

VOLUME TWO

THE BEST EVER

MEDIUM-HIGH
VERSION

HI-LO

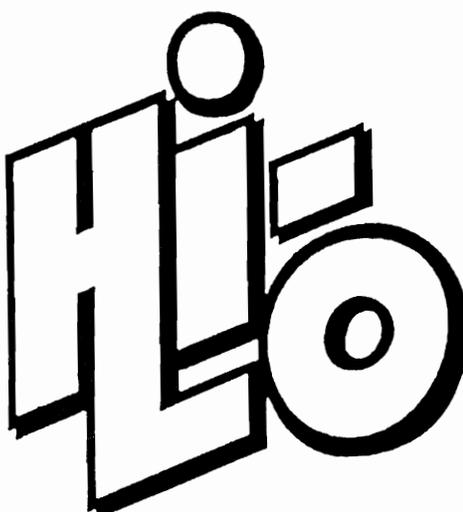
SONGBOOK

A VOCAL COLLECTION OF 25 BEST-SELLING TITLES
COMPILED BY CAROL TORNQVIST

BENSON MUSIC

Medium HighVersion

THE
BEST
EVER



SONGBOOK

A Vocal Collection of 25 Best-Selling Titles
Compiled by Carol Tornquist

Adapted for Piano/Vocal by Carol Tornquist

Catalogue no. 25986-0809-7

Companion Products

25986-0809-2 Acc. Stereo Track Double Compact Disc (Med. High)

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Carry On

Words and Music by
**BOB FARRELL and
 MICHAEL W. SMITH**

Gently, with expression

Chords: D^{\flat} , $\frac{D^{\flat}}{C}$, $B^{\flat}m7$, $\frac{D^{\flat}}{A^{\flat}}$, $G^{\flat}2(no3)$, $\frac{A^{\flat}7sus}{E^{\flat}}$

mp

The piano introduction consists of two staves. The right hand plays a series of chords: D^{\flat} , $\frac{D^{\flat}}{C}$, $B^{\flat}m7$, $\frac{D^{\flat}}{A^{\flat}}$, $G^{\flat}2(no3)$, and $\frac{A^{\flat}7sus}{E^{\flat}}$. The left hand plays a simple bass line with quarter notes.

5 D^{\flat} *mp* $\frac{D^{\flat}}{C}$ $B^{\flat}m7$ $\frac{D^{\flat}}{A^{\flat}}$

1. God of bound - less u - ni - verse, — Lord who shaped — me from — my birth, —
 2. God who rules — the sky — and sea, — calms the storms — that rage — in me, —

The vocal line begins with a measure rest followed by a quarter note D^{\flat} on the first line of the staff. The piano accompaniment continues with chords $\frac{D^{\flat}}{C}$, $B^{\flat}m7$, and $\frac{D^{\flat}}{A^{\flat}}$.

$G^{\flat}2(no3)$ $\frac{G^{\flat}2(no3)}{E^{\flat}}$ 9 D^{\flat} $\frac{D^{\flat}}{C}$

— You are there, — You are there. — In the glo - ry of — the stars, —
 — car - ry on, — car - ry on. — Lord of heav - en, Lord — of earth, —

The vocal line continues with a quarter note D^{\flat} on the first line of the staff. The piano accompaniment continues with chords $G^{\flat}2(no3)$, $\frac{G^{\flat}2(no3)}{E^{\flat}}$, D^{\flat} , and $\frac{D^{\flat}}{C}$.

18 mf-f Db $\text{D}\flat/\text{C}$ $\text{B}\flat\text{m}$ $\text{D}\flat/\text{A}\flat$ $\text{G}\flat$ $\text{E}\flat\text{m}$
 $\text{G}\flat$

Your love is life to me, — You are my des - ti - ny — car - ry on, —

mf-f

$\text{A}\flat$ $\text{G}\flat/\text{B}\flat$ 22 $\text{D}\flat$ $\text{D}\flat/\text{C}$ $\text{B}\flat\text{m}7$ $\text{D}\flat/\text{A}\flat$

car - ry on. — O God of awe - some might, — You draw me to Your light —

$\text{G}\flat$ $\text{E}\flat\text{m}$ $\text{A}\flat$ Fm $\text{B}\flat\text{m}$ 3rd time to CODA \oplus
 $\text{G}\flat/\text{B}\flat$

— car - ry on, — car - ry on, — car - ry on. — My

1. $\text{D}\flat$ $\text{A}\flat$ Absus $\text{A}\flat$ $\text{G}\flat$ $\text{A}\flat/\text{G}\flat$

life is in — Your hands, — car - ry on,

Repeat to bar 5.

2.
Db/Ab

Absus

Ab

car-ry on.

life is in— Your hands,— car-ry on.

mp

33

f

Fb

Cb
Eb

Dbm7

Fb
Cb

A

Cb

Absus

Ab

A
Gb

D.S. to CHORUS
(bar 18)

molto rall.

⊕ CODA

Db
Ab

Absus

life is in— Your hands,

41 *mf* $G\flat$ $A\flat$ $G\flat$ $Fm7$ $G\flat$

car-ry on, car-ry on.

$A\flat$ $G\flat$ *mp* 45 $D\flat$ $A\flat$ Absus

My life is in Your hands,

$A\flat$ $D\flat$ $D\flat$ C $B\flat m7$ $D\flat$ $A\flat$

and Lord, car - ry on.

$G\flat2$ $A\flat$ $D\flat$ $B\flat m$ $A\flat$ $G\flat2$ (no3)

rit. *p*

Awesome God

Words and Music by
RICH MULLINS

Dramatically (in 2)

C⁹ sus

mf (Accented!)

5 *Gm7* *Cm7* *Dm7*

1. When He

9 *Gm*

rolls up His sleeves — He ain't just "put - tin' on the ritz" — Our
sky — was star - less in the void — of the night —

Cm7 Dm7 Gm $\frac{Dm7}{G}$ 13 Gm7

God is an awe - some God! There is thun - der in His foot - steps — and
He spoke in - to the dark - ness and cre -

Cm7 Dm7 Gm

light - 'ning in His fists — Our God is an awe - some God! The
a - ted the light —

17 Cm7

Lord — was - n't jok - ing when He kicked 'em out of E - den, it
Judg - ment and wrath — He poured — out on Sod - om, 7

Dm7 21 Eb

was - n't for no rea - son that He shed — His — blood; His re - turn is ver - y close and so you'd
mer - cy and grace — He — gave — us at the cross 7 I hope that we have — not — too

Cm7 Dm7 Gm *f*

bet - ter be be - liev - in' that our God is an awe - some God! Our
 quick - ly for - got - ten that our

25 Eb Bb F Gm

God is an awe - some God, He - reigns from - heav - en a - bove With -

29 Eb Bb Cm7 D+7 D7 1, 3, 4, 5, 6 Gm

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

2. Gm Cm7 Dm7 *mp* D.S. (to bar 9.)

God! 2. When the

7. Gm 38 Cm7 Dm7

God! Our God is an awe - some

Gm Cm Dm7 *rall.*

God! Our God is an awe - some

Gm *a tempo* 42

God!

a tempo *mf*

Cm7 Dm7 Gm

molto rit. *mp*

8^{vb}

Household of Faith

Words and Music by
BRENT LAMB and
JOHN ROSASCO

Easy 4

Chords: G \flat 2, A \flat m7, G \flat maj9, A \flat m7, G \flat maj9, A \flat m7

mp

Chords: G \flat maj9, A \flat m7, 5 G \flat , A \flat m7, G \flat /B \flat , C \flat

mp

1. Here we are — at the start, — com-mit-ting to — each oth-

Chords: G \flat , A \flat m7, G \flat /B \flat , A \flat m7, C \flat /D \flat

- er by His words, — from our — hearts. —

9

G \flat

A \flat m7

G \flat
B \flat

B \flat 7

A \flat C
B \flat D

We will be a fam - i - ly in a house that will be a home,

E \flat m

G \flat
A \flat

A \flat 7

A \flat m7

C \flat
D \flat

D \flat 7

and with faith we'll build it strong. We'll build a house -

13

C \flat

mf

D \flat
C \flat

B \flat m7

E \flat m7

hold of faith that to - geth - er we can make, and

A \flat m7

D \flat

D \flat
C \flat

D \flat m
B \flat

D \flat m
E \flat

E \flat 7

when the strong winds blow it can't fall down. As

17 *Abm7* *Abm7* *D \flat* *D \flat 7* *B \flat m7* *E \flat 7sus* *E \flat 7*

one in Him— we'll— grow— and the whole world— will know— that

Abm7 *Abm7* *D \flat* *G \flat* *Abm7*

we are a house - hold of faith.

mp

G \flat 2 *Abm7* *G \flat maj9* *Abm7* *G \flat maj9* *Abm7*

24 *G* *mp* *Am7* *G/B* *C*

2. Now to be— a fam - i - ly— we've got to love— each oth -

*Soloist may choose to sing original rhythm here. (See bar 38.)

G Am7 G/B Am7 C/D

- er, at an - y cost, un - self - ish - ly;

28 G Am7 G/B B7 A C# B D#

And our home — must be a place — that ful - ly a - bounds — with

Em G/A A7 Am7 C/D D7

grace: — a re - flec - tion of — His — face. We'll build a

32 C mf D/C Bm7 Em7

house - hold of faith — that to - geth - er we — can make, — and

Am7 D D/C Dm/B Dm/E E7

when the strong winds blow it can't fall down. As

36 Am7 Am7/D D7 Bm7 E7sus E7

one in Him we'll grow and the whole world will know that

Am7 Am7/D G Eb7sus Eb7

we are a house - hold of faith. We'll build a

40 f D♭ Eb/D♭ Cm7 Fm7

house - hold of faith that to - geth - er we can make, and

Bbm7 Eb Eb D_b Ebm C Ebm F F7

when the strong- winds blow it can't fall down. As

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note G4, followed by eighth notes A4, Bb4, and C5, then a quarter rest, and finally a quarter note G4. The piano accompaniment features a bass line with a half note G3 and a treble line with a quarter rest followed by eighth notes G4, A4, Bb4, and C5.

44 Bbm7 Bbm7 Eb Eb7 Cm7

one in Him- we'll- grow- and the whole world- will

Detailed description: This system contains measures 44-47. Measure 44 has a vocal line with a quarter note G4, eighth notes A4, Bb4, and C5, and a quarter note G4. Measure 45 has a vocal line with a quarter note G4, eighth notes A4, Bb4, and C5, and a quarter note G4. Measure 46 has a vocal line with a quarter note G4, eighth notes A4, Bb4, and C5, and a quarter note G4. Measure 47 has a vocal line with a quarter note G4, eighth notes A4, Bb4, and C5, and a quarter note G4. The piano accompaniment includes a triplet of eighth notes in measure 46.

F⁹sus *molto rall.* F7 *mp* 47 Bbm7 Bbm7 Eb

know that we- are a house - hold of

Detailed description: This system contains measures 48-51. Measure 48 has a vocal line with a quarter note G4 and a quarter rest. Measure 49 has a vocal line with a quarter note G4 and a quarter rest. Measure 50 has a vocal line with a quarter note G4, eighth notes A4, Bb4, and C5, and a quarter note G4. Measure 51 has a vocal line with a quarter note G4, eighth notes A4, Bb4, and C5, and a quarter note G4. The piano accompaniment includes a *molto rall.* marking in measure 48 and a *mp* marking in measure 50.

Ab Bbm7 Ab Eb⁹sus *p* Ab²

faith.

(in tempo) *molto rit.* *p*

Detailed description: This system contains measures 52-55. Measure 52 has a vocal line with a quarter note G4 and a quarter rest. Measure 53 has a vocal line with a quarter note G4 and a quarter rest. Measure 54 has a vocal line with a quarter note G4, eighth notes A4, Bb4, and C5, and a quarter note G4. Measure 55 has a vocal line with a quarter note G4, eighth notes A4, Bb4, and C5, and a quarter note G4. The piano accompaniment includes an *(in tempo)* marking in measure 52 and a *molto rit.* marking in measure 54.

We Are the Reason

Words and Music by
DAVID MEECE

Moderately

B \flat

Cm
B \flat

B \flat

mp

1. As lit - tle chil - dren we would dream of Christ - mas

2. But we nev - er re - al - ized a Ba - by born one bless - ed

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Cm7
F

mp

5 B \flat

Dm7
A

1. As lit - tle chil - dren we would dream of Christ - mas

Gm

B \flat 9
F

E \flat 2

E \flat

B \flat
D

morn and all the gifts — and toys — we knew — we'd find; —

Cm7

D7

Gm

Gm
F

But we nev - er re - al - ized a Ba - by born one bless - ed

Gm E Ebmaj7 Cm7 Eb F Eb/F F7
 night gave us the great-est gift of our lives.

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'night' followed by a triplet of eighth notes for 'gave us the great-est gift'. The piano accompaniment features a bass line with a half note 'E' and a treble line with a triplet of eighth notes. A dynamic marking of *mf* is present. An *8va* marking is above the piano treble staff.

