

Alabaster Box

Key: F - G

(based on the recording from the CeCe Winans album "Believe For It")
www.praisecharts.com/11834

Janice Sjostrand
Arr. by Erik Foster
Orch. by Daniel Galbraith

♩ = 58

1 Verse

2 Chorus

4 17 16

1. "The room grew still..." "I've come to pour..."

3 Verse

38 14

2. "I can't forget..."

mf

4 Chorus

"I've come to pour..."

54

f Slight rit.

5

f

62

65

fp *ff* *f*

68

71

3

f

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71 3 *f*

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1 Verse

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3 Verse

4 17 16 3

1. "The room grew still..." "I've come to pour..." 2. "I can't forget..."

41 *mp*

46 *mf*

54 *f* Slight rit. *mf*

4 Chorus "I've come to pour..."

59 *f*

63 *fp* *ff*

67 *f*

70 *f*

Trombone 3,
Tuba

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1 Verse

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4 17 16 3

1. "The room grew still..."

"I've come to pour..."

2. "I can't forget..."

41 *mp*

46 *mf*

54 *f* Slight rit. *mf*

59 *f*

63 *fp* *ff*

67 *f*

70 *f*

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$\text{♩} = 58$ 1 Verse

mp 1. The room grew still as she made her way to Je - sus. She
stum - bled through the tears that made her blind. She felt such pain.
Some spoke in an - ger, heard folks whis - per, "There's no place here for her kind."
Still on she came through the shame that flushed her face, 'til at
last, she knelt be - fore His feet. And though she spoke no words, ev - 'ry -
thing she said was heard as she poured her love for the Mas - ter from her
mp 2 Chorus
box of al - a - bas - ter. So I've come to pour my praise on Him like

Detailed description: This block contains the musical score for the first verse and chorus of the hymn 'Alabaster Box'. The score is written for a choir in SATB format, using a treble clef and a key signature of one flat (F major). The tempo is marked as 58 beats per minute. The first verse begins with a 4-measure rest, followed by the lyrics. The chorus starts at measure 20. The score includes measure numbers 7, 10, 13, 15, 18, and 20. Dynamics include *mp* (mezzo-piano) and *mp* (mezzo-piano) for the chorus. The lyrics are: '1. The room grew still as she made her way to Je - sus. She stum - bled through the tears that made her blind. She felt such pain. Some spoke in an - ger, heard folks whis - per, "There's no place here for her kind." Still on she came through the shame that flushed her face, 'til at last, she knelt be - fore His feet. And though she spoke no words, ev - 'ry - thing she said was heard as she poured her love for the Mas - ter from her box of al - a - bas - ter. So I've come to pour my praise on Him like'.

23 oil from Ma - ry's al - a - bas - ter box. So, don't be

26 an - gry if I wash His feet with my tears and dry them with my hair.

29 'Cause you weren't there the night He found me. You did not

32 feel what I felt when He wrapped His lov-ing arms a-round me. And you don't know the cost not of the

35 oil in my al - a - bas - ter box. No one knows what You've been through.

3 Verse

mf 2. I can't for - get the way life used to be I was a pris - 'ner to the sin that had me

38

bound. I spent my days, poured my life with-out meas - ure in - to a

41

Un - til the day when
lit - tle trea - sure box I thought I found. Ooh

This system contains three staves of music. The top staff is the vocal line, the middle is the piano accompaniment, and the bottom is the bass line. The music is in 4/4 time with a key signature of one flat (Bb). The lyrics are: "Un - til the day when lit - tle trea - sure box I thought I found. Ooh".

44

Je - sus came to me and healed my soul with the won - der of His touch. So now I'm
with the won - der of His touch.

This system contains three staves of music. The top staff is the vocal line, the middle is the piano accompaniment, and the bottom is the bass line. The lyrics are: "Je - sus came to me and healed my soul with the won - der of His touch. So now I'm with the won - der of His touch.".

47

giv - ing back to Him all the praise He's wor - thy of. I've been for -
Giv - ing back to Him Praise He's wor - thy of. I've been for -

This system contains three staves of music. The top staff is the vocal line, the middle is the piano accompaniment, and the bottom is the bass line. The lyrics are: "giv - ing back to Him all the praise He's wor - thy of. I've been for - Giv - ing back to Him Praise He's wor - thy of. I've been for -".

50

52

3

f *Slight rit.*

giv - en that's why I love Him So much So, I've come to

3

f *Slight rit.*

giv - en and that's why, that's why I love Him so much. So, I've come to

3

4 Chorus

55

pour my praise on Him like oil from Ma-ry's al - a-bas - ter box. Mar - y's al -

pour al - a-bas - ter box.

58

a-bas-ter box. So, don't be an-gry if I wash His feet with my tears and dry them

(Oo) with my

61

You weren't there on the night Je - sus found me. You did not

hair. You weren't there

Detailed description: This system contains measures 61 through 64. It features a vocal line with lyrics and a piano accompaniment. The vocal line has two lines of lyrics. The piano accompaniment includes triplets in measures 61 and 62. The key signature is one sharp (F#).

65

feel what I felt when He wrapped His love.

(feel what I felt) Lov - ing arms a-round me. And

Detailed description: This system contains measures 65 and 66. It features a vocal line with lyrics and a piano accompaniment. The piano accompaniment has a busy, rhythmic texture in measure 66. The key signature is one sharp (F#).

67

You don't know. Je - sus was there. Je - sus was there.

you don't know the, you don't know, you don't know, you don't know.

Detailed description: This system contains measures 67 and 68. It features a vocal line with lyrics and a piano accompaniment. The piano accompaniment consists of chords in measure 68. The key signature is one sharp (F#).

69

Je - sus was there. Ooh

You don't know the, you don't know you don't know, you don't know.

