

7 SONGS FOR MODERN STUDENT CHOIR

ABIDE

FEATURING *Georgia Baptist Students*

FROM THE

2026

SURGE MUSIC CAMP



ARRANGED BY

*Daniel Semsen &
Nathaniel Semsen*

FOR PREVIEW ONLY

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AVAILABLE MATERIALS

Downloadable Choral Book
Printed Choral Book
Downloadable Choral Book (Vocals Only)
Downloadable Listening Track
Downloadable Accompaniment Split Track
Downloadable Accompaniment Stereo Track
Downloadable Soprano Rehearsal Tracks
Downloadable Alto Rehearsal Tracks
Downloadable Baritone Rehearsal Tracks
Downloadable Chord Charts/Lead Sheets
Downloadable Stem Mixes

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Edited & Engraved by MICHAEL FRAZIER



This symbol indicates a rehearsal point on the Accompaniment Track. Selecting a given track number will start the accompaniment track at the corresponding musical section indicated in the Choral Book.

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FOREWORD

Since 1822, the Georgia Baptist Mission Board (GBMB) has equipped churches across the state to grow and thrive through various ministry areas. One of these areas of focus is Worship & Music—specifically, raising up the next generation of worship leaders.

Led by catalyst Rhon Carter, the GBMB Worship & Music Ministry invests in students through two anchor events: REELfest, a January weekend of musical and spiritual growth, and SURGE, a week-long summer camp now celebrating over 70 years. In 2025, a new partnership with Semsen Music to record *Unashamed*, and in 2026 over 200 Georgia Baptist students together to record this second project.

This project is a bold expression of a generation unashamed of the gospel and eager to lead the Church in worship with passion, purpose, and praise.

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Because of Jesus	73
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Able

3

Words and Music by
BRANDON LAKE, PHIL WICKHAM,
and STEVEN FURTICK
Arranged by Daniel Semsen

1 With confidence (♩ = 200)

1

Esus E Esus E E E2

f

(Cymbal swell)

5

E(no3) Esus E Esus E E E2

9

Who is a - ble? Who can save me? Who can

GUYS mf

E(no3)

mf

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4

12

keep me from the fall, to pre - sent me as

A2

15

fault - less be - fore a ho - ly God? I know You

Bsus

18

3 0:33

are. Je - sus, You are.

C#m7 Bsus

21

CHOIR
mf

harm.

You will love me and sus - tain me. You will

E(no3)

24

nev - er leave my side. You will guide me and pro -

A2

27

tect me ev - 'ry mo - ment of my life. I know You

Bsus

6

30

4 0:54

will. Je - sus, You will. To

mel.

harm.

C#m7 Bsus

33

mf

Him who is a - ble to do ex - ceed - ing - ly, a - bun - dant - ly

Esus E Esus E A2

mf

36

more than we can im - ag - ine. From break - ing chains

E C# E2 C# E C# E2 C# B Esus E Esus E

39

— to mak - ing ways, — You move ev - e - ry moun - tain.

A2 E E2 E E2 B
C# C# C# C#

42

Glo - ry to God who is faith - ful. Glo - ry to

Esus E Esus E A2 E E2 E E2
C# C# C# C#

45

God who is a - ble to do ex - ceed - ing - ly, — a - bun - dant - ly

B E G# A2 B
C# C# C# C#

5 1:21

8
48

more, a - bun - dant - ly more,

E A2 C#m7

f *mf*

This system contains measures 48, 49, and 50. The vocal melody is in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. Measure 48 has a whole note chord E. Measure 49 has a whole note chord A2. Measure 50 has a whole note chord C#m7. The lyrics 'more, a - bun - dant - ly more,' are spread across these measures. Dynamics *f* and *mf* are indicated in the piano part.

51

a - bun - dant - ly more, a - bun - dant - ly

B E A2

This system contains measures 51, 52, and 53. The vocal melody continues with the lyrics 'a - bun - dant - ly more, a - bun - dant - ly'. The piano accompaniment features chords B, E, and A2 in measures 51, 52, and 53 respectively.

54

more. God, You freed me on a

C#m7 B E

6 1:36

mf

This system contains measures 54, 55, and 56. Measure 54 has a whole note chord C#m7. Measure 55 has a whole note chord B. Measure 56 has a whole note chord E. The lyrics 'more. God, You freed me on a' are spread across these measures. A rehearsal mark '6' with a time signature '1:36' is placed at the start of measure 54. The dynamic *mf* is indicated in measure 55.

57

Fri - day, when You died for all my sins. Then You raised me on a

A2

61

Sun - day; You came back to life a - gain. I know You did. —

f

Bsus C#m7

65

7 1:55

O Je - sus, You did. To Him who is a - ble to

f

Bsus

10
68

do ex - ceed - ing - ly, _____ a - bun - dant - ly _____ more than

Esus E Esus E A2 E C# E2 C# E C# E2 C#

f

71

we can im - ag - ine. From break - ing chains _____ to mak - ing ways,

B Esus E Esus E A2

74

You move ev - e - ry moun - tain. Glo - ry to

E C# E2 C# E C# E2 C# B Esus E Esus E

77

God who is faith - ful. Glo - ry to God who is a - ble to

A2 E C# E2 C# E C# E2 C# B E G#

80

do ex - ceed - ing - ly, a - bun - dant - ly more,

A2 B E

83

a - bun - dant - ly more, a - bun - dan - tly

A2 C#m7 B

12

86

more, a - bun-dan - tly more.

