

Shouting Grounds

Words and Music by
DAVID CROWDER, ED CASH

Swing 16ths ♩ = 77

CHORUS

mp

Gm

C/E

Take— me to the shout-ing grounds; a prod-ig-al lost fo I— should be

mp B3 Organ

4

Cm/Eb

D

Gm

dead right now, but I— am I— just want to see Your face. You're call - ing me

7

C/E

Cm/Eb

D N.C.

Gm

from my grave. Take— me to the shout - ing grounds; it's gon - na get loud.—

f ALL in

10 N.C. Gm N.C.

Musical notation for measures 10-12. The vocal line is mostly rests. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Chords are N.C. (No Chord) and Gm.

VERSE

13 Gm mp

1. Dead man, come walk - in' out— whe hear the sound of mer - cy.
 2. No grave gonna hold me down. Can hear the sound of sav - ing?

Musical notation for measures 13-14. The vocal line begins with the lyrics. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The dynamic is marked *mp*. Chord is Gm.

15

Dead man, come walk - ing out,— get out the ground, you're breath - ing!
 No grave gonna hold me down. Can you feel the ground? It's shak - ing.

Musical notation for measures 15-16. The vocal line continues with the lyrics. The piano accompaniment continues with the same melodic and bass lines. Chord is Gm.

17 D

All who were once a - sleep are wak - ing up to sing: _____
 All who were once a - sleep are wak - ing up to sing: _____

Musical notation for measures 17-18. The vocal line has the lyrics. The piano accompaniment continues. The key signature changes to D major for the second measure. Chord is D.

CHORUS

ff

Gm

C/E

19

Take me to the shout-ing grounds; a prod-ig-al lost was found. I— should be

ff

22

Cm/Eb

D

Gm

dead right now, but I— am a-live. I— want see Your face. You're call - ing me

25

C/E

Cm/Eb

D

1
Gm N.C.

from my grave come to the shout - ing grounds; it's gon - na get loud.—

28

Gm

Cm

Gm

Cm

Gm

D

Gm

Hey - o, hey - o, — hey - o, — hey - o

INTERLUDE

32

2.

Gm

N.C.

Gm

Cm

Gm

loud!

35

Cm

Gm

D

N.C.

Gm

38

Cm

Gm

Gm

D

Gm

SHOUT

41

Gm

Hey-o-ey, hey-o-ey, hey-o-ey-o-ey-o-ey-o hey-o-ey, hey-o-ey, hey-o-ey-o-ey-o-ey-o

f

43

hey - o - ey, hey - o - ey, hey - o - ey - o - ey - o - ey - o hey - o - ey, hey - o - ey, hey - o - ey - o - ey - o - ey - o

Cont. SHOUT

45 *ff* Gm C/E /Eb D

Hey - o hey - o

48 Gm N.C. C/E

Take me to the shout - ing grounds! Take me to the

51 m/Eb D Gm N.C. Gm

shout - ing grounds! —

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CHORUS

mp

Fm

Bb/D

Take— me to the shout-ing grounds; a prod - ig - al los. I— should be

mp B3 Organ

4

Bbm/Db

C

Fm

dead right now, but I— am I— just want to see Your face. You're call - ing me

7

B

Bbm/Db

C N.C.

Fm

from my grave. Take— me to the shout - ing grounds; it's gon - na get loud—

f ALL in

10 N.C. Fm N.C.

VERSE

13 Fm mp

1. Dead man, come walk - in' out— when I hear the sound of mer - cy.
 2. No grave gonna hold me down. Can I hear the sound of sav - ing?

15

Dead man, come walk - ing out, — get out the ground, you're breath - ing!
 No grave gonna hold me down. Can you feel the ground? It's shak - ing.

17 Db C

All who were once a - sleep are wak - ing up to sing:
 All who were once a - sleep are wak - ing up to sing:

CHORUS

ff

Fm

Bb/D

19

Take me to the shout-ing grounds; a prod-ig-al lost was found. I should be

ff

22

Bb/D

C

Fm

dead right now, but I am a-live. I want to see Your face. You're call-ing me

25

Bb/D

Bb/D

C

1
Fm N.C.

from my gra-ve. Take me to the shout-ing grounds; it's gon-na get loud.