13 Bb Cm Eb F
 We were the rea-son that He gave His life,— we were the rea-son that He

Detailed description: This system contains measures 13-15. The vocal line begins with a half note 'We were the rea-son that He gave His life,—' followed by another half note 'we were the rea-son that He'. The piano accompaniment continues with a bass line and treble line. A dynamic marking of *mf* is present.

Bb Dm7 A Gm7 Cm7
 suf-fered and died;— To a world that was lost— He gave all— He could give— to

Detailed description: This system contains measures 16-18. The vocal line continues with 'suf-fered and died;— To a world that was lost— He gave all— He could give— to'. The piano accompaniment features a bass line and treble line. A dynamic marking of *mf* is present.

Eb F Bb Cm
 show us the rea-son to live.

Detailed description: This system contains measures 19-21. The vocal line concludes with 'show us the rea-son to live.'. The piano accompaniment features a bass line and treble line. A dynamic marking of *mf* is present.

B \flat Cm B \flat mp 24 B \flat D7 A

2. As the years went by we learned more a- bout

Detailed description: This system contains the first two measures of the second vocal line. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The dynamic marking is mezzo-piano (mp).

Gm B \flat F B \flat 7 F Eb B \flat D

gifts: the giv- ing of our- selves and what that means.

Detailed description: This system contains the next two measures of the second vocal line. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the same melodic and bass lines. The dynamic marking remains mezzo-piano (mp).

Cm7 D7sus D7 Gm Gm F

On a dark and cloud - y day a man hung cry - ing in the rain

Detailed description: This system contains the next two measures of the second vocal line. The vocal line continues with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The piano accompaniment continues with the same melodic and bass lines. The dynamic marking remains mezzo-piano (mp).

Gm E Ebmaj7 Cm7 Eb F F Eb F7

be - cause of love, be - cause of love. And

Detailed description: This system contains the final two measures of the second vocal line. The vocal line continues with a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note D5. The piano accompaniment continues with the same melodic and bass lines. The dynamic marking remains mezzo-piano (mp). The word 'And' appears at the end of the system.

32

B \flat Cm B \flat Eb F F

we were the rea - son that He gave His life, — we were the rea - son that He

B \flat Dm7 A Gm7

suf - fered and died; — To a world that was lost — He gave all —

Cm7 Eb F F B \flat B \flat Ab

— He could give — to show us the rea - son to live. I

40

G \flat D \flat F

fin - 'ly found — a rea - son for liv - ing: — it's in giv -

*D*_b*m* *F*_b *C*_b *E*_b

ing ev - 'ry part of my heart to Him. In

*C*_b*m* *D* *G*_b *D*_b *E*_b*m*⁷

all that I do, ev - 'ry word that I say, I'll be

*E*_b*m*⁷ *A*_b *A*_b⁹ *C*_b *D*_b *D*_b⁷ *G*⁹*sus*

giving my life just for Him, for Him.

49 *mf* *C* *D*_b *C*

We are the rea - son that He gave His life,

mf

E **G** **G** **G** **C** **Em7**
G **B**

we are the rea - son that He suf - fered and died; — To a

53 **Am7** **Dm7**

world that was lost — He gave all — He could give — to

E **G** **G7** **G#°** **Am** **D9** **E** **G** **G7**

show us the rea - son to live. He is my rea - son to

C

live!

mp *rit.*

Jesus Will Still Be There

Words and Music by
ROBERT STERLING and
JOHN MANDEVILLE

Gently syncopated

G Cmaj9 C6 G/D C2

6 G mp G2 Cmaj7 C6

1. Things change, — plans fail, —
2. Time flies, — hearts turn, — a

Bm7 Em7 Am7/D G G2

10

you look for love — on a grand - er scale; Storms rise, —
lit - tle bit wis - er from les - sons learned, — But some - times —

Cmaj7 C6 Bm7 Em7 Am7/D D

hopes fade, and you place your bets on an - oth - er day. When the
 weak - ness wins and you lose your foot - hold once a - gain.

14 Em Em/D C G/B

go - in' gets tough, when the ride's too rough, when you're

Am G D/F# Am7/D

just not sure e - nough, Je - sus will still

18 G D/F# C2/E G/D G/B

be there. His love will nev - er change,

Am $\frac{Am}{G}$ $\frac{G}{D}$ D C $\frac{C}{D}$ 22 G $\frac{D}{F\#}$

sure as a stead - y rain. Je - sus will still be there: -

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole note rest, followed by a half note 'sure', a quarter note 'as', a quarter note 'a', a quarter note 'stead', a quarter note 'y', a quarter note 'rain.', a quarter note 'Je', a quarter note 'sus', a quarter note 'will', a quarter note 'still', a quarter note 'be', a quarter note 'there:', and a quarter note rest. The piano accompaniment consists of a treble and bass clef with chords and moving lines.

$\frac{C^2}{E}$ $\frac{G}{D}$ $\frac{G}{B}$ Am $\frac{Am}{G}$

when no one else is true He'll still be lov -

The second system continues the vocal line and piano accompaniment. The vocal line has a whole note rest, followed by a half note 'when', a quarter note 'no', a quarter note 'one', a quarter note 'else', a quarter note 'is', a quarter note 'true', a quarter note 'He'll', a quarter note 'still', a quarter note 'be', and a quarter note 'lov -'. The piano accompaniment continues with chords and moving lines.

$\frac{G}{D}$ C D 26 Em $\frac{Em}{D}$

- ing you. When it looks like you've lost it all

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note '- ing', a quarter note 'you.', a quarter note 'When', a quarter note 'it', a quarter note 'looks', a quarter note 'like', a quarter note 'you've', a quarter note 'lost', a quarter note 'it', and a quarter note 'all'. The piano accompaniment continues with chords and moving lines.

C $\frac{G}{B}$ Am7

and you have - n't got a prayer, Je - sus will still

The fourth system continues the vocal line and piano accompaniment. The vocal line has a whole note rest, followed by a half note 'and', a quarter note 'you', a quarter note 'have - n't', a quarter note 'got', a quarter note 'a', a quarter note 'prayer,', a quarter note 'Je - sus', a quarter note 'will', and a quarter note 'still'. The piano accompaniment continues with chords and moving lines.

1. $\overset{Cmaj7}{D}$ D G Cmaj9 C6

be there.

$\overset{G}{D}$ C2 *Repeat to bar 6.*

2. $\overset{Cmaj7}{D}$ D Em $\overset{Em}{D}$ Cmaj7 *mf* $\overset{D}{E}$

be there. Je - sus will still -

37 A $\overset{E}{G\#}$ $\overset{D2}{F\#}$ A E $\overset{A}{C\#}$

be there. His love will nev - er change,

Bm Bm
A A
E E D D
E 41 A E
G#

sure as a stead - y rain. Je - sus will still be there:

D2
F# A
E A
C# Bm Bm
A

when no one else is true He'll still be lov -

A
E D E 45 F#m
E F#m
E

ing you. When it looks like you've lost it all

D A
C# Bm7

and you have - n't got a prayer, Je - sus will still

Dmaj7
E

E

F#m

poco rall.

mp

be there. When it

poco rall.

50

E

D

A
C#

looks like you've lost it all and you have - n't got a prayer,-

mp

Bm7

Dmaj7
E

E9

Je - sus will still be

54

A

p

Dmaj9

Bm
D

Dmaj7
E

E9

A
E

D2

there.

p

rit.

pp

We Believe in God

Words and Music by
AMY GRANT and WES KING

Easy 3

B \flat

B \flat
D

E \flat

Cm

Cm⁷

E \flat

F

9

B \flat

mp

B \flat
D

E \flat

We be - lieve in God,

Cm

Cm⁷

E \flat

F

And we all need Je - sus

17

Bb Bb D Eb

'Cause life is hard,

Cm Cm7 Eb F *mf*

And it might not get easier; But

25

Bb Bb D Eb6

don't be afraid to know who you are, And

Cm Cm7 F F7

don't be afraid to show it.

33 $B\flat$ $B\flat$ $E\flat$
 D

If you be - lieve in God,

Cm Cm^7 $E\flat$ F

If you say you need Je - sus,

41 $B\flat$ $B\flat$ $E\flat$
 D

He'll be where you are,

Cm Cm^7 $E\flat$ F

And He nev - er will leave you.

49

Bb D Eb6 Eb

Sing to me now words that are true So

Cm Cm7 F F7

all in this place can know it.

57

Bb D Eb

We be - lieve in God,

Cm Cm7 Eb F

And we all need Je -

65 $B\flat$ $B\flat$ D $E\flat$

sus. We be - lieve in God,

Cm $Cm7$ $E\flat$ F

And we all need Je -

73 $B\flat$ $B\flat$ D $E\flat$

sus. We be - lieve in God,

Cm $Cm7$ $E\flat$ F *1.* $E\flat$ F *D.S. (to bar 49.)*

And we all need Je - sus.

2. Eb F Bb

Je - sus.

Detailed description: This system contains the first three measures of the piece. The vocal line begins with a long note on 'Je' (E-flat) and continues with a melodic line over 'sus.' (F and B-flat). The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Bb D 85 Eb

We be - lieve in God.

Detailed description: This system contains measures 4 through 6. The vocal line starts with a long note on 'We' (B-flat) and continues with 'be - lieve' (D) and 'in God.' (E-flat). The piano accompaniment features a more active bass line and chords in the right hand.

Cm F

Detailed description: This system contains measures 7 through 9. The vocal line begins with a long note on 'Ooo' (C minor) and continues with a melodic line over 'F'. The piano accompaniment continues with chords and a bass line.

Bb

rit. mp

Ooo

rit. mp

Detailed description: This system contains measures 10 through 12. The vocal line starts with a long note on 'Ooo' (B-flat) and continues with a melodic line. The piano accompaniment includes dynamic markings 'rit.' and 'mp' and features a more complex bass line.

His Eye Is on the Sparrow

Words and Music by
CHARLES H. GABRIEL
 and **MRS. C.D. MARTIN**

Moderately, with expression

$\frac{B\flat}{D}$ Cm7 $\frac{B\flat}{D}$ Ebmaj9 $\frac{B\flat}{D}$ Cm7 $\frac{B\flat}{D}$ Ebmaj9 $\frac{E\flat}{F}$ B \flat 2

The piano introduction is in 4/4 time, starting with a treble clef and a key signature of two flats. The melody is marked 'loco' and features a '8va' (octave up) marking. The accompaniment is in the bass clef, also marked 'loco', with a '8va' marking. The piece concludes with a repeat sign and a fermata.

4 *Freely*
mp $B\flat$ 2

$\frac{F}{B\flat}$ $B\flat$ $\frac{F}{B\flat}$ $B\flat$ $\frac{E\flat}{B\flat}$ $B\flat$ $\frac{E\flat}{B\flat}$ 2 $B\flat$

1. Why should I be dis - cour - aged, and why should the shad - ows —

The first system of the vocal line begins with a square box containing the number '4'. The lyrics are: "1. Why should I be dis - cour - aged, and why should the shad - ows —". The piano accompaniment features sustained chords in the bass and treble clefs.

$\frac{F}{B\flat}$ $B\flat$ $\frac{F}{B\flat}$ $B\flat$ Dm7 $\frac{G}{B}$ Csus $\frac{4}{2}$ Cm Csus $\frac{4}{2}$ Cm

come? — Why should my heart be lone - ly, —

The second system of the vocal line continues the lyrics: "come? — Why should my heart be lone - ly, —". The piano accompaniment continues with sustained chords and some melodic movement in the bass line.

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Cm7 F7 $\frac{E}{B\flat}$ B \flat $\frac{E}{B\flat}$ B \flat 12 B \flat maj7 Cm7

and long for heav'n and home When Je - sus is my

(more movement)

Dm7 Ebmaj9 B \flat D+7 Ebmaj7 Eb6

por - tion, my con - stant Friend is He? His

F $\frac{E}{E\flat}$ $\frac{B\flat}{D}$ B \flat $\frac{F7sus}{C}$ F7sus F9

eye is on the spar-row, and I know He watch - es

$\frac{B\flat}{D}$ $\frac{F7sus}{C}$ F7 20 B \flat 2 D+7 Eb Ebm6

me. Yes, His eye is on the spar-row, and I

$B\flat$
F

F⁹sus F7 E
 $B\flat$ $B\flat$ E
 $B\flat$ $B\flat$

know He watch - es me. And I

24 F E $B\flat$ $B\flat$ F E
mf $E\flat$ D $B\flat$ $E\flat$

sing be - cause I'm hap - py, yes, I sing be - cause I'm

$B\flat$ $E\flat$ maj7 F 7 $B\flat$ $E\flat$ $E\flat$ m6
 D F

free, For His eye is on the spar - row, and I

$B\flat$ / F $E\flat$ maj7 F 7 $B\flat$ C m9 $B\flat$ 2 $E\flat$ maj9
mp F D

know He watch - es me.

mp *poco rall.* *a tempo*

33

B sub. mf C#m9 B D# B E E#°

2. "Let not your heart be trou- bled," His ten- der word I

sub. mf

B F# F#7 E B D# B#° G# B# C#sus4/2 C#m

hear; And rest- ing on His good- ness

sub. mf

E F# F#7 B Emaj7 F# F#7 41 B C#m7

I lose my doubts and fears. I draw Him clos- er

D#m7 Emaj9 F#7 E B D# E

to me, from care He sets me free; His

F# E E#7sus B F# E#
 D# C# E

eye is on the spar-row, and I know He watch - es

B C#m7 F#7 49 B D#+7 E Em6
 D#

me. His eye is on the spar-row, and I

rall.

