

Thy Word

Words and Music by
MICHAEL W. SMITH and
AMY GRANT

Rhythmical groove $\text{♩} = 69$

The musical score consists of six staves of music, each starting with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4 throughout. The score includes lyrics "Thy Word." at measures 5 and 8. Chords indicated above the staves are Gm⁹, E♭⁶, and B♭.

1 Gm⁹ E♭⁶ B♭

3 Gm⁹ E♭⁶ B♭

5 Thy Word.

7 Thy Word.

9 Gm⁹ E♭⁶ B♭

9

Thy Word is a lamp un - to my feet and a

Gm⁹ E⁶₉ F B^b

11

light un - to my path.

E^{b2} F B^b C^m_{B^b} B^b C^m_{B^b}

13

Thy Word is a lamp un - to my feet and a

Gm⁷ E^{b2} F B^b

15

light un - to my path.

E^{b2} F B^b C^m_{B^b} B^b

The musical score consists of three systems of music. Each system has three staves: Soprano (top), Alto (middle), and Bass (bottom). The key signature is one flat (B-flat). Measure numbers 9, 11, 13, and 15 are marked at the beginning of each system. The vocal parts sing a melody with eighth and sixteenth notes. The piano or organ accompaniment provides harmonic support with chords. The lyrics are in English, referring to a lamp leading the way. Chords are labeled above the staff: Gm⁹, E⁶₉, F, B^b in System 1; E^{b2}, F, B^b, C^m_{B^b}, B^b, C^m_{B^b} in System 2; Gm⁷, E^{b2}, F, B^b in System 3; and E^{b2}, F, B^b, C^m_{B^b}, B^b in System 4. The vocal parts sing "Thy Word is a lamp un - to my feet and a" in System 1, "light un - to my path." in System 2, "Thy Word is a lamp un - to my feet and a" in System 3, and "light un - to my path." in System 4.

17

When I feel a - fraid, and think I've lost my way,
I will not for - get Your love for me, and yet,

Fm⁷ Cm⁷ B_b¹ Cm Gm⁷ Dm

1. When I feel a - fraid, and think I've lost my way,
2. I will not for - get Your love for me, and yet,

Fm⁷

Cm⁷

B_b¹

Cm

Gm⁷

Dm

my

still heart You're there right be - side me.
for - ev - er is wan - der - ing.

E_b² F² Cm B_b B_b Cm B_b

still
heart

You're there right be - side me.
for - ev - er is wan - der - ing.

E_b²

F²

Cm

B_b

B_b

Cm

B_b

B_b

Noth - ing will I fear as long as You are near;
Je - sus, be my guide, and hold me to Your side,

Fm⁷ Cm⁷ B_b¹ Cm Gm⁷ Dm⁷

Noth - ing will I fear
Je - sus, be my guide,

Fm⁷

Cm⁷

B_b¹

Cm

Gm⁷

Dm⁷

and

please be near me to the end.

I will love You

E_b² F Gm⁹ E_b⁶

please

be near me
will love You

I

will

F

Gm⁹

E_b⁶

1.

please be near me to the end.

I will love You

E_b² F Gm⁹ E_b⁶

100

25

B_b

Gm⁹

E⁹

27

2.

to the end,

B_b

F/G

G

29

to the end, yeah.

E♭maj⁷

F

G

E♭maj⁷

F

32

f

Thy Word is a lamp unto my feet and a

C

Dm/C

G/C

C

f

34

light un - to my path.

F

G

G^{7sus}

C

Dm

C

Dm

C

36

Thy Word is a lamp un - to my feet and a —

Am⁷

C/F

Dm/F

C/F

G

G7

C

G/C

38

light un - to my path.

Fmaj⁷

G

F/G

Abmaj⁷Gm⁷Fm⁷G^{7sus}

G

40

Thy Word is a lamp un - to my feet.

Dm⁹Em⁷

42

Thy Word is a lamp unto my feet.

Dm⁹ Em⁷

44

Thy Word is a lamp unto my feet and a

Dm⁹ Em⁷

46

ad lib on repeats

light unto my path, yeah, yeah.

Fmaj⁹ Gsus Am⁹ F⁶

48

1.2.

Oh, Thy Word, oh yeah.

C Am⁹ F⁶

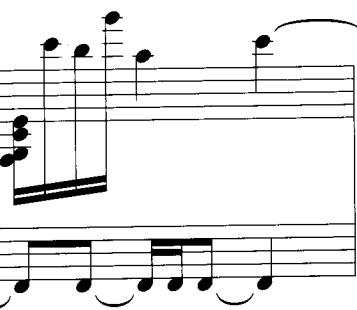
50

3.

C

A^m9 F⁶

52

Fmaj⁹

55

8va

(drums cont.)

57

(8va)

3

p

In Christ Alone

**Words and Music by
KEITH GETTY and
STUART TOWNEND**

16

Light, my strength, — my song.
God in help - less Babe.

This Cor - ner - stone,
This gift of love

this sol - id
and right - eous -

G Em⁷ A^{7sus} D G D G

19

ground ness firm through the fierc - est draughts and storm.
scorned by the ones He came to save What heights of till on that

A D/F# G Em⁷ A^{7sus} D D/F#

22

love!— cross— What depths of— peace, when fears are— stilled, when strif - ings—
as Je - sus— died the wrath of— God was sat - is -

G D/F# A D G Bm⁷

25

cease.— fied,— My Com - fort - er, my all in all, here in the
for ev - 'ry sin on Him was laid. Here in the

A^{7sus} A D G A D/F#

28

1.

love of Christ I stand.
death of Christ I

G Em⁷ A^{7sus} D

2. In Christ a -

31

2.

live.

D Am⁷ Em⁷

Da, da, da, da,

34

da.

Da, da, da, da.

Oh, oh, oh, oh.

D(no3) D Am⁷

37

mp

3. There in the

G

Em⁷ D

40

ground His bod - y lay, Light of the world by dark
(4.) life, no fear in death: This is the pow'r of Christ ness in

D G A D F# G Em⁷ A^{7sus}

D^{mp}

43

slain. Then burst - ing forth in glo - ri - ous day, up from the
me. From life's first cry to fi - nal breath, Je - sus com -

D G D G A D F#

grave He rose - a - gain - And as He stands in vic - to -
mands my des - ti - ny. No pow'r of hell, no scheme of

G Em⁷ A^{7sus} D D F# G D F#

49

ry, sin's curse has lost its grip on me. For I am
man can ev - er pluck me from His hand till He re -

A D G Bm⁷ Asus A

His, turns,
and He is mine,
nor cause me harm;
bought with the pre - cious blood
here in the pow'r of Christ
I'll

D G A D F# G Em⁷ A^{7sus}

55 (vocal ad lib freely)

Christ.
stand.
Dsus Na, na, na, na, na.

Am⁷ Em⁷

58 2nd time to Coda ♪

D(no3) Oh, oh, oh, na,

D Am⁷

61 na. Da, da, da, da.

Em⁷ D Am⁷

65

Oh, oh, oh,— oh.

69

Na,— na, na, na, na,— na. *D.S. al CODA*

Oh,— oh,— oh,— oh.

4. No guilt in G

72

75

Repeat and fade

Na, na, na, na. Na, na, na, na.— Na, na, na, na.

D D G D

BREATH OF HEAVEN

(Mary's Song)

Words and Music by AMY GRANT
and CHRIS EATON

Rubato

Bm Em/G Em Bm Em/G Em 8va - I have

With pedal

I have

Bm Em/G Em Bm Em/G Em 8va - I have

Slowly

Bm Em/B Bm G Em

trav - eled man - y moon - less nights, cold and
wait - ing in a si - lent pray'r. I am
won - der as You watch my face, if a

Bm Em/B

Bm

A

D

wea - ry
fright - ened
wis - er

one

with a babe
by the load
should have had

Bm

A

D

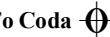
in - side.
I bear.
my place?

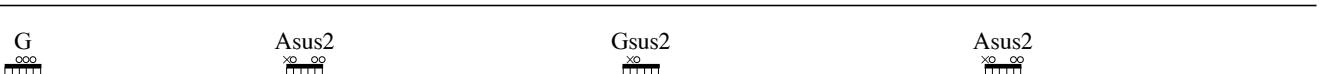
And I
In a
But I

Em Bm G


won - der — what I've — done.
 world as — cold as — stone,
 of - fer — all I — am

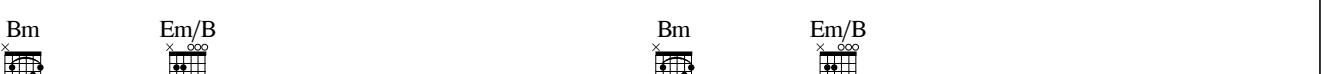
Ho - ly Fa - ther, — You have —
 must I walk this — path a -
 for the mer - cy — of Your —

To Coda 

1 G Asus2 Gsus2 Asus2


come and cho - sen me now — to car - ry Your

3 3 3 3

Bm Em/B


Son. I am

R.H. L.H.

8va-----|

2 G Asus2 Gsus2 Asus2


lone. — Be — with me now, — be — with me

3 3 3

Gsus2 D Em/D D Em/D F#7/C#

now. Breath of heav - en, hold me to - geth - er. Be for - ev - er

Bm A/G D D Em/D

near me, breath of _ heav - en. Breath of heav - en, light - en my

D Em/D F#7/C# Bm A/G Em11

dark - ness. Pour o - ver me Your ho - li - ness, for You are Ho - ly,

A7sus4 Bm G/B Bm Em/G Em

breath of _ heav - en. Do You 8va - |

CODA

G

Asus2

Gsus2

Asus2

plan.

Help me be strong,

help me be...

3

3

3

G/B

A/C#

Dsus2

D

Em/D

help me.

Breath of heav - en, hold me to -

D

Em/D

F#7/C#

Bm

A/G

D

geth - er. Be for - ev - er near me, breath of _ heav - en.

D

Em/D

D

Em/D

F#7/C#

Breath of heav - en, light - en my dark - ness. Pour o - ver me Your



ho - li - ness, for You are Ho - ly.

(2):

2



ho - li - ness, for You are ho - ly, breath of — heav - en,



breath of — heav - en,



rit.

—

—

—

—

—

—

—

—

El Shaddai

In two, with much expression $\text{d} = 60$

Words and Music by MICHAEL CARD
and JOHN THOMPSON

The musical score consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. The music is divided into measures by vertical bar lines. Chords are indicated above the staff at the beginning of each measure. The lyrics are written below the notes. The first staff begins with a piano dynamic (mp) and a guitar chord (Dm). The second staff begins with a piano dynamic (mp) and a guitar chord (F/A). The music includes various dynamics such as *molto ritard*, *ten.*, and *a tempo*. The lyrics include "El - Shad - dai," "El - El - yon — na A - do - nai," "age to age — you're still — the same, — by the pow -", and "El - Shad - dai, —". The score also includes a section labeled "loco" with a "a tempo" instruction.

8va

Dm Dm/C G/B C G/B

F/A F/E with Pedal Bb F/A G

mp

8va

El - Shad - dai, —

molto ritard ten.

ten.

a tempo Dm G/B C C/E

El - Shad - dai, — El - El - yon — na A - do - nai, —

loco

a tempo

F Bb E7/G \sharp

age to age — you're still — the same, — by the pow -

Am

G/B

A/C#

Dm

er of — the name. — El - Shad-dai, — El - Shad-dai —

G7/B

C

C/E

F

er - kam - ka — na A - do - nai, — we will

Bb

Dm7/A

G

Gsus 2nd time to C

praise and lift — you — high, —

El - Shad-dai. —

Dm

G

G/B

Through your love — and through — the ram, — you saved the son —

*

7

C

F(add9)

Bb



— of Ab - ra - ham, — through the pow - er of — your hand -

E7

Am

G/B

A/C#



— you turned the sea — in - to — dry — land. To the out -

Dm

G

G7/B

C

Cmaj7



- cast on — her knees — you were the God — who real - ly sees, —

F

Bb

G

C

Csus

C

D.S.al Coda

mp

and by your might you set your chil - dren free.

El-Shad-dai, —

CODA'



B_b



G_m



E₇



E_{7/D}



8va

loco



Cmaj7/B



F/E

Dm



Bm7b5



E7/G[#]



mf



Through the years — you made — it clear — that the time —



— of Christ was near, —

though the peo - ple could - n't see —

E7

Am

G/B

A/C#

what Mes - si - ah ought - to be. Though your Word

Dm

G

G/B

con - tained the plan, they just could

C

F

Fmaj7/A

Bb

not un - der - stand, your most awe - some work was done

G

Bb/F

molto ritard

G

ten.

mf

in the frail - ty of your

Son.

El - Shad-dai,

molto ritard

ten.

Dm

Dm/F

G

G/B

C

C/E

a tempo

El - Shad - dai, — El - El - yon — na A - do - nai, —

mf-f a tempo

F F/A Bb Bb/D E7 E7/G[#]

age to age — you're still the same, — by the pow -

Am G/B A/C# Dm Dm/F Am/F

- er of — the — name. El - Shad - dai, — El - Shad - dai, —

er - kam - ka — na A - do - nai, — I will

B_b

B_b/D

1 G

G/B

Asus

A

cresc.

praise you till I die,

El - Shad-dai.

El - Shad - dai,

cresc.

2 G

G/B

C

Dm

mp

El - Shad - dai.

8va...

mp

F

G

C

Hmm

Hmm

loco

B_b

Fmaj7/A

Gm7

F

E7

E+

E

Dm/A

Am

gradual ritard

Hmm

gradual ritard

Imagine

Words and Music by
AMY GRANT and
BART MILLARD

Moderate pop feel $\text{♩} = 80$

mp

I can on - ly i -

B \flat 2

mp

5

mag - ine

what it will be like

when I walk

by Your

B \flat 2

B \flat 2

E \flat

8

— side.

I can on - ly i - mag - ine

what my eyes — will see —

when Your —

B \flat 2

face

is look - in' at me.

Sur -

 B_2 E_b

round - ed by Your glo - ry, what will my heart feel? Will I

 E_b2 ($\#4$) E_b2 F A

dance for You, Je - sus, or in awe of You be still?

 B $Cm7(4)$ B_b D

I - mag - ine! —

 E^2

Ooo,

 F A

I can on - ly i - mag -

19

mf

- ine. I can on - ly i -

B♭2

21

mag - ine all cre - a - tion bowed down, the whole -

B♭2

mf

23

u - ni - verse say - ing Your name out loud. I can on - ly i -

B♭2
E♭

25

mag - ine all our bro - ken lives res - ur - rect -

B♭2

28

- ed in the heal - ing Light. Sur -

B_b2
E_b

29

round - ed by Your glo - ry, what will my heart feel? Will I -

E_b2
F A

31

dance for You, Je - sus, or in awe of You be still? Will I -

B_b B_bsus B_b B_bsus B_b

33

stand in Your pres - ence, or to my knees will I fall? Will I -

E_b2 F A

35

sing, "Hal - le - lu - jah"?— Will I be a - ble to speak at all?— I can on - ly—

B_b F A Gm⁷ B_b F

37

i - mag - ine.— Oh,— I can on - ly i - mag -

Cm E_b B_b E_b E_b 2 F A

39

- ine.— Gm⁹

41 (Guitar Solo)

B_b([#]4) B_b(no3) C Fsus F C E

This musical score consists of four systems of music, each with two staves: treble and bass. The key signature is B-flat major throughout. Measure 35 starts with a vocal line: "sing, \"Hal - le - lu - jah\"?", followed by piano chords B_b, F, A, Gm⁷, B_b, and F. Measure 36 continues the vocal line: "Will I be a - ble to speak at all?— I can on - ly—". Measures 37 and 38 show a continuation of the vocal line: "i - mag - ine.— Oh,— I can on - ly i - mag -". The piano accompaniment includes chords Cm, E_b, B_b, E_b, E_b 2, F, and A. Measure 39 shows a vocal line: "ine.—" followed by piano chord Gm⁹. Measure 41 is a guitar solo section, indicated by the label "(Guitar Solo)" above the staff. The guitar chords are B_b([#]4), B_b(no3), C, Fsus, F, and C/E.

46

47 *f*

Sur -

49

round - ed by — for - give - ness, what will my heart feel? — Will I dance —

51

— for You, Je - sus, or in awe of You be still? — Will I —

55

stand in—Your pres - ence, or to my knees will—I fall?— Will I

B_b2 F C

55

sing, “Hal - le - lu - jah”? Will I be a - ble to speak at all?— I can on - ly—

F F₂ F C F

57

— i - mag - ine.— Oh, I can on - ly i - mag - ine.—

B_b2 C Fsus F C E

60

I can on - ly a, I can on - ly a, ooo - hoo.— I can on - ly i - mag-

Gm⁷ Esus C B_b² C

63

- ine.

Fsus F C Esus D F D F² C F C C

I can on - ly i - mag - ine.

66

mp

Just i - mag - ine!

B♭2

mp

69

I can on - ly i - mag - ine.

B♭(♯4) B♭

72

I - mag - ine!

B♭(♯4) B♭⁶ B♭(♯4) B♭ B♭(♯4) B♭maj9(6)

HOUSE OF LOVE

Words and Music by
GREG BARNHILL, KENNY GREENBERG
and WALLY WILSON

Moderate rock $\text{♩} = 84$

The musical score consists of two staves of music. The top staff is for a treble clef instrument (likely a guitar) and the bottom staff is for a bass clef instrument (likely a bass guitar or double bass). The music is in 4/4 time with a key signature of one flat. Chords indicated above the staves include D♭, Fm7, G♭maj7, B9, D♭, Fm7, G♭maj7/A♭, D♭, Fm7, G♭maj7, and B9. The lyrics "Well, I bet you an-y a-mount of mon-ey he'll be com-in' back to you. Ooh, I know there ain't no doubt a -" are written below the notes. The first measure starts with a dynamic of *mf*.

Chorus:

Well, I bet you an-y a-mount of

mon-ey he'll be com-in' back to you. Ooh, I know there ain't no doubt a -



bout it, some-times life is fun - ny. You think you're in your dark - est hour_ when the



lights are com-in' on in the house of love.



Oh!

1. You've been up_ all night



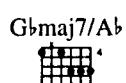
think-in' it was o - ver.

He's been out_ of sight,

at least for the mo-ment.



But when some-thing this strong,— ooh,____ gets a hold on____ you, the odds are



To Coda ♪

nine - ty - nine_ to one_____ it's got a hold_ on_ him, too._____

Chorus:



Well, I bet you an-y a-mount of mon-ey he'll be com-in'



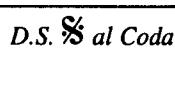
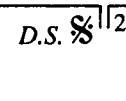
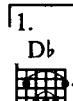
back to__ you.____ Ooh,____ I know_ there ain't no doubt a -



bout it, some-times life is fun - ny. You think you're in your dark - est hour when the



lights are com - in' on in the house of love. When the



lights are com-in' on in the house of love. — of love.

◆ Coda



Well, I bet you an-y a-mount of mon-ey he'll be com-in'

A♭maj7

D♭9

back to you. Ooh, I know there ain't no doubt a -

E♭

Gm7

bout it, some-times life is fun - ny. You think you're in your

A♭maj7

C♯maj7

D♭

dark - est hour when the lights are com - in' on. Well, I

Verse 2:

Now, when the house is dark and you're all alone inside,
You've gotta listen to your heart, put away your foolish pride.
Though the storm is breakin' and thunder shakes the walls,
There with a firm foundation ain't it never, never, never gonna fall.
(To Chorus:)

Verse 3:

Though the storm is breakin' and thunder shakes the walls,
There with a firm foundation ain't it never, never, never gonna fall.
(To Chorus:)

When Jesus Was A Tiny Baby

with One Small Child

(from First Call's "An Evening In December")

Arr. by Bernadine W. Johnson

Allegro

* "When Jesus Was A Tiny Baby"

R.H. over L.H.

* Words and Music by Pamela Marks

Two staves of piano music in G major, 4/4 time. The top staff consists of two measures. The first measure contains a pair of eighth-note pairs followed by a single eighth note, then another pair of eighth-note pairs followed by a single eighth note. The second measure contains a pair of eighth-note pairs followed by a single eighth note. The bottom staff consists of two measures of eighth-note chords.

move L.H. under R.H.

Two staves of piano music. The top staff consists of two measures. The first measure contains a pair of eighth-note pairs followed by a single eighth note, then another pair of eighth-note pairs followed by a single eighth note. The second measure contains a pair of eighth-note pairs followed by a single eighth note. The bottom staff consists of two measures of eighth-note chords. A dynamic marking 'mf' is placed above the bottom staff.

Two staves of piano music. The top staff consists of two measures. The first measure contains a pair of eighth-note pairs followed by a single eighth note, then another pair of eighth-note pairs followed by a single eighth note. The second measure contains a pair of eighth-note pairs followed by a single eighth note. The bottom staff consists of two measures of eighth-note chords.

Two staves of piano music. The top staff consists of two measures. The first measure contains a pair of eighth-note pairs followed by a single eighth note, then another pair of eighth-note pairs followed by a single eighth note. The second measure contains a pair of eighth-note pairs followed by a single eighth note. The bottom staff consists of two measures of eighth-note chords.

Two staves of piano music. The top staff consists of two measures. The first measure contains a pair of eighth-note pairs followed by a single eighth note, then another pair of eighth-note pairs followed by a single eighth note. The second measure contains a pair of eighth-note pairs followed by a single eighth note. The bottom staff consists of two measures of eighth-note chords.

Two staves of piano music. The top staff consists of two measures. The first measure contains a pair of eighth-note pairs followed by a single eighth note, then another pair of eighth-note pairs followed by a single eighth note. The second measure contains a pair of eighth-note pairs followed by a single eighth note. The bottom staff consists of two measures of eighth-note chords.



Musical score page 1. Treble and bass staves. Key signature changes from G major to F# minor. Measure 1: Treble starts with a dotted half note, bass has quarter notes. Measure 2: Bass has quarter notes. Measure 3: Treble has eighth-note pairs, bass has quarter notes. Measure 4: Treble has eighth-note pairs, bass has quarter notes. Measure 5: Treble has eighth-note pairs, bass has quarter notes.

Moderato
* "One Small Child"



Musical score page 2. Treble and bass staves. Key signature changes to B-flat major. Measure 1: Treble has eighth-note pairs, bass has quarter notes. Measure 2: Treble has eighth-note pairs, bass has quarter notes. Measure 3: Treble has eighth-note pairs, bass has quarter notes. Measure 4: Treble has eighth-note pairs, bass has quarter notes.



Musical score page 3. Treble and bass staves. Key signature changes to B-flat major. Measure 1: Treble has eighth-note pairs, bass has quarter notes. Measure 2: Treble has eighth-note pairs, bass has quarter notes. Measure 3: Treble has eighth-note pairs, bass has quarter notes. Measure 4: Treble has eighth-note pairs, bass has quarter notes.



Musical score page 4. Treble and bass staves. Key signature changes to B-flat major. Measure 1: Treble has eighth-note pairs, bass has quarter notes. Measure 2: Treble has eighth-note pairs, bass has quarter notes. Measure 3: Treble has eighth-note pairs, bass has quarter notes. Measure 4: Treble has eighth-note pairs, bass has quarter notes.



Musical score page 5. Treble and bass staves. Key signature changes to B-flat major. Measure 1: Treble has eighth-note pairs, bass has quarter notes. Measure 2: Treble has eighth-note pairs, bass has quarter notes. Measure 3: Treble has eighth-note pairs, bass has quarter notes. Measure 4: Treble has eighth-note pairs, bass has quarter notes.



Musical score page 6. Treble and bass staves. Key signature changes to B-flat major. Measure 1: Treble has eighth-note pairs, bass has quarter notes. Measure 2: Treble has eighth-note pairs, bass has quarter notes. Measure 3: Treble has eighth-note pairs, bass has quarter notes. Measure 4: Treble has eighth-note pairs, bass has quarter notes.

Allegro

Piano sheet music in G major, 8/8 time, Allegro tempo. The music consists of eight staves of musical notation, divided into two systems by a double bar line with repeat dots.

Staff 1 (Top): Treble clef, dynamic *p*, eighth-note patterns.

Staff 2: Bass clef, eighth-note patterns.

Staff 3: Treble clef, sixteenth-note patterns.

Staff 4: Bass clef, eighth-note patterns.

Staff 5: Treble clef, sixteenth-note patterns.

Staff 6: Bass clef, eighth-note patterns.

Staff 7: Treble clef, sixteenth-note patterns.

Staff 8: Bass clef, eighth-note patterns.

