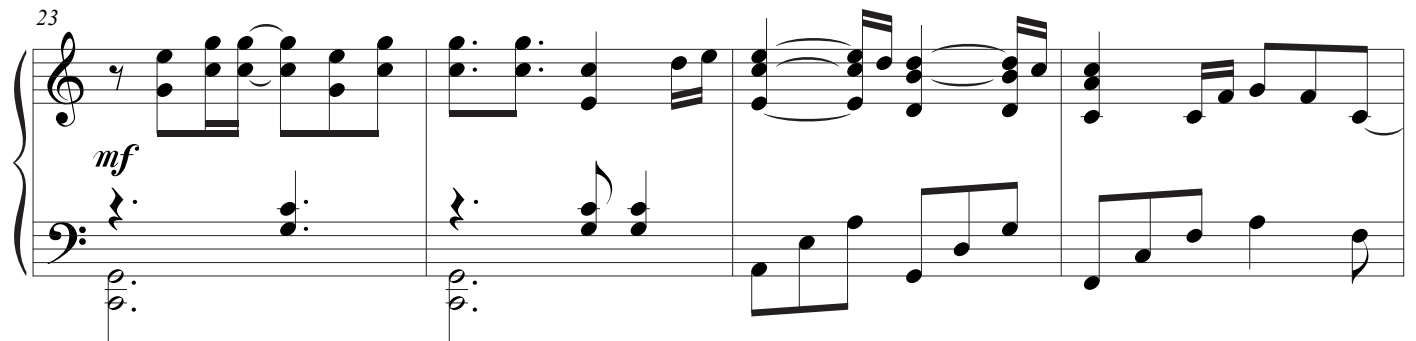
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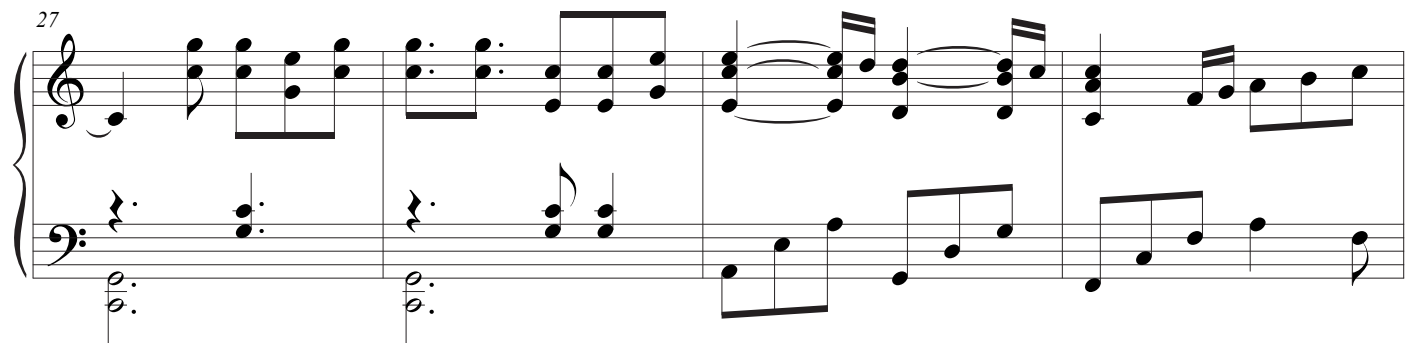


23

mf



27

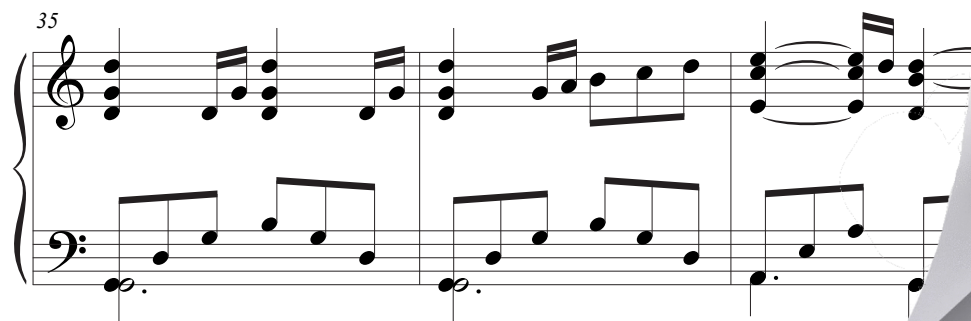


31

f



35



39

Measures 39-42. Treble staff: Measure 39 has a half note G4, quarter note A4, quarter note B4, and half note C5. Measure 40 has a half note D5, quarter note E5, quarter note F5, and half note G5. Measure 41 has a half note A5, quarter note B5, quarter note C6, and half note D6. Measure 42 has a half note E6, quarter note F6, quarter note G6, and half note A6. Bass staff: Measure 39 has a half note C3, quarter note D3, quarter note E3, and half note F3. Measure 40 has a half note G2, quarter note A2, quarter note B2, and half note C3. Measure 41 has a half note D2, quarter note E2, quarter note F2, and half note G2. Measure 42 has a half note A2, quarter note B2, quarter note C3, and half note D3. There are fermatas over the final notes of measures 41 and 42.

43

Measures 43-46. Treble staff: Measure 43 has a half note G4, quarter note A4, quarter note B4, and half note C5. Measure 44 has a half note D5, quarter note E5, quarter note F5, and half note G5. Measure 45 has a half note A5, quarter note B5, quarter note C6, and half note D6. Measure 46 has a half note E6, quarter note F6, quarter note G6, and half note A6. Bass staff: Measure 43 has a half note C3, quarter note D3, quarter note E3, and half note F3. Measure 44 has a half note G2, quarter note A2, quarter note B2, and half note C3. Measure 45 has a half note D2, quarter note E2, quarter note F2, and half note G2. Measure 46 has a half note A2, quarter note B2, quarter note C3, and half note D3. There are fermatas over the final notes of measures 45 and 46.

47

Measures 47-50. Treble staff: Measure 47 has a half note G4, quarter note A4, quarter note B4, and half note C5. Measure 48 has a half note D5, quarter note E5, quarter note F5, and half note G5. Measure 49 has a half note A5, quarter note B5, quarter note C6, and half note D6. Measure 50 has a half note E6, quarter note F6, quarter note G6, and half note A6. Bass staff: Measure 47 has a half note C3, quarter note D3, quarter note E3, and half note F3. Measure 48 has a half note G2, quarter note A2, quarter note B2, and half note C3. Measure 49 has a half note D2, quarter note E2, quarter note F2, and half note G2. Measure 50 has a half note A2, quarter note B2, quarter note C3, and half note D3. A forte (*ff*) dynamic marking is present in measure 49. There are fermatas over the final notes of measures 49 and 50.

51

Measures 51-54. Treble staff: Measure 51 has a half note G4, quarter note A4, quarter note B4, and half note C5. Measure 52 has a half note D5, quarter note E5, quarter note F5, and half note G5. Measure 53 has a half note A5, quarter note B5, quarter note C6, and half note D6. Measure 54 has a half note E6, quarter note F6, quarter note G6, and half note A6. Bass staff: Measure 51 has a half note C3, quarter note D3, quarter note E3, and half note F3. Measure 52 has a half note G2, quarter note A2, quarter note B2, and half note C3. Measure 53 has a half note D2, quarter note E2, quarter note F2, and half note G2. Measure 54 has a half note A2, quarter note B2, quarter note C3, and half note D3. There are fermatas over the final notes of measures 53 and 54.

