



KALEIDOSCOPE

14 Divergent Songs for Modern Youth Choir

ARRANGED BY DANIEL SEMSEN



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EDITED BY Sarah Huffman & Anissa Sanborn

ENGRAVED BY David Thibodeaux

PRODUCTION DESIGNER: Fudge Creative



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This Is Living

Words and Music by
AODHAN KING, JOEL DAVIES
and LECRAE
Arranged by Daniel Semsen

1 Pop ♩ = 128

D $\flat$

E $\flat$

Measures 1-3 of the piano introduction. Measure 1 is a whole rest in the treble clef and a kick drum pattern (x) in the bass clef. Measures 2 and 3 contain eighth-note chords in the treble and eighth-note bass lines in the bass clef. The dynamic *f* is marked in measure 1. The key signature is D $\flat$ major (three flats).

4

Fm

B $\flat$ m

Measures 4-5. Measure 4 continues the eighth-note pattern from measure 3. Measure 5 introduces a new chord progression with Fm in the treble and B $\flat$ m in the bass. The key signature changes to E $\flat$ major (four flats).

6

D $\flat$

E $\flat$

Measures 6-7. Measure 6 features a half-note chordal texture in the treble and eighth-note bass. Measure 7 continues this texture with E $\flat$ in the treble and D $\flat$ in the bass. The key signature is E $\flat$ major (four flats).

8

Fm

B $\flat$ m

Measures 8-9. Measure 8 continues the half-note chordal texture with Fm in the treble and B $\flat$ m in the bass. Measure 9 concludes the phrase with a final chord in the treble and a rising eighth-note line in the bass. The key signature is E $\flat$ major (four flats).

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GIRLS: unison

mf

10

Wak - in' up know - in' there's a rea - son.

mf

12

All my dreams come a - live. Life is for liv -

Fm Bbm

14

- in' with You. I've made my de - ci -

Db Eb

16

- sion.

Fm Bbm

18

You lift me up, fill my eyes with won - der.

mf add GUYS: unison

D $\flat$ E $\flat$

20

For - ev - er young in Your love, this free - dom's un - taint -

Fm B $\flat$ m

22

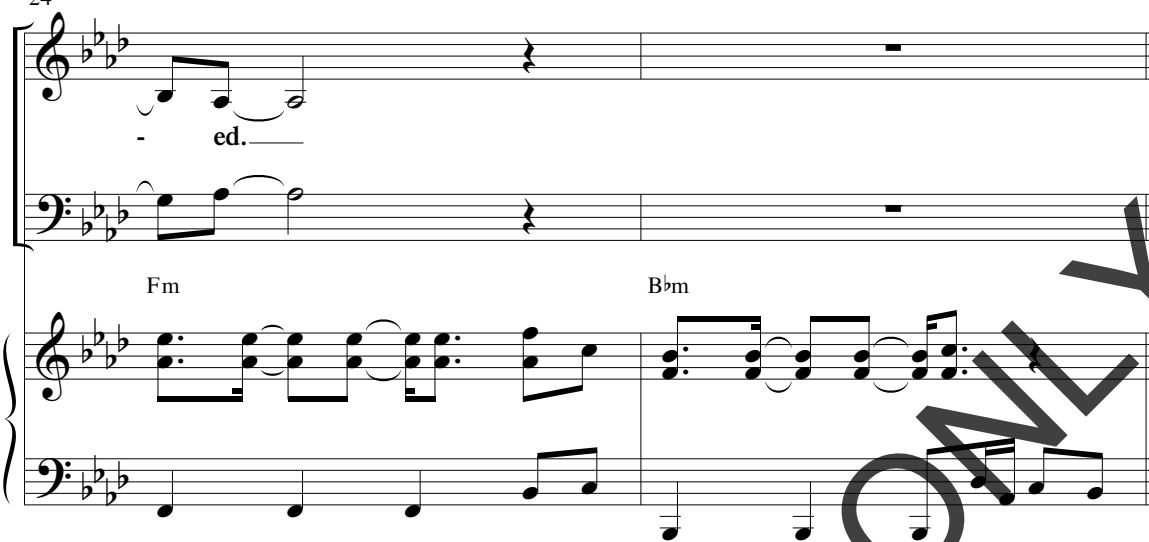
- ed with You. No mo - ment is wast -

D $\flat$ E $\flat$

24

ed. _____

Fm Bbm



CHOIR: unison

26

f

See the sun now burst - ing through the clouds.

Dbmaj9 Eb

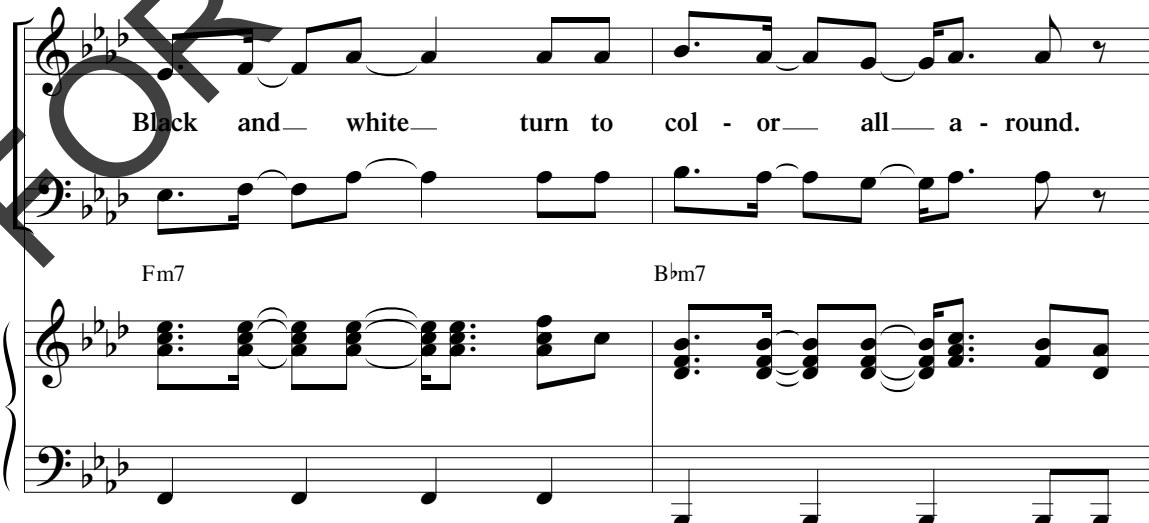


28

2

Black and white turn to col - or all a - round.

Fm7 Bbm7



30

All is — new; — in the Sav - ior — I — am found.

D $\flat$ maj9 *E $\flat$*



32

ff *div.*
This is — liv - in' now. —

Fm7 *B $\flat$ m7*



34

ff

D $\flat$ maj9 *E $\flat$*



36

This is — liv - in' now. —

Fm7

Bbm7

38

Dbmaj9

Eb

40

Fm7

Bbm7

42 *mf*

You lead the way. God, You're right be - side me.

mf

D $\flat$ E $\flat$

44 *unison*

In Your love I'm com - plete. There's noth - in' like liv -

Fm B $\flat$ m

46

- in' with You. This life You cre - at -

D $\flat$ E $\flat$

48

ed, I choose.—

Fm

Bbm

50

f div.

See the— sun— now burst ing— through— the clouds.

Dbmaj9

Eb

f

52

4

Black and— white— turn to col - or— all— a - round.

Fm7

Bbm7

54

All is — new; — in the Sav - ior — I — am found.

D^bmaj9 *E^b*

56

ff
This is — liv - in' now. —

Fm7 *B^bm7*

58

D^bmaj9 *E^b*

ff

5

60

This is liv - in' now.

Fm7

Bbm7

62

Dbmaj9

Eb

64

You take me high -
(mel.)

Fm7

Bbm7

66

- er than I've been — be - fore. It's Your per -

Dbmaj9

E♭

68

- fect love that sees me soar. God, Your free -

Fm7

B♭m7

70

- dom is an o - pen door. You are ev -

Dbmaj9

E♭

72

- 'ry - thing I want and more.—

Musical notation for measures 72-73. The vocal line is in treble clef with a key signature of three flats. The piano accompaniment is in bass clef. Measure 72 contains the lyrics '- 'ry - thing I want and more.—. Measure 73 is a whole rest.

Fm7

Bbm7

Piano accompaniment for measures 72-73. The right hand is in treble clef and the left hand is in bass clef. Measure 72 features a chord progression of Fm7 and Bbm7. Measure 73 continues the progression.

74

Rap SOLO mf

May - be I ain't real - ly know what liv - in' is.

Musical notation for measures 74-75. The vocal line is in treble clef with a key signature of three flats. The piano accompaniment is in bass clef. Measure 74 contains the lyrics 'May - be I ain't real - ly know what liv - in' is.'. Measure 75 is a whole rest.

D $\flat$ *mp*

75

Is it love? If it was, was I liv - in' it?

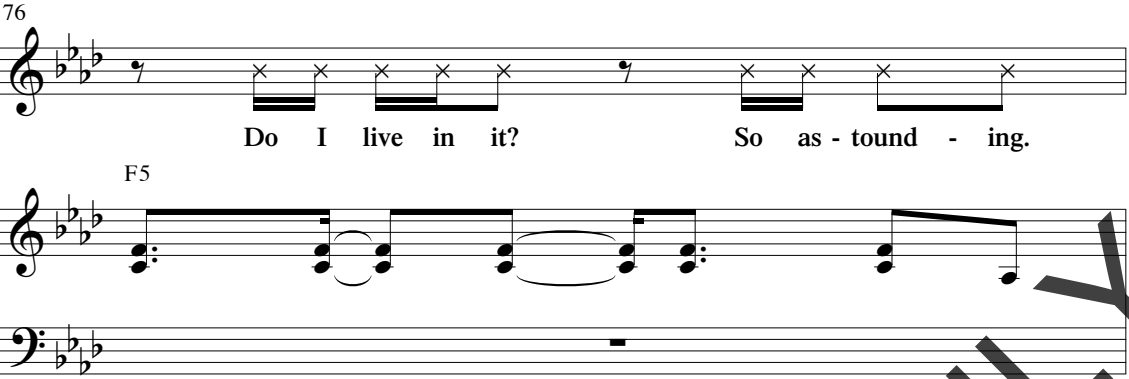
Musical notation for measures 75-76. The vocal line is in treble clef with a key signature of three flats. The piano accompaniment is in bass clef. Measure 75 contains the lyrics 'Is it love? If it was, was I liv - in' it?'. Measure 76 is a whole rest.

E $\flat$ 5

76

Do I live in it? So as - tound - ing.

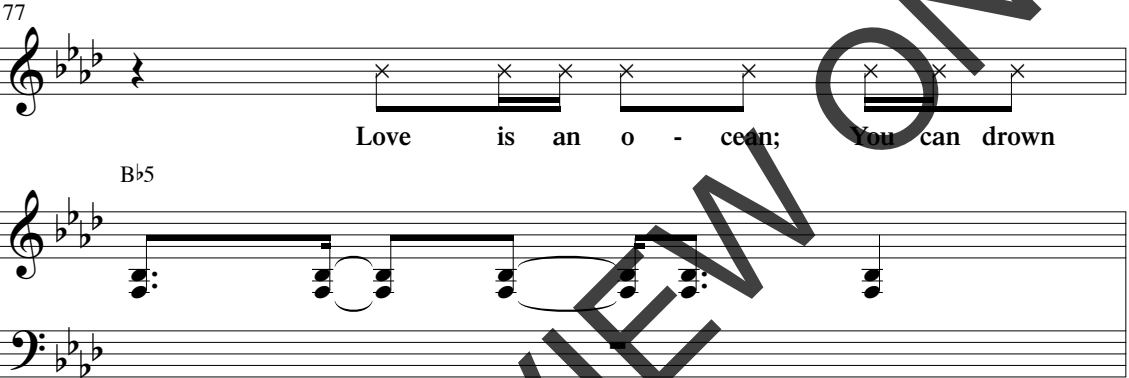
F5



77

Love is an o - cean; you can drown

Bb5

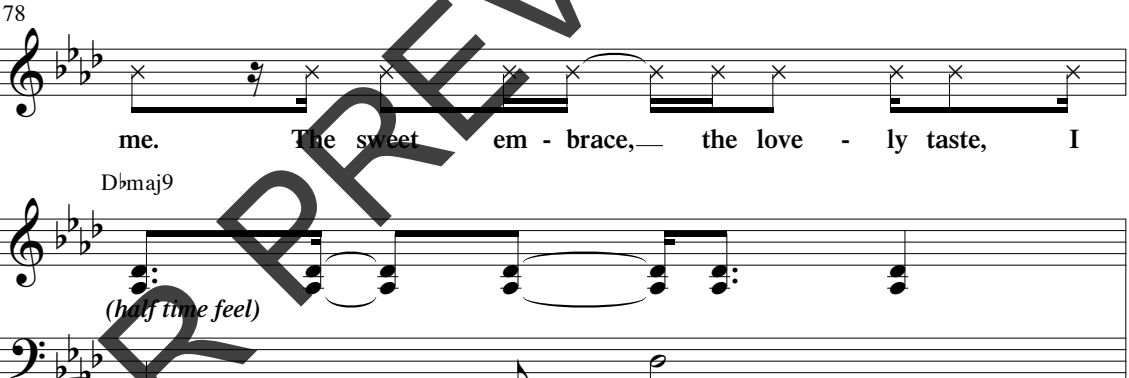


78

me. The sweet em - brace, the love - ly taste, I

Dbmaj9

(half time feel)



79

taste and see. I'm un - der grace. The place to be,

Eb



80

— it means I'll nev - er need an um - brel - la.

Fm7

81

I'm cool in the cold and the hot weath - er.

Bbm7

82

Wheth - er or nev - er I ev - er I un - der - stand I'm a

Dbmaj9

83

man in the hands of great — plans. I stand with faith —

Eb

84

— in a life— I nev - er known or touched.— It's still out -

Fm7

85

side my clutch.— But I'm like, what's to dream—

Bbm7

86

— of, what's to hope— in, what's to die— for and live to no— end? This is liv -

Dbmaj9 Eb

mf building

88

- in'. The life I've been giv - en's a gift.— If I'm - a

Fm7

89

live it, I'm - a live it to death. So what's to dream—

Bbm7

90

— of, what's to hope in, what's to die for and live to no—end? This is liv -

Dbmaj9 Eb

92

in'. The life I've been giv - en's a gift.— If I'm - a

Fm7

93

Musical staff with notes and rests.

live it, I'm-a live it to death! Yeah!

CHOIR *ff*

Musical staff with notes and rests.

This is — liv - in' now.

Musical staff with notes and rests.

B $\flat$ m7

Musical staff with notes and rests.

Musical staff with notes and rests.

D $\flat$ maj9

95

Musical staff with notes and rests.

E $\flat$

Fm7

Musical staff with notes and rests.

97

This is — liv - in' now.

B♭m7 D♭maj9

99

You take me high-

E♭ Fm7 B♭m7

102

- er than I've been — be - fore. It's Your per -

D♭maj9 E♭

104

- fect love that sees me soar.— God, Your free -

Fm7 Bbm7

106

- dom is an o - pen door. You are ev -

Dbmaj9 Eb

108

'ry - thing I want and more.— Woh! —

Fm7 Bbm7

Wake

Words and Music by
ALEXANDER PAPPAS,
HANNAH HOBBS and JOEL DAVIES
Arranged by Daniel Semsen

Pop ♩ = 131

7

C5 D5 Gmaj7 B

mf

4

CHOIR: Prime unison
mf light, blended

Woh

Em C5 D5

7

Woh

At break of — day, in

Gmaj7 B Em C5

10

hope we rise. We speak Your name; we lift our eyes.

