

VOL. 3

WORSHIP



NEW & OLD

*Modern and classic songs of praise
for congregational worship*

Arranged by
John Bolin

Orchestrated by
**Daniel Semsen,
Cliff Duren, and
Nathaniel Semsen**



FOR PREVIEW ONLY

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Printed Choral Book
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Downloadable Listening Track (Band & Singers)
Downloadable Accompaniment Split Track
Downloadable Accompaniment Split (Band & Singers)
Downloadable Accompaniment Stereo Track
Downloadable Accompaniment Stereo (Band & Singers)
Downloadable Soprano Rehearsal Tracks
Downloadable Alto Rehearsal Tracks
Downloadable Tenor Rehearsal Tracks
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Edited & Engraved by MICHAEL FRAZIER



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MUSIC**

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Come, Christians, Join to Sing

3

with House of the Lord
All People That on Earth do Dwell
and Doxology

Words by
CHRISTIAN H. BATEMAN

Traditional Spanish melody
Arranged by John Bolin

1 With great energy (♩ = 86)

1 *E♭* *A♭2* *mf*

4 *E♭* *B♭* *f*

2 [0:16] *A♭2*

7

9 *CHOIR* *mf*

Come, Chris - tians, join to sing Al - le - lu - ia!

E♭ *A♭2* *E♭* *E♭* *G* *A♭2*

mf

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4
12

A - men! Loud praise to Christ, our King.

B^bsus B^b Cm7 A^b2 E^b A^b2 / E^b E^b

15

Al - le - lu - ia! A - men! Let all, with

E^b / G A^b B^bsus B^b E^b E^b / G

18

heart and voice, be - fore His throne re - joice.

A^b2 B^bsus B^b E^b / G A^b2 / C B^b2 / D

21

Praise is His gra-cious choice: Al - le - lu - ia! A -

E^b A^b2 E^b E^b/G A^b2 B^bsus B^b

25

3 1:04 *mf*

men! Come, lift your

E^b E^b

28

hearts on high: Al - le - lu - ia! A - men!

A^b2 E^b E^b E^b/G A^b2 B^bsus B^b $Cm7$ A^b2

6
31

Let prais - es fill the sky; Al - le - lu - ia!

E^b A^b2 E^b E^b G A^b2

34

A - men! He is our Guide and Friend;

B^bsus B^b E^b E^b G A^b2 B^bsus B^b

37

to us He'll con - de - scend. His love shall

Cm7 A^b2 B^bsus B^b E^b

40

nev - er end: Al - le - lu - ia! A -

$A\flat^2$ $E\flat$ $E\flat$ G $A\flat^2$ $B\flat^{sus}$ $B\flat$

43

men!

$E\flat$ E

f

45

4 2:01

B A^2

8
47

f

Praise yet our Christ a - gain, Al - le - lu - ia!

E A E E E G# A2



51

A - men! Life shall not end the strain; Al - le - lu - ia!

E B B C#m A2 E A E E A2 F# E G# A



55

A - men! On Heav - en's

E B B E F# E G#



57

bliss - ful shore His good - ness we'll a - dore,

A2 Bsus B C#m7 A2 Bsus B

60

sing - ing for - ev - er - more, "Al - le - lu - ia!

E G# A2 E/B E G# A2

63

A - men!" Al - le - lu - ia! A - men!

Bsus B C#m E G# A2 Bsus B N.C. E A2 F#

5 2:45

10

66

Al - le - lu - ia! A - - - men!"

E G# A2 E B B E

mf

69

6 3:07

B A2

mf

71

mf

HOUSE OF THE LORD (Jonathan Smith, Phil Wickham)

We wor - ship the God who was. We wor-

B E2

mf

73

- ship the God who is. We wor - ship the God who ev - er - more will

C#m B

75

— be. — He o - pened the pris - on doors. He part-

A2 E

77

- ed the rag - ing sea. My God, — He holds the vic - to -

7 3:29

C#m B

12
79

ry. — There's joy in the house of the Lord. —

A2 E

f

81

There's joy in the house of the Lord to-day, — and we won't be quiet.

B A2

83

We shout out Your praise! There's joy in the house of the Lord. —

B E

85

Our God is sure - ly in this___ place, and we___ won't be qui - et.

B A2

87

We shout out Your praise.____

B E

mf

89

We shout out your praise.____

B A2

8 4:03

14

91

mf

Musical score for measures 91-92. The system includes a vocal line with lyrics, a piano accompaniment, and a guitar line. The key signature is three sharps (F#, C#, G#). The vocal line starts with a whole rest in measure 91, followed by a half note G4 in measure 92. The piano accompaniment features a steady eighth-note pattern in the right hand and a walking bass line in the left hand. The guitar line consists of a series of chords: B major in measure 91 and E major in measure 92. The lyrics are: "We sing — to the God who heals. We sing

93

Musical score for measures 93-94. The system includes a vocal line with lyrics, a piano accompaniment, and a guitar line. The key signature is three sharps (F#, C#, G#). The vocal line continues with a half note G4 in measure 93 and a half note A4 in measure 94. The piano accompaniment continues with the same eighth-note pattern. The guitar line features a C#m chord in measure 93 and a B major chord in measure 94. The lyrics are: "— to the God who saves. We sing — to the God who al - ways makes a —

95

Musical score for measures 95-96. The system includes a vocal line with lyrics, a piano accompaniment, and a guitar line. The key signature is three sharps (F#, C#, G#). The vocal line continues with a half note G4 in measure 95 and a half note A4 in measure 96. The piano accompaniment continues with the same eighth-note pattern. The guitar line features an A2 chord in measure 95 and an E major chord in measure 96. The lyrics are: "— way. — 'Cause He hung — up - on — that cross, then He rose

97 9 4:25

— up from that grave. My God's still roll - ing stones —

A2
F# *C#m* *B(add4)*

99 *f*

— a - way. — There's joy in the house of the Lord. —

A2 *E* *f*

101

There's joy in the house of the Lord to - day, — and we — won't be qui - et.

B *A2*

The image shows a musical score for a worship song. It is written for voice and piano. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into three systems. The first system (measures 97-98) has the vocal line starting with '— up from that grave. My God's still roll - ing stones —'. The piano accompaniment features chords labeled A2/F#, C#m, and B(add4). The second system (measures 99-100) has the vocal line '— a - way. — There's joy in the house of the Lord. —'. The piano accompaniment has chords labeled A2 and E, with a forte (f) dynamic marking. The third system (measures 101-102) has the vocal line 'There's joy in the house of the Lord to - day, — and we — won't be qui - et.'. The piano accompaniment has chords labeled B and A2. A large diagonal watermark 'FOR PREVIEW ONLY' is overlaid across the entire page.

16

103

We shout out Your praise! There's joy in the house of the Lord.

B E

105

Our God is sure - ly in this place, and we won't be qui - et.

B A2

107

We shout out Your praise. We were the

10 4:53 *mf* 3

B E

110

beg - gars, — now we're roy - al - ty. — We were the

E B E

mf

112

pris'n - ers, — now we're run - ning free. — We are for -

E B E

114

giv - en, ac - cept - ed, re - deemed by His grace. — Let the

C#m7 A2 E

18
116

11 5:15

mf

3

house of the Lord sing— praise!—

We were the

B

A2

E

3

118

beg - gars, — now we're roy - al - ty. —

We were the

E

B
E

E

3

120

pris - 'ners, — now we're run - ning free. —

We are for -

E

B
E

E

3

122

giv - en, ac - cept - ed, re - deemed by His grace. — Let the

C#m7 A2 E

124 **12** 5:38

house of the Lord sing — praise! —

B A2 E

126 *f*

There's joy in the house of the Lord. — There's joy in the house of the Lord to-day,

E B

f

20
128

— and we___ won't be qui - et. We shout out Your praise!

A2 B

130
There's joy in the house of the Lord. Our God is sure - ly in this

E B

132
— place, and we___ won't be qui - et. We shout out Your praise.

A2 B

134

We shout out your praise.

E B

mf

ALL PEOPLE THAT ON EARTH DO DWELL
(William Kethe, *Scottish Psalter*, 1565, *Genevan Psalter*, 1551, Louis Bourgeois)

136

13 6:11

mf

All peo - ple that on

A2 E

139

earth do dwell, sing to the Lord with cheer - ful

E A2

mf

22
143

voice. Him serve with fear; His praise forth

B(add4) E G# A B

146

tell. Come now be - fore Him and re -

C#m E B E B B

149

14 [6:42] *mf*

oice. O

E A2 E

151

en - ter then His gates with joy, with -

E A²/F# E²/G# C#m7

mf

154

in His courts His praise pro - claim. Let

E/G# A² B(add4)

157

thank - ful songs your tongues em - ploy. O

C#m7 A B C#m

24

15 7:13

160

bleſs and mag - ni - fy His name! Praise

E B A2 E B E

f

164 DOXOLOGY (Thomas Ken, *Genevan Psalter*, 1551)

God from whom all bleſs - ings flow. Praise Him all crea - tures

F B^b D C E F F

ff

168

here be - low. Praise Him a - bove, ye heav'n - ly

B^b2 G F B^b Csus C Dm B^b C

172 *ff* **16** 7:42

host. Praise Fa - ther, Son, and Ho - ly

Dm E A B $\flat$ 2 E C C

175 *ff*

Ghost. There's joy in the house of the Lord._____

F F N.C.

f (Drums cont.)

177

There's joy in the house of the Lord to - day,_____ and we__ won't be qui - et.

26
179

We shout out Your praise! There's joy in the house of the Lord.____

B $\flat$ 2 F

181

Our God is sure - ly in this____ place, and we____ won't be qui - et.

C B $\flat$ 2

183

17 8:07

We shout out Your praise.____

C F
mf

185

We shout out Your praise. — We shout out Your praise.

C B $\flat$ 2 C

188

We shout out Your praise.

F C

190

ff

We shout out Your praise! —

B $\flat$ 2 C F

(Drum fill)

The Solid Rock

with Christ Our Hope in Life and Death

Words by
EDWARD MOTE

Music by
WILLIAM B. BRADBURY
Arranged by John Bolin

18 With energy (♩ = 78)

1 *E^b* *A^b2*

f

(Drum fill into meas. 1)

19 0:15

4 *Cm7* *A^b2*

CHOIR
mf

8

My hope is built on noth - ing less than

E^b *B^b(add4)
E^b*

mf

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11

Je - sus' blood and righ-teous-ness. I dare not trust the

$A\flat^2$ $E\flat$ $B\flat(\text{add}4)$ $E\flat$ $E\flat$ $Cm7$

14

20 0:33

sweet - est frame, but whol - ly lean on Je - sus'

$B\flat(\text{add}4)$ $A\flat^2$ $B\flat\text{sus}$

16

f

name. On Christ, the sol - id Rock, I stand. All

$E\flat$ $\frac{E\flat}{G}$ $A\flat^2$

f

30

19

oth - er ground is sink - ing sand, all oth - er ground is sink - ing

Cm7 Ab2 Eb G Bbsus Bb Ab Eb G Ab2 Cm7 Bbsus

22

21 0:56

sand.