B E F#7 E B C#m7 B A
 F# F# mp D#

know He watch - es me. And I

a tempo *mp*

53 G G F C G7 C Am7 G G F
 mf F E D

sing be - cause I'm hap - py, and I sing be - cause I'm

mf

C E Fmaj7 G7 C9sus C/Bb F/A Fm6/Ab

free, For His eye is on the spar - row, and I

The first system of music features a vocal line starting with a fermata on the word "free," followed by the lyrics "For His eye is on the spar - row, and I". The piano accompaniment consists of chords and moving lines in both hands, with a dynamic marking of *f* (forte) appearing in the right hand.

C G G/F C E Dm7 Dm7/G

know He watch - es me - For His

The second system continues the vocal line with the lyrics "know He watch - es me - For His". The piano accompaniment provides harmonic support with chords and moving lines, maintaining the *f* dynamic.

61 C9sus C/Bb E A Fm6/Ab rit. mp C/G Fmaj7 G7 molto rit.

eye is on the spar - row, and I know He watch - es

The third system begins with a box containing the number "61". The vocal line continues with "eye is on the spar - row, and I know He watch - es". The piano accompaniment includes a *rit.* (ritardando) marking and a *mp* (mezzo-piano) dynamic marking.

C2 a tempo Dm9 C2/E Fmaj7 E/G C

me.

The fourth system concludes the piece with the word "me." The piano accompaniment features a *a tempo* marking, a *rit.* marking, and a *p* (piano) dynamic marking. The system ends with a double bar line.

Love Crucified, Arose

Words and Music by
MICHAEL CARD

Moderate 4

mp

B \flat **E B \flat** **E \flat B \flat** **E B \flat** **B \flat** **E B \flat** **E \flat B \flat** **E B \flat**

5 **B \flat** **B \flat maj9**
A **B \flat**
A \flat **E \flat**
G

1. Long a - go — He blessed — the earth, born old - er than — the years, — And
2. — Your life — You felt — the weight of what You'd come — to give: — To

E \flat m **B \flat** **Cm7** **Fsus** **F**
G \flat F

in the stall — a cross — He saw through the first of man - y tears. — A
drink for us — that crim - son cup so we might real - ly live. — At

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of three systems. The first system is an instrumental introduction for piano, marked 'Moderate 4' and 'mp', with a sequence of chords: Bb, E Bb, Eb Bb, E Bb, Bb, E Bb, Eb Bb, and E Bb. The second system begins with a vocal line starting on a measure marked '5'. The chords above the vocal line are Bb, Bb maj9 (with a first inversion 'A' below it), Bb (with a first inversion 'Ab' below it), and Eb (with a first inversion 'G' below it). Two vocal lines are provided: '1. Long a - go — He blessed — the earth, born old - er than — the years, — And' and '2. — Your life — You felt — the weight of what You'd come — to give: — To'. The piano accompaniment continues with chords Ebm (with a first inversion 'Gb' below it), Bb (with a first inversion 'F' below it), Cm7, Fsus, and F. The third system continues the vocal lines with lyrics: 'in the stall — a cross — He saw through the first of man - y tears. — A' and 'drink for us — that crim - son cup so we might real - ly live. — At'. The piano accompaniment continues with the same chords as the previous system.

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B \flat $B\flat$ maj9 A B \flat /A \flat $E\flat$ G

life of home - less wan - der - ing, cast out in sor-row's way, — The
last the time — to love — and die, the dark ap-point - ed day: — That

$E\flat$ m G \flat $B\flat$ F Cm⁹ $E\flat$ F F *mf*

Shep - herd seek - ing for — the lost, — His life the price — He paid. — Love
one for - sak - en mo - ment when — the Fa-ther turned - His face — a-way. —

14 $B\flat$ Dm⁷ $E\flat$ $B\flat$ D

cru - ci-fied, — a-rose: — 1,3) the Ris-en One — in splen - dor, Je - ho -
2) the One who lived — and died — for me was —

mf

$E\flat$ $B\flat$ D Cm⁹ Fsus F

- vah's sole — De - fend - er — has won the vic - to - ry! — Love
Sa - tan's nail - pierced cas - ual-ty: — now He's breath-ing once — a - gain! —

18 $B\flat$ Dm^7 $E\flat$ $B\flat$ / D

cru - ci - fied, — a - rose, — and the grave be - came — a place — of hope For the

$E\flat$ $B\flat$ / D 1. Cm^7 $E\flat$ / F

heart — that sin — and sor - row broke — is beat - ing once a - gain! —

$B\flat$ $F/B\flat$ $E\flat$ / $B\flat$ F / $B\flat$ Repeat to bar 5. Cm^7 $E\flat$ / F $B\flat$ 2. $D.S. al Coda$ (to bar 14.)

2. Through - out — beat - ing once a - gain! — Love

3. Cm^7 $E\flat$ / F F $B\flat$ $B\flat$ / D Cm^7 rit. $E\flat$ / F $B\flat$

beat - ing once a - gain! —

In Heaven's Eyes

Words and Music by
PHILL McHUGH

Slow 4

G Cmaj9

mp

G Cmaj9 *mp*

1. A fer - vent
(2. The or - phaned)

6 G D F# Dm F C2 E C E G B Am7

prayer child, rose up to heav - en, a frag - ile soul was los - ing
the way - ward fa - ther, the home - less trav - 'ler in the

$\frac{G^2}{D}$
 $\frac{G}{D}$
 $\frac{Em}{C\#}$
 $Cm(+7)$

ground; Sort - ing through the earth - ly bab - ble, heav - en heard -
 rain: When life goes by and no - one both - ers, heav - en feels -

$\frac{G}{B}$
 Am^7
 $\frac{C}{D}$
 $D7$
14
 G

the sound. This was a life of no dis -
 the pain. Look - ing down God sees each

$\frac{D}{F\#}$
 $\frac{Dm}{F}$
 $\frac{C^2}{E}$
 $\frac{C}{E}$
 $\frac{G}{D}$

tinc - tion, no suc - ces - ses, on - ly tries; Yet, gaz - ing
 heart - ache, knows each sor - row, hears each cry; And look - ing

$\frac{Em}{C\#}$
 Cm

down on this un - love ly one, there was
 up we'll see com - pas - sion's fire: a

Am7 G A C D D/C

love blaze in heav-en's eyes. In heav-en's eyes

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'love' and a quarter note 'blaze' on a dotted line, followed by a triplet of eighth notes 'in heav-en's eyes.' and a half note 'In heav-en's eyes'. The piano accompaniment features a steady bass line and chords in the right hand.

23 G/B C C/D D/C G/B

there are no los-ers, in heav-en's eyes no hope-less

Detailed description: This system contains measures 23-26. The vocal line continues with 'there are no los-ers,' followed by a half note 'in heav-en's eyes' and a half note 'no hope-less'. The piano accompaniment maintains the harmonic support with chords and a consistent bass line.

C C/D D/C G/B C G/D Em C#

cause- On-ly peo-ple like you with feel-ings like me, a-

Detailed description: This system contains measures 27-30. The vocal line begins with a half note 'cause-' followed by 'On-ly peo-ple like you' and 'with feel-ings like me,'. The piano accompaniment includes a triplet of eighth notes in the right hand and a half note in the bass line.

Am7 1. Am7 D G mp

mazed by the grace- we can find in heav-en's eyes.

Detailed description: This system contains measures 31-34. The vocal line starts with a half note 'mazed by the grace-' followed by a half note 'we can find' and a half note 'in heav-en's eyes.'. The piano accompaniment features a triplet of eighth notes in the right hand and a half note in the bass line.

G/B C G/D Em

peo - ple like you with feel - ings like me, and we're a -

mf

Am7 Am7/D D7 rall. mp

mazed by the grace we can find in heav - en's

rall. *mp*

46 G a tempo Cmaj9

eyes.

a tempo

G Cmaj9 G

rit. *p*

Be the One

Words and Music by
AL DENSON, DON KOCH
and DAVE CLARK

Slow 4

mf

C#m C#m B E# A# Amaj7 G#m7 F#2

F#m7 E A Bsus B 7 E2 *mf* E

1. In a world — full of
2. Oh, some-times — it's so

A E B D# C#m G#m B A2

bro - ken dreams where the truth_ is hard_ to find, —
hard to know who is right_ and what_ is wrong, —

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Slow 4' and 'mf'. The key signature has three sharps (F#, C#, G#). The piano part features a steady bass line and chords in the right hand. The vocal line enters in the second measure. The first system includes the first two lines of the chorus. The second system contains the second line of the chorus and the start of the verse. The third system contains the rest of the verse. Chord symbols are placed above the piano part, and lyrics are placed below the vocal line.

11

F#m7

B
D#

E2

E
G#

For ev - 'ry prom - ise that is kept — there are man - y left — be - hind. —
And where — are you — sup - posed — to stand — when the bat - tle lines — are drawn? —



A2

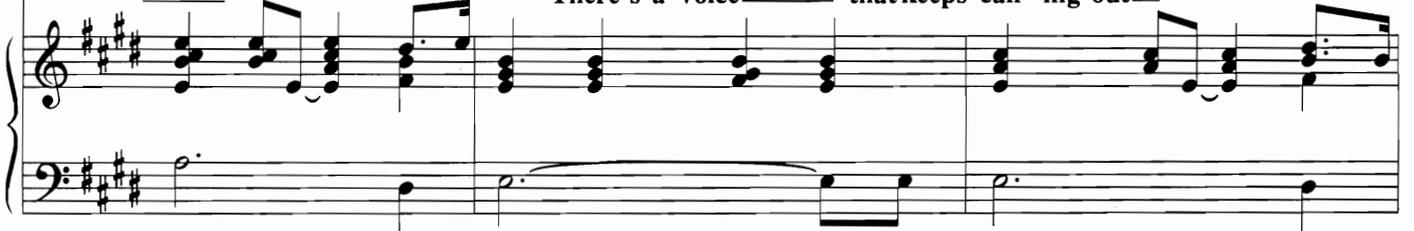
A

B
D#

E

A
EB
D#

Though it seems — that no - bod - y cares, —
There's a voice — that keeps call - ing out —



C#m7

G#m7

A2



it still mat - ters what — you do, —
for some - one who's not — a - fraid —



18

F#m7

B
D#

E

E
G#

'Cause there's a dif - f'rence you — can make, — but the choice is up — to you. —
To be a bea - con in — the night — to a world that's lost — its way. —



D² D B^{7sus} B

Will you be the one

22 E E/G# A² B

to answer to His call? Will you

G#m⁷ C#m⁷ F#m⁷ A/B B

stand when those around you fall? Will you be the one

26 C#m⁷ G#m⁷ 1. A B C#m

to take His light in to a dark - ened world?

B7sus/F# mp B7 A

Tell me, will you be _____ the one? _____

E G# B7sus F# Repeat to bar 7. B7 2. A B C#m

to a dark - ened world? _____

F#m7 A B 35 E

Tell me, will you be _____ the one? _____

A E optional solo part C#m7

If the Lord pro-vides _____ the pow - er _____ for me to

A G#m7 F#m7 Gm7 Gm7/C

stand and say: Yes, I will be the one

40 *f* F Fmaj7 E A Bb C

to answer to His call And I will stand.

Am7 Dm7 Eb2 Bb C C

when those around me fall. I will be the one

Dm7 Am7 Bb C Dm

to take His light into a darkened world

C7sus
G

mf

Will you be — the one?..

mf

48

E
A

Bb2

C

decresc. poco a poco

I will be —

decresc. poco a poco

Bb2
D

F2
A

the one, —

Gm7

mp

Bb
C

rit.