This block contains the musical notation for measures 69 and 70. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature is one sharp (F#). Measure 69 includes the lyrics 'Je - sus was there. Ooh'. Measure 70 includes the lyrics 'You don't know the, you don't know you don't know, you don't know.'.

71

slower

not of this oil in my

mf

You don't know the cost, *slower*

This block contains the musical notation for measures 71 and 72. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature is one sharp (F#). Measure 71 includes the lyrics 'not of this oil in my'. Measure 72 includes the lyrics 'You don't know the cost,'. Performance markings include '*slower*' above the vocal line in measure 71 and '*mf*' above the piano line in measure 72.

73

Slight rit.

al - a - bas - ter box.

Slight rit.

Ooh

This block contains the musical notation for measures 73 and 74. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature is one sharp (F#). Measure 73 includes the lyrics 'al - a - bas - ter box.' and a triplet of eighth notes. Measure 74 includes the lyrics 'Ooh'. Performance markings include '*Slight rit.*' above the vocal line in measure 73 and '*Slight rit.*' above the piano line in measure 74.

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♩ = 58

1 Verse *mf*

7

Solo: 1. The room grew still as she made her way to Je - sus. She

10

stum - bled through the tears that made her blind. She felt such pain.

13

Some spoke in an - ger, heard folks whis - per, "There's no place here for her kind."

15

Still on she came through the shame that flushed her face, 'til at

18

last, she knelt be - fore His feet. And though she spoke no words, ev - 'ry -

20

thing she said was heard as she poured her love for the Mas - ter from her

2 Chorus *mf*

20

box of al - a - bas - ter. So I've come to pour my praise on Him like

23 oil from Ma - ry's al - a - bas - ter box. So, don't be

26 an - gry if I wash His feet with my tears and dry them with my hair.

29 'Cause you weren't there the night He found me. You did not

32 feel what I felt when He wrapped His lov - ing arms a - round me. And

34 you don't know the cost not of the oil in my al - a - bas - ter box.

3 Verse *mf*

38 Unison
2. I can't for - get the way life used to be I was a pris - 'ner to the sin that had me

41 bound. *mel in SOP* I spent my days, poured my life with - out meas - ure in - to a

lit - tle trea - sure box I thought I found. *Unison* Un - til the day when

44

Je - sus came to me and healed my soul with the won - der of His touch. So now I'm

47

giv - ing back to Him all the praise He's wor - thy of. I've been for -

50

giv - en and that's why, that's why I love Him so much. So, I've come to

52

4 Chorus

pour my praise on Him like oil from Ma - ry's al - a - bas - ter box.

55

58

So, don't be an - gry if I wash His feet with my tears and dry them with my

(Oo)

3

61

hair. You weren't there the night He found me. *Unison* You did not

65

feel what I felt when He wrapped His lov - ing arms a - round me. And

67

you don't know the, you don't know, you don't know, you don't know.

69

You don't know the, you don't know you don't know, you don't know.

71

Musical notation for measures 71-72. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in bass clef with the same key signature. The lyrics are: "You don't know the cost, not of this".

You don't know the cost, not of this

72

slower

Musical notation for measure 72. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in bass clef with the same key signature. The lyrics are: "oil in my al - a - bas - ter box." The word "Solo:" is written above the piano accompaniment.

oil *Solo:* in my al - a - bas - ter box.

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F B^bm F B^bm

mp Piano only

1 Verse

F *mp* B^b

5 1. The room grew still as she made her way to Je - sus. She

Gdim F B^bm F7(no3) B^bm F

7 stum - bled through the tears that made her blind. She felt such pain.

B^b F G⁷ Csus C

10 Some spoke in an - ger, heard folks whis - per, "There's no place here for her kind."

Dm Am⁷

13 Still on she came through the shame that flushed her face, 'til at

B^bma⁷ B^bm⁶ F C

15 last, she knelt be - fore His feet. And though she spoke no words, ev - 'ry -

Dm⁷ Gm⁷ F A

18 thing she said was heard as she poured her love for the Mas - ter from her

2 Chorus *mp* still holding back

20 box of al - a - bas - ter. So I've come to pour my praise on Him like

23 oil from Ma - ry's al - a - bas - ter box. So, don't be

26 an - gry if I wash His feet with my tears and dry them with my hair.

29 'Cause you weren't there the night He found me. You did not

32 feel what I felt when He wrapped His lov - ing arms a - round me. And

34 you don't know the cost not of the oil in my al - a - bas - ter

36 box. No one knows what You've been through. 2. I can't for - get the

39 $\frac{B\flat}{F}$ $\frac{Gdim}{F}$ F $\frac{B\flat m}{F}$ F7(no3) $\frac{B\flat m}{F}$

42 F $\frac{B\flat}{F}$

44 G^7 $\frac{G^7}{B}$ Csus C $\frac{A^7}{C\#}$ Dm *Pno. - rolling LH*

mf Ooh

47 A^m7 $B\flat ma^7$

49 $\frac{G}{B}$ $\frac{F}{C}$ *mf* *Drums/Bass in, starting to build*
Crashes on chords

51 Dm^7 C/D Dm Gm^7 F/A 3

f *Slight rit.* **4 Chorus** *Med. groove* *Drum fill - - - -*

B^bma⁷ *G/B* *Csus* *Dsus* *D* *G*

love Him So much So, I've come to pour my praise on Him like

53 love Him so much. So, I've come to pour

Bm⁷ *E⁷* *Am⁷* *Bm⁷* *Am⁷*

oil from Ma-ry's al - a-bas - ter box. Mar-y's al - a-bas-ter box. So, don't be

56

mp *Pno./organ only* *f* *Band in strong*

Am *E⁷/G#* *C/G* *C/D* *D/C* *Bm* *Em*

an - gry if I wash His feet with my tears and dry them

59 (Oo) with my hair.

ff *Drum fill - -* *Stronger drive, kick 1/4s*

Am *G/B* *Am* *A⁷/C#* *Dsus* *D* *G/D* *B+* *Dm⁷* *G⁷*

ALL You weren't there on the night Je - sus found me. You did not

62 You weren't there

Drum fill - - - - -

65 **Cma⁷** **Asus** **A**
feel what I felt when He wrapped His love.
(feel what I felt) Lov - ing arms a-round me. And

67 **f** **G** **D** **Cm⁶** **E^b**
You don't know. Je - sus was there. Je - sus was there.
you don't know the, you don't know, you don't know, you don't know.