55

Measures 55-58. Treble staff: Measure 55 has a half note G4, quarter note A4, quarter note B4, and half note C5. Measure 56 has a half note D5, quarter note E5, quarter note F5, and half note G5. Measure 57 has a half note A5, quarter note B5, quarter note C6, and half note D6. Measure 58 has a half note E6, quarter note F6, quarter note G6, and half note A6. Bass staff: Measure 55 has a half note C3, quarter note D3, quarter note E3, and half note F3. Measure 56 has a half note G2, quarter note A2, quarter note B2, and half note C3. Measure 57 has a half note D2, quarter note E2, quarter note F2, and half note G2. Measure 58 has a half note A2, quarter note B2, quarter note C3, and half note D3. There are fermatas over the final notes of measures 57 and 58.

59

63

67

decresc.

poco rit.
mp

72

a tempo

77

mf

Sva

82

mp

Measures 82-86: Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment of eighth notes. Dynamic *mp* is marked at measure 85.

87

f

Measures 87-91: Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment of eighth notes. Dynamic *f* is marked at measure 88. A fermata is placed over the final chord in measure 91.

92

mp

Measures 92-96: Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment of eighth notes. Dynamic *mp* is marked at measure 92.

97

Measures 97-100: Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment of eighth notes.

101

slowing to the end...

p

Measures 101-104: Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment of eighth notes. Dynamic *p* is marked at measure 101. A fermata is placed over the final chord in measure 104.

In Christ Alone

with
The Solid Rock

Words and Music by
Keith Getty and Stuart Townend
Arr. by Jay Rouse

Tender and steady ♩ = 76

Measures 1-4 of the piano introduction. The music is in 3/4 time, key of B-flat major. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The dynamic is *p* (piano).

Measures 5-8 of the piano introduction. The right hand continues the melody, and the left hand continues the bass line. The dynamic is *mp* (mezzo-piano).

Measures 9-12 of the piano introduction. The right hand continues the melody, and the left hand continues the bass line. The dynamic is *mp* (mezzo-piano).

Measures 13-15 of the piano introduction. The right hand continues the melody, and the left hand continues the bass line. The dynamic is *mf* (mezzo-forte).

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17

mp

21

mp

25

mf

29

mf

33

37

f

41

mf

45

mp

49

mf

53

rit.

57

57 58 59 60

61

mf

61 62 63 64

65

65 66 67 68

69

rit.

a tempo

mp

69 70 71 72 73

74

mp

74 75 76

78

78 79 80 81 82

83

mf

83 84 85 86 87

88

mp

88 89 90 91 92

93

mp

93 94 95 96 97

98

p

rit.

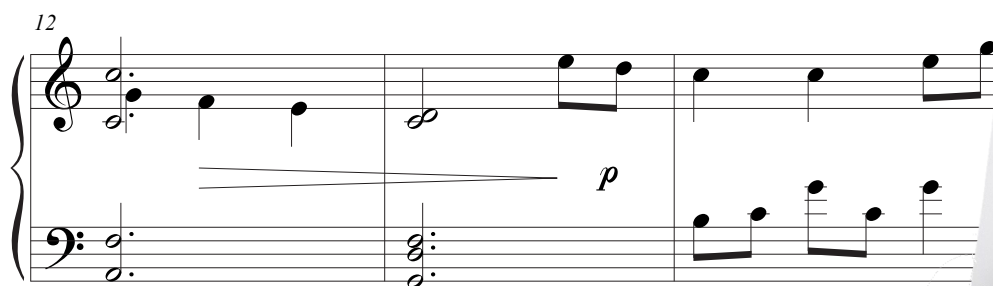
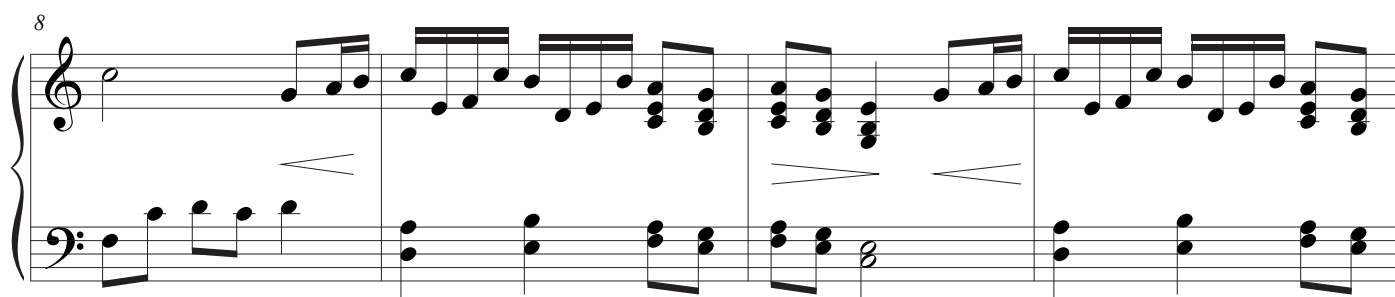
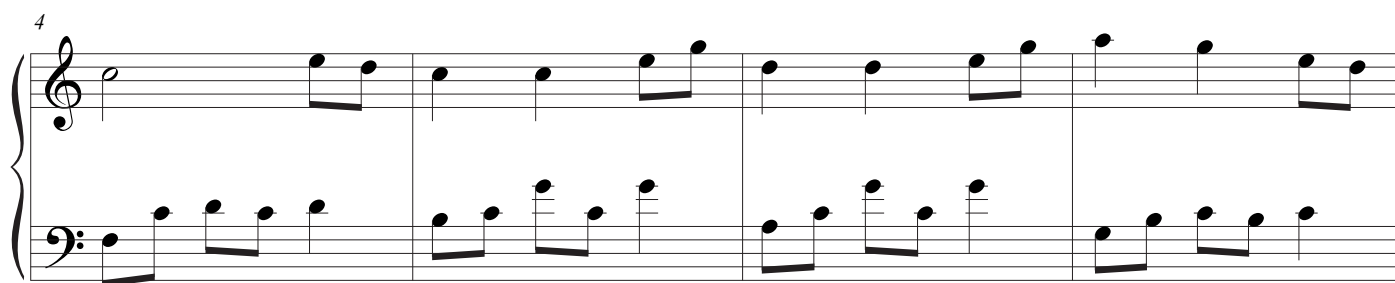
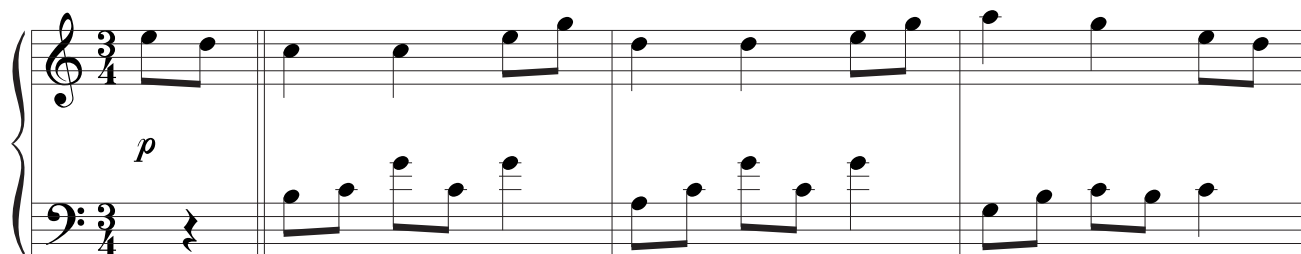
98 99 100 101 102

Come, Thou Fount of Every Blessing

JOHN WYETH

Arr. by Jay Rouse

Heartfelt ♩ = ca. 70



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16

poco rit. mp a tempo

20

24

28

32

36

accel. poco a poco
mp

40

44

48

52

56

decresc.