E A2 C#m7 B

8 2:44

mf

90

E(no3)

mf

93

SOLO

mf

Now to Him be the glo - ry for -

E E2 E(no3)

95

ev - er and ev - er. A - men.

A E E E2

9 2:58

98

SOLO 2

Cru - ci - fied, ris - en, and reign - ing, and com - ing a - gain.

E(no3) A E E

SOLO 3

101

f

Now to Him be the glo - ry for - ev - er and ev - er. A -

E E2 E G# A2

f

104

SOLO 4 building

men. A - men. Cru - ci - fied, ris - en, and

CHOIR *f*

A - men. A - men.

C#m7 Bsus E G#

building

14

107

SOLO 5

reign - ing, and com - ing a - gain.

A - men. For - ev - er a - men.

A -

A - men.

A - men.

A2

C#m7

Bsus

E
G#

111

10 3:18

men.

A - men!

CHOIR

f

A - men.

A - men!

To Him who is a - ble to

A2

Bsus

N.C.

f

v

114 (CHOIR)

do ex - ceed - ing - ly, a - bun - dant - ly more than

Esus E Esus E A2 E C# E2 C# E C# E2 C#

f

117

we can im - ag - ine. From break - ing chains to mak - ing ways,

B Esus E Esus E A2

120

You move ev - e - ry moun - tain. Glo - ry to God who is faith - ful.

E C# E2 C# E C# E2 C# B Esus E Esus E A2

16

124

Glo - ry to God who is a - ble to do ex - ceed - ing - ly, —

E C# E2 C# E C# E2 C# B E G# A2

127

— a - bun-dant - ly more, — a - bun-dant - ly more, —

B E A2 C#m7

131

11 4:00

a - bun - dant - ly more, — a - bun-dant - ly more. —

B E A2 A2 C# C#m7

135

SOLO 3

f

Now to Him be the glo-ry for - ev - er and ev - er. A - men.

A -

CHOIR

f

A - men.

B
D#

B

E

A2

C#m7

139

SOLO 4

men.

Cru - ci - fied, ris - en and reign - ing, and com - ing a -

A - men.

B

B
D#

E
G#

A2

18

142

SOLO 5

12 4:18

gain. A - men. For-ev - er a - men. A - men. A -

A - men. A - men. A - men. A -

C#m7 B E G# A2

146

rit.

men! A - men!

rit.

men! A - men!

Bsus

B

E

rit.

(Drum fill)

Abide

Words and Music by
AARON WILLIAMS, AARON KEYES,
and JAKE FAUBER
Arranged by Daniel Semsen

13 Flowing Worship (♩ = 148)

1 F

3 C

5 Dm B $\flat$

8 *CHOIR*
mp
For my wak - ing breath, for my

B $\flat$ 2 F

p

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20

11

GIRLS

dai - ly bread, I de - pend on

C Dm

14

ALL

You. I de - pend on You. For the

GUYS B $\flat$ B $\flat$ 2

17

sun to rise, for my sleep at

F C

20

night, I de - pend on You. Yes,

Dm

23

15 0:54

I de - pend on You. You're the Way, the Truth

B $\flat$ B $\flat$ 2 F

mf
harm.

26

and the Life. You're the well that nev-er runs dry.

C

22
29

I'm the branch and You are the Vine. Draw me close and

Gm7 Dm Bb

32

teach me to a - bide.____

Csus F

35

16 1:23

mp
Where the Spir - it

Fsus F

mp

38

leads as I'm fol - low - ing,

C

41

I de - pend on You. Yes, I de - pend on

harm.

Dm

B^bmaj7(no3)

44

You. For the vic - to - ries still in

F
B^b

F

F2

F

24
47

front of me, I de - pend on

C6 Dm

50

17 2:00

You. Yes, I de - pend on You.

B $\flat$ B $\flat$ 2

53

f

You're the Way, — the Truth — and the Life. —

F *f*

55

You're the well that nev-er runs dry. I'm the branch and

C6 Gm

58

18 2:21

You are the Vine. Draw me close and teach me to a-bide.

Dm B $\flat$ 2 C(add4)

61

Be my strength, my song in the night. Be my all, my

F C6

26

64

Treas-ure, my Prize. I am Yours; for - ev-er You're mine.

Gm Dm

67

Draw me close and teach me to a - bide.

Bb2 C(add4) F

71

19 2:51

When I pass through death, as I en - ter rest,

Fsus F Csus

p

77 *GIRLS* *subito mp*

I de - pend on You. I de - pend on You. For e - ter - nal

GUYS *harm.*

Dm B $\flat$ F *mp*

82

life, — to be raised with Christ,

F2 Csus

85 **20** 3:27

I de - pend on You. Yes, I de - pend on

Dm B $\flat$

28
88

f

You. You're the Way, the Truth and the Life.

B $\flat$ 2 F

f

91

You're the well that nev-er runs dry. I'm the branch and

C6 Gm

94

You are the vine. Draw me close and teach me to a-bide.

Dm B $\flat$ 2 C(add4)

97

Be my strength, my song in the night. Be my all, my

F F/G F/A C(add4)

100

Treas-ure, my Prize. I am Yours, for - ev - er You're mine.

Gm Dm

103

21 4:08

Draw me close and teach me to a - bide.

B $\flat$ 2 Csus

GIRLS

30
105

105

You're the Way, the Truth and the Life. Woah

GUYS

mel.

