

Kaleidoscope
YOUTH CHOIR SERIES

Fearless

14 Divergent Songs for Modern Youth Choir

ARRANGED BY DANIEL SEMSEN



WORD MUSIC
& CHURCH RESOURCES

Fearless

14 Divergent Songs for Modern Youth Choir

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For digital availability of these and other products, go to wordchoralclub.com

EDITED BY Sarah Huffman & Anissa Sanborn

ENGRAVED BY Brent Roberts

PRODUCTION DESIGN BY Fudge Creative

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WORD MUSIC
& CHURCH RESOURCES
wordchoralclub.com



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Love Broke Thru

Words and Music by
BART MILLARD, BRYAN FOWLER,
CHRIS STEVENS and TOBY McKEEHAN
Arranged by Daniel Semsen

1 Pop ♩ = 103

CHOIR *mf*

Mmm

(harm.)

*opt.

Em C G

mf

8

SOLO *mf*

I was feel-in' that, feel-in' that breeze, sing-in' like a

Em C

mf

8

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6 *(Solo)*

song thru the tall oak trees. _

6 *CHOIR*

Mmm _ Ooo _ Mmm _

Mmm _ Mmm _

6 C G

8

It was just an-oth-er sum - mer night, _ had to be the

8

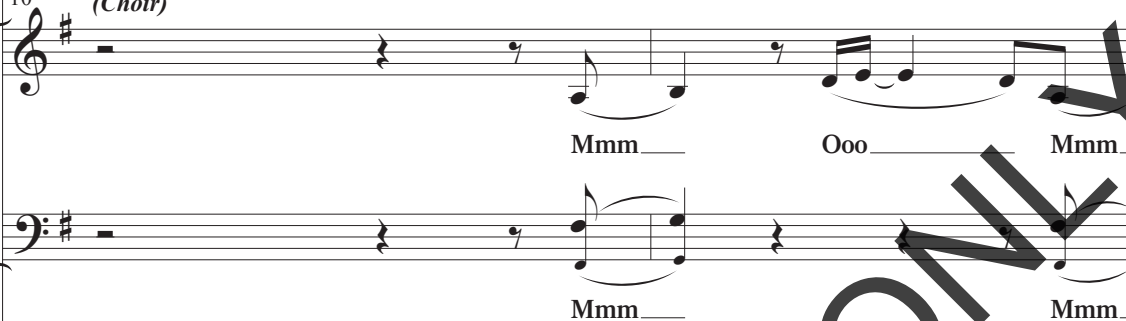
Ooo _

8 Em N.C.

10 (Solo)



10 (Choir)



10 C

G



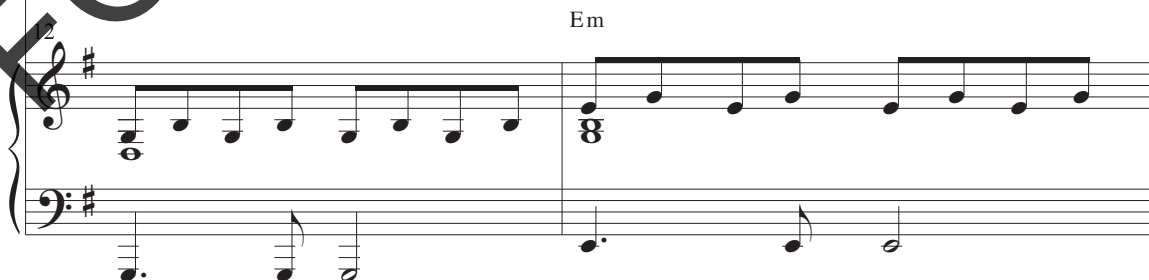
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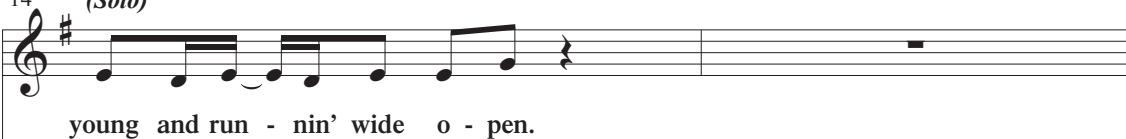
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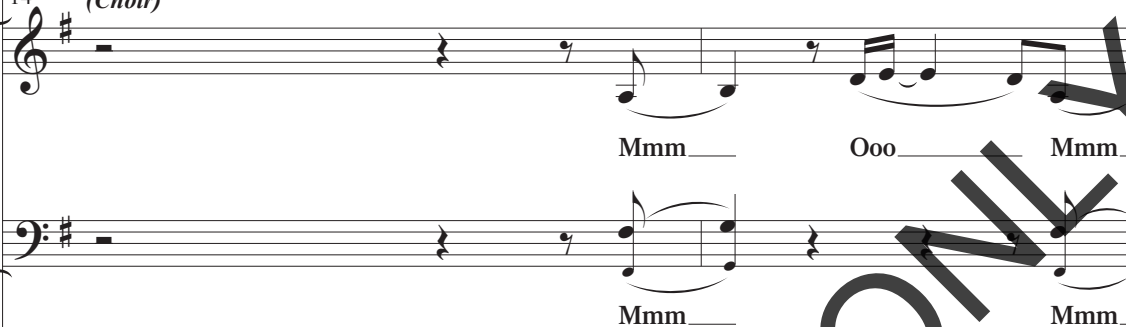
Em



14 (Solo)

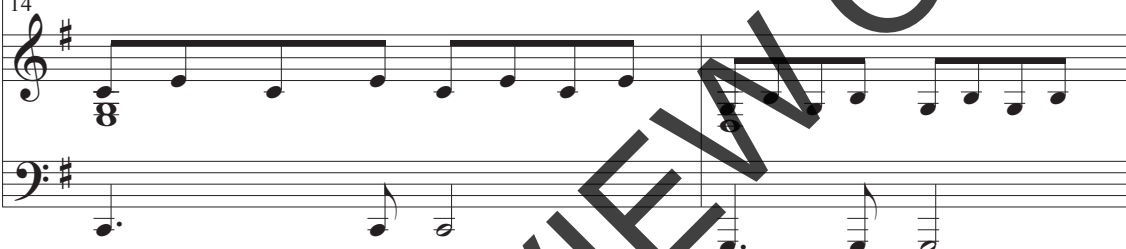


14 (Choir)

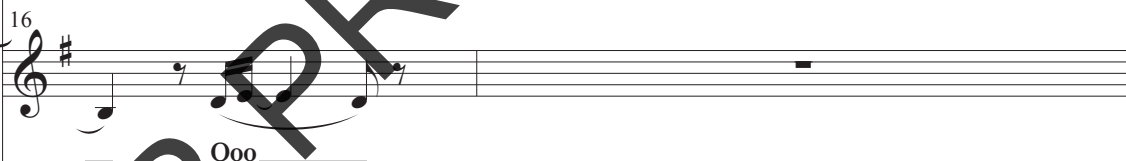
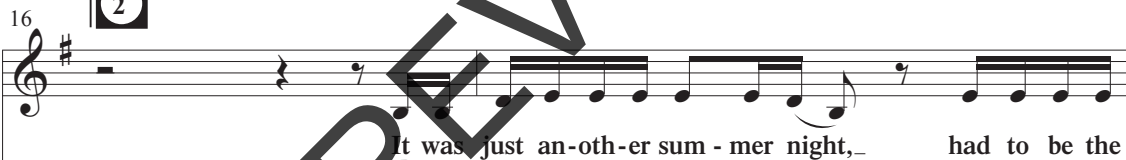


14 C

G



2



(Spoken)

Had to be the

16

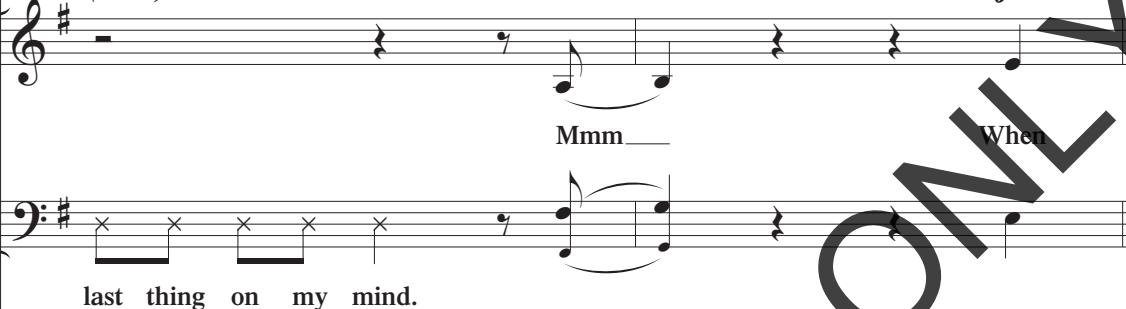
Em



18 (Solo)



18 (Choir)



18

C

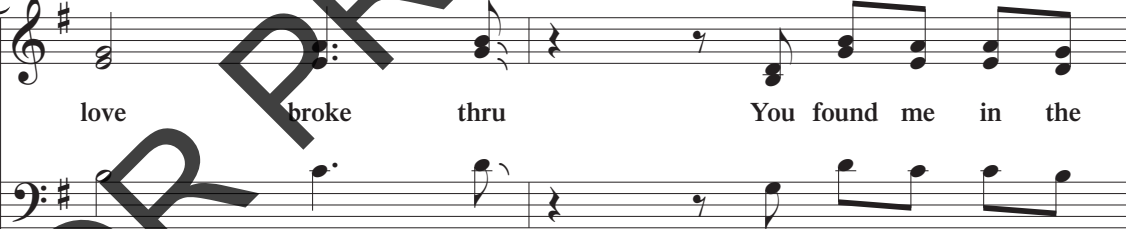
G

F.C.



20

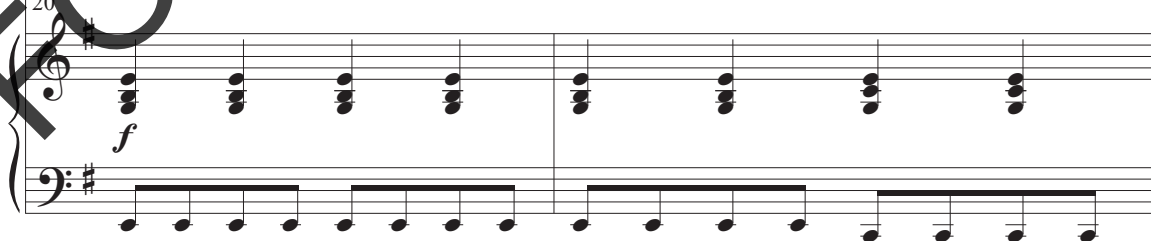
div.



20

Em

C



22

dark - ness, wan - d'rin' thru the des - ert. I was a

22 G

24

hope - less fool. Now I'm hope - less - ly de -

24 Em C

26

vot - ed; my chains are bro - ken. And it all

26 G

28 *unison*

Oh _____ Oh _____

be - gan _____ with You _____ when Love broke _____ thru. _____

28 *Am7* *C*

30 **3**

Ooo Ooo Ooo Ooo Oh _____ And it all _____

30 *G*

32

be - gan _____ with You _____ when Love broke _____ thru. _____

32 *Am7* *C*

34

mf

I did all that I could to un-do me, but You

34 G Em

mf

36

Mmm Ooo Mmm

loved me e-nough to pur-sue me. Mmm Mmm

36 C G

38

Ooo

div.

Shad - ows;

Yeah, You drew me out of the shad - ows,

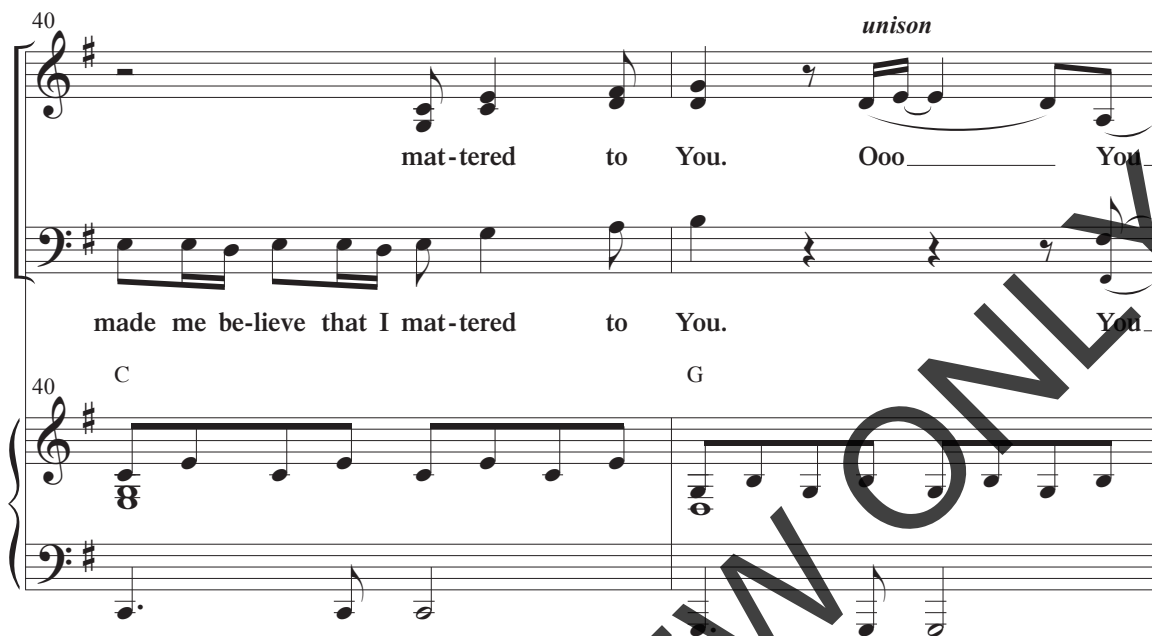
38 Em

40 *unison*

mat-tered to You. Ooo_____ You

made me be-lieve that I mat-tered to You. You

40 C G



42 *RAP SOLO*

Up, You were there; You heard my pray'r in that

42 (Choir)

42 Am7



44 *(Rap Solo)*

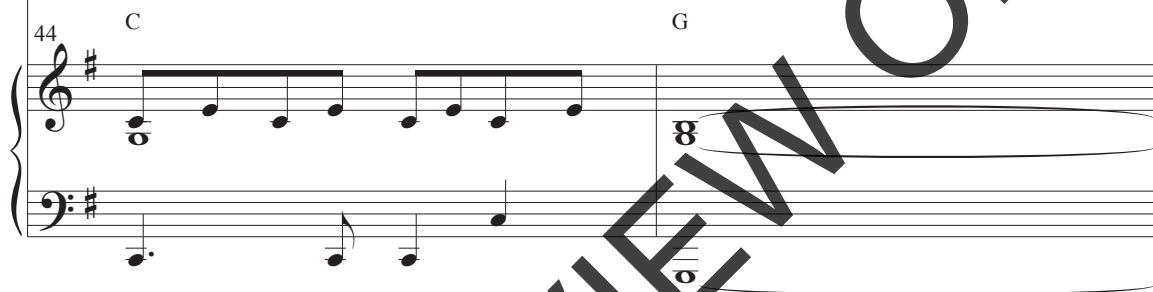
broke down dust - y room.. It was the first time I said, "I'm Yours,"_ the

44 *(Choir)*

Mmm



Mmm



C G

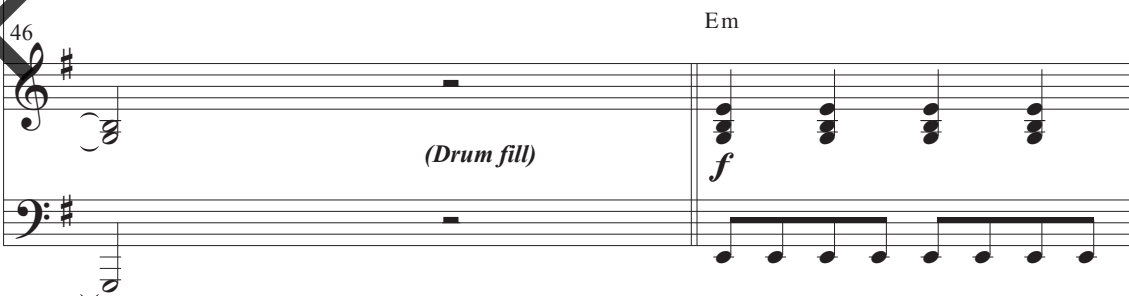


first time I called You "Lord."_



CHOIR f *div.*

When Love broke thru,



Em

(Drum fill) *f*

48

You found me in the dark - ness, wan - d'rin' thru the

48

C G

C G

50

des - ert. I was a hope - less fool.