60

Tempo I

rit.

mp

64

64

68

68

72

mp

72

76

poco rit.

a tempo
mp

80

poco rit.

84

mp a little slower

88

p

91

rit.

Cornerstone

Words and Music by
Edward Mote, Reuben Morgan,
Jonas Myrin and Eric Liljero
Arr. by Jay Rouse

Warmly ♩ = 70

Measures 1-3 of the piano arrangement. The music is in 4/4 time with a key signature of one flat (Bb). The melody is in the right hand, and the accompaniment is in the left hand, featuring a steady eighth-note pattern. A piano (*p*) dynamic marking is present in the first measure.

Measures 4-6 of the piano arrangement. The melody continues in the right hand, and the accompaniment remains in the left hand. A piano (*p*) dynamic marking is present in the first measure of this system.

Measures 7-10 of the piano arrangement. The melody continues in the right hand, and the accompaniment remains in the left hand. A piano (*p*) dynamic marking is present in the first measure of this system.

Measures 11-13 of the piano arrangement. The melody continues in the right hand, and the accompaniment remains in the left hand. A piano (*p*) dynamic marking is present in the first measure of this system.

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15

mp

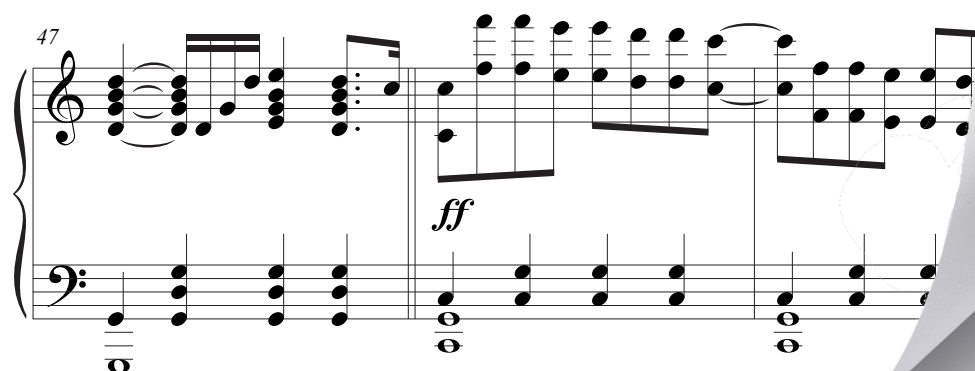
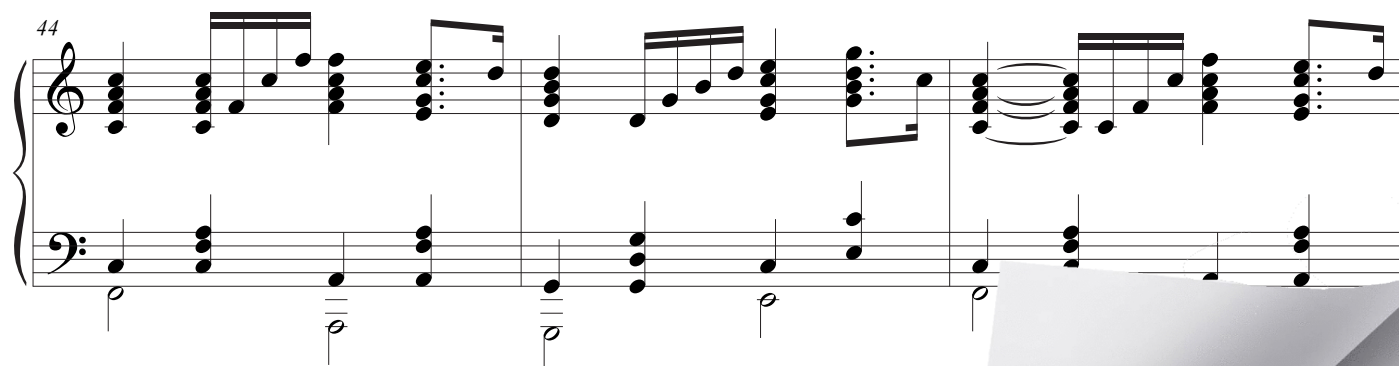
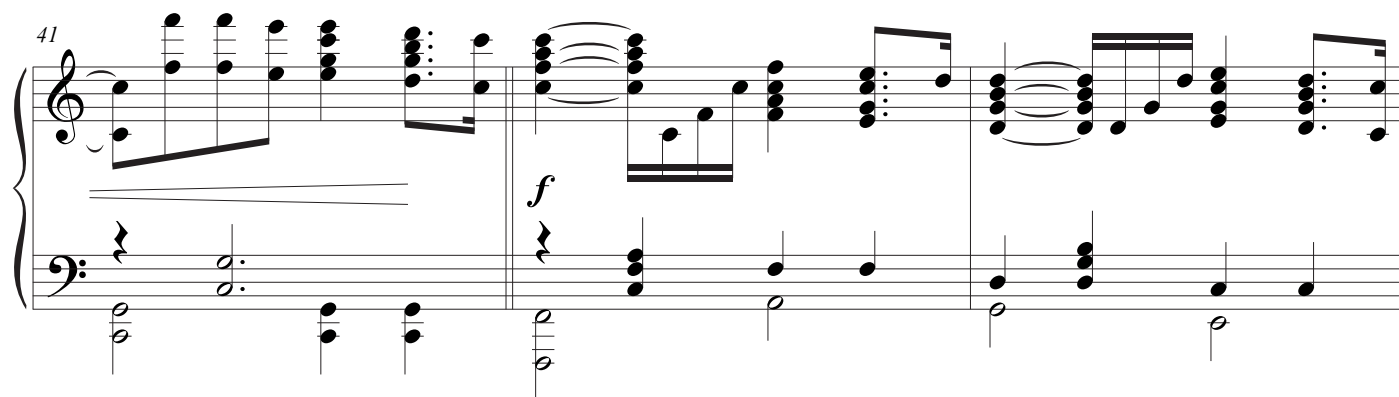
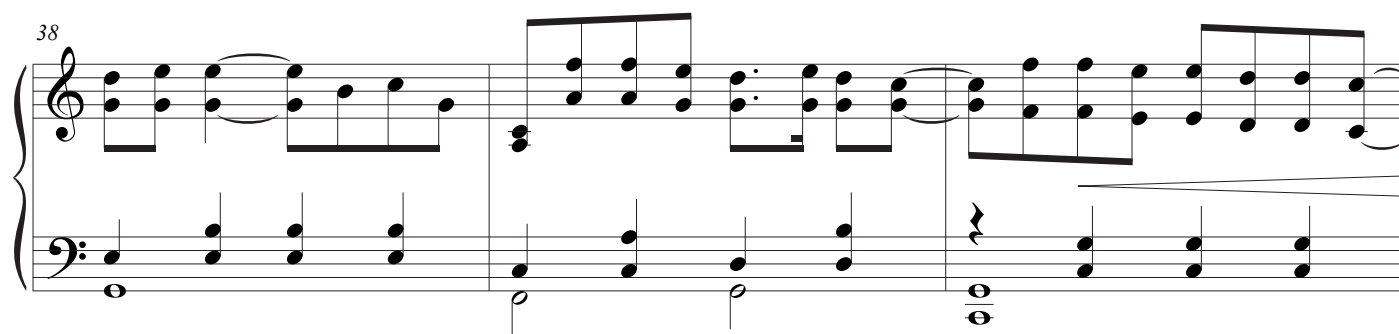
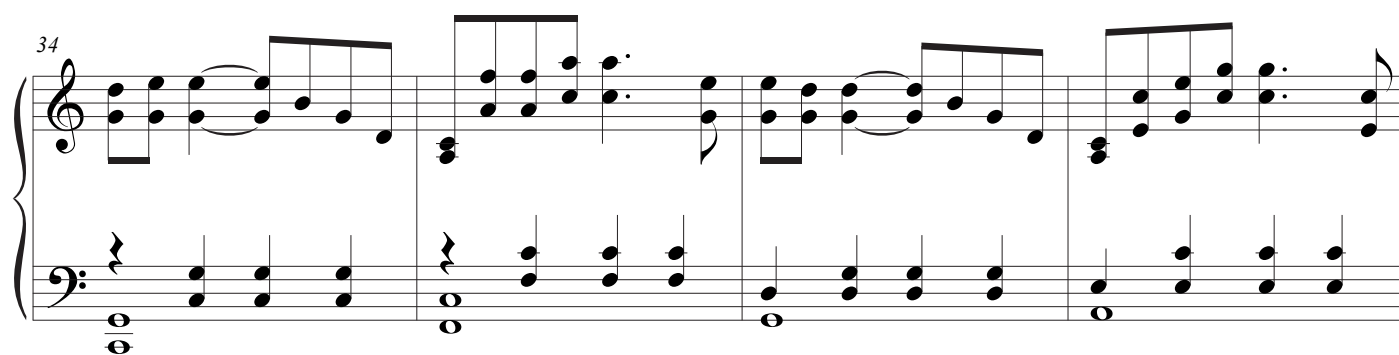
19