F

107

107

You're the well that nev-er runs dry. Woah I am Yours; for -

C(add4)

Gm

110

110

ALL Draw me close and teach me to a bide. GIRLS

ev-er You're mine.

Dm

Bb2

Csus

113

Be my strength, my song in the night. Woah Be my all, my

GUYS

F C(add4)

116 **22** 4:40

Treas-ure, my Prize. Woah I am Yours; for ev-er You're mine.

Gm Dm

119 *ALL*

Draw me close and teach me to a-bide.

B $\flat$ 2 Csus F(no3)

Dusty Bibles

Words and Music by
JOSIAH QUEEN, ZACHARY LAWSON,
JOHN MICHAEL HOWELL and DYLAN THOMAS
Arranged by Daniel Semsen

23 Acoustic Folksy (♩ = 103)

1 Bm7 G2 D A C#

mp

3 *CHOIR mp*

We got

Bm7 G2 D

5

dust on our Bi - bles, brand new i - Phones; we

Bm7 G2 D A C#

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7 **24** 0:15

won - der why we feel this way. —

Bm7 G2 D A⁺
C#

9 *GUYs conversationally*
mf

Hey, how you been? It's been a while,

Bm7 G⁹6 D

11

— and I'm just check - ing in. — I miss the way

Bm7 G⁹6 D

34

13

— things used to be — back in twen - ty sev - en - teen, — and I —

Bm7 G⁹ D

15

25 0:34

— just miss my — friend. —

Bm7 G⁹ D

17

GIRLS

Hey, I've been — fine. — I've been

Bm7 G² D

19

strug - gl - in'__ to find some peace of mind.___ It's the prob-

Bm7 G2 D

21

- lem of our na - tion; and in our gen - er - a - tion, we're too bus-

Bm7 G2 D D F#

23

26 0:53

ALL
f

y and can't find the time.___ Are we bus-

Bm7 G2 D

36
25

f

- y, or is it all a lie? We got

Bm7 G2 D

27

dust on our Bi - bles, brand new i - Phones; we

Bm7 G2 D

29

won - der why we feel this way. We

Bm7 G⁹ D

31

walk with our eyes closed, blind lead - in' blind folks, and

Bm7 G D A/C#

33

27 1:16

I'm done with those i - dols and dus - ty Bi - bles.

Bm7 G2 N.C.

35

GIRLS head-voice / floaty

28 1:25

Ooo Ooo

Bm7 G D A/C# Bm7 G6

38

38

— You on - ly get — this one —

GUYS mf

D A[#] C# Bm7 G6

mf

40

— life. — I don't want to sit and watch it pass me —

D Bm7 G⁹6

42

— by. — I'm so done — be - in' com-pla - cent.

ALL

D Bm7 G

44

There ain't no re - place - ment for a life in the Light of Your

D Bm7 G

46

way. Oh, I'm done had e - nough of my

f [29] 1:48

D Bm G2

48

way. We got dust on our Bi - bles,

D Bm7 G2

f

40

50

brand__ new i - Phones; we won - der why we feel this__ way.__

D Bm7 G

52

We walk__ with our eyes closed,__

D A C# Bm7 G

54

30 2:07

blind__ lead - in' blind folks, and I'm done with those i - dols__ and

D A C# Bm7 G2

56

dus - ty Bi - bles. Ooo

N.C. Bm7 G

f

58

Ooo

D A C# Bm Gmaj7

60

Ooo

D A C# Bm7 G2

42

62

31 2:26

Ooo

D A C# Bm7 G2

64

I miss the way things used to be back in twen-

GUYS mf

D A C# Bm7 G⁹6

mp

66

32 2:35

ty sev - en - teen, and I just miss my

D Bm7 G2

68 *GIRLS* *f*

— friend. Oh, I — just miss my — friend. We got

D Bm7 G⁹ D

71

dust — on our Bi - bles, — brand — new i - Phones; we

N.C.

(Drum continue)

73

won - der why we feel this — way. — We

D A
C#

44

75

33 2:56

walk__ with our eyes closed,____ blind__ lead - in' blind folks, and

Bm7 G2 D A C#

77

I'm done with those i - dols__ and dust - y__ Bi -

Bm7 G2 N.C.

79

GIRLS head-voice / floaty
Ooo bles.____ Ooo____

ALL

Bm7 Gmaj7 D A C# Bm7 G⁹ D

Count 'Em

45

Words and Music by
BRANDON LAKE, JACOB SOOTER,
and HANK BENTLEY
Arranged by Daniel Semsen

34 Urgent, mysterious, driving Worship (♩ = 70)

CHOIR
ff

1

Oh

Oh

(There are choir pitches and a measure of click on the track)

35 0:13

unis. — — — — —
B $\flat$ A G D

f

GIRLS
mf

5

You got thun - der in Your vo - cal. You got flames in Your

N.C.

mf

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46

6

eyes. You got won - der - work - ing pow - er pour - ing out of Your

GUYS

7

36 0:27

side. Checked the tomb all the way through; the grave was emp - ty in -

8

side. Ain't no oth - er pull the great - est mir - a - cle of all

9

time. You got pow - er; de - mons cow - er when they hear Your Name

Dm

mf

FOR PREVIEW ONLY

10

called. You got pow - er that still tow - ers, make Go - li - ath look

11

37 0:41

small. You got pow - er to de - vour an - y coun - ter - feit

48

12

ALL
f

roar. E - ven Your tongue is a sword. Count up the score. You are the Lord,

13

Ho - ly. You are the Lord, Ho -

B $\flat$ B $\flat$ Gm D F# D D G D A B $\flat$ B $\flat$ Gm

16

ly. You are the Lord, Ho -

D D F# B $\flat$ B $\flat$ Gm

38 1:08

18

ly. You are the Lord, — Ho - ly.