D5 B5 E5

13

Tune our hearts in - to Your beat. Where we walk,

C5 D5 B5

16

there You'll be. With fi - re in our eyes, our lives a - light, Your

E5 C5 D5

19

love un - tamed, it's blaz - ing out. The streets will glow for -

B5 E5 C5

22

ev - er bright. Your glo - ry's break - ing through the night.
(harm.)

D5 B5 E5

25

f div.
You will nev - er fade a - way. Your love is here to stay;

C D5

27

by my side, in my life, shin - ing through me ev - 'ry day.

Gmaj7
B

Em

29

8

You will nev - er fade a - way. Your love is here to stay;

C

D5

31

by my side, in my life, shin - ing through me ev - 'ry day.

Gmaj7
B

Em

33

ff unison

Oh Oh — Shin - ing through —

C D5 Gmaj7 B

ff

36

— me. Oh Oh —

Em C D5

39

Shin - ing through — me. You — wake with - in me,

(mel.) div.

Gmaj7 B Em C

42

(opt. 3-part split)

wake with-in me. You're in my heart for - ev - er. You—

(mel.)

D5 Gmaj7 B Em

45

(mel.)

(opt. 3-part split)

—wake with-in me, wake with-in me. You're in my heart—

(mel.)

C D5 Gmaj7 B

48

9

—for - ev - er.

Em C5 D5

mf

CHOIR: unison

mf

51

With fi - re in our eyes, our

Gmaj7
B

Em

C5

54

div.

lives a - light, Your love un - damed it's blaz - ing out. The

D5

B5

E5

57

streets— will— glow for - ev - er bright. Your glo - ry's break - ing

C5

D5

B5

60

through the night. You will nev - er fade a - way.

f

E5 C

f

62

Your love is here to stay; by my side, in my life,

D5 Gmaj7
B

64

shin - ing through me ev - 'ry day. You will nev - er fade a - way.

Em C

66

Your love is here to stay, by my side, in my life,

D5 Gmaj7
B

68

shin - ing through me ev - 'ry day.

Em C

ff

70

ff unison Oh Oh Shin - ing through me.

D5 Gmaj7
B Em

73

Oh Oh — Shin - ing through —

C D5 Gmaj7
B

76

(mel.) div.
— me. You — wake with - in me, wake with - in me.

Em C D5

79

(opt. 3-part split) (mel.)
You're in — my heart for - ev - er. You — wake with - in me,

(mel.)

Gmaj7
B Em C

82

wake with - in me. You're in my heart for - ev - er.

(mel.)

D5 Gmaj7 B Em

85

11

C5 D5 Gmaj7 B Em

mf

89

mp unison

For - ev - er, for - ev - er, for - ev - er

C D5 Gmaj7 B

mp

92

in Your love. For - ev - er, for - ev - er, for - ev - er

mp

Em C D5 Gmaj7
B

96

in Your — love. For - ev - er, for - ev - er,

mf div.

Em C D5

mf

99

for - ev - er. We know — that You will nev - er fade a - way.

f

Gmaj7
B Em C

f

102

Your love is here to stay; by my side, in my life,

D5 Gmaj7
B

104

shin - ing through me ev - 'ry day. You will nev - er fade a - way.

Em C

106

Your love is here to stay; by my side, in my life,

D5 Gmaj7
B

108

shin - ing through me ev - 'ry day.

Em C

ff

110

ff unison

Oh Oh Shin ing through me.

D5 Gmaj7 B Em

113

Oh Oh Shin - ing through

C D5 Gmaj7 B

116 (mel.) div.

— me. You — wake with - in me, wake with - in me.

Em C D5

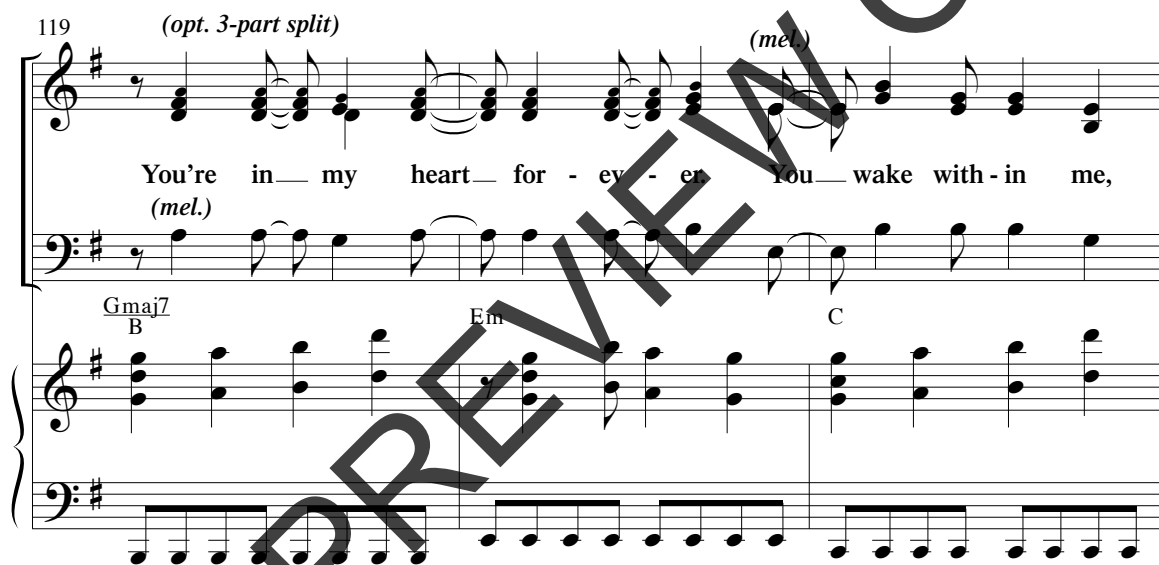


119 (opt. 3-part split) (mel.)

You're in — my heart — for - ev - er. You — wake with - in me,

(mel.)

Gmaj7 B Em C



122

wake with - in me. You're in — my heart — for - ev - er!

(mel.)

D5 Gmaj7 B



Kaleidoscope

37

Words and Music by
CHRIS LLEWELLYN, GARETH GILKESON,
JORDAN FRYE and JORDAN SAPP
Arranged by Daniel Semsén

12 Pop ♩ = 110

Bm

G

3 D Asus

5 SOLO 1 *mf* D *mf*

In the cha - os, you see glo - ry.—

7 D *mf*

From the wreck - age, light is shin - ing— through.—

*accompaniment track includes drum pick-up

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9

So o - pen up — these wea - ry — eyes. —

Bm G

11

D

13

SOLO 2

All a round me, col - ors chang - ing. —

D

15

Though I'm bro - ken, hope is break - ing — through —

13

17

as You o - pen up — these wea - ry — eyes. —

Bm G

19

CHOIR: *unison mf*

I wan - na see what

D

21

You see. Come and re - ar - range me. Let Your love —

D G D G D

mf

23

— be my ka - lei - do - scope. — Change me from the

$\frac{D}{G}$ D Asus

25

in - side. Show me what it looks like. Let Your love —

$\frac{D}{G}$ D $\frac{D}{G}$ D

27

— be my ka - lei - do - scope. — Oh — Oh — Oh —

$\frac{D}{G}$ D Asus

f

29

Oh — Oh Oh — Let Your love —
(harm.)

Bm G

f

31

— be my ka - lei - do - scope. — Oh — Oh Oh —

D Asus

CHOIR: unison

33

14

Oh — Oh Oh — Let Your love —
(harm.)

Bm G

35

— be my ka - lei - do - scope. —

D Asus

37

mf You fill my world with *div.* child - like won - der, —
(harm.)

D *mf*

39

ev - 'ry face re - flec - tions of Your heart, —

41

as You o - pen up — these wear - y — eyes, —

Bm G

43

wear - y — eyes. I wan - na see what

D Asus

45

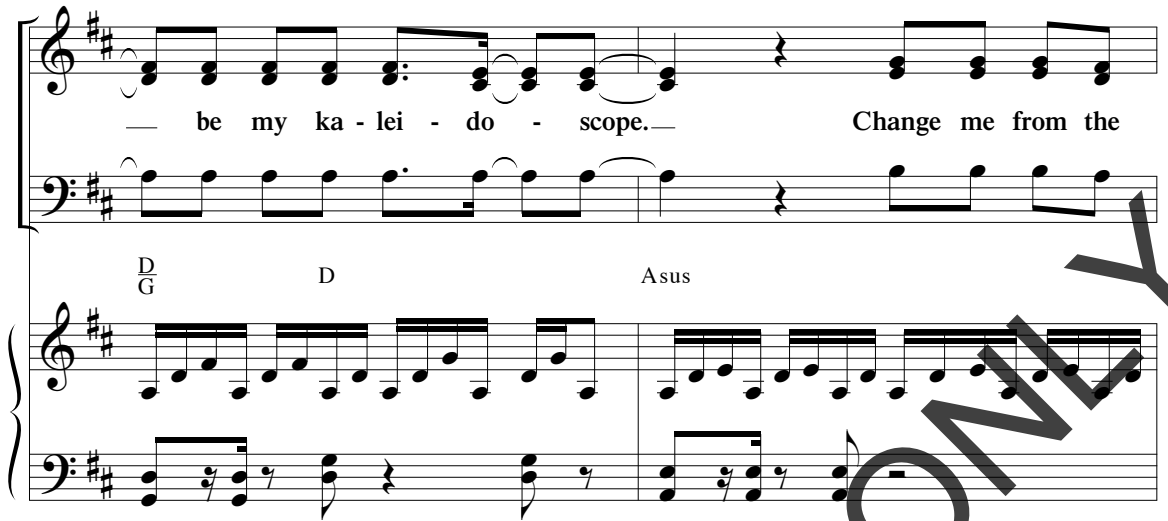
You see. Come and re - ar - range me. Let Your love —

D/G D D/G D

47

— be my ka - lei - do - scope. — Change me from the

$\frac{D}{G}$ D Asus



49

in - side. Show me what it looks like. Let Your love—

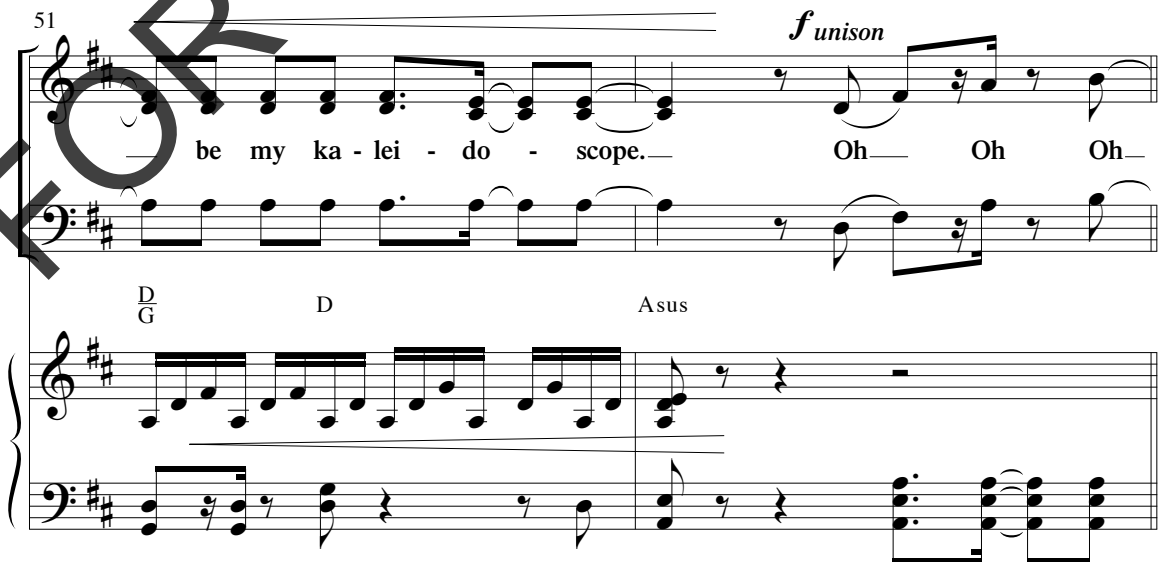
$\frac{D}{G}$ D $\frac{D}{G}$ D



51

— be my ka - lei - do - scope. — Oh— Oh Oh—

$\frac{D}{G}$ D Asus *f* unison



53 *div.*

Oh — Oh Oh — Let Your love —

Bm G

f

55 *unison*

— be my ka - lei - do - scope. — Oh — Oh Oh —

D Asus

57 **15** *div.*

Oh — Oh Oh — Let Your love —

Bm G

59

— be my ka - lei - do - scope. —

D

Asus

61

Heav - en's eyes. — Heav - en's sight. —

G2

D

63

unison

Oh — Oh Oh —

A

Asus

65 *div.*

Fill my heart. Fill my life.

Em7 Bm

67 **16** *SOLO 3 mf*

I wan - na see what

A Asus

69 *(SOLO)*

You see. Come and re - ar - range me. Let Your love—

D/G D D/G D

mp

71 *SOLO*

— be my ka - lei - do - scope. — Change me from the

CHOIR mp

Ooo

$\frac{D}{G}$

D

Asus

73

in - side. Show me what it looks like. Let Your love—

mf

Ooo

Let Your love—

$\frac{D}{G}$

D

$\frac{D}{G}$

D

mf

SOLO

75

— be my ka - lei - do - scope. —

CHOIR

f unison

— be my ka - lei - do - scope. — Oh — Oh — Oh —

$\frac{D}{G}$

D

Asus

$\frac{D}{G}$ D Asus

77

Oh — Oh — Oh —

N.C.

f
(drums)

79

CHOIR

div.

unison

Ka - lei - do - scope. —

Oh — Oh Oh —

81

SOLO *f*

Let Your love —

Oh — Oh Oh —

83 *SOLO* *ff*

— be my ka - lei - do - scope. — Oh — Oh — Oh —

CHOIR ff

Oh — Oh — Oh —

85

Oh — Oh — Oh — Let Your love —

div.

Oh — Oh — Oh — Let Your love —

Bm *G*

ff

87

— be my ka - lei - do - scope. — Oh — Oh — Oh —

— be my ka - lei - do - scope. — Oh — Oh — Oh —

unison

D Asus

89

— Oh — Oh — Oh — Let Your love —

Oh — Oh — Oh — Let Your love —

div.

Em7 Bm A

91

— be my ka - lei - do - scope, — ka - lei - do - scope! —

— be my ka - lei - do - scope, — ka - lei - do - scope! —

D A

93

—

—

—

D

Move (Keep Walkin')

Words and Music by
BRYAN FOLWER, CHRIS STEVENS
and **TOBY MCKEEHAN**
Arranged by Daniel Semsen

17 Pop ♩ = 118
Dm

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece, and the second system contains the next two measures. The music is written for piano in 4/4 time, featuring a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat). The first measure of each system is marked with a piano (*mp*) dynamic. The melody consists of eighth and sixteenth notes, while the accompaniment is a simple bass line. The piece concludes with a final chord in the second measure of the second system.

GIRLS: unison
mp

An - oth - er heart - break__ day.___

Dm

Feels like you're miles a - way._____

Am

N.C.

9

Don't e - ven need no — shade —

GUYS: unison

when your sun don't — shine,

Gm7

11

The image shows a musical score for 'The Christmas Song'. It includes a vocal melody in the upper staves and piano accompaniment in the lower staves. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features chords such as Dm and Am7. The lyrics 'shine.' are written below the vocal staff. A large 'PREVIEW' watermark is overlaid diagonally across the page.

13

Too man - y pass - ing — dreams —

Dm

15

roll by like lim - ou - sines. —

Am N.C.

17

It's hard to keep be - liev in' —

Gm7 when they pass you — by —

19

— and by. —

Dm Am7

21 *mf*

I know your heart been broke a - gain.

N.C. Oh

mf

23

I know your prayers ain't been an - swered yet.