Performance instructions:

- Measure 1: *p*
- Measure 2: *mf*
- Measure 7: *mf*
- Measure 8: *p*
- Measure 9: *rit.*
- Measure 10: *pp*
- Measure 11: *8va* (staccato)
- Measure 12: *8va* (staccato)

Audience of One

Words and Music by
MICHAEL WEAVER

With energy ♩ = 154

mf

Musical score for the first section of the song. The key signature is G major (two sharps). The time signature starts at 6/8. The vocal line begins with "I come on my—knees" (Bm⁷, G², D(no3)). The piano accompaniment consists of eighth-note chords. The vocal line continues with "to lay down be - fore—" (D, E, F#).

4

— You,—

Bm⁷

G²

bring - ing all that I am,—

D(no3)

Bm⁷

G²

Continuation of the musical score. The vocal line continues with "You,— bring - ing all that I am,—". The piano accompaniment consists of eighth-note chords.

7

long - ing on - ly to know— You.

D(no3)

Bm⁷

G²

Seek - ing Your—

D(no3)

Continuation of the musical score. The vocal line continues with "long - ing on - ly to know— You. Seek - ing Your—". The piano accompaniment consists of eighth-note chords.

10

face and not on - ly Your hand,
Bm⁷ G²

13

I find You em-brac - ing me
D(no3) Bm⁷ G²

15

just as I am.
D(no3) Bm⁷ G² D(no3)

18

And I lift these songs to
A Bm⁷

20

You and You a - lone. As I sing

G² G² A

23

— to You, — in my — prais - es make — Your — home. — To my —

Bm⁷ C²

f

26

§

au - di - ence of One, You are Fa - ther, and You are —

G² D A G² D

29

Son. As Your — Spir - it flows - free — let it find with - in — me — a

A Bm⁷ G²

32

heart that beats to praise You. And now just to know You
 D F# G2 A G2 D

35

more has be - come my great re - ward. To see
 A G2 D A

38

Your king - dom - come and Your will be - done, I on - ly de - sire to be - Yours,-
 Bm7 G2 D F# G2

41

Lord.
 A Bm7 G2 D(no3)

mf

44

mf

So what could I bring

Bm⁷G²

D(no3)

46

to hon - or Your maj -

Bm⁷G²

D(no3)

48

What song could I sing

Bm⁷G²

D(no3)

50

that would move the heart of

Bm⁷G²

D(no3)

52

roy - al - ty, when all that I have

Bm⁷ G² D(no3) Bm⁷ G²

This measure continues the melody from the previous one. It features a vocal line with eighth-note patterns and sixteenth-note grace notes. The lyrics "roy - al - ty, when all that I have" are set against chords Bm⁷, G², D(no3), Bm⁷, and G².

55

is this life that You've giv - en me? So Lord, let me

D(no3) Bm⁷ G² D(no3)

This measure begins with a question "is this life that You've giv - en me?" followed by a statement "So Lord, let me". The music consists of eighth-note patterns and sixteenth-note grace notes, with chords D(no3), Bm⁷, G², and D(no3).

58

live for You my song with hu - mil - i - ty.

Bm⁷ G² D(no3) Bm⁷ G²

This measure continues the melody with the lyrics "live for You my song with hu - mil - i - ty.". The music features eighth-note patterns and sixteenth-note grace notes, with chords Bm⁷, G², D(no3), Bm⁷, and G².

61

And Lord, as the love song

D(no3) A Bm⁷

This measure begins with "And Lord, as the love song". The music consists of eighth-note patterns and sixteenth-note grace notes, with chords D(no3), A, and Bm⁷.

64

of my life is played, I have one—
G² G² A

67 *D.S. al CODA* **f**

— de - desire: to bring glo - ry to Your name. To my—
Bm⁷ C²

70 **CODA** *(Instrumental)*

Lord. — A Bm⁷ G² D(no3)

73

Bm⁷ G² D(no3) Bm⁷ G²

76

D(no3) Bm⁷ G² D(no3)

79

And we lift these songs to You and You a - lone.
A Bm⁷ G²

82

As we live for You, in our
A Bm⁷

85

prais - es make Your home. To my
C²

mp

This musical score consists of four staves, each with a clef, key signature, and time signature. The top staff is treble clef, the second is alto, the third is bass, and the bottom is soprano. The music is in common time and uses a key signature of two sharps. The score includes four measures of instrumental or harmonic background, followed by a vocal section starting at measure 79. The lyrics are integrated into the music, with the first line appearing above the staff. Measures 82 and 85 show a continuation of the vocal line with different lyrics. Measure 85 concludes with a dynamic marking of 'mp'.

au - di - ence of One, You are Fa - ther, and You are—
G² D A G² D

mp

Son. As Your Spir-it flows free let it find with-in me a
A Bm⁷ G²

heart that beats to praise You. And now just to know You
D F# G² A G² D

*f**f*

more has be - come my great re - ward. To see—
A G² D A

99

Your king - dom_ come and Your will be_ done, I on - ly de - sire to be—Yours,-
Bm⁷ G² D F# G²

102

oh Lord,— Yours oh—Lord.—
A Bm⁷ G² D(no3)

105

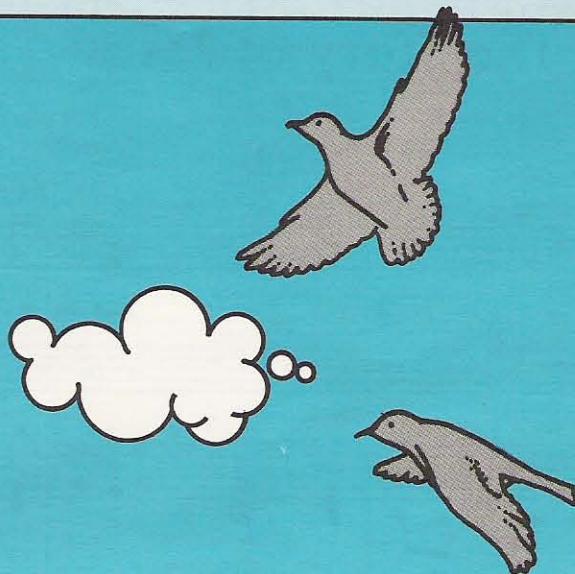
You are—Lord,—
Bm⁷ G² D(no3) Bm⁷ G²

108

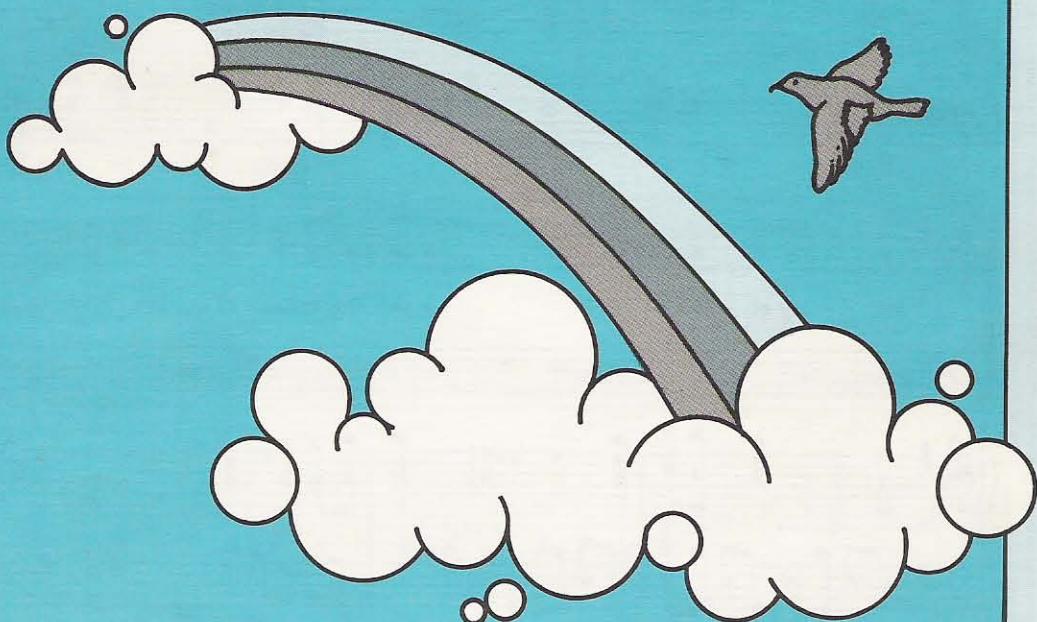
yeah.
D(no3) Bm⁷ G² D(no3)

54-014

The Story of Jesus/Flanders/Coates/Arr. Lewis/SATB/**70¢**



The Story of Jesus



Covenant Music

The Story of Jesus

BILL FLANDERS &
JOHN E. COATES
Arr. by Frank Lewis

A musical score for 'The Story of Jesus' arranged for voice and piano. The score consists of three staves of music. The top staff is for the voice, the middle staff is for the piano, and the bottom staff is for the piano. The music is in common time and G major. The lyrics are integrated into the vocal line. A circled letter 'A' is placed above the first note of the vocal line.

And the sto - ry of

Je - sus is a love sto - ry, and the

sto - ry of His life is the sto - ry of His love. And when it

A musical score for a hymn, featuring two staves of vocal music and two staves of piano accompaniment. The vocal parts are in treble and bass clef, and the piano parts are in treble and bass clef. The music is in common time, with a key signature of one sharp. The lyrics are integrated into the musical lines.

reached down it touched me. Yes, touched me. Now the

sto - ry of my life is the sto - ry, is the

of His love.

sto - ry His love. Je - sus

(B)



3
4

5
6

calmed the trou-bled wa - ters, _____ and He caused the blind to _____

7
8

9
10

see. _____ He nev-er said, "I love you," but some - how the peo - ple

11

knew from the mo - ment that they met Him to the

mo - ment they be - lieved.
mo - ment, to the mo - ment be - lieved. And the

sto - ry of Je - sus is a love

(3)

5
sto - ry and the sto - ry of His life _____ is the

sto - ry ____ of His love. And when it reached down it

touched me. _____ Now the sto - ry of my life _____ is the

sto-ry

of His love.

sto-ry is the sto - ry His love.

Je-sus

(D)

healed the lone - ly life of the wo - man at the well. He

gave her liv-ing wa-ter; _____ all her sto-ry— He could tell. He

never said, "I love you," but some - how she un - der - stood from the

mo - ment.

mo - ment that she met Him____ to the mo - ment, to____ the

she____ be - lieved.

And the

mo - ment be - lieved.

(E)

A musical score for three voices (Soprano, Alto, Tenor/Bass) and piano/bass. The vocal parts are in soprano, alto, and tenor/bass clef. The piano/bass part is in bass clef. The music is in common time, with a key signature of one flat. The vocal parts sing in unison. The piano/bass part provides harmonic support, featuring chords and rhythmic patterns. Measure numbers 1 through 10 are present above the staff.

sto - ry of Je - sus is a love

sto - ry, and the sto - ry of His life _____ is the

sto - ry ____ of His love. And when it reached

down it touched me..... Now the sto - ry of my

sto - ry _____ of His

life _____ is the sto - ry, is the sto - ry His

love._____

love, His love, the sto - ry of His love.

Majesty

Words and Music by
JACK HAYFORD

Moderate celtic feel $\text{♩} = 88$

N.C.

G♯m

E²

G♯m

Measures 1-4: Treble and bass staves. Key signature changes from N.C. to G♯m at measure 2. Measure 1: N.C. Measure 2: G♯m, dynamic mf. Measure 3: E². Measure 4: G♯m.

5

Measures 5-6: Treble and bass staves. Key signature changes to 4/4 time. Measure 5: - (rest), dynamic mf. Measure 6: Maj - es - ty, wor - ship — His.

E²

G♯m⁷

E²

$\frac{\text{E}^2}{\text{F}^\sharp}$

Measures 7-8: Treble and bass staves. Key signature changes to 4/4 time. Measure 7: E². Measure 8: G♯m⁷, dynamic mf. Measure 9: B. Measure 10: E².

8

maj - es - ty.

Un - to — Je - sus — be all

G♯m⁷

B

E²

$\frac{\text{E}^2}{\text{F}^\sharp}$

B(no3)

Measures 9-10: Treble and bass staves. Key signature changes to 4/4 time. Measure 9: G♯m⁷. Measure 10: B. Measure 11: E². Measure 12: B(no3).

glo - ry, hon - or, and praise.

G[#]m7E2
AE2
C[#]

Maj - es - ty,

king - dom— au - thor - i - ty

G[#]m7

B

E2

E2
F[#]G[#]m7

B

flow from His throne

un - to His own;

His an - them

E2

E2
F[#]

B(no3)

E
A

raise.

G[#]m

B

E2

F[#]7susG[#]m

B

E2

F[#]7sus

24

Maj - es - ty,
wor - ship His maj - - es - ty.

B E2/C# E2

27

Un - to Je - sus be all glo - ry, hon - or, and

E6 B G#m7

30

— praise. — Maj - es - ty,

A2 E2/C# B

33

king - dom au - thor - i - ty flow from His

E2/C# E2 B/E

throne un - to His own; His an - them raise.

Emaj⁷

F#

A2

E2

§ Ah

— So ex - alt, lift up on high the name of

F#

C#m⁷

Ah

Je - sus.

E2

Mag - ni - fy,

F#

come glo - ri -

fy Christ Je - sus, the King.

C#m⁷G#m⁷

A2

48

Maj - es - ty,
wor - ship His maj - - es - ty:
G[#]m7 B E² B²/
F# G[#]m7 B

51

2nd time to Coda

Je - sus who died,
now glo - ri - fied,
King of all -
E² B²/
F# B(no3) F#7sus

54

— kings.
G[#]m B E²

58

D.S. al CODA

And so ex -
F#7sus G[#]m B E² F#7sus

CODA

62

kings.— Ba da

66

ba, ba da ba ba, ba da ba, ba da ba. Ba da
G#m B E2 F#7sus G#m B E2 F#7sus

70

ba, ba da ba ba, ba da ba, ba da ba.
G#m B E2 F#7sus G#m B E2

74

B E N.C.

Forever

Words and Music by
CHRIS TOMLIN

In four, with a beat $\text{♩} = 104$

N.C.

A musical score for piano and vocal parts. The piano part is in treble and bass staves, with dynamics like *mp*. The vocal part is indicated by 'N.C.' (Not Chorus). The key signature is $F\#$ major (two sharps).

A continuation of the musical score. The vocal line starts at measure 5 with 'E(no3)'. The piano accompaniment consists of eighth-note patterns. The key signature changes to $B\#$ major (three sharps) at the end of this section.

A continuation of the musical score. The vocal line starts at measure 9 with 'A²'. The piano accompaniment features sustained notes and eighth-note patterns. The key signature changes to $A\#$ major (one sharp) at the end of this section.

A continuation of the musical score. The vocal line starts at measure 13 with 'Esus'. The piano accompaniment consists of eighth-note patterns. The vocal line ends with 'D²' followed by a fermata. The piano accompaniment continues with eighth-note patterns. The key signature changes to $G\#$ major (one sharp) at the end of this section.

thanks to the Lord,— our God and King.— His love en - dures for - ev -
 2. With a might - y hand and out - stretched arm, His love en - dures for - ev -
 A(no3)

- er. For He is good;— He is a - bove all things.— His
 - er. For the life— that's been re - born, His

D(no3)

love en - dures for - ev - er. Sing praise.
 love en - dures for - ev - er.

A(no3)

E

Sing praise.

1.

2.

Sing

 $\frac{D^2}{F^{\sharp}}$

The musical score for page 26 continues from the previous section. It features two endings, labeled '1.' and '2.', indicated by boxes above the vocal line. Both endings begin with a melodic line in the treble clef, followed by a piano accompaniment in the bass clef. Ending 1 ends with a forte dynamic on the piano. Ending 2 ends with a piano dynamic. The vocal line concludes with a final note on the piano.

30

cresc.

praise. Sing praise. Yeah, for - ev -

E

cresc.

D²
F#

34

- er God is faith ful. For - ev - er God is strong.

A²

f

37

For - ev - er God is with us, for - ev -

Esus

40

- er, for - ev - er.

D²

A²

43

Musical score page 43. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature.

Musical score page 44. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature.

46 *mf*

3. From the ris - ing to the set - ting sun, His love en - dures for - ev -

A(no3)

Musical score page 46. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The lyrics "3. From the ris - ing to the set - ting sun, His love en - dures for - ev -" are written below the staves. A dynamic marking "mf" is placed above the treble clef staff. The vocal part is labeled "A(no3)".

Musical score page 47. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature.

49

- er. And by the grace of God we will car - ry on; His

D(no3)

Musical score page 49. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The lyrics "- er. And by the grace of God we will car - ry on; His" are written below the staves. A dynamic marking "D(no3)" is placed above the bass clef staff.

Musical score page 50. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature.

52

love en - dures for - ev - er. Sing praise.

A(no3) E

Musical score page 52. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The lyrics "love en - dures for - ev - er. Sing praise." are written below the staves. A dynamic marking "A(no3)" is placed above the treble clef staff, and "E" is placed above the bass clef staff.

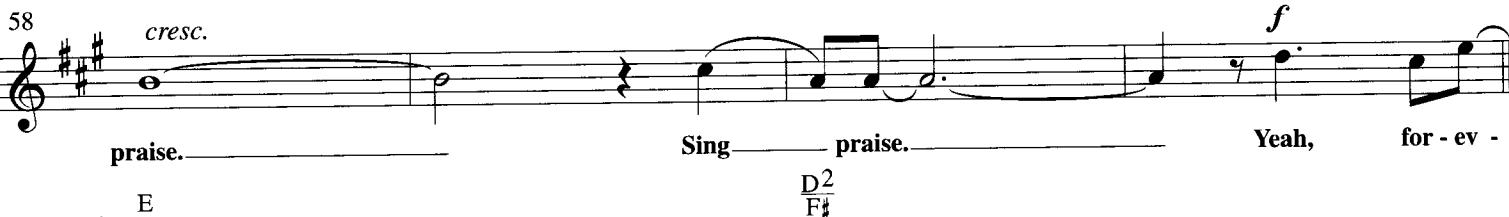
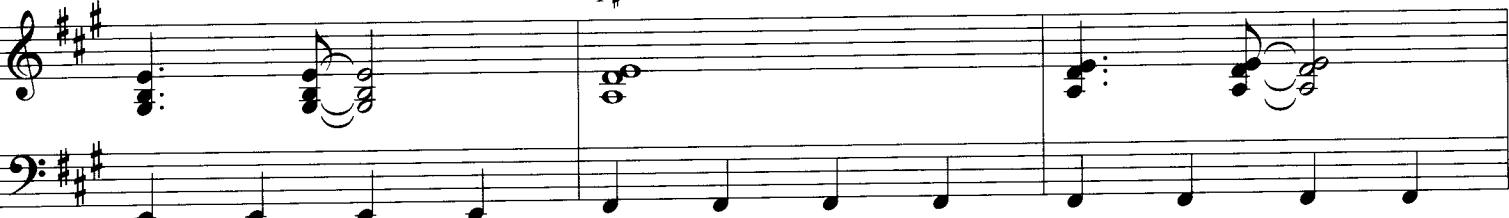
Musical score page 53. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature.



Sing praise.

Sing

D²
F#



praise.

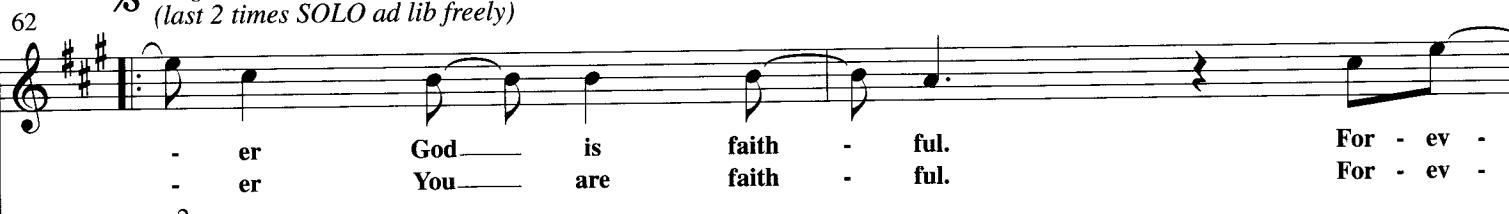
Sing praise.

Yeah, for - ev -

E
D²
F#



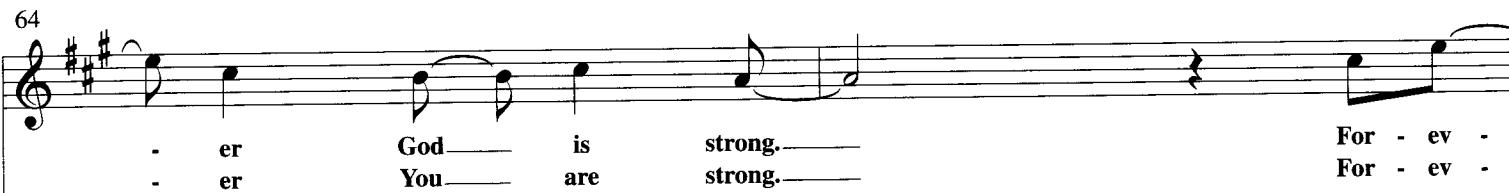
§ Sing 2nd verse on D.S. and following repeats
(last 2 times SOLO ad lib freely)



A²

- er God is faith ful.

For - ev -
For - ev -



A²
F#

- er God is strong.

For - ev -
For - ev -



66

- er God is with us,
- er You are with us,
Esus

for - ev -
for - ev -

68 1.3.4.5.

- er and ev - er and ev - er.
- er, for - ev - er.

For - ev - er, for - ev -

D2 D2

71

- er, for - ev - er.

A2

74 p

Give thanks to the Lord, for He is good.

p

78

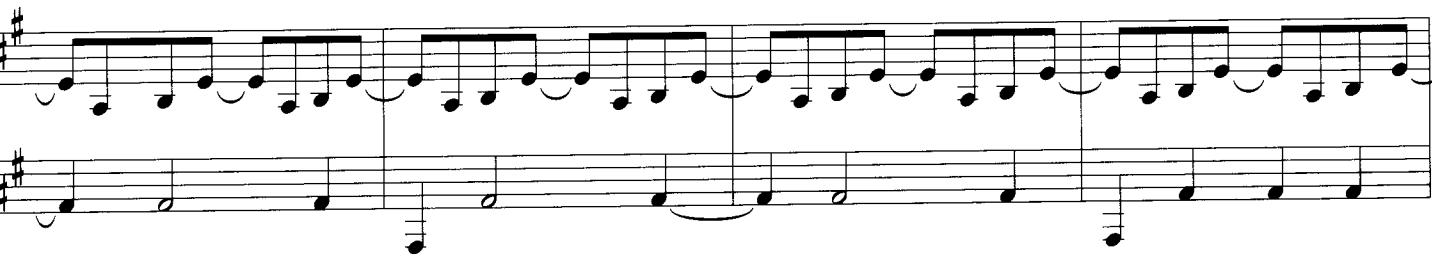
Give thanks to the Lord,— for



81

He is—good.—

His love en - dures for - ev -



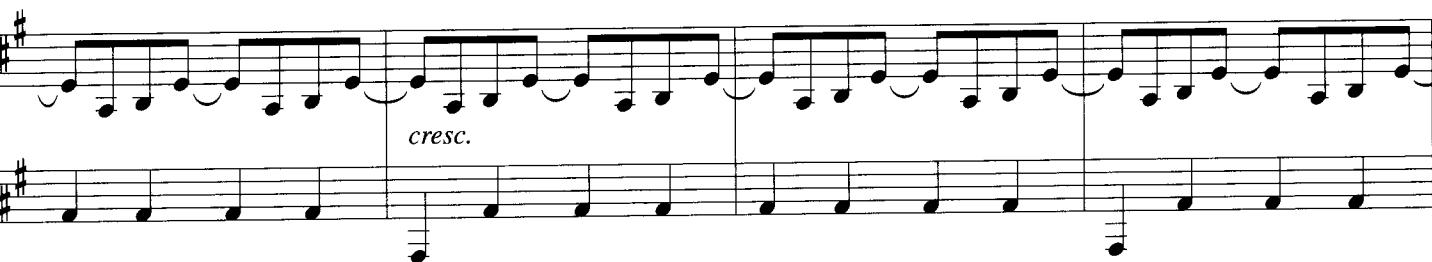
85

cresc.

- er.

His love en - dures for - ev - er.

His love en - dures for - ev -

cresc.

89

mf

- er,

for - ev - er,

for - ev - er.

Sing



92

praise.

Sing praise.

Sing

E

$\frac{D^2}{F\sharp}$

mf

96

praise.

Sing praise.

Yeah, for - ev -

E

$\frac{D^2}{F\sharp}$

cresc.

\oplus CODA

100

- er and ev - er and ev - er and ev - er and ev -

D²

102

(vocal continues to repeat on delay effect)

- er and ev - er.