F2

p

I will be the one.

mp

rit.

p

Feel the Nails

Words and Music by
RAY BOLTZ and
STEVE MILLIKAN

Slow 2

Chords: Cm, Gm/Bb, Ab, Eb2/G

Chords: Fm7, Bb9sus, Eb, Ebmaj7, Ab2/Eb

Chords: Eb, Ebmaj7, Ab2/Eb

15 Eb2 mp

1. Tell me Je-sus died — for my trans-gres-sions, —
 2. Seems that I'm so good — at break ing prom-is-es,

Eb2

And that He paid the price — a long, long time a -
 And I treat His pre - cious grace — so care - less -

23

Fm Cm Bb D

go ly; When He gave His life for me on a
 But each time He for-gives —

G7 B Cm Fm7 Eb G

hill called Cal - va - ry; — But there's some - thing else —
 what if He re - lives — The a - gon - y — He felt —

Ab Bb9sus Bb7

I want on to that know: tree? Does He

31

$E\flat$ Gm^7 $E\flat^9sus$ $E\flat^7$ $A\flat$

still feel the nails — ev - 'ry time — I fail? — Can He

Fm^7 $E\flat$ $A\flat$ $B\flat^9sus$ $B\flat^7$

hear the crowd — cry "Cru-ci-fy" a - gain? — Am I

$E\flat$ Gm^7 $B\flat m^7$ $E\flat^7$ $A\flat$

caus - ing Him pain? — Then I know I've got — to change: — I

43

Fm^7 $E\flat$ $B\flat^9sus$ 1. $E\flat$ $E\flat maj^7$ $A\flat$ $E\flat$ *Repeat to bar 15.*

just can't bear the thought of hurt - ing — Him.

2. $A\flat$
 $E\flat$ $E\flat$ $B\flat$ 51 *mf*

Him. Ho - ly,

$A\flat$ $E\flat$ $Fm7$ $\frac{E\flat}{G}$ Fm
 $A\flat$

ho - ly, ho - ly is the

$B\flat$ sus $B\flat$ 59 Cm $Gm7$

Lord. Ho - ly,

$A\flat$ $E\flat$ $Fm7$ *decresc.* $B\flat7$ sus $B\flat7$

ho - ly, ho - ly is the

decresc.

Eb *mp* G *sub. mf* 67 Eb Bb
 Lord. Do You still feel the nails

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'Lord.' followed by a quarter rest, then a quarter note 'Do' and a quarter note 'You'. The piano accompaniment features a sustained Eb chord in the left hand and a melodic line in the right hand. Dynamics range from mp to sub. mf.

Ab Fm7 Eb G Ab
 ev - 'ry time I fail? Have I cru- ci- fied You, Je- sus, with my-

Detailed description: This system contains measures 3 and 4. The vocal line continues with 'ev - 'ry time I fail?' followed by a quarter rest, then 'Have I cru- ci- fied You, Je- sus, with my-'. The piano accompaniment continues with chords and a melodic line. Dynamics are consistent with the previous system.

Bbsus Bb 75 Cm Gm7
 — sin? Oh, I'm tired of play - in' games,

Detailed description: This system contains measures 5 and 6. The vocal line starts with a quarter rest, then 'sin?' followed by a quarter rest, then 'Oh,' followed by a quarter rest, and finally 'I'm tired of play - in' games,'. The piano accompaniment features a melodic line in the right hand and chords in the left hand. Measure 5 is marked with a box containing the number 75.

Ab Eb Fm7 Bbsus Bb
 I real-ly wan- na change; I nev- er want to hurt You a -

Detailed description: This system contains measures 7 and 8. The vocal line starts with a quarter rest, then 'I real-ly wan- na change;' followed by a quarter rest, then 'I nev- er want to hurt You' followed by a quarter rest, and finally 'a -'. The piano accompaniment continues with chords and a melodic line.

Δb E_b E_b Bb
 E_b E_b

83 *mp*

gain. Ho - ly,

Δb E_b E_b $Fm7$

ho - ly, Ho - ly is the—

$Bbsus$ Bb 91 Cm $Gm7$ Ab

Lord. Ho - ly, ho -

E_b Ab $Abmaj7$ $Bbsus$ Bb Δb E_b p E_b

ly, Ho - ly is the Lord.

rit. *p*

In the Name of the Lord

Words and Music by
GLORIA GAITHER, SANDI PATTY and
PHIL McHUGH

Slow 4

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of three systems of music, each with a vocal line and a piano accompaniment. The first system is an instrumental introduction marked 'mp' (mezzo-piano) and 'Slow 4'. The second system begins with a first ending bracket labeled '5' and contains two verses of lyrics. The third system continues the vocal line and piano accompaniment.

System 1: Instrumental introduction. Chords: F, Bbm6/F, F, Bbm6/F.

System 2: First ending bracket labeled '5'.
 Verse 1: Crowds have lined the narrow street
 Verse 2: When my plans have fallen through and

System 3: when to see the Man from Gal - i - lee - Just a
 my strength is near - ly gone, - When there's

Chords for System 3: Bb, Bb/C, C, C, C/F, F.

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9

Dm Am C Bbmaj7 F A

car - pen - ter — some say, lead - ing fools a - stray, —
noth - ing left — to do but just de - pend on You, —

G⁹sus G⁹ E^b Csus C 13 F Bbm⁶ F

yet man - y kneel to give Him praise. And — in His eyes they
and the pow - er of Your name, And — when we call up -

F B^b A A^{sus} B A⁷ C[#] Dm

glimpse the pow'r — that sees the hearts of all men; —
on Your name, — Your strength through weak - ness to show, —

F C 17 Bbmaj7 C B^b

And He knows His Fa - ther's mind, — He speaks —
We can know the Mas - ter's plan, — ex - tend —

A⁷_{sus} A⁷_{C#} Dm G⁹_{sus} G7

His Fa - ther's words, — for He comes in the name of the —
 the Mas - ter's hand, — when we come in the name of the —

C⁹_{sus} C7 *poco rall.* *mf* Am^C C7 22 F *a tempo* Gm⁷ ^E/_A B^b

Lord. — There is strength in the name of the Lord, —
 Lord. —

poco rall. mf *a tempo*

G Am⁷ ^G/_B C

there is pow'r in the name of the Lord; — There is

26 A_{sus} A⁷ Bm⁷(b5) A⁷_{C#} Dm F_C F_A

hope in the name of the Lord: —

Gm7 F A Bb6 F C Bb C

ble - ed is He who comes in the name of the

1. F Bbm6 F Repeat to bar 5. 2. F f

Lord! Lord! His

33 Db Eb/Db Fsus F

name will be wor - shiped for - ev - er! He is Cre -

Db Eb/Db Csus Dbsus

a - tor, Re - deem - er and King!

ff $\text{C}\flat$
 $\text{D}\flat$ 38 $\text{G}\flat$ $\text{A}\flat\text{m}7$ $\text{G}\flat$
 $\text{B}\flat$ $\text{C}\flat$

There is strength in the name of the Lord,—

$\text{A}\flat$ $\text{B}\flat\text{m}7$ $\text{A}\flat$
 C $\text{D}\flat$

there is pow'r in the name of the Lord;—

42 $\text{B}\flat\text{sus}$ $\text{B}\flat7$ $\text{C}\text{m}7(\text{b}5)$ $\text{B}\flat7$
 D $\text{E}\flat\text{m}$

And there is hope in the name of the Lord:—

$\text{G}\flat$ $\text{G}\flat$ $\text{A}\flat\text{m}7$ $\text{G}\flat$ $\text{C}\flat6$ $\text{G}\flat$
 $\text{D}\flat$ $\text{B}\flat$ $\text{B}\flat$ $\text{B}\flat$ $\text{D}\flat$

bless - ed is He who comes,—

Ebm7

46 Abm7

G \flat
B \flat

C \flat 6

G \flat
D \flat

Bless - ed is He who comes,

Ebm7

Abm7

G \flat
B \flat

C \flat 6

G \flat
D \flat

D \flat
E \flat

Ebm7

bless - ed is He who comes in the

Abm7

51 D \flat sus

D \flat

G \flat sus

G \flat

name of the Lord,

C \flat

G \flat
B \flat Abm7 G \flat sus

fff

G \flat

G \flat 2

G \flat

the name of the Lord!

fff

rit.

When He Was on the Cross

Words and Music by
MIKE PAYNE and
RONNIE HINSON

Easy 4

E A

mf

The piano introduction consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a simple bass line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piece is marked 'Easy 4' and 'mf'.

5 E *mf* E⁶/_B Emaj⁷ C[°] B F#m⁷ G#m/_{F#}

1. I'm not on — an e - go trip, — I'm noth - ing on my

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with a measure rest, followed by the lyrics '1. I'm not on — an e - go trip, — I'm noth - ing on my'. The piano accompaniment supports the vocal line with chords and a bass line. The key signature remains three sharps and the time signature is 4/4.

B F#m⁷ B7 F#m⁷ B

own; Make mis - takes, — I of - ten slip —

The second system continues the vocal and piano accompaniment. The vocal line has the lyrics 'own; Make mis - takes, — I of - ten slip —'. The piano accompaniment continues with chords and a bass line. The key signature and time signature are consistent with the previous system.

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F#m7 B E 13 E $\frac{E6}{B}$

just com-mon flesh and bones. But I'll prove some-day just

Emaj7 $\frac{E6}{B}$ E Bm9 E9 A F#m7

why I say: I'm of a spe-cial-kind, For when

B F#m7 B F#m7 B13

He was on the-cross I was on His-

E C $\frac{Bb}{D}$ $\frac{C7}{E}$

mind. 2. The

22 F $\frac{F6}{C}$ Fmaj7 D° C Gm7 $\frac{Am}{G}$

look of love — was on His face, — thorns were on His

C Gm7 C7 Gm7 C

head; Blood was on — His scar - let robe, —

Gm7 C F $\frac{Bb}{C}$ 30 F $\frac{F6}{C}$

stained a crim - son - red. Though His eyes were

Fmaj7 $\frac{F6}{C}$ F Cm9 F9 Bb Gm7

on — the crowd, — He looked a - head in — time; And when

C Gm7 C Gm7 C13

He was on the_ cross I was on His_

F 39 F

mind. For He knew me,

E A Bb C

yet He loved me: He whose glo - ry

C7 F Gm7 C13

makes the heav - ens shine. So un -

47 F E A B \flat

wor - thy of such mer - cy, Yet when

C C7 Gm7 Am C Gm

He was on the_ cross I was on His_

F G/B G7/B 55 C C7

mind. When He was on the_ cross

Gm7 C7 rall. F B \flat F

I was on His_ mind.

rall. molto rit. mp

Sweet Beulah Land

Words and Music by
SQUIRE PARSONS

G Am7 Bm7 C G/D B7/D# Em Cmaj7/D

mp

The piano introduction consists of two staves. The right hand plays a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a bass line of eighth notes: G3, F3, E3, D3, C3, B2, A2. The key signature is one sharp (F#) and the time signature is 4/4. The music is marked *mp* (mezzo-piano).

G Bm/D Am/D G D/G C/G G *mp* D7

1. I'm kind of

The first system shows the vocal line and piano accompaniment. The vocal line has a whole rest in the first two measures, followed by the lyrics "1. I'm kind of" in the third measure. The piano accompaniment continues with the same bass line as the introduction, with the right hand playing chords and moving lines. The key signature is one sharp and the time signature is 4/4. The music is marked *mp*.

9 G Am7 G/B C G Bm/D Am/D G

home - sick for a coun-try To which I've

The second system shows the vocal line and piano accompaniment. The vocal line starts with a boxed measure number "9" and contains the lyrics "home - sick for a coun-try To which I've". The piano accompaniment continues with the same bass line, with the right hand playing chords and moving lines. The key signature is one sharp and the time signature is 4/4.

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Bm⁷ Am⁷ D7 G $\frac{C}{G}$ G D7

nev - er been be - fore; No sad good-

17 G Am⁷ $\frac{G}{B}$ C G $\frac{Bm}{D}$ $\frac{Am}{D}$ G

byes will there be spo - ken For time won't

Bm⁷ Am⁷ D13 G $\frac{C}{G}$ G

mat - ter an - y - more. Beu - lah

25

Land, I'm long - ing for you, And some -

day on thee I'll stand. There my—

D7 C E D7 F#

33 G B7 Em D13

home shall be e - ter - nal: Beu - lah

G Bm D Am D G Bbm7 Dbmaj7 Eb Eb7

Land, sweet Beu - lah Land. 2. Look - ing—

mf

41 Ab Bbm7 Ab C Db Ab Cm Eb Bbm Eb

out a - cross the riv - er

Ab Cm7 Bbm7 Eb7

Where my faith will end in

Ab Eb9sus Eb13 49 Ab Bbm7 $\frac{Ab}{C}$ Db

sight, There's just a few more days to

Ab Cm Eb Bbm Eb Ab Cm7

la-bor, And I will take

Bbm7 Eb13 Ab $\frac{Db}{Ab}$ Ab

my heav'n - ly flight. Beu - lah

57

Land, I'm long - ing for you,

And some - day on - thee I'll

stand. There my home

Eb7 *D \flat /F* *E \flat 7/G* 65 *A \flat*

shall be e - ter - nal: Beu - lah

C7 *Fm* *E \flat 13*

Ab Cm Eb Bbm Eb Ab

Land, sweet - Beu - lah Land,

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a whole note 'Land,' in the first measure, followed by a half note 'sweet -' and a quarter note 'Beu -' in the second measure, and a quarter note 'lah Land,' in the third measure. The piano accompaniment features a steady bass line and chords in the right hand.