23

mf

27

31



51

55

59 *a little slower tempo*

mp *mf*

64

69 *slowing to the end...*

mp *p*

Amazing Grace

JOHN NEWTON

Arr. by Jay Rouse

Gently ♩ = ca. 120

mp

4

7

10

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13

mp

16

19

22

25

28

poco rit.

a tempo
mf

Measures 28-30. Measure 28: Treble staff has a half note G4, a half note A4, and a half note B4. Bass staff has a half note G2, a half note A2, and a half note B2. Measure 29: Treble staff has a half note C5, a half note B4, and a half note A4. Bass staff has a half note C3, a half note B2, and a half note A2. Measure 30: Treble staff has a half note G4, a half note A4, and a half note B4. Bass staff has a half note G2, a half note A2, and a half note B2.

31

Measures 31-33. Measure 31: Treble staff has a half note G4, a half note A4, and a half note B4. Bass staff has a half note G2, a half note A2, and a half note B2. Measure 32: Treble staff has a half note C5, a half note B4, and a half note A4. Bass staff has a half note C3, a half note B2, and a half note A2. Measure 33: Treble staff has a half note G4, a half note A4, and a half note B4. Bass staff has a half note G2, a half note A2, and a half note B2.

34

Measures 34-36. Measure 34: Treble staff has a half note G4, a half note A4, and a half note B4. Bass staff has a half note G2, a half note A2, and a half note B2. Measure 35: Treble staff has a half note C5, a half note B4, and a half note A4. Bass staff has a half note C3, a half note B2, and a half note A2. Measure 36: Treble staff has a half note G4, a half note A4, and a half note B4. Bass staff has a half note G2, a half note A2, and a half note B2.

37

Measures 37-39. Measure 37: Treble staff has a half note G4, a half note A4, and a half note B4. Bass staff has a half note G2, a half note A2, and a half note B2. Measure 38: Treble staff has a half note C5, a half note B4, and a half note A4. Bass staff has a half note C3, a half note B2, and a half note A2. Measure 39: Treble staff has a half note G4, a half note A4, and a half note B4. Bass staff has a half note G2, a half note A2, and a half note B2.

40

Measures 40-41. Measure 40: Treble staff has a half note G4, a half note A4, and a half note B4. Bass staff has a half note G2, a half note A2, and a half note B2. Measure 41: Treble staff has a half note C5, a half note B4, and a half note A4. Bass staff has a half note C3, a half note B2, and a half note A2.

43

mf

46

49

52

mf

55

58

Measures 58-60. Treble clef: Chords in measures 58 and 59, followed by a whole note chord with a sharp sign in measure 60. Bass clef: Melodic line with eighth notes in measures 58 and 59, followed by a whole note chord in measure 60.

61

mp

Measures 61-63. Treble clef: Half note in measure 61, followed by a half note with a slur in measure 62. Bass clef: Half note in measure 61, followed by a half note with a slur in measure 62, and a half note with a slur in measure 63. Dynamic marking *mp* is present in measure 62.

64

Measures 64-66. Treble clef: Half note with a slur in measure 64, followed by a half note with a slur in measure 65. Bass clef: Half note with a slur in measure 64, followed by a half note with a slur in measure 65, and a half note with a slur in measure 66.

67

Measures 67-69. Treble clef: Half note with a slur in measure 67, followed by a half note with a slur in measure 68. Bass clef: Half note with a slur in measure 67, followed by a half note with a slur in measure 68, and a half note with a slur in measure 69.

70

Measures 70-71. Treble clef: Half note with a slur in measure 70, followed by a half note with a slur in measure 71. Bass clef: Half note with a slur in measure 70, followed by a half note with a slur in measure 71.

73

poco rit.

76

a tempo

79

Slowing to the end...

mp

p

10,000 Reasons

with
Holy, Holy, Holy! Lord God Almighty!

Words and Music by
Jonas Myrin and Matt Redman
Arr. by Jay Rouse

Worshipful ♩ = ca. 68

The musical score is written for piano in 4/4 time, with a key signature of one flat (Bb). It consists of four systems of music, each with a treble and bass staff joined by a brace. The first system begins with a mezzo-piano (*mp*) dynamic. The second system starts at measure 4. The third system starts at measure 8 and includes a mezzo-forte (*mf*) dynamic marking. The fourth system starts at measure 12. The score includes various musical notations such as chords, single notes, and slurs. A large, stylized graphic of a page corner is visible in the bottom right corner of the page.