50

Em

Em

52

Now I'm hope - less - ly de - vot - ed; my chains are

52

C G

C G

54

bro - ken. _

And it all _ be - gan _ with You _

Am7

54

56 *unison*

Oh _ Oh _ Ooo Ooo Ooo Ooo

when Love broke _ thru. _

C G

56

58

Oh _ And it all _ be - gan _ with You _

58

Am7

60

when Love broke thru.

60

C N.C.

Snare only
(cues optional)

62

RAP SOLO

Yeah, it was late in the sun-mer when the north-east breeze

62 (Choir)

Oh Oh

62

Am7

64 (Solo)

sang like a song thru the oak trees. Penn - syl -

64

C

65 *(Solo)*

va - nia, she kind of caught my soul, which

G

had me a lit - tle more o - pen than closed.____

66 *GIRLS: unison*

Oh_____ Oh_____

67 **5**

Walls I built,____ o - pin - ions I learned,____

Am7

68

cov - ered in the ash - es of bridg - es I burned, —

C

68

69

blind to the ar - row that was head - ed to my heart;

G

69

70

but You hit the mark.

70

CHOIR f div.

When Love broke thru,

70

N.C.

Em

f

72



You found me in the dark - ness, wan - d'rin' thru the

72



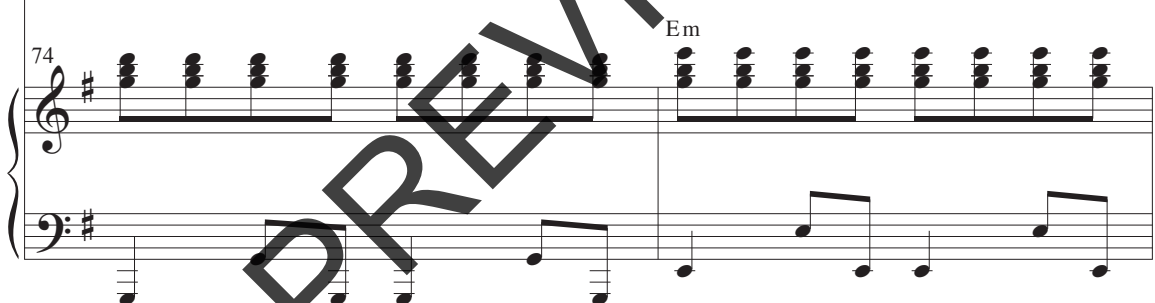
C G

74



des - ert. I was a hope - less fool.

74



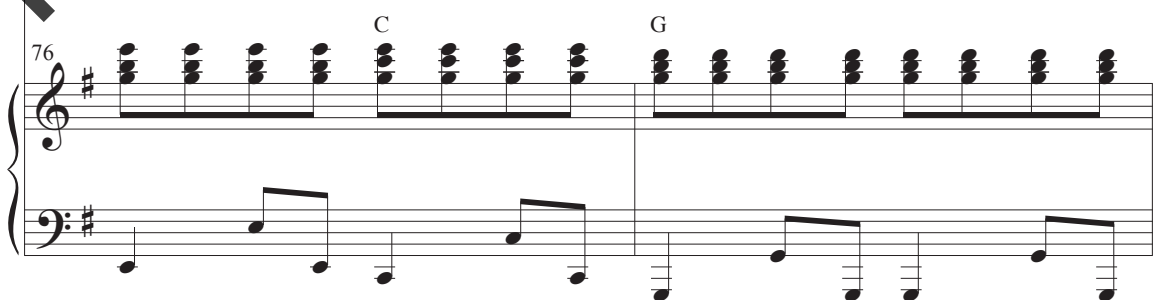
Em

76



Now I'm hope - less - ly de - vot - ed; my chains are

76



C G

CHOIR: unison

78

bro - ken. And it all be - gan with You

78

Am7

80

when Love broke thru.

80

C Em

82

You found me in the dark - ness, wan - d'rin' thru the

82

G

84

des - ert. I was a hope - less fool.

84

Em

86

Now I'm hope-less - ly de - vot - ed; my chains are

86

C

88

bro - ken. And it all be - gan with You

88

Am7

90 *unison*

Oh _____ Oh _____ Ooo Ooo Ooo Ooo

when Love broke _____ thru. _____

90 C G

92 Oh _____ And it all _____ be - gan _____ with You _____

92 Am7

94 _____ when Love broke _____ thru. _____

94 C G

CHOIR: unison
mp

96

I did all that I could to un-do me, but You

Em

mp

98

rit.

div.

loved me enough to pur-sue me. Mmm

rit.

C

G

Never Too Far Gone

Words and Music by
COLBY WEDGEWORTH, JORDAN FELIZ
and JASON INGRAM
Arranged by Daniel Semsen

6

Pop ♩ = 100

GIRLS: unison mf

mf

C#m A E2 B

I have

3

loved you from the start. I have

3 C#m A E2 B

5

seen your hurt - ing heart.

5 C#m A E2 B

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CHOIR: unison
mf

7

And you feel so lone - ly but you keep on hid - ing,

add Guys

7

C#m A E2 B

9

'cause you feel so guilt - y for what you've done. But

9

C#m A E2 B

11

f *dim*

there's no dis - tance too far that I can't reach you.

there's no dis - tance too far.

11

C#m A E B

f

13

There's no place that's so dark that I can't find you.

13

C#m A E B

There's no place that's so dark.

15

An - y - where that you are, if you need proof,

15

C#m A E B

An - y - where that you are,

17

take a look at these scars and know I love you.

17

C#m A E B

take a look at these scars.

19 *unison*

Does - n't mat - ter, does - n't mat - ter, does - n't mat - ter what you've done,
(harm.)

19 C#m A E B

21 you are nev - er, you are nev - er, nev - er too far gone.

21 C#m A E B

23 Nev - er too far gone. _____

Oh Oh Oh Oh Oh

23 C#m A E B

25 *mf*

You have

Oh Oh Oh Oh Oh

C#m A E B

25

27

run down ev - 'ry road and you've

27 C#m A E B

mf

29

lost your way back home.

Your way back home.

29 C#m A E B

31

And you feel so dirt - y; you know you're un - wor - thy,

31

C#m A E B

33

feel-ing un - de - serv - ing of an - y love. But

33

C#m A E B

But
N.C.

35

f *div*

there's no dis - tance too far that I can't reach you.

there's no dis - tance too far.

35

C#m A E B

f

37



There's no place that's so dark that I can't find you.

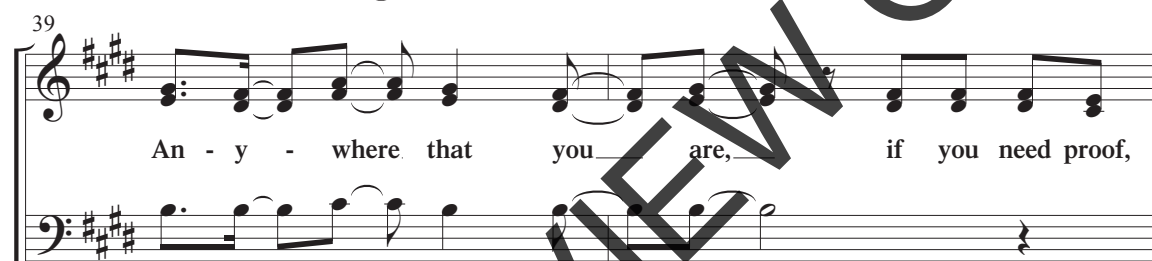
37

C#m A E B



There's no place that's so dark.

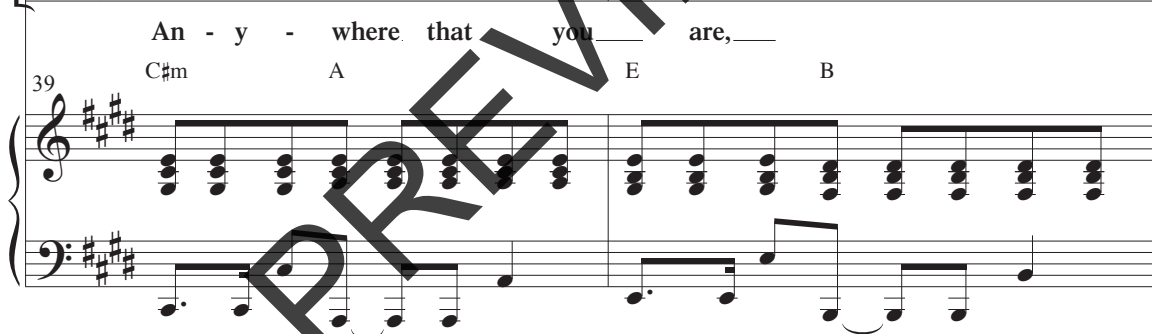
39



An - y - where that you are, if you need proof,

39

C#m A E B



An - y - where that you are,

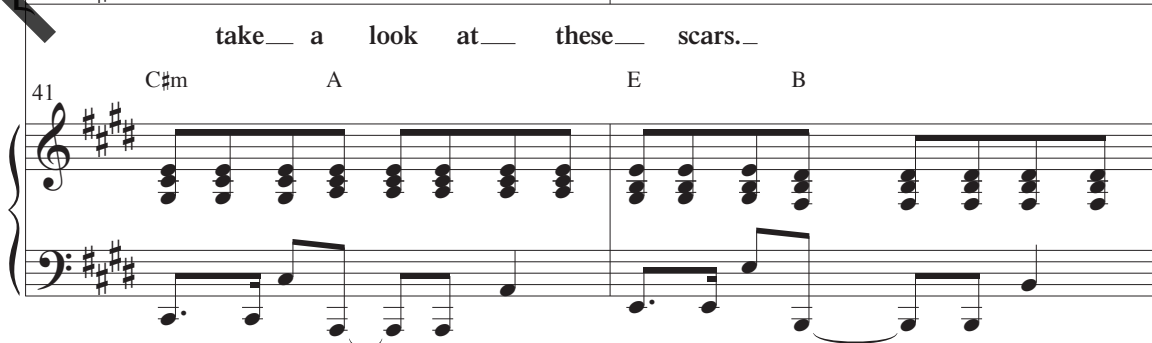
41



take a look at these scars and know I love you.

41

C#m A E B



take a look at these scars.

43 *unison*

Does - n't mat - ter, does - n't mat - ter, does - n't mat - ter what you've done,

43 C#m A E B

you are nev - er, you are nev - er, nev - er too far gone.

45 C#m A E B

Nev - er too far gone. _____

47 C#m A E B

Oh Oh Oh Oh Oh

49

Oh Oh Oh Oh Oh

C#m A E B

51 *mp*

You will nev - er out - run My love, My love, _ My love.

C#m A E B

mp

53 *mf div.*

You will nev - er out - run My love, My love, _ My love.

C#m A E B

cresc.

55

(add Guys) You will nev-er out - run My love, My love, My love.

55 C#m A E B

mf

57 *f*

You will nev-er out - run My love.

You will nev-er out - run, nev-er out - run My love.

57 C#m A E B

f

59

There's no dis - tance too far that I can't reach you.

There's no dis - tance too far.

59 N.C. A E B

61

There's no place that's so dark that I can't find you.

There's no place that's so dark.

61 C#m A E B

63

An - y - where that you are, if you need proof,

An - y - where that you are,

63 C#m A E B

65

take a look at these scars and know I love you.

take a look at these scars.

65 C#m A E B

67 *unison*

Does - n't mat - ter, does - n't mat - ter, does - n't mat - ter what you've done,

67 C#m A E B

you are nev - er, you are nev - er, nev - er too far gone.

69 C#m A E B

71 Nev - er too far gone. _____
Oh Oh Oh Oh Oh

71 C#m A E B

73 *div.*

Nev-er too far gone.

Oh Oh Oh Oh Oh

73 C#m A E B

75

Nev-er too far gone.

Oh Oh Oh Oh Oh

75 C#m A E B

77

Oh Oh

Oh Oh Oh Oh Oh

77 C#m A E B

Forgiven

Words and Music by
DAVID CROWDER
and ED CASH

Arranged by Daniel Semsen

Modern rock ♩ = 76

10

D

(Synth. pad)

(Piano cues)

Bm

G

p

mp

(sixteenth note pulse continues)

SOLO 1
mp

I'm the one who held the nail;

D

Bm

G

D

Bm

G

SOLO 2 *mp*

it was cold be-tween my fin - ger - tips. —

I've

D

Bm

G

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11

hid-den in the gar - den; I've de-nied You with my ver - y lips.

11

Bm G D Bm

14

SOLO 3 mp

God, I fall down to my knees with a

14

G Bm

p

16

11

SOLO 1, SOLO 2, SOLO 3 mp

div.

You look at me, arms o - pen. (harm.)

16

G D Asus

CHOIR: unison (light, breathy)

mp

19

For - giv - en, for - giv - en.

19

Asus D Asus

mp

22

Child, there_ is free - dom_ from all of it. Say good-bye_____ to

22

Bm7 D G Bm

25

mf *div.*

ev - 'ry sin. You are_ for - giv - en!

25

Asus Bm G D

(Piano cues)

f

CHOIR: unison *mf*

28

I've done things I wish I had - n't done...

28

31

I've seen things I wish I had - n't seen. Just the

31

34

thought of Your a - maz - ing grace and I cry,

34

Bm G D Bm G

mf

div.

unison

(harm.)

36

“Je - sus, for - give me!”

36

Bm G

God, I

38

You

fall down to my knees with a ham-mer in my hand.

38

Bm G

(lightly)

(lightly)

40 *f*

look at me, arms o - pen. For - giv - en, for-

40 D A sus D

43

giv - en. Child, there is free - dom from

43 A C# B m D

45 12

all of it. Say good-bye to

45 G2 B m

47

ev - 'ry sin. You are__ for - giv - en.

A Bm G

47

(Piano cues)

A Bm G

49

CHOIR: unison *mp*

I could have been six feet un - der,

D Bm

49

mp

D Bm

51

I could have been lost for - ev - er. Yeah, I should be in that fi - re,

G2 D

51

G2 D

53 *sub. f*

and now there's fire in-side of me. Here I am, a dead man walk - ing.

(harm.)

53 A(add4) Bm *sub. f*

55 **13**

No grave gon-na hold God's peo - ple; all the weight of all our e - vil

55 G2 D

57 *mf.* *cresc.*

lift - ed a-way, _ for-ev-er free. Who could be-lieve, _ who could be-lieve? _

57 F#m7 G2 *cresc.*

59 *unison*
sub. p

For - giv - en, for - giv - en. You

G2 D A

sub. p

62 *ff*

love me e - ven when I don't de - serve it. For - giv - en, I am for -

Bm D G D

ff

65 *unison*

giv - en. Je - sus, Your blood makes me

A C# Bm D

67 *div.*
in - no-cent. (mel.) So I'll say good-bye to

67 G2 Bm

69 ev - 'ry sin. I am for - giv - en.

69 A Bm G

71 I am for - giv - en. * (6)

71 D Bm G D (fade)

*Vocals cut off before accompaniment on split-track.

Fearless

Words and Music by
JEFF PARDO, TONY WOOD
and JASMINE MURRAY
Arranged by Daniel Semsen

14 Pop ♩ = 105
(Synth)

14

mf

Dm B♭ F

3

Dm B♭ F

3

5 *SOLO mf*

wake up, I feel it, those fears are back a - gain._

Dm B♭ F

5

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7 (Solo)

Can't shake them, can't make them ev-er fade, ev-er end.____

Dm Bb F

9 (Solo)

Am I good e - nough? Do I mea - sure_ up?

GIRLS: unison
mf

Am I good e - nough? Do I mea - sure_ up?

Dm Bb F

11 (Solo ends)

Feels like a war I can't win.____

Girls

But

Dm Bb F

13 (Girls)



I was-n't giv-en the spir-it of fear, I was giv-en the pow-er of Love.