fb

Ab2

25

mf

When dark - ness seems to hide His face, I

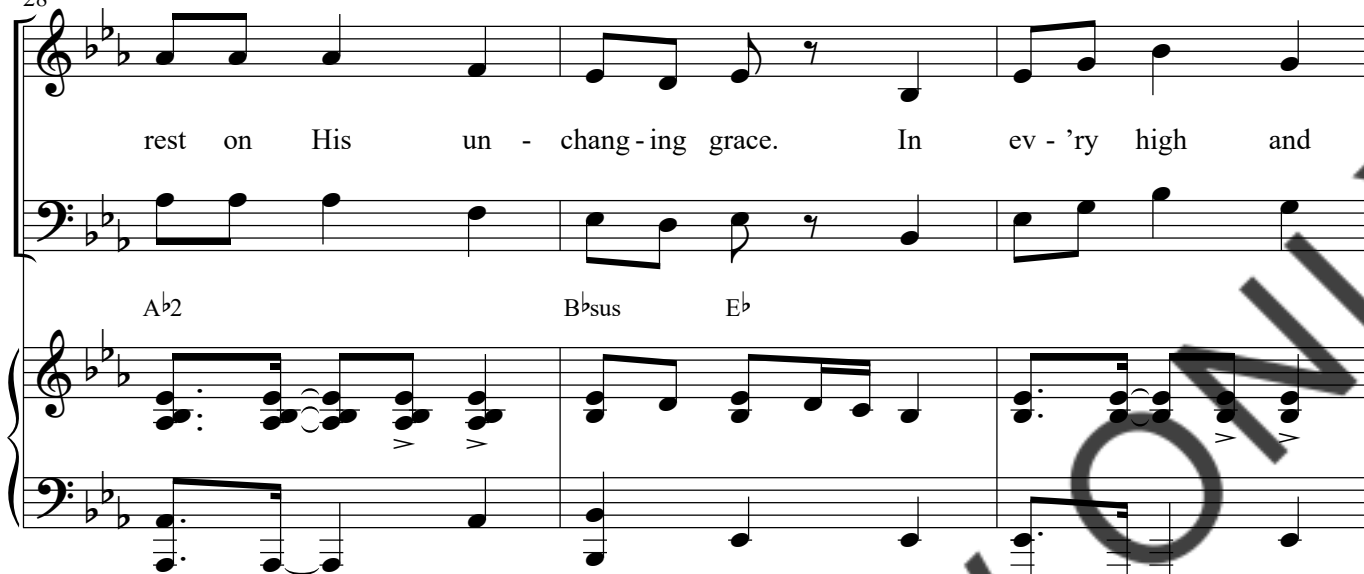
fb Bbsus Eb G

mf

28

rest on His un - chang - ing grace. In ev - 'ry high and

A^b2 B^bsus E^b



31

storm - y gale, my an - chor holds with - in the veil. On

B^bsus E^b/_G A^b2 B^bsus E^b

22 1:14 *f*

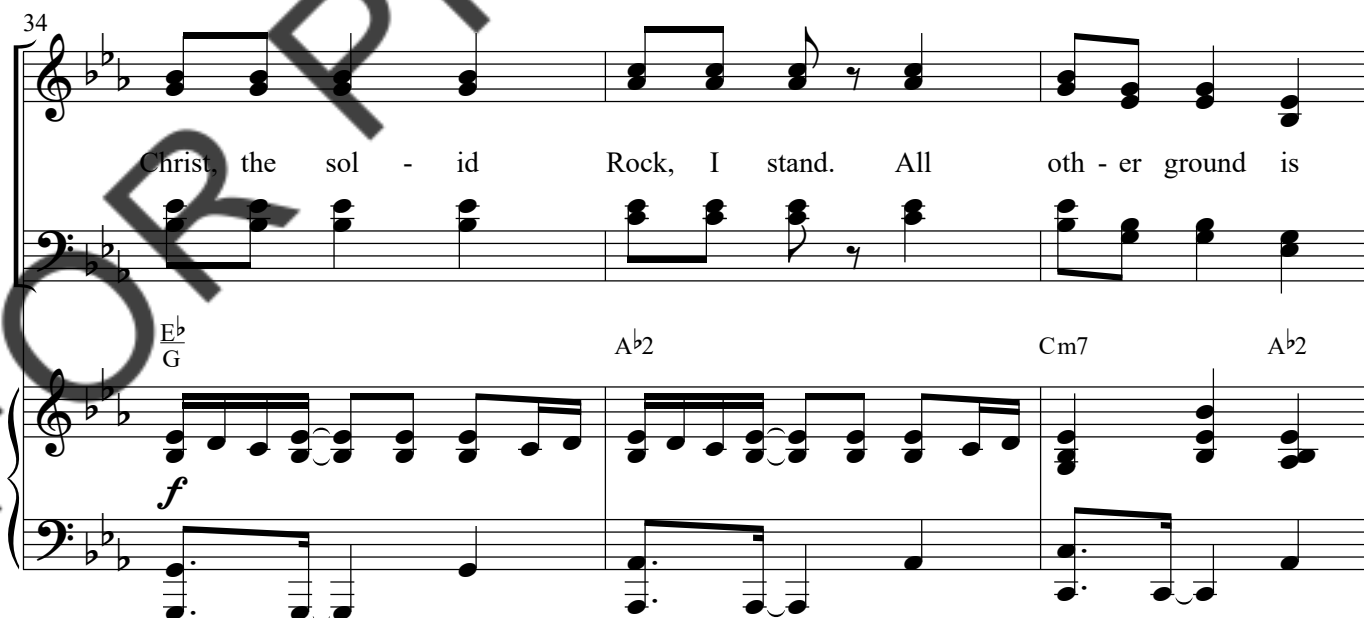


34

Christ, the sol - id Rock, I stand. All oth - er ground is

E^b/_G A^b2 Cm7 A^b2

f



32

37

sink-ing sand, all oth - er ground is sink-ing sand.

E^b B^b B^b E^b A^b2 $Cm7$ B^b E^b
G sus A

40

23 1:36

mp

His oath, His cov - e -

A^b2 $Cm7$
mp

44

nant, His blood, sup - port me in the whelm-ing flood. When

B^b A^b2 B^b E^b
(add4) sus

24 1:55

47

all a-round my soul gives way, He then is all my hope and

Cm7 B^b(add4) A^b2 B^bsus

50

stay. On Christ, the solid Rock, I stand. All

E^b E^bsus E^b/_G A^b2

mf

53

oth - er ground is sink-ing sand, all oth - er ground is sink-ing

Cm7 A^b2 E^b/_G B^bsus B^b/_{A^b} E^b/_G A^b2 Cm7 B^bsus

34
56

25 2:12

f

sand. When He shall come with

E^b E^b/D^b B^{sus} B E

59

trum - pet sound, O may I then in Him be found; dressed

B/E A/E Esus E

62

26 2:31

in His righ - teous - ness a-lone, fault - less to stand be - fore the

E/G# B/D# B A/G# A2 B^{sus}

sfz

65 *ff*

throne. On Christ, the sol - id

E Esus $\begin{smallmatrix} E \\ G\# \end{smallmatrix}$

67

Rock, I stand. All oth - er ground is sink-ing sand, all

A2 C#m7 A2 $\begin{smallmatrix} E \\ G\# \end{smallmatrix}$ Bsus B A

70 **[27]** **[2:46]** *ff*

oth - er ground is sink - ing sand. On

$\begin{smallmatrix} E \\ G\# \end{smallmatrix}$ A2 C#m7 Bsus E Esus

36

72

Christ, the sol - id Rock, I stand. All

E
G#

A2

74

oth - er ground is sink-ing sand, all oth - er ground is sink-ing

C#m7 A2 E G# Bsus B A E G# A2 Bsus

77

sand.

E A2

f

28 3:08

CHRIST OUR HOPE IN LIFE AND DEATH (Jordan Kauflin,
Matthew Merker, Matt Papa, Matt Boswell, Keith Getty)

80 *mf*

What is our hope in life and death? Christ a -

E Esus E Esus

83

lone, Christ a - lone. What is our on - ly con - fi -

E C#m7 B(add4) E B D#

86

dence? That our souls to Him be - long. Who holds our

C#m7 A E B E

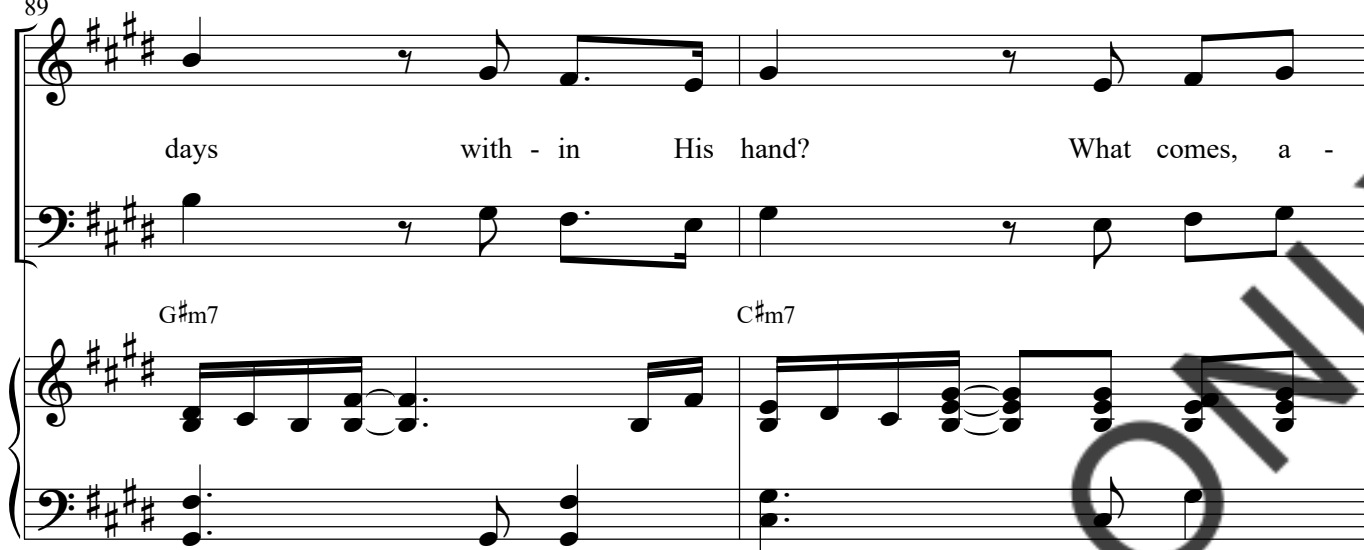
The musical score is written for voice and piano. It features three systems of music, each with a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The key signature is D major (two sharps). The tempo/mood is marked 'mf' (mezzo-forte). The lyrics are: 'What is our hope in life and death? Christ alone, Christ alone. What is our only confidence? That our souls to Him belong. Who holds our'. Chord symbols are provided below the piano part: E, Esus, E, Esus, E, C#m7, B(add4), E, B D#, C#m7, A, E, B, E.