Oh

25

I know you're feel - in' like you've got noth - in' left. — Well,

27

lift your head.— It ain't o - ver yet.— So

Ain't o - ver yet.— So

29

f

move! Keep walk - in'. Sol - dier, keep mov - in' on.

Dm

f Big!

31

Move! Keep walk - in' un - til the morn - ing comes.

Am(4)

33

18

Move! Keep walk - in'. Sol - dier, keep mov - in' on and

Sol - dier, keep mov - in' on.

Gsus Gm7

35

lift your head. — It ain't o - ver yet. —

Ain't o - ver yet. —

Dm

37

GUY'S *mf*

Ech-o-in' in-side your head — are the words that your sweet mom-ma said: —

Dm *mf*

GIRLS

39

mf

“Shoot for the moon, my dear.”— So you took aim out of this at-mos-phere. Be-tween

Am

Abm

41

high stakes— and pump fakes, you’re feet-in’ like you can’t buy a break.—

Gm

43

f div.

Free - dom.

I can hold your hand, but I can’t turn your eyes to free - dom.

Dm

Am7

46 *f*

I know your heart been broke a - gain.

Oh

Dm

f

48

I know your prayers ain't been an - swered yet.

Oh

Am(4)

50 *unison*

I know you're feel - in' like you've got noth - ing left. — Well,

Gsus *Gm7*

52 *Sopranos*

lift your head.— It ain't o - ver yet.— So

Lift your head.— Ain't o - ver yet.—

Dm

54 (*Sopranos*)

move! Keep walk - in'. Sol - dier, keep mov - in' on.

Altos

Woh Woh

GUYS

Move! Keep walk - in'. Move!

Dm

56

Move! Keep walk - in' un - til the morn - in' comes.

Woh

Move! Keep walk - in'. Move!

Am(4)

Am(4)

58

19

Move! Keep walk - in' Sol - dier, keep mov - in' on and

Ooo

Move! Keep walk - in'.

Gsus

Gm7

Gsus Gm7

60

lift your head.— It ain't o - ver yet.—

— It ain't o - ver yet.—

Lift your head.— Ain't o - ver yet.—

Dm

62

GIRLS: unison
sub. *mp*

Hold on. Hold on.—

GUYS

The Lord ain't fin - ished yet.

Gm

sub. mp

64

Hold on. Hold on.

He'll get you through this.

Am(4)

66

Hold on. Hold on.

These are the prom - is - es.

Gm

68

I nev - er will for - get. So

I nev - er will for - get. So

Am(4)

Sopranos

70

mf

hold.

The Lord ain't fin-ished yet.

Altos

hold

on.

Hold on. —

GUYS

hold.

The Lord ain't fin-ished yet.

Gm

72

Hold.

He'll get you through this.

Hold

on.

Hold on. —

Hold.

He'll get you through this.

Am(4)

74

20

Hold.

These are the prom - is - es.

Hold

on.

Hold on. —

Hold.

These are the prom - is - es.

Gm

76

GIRLS: unison

I nev - er will for - get.

I nev - er will for - get.

GUYS

I nev - er will for - get.

I nev - er will for - get.

Asus

A7

78 *mp*

Ooo Ooo

I know your heart been

Dm
mp building

80

Ooo

broke a - gain.

I know your prayers ain't been

Am(4)

82

Ooo

an - swered yet. _____

But it ain't

Gsus *Gm7*

Sopranos

84

f

So get up and

Altos

GUYS

o - ver yet. —

It ain't o - ver yet. —

Dm

86

move!

Keep walk - in'.

Sol - dier, keep mov - ing on.

Woh

Woh

Move!

Keep walk - in'. —

Move!

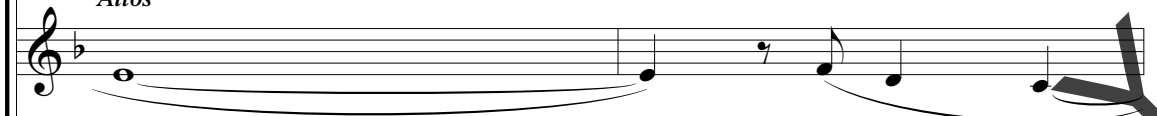
Dm

88 *Sopranos*



Move! Keep walk - in' un - til the morn - in' comes.

Altos



Woh—

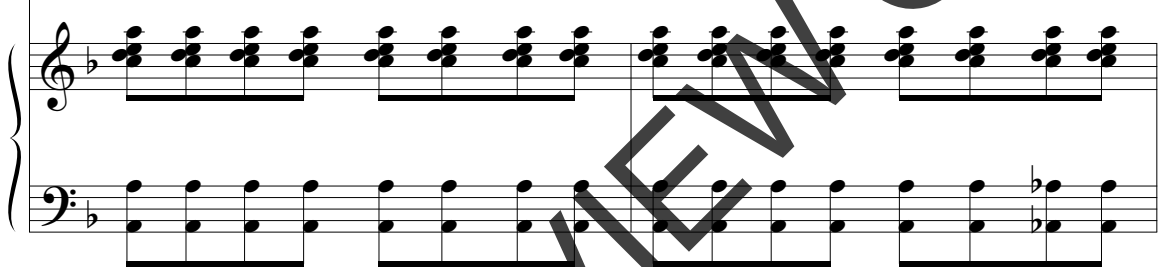
GUYS



Move! Keep walk - in'.—

Move!

Am(4)



90 **21**



Move! Keep walk - in' Sol - dier, keep mov - in' on and



Ooo—



Move! Keep walk - in'.—

Gsus

Gm7



SOLO (or small group of girls)

ff

Lift up your

Sopranos

lift your head.—

It ain't o-ver yet.—

Altos

It ain't o-ver yet.—

GUYS

Lift your head.—

Ain't o-ver yet.—

Dm

94 (SOLO)

head now.

Yeah Lift up your

ff Sopranos

Move! Keep walk - in'.

Sol - dier, keep mov - in' on.

Altos

Woh

Woh

GUYS

Move!

Keep walk - in'.—

Move!

Dm

ff

96 SOLO

head now. Oh _____ Keep be -

Move! Keep walk - in' un - til the morn - in' comes

Woh

Move! Keep walk - in'. _____ Move!

Am7

98 (SOLO out)

liev - ing.

Move! Keep walk - in'. Sol - dier, keep mov - in' on and

Ooo _____

Move! Keep walk - in'. _____

Gm7

100

Sopranos

lift your head.— It ain't o - ver yet.—

Altos

— It ain't o - ver yet.—

GUYS

Lift your head.— Ain't o - ver yet.—

Dm

The image shows a musical score for the hymn 'Lift Your Head'. It includes four staves: Soprano, Alto, Guy, and piano accompaniment. The Soprano and Alto parts have lyrics. The Guy part has lyrics and a 'GUYS' instruction. The piano part has a 'Dm' instruction. The score is in 4/4 time and B-flat major. A large 'STUDENT ONLY' watermark is diagonally across the page.

102

Move! Keep walk - in'.

Move! Keep walk - in'.

Move! Keep walk - in'.

Dm

fff

The River

(a cappella)

Words and Music by
COLBY WEDGEWORTH, JORDAN FELIZ
and JOSHUA SILVERBERG
Arranged by Daniel Semsen and Nathaniel Semsen

22

Pop ♩ = 120

SOLO 1 *mf*

CHOIR
mf *f*

I know a
Down, down, — down — to the riv - er.

Bass SOLO *sfz* (out)

Doo

PERCUSSION (Kick Drum & Cymbal swell)

4 **SOLO 1**

place where we can go to lay the trou-les down eat-in' your

CHOIR
mp

Bye yup bup Bye yup bup Bye yup bup

(Kick Drum & Ticking)

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7

SOLO

soul. I know a place where mer-cy flows, take the

CHOIR

Bye yup bye— Bye yup bup Bye yup bup

10

SOLO 1 & 2 *mf*

stains, make you whit-er than snow. (mel.) Like a

Stains, make you whit-er than snow. Go - in', go - in', go!
div.

Bass SOLO *sfz*

Doo

(Cymbal swell)

12 SOLO 1 & 2

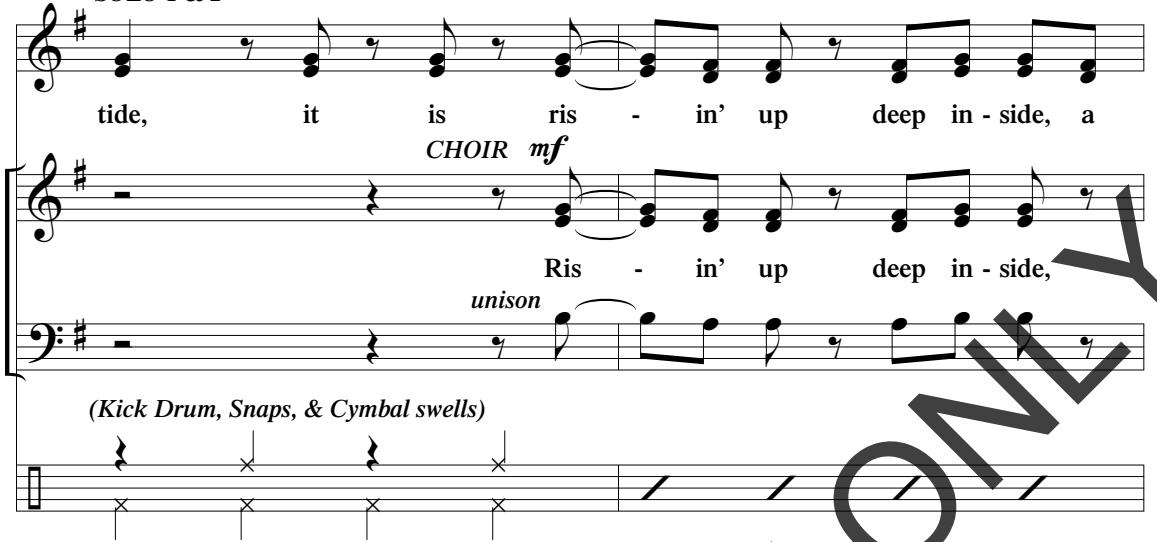
tide, it is ris - in' up deep in - side, a

CHOIR *mf*

Ris - in' up deep in - side,

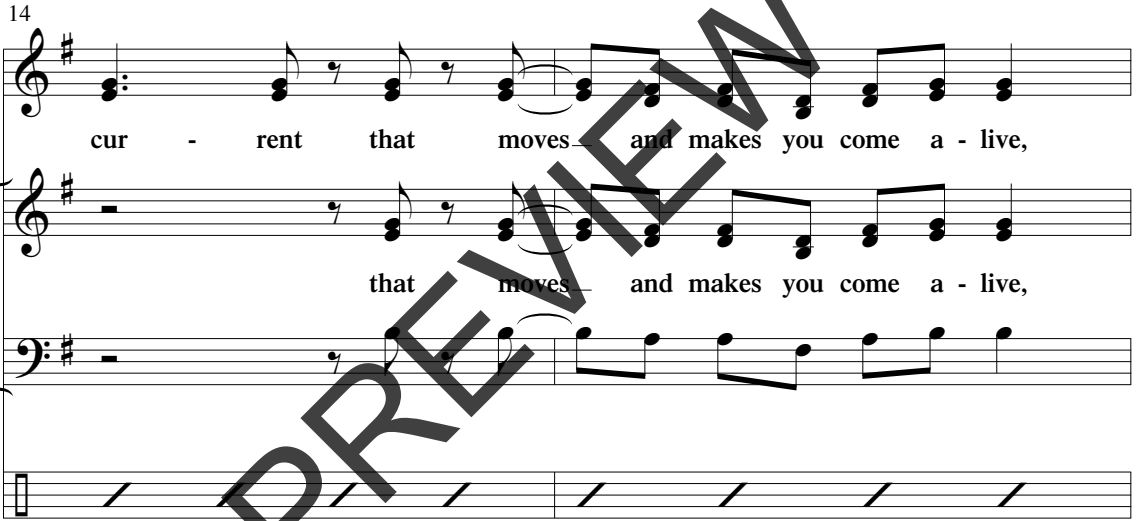
unison

(Kick Drum, Snaps, & Cymbal swells)



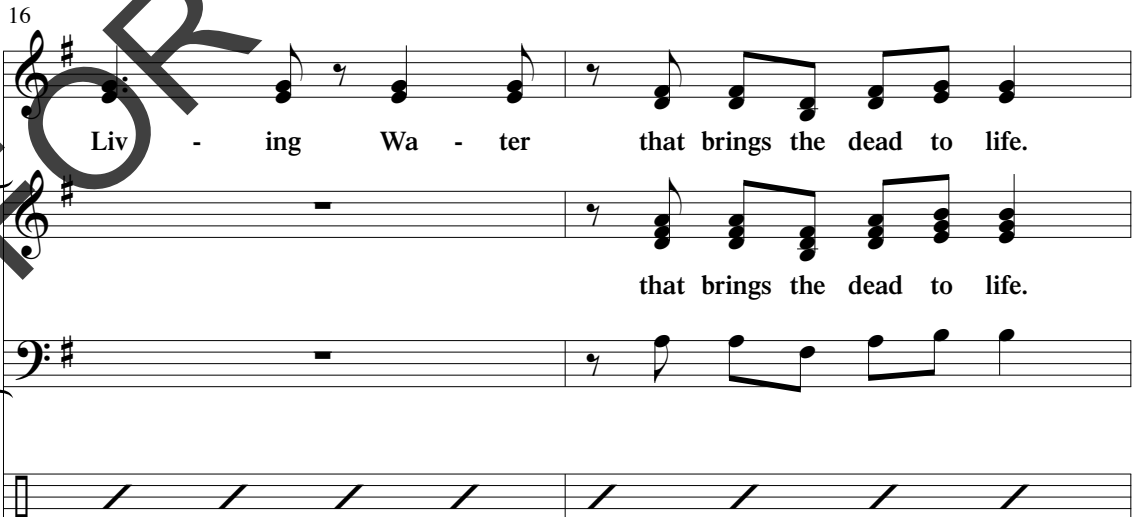
cur - rent that moves and makes you come a - live,

that moves and makes you come a - live,



Liv - ing Wa - ter that brings the dead to life.

that brings the dead to life.



24 *SOLO 1*

by the wa - ter, washed by the wa - ter and rise

SOLO 2

by the wa - ter, washed by the wa - ter, rise

CHOIR

Doo Doo Doo Doo Doo Doo Doo Doo Doo Doo Doo Doo Doo Doo

PERCUSSION (Kick Drum only)

26 *f*

up in a - maz - ing grace. Let's go

f

up in a - maz - ing grace. Let's go

f

Doo Doo Doo Doo Doo Doo Doo Doo Let's go

Bass SOLO sfz

Doo

28 *SOLO 1*

down, down, down to the riv - er.

SOLO 2

down, down, down to the riv - er.

(S) Oh

(A) down, down, down to the riv - er

div. (T)

(B) Oh

Doo Doo

30

Let's go

Let's go

You will leave changed. Let's go

Oop Doom Doom Doom Doom

32

SOLO 1

down, down, down to the riv - er.

SOLO 2

down, down, down to the riv - er.

(S) Oh

(A) down, down, down to the riv - er.

(T)

(B) Oh

Boo

Doo

34

Same, same, same, *p*

Same, same, same, *p*

Same, same, same, *p*

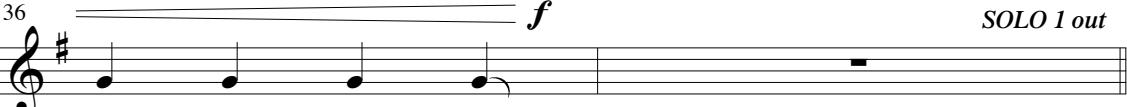
Never the same, same, same,

Oop

Doom Doom— Doom Doom

SOLO 1

36 *f* SOLO 1 out



same, same, same, same.