Dm

Bb

F



15

CHOIR: unison



Ev-'ry-thing I've been fight-ing a-gainst,-- I'm gon-na lift it up. I wan-na be

(Add Guys) *mf*

Dm

Bb

F



17

fear - less;

no hold-ing back, no back - ing down.---

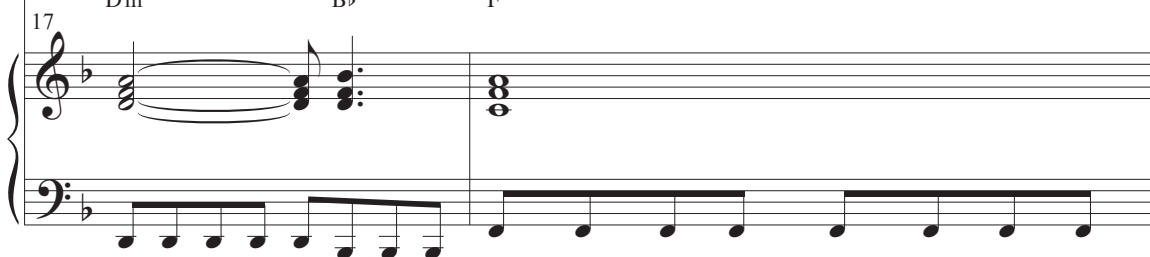
3

3

Dm

Bb

F



19

Fear - less, be - cause I be - lieve You're with me now.____

3

19

Dm Bb F

3

21

15

Bring on the un - known. Lead me and I'll go.____

21

Dm Bb F

23

Come, set me free. God, I wan - na be

23

Dm Bb F

SOPRANOS

25

f

fear - less, _____

f ALTOS

fear - less.

I, I want to be

GUYS

Dm

Bb

F

25

f

(Sopranos)

27

fear - less.

(Altos)

fear less.

(Guys)

I, I want to be.

Dm

Bb

F

27

29 *mf* GIRLS: unison

These moun - tains, these gi - ants will fall at a sin - gle word. —

29 *mf*

Dm B $\flat$ F

31 *div.* *unison*

In Your Name, in Your strength, I'm more than a con - quer - or. —

31 Dm B $\flat$ F

16

CHOR: unison

33 *mf*

I was-n't giv-en the spir-it of fear; I was giv-en the pow-er of Love.
(Add Guys)

33 Dm B $\flat$ F

35

Ev-'ry-thing I've been fight-ing a-gainst, I'm gon-na lift it up. I wan-na be

Dm Bb F

35

37 *f div.* *unison* 3

fear - less. No hold-ing back, no back - ing down._

Dm Bb F

37

39 *div.* *unison* 3

Fear - less, be - cause I be - lieve You're with me now._

Dm Bb F

39

41 *div.*

Bring on the un - known. Lead me, and I'll go.

41 Dm Bb F

43

Come, set me free. God, I want to be

43 Dm Bb F

45 *f* SOPRANOS

fear - less. _____

Fear - less. _____

ALTOS

fear - less.

I I want to be fear - less.

GUYS

Dm

Bb

F

Dm

Bb

48 (Sopranos)

mf

I won't be a - fraid, I

(Altos)

I, I want to be.

(Guys)

F

Dm

Bb

mf

50 (Sopranos)

won't be a - fraid. I'll call on Your Name. I'll

This block contains the vocal line for Sopranos, measures 50 and 51. The melody is written on a single staff in G major (one sharp). Measure 50 contains the lyrics 'won't be a - fraid.' and measure 51 contains 'I'll call on Your Name. I'll'. The piano accompaniment consists of two staves (treble and bass clef) with chords and a simple bass line.

F Dm Bb

This block contains the piano accompaniment for measures 50 and 51. The left hand plays a steady bass line of eighth notes. The right hand plays chords and single notes. Chord symbols F, Dm, and Bb are indicated above the staff.

walk out in faith. I won't be a - fraid. I

(Altos)

I won't be a - fraid,

This block contains the vocal lines for Sopranos and Altos, measures 52 and 53. The Soprano line continues from measure 51. The Alto line begins in measure 53 with the lyrics 'I won't be a - fraid,'. The piano accompaniment continues with the same pattern as in the previous measures.

F Dm Bb

This block contains the piano accompaniment for measures 52 and 53. The left hand continues the bass line. The right hand plays chords and single notes. Chord symbols F, Dm, and Bb are indicated above the staff.

54 (Sopranos)

won't be a - fraid. I'll call on Your Name. I'll

(Altos)

I won't be a - fraid. I'll call on Your Name.

54 F Dm Bb

56

walk out in faith. I won't be a - fraid. I

I'll walk out in faith. I won't be a - fraid,

(Guys)

I won't be a-fraid.

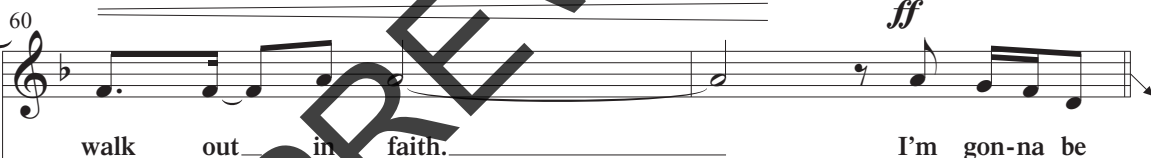
56 F Dm Bb

17

58 (Sopranos)



(Altos)



CHOIR
*div.**unison* 3

62

fear - less. No hold - ing back, no back - ing down.

Dm Bb F

ff

3

64

Fear - less, be - cause I be - lieve You're with me now.

Dm Bb F

3

66

div.

Bring on the un - known. Lead me, and I'll go.

Dm Bb F

68 *(Choir)*

You set me free. God, I'm gon - na be

68 Dm B $\flat$ F

70 *SOPRANOS*

fear - less, fear - less,

ALTOS

fear - less. I, I want to be fear - less.

GLYS

70 Dm B $\flat$ F Dm B $\flat$

70 Dm B $\flat$ F Dm B $\flat$

73 (Sopranos)

fear - less,

(Altos)

I, I want to be fear - less.

(Guys)

F

D m

Bb

75

fear - less!

I, I want to be fear - less.

I, I want to be!

75

D m

Bb

F

Beloved

Words and Music by
COLBY WEDGEWORTH, JORDAN FELIZ
and PAUL DUNCAN
Arranged by Daniel Semsen

18

Pop ♩ = 64

GIRLS *mf*

Oh

GUYS

You oo oo You oo oo

C#m

A

E

B

C#m

A

mf

SOLO 1

mf

You oo are loved..

Head full of ques-tions; how can you mea-sure up

E

B

C#m

A

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(Solo 1)

6

to de - serve af - fec - tion, to ev - er be e - nough?

E G#m7

7

For this ex - is - tence, when did it get so hard?

C#m A E G#m7

19

mf SOLO 2

9

Your heart is beat - in', a - live and breath - in', and there's a rea - son why.

C#m A E G#m7

11

You are es - sen - tial, not ac - ci - den - tal,

C#m A

12 *f* **CHOIR**
div.

and you should re-al - ize you are be-loved.

12 E G#m7 C#m A

14 I want-ed you to know_ you are be-loved.

14 E B C#m A

16 *CHOIR: unison*

Let it soak in - to your soul. Oh,

16 E B

17

for - get the lies you've heard; rise a - bove the hurt

17

C#m A

18

and lis - ten to these words: you are be - loved.

div.

18

E G# C#m A

20

unison

I want you to know you are be - loved.

20

E B C#m A

You oo oo You oo oo

CHOIR: prime unison

mf

22

Some-times a heart can feel like a heav-y weight.

You oo are loved._

22

E B C#m A

mf

24

It pulls you un-der and you just fall-a-way. Is an-y-bod-y gon-na hear you

24

E G#m7 C#m A

26

harm. (mel.)

call? But there's a pur-pose un-der the sur-face,

26

E G#m7 C#m A

28

and you don't have to drown.
(Add Guys)

28

E G#m7

29

Let me re-mind you that Love will find you.

29

C#m A

30

f div.

Let it lift you out. You are be-loved.

30

E G#m7 C#m A

3 *f* 3

32

I want-ed you to know you are be-loved.

32

E B C#m A

34

Let it soak in - to your soul. Oh, _____

unison

34

E B

35

for - get the lies you've heard; rise a - bove the hurt

35

C#m A

36 *div.*

and lis-ten to these words: _ you are be-loved.

36 E G# B C#m A

38 I want you to know _

you are be - loved._

38 E B

39 *With conviction!*
unison

Don't be a - fraid, don't let hope fade. Keep your eyes

39 A B

(Girls)
div.

40

fixed on the Light a - bove.

C#m E

41

In the heart - break, in your mis - takes, noth - ing can

A B

42

sep - a - rate you from Love.

C#m B

43

Don't be a - fraid, don't let hope fade. Keep your eyes

(Add Guys)

43

A

B

3

44

fixed on the Light a bove

44

C#m

E

3

45

In the heart - break, in your mis - takes, noth - ing can

45

A

B

3

46

sep - a - rate you_ from Love. You are be - loved.

46

C#m B

48

I want-ed you to know_ you are be - loved._

48

C#m A E B

50

22

Let it soak in - to your soul. Oh, _

unison

50

C#m A E B

52

for - get the lies you've heard; rise a - bove the hurt

52

C#m A

3

53

3 div. 3

and lis-ten to these words: you are be-loved.

53

E G# B C#m A

3 3

55

unison

I want you to know you are be-loved.

55

E B C#m A

You oo oo You oo oo

3 3

57

You are be - loved._____

You oo are loved._____ You oo oo You oo oo

57 E B C#m

59

div.

Don't be a - fraid, don't let hope fade, keep your eyes

You oo are loved._____

59 E B C#m A

61

fixed on the light_a-bove. In the heart-break, in your mis-takes, noth-ing can

61

E G# B C#m A

3 3

63

unison

sep - a - rate you_ from love. You are be - loved

63

E B

3

Falling Into You

Words and Music by
 BENJAMIN HASTINGS, AODHAN KING,
 BEN TAN, TRACY PRATT
 and CAMERON ROBERTSON
 Arranged by Daniel Semsen

Pop ♩ = 105

23

B♭maj7

Dm

F

C

B♭maj7

Piano introduction in B-flat major, 4/4 time. The right hand features a series of chords: B♭maj7, Dm, F, C, and B♭maj7. The left hand plays a steady eighth-note bass line. The piece begins with a forte (f) dynamic.

4 *CHOIR: unison mf*

I've lived my life to the lim it...

The choir enters with a unison melody in the right hand, while the left hand provides a supporting bass line. The melody is marked mezzo-forte (mf).

4 Dm Fmaj9 C D(no3)

mf

The piano accompaniment continues with chords Dm, Fmaj9, C, and D(no3). The left hand has a more active bass line, and the right hand plays chords. A mezzo-forte (mf) dynamic is indicated.

7 Well, I'm at the end of my-self. I see the end that I know

Two vocal lines are shown. The first line has the lyrics 'Well, I'm at the end of my-self.' and the second line has 'I see the end that I know'. Both lines feature a melodic line in the right hand and a supporting bass line in the left hand.

7

The piano accompaniment continues with a rhythmic pattern of eighth notes in both hands, providing a steady accompaniment for the vocal lines.

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10

— be - low — me; — Your love is wait-ing to catch. — I'm fall-ing in-to

10

F D(no3)

(Drum fill)

13 *f div.*

You, 'cause no — one's gon — na love — me like — You — do. —

13 B $\flat$ maj7 Dm F C B $\flat$ maj7

f

15 *unison* *div.* 24

— Al - right. I've got noth - in' to lose, — so I can't —

15

Al-right.

Dm F C B $\flat$ maj7

18 *unison*

— stop, won't stop fall - ing in - to You. — Al - right.

18 Dm F C B♭maj7

20 *mf*

The rush I've felt in the free - fall_

right.

20 Dm C B♭maj7 F

mf

23

as I lost con - trol of my life. —

23 B♭maj7 Fmaj9 F/A

25



Je - sus, I've found that You've al - ways had me.

B $\flat$ maj7

F

25



27



mp

I wan-na love You like You love me.

Your Love is nev-er in doubt

B $\flat$ maj7

F

27



29



mf

I wan-na love You like You love me.

I'm fall-ing in - to

29



N.C.

(Drums only)

(Drum fill)

31 *f div.*

You, 'cause no one's gon - na love me like You do.

31 *f*

B♭maj7 Dm F C B♭maj7

33 *div.*

Al-right. I've got noth-in' to lose, so I can't

33

Al-right.

Dm C B♭maj7

36

stop, won't stop fall - ing in - to You. Al-right.

36

Dm F C B♭maj7

Al -

38

Oh _____

mp

right. I wan-na love You like You love me.

38 Dm C B $\flat$ maj7 *mp*

40

I wan-na love You like You love me.

40 Dm F C B $\flat$ maj7

42

CHOIR: unison mf

I wan-na love You like You love me.

42 Dm C B $\flat$ maj7

The image shows a musical score for page 80. It consists of three systems of music. Each system has a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The lyrics are: "Oh", "right. I wan-na love You like You love me.", and "I wan-na love You like You love me." repeated. The piano part includes chords: Dm, C, B $\flat$ maj7, and F. The tempo/mood markings are *mp* and *mf*. A large diagonal watermark "FOR PREVIEW ONLY" is overlaid on the score.

26

f

44

I wan-na love You like You love me. Ooo Hey!

Dm

F

C B $\flat$ maj7

Dm

N.C.

44

mf

unison

Oh

47

B $\flat$ maj7 (*synth cues*)

Dm7

F

C

47

f

I'm fall - ing in - to

49

B $\flat$

C

49

51 *div.*

You, 'cause no one's gon - na love me like You do.

51 *Bbmaj7* *Dm* *F* *C* *Bbmaj7*

mf

53 *unison*

Al - right. I've got noth - ing to

Al - right.

53 *Dm* *F* *C* *Bbmaj7*

55 *div.*

lose, so I can't stop, won't stop fall - ing in - to You.

55 *Dm* *F* *C* *Bbmaj7*

57 *unison*

Al-right. I'm fall - ing in - to

Al - right.

57

(Drum fill)

59 *div.*

You, 'cause no - one's gon - na love me like You do.

59 B $\flat$ maj7 Dm F C B $\flat$ maj7

61 *unison* *div.*

Al - right. I've got noth-in' to lose, so I can't.

Al - right.

61 Dm F C B $\flat$ maj7

64

— stop, won't stop fall - ing in - to You. — Al-right.

64

Dm F C B♭maj7

66

I'm fall-ing in - to You. — I'm fall - ing in - to

right.

66

Dm C F Am7 B♭maj7 Dm F C B♭maj7

69

unison

You, my God. I'm fall-ing in - to You.

69

Dm F C B♭maj7

72

I'm fall - ing in - to You. I'm fall - ing in - to

Dm F C B $\flat$ maj7

72

74

You. I'm fall - ing in - to You. Hey!

ff

Dm C N.C.

74

(Drums only)

Bulletproof

Words and Music by
CHRIS STEVENS, JOSH CALHOUN,
BEN CALHOUN and BRYAN FOWLER
Arranged by Daniel Semsen

27 Pop ♩ = 115

27

Dmaj7 F#m7 Bm7

mf

4 A C#7 Dmaj7 F#m7

7

mf CHOIR: prime unison

I used to live like I was

7 Bm7 A Dmaj7

(Drum fill)

*Accompaniment track has bass pick-up

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10

un - der at - tack, dodg-ing ar - rows from my past; I had no

Detailed description: This system contains measures 10 and 11 of a song. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are 'un - der at - tack, dodg-ing ar - rows from my past; I had no'. The piano accompaniment is in bass clef, featuring a steady eighth-note bass line and chords marked with an 'x' on the treble staff.

10

F#m7 Bm7

Detailed description: This system shows the piano accompaniment for measures 10 and 11. The right hand has a treble clef and a key signature of three sharps. It contains two whole chords: F#m7 in measure 10 and Bm7 in measure 11. The left hand is in bass clef and plays a continuous eighth-note bass line.

12

hope for to - mor - row. Felt too much pres - sure; yes, I

Detailed description: This system contains measures 12 and 13. The vocal line continues with the lyrics 'hope for to - mor - row. Felt too much pres - sure; yes, I'. The piano accompaniment follows the same pattern as the previous system.