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19

22

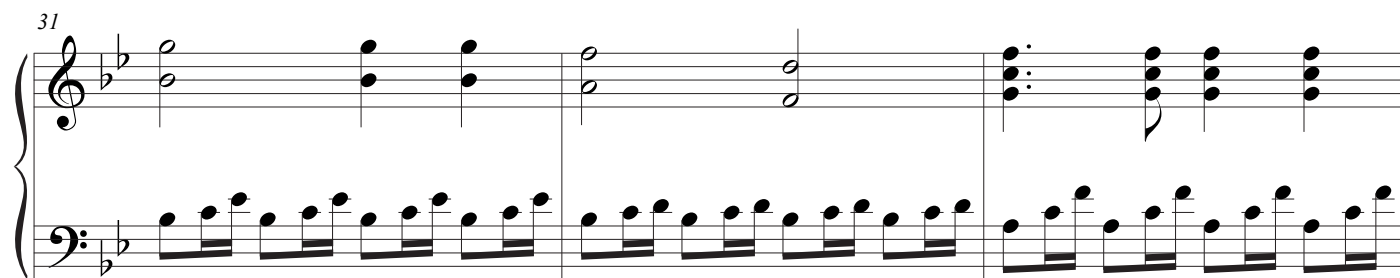
25

28

*"Holy, Holy, Holy! Lord God Almighty!"

*Music by JOHN B. DYKES

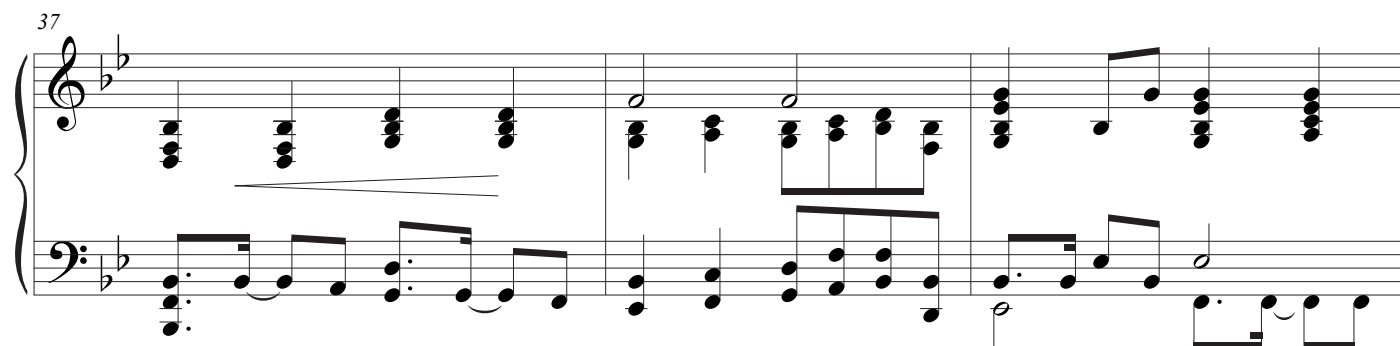
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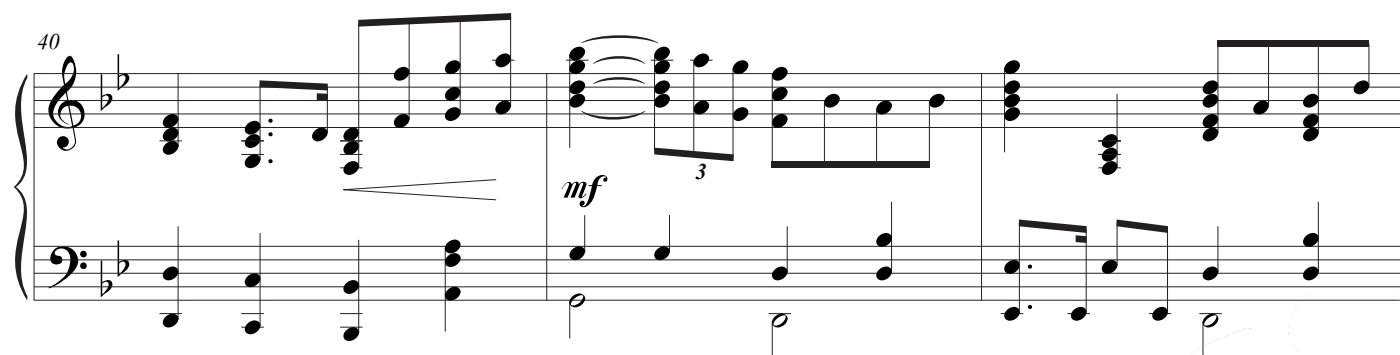
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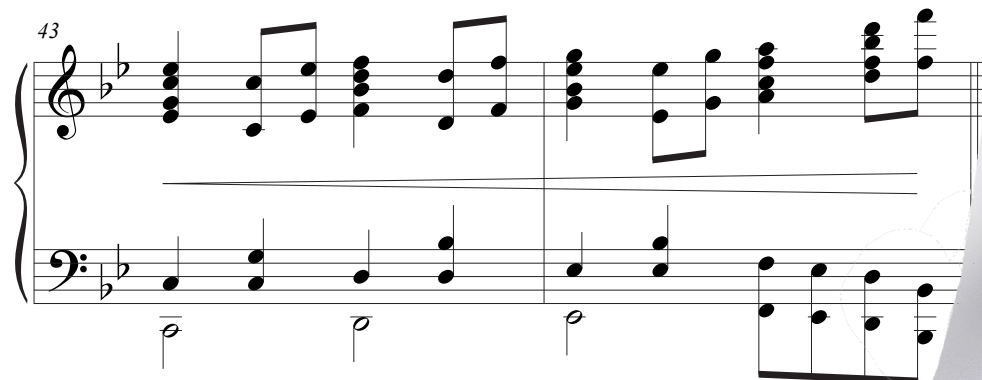
37