A

28 Give thanks to the Lord (*Forever*)

Moderato

Chris Tomlin

Verse

A

1. Give thanks to the Lord, our God and King:
2. With a mighty hand and an out-stretched arm, his
3. From the rising sun,— set - sing to the sun,—

D

love en - dures for - e - ver. For he is good, he is a -
For the life that's By the grace of God, we will

A E

bove all things.— His love en - dures for - e - ver. Sing praise,
been re - born. car - ry on.—

I. D²/F# *2.&3.* D²/F#

sing praise. praise. sing

This song is recorded on the Spring Harvest 2002 New Songs Album

E

D/F#

Chorus

A

praise, sing praise.

For-e - ver, God is faith-

F#m

E

ful, for-e - ver God is strong.

For-e - ver God is with-

D

A

D.S.

- us, for-e - ver,

for-e - ver.

To end

- -

- -

The Wonderful Cross

Words and Music by
JESSE REEVES, CHRIS TOMLIN,
J.D. WALT and ISAAC WATTS

In four with a beat $\text{♩} = 88$

Musical score for "The Wonderful Cross" featuring two staves (treble and bass) in 4/4 time with a key signature of one sharp. The score includes lyrics and chords:

Chords: D(no3), D2, D, D2, Dsus, D, D2, D, Dsus, D, D2, D, A/D, D(no3), D2.

Lyrics:

1. When I sur - vey— the won - drous cross
D(no3) D2 D D2 D Dsus D D2 D

on which the Prince of Glo - ry died,
Dsus D D2 D(no3) A/D D(no3) D2

17

my rich - est gain - I count but loss,
D(no3) D2 D D2 D Dsus D D2 D

21

and pour con - tempt on all my pride.

25

2. See, from His head, His hands, His
3. Were the whole realm of na ture
D(no3) D2 D D2 D Dsus D D2

28

feet, mine, sor that - row were and an - love of - flow f'ring
D Dsus D D2

31

min far - too gled down. small. Did Love e'er so such a -

D(no3) A D (no3) D² D(no3) D²

34

love maz and ing, sor so row di meet vine,

D D² D Dsus D D² D

37

or de thorns com pose so rich a
mands my my life, my
D² D D² D D²

40

crown? all! Oh, the won der ful cross! Oh, the

D(no3) A G G D F#

43

won - der - ful cross____ bids____ me come____ and die____ and find____

A G D F# G

continuation of musical score from measure 45, showing bass and middle C notes.

46 *3rd time to Coda* ⊕

— that I may truly live. — Oh, the —

D F# Asus A

continuation of musical score from measure 48, showing bass and middle C notes.

49

won - der - ful cross! — Oh, the — won - der - ful cross! —

A G D F# A G

continuation of musical score from measure 51, showing bass and middle C notes.

52

— All who gather here — by grace draw near — and bless —

D F# G D F#

continuation of musical score from measure 54, showing bass and middle C notes.

1.

2.

D.S. al CODA 

Your name.

Asus

A

A

Oh, the

58  CODA

- ly live.

Asus

D(no3)

D2

mp

D D2 D Dsus D D2 D

Dsus

D

D²

D(no3)

A
D

D(no3)

67

Love so a - maz - ing,

D² D(no3) D² D D² D

70

so di - vine,

Dsus D D² D

73

soul, my life, my all!

D² D D² D D² D(no3)

76

Sustained notes in Soprano, Alto, and Bass staves.

79

It's the beau - ty and the shame.—

A G G D F# A G G

f

82

It's the glo - ry and the pain,— won - der - ful cross.

D F# G D F#

85

ad lib freely

— Oh, the won - der - ful cross!

Asus A A G G

88

Oh, the won - der - ful cross— bids me come—

D F# A G G D F#

91

and die — and find — that I — may truly live. —

G D F# Asus

94

Oh, the won - der - ful cross! — Oh, the —

A A G G D F#

97

won - der - ful cross! — All who gath - er here by grace —

A G G D F# G

100

draw near — and bless — Your name. — Oh, the —

D F# Asus A

Repeat and fade

I Give You My Heart

Words and Music by
REUBEN MORGAN

Ballad $\text{♩} = 76$

Cmaj⁷

D
C

Bm⁷

Em⁷

Musical score for measures 1-4. Treble and bass staves. Key signature: F# major (one sharp). Time signature: common time (indicated by '4'). Dynamics: 'mp' (mezzo-forte) in measure 1. Chords: Cmaj⁷, D/C, Bm⁷, Em⁷. Measure 1: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 2: Treble staff has sixteenth-note pairs; Bass staff has quarter notes. Measure 3: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 4: Treble staff has sixteenth-note pairs; Bass staff has quarter notes.

5 Cmaj⁷

D
C

Bm⁷

C
D

8

Musical score for measures 5-8. Treble and bass staves. Key signature: F# major (one sharp). Time signature: common time (indicated by '4'). Dynamics: 'mp' (mezzo-forte) in measure 5. Chords: Cmaj⁷, D/C, Bm⁷, C/D. Measure 5: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 6: Treble staff has sixteenth-note pairs; Bass staff has quarter notes. Measure 7: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 8: Treble staff has sixteenth-note pairs; Bass staff has quarter notes.

9

mp

This is my— de - sire, to hon - or —

G

Em⁷

C

G

Musical score for measures 9-11. Treble and bass staves. Key signature: F# major (one sharp). Time signature: common time (indicated by '4'). Dynamics: 'mp' (mezzo-forte) in measure 9. Chords: G, Em⁷, C/G, G. Measure 9: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 10: Treble staff has sixteenth-note pairs; Bass staff has quarter notes. Measure 11: Treble staff has eighth-note pairs; Bass staff has quarter notes.

12

You.—

Lord, with all— my heart, I wor - ship You.—

D

F#

E

D

F#

G

Musical score for measures 12-15. Treble and bass staves. Key signature: F# major (one sharp). Time signature: common time (indicated by '4'). Dynamics: 'mp' (mezzo-forte) in measure 12. Chords: D/F#, E, D/F#, G. Measure 12: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 13: Treble staff has sixteenth-note pairs; Bass staff has quarter notes. Measure 14: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 15: Treble staff has sixteenth-note pairs; Bass staff has quarter notes.

15

Fmaj⁷

C

D

G

Oh, all I have with-in

18

me, I give You praise.

Em⁷

C
G

G

D
F[#]

21

All that I a-dore is in You.

Em

D
F[#]

G

23

25

Lord, I give You my heart, — I give You my soul, —

G D

mf

27

and I live for You alone. — And ev 'ry breath that I take, —

Am⁷

D.

G

30

ev 'ry mo - ment I'm a - wake, — Lord, have Your way in me. —

D F#

Am⁷

3rd time to Coda ①

1.

33

have Your way in me. —

Cmaj⁷

D C

D

D.S. al CODA ②

have Your way in me. —

C D

CODA

36

vocal ad lib freely

have Your way in me.

A_m
D

Cmaj⁷

D
C

39

(continue ad lib)

Bm⁷

Em⁷

Cmaj⁷

Give You my heart.

42

Repeat as desired

D
C

Give You my soul.

Bm⁷

Em⁷

Last time

45

E⁷

C
D

G

D

Lord, I give You my—heart,—

I give You my—soul,—

mf
building first time

and I live for You a - lone.

A^m⁷

And ev - 'ry breath that I take, ev - 'ry mo - ment I'm a - wake, Lord,

G

D
F#A^m⁷

1.

2.

have Your way in me.

have Your way in me.

A^m⁷
DA^m
DCmaj⁷D
CB^m⁷C
DG²

rit.

Our Love Is Loud

Words and Music by
DAVID CROWDER

High energy ♩ = 124

E

E²
D♯

C♯m⁷

A²

5

1. When we sing,—

E

E²
D♯

C♯m⁷

A²

9

(2.)— loud,—

hear— our songs—

to You.—

When we dance,—
When we dance—

13

'round,—

feel— us move—

to You.—
to You.—

16

When we laugh,
When we laugh a - loud,
fill our smiles
fill our smiles

19

with You.
When we lift our voices loud -
with You.

22

- er still,
can You hear us?
Can You feel? We love-

f

Bass: 2nd time

25

— You, Lord.— We love You.— We love You.—

E E^2
D \sharp

f

C \sharp m7

28

We love You, Lord. We love You.

A²

E

E²
D#

31

1.

C#m⁷

A²

E

F#m

35

C#m

A

E

F#m

39

2.

2. When we sing

We love You, Lord. We love

C#m

A

A²

E

43

You. We love You. And our love—

E²
D♯ C♯m7 A²

46

is big; our love is loud. Fill this place with this

E F♯m7(4) E
G♯

49

love now. And our love— 1. love now. And our love— is big; our love—

A² A² A²

52

is loud. Fill this place with this love now. And our love—

Bsus C♯m7 E
D♯

55

— is big;— our love— is loud.— Fill— our lungs— to sing—

A²

Bsus

C[#]m⁷

58

— it loud.— We love— You, Lord.— We love— You.— We— love You.—

E

D[#]

61

— We love— You, Lord.— We— love— You.— We— love— You.—

(bass drum)

65

— We love— You, Lord.— We— love— You.— We— love— You.—

E(no3)

E(no3)
D[#]

69

We love You, Lord. We love—
C♯m7 A2 E(no3)

72

— You. We love You. — We lift—
E(no3) D♯ C♯m7 A2

75

— our voices loud - er still. — Our God is near; — our God—
E E2 D♯ C♯m7

78

1.2.3. 4.
— is here. — We lift — is here. — We love You, Lord. We love—
A2 A2 E

81

You. We love You. We love—

E²
D# C#m7 A²

84

You, Lord.— We love You.— We love You.—

E E²
D# C#m7 A²

88

E Esus E E/D# Esus/D# E/D# E/C# Esus/C# E/C# E/A Esus/A

92

Repeat and fade

E Esus E E/D# Esus/D# E/D# E/C# Esus/C# E/C# E/A Esus/A E/A

The Happy Song

Words and Music by
MARTIN SMITH

Country feel $\text{♩} = 120$

(Track begins with 2 bars harmonica)

Hey!

G D F# D

3 Oh,

Em C

I could sing un - end - ing songs of

G D F# D

This musical score consists of three staves of music. The top staff features a treble clef, a key signature of one sharp, and a common time signature. It includes a vocal line with lyrics "Hey!", chords G, D, F#, and D, and a bass line. The middle staff continues with a treble clef, one sharp key signature, and common time. It includes a vocal line with lyrics "Oh," and chords Em and C. The bottom staff features a treble clef, one sharp key signature, and common time. It includes a vocal line with lyrics "I could sing un - end - ing songs of" and chords G, D, F#, and D. The score is divided into measures by vertical bar lines.

7

how You saved my soul.

Em C

9

Well,

I could dance a thou - sand miles be -

C D F# D

11

cause of Your great love, yeah!

Em C

13

My heart is burst - in', Lord, to tell of all You've done,'

G D

15
of how You changed my life— and wiped a - way— the past.—

C

G

D

17
Oh, I wan - na shout it out,— from ev - 'ry roof - top sing,—

G

D

19
for now I know— that God— is for me, not a - gainst me.

C

G

D

21
I could sing un - end - ing songs— of

G

D/F#

D

how You saved my soul.

Em C

Well,

I could dance a thou - sand miles be -

G D F# D

cause of Your great love. Come on, ev - 'ry - bod - y dance!

Em C

Yeah!

G D F# D

31

Em

C

33

G

D
F#

D

35

1.

Em

C

37

2.

Ev - 'ry - bod - y's sing - in' now,—

C

C

C

39

'cause we're— so hap - py!

G

41

Ev - 'ry - bod - y's danc - in' now,—

C

43

'cause we're— so hap - py!

G

45

If on - ly we— could see— Your face,

A(no3)

47

see You smil - in' o - ver us, and un - seen an - gels cel - e - brate,

C(no3) A^{m7}

49

hey, 'cause joy is in this place!

C G

51

Yeah!

D F# D Em

53

C G

55

D
F#
D
Em

57



Oh, I could sing un -

C G

§

59

end - ing songs of how You saved my

D F# D Em

61

soul. Well, I could dance a

C G

3rd time to Coda 

63

thou - sand miles be - cause of Your great love.—

D
F#

D

Em

65

1.

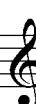
2.

Oh, ev - 'ry - bod - y!

C

C

67


69

G

D
F#

D

Em C

G D F# D

D.S. al CODA

Oh,

Em C

CODA

C

C G

79

thou - sand miles for You, my

D F# D Em

81

Lord. Oh, I could dance a

C G

83

thou - sand miles for You, my

D F# D Em

85

Lord.

C G

8

8

You are my strength

(You are my all in all)

Words and music: Dennis Jernigan

F C/E Dm F/A

1 You are my strength when I am weak, You are the trea-sure that I
 2 Tak-ing my sin, my cross, my shame, ris-ing a-gain, I bless Your

Bb F/C C F C

seek, You are my all in all; _____
 name, You are my all in all; _____

F C/E Dm F/A

seek-ing You as a pre-cious jewel, Lord, to give up I'd be a
 when I fall down You pick me up, when I am dry You fill my

Bb F/C C Bb/F F Bb/C

fool, You are my all in all.
 cup, You are my all in all.

F C/E Dm F/A B_b F/C C

Je - sus, Lamb of God, wor - thy is Your

F C F C/E Dm F/A

name; Je - sus, Lamb of God,

B_b F/C C 1. B_b/F F B_b/C C || 2. B_b/F F

wor - thy is Your name. name.

1 You are my strength when I am weak,
You are the treasure that I seek,
You are my all in all;
seeking You as a precious jewel,
Lord, to give up I'd be a fool,
You are my all in all.

*Jesus, Lamb of God,
worthy is Your name;
Jesus, Lamb of God,
worthy is Your name.*

2 Taking my sin, my cross, my shame,
rising again, I bless Your name,
You are my all in all;
when I fall down You pick me up,
when I am dry You fill my cup,
You are my all in all.

Jesus, Lamb of God . . .

Better Is One Day

Words and Music by
MATT REDMAN

Light country feel $\text{♩} = 100$

Measures 1 and 2 of the musical score. The key signature is G major (one sharp). The time signature is common time (indicated by '4'). The melody consists of eighth-note chords and sustained notes. The lyrics 'B' and 'C2' are written above the staff.

Measures 3 and 4 of the musical score. The key signature changes to B major (two sharps). The time signature remains common time. The melody continues with eighth-note chords and sustained notes. The lyrics 'How' are written above the staff. Measure 4 ends with a fermata over the last note.

Measures 5 and 6 of the musical score. The key signature changes to G major (one sharp). The time signature remains common time. The melody includes sustained notes and eighth-note chords. The lyrics 'love - ly is Your dwell - ing place,' are written below the staff. Measure 6 ends with a fermata over the last note.

7

O Lord Al - might - y. For

C D

D

9

my soul longs and e - ven faints for

G A

A

11

You. For

D D7 D7sus D7

D

13

here thing my heart ask, is and sat I is would fied seek

G G A

G G A

(2nd time: play bass notes in quarters)

with - in Your pres - ence. I
to see Your beau - ty, to

C

D

sing find sing find G
be - neath You in the shad - ow Your glo - ry

wings. dwells. Bet - ter is

D

D7

D7sus

D7

%

one day in Your courts. Bet - ter is one day in Your house. Bet - ter is

C2

D7

f

23

one day in Your courts than a thou - sand else - where.

Bet - ter is

C²

D7

25

one day in Your courts.

Bet - ter is one day in Your house.

Bet - ter is

C²

D7

27

3rd time to Coda \oplus

one day in Your courts than a thou - sand else - where,

than a thou - sand else -

C²

D7

29

- where,

than a thou - sand else -

F²C²

G(no3)

174

31

1.

- where. — One

F² C² D7

33

2.

- where. —

F² C² D7

35

My heart and flesh cry out — to You, the Liv - ing God. —

Em D C D

37

Your Spir - it's wa - ter to my soul. —

Em D C D

39

I've tast - ed, and I've seen.
Come once a - gain to me.

Em D C D

Em D C D

41

I will draw near to You.
I will draw near to

Em D C

Em D C

43

You.
Bet - ter is

D.S. al CODA

D7

45

- where. Bet - ter is one day in Your courts. Bet - ter is
Am7(4)

C²

47

one day in Your house. Bet - ter is one day in Your courts than a thou - sand else -

D7

C2

49

- where.

Bet - ter is one day in Your courts.

Bet - ter is

B7

C2

51

one day in Your house. Bet - ter is one day in Your courts than a thou - sand else -

D7

C2

53

- where,

than a thou - sand else - where,

D7

F2

C2

55

than a thou - sand else - where,

G(no3)

F²C²

57

than a thou - sand else - where,

G(no3)

F²C²

59

than a thou - sand else - where.

G(no3)

F²C²

61

Gsus

D

G

G(no3)

124.

Lord I come to You

(The power of Your love)

Geoff Bullock

Flowing

Verse B♭

F/A

Gm

Gm/F

Dm7

1. Lord I come to You — let my heart be changed, re-newed,

Gm

F

E♭

F

Gm7

— flowing from the grace that I found in You.

E♭

F

B♭

F/A

Gm

Gm/F

And Lord I've come to know — the weak-ness-es I

Dm7

Gm

F

E♭

see — in me — will be stripped a-way —

B♭sus4/F

Cm/B♭

B♭ F/A

B♭/F

E♭

E♭/G Chorus

— by the pow'r of Your love. —

Hold me close.

F/E♭

E♭/B♭

B♭ F/A Gm F E♭maj7

— let Your love sur - round me. Bring me near,

F/E♭

E♭/B♭

B♭ Fm7 B♭ E♭maj7

— draw me to Your side. And as I wait

F/E♭

E♭/B♭

B♭

F/A

— I'll rise up like the ea - - - gle and I will soar with

Gm

F

E♭

E♭9/F

F/B♭

E♭ B♭

You, Your Spi-rit leads me on in the pow'r of Your love.

2. Lord unveil my eyes, let me see You face to face,
The knowledge of Your love as You live in me.
Lord renew my mind
As Your will unfolds in my life in living every day
By the power of Your love.

I Stand Amazed

Words and Music by
MARC BYRD and
CHRISTINE GLASS

Slowly in four $\text{♩} = 69$

Sheet music for piano/vocal. Treble and bass staves. Key signature: F major (one sharp). Time signature: Common time. Dynamics: *mp*. Chords: D, Bm⁷. Vocal line lyrics: "I bring You my— heart.", "I bring You my— praise.", "I bring You my—".

3

Sheet music for piano/vocal. Treble and bass staves. Key signature: F major (one sharp). Time signature: Common time. Dynamics: *mp*. Chords: D/G, Asus. Vocal line lyrics: "bro - ken dreams— I've lost a - long the way.—", "I lift up my—".

5

Sheet music for piano/vocal. Treble and bass staves. Key signature: F major (one sharp). Time signature: Common time. Dynamics: *mp*. Chords: D, Bm⁷. Vocal line lyrics: "voice.", "I lift up my— hands.", "I lift up the".

7

mo - ments in — my life that I don't un - der - stand, — and I

D
G

A sus

9

lay it at — the cross — where I'm sur - round - ed by — Your grace, — and I

D
G

Bm⁷

11

mar - vel at — the won - der of — Your love. — And I stand a -

D
G

A

13

mazed. I stand in — awe. And I stand for -

D(no3)

Bm⁷

mf

15

giv-en in the midst of it all. Be - fore You I

G² Asus

— bow. Be - fore You I fall, Bless - ed Re -

D(no3) Bm⁷

deem - er, sweet Sav - ior of all. I stand

G² Asus

a - mazed. I of - fer You

D G D² G D G D² G D G

17

19

21

23

—thanks.

I of - fer my — life.

I of - fer a

D

Bm⁷

25

sac - ri - fice — of praise —

when I'm scat - tered by — the night. —

You are my —

D
G

Asus

27

— shel - ter, —

and You are my — King.

You are the

D

Bm⁷

29

ris - en Son — of God, —

the Lord of ev - — 'ry - thing. —

I am

D
G

Asus

stand - ing at — the cross — where I'm sur - round - ed by — Your grace, — and I

D
G

Bm⁷

D.S. al CODA

mar - vel at — the won - der of — Your love. — And I stand a -

D
G

A

CODA

Well, there is life in His bod - y. There is

Asus

D
G

37

grace in His blood.— There is peace for a sin - ner
Bm⁷ D G

39

giv - en by God's love.— And I stand a -

41 *mp - f*

mazed. I stand in awe. And I stand for -
D(no3) Bm⁷

43

giv - en in the midst of it all. Be - fore You I—
G² Asus

45

— bow.

D(no3)

Be - fore You I fall,
Bm⁷

Bless - ed Re -

47

1.

deem - er, sweet Sav - ior of all. I stand a -

G²

Asus

49

2.

I stand a - mazed.

Asus

D G

51

D

8

8

ALL FOR THE BEST

By STEPHEN SCHWARTZ

Soft Shoe tempo

When you feel sad
or un - der a curse,

This section consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The vocal line starts with a dotted half note followed by eighth notes. The piano accompaniment features eighth-note chords.

D7

Your life is bad,
Your prospects are worse,

This section continues the musical style from the previous section. The vocal line includes eighth-note chords and eighth-note patterns. The piano accompaniment features eighth-note chords.

G7

Your wife is sigh - ing, cry - ing, and your ol - ive

This section continues the musical style from the previous sections. The vocal line includes eighth-note chords and eighth-note patterns. The piano accompaniment features eighth-note chords.

C

B7

tree is dy - ing. Tem-ples are grey - ing and teeth are de - cay - ing and

This section concludes the musical piece. The vocal line includes eighth-note chords and eighth-note patterns. The piano accompaniment features eighth-note chords.

D7

G7

a tempo

C

cre-di-tors weigh-ing your purse! Your mood and your robe
are both a deep

D7

blue.

You'd bet that Job

had noth-ing on

Dm7-5

F

F[#]dim

you.

Don't for-get that when you

go to

C/G

A^b7

D7

G7

heav-en you'll be blessed,

Yes, it's all for the

Very bright 2

C

best.

When you feel

f

ff

Some men are

C

sad

or un - der a curse

born to live at ease, do-ing what they please, rich-er than the bees are in hon-

D7

Your life is bad,

Your pros-pcts are

- ey,

Nev-er grow-ing old, nev-er feel-ing cold, pull-ing pots of

G7

worse, Your wife is sigh - ing, cry - ing,

gold from the air. — The best in ev'-ry town,best at shak-ing down,best at mak-ing

C

B7

and your ol-ive tree is dy-ing,Tem-ples are grey-ing and teeth are de-cay - ing and

moun-tains of mon - ey, They can't take it with — them, but

D7

G7

C

cre-di-tors weigh-ing your purse!Your mood_ and your robe

what do they care?— They get the cen-ter of the meat, cush-ions

are both _ a deep blue.

You'd bet that

on their seat, hous-es on a street where it's sun - ny.

D7

Job

had noth-ing on you.

Sum-mers at the sea, win-ters warm and free, all of this and we get the rest,-

F

F[#]dim

C/G

A^b7

Don't for-get that when you go to heav-en you'll be blessed.

— but, Who is the land — for, the sun and the sand — for? You

D7

G7

C

A7

D7

Yes, it's all for the (You must nev - er be dis-tressed.)
 (All your wrongs will be re-dressed.) Yes, it's

guessed it's all for the
 Yes, it's all for the

Yes, it's

G7 C A7 D7 G7

all for the Yes, it's all for —
 all for the (Some-one's gotta be op-pressed!) Yes, it's all for —

C C7 F A♭7 C

— the best! —

— the best! —

ALL GOOD GIFTS

By STEPHEN SCHWARTZ

Moderato (*molto legato*)

The musical score consists of four staves of music in G major, 4/4 time. The vocal parts are in soprano and alto voices. The piano accompaniment is in the bass and treble clefs. The lyrics are integrated into the music, with chords indicated above the notes.

Chords:

- D (Measures 1-2)
- Am (Measure 3)
- C (Measure 4)
- G (Measure 5)
- D (Measures 6-7)
- E/D (Measure 8)
- Gm/D (Measure 9)
- D (Measure 10)

Lyrics:

We
plow the fields and scatter the good seed on the land,
thank Thee then, oh Fa - ther, for all things bright and good,
But The
it is fed and wa - tered by God's al - might - y hand.
seed time and the har - vest, our life, our health, our food.
He
No

Am C G

sends the snow in win - ter, the warmth to swell the grain,
gifts have we to of - fer for all thy love im - parts,

The But

F♯m G G♯m Em/A

breez-es and the sun-shine and soft re - fresh - ing rain.
that which Thou de - sir - est our hum-ble, thank - ful hearts.

A D Gmaj7 Cmaj7

All good gifts a - round us

Fmaj7 D Gmaj7 Cmaj7

are sent from heav-en a - bove.

Fmaj7

Bm

F#m/A

Gmaj7

F#m

So thank the Lord, oh thank—the Lord,

D/F#

D/C

C

1 G/A

for all his love.