12

A C# Dmaj7

Detailed description: This system shows the piano accompaniment for measures 12 and 13. The right hand has a treble clef and a key signature of three sharps. It contains two whole chords: A in measure 12 and C# Dmaj7 in measure 13. The left hand continues with the eighth-note bass line.

14

thought I would crack. But now there's no look-ing back; I'm mov-ing

Detailed description: This system contains measures 14 and 15. The vocal line continues with the lyrics 'thought I would crack. But now there's no look-ing back; I'm mov-ing'. The piano accompaniment follows the same pattern.

14

F#m7 Bm7

Detailed description: This system shows the piano accompaniment for measures 14 and 15. The right hand has a treble clef and a key signature of three sharps. It contains two whole chords: F#m7 in measure 14 and Bm7 in measure 15. The left hand continues with the eighth-note bass line.

16

for - ward, 'cause I _____ know
(harm.)

I got my ar - mor now. No

16

A C# Dmaj7

18

Yeah.

fear, no doubt can shoot me down, _ yeah. I got my ar - mor now; no

18

F#m7 Bm7

20

gon - na shoot me down, down, down, down,

fear, no doubt

20

A

22 *f* *div.*

down, down. Now, I'm bul - let-proof be-cause of You, -

(harm.)

22 C#sus Dmaj7 F#m7

25

be-cause of You. And now I'm bul - let-proof

25 Bm7 C# Dmaj7

28

be-cause of You, — be-cause of You. Your love made a way; -

28 F#m7 Bm7 A C#

31 *unison*

— now I'm not a - fraid, — no mat - ter what the

31 Dmaj7 F#m7

33 *div.*

world may say — or what they do. I — am

33 Bm7 A C#

28 35

bul - let-proof be-cause of You, — be-cause of You,

35 Dmaj7 F#m7 Bm7

38 *unison*

You, You.

mf

I know You've got this whole thing

38 A Dmaj7

mf

40

un - der con - trol. My soul is un - touch - a - ble be - cause You've

40 F#m7 Bm7

42

My vic - to - ry is not in

al - read - y won me.

42 A N.C. Dmaj7

44

44 45

this flesh and bone, it's in the cross that I know. No - bod - y's

Detailed description: This block contains the vocal melody for measures 44 and 45. The key signature has three sharps (F#, C#, G#). The melody is written in a treble clef. Measure 44 contains the lyrics 'this flesh and bone,' and measure 45 contains 'it's in the cross that I know. No - bod - y's'. The notes are mostly eighth and quarter notes.

44

F#m7 Bm7

Detailed description: This block contains the piano accompaniment for measures 44 and 45. The left hand plays a steady eighth-note bass line. The right hand plays chords: F#m7 in measure 44 and Bm7 in measure 45. The key signature has three sharps.

46

(harm.)

46 47

tak - ing it from_ me. I got my ar - mor now,_ no

Detailed description: This block contains the vocal melody for measures 46 and 47. Measure 46 has a '(harm.)' marking above it. The lyrics are 'tak - ing it from_ me. I got my ar - mor now,_ no'. The melody continues with eighth and quarter notes.

46

A C# Dm7

Detailed description: This block contains the piano accompaniment for measures 46 and 47. The left hand continues the eighth-note bass line. The right hand plays chords: A in measure 46, and C# and Dm7 in measure 47. The key signature has three sharps.

48

29

48 49

fear, no doubt can shoot me down._ Yeah. I got my ar - mor now;_ no

Detailed description: This block contains the vocal melody for measures 48 and 49. Measure 48 has a circled '29' above it. The lyrics are 'fear, no doubt can shoot me down._ Yeah. I got my ar - mor now;_ no'. The melody continues with eighth and quarter notes.

48

F#m7 Bm7

Detailed description: This block contains the piano accompaniment for measures 48 and 49. The left hand continues the eighth-note bass line. The right hand plays chords: F#m7 in measure 48 and Bm7 in measure 49. The key signature has three sharps.

50 *div.*

fear, no doubt gon-na shoot me down, down, down, down,

50 A N.C.

52 *f*

down, down. Now I'm bul - let-proof be-cause of You,

52 C#sus Dmaj7 F#m7

55

be-cause of You. And now I'm bul - let-proof

55 Bm7 A C# Dmaj7

58

be - cause of You, _____ be - cause of You.

58

F#m7 B m7

60

Your love made a way; _____ now I'm not a - fraid, _

60

A C# D maj7

62

unison

no mat - ter what the world may say _____ or

62

F#m7 B m7

64 *div.* 30

what they do. I am bul - let-proof

64 A C# Dmaj7

66 *unison* *mf*

be-cause of You, be-cause of You, You, You. And

66 F#m7 Bm7 A

69

don't have to fear no more, wor -

69 N.C.

(Drums continue)
(L.H. may ad lib bass part)

72

- ry no more... I _____ don't have to

72

75

fear no more, _ wor - ry no more... And I _____

Add Guys mf (harm.)

75

78

don't have to fear no more, _ wor - ry no more... I _____

78

81

don't have to fear no more, wor -

81

81

84

- ry no more. Bul - let-proof be-cause of You, -

84

Dmaj7 F#m7

87

be-cause of You. And now I'm bul - let-proof

87

Bm7 A C# Dmaj7

31

be-cause of You, — be-cause of You. Your love made a way;—

F#m7

B m7

A

C#

unison

— now I'm not a - fraid, — no mat-ter what the world may say — or

D maj7

F#m7

B m7

what they do. I — am bul - let-proof be-cause of You, —

A

D maj7

F#m7

99 *unison*

— be - cause of You, You, You. — And

99 Bm7 A

2 1 1 3 4

101 *SOPRANOS*

I am bul - let, I am bul - let - proof.

ALTOS

I — don't have to

GUYS

101 Dm7 F#m7

103 (Sopranos)

I don't have to wor - ry, I am bul - let - proof.

(Altos)

fear no more, wor - ry no more. I

(Guys)

103 Bm7 A C#

105 I am bul - let I am bul - let - proof.

don't have to

105 Dmaj7 F#m7

107 (Sopranos)

I don't have to wor - ry, I am bul-let - proof._ I am bul-let,

(Altos)

fear no more,_ wor - ry no more._ I

(Guys)

107 Bm7 A D

110

I am bul - let proof. I don't have to wor - ry, I

don't have to fear no more,_ wor -

110 F#m7 Bm7

112 (Sopranos)

am bul-let - proof... I am bul-let, I am bul - let-proof.

(Altos)

- ry no more... I don't have to

(Guys)

112 A C# D F#m7

115 *ff*

I don't have to wor ry, wor - ry no more!_

ff

fear no more, wor - ry no more!_

115 Bm7 F#m7 N.C. A

ff

What a Beautiful Name

Words and Music by
BEN FIELDING
 and **BROOKE LIGERTWOOD**
Arranged by Daniel Semsen

32 Modern rock ♩ = 68

(Synth. pad)

Measures 1-3 of the piano introduction. The key signature is D major (two sharps). The time signature is 4/4. The tempo is marked as 'Modern rock' with a quarter note equal to 68 beats per minute. The dynamics are marked as 'mp' (mezzo-piano). The notation includes a synth pad in the right hand and a bass line in the left hand. Chords D and A are indicated above the staff.

Measures 4-6 of the piano introduction. The key signature is D major. The time signature is 4/4. The dynamics are marked as 'mp'. The notation includes a synth pad in the right hand and a bass line in the left hand. Chords Bm7, A, and G are indicated above the staff.

SOLO (with some freedom)
mp

Measures 7-8 of the piano introduction. The key signature is D major. The time signature is 4/4. The dynamics are marked as 'mp'. The notation includes a synth pad in the right hand and a bass line in the left hand. The lyrics 'You were the Word at the be-gin - ning, One with' are written below the staff.

Measures 9-10 of the piano introduction. The key signature is D major. The time signature is 4/4. The dynamics are marked as 'mp'. The notation includes a synth pad in the right hand and a bass line in the left hand. The chord D is indicated above the staff.

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8
God, the Lord most high;
G B m7 A (add4)

10
Your hid-den glo - ry in cre - a - tion now re -
B m7 A C# D

12
vealed in You, our Christ.
CHOIR: unison
mp Worshipful

12
What a beau-ti - ful Name it is.
G B m7 A (add4)

The musical score is written for a vocal part and piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is divided into three systems, each with a vocal staff and a piano staff. The lyrics are: 'God, the Lord most high; Your hid-den glo - ry in cre - a - tion now re - vealed in You, our Christ. What a beau-ti - ful Name it is.' The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Chord changes are indicated below the piano staff: G, B m7, A (add4) for the first system; B m7, A C#, D for the second system; and G, B m7, A (add4) for the third system. A large diagonal watermark 'FOR PREVIEW ONLY' is overlaid across the entire page.

14

What a beau-ti-ful Name_ it is,___ the Name of_ Je -

14

D A

FOR PREVIEW ONLY

16

- sus Christ,_ my King.___ What a beau-ti-ful Name_ it is._

16

Bm7 A

FOR PREVIEW ONLY

18

___ Noth-ing com-pares to this.___ What a beau-ti-ful Name it is,___

18

D F# A

FOR PREVIEW ONLY

20

the Name of Je - sus.

20

Bm7 A G

22

You did-n't want Heav-en with-out us, so Je - sus,

22

D

24

You brought Heav - en down.

(harm.)

24

G Bm7 A

26

26

26 *unison* *div.*

My sin was great, _ Your love _ was great - er; what could

26 Bm7 A C# D

28 *mf*

sep - a - rate us now? What a won-der-ful Name _ it is. _

28 G Bm7 A

30

What a won-der-ful Name _ it is, _ the Name of _ Je -

30 D A *mf*

32

- sus Christ, my King. — What a won-der-ful Name it is, —

32 Bm7 A G

34

— Noth-ing com-pares to this — What a won-der-ful Name it is, —

34 D F# A

36

— the Name of Je - sus. What a won-der-ful Name it is, —

36 Bm7 A G

FOR PREVIEW ONLY

38 34

— the Name_ of Je - sus. —

38 Bm7 A G G2 *mp*

41 *mp* GIRLS: unison

Death could not hold_

41 A(no3) Bm7 D F#

44 — You. The veil tore be - fore — You. You si - lenced the boast_

44 G2 A

46 *mp*

— of sin — and grave. — The heav - ens are roar -

(Add Guys) *mp*

46 B m7 D F#

48

- ing the praise of Your glo - ry, for you are raised -

48 G A

mf

50 *mf div.*

— to life a - gain. — You have no ri -

(harm.)

50 B m7 A

52

- val. You have no e - qual. Now and for - ev -

This block contains the vocal melody for measures 52 and 53. The key signature has two sharps (F# and C#). The melody starts with a half note G4, followed by a quarter rest, then eighth notes A4, B4, C#5, and D5. Measure 53 continues with eighth notes E5, D5, C#5, and B4, followed by a quarter rest. The lyrics are: "- val. You have no e - qual. Now and for - ev -".

52

G A

mf

This block contains the piano accompaniment for measures 52 and 53. The right hand plays chords: G4 (measure 52) and A4 (measure 53). The left hand plays a steady eighth-note bass line. The dynamic marking is *mf*.

54

- er, God, You reign Yours is the King -

This block contains the vocal melody for measures 54 and 55. The melody continues with eighth notes D5, C#5, B4, and A4. Measure 55 continues with eighth notes G4, F#4, E4, and D4, followed by a quarter rest. The lyrics are: "- er, God, You reign Yours is the King -".

54

Bm7 F#m7

This block contains the piano accompaniment for measures 54 and 55. The right hand plays chords: Bm7 (measure 54) and F#m7 (measure 55). The left hand continues the eighth-note bass line.

56

- dom, Yours is the glo - ry. Yours is the Name -

This block contains the vocal melody for measures 56 and 57. The melody starts with a half note D4, followed by a quarter rest, then eighth notes C#4, B3, A3, and G3. Measure 57 continues with eighth notes F#3, E3, D3, and C3, followed by a quarter rest. The lyrics are: "- dom, Yours is the glo - ry. Yours is the Name -".

56

G A

This block contains the piano accompaniment for measures 56 and 57. The right hand plays chords: G3 (measure 56) and A3 (measure 57). The left hand continues the eighth-note bass line.

f With strength!

58

a - bove all names. What a pow-er-ful Name it is!

58

Bm7 A

60

What a pow-er-ful Name it is, the Name of Je -

60

D A

f

62

- sus Christ, my King. What a pow-er-ful Name it is;

62

Bm7 A G

64

noth - ing can stand a - gainst. What a pow - er - ful Name it is,

64

D
F#

A

66

the Name of Je - sus You have no ri -

66

Bm7

A

68

- val. You have no e - qual. Now and for - ev -

You have no ri - val, You have no e - qual. For - ev -

68

G

A

70

- er, God, — You reign. — Yours is the King —

- er, God, — You reign. —

70

Bm7 F#m7

72

- dom, Yours is the glo - ry, Yours is the Name —

- dom, Yours is the glo - ry, Name —

72

A

74 *ff*

— a - bove_ all names._ What a pow-er-ful Name_ it is!_

— a - bove_ all names._

74 Bm7 A

76 What a pow-er-ful Name_ it is, the Name of_ Je -

76 E B *ff*

78 sus Christ, my King._ What a pow-er-ful Name_ it is;_

78 C#m7 B A

80

noth-ing can stand a - gainst. _ What a pow-er-ful Name_ it is, _

Detailed description: This system contains measures 80 and 81. Measure 80 features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The key signature has three sharps (F#, C#, G#). The lyrics 'noth-ing can stand a - gainst. _' are aligned with measure 80, and 'What a pow-er-ful Name_ it is, _' are aligned with measure 81. The piano accompaniment consists of eighth-note patterns in the right hand and quarter-note patterns in the left hand.

80

E
G#

B

Detailed description: This system shows the piano accompaniment for measures 80 and 81. The right hand has chords, with 'E' and 'G#' labeled above the first measure and 'B' labeled above the second measure. The left hand plays a steady eighth-note accompaniment. The key signature remains three sharps.

82

the Name_ of Je - sus. What a pow-er-ful Name_ it is, _

Detailed description: This system contains measures 82 and 83. Measure 82 features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The lyrics 'the Name_ of Je - sus. What a pow-er-ful Name_ it is, _' are aligned with measure 82. Measure 83 continues the piano accompaniment. The key signature has three sharps.

82

C#m7

B

A

Detailed description: This system shows the piano accompaniment for measures 82 and 83. The right hand has chords, with 'C#m7' labeled above the first measure, 'B' above the second measure, and 'A' above the third measure. The left hand plays a steady eighth-note accompaniment. The key signature remains three sharps.

84

the Name of Je - sus. What a pow-er-ful Name_ it is,

84

C#m7 B A

86

rit.

the Name of Je - sus!

86

C#m7 B E

rit.

Do It Again

Words and Music by
**MATT REDMAN, STEVEN FURTICK,
 CHRIS BROWN and MACK BROCK**
Arranged by Daniel Semsen

36 Worshipfully ♩ = ca. 82

G maj7

D
F#

G maj7

D
F#

SOLO 1 *mp*

Walk-ing a - round _ these walls, _

G maj7

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11 I thought by now__ they'd fall.__ But You have nev-

11 D
 $F\sharp$ G6

14 - er failed_ me yet.__

14 D
 $F\sharp$

17 *DUET mp* Wait-ing for change_ to come,_ know-ing the bat-

17 Gmaj7 D
 $F\sharp$

20 - tle's won,_ for You have nev - er failed_ me yet._

20 Gmaj7

37

23 (Duet) *mp*
CHOIR: unison
Your prom - ise still

23 D G/B

26 stands. Great is Your faith - ful - ness, — faith -

26 A/C# D

28 ful - ness. — I'm still in Your

28 G G/B

30

hands; this is my con - fi - dence.. You've nev -

30

A
 $\text{C}\sharp$ D

32

- er failed me yet. Ooo

32

G D
 $\text{F}\sharp$

34

38

div.

Oh

34

G maj7 D
 $\text{F}\sharp$ G maj7

37 *mf* unison

I know the night___ won't last;___
(harm.)