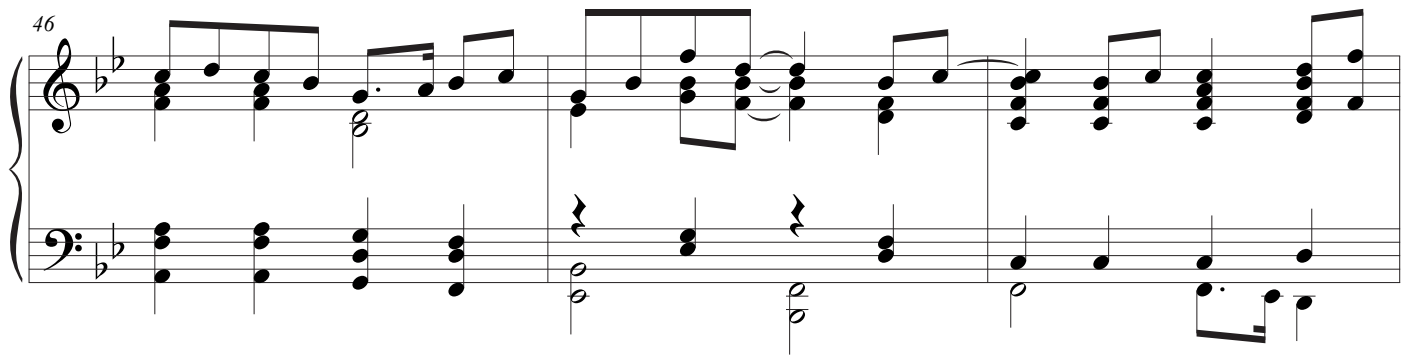
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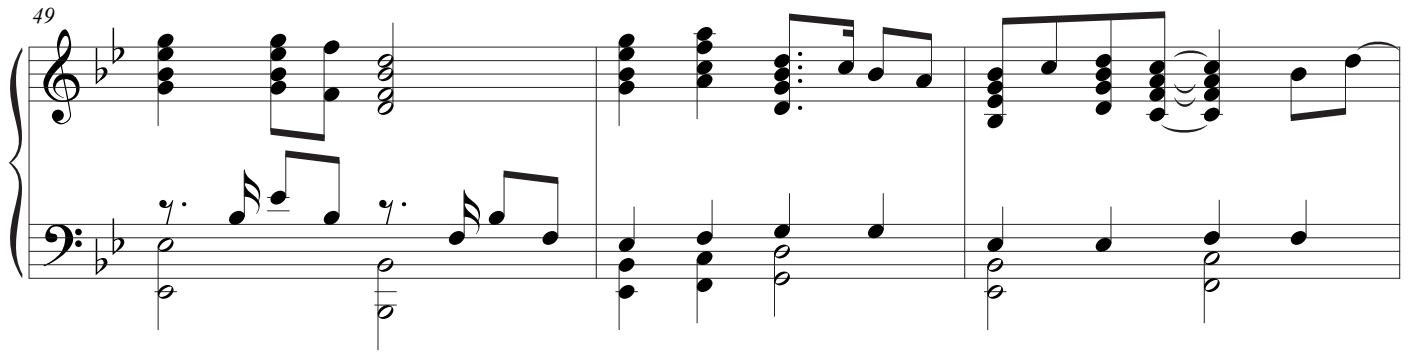
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46



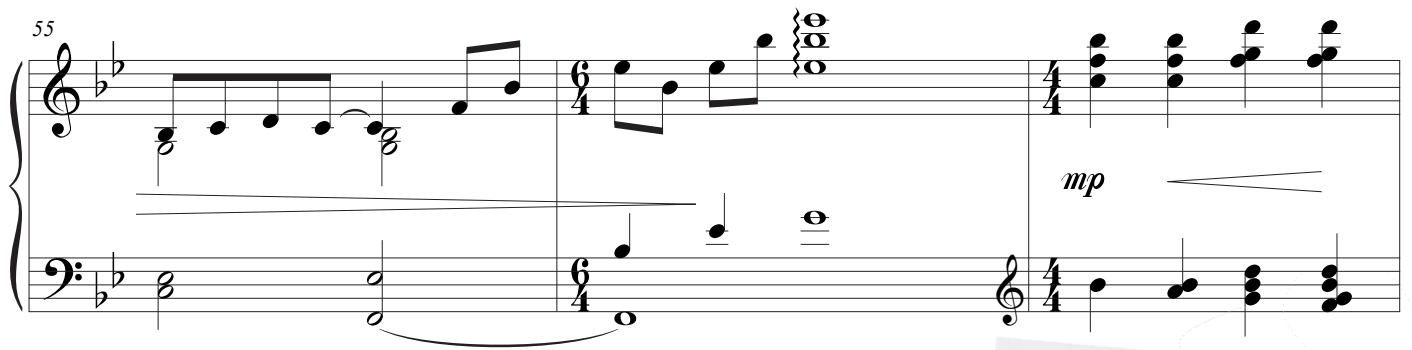
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52

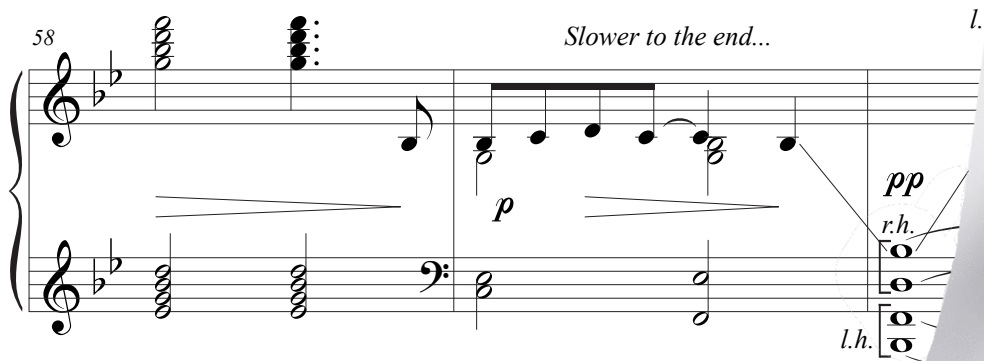


55



58

Slower to the end...



Holy Spirit

with
Breathe on Me, Breath of God

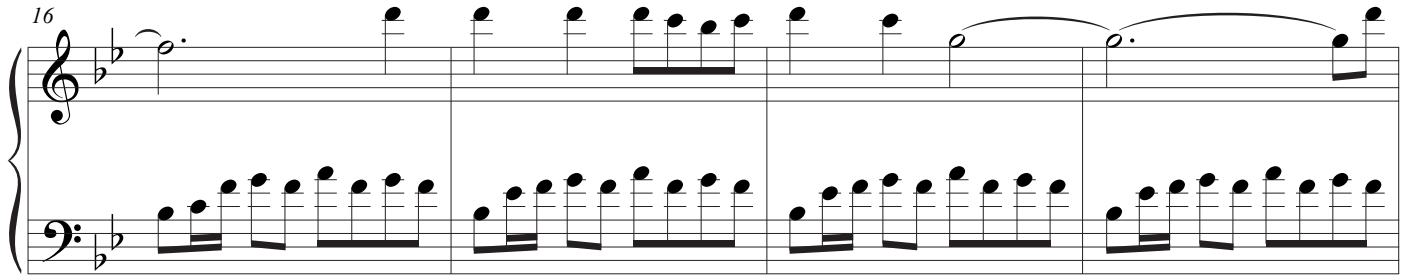
Words and Music by
Bryan Torwalt and Katie Torwalt
Arr. by Jay Rouse