38

89

days with - in His hand? What comes, a -

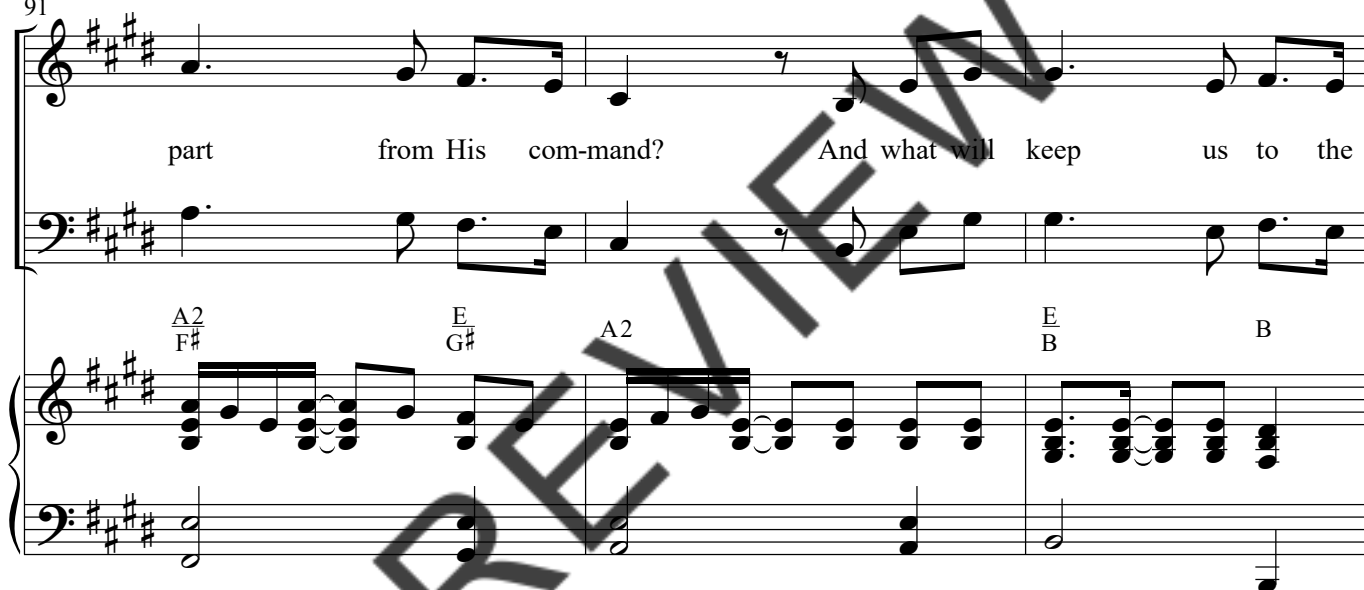
G#m7 C#m7



91

part from His com-mand? And what will keep us to the

A2 F# E G# A2 E B B

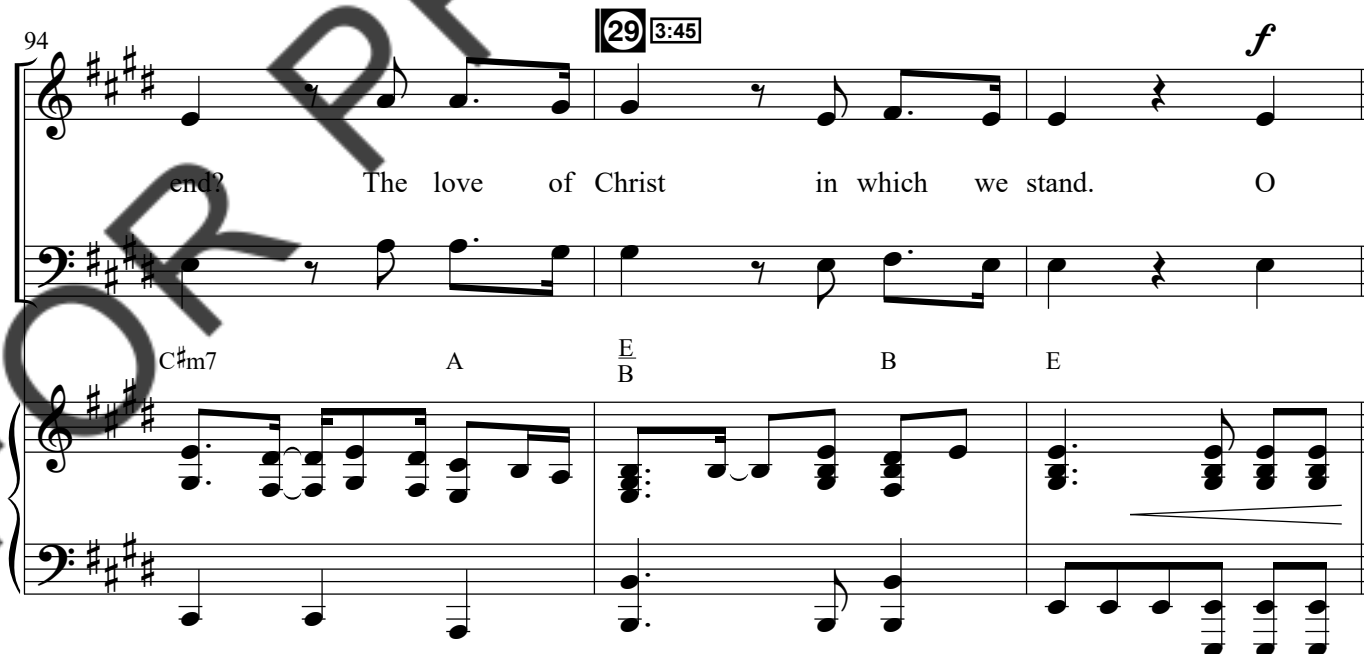


94

end? The love of Christ in which we stand. O

C#m7 A E B B E

29 3:45 *f*



97

sing, "Hal - le - lu - jah!" Our hope springs e - ter - nal. O

C#m A2 E B D# F#m C#m7 E G#

101

sing, "Hal - le - lu - jah!" Now and ev - er we con -

A2 E G# A E G# B

104

fess: Christ our hope in life and death.

A2 C#m B E

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40

107

30 4:13

mf

What truth can

A2

110

calm the trou - bled soul? God is good, God is

E Esus E Esus E

C#m7 3

mf

113

good. Where is His grace and good - ness known? In our

B(add4)

E

B
D#

C#m7

A

116

great Re - deem - er's blood. Who holds our faith when fears a -

Chords: E/B, B, E, G#m7

119

rise? Who stands a - bove the storm - y trial? Who sends the

Chords: C#m7, A2/E#, E/G#, A2

122

waves that bring us nigh un - to the shore, the rock of

Chords: E/B, B, C#m7, A, E/B, B

31 4:50

42
125

f

Christ? O sing, "Hal - le - lu - jah!" Our hope springs e -

E C#m A2 E B D#

129

ter - nal. O sing, "Hal - le - lu - jah!" Now and

F#m C#m7 E G# A2 E G# A

132

ev - er we con - fess: Christ our hope in life and

E G# B A2 C#m B

135

death.

E F

138

mf

Un - to the grave, what will we sing? "Christ, He

B $\flat$ 2 F F^{sus} F F^{sus}

141

lives! Christ, He lives!" And what re - ward will Heav - en

F Dm7 C F C
E

44
144

bring? Ev - er - last - ing life with Him. There we will

Dm B $\flat$ 2 $\frac{F}{C}$ C F

147

rise to meet the Lord, then sin and death will be de -

Am7 Dm7 $\frac{B\flat 2}{G}$ $\frac{F}{A}$

150

building stroyed, and we will feast in end - less joy, when Christ is

B $\flat$ 2 $\frac{F}{C}$ $\frac{A7}{C\sharp}$ Dm B $\flat$ 2 *f*

33 5:58

153 *ff*

ours for - ev - er - more! O

156

sing, "Hal - le - lu - jah!" Our hope springs e - ter - nal. O

160

sing, "Hal - le - lu - jah!" Now and ev - er we con -

The musical score is written for a vocal part (soprano and bass staves) and a piano accompaniment (treble and bass staves). The key signature is one flat (B-flat major or D minor). The tempo is marked 'ff' (fortissimo). The score is divided into three systems, each starting with a measure number (153, 156, 160). The lyrics are written below the vocal staves. The piano part includes various chords and melodic lines. A large, diagonal watermark reading 'FOR PREVIEW ONLY' is overlaid across the entire page.

Chords and Harmonization:

- 153: F/C, C, F
- 156: Dm, N.C., B $\flat$ 2, F, C/E, Gm/D, Dm7, F/A
- 160: B $\flat$ 2, F/A, B $\flat$, F/A, C

46

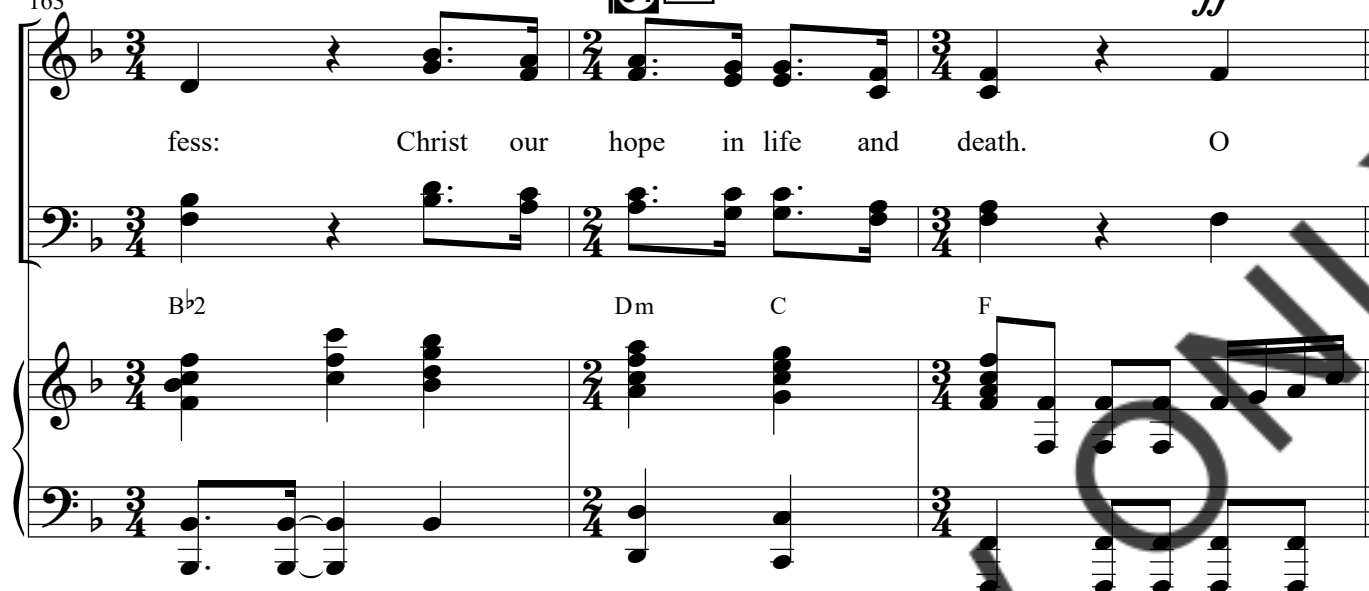
163

34 6:20

ff

fess: Christ our hope in life and death. O

B $\flat$ 2 Dm C F



166

sing, "Hal - le - lu - jah!" Our hope springs e -

Dm F C B $\flat$ F B $\flat$ F A C B $\flat$ C E

ff



169

ter - nal. O sing, "Hal - le - lu - jah!" Now and

Gm Dm7 F A B $\flat$ F A B $\flat$



172 **35** 6:38

ev - er we con - fess: Christ our hope in life and

175

death. Now and ev - er we con - fess: Christ our

178 *molto rit.*

hope in life and death.

molto rit.

(Drum fill)

FOR REVIEW ONLY

Redeemed

with Made for More
and Who You Say I Am

Words by
FANNY J. CROSBY

Words and Music by
WILLIAM J. KIRKPATRICK
Arranged by John Bolin

36 Modern Worship Groove (♩ = 156)

1 F B $\flat$ 2

mf

37 0:14

4 F B $\flat$ 2

f

CHOIR
mf

8

Re - deemed, how I love to pro - claim it! Re - deemed by the blood of the__

F2

C(add4)
F

mf

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12

Lamb. Re - deemed through His in - fi - nite mer - cy, His child and for - ev - er I —

F2 F2 C(add4)
F

16

am. Re - deemed, re - deemed, re - deemed by the blood of the

F B $\flat$ 2 F2 C

20

Lamb. Re - deemed, re - deemed, His child and for - ev - er I —

F $\frac{F}{A}$ B $\flat$ 2 $\frac{F2}{A}$ C(add4)

50

24

39 0:57

mf

am. Re - deemed, and so hap - py in

F B $\flat$ 2 F2

mf

29

Je - sus, no lan - guage my rap - ture can tell. I

Csus C Dm7 B $\flat$ 2

32

40 1:16

know that the light of His pres - ence with me doth con - tin - ual - ly

F2 Csus C

35

dwel. Re - deemed, re - deemed, re - deemed by the blood of the

F $\frac{F}{A}$ B $\flat$ 2 F C

39

Lamb. Re - deemed, re - deemed, His child and for - ev - er I —

Dm7 C(add4) B $\flat$ 2 $\frac{F2}{A}$ C

43

am.

41 1:41

F B $\flat$ 2

f

52
46

mf

I think of my bless-ed Re-deem-er, I think of Him all the day—

F2 Csus C

mf

50

42 2:00

long. I sing, for I can-not be si-lent; His love is the theme of my

Dm7 B $\flat$ 2 F2 Csus C

54

song. Re-deemed, re-deemed, re-deemed by the blood of the

F $\frac{F}{A}$ B $\flat$ F Csus C

f

58

Lamb. Re - deemed, re - deemed, His child and for - ev - er I

Dm C(add4) B $\flat$ 2 F $\sharp$ 2 A C

62

am.

f

F D C E C E

65

I know I shall see in His beau - ty the King in whose law I de -

D F $\sharp$ G D F $\sharp$

ff

54

69

light. Who lov - ing - ly guard - eth my foot - steps and

Em G/B C2 G/B Em D(add4)

mf

72

44 2:44

giv - eth me songs in the night. Re - deemed, re -

C2/A G D/F# G G/B C

ff

75

deemed, re - deemed by the blood of the Lamb. Re -

G/B Dsus D Em D(add4)

78

deemed, re - deemed, His child and for - ev - er I am. Re -

C2 G2 B Dsus D G C2 A G B

82

deemed, re - deemed, re - deemed by the blood of the Lamb. Re -

N.C. C N.C. G Dsus D Em D(add4)

ff

86

deemed, re - deemed, His child and for - ev - er I am.

C2 G2 B D G

Worshipful (♩ = 150)

mf

MADE FOR MORE (Jonathan Smith,
Josh Baldwin, Blake Wiggins, Jessie Early)

90 **45** 3:28 *mp*

'Cause I was - n't made to be

C2 G

94

tend - ing a grave; I was called by name, born and raised back to

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

97

life a - gain. I was made for more. So

C $\frac{C2}{A}$ G $\frac{C}{G}$ 3

101

why would I make a bed in my shame when a fountain of grace is

G Em7 D

104

run-nin' my way? I know I am Yours, and I was made for more.

$\frac{G}{B}$ C $\frac{C2}{A}$

107

46 4:06

mf

I know who I am, 'cause I know who

G Gsus G Gsus

mf

58

111

— You are. The cross of sal - va - tion was on - ly —

G $\frac{C}{G}$ G Em7 3

115

— the start. Now I am cho - sen, I'm free and for -

D B7(#5#9) Em7 Dm7 D $\flat$ 7($\flat$ 5)

119

giv - en. I have a fu - ture, and it's worth —

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

123 **47** 4:44 *f*

— the liv - ing. 'Cause I was - n't made to be

C2 G

sfz *f*

126

tend - ing a grave. I was called by name, born and raised back to

Em7 D G
B

129 **48** 5:06

life a - gain. I was made for more. So

C2 A G Gsus G

60
133

why would I make a bed in my shame when a fountain of grace is

G Em7 D

136

run-ning my way? I know I am Yours, and I was made for more.

G/B C2 C2/A

139

49 5:23

ff

Hal - le - lu - jah! You

G Gsus G Gsus/A G/B C2

ff

143

called out my name, so I'll sing out Your praise! Hal - le -

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

146

lu - jah! You bur-ied my past, and I'm not go - in' back!