69 **G** **B** **Cm⁶** **Drum fill - - - - -**
Je - sus was there. Ooh
You don't know the, you don't know you don't know, you don't know.

71 **mf** **Band ring out . . .** **mp Pno. only** **Am⁹** **slower**
not of this oil in my
You don't know the cost,

73 **D⁷sus** **Slight rit.** **D⁷** **f** **Cm⁶** **E^b** **Cm** **G**
al - a - bas - ter box. (Ooh)

Piano-Choir
(SATB)

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♩ = 58

F B^bm F B^bm

mp

The piano introduction consists of four measures in 4/4 time. The right hand plays chords in the F major key: F (F-A-C), B^bm (B^b-D-F), F (F-A-C), and B^bm (B^b-D-F). The left hand plays a simple bass line with quarter notes: F, B^b, F, B^b.

1 Verse

mp

1. The room grew still as she made her way to Je - sus. She

F B^b

5

The first verse begins with a vocal line starting on a quarter rest, followed by the lyrics. The piano accompaniment features chords in the F major key: F (F-A-C) and B^b (B^b-D-F). The bass line continues with quarter notes: F, B^b, F, B^b.

stum - bled through the tears that made her blind. She felt such pain.

G^{dim} F B^bm F⁷(no3) B^bm F

7

The second verse continues the vocal line with the lyrics. The piano accompaniment features chords: G^{dim} (G-B^b-D), F (F-A-C), B^bm (B^b-D-F), F⁷(no3) (F-A-C-E^b), B^bm (B^b-D-F), and F (F-A-C). The bass line continues with quarter notes: F, B^b, F, B^b.

Musical score for measures 10-12. The vocal line (treble clef) contains the lyrics: "Some spoke in an - ger, heard folks whis - per, 'There's no place here for her kind.'" The piano accompaniment (grand staff) features chords: Bb/F, G7, Csus, and C.

Musical score for measures 13-14. The vocal line (treble clef) contains the lyrics: "Still on she came through the shame that flushed her face, 'til at". The piano accompaniment (grand staff) features chords: Dm and Am7.

Musical score for measures 15-17. The vocal line (treble clef) contains the lyrics: "last, she knelt be - fore His feet. And though she spoke no words, ev - 'ry -". The piano accompaniment (grand staff) features chords: Bbma7, Bbm6, and F/C.

18

thing she said was heard as she poured her love for the Mas - ter from her

Dm⁷ Gm⁷ F/A

20

box of al - a-bas - ter. So I've come to pour my praise on Him like

B^bma⁷ C^{sus} C F

mp 2 Chorus

23

oil from Ma - ry's al - a-bas - ter box. So, don't be

Am⁷ D Gm⁷ C/G Gm⁷

an - gry if I wash His feet with my tears and dry them with my hair.

Gm D F# Bb Bb C Bb Am Dm

26

Detailed description: This system contains measures 26, 27, and 28. The vocal line starts with a quarter rest in measure 26, followed by a half note 'an - gry' in measure 27, and continues through measure 28. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with occasional rests. Chord changes are indicated above the piano staff.

'Cause you weren't there the night He found me. You did not

Gm F C C F F+

29

Detailed description: This system contains measures 29, 30, and 31. The vocal line begins in measure 29 with a quarter rest, followed by the lyrics 'Cause you weren't there the night He found me. You did not'. The piano accompaniment continues with the eighth-note pattern. Chord changes are indicated above the piano staff.

feel what I felt when He wrapped His lov - ing arms a-round me. And

Bbma7 Bbma9 Gsus G

32

Detailed description: This system contains measures 32, 33, and 34. The vocal line starts in measure 32 with the lyrics 'feel what I felt when He wrapped His lov - ing arms a-round me. And'. The piano accompaniment continues with the eighth-note pattern. Chord changes are indicated above the piano staff.

you don't know the cost not of the oil in my al - a - bas - ter box. No one knows

34

Chords: F/C, Gm, Csus, F

Detailed description: This block contains the musical notation for measures 34, 35, and 36. The vocal line is in the treble clef with a key signature of one flat (Bb). The lyrics are: "you don't know the cost not of the oil in my al - a - bas - ter box. No one knows". The piano accompaniment is in the grand staff (treble and bass clefs). Chords are indicated above the piano staff: F/C for measure 34, Gm for measure 35, Csus for measure 35, and F for measure 36. Measure 34 is marked with the number 34.

3 Verse

what You've been through.

mf 2. I can't for - get the way life used to be I was a

37

Chords: Bbm, F, F, Bb, F

Detailed description: This block contains the musical notation for measures 37, 38, and 39. The vocal line is in the treble clef with a key signature of one flat (Bb). The lyrics are: "what You've been through." followed by a double bar line, and then "2. I can't for - get the way life used to be I was a". The piano accompaniment is in the grand staff. Chords are indicated above the piano staff: Bbm and F for measure 37, F for measure 38, and Bb and F for measure 39. Measure 37 is marked with the number 37. The dynamic marking *mf* is present in measure 38.

pris - 'ner to the sin that had me bound. I spent my days,

The vocal staves show the melody for the first system. The treble clef staff contains the vocal line, and the bass clef staff contains the bass line. The lyrics are printed below the notes.