$\frac{D}{F\#}$ $\frac{D}{G}$ $\frac{D}{A}$ $B\flat$ $\frac{B\flat}{A}$ Gm D

21

GIRLS
f

All those fu - ner - als You ru - ined when You made the dead

$D(no3)$
f

22

rise. Heav - en's Heal - er us - ing spit and mud to o - pen blind

GUYS

50
23

39 1:22

eyes. You got won - ders I can't num - ber, could - n't count if I

24

tried. Called the Doc - tor and the Doc - tor said, "I'm giv - ing new

25

life!" Tell your en - e - mies the vic - to - ry is al - read - y

Dm

26

here. More than six - ty thou - sand an - gels, just the tip of the

Musical score for measures 26-27. Measure 26 features a vocal line with a treble clef and a key signature of one flat, and a piano accompaniment with a bass clef. Measure 27 continues the vocal line and piano accompaniment. A large diagonal watermark 'FOR PREVIEW ONLY' is visible across the page.

27

40 1:36

spear. One day ev - 'ry knee will bow, and ev - 'ry heart will be

Musical score for measures 27-28. Measure 27 features a vocal line with a treble clef and a key signature of one flat, and a piano accompaniment with a bass clef. Measure 28 continues the vocal line and piano accompaniment. A large diagonal watermark 'FOR PREVIEW ONLY' is visible across the page.

28

Yours. This is the end of the war. Count up the score. You are the Lord,

Musical score for measures 28-29. Measure 28 features a vocal line with a treble clef and a key signature of one flat, and a piano accompaniment with a bass clef. Measure 29 continues the vocal line and piano accompaniment. A large diagonal watermark 'FOR PREVIEW ONLY' is visible across the page.

52
29

— Ho - ly. You are the Lord, — Ho -

B $\flat$ B $\flat$ /A Gm D/F# D D/G D/A B $\flat$ B $\flat$ /A Gm

32

ly. You are the Lord, — Ho -

D D D/F# B $\flat$ B $\flat$ /A Gm

34

41 2:03

ly. You are the Lord, — Ho - ly.

D/F# D D/G D/A B $\flat$ B $\flat$ /A Gm D

37

How man - y en - e - mies end - ed on bend - ed knees,

GUYS
subito p

Gm
8va

L.H.
subito p

38

swal - lowed up in de - feat? Can't count 'em.

GIRLS

D
(8va)

39

How man - y rag - ing seas o - pened in front of me?

Gm
(8va)

Gm6

54
40

How man - y vic - to - ries?___ Can't count 'em.

D
(8va)

41

How man - y proph - e - cies no one would dare___ be - lieve,

E^bmaj7
(8va)

42

now it's re - al - i - ty?___ Can't count 'em.

D
(8va)

43

42 2:30

How man - y bro - ken men giv - en a sec - ond chance?

E^bmaj7
(8^{va})

44

See all the lift - ed hands. Can't count 'em.

D
(8^{va})

45

f
How man - y Thom - as - es doubt - ed Your prom - is - es,

unis.
B^b A G

56

46

stand - ing here now — con - vinced? Can't count 'em.

F# E D

This system contains measures 46 and 47. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part includes a chord progression of F#, E, and D. A large diagonal watermark 'FOR PREVIEW ONLY' is visible across the page.

47

How man - y hos - pi - tals said it's im - pos - si - ble?

unis. —
Bb A G

This system contains measures 47 and 48. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part includes a chord progression of Bb, A, and G. A large diagonal watermark 'FOR PREVIEW ONLY' is visible across the page.

48

How man - y mir - a - cles? — Can't count 'em.

F# E D

This system contains measures 48 and 49. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part includes a chord progression of F#, E, and D. A large diagonal watermark 'FOR PREVIEW ONLY' is visible across the page.

49

How man - y par - a - lyzed liv - ing a dif - f'rent life?

unis.
B $\flat$ A G

50

Go on and tes - ti - fy. Can't count 'em.

F $\sharp$ E D

43 2:58

51

How man - y sin - ners saved? How man - y bod - ies raised?

E $\flat$ maj7

58

52

How man - y emp - ty graves?_ Can't count 'em.

D N.C.

53

Oh

B $\flat$ B $\flat$ A Gm D

ff

55

44 3:12

Oh

B $\flat$ B $\flat$ A Gm D

You are the Lord,

57

Ho - ly. You are the Lord, — Ho -

B $\flat$ B $\flat$ /A Gm D/F $\sharp$ D D/G D/A B $\flat$ B $\flat$ /A Gm

60

ly. You are the Lord, — Ho -

D D D/F $\sharp$ Gm/D D/C Gm/B $\flat$

62

ly. You are the Lord, — Ho - ly!

D/A D/F $\sharp$ B $\flat$ B $\flat$ /A Gm D

45 3:32

FOR PREVIEW ONLY

What a God

Words and Music by
CHELSEA PLANK, KENZIE WALKER, BOBBY WALKER,
BRUNES CHARLES and ROOSEVELT STEWART

Arranged by Daniel Semsen

46 Worship Anthem (♩ = 80)

GIRLS
mp

1

Who thought I'd find You at the

Em7(4) D Em7(4)

mp

(Synth Pad fade into meas. 1)

4

low - est place? Who thought You'd feel me in the crowd?

