

Take Me To Church

Ablauf: ABCBDBE

Andrew Hozier
arr. Sebastian Weiss

A ♩ = 63 Vers 1

Musical score for the first system, measures 1-2. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes parts for Soprano Saxophone, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The lyrics are: "My lov-er's got hu-mour She's the gig-gle at a fu-n'ral,". Dynamics include *p* and *mp*. Chords for the Baritone Saxophone are C#m and F#m/C#.

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

My lov-er's got hu-mour She's the gig-gle at a fu-n'ral,

p

mp

C#m F#m/C# C#m F#m/C#

3

Musical score for the second system, measures 3-4. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes parts for Soprano Saxophone, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The lyrics are: "Knows ev-'ry-bod y's dis-ap-prov - al I should-'ve wor-shipped her soon - er,". Dynamics include *p*. Chords for the Baritone Saxophone are E, F#m, C#m, and F#m/C#.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Knows ev-'ry-bod y's dis-ap-prov - al I should-'ve wor-shipped her soon - er,

E F#m C#m F#m/C#

5

Musical score for the third system, measures 5-6. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes parts for Soprano Saxophone, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The lyrics are: "If the heav-ens ev - er did speak She's the last— true mouth-piece." Dynamics include *p*. Chords for the Baritone Saxophone are C#m and F#m/C#.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

If the heav-ens ev - er did speak She's the last— true mouth-piece.

C#m F#m/C# C#m F#m/C#

7

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Ev-'ry Sun-day's get-ting more bleak, A fr-'sh po-i-son each week

E F#m C#m F#m/C#

9

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

"We were born- sick." You heard them say it

"We were born- sick." You heard them say it My church of-fers no ab-so-lutes

"We were born- sick." You heard them say it

B F#m/A C#m F#m/C#

p *mp*

11

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

She tells me, "Wor-ship in the bed- room." The on-ly heav-en I'll be sent to

C#m F#m/C# E F#m

13

Sop. Sax. I was born sick, but I love_ it.

Alto Sax. Is when I'm a-lone with you. I was born sick, but I love_ it.

Ten. Sax. I was born sick, but I love_ it.

Bari. Sax. C#m F#m/C# 8 F#m/A

15

Sop. Sax.

Alto Sax. com-mand me ³ to be well. A ³ a - ³

Ten. Sax. A E F#m

Bari. Sax.

17

Sop. Sax. *f* take me to church.

Alto Sax. - men, a - men, a men.

Ten. Sax. E F#m E Am/C E/B *f*

Bari. Sax. *f*

20 **B**

Sop. Sax. I'll wor - ship like a dog at the shrine of your lies.

Alto Sax. *mf*

Ten. Sax. *C#mfG#*

Bari. Sax.

21 Chorus

Sop. Sax. I'll tell you my sins - and you can sharp - en your knife.

Alto Sax.

Ten. Sax.

Bari. Sax. *G#*

22

Sop. Sax. Of - fer me that death - less death, - and good God,

Alto Sax.

Ten. Sax.

Bari. Sax. *E/G#*

23 5

1.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

let me give you my life. - Take me to church.

C#m/G#

To Coda

24 3/4

2.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

let me give you my life.

C#m/G#

25 Vers 2

C

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

If I'm a pa-gan of the good times, My_ lov-er's the sun-light.

p *mf* *mf*

A#m *F#m/C#* *C#m* *F#m/C#*

27

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

To keep the god-dess on my— side, She de-mands a sac - ri - fice.

E F#m/C# C#m F#m/C#

29

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

To drain the whole sea, get some-thing shin - y.

To drain the whole sea, get some-thing shin - y.

To drain the whole sea, get some-thing shin - y.

B A

30

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

some-thing meat-y for the main course, That's a fine-look-ing high horse.

C#m F#m/C# C#m F#m/C#

mp

36 **D** Bridge

Sop. Sax. *mf*

Alto Sax. *mf*

Ten. Sax. *f*

Bari. Sax. *f*

No mas-ter or kings when the At-tu-al be-gins There is

38

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

is sweet-er in nocence - than a gen - tle In the

40

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

mad - ness and of that sad - earthly on-ly

42

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

then I am an ~~E/G#~~ man; on-ly then I am ~~C#6/A#~~ ~~C#6/A#~~

44

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

E/B Oh, A/C# oh, E A A/E

47

to Chorus, D.S. al Coda

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

E men, Am/E E men, Am/C E men, f

f take me to church.

50

Sop. Sax. **E** ϕ

Alto Sax. *p* ϕ

Ten. Sax. *p* ϕ

Bari. Sax. *p* ϕ

Take Me To Church

Soprano Saxophone

Ablauf: ABCBDBE

Andrew Hozier
arr. Sebastian Weiss

A ♩ = 63 Vers 1

p

9

"We were born- sick." You heard them say it

14

I was born sick, but I love_ it.