Pensively ♩ = 76

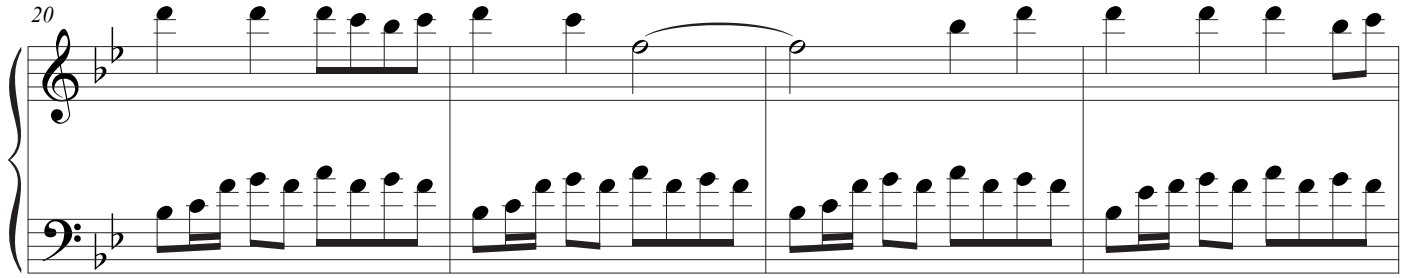
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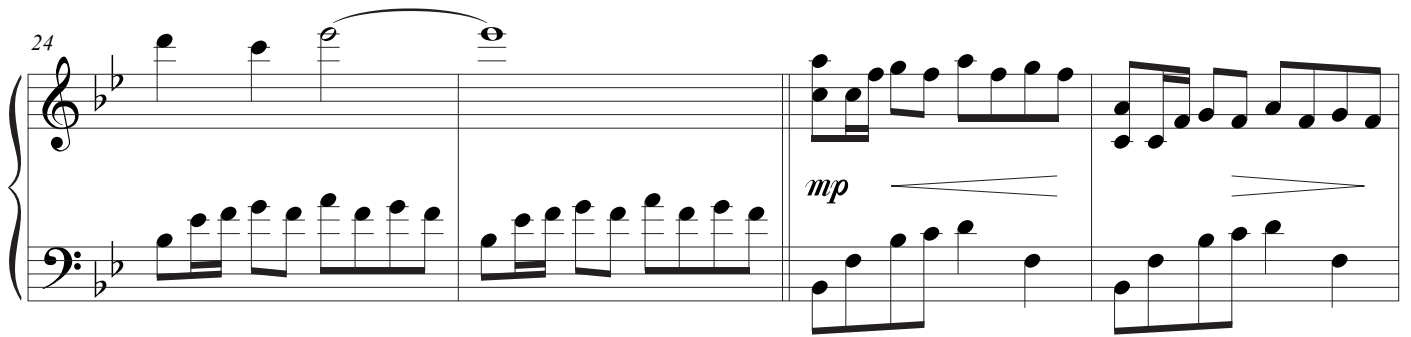
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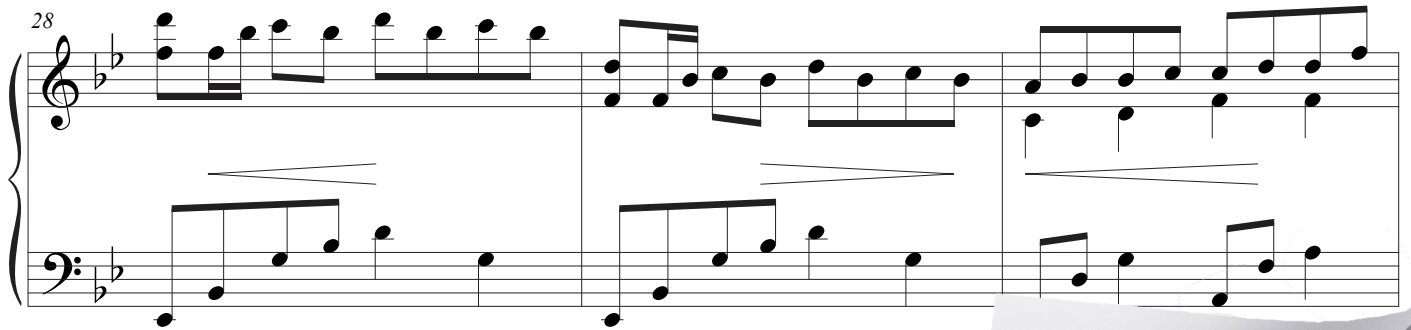
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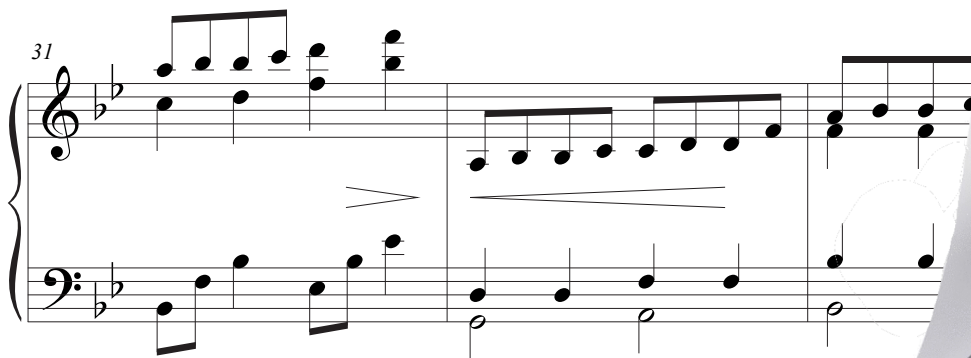
24



28



31



35

3/4

39 *Breathe on Me, Breath of God

mp

3/4

44

3/4

48

3/4

53

3/4

*Music by ROBERT JACKSON

58

58 59 60 61

62

62 63 64 65 66

67

67 68 69 70

71

71 72 73 74 75

76

76 77 78

mp

80

mp

84

88

92

96

Slowing to the end...

p

What a Beautiful Name

with
Take the Name of Jesus With You

Words and Music by
Ben Fielding and Brooke Ligertwood
Arr. by Jay Rouse

With Rubato ♩ = 68

*Take the Name of Jesus With You

4

8

12

Steady tempo

mp

rit.

p

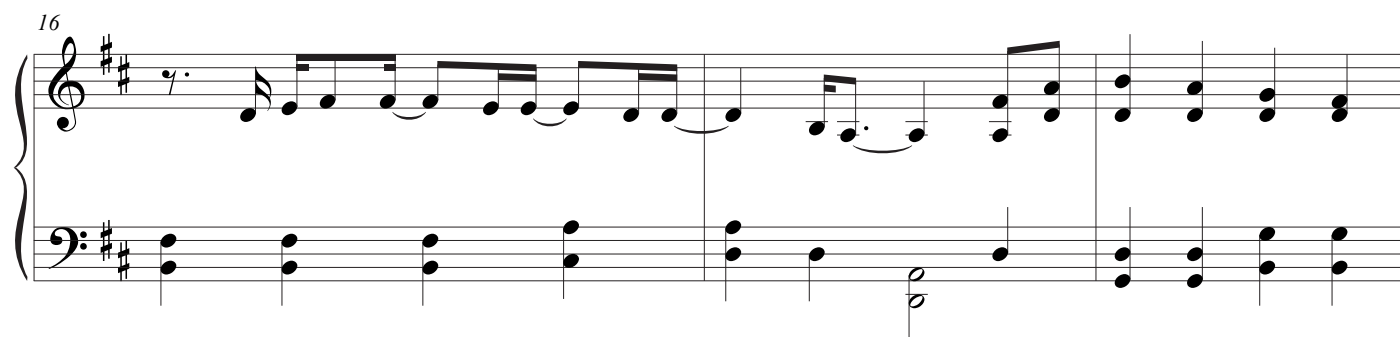
*Music by WILLIAM H. DOANE

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16



19

poco rit.