SOLO 2

f SOLO 2 out



same, same, same, same.

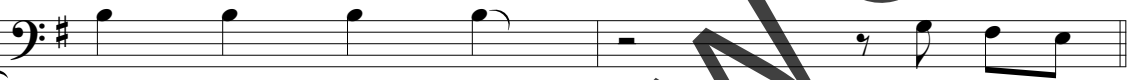
CHOIR

f

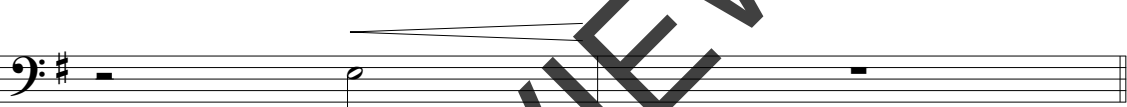


same, same, same, same.
unison

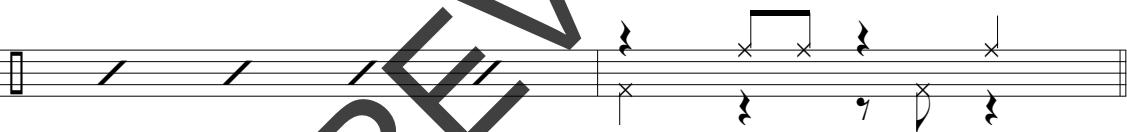
GUYS



I've seen Him



Doo



38 *GIRLS*



Bup bup bup bye yup Bup bup bup bye yup

(GUYS)



move in my own life, took me from



Doo

Doo

Doo



40 *CHOIR*

Bup bup bup In - to par - a - dise.

dust - y roads in - to par - a - dise. All of my

Doo Doo Doo

42

Bup bup bup bye yup Bup bup bup bye yup

dirt, all of my shame drowned in the

Doo Doo Doo

44

SOLO 1 & 2 mf

(mel.) Like a

Bup bup bup bye yup Bup A - gain.

streams that have made me born a - gain. (Bass SOLO out)

Doo Doo Doo Doo Doo

46 SOLO 1 & 2

tide, it is ris - in' up, deep in - side, a

CHOIR *mf*

Ris - in' up, deep in - side,

(Snaps and Cymbal falls)

48

cur - rent that moves and makes you come a - live,

that moves and makes you come a - live,

50 24

Liv - ing Wa - ter that brings the dead to life.

that brings the dead to life.

(Kick Drum & Snare)

52 *SOLO 1*

Oh — Oh Oh We're go - in'

CHOIR

Oh Oh Oh —

Oh —

Bass SOLO sfz — (out)

Doo

(PERCUSSION out)

54 (SOLO 1)

down to the riv - er, down to the riv - er, down —

(CHOIR)

Oh

p Altos only

Doo Doo Doo Doo Doo Doo Doo Doo

(T) div.

(B)

Doo Doo Doo Doo Doo Doo Doo Doo

56 (SOLO 1)

to the riv - er to pray, — ay, ay. Let's get washed —

SOLO 2

Washed —

(CHOIR)

p add Sopranos

Doo Doo Doo Doo Doo Doo Doo Doo Doo Doo Doo Doo Doo Doo

unison

58 *SOLO 1*

by the wa - ter, washed by the wa - ter and rise

SOLO 2

by the wa - ter, washed by the wa - ter, rise

CHOIR

Doo Doo Doo Doo Doo Doo Doo Doo Doo Doo Doo Doo Doo Doo

PERCUSSION (Kick Drum only)

60 *f*

up in a - maz - ing grace. Let's go

f

up in a - maz - ing grace. Let's go

f

Doo Doo Doo Doo Doo Doo Doo Doo Let's go

Bass SOLO sfz

Doo

62

SOLO 1

Musical staff with notes and lyrics: down, down, down to the riv - er.

SOLO 2

Musical staff with notes and lyrics: down, down, down to the riv - er.

(S) Oh

Musical staff with notes and lyrics: (A) down, down, down to the riv - er. You will leave

div.

(T)

Musical staff with notes and lyrics: (B) Oh

(B) Oh

Musical staff with notes and lyrics: Doo Doo Oop

Doo

Doo

Oop

65

25

Musical staff with notes and lyrics: Let's go down, down, down

Let's

go

down,

down,

down

Musical staff with notes and lyrics: Let's go down, down, down

Let's

go

down,

down,

down

Oh

Musical staff with notes and lyrics: changed. Let's go down, down,

changed.

Let's

go

down,

down,

Oh

Musical staff with notes and lyrics: Doom Doom Doom Doom Doo

Doom

Doom

Doom

Doom

Doo

67 *SOLO 1*

— to the riv - er. —

SOLO 2

— to the riv - er. —

(S) —

(A) down to the riv - er. Nev - er the same. Let's go

(T) —

(B) —

(Bass SOLO out)

Doo — Oop Doom Doom — Doom Doom

70

SOLO 1 mf

SOLO 2 mf

CHOIR

down. —

(Ticks (or Hi-hat) only, Kick Drum out)

The musical score for measures 70-72 consists of five staves. The first staff is for SOLO 1, marked *mf*, with a melodic line and 'Ooo' vocalizations. The second staff is for SOLO 2, also marked *mf*, with a similar melodic line and 'Ooo' vocalizations. The third staff is for the CHOIR, with a 'down.' instruction. The fourth staff is for the percussion, marked *(Ticks (or Hi-hat) only, Kick Drum out)*, showing a sequence of ticks/hi-hats and a kick drum. The fifth staff is empty.

73

SOLO 1

Ooo

SOLO 2

Ooo

CHOIR mf

Let's go down.

Let's go down to the riv-er.

(Cymbal swell)

75

Ooo

Ooo

Ooo

Ooo

div.

Let's go down to the riv - er. Let's go down to the riv-er.

SOLO 1

77

Oh Let's go down. We're go - in'

SOLO 2

Let's go down.

CHOIR

Let's go! Let's go down.

Let's go! Let's go down.

(Cymbal swell)

(Cymbal swell)

80 SOLO 1

down to the riv-er, down to the riv-er, down to the riv-er to pray,

down to the riv-er, down to the riv-er, down to the riv-er to pray,

down to the riv-er, down to the riv-er, down to the riv-er to pray,

down to the riv-er, down to the riv-er, down to the riv-er to pray,

(Kick Drum & long Cymbal fades)

(Kick Drum & long Cymbal fades)

83 SOLO 1

— ay, ay. Let's get washed — by the wa-ter, washed — by the wa-ter rise —

SOLO 2

Washed — by the wa-ter, washed — by the wa-ter, rise —

CHOIR *mf*

Ooo

8 #8

86

— up in a-maz - ing grace.

— up in a-maz - ing grace.

f *fp*

Oh Ah Ah Ah Ah

(Cymbal swell) (Hi-hat only)

XXXXXX

SOLO 1

89 *ff*

Down, down, down to the riv - er.

SOLO 2

ff

Down, down, down to the riv - er.

(S) *ff* Oh

(A) Down, down, down to the riv - er. You will leave

div. (T)

(B) Oh

Doo Doo Oop

92

Let's go down, down, down

Let's go down, down, down

Oh

changed. Let's go down, down, down

Oh

Doom Doom Doom Doom Doo

94 *SOLO 1*

to the riv - er.

SOLO 2

to the riv - er.

(S)

(A) down to the riv - er. Nev - er the

(T)

(B)

Doo Oop

96 *SOLO 1 ff*

Let's go down.

SOLO 2 ff

Ooo

(S) *ff* Let's go down.

(A) same.

(T)

(B)

Down, down,

unison

Doom Doom Doom

(Cymbal swell)

Doo

ff

98

SOLO 1

SOLO 2

CHOIR

unison

down to the riv - er. Got-ta go, got-ta go, got-ta

Doo Doo

100

div. grace.

go down in a - maz - ing grace. Down, down,

Doo Doo Doo

102

SOLO 1

SOLO 2

CHOIR

unison

down to the riv - er. Got - ta go, got - ta go, got - ta

Doo Doo Doo Doo

104

go down in a - maz - ing grace.

Doo

Fierce

Words and Music by
CHRIS QUILALA, JOSHUA SILVERBERG
and MIA FIELDS
Arranged by Daniel Semsen

Modern rock ♩ = 79

27

A

E

mf

3

CHOIR: unison
mp

Be - fore I call, —

C#m7

B

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5

— be - fore I ev - er cry, — You an - swer me —

(harm.)

A2 E

mp

7

— from where the thun - der hides. — I can't out - run —

C#m7 Bsus B5

9

this heart I'm teth - ered to. — With ev - 'ry step, —

A2 E

11

I col-lide— with you.—

C#m7 Bsus

13

f div.
Like a ti - dal wave crash - ing o - ver me,

A2 E

15

rush - ing in to meet— me here,— Your love— is fierce.—

C#m7 B(add4)

17

Like a hur - ri - cane that I can't es - cape,

A2 E

19

tear - ing through the at - mos - phere, Your love — is fierce. —

C#m7 B(add4)

21

mf
You can - not fail. — The on - ly thing I've found —

A2 A2

mf

23

is through it all — You nev - er let me down. —

E C#m7

FOR PREVIEW ONLY

25

You don't hold back, — re-lent-less in — pur - suit. —

B5 A2

FOR PREVIEW ONLY

27

At ev - 'ry turn — I come face to face —

E C#m7

FOR PREVIEW ONLY

29

— with You. — Like a ti - dal wave

B5 A2

f



31

crash-ing o - ver me, rush-ing in to meet— me here,—

E C#m7



33

Your love — is fierce. — Like a hur - ri-cane

B(add4) A2



29

35

that I can't es-cape, tear-ing through the at - mos-phere,

E C#m7

37

Your love — is fierce —

B(add4) A2

sub. *mp*

39

GIRLS: unison *mp*

You chase me down.

A2

41

You seek me out. How can I — be lost —

C#m7

43

— when You — have called — me found? You chase me down.

mf

GUYS: unison

B A2

mf

45

You seek me out. How can I — be lost —

C#m7

47

f *div.*

— when You— have called me found?— You chase me down.

(harm.)

B A2

f

49

30

You seek me out. How can I— be lost—

C#m7

51

— when You— have called— me found?—

B B5

53 *ff*

Like a ti - dal wave crash - ing o - ver me,

N.C. E

ff

55

rush - ing in to meet me here, — Your love — is fierce. —

C#m7 B(add4)

57

Like a hur - ri - cane that I can't es - cape,

A2 E

59

tear-ing through the at - mos - phere, — Your love — is fierce. —

Your love — is fierce. —

C#m7 B(add4)

61

— Your love — is fierce. —

(mel.)

Like a ti - dal wave crash - ing o - ver me,

A E

Stay strong!

63

— Your love — is fierce. —

rush - ing in to meet — me here, — Your love — is fierce. —

C#m7 B

65

— Your love — is fierce. —

— Like a hur - ri - cane that I can't es - cape, —

A E

67

— Your love — is fierce. —

— tear - ing through the at - mos - phere, —

C#m7 B

69

—

E

Your Love Awakens Me

Words and Music by
CHRIS QUILALA and PHIL WICKHAM
Arranged by Daniel Semsen

Pop ♩ = 101
31 N.C.

3 *CHOIR: unison f*

5

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GIRLS: unison

mf

7

There were walls— be - tween— us. By the cross— You came and

E♭

mf

9

broke them down, You broke them down.

E♭
A♭

GUYS: unison

mf

11

There were chains— a - round— us. By Your grace— we are no

E♭

13

long - er bound, no long - er bound.

E♭
A♭

32

15

CHOIR: unison

You called me out of the grave. You called me in - to the light.

 $E\flat$
 $B\flat$

Cm7

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

17

You called my name, and then my heart came — a - live.

19

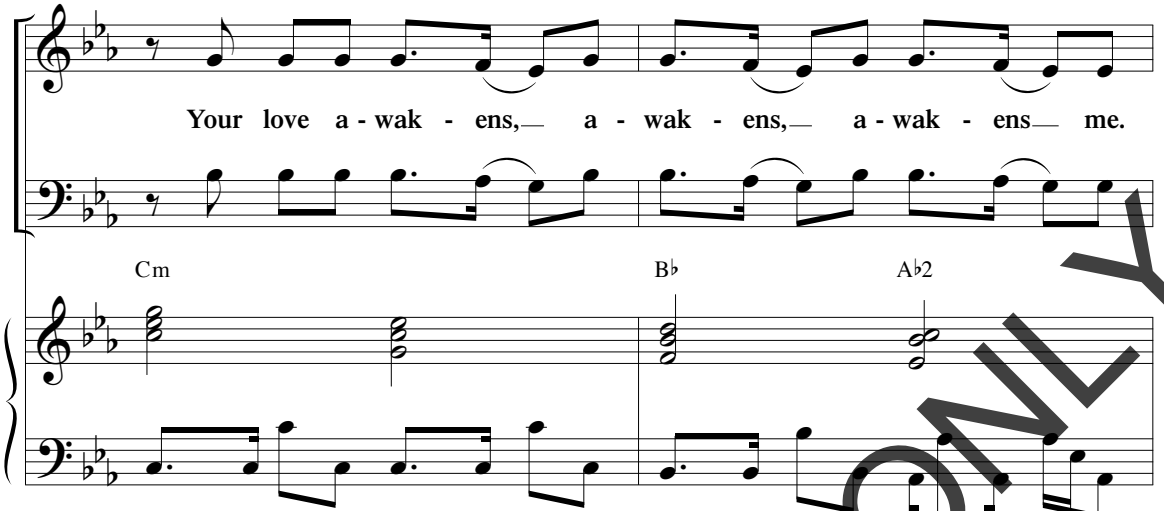
Your love is great - er. — Your love is strong - er.
(harm.)

 $E\flat$ A $\flat$ *f*

21

Your love a - wak - ens, — a - wak - ens, — a - wak - ens — me.

Cm B $\flat$ A $\flat$ 2



23

div.
Your love is great - er. — Your love is strong - er.

E $\flat$ A $\flat$



25

Your love a - wak - ens, — a - wak - ens, — a - wak - ens — me. —

Cm B $\flat$ A $\flat$ 2



27

CHOIR: unison

Musical score for measures 27-28. The top system shows a choir unison vocal line with lyrics "Oh" and "Oh". The bottom system shows a piano accompaniment with chords Eb and Fm7.

29

Musical score for measures 29-30. The top system shows a choir unison vocal line with lyrics "Oh" and "Oh". The bottom system shows a piano accompaniment with chords Ab2 and Bbsus.

31

mf div.

Musical score for measures 31-32. The top system shows a choir unison vocal line with lyrics "Feel the dark - ness shak - ing." and "All the dead_ are com - ing". The bottom system shows a piano accompaniment with chords Eb and mf.

33

back to life, I'm back to life._____

back to life. I'm back to life._____

*E♭
A♭*

35

Hear the song._____

Hear the song._____ a - wak - en, all cre - a - tion sing - ing,

E♭

37

unison

"We're a - live 'cause You're a - live!"_____

"We're a - live 'cause You're a - live!"_____

*E♭
A♭*

33

39

You called me out of the grave. You called me in - to the light.

(harm.)

$E\flat$
 $B\flat$

$Cm7$ $E\flat$
 $B\flat$ $A\flat2$

41

You called my name and then my heart came— a - live.

43

f div.
Your love is great - er. Your love is strong - er.

$E\flat$ $A\flat$

f

45

Your love a - wak - ens, — a - wak - ens, — a - wak - ens — me.

Cm Bb Ab2

47

Your love is great - er. — Your love is strong - er.

