

# Jireh

Words and Music by  
CHRIS BROWN, STEVEN FURTICK,  
CHANDLER MOORE and NAOMI RAINE  
*Arranged by Cliff Duren*

## 1 Soulful Worship (♩ = 70)

1 *p* *mp*

*SOLO (with freedom)*  
*mp*

I'll nev-er be more loved than I am right now. 'Was-n't hold-in' You up,

so there's noth-ing I can do to let\_ You down. It does-n't take a tro - phy to

Accompaniment chords: Eb(no3), Cm7, Bbsus, Ab, Eb, Cm7, Bbsus, Ab, Eb, Cm7, Bb(add4), Ab2, Eb, Cm7, Bb(add4), Ab2, Eb, Bb, Cm7.

1 This symbol refers to the corresponding track numbers on the Accompaniment Stereo Track and Split Track.

Performance Time: 4:42

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11

2

make You proud. I'll nev-er be more loved than I am right now.

Fm7 Eb Cm7 Bb(add4) Fm7 Eb

Musical notation for measures 11-13, including vocal line and piano accompaniment.

CHOIR and SOLO  
mp

14

mel.

Ji - reh, You are e - nough. Ji reh, You are e - nough.

Bb Cm7 Ab Eb Bb Cm7

Musical notation for measures 14-16, including vocal line and piano accompaniment.

17

And I will be con-tent in ev - 'ry cir - cum-stance.

Ab2 Eb Bb Cm7 Fm7 Eb

Musical notation for measures 17-19, including vocal line and piano accompaniment.

SOLO  
mf

20

3

Ji - reh, — You are e - nough. 'Go - in' through a storm, but I

B $\flat$  Cm7 A $\flat$ 2 E $\flat$  Cm7 B $\flat$ (add4)

mf

23

won't go — down. I hear Your voice car - ried in the rhy - thm of the wind to

A $\flat$ 2 E $\flat$  Cm7 B $\flat$ (add4)

25

WOMEN and SOLO  
mf

call me out. You would cross an o - cean so I would - n't drown.

A $\flat$ 2 E $\flat$ /  
G E $\flat$  B $\flat$  Cm7 Fm7 E $\flat$

opt. BASS tacet

building

28 **4** *f* (SOLO)

You've nev - er been clos - er than You are right now. You are

*add BASS*

Cm7 B<sup>b</sup>(add4) Fm7 E<sup>b</sup>

*sfz*

CHOIR and SOLO

30 *f*

*mel.* Ji - reh, You are e - nough. Ji - reh, You are e - nough.

B<sup>b</sup> Cm7 A<sup>b</sup> E<sup>b</sup> B<sup>b</sup> Cm7

*f*

33

And I will be con - tent in ev - 'ry cir - cum - stance.

A<sup>b</sup> E<sup>b</sup>/<sub>G</sub> E<sup>b</sup> B<sup>b</sup> Cm7 Fm7 E<sup>b</sup>

SOLO  
mf

36

5

I'm al - read - y loved.

Ji - reh, You are e - nough.

B $\flat$  Cm7 A $\flat$  E $\flat$ /  
G

38

I'm al-read-y cho - sen. I know who I am.

B $\flat$  Cm7 A $\flat$  E $\flat$ /  
G

*mp*

40

6

I know what You've spo - ken. I'm al-read-y loved,

B $\flat$  Cm7 A $\flat$  E $\flat$ /  
G

*building*

42

7

Musical staff for vocal line at measure 42, showing a melodic line with eighth and quarter notes.

more than I could im-ag - ine, and that is e-nough!

CHOIR with confidence!

*mf*

*f*

Musical staff for choir accompaniment at measure 42, featuring sustained chords and melodic fragments.

Ooo

Ooo

And that is e-nough!

Piano accompaniment for measures 42-44, showing chord progressions and a bass line.

B $\flat$

D

Cm7

A $\flat$

E $\flat$

G

Fm7

E $\flat$

*mf*

*f*

SOLO ad lib throughout

45

Musical staff for vocal line at measure 45, featuring a melodic line with quarter notes.

mel.

I'm al-read-y loved.

I'm al-read-y cho-

Piano accompaniment for measures 45-46, showing chord progressions and a bass line.

B $\flat$

Cm7

Musical staff for vocal line at measure 47, featuring a melodic line with quarter notes.

sen.

I know who I am.

I know what You've spo-

Piano accompaniment for measures 47-48, showing chord progressions and a bass line.

A $\flat$

E $\flat$

G

B $\flat$

Cm7

49

ken. I'm al-read-y loved, — more than I could im-ag - ine, — and that is

A<sup>b</sup> E<sup>b</sup>/<sub>G</sub> E<sup>b</sup> B<sup>b</sup> Cm7 A<sup>b</sup> E<sup>b</sup>/<sub>G</sub> Fm7

8

52

— e-nough! — I'm al-read-y loved. — I'm al-read-y cho-

E<sup>b</sup> B<sup>b</sup> Cm7

55

— sen. I know who I am. — I know what You've spo-

A<sup>b</sup> E<sup>b</sup>/<sub>G</sub> E<sup>b</sup> B<sup>b</sup> B<sup>b</sup>/<sub>D</sub> Cm7

57

9

*ff*

ken. I'm al-read-y loved, more than I could im-ag - ine, and that is

A<sup>b</sup> E<sup>b</sup>/<sub>G</sub> Fm7 E<sup>b</sup> Cm7 B<sup>b</sup> Cm7 A<sup>b</sup> E<sup>b</sup>/<sub>G</sub> Fm7

60

e - nough! That is e - nough!

E<sup>b</sup> Fm7 E<sup>b</sup>

*ff*

63

10

(SOLO)

That is e - nough! You are

Fm7 E<sup>b</sup> E<sup>b</sup> Fm7 E<sup>b</sup>/<sub>G</sub> Cm B<sup>b</sup> E/<sub>A</sub>





66 *ff*

Ji - reh, — You are e - nough. Ji - reh, — You are e - nough.

B $\flat$  Cm7 A $\flat$  E $\flat$ / $\bar{G}$  E $\flat$  Cm7 B $\flat$  Cm7

*f* *ff*

69

And I — will be con - tent in ev -

A $\flat$  E $\flat$ / $\bar{G}$  B $\flat$  Cm7

71

ry cir - cum - stance. Ji - reh, — You are e - nough. And I —

Fm7 E $\flat$  B $\flat$  Cm7 A $\flat$  E $\flat$ / $\bar{G}$

74

\_\_will be\_\_ con-tent in ev - 'ry cir - cum-stance. Ji - reh, You are e-nough.

B $\flat$  Cm7 Fm7 E $\flat$  B $\flat$  Cm7

77

Ji - reh, You are e - nough.

A $\flat$  E $\flat$ /<sub>G</sub> E $\flat$  B $\flat$  Cm7 A $\flat$  E $\flat$  Cm7

80

Ji - reh, You are e - nough.

B $\flat$  Cm7 A $\flat$  E $\flat$

(Drum fill) x x x x x x x x