40

Gdim
F

F

B^bm
F

F⁷(no3)

B^bm
F

F

Fma⁷

F⁷

The piano accompaniment for measures 40-42. The treble clef staff shows chords and the bass clef staff shows the bass line. Chord symbols are placed above the treble staff.

poured my life with-out meas - ure in - to a lit - tle trea-sure box I thought I

The vocal staves show the melody for the second system. The treble clef staff contains the vocal line, and the bass clef staff contains the bass line. The lyrics are printed below the notes.

43

B^b
F

G⁷

G⁷
B

The piano accompaniment for measures 43-45. The treble clef staff shows chords and the bass clef staff shows the bass line. Chord symbols are placed above the treble staff.

Musical score for measures 45-47. The system includes a vocal line, piano accompaniment, and guitar chords. The vocal line has lyrics: "Un - til the day when found. Ooh". The piano accompaniment features a melody in the right hand and a bass line in the left hand. The guitar chords are: Csus, C, A7/C#, and Dm.

45

Musical score for measures 48-50. The system includes a vocal line, piano accompaniment, and guitar chords. The vocal line has lyrics: "Je - sus came to me and healed my soul with the won - der of His with the won - der of His". The piano accompaniment features a melody in the right hand and a bass line in the left hand. The guitar chords are: Am7 and Bbma7.

47

touch. So now I'm giv - ing back to Him all the praise

touch. Giv - ing back to Him

G
B *F*
C

mf

49

Detailed description: This block contains the musical notation for measures 49 and 50. It features a vocal line with lyrics, a piano accompaniment, and a piano solo section. The piano solo section includes chord markings G/B and F/C, and a dynamic marking mf. The measure number 49 is indicated at the start of the piano solo.

He's wor - thy of. I've been for - giv - en that's why I

Praise He's wor - thy of. I've been for - giv - en and that's why, that's why I

*Dm*⁷ *C*
D *Dm* *Gm*⁷ *F*
A

51

Detailed description: This block contains the musical notation for measures 51 and 52. It features a vocal line with lyrics, a piano accompaniment, and a piano solo section. The piano solo section includes chord markings Dm7, C/D, Dm, Gm7, and F/A. The measure number 51 is indicated at the start of the piano solo.

f Slight rit. 4 Chorus

love Him So much So, I've come to pour my praise on Him like
love Him so much. So, I've come to pour

f Slight rit.

f Slight rit.

B^bma⁷ G/B C^{sus} D^{sus} D G

53

oil from Ma-ry's al - a-bas - ter box. Mar - y's al - a-bas-ter box. So, don't be
al - a-bas - ter box.

B^m⁷ E⁷ A^m⁷ B^m⁷ A^m⁷

56

an - gry if I wash His feet with my tears and dry them

(Oo) with my hair.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "an - gry if I wash His feet with my tears and dry them". The second staff is a piano accompaniment in treble clef, with lyrics "(Oo) with my hair." below it. The piano part features a melodic line with a long note and a final chord.

Am E7 G# C G D C D C Bm Em

mp *f*

59

Detailed description: This system contains the piano accompaniment for the second system. It features a treble clef staff with a key signature of one sharp. The music is marked with dynamics *mp* and *f*. Chord symbols are placed above the staff: Am, E7 G#, C G, D C, D C, Bm, and Em. The piano part consists of a rhythmic accompaniment with eighth notes and chords.

You weren't there on the night Je - sus found me. You did not

You weren't there

Detailed description: This system contains the third system of music. The top staff is a vocal line in treble clef with a key signature of one sharp. The lyrics are "You weren't there on the night Je - sus found me. You did not". The second staff is a piano accompaniment in treble clef with lyrics "You weren't there" below it. The piano part features a melodic line with a triplet of eighth notes. The bottom staff is a piano accompaniment in bass clef.

Am G B Am A7 Dsus D G D B+ Dm7 G7

ff

62

Detailed description: This system contains the piano accompaniment for the fourth system. It features a treble clef staff with a key signature of one sharp. The music is marked with dynamics *ff*. Chord symbols are placed above the staff: Am, G B, Am, A7, Dsus, D, G D, B+, Dm7, and G7. The piano part consists of a rhythmic accompaniment with eighth notes and chords.

65

feel what I felt when He wrapped His love.

(feel what I felt) Lov - ing arms a-round me. And

Cma⁷ *Asus* *A*

Detailed description: This block contains the musical score for measures 65 and 66. It features three staves: a vocal line, a piano accompaniment line, and a piano solo line. The vocal line begins with the lyrics 'feel what I felt when He wrapped His love.' and continues with '(feel what I felt) Lov - ing arms a-round me. And'. The piano accompaniment provides harmonic support with chords and melodic lines. The piano solo line includes chord markings: *Cma⁷*, *Asus*, and *A*. The key signature is one sharp (F#).

67

You don't know. Je - sus was there. Je - sus was there.

you don't know the, you don't know, you don't know, you don't know.

G *D* *Cm⁶* *E^b*

f

Detailed description: This block contains the musical score for measures 67 and 68. It features three staves: a vocal line, a piano accompaniment line, and a piano solo line. The vocal line begins with the lyrics 'You don't know. Je - sus was there. Je - sus was there.' and continues with 'you don't know the, you don't know, you don't know, you don't know.'. The piano accompaniment provides harmonic support with chords and melodic lines. The piano solo line includes chord markings: *G*, *D*, *Cm⁶*, and *E^b*. A dynamic marking of *f* (forte) is present. The key signature is one sharp (F#).

Je - sus was there. Ooh

You don't know the, you don't know you don't know, you don't know.

69

G
B

Cm⁶

not of this oil *slower* in my

mf You don't know the cost, *slower*

71

G
D

Am⁹

mf *mp* *slower*

Slight rit.

al - a - bas - ter box.

Slight rit.

Ooh

Slight rit.