Eb Ab

49

Your love a - wak - ens, — a - wak - ens, — a - wak - ens — me. —

Cm Bb Ab2

CHOIR: unison

51 *f*

And what a — love — we've found. —

E $\flat$ *E $\flat$ /*A $\flat$**

f

53

Death can't — hold — us down. We shout it out. —

E $\flat$ *Cm*

55 *div.*

We're a - live — 'cause You're a - live! — And what a — love — we've found. —

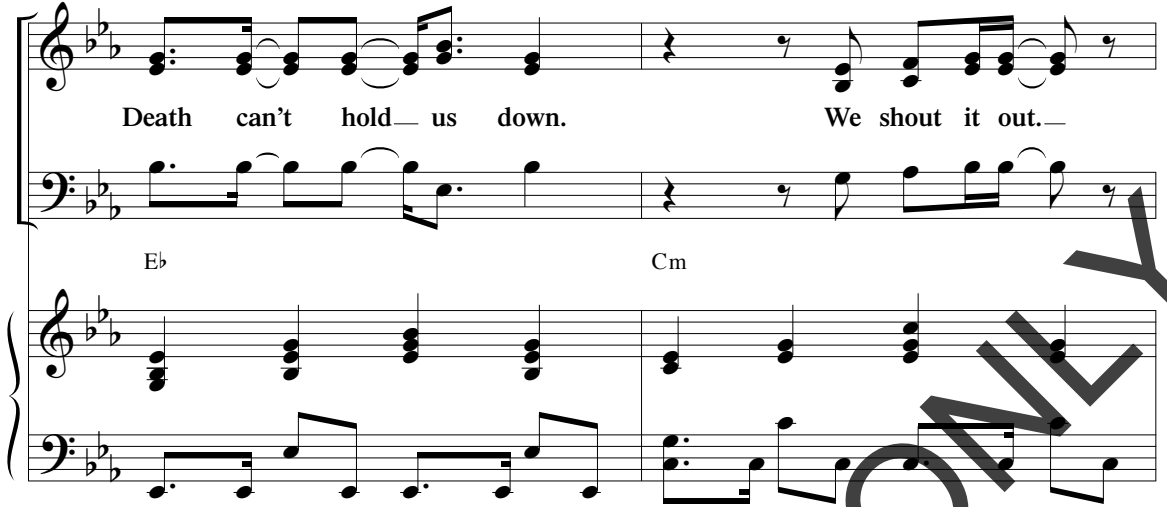
(harm.)

B $\flat$ sus *E $\flat$ /*A $\flat$**

57

Death can't hold— us down. We shout it out.—

E♭ Cm



59

We're a - live— 'cause You're a - live!

B♭sus E♭



61

CHOIR: unison
mp

Your love is great - er.—

E♭5

mp



63

Your love is strong - er. Your love a - wak - ens, — a -

E♭
A♭

65

wak - ens, — a - wak - ens — me. Your love, Your love is great - er. —

mf div.

E♭
mf

67

Your love is strong - er. Your love a - wak - ens — a -

Your love, Your love

Fm7 *E♭*
A♭

69 wak - ens, — a - wak - ens — me. *f*
a - wak - ens — me. Your love is great - er. —

71 Your love is strong - er. Your love a - wak - ens, — a -
A^b Cm

73 wak - ens, — a - wak - ens — me. Your love is great - er. —
B^b A^b2 Eb

75

Your love is strong - er. Your love a - wak - ens, a -

Ab *Cm*

77

wak - ens, a - wak - ens me

Bb *Ab2* *Eb* *Oh*

ff

79

Your love a - wak - ens me.

Oh *Oh*

Fm7 *Ab2*

81

Your love is great - er.

Oh

B $\flat$ sus

Oh

E $\flat$

83

Your love is strong - er.

Your love a - wak - ens, - a -

Oh

Fm7

Oh

A $\flat$ 2

85

wak - ens, - a - wak - ens - me!

B $\flat$ susE $\flat$

God Is on the Move

Words and Music by
CLIFF WILLIAMS, IAN ESKELIN,
MIKEY HOWARD and TONY WOOD
Arranged by Daniel Semsen

Modern rock ♩ = 106

35

B♭2

F

C(add4)

B♭2

F

C(add4)

GUYS: unison

5

mf

An - y time a heart turns from dark - ness to light,

B♭2

F

C(add4)

7

an - y time temp - ta - tion comes and some - one stands to fight,

B♭2

F

C(add4)

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9 *add GIRLS*
mp *mf*

Ooo

an - y time some - bod - y lives to serve and not be served,

B $\flat$ 2 F C(add4)

11

know, I know, I know, I know God is on the move, on the

C Dm

13

move. Hal - le - lu - jah! God is on the move in man - y

B $\flat$ 2 F

The image shows a musical score for page 122. It consists of three systems of music. Each system has a vocal line (treble and bass clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat). The first system starts at measure 9, marked 'mp' (mezzo-piano) and 'mf' (mezzo-forte). The vocal line has a long note 'Ooo' spanning measures 9 and 10. The piano accompaniment has chords B-flat2, F, and C(add4). The second system starts at measure 11. The vocal line has the lyrics 'know, I know, I know, I know God is on the move, on the'. The piano accompaniment has chords C and Dm. The third system starts at measure 13. The vocal line has the lyrics 'move. Hal - le - lu - jah! God is on the move in man - y'. The piano accompaniment has chords B-flat2 and F. A large diagonal watermark 'FOR PREVIEW ONLY' is overlaid across the entire page.

15

might - y — ways. — God is on the move, on the

C(add4) Dm

17

36

move. Hal - le - lu - jah! God is on the move, on the

Bb2 F

19

move to - day. —

C(add4) Bb2 *f*

21

mf unison

An - y time in weak - ness some - one

F

C(add4)

Bb2

mf

23

falls up - on their knees

or dares to speak the Truth that

F

C(add4)

Bb2

25

sets men — free, —

an - y time the choice is made to

F

C(add4)

Bb2

27

div.

stand up - on the Word, I know, I know, I know, I know

F C(add4) F5

29

God is on the move, on the move. Hal - le - lu - jah!

Dm Bb2

31

God is on the move in man - y might - y ways.

F C(add4)

33

God is on the move, on the move. Hal - le - lu - jah!

Dm Bb2

35

37

God is on the move, on the move to - day.

F C(add4)

37

Yeah

Dm C E Bb F A Bb2 C sus

CHOIR: unison

39

f

I see a gen - er - a - tion — stand - ing on the Truth.

Dm7 $\frac{C}{E}$ B $\flat$ $\frac{F}{A}$ B $\flat$ 2 Csus

41

In each and ev - 'ry na - tion — God is on — the move. —

Dm $\frac{C}{E}$ B $\flat$ $\frac{F}{A}$ B $\flat$ 2 Csus

SOLO 1

43

mp

An - y time the Gos - pel stirs a search - ing — soul —

B $\flat$ 2 F C(add4)

45

CHOIR *mf*

SOLO 2
mp

I

and some - one says, "Send me; here I — go." —

Bb2 F C(add4)

47

know, I know, I know, I — know —

Bb2

49

God is on the move, on the move. Hal - le - lu - jah!

Em C2

f

51

God is on the move in man - y might - y — ways. —

(harm.)

G D(add4)

53

38

God is on the move, on the move. Hal - le - lu - jah!

Em C2

55

God is on the move, on the move to - day. —

G D(add4)

57

ff

God is on the move, on the move. Hal - le - lu - jah!

God

is

on

the

Em

C2

ff

59

God is on the move in man - y might - y ways. —

move,

He is

on

the —

move. —

G

D(add4)

61

God is on the move, on the move. Hal - le - lu - jah!

God

is

on

the

Em

C2

63

God is on the move, on the move, on the move to - day.—

move,

G

D(add4)

65

Yeah!

Em

D
F#

C

G
B

C2

Dsus

67

God is on the move!—

Em

D
F#

C

G
B

C2

Dsus

69

I see a gen - er - a - tion — stand - ing on the Truth.

Em D F# C G B C2 D5

71

In each and ev - 'ry na - tion, God is on — the move. —

Em D F# C G B C2 D5

73

I see a gen - er - a - tion stand - ing on the Truth.

Em D F# C G B C2 D

75

In each and ev - 'ry na - tion, — God is

Em D F# C G B

77

on the move!

D5 Em D F# C

79

G

King of My Heart

Words and Music by
JOHN MARK MCMILLAN
and SARAH MCMILLAN
Arranged by Daniel Semsen

Worship ballad ♩ = 68

39

AmG(add4)FCAmG(add4)

mp

4

SOLO *mp*

Let the King of my heart be the moun-

6

- tain where I run, the foun - tain I drink from. Oh,— He

F CAmG(add4)

GIRLS: unison
mp

8

is my song.— Let the King of my heart be the shad -

F C C

10

- ow where I hide, the ran - som for my life. Oh,— He

F C Am G(add4)

12

CHOIR: unison

is my song.— You are good, good.

mp

F C Am G(add4)

14

Oh _____ You are good, good.

F C Am G(add4)

FOR PREVIEW ONLY

16

Oh _____ You are good, good.
(harm.)

F C Am G(add4)

FOR PREVIEW ONLY

18

Oh _____ You are good, good.

F C Am G(add4)

FOR PREVIEW ONLY

20 *mf*

Oh Let the King of my heart

F C C be the wind

22

Oh,— He

— in - side my sails, the an - chor in the waves. Oh,— He

F C Am G(add4)

24

is my song.— Let the King of my heart be the fire—

is my song.— Let the King of my heart—

F C

26

— in - side my veins, the ech - o of my days. Oh, — He

F C Am G(add4)

28

is my song. — *f div.* You are good, good.

(mel.)

F C Am G(add4)

30

Oh — You are — good, good.

F C Am G(add4)

32

Oh _____ You are good, good.

F C Am G(add4)

34

41

Oh _____ You are good, good.

F C Am G(add4)

36

Oh _____

GUYS mp

F C C You're nev - er gon - na let,

mp

38

nev - er gon - na let me down. ——— You're nev - er gon - na let,

Am

40

nev - er gon - na let me down. ——— You're nev - er gon - na let,

CHOIR: unison *mf*

C

mf

42

nev - er gon - na let me down. ——— You're nev - er gon - na let,

div.

(harm.)

F C G Am G(add4)

44 *f*

nev-er gon-na let me down. You are good, good.

F Gsus Am G(add4)

46

Oh— You are— good, good.

F C Am G(add4)

48

Oh— You are good, good.

F C Am G(add4)

50

42

Oh _____ You are good, good.

F C Am G(add4)

52

(opt. Soprano div.)

Oh _____ You are good, good.

F C Am N.C.

f (drums only)

You're nev - er gon - na let,

54

Oh _____ You are good, good.

nev - er gon - na let me down. _____ You're nev - er gon - na let,

56

ff

Oh _____ You are good, good.

nev-er gon-na let me down. _____ You're nev-er gon-na let,

Am G(add4)

ff

58

Oh _____ You are good, good.

nev-er gon-na let me down. _____ You're nev-er gon-na let,

F C Am G(add4)

60

Oh _____

nev-er gon-na let me down. _____

F C Am G(add4)

mf

62 *GIRLS: unison mp* ♩ = 64

When the night is hold - ing on — to me, —

F C Am G(add4) F C

mp

65 *CHOIR: unison*

God is hold - ing on. — And when the night is hold - ing on —

Dm C F Am G(add4)

68 *p div. rit.*

to me, — God is hold - ing on. —

(harm.)

F C Dm Gsus F C *

p rit.

*accompaniment track continues to fade after vocal cutoff

No Longer Slaves

Words and Music by
BRIAN JOHNSON, JOEL CASE
and JONATHAN DAVID HELSER
Arranged by Daniel Semsen

43 Rock ballad ♩ = 75

GIRLS: unison *mp*

Am G C F

mp

You un - rav -

4

- el me — with a mel o - dy. — You sur - round —

C5

simply

6

— me with — a song — of de - liv -

F2 Gsus C5

8

- er - ance — from my en - e - mies — till all —

C5

10

— my fears — are gone. —

F2 Gsus C5

I'm no long -
(Sopranos)

12

- er — a slave — to fear; —

p (Altos) Ooo
add GUYS: unison
p

F2 G(add4) C

mf

I —
(Sopranos)

14 — am — a child — of God.

I'm no long -

Musical score for measures 14-15. The vocal line (treble clef) features a melody with eighth and quarter notes, including a long note on 'a' in 'a child'. The piano accompaniment (grand staff) consists of chords and moving lines. Chords are labeled: Am, G(add4), and C. A large '44' is visible in the background.

16 — er — a slave — to fear; —

I —

Musical score for measures 16-17. The vocal line continues the melody. The piano accompaniment includes chords labeled: F/A, G(add4), and C. A large '44' is visible in the background.

18 — am — a child — of God. —

Musical score for measures 18-19. The vocal line concludes the phrase. The piano accompaniment features chords labeled: Am, G(add4), Am, and G. A large '44' is visible in the background.

20

CHOIR: unison *mp*

From my moth - er's womb — You have cho-

C F C

mp

22

- sen me. — Love has called — my name. —

Em F2 G(add4)

24

div. cresc.
(mel.) I've been born — a - gain — to a fam -

C

cresc.

26

- i - ly. — Your blood — flows through — my veins. —

Em

F2

G(add4)

28

(mel.) *mf*
I'm no long er a slave — to fear; —

C

F2

G(add4)

mf

30

I — am — a child — of God. —

C

Am

G(add4)

32

I'm no long - er a slave to fear;—

C F2 G(add4)

34

I am a child of God.—

C Am G(add4)

36

I'm no long - er a slave to fear;—

C F2 G(add4)

38

I am a child of God.

C Am G(add4)



40

I'm no longer a slave to fear;

C F2 G(add4)

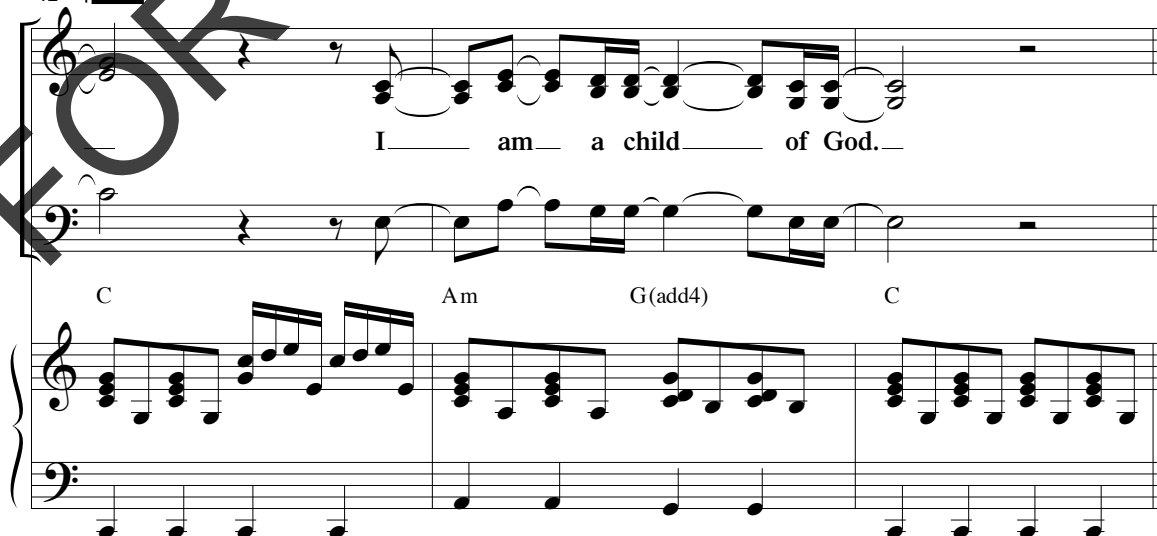


42

45

I am a child of God.

C Am G(add4) C



45 *sub. mp*
unison

Musical score for measures 45-47. The vocal part (treble clef) features a unison melody with lyrics "Oh" repeated three times. The piano accompaniment (grand staff) consists of chords in the right hand and a simple bass line in the left hand. Chords are labeled: Am, G/B, C, F, Am, G/B. The dynamic is *sub. mp*.