D \flat Ab mp 73 Ab D \flat 2 Ab

Beu - lah Land, Beu - lah

Detailed description: This system contains measures 4-6. The vocal line has a whole rest in measure 4, followed by a half note 'Beu - lah' in measure 5 and a quarter note 'Land,' in measure 6. Measure 73 is indicated in a box above measure 5. The piano accompaniment continues with a similar texture.

Abmaj7 D \flat 2 Ab Ab Abmaj7 D \flat Ab Eb13 Eb7

Land, Beu - lah Land, sweet - Beu - lah

Detailed description: This system contains measures 7-9. The vocal line has a whole note 'Land,' in measure 7, followed by a half note 'Beu - lah' and a quarter note 'Land,' in measure 8, and a half note 'sweet -' and a quarter note 'Beu - lah' in measure 9. The piano accompaniment features more complex chords and textures.

Ab Abmaj7 Eb Bbm Eb Ab

Land.

Detailed description: This system contains the final three measures. The vocal line has a whole note 'Land.' in measure 10, followed by a whole rest in measure 11 and a quarter rest in measure 12. The piano accompaniment concludes with a final chord and a fermata.

Broken and Spilled Out

Words and Music by
BILL GEORGE
 and **GLORIA GAITHER**

Gently and flowing

B $\frac{E^2}{B}$ B $\frac{E^2}{B}$

5 B $\frac{E}{B}$ B $\frac{E}{B}$

mp

1. One day a plain vil - lage wom - an,

B $\frac{E}{B}$ B $\frac{Bmaj^7}{A\#}$

driv - en — by love for — her Lord,

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13

G#m D#m E B
F# D#

Reck - less - ly poured - out a val - ua - ble es - sence,

C#m7 C#m7 E# G#m7 F#
B A#

dis - re - gard - ing - the scorn; And

21

B E B B E B

once it was bro - ken and spilled - out a

B E B B

fra - grance - filled all the room: Like a

29

E Em⁶ G B F# D#7 F* G#m

mf

pris - 'ner re - leased from his shack - les, _____ like a

C#m7 F#9sus B C#m7 B D#

molto rall.

spir - it set free _____ from the tomb. Bro - ken and

37

A E C#m7 E F# F#

a tempo

spilled _____ out just for love of You,

E B B E B Bmaj7

Je - sus, _____ My most pre - cious

45

B C#m7 C#m7 F#7

treas - ure lav - ished on -

B C#m7 B D# B C#m7 B D#

Thee. Bro - ken and

53

A E C#m7 E F#

spilled out and poured at Your

B F# Em6 G poco rall.

feet, In sweet a -

poco rall.

61 *mp* B $F\sharp$ E *rall.* E $F\sharp$ $F\sharp$

ban - don let me be spilled - out and used up for -

mp *rall.*

E B B G E G $G7$ *molto rall.*

Thee.

molto rall.

69 C *a tempo* E C C E C

2. Lord, You were God's - pre - cious Treas - ure, His

a tempo

C E C C G B

loved and His own per - fect Son,

77 Am

Em
G

F

C
E

Sent here to show me the love of the Fa - ther-

Dm7

Dm7
CG
BDm7
A

G

mf

just for love it was done! And

85

D \flat
A \flat G \flat
A \flat D \flat
A \flat G \flat
A \flat

though You were per - fect and ho - ly, You

D \flat
A \flat G \flat
A \flat D \flat
FA \flat 7
E \flat D \flat

gave up Your - self wil - ling - ly; You

93

G \flat

G \flat m

D \flat
A \flat

E7
A

B \flat m7

spared no ex - pense for my par - don, You were

E \flat m7

G \flat
A \flat

A \flat 7

G \flat
D \flat

D \flat

f molto rall.

E \flat m7

D \flat
F

used up and wast - ed for me! Bro - ken and

f molto rall.

101

C \flat
G \flat *a tempo*

G \flat

E \flat m7

G \flat
A \flat

A \flat

G \flat
A \flat

spilled out just for love of me,

a tempo

G \flat
D \flat

D \flat

E \flat m7

D \flat
F

Je - sus, God's most pre - cious

109

D \flat
E \flat

E \flat m7

E \flat m7
A \flat

A \flat

G \flat
A \flat

Treas

ure

lav - ished

on

D \flat

E \flat m7

D \flat
F

D \flat

E \flat m7

D \flat
F

poco rall.

me.

Bro - ken

and

poco rall.

117

C \flat
G \flat

a tempo

G \flat

E \flat m7

G \flat
A \flat

spilled

out

and poured

at

my

a tempo

D \flat

D \flat
F

G \flat m

G \flat m
E \flat

decresc. poco a poco

feet,

In sweet a -

decresc. poco a poco

125 $\text{D}\flat$ $\text{A}\flat$ $\text{B}\flat\text{m}$ $\text{A}\flat$ $\text{G}\flat$ *rall.* $\text{G}\flat$ $\text{G}\flat$ $\text{A}\flat$ A°

ban - don, Lord, You were spilled out and used up for

rall.

$\text{B}\flat\text{m}$ *mp* $\text{B}\flat\text{m}$ $\text{A}\flat$ $\text{E}\flat\text{m}7$ $\text{G}\flat\text{m}$ $\text{G}\flat\text{m}(+7)$ $\text{G}\flat\text{m}6$ *p molto rall.*

me. In sweet a -

mp *p molto rall.*

133 $\text{D}\flat$ (*Freely to end*) $\text{B}\flat\text{m}$ $\text{A}\flat$ $\text{G}\flat$ $\text{G}\flat$ $\text{A}\flat$ $\text{A}\flat$

ban - don, Lord, You were spilled out and used up for

(*Freely to end*)

$\text{G}\flat$ $\text{D}\flat$ $\text{D}\flat$

me!

pp

My Life Is in Your Hands

Words and Music by
KATHY TROCCOLI
and BILL MONTVILO

Moderate 2

Chords: Eb, Gm7, Ab, Abm(+7), Bb9sus

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a bass line with quarter notes. The tempo is marked 'Moderate 2' and the dynamics are 'mp'. The key signature has two flats (Bb and Eb).

Chords: Eb, Bb/Eb, Eb/G

5

1. Life can be so good, life can be so hard,
2. Noth - ing is for sure, noth - ing is for keeps;

The first system includes a vocal line with two verses and piano accompaniment. The right hand has a melodic line with a fermata over the first measure of the second line. The left hand has a bass line with a fermata. The dynamics are 'mp'. The key signature has two flats.

Chords: Ab, Cm, Cm/A

Ne - er know - ing what each day will
All I know is that Your love will

The second system includes a vocal line and piano accompaniment. The right hand has a melodic line with a fermata over the first measure. The left hand has a bass line with a fermata. The dynamics are 'mp'. The key signature has two flats.

21 ♩ * $\text{E}\flat$ Gm^7 $\text{A}\flat$

life is in— Your hands,— my heart is in— Your keep -

mf - f

$\text{A}\flat\text{m}(+7)$ $\text{A}\flat\text{m}^6$ Cm Gm^7 3

- ing— I'm nev - er with - out hope,— not when my

$\text{A}\flat$ $\frac{\text{A}\flat}{\text{B}\flat}$ $\text{B}\flat$ $\frac{\text{A}\flat}{\text{B}\flat}$ $\text{B}\flat$ 29 $\text{E}\flat$ Gm^7

fu - ture is— with You.— My life is in— Your hands,— and

$\text{A}\flat$ $\text{A}\flat\text{m}^6$ $\frac{\text{E}\flat}{\text{B}\flat}$

though I may— not see— clear - ly, I will lift— my voice—

* a tempo (2nd time)

3rd time to CODA ♯

Bb
Ab *Eb*
G *Abm6*

and sing— 'cause Your love does— a-maz - ing things.—

37 *Eb*
Bb *Fm7* *Bb* 1. *Eb* *Eb/G*

Lord, I know— my life — is in Your — hands.—

Ab *Abm(+7)* *Bb9sus* Repeat to bar 5. 2. *Cm* *Cm* *Bb*

hands.—

mp

45 *Abm (in 4)* *Eb*
G

When I'm at— my weak - est, oh,— You car - ry me — Then

(in 4)

molto rall. *D.S. al CODA* (to bar 21)
Ab/Bb Bb Ab/Bb Bb

49

Abm

Fm7

f

I be - come my strong - est, Lord, in Your hands. My

molto rall.

⊕ CODA

Eb/Bb

Fm7

Bb

Cm

Lord, I know my life is in Your hands.

Abm6

Cb

rall.

Freely

mp

Eb/Bb

Fm7

Fm7

Bb

59

Eb

I trust You, Lord my life is in Your hands.

rall.

Freely

mp

a tempo

Eb/G

Ab

Abm(+7)

Fm7
Bb

Eb2

p rit.

El Shaddai

Words by
MICHAEL CARD

Music by
JOHN W. THOMPSON

Moderately slow 2

Gm F Eb Cm Bb Gsus *mp* G

El Shad-dai,-

mp

6

Gm C/E F Bb

El Shad-dai, — El El-yon - na, A - do-nai, — Age to age-

Eb A7/C# Dm C/E D/F#

— You're still the same — by the pow'r — of the name. — El Shad-dai,-

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14

Gm

C7
E

F

E
A

Bb

— El Shad-dai, — Er Kam-ka - na, A - do-nai, — We will
(I)

Eb

Eb
D

C

F 2nd time to CODA ⊕

praise and lift You high, — El Shad-dai. — 1. Through Your love —

22

Gm

C
E

F

Bb

— and through the ram — You saved the son — of A - bra-ham, — Through the pow-

Eb

A7
C#

Dm

C
ED
F#

- er of Your hand — You turned the sea — in - to dry land; To the out-

30 Gm C7/E F F/A Bb

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

Eb C F Bb/F F D.S. al CODA (to bar 6.)

by Your might — You set Your chil - dren free. — El - Shad - dai, —

⊕ CODA Am G F Dm C Asus A

2. Through the years.

43 Am D/F# G C/E

— You made it clear — that the time of Christ — was near, — Though the

F B7 D# Em D F# E G#

peo - ple could - n't see — what Mes - si - ah ought to be; — Though Your Word.

51 Am D7 F# G G/B C C/E

— con - tained the plan, — they just could not un - der - stand: — Your most

F F/E D F rit. p D mp a tempo

awe - some work was done in the frail - ty of Your Son. El Shad - dai, —

59 Am D F# G C

— El Shad - dai, — El El - yon - na, A - do - nai, — Age to age —

F B7 D# Em D F# E G#

You're still the same by the pow'r of the name. El Shad-dai,

67 Am D7 F# G G/B C

El Shad-dai, Er Kam-ka - na, A - do-nai, I will

F D Esus E mf

praise You 'til I die, El Shad-dai, El Shad-dai,

F G molto rit. A G/A mp A

El Shad-dai, El Shad-dai.

God Is in Control

Words and Music by
TWILA PARIS

With energy!

5 *mf* E G# A B E2 G# A E G#

1. This is— no time— for fear, this is— a time for faith— and de -
2. His - to - ry march - es on— there is— a bot - tom line— drawn a -

Amaj7 B E G# A B B A

ter - mi - na - tion. Don't lose— the vis - ion here, car - ried— a -
cross the a - ges. Cul - ture— can make— its plan, oh, but— the

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E G# A B B A 13 E G# Amaj7

way line by the mo - tion. Hold on to all that_ you hide in_ your
nev - er chang - es. No mat - ter how the_ de - cep - tion_ may

B E G# A

heart- fly, there is_ one thing that_ has al - ways_ been
there is_ one thing that_ has al - ways_ been

C#m A Bsus B

true- true- it holds_ the world to - geth - er:
it will_ be true for - ev - er:

19 F# C# B
sub. f

God is in con - trol- we be - lieve that_ His chil - dren_ will

sub. f

Bmaj7 C# F# C#

not be— for-sak - en. God is in con-trol— we will

B Bmaj7 C#

choose to— re - mem - ber— and nev - er— be shak - en.

27 E# A# B D# C# E#

There is— no pow - er— a - bove or— be - side Him— we

B D# C#sus C# E# A# B

know, oh, ————— God is in— con-trol, oh, —————

C#sus C# 1. F# B

God is in — con - trol!

decresc. poco a poco

F# B2 D.S. (to bar 5.) 2. F#

trol!

38 G#m7 C# E# A#

mf

He has nev - er let — you down— why start to wor - ry

mf

B2 E#2 A# B2 G#m7

now, why start to wor - ry now? He is still the

C# E# A# E

Lord of all— we see, and He is still— the lov - ing Fa - ther,

A2 B2

watch - ing o - ver you— and me.

48 A \flat E \flat

God is in con - trol— we be -

D \flat D \flat maj⁷ E \flat

lieve that— His chil - dren— will not be— for - sak - en.

Ab Eb

God is in con - trol- we will

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note G4 on 'God', followed by quarter notes A4 and Bb4 on 'is in', a quarter rest on 'con-', and quarter notes G4 and F4 on 'trol-'. The piano accompaniment features a bass line with a half note G3 and quarter notes A3 and Bb3, and a treble line with a half note chord of Ab and Eb.