D^7_{sus} D^7 Cm^6 E^b_6 Cm G

73

Alabaster Box

Key: F - G

(based on the recording from the CeCe Winans album "Believe For It")
www.praisecharts.com/11834

Janice Sjostrand
Arr. by Erik Foster
Orch. by Daniel Galbraith

♩ = 58

F B^bm F B^bm

1 Verse 1. "The room grew still..."

F B^b F G^{dim} F B^bm F⁷(no3) B^bm F

B^b F G⁷ C^{sus} C Dm

A^m7 B^bma⁷ B^bm⁶ F C Dm⁷

2 Chorus

"I've come to pour..."

Musical notation for measures 19-22. Chords: Gm7, F/A, Bbma7, Csus, C, F. Dynamics: mp.

Musical notation for measures 23-26. Chords: Am7, D, Gm7, C/G, Gm7, Gm, D/F#.

Musical notation for measures 27-31. Chords: Bb/F, Bb/C, C/Bb, Am, Dm, Gm, F/C, C, F, F+.

Musical notation for measures 32-35. Chords: Bbma7, Bbma9, Gsus, G, F/C, Gm, Csus.

3 Verse

2. "I can't forget..."

Musical notation for measures 36-39. Chords: F, Bbm/F, F, Bb/F. Dynamics: mf.

40

Gdim
F

F

B^bm
F

F⁷(no3)

B^bm
F

F

Fma⁷

F⁷

B^b
F

44

G⁷

G⁷
B

Csus

C

A⁷
C#

Dm

47

Am⁷

B^bma⁷

G
B

50

F
C

Dm⁷

C
D

Dm

Gm⁷

F
A

mf

4 Chorus "I've come to pour..."

53

B^bma^7 $\frac{G}{B}$ $Csus$ $Dsus$ D G

f Slight rit.

56

Bm^7 E^7 Am^7 Bm^7 Am^7

59

Am $\frac{E^7}{G\#}$ $\frac{C}{G}$ $\frac{C}{D}$ $\frac{D}{C}$ Bm Em

mp *f*

62

Am $\frac{G}{B}$ $\frac{Am}{C}$ $\frac{A^7}{C\#}$ $Dsus$ D $\frac{G}{D}$ B^+ Dm^7 G^7

ff

3

Alabaster Box

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Janice Sjostrand
Arr. by Erik Foster
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♩ = 58

F B^bm F B^bm

mp Piano only

1 Verse

1. "The room grew still..."

F B^b F G^{dim} F F B^b F⁷(no3) B^b F

F B^b F G⁷ C^{sus} C

Dm Am⁷ B^bma⁷ B^bm⁶ F/C

Dm⁷ Gm⁷ F/A B^bma⁷ C^{sus} C

2 Chorus

"I've come to pour..."

F Am⁷ D Gm⁷ C/G Gm⁷

mp still holding back

Gm D/F# B^b/F B^b/C C/B^b Am Dm Gm F/C C

30

F F+ B^bma⁷ B^bma⁹ Gsus G

34

F/C Gm Csus F B^bm/F

3 Verse 2. "I can't forget..."

38

F B^b/F Gdim/F F B^bm/F F⁷(no3) B^bm/F

mf + Organ

42

F B^b/F G⁷ G⁷/B Csus C A⁷/C#

46

Dm Am⁷ B^bma⁷ G/B

Pno. - rolling LH

50

F/C Dm⁷ C/D Dm Gm⁷ F/A B^bma⁷ G/B Csus

mf Drums/Bass in, starting to build
Crashes on chords

1/4's build

4 Chorus "I've come to pour..."

54

Dsus D G Bm⁷ E⁷ Am⁷

f Slight rit. Med. groove Drum fill

58 *Bm7 Am7* *Am* *E7 G#* *C G* *C D* *D C*

mp Pno./organ only *f* Band in strong

61 *Bm* *Em* *Am* *G B* *Am C* *A7 C#* *Dsus* *D* *G D*

Drum fill - - - - *ff* Stronger drive, kick 1/4s

64 *B+* *Dm7* *G7* *Cma7* *Asus* *A* *G D* *Cm6 Eb*

Drum fill- *f*

68 *G B* *Cm6* *G D*

mf Drum fill - Band ring out . . . *sim.*

72 *Am9* *D7sus* *D7* *Cm6 Eb* *Cm* *G*

mp slower Slight rit. *f* ("box")

Alabaster Box

Key: F - G

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Janice Sjostrand
Arr. by Erik Foster
Orch. by Daniel Galbraith

♩ = 58

F B^bm F B^bm

mp Piano only

1 Verse

1. "The room grew still..."

F B^b F Gdim F B^b F⁷(no3) B^b F

F B^b F G⁷ C^{sus} C

Dm Am⁷ B^bma⁷ B^bm⁶ F/C

Dm⁷ Gm⁷ F/A B^bma⁷ C^{sus} C

2 Chorus

"I've come to pour..."

F Am⁷ D Gm⁷ C/G Gm⁷

mp still holding back

Gm D/F# B^b/F B^b/C C/B^b Am Dm Gm F/C C

30

F F+ B \flat ma⁷ B \flat ma⁹ Gsus G

34

F/C Gm Csus F B \flat m/F

3 Verse 2. "I can't forget..."

38

F B \flat /F Gdim/F F B \flat m/F F⁷(no3) B \flat m/F

mf + Organ

42

F B \flat /F G⁷ G⁷/B Csus C A⁷/C#

46

Dm Am⁷ B \flat ma⁷ G/B

Pno. - rolling LH

50

F/C Dm⁷ C/D Dm Gm⁷ F/A B \flat ma⁷ G/B Csus

mf Drums/Bass in, starting to build 1/4's build

4 Chorus "I've come to pour..."

54

Dsus D G Bm⁷ E⁷ Am⁷

f Slight rit. Med. groove

58 **Bm⁷ Am⁷ Am E⁷/_{G[#]} C G C D C**
mp Pno./organ only *f* Band in strong

61 **Bm Em Am G/B Am A⁷/_C A⁷/_{C[#]} D_{sus} D G/D**

64 **B+ Dm⁷ G⁷ Cma⁷ Asus A G/D Cm⁶/_{E^b}**

68 **G/B Cm⁶ G/D**
mf Band ring out . . .