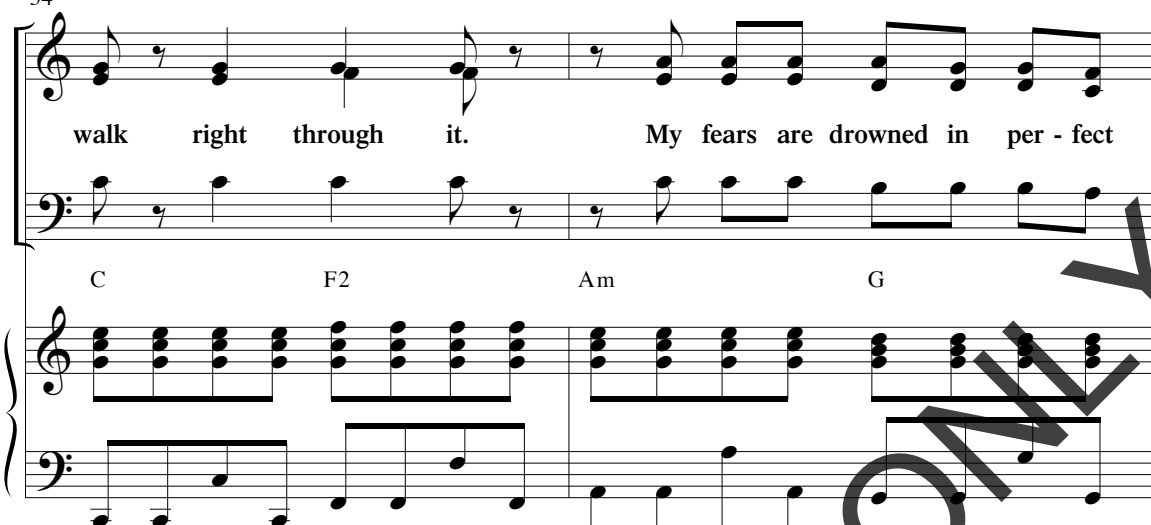
Musical score for measures 48-50. The vocal part (treble clef) features a melody with lyrics "Oh" repeated three times. The piano accompaniment (grand staff) features a more active bass line. Chords are labeled: C, F, Am, G/B, C, F. The dynamic is *mf div.*.

Musical score for measures 51-53. The vocal part (treble clef) features a melody with lyrics "Oh" repeated twice, followed by "You split the sea so I could". The piano accompaniment (grand staff) features a more active bass line. Chords are labeled: Am, G/B, C, F, Am, G. The dynamic is *ff*.

54

walk right through it. My fears are drowned in per - fect

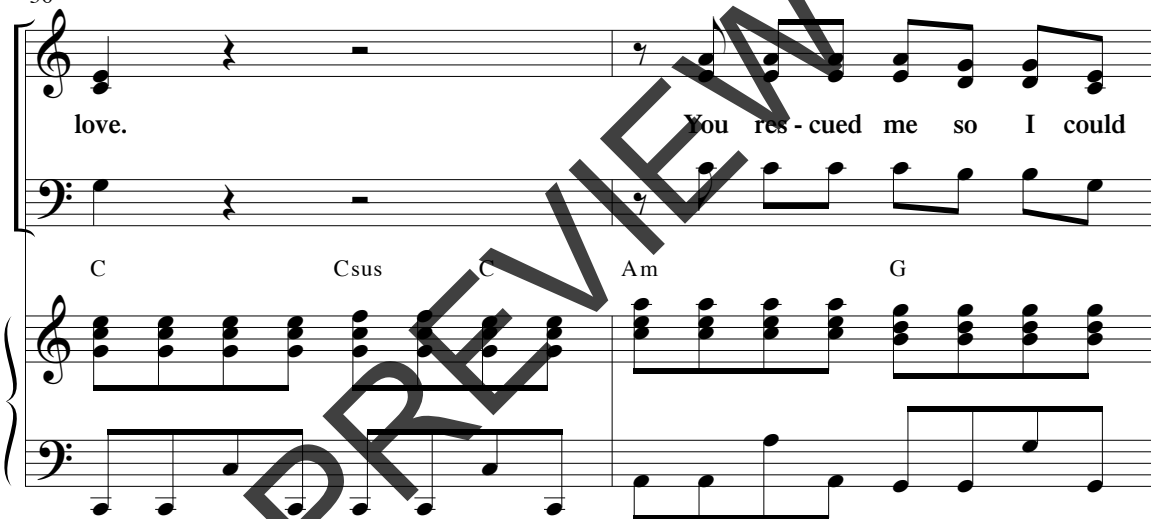
C F2 Am G



56

love. You res - cued me so I could

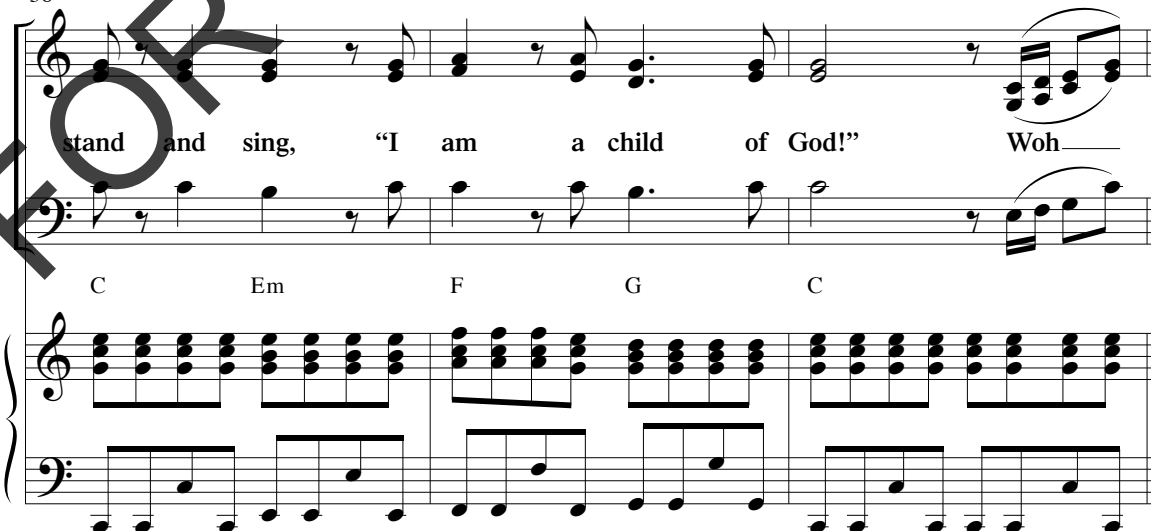
C Csus C Am G



58

stand and sing, "I am a child of God!" Woh—

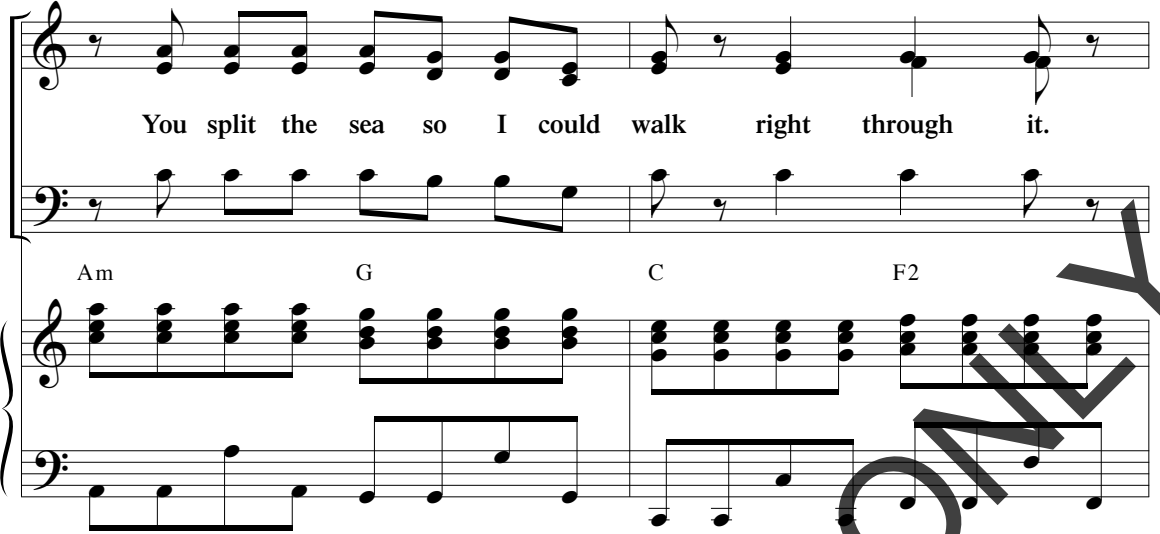
C Em F G C



61

You split the sea so I could walk right through it.

Am G C F2



63

My fears are drowned in per - fect love. Oh

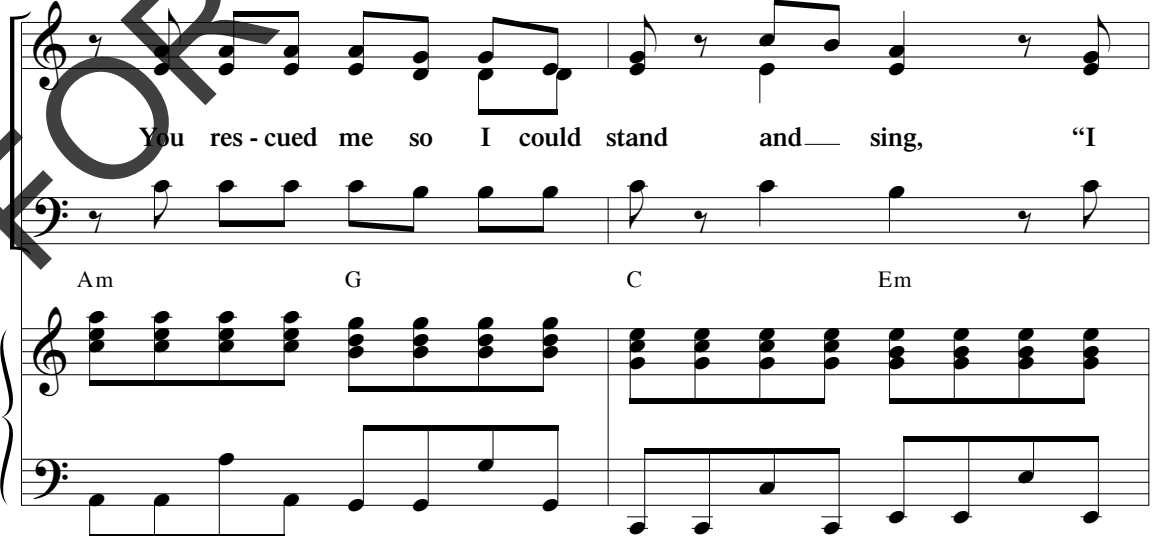
Am G C Csus C



65

You res - cued me so I could stand and sing, "I

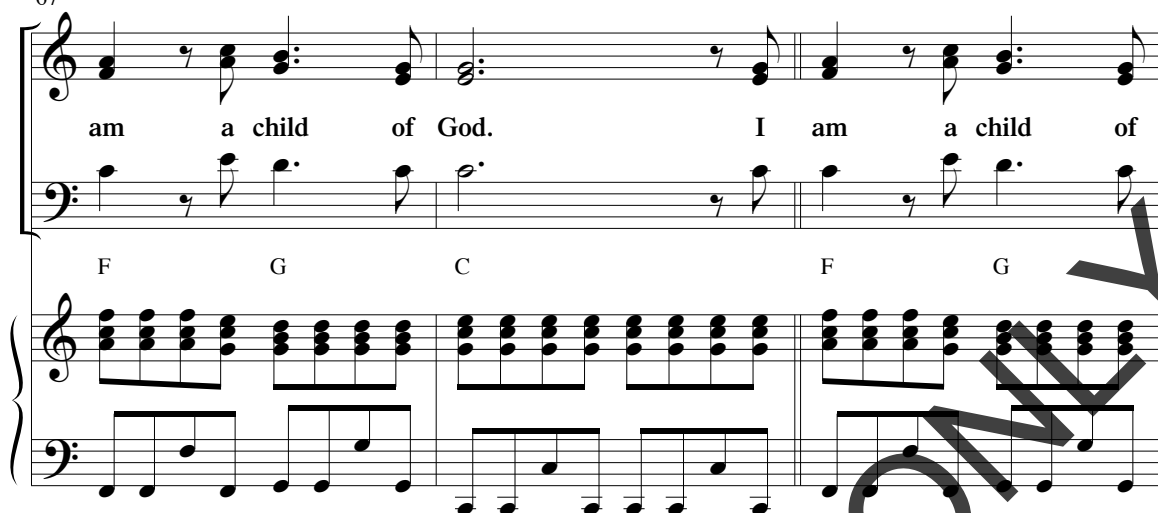
Am G C Em



67

am a child of God. I am a child of

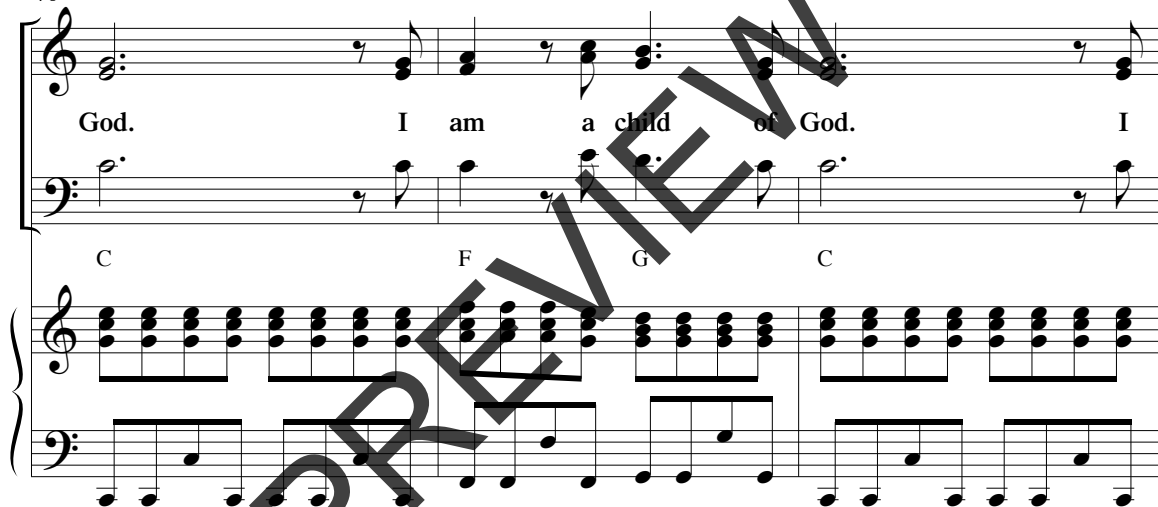
F G C F G



70

God. I am a child of God. I

C F G C

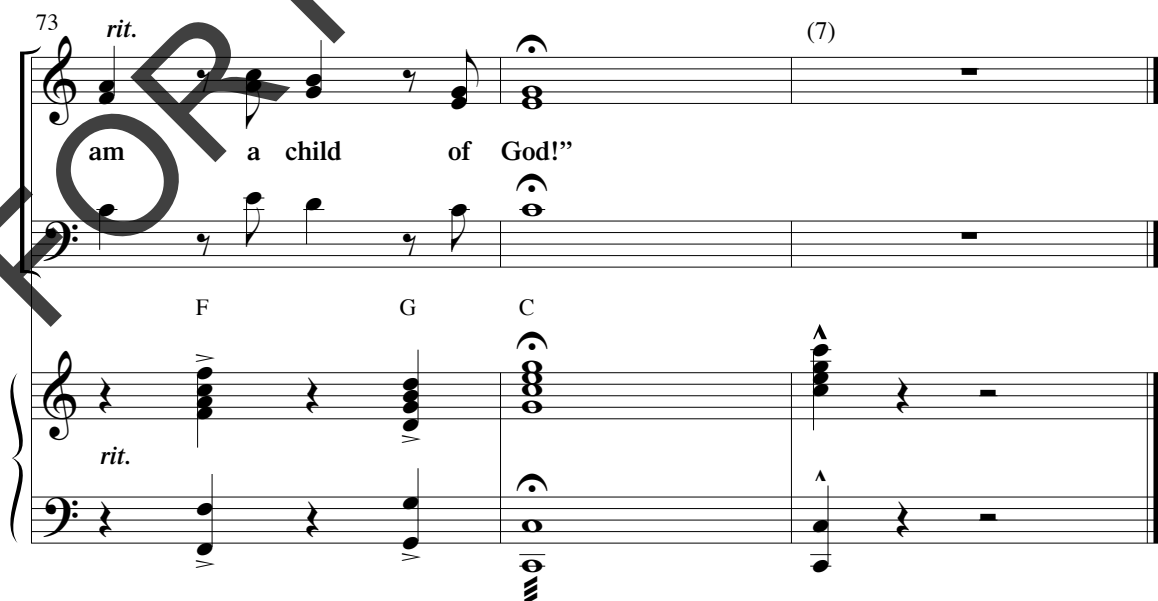


73

rit. am a child of God!" (7)

F G C

rit.