C2 Em7 D $\frac{D}{C}$

149

Hal - le - lu - jah! You called out my name, so I'll

$\frac{G}{B}$ C2 Em7

sfz

V

62
152

Music score for measures 152-154. The vocal line (treble and bass clef) includes the lyrics: "sing out Your praise! Hal - le - lu - jah! You". The piano accompaniment (treble and bass clef) features chords D, G/B, and C2. The piano part includes a forte (*sfz*) dynamic marking.

155

50 6:04

Music score for measures 155-157. The vocal line (treble and bass clef) includes the lyrics: "bur-ied my past, and I'm not go - in' back! 'Cause". The piano accompaniment (treble and bass clef) features chords Em7 and D. The piano part includes a forte (*ff*) dynamic marking.

158

Music score for measures 158-160. The vocal line (treble and bass clef) includes the lyrics: "I was - n't made to be tend - ing a grave. I was called by name,". The piano accompaniment (treble and bass clef) features a "N.C." (No Chords) section. The piano part includes a forte (*ff*) dynamic marking and a "(Toms)" section.

161

born and raised back to life a - gain. I was made for more.__

165

So why would I make a bed in my shame when a foun-

C2 D C2/E D/F# G Em7

168

- tain of grace is run-ning my way? I know I am Yours, and

D G/B C2

sfz

64
171

51 6:40

ff

I was made for more. —

Oh,

C2
A

G

Gsus

G

174

I was - n't made to be tend - ing a grave. I was called by name,

A^b

Fm7

E^b

ff

177

born and raised back to life a - gain. I was made for more.

A^b
C

D^b2

D^b2
B^b

180

So why would I make a

A^b A^b_{sus} A^b_2 A^b

183

bed in my shame when a foun - tain of grace is run - ning my way? I know

$Fm7$ E^b A^b/C

186

I am Yours, and I was made for more. —

D^b_2 D^b_2/B^b A^b

Slightly faster (♩ = 164)WHO YOU SAY I AM (Ben Fielding, Dan Lee-Archer,
Reuben Morgan, David Wakerley)

189

52 7:25

mp very worshipful

I am cho - sen, not for -

A^bsus *Fm*

mp

193

sak - en. I am who You say I am. You are

E^b
G *A^b* *D^b2*

196

53 7:42

for me, not a - gainst me. I am who You say I am.

Fm *E^b*
G *A^b*

Slightly faster (♩ = 166)

199 *mf*

I am cho - sen, not for - sak - en. I

mf

202 *building*

am who You say I am. You are for me, not a -

mf

205

gainst me. I am who You say I am. I

mf

Chords: D^b2, Fm, E^b/G, A^b, A^b/C, D^b2, Fm, E^b/G, A^b, A^b/C, D^b2

68
208

am who You say I am. I am who You say I am!

Fm Eb^{sus} D^b2 Fm Eb^{sus}

211

54 [8:11]

Slightly faster (♩ = 168)

ff

Who the Son sets

D^b2

A^b

ff

214

free. oh, is free in - deed. I'm a

Fm7

E^b

217

child of God. Yes, I am.

Fm Eb Db Ab

220

In my Fa - ther's house there's a

Ab Fm7

223

place for me. I'm a child of

Eb Fm Eb

70

226

55 8:45

God. Yes, I _____ am. _____ In my

Chord progression for piano accompaniment:
D^b A^b

229

Fa - ther's house there's a place for

Chord progression for piano accompaniment:
A^b Fm7 E^b

232

me. I'm a child of God. Yes, I _____ am. _____

Chord progression for piano accompaniment:
Fm E^b D^b2 A^b

236

56 9:04

I'm a child of God. Yes, I am.

Fm Eb Db Ab

240

I'm a child of God. Yes, I

molto rit.

E^b(add4)
G Fm Eb Db

molto rit.

243

am!

Ab

(Drum fill)

Jesus Lifted Me

with Love Lifted Me

Words and Music by
LOGAIN CAIN, MADISON CAIN,
TAYLOR CAIN MATZ, JASON INGRAM,
and BROOKE LIGERTWOOD

Arranged by John Bolin

57 Modern Gospel feel (♩ = 78)

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'mf' (mezzo-forte). The key signature has two flats (Bb and Eb). The tempo is 'Modern Gospel feel' with a quarter note equal to 78 beats per minute. The score includes a vocal line with lyrics and piano accompaniment. The lyrics are: 'I'm so glad to tes - ti - fy a - bout the One who saved my life. The'. The score is marked with various dynamics and articulations, including 'mf' and 'f' (forte). The piano part features chords and melodic lines that support the vocal melody. The score is divided into measures, with measure numbers 3, 5, and 7 indicated. The key signature changes to A-flat major (Bb and Ab) in the final section of the score.

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7

pow - er of the blood is the rea - son I'm a - live. I thank

9

God day and night I'm not where I used to be.

11

Glo - ry, hal - le - lu - jah, Je - sus lift - ed me.

(58) 0:36

Chords: A^b , E^b , $Cm7$, $B^b(add4)$, E^b , A^b , E^b , E^b , B^b , E^b , Fm , E^b

Time Signatures: 4/4, 2/4, 4/4

74
14

Alto SOLO
mf

When I was a sin-ner, Je - sus lift - ed me. I was a

E^b E^b F^m E^b E^b

17

sin-ner so blind I — could not see. Be - fore He

B^bsus B^b G⁷ B

19

ev - er crossed my mind, He took the cross for me. —

Cm7 A^b E^b

21

Glo - ry, hal - le - lu - jah, — Je - sus lift - ed —

A^b E^b G E^b B^b B^b

59 1:04

23

me. I'm so glad to tes - ti - fy a - bout the One

f

25

— who saved my life. The pow - er of the blood is the rea -

mf *f*

27

son I'm a - live. I thank God day and night I'm not

B[♭] sus B[♭] E[♭]

76
29

where I used to be.____ Glo - ry, hal - le - lu - jah,____ Je - sus

A^b E^b A^b E^b/_G

This block contains the musical notation for measures 29 and 30. It features a vocal line with lyrics, a piano accompaniment, and a keyboard part. The key signature is B-flat major (two flats). The time signature is 2/4. The lyrics are "where I used to be.____ Glo - ry, hal - le - lu - jah,____ Je - sus". The piano part has chords A^b, E^b, A^b, and E^b/_G. The keyboard part has chords A^b, E^b, A^b, and E^b/_G.

31

60 1:31

Soprano SOLO
mf

When I was in

lift - ed____ me.

E^b B^b B^b E^b

This block contains the musical notation for measures 31 and 32. It features a vocal line with lyrics, a piano accompaniment, and a keyboard part. The key signature is B-flat major (two flats). The time signature is 2/4. The lyrics are "When I was in" and "lift - ed____ me.". The piano part has chords E^b, B^b, B^b, and E^b. The keyboard part has chords E^b, B^b, B^b, and E^b.

34

trou-ble, — Je - sus lift - ed me. I was in trou-ble, — was sink - ing —

CHOIR
mf

Je - sus lift - ed me. Was sink - ing —

E^b *Fm* *E^b*

mf

37

down so — deep. Be-fore I'd ev - er called His name, — He was

down so — deep.

B^bsus *G7* *Cm7*
B

78
39

61 1:59

call-ing out_ to me._ Glo-ry, hal-le-lu - jah, Je - sus lift - ed

A^b E^b A^b E^b/_G E^b/_{B^b} B^b

42

me.

CHOIR and TRIO
f

I'm so glad to tes - ti - fy a - bout the One

E^b E^b *f*

44

_ who saved my life. The pow - er of the blood is the rea-

A^b E^b A^b E^b

46

- son I'm a - live. I thank God day and night I'm not

B^b sus B^b E^b

48

where I used to be. Glo - ry, hal - le - lu - jah, Je - sus

A^b E^b A^b E^b/_G

50

62 2:25

lift - ed me.

E^b/_{B^b} B^b E^b

80

52

ff

How could I not lift my hands?__

ff

A^b Cm7 B^b

54

How could I not lift You high?__

A^b Cm7 B^b E^b/_G

56

How could I not lift my voice__ to sing?__

A^b E^b B^b Cm7

63 2:51

58

Glo - ry, hal - le - lu - jah, Je - sus lift - ed

A^b *E^b/G* *E^b/B^b* *B^b*

60

CHOIR

ff

Soprano SOLO ad lib

me. How could I not lift my hands?

E^b *A^b* *Cm7*

62

How could I not lift You high?

B^b *A^b* *Cm7*

82

64

Alto SOLO ad lib

How could I not lift my voice

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

66

Tenor SOLO ad lib

CHOIR and TRIO

to sing? Glo - ry, hal - le - lu - jah, Je - sus

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

68

64 3:19

lift - ed me. I am for -

Tenor SOLO mf

E $\flat$ /B $\flat$ B $\flat$ E $\flat$

71

giv - en. Je - sus, You lift - ed me. I am for -

mp

Chords: E^b , A^b2 , E^b

73

giv-en, all my sins washed clean. Be - cause You

Chords: B^bsus , B^b , $G7(\#5^b9)$

75

gave Your life for me, I will give You ev - 'ry - thing.

Chords: $Cm7$, $A7(b5)$, A^bmaj7 , E^b2 , E^b , G , G

77

Glo - ry, hal - le - lu - jah, Je - sus lift - ed

Chords: A^b2 , E^b , G , A^b2 , E^b , B^b , B^b

65 3:47

79

mf

me. Oh! — Glo - ry, hal - le - lu - jah, — Je - sus

Cm7 E $\flat$ G A $\flat$ E $\flat$ G Fm A $\flat$

f

81

lift - ed me. I'm so —

Cm7 B $\flat$ B E B F $\sharp$ m B

f

83

glad to tes - ti - fy — a - bout the One — who saved my life. The

E N.C.

f (Drums continue)

85

pow - er of the blood is the rea - son I'm a - live. I thank

B

87

God day and night I'm not where I used to be.

E A E

f

89

Glo - ry, hal - le - lu - jah, Je - sus lift - ed

66 4:21

A E G# E B B

LOVE LIFTED ME (James Rowe, Howard E. Smith)

Slightly faster (♩ = 79)

CHOIR

Soprano SOLO ad lib

91

me. Love lift - ed me!

ff

E D F# E# A Bm7 A A D2 B

ff

94

Love lift - ed me!

Alto SOLO ad lib

A C# E C# D A C# D B

96 *TRIO*

When noth - ing else could help.

(CHOIR)

When noth - ing else could help,

D²
B C#m7 F#m7

98

Love lift - ed me!

Love lift - ed me!

Bsus B E D F# E G# D F# E

88

100

CHOIR and TRIO

Tenor SOLO ad lib

Love lift - ed me!

A Bm7 A C#



102

Soprano SOLO ad lib

Love lift - ed me!

F#m7 A C# D



104

When noth - ing else could help,

D2 B A C# D A E C#7(#5#9) F#m7 Dm F



106 **67** 5:08

Love lift - ed me! Love lift - ed

A E E F#m7 D *A* E E

109 *rit.*

me! Glo - ry hal - le - lu - jah, Je - sus

F#m7 D *D2* B *A* C# *Bm7* D *rit.*

111

lift - ed me!

A E E A

(Drum fill)

8vb

My Jesus, I Love Thee

with Mighty Name of Jesus

I Speak Jesus

and There's Something About that Name

Words by
WILLIAM R. FEATHERSTON

Music by
ADONIRAM J. GORDON
Arranged by John Bolin

68 Worshipful (♩ = 73)

mp

G2 Bm A

CHOIR and Female WORSHIP LEADER
mp

My Je - sus I

D2 F# G2 D Dsus

mp

love — Thee; I know Thou art mine. For

D A D G2 B

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9

Thou all the fol - lies of sin I re -

D Dsus D $\frac{A}{D}$

12

sign. My gra - cious Re - deem er, my Sav - ior art

$\frac{G2}{B}$ $\frac{D2}{F\#}$ G2 $\frac{G2}{B}$ $\frac{A2}{C\#}$ $\frac{D}{F\#}$ G2

16

Thou If ev - er I loved Thee, my

$\frac{D}{A}$ A Bm2 $\frac{Gm6}{B^b}$ $\frac{D}{A}$ $\frac{F\#}{A\#}$ Bm2

92

19

70 1:04

mf

Je - sus, 'tis now. I

G² E D A G² G²(#4) G G²

22

love Thee be - cause Thou hast first lov - ed

D G D D2 D A² C[#]

mf

25

me, and pur - chased my par - don on

G² B A C[#] D G D D D2 D

28

Cal - va - ry's tree. I love Thee for

Asus A $\frac{G2}{B}$ $\frac{A}{C\#}$ $\frac{D2}{F\#}$ G2

31

wear - ing the thorns on Thy brow, If

$\frac{G2}{B}$ $\frac{A}{C\#}$ $\frac{D2}{F\#}$ G2 $\frac{D}{A}$ A

34

ev - er I loved Thee, my Je - sus, 'tis

Bm2 $\frac{Gm6}{Bb}$ $\frac{D}{A}$ $\frac{F\#7}{A\#}$ Bm $\frac{G2}{E}$ $\frac{D}{A}$ A

94

37

now.