72 **Am⁹ D⁷_{sus} D⁷ D⁷_{sus} D⁷ ("box") Cm⁶/_{E^b} Cm G**
slower *Slight rit.* *f*

Alabaster Box

Key: F - G

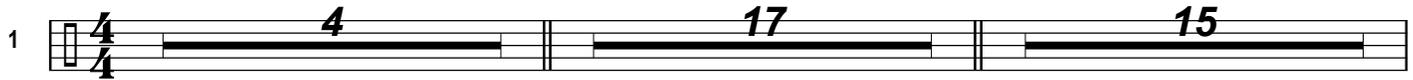
(based on the recording from the CeCe Winans album "Believe For It")
www.praisecharts.com/11834

Janice Sjostrand
Arr. by Erik Foster
Orch. by Daniel Galbraith

♩ = 58

1 Verse

2 Chorus

1 

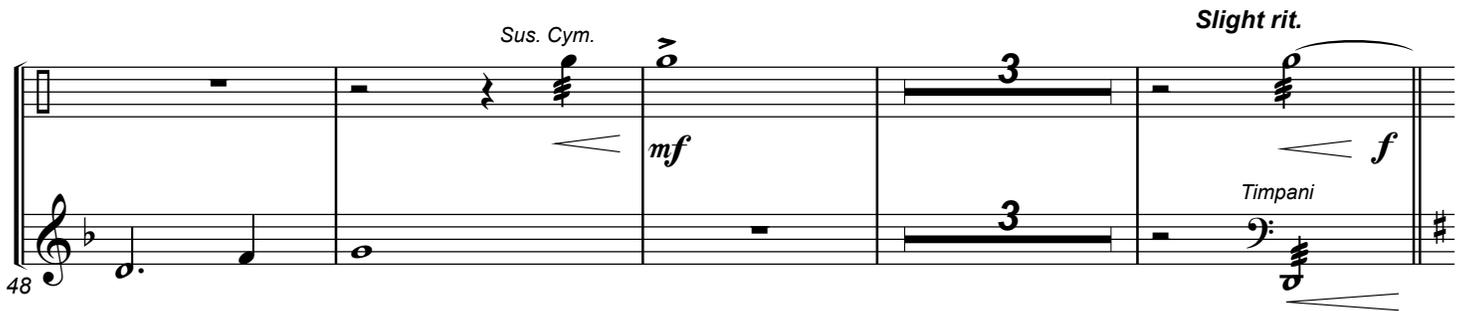
1. "The room grew still..." "I've come to pour..."

3 Verse

mark tree *mp* 2. "I can't forget..." *mf* Bells

37 

Sus. Cym. *mf* *f* Slight rit. Timpani

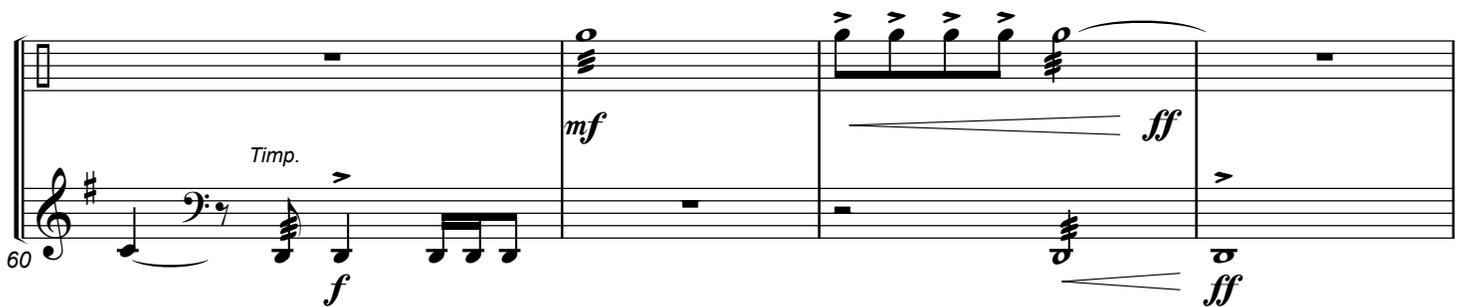
48 

4 Chorus

"I've come to pour..." *sfz* *f* *mp* Bells

55 

Timp. *mf* *ff* *ff*

60 

64

64

2

Shaker

Tambourine

f

sfz

f

Detailed description: This system covers measures 64 to 67. The top staff (treble clef) features a shaker with a 2-measure rest in measure 64, followed by a half note in measure 65, and a continuous eighth-note pattern from measure 66 to 67. The bottom staff (bass clef) has a 2-measure rest in measure 64, followed by a half note in measure 65, and a rhythmic pattern of eighth notes in measure 66. Dynamic markings include *f* for the shaker in measure 65, *sfz* for the bass line in measure 65, and *f* for the tambourine in measure 66. Labels 'Shaker' and 'Tambourine' are placed above the respective parts.

68

68

mf

S.C.

Detailed description: This system covers measures 68 to 70. The top staff (treble clef) has a 7/8 rest in measure 68, another 7/8 rest in measure 69, and a continuous eighth-note pattern from measure 70 to 71. The bottom staff (bass clef) has a half note in measure 68, a 7/8 rest in measure 69, and a rhythmic pattern of eighth notes in measure 70. Dynamic markings include *mf* for the shaker in measure 70 and *f* for the bass line in measure 70. The label 'S.C.' is placed above the shaker part in measure 70.