Db Dbmaj7 Eb

choose to re - mem - ber and nev - er be shak - en.

Detailed description: This system contains the next two measures. The vocal line has a half note G4 on 'choose', a quarter note A4 on 'to', a half note G4 on 're - mem - ber', a quarter note F4 on 'and', a quarter note G4 on 'nev - er', a quarter note A4 on 'be', and a half note G4 on 'shak - en'. The piano accompaniment continues with a bass line of G3 and quarter notes A3, Bb3, and C4, and a treble line of chords: Db, Dbmaj7, and Eb.

56 Ab C Db F Eb G

There is no pow - er a - bove or be - side Him - we

Detailed description: This system contains the next two measures, starting at measure 56. The vocal line has a half note G4 on 'There', a quarter note A4 on 'is', a half note G4 on 'no', a quarter note F4 on 'pow - er', a quarter note G4 on 'a - bove', a quarter note A4 on 'or', a quarter note Bb4 on 'be - side', and a half note G4 on 'Him - we'. The piano accompaniment features a bass line of G3 and quarter notes A3, Bb3, and C4, and a treble line of chords: Ab, C, Db, F, Eb, and G.

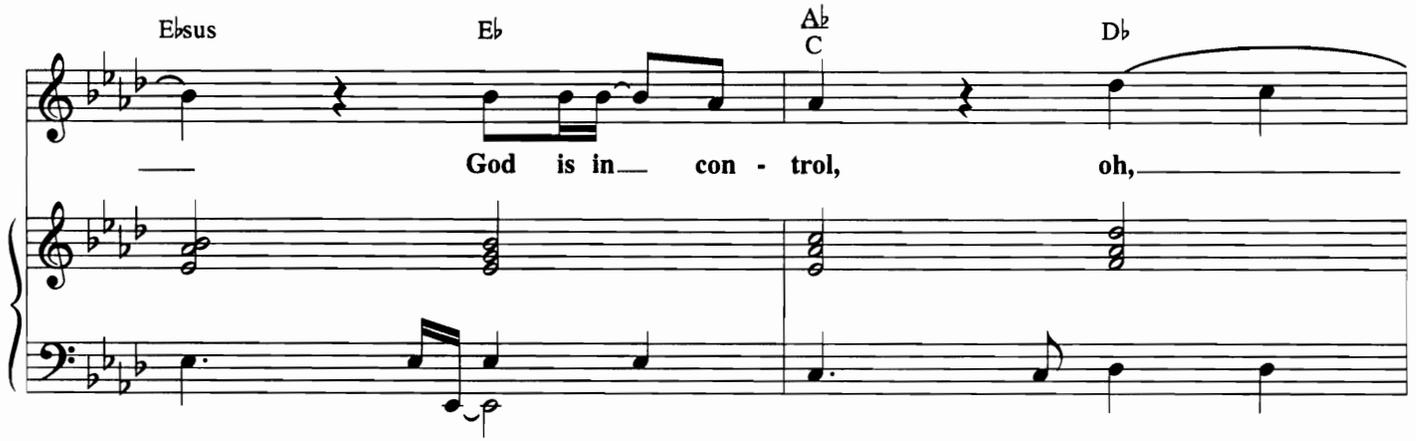
Db F Ebsus Eb Ab C Db

know, oh, God is in con - trol, oh,

Detailed description: This system contains the final two measures. The vocal line has a half note G4 on 'know,', a quarter note A4 on 'oh,', a half note G4 on 'God is in', a quarter note F4 on 'con -', a quarter note G4 on 'trol,', and a half note G4 on 'oh,'. The piano accompaniment continues with a bass line of G3 and quarter notes A3, Bb3, and C4, and a treble line of chords: Db, F, Ebsus, Eb, Ab, C, and Db.

Ebsus Eb Ab C Db

God is in— con - trol, oh,



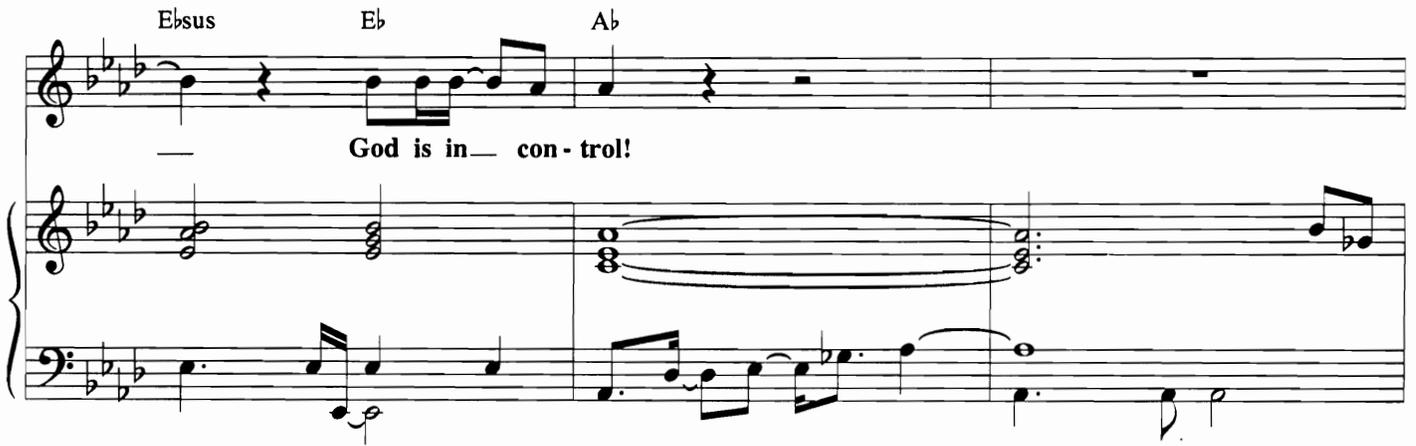
Ebsus Eb 64 Ab C Db

God is in— con - trol, oh,



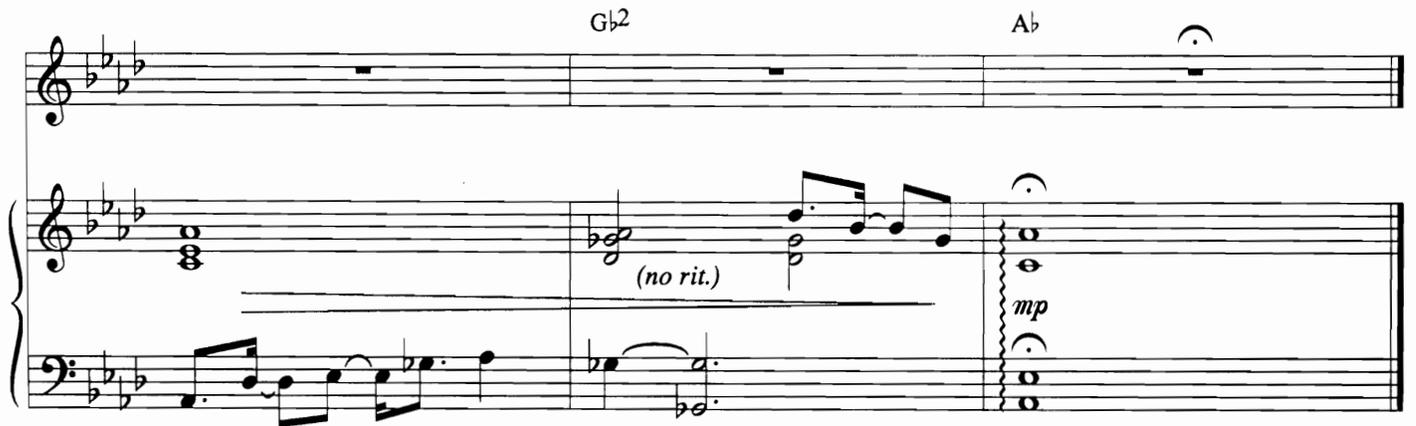
Ebsus Eb Ab

God is in— con - trol!



Gb2 Ab

(no rit.) mp



For the Sake of the Call

Words and Music by
STEVEN CURTIS CHAPMAN

Bbsus * 2 *Eb mf* *A^b₂
Eb*

We will— a - ban - don— it all for the

*A^b₂
Eb* *Eb* *Cm7* *A^b₂
Eb*

sake of the call— No oth - er rea - son— at all, but the

10 *A^b₂
Eb* *Fm7* *E^b₂
G* *D^b₂ D^b D^bmaj7*

sake of the call: Whol - ly— de - vot - ed— to live and— to

* Accompaniment track intro. has only 3 beats.

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$\Delta\flat$
 $B\flat$

$B\flat$ $Bbsus$ $B\flat$ 15 $E\flat$

die for the sake of the call.

$E\flat 2$

19 $E\flat$

$E\flat$
 mp G

1. No-bod-y stood and ap-

$A\flat 2$

$E\flat$

plaud-ed them,— so they knew from the start

$E\flat$
 G

$A\flat 2$

this road would not lead to fame; All they

27

Bbm
Db

C7

Fm7

E♭2
G

real - ly knew for sure was Je - sus had called to them. He said,

A♭

D♭2

A♭
C

“Come, fol - low me,” and they came with reck - less a - ban - don,

A♭

34

E♭

E♭
G

they came. — 2. Emp - ty nets ly - ing there at the
3. Just like the riv - ers are

A♭2

E♭2

wa - ter's edge — told a sto - ry that few could be -
drawn to sea, — there's no turn - ing back for the

$E\flat^2$
G
 $A\flat^2$

lieve, and none could ex - plain: How some
 wa - ter can - not help but flow; But we

42 $B\flat m$
D \flat
C7
Fm7
 $E\flat^2$
G

cra - zy fish - er - men a - greed to go where Je - sus led With
 hear the Sav - ior's call we'll fol - low wher - ev - er He leads Be -

$A\flat$
 $D\flat^2$

no thought for what they would gain, for
 cause of the love He has shown, and be-

$A\flat$
C
 $A\flat$
B \flat

Je - sus had called them by name, and they an - swered:
 cause He has called us to go, we will an - swer.

50

mf Eb Eb sus Eb Cm9 Cm7 Ab

We will a - ban - don it all for the

Fm7 Eb Eb sus Eb Cm9 Cm7

sake of the call, - No oth - er rea - son at

Ab Fm7 Eb G 58 Ab

all, but the sake of the call, Whol - ly de -

Ebb2 G Db2 Db Dbmaj7 1. Ab Bb

vot - ed to live and to die for the sake of the

A musical score for piano and voice. The score is in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with chord symbols. The lyrics are: "We will a - ban - don it all for the sake of the call, - No oth - er rea - son at all, but the sake of the call, Whol - ly de - vot - ed to live and to die for the sake of the". Chord symbols include Eb, Eb sus, Eb, Cm9, Cm7, Ab, Fm7, Eb, Eb sus, Eb, Cm9, Cm7, Ab, Fm7, Eb, G, Ab, Ebb2, G, Db2, Db, Dbmaj7, Ab, and Bb. The piano accompaniment features a steady bass line and a more active treble line with some arpeggiated chords.

Repeat to bar 34.

E_b *E_b²/_G* *A_b²*

call, the sake of the call.

2. *A_b* *B_b/_{A_b}* *E_b/_G*

die: Not for the sake of the creed or the cause,

67 *mp*

A_b *A_bmaj⁷* *B_b* *B_b/_{A_b}* 3 3

not for the dream or the prom - ise, Sim - ply be - cause it is

Cm⁷ *A_b cresc.* *E_b/_G* *D_b* 3 3

Je - sus who calls, and if we be - lieve we'll o - bey!

cresc.

75 *mf* F Gm F C F F Bb F

We will a - ban - don it all for the

F Gm F C F F Bb F

sake of the call - No oth - er rea - son - at all, but the

83 F Gm F F C D Dm7 E C

sake of the call. We will a - ban - don it

Bb Gm7 F Gm F F

all for the sake of the call - No oth - er

C
D
Dm7
E
C
Bb
Gm7
F2
A

rea - son — at all, but the sake of — the call, —

91
Bb
Bb2
Bb
F2
A
C
A
E
A
Eb2
Eb
Ebmaj7

Whol - ly — de - vot - ed — to live and — to

Bb
C
f F
Am7

die for the sake of — the call! —

Bb
(SOLOIST may *ad lib.* to end.)
99
F

We will — a -

Am⁷ B \flat

ban - don — it all,

F Am⁷ B \flat

No oth - er rea - son — at all,

107 F Am⁷

We will — a - ban - don — it

B \flat B \flat ² rit. F

all for the sake of — the call!

rit.

Faithful Friend

Words and Music by
TWILA PARIS

Slow 4

$\frac{D\flat}{F}$ $E\flat$ $D\flat$ $\frac{A\flat}{C}$ $B\flat m7$ $E\flat 7sus$ $E\flat 7$

mp

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4. The tempo is marked 'Slow 4'.