G2 G2(#4) G G2 A^b2
F

40

71 2:13

f

In

E^b2 G E^b G E^bmaj7 G A^b2 B^bsus B^b A^b2
B^b

43

man - sions of glo - ry and end - less de -

E^b A^b E^b B^bsus B^b

f

46

light, I'll ev - er a - dore — Thee in

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

49

Heav - en so bright. I'll sing with the

B^bsus B^b A^b₂/_C B^b/_D E^b/_G A^b E^b/_G

52

glit - ter - ing crown — on my brow, — “If

Fm7 E^b B^b/_D E^b A^b₂ E^b/_{B^b} B^b

96

55

72 3:06

ev - er I loved Thee, my Je - sus, 'tis

Cm $A^b m6$
C ^{b} E^b $G7$
B ^{b} B Cm A^b2
F E^b B ^{b} B ^{b}

58

ff

now." I'll sing with the glit - ter - ing

E^b N.C. E^b A^b E^b Fm E^b B ^{b}
G G G D

ff

61

crown on my brow, "If ev - er I

E^b A^b2 E^b B ^{b} Cm $A^b m6$
D ^{b} C B ^{b} C ^{b}

64

loved Thee, my Je - sus, 'tis now."

$E\flat$ $B\flat$ $G7$ B Cm $A\flat2$ F $B\flat7sus$ $E\flat$

mf

67

73 **8:45** *mf* **WORSHIP LEADER**

I

$A\flat$ Cm $B\flat$ $E\flat2$ G $B\flat$ $A\flat2$

71

MIGHTY NAME OF JESUS (Jacob Sooter, Hope Darst, Lauren Sloat)

pray in-to the at - mos-phere; Spir-it of God, You're here. You

$A\flat$ $B\flat$

mp

98

73

have all au-thor - i - ty. I

E^b
G B^b A^b2

75

pray o-ver my heart and mind, I am healed by Your stripes; Your

B^b

77

74 [4:12]

CHOIR and WORSHIP LEADER
mf

blood de-claims that I am free. In the might - y name of

Cm Gm7 A^b2

79

Je - sus, I pray. Call - ing on the pow'r of

A^b Cm B^b

81

Heav - en, I pro - claim: ev - 'ry weap - on formed a -

E^b/_G B^b A^b2

83

75 4:38

gainst me must break, in the might - y name of Je - sus.

A^b Cm B^b E^b2/_G B^b A^b2

100

86

— I draw a per - ma - nent bound - 'ry line;

A^b2

88

the en - e - my has no rights to come near my fam - i -

B^b2

E^b2
G

B^b

90

ly. No scheme could ev - er un - do God's plans.

A^b2

76 5:04

92

No mat-ter the cir - cum - stance, the cross has sealed my des - ti -

B $\flat$ 2 Cm7 Gm7

94

f

ny. In the might - y name of Je - sus, I pray.

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

96

— Call - ing on the pow'r of Heav - en, — I pro - claim:

E $\flat$ G B $\flat$ A $\flat$

The image displays a musical score for the hymn 'My Jesus, I Love Thee'. It is arranged for voice and piano. The score is divided into three systems, each with a vocal line (treble and bass clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats). The time signature is 4/4. The first system (measures 92-93) contains the lyrics 'No mat-ter the cir - cum - stance, the cross has sealed my des - ti -'. The piano accompaniment features chords B $\flat$ 2, Cm7, and Gm7. The second system (measures 94-95) contains the lyrics 'ny. In the might - y name of Je - sus, I pray.' and begins with a forte (*f*) dynamic. The piano accompaniment features chords A $\flat$ 2, A $\flat$ 2, and Cm B $\flat$. The third system (measures 96-97) contains the lyrics '— Call - ing on the pow'r of Heav - en, — I pro - claim:'. The piano accompaniment features chords E $\flat$ G and B $\flat$ A $\flat$. A large, diagonal watermark reading 'FOR PREVIEW ONLY' is overlaid across the entire page.

102

98

— ev - 'ry weap - on formed a - gainst — me must break,

A^b Cm B^b(add4)

100

77 5:31

— in the might - y name of Je - - - sus. —

Gm7 B^b A^b2

102

— In the might - y name of Je - sus, I know

A^b2 Cm B^b

104

all the pow'r of fear and dark - ness_ must go._

106

Ev-'ry key to ev - 'ry vic - to - ry I hold,_

108

(78) 5:57 *mf*

in the might - y name of Je - sus._ I will not

Gm7 B $\flat$ A $\flat$ 2

The image shows a page of a music book with three systems of musical notation. Each system consists of a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The key signature has three flats (B-flat, E-flat, A-flat). The first system (measures 104-105) has the lyrics 'all the pow'r of fear and dark - ness_ must go._'. The second system (measures 106-107) has the lyrics 'Ev-'ry key to ev - 'ry vic - to - ry I hold,_'. The third system (measures 108-109) has the lyrics 'in the might - y name of Je - sus._ I will not'. Chord symbols are placed above the piano accompaniment: E $\flat$ G, B $\flat$ A $\flat$ 2, A $\flat$ 2, Cm B $\flat$, and Gm7 B $\flat$ A $\flat$ 2. A rehearsal mark (78) 5:57 is located above measure 108. A dynamic marking *mf* is placed above measure 109. A large diagonal watermark 'FOR PREVIEW ONLY' is overlaid across the page.

104

111

fear, I will not fear when the en - e - my_ comes near. On the door-

mp

A^b B^b

113

- frame of_ my life_ is the blood_ of Je - sus Christ. I will not

E^b2 G A^b

115

fear, I will not fear; there's an ar - my of an - gels here._ I'm pro-tect-

A^b Cm B^b

mf

117 **79** 6:23 *f*

- ed on__ all sides by the blood__ of Je - sus Christ. I will not

E $\flat$ 2
G *A $\flat$*

119

fear, I will not fear when the en - e - my__ comes near__ On the door-

A $\flat$ 2 *B $\flat$ (add4)*

f

121

- frame of__ my life__ is the blood__ of Je - sus Christ. I will not

E $\flat$ 2
G *A $\flat$ 2*

106

123

123

fear, I will not fear; there's an ar - my of an - gels here. I'm pro-
tect-

B $\flat$

125

(80) [6:53]

- ed on all sides by the blood of Je - sus Christ.

E $\flat$ 2 G A $\flat$ 2 E $\flat$ A $\flat$

127

ff

In the might - y name of Je - sus, I pray.

A $\flat$ 2 F A $\flat$ 2 N.C. Cm B $\flat$

ff

129

Call - ing on the pow'r of Heav - en, I pro - claim:

131

ev-'ry weap - on formed a - gainst me must break,

133

in the might - y name of Je - sus.

81 7:19

E^b_2 G B^b A^b

A^b_2 Cm B^b

E^b_2 G B^b A^b_2

108

135

— In the might - y name of Je - sus, I know

A^b2 Cm B^b

137

— all the pow'r of fear and dark - ness — must go. —

E^b2 G B^b A^b

139

— Ev-'ry key to ev - 'ry vic - to - ry I hold, —

Cm7 E^b B^b D

141 **82** 7:45

in the might - y name of Je - - sus. Shout

mp

$E\flat 2$
G

$B\flat$ $A\flat 2$

I SPEAK JESUS (Dustin Smith, Kristen Dutton, Carlene Prince, Abby Benton, Jesse Reeves, Raina Pratt)

With growing intensity ($\text{♩} = 72$)

144

Je - sus from the moun - tains, and Je - sus in the streets,

$E\flat$ $E\flat$ sus $E\flat$

mp

146

Je - sus in the dark - ness o - ver ev - 'ry en - e - my.

Cm7 $A\flat 2$ Cm7
C

110
148

Je-sus for my fam - 'ly, I speak the ho - ly Name Je -

$A\flat^2$ $A\flat^2$
F

150

83 8:12

CHOIR and WORSHIP LEADER

- sus. Shout

$E\flat$ mf f

152

Je - sus from the moun - tains, Je - sus in the streets,

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

154

Je - sus in the dark - ness o - ver ev - 'ry en - e-my.

Cm7 A^b2 C Cm7

156

Je-sus for my fam - 'ly, I speak the ho - ly Name Je -

A^b2 A^b2 F

158

84 8:39

sus. Your Name is

ff mel.

E^b

112

160

pow - er, Your Name is heal - ing, Your Name _____

ff

B $\flat$ E $\flat$ G A $\flat$

162

_____ is life. _____ Break ev - 'ry

E $\flat$ E $\flat$ sus E $\flat$

164

strong - hold, shine through the shad - ows, burn like _____

B $\flat$ E $\flat$ G A $\flat$

166 **85** 9:05

— a fire. — Your Name is

E^b E^bsus E^b

168

pow - er, Your Name is heal - ing, Your Name —

B^b E^b G A^b

170

— is life. — Break ev - 'ry

E^b E^bsus E^b

The image displays a musical score for the hymn 'My Jesus, I Love Thee'. It is arranged for voice and piano. The score is divided into three systems, each containing a vocal line (soprano and bass staves) and a piano accompaniment (treble and bass staves). The key signature is B-flat major (two flats). The tempo and style are indicated as 'W.L. begin more ad libs'. The score includes lyrics and chord markings. A large, diagonal watermark reading 'FOR PREVIEW ONLY' is overlaid across the entire page. The page number '113' is in the top right corner, and the page title 'Worship New and Old, Vol. 3' and 'My Jesus, I Love Thee - Page 24 of 30' are at the top. The time signature is 4/4. The score starts at measure 166 and ends at measure 170. The lyrics are: '— a fire. — Your Name is pow - er, Your Name is heal - ing, Your Name — is life. — Break ev - 'ry'.

114

172

strong - hold, shine through the shad - ows, burn like —

B $\flat$ E $\flat$ G A $\flat$

174

86 [9:32]

— a fire. Shout

E $\flat$ E $\flat$ sus E $\flat$ *ff*

176

Je - sus from the moun - tains, Je - sus in — the streets,

E Esus E B $\flat$ D $\sharp$ *ff*

178

Je - sus in___ the dark - ness o - ver ev - 'ry en - e - my._

C#m7 A2 C# C#m7 B

180

Je-sus for__ my fam - 'ly,___ I speak the ho - ly Name Je -

A2 A2 F#

182

87 9:58

sus. Shout

E Esus E

ff

116

184

Je - sus from the moun - tains, Je - sus in the streets,

E A²
E D#m7(b5) G#7(#9)

186

Je - sus in the dark - ness o ver ev - 'ry en - e - my.

C#m7 A²
C# Bm7 Bb7

188

Je - sus for my fam - 'ly, I speak the ho - ly Name Je -

A² A²
F# rit.

190 With freedom (♩ = 61)

- sus.

E E

THERE'S SOMETHING ABOUT THAT NAME (Gloria Gaither, William J. Gaither)

Worshipful, W.L. cont. with freedom

mp

194

Je - sus, Je - sus, Je - sus, there's just

E2 E Emaj7 E7sus E E2 G#

mp

198

some-thing a - bout that Name.

A2 Am6 F# E2 A2 E

118

202

Mas - ter, Sav - ior, Je - sus, like the

E2 E B D# Esus D C#7sus C#7

206

89 11:21

frag - rance af - ter the rain.

E2 F# F# A2 F# A2 B Am B

210

Je - sus, Je - sus, Je - sus, let all

E2 E Emaj7 D B E E G#

214

Heav-en and Earth pro - claim.

A2 F#m A A7 G#sus G#

218

Kings and king - doms will all pass a -

C# C#7 E# E F#

221

way, but there's some-thing a - bout that Name.

F# A2 F# Amaj7 B B13(b9) E2

rit.

rit.

fin.

Homesick for Heaven

with When We All Get to Heaven
and Amazing Grace

Words and Music by
PHIL WICKHAM
and JONATHAN SMITH
Arranged by John Bolin

90 Driving Modern Worship (♩ = 117)

1 *mf* G(no3) G(no3)

4 *f* G C2

7 **91** [0:12] *mp* WORSHIP LEADER
My heart be - longs to a

Em7 C2 G(no3)

10 coun - try and a King

Gsus G

The musical score is written for piano and voice. It begins with a piano introduction in G major, 4/4 time, marked 'mf' and 'Driving Modern Worship (♩ = 117)'. The piano part features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The vocal part enters at measure 4 with a strong 'f' dynamic. The lyrics 'My heart belongs to a' are sung from measure 7 to 9. The piano accompaniment continues with chords like Em7, C2, and G(no3). The lyrics 'coun - try and a King' are sung from measure 10 to 12. The piano part concludes with a Gsus chord and a final G chord.

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12

of a land I've al - ways known

G(no3)

14

but I've nev - er seen.