71

71

3

f

Detailed description: This system covers measures 71 to 73. The top staff (treble clef) has a 3-measure rest in measure 71, followed by a half note in measure 72, and a continuous eighth-note pattern from measure 73 to 74. The bottom staff (bass clef) has a 3-measure rest in measure 71, followed by a half note in measure 72, and a rhythmic pattern of eighth notes in measure 73. Dynamic markings include *f* for the bass line in measure 72 and *f* for the shaker in measure 73.

Alabaster Box

Key: F - G

(based on the recording from the CeCe Winans album "Believe For It")
www.praisecharts.com/11834

Janice Sjostrand
Arr. by Erik Foster
Orch. by Daniel Galbraith

♩ = 58

1 Verse

2 Chorus

4 17 16

1. "The room grew still..." "I've come to pour..."

3 Verse

38 14

2. "I can't forget..." *mf*

4 Chorus

54 *f* Slight rit. 5 *f*

"I've come to pour..."

62

65 *fp* *ff* *f*

68

71 *f*

Alabaster Box

Key: F - G

(based on the recording from the CeCe Winans album "Believe For It")
www.praisecharts.com/11834

Janice Sjostrand
Arr. by Erik Foster
Orch. by Daniel Galbraith

♩ = 58

1 Verse

2 Chorus

3 Verse

4 17 16 3

1. "The room grew still..." "I've come to pour..." 2. "I can't forget..."

41 *mp*

46 *mf*

4 Chorus

"I've come to pour..."

54 *f* *Slight rit.* *mf*

59 *f*

63 *fp* *ff*

67 *f*

70 *f* 3

Bari Sax

Alabaster Box

Key: F - G

(based on the recording from the CeCe Winans album "Believe For It")
www.praisecharts.com/11834

Janice Sjostrand
Arr. by Erik Foster
Orch. by Daniel Galbraith

♩ = 58

1 Verse

2 Chorus

3 Verse

4 17 16 3

1. "The room grew still..." "I've come to pour..." 2. "I can't forget..."

41 *mp*

46 *mf*

4 Chorus

"I've come to pour..."

54 *f* *Slight rit.* *mf*

59 *f*

63 *fp* *ff*

67 *f*

70 *f*

Alabaster Box

Key: F - G

(based on the recording from the CeCe Winans album "Believe For It")
www.praisecharts.com/11834

Janice Sjostrand
Arr. by Erik Foster
Orch. by Daniel Galbraith

♩ = 58

1 Verse

2 3

p *mf* *p*

1. "The room grew still..."

9

mp

3

17

mp

2 Chorus

22

"I've come to pour..." *mp*

4

30

3 Verse

2. "I can't forget..."

35

mf

41

46 *mf*

51 *f* *Slight rit.*

4 Chorus

55 "I've come to pour..." *mp*

60 *f* *ff*

64 *f*

68 *mf*

72 *mp* *slower* *Slight rit.* *f*

Alabaster Box

Key: F - G

(based on the recording from the CeCe Winans album "Believe For It")
www.praisecharts.com/11834

Janice Sjostrand
Arr. by Erik Foster
Orch. by Daniel Galbraith

♩ = 58

1 Verse

p *mf* 1. "The room grew still..."

mp

mp

2 Chorus

22 "I've come to pour..." *mp*

30

3 Verse

35 *mf* 2. "I can't forget..."

41

46 *mf*

51 *f* *Slight rit.*

4 Chorus

55 *f*

"I've come to pour..."

60 *f* *ff*

64 *f*

68 *mf*

72 *mp* *slower* *Slight rit.* *f*

Alabaster Box

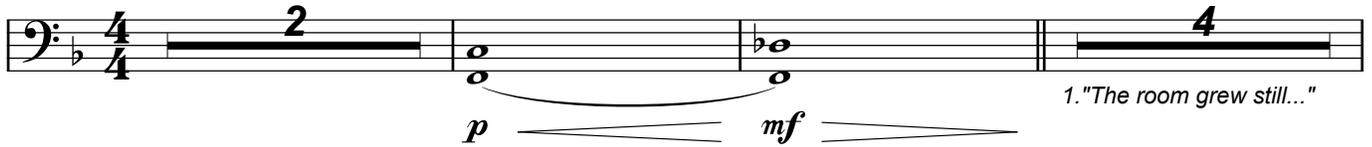
Key: F - G

(based on the recording from the CeCe Winans album "Believe For It")
www.praisecharts.com/11834