37 G maj7

mf

39

Your Word will come_ to pass. My heart will sing_

39 D F# G6

42

Your praise a - gain.____

42 D

Oh_____

45 *div.*
(mel.)
Je - sus, You're still e - nough.

Je - sus, You're still

45 G maj7
mf

47
Keep me with - in Your love.
e - nough. Keep me with - in

47 D
F#

49
My heart will sing Your praise a - gain,
Your love. My heart will sing

49 G 6

51 *unison*

a - gain, and a - gain, and a - gain.

Your praise a - gain.

51 D

53 *f div.*

Your prom - ise still stands. Great is Your faith -

53 *f* G B A C#

55

- ful - ness, faith - ful - ness.

55 D G

57

I'm still in Your hands; this is my con -

57 G B $\text{A C\#}$

59

- fi - dence. You've nev - er failed me yet.

59 D G

39

unison

61

Ooo Oh

61 $\text{D F\#}$ G maj7 $\text{D F\#}$ G $\text{D F\#}$ G

mp

65 *f* CHOIR: unison

I've seen You move; come, move the moun - tains...

65 *f* $\text{D F\#}$ G $\text{A C\#}$ D

67 *div.*
And I be-lieve I'll see You do it a-gain You made a way
(harm.)

67 $\text{A C\#}$ D $\text{D F\#}$ G $\text{D F\#}$ G

70 where there was no way, — and I be-lieve

70 $\text{A C\#}$ D $\text{A C\#}$ D

72 *ff*

I'll see You do it a - gain. I've seen You move;

72 *ff*

I've seen You

(piano cues optional)

D F# G

74

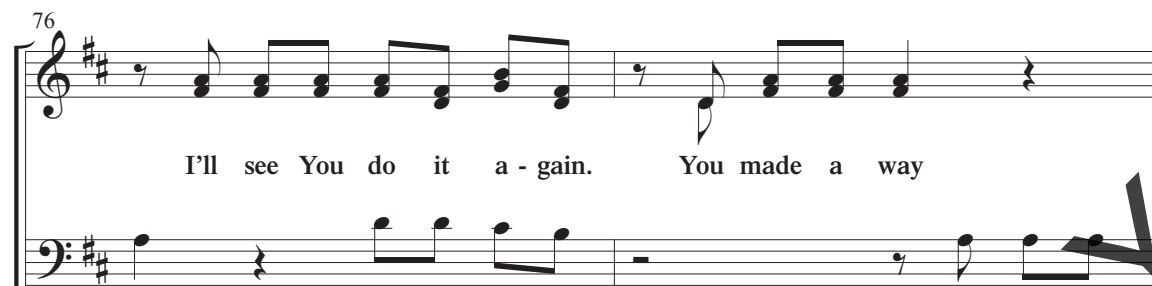
come, move the moun - tains. And I be-lieve

move; come, move the moun - tains. And I be -

A C# D A C# D

74

76



I'll see You do it a - gain. You made a way

lieve; do it a - gain.

You made a

$\frac{D}{F\#}$

G

$\frac{D}{F\#}$

G

76



78



where there was no way, — and I be-lieve

way

where there was no way, and I be -

$\frac{A}{C\#}$

D

$\frac{A}{C\#}$

D

78



80

I'll see You do it a - gain. I'll see You do it a - gain.

lieve; do it a - gain.

80

$\frac{D}{F\#}$ G $\frac{D}{F\#}$ G $\frac{A}{C\#}$ D

83

I'll see You do it a - gain. I'll see You do it a - gain.

83

$\frac{A}{C\#}$ D $\frac{D}{F\#}$ G $\frac{D}{F\#}$ G

86

I'll see You do it a - gain! I'll see You do it a - gain!

86

$\frac{A}{C\#}$ D $\frac{A}{C\#}$ D

90 *mp unison*

Your prom-ise still stands. Great is Your faith - ful - ness, _ faith -

90 *mp*

G *B* *A* *C#* *D*

93 *cresc. div.*

- ful - ness. _ I'm still in Your hands; this is my con -

93 *G* *G/B* *A/C#*

mf *cresc.*

96 *unison*

- fi - dence. _ You've nev - er failed me yet! _

96 *D* *G*

98 *ff*

— Your prom-ise still stands. Great is Your faith - ful - ness, — faith -

98 E A C# B D# E

ff

101 - ful - ness. — I'm still in Your hands; this is my con -

101 A A C# B D#

104 *mp* *unison*

fi - dence. — You've nev - er failed me yet. — Ooo —

104 E A E G#

mp

107

You've nev -

Oh

Ooo

A

E

G#

A

E

G#

111

- er failed me yet, and I nev - er will for - get.

Oh

A

G#

A

114

unison *rit.* *div.*

And You've nev - er failed me yet.

E

G#

A

E

rit.

Backseat Driver

Words and Music by
BRYAN FOWLER, CHRIS STEVENS,
HOLLY MILLER, TOBY MCKEEHAN
and RUSTY VARENKAMP
Arranged by Daniel Semsén

41 Upbeat pop ♩ = 101

Bm A G A

3 Bm A G A

5 *GIRLS: unison mf*

Sil-ly me, sil-ly me, aye, — re-vert-in' back to my old ways, —

5 Bm A G A

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7

them "got to be in con - trol" days.

Bm A G

8 *div.*

Jump 'fore I pray, yo, I'm head - ed out the door - way.

A

9 *unison*

But I want Your way, Yah - weh, — from dirt roads to high-ways.

(Add GUYS)

Bm A G A

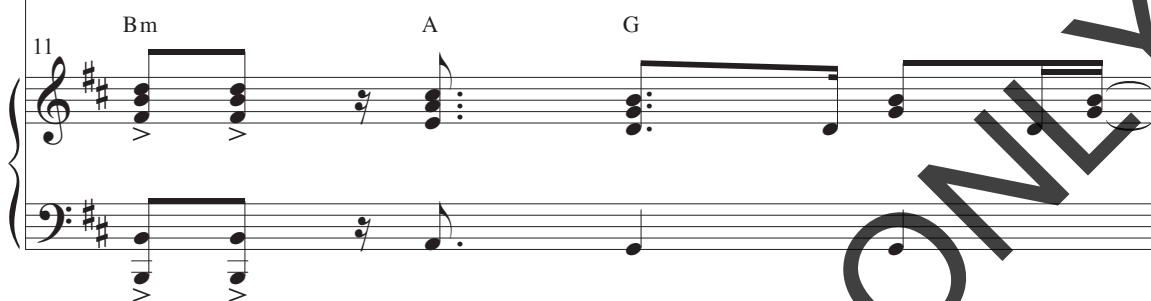
11 *div.*

You're show - in' me a beau - ti - ful view__ from this



Musical notation for measures 11-12, vocal line. Measure 11 starts with a quarter rest, followed by a series of eighth and sixteenth notes. Measure 12 continues the melodic line with a half note and a quarter note.

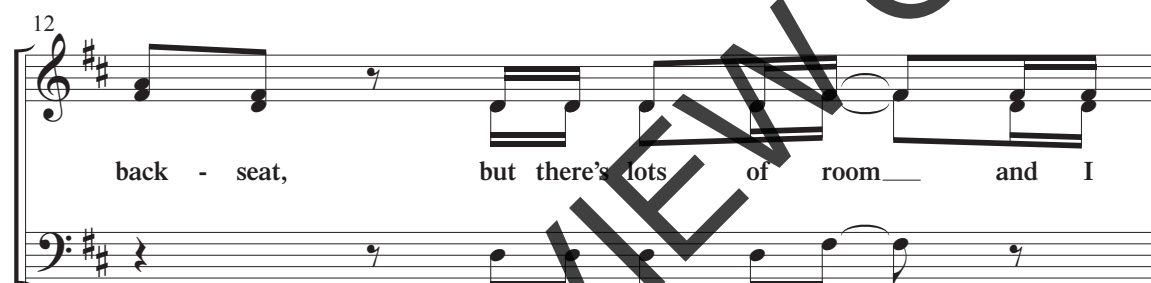
11 Bm A G



Musical notation for measures 11-12, piano accompaniment. Measure 11 features a Bm chord with a half note in the right hand and a half note in the left hand. Measure 12 features an A chord in the right hand and a half note in the left hand, followed by a G chord in the right hand and a half note in the left hand.

12

back - seat, but there's lots of room__ and I



Musical notation for measures 12-13, vocal line. Measure 12 continues the melodic line with a half note and a quarter note. Measure 13 continues the melodic line with a half note and a quarter note.

12 A



Musical notation for measures 12-13, piano accompaniment. Measure 12 features an A chord in the right hand and a half note in the left hand. Measure 13 features an A chord in the right hand and a half note in the left hand.

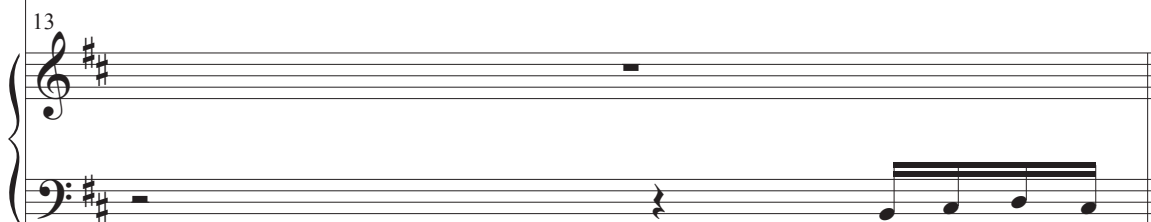
13

nev - er would have seen it if I was - n't roll - in' with You.



Musical notation for measures 13-14, vocal line. Measure 13 continues the melodic line with a half note and a quarter note. Measure 14 continues the melodic line with a half note and a quarter note.

13



Musical notation for measures 13-14, piano accompaniment. Measure 13 features a half note in the right hand and a half note in the left hand. Measure 14 features a half note in the right hand and a half note in the left hand.

14 *f*

I don't wan-na be no back - seat, no back-seat driv - er.

Don't wan-na be no back-seat driv - er

14 Bm G

f

16

I don't wan-na nav-i-gate, 'ate; won't You take it o - ver?

Don't wan-na nav-i-gate; take it o - ver.

16 Bm G

18

I don't wan-na ev - er doubt_ You; I'm lost with-out_ You, Lord.____

18 Bm G

20

I don't wan-na be no back - seat, no back-seat driv - er.

20

Bm

Don't wan-na be no back-seat driv - er.

22

42

unison

You got the wheel, take me where You wan - na go.

22

Bm G

24

dis. *unison (harm.)*

My heart is Yours, Yours no mat - ter where we roll.

24

Bm G

26 *RAP SOLO*

Musical staff with treble clef and key signature of two sharps (F# and C#). The staff contains a rap melody with lyrics: "Been back - seat my whole life; now I turned six-teen, so it's time to drive.____"

Two empty musical staves, one with a treble clef and one with a bass clef, both in the key of D major.

Piano accompaniment for measures 26-27. The right hand features chords Bm, A, G, and A. The left hand provides a rhythmic accompaniment.

Musical staff with treble clef and key signature of two sharps (F# and C#). The staff contains a rap melody with lyrics: "Buck-le up, tru be hind the wheel, got my i-Phone bump-in' like,"

Choir part for measures 28-29. The right hand has the lyrics "(Choir)" and "Dom da dom dom". The left hand has a corresponding melody.

Piano accompaniment for measures 28-29. The right hand features chords Bm, A, G, and A. The left hand provides a rhythmic accompaniment.

30 (Solo)

G - P - S locked and the map was set. Thought I

Bm A G

31 43

had it all right 'til the road went left, spin - nin'

A

32

out - ta con - trol in this Coupe de Ville. Now I'm

Bm A G

33 (Solo) (Solo out)

sit - tin' shot - gun. Je - sus take the wheel._

(Choir) *f*

Je - sus take the wheel._

33 A B(no3)

35 (Choir) div.

I don't wan-na be no back - seat, no back-seat driv - er.

Don't wan-na be no back-seat driv - er.

35 Bm G

37

I don't wan-na nav-i-gate, 'ate. Won't You take it o - ver?

37

Bm G

Don't wan-na nav-i-gate; take it o - ver.

39

I don't wan-na ev - er doubt You, I'm lost with-out You, Lord.

39

Bm G

I don't wan-na ev - er doubt You, I'm lost with-out You, Lord.

41

I don't wan-na be no back - seat, no back-seat driv - er, (Guys out)
Don't wan-na be no back-seat driv - er.

41

Bm

I don't wan-na be no back - seat, no back-seat driv - er, (Guys out)
Don't wan-na be no back-seat driv - er.

44

43 *p*

no back - seat driv - er,

43 Bm G Em

sub. p

45

no back - seat driv - er.

45 Bm G Em

47 *ALTO*
mp

I'm put-ting my trust in You, put-ting my trust in

47 Bm G Em

mp

49 (Altos)

You. It's a lit-tle bit o - ver - due, but I'm put-ting my trust in

Bm G Em

51 (Add SOPRANOS) *mp cresc. poco a poco*

I will trust You, I will trust You.

ALTOS

You. I'm put-ting my trust in You, put-ting my trust in

Bm G Em

cresc. poco a poco

53

I will trust You, I will trust You.

You It's a lit-tle bit o - ver - due, but I'm put-ting my trust in

Bm G Em

(Sopranos) *mf*

55 I will trust You, I will trust You.

(Altos) *mf*

You. I'm put-ting my trust in You, put-ting my trust in

(Add GUYS) *mf*

You got the wheel, take me where You wan-na go.

55 Bm G Em

mf

57 *f*

I will trust You, I will trust You.

f

You. It's a lit-tle bit o - ver - due, but I'm put-ting my trust in

(Guys out until m. 64)

My heart is Yours, Yours no mat-ter where we roll.

Bm G Em

mf

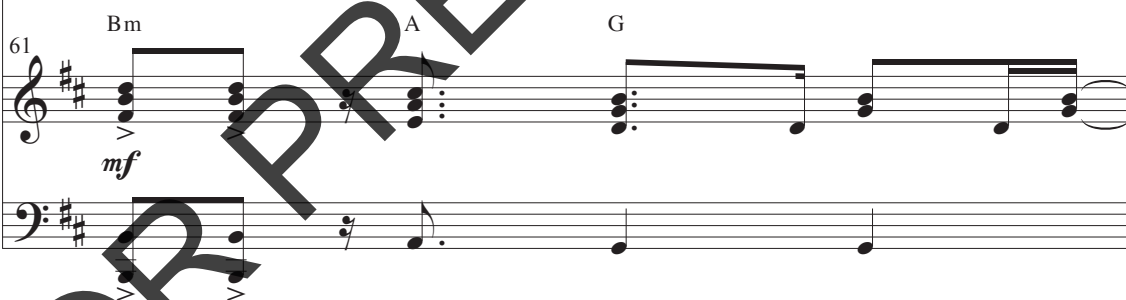
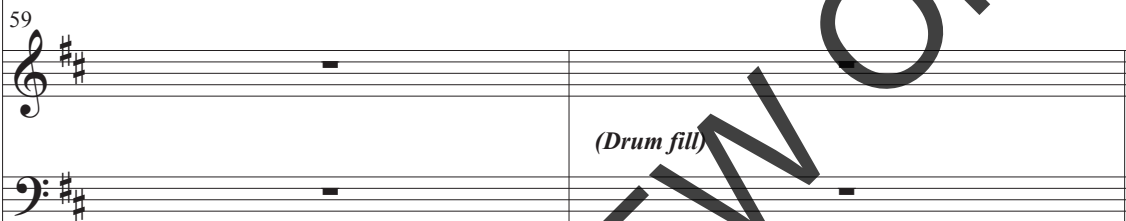
ALTO SOLO *mf*

It's a

(Sopranos)



(Altos)



63 (Solo)

Tame this beat - in' heart in my chest, 'cause

Bm A G

64

ev - 'ry - thing in me wants to jump a - head.

GIRLS: unison *mf*

So light it

GUYS: (harm.)