17

take me to church.

20 **B** *f*

I'll wor - ship like a dog at the shrine of your lies._____

21 Chorus

_____I'll tell you my sins-and you can sharp-en your knife. Of-fer me that death-less death, and good God,

23 **C** 1. 2. To Coda

_____ let me give you my life. Take me to church. - let me give you my life.

25 **C** Vers 2 *p*

Truth is a, go this in y.

30

34 to Chorus

That looks tast - y; that looks plen - ty. take me to church. *f* V.S.

Soprano Saxophone
Bridge

36 **D**
mf

40

44 **to Chorus, D.S. al Coda**

50 **E** \oplus
f
p

take me to church.
f

Take Me To Church

Alto Saxophone

Ablauf: ABCBDBE

Andrew Hozier
arr. Sebastian Weiss

A ♩ = 63

Vers 1

My lov-er's got hu-mour She's the gig-gle at a fu-n'ral, Knows ev-'ry-bod-y's dis-ap-prov-al

4 *mp*

I should-'ve wor-shipped her soon - er, If the heav-ens ev - er did speak

6

She's the last true mouth piece. Ev-'ry Sun day's get-ting more bleak, A fr-'sh po-i-son each week

9

"We were born- sick." You heard them say it My church of fers no ab-so - lutes.

11

— She tells me, "Wor-ship in the bed- room." The on - ly heav-en I'll be sent to

13

Is when I'm a-lone with you. ~~It's~~sick, but I love it. com-mand me to be well. A—

16

a - men, a - men, a men.

20 **B** *mf* Chorus

22

1. To Coda

25 **C** Vers 2

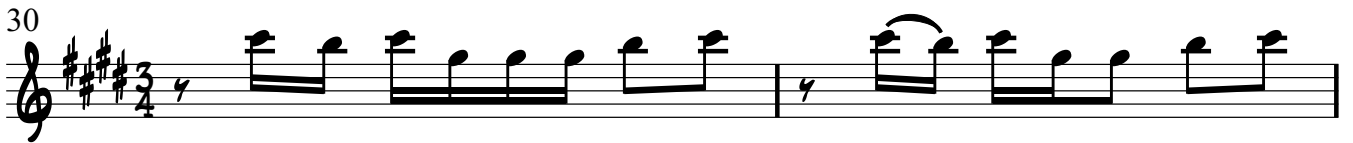
If I'm a pa-gan of the good times, My— lov-er's the sun-light. *V.S.*

mf

Alto Saxophone

27 

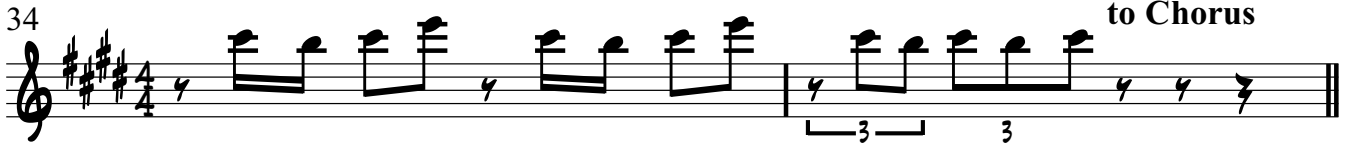
To keep the god-dess on my_side, She de-mands a sac-ri-fice. ~~To the~~ ~~codea,~~ ~~get this~~ ~~ingny.~~

30 

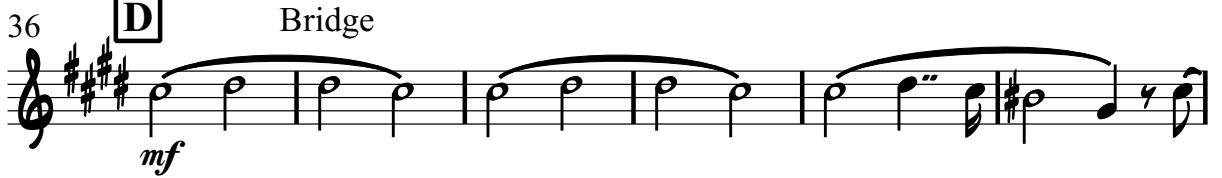
some-thing meat-y for the main course, That's a fine-look-ing high horse.