Janice Sjostrand
Arr. by Erik Foster
Orch. by Daniel Galbraith

♩ = 58

1 Verse



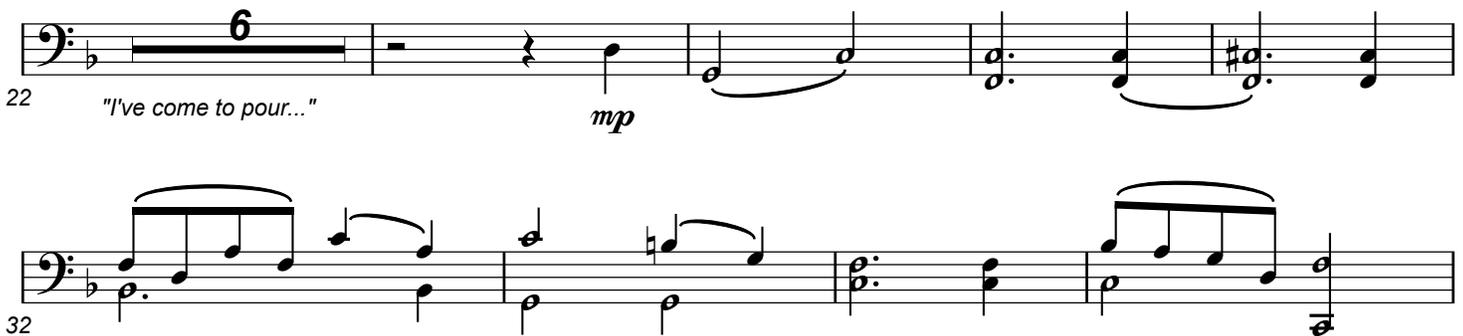
9

mp

17

mp

2 Chorus



22

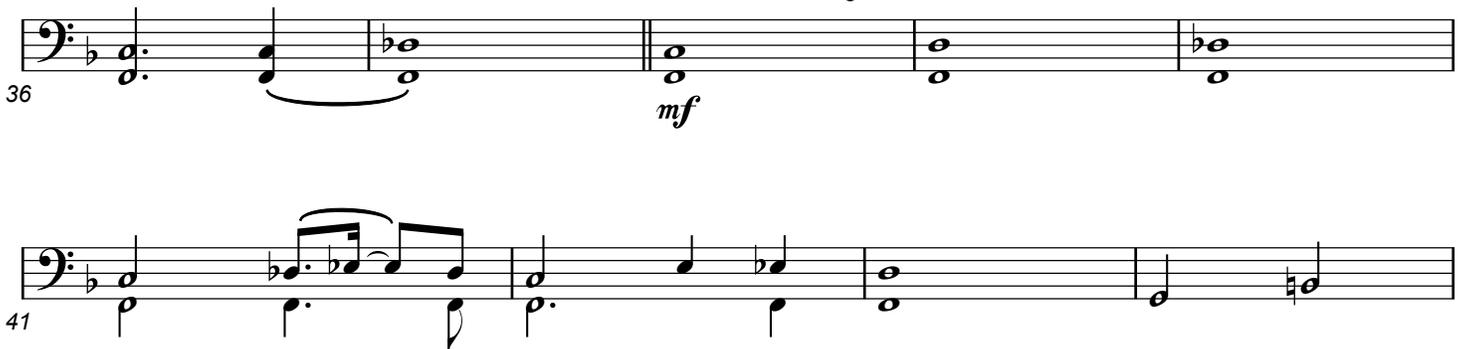
"I've come to pour..."

mp

32

3 Verse

2. "I can't forget..."



36

mf

41

45

49

53

4 Chorus

57

63

68

73

Alabaster Box

Key: F - G

(based on the recording from the CeCe Winans album "Believe For It")
www.praisecharts.com/11834

Janice Sjostrand
Arr. by Erik Foster
Orch. by Daniel Galbraith

♩ = 58

1 Verse

4/4 2 2 3

p *mf*

1. "The room grew still..."

3 3 3

p *mp*

8

4 4 4

mp

16

2 Chorus

4 4 4

"I've come to pour..."

mp

22

29

Musical notation for measures 29-32. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music features a mix of eighth and quarter notes, with some chords and rests.

33

Musical notation for measures 33-36. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music continues with similar rhythmic patterns and chordal structures.

3 Verse

2. "I can't forget..."

38

Musical notation for measures 38-42. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music is marked *mf* (mezzo-forte). The notation includes chords and melodic lines.

43

Musical notation for measures 43-46. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music concludes with sustained chords and melodic fragments.

Musical score for measures 48-51. The piece is in F major. Measure 48 starts with a piano introduction. Measure 49 features a melodic line in the right hand with a crescendo hairpin. Measure 50 is marked *mf*. Measure 51 continues the melodic line.

48

Musical score for measures 52-55. Measure 52 continues the melodic line. Measure 53 is marked *f*. Measure 54 is marked *Slight rit.*. Measure 55 is the start of the 4th Chorus, marked "I've come to pour...".

52

Musical score for measures 56-60. Measure 56 starts with a piano introduction. Measure 57 is marked *mp*. Measure 58 features a melodic line in the right hand with a crescendo hairpin. Measure 59 is marked *f*. Measure 60 continues the melodic line.

56

Musical score for measures 61-65. Measure 61 continues the melodic line. Measure 62 features a melodic line in the right hand with a crescendo hairpin. Measure 63 is marked *ff*. Measure 64 continues the melodic line. Measure 65 continues the melodic line.

61

65

Musical score for measures 65-68. The piece is in G major (one sharp). The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with chords and eighth-note patterns. A dynamic marking of *f* (forte) is present in measure 67.

69

Musical score for measures 69-71. The right hand continues with melodic lines, including a prominent slur in measure 70. The left hand accompaniment includes chords and eighth-note patterns. A dynamic marking of *mf* (mezzo-forte) is present in measure 71.

72

Musical score for measures 72-75. The right hand has rests in measures 72 and 73, followed by chords in measures 74 and 75. The left hand has rests in measures 72 and 73, followed by chords in measures 74 and 75. Performance instructions include *mp* (mezzo-piano), *slower*, and *Slight rit.* (slight ritardando). A dynamic marking of *f* (forte) is present in measure 74.

Alabaster Box

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Janice Sjostrand
Arr. by Erik Foster
Orch. by Daniel Galbraith

♩ = 58

1 Verse

4 9 *WW solo (oboe)*
1. "The room grew still..." *mp*

2 Chorus

5 9 *Oboe solo*
16 "I've come to pour..."

33 *Clarinet*

3 Verse

5 *Oboe solo*
37 2. "I can't forget..." *mp*

46 *All play* *mf*

50

4 Chorus

53 *f* *Slight rit.* "I've come to pour..."

56 *mf* 2

61 *mf* *f*

64 *f*

68

71 *mf* *slower* 2

Alabaster Box

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Arr. by Erik Foster
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♩ = 58

1 Verse

4 9 *WW solo (oboe)*
1. "The room grew still..." *mp*

2 Chorus

5 9 *Oboe solo*
16 "I've come to pour..."

33 *Clarinet*

3 Verse

5 *Oboe solo*
37 2. "I can't forget..." *mp*

46 *All play* *mf*

50

4 Chorus

53 *f* *Slight rit.* "I've come to pour..."

56 *mf* 2

61 *mf* *f*

64 *f*

68

71 *mf* 2 *slower*