D(add4) Em7(4) D(add4)

7

Who knew You'd make good of my mis - takes? — You're noth-

Em7(4) D(add4)

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9 **47** 0:27

- ing like__ I thought You were; You're bet - ter! What a God, what a God._

C2 G/B D(add4)

11 **48** 0:39

What a God, what a God._

Cmaj9 D Em7 Bm7

15 *mf*

I thought You'd show up for per - fec - tion,_ 'cause

Em7 D

mf

62

17

what kind_ of God looks for the lost?

Em7 D

This system contains measures 62-17. It features a vocal melody in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The lyrics are "what kind_ of God looks for the lost?". The piano part includes chords Em7 and D.

19

They say,—"It's o - ver for a sin - ner." Oh, but You_ said,—

Em7 D

This system contains measure 19. It features a vocal melody in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The lyrics are "They say,—"It's o - ver for a sin - ner." Oh, but You_ said,—". The piano part includes chords Em7 and D.

21

"No, it's not. No, it's not!" — But You say,—

f

G B D

This system contains measure 21. It features a vocal melody in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The lyrics are "No, it's not. No, it's not!" — But You say,—". The piano part includes chords G, B, and D. A dynamic marking of *f* (forte) is present.

23 **49** 1:09

— “No, it’s not. No, it’s not!” — What a God, what a God._

C2 G B D(no3)

25

— What a God, what a God._

Cmaj9 D Em7

28

What a God, what a God._ What a God, what a God._

G2 E Cmaj9 D

64
31

50 1:33

If the high - est place I reached is at Your

GUYS mf

Em7 Bm7 C2

mp

feet, then I've done it all. If the best thing that I've seen is Your glo -

D Em7

ALL
harm.

ry, then I've seen it all. Your love has changed my life,

Bm7 C2

38

51 1:57

for - ev - er sat - is - fied. God, You are my ev - 'ry - thing. If the

D Em7 Bm7

41

high - est place I reached is at Your feet, then I've done it all. If the

C2 D

mf

43

best thing that I've seen is Your glo - ry, then I've seen it all.____

Em7 Bm7

66

45

52 2:21

Your love has changed my life, for-ev-er sat-is-fied. God, You are my

C D Em7

48 *f*
ev - 'ry - thing. If one word is the on - ly thing You

Bm7 C *f*

50
speak, then I've heard it all. If I feel Your heart and nev - er see Your

D Em7

52

hand, then I have it all. No trea - sure of this life

Bm7 C2

54

could ev - er sa - tis - fy. God, You are my ev - 'ry-thing.

D Em7 Bm7

57

God, You are my ev - ry thing. God, You are my

C2 Dsus D Em7

53 2:57

Abide
What a God - Page 9 of 13

68

60

ff

ev-...

What a God,

what a God.____

What a God, what a God.____

Bm7

Cmaj9

ff

62

What a God,

what a God.____

What a God, what a God.____

D

Em7

64

What a God,

what a God.____

What a God, what a God.____

Bm7

Cmaj9

66 **54** 3:20

What a God, what a God. What a God.

D(add4) Em7

68

If the high - est place I reached is at Your

mel.

Bm7 N.C.

(Drums continue)

70

feet, then I've done it all. If the best thing that I've seen is Your glo -

Abide
What a God - Page 11 of 13

70

72

ry, then I've seen it all. Your love has changed my life,

Am7

mf building

74

55 3:41

for-ev - er sat - is - fied. God, You are my ev - 'ry - thing. If

G
B

Em7

Dsus

D

77

one word is the on - ly thing You speak, then I've heard it all. If I

A^b
D^b

E^b

ff

79

feel Your heart and nev - er see Your hand, then I have it all. —

Fm7 Cm7

81

No trea-sure of this life could ev - er sa - tis - fy. God, You are my

D^b E^b Fm7

56 4:09

84

ev - 'ry-thing. — God, You are my ev - 'ry-thing.

Cm7 D^b E^b

Abide
What a God - Page 13 of 13

72

87

God, You are my ev - 'ry - thing.

Fm7 Cm7

89

God, You are my ev - 'ry - thing. God, You are my

D $\flat$ E $\flat$ 2 Fm7 N.C.

92

ev - 'ry - thing. —

Cm7 D $\flat$

molto rit.

Because of Jesus

Words and Music by
CHARITY GAYLE, RYAN KENNEDY,
STEVEN MUSSO, HANNAH RAE MIELE
and MAGEN THURMAN
Arranged by Daniel Semsen and Cliff Duren

57 Big Worship Song (♩ = 67)

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

mp

4

SOLO 1 (Male, with freedom)

mp You made a cov - e - nant with me signed by the blood

C G

6

that still speaks. Now I'm for - giv - en, I'm made righ - teous, I'm made

$\frac{G}{B}$ Em7 D C $\frac{G}{B}$

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74

8

— clean. *SOLO 2* There on the cross — of Cal - va - ry, — You gave it all —

C2 G

10

58 0:36

— to pur - chase me. — You are the Sav - ior and — the God who set — me —

G B Em7 D(add4) C G B

12

end SOLO

CHOIR
mp

free. Now my heart — cries, “This is my Re - deem - er!” With my —

Dsus D C2 G⁴2 G

15

whole life I will give You praise! All the

C Em D

17

glo - ry to the One who's wor - thy! Be - cause of

G B C2

19

Je - sus, I have been changed! You made a way

mf harm.