64 A

65

45 (Solo)



Don't let it fade._

Show me the way._

(CHOIR)



up, up. Don't let it fade._ Light it up, up. Show me the way._ Light it



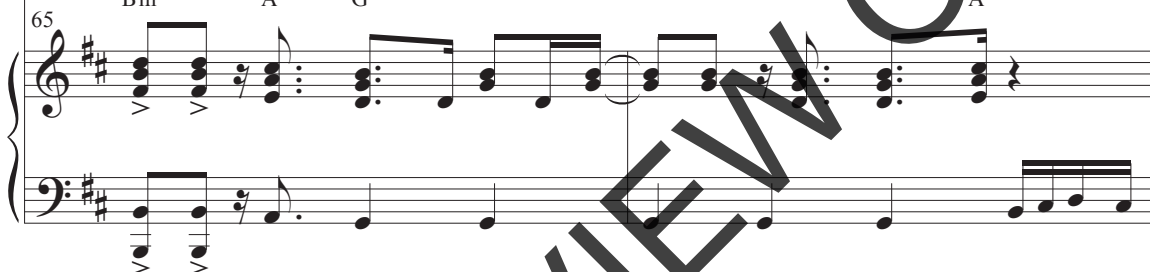
65

Bm

A

G

A



67



No sec-ond guess-in'; I'm - a move with You.



up, Lord, just like You do._

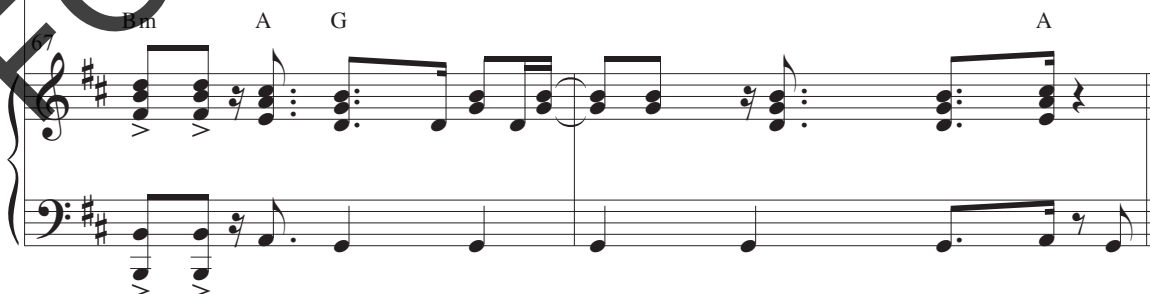


Bm

A

G

A



69 *CHOIR f div.*

I don't wan-na be no back - seat, no back-seat driv - er.

Don't wan-na be no back-seat driv - er

Bm

G

I don't wan-na nav-i-gate, 'ate Won't You take it o - ver?

Don't wan-na nav-i-gate, take it o - ver.

Bm

G

I don't wan-na ev - er doubt_You; I'm lost with-out_You, Lord.

Bm

G

75

I don't wan-na be no back - seat, no back-seat driv - er.

Don't wan-na be no back-seat driv - er.

75 Bm

77

I don't wan - na be no, no back-seat driv - er.

Don't wan-na be no, no back-seat driv - er.

77 Bm G A

79

I don't wan - na be no. Won't You take it o - ver?

Don't wan-na be no. Take it o - ver.

79 Bm G A

The musical score is written for a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part features chords in the left hand and a melodic line in the right hand. The lyrics are written below the vocal staff. The score is divided into systems, with measure numbers 75, 77, and 79 indicating the start of new systems. A large diagonal watermark 'FOR PREVIEW ONLY' is overlaid across the page.

81 *unison*

I don't wan-na ev - er doubt_You; I'm lost with-out_ You, Lord. _____

81 Bm G

83 *(Sopranos)* *ff*

I don't wan-na be no back - seat, no back-seat driv - er!

(Altos)

I don't_ wan - na be no, no back-seat driv - er!

(Bass)

I don't_ wan - na be no, don't wan-na be no, no back-seat driv - er!

83 Bm *ff*

Run Devil Run

(a cappella)

Words and Music by
DAVID CROWDER, REBECCA LAUREN OLDS
and SOLOMON OLDS

Arranged by Nathaniel Semsen
and Daniel Semsen

46

Swing eighths ♩ = 180 (♩ = ♩³)

CHOIR (whispered)

mp

Run, dev-il, run, dev-il, run, dev-il, run. Run, dev-il, run, dev-il,

SOLO (freely)

mf

I got some-thing make the dev-il gon-na run,

(Choir)

run, dev-il, run. Run, dev-il, run, dev-il, run, dev-il, run.

keep him danc-ing til' the break of dawn... Dev-il gon-na try to take a

Run, dev-il, run, dev-il, run, dev-il, run. Run, dev-il, run, dev-il,

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10 (Solo)

shot at me. He got none, but ba - by, I got three.

(Choir)

run, dev - il, run.

13

mf Choir claps on 2 & 4
Altos only (add Sopranos)

Da na na na na na na na da na da na Da na na na na na na na

mf Bass Solo

mm mm mm mm mm mm mm mm mm

16

da na da na Da na na na na na na da na da na

(Add Guys) *mf*

da na da na Da na na na na na na da na da na

mm mm mm mm mm mm mm mm mm

19 (Solo)



He try to make a fool out of me, _

(Choir)

sub. p (Claps continue) (Choir out until meas. 29)

Run, dev - il, run.

Ooo

(Bass Solo)



mm mm mm mm mm mm

Doom mn nm mn nm mn nm mum

22 (Solo)



— gone pick - in' at my san - i - ty. —



bah dum bah dum

Doom mn nm mn nm mn nm mum

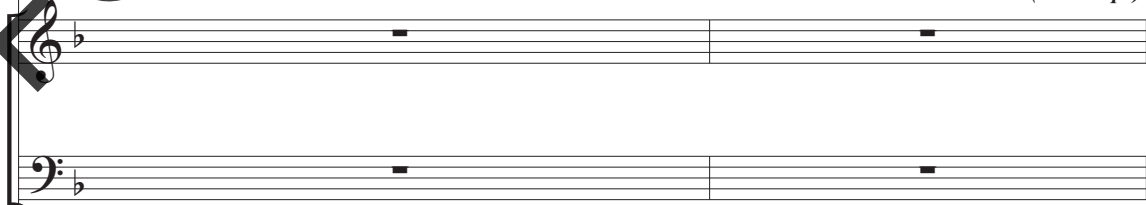
bah dum bah dum

25 47



He ain't noth - in' but a sil - ver tongue_ and

(end Claps)



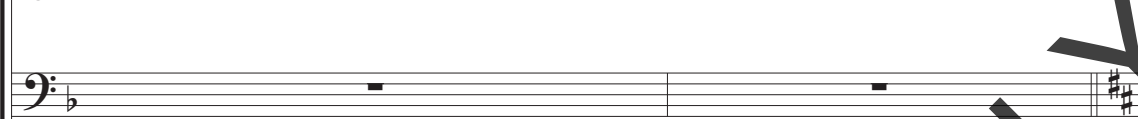
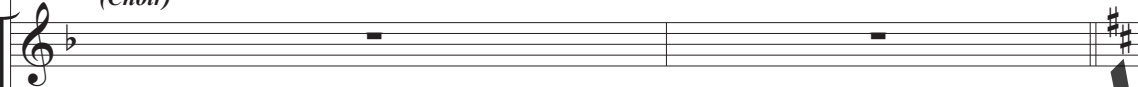
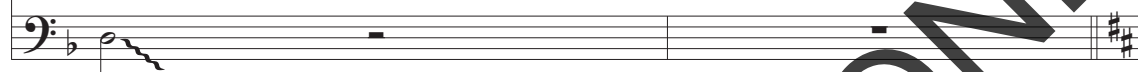
Doom mn nm mn nm mn nm mum

bah dum

bah dum

27 *(Solo)*

I got some - thin' make the dev - il gon - na run.

(Choir)*(Bass Solo)*

doom

29 *(Solo cont. with Choir)*

I got some - thin' make the dev - il gon - na run.

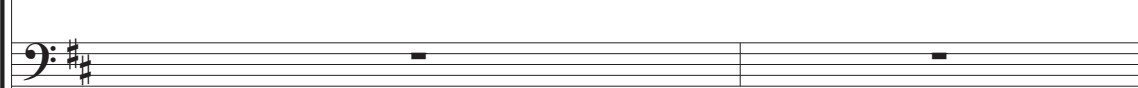
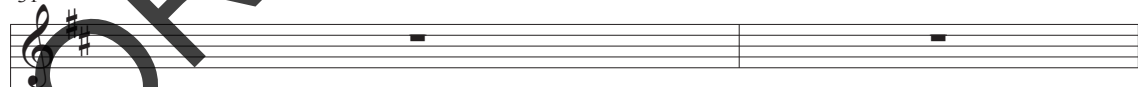
(Claps resume)

I got some - thin' make the dev - il gon - na run.

*(Bass Solo)*

Doom mn mn mn nm nm nm nm bah dum bah dum

31



Doom mn nm mn nm nm nm nm bah dum bah dum

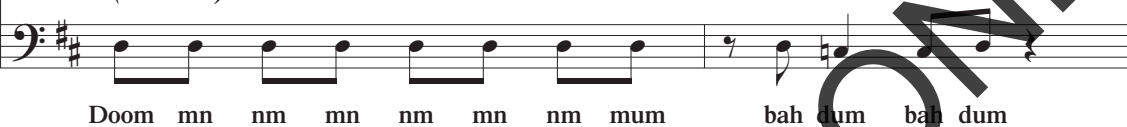
33 (Solo)



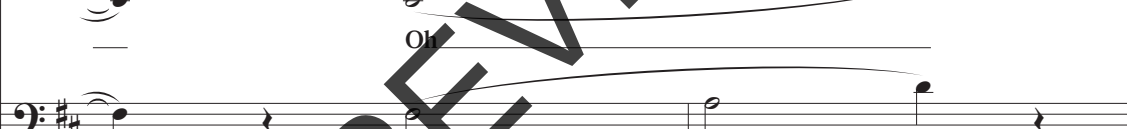
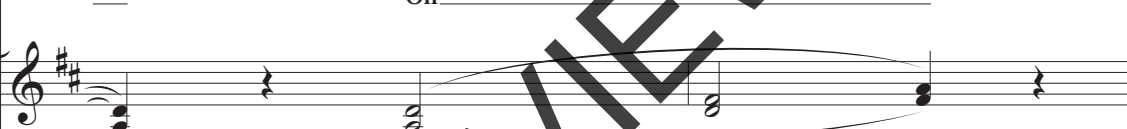
(Choir)



(Bass Solo)



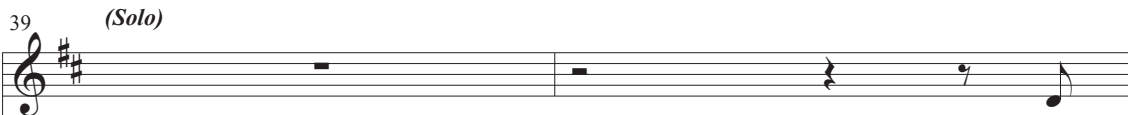
35



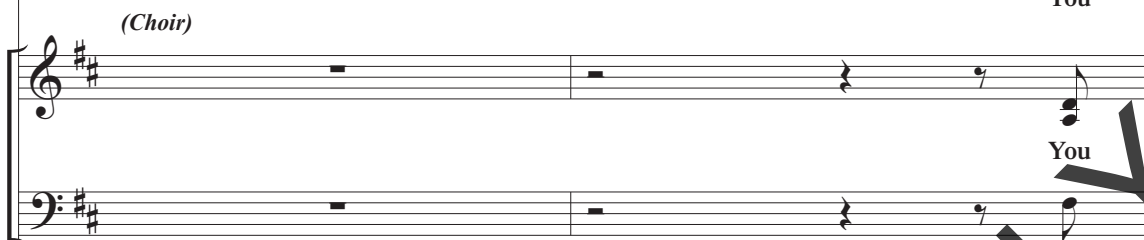
37



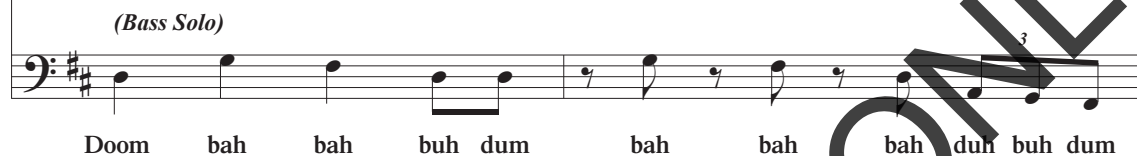
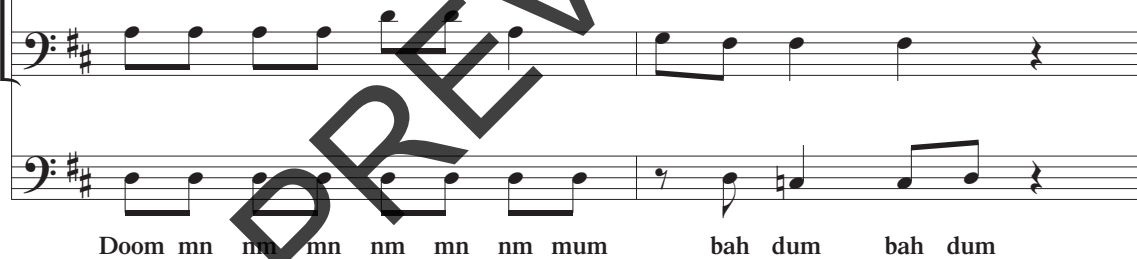
Doom mn nm nm nm nm nm nm mum bah dum bah dum



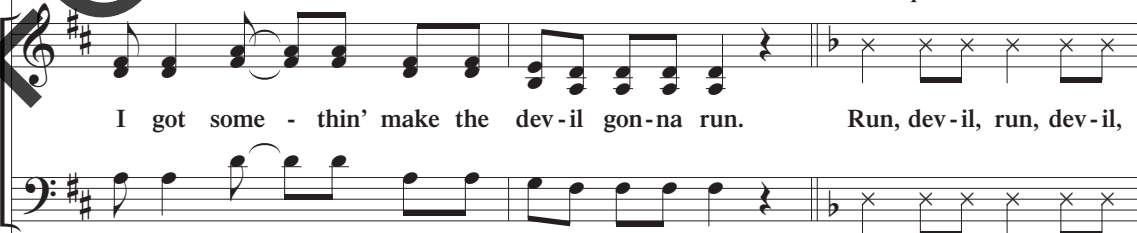
You

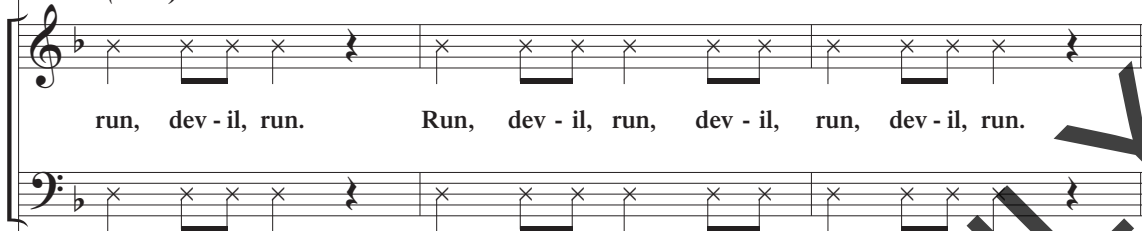
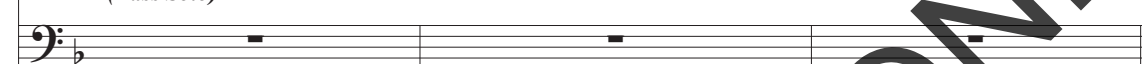
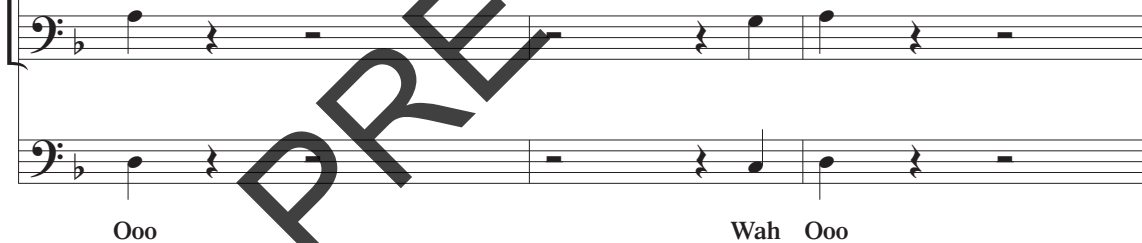


You

*(end Claps)*

48

Whisper

46 *(Solo)**(Choir)**(Bass Solo)*49 *Solo*

52



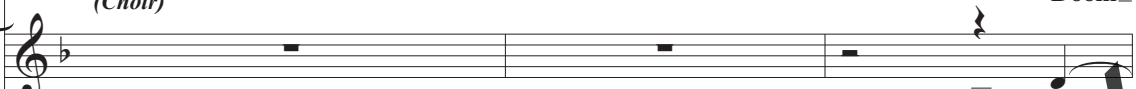
55

(Solo)

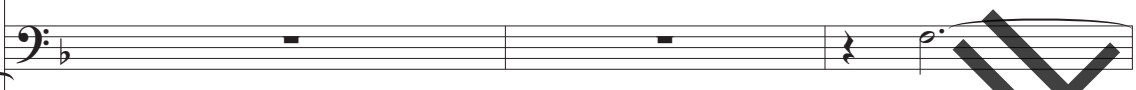


look out, dev - il, we got re - viv - al

(Choir)



Doom_



Doom

(Bass Solo)



Doom

58

doom

(Solo)

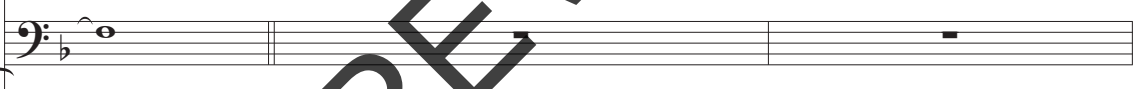


My peo - ple gon - na move_ and shake_ Ho - ly



unison

My peo - ple gon - na move,



mm Doom mn nm mn nm mn nm mum bah dum bah dum

61

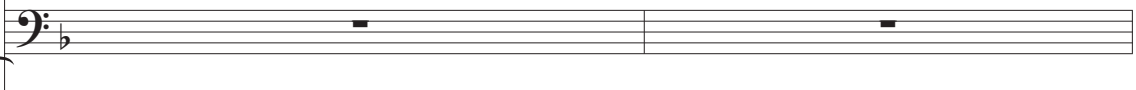


Roll - in' and not_ a - shamed._



div.

