

BROOKLYN TABERNACLE CHOIR

HOW GREAT IS YOUR LOVE

AS RECORDED BY BROOKLYN TABERNACLE CHOIR
FROM THE ALBUM LOVE LEAD THE WAY



Words & Music by CAROL CYMBALA,
ONAJE JEFFERSON & JASON MICHAEL WEBB

Arranged by CAROL CYMBALA

Orchestrated by JASON MICHAEL WEBB

/ StowTown
WORSHIP

BT

I WON'T GO BACK

from the Brooklyn Tabernacle Choir Release LOVE LEAD THE WAY

Words and Music by
WILLIAM McDOWELL
Arranged by Carol Cymbala

22 Confidently ♩ = 64

Chords: B $\flat$, F/A, Gm7, F, E $\flat$ 2

The piano introduction is in 4/4 time, starting with a piano (p) dynamic. The right hand plays a series of eighth and quarter notes, while the left hand provides a steady bass line with quarter notes. The key signature has two flats (B $\flat$ and E $\flat$).

CHOIR
p

I've been changed, healed,

The choir enters on measure 4 with a piano (p) dynamic. The vocal line is simple, with the lyrics 'I've been changed, healed,'. The accompaniment continues with the same piano texture.

Chords: F ^{7} _{sus}, B $\flat$ 2, F/A, Gm7, F

The piano accompaniment for the second line of the choir. The right hand plays chords and single notes, while the left hand continues the bass line. The chords are F ^{7} _{sus}, B $\flat$ 2, F/A, Gm7, and F.

freed, de - liv - ered. — I've found joy,

The choir enters on measure 7 with the lyrics 'freed, de - liv - ered. — I've found joy,'. The vocal line is simple, with the lyrics. The accompaniment continues with the same piano texture.

Chords: E $\flat$ 2, F sus, F, Gm9, F ^{2} /A

The piano accompaniment for the third line of the choir. The right hand plays chords and single notes, while the left hand continues the bass line. The chords are E $\flat$ 2, F sus, F, Gm9, and F ^{2} /A.

2
10

23 0:37

mp

peace,

grace,

and fav - or. —

I've been

*Ten. mel.*B $\flat$ 2B $\flat$
DE $\flat$ 2

F sus

F

8 va —

13

SOLOIST may ad lib throughout

changed,

healed,

freed,

de - liv - ered. —

I've found

B $\flat$ F
A

G m7

F

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

F

17

joy,

peace,

grace,

and

G m7

F
AB $\flat$ F m
DE $\flat$

C m7

20 *mf*

fav - or. _____ Right now _____ is the mo -

B $\flat$ F F B $\flat$ D E $\flat$ 2 *mf*

22

- ment; to - day _____ is the day. _____ I've been changed, _____

F E $\flat$ 2 G

24

I've been changed. _____ I have wait - ed for this

F2 A B $\flat$ B $\flat$ D E $\flat$ 2

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mo - ment to come; and I won't let it pass me by.

F

Eb2
GEb
Ab

29

f

I won't go back; I can't go back to the way it used to be

Bb2

F2

Gm9

Eb2

31

— be - fore Your pres-ence came and changed me.

Bb2

Bb
F

F

F
Eb

Eb

F7sus

33

I won't go back; I can't go back to the way _ it used _ to be _

Bb2 F2 Gm9 Eb2

26 2:11

35

— be - fore Your pres-ence came _ and changed _ me. _ All my

Bb2 Bb F F Eb Eb2 F7sus

mp

37

shame, guilt, sins for-

Bb2 F A Gm7 F Eb2

mp

6
40

giv-en. — No more chains, fear my

$B\flat$ F $Gm9$ F $B\flat$ Fm D

27 2:41

past is o - ver. — Right now — is the mo -

$E\flat$ $Cm7$ $B\flat$ F F $B\flat$ D $E\flat2$

mf

46

- ment, to - day — is the day. — I've been changed, —

F $E\flat2$ G

48

I've been changed. — I have wait - ed for this

F2 A Bb Bb D Eb2

28 3:11

50

mo - ment to come; and I won't — let it pass — me by.

F Eb2 G Abmaj9

53

f

I won't go back; I can't go

F2 A Bb2 F2

f

back to the way_ it used_ to be_ be - fore Your pres-ence came_ and

Gm9 Eb2 Bb2 Bb F F

57

changed_ me._ I won't go back; I can't go

F Eb Eb F 7sus Bb2 F2

59

back to the way_ it used_ to be_ be - fore Your pres-ence came_ and

Gm9 Eb2 Bb2 Bb F F

61

changed _ me. _

F
 $E\flat$ $E\flat$ F^7_{sus} $B\flat 2$ $F 2$ $Gm9$ $E\flat 2$

Instrumental

64

$B\flat 2$ $\frac{B\flat}{F}$ F $\frac{F}{E\flat}$ $E\flat$ F^7_{sus} $B\flat 2$ $F 2$

67

29 4:15

$Gm9$ $E\flat 2$ $B\flat 2$ $\frac{B\flat}{F}$ F $\frac{F}{E\flat}$ $E\flat$ F^7_{sus}

The musical score is written for piano and voice. It consists of three systems of staves. The first system (measures 61-63) includes a vocal line with the lyrics 'changed _ me. _' and a piano accompaniment. The second system (measures 64-66) continues the piano accompaniment. The third system (measures 67-69) also continues the piano accompaniment. Chords are indicated above the piano staves. A large diagonal watermark 'FOR PREVIEW ONLY' is overlaid on the page.

10
70*f**Alternate Alto / Tenor notes
provided in case of range issues*

I won't go back, I can't go back; to the way_ it used_ to be_

Bb2

F2

Gm9

Eb2

72

_ be - fore Your pres-ence came_ and changed_ me._

Bb2

Bb
F

F

F
Eb

Eb

74

I won't go back; I can't go back to the way_ it used_ to be_

Bb2
DF2
A

Gm9

Cm7

76

— be - fore Your pres-ence came _ and changed _ me. _

$\text{B}\flat$
F

$\text{B}\flat$
F F

F
E $\flat$ E $\flat$

78

rit.

E $\flat$ maj9

F
B $\flat$

F
E $\flat$ E $\flat$

F
B $\flat$

E $\flat$ 2

rit.

The musical score is for page 11, measures 76-78. It features a vocal line with lyrics and a piano accompaniment. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The lyrics are: "— be - fore Your pres-ence came _ and changed _ me. _". The piano accompaniment includes chords and melodic lines. Chord symbols are provided for the piano part: $\text{B}\flat$ /F, $\text{B}\flat$ /F F, F/E $\flat$ E $\flat$, E $\flat$ maj9, F/B $\flat$, F/E $\flat$ E $\flat$, F/B $\flat$, and E $\flat$ 2. The tempo marking *rit.* (ritardando) appears above measure 78 and below measure 79. A large diagonal watermark "FOR PREVIEW ONLY" is overlaid on the page.

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