D Em D C G B C

Abide

Because of Jesus - Page 4 of 12

76

22

— for me— to en - ter in-to Your ho - ly place for-ev - er. And now I'm hid-

G G/B

24

- den, I— am cov - ered, I— found peace. In-to Your like-

f much bigger!

Em7 D C G/B C2

26

- ness You_ trans-form me, mak-ing me ho - ly like You're ho - ly. No long-er I—

G G/B

sfz

28

60 1:37

— who live, — but Christ who lives — in me! Now my —

Em7 D C $\frac{G}{B}$ D

sfz

30

heart — cries, “This is my Re - deem - er!” With my — whole — life I will give You

C2 $\frac{G^4}{B}$ G $\frac{G}{B}$ C2 Em

f

33

— praise! All the glo - ry to the One who’s

D $\frac{G}{B}$

Abide

Because of Jesus - Page 6 of 12

78

61 2:06

35

wor - thy! Be - cause of Je - sus, I have been

C2 G D

37

GIRLS

f

— changed! You bring free - dom to the cap - tives,

G C2

f

39

Good News to the poor, heal - ing to the bro - ken, and

Em G

41

CHOIR

joy to those_ who mourn. You turn ash - es in - to beau - ty; the

D C2

43

62 2:34

ru - ins You re - store. I am a tes - ti - mo - ny of the good -

Em G

45

- ness of_ the Lord! You bring free - dom to_ the cap - tives,

D C2

80

47

Good News to the poor, heal - ing to the bro - ken, and

Em G

49

joy to those who mourn. You turn ash - es in - to beau - ty; the

D C2

51

ru - ins You re - store. I am a tes - ti - mo - ny of the good-

Em G
D

63 3:07

53

ff

- ness of the Lord!

Now my heart cries, "This is my Re-

D

D(no3)

N.C.

unis. - - - -

C

D

E

F#

56

deem - er!"

With my whole life I will give You praise! All the

G⁴₂

G

G/B

C2

Em

D

59

glo - ry

to the One who's wor - thy!

Be - cause of

unis. - - - -

G

A

B

D

G/B

C2

Abide

Because of Jesus - Page 10 of 12

82

64 3:33

61

Je - sus, I have been changed!

G D G

63

ff

Now my heart cries, "This is my Re -

unis.

E^b G E^b_{sus} F E^b E^b D^b A^b2 C N.C. D^b E^b F G

65

deem - er!" With my whole life I will give You

A^b2 A^b A^b C D^b2 Fm

67

— praise! All the glo - ry to the One who's

E^b A^b/_C

69

wor - thy! Be - cause of Je - sus, I have been

A^b/_C D^b A^b/_{E^b} E^b

65 4:06

71

— changed! Be - cause of Je - sus, I have been

F^m D^b2 A^b/_{E^b} E^b

73

— changed! Be - cause of Je - sus,

Fm D^b2 A^b
E^b

sfz

75

I have been changed! I have been

A^b
E^b E^b E^b_{sus} D^b2 F unis. E^b D^b C B^bm7 D^b
E^b

ff

78

changed!

N.C. A^b

(Drum fill)

Running Back to You

Words and Music by
SEPH SCHLUETER and JACOB SOOTER
Arranged by Nathaniel Semsen

[67] Driving Acoustic feel (♩ = 115)

1 *mf* E $\begin{smallmatrix} E \\ G^\sharp \end{smallmatrix}$ A

3 *C#m* B(add4)

5 *SOLO 1* *mf*

Solo 1 I was an or - phan de - fined by mis - takes;

Choir

BASS *mf*

Bass *dm* *dm* *dm* *dm* *dm*

E $\begin{smallmatrix} E \\ G^\sharp \end{smallmatrix}$ A

mf

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86

7

68 0:13

Solo 1

— thought I was for - sak - en, that You gave up — the chase.

Choir

Bass

dm dm dm dm dm

C#m

B(add4)

Solo 1

I went to the reach - es to try and ease the

Choir

GUYS *mf* Dm dm dm dm dm

Bass

Dm dm dm dm dm

E

E
G#

A

11

Solo 1

ache, turned my back on the One who kept call - ing my

Choir

dm dm dm dm dm

Bass

dm dm dm dm dm

C#m B(add4)

13

Solo 1

name. You kept call - ing my

Choir

CHOIR
mf
Dm dm dm dm dm

Bass

Dm dm dm dm dm

E E G# A

mf

15

Solo 1

name.

Choir

dm dm dm dm dooah

Bass

dm dm dm dm dooah

C#m B(add4)

17

Solo 2

SOLO 2

Did - n't mat - ter where I was

Choir

Doo doo doo

Bass

Doo doo doo

E G# A Bsus

19 **69** 0:38

Solo 2
— at, You just_ kept call - ing_ me

Choir
doo doo_ dooah_

Bass
doo doo_ dooah_

E G# A Bsus N.C.

fp

21

Solo 2
back. Back to the_ ta - ble, back to my_ home;

Choir
Dm dm_ dm_ dm dm dm_ dm_

Bass
Dm dm_ dm_ dm dm dm_ dm_

E E G# A2

f

23

Solo 2

— back to my — Fa - ther; who nev - er lost — hope.