32 

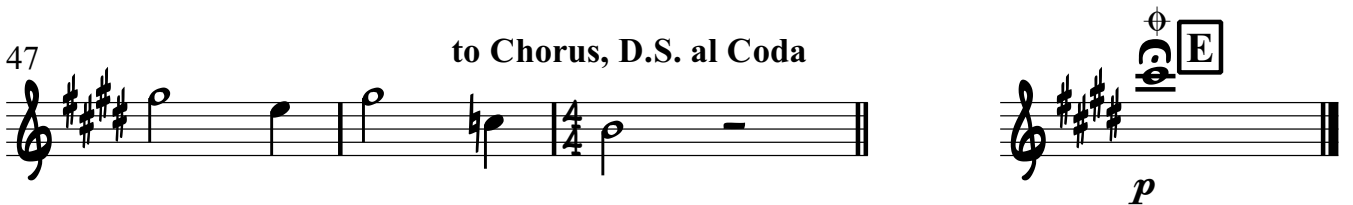
What you got in the sta - ble?_ We've a lot of starv-ing faith - ful.

34 

That looks tast - y; that looks plen - ty. *mf* this is hun-gry work.

36  **D** Bridge

42 

47  **E** *p*

to Chorus, D.S. al Coda

Take Me To Church

Tenor Saxophone

Ablauf: ABCBDBE

Andrew Hozier
arr. Sebastian Weiss

A $\text{♩} = 63$ Vers 1

p

9

"We were born- sick." You heard them say it

14

I was sick, but I love it. *f*

20 **B** Chorus *mf*

22 1. , 2. , To Coda

25 **C** Vers 2 *p*

30 That looks tast - y; that looks plen - ty. *f*

34 to Chorus

36 **D** Bridge

No mas-ter or kings when the rit - u - al be - gins. There is

38 *f*

no sweet-er in-no-cence-than our gen-tle sins. In the mad-ness and soil of that

V.S.

Tenor Saxophone

41

— sad_earth-ly scene, on-ly then I___am hu-man; on-ly then I am clean ^{Oh,}
to Chorus, D.S. al Coda

45

oh, ^A men, a men, — men, — *f*

50

p

Baritone Saxophone

Take Me To Church

Ablauf: ABCDBE

Andrew Hozier
arr. Sebastian Weiss

A Vers 1

C#m F#m/C#m F#m/C# E F#mC#m F#m/C#m F#m/C#m F#m/C# E F#mC#m F#m/C# B F#m/A

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. Tempo marking $\text{♩} = 63$. The staff contains a whole rest for the first 8 measures, followed by a half note G#4 and a quarter note F#4 in the final measure.

Musical staff 2: Treble clef, key signature of three sharps, 3/4 time signature. Chords: C#m, F#m/C# C#m, F#m/C# E, F#m C#m, F#m/C# B, F#m/A. Dynamic marking *mp*. The staff contains eighth notes and quarter notes.

Musical staff 3: Treble clef, key signature of three sharps, 3/4 time signature. Chords: A, E, F#m, E, F#m, E, Am/C, E/B. Dynamic marking *f*. The staff contains quarter notes and eighth notes.

Chorus

20 C#m/G# **B** G# E/G#

Musical staff 4: Treble clef, key signature of three sharps, 3/4 time signature. Chords: C#m/G#, G#, E/G#. The staff contains eighth notes.

Musical staff 5: Treble clef, key signature of three sharps, 3/4 time signature. First ending (1.) and second ending (2.) both start with C#m/G#. The first ending leads to a repeat sign, and the second ending leads to the text "To Coda".

Vers 2

25 C#m **C** F#m/C#m F#m/C# E F#m/C#m F#m/C# B A

Musical staff 6: Treble clef, key signature of three sharps, 3/4 time signature. Chords: C#m, F#m/C#m, F#m/C# E, F#m/C#m, F#m/C# B, A. Dynamic marking *mf*. The staff contains eighth notes.

Musical staff 7: Treble clef, key signature of three sharps, 3/4 time signature. Chords: C#m, F#m/C# C#m, F#m/C# E, F#m/C#. Dynamic marking *mp*. The staff contains eighth notes.

Musical staff 8: Treble clef, key signature of three sharps, 3/4 time signature. Chords: C#m, F#m/C# B, A. Dynamic marking *f*. The staff contains eighth notes and quarter notes.

Bridge

36 **D** A E/G# G# C#m/G# A E/G#

Musical staff 9: Treble clef, key signature of three sharps, 3/4 time signature. Chords: A, E/G#, G#, C#m/G#, A, E/G#. Dynamic marking *f*. The staff contains eighth notes.

Musical staff 10: Treble clef, key signature of three sharps, 3/4 time signature. Chords: G#, C#m/G#, A, E/G#, G#, C#m/G#, A, E/G#. The staff contains eighth notes and triplet markings.

Baritone Saxophone

2

43 $G^\#$ $C^\#\m/G^\#$ E/B $A/C^\#$ E A/E

47 E $A\m/E$ E $A\m/C$ E/B to Chorus, D.S. al Coda

50 $E/C^\#$ E \oplus