Gsus G

16

Some call it par - a - dise

D(add4)

18

or the land of the liv - ing.

Em7

122

20

92 0:41

Well, I call it home, and I'm home - sick

D(add4) C D



23

for Heav-en. I want to walk with Mo - ses on

G(no3) G C2

mf



26

streets of gold, and dance with Da - vid be -

D(add4) G



28

fore Your throne, to thank You face to face

Em7 C2



30

— for the grace You've giv - en. I want to

D(add4) G



33

see my chil - dren run to Your arms, and

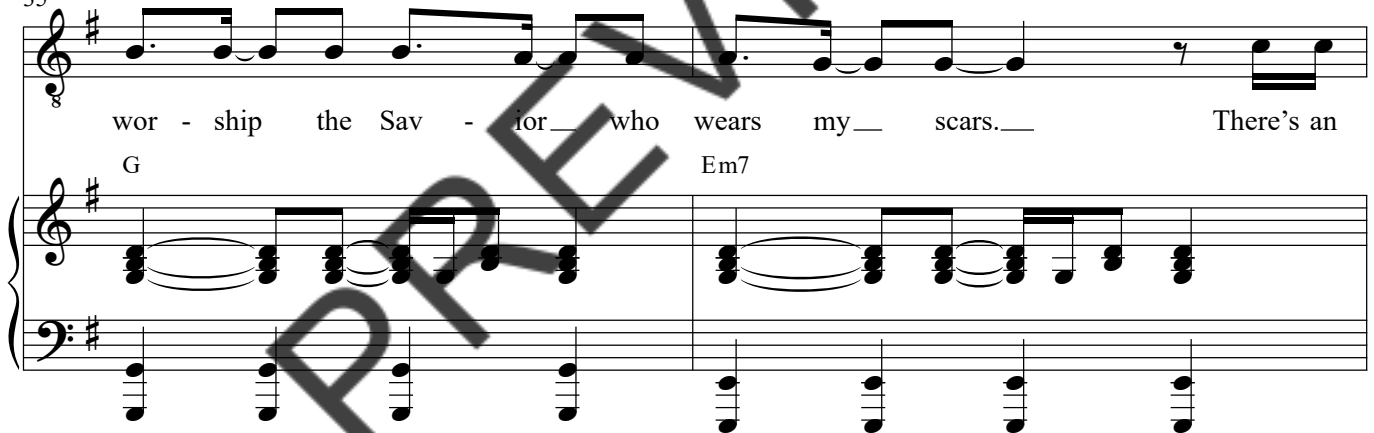
C2 D(add4)



35

wor - ship the Sav - for who wears my scars. There's an

G Em7



37

ache in my heart. I'm home - sick for Heav-en.

C2 A Dsus G

93 1:18



124

41

(WORSHIP LEADER)

In my Fa - ther's house there are man - y rooms,

CHOIR
mf

In my Fa - ther's house there are man - y rooms,

G C/G G

mf

44

e - nough for ev - 'ry - one, e - nough for you.

e - nough for ev - 'ry - one.

G C/G

47

WORSHIP LEADER

I know it takes some faith, but to -

G D(add4)

50

day you can know with - out ques - tion: be-lieve in the

Em7 D(add4)

53

94 1:47

pow - er of Je - sus' name, and you're go - ing to Heav-en.

CHOIR

Oh!

C D Em7

126

56

Hal - le - lu - jah, in Je - sus' - name, - we're go - ing - to

Hal - le - lu - jah, in Je - sus' - name, - we're go - ing - to

f

G/B C D

59

95 1:59

Heav-en!

Heav-en!

CHOIR and WORSHIP LEADER

f

I want to walk with - Mo - ses on

G C2

f

62

streets of — gold, and dance with Da - vid be - fore Your throne, to

D G Em7

65

thank You — face — to — face — for the grace You've giv -

C2 D

67

en I want to see my — chil - dren run

G G(no3) C B A G C2

The image displays a musical score for the hymn 'Homesick for Heaven'. It is arranged for voice and piano. The score is divided into three systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: 'streets of — gold, and dance with Da - vid be - fore Your throne, to thank You — face — to — face — for the grace You've giv - en I want to see my — chil - dren run'. Chord markings are provided above the piano part: D, G, Em7 in the first system; C2, D in the second system; and G, G(no3), C, B, A, G, C2 in the third system. A large, diagonal watermark reading 'FOR PREVIEW ONLY' is overlaid across the entire page.

128

70

to Your arms, — and wor - ship — the Sav - ior — who

D G

72

wears my — scars. There's an ache in — my — heart. I'm home - sick —

Em7 C2 A D

WHEN WE ALL GET TO HEAVEN (Eliza J. Hewitt, Emily D. Wilson)

CHOIR
mf

75

96 2:32

— for Heav - en. — When we all get to

G Gsus G G2 G

f

W.L. may ad lib

78

Heav - en, what a day of re - joic-ing that will be! When we

Em7 C2 Dsus

81

all see Je - sus, we'll sing and shout the vic - to -

G2 B C2 C2 A Dsus D

84

ry. When we all get to Heav - en, what a

G Gsus G N.C.

(Drum groove cont.)

130

87

day of re - joic - ing that will be! When we all see Je - sus, we'll

This block contains the musical notation for measures 87 through 90. It features a vocal melody in the treble clef and a bass line in the bass clef, both in the key of D major. The lyrics are written below the vocal line. The piano accompaniment consists of a simple harmonic pattern in the right hand and a bass line in the left hand.

91

97 3:07

CHOIR and WORSHIP LEADER

sing and shout the vic - to - ry. No__ more

G Gsus G

This block contains the musical notation for measures 91 through 93. It features a vocal melody in the treble clef and a bass line in the bass clef, both in the key of D major. The lyrics are written below the vocal line. The piano accompaniment consists of a simple harmonic pattern in the right hand and a bass line in the left hand. A large 'f' dynamic marking is present at the beginning of measure 93.

94

fear, no__ more pain, ev - 'ry tear wiped a - way, cry - ing,

C2 G

This block contains the musical notation for measures 94 through 97. It features a vocal melody in the treble clef and a bass line in the bass clef, both in the key of D major. The lyrics are written below the vocal line. The piano accompaniment consists of a simple harmonic pattern in the right hand and a bass line in the left hand. A large 'f' dynamic marking is present at the beginning of measure 94.

96

“Ho - ly, — Ho - ly!” — Ev - ’ry knee on — the floor, ev - ’ry

D Em7 C2



99

W.L. ad lib with more freedom

voice ev - er - more cry - ing, “Ho - ly, — Ho - ly!” —

G D Em



102

Oh, — I wan-na go — home.

C2 G D



132

105

Oh, _____ I wan-na go—

Am7 Em7

108

98 3:40

WORSHIP LEADER
mp

home. To see the ones I love who've

D 8va C

mp

111

gone be - fore, where death is a mem - 'ry and

D(add4) G

113

99 3:50

tears are no more, to hear the an - gels' praise;

Em C2

CHOIR and WORSHIP LEADER

115

— can you e - ven im - ag - ine? I'll run as

D(add4) G N.C.

f *ff*

118

fast as I can in - to Your arms, 'cause

C2 D

ff

134

120

I was cre - at - ed to be where You are. There's an

G D F# Em7 G D

122

100 4/12

ache in my heart. I'm home - sick for Heav-en.

C2 D Em7

125

There's an ache in my heart. I'm home - sick

G B C2 D

128

— for Heav-en. ————— There's an ache in — my — heart. —

Em7 G/B C2/A

Worshipful (♩ = 56)

101 4:31

rit. > WORSHIP LEADER CHOIR mp

I'm home - sick — for Heav-en. When

D(no3) G2 (*)

rit.

135 AMAZING GRACE (John P. Rees, Traditional American melody) building

we've been — there ten thou - sand years, bright

G2 C2/G G2

mp

* Tag of "Amazing Grace" is optional. Song may end at measure 133.

139

shin - ing as the sun, we've

Em7 G D C2 Dsus

143

no less days to sing God's praise than

G G F C2 E G D

147

when we'd first be - gun.

C2 G D D Gsus G

mf *f* *rit.* *rit.*

Christ Arose

***with O Praise the Name (Anástasis)
and Because He Lives***

Words by
ROBERT LOWRY

Music by
ROBERT LOWRY
Arranged by John Bolin

103 Triumphantly (♩ = 75)

Dunis. G C2 A G/B C2 D

(Drum fill into beat 4.)

104 0:14

Em D C2 D/C C C2

4

CHOIR
mf

7

Low in the grave He lay— Je - sus, my Sav - ior!

G(no3) Gsus G D/G Gsus G

138

11

105 0:43

Wait - ing the com - ing day— Je - sus, my Lord!

C G D G C G G Em A^{sus} C[#] A[#] D^{sus}

Vain - ly they watch His bed—

D A^b(no3) A^b^{sus} A^b

Je - sus, my Sav - ior! Vain - ly they

E^b A^b D^b A^b A^b^{sus} A^b D^b A^b E^b A^b D^b A^b

106 1:09

21

seal the dead— Je - sus, my Lord!

A^b *Fm* *B^bsus* *B^b* *E^bsus* *E^b*
D *D*

24 *f*

Up from the grave He a - rose, with a might - y tri - umph o'er His

A^b *A^b* *D^b2*
C *C*

27

foes. He a - rose a vic - tor from the dark do - main, and He

A^b *A^b* *D^b* *E^bsus* *E^b* *Fm* *D^b2* *A^b*
C *C* *C*

140

30

lives for - ev - er with His saints to reign. He a - rose! He a -

D^b B^b/D E^b $Fm7$ E^b/G A^b/C

33

rose! Hal - le - lu - jah! Christ a - rose!