Choir

dm dm — dm — dm dm dm — dm —

Bass

dm dm — dm — dm dm dm — dm —

F#m7(4) B



25

Solo 2

For the first time in a - ges, I know what to do: —

Choir

dm dm — dm — dm dm dm — dm —

Bass

dm dm — dm — dm dm dm — dm —

E E G# A2



27

Solo 2

— with my arms wide o - pen, I'm run-nin' back to

Choir

dm dm dm dm dm dm I'm

Bass

dm dm dm dm dm dm

F#m7(4) B

29

Solo 2

You. I'm run-nin' back to

Choir

run - nin' back to You, —

Bass

Dm dm dm da dm dm dm da da

E E G# A2

31 **70** 1:03

Solo 1
8 Now I have been res -

Solo 2
You.

Choir
run - nin' back to You. *mf* Dm dm dm

Bass
dm dm dm dm doo *mf* Dm dm dm dm
C#m7 B E G#

Solo 1
8 - cued; my soul is re - made. But e - ven the ran -

Choir
dm dm dm dm dm

Bass
dm dm dm dm dm
A C#m

36

Solo 1

8

- somed can fall on__ their face. When I'm drown-ing in ques-

Choir

dm dm__ dm dm__ dm

Bass

dm dm__ dm__ dm dm__ dm__ dm

B E E
G#

38

Solo 1

8

- tions, when I've lost__ the path,__ Your love is the an -

Solo 2

Your love is the an -

Choir

dm dm__ doo Your love is the an -

Bass

dm dm__ dm__ dm dm__ dm__ dm

A C#m

40

Solo 1

8

- swer. You're call - ing me back.

Solo 2

- swer. You're call - ing me back. Back to the ta -

Choir

- swer. You're call - ing me back. Doo doo

Bass

doo doo doo doo doo doo doo doo Doo doo doo

B E E# G#

42

Solo 2

- ble, back to my home; back to my Fa -

Choir

doo doo doo doo doo doo doo

Bass

doo doo doo doo doo doo doo

A2 F#m7(4)

44

Solo 2

ther, who nev - er lets_ go. What - ev - er I'm_ fac -

Choir

doo doo_ doo_ doo doo_ doo_ doo

Bass

doo doo_ doo_ doo doo_ doo_ doo

B E E
G#

46

Solo 1

With my arms wide o -

Solo 2

- ing, I know what to do:___ with my arms wide o -

Choir

doo doo_ doo_ doo doo_ doo_ doo

Bass

doo doo_ doo_ doo doo_ doo_ doo

A2 F#m7(4)

48

Solo 1
8 - pen, I'm run-nin' back to You.

Solo 2
- pen, I'm run-nin' back to You.

Choir
doo doo doo doo doo doo I'm run - nin' back to You,

Bass
doo doo doo doo doo doo doo Doo doo doo da doo

B
E
E
G#

50

Solo 1
8 I'm run - nin' back to You.

Solo 2
I'm run - nin' back to You.

Choir
run - nin' back to You.