4

$A\flat$ $E\flat$ $D\flat$ $A\flat$
mp G F $E\flat$

1. Ev - 'ry - one knows — you as a man — of hon - or -

The first line of the song features a vocal melody in the right hand and piano accompaniment in both hands. The lyrics are: "1. Ev - 'ry - one knows — you as a man — of hon - or -". The piano accompaniment includes chords and moving lines in both hands.

$D\flat$ $\frac{A\flat 2}{C}$ $\frac{A\flat}{C}$ $D\flat$ $E\flat$

I am glad — to know — you simp - ly as — a friend; —

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "I am glad — to know — you simp - ly as — a friend; —". The piano accompaniment includes chords and moving lines in both hands.

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8

A \flat

E \flat
G

D \flat
F

A \flat
E \flat

You have al - ways tak - en time to be — my broth - er, and

D \flat

A \flat
C

Ebsus

E \flat 7

I'll be stand - ing by — you in the end. — But

12

D \flat

A \flat
E \flat

E \flat

E \flat
D \flat

I will nev - er put — you on — a ped - es - tal; — I

A \flat
C

E \flat
G

Fm

Cm
E \flat

thank the Lord — for ev - 'ry - thing — you — do. —

16

$D\flat$ $E\flat$ $E\flat$ $A\flat$ $E\flat$ Fm $A\flat$
 C G $E\flat$

I'll be there— to pray— for you— and for the ones— you love;— I be-lieve—

$D\flat$ $D\flat$ $A\flat$ $D\flat$ $E\flat$ $E\flat$
 C

— that He— would fin - ish all He's start-ed in you.——

mf

21

$A\flat$ $E\flat$ $D\flat$ $A\flat$ $D\flat$ $A\flat$
 F G $E\flat$ C

mf I will be— an o - pen door that you— can count on: an - y - where— you are,—

$D\flat$ $E\flat$ $E\flat$ 25 $A\flat$ $E\flat$ $D\flat$ $A\flat$
 F G $E\flat$ C

an - y - where— you've been.—— I will be— an hon - est heart you can— de - pend on—

Db Ebsus Eb Ab Eb G Db Eb

I will be a faith - ful friend.

30 mp F C E Bb D F C

2. I am one of man - y whose path has been made clear - er by the

Bb E A Bb C

light you've car - ried faith - ful - ly as a war - rior and a child; And

34 F C E Bb D F C

God has used you great - ly to en - cour - age and in - spire, and

B \flat F A Csus C

you've re-mained— a true— friend all the while.— So

38 B \flat E C C C B \flat

I will nev - er put— you on— a ped - es - tal,— 'Cause we

E A C E B \flat D Am C

both know all the glo - ry is— the— Lord's.—

42 B \flat Csus C F A C E Dm Dm C

I'll be there— to pray— that He— will keep you by— His grace;— and I

B \flat $\frac{E}{A}$ B \flat Csus C

al- ways will re- mind you to be seek- ing His face.

47 $\frac{F}{mf}$ $\frac{C}{E}$ B \flat $\frac{E}{C}$

I will be an o - pen door that you can count on:

B \flat $\frac{E}{A}$ B \flat Csus C 51 F $\frac{C}{E}$

an - y - where you are, an - y - where you've been. I will be an hon - est

B \flat $\frac{E}{C}$ B \flat Csus C F $\frac{G\flat}{B\flat}$ $\frac{A\flat}{C}$

heart you can de - pend on - I will be a faith - ful friend. Should it

55

Db

Dbmaj7
Eb

Eb

Ab
C

Dbmaj9

ev - er come— your time— to mourn, I will weep— with you; and

Db

Ebsus

Eb

Db2
F cresc.

Eb
G

ev - 'ry sin - gle time— you win, I'm cel - e-brat - ing, too.—

cresc.

Db2
F

60

f Bb

F
A

Eb
G

Eb
F

(I will cel - e-brate with you!) I will be— an o - pen door that you— can count on:

Eb

Bb
D

Eb

Fsus

F

an - y-where— you are,

an - y-where— you've been.—

64

B \flat E A E \flat B \flat
G F

I will be an hon - est heart you can de - pend on -

E \flat F sus F E \flat D m
G F

I will be a faith - ful friend.

E \flat B \flat E \flat F B \flat E
maj 7 D mp Cm 7 F $\text{maj}7$ F 7 A

Oh, I will be a faith - ful friend.

E \flat B \flat E \flat E \flat B \flat
G D G F $\text{maj}7$ F 7 B \flat

rit.

p

The Great Divide

Words and Music by
GRANT CUNNINGHAM
and MATT HUESMANN

Moderate 4

Db^2 Ab $\text{G}\flat$ Fm^7 $\text{G}\flat$ Db^2 Ab $\text{G}\flat$
 $\text{B}\flat$ $\text{G}\flat$ $\text{B}\flat$ $\text{G}\flat$

mp

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The key signature is three flats (B-flat major/C minor) and the time signature is 4/4.

Db^2 $\text{G}\flat$ Db^2
 F $\text{G}\flat$ mp

6

1. Si - lence: tryin' to fath - om the
 (2.) faith - ful, on my own I'm un-

The first system shows the vocal line and piano accompaniment. The vocal line has two verses. The piano accompaniment consists of two staves. The key signature remains three flats and the time signature is 4/4.

Abm $\text{G}\flat$
 $\text{C}\flat$ $\text{B}\flat$

dis - tance, look - ing out 'cross the can - yon carved by
 a - ble - He found me hope - less, a - lone and sent a

The second system continues the vocal and piano accompaniment. The piano accompaniment consists of two staves. The key signature remains three flats and the time signature is 4/4.

Gbm A 10 Db2

my hands- God is gra - cious, sin would still sep - a -
 Sav - ior. He's pro - vid - ed a path and prom - ised to

Abm Cb Gb Bb

rate guide us us were it not for the bridge His grace has
 safe - ly past all the sin that would di -

Gbm A Eb2 Db Ab Ab

made us. His love will car - ry me.
 vide us. His love de - liv - ers me.

16 Db2 sub. mf Gb2 Bb Ab C

There's a bridge to cross the great di - vide: a

sub. mf

$D\flat 2$ $G\flat 2$ $A\flat$ $B\flat$ C $B\flat m 7$ $A\flat$

way was made — to reach — the oth - er side. — The

20 $F m 7$ $G\flat$ $G\flat m$ A $D\flat$ $A\flat$

mer - cy of — the Fa - ther — cost His Son His life; — His

$E\flat m 7$ $D\flat$ F $G\flat$ $F m 7$ 1. $E\flat m 7$

love is — deep, — His love is — wide. — There's a cross

$A\flat sus$ mp $D\flat 2$ $B\flat$ $A\flat$ $G\flat$ $G\flat$ $D\flat 2$ F Repeat to bar 6. $D\flat 2/G\flat$

to bridge the great — di-vide. — 2. God is

mp

2. Ebm7 *opt. 8va* Ebm7/A \flat 29 Bbm *f* Bbm/A \flat

cross to bridge the great di- vide: The cross that cost my

G \flat D \flat F 3 A \flat A \flat sus N.C.

Lord His life has giv- en me mine! (Whoa!)

33 A² sub. *mf* A sus E G# A E7(no3) B

There's a cross to bridge the great di- vide!

A² D² F# E G# Bm7 A C#

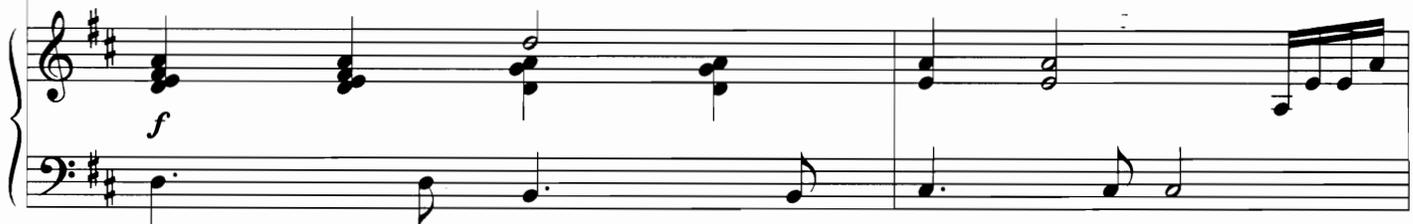
There's a cross to bridge the great di- vide!

37

D² G² A
B C#



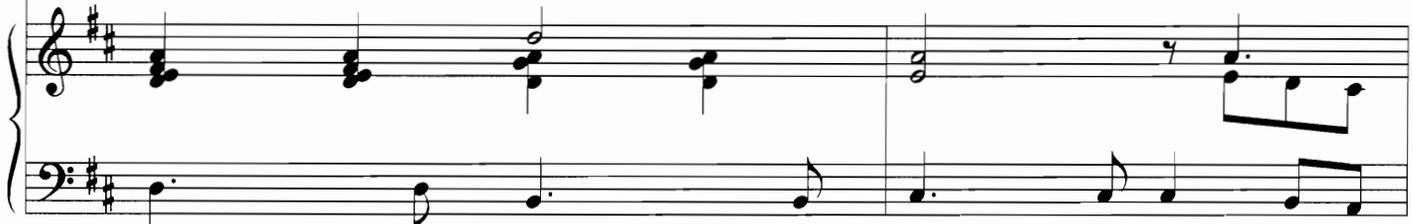
There's a bridge to cross the great di- vide: a



D² G² A Bm⁷ A
B C#



way was made to reach the oth - er side. The



41

F#m⁷ G Gm Bb D A



mer - cy of the Fa - ther cost His Son His life; His



Em⁷ D F# G F#m⁷



love is deep, His love is wide. There's a



Em⁷ Asus *mp* D²_{F#} G

cross to bridge the great— di—vide.—

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps (F# and C#), and the time signature is 2/4. The vocal line begins with a half note 'cross' and continues with a melodic phrase. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

D²_{F#} G 49 D²_{F#} G

There's a cross— to bridge— the great— di—vide!—

The second system continues the piece. The vocal line has a measure rest followed by the lyrics 'There's a cross— to bridge— the great— di—vide!—'. The piano accompaniment includes a measure rest in the vocal line and continues with accompaniment. A box containing the number '49' is placed above the piano part.

D²_{F#} G *f* D²_{F#} G²_B A

There's a cross— to bridge— the great— di—vide!—

The third system features a vocal line and piano accompaniment. The vocal line includes the lyrics 'There's a cross— to bridge— the great— di—vide!—'. The piano accompaniment includes a dynamic marking of *f* (forte) and a crescendo hairpin.

A C# D A7(no3) E D

no rit.

The fourth system consists of piano accompaniment in grand staff. It features a series of chords and melodic lines. A dynamic marking of *no rit.* (no ritardando) is present. The system concludes with a double bar line and repeat signs.

Shine on Us

Words and Music by
MICHAEL W. SMITH
and DEBBIE SMITH

Gentle feel

D G D D A

mp

G A C# D

5 D *mp* G D D A

1. Lord, let Your light, light of Your
2. Lord, let Your grace, grace from Your

simile

G A C# D

face shine on us.
hand fall on us.

9

G D A

Lord, let Your light, light of Your
 Lord, let Your grace, grace from Your

G A C# D D F#

face shine on us That
 hand fall on us

13

G A C# D D F#

we may be saved, that

mf

G A C# Dsus4 D D F#

we may have life, To find our

17 G E \sharp 7 A \sharp Bm G² mp

way in the dark - est night. Let Your grace

D A A7 1. D G D D A

fall on us.

poco rall. a tempo

G A C \sharp D Repeat to bar 5. 2. D

us.

25 G C G Bm D mf

3. Lord, let Your love, love with no

C² C D F# G

end _____ come o - ver us.

This system contains the first two measures of music. The vocal line starts with a half note 'end' followed by a half note 'come o - ver us.' The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

29 C G G Bm D

Lord, let Your love, love_ with no

This system contains measures 29-32. Measure 29 has a vocal note 'Lord,'. Measure 30 has 'let Your love,'. Measure 31 has 'love_ with no'. Measure 32 has a vocal note. The piano accompaniment continues with similar patterns, including a sustained chord in the right hand in measure 31.

C² C D F# G G B

end _____ come o - ver us That _____

This system contains measures 33-36. Measure 33 has a vocal note 'end'. Measure 34 has 'come o - ver us'. Measure 35 has 'That'. Measure 36 has a vocal note. The piano accompaniment continues with similar patterns.

33 C D F# G Bm C D7 F#

we may be saved, that we may have

This system contains measures 37-40. Measure 37 has a vocal note 'we'. Measure 38 has 'may be saved,'. Measure 39 has 'that we'. Measure 40 has 'may have'. The piano accompaniment continues with similar patterns.

Am G G B 37 C B7 D#

life, To find our way in the dark - est

Detailed description: This system contains the first two lines of music. The vocal line starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord changes are indicated above the staff: Am/G, G, G/B, and B7/D#.

Em Em D C mp G D D7sus D7

night. Let Your love — come o - ver

Detailed description: This system contains the third and fourth lines of music. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with a similar texture. Chord changes are indicated: Em, Em/D, C, G/D, D7sus, and D7. The dynamic marking *mp* is present.