Never Stop

Words and Music by
JORDAN FRYE
Arranged by Daniel Semsen

Pop ♩ = 122

46

Em

C

G

mp with pedal, legato

Am7

Em

C

4

SOLO (or unison GIRLS)
mp

Here in the val -

G

Am

7

9

ley of my soul when I am lost

lightly, detached

Em C

11

and all a lone, through the shad -

G Am

13

ows I can see Your love is chas -

Em C

15

ing af - ter me.

G Am

GUYS: unison

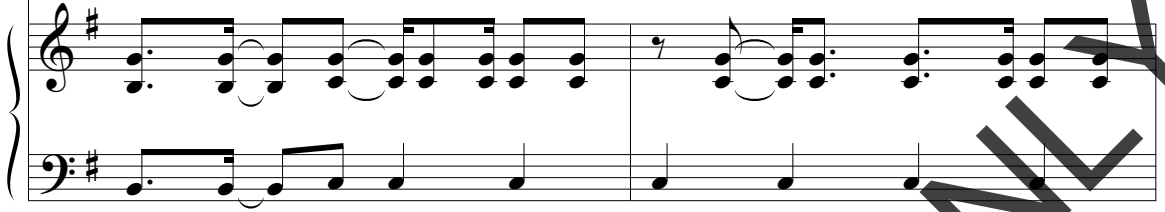
17

mp

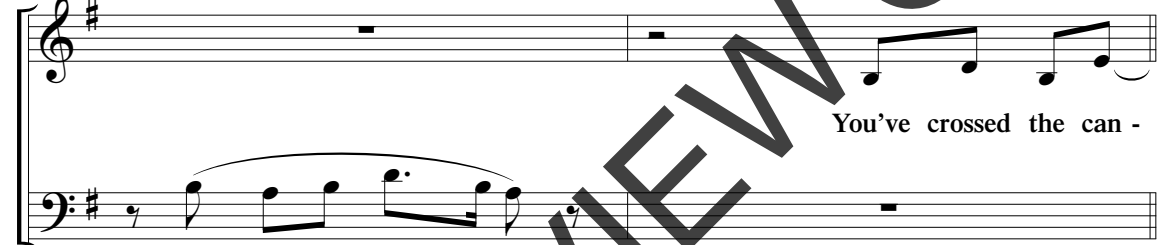
Oh _____

 $\frac{G}{B}$

C



19

GIRLS: unison *mf*

You've crossed the can -

Oh _____

Em7

Dsus



21

(GIRLS)



- yons of _____ my fears _____

o - ver the o -

Em

C



23

- ceans of my tears. Like a wind

G Am



25

47

that moves the trees, Your love is chas -

Em C



27

ing af - ter me.

G Am



29 *GIRLS: unison*

GUYS: unison mf no

No moun-tain high - er,

G/B C Em7 D(add4)

32 riv - er wid - er.

My heart may wan - der;

G/B C

35 *CHORUS: unison*

Your love will nev - er stop chas - ing af - ter me.

Em7 D(add4)

37 *f div.*

Your love will nev - er stop, nev - er stop, nev - er stop.

(harm.)

G/B *C*

f

39

Your love will nev - er stop chas - ing af - ter me.

Em7 *Dsus*

41

Your love will nev - er stop, nev - er stop, nev - er stop.

G/B *C*

43

Your love will nev - er stop chas - ing af - ter me.

Em7 Dsus

45

Oh

G/B C

47

mf unison

You are the sun—
(harm.)

Oh

Em7 Dsus

49

up - on my skin. You are the moon

Em C

mf

51

that pulls me in. Clos - er than

G Am

53

the air I breathe, Your love is chas -

Em C

55

- ing af - ter me. —

G Am

57

no

No moun - tain high - er,

G/B C Em7 Dsus

60

riv - er wid - er.

My heart may wan - der;

G/B C

63 *CHOIR: unison*

Your love will nev - er stop chas - ing af - ter me.

Em7 Dsus

65 *f div.*

Your love will nev - er stop, nev - er stop, nev - er stop.

(harm.)

G/B C

f

67 Your love will nev - er stop chas - ing af - ter me.

Em7 Dsus

69

Your love will nev - er stop, nev - er stop, nev - er stop.

G/B C

71

Your love will nev - er stop chas - ing af - ter me.

Em7 Dsus

73 49

Oh Oh

G/B C Em7 Dsus

76 *unison*

I feel my chains un - rav - el - ing

N.C.
(stomps and claps)

78

all of my shame for vic - to - ry. I feel my

(- rav - el - ing) (vic - to - ry)

81

heart run wild and free. There is no

(wild and free)

(stomps and claps continue)

The musical score is written for a vocal part and a piano accompaniment. The key signature is one sharp (F#). The vocal part is in unison. The piano part includes stomps and claps. A large diagonal watermark 'FOR PREVIEW ONLY' is overlaid on the page.

83

place I'd rath - er be. I feel my

(rath - er be)

f div.

85

chains un - rav - el - ing all of my

(-rav - el - ing)

f

G/B C

87

shame for vic - to - ry. I feel my

(vic - to - ry)

Em7 D

50

89

heart run wild and free. There is no

(wild and free)

G
B

C

91

place I'd rath - er be. Oh — Oh

(rath - er be)

Em7

D

93

No moun - tain high - er, no

G
B

C

Em7

Dsus

96

riv - er wid - er. My heart may wan - der;

G B C

99

CHOIR: unison

Your love will nev - er stop chas - ing af - ter me.

Em7 Dsus

101

ff div.

Your love will nev - er stop, nev - er stop, nev - er stop.

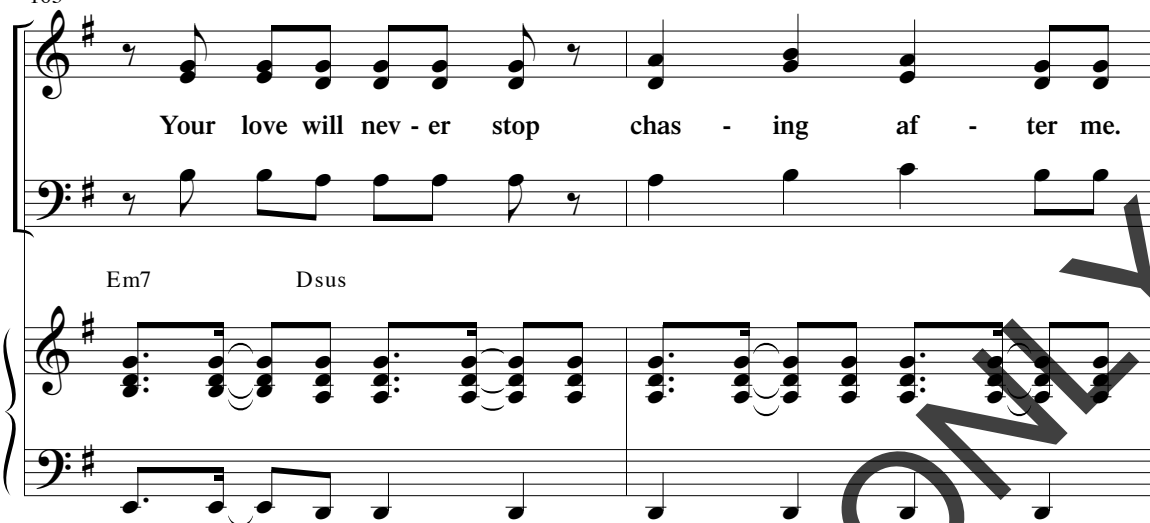
G B C

ff

103

Your love will nev - er stop chas - ing af - ter me.

Em7 Dsus



105

Your love will nev - er stop, nev - er stop, nev - er stop.

G/B C

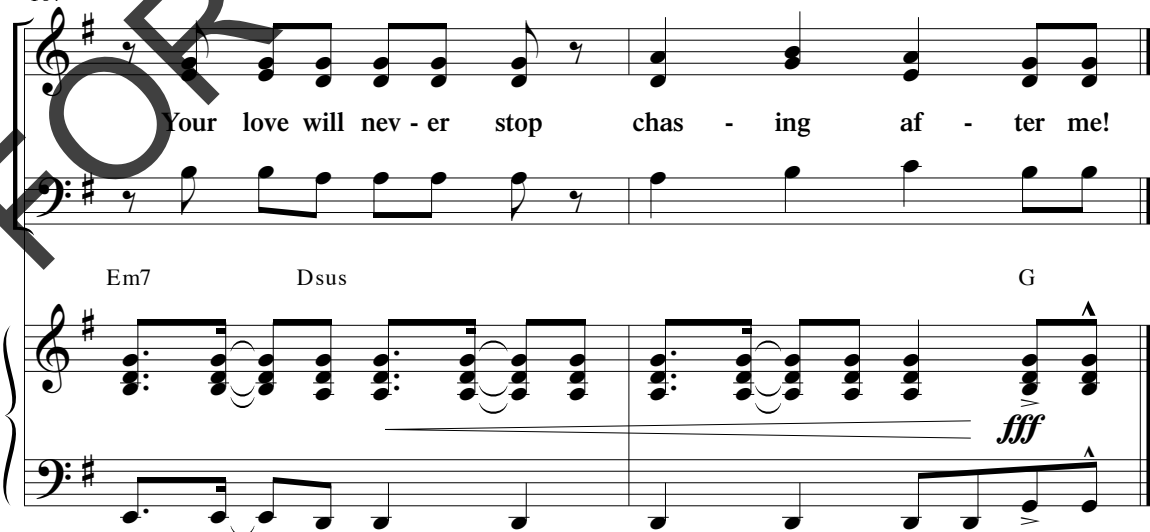


107

Your love will nev - er stop chas - ing af - ter me!

Em7 Dsus G

fff



O Come to the Altar

Words and Music by
CHRIS BROWN, MACK BROCK,
STEVEN FURTICK and WADE JOYE
Arranged by Daniel Semsen

51 Rock ballad ♩ = 140

51

E A2

mp

3 E A2

5 *SOLO 1 mp*

Are you hurt - ing and bro - ken with - in,—

E A2

7

o - ver - whelmed — by the weight — of your sin?—

E A2

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9

Je - sus is call - ing.

C#m7 A2

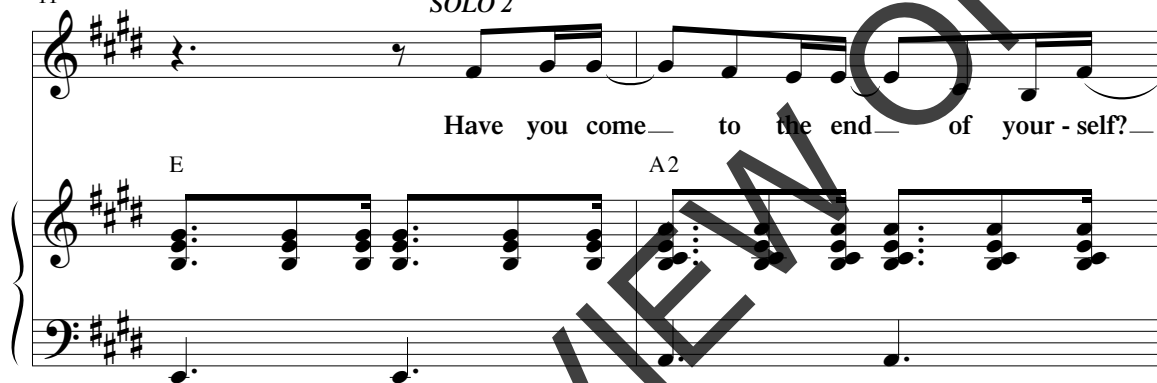


11

SOLO 2

Have you come to the end of your - self?

E A2



13

Do you thirst for a drink from the well?

E A2



15

Je - sus is call - ing.

C#m7 A2



17

GIRLS: unison *mp*

O come to the al - tar,

mp

E F#m7

20

the Fa - ther's arms are o - pen wide. — For - give - ness

C#m7 A2 E

23

was bought with the pre - cious

F#m7 C#m7

25

blood of Je - sus Christ.

A2 E A2

28

CHOIR: unison *mp*

Oh

E A2

This block contains the musical notation for measures 28 and 29. It features a vocal line for a unison choir and a piano accompaniment. The vocal line begins with a whole rest in measure 28, followed by a half note 'Oh' in measure 29. The piano accompaniment consists of chords in measure 28 and a moving bass line in measure 29. A large diagonal watermark 'FOR PREVIEW ONLY' is overlaid across the page.

30

mf slightly stronger

Leave be - hind — your re - grets — and mis - takes. —

E A2

mf

This block contains the musical notation for measures 30 and 31. The vocal line has a whole rest in measure 30 and then sings the lyrics 'Leave be - hind — your re - grets — and mis - takes. —' in measure 31. The piano accompaniment continues with chords and a moving bass line. A large diagonal watermark 'FOR PREVIEW ONLY' is overlaid across the page.

32

Come to - day; — there's no rea - son to wait. —

E A2

This block contains the musical notation for measures 32 and 33. The vocal line has a whole rest in measure 32 and then sings the lyrics 'Come to - day; — there's no rea - son to wait. —' in measure 33. The piano accompaniment continues with chords and a moving bass line. A large diagonal watermark 'FOR PREVIEW ONLY' is overlaid across the page.

34

Je - sus is call - ing.

(harm.)

C#m7

A2

36

Bring your sor - rows and trade — them for joy. —

E

A2

38

From the ash - es, a new — life is born. —

E

A2

40

Je - sus is call - ing.

C#m7 A2

42

f div.

O come to the al - tar, the Fa - ther's

E F#m7 C#m7

45

arms are o - pen wide. For - give - ness

A2 E

47

was bought with the pre - cious blood of Je - sus

F#m7 C#m7 A2

50

Christ.

p unison Oh

E A2 E

53

mp what a Sav - ior! Is - n't He

(CHOIR out)

A2 F#m7 E

mp

56 (SOLO)

won - der - ful? Sing, "Al - le - lu - ia!"

C#m7 A2

Christ is ris - en." —

Bow down be -

E

SOLO 3 and GIRLS
mp

fore Him, for He is Lord of

F#m7 E C#m7

mp

all. Sing, "Al - le - lu - ia! Christ is ris - en." —

A2

CHOIR
mf

68 (SOLO 3 ends)

O what a Sav - ior!