D^b2 A^b/E^b E^b A^b

107 1:50

36

mf

Death can - not keep his prey— Je - sus, my

D^b2/A^b A^b/G^b A/E D/E A/E $D2/E$ D/E

mf

40

Sav - ior! He tore the bars a - way— Je - sus, my

D E A E A C# D2 D2(#4) D2 A2 C# Bsus B

44

Lord! Up from the grave He a -

Esus E A

f

46

rose, with a might - y tri - umph o'er His

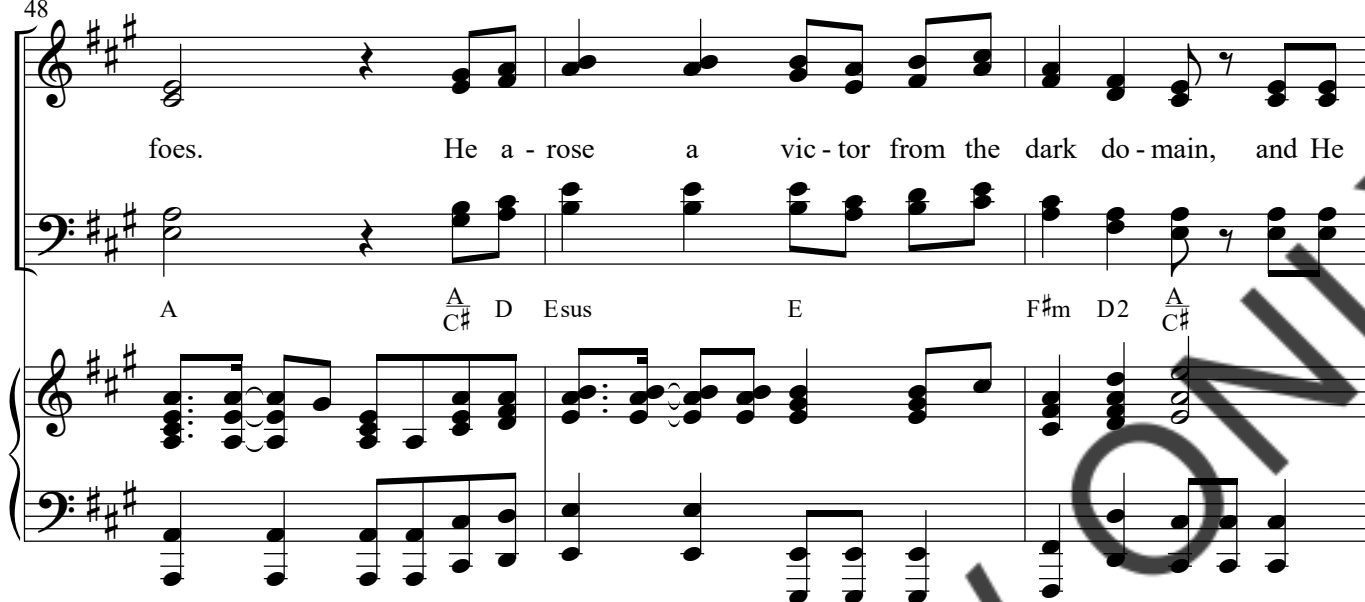
A C# D2

142

48

foes. He a - rose a vic - tor from the dark do - main, and He

A A/C# D Esus E F#m D2 A/C#



51

lives for - ev - er with His saints to reign. He a -

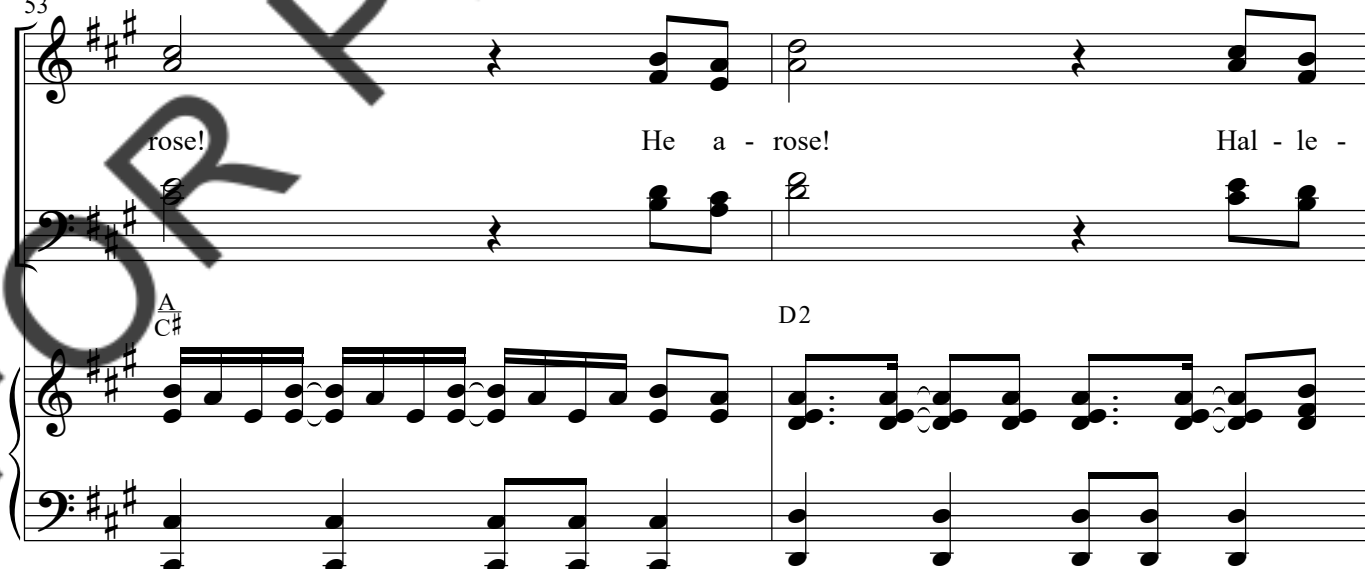
D B/D# E F#m7 E/G#



53

rose! He a - rose! Hal - le -

A/C# D2



55 **109** 2:54

lu - jah! Christ a - rose! He a - rose! He a -

A E E F#m7 D E D N.C. A C#

58 **110** 3:10

rose! Hal - le - lu - jah! Christ a - rose!

D D2(#4) Dm A E A

61

O PRAISE THE NAME (ANÁSTASIS) Benjamin Hastings, Dean Ussher, Marty Sampson

ff

O praise the Name of the

A sus A A C#

144

63

Lord our God. O praise His Name for - ev - er - more. For

D2 A F#m7 A C# A D E E D

66

end - less days we will sing Your praise, O Lord, O Lord our

A C# D2 F#m7 D A E E

69

111 3:39

mf

God. Then on the third, at break of

A C#m7 D A Asus

mf

72 *f*

— dawn, the Son of Heav - en rose a - gain. O tram-pled

A E G# F#m7

75

death, where is your sting? The an - gels

D2 A G#

77 **112** 4:08 *ff*

roar — for Christ the King. O

Esus E A D/B A C# D E D F# E G#

The image displays a musical score for the hymn 'Christ Arose'. It is arranged for voice and piano. The score is divided into three systems, each with a vocal line (treble and bass clef) and a piano accompaniment (treble and bass clef). The key signature is D major (two sharps). The first system (measures 72-74) includes the lyrics '— dawn, the Son of Heav - en rose a - gain. O tram-pled' and features a forte (f) dynamic. Chords A, E/G#, and F#m7 are indicated. The second system (measures 75-76) includes the lyrics 'death, where is your sting? The an - gels' and features a mezzo-forte (mf) dynamic. Chords D2 and A/G# are indicated. The third system (measures 77-79) includes the lyrics 'roar — for Christ the King. O' and features a fortissimo (ff) dynamic. A rehearsal mark '112' with a time signature of 4:08 is present. Chords Esus, E, A, D/B, A/C#, D, E, D/F#, and E/G# are indicated. A large diagonal watermark 'FOR PREVIEW ONLY' is overlaid across the page.

146

80

praise the Name of the Lord our God. O praise His Name for -

A C# D2 A F#m7 C#

ff

83

ev - er - more. For end - less days we will sing Your praise, O

A D E E/D A C# D2 F#m7

86

113 4:37

Lord, O Lord our God. He shall re-

D A/E E A Asus

mp *mf*

89

- turn in robes of white; the blaz - ing

A Asus A

mf

91

Son shall pierce the night. And I will

E2 G# F#m7 Amaj7 E

mp

93

rise a - mong the saints, my gaze trans -

D2 A2 C#

148

114 5:05

mf

95

- fixed on Je - sus' face. O

E
G# A Asus

mf

98

praise the Name of the Lord our God. O praise His Name for -

A D A A F#m7 A
A C#

101

building
ev - er - more. For end - less days we will sing Your praise, O

A D Esus E D A D2 F#m7
A C#

building

104 **115** 5:31 *f*

Lord, O Lord our God. O praise the Name of the

D2 Esus E A Asus A A C#

107

Lord our God. O praise His Name for - ev - er - more. For

D2 A F#m7 A C# A D Esus E D

110

end - less days we will sing Your praise, O

A C# D2 F#m7

The image displays a musical score for the hymn 'Christ Arose'. It is arranged for voice and piano. The score is divided into three systems, each with a vocal line and a piano accompaniment. The key signature is D major (two sharps). The tempo and style are indicated as 5:31 and *f* (forte). The lyrics are: 'Lord, O Lord our God. O praise the Name of the Lord our God. O praise His Name for - ev - er - more. For end - less days we will sing Your praise, O'. Chord symbols are provided for the piano accompaniment: D2, Esus, E, A, Asus, A, A, C#, D2, A, F#m7, A, C#, A, D, Esus, E, D, A, C#, D2, F#m7. A large diagonal watermark 'FOR PREVIEW ONLY' is overlaid across the page.

150

112

116 6:00

Lord, O Lord our God.

D

$\frac{A}{E}$

E

A

Slightly faster ($\text{♩} = 77$)

BECAUSE HE LIVES (Gloria Gaither, William J. Gaither)

114

ff

Be - cause He lives, I can face to -

Asus

$\frac{E}{A}$

A

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

ff

117

mor - row. Be - cause He lives,

D

$\frac{D2}{B}$

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

120

117 6:25

all fear is gone. Be - cause I

F#m7 G2 G Gmaj7 Esus E

123

know He holds the fu - ture,

A D2 B A C# B A G D2 F#

126

and life is worth the liv - ing — just be - cause He

Dm F A E Esus E

152

129

118 6:50

lives. And life is worth the liv - ing —

F#m7 Dm F Dm6 A E

132

just be - cause He lives. —

Esus A E E D2

135

molto rit. fff He lives!

fff molto rit. (Drum fill)

D₆⁹ A

8^{vb}

There Is a Redeemer

Words and Music by
MELODY GREEN
Arranged by John Bolin

119 With passion (♩ = 70)

1

p

rit.

mf a tempo

4

E^b C A^b2 C B^b2 D E^b B^b D E^b A^b2 C

E^b B^b B^bsus B^b C C2 C F2 A C G

120 0:22

7

Dm7(4) G7sus C F2 C

Slightly faster (♩ = 71)

CHOIR and WORSHIP LEADER

mp

9

There is a Re - deem - er— Je - sus, God's own Son.

p

C F2 A G B C G B C F2 A C G Gsus G

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154

13

121 0:49

rit.

Pre - cious Lamb of God, Mes-si - ah, — Ho - ly One.

C C2 C $\frac{F2}{A}$ $\frac{C}{G}$ Dm7(4) G7sus C $\frac{F2}{A}$ $\frac{G}{B}$

17

a tempo

Thank You, O my Fa - ther, for giv - ing — us Your

C $\frac{C}{E}$ Em7 F $\frac{C2}{E}$ $\frac{C}{E}$ Dm7(4) G7sus G

mp a tempo

20

Son, — and leav - ing Your Spir - it till the

C Gsus G Am7 $\frac{Em}{G}$ F2 $\frac{C2}{E}$ $\frac{C}{E}$

122 1:19

23

work on earth is done.

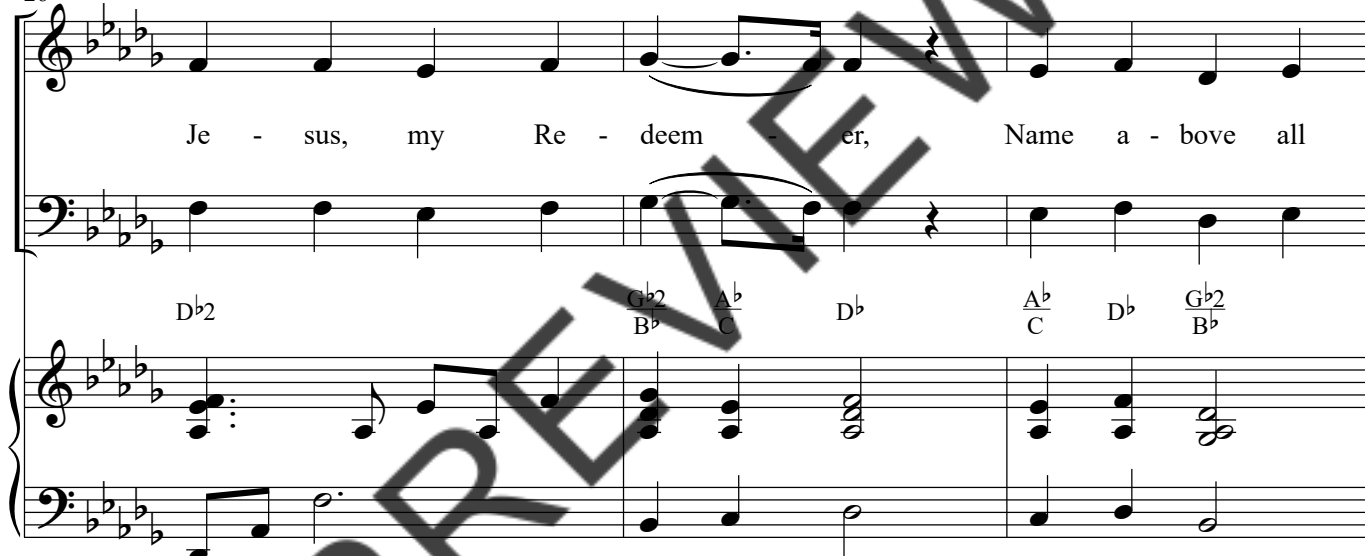
Dm7(4) Gsus G C A^b/C A^b_2/C A^b/C



26

Je - sus, my Re - deem - er, Name a - bove all

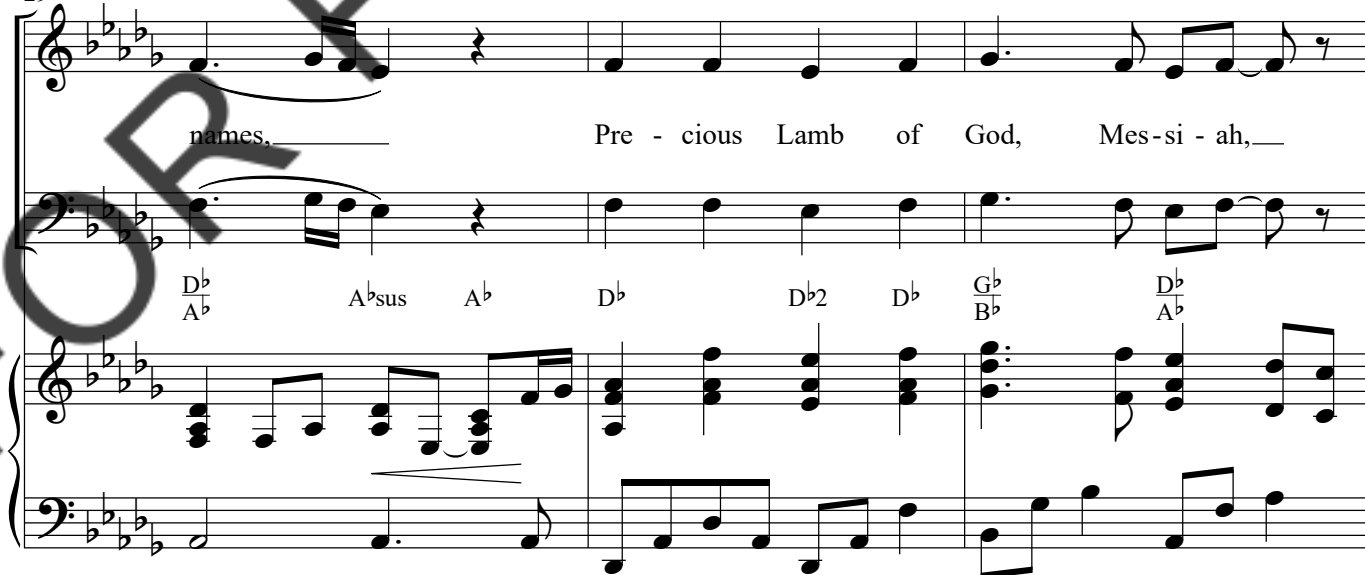
D $^b_2$ G^b_2/B^b A^b/C D ^{b} A^b/C D ^{b} G^b_2/B^b