Em Gmaj7 C2 41 G D D7sus D7 G C

rall. D D7sus D7 G C

us- let Your light — shine on — us.

rall. molto rall. a tempo

Detailed description: This system contains the fifth and sixth lines of music. The vocal line starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a steady eighth-note bass line. Chord changes are indicated: Em, Gmaj7/D, C2, G/D, D7sus, D7, G, and C/G. Dynamic markings include *rall.*, *molto rall.*, and *a tempo*.

G Bm D C2 C rit. D7 F# G

O — Lord, shine — on — us.

rit.

Detailed description: This system contains the seventh and eighth lines of music. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with a similar texture. Chord changes are indicated: G, Bm/D, C2, C, D7/F#, and G. The dynamic marking *rit.* is present.

Holy Ground

Words and Music by
GERON DAVIS

Slowly, with reverence

Abm6 Eb2 Eb Ebmaj7 Bb9sus mp

3 Eb2 Bb D Cm Bb2

walked through the door I sensed His pres-ence,
pres-ence there is joy be-yond meas-ure,

Bbm6 C7 Fm Fm7 Ab Bb

And I knew this was a place where love a -
And at His feet peace of mind can still be

19 $E\flat$ $B\flat 7$ $E\flat$ $A\flat$ $E\flat$ $B\flat$ $B\flat$ $E\flat$ G $E\flat$
mf F G $A\flat$ $B\flat$ $A\flat$ G $E\flat$

stand - ing on ho - ly ground, And I

$B\flat m$ $C7$ C F
 G $B\flat$ A

know that there are an-gels all a - round.

$A\flat m 6$ 27 $E\flat$ $B\flat$ $B\flat$ $E\flat$ $A\flat$
 $B\flat$ $A\flat$ G $A\flat$

Let us praise Je - sus

$E\flat$ $B\flat$ $B\flat$ $E\flat$ $A\flat 2$ $E\flat$ $A\flat$
 $B\flat$ $A\flat$ G $B\flat$ $A\flat$

now: We are stand - ing in His

1. E_b $Bb7$ E_b

pres-ence on ho - ly ground.

mp

35 Ebm Ebm $Cm7$ Cb E_b Bb^9sus Repeat to bar 3. *mp*

2. In His

2. E_b $B7$ f B^9sus *molto rall.*

ground. Let us

f *molto rall.*

41 E $F\#m7$ E A E B B A *a tempo*

praise Je - sus now:

a tempo

E G# A E G# A E B Bsus A

We are stand - ing in His pres - ence, we are

Bm G# C#7 Am C 49 E B A

stand - ing in His pres - ence, We are stand - ing in His

E B Amaj7 B mp

pres - ence on ho - ly

Em Em/D A7 C# A B B7 E

ground.

rit. p

More than Wonderful

Words and Music by
LANNY WOLFE

Freely
B \flat A \flat /
B \flat E \flat 2 F 9 sus *mp*

1. He

4 B \flat A \flat /
B \flat Fm
E \flat E \flat F

prom - ised us — that He would be — a Coun - sel - or, — a

B \flat A \flat /
B \flat E \flat Cm7 E \flat /
F

Might - y God — and a Prince — of Peace; — He

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of three systems of music. The first system shows the beginning of the piece with a piano introduction in the left hand and a vocal line in the right hand. The second system contains the first line of lyrics: 'prom - ised us — that He would be — a Coun - sel - or, — a'. The third system contains the second line of lyrics: 'Might - y God — and a Prince — of Peace; — He'. Chord symbols are placed above the vocal line, and dynamics like 'mp' are indicated. A box with the number '4' is placed at the start of the second system.

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B \flat B \flat ⁹sus E \flat

prom - ised us — that He would be — a Fa - ther, — and He would

Gm⁷ C⁹ F⁹sus

love us with a love that would ³ not cease. Well, I

12 B \flat A \flat /
B \flat A \flat /
E \flat E \flat F

tried Him and I found His prom - is - es — are true: — He's

B \flat A \flat /
B \flat E \flat

ev - 'ry - thing — He said — that He would — be. The

G \flat
A \flat
G \flat
B \flat
F
Gm7

fin - est words — I know — could not be - gin to tell — just —

Gm7
C
C7
G
C7
G \flat
F7sus *rall.*
F7 (optional DUET) *
Gm
F
F7

how much Je - sus real - ly means — to me. For He's more

rall.

21 $\text{B}\flat$ (Moderate 4)

mf Fm7 B \flat 7

won - der - ful than my mind can con - ceive, He's more

mf (in tempo)

E \flat B \flat
F Cm9 A \flat 9

won - der - ful than my heart can be - lieve; He goes be -

3 3

* Optional DUET PART for CHORUS is notated in cue notes.



B \flat B \flat / A \flat E \flat m / G G $+$ G7

yond _____ my high - est hopes and fond - est

B \flat / C C7 F 9 sus 3 29 B \flat

dreams. _____ He's ev - 'ry - thing (He's ev - 'ry - thing) that my

F m 7 B \flat B \flat 9 E \flat maj9 B \flat / D

soul ev - er longed for, ev - 'ry - thing — He's prom - ised and

C m 9 A \flat 9 3 B \flat *cresc. poco a poco*

so much more: — More than a - maz - ing, more than

B \flat + 3 Gm
B \flat

mar - vel - ous, more than mi - rac - u - lous could ev - er

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note G \flat (B \flat +) and a quarter note A \flat . The piano accompaniment features a triplet of eighth notes in the right hand and a half note in the left hand. The lyrics are "mar - vel - ous, more than mi - rac - u - lous could ev - er".

Fm G7 37 Cm 9 2nd time to Coda
A \flat F 9 sus \oplus

be - He's - more than won - der - ful - that's what Je - sus is - to

Detailed description: This system contains measures 3 through 6. The vocal line has a dotted half note G \flat (Fm) and a quarter note A \flat . The piano accompaniment continues with chords and moving lines. The lyrics are "be - He's - more than won - der - ful - that's what Je - sus is - to". Measure 37 is marked in a box.

B \flat A \flat E \flat A \flat G E \flat F (SOLO)
B \flat mp

me. 2. I

Detailed description: This system contains measures 7 through 10. The vocal line has a half note G \flat (B \flat) and a quarter note A \flat . The piano accompaniment features a solo section marked "mp" and "2. I". The lyrics are "me.".

43 B \flat A \flat A \flat E \flat F
B \flat E \flat

stand a - mazed - to think - the King - of Glo - ry - would

Detailed description: This system contains measures 11 through 14. The vocal line has a half note G \flat (B \flat) and a quarter note A \flat . The piano accompaniment continues with chords and moving lines. The lyrics are "stand a - mazed - to think - the King - of Glo - ry - would". Measure 43 is marked in a box.

B \flat $\Delta\flat$ B \flat E \flat

come to live with-in the heart of man; I

47 G \flat $\Delta\flat$ G \flat B \flat F Gm 7

mar-vel just to know He real-ly loves me when I

Gm 7 /C C7/G C7/G \flat F 7 _{sus} rall. (optional DUET) F 7 Gm F F 7 (to bar 21.)

think of who He is and who I am. For He's more

rall.

⊕ CODA G \flat Ab G \flat /Ab Ab

me. He's ev He's ev - 'ry -
me. He's ev - 'ry

* Optional part for Soloist notated in up stem cue notes through modulation to Db MAJOR.
 ** Optional lyrics for Soloist when singing cue notes.

Broader feel

54

f $D\flat$ $A\flat m^7$ $D\flat$ $D\flat^9$

thing that my soul ev - er longed for,
thing (He's ev - 'ry - thing)

$G\flat maj^9$ $D\flat$ F $E\flat m^9$ $C\flat^9$

ev - 'ry - thing — He's prom - ised and so much more: — More than a -

$D\flat$ $D\flat^+$

maz - ing, more than mar - vel - ous, more than mi -

$B\flat m$ $D\flat$ $A\flat m$ $C\flat$ $B\flat 7$

rac - u - lous could ev - er be — He's — more than

* Optional duet lyrics in parentheses.

For Future Generations

Words and Music by
DAVE CLARK, MARK HARRIS,
 and **DON KOCH**

Moderate 4

The musical score is written in 4/4 time with a key signature of three flats (B-flat major). It consists of a piano introduction and a vocal line with piano accompaniment.

Chord Progression:
 Introduction: $A\flat$ C, C^+ E, $A\flat$ E \flat , E \flat sus, $A\flat$
 Verse: $D\flat^2$ $A\flat$, $A\flat$ E \flat , E \flat , $A\flat$
 Chorus: $D\flat$ $A\flat$ C, E \flat B \flat , $A\flat$
 Verse 2: $D\flat$ $A\flat$ C, $A\flat$ B \flat

Vocal Line:
 1. The signs — are ob - vi - ous, — they are ev - 'ry - where —
 all that — we hear — a - bout — is the gloom and des - pair; — Too

Piano Accompaniment:
 The piano part features a steady bass line and chords that support the vocal melody. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte).

11

D \flat

A \flat
C

E \flat
G

A \flat

man - y "would - be" pro - phets say - in' it's the end of it all, 'cause

D \flat
F

E \flat
G

Fm

E \flat

A \flat
C

Mo - ther Earth can't take much more: the ham - mer's gon - na fall.

15

D \flat

A \flat
C

E \flat

A \flat

So na - ture has its needs - that's a les - son learned,

D \flat

A \flat
C

A \flat

B \flat

but it ap - pears to me there are great - er con - cerns 'Cause

19

Db Ab Eb
C G Ab

we can save— the plan - et, think-in' we will some-how sur-vive, but

D \flat Eb Fm Eb D \flat Eb D \flat Eb
F Eb Eb f

Fa-therTime is call - in' us— to save some-bod-y's life!— I won't

24 Ab

Fm

bend and I— won't break, I won't wa - ter down— my faith;— I won't

Db Eb Ab Fm Eb

com - pro - mise— in a world of des - per - a - tion. What has

28

Ab Fm7 Bbm7

been I can - not change, — for to - mor - row and — to - day, — I must

2nd time to Coda ⊕

Ab Eb Ab Fm Eb

be a light — for fu - ture gen - er - a - tions. —

33

Db mf Ab C Eb Bb Ab

2. If we — could find — a way — to pre - serve our — faith —

Db Ab C Ab Bb

so those — who fol - low us — see the price that was paid, — Then

37 $D\flat$ $A\flat$ $E\flat$ $A\flat$
 C G

may - be when — they ques - tion what's it gon - na take to sur - vive, — they'll

Repeat to bar 24.

$D\flat$ $E\flat$ Fm $E\flat$ $D\flat$ $E\flat$ $D\flat$ $E\flat$
 F G $E\flat$ $E\flat$ $E\flat$ $E\flat$ f

find the strength to car - ry on — in what we leave be - hind. — I won't

\oplus CODA $A\flat$ 43 $D\flat$ $E\flat$
 $maj9$ mf $D\flat$

- tions. — Look - in' in the eyes of the chil - dren,

$A\flat$ $B\flat$ $E\flat$ $7sus$
 C $B\flat$ $B\flat$

know - in' that to - mor - row is — at stake, — when the choice is up — to them, —

Musical notation for the first system. The vocal line starts with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are "Be a light_ for fu- ture gen - er- a - tions._____ We must". Chord symbols above the staff are A/E, D/E, and A. The piano accompaniment consists of two staves (treble and bass clefs) with chords and a bass line.

Musical notation for the second system. The vocal line continues with the lyrics "be a light_ for fu- ture gen - er- a - tions._____ Yes, we must be a light_ for fu- ture gen- er- a -". Chord symbols above the staff are A/E, D/E, A, A/E, and D/E. A box containing the number "56" is located at the beginning of the system. The piano accompaniment continues with chords and a bass line.

Musical notation for the third system. The vocal line continues with the lyrics "- tions._____ We must be a light_ for fu- ture gen - er- a -". Chord symbols above the staff are A, E9sus/B, 61 A/E, and D/E. A box containing the number "61" is located above the staff. The piano accompaniment continues with chords and a bass line.

Musical notation for the fourth system. The vocal line continues with the lyrics "- tions,_____ for fu - ture gen - er- a - tions._____". Chord symbols above the staff are G2, D/F#, and A2. The word "rit." is written above the staff. The piano accompaniment continues with chords and a bass line, ending with a double bar line and repeat signs.



**Awesome God
Be the One
Broken and Spilled Out
Carry On
El Shaddai
Faithful Friend
Feel the Nails
For Future Generations
For the Sake of the Call
God Is in Control
The Great Divide
His Eye Is On the Sparrow
Holy Ground
Household of Faith
In Heaven's Eyes
In the Name of the Lord
Jesus Will Still Be There
Love Crucified, Arose
More Than Wonderful
My Life Is in Your Hands
Shine on Us
Sweet Beulah Land
We Are the Reason
We Believe in God
When He Was on the Cross**