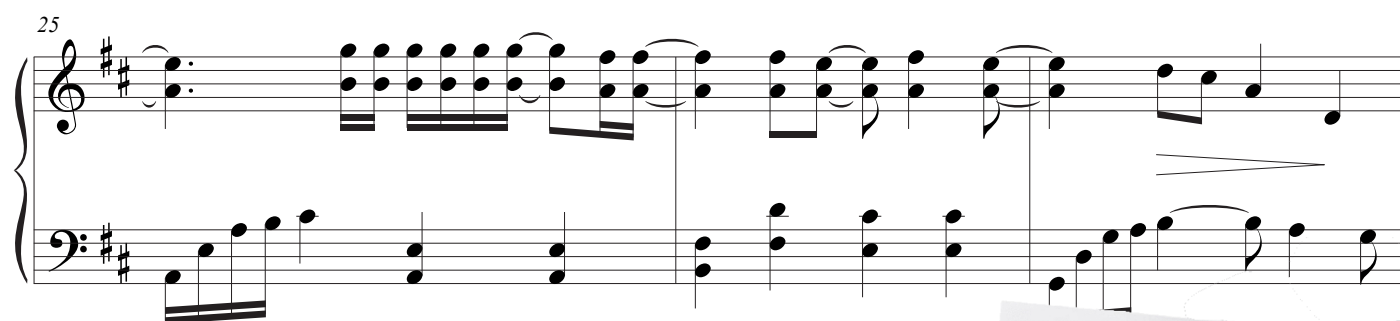
a tempo
mp



22

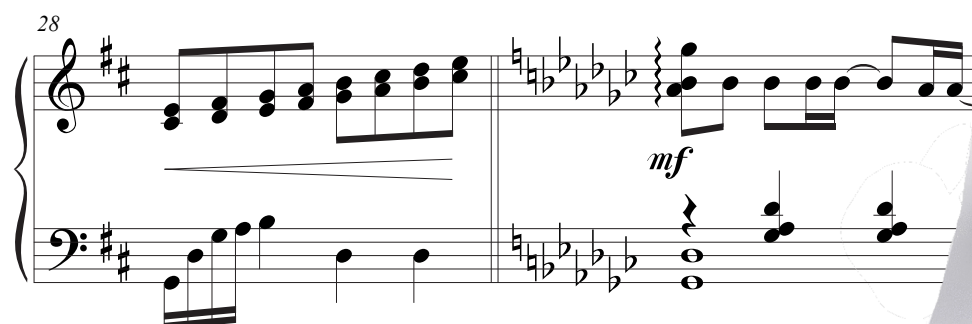


25



28

mf



31

mf

34

37

40

43

46

mp

Musical score for measures 46-48. The key signature has three flats (B-flat, E-flat, A-flat). The music is in 4/4 time. Measure 46 features a treble clef with a half note chord (B-flat, E-flat) and a bass clef with a half note chord (B-flat, E-flat). Measure 47 has a treble clef with a half note chord (B-flat, E-flat) and a bass clef with a half note chord (B-flat, E-flat). Measure 48 has a treble clef with a half note chord (B-flat, E-flat) and a bass clef with a half note chord (B-flat, E-flat). The dynamic *mp* is indicated in measure 47.

49

Take the Name of Jesus With You

rit. *mp* *a tempo*

Musical score for measures 49-51. The key signature has three flats (B-flat, E-flat, A-flat). The music is in 4/4 time. Measure 49 features a treble clef with a half note chord (B-flat, E-flat) and a bass clef with a half note chord (B-flat, E-flat). Measure 50 has a treble clef with a half note chord (B-flat, E-flat) and a bass clef with a half note chord (B-flat, E-flat). Measure 51 has a treble clef with a half note chord (B-flat, E-flat) and a bass clef with a half note chord (B-flat, E-flat). The dynamic *mp* is indicated in measure 49, and *a tempo* is indicated in measure 50. The tempo marking *rit.* is also present in measure 49.

52

Musical score for measures 52-54. The key signature has three flats (B-flat, E-flat, A-flat). The music is in 4/4 time. Measure 52 features a treble clef with a half note chord (B-flat, E-flat) and a bass clef with a half note chord (B-flat, E-flat). Measure 53 has a treble clef with a half note chord (B-flat, E-flat) and a bass clef with a half note chord (B-flat, E-flat). Measure 54 has a treble clef with a half note chord (B-flat, E-flat) and a bass clef with a half note chord (B-flat, E-flat).

55

slower to the end...

rit. *mp*

Musical score for measures 55-58. The key signature has three flats (B-flat, E-flat, A-flat). The music is in 4/4 time. Measure 55 features a treble clef with a half note chord (B-flat, E-flat) and a bass clef with a half note chord (B-flat, E-flat). Measure 56 has a treble clef with a half note chord (B-flat, E-flat) and a bass clef with a half note chord (B-flat, E-flat). Measure 57 has a treble clef with a half note chord (B-flat, E-flat) and a bass clef with a half note chord (B-flat, E-flat). Measure 58 has a treble clef with a half note chord (B-flat, E-flat) and a bass clef with a half note chord (B-flat, E-flat). The dynamic *mp* is indicated in measure 55, and *rit.* is indicated in measure 56. The tempo marking *slower to the end...* is also present in measure 55.

59

p

Musical score for measures 59-61. The key signature has three flats (B-flat, E-flat, A-flat). The music is in 4/4 time. Measure 59 features a treble clef with a half note chord (B-flat, E-flat) and a bass clef with a half note chord (B-flat, E-flat). Measure 60 has a treble clef with a half note chord (B-flat, E-flat) and a bass clef with a half note chord (B-flat, E-flat). Measure 61 has a treble clef with a half note chord (B-flat, E-flat) and a bass clef with a half note chord (B-flat, E-flat). The dynamic *p* is indicated in measure 59.

The Blessing

Words and Music by
Kari Jobe Carnes, Cody Carnes,
Steven Furtick, Chris Brown
Arr. by Jay Rouse

Tenderly ♩ = 72

5

10

14

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17

mf

20

23

26

poco rit.

a tempo
mp

29

32

32 33 34

35

35 36 37 *mf*

38

38 39 40

41

41 42 43

44

44 45 46 *l.h.* *p*

49

mp

52

55

mf

58

61

f

Slightly broader tempo

64

molto rit.

ff

67

71

75

molto rit.

p

Tempo I

81

Steady ritard

About the Arranger

Jay Rouse is one of the premier choral arrangers in Christian music. He has over three hundred and fifty compositions and arrangements published, including over thirty major sacred choral works, fifty best-selling *a cappella* arrangements, a highly recognized hymn series for choir or piano and solo instrument entitled *Piano Plus*, and a number of best-selling solo piano books and recordings. Mr. Rouse is a Dove Award winning producer and has logged many hours on the road traveling in the music ministry. He spent over ten years as musical director and accompanist for Sandi Patty. In addition to his work as a keyboard artist, composer, and arranger he has been the primary producer and conductor for all of the choral and instrumental publications from PraiseGathering Music Group and Gaither Music Company over the last two decades. Jay Rouse continues to make a major impact on music for the church musician across the nation. Along with his wife Amy and two children, Londyn and Thatcher, Jay resides in Oklahoma.