E F#m7 E

mf

71 Is - n't He won - der - ful? Sing, "Al - le -

C#m7

74 lu - ia! Christ is ris - en."

A2 E

77

f

Bow down be - fore

Him, _____

for He is

F#m7
E

E

f

54

80

Lord

of

all.

Sing, "Al - le - lu - ia!"

C#m7

A2

83

Christ is ris - en." _____

E

CHOIR: unison

mp

86

O come to the al - tar, the Fa - ther's

E F#m7 C#m7

mp

89

arms are o - pen wide. For - give - ness

A2 E

mf

91

was bought with the pre - cious blood of Je - sus

div.

F#m7 C#m7 A2

94 *ff*

Christ. O come to the al - tar, the Fa - ther's

G Am7 Em7

ff

97

arms are o - pen wide For - give - ness

C2 G

99

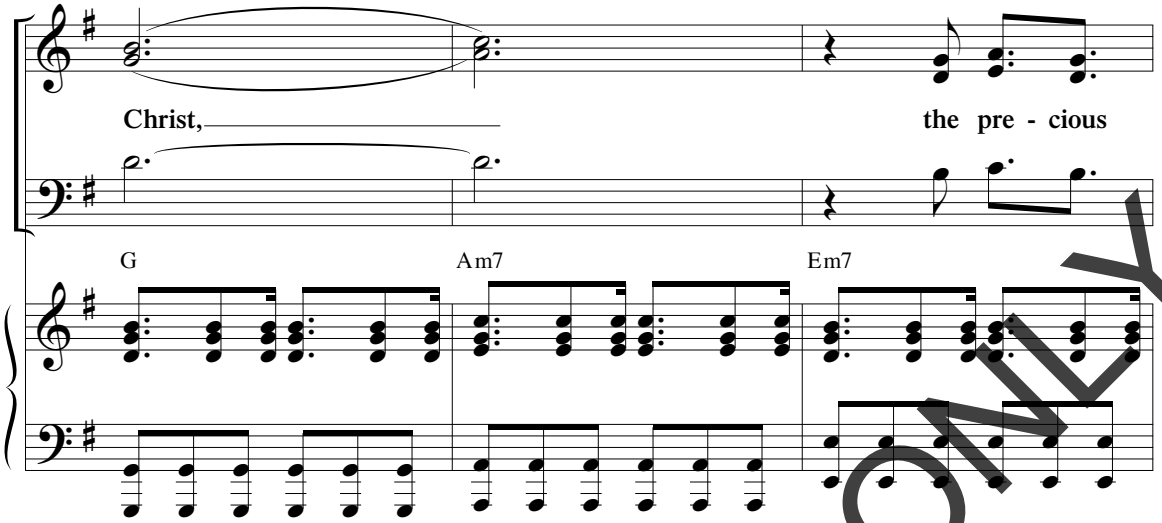
was bought with the pre - cious blood of Je - sus

Am7 Em7 C2

102

Christ, the pre - cious

G Am7 Em7



105

blood of Je - sus Christ,

C2 G Am7



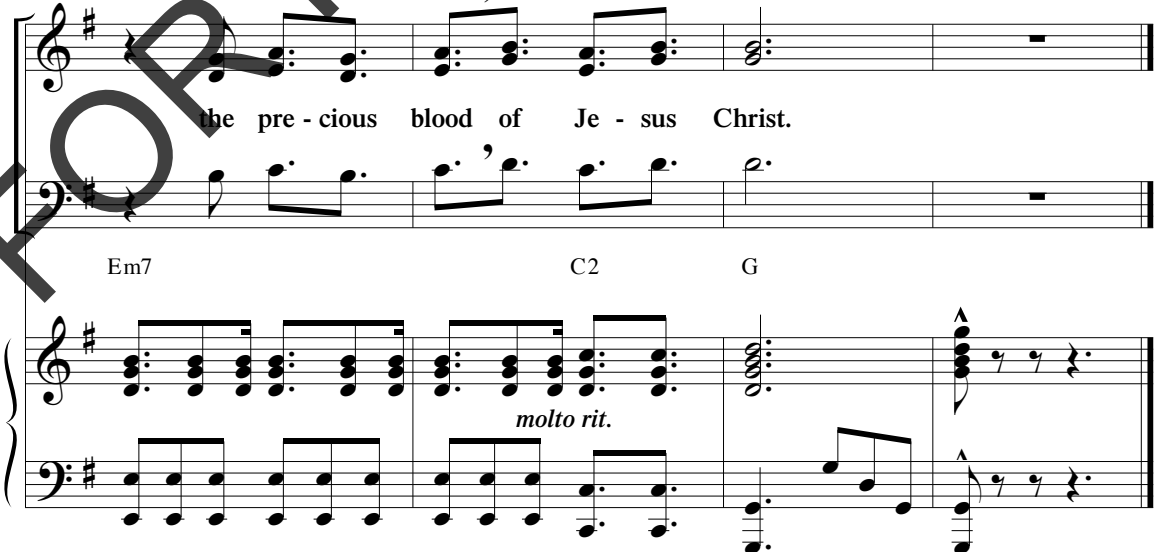
108

the pre - cious blood of Je - sus Christ.

molto rit.

Em7 C2 G

molto rit.



His Name

Words and Music by
JEFF PARDO and JORDAN FRYE
Arranged by Daniel Semsen

Pop ballad ♩ = 70

55

Bm G2 D A Bm G

p

4

GIRLS: unison
p

There's a Fa-ther when— your fa - ther walks— a - way,—

D A Bm

6

a Friend when no— one else— knows Your—

G Bm

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8

— name, a Light that shines— when all— the world— goes—

G A

10

— dark, a hand that holds— you when— you fall— a -

Bm G A

12

*CHOIR: unison**p*

- part. His Name is Heal - er of your deep - est scars,

G Asus G2 D A

15

Fa - ther of your bro - ken heart. His Name is

G2 D A

17

Mer - cy, Pow - er, Free - dom. Oh, His Name. Oh, His

Em7 D Em7 A(add4) G

20

56

Name, His Name is Je - sus. —

A Bm G2

22

div.

His Name is Je - sus.

(harm.)

D

A(add4)

Bm

G

24

mp unison

Oh

Fear will fall be-fore His might - y hand.

D

A

Bm

mp

26

div.

And ev' - ry wall of doubt will start cav - ing

G

Bm

28

— in. The tears you cry— will turn— to vic - to - ry.—

G A

30

— The sun will rise, and soon— your eyes— will—

Bm A

32

— see. His Name is Heal - er of your

G G2

mf

34

deep - est scars, Fa - ther of your

D A G2

36

bro - ken heart. His Name is Mer - cy, Pow - er, *unison*

D A Em7 D

38

Free - dom. — Oh, His Name. Oh, His

Bm7 Asus G

40

Name, His Name is Je - sus. _____

A Bm G2

f

57

42

div.

His Name is Je - sus. _____

D A Bm G

44

Oh

D A Bm

sub. mp lightly

CHOIR: unison

46

mp 3

Noth - ing is strong - er, noth - ing is

G6 Asus Bm

p *mp*

48

strong - er, noth - ing is strong - er than — His Name. —

G6 D

50

Noth - ing is strong - er, noth - ing is
(harm.)

Asus A Bm G6

mf *cresc. poco a poco*

52

strong - er, noth - ing is strong - er than — His Name. — *div.*

D A Bm G6

58

mf

Noth - ing is strong - er, noth - ing is

Noth - ing is strong - er, —

D A C# Bm G6

56

strong - er, oh, noth - ing is strong - er than — His Name. —

noth - ing is strong - er, — noth - ing is strong - er, His Name. —

D A Bm G6

CHOIR: unison

58 *mp*

His Name is Heal - er of your deep - est scars,

D G2

61 *f div.*

Fa - ther of your bro - ken heart. His Name is

G2 D A

63 *unison* *div.*

Mer - cy, Pow - er, Free - dom. — His Name is

Em7 D Bm7 Asus

65

Mer - cy, Pow - er, Free - dom. His Name is—

D
F#

G

Bm7

Asus

67

unison

Mer - cy, Pow - er, Free - dom.— Oh, His

Bm

G2

D

Asus

69

div.

Name. Oh, His Name. Oh, His

Bm

G2

D

A

71

Name. — Oh, His Name, His Name is Je -

Bm G2 D A



73

- sus. — Oh, His Name is Je -

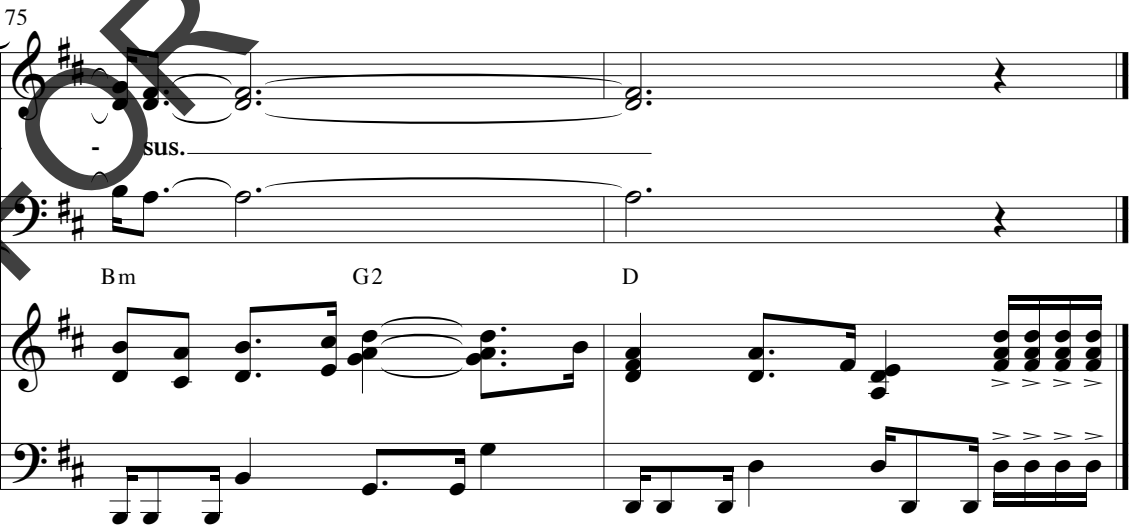
Bm G2 D A



75

- sus. —

Bm G2 D



Trust in You

Words and Music by
LAUREN ASHLEY DAIGLE,
MICHAEL FARREN and PAUL MABURY
Arranged by Daniel Semsen

Pop ♩ = 88
59 G

GIRLS: unison

p

Let-ting go of ev-'ry sin - gle dream,

I lay each one down

G

Em

at Your feet.

Ev - 'ry mo - ment of my

Am

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9

wan - der - ing nev - er chang - es what You see.

C

12

mp
I've tried to win this war, I con - fess.

add GUYS: unison mp

G

mp

14

My hands are wear - y; I need Your rest.

Em

60

16

Might - y War - rior, King of the fight,

Am

18

no mat - ter what I face, You're by my side.

C

20

mf div.

When You don't move the moun - tains I'm need - ing You to move,

G

D

mf

22

when You don't part the wa - ters I wish I could walk — through,

Em7 C

24

when You don't give the an - swers as I cry out to You,

G D

26

I will trust, — I will trust, — I will trust in — You. —

Em7 C

28

28

G

30 *mp* unison

Truth is, You know what to - mor - row brings.

To - mor - row

N.C.

mp

32

There's not a day a-head You have not seen.

brings. You have not

Em

34

So in all things be my life— and breath.—

seen. Life— and breath.—

Am

36

div.

I want what You want, Lord, and noth - ing less.—

C

38

mf

When You don't move the moun - tains I'm need - ing You to move,

G D

mf

40

when You don't part the wa - ters I wish I could walk through,

Em7 C

42

when You don't give the an - swers as I cry out to You,

G D

44

I will trust, I will trust, I will trust in You.

Em7 C G

63

47

I will trust in— You.

D Em7 C

50

f You are my Strength and Com-fort, You are my stead-y hand.

C D

52

You are my Firm Foun-da-tion, the Rock on which I— stand.

Em

54

64

Your ways are al - ways high - er, Your plans are al - ways good.

C D

56

There's not a place where I'll go You've not al - read - y stood.

Em D F#

58

sub. p When You don't move the moun - tains I'm need - ing You to move,

G D

sub. p

60

when You don't part the wa - ters I wish I could walk through,

Em7 C

62

f when You don't give the an - swers as I cry out to You,

G D

f

64

I will trust, — I will trust, — I will trust in — You. —

Em7 C

66

ff

Musical notation for measures 66-67. The vocal line (treble clef) features a long note on 'I' in measure 66, followed by a melodic line in measure 67. The piano accompaniment (bass clef) consists of eighth notes. A large diagonal watermark 'FOR PREVIEW ONLY' is overlaid across the page.

I will trust in— You.—

When You don't move the moun - tains I'm need - ing You to move,

G

D

Piano accompaniment for measures 66-67. The right hand (treble clef) plays chords and moving lines, while the left hand (bass clef) plays a steady eighth-note pattern. Chord symbols 'G' and 'D' are placed above the right hand. A large diagonal watermark 'FOR PREVIEW ONLY' is overlaid across the page.

ff

68

Musical notation for measures 68-69. The vocal line (treble clef) features a long note on 'I' in measure 68, followed by a melodic line in measure 69. The piano accompaniment (bass clef) consists of eighth notes. A large diagonal watermark 'FOR PREVIEW ONLY' is overlaid across the page.

I will trust in— You.—

when You don't part the wa - ters I wish I could walk— through,

Em7

C

Piano accompaniment for measures 68-69. The right hand (treble clef) plays chords and moving lines, while the left hand (bass clef) plays a steady eighth-note pattern. Chord symbols 'Em7' and 'C' are placed above the right hand. A large diagonal watermark 'FOR PREVIEW ONLY' is overlaid across the page.

70

I will trust in You.

when You don't give the an-swers as I cry out to You,

G D

72

I will trust in

rit.

I will trust, I will trust,

Em7 C C6 G/C

rit.

74

You

G (6)

KA-LEI-DO-SCOPE

/kə'liːdəˌskōp/

A changing pattern or scene;
a mixture of many different things.

Kaleidoscope, the new *Modern Youth Choir* collection from **Word Music & Church Resources**, is the perfect name for this diverse, multi-faceted project. Arranged and Produced by West Coast-based arranger and uber-programmer *Daniel Semsen*, **Kaleidoscope** delivers an impressive array of sound, color and texture woven into a musical coat of many colors. **Kaleidoscope** turns the color wheel in every direction imaginable as it explores 14 divergent songs arranged for student choirs and vocal ensembles, *otherwise known as Modern Youth Choirs!* Edgy and intense, **Kaleidoscope** is next-generation, forward-leaning, bleeding-edge music for student ministry environments.

Kaleidoscope is jam-packed full of great songs designed for life-changing student ministry opportunities. Featuring songs originally made popular by such artists as TobyMac, Hillsong Young & Free with Lecrae, Jordan Feliz, 7even7h Time Down, Bethel, Jesus Culture, Urban Rescue and more, **Kaleidoscope** features a wide variety of musical styles and formats, from **Hit Radio Songs**, **Worship Songs**, **Christian Pop**, **EDM** with **Hip Hop**, **Emerging Songs**, to **Vocalicious Musicality** (a cappella!).

Hit Radio Songs

GOD IS ON THE MOVE
MOVE (KEEP WALKIN')
TRUST IN YOU

Worship Songs

YOUR LOVE AWAKENS ME
FIERCE
NO LONGER SLAVES
KING OF MY HEART
O COME TO THE ALTAR

Christian POP/EDM/Hip Hop

THIS IS LIVING
WAKE

Emerging Songs

KALEIDOSCOPE
NEVER STOP
HIS NAME

Vocalicious! (a cappella)

THE RIVER