Ho - ly Roll - in' and not a - shamed.



Doom mn nm mn nm mn nm mum bah dum bah dum

63 (Solo)

He ain't noth - in' but a sil - ver tongue and

(Choir)

And

(Bass Solo)

Doom mn nm mn nm nm nm mum bah dum bah dum

65

I got some - thin' make the dev - il gon - na run.

I got some - thin' make the dev - il

doom Bah

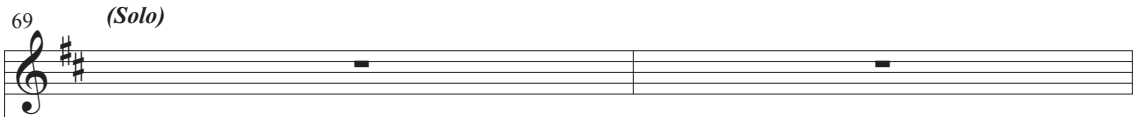
67

I got some - thin' make the dev - il gon - na run.

run.

Doom mn nm mn nm mn nm mum bah dum bah dum

69 *(Solo)*



(Choir)



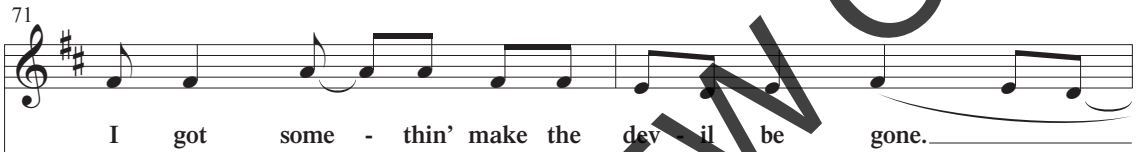
Run, dev - il, run, run, dev - il.

(Bass Solo)



Doom mn nm mn nm mn nm mum bah dum bah dum

71



I got some - thin' make the dev il be gone.

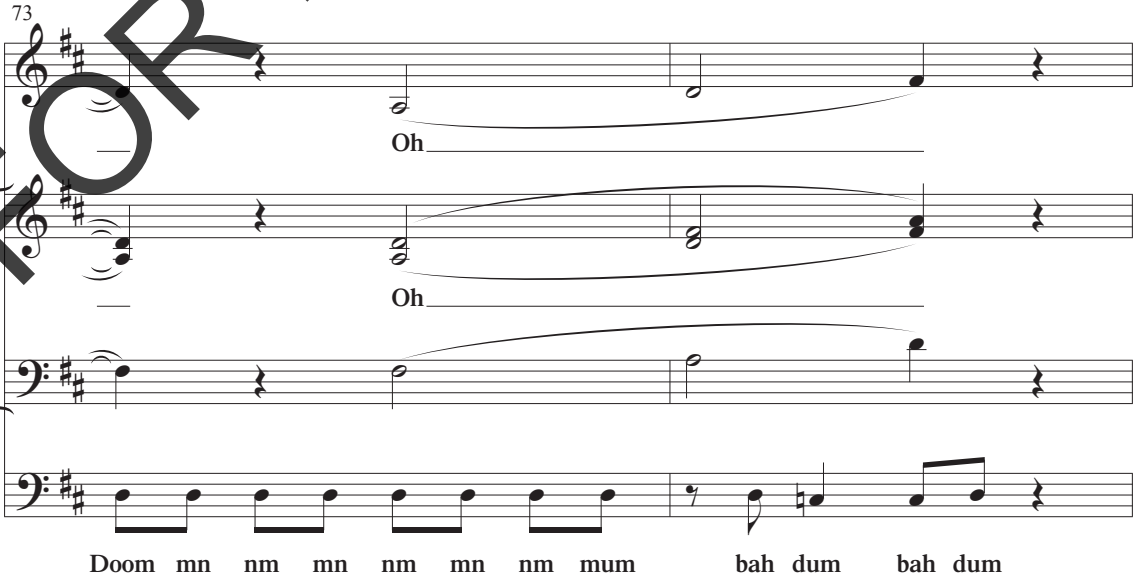
(Solo)



I got some - thin' make the dev - il be gone.

Doom mn nm nm nm nm nm nm mum bah dum bah dum

73



Oh

Oh

Doom mn nm mn nm mn nm mum bah dum bah dum

75 *(Solo)*

Run, dev - il, run, dev - il, run, dev - il, run.

(Choir)

Run, dev - il, run, dev - il, run, dev - il, run.

(Bass Solo)

Doom mn nm mn nm nm nm mum bah dum bah dum

77

You

Run, dev - il. Run, run, dev - il. You

Run, dev - il. Run, run, dev - il.

79

bet your bot - tom dol - lar he's gon - na be gone.

bet your bot - tom dol - lar he's gon - na be gone.

Doom mn nm mn nm nm nm mum bah dum dum

81 *(Solo)*

(Choir) *p*

(Bass Solo)

I got some - thin' make the dev - il gon - na run. Ah Ooo

84

mp *p*

Run, dev - il, run. Ooo

Ooo

88 *(Solo)*

mp

I got the

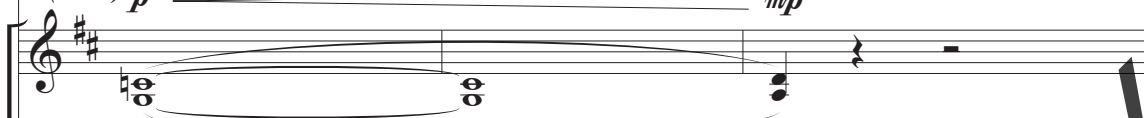
Run, dev - il, run.

91 (Solo)



King of kings and the Lord of hosts. I got an - gel ar - mies and the

(Choir)

*p**mp*

Ooo

(Bass Solo)



Doom doom doom doom doom doom doom doom

94



Ho - ly Ghost. I got Spir-it - filled, hap - tized by fire. I got a

p

run, dev - il, run,

Ooo

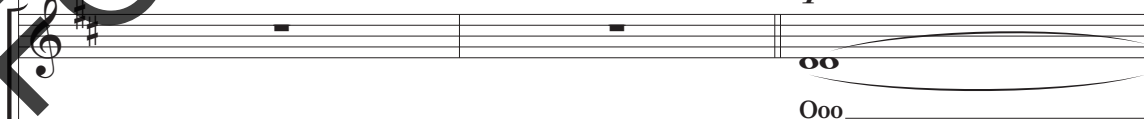


doom doom Doom doom doom doom doom

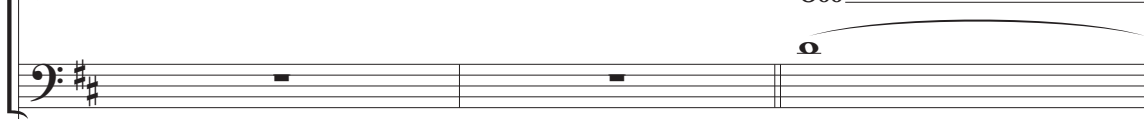
97



val - ley of bones that came a-live. I got a cross, a hill, and an

mp

Ooo



doom

mm

Doom

doom

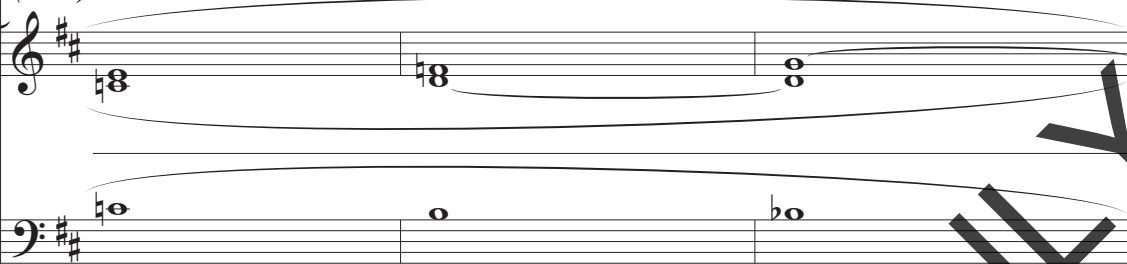
doom

100

(Solo)



emp - ty grave. I got a trum-pet sound__ and one sweet Name. Shake the

(Choir) *cresc. poco a poco*

(Bass Solo)



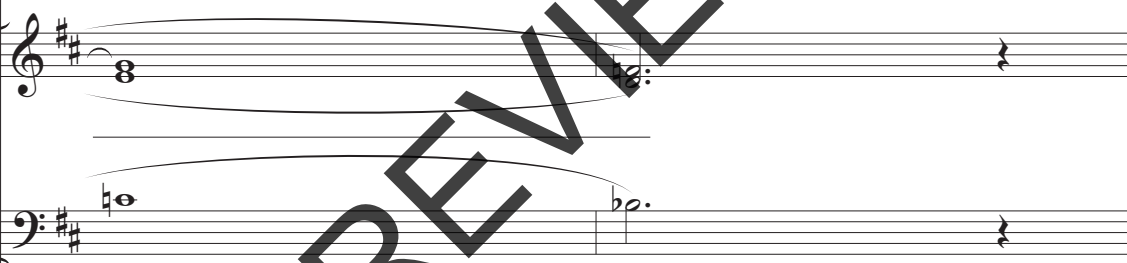
doom doom Doom doom doom doom doom

103

51



gates of hell,__ it's fin - ished and done! I



Doom doom doom doom doom

105

ff

got my Je - sus and the dev - il got - ta run!_____



Got my Je - sus and the dev - il got - ta run!_____



mm mm mm mm mm mm run!_____

108 (Solo)

(Choir) * *simile*

I got some - thin' make the dev - il gon-na run.



(Bass Solo)



Doom

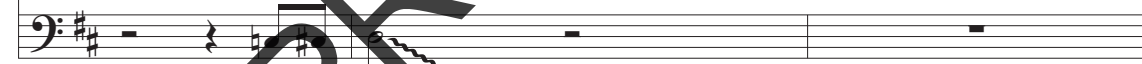
111



I got some - thin' make the dev - il be gone.



I got some - thin' make the dev - il be gone.



Ba ba doom

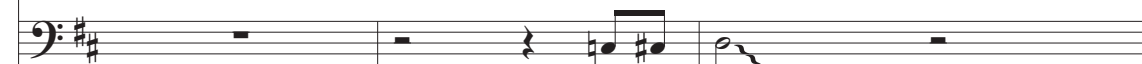
114



Oh Run, dev - il, run, dev - il,



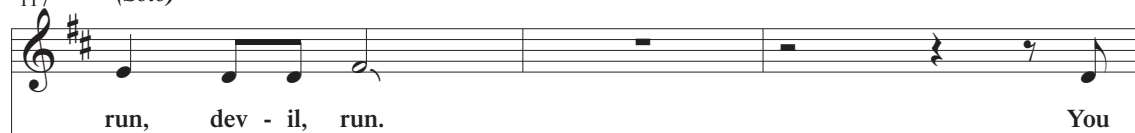
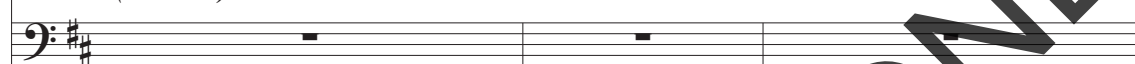
Oh Run, dev - il, run, dev - il,



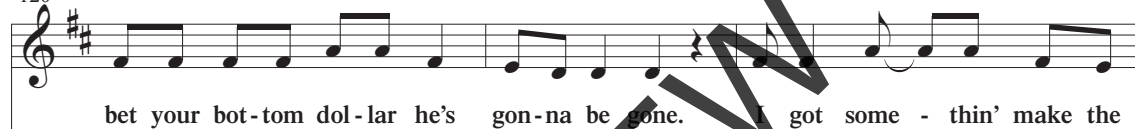
*Opt.: claps on beats 2 and 4, to end.

Ba ba doom

117

(Solo)*(Choir)**(Bass Solo)*

120



Doom

Doom

Doom

doom

123



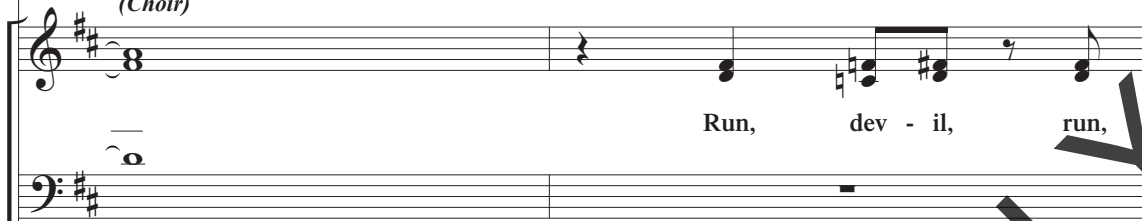
Ah

Doom mn nm mn nm mn nm mum

125

(Solo)

dev - il gon - na run.

(Choir)

Run, dev - il, run,

(Bass Solo)

bah dum bah dum Doom mn nm nm nm nm nm nm mum

127



I got some - thin' make the



run, dev - il. I got some - thin' make the



bah dum bah dum Doom mn nm nm nm nm nm nm mum

129



dev - il be gone. Oh



dev - il be gone. Oh



bah dum bah dum Doom mn nm nm nm nm nm nm mum

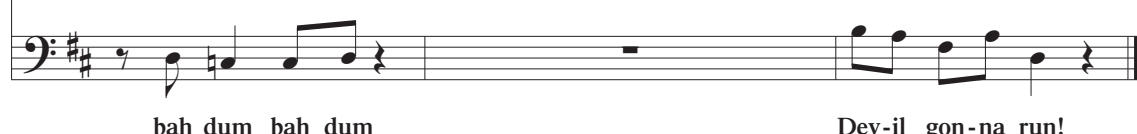
131

(Solo)*(Choir)**(Bass Solo)*

134



137



Diamonds

Words and Music by
JONATHAN STEINGARD, MATT BRONLEEWÉ
and JASON INGRAM

Arranged by Daniel Semsen

52 Percussive pop ♩ = 105
Cunis.

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7

GUYS

Be - ing held

Oh Oh Oh Oh

9

un - der the pres - sure, don't know what - 'll be left.