G/A

A

2 G/A

We

I real-ly want to thank you, Lord.

D

Gmaj7

Cmaj7

Fmaj7

D

I want to thank you, Lord,

Gmaj7

Cmaj7

Fmaj7

D

Thank you for all... of your love. _____ Oh, thank you, Lord.

Gmaj7

Cmaj7

Fmaj7

D

I want to thank you, Lord, _____ thank you, Lord.

*rit.**a tempo*

Am

C

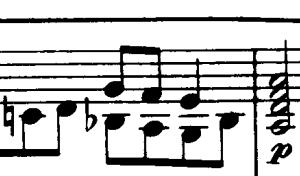
G

D

E/D

Gm/D

D

rit.

From the Musical Production "GODSPELL"

DAY BY DAY

By STEPHEN SCHWARTZ

Easy Waltz feel



Fmaj7

Gm7/F

Fmaj7

Gm7/F

Day by day,—

Day by day,—



Bbmaj7

Am7

Gmaj7

Oh, dear Lord,— three things I pray—



Em

A

Em

A

to seeThee more clear - ly, loveThee more dear - ly,



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Dm

G

1 Cmaj7

Follow Thee more near - ly, — day by day. —

2 Light Rock feeling

Cmaj7

Fmaj7

day by day. —

Day by day.

Gm7/F

Fmaj7

Gm7/F

Day by day, —

Bbmaj7

Am7

Gmaj7

Oh, dear Lord, three things I pray

2nd time, repeat these 4 measures 4 times

Em

A

Em

A

to see Thee more

clear - ly,-

love Thee more

dear - ly,-

Dm

G

¹Cmaj7

Fol-low Thee more

near - ly,-

Day by day.

²Cmaj7

Fmaj7

Day by day,

Cmaj7

Fmaj7

Amaj7

Day by day,-

by

day by

day

by

day.

SAVE THE PEOPLE

By STEPHEN SCHWARTZ

Brightly

A musical score for a vocal part. The key signature is G major (one sharp). The tempo is indicated as 'Brightly'. The vocal line consists of eighth-note patterns. The bass line provides harmonic support.

G

C/G

Am

1. When wilt Thou save — the peo - ple
2. Shall crime bring crime — for - ev - er
3. When wilt Thou save — the peo - ple

Oh, God of mer-
Strength aid - ing still -
Oh, God of mer-

D

G

C/G

Am

- cy when? Not kings and lords — but na-tions, Not thrones and
- the strong? Is it Thy will, — oh Fa-ther, that man shall
- cy when? The peo - ple, Lord, — the peo - ple, Not thrones and

F crowns
toil
crowns

Dsus but men?
for wrong?
but men?

D

Em Flowers of — Thy
Bm No, say — Thy
God save the

C D
 Em Bm C D
 heart, —
 moun - tains,
 peo - ple,—
 Oh, God, are they,—
 No, say— Thy skies,—
 For Thine they are,—

Em Bm C G/B Am
 let them not pass— like weeds a - way,
 man's cloud-ed sun— shall bright-ly rise,
 Thy child-ren, as— Thy an - gels fair,
 their and save

Am/G G
 her - i - tage —
 songs be heard —
 the peo-ple —
 of sun - less days.
 in - stead of sighs.
 from des-pair.

1.2
 Eb F D
 God save the peo-ple.
 God save the peo-people.

13

Musical score for "God save the people," featuring four staves of music with lyrics. The score consists of two systems of music.

System 1:

- Staff 1 (Treble):** Starts with a rest, followed by notes E♭, F, and D. The lyrics are "God save the peo-ple, (Oh, — God save the peo - ple)".
- Staff 2 (Treble):** Notes B, A, G, F, E, D, C, B.
- Staff 3 (Bass):** Notes B, A, G, F, E, D, C, B.
- Staff 4 (Bass):** Notes B, A, G, F, E, D, C, B.

System 2:

- Staff 1 (Treble):** Notes E♭, F, D. The lyrics are "God save the peo-ple, (Oh, — God".
- Staff 2 (Treble):** Notes B, A, G, F, E, D, C, B.
- Staff 3 (Bass):** Notes B, A, G, F, E, D, C, B.
- Staff 4 (Bass):** Notes B, A, G, F, E, D, C, B.

Final Measures:

- Staff 1 (Treble):** Notes G, C, G, C.
- Staff 2 (Treble):** Notes G, C, G, C.
- Staff 3 (Bass):** Notes G, C, G, C.
- Staff 4 (Bass):** Notes G, C, G, C.

The lyrics "— save the peo - ple. —)" are written below the bass staves.

A musical score for "God Save the People" consisting of four staves of music. The top staff uses treble clef and has a key signature of one sharp. It starts with an Am chord, followed by a D chord, and then a G chord. The lyrics "God save the people," are written below the notes. The second staff also uses treble clef and a key signature of one sharp. It features a C chord, an Am chord, and a D chord, with the lyrics continuing. The third staff uses treble clef and a key signature of one sharp. It includes a G chord, followed by a Gsus4 chord, and then another G chord. The lyrics "people." are written below the notes. The bottom staff uses bass clef and a key signature of one sharp. It features a D/G chord, a C/G chord, and a G chord, with the lyrics continuing. The score concludes with a final G chord.

Am

D

G

God save_ the peo-ple,

C

Am

D

God save_ the

G

Gsus4

peo - ple.

D/G

C/G

G

G

Be Thou My Vision

Traditional
Arranged by

DAN HASELTINE, CHARLIE LOWELL,
STEPHEN MASON and MATT ODMARK

Slowly in three $\text{♩} = 72$

mp

3/4 time signature. Treble and bass staves. Key signature: C major (no sharps or flats). Dynamics: *mp*. The lyrics are: "1. Be Thou my— Vi - sion, O Lord of my— heart; Naught be all". Chords: C, Gsus.

6

3/4 time signature. Treble and bass staves. Key signature: F major (one sharp). Dynamics: *mp*. The lyrics are: "else to—— me, save that Thou art—— Thou my—— best——". Chords: F, Gsus, Am.

10

3/4 time signature. Treble and bass staves. Key signature: C major (no sharps or flats). Dynamics: *mp*. The lyrics are: "thought,—— by day or by night, Wak - ing, or". Chords: C, E, Fmaj⁷, Am⁷, C, B.

sleep - ing, Thy — pres - ence my light.

C C/F Am⁷ C C/F

2. Be Thou my — Wis - dom, and — Thou my true — Word; I ev - er

C Am⁷ G/B C G

with Thee and Thou with me, Lord; Thou my great Fa - ther,

F C²/E Am G/B C

I Thy true — son, Thou in me dwell - ing, and — I with Thee

Em Am G/B C I C/F Gsus

34

one.

Am⁷

F²

Yeah, woh.

Am⁷

F²

38

3. Rich - es I heed not,- nor man's emp - ty praise,

C(no3) B A G

Thou mine in -

F²

43

her - i - tance, now and al - ways;

C E Am⁷ C G

Thou and___ Thou___

47

on - ly, first in my heart, High King of

C E F G/B

51

heav - en, my Treas - ure Thou art.
C F Gsus Am⁷ F² Am⁷

F² Am⁷

56

Yeah, yeah, yeah.
F² Am⁷

61

4. High King of heav - en, my vic - to - ry won, May I reach
C(no3) C F Gsus Am⁷ F² Am⁷

66

heav - en's joys, O bright heav - en's Sun! Heart of my own heart,
Am⁷ C B C(no3)

71

Heart of my own heart, Heart of my own heart, what - ev - er be -

Am⁷ C
B C(no3) C B C C E

76

fall, Still be my Vi - sion,

F² Am G
B C Am⁷ G
B C

81

O Rul - er of

Still be my Vi - sion,

Am⁷ G
B C Am⁷ G
B C

85

all. ad lib on repeats

Repeat and fade

Still be my Vi - sion, Still be my Vi - sion,

Am⁷ F² Am⁷ F²

More Love, More Power

Words and Music by
JUDE DEL HIERRO

Rock $\downarrow = 96$

Musical score for the first section of the song. The key signature is G major (two sharps). The time signature is common time (indicated by a '4'). The vocal line starts with a short rest followed by a melodic line. The lyrics 'And I will wor - ship' are written below the staff. The piano accompaniment consists of chords in Em, A, and Bm. The bass line is simple, mostly consisting of rests.

3

Musical score for the second section of the song. The key signature changes to F# major (one sharp). The lyrics 'You with all of my heart.' are followed by 'And I will wor - ship'. The piano accompaniment continues with chords in Em, A, and Bm. The bass line remains mostly rests.

5

Musical score for the third section of the song. The key signature changes to E major (no sharps or flats). The lyrics 'You with all of my mind.' are followed by 'And I will wor - ship'. The piano accompaniment continues with chords in Em, A, and Bm. The bass line remains mostly rests.

27

More love,
More faith,

more more
pow - er,
pas - sion,

G

29

more of You in my life.
more of You in my life.

And I will wor - ship

f

A²

Bm

31

You with all of my heart.
And I will wor - ship

Em A Bm

f

33

You with all of my mind.
And I will wor - ship

Em A Bm

35

2nd time to Coda Θ

You with all of my strength, for You are my —

Em

A

Bm

37

Lord.

You are my — Lord,

G

A

Bm

40

D.S. al CODA §

oh. —

G

Bm

G

43 CODA Θ

for You are my — Lord.

Bm

G

A

And I will wor - ship —

Bm

46

You with all of my heart. And I will wor - ship

Em A Bm

48

You with all of my mind. And I will wor - ship

Em A Bm

50

You with all of my strength, for You are my Lord.

Em A Bm G

53

And I will wor - ship— Lord. You are my

A Bm G A

56

Lord.

Em⁷

A

You are my— Lord.

G

59

You are my—

Lord.

A

Bm

62

I wor - ship You.— I wor - ship You.—

Em

A

Bm

Em

A

65

wor - ship You.— I wor - ship You.—

Bm

Em

A

Bm

I wor - ship You. I wor - ship You.

Bm

1.2.3.

I wor - ship You. I wor - ship You.

Bm

4.

wor - ship You. I wor - ship You. I

Bm

B(no3)

A(no3)
B

wor - ship You. I wor - ship You.

B(no3)

A(no3)

Hungry (Falling on My Knees)

Words and Music by
KATHRYN SCOTT

Acoustic feel $\text{♩} = 78$

The musical score consists of four staves of music. Staff 1 (Treble and Bass) starts with a C2 chord (mp), followed by a C2/A chord, a Gsus chord, and an F2 chord. Staff 2 (Treble and Bass) follows a similar pattern. Staff 3 (Treble) begins at measure 9 with a dynamic of *mp*, featuring a melodic line with lyrics. Staff 4 (Treble and Bass) continues with a C2 chord, followed by a C2/A chord, and ends with a Gsus chord. Staff 5 (Treble and Bass) concludes with an F2 chord.

1. Hun - gry, I _____ come to _____ You, for _____ I _____ know _____
2. Bro - ken, I _____ run to _____ You, for _____ Your _____ arms _____

11

You sat - is - fy. I am emp - ty, but
are o - pen wide. I am wea - ry, but

14

I know Your love does not run dry.
I know Your touch re-stores my life.

So I—

C²
A

Gsus

F²

17

wait for You.

So I wait for You.

G(no3)

F²

G(no3)

20

I'm fall - ing on my knees,

of fer -

F²

C²

Fmaj⁹

23

- ing all of me.

Je - sus, You're all this heart

C²

Fmaj⁹

Am7(4)

26

1.

— is — liv - ing — for, — oh. —

C F C² C F

29 2.

(Instrumental)

oh. —

C² C F C²

32

You're all — I'm liv - ing for, — Je - sus. —

C² A Gsus F²

35

Ooo —

C² C² A Gsus

38

So I'll— wait for You. So I'll—

F² G(no3) F²

41

— wait for You. So I'll— wait for You.

G(no3) F² G(no3)

44

Oh, and I'm fall -

F²

46

ing on my knees, of fer - ing all of me.

C² Fmaj⁹ C²

f

Je - sus, You're all this heart is liv - ing for.

Fmaj⁹

Am7(4)

C

G

52

2.

And I'm fall -

Fmaj⁹Fmaj⁹

55

mp

Hun - gry,

C²

I come to

58

You,

for I know

You sat

is - fy.

C²

A

Fmaj⁷

Gsus

Oh Lord, You're Beautiful

Words and Music by
KEITH GREEN

Steady $\text{♩} = 108$

1.2. Oh

rit.

mf ten.

D A C# A Bm A C# Bm D B7 Dsus E

mf

rit. *ten.*

This section starts with a steady eighth-note pattern. The vocal line begins with a sustained note on 'D'. It then moves to 'A' (with a melodic line above), 'Bm', and 'E'. The piano accompaniment consists of eighth-note chords. The section ends with a sustained note on 'E'.

5 *a tempo*

Lord, You're beau - ti - ful. Your that

(3.) Lord, please light the fire

A A C# D A C# E D E

a tempo

This section features a vocal melody with sustained notes and melodic lines above. The piano accompaniment consists of eighth-note chords. The vocal part includes lyrics like 'Lord, You're beau - ti - ful.' and '(3.) Lord, please light the fire.'

9

face is all I seek. For Re -

once burned bright and clear.

A A C# D A C# E

This section continues the vocal melody with sustained notes and melodic lines. The piano accompaniment consists of eighth-note chords. The vocal part includes lyrics like 'face once is burned bright and seek. clear.' and 'Re -'

when place Your the eyes lamp are of on my this first child, love Your that

F#m C# E F#m E G# A A C#

1.

grace burns a - bounds ho - ly fear. to me.

2. Oh—

D A E D A D/E E

2.3. I wan - na take Your word, and shine it all a-round.—

A Bm⁷ A C# D A C# Bm A E G# E

But first, help me just to live it, Lord.

A Bm A C# D B D/B E

29

And when I'm do - ing well, help me to nev - er seek a crown,
 E A Bm A C# D A Bm A E G# E

33 2nd time to Coda Φ

for my re - ward — is giv - ing glo - ry to You.
 C#7 E# F#m E G# D F# D E A A C#

37 D.S. al CODA mf Σ

3. Oh —
 D A C# E D/E rit.

40 CODA rit.
 to You.
 D A C# Bm A D Bm D# B7 A E E D/E Oh

rit.

45 *a tempo*

Lord, You're beau - ti - ful. Your

A A/C# D A/C# E D/E E D/E

a tempo

46

47

48

49

face is all I seek. For

A A/C# D A/C# E

50

51

52

53

when Your eyes are on this child, Your

F#m C# E/G# A A/C#

54

55

56

57

Repeat and fade

grace a - bounds to me. Oh

D A E D A D/E E

58

59

60

Until That Final Day

Words and Music by Keith Green

Slowly and somewhat freely

The musical score consists of six staves of music. The top staff is for the piano, featuring a treble clef, a bass clef, and a common time signature. The vocal part begins with a piano introduction in common time, marked *mf*. The vocal line starts with "My" and continues with lyrics like "flesh is tired of seeking God's blood". A piano accompaniment in 6/8 time follows, marked *in tempo*, with chords including C, G/B, Am, Am7, D/F#, D7, C/G, G7, F/G, and G7. The vocal line continues with "But My fight is with the flesh". The piano part returns in common time with chords C, G, C, G/C, and F/C. The vocal line continues with "I'll stay one who". The piano part then shifts to 6/8 time again, with chords C, G/B, Am, Am7, D/F#, D7, C/G, G7, F/G, and G7. The vocal line continues with "want lost to the keys a of". The piano part returns to common time with chords C, G, C, G/C, and F/C. The vocal line continues with "pleasing hell and child death". The piano part then shifts to 6/8 time again, with chords C, G/B, Am, Am7, D/F#, D7, C/G, G7, F/G, and G7. The vocal line continues with "until God's most final pre-cious". The piano part returns to common time with chords C, G, C, G/C, and F/C. The vocal line continues with "day. Son. My mind is full of many thoughts That". The piano part ends with a final chord C.

Dm F/C G/B G7 C G7 C G/B

clut - ter tri - umph and con - o - ver. fuse sin.

But stand - ing firm in the
One bat - tle I

Am Am/G D/F# D7 C/G G7 F/G G7 C

will pre - vail - In faith that I'll be used.
Ho - ly War - God's prom - ised me to win!

F/C Chorus: C B♭ Am

A - men! I'm ask - ing once a - gain - Won't

f

Gm7 C7 F F/E Dm Dm/C

You help me, my friend, Lord Je sus.

G/B

G

F/C

C

Bb

Ho - ly Lord Spir - it set us free —

Am

G m7

C7

F

F/E

From chains we can - not see — Come re - lease —

Dm

Dm/C

G/B

I.
C

G/C

us. —

Solo

F/C

C

Dm

Dm/C

G/B

G

C

G

I

rit.-----

2.

C G/C F/C C Dm Dm/C G/B G

C G C G/C F/C C

My flesh is tired of seek - ing God But

rit.

Dm F/C G7/B G7 C G C G/B

on my knees I'll stay I want to be a

Am Am7 D/F# D7 C/G G7 F/G G7 C4 C

pleas - ing child Un - til that fin - al day.

God of Wonders

Words and Music by
STEVE HINDALONG and
MARC BYRD

Freely

Musical score for the first section of the song. It consists of three staves. The top staff has a treble clef, a key signature of one flat, and a 4/4 time signature. The middle staff has a bass clef, a key signature of one flat, and a 4/4 time signature. The bottom staff has a bass clef, a key signature of one flat, and a 4/4 time signature. The vocal line starts with "Lord of heav-en and earth," followed by a repeat sign and "Lord of all cre-a-tion,". The piano accompaniment includes sustained notes and chords. Dynamics include *mp* (mezzo-forte) and *N.C.* (no change).

4

In tempo ♩ = 80

Musical score for the second section of the song. It consists of three staves. The top staff has a treble clef, a key signature of one flat, and a 4/4 time signature. The middle staff has a bass clef, a key signature of one flat, and a 4/4 time signature. The bottom staff has a bass clef, a key signature of one flat, and a 4/4 time signature. The vocal line continues with "Lord of heav-en and earth.". The piano accompaniment includes sustained notes and chords. The section ends with a harmonic progression: Fsus (F major sus4 chord) followed by Gm7 (G minor 7th chord). Dynamics include *mp*.

7

E♭2 Fsus Gm⁷ E♭2

10 *mp*
Lord of all crea - tion, of wa - ter, earth — and —
Fsus Gm⁷ E♭2 Fsus Gm⁷

13
— sky, the heav - ens are Your tab - er - na - cle.
E♭2 Fsus Gm⁷ E♭2

16
Glo - ry to the Lord on high!
Fsus Gm⁷ E♭2

16 2nd time: add cues

18 *mf*

God of won - ders be - yond our gal - ax - y,
Bb Fsus F
You are

20

ho - ly,
Cm11 Ebmaj9
The

22

u - ni - verse de - clares Your maj - es - ty,
Bb Fsus F
You are

24

ho - ly,
Cm11 Ebmaj9
The

26

Lord of heav - en and earth,

E♭2

28

Lord of heav - en and earth.

Fsus

Gm⁷

31

E♭2

Fsus

Gm⁷

E♭2

Ear - ly in the morn - ing

Fsus

Gm⁷

E♭2

34

36

I will cel - e - brate the light.

Fsus Gm⁷ E♭2

38

When I stum - ble in the dark - ness,

Fsus Gm⁷ E♭2

40

I will call Your name by night.

Fsus Gm⁷ E♭2

D.S. al CODA

CODA

42

Lord of heav - en and earth.

E♭2

44

to the Lord of heav - en and earth.

Hal - le - lu - jah

Cm¹¹ E♭² F^{7sus}

46

to the Lord of heav - en and earth.

Hal - le - lu - jah

Cm¹¹ E♭² F^{7sus}

48

to the Lord of heav - en and earth.

Hal - le - lu - jah

Cm¹¹ E♭² F^{7sus}

50

Ho - ly,

B♭2 Fsus F Cm7

This section shows three staves of music. The top staff has a treble clef and a key signature of one flat. The middle staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. Measure 50 starts with a whole rest followed by a dotted half note. Measure 51 starts with a whole rest followed by a dotted half note. Measure 52 starts with a whole rest followed by a dotted half note. The lyrics "Ho - ly," are written below the top staff. The chords B♭2, Fsus, F, and Cm7 are labeled above the middle staff.

53

ho - ly. Ho -

E♭2 B♭2

This section shows three staves of music. The top staff has a treble clef and a key signature of one flat. The middle staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. Measure 53 starts with a whole rest followed by a dotted half note. Measure 54 starts with a whole rest followed by a dotted half note. The lyrics "ho - ly. Ho -" are written below the top staff. The chords E♭2 and B♭2 are labeled above the middle staff.

55

- ly, ho - ly.

Fsus F Cm7 E♭2

This section shows three staves of music. The top staff has a treble clef and a key signature of one flat. The middle staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. Measure 55 starts with a whole rest followed by a dotted half note. Measure 56 starts with a whole rest followed by a dotted half note. Measure 57 starts with a whole rest followed by a dotted half note. The lyrics "- ly, ho - ly." are written below the top staff. The chords Fsus, F, Cm7, and E♭2 are labeled above the middle staff.

58

God of won - ders be - yond our gal - ax - y,
You are
Bb Fsus F

60

ho - ly, ho - ly.
Cm11 Ebmaj9

62

Pre - cious Lord, re - veal Your heart to me. Fa - ther,
Ho - ly, ho - ly, ho - ly!
Bb Fsus F
8

64

hold me, hold me. The

Lord God Al - might y!

Cm¹¹ E♭maj 9

66

u - ni - verse de - clares Your maj - es - ty. You are

B♭ Fsus F

68

ho - ly, ho - ly,

Cm¹¹ E♭maj 9

70

ho - ly, —
Cm¹¹

ho - ly!
Eb^{maj9}

73

to the Lord of
heav - en and earth.

Hal - le - lu - jah

Cm¹¹

E^{b2}

F^{7sus}

75

1.2.

to the Lord of
heav - en and earth.

Hal - le - lu - jah

Cm¹¹

E^{b2}

F^{7sus}

24

77 3.

Lord of heav - en and earth.

3. Eb2 F7sus

80

N.C.

83

Bb2

This page contains four staves of musical notation. The top two staves are for voices (soprano and alto) and the bottom two are for piano (bass and treble). Measure 77 begins with a vocal entry for 'Lord' followed by a piano chord. Measure 78 continues the vocal line with 'of' and concludes with a piano chord. Measure 79 continues the vocal line with 'heav - en' and concludes with a piano chord. Measure 80 begins with a piano dynamic 'N.C.' (Non-Chorus). Measures 81 and 82 show the piano playing eighth-note patterns. Measure 83 begins with a piano dynamic 'mp'. Measures 84 and 85 continue the piano eighth-note patterns. Measure 86 concludes the page with a piano chord.

Shout to the Lord

Words and Music by
DARLENE ZSCHECH

Steady pop feel $\text{♩} = 82$

Musical score for measures 1-4. The key signature is B-flat major (two flats). The time signature is common time (4/4). The vocal line starts with a B-flat minor chord (B-flat, D-flat, F) followed by an A-flat sus chord (A-flat, C, E-flat). The piano accompaniment consists of simple harmonic patterns. Measure 1 ends with a D-flat/F chord. Measure 2 ends with a G-flat chord.

Musical score for measures 5-8. The key signature changes to A-flat major (one flat). The vocal line includes an A-flat (add 4) chord (A-flat, C, E-flat, G-flat). The piano accompaniment features eighth-note patterns. Measure 6 begins with a B-flat minor 9 chord (B-flat, D-flat, F, A-flat).

9 2nd time: very freely

Musical score for measures 9-11. The vocal line begins with "My Je-sus," followed by "my Sav-ior," and "Lord, there is none like You." The piano accompaniment uses eighth-note chords. Measure 10 ends with a D-flat/F chord.

12

Musical score for measures 12-15. The vocal line continues with "All of my days," "I want to praise," and "the won-ders of Your." The piano accompaniment uses eighth-note chords. Measure 14 ends with a B-flat minor 7 chord (B-flat, D-flat, F, A-flat).

15

might - y love. — My Com - fort,

Eb
Bb

Eb

F⁷sus

Bbm

18

my Shel - ter, Tow - er of ref - uge and strength,— let ev - 'ry breath,—

Absus A

D
F

G

21

all that I am,— nev - er cease to wor - - ship You.—

D
F

G

D
A

Bbm⁷

Eflat⁷sus

24

Shout to the Lord,— all the earth,— let us sing—

Eflat⁷

Bbm

G

mf

pow - er and maj - es - ty, praise to the King.

D_bE_busE_b

Moun - tains bow down and the seas will roar at the

B_bmG_b

2nd time to Coda ♩

sound of Your name.

