

Willingly

Words and Music by
TOMMY WALKER

Arranged by
Lee Marcum

Slowly, in 2 (♩ = 44)

0:43

E Esus E Esus E Esus E

0:56

SOLO (freely)

mp

1. When the time had come to of - fer up Your life, You gave it will - ing - ly.

E Esus E Esus E $\frac{B}{D\#} C\#m7$ B

When they sought You out to lead You to Your death, You came cou -

Bsus B E Esus E E Esus E $\frac{B}{D\#} C\#m7$

1:29

mf

ra-geous-ly. _____ For me, all for me, _____

B Bsus B A E B A E

15

_____ will - ing - ly, so I could be free. _____

B A E B A E B

20

1:50

mp

2. When Your time _____ had come to drink the Fa - ther's

E Esus E E Esus

25

2:00

cup, You did-n't run a - way Lord, did-n't run a - way... Ac-cused withshouts of

mp
Ooo
unis.

E B D# C#m7 Bsus B Bsus B E Esus

28

hate, while they were lead-ing You, lead - ing You a - way ___ Lord, Your life You free-ly gave. ___

unis.
Ooo
Your life You free - ly gave. ___

E E Esus E B D# C#m7 B

32

2:23

Oh, for me, all for me, will - ing - ly,

mf

Ooo Ooo Ooo



Bsus B A E B A E B A E

mf

36



so I could be free. So hum-ble, yet brave, this act of o-

mp

unis. So I could be free.

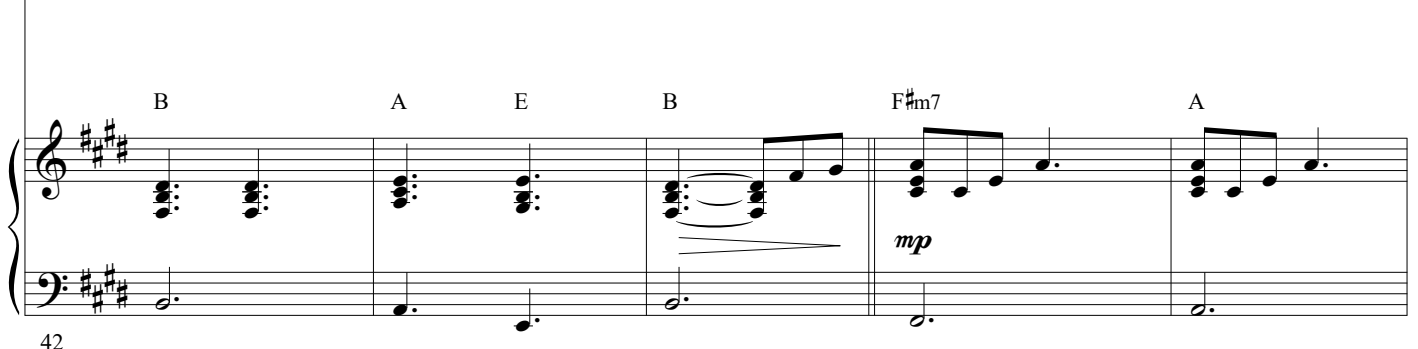
2:45



B A E B F#m7 A

mp

42



2:54

be - di-ent__ grace. What else can I do but Lord, give You my life_____ all_ my

mp
Ooo_____

C#m Bsus B F#m7 A E

47

f 3:09
praise!_____ For me, all_ for me, will - ing-

mf *f*
all my praise! All for me, all for me,

B Bsus B A E B A E B
mf *f*

52

ly, so I could be free. For me,

will - ing - ly, so I could be free. All for

unis.

ff

The first system of the score features a vocal line and piano accompaniment. The vocal line starts with a half note 'ly,' followed by a quarter note 'so' and an eighth-note triplet 'I could be free.' This is followed by a quarter rest, a quarter note 'For', and a half note 'me,'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A fermata is placed over the final chord of the piano part, which is marked with a fortissimo (*ff*) dynamic.

A E B A E B A E

58

ff

The second system shows the piano accompaniment for the first system. It includes chord diagrams for the right hand: A, E, B, A, E, B, A, E. The bass line continues with a steady eighth-note pattern. A fortissimo (*ff*) dynamic is indicated at the end of the system.

all_ for me, will - ing - ly, so I could be

me, all for me, will - ing - ly,

The third system continues the vocal and piano parts. The vocal line has a quarter rest, followed by a quarter note 'all_', a half note 'for me,', a quarter rest, a quarter note 'will -', an eighth-note triplet 'ing - ly,', a quarter rest, and a quarter note 'so I could be'. The piano accompaniment provides harmonic support with chords and a bass line. A fermata is placed over the final chord of the piano part, which is marked with a fortissimo (*ff*) dynamic.

B A E B A E B

63

The fourth system shows the piano accompaniment for the third system. It includes chord diagrams for the right hand: B, A, E, B, A, E, B. The bass line continues with a steady eighth-note pattern.

mp

free. _____ When the time had come to

unis. so I could be free.

A E B E Esus E

68

of - fer up — Your life, You gave it will - ing - ly, — for

E Esus E B D# C#m7 Bsus B

73

SOLO *CHOIR* *mp*

me. _____ *molto rit.* Ooo

E Esus E Esus E Esus E

78