Bass
doo doo doo da da doo doo doo doo

A2
C#m

52 **73** 1:49

Solo 1

It does - n't mat - ter all the times

Choir

Bass

do
B F#m E G# A

mp

55

Solo 1

where I've been in o - ver my head. I'm nev - er too

mp

Choir

GUYS Doo

mp

Bass

Doo

C#m B(add4) F#m7

58

Solo 1

8

— far gone — where Your — arms can - not pull —

CHOIR

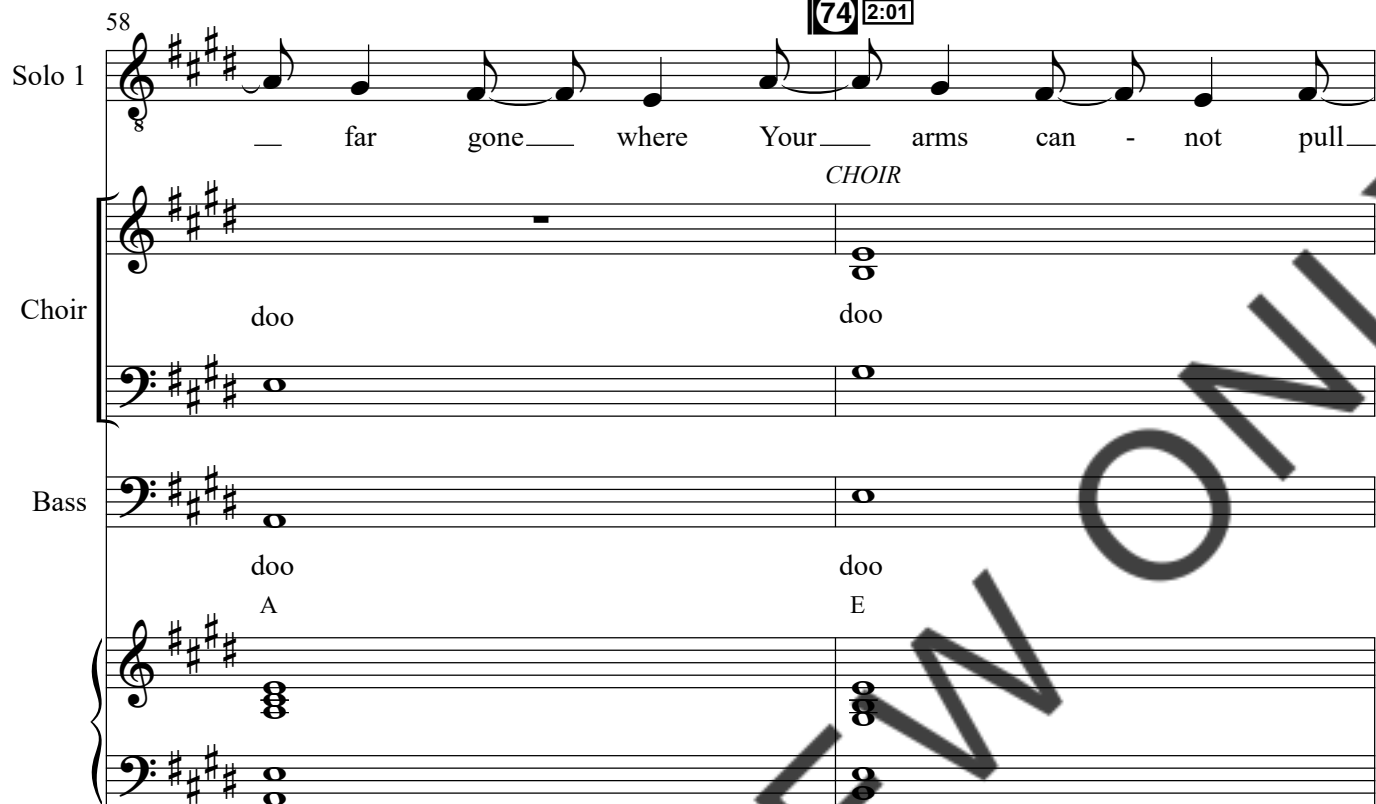
Choir

doo doo

Bass

doo doo

A E



60

Solo 1

8

— me back — a - gain. — I've nev - er been —

Solo 2

I've nev - er been —

Choir

doo doo doo doo doo Doo doo — doo

Bass

doo — Doo doo — doo doo

B F#m7

mf



62

Solo 1

8

— so lost — where Your — love could — not fill —

Solo 2

— so lost — where Your — love could — not fill —

Choir

doo doo — doo doo doo — doo

Bass

doo doo — doo doo doo — doo

A E



64

Solo 1

8

— my emp - ti - ness. — I'm nev - er too —

Solo 2

— my emp - ti - ness. — I'm nev - er too —

Choir

doo doo — doo doo doo — doo

Bass

doo doo — doo doo doo — doo doo

B(add4) F#m7



100

75 2:18

66

Solo 1

8 far gone where Your arms can - not pull

Solo 2

8 far gone where Your arms can - not pull

Choir

doo doo doo doo doo Pull

Bass

doo doo doo doo doo

A C#m7

68

Solo 1

8 me back a - gain. Back to the ta -

Solo 2

8 me back a - gain. Back to the ta -

Choir

me back. Ah

Bass

doo doo doo doo doo doo doo doo Ah

B E G#

70

Solo 1

Solo 2

Choir

Bass

ble, back to my home; back to my Fa -

ble, back to my home; back to my Fa -

Ah

A F#m7

72

Solo 1

Solo 2

Choir

Bass

ther, who nev - er lets go. What - ev - er I'm fac -

ther, who nev - er lets go. What - ev - er I'm fac -

mf Dm dm dm

mf Dm dm dm

B E

74 **76** 2:34

Solo 1
ing, I know what to do: with my arms wide o -

Solo 2
ing, I know what to do: with my arms wide o -

Choir
dm dm dm dm dm dm

Bass
dm dm dm dm dm dm

A F#m7

76

Solo 1
pen, I'm run-nin' back to You.

Solo 2
pen, I'm run-nin' back to You. Back to the ta -

Choir
doo doo doo doo Run-nin' back to You. Doo doo

Bass
doo doo doo doo doo doo Doo doo doo

B N.C. E E G#

78

Solo 2

- ble, back to my__ home;__ back to my__ Fa -

Choir

doo doo__ doo__ doo doo__ doo__ doo

Bass

doo doo__ doo__ doo doo__ doo__ doo

A2 F#m7

80

Solo 2

- ther, who nev - er lost__ hope. For the first time in a -

Choir

doo doo doo__ doo doo__ doo__ doo

Bass

doo doo doo__ doo doo__ doo__ doo

B(add4) E E G#

82

Solo 1

Solo 2

Choir

Bass

With my arms wide o -

- ges I know what to do: with my arms wide o -

doo doo doo doo doo doo

doo doo doo doo doo doo

A2 F#m7

84

Solo 1

Solo 2

Choir

Bass

pen, I'm run-nin' back to You.

pen, I'm run-nin' back to You.

doo doo doo doo doo doo I'm run - nin' back to You,

doo doo doo doo doo doo Doo doo doo doo

B(add4) E E G#

86

Solo 1

Solo 2

Choir

Bass

doo doo doo da da doo doo doo doo

A2 C#m

I'm run-nin' back to You.

I'm run-nin' back to You.

run - nin' back to You.

88

Solo 1

Solo 2

Choir

Bass

doo doo doo doo doo doo doo

B(add4) E E G#

I'm run-nin' back to You.

I'm run-nin' back to You.

I'm run - nin' back to You,

106

90

Solo 1

I'm run-nin' back to You.

Solo 2

I'm run-nin' back to You.

Choir

run - nin' back to You.

Bass

doo doo doo da da doo doo doo

A2 C#m

92

Solo 1

I'm run - nin' back to You.

Solo 2

I'm run - nin' back to You.

Choir

8

Bass

doo doo doo

B E