A_b

I sing for joy at the work-

B_bm

— of Your hands. — For - ev - er, I'll love — You; for - ev - er, I'll stand. —

G_bD_bE_busE_b

37

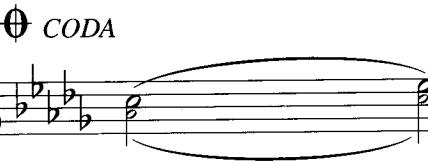
Noth - ing com - pares to the prom - ise I have in You.

Bbm

G \flat

Bbm

40

D.S. al CODA  $A\flat$ (add4)
B \flat Bbm⁹G \flat
B \flat 43 Coda 

name.

f

Cm

I sing for joy at the work

45

of Your hands.

A \flat

For - ev - er, I'll love You; for - ev - er, I'll stand.

E \flat

Fsus

F

H

48

Noth - ing com - pares to the prom - ise I have in You,

Cm

A♭

Cm

51

54

(sing 1st time only)

Noth - ing com - pares to the prom - ise I have in You.

Cm

A♭

Cm

57

Repeat and fade

B♭(add4)
CCm⁹A♭
C

AS THE DEER

Words and Music by
MARTIN NYSTROM

2-part arrangement by Carl Seal
From an arrangement by Stan Endicott

Freely with expression

Bm7

A/C♯

G(2)

Bm7

A/C♯

1

As the deer pant-eth for the wa - ter, so my

mp

G(2)

D

A/C♯

Bm

Bm/A

5

mp

soul long-eth af - ter Thee.

You a - lone are my

G

Asus

D

G(2)

Asus A

D

A/C♯

mf

mp



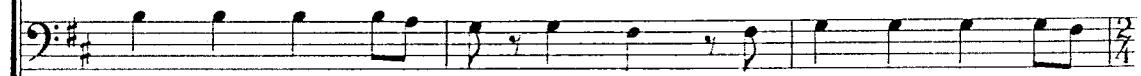
heart's de - sire and I long to wor - ship Thee.

Bm Bm/A G A7sus A7 D

[9] $\frac{5}{4}$ mel.
mf

ten. mp

You a - lone are my Strength, my Shield, To You a - lone may my



Bm Bm/A G D(2) / F#
ten.

G

D/F#

molto ritard.

[14]

mp a tempo

spir - it yield.

You a - lone are my heart's de - sire, and I



Em7

F#sus

F#

D

A/C#

Bm

Bm/A

molto ritard.

mp a tempo

to Coda ⊕

ritard.

long to wor - ship Thee.

G A7sus A7 *to Coda* ⊕ Bm7 A/C♯ G(2)

ritard.

mf

[19] Rhythm ($\text{♩} = 72$)

I love You more than gold or sil-ver, on - ly You can sat - is -

mel.

D A/C♯ Bm Bm/A G A7sus A7

mf

[23]

fy. You a - lone are the real joy_ giv - er and the

D D6(4) D(2) A/C♯ Bm Bm/A

ap - ple of my eye.

G(2)

A7sus

A7

D

D.S. al Coda

Coda

28 Optional narrative:

When my soul is downcast, I will put my hope in You,

Thee.

D

A/C♯

Bm

Bm/A

Lord. I know that Your love directs me even when

32

I'm overwhelmed. Your song is with me in

Oo

G

A7sus A7

D

G(2)

Asus A

D

A/C♯

Bm

Bm/A

the night --- a prayer to the God of my life.

[36]

mf

You're my Friend and You

G(2)

A7sus A7

D

A/C#

are my Brother, e - ven though You are a King.

Bm

Bm/A

G

A7sus A7

D

D6(4)

[40]

I love You more than an - y oth - er, so much

D

A/C#

Bm

Bm/A

more than an - y thing.

G(2)

A7sus

A7

D

ritard.

44

You a - lone are my Strength, my Shield; To

Bm

Bm/A

D(2)/F#

ritard.

You a - lone may my spir - it yield.

G

D/F#

Em7

F#7sus F#7

mp

mf ritard.

MARY, DID YOU KNOW?

Words and Music by MARK LOWRY
and BUDDY GREENE

With reflection ♩ = 100

Am(add2)



Dm7



E7sus



E7



Am



Dm7



E7sus



I. Ma ry, did you

S Am

G

Dm7

know that your ba - by boy __ would one day walk _ on wa -
 (2.) know that your ba - by boy __ will give sight to _ the blind -
 (3.) know that your ba - by boy __ is Lord of all_ cre - a -

Esus

E

Am

G

- ter? Ma - ry, did you know that your ba - by boy __ would
 - man? Ma - ry, did you know that your ba - by boy __ would
 - tion? Ma - ry, did you know that your ba - by boy __ will

Dm7

Esus

E

save our sons __ and daugh - ters? Did you know __
 calm a storm __ with His __ hand? Did you know __
 one day rule __ the na - tions? Did you know __

Dm7

G

that your ba - by boy __ has
 that your ba - by boy __ has
 that your ba - by boy __ was

mf

G/B Am Em/G

come to make — you new; —
 walked where an - gels trod, —
 Heav en's per - feft Lamb, —
 and this Child —
 when you the

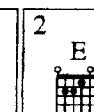
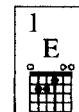
Dm7

— that you — de - liv - ered
 kiss your lit - tle ba - by
 sleep ing Child — you're hold - ing
 will you've is the

3rd time To Coda Ⓛ

Esus

soon de - liv - er you? —
 kissed the face — of God? —



2. Ma - ry, did you —

mp

Am7

G

Oh, Ma - ry, did you know? —

—

Dm7 E/sus E7 Am7

Oh, Ma - ry, did you know?—

G Dm7 E7sus E7

The

F G Am G

blind will see, — the deaf will hear, — the dead will live — a - gain, —

f

F Dm7 Esus E

— the lame will leap, — the dumb will speak — the

D.S. al Coda

prais - es of _____ the Lamb? _

3. Ma - ry, did you

CODA Esus

E

Am9

Great

I

Am?

mp

G

Dm7

E7sus

E7

Am(add2)

G

Dm7

E7sus

E7

Am(add2)

rit.

Let Everything That Has Breath

Words and Music by
MATT REDMAN

With energy $\text{♩} = 96$

The musical score consists of two staves: a treble clef piano staff and a bass clef vocal staff. The key signature is A major (no sharps or flats). The tempo is marked as 'With energy ♩ = 96'. The vocal part begins with a sustained note on E, followed by chords in B/D♯, C♯m, and A. The lyrics 'Let ev - 'ry - thing— that,' are repeated three times. The piano part features sustained notes on E, B/D♯, and C♯m, with bass notes on G and D. The vocal part returns with the lyrics 'has breath praise— the Lord!' followed by another repetition of 'Let ev - 'ry - thing— that,'. The piano part concludes with sustained notes on A, E, and B/D♯.

15

ev - 'ry - thing — that has breath praise — the Lord!

C♯m

A

E

1.

18

B

C♯m

A

21

2.3.

1. Praise You in the morn - ing.
 2. Praise You in the heav - ens,

E

Praise You in the eve - ning.
 join - ing with the an - gels

B
D♯

8

23

Praise You when I'm young and when I'm old.
 prais - ing You for - ev - er and a day.

C♯m

A

25

Praise You when I'm laugh - ing.
Praise You on the earth now,
B
D#

E

Praise You when I'm griev - ing.
join - ing with cre - a - tion

27

Praise You ev - 'ry sea - son of the soul.
call - ing all the na - tions to Your praise.

If
If

C♯m

A

29

we could see how much You're worth, Your
they could see how much You're worth, Your

F♯m

Bsus

You're worth, Your
You're worth, Your

B

31

pow - er, Your - might, Your end - less love, then sure - ly we would
pow - er, Your - might, Your end - less love, then sure - ly they would

F♯m

Bsus

B

F♯m

34

nev - er cease to praise
nev - er cease to praise
B sus A B sus

37

(Instrumental)

E B/D# C#m A

41

2nd time to Coda Θ

D.S. al CODA §

E B/D# C#m A

Θ CODA

45

Let ev - 'ry - thing that,
ev - 'ry - thing that,
A E B/D#

ev - 'ry - thing— that has breath praise— the Lord!— Let ev - 'ry - thing— that,

C♯m A E

51 ev - 'ry - thing— that, ev - 'ry - thing— that has breath praise— the Lord!

B D♯ C♯m A

54 has breath praise— the Lord!— Praise— the Lord!

A E B D♯

Repeat and fade

57 Praise— the Lord!— With all your heart—

C♯m⁷ A

The Lord Is My Shepherd

(The 23rd Psalm)

Adapted Words by Keith and Melody Green

Music by Melody Green

Andante

A musical score for piano and voice. The score consists of eight staves of music. The top two staves are for the right hand of the piano, the third staff is for the left hand of the piano, and the bottom five staves are for the voice. The music is in common time, mostly in G minor (indicated by a 'G' with a flat symbol) and includes sections in C major, B-flat major, A-flat major, E-flat major, B-flat/F major, and A-flat major. The vocal part includes lyrics from the 23rd Psalm. The score is marked 'Andante' at the beginning.

Lord is my Shep-herd I shall not
walk through the val - ly of the sha-dow of

want _____ He makes me lie down in green pas -
death _____ I will _____ not fear, Thou art with _____

Cm

tures.
me.He
Thy
leads me be - side the still wa -
rod and Thy staff ____ they com - fort

Bb

Ab

2nd time =>

mp

Cm

Eb

F

ters
me.

He re - stor - eth my soul _____

And
Be -

Thou pre - par - est a ta - ble _____

2nd time =>

f

Ab

Bb

Cm

Bb/D

Cm Bb/F

Ab

To Coda

guides
fore my path in the right pres - eous - ness For His name's _____

me in the pres - ence of my en - e -

Cm

Bb/C

sake.

Cm B_b A_b G

Sure - ly good - ness and lov - ing kind - ness Shall fol - low me all the days of my

G7/B G Cm B_b

life. And I will dwell in the house of the Lord For -

A_b G7/B Cm B_b

D. S. al Coda $\frac{5}{8}$
A_b maj 7 f

ev - er and ev - er and ev - er Though I

Coda

Cm B_b/C Cm B_b A_b

mies.

Solo

A musical score for soprano and piano, consisting of four staves of music. The top two staves are for the soprano voice, and the bottom two staves are for the piano. The music is in common time, with various key signatures including C major (Cm), B-flat major (Bb/D), E-flat major (Eb), F major (F), A-flat major (Ab), and C major (Cm). The lyrics are written below the vocal parts.

Top Staves (Soprano):

- Measure 1: Cm (key signature changes to Bb/D at measure 2)
- Measure 2: Bb/D
- Measure 3: Eb
- Measure 4: F
- Measure 5: Ab
- Measure 6: Cm

Bottom Staves (Piano):

- Measure 1: Bb/D
- Measure 2: Eb
- Measure 3: F
- Measure 4: Ab
- Measure 5: Cm

Lyrics:

noint-est my head with oil My cup's o - ver flow - ing
Thou a -

noint-est my head with oil My cup's o - ver flow - ing

Bb/C Cm Bb

Sure - ly good - ness and lov - ing kind - ness Shall

Ab G G7/B G

fol - low me all the days of my life.

And

Cm B \flat

I will dwell in the house of the Lord For -

Ab G7/B Cm B \flat Ab Cm

ev - er and ev - er and ev - er The

B \flat A \flat Cm

Lord is my Shep-herd I shall not want.

little more deliberately

A musical score for three voices (Soprano, Alto, Bass) in common time. The vocal parts are arranged in three staves. The Soprano staff uses a treble clef, the Alto staff an alto clef, and the Bass staff a bass clef. The score includes lyrics in English. Harmonic changes are indicated above the staff, such as from Ab to G, G7/B, and G; Cm to Bb; and Bb to Ab. Dynamic markings include crescendos (v) and decrescendos (v). The vocal parts sing in unison throughout the score.

I Can Only Imagine

With praise

Words and Music by
BART MILLARD

Emaj7

A maj7

Emaj7

A maj7

Emaj7

Musical score for Emaj7 chord. Treble and bass staves are shown. The treble staff has eighth-note patterns. The bass staff has quarter notes. The lyrics are:

mag - ine
mag - ine
what my eyes will see
when all I will do
when Your face
is for - ev -

Amaj7

Musical score for Amaj7 chord. Treble and bass staves are shown. The treble staff has eighth-note patterns. The bass staff has quarter notes. The lyrics are:

- er,
for - ev - er wor - ship You. I can on - ly i -
for - ev - er wor - ship You. I can on - ly i -

Emaj7

Musical score for Emaj7 chord. Treble and bass staves are shown. The treble staff has eighth-note patterns. The bass staff has quarter notes. The lyrics are:

mag - ine.
mag - ine.

A maj7

Musical score for Amaj7 chord. Treble and bass staves are shown. The treble staff has eighth-note patterns. The bass staff has quarter notes. The lyrics are:

Sur -

A2

B

Musical score for A2 and B chords. Treble and bass staves are shown. The treble staff has sixteenth-note patterns. The bass staff has quarter notes. The lyrics are:

round - ed by Your glo - ry, what will my heart feel? Will I dance

E2

Emaj7

for You, Je - sus, or in awe of You be still? Will I stand-

A2

B

in Your pres - ence or to my knees will I fall? Will I sing -

E2

Emaj7

hal - le - lu - jah? Will I be a - ble to speak at all? I can on - ly -

A2

1.

B

i - mag - ine, I can on - ly i - mag -

A maj7

- ine. 2. I can on - ly i -

2.

B

E

I can on - ly i - mag - ine. —

Chords Used in This Song

Emaj7	Amaj7	A2	B	E2
				

84.

It's Your blood

Ps 51:7; 1 Jn 1:7

Capo 3(G)

Michael Christ

Steadily

Cm7/F
(Am7/D)(C/D)

Bb(G)

F/A(D/F#)

Gm7
(Em7) Gm7/F
(Em7/D)

It's Your blood that clean - ses _ me, it's Your

Eb(C)

F(D) Eb/F(C/D)

Eb(C)

blood _ that gives _ me _ life, it's Your blood that took my

F(D)

Bb(G)

Dm7(Bm7)

Gm(Em)

Gm7/F(Em/D)

place

in re - deem - ing sac - ri - fice, _____

and wash-es

Eb(C)

Ebm(Cm)

Ebm/C
(Cm/A)

Bb(G)

F/A(D/F#)

me _____

whi - ter than the

snow, _____

than the

Gm7
(Em7) Gm7/F
(Em7/D)

Cm(Am)

Eb/F(C/D)

F7
(D7) Bb(G)

snow.

My Je - sus,

God's pre - cious

sac - ri - fice.

Awesome God

Words and Music by
RICH MULLINS

The sheet music consists of four staves of musical notation for a piano/vocal/guitar arrangement. The key signature is F# major (one sharp). The time signature is common time (indicated by '4'). The lyrics are integrated into the music, appearing above the notes or below the staff.

Staff 1 (Top): Starts with a dynamic *rubato* and *ten.* Chords: C, G, Dsus, D, Em.

Staff 2 (Second from Top): Chords: C, G, Am, Bm, Em.

Staff 3 (Third from Top): Chords: C, G, Dsus, D, Em.

Staff 4 (Bottom): Chords: C, G, Am, Bm, Em.

Measure 13: The tempo changes to *In tempo* with $\downarrow = 132$. The staff begins with a rest. The lyrics "Our—
D" appear at the end of the measure.

God is an awe - some God. He reigns from_ heav - en a - bove with_

C G Dsus D Em

wis - dom, pow'r and love. Our God is an awe - some God. Our

C G Am Bm Em D

God is an awe - some God. He reigns from_ heav - en a - bove with_

C G B D F# Em D

building

f

wis - dom, pow'r and love. Our God is an awe - some God. Our

C G Am G/B D/B Em D

building

33

God is an awe - some God. He reigns from— heav - en a - bove with—

C G Dsus D Em $\frac{D}{E}$ Em

f

37

wis - dom,— pow'r and love. Our God is an awe - some God. Our

C G Am $\frac{G}{B}$ $\frac{D}{B}$ Em $\frac{Em}{D}$

1.

41

2. *mf* 1st time: *a cappella*

God. Our— God is an awe - some God. He reigns from—

C $\frac{G}{B}$ $\frac{D}{F\sharp}$

2nd time only (after *a cappella**)

* 1st time play whole note C chord, then fade.

45

heav - en a - bove with— wis - dom,— pow'r and love. Our

Em $\frac{Em}{D}$ $\frac{C}{E}$ $\frac{G}{B}$

6
48

1.

God is an awe - some God. Our— God is an awe - some God. Our—

Am G/B D/B Em Em/D

mf (1st time enter)

2.

f

52 (opt. ad lib fills)

God is an awe - some God. He reigns from— heav - en a - bove with—

C G Dsus D Em D/E Em

f

56

wis - dom,— pow'r and love. Our God is an awe - some God. Our

C G Am G/B D/B Em Em/D

60

God is an awe - some God. He reigns from—

C G D/F#

63

heav - en a - bove with wis - dom, pow'r and love. Our

Em D Em C G

66

God is an awe - some God. Our God. Our

Am G/B D/B Em Em/D

69

God is an awe - some God! Our God is an

Am G/B D/B Em Am

rit.

Slower

72

awe - some God!

G/B D/B Em

rit.

Slower

aw - some God!

G/B D/B Em

Gloria

(from Michael W. Smith's "Christmas")

Words and Music by
MICHAEL W. SMITH
(based on "Angels We Have Heard On High")

Arr. by Bernadine W. Johnson

Slowly and simply

Piano sheet music in G clef, B-flat key signature, common time. The left hand plays eighth-note chords, and the right hand plays eighth-note patterns. A dynamic marking 'p' is present.

Piano sheet music in G clef, B-flat key signature, common time. The left hand plays eighth-note chords, and the right hand plays eighth-note patterns. Measure 4 changes to 2/4 time, and measure 5 changes to 4/4 time.

Piano sheet music in G clef, B-flat key signature, common time. The left hand plays sustained notes, and the right hand plays eighth-note patterns. Measure 4 has a three-measure repeat sign.

Piano sheet music in G clef, B-flat key signature, common time. The left hand plays sustained notes, and the right hand plays eighth-note patterns. Measure 4 has a three-measure repeat sign.

Piano sheet music in G clef, B-flat key signature, common time. The left hand plays eighth-note chords, and the right hand plays eighth-note patterns.

Build tempo and excitement

Musical score page 1. Treble and bass staves. Dynamics: *mf*, *cresc.* (crescendo). Measure 1: Treble has eighth-note pairs; Bass has eighth-note pairs. Measure 2: Treble has eighth-note pairs; Bass has eighth-note pairs. Measure 3: Treble has eighth-note pairs; Bass has eighth-note pairs. Measure 4: Treble has eighth-note pairs; Bass has eighth-note pairs.

Musical score page 2. Treble and bass staves. Dynamics: *f*. Measure 1: Treble has sixteenth-note pairs; Bass has eighth-note pairs. Measure 2: Treble has sixteenth-note pairs; Bass has eighth-note pairs. Measure 3: Treble has sixteenth-note pairs; Bass has eighth-note pairs.

Musical score page 3. Bass staff only. Measure 1: 3/4 time, eighth-note pairs. Measure 2: 4/4 time, eighth-note pairs. Measure 3: 3/4 time, eighth-note pairs. Measure 4: 4/4 time, eighth-note pairs.

Musical score page 4. Bass staff only. Measure 1: 3/4 time, eighth-note pairs. Measure 2: 4/4 time, eighth-note pairs.

Musical score page 5. Bass staff only. Measure 1: 3/4 time, eighth-note pairs. Measure 2: 4/4 time, eighth-note pairs. Measure 3: 3/4 time, eighth-note pairs. Measure 4: 4/4 time, eighth-note pairs.

Musical score page 6. Treble and bass staves. Measure 1: Treble has eighth-note pairs; Bass has eighth-note pairs. Measure 2: Treble has eighth-note pairs; Bass has eighth-note pairs. Measure 3: Treble has eighth-note pairs; Bass has eighth-note pairs. Measure 4: Treble has eighth-note pairs; Bass has eighth-note pairs.

Musical score page 43, measures 1-4. Treble and bass staves in G major. Dynamics: *p* (measures 1-2), *mp* (measure 3).

Musical score page 43, measures 5-8. Treble and bass staves in G major. Dynamics: *mp* (measures 5-6), *#* (measure 7), *##* (measure 8).

Musical score page 43, measures 9-12. Treble and bass staves in G major. Dynamics: *mf* (measures 9-10).

Musical score page 43, measures 13-16. Treble and bass staves in G major. Dynamics: *f* (measures 13-14). *To Coda* (measures 15-16).

Musical score page 43, measures 17-20. Treble and bass staves in G major. Measures 17-18: 3/4 time, bassoon part. Measures 19-20: 2/4 time, bassoon part.

Musical score page 43, measures 21-24. Treble and bass staves in 2/4 time. Bassoon part.

Piano sheet music for two staves. The top staff uses a bass clef and 3/4 time signature, starting with a treble clef. The bottom staff uses a bass clef and 2/4 time signature. The music consists of six measures, ending with a repeat sign and a double bar line.

Piano sheet music for two staves. The top staff uses a treble clef and 2/4 time signature. The bottom staff uses a bass clef and 2/4 time signature. The music consists of four measures, ending with a repeat sign and a double bar line.

D.S. al Coda

Piano sheet music for two staves. The top staff uses a treble clef and 2/4 time signature. The bottom staff uses a bass clef and 2/4 time signature. The music consists of four measures, ending with a repeat sign and a double bar line.

\oplus *Coda*

Piano sheet music for two staves. The top staff uses a treble clef and 2/4 time signature. The bottom staff uses a bass clef and 2/4 time signature. The music consists of four measures, ending with a repeat sign and a double bar line.

Piano sheet music for two staves. The top staff uses a treble clef and 2/4 time signature. The bottom staff uses a bass clef and 2/4 time signature. The music consists of four measures, ending with a repeat sign and a double bar line.

Piano sheet music for two staves. The top staff uses a treble clef and 2/4 time signature. The bottom staff uses a bass clef and 2/4 time signature. The music consists of four measures, ending with a repeat sign and a double bar line. The first measure has a dynamic of *ff*. The second measure has a dynamic of *rit.*.

You Are My King (Amazing Love)

Words and Music by
BILLY JAMES FOOTE

Worshipfully ♩ = 72

G♭

G♭²

G♭

C♭sus

C♭

A musical score for two voices. The top voice has a treble clef and the bottom voice has a bass clef. Both are in 4/4 time with a key signature of four flats. Measure 1 starts with a G flat chord (G, B flat, D flat) followed by a G flat 2 chord (G, B flat, E flat). Measure 2 continues with a G flat chord, followed by a C flat sus chord (C, E flat, G, B flat), and then a C flat chord.

3

G♭

G♭²

G♭

C♭sus

C♭

Continuation of the musical score. Measure 3 starts with a G flat chord, followed by a G flat 2 chord, then a G flat chord again. Measure 4 continues with a C flat sus chord, followed by a C flat chord.

5

mp

I'm for - giv - en

be - cause You were for - sak - en.

G♭²
B♭

C♭²

D♭sus

D♭

Continuation of the musical score. Measure 5 starts with a G flat 2 chord (B flat, D flat, G flat), followed by a C flat 2 chord (E flat, G flat, C sharp). Measure 6 continues with a D flat sus chord, followed by a D flat chord.

7

I'm ac - cept - ed;

You were con - demned.

G♭²
B♭

C♭²

D♭sus

D♭

Continuation of the musical score. Measure 7 starts with a G flat 2 chord (B flat, D flat, G flat), followed by a C flat 2 chord (E flat, G flat, C sharp). Measure 8 continues with a D flat sus chord, followed by a D flat chord.

9

I'm a - live and well. Your Spir - it is with - in me be - cause

G_b^2 B_b C_b^2 D_{bsus} D_b

11

You died and rose a - gain, yeah, yeah.

C_b^2 D_{bsus} G_b G_b^2 G_b

13



A - maz - ing love, how can it be

G_b C_b^2 $\frac{G_b^2}{C_b}$ $\frac{G_b}{C_b}$

15

that You, my King, would die for me, yeah?

G_b^2 B_b D_{bsus} D_b

17

A - maz - ing love, I know it's true,

G_b C_b² G_b²/C_b G_b/C_b

19

and it's my joy to hon - or You. In all I do,

G_b²/B_b D_b_{sus} D_b

3rd time to Coda ♩

I hon - or You.

C_b² D_b_{sus} G_b G_b² G_b

23

A - maz - ing love.

C_b_{sus} C_b G_b G_b² G_b

25

1.

2.

C_bsusC_bC_bsusC_b

27

You

are

my

King.

G_bA_bmG_bG_b

You are my King.

29

You

are

my

King.

Je - sus,

A_bmG_bG_b

31

You

are

my

King.

G_bB_bA_bmC_bG_bD_b

33

You are my King.