28

Fm

Bbm

Fm

Bbm

Fm

C

Fm

Hey - o, hey - o, hey - o, hey - o

INTERLUDE

32

2.

Fm

N.C.

Fm

Bbm

Fm

loud!

35

Bbm

Fm

C

N.C.

Fm

38

Bbm

Fm

Bbm

Fm

C

Fm

SHOUT

41

Fm

Hey - o - ey, hey - o - ey, hey - o - ey - o - ey - o - ey - o hey - o - ey, hey - o - ey, hey - o - ey - o - ey - o - ey - o

43

hey - o - ey, hey - o - ey, hey - o - ey - o - ey - o - ey - o hey - o - ey, hey - o - ey, hey - o - ey - o - ey - o - ey - o

Cont. SHOUT

45

ff Fm Bb/D Bb/D C

Hey - o hey - o

ff

48

Fm N.C. Bb/D

to the shout - ing grounds! Take - me to the

51

Bbm/Db C Fm N.C. Fm

shout - ing grounds! _____

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CHORUS

mp

Bm E/G#

Take— me to the shout-ing grounds; a prod-ig-al lost fo I— should be

mp B3 Organ

4 Em/G F# Bm

dead right now, but I— am I— just want to see Your face. You're call - ing me

7 E/C Em/G F# N.C. Bm

om my grave. Take— me to the shout-ing grounds; it's gon - na get loud.—

f ALL in

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10 N.C. Bm N.C.

Musical notation for measures 10-12. The key signature is two sharps (F# and C#). Measure 10 is marked 'N.C.' (No Chords). Measure 11 is marked 'Bm'. Measure 12 is marked 'N.C.'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

VERSE

13 Bm mp

1. Dead man, come walk - in' out— whe hear the sound of mer - cy.
 2. No grave gonna hold me down. Can hear the sound of sav - ing?

Musical notation for measures 13-14. Measure 13 is marked 'Bm' and 'mp'. The piano accompaniment continues with the eighth-note pattern. The vocal line has two verses of lyrics.

15

Dead man, come walk - ing out,— get out the ground, you're breath - ing!
 No grave gonna hold me down. Can you feel the ground? It's shak - ing.

Musical notation for measures 15-16. The piano accompaniment continues with the eighth-note pattern. The vocal line has two verses of lyrics.

17 F#

All who were once a - sleep are wak - ing up to sing:
 All who were once a - sleep are wak - ing up to sing:

Musical notation for measures 17-18. Measure 17 is marked 'F#'. The piano accompaniment continues with the eighth-note pattern. The vocal line has two verses of lyrics.

CHORUS

ff

Bm

E/G#

19

Take me to the shout-ing grounds; a prod-ig-al lost was found. I___ should be

ff

22

Em/G

F#

Bm

dead right now, but I___ am a-live. I___ want see Your face. You're call - ing me

25

E/G#

Em/G

F#

1
Bm N.C.

from my grave me to the shout - ing grounds; it's gon - na get loud.

28

m

Em

Bm

Em

Bm

F#

Bm

Hey - o, hey - o, hey - o, hey - o

INTERLUDE

32

2.

Bm

N.C.

Bm

Em

Bm

loud!

35

Em

Bm

F#

N.C.

B

38

Em

Bm

Bm

F#

Bm

SHOUT

41

Bm

Hey - o - ey, hey - o - ey, hey - o - ey - o - ey - o - ey - o hey - o - ey, hey - o - ey, hey - o - ey - o - ey - o - ey - o

f

43

hey - o - ey, hey - o - ey, hey - o - ey - o - ey - o - ey - o hey - o - ey, hey - o - ey, hey - o - ey - o - ey - o - ey - o

Cont. SHOUT

45 *ff* Bm E/G# m/G F#

Hey - o hey - o

48 Bm N.C. B E/G#

Take me to the shout - ing grounds! Take me to the

51 m/G F# Bm N.C. Bm

shout - ing grounds! —