11

mp div.

But it's here

Oh Oh Oh Oh

53

13

in the ash - es I'm find - ing trea - sure.

13

Am

G

F

F

Am

G

mp

16

f

He's mak-ing dia - monds, dia - monds; mak-ing

16

F

Dm

Am

f

19

dia monds out of dust. He is re -

19

F

C

G

Gsus

21



fin - ing, and in His tim - ing He's mak - ing

21 F C Dm Am

23



dia - monds out of us. (mel.) I'll sur-ren - der to the pow'r of be-ing

23 F C mf

26



crushed by love, 'til the beau -

Oh Oh Oh Oh

26

29

- ty that was hid-den is - n't cov - ered up.

Oh__ Oh__

29

32

Oh, it's not__ what I hoped for;__ it's some-

Oh__ Oh__

54 *mp*

32

mp

Am G F

35

thing much bet - ter. He's mak - ing

f

35

F Am G

37

dia - monds, dia - monds; mak-ing dia - monds out of dust.

37 F C Dm Am F C

f

40

He is re - fin - ing, and in His

40 G G sus F C

f

42

fin - ing He's mak-ing dia - monds out of us.

42 Dm Am F C5

mf

GIRLS: unison *mp*

45

Oh, the joy of the Lord, it will

45

mp

47

be my strength. When the pres - sure is on, He's mak - ing

47

49

dia - monds. Oh, the joy of the Lord, it will

49

cresc.

F/C C

51

be my strength. When the pres - sure is on, He's mak - ing

51

F/C C

53 *mf* 55

dia - monds. Oh, the joy of the Lord, it will

53 $\frac{E}{C}$ C

55

be my strength. When the pres - sure is on, He's mak - ing,

55 $\frac{E}{C}$ C

57 *f*

He's mak - ing, He's mak - ing dia - monds, dia - monds; mak - ing us

57 N.C.

(Guitar fades in)

60

rise up from the dust. He is re -

60 F C G Gsus

f

62

fin - ing, and in His tim - ing He's mak - ing

62 F C Dm Am

64 *unison*

dia - monds out of dust, mak - ing dia - monds out of us.

64 F Am F

67

I won't be a - fraid__ to shine. I won't be a-fraid__

I won't be a - fraid to shine. I

67 F C Am G F C

70

to shine. I won't be a - fraid to shine, 'cause He's mak-ing

won't be a - fraid to shine.

70 Am G F C Am G

Slowing to end *mp* *rit.* *div. (mel.)*

73

dia - monds out__ of dust, mak-ing dia - monds out__ of us.

(harm.)

73 F Am F C

sub. p *Slowing to end* *rit.*

Breathe

Words and Music by
JONNY DIAZ, TONY WOOD
and JONATHAN SMITH
Arranged by Daniel Semsen

56 Pop rock ♩ = 146

First system of music notation (measures 1-3). Chords: F#m, E, A/C#.

Second system of music notation (measures 4-6). Chords: D2, F#m, E.

Third system of music notation (measures 7-9). Includes vocal line with lyrics: "A - larm clock scream-ing, bare". Chords: D2, D, F#m.

*Accompaniment track has synth lead in.

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10

feet hit the floor. It's off to the rac-es, ev-'ry - bod-y out the door._

GUYS

I'm

10

E A C# D2

13

It's a cra - zy life._

feel-ing like I'm fall-ing be - hind_ It's a cra - zy life._

13

F#m E D2

16

Nine-ty miles an hour, go - in' fast as I can; tryin' to

16

D F#m E

57

19

push a lit - tle hard - er, tryin' to get the up - per hand.____

19

A
C#

D2

21

It's a cra - zy life.____

much to do in so lit - tle time.____ It's a cra - zy life.____

21

F#m

E

D2

24

div. building intensity

It's read-y, set, go. It's an - oth - er wild day when the

24

D

F#m

E

building intensity

27 *Sweetly*
sub. p

stress is on the rise. In my heart I feel You say, "Just breathe,

27 D maj7 E A

sub. p

30 *unison*

just breathe. Come_ and_ rest_

30 C#m

33

at_ My_ feet_ and

33 F#m D

37

(mel.) be, just be.

37

A C#m

40

Cha - os calls, but all you real - ly need

40

F#m A C#

43

58

is to just breathe."

43

D F#m7

mf

46



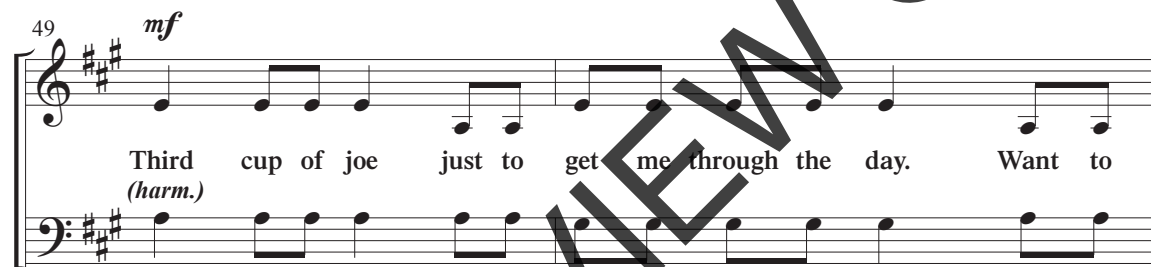
46 E A C# D2



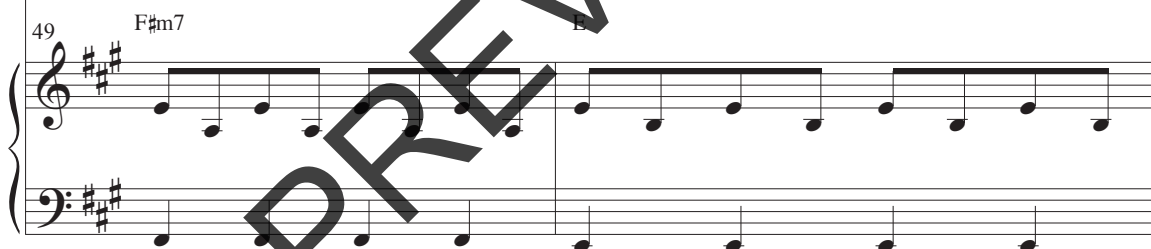
49 *mf*

Third cup of joe just to get me through the day. Want to

(harm.)



49 F#m7 B



51

make the most of time, but I feel it slip a - way... I



51 A C# D2



53 (harm.)

won - der if there's some - thin' more to this cra - zy life.

(harm.) (mel.)

53 F#m7 E

55 (mel.)

I'm bus - y, bus - y, bus - y, and it's

(harm.)

55 D2 D F#m7

58 59

no sur-prise to see that I on-ly have time for me, me, me.. There's

58 E A# C# D

61 *(harm.)*

got - ta be some - thin' more to this cra - zy life.

(mel.)

61 *F#m7* *E* *D2*

64 *div. building intensity*

I'm hang-ing on tight to an - oth - er wild day. When it

64 *D* *F#m7* *E*

building intensity

67 *sub. p Sweetly*

starts to fall a - part, in my heart I hear You say, "Just breathe,

67 *Dmaj7* *E* *A*

sub. p

70

just breathe. Come and rest

70

C#m

73

at My feet

73

F#m D

76

and be, just

76

A

60

79

be. Cha - os calls, but all

79

C#m F#m

82

unison

you real - ly need is to

82

A C# D

85

f

take it in, fill your lungs, the peace of God that o -

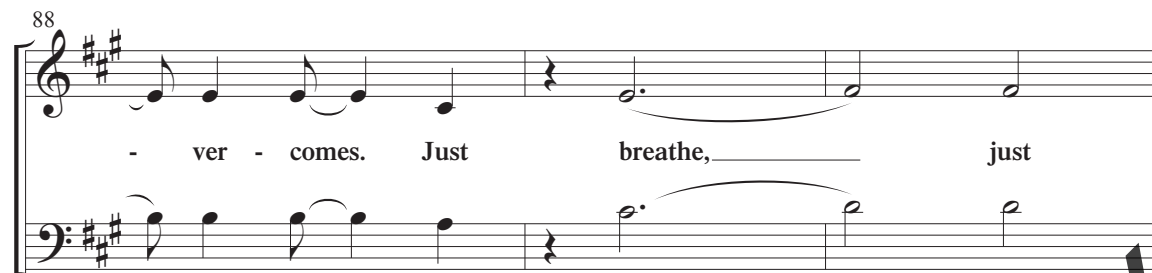
(mel.)

85

F#m D A

f

88



- ver - comes. Just breathe, just

88

E F#m D



91

div.



breathe. Let your wea - ry spir -

91

A E F#m



94



it rest. Lay down what's good and find what's best. Just

94

D A E



61

97

breathe, just breathe.

97

F#m D A

100

sub. *p*

Just breathe just

100

E A

sub. *p*

103

sub. *ff*

breathe. Come and rest

103

C#m F#m

sub. *ff*

106

at My feet and

106

D

109

be, just be.

109

A C#m

112

Cha - os calls, but all you real - ly need

112

F#m F#m E

115 *unison* *mp*

is to just breathe.

115 D A

sub. mp

118 *p*

Just

118 C#m

121 breathe."

121 F#m D

p

Wonder

Words and Music by
JOEL HOUSTON
and MATT CROCKER
Arranged by Daniel Semsen

Synth pop ♩ = 86
D

62

**(Synth fades in) mp*

CHOIR: unison
mp

Have you ev - er seen the won -

*Accompaniment track has synth fade in.

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9

- der in the glim-mer of first sight,

9

D

11

as the eyes be-gin to o-

11

13

- pen and the blind-ness meets the Light?

13

G

B m7

16 *mf* *f*

If you have so, say: I see the world in Light,
(harm.)

G7 D

f

18

I see the world in won - der. I see the world in life,

20 63

burst - ing in liv - ing col - or. I see the world Your way,

G

22 *div.*

and I'm walk-ing in the Light.

23

D

24 *mf unison*

Have you ev-er seen the won der

25

D

mf

Have you ev-er seen the won-

26

in the air of sec - ond life,

der

in the air of sec - ond life,

27

28 64 *div.*

hav-ing come out of the wa - ters

hav-ing come out of the wa

28

G

30

with the old one left be - hind?

ters with the old one left?

30

B m7

32 *f*

If you have so, say: I see the world in Light;

32 G D

34 I see the world in wonder. I see the world in life,

34

36 burst - ing in liv - ing col - or. I see the world Your way,

36 G

PREVIEW ONLY

38

and I'm walk-ing in the Light.

38

D

40

I see the world in grace,

40

D G Bm7

42

I see the world in gos - pel. I see the world Your way,

42

G

44

and I'm walk-ing in__ the Light.__

44

D

46

unison

I'm walk-ing in__ the won der;__

46

G

48

div.

You're the won-der in__ the wild,__

48

G

50 *unison*

turn-ing wil-der - ness_ to won - der.____

50 *D*

52 *div.*

If you have_ so, say:_ I_ see the world in love,

52 *D G Bm7*

54 I_ see the world in free - dom. I_ see the Je - sus way;

54 *G*

65

56



You're the won-der in the wild! ____

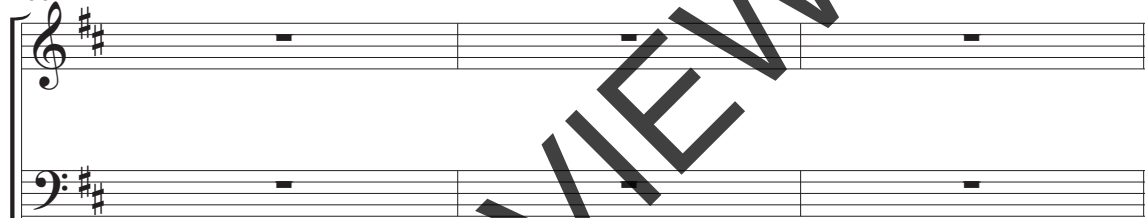
(opt. claps thru meas. 76)

D

56



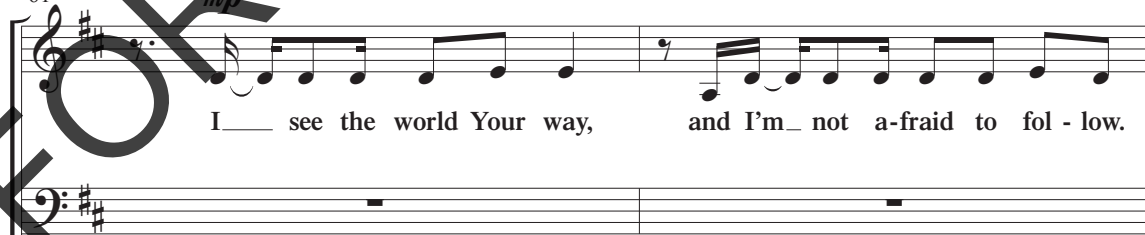
58



58



61

GIRLS: unison
mp

I see the world Your way, and I'm not a-fraid to fol - low.

D

61



63

I see the world Your way, and I'm not a-shamed to say so.

63

D

65

I see the Je - sus way, and I'm walk-ing in the Light. (Add Guys)

65

G

67

mf div.

I see the world in Light, I see

67

D

D
(cues optional)

mf

*Alternative voicing

70

I see the world in won - der. I see the world in life,

won - der, I see

70

72

66

burst - ing in liv - ing col - or. I see the world Your way

col - or. I see

72

G

74

unison

and I'm walk-ing in the Light..

74

D

76 *f* *div.*

Oh, I'll say, I see the world in grace,

(end claps) *Bm7* *f*

76

I see the world in gos - pel I see the world Your way,

G

78

80 and I'm walk-ing in the Light.

D

80

82 *unison*

I'm walk-ing in the won - der;

82

84 *div.*

You're the won-der in the wild,

84 G

86 *unison*

turn-ing wil-der - ness to won - der.

86 D

88 *div.*

Oh, I'll say: I see the world in love,

88 Bm7

90 I see the world in free-dom. I see the Je-sus way;

90 G

92 You're the won-der in the wild!

92 D

94 *mp* CHOIR: unison

I ___ see the world in Light,

94

mp

96

I ___ see the world in won-der. I ___ see the world in Light,

96

p

98 *rit.* *div.* *

I ___ see the world in won - der. ___

98

rit. D

*Accompaniment track fades.

More Youth
Choir Music
from the

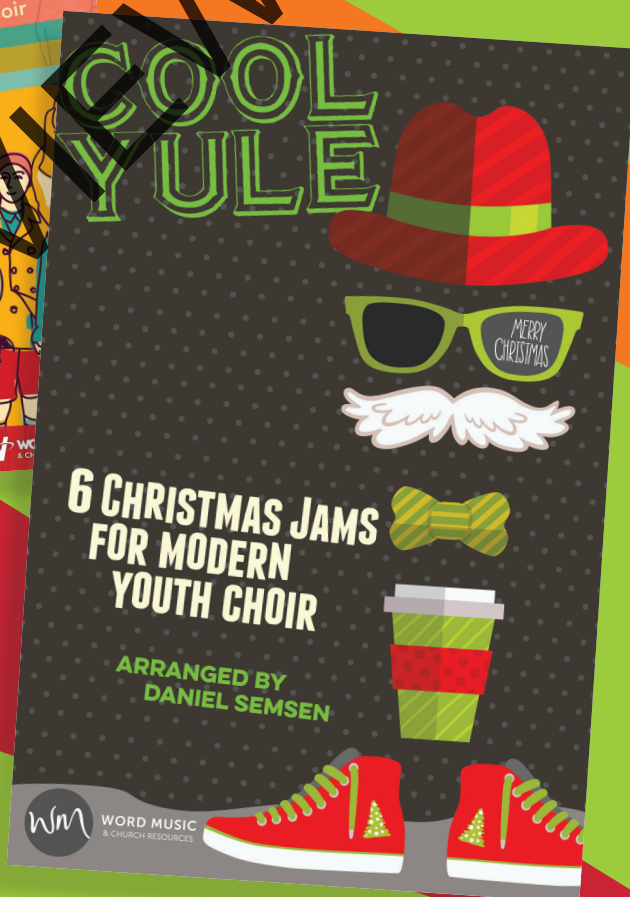
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