G_b
B_b

A_bm
C_b

D_bsus

D_b

35

A - maz - ing love, — how can it be —

G_b

C_b²

37

that You, my King, — would die — for me, — yeah? —

G_b

D_bsus

D_b

39

A - maz - ing love, — I know it's true, —

G_b

C_b²

You Are My All in All

Words and Music by
DENNIS JERNIGAN

Acoustic feel $\downarrow = 76$

The musical score consists of five staves of music. The top staff is for the piano, showing two measures of chords D², A, and G². The second staff begins at measure 3, also showing chords D², A, and G². The third staff starts at measure 6, with a melodic line and lyrics: "Da, da, da, da, da, da, da, yeah." The fourth staff continues the melody. The fifth staff begins at measure 9 with a melodic line and lyrics: "1.3. You are my strength when I am weak. You are the treas - ure that I bless Your -". The piano part includes chords D, A/C♯, Bm, and D/A.

seek. You are my all in all.
name. You are my all in all.
Em⁷ Asus A D A

Seek - ing You as a pre - cious jewel, Lord, to give up I'd be a...
When I fall down, You pick me up. When I am dry, You fill my...

Bm F#m G D/F#

fool. You are my all in all. all.
cup. You are my all in all.

Em⁷ Asus A Dsus D

mf
Je sus, Lamb of God, wor thy is Your...

A G D Em⁷ Asus A

mf

21

name. Je - sus, Lamb of God,

F# G A D A G D

24 2nd time to Coda \oplus

wor - thy is Your name. Oh, yeah, yeah.

Em7 Asus A D² A G²

27

D² A G²

\oplus CODA

29

name. Je sus,

Dsus D E B D \sharp

mp

31

Lamb of God, — wor - thy is Your name.

A²

C#

E

B

A

B

Am

E

34

mf
Je - sus, — Lamb of God, — wor - thy is Your

B

A

E

F#m⁷

Bsus

B

37

— name. — Je - sus, — Lamb of God, —

G#

A

E

B

A

E

wor - thy is Your name. — Wor - thy is Your

40

wor - thy is Your name. —

F#m⁷

Bsus

B

E

E

Wor - thy is Your

F#m⁷

Bsus

B

43

name. Wor - thy is Your

Esus E F#m7(4) B(no3)

46

name. Da, da, da, da,

E B A

48

da, da, da, yeah. Ooo Ooo

E B A E B

51

Ooo A E B A2

Redeemer

Words and Music by
NICOLE C. MULLEN

Steadily in four $\text{♩} = 112$

mp

Musical score for the first section of the song. The key signature is G major (one sharp). The time signature is common time (4/4). The vocal line starts with a quarter note rest followed by eighth notes. The lyrics "1. Who taught the" are written above the music. The piano accompaniment consists of eighth-note chords in G major, C major (C²), and D major (Dsus) positions.

5

sun where to stand in the morn - ing?
(2.) God that spins things in or - bit

G

C²

D(no3)

Continuation of the musical score. The vocal line continues with eighth-note patterns. The piano accompaniment provides harmonic support with eighth-note chords in G major, C major, and D major.

8

And who told the ocean,
runs to the weary,

G

You can on ly come
the worn, and

C²

Final section of the musical score. The vocal line concludes with eighth-note patterns. The piano accompaniment provides harmonic support with eighth-note chords in G major and C major.

11

this the far?"? weak.

And who
And the same

C2

D(no3)

14

moon hands

that hold where to hide 'til eve - ning?

Whose they

C2

B7

17

words a - lone can catch a fall - ing star?

con - quered death to bring me vic - to ry.

Well, I (Now,)

D

G

21

know my Re - deem - er lives.

I

G

C2

D

52

gave, but now He's a - live, and there's an emp - ty

C G C

55

grave. And I

D

58

know my Re - deem - er, He lives.

A D A E

61

I know my Re - deem - er

D C#7

64

lives. Let all cre - a - tion tes - ti -

D

3

Let all creation testifies.

67

fy. Let this life with - in me cry. Now I

E C#7 F#m E

Let this life within me cry. Now I

70

know my Re - deem - er. I

D E6 E

know my Redeemer. I

72 (SOLO continue ad lib to end)

know my Re - deem - er lives.

A D A/D E

(SOLO continue ad lib to end)

know my Redeemer lives.

75

I know my Re - deem - er
A D

78

lives. I know my Re -
E A D

81

deem - er lives. He
D A E

84

Repeat and fade

lives! He
A D A E

Every Move I Make

Words and Music by
DAVID RUIS

Pop feel $\downarrow = 96$

Bsus

$\frac{B}{D\sharp}$

B

Asus

$\frac{A}{C\sharp}$

A

mf

3 Bsus

$\frac{B}{D\sharp}$

B

Asus

$\frac{A}{C\sharp}$

5

Na, na, na, na, na, na. Na, na, na, na, na.

Bsus

$\frac{B}{D\sharp}$

B

Asus

$\frac{A}{C\sharp}$

A

7

Na, na, na, na, na, na. Na, na, na, na, na.

Bsus

$\frac{B}{D\sharp}$

B

Asus

$\frac{A}{C\sharp}$

9

Ev - 'ry move I make, I make in You. You make me move, Je - sus.

D D6 A D

11

Ev - 'ry breath I take, I breathe in You, oh.

D D6 A D D6

13

Ev - 'ry step I take, I take in You. You are my way, Je - sus.

D D6 A D D6

15

Ev - 'ry breath I take, I breathe in You, oh.

D D6 A D

17

Na, na, na, na, na, na. Na, na, na, na, na, na.

Bsus

B

A sus

A

19

Na, na, na, na, na, na. Na, na, na, na, na, na.

Bsus

B

Asus

A

21

Ev - 'ry move I make, I make in You. You make me move, Je - sus.

D

D⁶A
DD⁶

23

Ev - 'ry breath I take, I breathe in You.

D

D⁶A
D

And

D⁶

25

ev - 'ry step I take, I take in You.— You are my— way, Je - sus.

D D⁶ A/D D⁶

26

27

Ev - 'ry breath I take, I breathe— in You,— oh.

D D⁶ A/D D⁶

28

29

Waves of mer - cy, waves of grace,— ev - 'ry - where I look

D G A D

mf

32

I see— Your face.— Your— love has— cap - tured me.—

G D G/A

29

60

35

O my—God, this love, how can it be?

1.

Na, na, na, na, na, na.

D G A Bsus B

38

Na, na, na, na, na, na. Na, na, na, na, na, na. Na, na, na, na, na, na.

Asus A Bsus B Asus A

41

2. (ad lib on repeat)

how can it be?

Na, na, na, na, na, na. Na, na, na, na, na, na.

2. G A D Em D F# G

44

1. 2.

Na, na, na, na, na, na, na. Na, na, na, na, na, na, na. Na, na, na, na, na, na, na.

D Em 1. D F# G 2. D F# G

47

Waves of mer - cy, waves of grace,

D(no3) G² A

49

ev - 'ry - where I look I see Your face. Your love has

D(no3) G² A D(no3)

52

cap - tured me. O my God, this love, how can it be,

G² D(no3) G² A

82
55 (1st time only)

oh, oh, yeah,
Na, na, na, na, na, na. Na, na, na, na, na, na.
E B A B

57

— yeah?
—
Na, na, na, na, na, na. Na, na, na, na, na, na.
E B 1. A B

59

2.
Waves of mer - cy,
Na, na, na, na, na, na.

2. A B E

61

waves of grace, ev - 'ry where I look

A B E

63

I see Your face. Your love has

A B E

65

cap - tured me. O my God, this love,

A B E

67

how can it be?

A B Bsus B

Na, na, na, na, na.

Asus A Bsus B

Na, na, na, na, na, na.

Asus A Bsus B

Na, na, na, na, na, na.

Asus A Bsus B

Na, na, na, na, na.

Asus A N.C.

freely

The Heart of Worship

Words and Music by
MATT REDMAN

Moderate ballad $\text{♩} = 72$

Musical score for "The Heart of Worship" featuring piano/vocal/guitar parts. The score includes lyrics and chords such as D², Asus, Em⁷, and Asus.

1. When the mu - sic fades, all is stripped a - way,
2. King of end - less worth, no one could ex - press -

and I sim - ply come,
how much You de - serve.

Chords indicated in the score:

- D² (Measures 1-4)
- Asus (Measures 1-4)
- Em⁷ (Measures 1-4)
- Asus (Measures 1-4)
- D (Measures 5-8)
- Asus (Measures 5-8)
- Em⁷ (Measures 5-8)
- Asus (Measures 5-8)
- D (Measures 9-12)
- Asus (Measures 9-12)
- Em⁷ (Measures 9-12)
- Asus (Measures 9-12)
- Asus (Measures 11-14)
- Em⁷ (Measures 11-14)
- Asus (Measures 11-14)

13

long - ing just to bring some - thing that's of worth-
 Though I'm weak and poor, all I have is Yours,-

D²

Asus

15

that will bless Your heart.
 ev - 'ry sin - gle breath.

Em⁷

Asus

17

And I'll bring You more than a song, for a song in it - self

Em

D
F#A²

19

is not what You have re - quired.

Em

D
F#A²

21

You search much deep - er with - in through the way things ap - pear;

Em D F# A²

23

You're look - ing in - to my heart.

Em D F# A

25

I'm com - ing back to the heart of wor - ship, and it's

D A C#

27

all a - bout You, it's all a - bout You, Je - sus.

Em⁷ D F# G Asus

3rd time to Coda ♩

29

I'm sor - ry, Lord, for the thing I've made it, and it's all a - bout You, it's.

D A/C♯ Em7 D/F♯

32

1.

all a - bout You, Je - sus.

G Asus D Asus

35

2.

D.S. al CODA §

all a - bout You, Je - sus.

Em7 Asus G Asus

38 CODA ♩

(vocals ad lib on repeats)

all a - bout You, Je - sus.

G Asus D Asus

188

41

Repeat as desired

Last time

Em⁷

A sus

44

I'll bring You more than— a song,— for a song in— it - self

Em D
F# A²

46

is not what You have— re - quired.—

Em D
F# A²

48

You search much deep - er— with - in through the way things ap - pear;

Em D
F# A²

50

You're look - ing in - to my heart.

Em $\frac{D}{F\sharp}$ A

52 *mp*

And I'm com-ing back to the heart of wor - ship, and it's all a - bout You,

D $\frac{A}{C\sharp}$ Em⁷ $\frac{D}{F\sharp}$

p

55

all a - bout You, Je - sus. I'm sor - ry, Lord, for the thing I've made it, when it's

G Asus D $\frac{A}{C\sharp}$

p

58

all a - bout You, it's all a - bout You, Je - sus.

Em⁷ $\frac{D}{F\sharp}$ G Asus D

Come, Now Is the Time to Worship

Words and Music by
BRIAN DOERKSEN

In four, with a beat $\text{♩} = 100$

The musical score consists of four staves of music. The top staff is treble clef, G major (no sharps or flats), common time. The second staff is bass clef, C major (one sharp), common time. The third staff is treble clef, G major (no sharps or flats), common time. The bottom staff is bass clef, C major (one sharp), common time. Measure 1 starts with a bass note followed by chords E, B/E, and E. Measure 2 continues with chords E, B/E, and E. Measure 3 starts with a bass note followed by chords B/E, E6, and E. Measure 4 continues with chords B/E, E6, and E. Measure 5 starts with a bass note followed by chords B/E, E, and B/E. Measure 6 continues with chords B/E, E, and B/E. Measure 7 starts with a bass note followed by chords E, F#m, E, and E. Measure 8 continues with chords E, F#m, E, and E. The lyrics "Come, now is the time to wor- ship..." are written below the notes in measure 7.

12

Come,
now is the time to give—
E B7 E B

15

your heart.
Come
A C# Amaj7 C# A2 E

18

just as you are to wor ship.
E F#m E E

21

Come just as you are be fore your
B E B7 E B A C# Amaj7 C#

24

God.

A²

Come.

E

A²

27

f

One day ev - 'ry tongue will con - fess

You are God;

A

E

A

f

29

one day ev - 'ry knee

will bow.

A

E

A

31

3rd time to Coda Θ

Still, the great - est treas - ure re - mains

for those

who

A

C[#]m

A

33

1.

glad - ly choose— You now.

A Bsus

36

2.

glad - ly choose— You now.

A Bsus

D.S. al CODA

38

CODA

glad - ly choose— You now.

A Bsus

41

Come, now is the time to wor - ship.

F# G#m F# F# G#m F#

44

Come,
C♯

now is the time to give—
E♯ C♯7 E♯ C♯

47

— your heart. Come
B D♯ B2(4) D♯ B F♯

50

just as you are to wor ship.
G♯m F♯ G♯m F♯

53

Come just as you are be - fore your God..
C♯ E♯ C♯7 E♯ C♯ B D♯

56

Come.

59

decresc.

come.

Oh, come,— oh,— come.—

decresc.

62

Wor - ship the Lord — and — come.

64

Come,— come,— come, come.

Breathe

Words and Music by
MARIE BARNETT

Acoustic driven $\text{♩} = 76$

F#(no3)

F#sus

Musical score for measures 1-2. The top staff shows a treble clef, 4/4 time, and a key signature of four sharps. The bottom staff shows a bass clef, 4/4 time, and a key signature of four sharps. The first measure starts with a half note followed by eighth-note pairs. The second measure continues with eighth-note pairs. Measure numbers 1 and 2 are written above the staves.

3 F#(no3)

F#sus

Musical score for measures 3-4. The top staff shows a treble clef, 4/4 time, and a key signature of four sharps. The bottom staff shows a bass clef, 4/4 time, and a key signature of four sharps. The first measure starts with a half note followed by eighth-note pairs. The second measure continues with eighth-note pairs. Measure numbers 3 and 4 are written above the staves.

5

This is — the air — I breathe,

F#(no3)

F#sus

Musical score for measures 5-6. The top staff shows a treble clef, 4/4 time, and a key signature of four sharps. The bottom staff shows a bass clef, 4/4 time, and a key signature of four sharps. The first measure starts with a half note followed by eighth-note pairs. The second measure continues with eighth-note pairs. Measure numbers 5 and 6 are written above the staves.

7

this is — the air — I breathe:

F#(no3)

F#sus

Musical score for measures 7-8. The top staff shows a treble clef, 4/4 time, and a key signature of four sharps. The bottom staff shows a bass clef, 4/4 time, and a key signature of four sharps. The first measure starts with a half note followed by eighth-note pairs. The second measure continues with eighth-note pairs. Measure numbers 7 and 8 are written above the staves.

Your ho - ly pres - ence

F[#](no3)

C[#]
E[#]

D[#]m⁷

C[#](add4)

11

liv - ing —

in me. —

B²

F[#]
A[#]

C[#]

C[#]sus

13

This is — my dai - ly bread,
This is — the air — I breathe,

F[#](no3)

F[#]sus

15

this is — my dai - ly bread:
this is — the air I breathe:

F[#](no3)

F[#]sus

17

Your ver - y Word
Your ho - ly pres - ence

F[#](no3) C[#]
E[#] D^{#m7} C^{#(add4)}

19

spo - ken — to me. — And I, —
liv - ing — in me. —

B2 F[#] A[#] C[#]

21

I'm des - p'reate for —

F[#] C[#] F[#] C[#]

mf

23

You. — And I, —

B2 D^{#m7} C[#]

25

I'm lost with - out -

F# C#
F# C#
F# C#
F#

27

You. I'm

B2 D#m7 C#

30

(fading - delay effect)

des - p'rate for You. I'm des - p'rate for You. I'm des - p'rate for You. I'm des - p'rate for You.

D#m9 C#(add4)

32

(delay effect)

Lost with - out - You. Lost with - out - You. Lost with - out - You. Lost with - out - You.

B2 (#4) F#maj7 A# C#(add4)

I'm lost with - out You.
I'm des - p'rate for

D[#]m⁹ C[#](add4)

You. And

B²([#]4) D[#]m⁷ C[#](add4)

I, I'm des - p'rate for

F[#] C[#] F[#] C[#]

f

You. And I.

B² D[#]m⁷ C[#] F[#] C[#]

43

I'm so lost with - out You.

F# C# B2 D#m7

45

1. And I'm lost with - out

C# C#

47

You. I'm lost with - out

F# C# F# C#

49

You, Jesus. I'm lost with - out

B2 D#m7 C#

Repeat and fade

Step by Step

Words and Music by
BEAKER

Steady ballad $\text{♩} = 88$

p

Musical score for the first system of "Step by Step". The key signature is four flats, and the time signature is common time (indicated by a '4'). The vocal line begins with "O God, You are my— God," followed by a repeat sign. The piano accompaniment consists of sustained notes in the right hand and bass notes in the left hand. Measure numbers 1 and 2 are indicated above the staff.

4

I will ev - er praise— You. O God, You are my—

7

God, and I will ev - er praise— You. I will

Musical score for the second system of "Step by Step". The vocal line continues with "God, and I will ev - er praise— You. I will". The piano accompaniment features eighth-note patterns in the right hand and sustained notes in the left hand. Measure number 7 is indicated above the staff.

10

seek You in the morn - ing, and I will learn to walk in Your—
 E♭m D♭ C♯ E♭ A♭m G♭
 C♭ B♭

13

ways. And step by step You'll lead me, and I will
 A♭m G♭ D♭ F D♭

16

fol - low You all of my— days. O— God, — You are my—
 C♯ E♭ D♭ G♭ D♭ G♭

rit.

a tempo

19

God, and I will ev - er praise— You.— O
 D♭ C♯ E♭ C♯ D♭ D♭ G♭ D♭

106

22

God, You are my— God, and I will ev - er praise—
G♭ D♭ C♯ E♭ C♯ D♭

25

You. I will seek You in the morn - ing, and I will
G♭ D♭ F E♭m C♯ E♭ E♭m D♭

28

learn to walk in Your ways. And step by step— You'll lead—
C♯ E♭ A♭m G♭ A♭m G♭ D♭ F

31

— me,— and I will fol - low You all of my— days. And I will
D♭ C♯ E♭ C♯ D♭ G♭ mp

34

fol - low You all of my days. And I will fol - low You all of my

E♭m D♭ A♭m

mf

mp

37

days. And step by step You'll lead me, and I will

F♭ C♭ G♭ D♭ D♭

40 *rit.*

fol - low You all of my days.

C♭ D♭ G♭ D♭ G♭

rit.

8

43

C♭ G♭ G♭(no3)

I look to the Rock (*You're my all in all*)

Sam Chaplin

Laid back gospel feel

Verse A²/C[#] B/D[#] E Bsus⁴ B

1. I look to the Rock that is high - er than I. I
 2. Now that my life is hid - den in Christ the

A²/C[#] B E A² A²/C[#] B/D[#]

stand in a right - eous-ness not my own. Where I have failed,
 life that I live is no lon - ger mine. And all that is his is

E Bsus⁴ B F#m⁹ Bsus⁴ B Chorus

you have pre-vailed, and clothed me in your grace. You're my
 gi - ven to me and clothes me in his grace.

A²/C[#] B²/D[#] Emaj⁷/G[#] A² A²/C[#] B²/D[#]

ev - 'ry breath, you're my right-eous-ness, you're my all in all.

E Esus⁴ E A²/C♯ B²/D♯ Emaj⁷/G♯ A²
 - You're my rest-ing place, — you're my first and last, — you're my
 A²/C♯ B²/D♯ E Esus⁴ E
 all — in all.

52a Prayer of Humble Access

We do not presume to come to this your table,
merciful Lord, trusting in our own righteousness,
but in your manifold and great mercies.

We are not worthy so much as to
gather up the crumbs under your table.

But you are the same Lord
whose nature is always to have mercy.

Grant us therefore, gracious Lord,
so to eat the flesh of your dear Son Jesus Christ
and to drink his blood,
that we may evermore dwell in him
and he is us. **Amen.**

From *The Alternative Service Book 1980*

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I Could Sing of Your Love Forever

Words and Music by
MARTIN SMITH

Steady drive $\text{♩} = 92$

F♯m7(4)

A musical score for two voices. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 4/4 time with a key signature of four sharps. The vocal parts consist of eighth-note chords and sustained notes. The dynamic is marked 'mf' (mezzo-forte). The vocal line begins with a sustained note followed by a chord, then continues with sustained notes and chords.

3

mf

Oh,

E

A continuation of the musical score. The vocal line begins with a sustained note followed by a chord, then continues with sustained notes and chords. The dynamic is marked 'mf'. The vocal line includes the word 'Oh,' followed by a sustained note and a chord.

5

oh.

F♯m7(4)

A continuation of the musical score. The vocal line begins with a sustained note followed by a chord, then continues with sustained notes and chords. The dynamic is marked 'mf'. The vocal line includes the word 'oh.' followed by a sustained note and a chord.

7

E

9

O - ver the moun - tains and — the sea

Your riv - er runs— with love— for me,

E

G#

11

and I — will o - pen up— my heart— and let — the Heal - er set — me free.

F#m7(4)

A²

Bsus

13

I'm hap - py to— be in— the truth, and I will dai - ly lift— my hands—

E

G#

15

— for I will al - ways sing — of when Your love came down.

F#m7(4) A² Bsus

17

Yeah, oh.

E Bsus C#m

20

And I could sing of Your love — for - ev - er.

A² B^{7sus} E Bsus

23

Well, I could sing of Your love,

C#m A² B^{7sus}

25

Your — love, — oh. —

F#m7(4)

27

E

E

29

O - ver the moun - tains and - the sea Your riv - er runs - with love for me,

E
G#

31

and I will o - pen up - my heart - and let - the Heal - er set - me free.

F#m7(4)

A2

B7sus

33

I'm hap - py to be in the truth, and I will dai - ly lift my hands -

E G \sharp

35

for I will al - ways sing of when Your love came down.

F \sharp m7(4) A 2 B7sus

37

ad lib freely on repeats

Well, I could sing of Your love for - ev - er.

E Bsus

39

Well, I could sing of Your love for - ev - er.

C \sharp m A 2 B7sus

41

Well, I could sing of Your love — for - ev - er.

E

Bsus Caug

43

1.

Well, I could sing of Your love — for - ev - er, yeah.

C#m A² B^{7sus}

45

2.3.

Well, I could sing of Your love.

C#m A² B^{7sus}

47

f

(ad lib fill)

Oh, I feel like danc - in'.

F#m7(4) A²

f

49

It's fool - i sh - ness, I know.

C♯m

G♯m⁷

51

But when the world has seen the Light, they will dance

F♯m7(4)

A²

D.S. (twice) al CODA

53

— with joy like we're danc - ing now.

Bsus

CODA

55

Well, I could sing of Your love, oh.

C♯m

A²

B7sus

57 *ad lib freely to end*

Well, I could sing of Your love for - ev - er. Well, I could sing of Your love -

F# C#sus D#m

60

63

1. Well, I could sing of Your love. 2. Well, I could sing of Your love.

D#m B2 C#7sus D#m

66 *(ad lib fill)*

B2 C#7sus G#m⁷ F#

Draw Me Close

Words and Music by
KELLY CARPENTER

Musical score for "Draw Me Close" featuring piano/vocal parts. The score includes lyrics and chords such as Cm⁹, Dm⁷, Ebmaj⁷, F⁹ sus, B♭², and Ebmaj⁷. The tempo is Ballad feel ♩ = 69.

1 Cm⁹ Dm⁷ Ebmaj⁷ F⁹ sus

2 Ballad feel ♩ = 69 Ooo

3 In tempo

4 B♭² Ebmaj⁷

5

6

7 B♭² Ebmaj⁷ 8

8 Draw me close to You; B♭² Ebmaj⁷

10

nev - er let me go.

F B♭2

12

I lay it all down a - gain, oh, oh,-

F A E♭ G

14

to hear You say that I'm Your friend.

Gm F E♭maj7

16

You are my de - sire;

B♭ E♭maj7

18

no one else will do.

F B^bmaj⁷

20

'Cause noth - ing else could take Your place, oh, no, no,

F A Cm⁹

22

to feel the warmth of Your em-brace.

Gm Gm F E^b

24

Help me find the way; bring me back to

B^b2 E^bmaj⁷ F

B

26

You, bring me back,

E♭maj⁷

F B♭

3

28

oh Jesus, yeah.

B♭ A♭ Fsus

30

mf

Draw me close to You;

B♭2

E♭maj⁷

32

nev - er let me go.

F Fsus F B♭2 E♭maj⁷

34

I lay it all down again

F A E♭ G

36

to hear You say— that I'm Your friend.—

Gm F E♭maj7 E♭6 F

38

You are my— de - sire;—

B♭2 E♭maj7

40

no one else will do.—

F Fsus F B♭2 E♭maj7

42

'Cause noth - ing else could take Your place,

F A E_b G

44

to feel the warmth of Your em - brace.

Gm F E_bmaj 7 E_b⁶ F

46

Help me find the way; bring me back to You..

B_b² E_b F

48

B_b F E_b² F

50

You're all— I want.— You're all— I've ev -

B♭ F E♭²
A G

53

- er need - ed.— You're all— I want.—

E♭² F B♭ F E♭² B♭
G A G F

56

Help me know You are near.—

E♭² F B♭ E♭
G A

58

You're all— I want.—

B♭ F E♭²
A G

60

You're all
I've ev -
er need -
ed.

B_b F/A E_b²/G F/A

62

You're all
I want.
Help me know You are near.

B_b F/A E_b²/G B_b/F E_b² F

65

Help me know You are near.

B_b E_b² F B_b

68

Help me know You are near.

E_b² F B_b²

Your Love, Oh Lord

Words and Music by
TAI ANDERSON, BRAD AVERY, DAVID CARR,
MARK D. LEE and MAC POWELL

Moderately, with a beat $\text{♩} = 88$

The musical score consists of three staves of music. The top staff is for a treble clef instrument, the middle staff is for a bass clef instrument, and the bottom staff is for a bass clef instrument. The key signature is one sharp (F#). The time signature changes from common time (4/4) to eighth-note time (8/8) at measure 4. The music includes lyrics: "love, oh Lord," "reach - es to the heav - ens," and "Your—". Chords indicated are Gsus over D, G over D, and Gsus over D.

Moderately, with a beat $\text{♩} = 88$

$\frac{\text{G}}{\text{D}}$

8

$\frac{\text{G}}{\text{D}}$

8

$\frac{\text{G}}{\text{D}}$

Your—

4

Gsus
D G
D Gsus
D

8

8

7

love, oh Lord,

reach - es to the heav - ens.

G
D Gsus
D G
D

8

8

10

Your faith - ful - ness stretch - es to the skies.

D Em E

13

And Your right - eous - ness

G/D D Em

16

is like the might - y moun - tain, yeah. And Your

C/E G/D D

19

jus - tice flows like the o - cean's tides.

Em C/E G/D

120

22

And I will lift my voice to worship You, my King.

D

C²

25

And I will find my strength in the shade -

G

D

28

ow of Your wings.

C²

Am

mf

Your

D

31 Stronger feel

love, oh Lord,

G

C²

reach - es to the heav - ens.

G

34

Your — faith - ful - ness — stretch - es to the skies. —

Dsus

Em

C2

37

And Your — right - eous - ness —

G

Dsus

Em

40

is like the might - y moun - tain,

C2

G

yes.

Dsus

And Your -

43

jus - tice flows

Em

like the o - cean's tides.

C2

G

122

46

And I will lift my voice to worship You, my King.

Dsus F# Dsus D C2

49

— And I will find my strength in the shade.

G Dsus D

52

ow of Your wings.

C2 Am D

55

mp

Ooo

G * Cmaj7 G Dsus F#

mp

59

Ooo
Em C² G

62 2nd time: *ad lib*

And I will lift my voice to worship You, my King.

mf
Dsus F#
Dsus D C²

65

both times: as is

And I will find my

G

strength in the shad - ow of Your wings.

Ooo

D Dsus D C2

1.

And I will lift my voice

1. Am

D

2.

2. Am

D

73

mp

Your — love, — oh — Lord, — reach - es to the heav -

G

C²

76

ens.

Your —

Dsus
F[#]

78

faith - ful - ness

freely

stretch - es to the skies.

Em

C²

G

Here I Am to Worship

Words and Music by
TIM HUGHES

Worshipfully ♩ = 76

The musical score consists of four staves of music. The top staff shows the treble and bass staves for piano, with dynamics (mp) and a tempo of ♩ = 76. The lyrics begin in measure 4:

Light of the World, You stepped down in - to dark - ness, o - pened my eyes, let me -
E B F#m7 E B

In measure 7, the lyrics continue:

— see beau - ty that made this heart a - dore — You,
A2 E B F#m7

In measure 10, the lyrics are:

hope of a life spent with You. Here I am to
E B A2

13

wor - ship. Here I am to bow down. Here I am to

E

B

D \sharp 

15

say that You're my God. You're al - to - geth - er

E

G \sharp

A2



17

love - ly, al - to - geth - er wor - thy, al - to - geth - er

E

B

D \sharp 

19

won - der - ful to me.

E

G \sharp

A2



22

King of all days,— oh, so high - ly ex - alt - ed,
E B F#m⁷

24

glo - ri - ous in heav - en a - bove,
E B A²

26

hum - bly You came— to the earth You cre - at - ed,
E B F#m⁷

28

all for love's sake be - came poor. And here I am to
E B A²

The musical score is a three-part setting (Soprano, Alto, Bass) in G major. The score consists of four systems of music, each starting with a treble clef, a key signature of two sharps, and a common time signature. The vocal parts are supported by a harmonic basso continuo line. The lyrics are written below the vocal parts, and specific chords are labeled with Roman numerals (F#m7, A2). Measure numbers 22, 24, 26, and 28 are indicated at the beginning of each system.

30

wor - ship. Here I am to bow down. Here I am to

E B²
D[#]

32

say that You're my God. You're al - to - geth - er

E Emaj⁷
G[#] A²

34

love - ly, al - to - geth - er wor - thy, al - to - geth - er

E B²
D[#]

36

won - der - ful to me. 1. And here I am to 2.

E Emaj⁷
G[#] A²

I'll nev -

39

- er know — how much — it cost — to see — my sin — up - on —

B D[#] E G[#] A2 B D[#] E G[#]

42

1.2. 3.

— that cross. — I'll nev - — that cross. —

A2 A2 A2(4)

45

And here I am to wor - ship. Here I am to bow down. Here I am to

E B D[#]

48

say that You're my God. — You're al - to - geth - er love - ly, al - to - geth - er

E G[#] A2 E

51

wor - thy, al - to - geth - er won - der - ful to me.

B
D#

E
G#

A2

54

wor - ship. Here I am to bow down. Here I am to say that You're my God.

E

B2
D#

E
G#

Emaj7
G#

57

You're al - to - geth - er love - ly, al - to - geth - er

A2

E

59

wor - thy, al - to - geth - er won - der - ful to me.

B2
D#

E
G#

Emaj7
G#

A2

Repeat and fade

Here I am to

Light of the world (Here I am to worship)

Tim Hughes

Gradually building

Verse

E B F[#]m A

1. Light of the world, you stepped down in - to dark - ness,
2. King of all days, oh so high - ly ex - al - ted,

E B A E B

o - pened my eyes, let me see. Beau - ty that made this -
glo - rious in hea - ven a - bove, hum - bly you came to the

F[#]m A E B A

heart a - dore you, hope of a life spent with you.
earth you cre - a - ted, all for love's sake be - came poor.

Chorus

§ E B/D[#]

So here I am to wor - ship, here I am to bow down, here I am to

E/G[#] A E

say that you're my God: you're al - to - ge - ther love - ly, al - to - ge - ther

Last time to Coda ♩

I.

D.C.

B/D[#]

E/G[#]

wor - thy, al - to - ge - ther won - der - ful to me.

2.
A

D.S.

3.
A

B/D[#]

E

— So here I am to — And I'll ne - ver know how much —

A

B/D[#]

E

I
A

- it cost to see my sin up - on that cross. And I'll ne -

2.
A

D.S. ♩ *Coda*

A

E

- that cross.

So here I am to

He Is Exalted

Words and Music by
TWILA PARIS

With exaltation $\text{♩} = 60$

With exaltation $\text{♩} = 60$

G(5) G/B C D

Em D/F# G(5)

He is ex - alt - ed! The King is ex - alt - ed on high. I will

G(5) G/B C D

praise Him. He is ex - alt - ed, for - ev - er ex - alt - ed, and

Em D/F# G(5) G/B

13

I will praise His name!
 C D C D D E
 Esus E E D D E E G#

17

He is the Lord!
 Am Em G D F# D F# G G B

20

reign. Heav - en and earth re -

C G B Am Em G D F#

23

1.
 joyce in His ho - ly name. He is ex - alt - ed! The King is ex - alt - ed on
 G G B C G B Am Am G Fmaj7 C D

high! _____

G(5)

joice in His ho - ly — name. _____

G G B C E G D

3rd time to Coda ♪

He is ex - alt - ed! The King is ex - alt - ed on high! _____

Am

Am

G

Fmaj⁷

C

D

G(5)

G

C

D

F#

G

B

D

C

Em

D

(opt. ad lib fill) ---

Ah, _____

Em⁷

D

F#

G

D

F#

D

Em⁷

D

F#

G

D

D.S. al CODA §
(take 3rd ending)Em⁷

D

F#

Cmaj⁷

D

F#

Esus E

Esus D

D

E

E

G#

CODA

43

high! _____ He is ex - alt - ed! The King is ex - alt - ed on

G(5) Am⁷ G B C C
D

46

high!

G(5) Am⁷ G B

49

C C(5)

52

56

G G2(no3) Gsus G2(no3) Repeat 3 times and fade

Consider Him

with THE OLD RUGGED CROSS

Based on Heb. 12:3 and Phil. 2:5-11

Words and Music by
WALT HARRAH

With much warmth ♩ = 63

mp

p

♩ = 63

Consider the Old Rugged Cross

Dm7 Soprano or Tenor Solo
G

Con-si - der

Rehearsal mark A

C(2)

C

Dm7

G
F

Em7

Am7

Him, who for the joy that was to come took on the pain, noth-ing to

with pedal

F6

Dm7

Fmaj9

F6

Gsus

G

F

gain _____ but our sal - va - tion.

He could not

C(2)

C

poco a poco cresc.

Dm7

G

F

sin,

still He would take on Him the sin of A - dam's

*poco a poco**cresc.*

C(2)

E

C7

Fmaj7

F

G

C

C

mf

race;

He died in our place

for ev - 'ry na - tion.

Con -

B

Dm7

G

F

G

C

F

C

G

Em7

Dm7

F

sid - er how He put a side His rich - es for a time. The King of heav - en laid His glo - ry

mf

F

F
G

C

G
B

C

down.

Con - si - der Him now ris - en high, the

F

F
G

C

C
GF
G

G

ser - vant glo - ri - fied; that rug - ged cross is now His shin - ing

C(2)

crown.

Pd

F
G

mf

C

C(2)

C

Geth - se - ma - ne, the suf - f'ring

mf

$D\flat(2)$

F

B \flat m7

Fm

A \flat G \flat (2)G \flat G \flat A \flat A \flat D \flat

grave, dy-ing to save, _____ He won the vic-to-ry!

Con-

Sop: div.

_____ emp-t-y grave, He won the vic-to-ry!

Con-

E E \flat m7A \flat G \flat A \flat D \flat G \flat D \flat D \flat

F

sid - er how He put a - side His rich - es for a time.

The

sid - er how He put a - side His rich - es for a time.

The

E♭m7

A♭

G♭

G♭

A♭7sus

ff

King of heav - en laid His glo - ry down.

Con -

down.

King of heav - en laid His glo - ry, glo - ry down.

Con -

D♭

A♭
D♭ D♭

G♭
B♭

A♭
C

sid - er Him now ris - en high, the ser - vant glo - ri -

Sop.: div.

sid - er Him now ris - en high, the ser - vant glo - ri -

ff

8va loco

F
A

B_bm

(Solo)

D_b
A_b

D_b(2)
A_b

fied, _____ that rug - ged cross _____

fied, _____

g^va loco

f

ped.

*

B_bm7(addC)

mp

E_bm7

is

now

His

L.H.

If using tracks, turn tape off here.

A_b7sus

A_b

D_b(2)sus

ritard

D_b

shin - ing

crown. _____

| 3
4

ritard

ten.
p

| 3
4

THE OLD RUGGED CROSS, Words and Music by George Bennard, arr. by Walt Harrah

CHOIR: *a cappella*

pp

So I'll cher - ish the old rug - ged cross, _____

old rug - ged

'till my tro - phies at last I lay down, _____

cross, 'till my tro - phies at last I lay down, lay

I will cling to the old rug - ged cross, _____

down, I will cling to the old rug - ged, rug - ged

and ex - change it some day

cross,

ritard, *ten.*

for a crown, — a crown.

Faith of Our Fathers

FREDERICK W. FABER
Based on Hebrews 11:32-40

HENRY F. HEMY
arr. by Walt Harrah

Slow and thoughtful ♩ = 84

p
with pedal

D A7/D D A/D G6/D G/D A/D

Faith _____ of our fa - thers liv - ing

Dsus D

A/D C/D

still. NARRATOR: What more do I need to say? There's not time to tell
the stories of the faith of Gideon, . . .

Deborah, Esther, David,

Samuel, Hosea,

Peter, Stephen, Paul . . .

Priscilla

Am
D G
D D

D(2)

8va.
F
D

G
D

C
D

and Aquilla, . . .

remember also Augustine,

Bernard of Clairvaux, John Wycliff,

D G
D D

p

A7
D D

G
D

D

Faith _____ of our fa - thers _____

John Bunyan, John and Charles Wesley, William Carey, D.L. Moody, Cameron Townsend, Eric Little,
George Fox, Charles Spurgeon,

A7
D

D

B

E

liv - ing

still. _____

Corey Ten Boom, and Henrietta Meirs.

1 2 3 4 5 6 7 8 9 10

B E E B
E E E E

Oh how our hearts

E B E B
E E E E

E A6 E A E B E
E E E E E E E E

beat high with joy.
Esus

*Narration cont.: History is full of people who trusted God and in believing,
overthrew kingdoms, administered justice, and won battles . . .*

11 12 13 14 15 16 17 18

E C E Fm
E E E E E E E E

Our . . .

E E E E E E E E

mf mp

$\frac{E\flat}{F}$ $\frac{E\flat}{F}$ $\frac{Cm}{F}$ $\frac{D\flat}{F}$ $\frac{Cm}{F}$

fa - thers chained in pris - ons dark.



Many of these faithful people wandered desolate and
homeless . . .

$\frac{A\flat}{F}$ $\frac{E\flat}{C}$ $\frac{B\flat}{F}$ $\frac{C}{F}$

poco a poco cresc.



We will be true_ to Thee,



8va - - -

mf poco a poco cresc.

Many were abused
and whipped . . . tortured and imprisoned. . .

$\frac{A\flat}{F}$ $\frac{E\flat}{C}$ $\frac{B\flat/F}{C/F}$ *f.N.C.* poco a poco cresc.

we will be true_ to Thee 'till death, 'till death, 'till death,



stoned and cut in two . . .

all for their faith in Christ. (no 3rd)

Fm Fsus

Fm

D \flat
F

'till death.

We will be true to

sub p

E \flat (2)

F

E \flat 7/F

D

C

p

Thee

'till

death. _____

(Narrator) This world was not worthy of them . . . but God approved and will honor them for their faith . . .

G/C

C

Ah _____

pp

will receive all God has promised on that wonderful day when we join them to be together with Him.

Dm

C

F9

C

G7

C

Csus

Ooo

C

E

mp

C

G7

C

G

C

Faith of our fa - thers

Dm

C

F

C

G7

C

F

A

Cmaj7

G

C

F

E

Am

liv - ing still,

in - spite of dun - geon,

mf

Fmaj7 G F F G9sus G C G D C E

fire and sword. Oh how our

C G7 C
D E F6 F G C
E

hearts beat high with joy

F G F C C G G7 C

when we hear that glo - rious word!

molto cresc.

molto cresc.

F

F

C

C

Gsus

C

G

Faith of our fa - thers, no - ly

f

C

G

C

F

faith.

We will be true,

3

1

F G C G

G7

C9sus

C

C G

C D

we will be true, we will be

gliss.

ff

F C Gsus G

true to Thee 'till

Ab C D^b maj7

death, sfp

pp 6 6 6 6 6 6 6 6 6

sfp bring out mp ritard N. C. a tempo ritard

'till death.

rit. pp 6 ten. a tempo ritard ppp

mf

mf

Db maj7

death,

sfp

pp 6 6 6 6 6 6 6 6 6

sfp bring out mp ritard N. C. a tempo ritard

'till death.

rit. pp 6 ten. a tempo ritard ppp

I Will Bless You

Based on Hebrews 11:8-10, 17-19

Words and Music by
WALT HARRAH

In two, with expression $\text{♩} = 72$

Piano (treble and bass staves) and organ (pedal) music. Key signature is B-flat major (two flats). Time signature is common time (indicated by '6' over '8'). Dynamics include *f*, *f*, and *mf*. Chords: Cm7(2).

Piano (treble and bass staves) and organ (pedal) music. Key signature is B-flat major. Time signature is common time. Dynamics include *L.H.*, *simile*, *L.H.*, and *poco rit.*. Chords: Cm(2), Cm, A♭maj7.

Piano (treble and bass staves) and organ (pedal) music. Key signature is B-flat major. Time signature is common time. Dynamics include *a tempo*. Chords: Gsus, G, Cm. Narration enters here on D.S. (Dynamic Sforzando). Chord: Cm. 3. By faith Abraham with pedal.

Narrator 2. By faith, Abraham left all he knew to follow the promise of God, not knowing where it would lead
Narrator(3) waited twenty-five long years without seeing God's promise fulfilled. Abraham was

A 1st time: choir unison

2nd & 3rd time : narration (optional: C instrument play melody)

1. Go ____ from this land; go ____ from your peo - ple; go

He left a great city behind and lived like a visitor in the Promised Land because he was one hundred years old when Isaac his son was finally born, but by this one great

E♭ A♭ E♭ B♭ B♭sus B♭

in - to a land that I will show you.

content to wait for that greater heavenly city whose builder and architect is God. 1st time: choir unison on melody
man came descendents innumerable like stars in the sky or sands on the sea-shore. 2nd and 3rd time: choir enter: parts

Cm B♭ A♭ Cm

Go ____ from this house, leav - ing your fam - ly, and

mf *A♭ melody*

A♭ *E♭* *E♭*, *A♭* *B♭* *A♭* *E♭* *E♭*

I _____ will bless you, _____ I _____ will bless you, and

mf

Fm7 *B♭7* *B♭7sus E♭(2)* *1.*

you will bless _____ the world. _____

2.3. *E♭(2)* *Smoothly*

world. _____ If you leave

Pa

*

B

E \flat E \flat B \flat B \flat

hou-ses and moth-ers and sis-ters and broth-ers and chil-dren and lands,
I will bring

with pedal

B \flat 7susB \flat 7A \flat E \flat E \flat

hou-ses and moth-ers and sis - ters and broth-ers back in - to your hands. With per - se -

A \flat maj76
B \flat 9

Gm7

Cm

cu - tion _____ there will come strife,
but in the

f

f

f

f

f

f

f

D.S. al Coda

Fm7

E \flat
G

A \flat
B \flat

2nd time to

B \flat sus

E \flat sus

E \flat (2)

age to come, e - ter - nal life.

2nd time to

D.S. al Coda

Coda

E \flat sus

E \flat

Em(2)

life.

Coda

La

*

La

CHOIR

Em

C

Em(2)

Em

D(2)

D

Go _____ Ab - ra - ham,

CHOIR: div.

C(2)

C

Em(2)

Em

Gsus

G

C(2)

G(2)

go _____ to the moun - tain; _ give I - saac, your son, as_ an

G

Dsus

D

Em(2)

Em

D(2)

D

of - f'ring. _____

Now _____ Ab-ra - ham,

C(2)

C

G(2)

G

D Cmaj7

C

/ G

G

trust _____ and be faith - ful, and I _____ will bless you, —

D7sus

D9

D7(no3rd)

G

G

Am

Am9

D7

Dsus

I _____ will bless you, — and you will bless _____ the

1.

Narrator: This was the test like no other - to

G(2)

Em

D6

world. _____

offer up his only son, but Abraham believed that the same God who had caused Sarah to

Cmaj7

conceive could raise Isaac from the dead . . . so he raised his arm to slay his son!

G(2)
B

CHOIR

And

L.H.

gliss. (R.H.)

2.

CHOIR

G(2)

mf

world. _____ If you leave

mf

Ba

E

smoothly

G

G

D

hous - es and moth - ers and sis - ters and broth - ers and chil - dren and lands,

Dsus

D

I will bring hous - es and moth - ers and sis - ters and broth - ers back

C
G

G

G(2)

Cmaj7

6
D9
C

in - to your hands.

With per - se - cu -

tion _____

there will come

La

* La *

*

Bm7 Em Am7 $\frac{G}{B}$ $\frac{C}{D}$ Dsus

strife, but in the age to come, e - ter - nal

G(2) mp C $\frac{G}{B}$ G Gmaj7

life, but in the age to come,

$\text{p} \quad \text{ten.}$ p *ritard*

C N.C. $ten.$ p *ritard*

e - ter - nal life.

2 2 2

$ten.$ p *ritard*

$\text{p} \quad \text{ten.}$ p *ritard*

In a Little While

Based on Hebrews 10:35-39

Words and Music by
WALT HARRAH

Flowing, like a lullaby, in one ($\text{♩} = 54$)

F(2)

mp

pianissimo

*

1st time: Ladies unison (melody)

A *mp-mf-mp* 2nd time: CHOIR D.S.: Ladies unison *Bb*

F

F

1,3. In a lit - tle while _____ the
2. In a lit - tle while _____ our

mp-mf-mp

with pedal

Bb

F

one who is com - ing will come. _____
trou - bles will all dis - ap - pear. _____

D.S. men join

B♭

F

F

'Till the fi - nal mile _____ we'll
We will on - ly smile _____ when

B♭

C

F

E♭

F

run like we've on - ly be - gun,
God gives us glad - ness for tears, per - se -

F

poco a poco cresc.

E♭

F

F

D♭

E♭

vere,

per - se - vere,

per - se -

poco a poco cresc.

1st time

2nd & 3rd time

1.

mf F

vere.

mf

pianissimo

2,3.

B
B_b

F

Faith is hold - ing on; faith is press - ing on;

f

faith is keep - ing on 'till the race is

B_b

F

F

pianissimo

B♭

F

run, faith is mov - ing on; faith is hang - ing on;

Gm7

Csus

C 3rd time to 

faith keeps march - ing on _____ 'till the race is

3rd time to 1. F
sfzD.S. 

won.

D.S. 

sfz

*

2. F

repeat to [B]

then to

*sfz**molto cresc.*

won.

Faith is

*sfz**molto cresc.*

repeat to [B]

then to

Coda F

won.

Coda

*poco a poco decresc.**sfz*

C

 B_\flat

F

mp

In a lit - tle while, _____

*mp**mp**p* B_\flat

F

p

in a lit - tle while,

in a

Csus7

C7

lit

tle

*p**p*

*

*

*

*

F(2)

poco a poco decresc.

while. _____

poco a poco decresc.

ff

ritard

pp

ritard

pp

*

Jericho

Based on Joshua 6:1-20

Words and Music by
WALT HARRAH

March - like $\text{♩} = 104$

Narrator: By faith the walls of Jericho fell, after the people had marched around them
1st time: Snare Drum only for seven days. (Heb. 11:30)

The musical score for the Snare Drum part consists of three staves. The top staff shows a continuous pattern of sixteenth-note strokes. The middle staff shows a similar pattern with some eighth-note rests. The bottom staff shows a continuous pattern of quarter notes. The key signature is B-flat major (two flats), and the time signature is common time (indicated by a '4'). The dynamic is $p - mp$.

A MEN
 p

Hear the seige of Jer - i - cho, how the walls fell down...

Drums sim.
 p

God com- mand - ed, we o - beyed, as we

mp

marched a - round. Six more days 'till the walls fall down,

6
4

mp

6
4

six more days 'till the walls fall down.

Snare Drum

B

Trum - pets blow - ing 'round and 'round, it's the on - ly sound. —

Drums simile

mf

Wait un - til the sev - enth day, shouts will

mf



then re-sound.

Five more days 'till the walls fall down,

Moderato

p WOMEN

fall down, fall down.

five more days 'till the walls fall down.

Moderato

C

mf

2nd time poco a poco cresc.

gates are
when the

Ooo

gates are
when the

1. No one leaves the cit - y now, gates are shut and barred.
2. They as - sume we'll go a - way when the go - ing's hard.

2nd time 8va

mf

2nd time poco a poco cresc.

shut and barred.
go - ing's hard.

Four more days 'till the walls fall down,

four more days 'till the walls fall down.

All a - long the cit - y wall peo-ple stop and stare.
melody

Snare drum

Drums sim.

We don't threat - en them at all, they don't real - ly care...

3 3

Three more days 'till the walls fall down,

V V

three more days 'till the walls fall down.

V V

V V

V V

V V

V V

V V

V V

E

*sub. mp**mf*

Some are won - d'ring se - cret - ly, why the big pa - ride?—

sub. mf

>

*sub. mp**f*

Is this march for sev - en days just a

sub. mp

>

big cha - rade?—

Two more days 'till the walls fall down,

6
46
46
4

two more days 'till the walls fall down.

simile

[F] CHOIR unison

with building intensity

1. Jeers and laugh - ing from the wall come as no sur -prise.
2. We keep march - ing, faith can nev - er com-pro - mise.

2nd time 8va

with building intensity

One more day 'till the walls fall down,

2nd time 8va cont.

loco

sub. p *cresc.*

one more day 'till the walls fall down.

sfz

sub. p *cresc.*

p

G *CHOIR unison ff*

1. Sev - en
2. Then with

ff

accented simile

times the sev - enth day we
shouts of vic - to ry our

1.

2.

march a-round — faith is crowned. —

(L.H.) 3

*Pno 8va**Pno*

*

H

SHOUTS —

optional bass tremolo -----**I** CHOIR: unison*mf*

Faith will con-quer, nev-er doubt, faith will con-quer, nev- - er

*mf**mf*

doubt; see the walls of Jer - i - cho fall_ down._

CHOIR: divisi

Faith will con - quer, nev - er doubt, faith will con - quer, nev - er

doubt, see the walls of Jer - i - cho

ff

(8)

(8)

ff

3

Dedicated to Paul Sandberg

No More Night

with WHEN WE ALL GET TO HEAVEN

Based on Hebrews 11:13-16 and Revelation 21

Words and Music by
WALT HARRAH

With much expression $\text{♩} = 84$

D_{\flat} B_{\flat} D_{\flat}
 F F F
L.H. *p* *Bring out melody (lower notes)*
 $\text{G}_{\flat}\text{maj7}$

$\text{D}_{\flat}(2)$
 F

* simile

E_{\flat}m $\text{D}_{\flat}(2)$
 F B_{\flat}m $\text{B}\text{maj7}$

Cm7(b5) B_{\flat}
 F $\text{B}_{\flat}(2)$
 F

Medium solo
mp

1. The time - less

poco ritard

Bring out top notes

A

Fsus

F
E \flat B \flat maj7
DE \flat B \flat (2)B \flat

theme, earth and heav-en will pass a-way. It's not a
 round, now the na-tions bow-down to sing. The on-ly

WOMEN: 2nd time only

mp

Al

le

lu

ia,

2nd time 8va -

mp - mf

with pedal

F7sus

F
E \flat B \flat (2)
DE \flat B \flat (2)

dream, God will make all things new that day.
 sound is the prais-es to Christ, our King.

Al

le

lu

ia.

G \flat maj7B \flat
FFsus B \flat
F

Gone is the curse from which I stumbled and fell;
 Slow ly the names — from the book — are read;

Pd

*

G**b**maj7**B****b**(2)
F

e - vil is ban - ished to e - ter - nal
 I know the King, there's no need to

Pd

*

Fsus

F

B *mf-f*E**b**
B**b**F
B**b**hell.
dread.

No more night, no more

1st time top bass
notes only*mf-f*

B**b** F
A Gm Cm7 E**b** F
pain, no more tears, nev - er cry - ing a - gain.

B**b** *poco a poco cresc.* E**b**C
E

F

F
E**b**

Prais - es to the great "I Am," we will

poco a poco cresc.

B_b
 D

1st time Cm7 *2nd time*

F7sus F

live in the light of the ris - en

1. B_bsus 2. f B_b(2)sus B_b(2)

Lamb. See all a - Lamb. See o - ver

SOLO cont.
 C B_b(2)sus F B_b F7sus B_b

there, it's a man - sion pre - pared for me where I can

CHOIR *Sopranos divisi*

Al - le - lu - ia,

* *

B_b(2)sus

F

B_b

F

F7

B_b(2)sus

B_b

Gsus

live with my Sav - ior e - ter - - nal - ly.

Al

- le - lu - - ia.



D

C

ff

F
C

G
C

F
C

C
G
B

No more night, no more pain,

No more night, no more pain,

ff

gva loco

Am

Dm9

F
G

Gsus

G
F

no more tears, nev - er cry - ing a - gain.

no more tears, cry - ing a - gain.

C
E F(2) F D(2)
F# D F# G C
G7 G FPrais - es to the great "I Am," we will
Al - le - lu - ia, Al - le - lu - ia.

Prais - es to ____ the great "I Am."

E C
E F Am7 Dm7

Dm F E Dm7

I. F G
G C F C
C G G7sus

live in the light of the ris - en Lamb. We will

Choir: 2nd time only

*Enter Choir:
Sopranos; divisi*

live in the light of the

We will

2nd time cued notes

2. F C
G sfz With energy $\text{♩} = 108$

ris - en Lamb. _____

sfz

ris - en Lamb. _____

sfz

gliss.

$\frac{4}{4}$ $\frac{8}{8}$

mf

fzp

Gsus

F C
mp

* "When We All Get To Heaven" Words by Eliza E. Hewitt
Music by Emily D. Wilson

On - ward to the prize be -

G7sus
C

G7
C C G C F C G C

fore us; soon His beau - ty we'll be -

C(2)

mf

C

Cmaj7

C

Dm7

C

Cmaj7

C

poco a poco cresc.

F

C

hold.

Soon the pearl - y gates will

mf

poco a poco cresc.

D7

C

C
GF
GCsus
Bb

cresc.

o - pen, we will walk the streets of gold. _____

o - pen, we will walk, will walk the streets of gold. _____

Fm Ebm Fm Gb
A^b piu Ab Ab G
Ab Ab Ab Ab building to the end

When we all get to heav - en, what a day of re-joic-ing that will

When we all get to heav - en, what a day of re-joic-ing, _____

piu mosso

f building to the end

Ab Absus Ab(2)

Ab Gb

Db
F

be; _____

when we all

see Je - sus, _____

what re-joic-ing that will be; when we all see Je - sus, _____

E_b
G

ff

D_b
A_b

— we'll sing —————

and shout —————

— we'll sing the won-drous love—of Je - sus. Then we'll sing and

simile

A_bsus

G_b —————
A_b A_b D_b —————
Db —————
the vic - to - ry, vic - to - ry, vic - to -

shout

Sopranos: D_b/A_b
div.

ry! —————

D_b —————

L.H.

fff

C/100
fz p

fff

p

* 8va —————

Running to Jesus

with FAITH IS THE VICTORY

Based on Hebrews 12:1,2

Words and Music by
WALT HARRAH

With meaning and purpose $\text{♩} = 66$

E^bsus E^b

E^bsus E^b

B^b
E^b A^b
E^b

mp

simile

with pedal

CHOIR

B^b
E^b

A^b
E^b

mp

E^b

B^b
E^b

E^b

B^b
E^b

A^b
E^b

On your marks, get ready to run the race;

see the crowd now lining the way.

A^b
B^b

B^b

E^b

B^b
E^b

E^b

mf A_b

Hear the cheers, these peo - ple have run be - fore; now that they're

E_b E_b

wit - ness-es we hear them say,

B_b sus B_b

Run the race, look on-ly to Je - sus!

B $\frac{D_b}{E_b}$ $\frac{A_b}{E_b}$ $\frac{D_b}{E_b}$ $\frac{A_b}{E_b}$

f

simile

$\frac{D_b}{E_b}$ $\frac{A_b}{E_b}$

E^bsus

E^b

Run the race, look on - ly to Him! _____

$\frac{G_b}{G_b}$ $\frac{A_b}{G_b}$

$D_b(2)$ D_b
 F F

Keep the pace of Je-sus, the Sav - ior;

we'll win the prize by keep - ing our eyes on_ Him. _____

2nd time to \oplus

mf

CHOIR: WOMEN

C $E\flat(2)$
 $B\flat$ $E\flat$
 $B\flat$

mf

In the race, we're head-ing to vic-to-ry; _____

Fm
 $B\flat$ Gm
 $B\flat$

Fm
 $B\flat$ $E\flat(2)$
 $B\flat$

$E\flat$
 $B\flat$ Gm
 $B\flat$

sec-on-d wind _____ is help-ing us now. _____

(WOMEN only)

$A\flat$ maj7 Fm
 $A\flat$

$Gm(2)$ Gm *MEN & WOMEN*
 $E\flat$
 G

Run-ning light, we're run-ning right through the night; we know that

dolce

* *la* * *la* * *la* * *la* *

$E\flat$
 $B\flat$

$E\flat$ sus(2) $E\flat$
 $B\flat$ $B\flat$

Bsus

sfz

$B\flat$

D.S. al Coda

faith will con - quer some way, some - how!

D.S. al Coda

FAITH IS THE VICTORY, Words by John H. Yates.
Music by Ira D. Sankey

Coda

$A\flat$

$D\flat$

$E\flat$

D

$A\flat$

$A\flat$

$E\flat 7$

Him.

Oh,

faith _____ is the vic - to - ry!

$E\flat 7$

$A\flat$

1. C

$E\flat$

G $A\flat$

Faith _____ is the vic - to - ry!

Oh, glo - ri - ous vic - to - ry that

E_b
B_b

B_b7sus B_b E_b

o - ver - comes the world. Oh, _____ Oh, glo - ri - ous vic - to - ry that

2. D_b ALTOS: *divisi* A_b B_bm

F.

F.

E_b7sus E_b7 A_b

o - ver - comes the world. Run the race!

E D_b
A_b

ff

simile

ff

A_b B_b
A_b A_b

Keep the pace! We'll _____ win the prize by

B_b

(b) B_b

P_a

D_b E_b A_b E_b E_b A_b

keep - ing our eyes on Him.

Faith is the

 A_b E_b E_maj7 *fff*

vic - to - ry,

faith is the vic - to - ry.

Faith is the

Sopranos : divisi

 $D_b(2)$ A_b A_b

vic - to - ry!

Vic - to - ry!

(C) W.S. (V.)

*

Sing to the Lord

Based on Exodus 15:1-18

Words and Music by
WALT HARRAH

With a driving beat $\text{♩} = 144$

The musical score consists of four systems of music. The first system shows the piano's bass and treble staves with chords and eighth-note patterns. The second system continues the piano parts. The third system begins with a piano dynamic of *sub.p*, followed by a forte dynamic (*f*). The fourth system features a piano dynamic of *mf*. The vocal part starts with a piano dynamic of *mf*, followed by a forte dynamic (*f*). The vocal line includes lyrics: "Who can com - pare with the". The piano accompaniment consists of eighth-note patterns throughout all systems.

CHOIR: unison

mf $\frac{\text{F}}{\text{B}\flat}$ $\text{B}\flat$ $\frac{\text{F}}{\text{B}\flat}$ $\text{B}\flat$

Who can com - pare with the

$E\flat(2)$ $E\flat$ $E\flat\text{maj7}$ $E\flat$ $\frac{E\flat(2)}{F}$ $\frac{F}{B\flat}$ $B\flat$

Lord, _____ the God who _____ is

$\frac{F}{B\flat}$ $B\flat$ Gm ————— $\frac{Gm}{F}$

true to His Word? _____ Ma -

$Cm7$ $\frac{B\flat}{D}$ $E\flat 6$ $\frac{B\flat}{F}$ $\frac{F}{E\flat}$ $\frac{B\flat}{D}$ $\frac{F}{C}$ Gm $\frac{F}{A}$

jes - tic_ in ho - li - ness, wor - thy_ of

B_b E_b F B_b F B_b
hon - or, re - ceive_ our prais - es_ out -

Fsus F B B_b B_b
poured. You've brought us _ this

F B_b F E_b F E_b E_b F
far by_ your might. You

F
B_b B_b F
B_b B_b F
Gm G

led, Lord, by faith, not by sight.

Gm F Cm7 D E_b6 F
E_b6 F
E_b6 F
E_b6 F
E_b6 F

Now we are your peo - ple, you

F7 C Gm A B_b E_b F
F7 C Gm A B_b E_b F
F7 C Gm A B_b E_b F

called us from dark - ness in - to your

Sopranos: divisi

B♭

D

F

C

B♭

Fsus

F

mar - vel - ous — light.

Now

C

B♭

F7sus

sing,

sing to the Lord! _____

8

sing,

sing to the Lord, sing to the

Fa

*

F

F7

Sing praise,

sing to the

Lord!

B_b

mf

B_b

D

Lord! _____

He's____ giv - en us sal -

Lord, sing to__ the__ Lord!

B_b E_b6
F F F7 E_b B_b Dm7

va - tion;__ by__ faith we're a ho - ly na - tion,__ now

R

E_b
F

Gm

sing,

sing to__ the__ Lord! _____

fzp

E_bm

G_b

f

B_b

F

E_b

F

F

Sing praise,

sing to the

—

(b)

—

—

—

v

v

v

v

f

—

—

—

—

—

1.

B_bsus

B_b

F6

B_b

F6

B_b

B_b

Lord! —

8

—

—

—

—

—

—

—

—

—

—

—

—

—

—

B_b

E_b

B_b

B_b B_b(2)

sub. p —

f

Repeat to [B]

You've

B_b F E_b/F
D ^{mf} softly with energy

2. B_bsus

B_b

Lord! _____

Sing to the

2nd time 8^{va} - - - -

softly with energy
^{mf}

B_b/F Sing to the Lord, oh E_b

2nd time poco a poco cresc.

B_b

F

1. _____ B_b _____
B_bsus Sing to the Lord!

Lord,

Sing to the Lord, oh

sing to the Lord!

Sing to the Lord!

2nd time poco a poco cresc.

2. B_b(2) E F *altos divisi*

ff F V V B_b

Lord! Sing _____ to the Lord!_

loco

ff 4 3 2

F B_b F B_b E_b F

Oh sing _____

sub.mf

Fsus E_b *p*

fff to the Lord!_

8va *fff* *8va*

V V V V

Songs of Faith

*Great is Thy Faithfulness
I Surrender All
'Tis So Sweet to Trust in Jesus
I Have Decided to Follow Jesus*

arr. by Walt Harrah

Tenderly ♩ = 80

Fmaj7

A piano accompaniment in 3/4 time. The treble clef is on the top line, and the bass clef is on the bottom line. The key signature is F major (one sharp). The tempo is indicated as ♩ = 80. The dynamic is *p*. The chords shown are Dm7, G, F, and C(2).

A piano accompaniment in 3/4 time. The treble clef is on the top line, and the bass clef is on the bottom line. The key signature is F major (one sharp). The chords shown are Dm7, G, F, and C(2).

A * Great Is Thy Faithfulness: Words by Thomas Chisholm, Music by William Runyan
(Cong. sing melody)

A piano and choir accompaniment in 3/4 time. The treble clef is on the top line, and the bass clef is on the bottom line. The key signature is F major (one sharp). The dynamic is *p*. The chords shown are CHOIR, Fmaj9, Dm7, F, G, F, C, and C.

Great is Thy faith - ful - ness, O God my Fa - ther,

A piano accompaniment in 3/4 time. The treble clef is on the top line, and the bass clef is on the bottom line. The key signature is F major (one sharp). The chords shown are F, G, F, C, and C.

with pedal

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G F C(2) D
F E A Gsus G

There is no shad - ow of turn - ing with Thee;

F G C G C G Fmaj9
G F E C C C

Thou chang - est not, Thy com - pas - sions, they fail not;

F#m7(b5) C Fmaj7 G C
G G

As Thou hast been, Thou for - ev - er wilt be.

B

mf

G B F C C A A C# D Gm6 Dm

Great is Thy faith - ful - ness! Great is Thy faith - ful - ness!

mf

F G C Cm6 G Am Gsus G

Morn - ing by morn - ing new mer - cies I see;

G F G F C E F C G7 D C E Fmaj7 F6

All I have need ed Thy hand hath pro - vid ed;

p

The musical score consists of four staves, each with a different vocal range: soprano (top), alto, tenor, and bass (bottom). The music is in common time. Key changes are indicated above the staves. The soprano and alto parts sing the first two lines of the hymn. The tenor and bass parts sing the third line. The bass part continues with the fourth line. The music features various dynamics, including *mf* (mezzo-forte) and *p* (piano).

Am
F#

C
G

C(2)
E

great is Thy faith - ful - ness, _____

great is Thy faith - ful - ness, faith - ful - ness,

Fmaj7 Dm7 G

Ab
Gb

Fm

Ab7
Eb

Lord, un - to me, to — me.

*I Surrender All; Words by Judson Van DeVenter, Music by Winfield Weeden

C *mf* D_b G_b/D_b D_b G_b/A_b A_b G_b A_b

I sur - ren - der all, I sur - ren - der

mf

D \flat (2) D \flat

G \flat
D \flat

D \flat

Fm7

G \flat

all; _____ All to Thee, my bless - ed Sav - ior,

D \flat (2)
A \flat

D \flat
A \flat

G \flat
A \flat
D \flat sus

D \flat

C \flat
D \flat

I sur-ren - der all. _____

* 'Tis So Sweet to Trust in Jesus; Words by Louisa Stead; Music by William J. Kirkpatrick

D G \flat B \flat m7 C \flat 6 G \flat
B \flat m7 D \flat G \flat B \flat m7

Je - sus, Je - sus, how I trust Him! How I've proved Him

fzmp

C_b6 D_bsus D_b G_b p C_b G_b

o'er and o'er! Ah _____

(b) o'er and o'er! Je - sus, Je - sus, pre - cious Je - sus!

C_b C_b / D_b D_b E_bm C_b B_bm7 A_bm7
poco a poco cresc.

to trust Him more! O for grace to

O for grace to trust Him more!

poco a poco cresc.

C_b / D_b D_b7 D_bsus / G_b G_b B mf I have de -

trust Him more!

mf

I Have Decided to Follow Jesus; Folk melody from India

The musical score consists of four staves of music. The top staff uses a treble clef and has a key signature of one sharp. It includes lyrics: "cid - ed _____ to fol - low Je - sus," with chords above the notes: E, B(2), B, F# over B, E over B, F# over B, B(2), and B. The second staff uses a bass clef and has a key signature of three sharps. The third staff uses a treble clef and has a key signature of three sharps. The fourth staff uses a bass clef and has a key signature of three sharps. The lyrics continue: "I have de - cid - ed _____ to fol - low" followed by a break in the music. The chords for the middle section are B7, E over B, E, and F# over B. The bottom section starts with E over B, B, E6 over F#, F# over B, and B. The lyrics end with "sus," and then "I have de - cid - ed _____". The music concludes with a final section of bass notes.

E
F# E6
B F#
A# G#m

B
F#

to fol - low Je - sus, no turn - ing

Emaj7

E
F# B
G/B

back, no turn - ing back.

F
A F
G [F] C(2) C G/C F/C G/C

The world be - hind me, the cross be -

8va simile

C

C7

C
F

F

fore me; The world be - hind me, _____

accented

F
GF
C

C

F
G

— the cross be - fore me; The world be -

C(2)

Cmaj9

F
GF
CG
B

Am

hind me, _____ the cross be - fore _____ me,

F

C
GF
G

G

Csus

no turn - ing back, _____

no turn - ing back.

C
strongly

F

G

Am

F

G9sus

rall.

C

a tempo

No turn - ing back, no turn - ing back,

*ten.**rall.**a tempo*

Fmaj7

G7sus

C

C(2) Sopranos div.

ritard

C

pa

no turn - ing

back!

*Tenors div.**8va**8va*

The Choice

(Male Solo)

Based on Hebrews 11:24-27

Words and Music by
WALT HARRAH

Flowing ♩ = 92

N.C.

A musical score for piano and male soloist. The piano part consists of two staves: treble and bass. The soloist's part is in soprano clef. The tempo is indicated as 'Flowing ♩ = 92' and 'N.C.' (No Change). Dynamics include *p*, *mp*, and *sva*. The vocal line begins with 'with pedal' and ends with a long sustained note.

MALE SOLO A C(2)

On the one hand there's the pal - ace, the

Continuation of the musical score. The piano part shows a melodic line in the treble staff. The vocal line continues with 'On the one hand there's the pal - ace, the'.

A♭dim

— C —

C(2)

Pha - raoh's house is mine.

I'd love to serve like

Continuation of the musical score. The piano part shows a melodic line in the treble staff. The vocal line continues with 'Pha - raoh's house is mine.' and 'I'd love to serve like'.

A_bdim

C

C(2)

Jo - seph and still be home by nine. God's

F

C
E

Gsus
D

G

peo - ple need a lead - er, some - one to take com -

C

F

C
E

mand. Am I the on - ly one God has to

Dm7

F
G

C(2)

lead _____ them to that land?

o

8

B

Csus

C (2)

On the oth- er hand, there's the prom - ise to

Abdim

C

C(2)

Csus

Ab - ra-ham; God said that He would take His

Abdim

C(2)

C

C(2)

peo - ple home if they'd fol - low where He led. Just

F

C
EGsus
D

G

when we'll see the Prom -ised Land is an - y- bod - y's

C

F

C

guess, for on the way to Ca - naan's land are

Dm7

F
GF
C

years of wil - der - ness.

C

Dm7

C(2)
E

C

F

C

Well I don't care how hard the

F

G
F

Fmaj7

F
C

C

F
C

C

way might be, He'll lead me there even - tually. By

Dm7

G

G

C

Dm7

Dm7

faith I choose the road _____ that can't be _____

C(2)

C

G7sus

G

E

F

seen. I'll take the wealth of His great

C

C

Am

Dm7

E

B

love out - poured, for life with Him is its

mf

mf

Gsus

G

C(2)

own re - ward.

8va -

mp

D

Let me think now, am I

8va cont.

Abdim

C

8va

la

C(2)

cer - tain? Can I real - ly leave be - hind these

swell

*Abdim**C*

rich - es? I've grown ac - cus-tomed to a life that's so re -

8va

swell

la

C(2)

F

G

E

C

fined. Still my peo-ple live in bon- dage, they're

mf

Dm7

G

C

F

G
F

slaves to tyr - an - ny. Am I the one you're

C
E

Dm7

N. C.

need -ing, Lord, to set your peo - ple

Csus

C

Dm7

C(2)
EC
E

free?

Well

I

don't

Coda C(2)

ward.

I'll

=

=

Gsus

G
F

take the wealth of His

C(2)

E

Am

poco a

love out - poured, for life with

Dm7

*poco ritard e decresc.**rubato*

Gsus

Him

is its own

re

*poco ritard e decresc.**rubato*A**b**maj7*a tempo*

Fm

Ab

ritard

C

p

ward.

*ten.**p a tempo**ritard**pp**ff*

*

*

()

The Race

Based on Hebrews 11 and 12

Words and Music by
WALT HARRAH

Boldly, with excitement $\text{♩} = 88$

Piano part: Treble and bass staves. Key signature changes from F major to G major (F#) and then to A major (E). Dynamics include *f*, *p*, and *8va*. Fingerings like (1), (2), and (3) are shown. Measure numbers 1 through 4 are indicated above the staff.

Piano part: Treble and bass staves. Key signature changes to A major (E) with 9 sharps. Dynamics include *p* and *f*. Measure number 6 is indicated above the staff.

CHOIR: unison [A]

G
 F

mp

We're in a race to

8va cont. - - - - -

f

mp

F G
F F

F (2) Fsus

win a prize; the length is nev - er known. The

F G
F F

G F A \flat
F F E \flat

ones who run to no sur - prise claim Je - sus Christ their

F B B \flat
C F

own. The race is run by ev - 'ry-one who

mf

mf

The score is in common time throughout. The vocal range is mostly soprano, with some lower notes in the bass clef staff. The piano part provides harmonic support and includes bassline patterns.

B_b

Csus

F

F

calls Mes-si - ah Lord, and best of all, when

accented

F G F A_b F E_b F F B_b(2)

run by faith, the end brings great re - ward. _____

B_bsus7
C

MEN

Csus
C F

Dsus
F

Ebsus
F

Dsus
F

We're not the first to run this race, ten

simile

3

Csus
F

C7
G

Csus
F

Dsus
F

thou - sands ran be - fore; and those who fin - ished

3

3

Csus
F

Dsus
F

Ebsus
F

Fsus Fsus
E \flat B \flat

Gsus
F

CHOIR
F *mf*

see His face, they know what waits in store.

Now

D

B \flat

B \flat
D

F
C

F

B \flat

from the stands they cheer us on, so we should per - se -

Csus

F

poco a poco cresc.

F

G
F

vere; to know so man - y ran so well should

*poco a poco cresc.**simile**A_b*
*E_b**B_b*
D

Cm7

F

E Csus
D_b

teach us not to fear.

Lord, by faith we

*gliss.*R.H.
Csus

run the race set be- fore us; help us to ex - cell.

*gliss.*R.H.
E

B_b

F

F

B_b

F

C7

F

F

Till the crown of life we win, Lord, keep us run - ning

Csus

C

Dsus

D

F

A

G

well,

run - ning well.

The point is not who

f accented

comes in first or who might come in last; _____ we

3

3

la

la

*

G A G G A B_b G C
on - ly need to run by faith un - til the trum - pet

Gsus D Gsus D ff G C F G
blast. Through pain, through trials, and

D 3 3 ff F G Dsus D sub. mf
suf - fer - ing, an - ti - ci - pate that day when

sub. mg
when

G

A
G

G

A
GB_b
G

in the twin - kling of an eye the Lord will

have His way!