29

names. Pre - cious Lamb of God, Mes-si - ah,

D $^b/A^b$ A ^{b} Gsus A ^{b} D ^{b} D $^b_2$ D ^{b} G^b/B^b D $^b/A^b$



156

32

123 1:46

rit.

mf a tempo

Hope___ for sin - ners slain. Thank You, O my

E♭m7 A♭sus D♭ G♭2/B♭ A♭/C D♭ D♭/F Fm7

rit. *mf a tempo*

35

Fa - ther, for giv - ing___ us Your Son,_____ and

G♭ D♭2/F D♭/F E♭m7(4) A♭7sus A♭ D♭ A♭sus A♭

38

124 2:14

leav - ing Your Spir - it till the work___ on___ earth___ is

B♭m7 Fm/A♭ G♭2 D♭2/F D♭/F E♭m7(4) A♭sus A♭

41

rit. *f a tempo*

done. When I stand in

Amaj7 G A G B A C# D

rit. *f a tempo*

44

glo - ry, I will see His face.

G2 A C# D A C# D G2 G6 D A A G

47

building

There I'll serve my King for - ev - er in that ho - ly

mel.

D F# G2 D2 A G2 A C#

158

50

molto rit.

mel. ff a tempo

place. Thank You, O my Fa - ther, for

Dsus D C# G/B A/C# D D/F# F#m7 G D2/F# D/F#

molto rit. *ff a tempo*

53

giv - ing us Your Son, and leav - ing Your

Em7(4) A7sus A D Asus A Bm7 F#m/A

56

125 3:13

Spir - it till the work on earth is done.

G2 D2/F# D/F# Em7(4) Asus A D G/B A/C#

126 3:26

59 *f*

Thank You, O my Fa - ther, for giv - ing us Your

D N.C.

62 *rit.* *mf* *Slower* (♩ = 66)

Son, and leav - ing Your Spir - it till the

rit. *mp* F#7(#5#9) Bm7 Am7 Ab7(b5) Gmaj7 D2 F# D F#

65 *molto rit.*

work on earth is done.

Em7(4) Asus A D

molto rit.

I Worship You, Almighty God

with There Is None Like You
and The Love of God

Words and Music by
SONDRA CORBETT-WOOD
Arranged by John Bolin

127 Worshipful (♩ = 60)

1

mp

E♭2 *A♭2*
E♭

Female WORSHIP LEADER

4

rit. *mp*

I wor - ship You, Al - might - y God.

A♭2 *E♭2* *Cm7*
E♭

rit. *p*

7

There is none like You. I wor - ship You, O

A♭2 *A♭2* *E♭2* *A♭2* *B♭2* *E♭sus* *E♭*
E *B♭* *C* *D*

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128 0:42

10

Prince _____ of _____ Peace; that is what I

Cm7 Fm7 3

12

CHOIR and WORSHIP LEADER
mp

long to do. I give You praise, _____ for You are my

A^bmaj7 B^b A^b6 B^b E^bsus E^b B^b D Cm7

15

righteousness. _____ I worship You, Al -

A^b2 F A^b2 B^b E^b4 E^b

162

129 1:14

18

might - y God. There is none like You.

Cm9 Cm7 $\frac{A^b2}{F}$ B $\flat$ 7sus B $\flat$ 7 E $\flat$ 2 D $\flat$

21

rit. *mf* *Slightly faster* (♩ = 62)

I wor - ship You, Al -

Bsus $\frac{A2}{C\#}$ B D $\#$ E2

rit. *mf*

23

W.L. may ad lib

might - y God. There is none like You. I

E2 C $\#$ C $\#$ m7 $\frac{A2}{F\#}$ $\frac{A2}{B}$ E2 $\frac{A2}{C\#}$ B D $\#$

26

wor - ship You, O Prince of Peace; that is what I

E^4_2 E E^2_2 C# C#m7 F#m7

29

long to do. I give You praise. for You are my

A maj7 B A6 B Esus E B D# C#m7

32

right - teous - ness. I wor - ship You, Al -

A2 F# A2 B E^4_2 E

mp

35

130 2:21

might - y God. There is none like You.

C#m9 C#m7 A2 F# B7sus B7 E2 A2 C# B2 D#

THERE IS NONE LIKE YOU (Lenny LeBlanc)

Female WORSHIP LEADER

38

mp

There is none like You. Oh, there's no one like You.

Male WORSHIP LEADER

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

40

No one else could touch my heart like You do. I could search.

A2 E2 G# A2 F# B7sus

42

I could search for all e - ter - ni - ty long and find

E2 E(no3)
D# E2 D E D A2 C# Am
C

44

131 2:52

there is none like You.

E B B7sus E2 A2 C# B
D#

46

CHOIR
mf

There is none like You.

E2 E2 D# A2 C# E B E2 G#
3 3 3

166

48

No one else__ could touch my heart like You do.__

A2 E2 G# A2 F# B7sus

50

I could search for all__ e - ter - ni - ty long__ and find__

E2 E2 D# E2 D E D A2 C# Am C

52

132 3:23

— there is none like__ You.__

E B B7sus E2 A2 C# B D#

54 *p* *rit.*

I could search for all__ e - ter - ni - ty long__ and find__

E2 E2(no3) D# E2 D E A2 C# Am C

56

— there is none like__ You__

E B B7sus E2

The musical score is for a worship song in E major (three sharps). It features a vocal line and a piano accompaniment. The first system (measures 54-55) has a vocal melody starting on G4, moving up stepwise to D5, with lyrics 'I could search for all__ e - ter - ni - ty long__ and find__'. The piano accompaniment starts on E2, moving up stepwise to D5. The second system (measures 56-57) has a vocal melody starting on E4, moving up stepwise to G4, with lyrics '— there is none like__ You__'. The piano accompaniment starts on E2, moving up stepwise to G4. The score includes dynamic markings *p* and *rit.*, and a large 'FOR PREVIEW ONLY' watermark.

WORSHIP LEADER: This is how God showed his love among us: He sent his one and only Son into the world that we might live through him. This is love: not that we loved God, but that he loved us and sent his Son as an atoning sacrifice for our sins. (1 John 4:9-10 NIV)

For God so loved the world that he gave his one and only Son, that whoever believes in him shall not perish but have eternal life. (John 3:16 NIV)

133 3:48 Lightly (♩ = 58)

B B F# Emaj9 G# B F# E2 B2 D# E2 C#

58 *mp*

The musical score is for a worship song in E major (three sharps). It features a piano accompaniment. The first system (measures 58-59) has a piano melody starting on E2, moving up stepwise to G4, with lyrics 'I could search for all__ e - ter - ni - ty long__ and find__'. The piano accompaniment starts on E2, moving up stepwise to G4. The second system (measures 60-61) has a piano melody starting on E2, moving up stepwise to G4, with lyrics '— there is none like__ You__'. The piano accompaniment starts on E2, moving up stepwise to G4. The score includes dynamic markings *mp* and a large 'FOR PREVIEW ONLY' watermark.

168

61

E2 F# G#m B F# B E D#7sus G#m2 G#m

134 4:14

With motion (♩ = 66)

64

C#m7 B2 D# E2 F# B A#

CHOIR

THE LOVE OF GOD (Frederick M. Lehman)

mp

67

The love of God is great - er

E2 G# F#7sus B A#

69

far than tongue or pen can ev - er

E2 G# D#m F# E6 F#7(no3)

71

tell. It goes be - yond the high - est

B E2 B B A#

mf

FOR PREVIEW ONLY

73

star, and reach - es to the low - est

E2 G# D#m F# C#m7 C#m7 F#

135 4:43

FOR PREVIEW ONLY

75

hell. The guilt - y pair, bowed down with

B E2 G# E2

FOR PREVIEW ONLY

170

77

care, _____ God gave His Son _____ to

B2 C#m7 C#m7 F#

79

win. His err - ing child He rec - on -

B2 E2 C# B2 D# E2

81

136 5:12

oiled _____ and par - doned from _____ his

F# G# G#m D#m F# E2 E2 C#

83

mf

sin. O love of God, how rich and

B B E F#
E E

FOR PREVIEW ONLY

85

pure! How mea - sure - less and

B2 B E2 C# F#sus F#9

FOR PREVIEW ONLY

87

strong! It shall for - ev - er - more en -

B2 B B2 B E F#
E E

FOR PREVIEW ONLY

172

89

dure— the saints and an - - - gels'

G#m7 D#m F# E2 E6 F# E6 F#

91

song!

B B A# E2 G# F#7sus

p

93

137 5:52

CHOIR
mf

Could we with

C C B E2 A E6 G

mf

95

ink the o - cean fill _____ and were the

C2 F2 D C2 C E G Am

97

skies of parch-ment made, were ev - 'ry

Dm7 Fm6 G C2 F2 A

99

stalk on earth a quill _____ and ev-'ry man a scribe by

C/G C/F C2/E G/A Am Bb2 G7sus G

138 6:21

174

102

trade, to write the love of God a -

C F2/A F2

104

bove would drain the o - - - cean

C2 Dm7 Dm7/G G2

106

dry Nor could the scroll con - tain the

Bb2/G Bb2/C Fmaj7

108

139 6:50

whole, ——— though stretched from sky ——— to

Am7 F2 D F2 G

CHOIR and WORSHIP LEADER

110

sky. *f* O love of God, how rich and

C C F G F F6

112

pure! ——— How mea-sure - less ——— and strong! ——— It shall for -

C2 C F2 D Gsus G9 C2 C C2

176

115

ev - - - er - more en - dure, the saints and

C F G F F Am7 Em G

140 7:26

117

an - gels' song!

F2 Gsus G C E F2(#4) F2 D^b F G^b2 G^b

120

rit. **ff** *a tempo*

O love of God, how rich and

A^b sus A^b G^b D^b F D^b G^b A^b G^b G^b

rit. **ff** *a tempo*

122

pure! How mea - sure - less and

D^b2 D^b G^b2 E^b A^bsus A^b9

124

strong! It shall for - ev - er - more en -

D^b2 D^b D^b2 D^b G^b A^b G^b G^b

126

141 7:52

ture, the saints and an - gels'

B^bm7 F^m A^b G^b2 A^bsus A^b

178

128

mf

song!

The saints and an - gels'

B^bm

F^m
A^b

G^b2

G^b2
A^b

130

song!

W.I. may ad lib

D^b

D^b
C

G^b2
B^b

D^b
A^b

mp

132

rit. to end

G^b2(#4)

G^b2

G^b2
A^b

D^b

D^b2

rit. to end

Glorify Thy Name

with Who Else
and Worthy of It All

Words and Music by
DONNA W. ADKINS
Arranged by John Bolin

142 Worship Ballad (♩ = 67)

1

mp

(Synth Pad fade into meas. 1)

Female WORSHIP LEADER

5 *mp*

Fa - ther, we love You. We wor - ship and a - dore You.

mp

9 **143** 0:42

Glo - ri - fy Thy name in all the earth.

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180

CHOIR and WORSHIP LEADER

13

mp

Glo - ri - fy Thy name, glo - ri - fy Thy

mp

A^b2 D^b2 C
E

16

name, glo - ri - fy Thy name in all the

F^m F^m
E^b D^b2 E^b(add4)

19

144 1:10

earth.

A^b A^bsus

mf

21 *mp*

Je - sus, we love You. We wor - ship and a -

mp

A^b A^bsus E^b/_{A^b}

24

dore You. Glo - ri - fy Thy

A^b2 A^b A^b2/_C

26

name in all the earth.

D^b2 E^bsus

145 1:39

182

28

mf

Glo - ri - fy Thy

mf

30

name, glo - ri - fy Thy name,

Db2 *C/E* *Fm* *Fm/Eb*

33

glo - ri - fy Thy name in all the

Db2 *Eb* *Db2/Eb* *Eb*

35

146 2:15

earth.

f

mf

38

Spir - it, we love You. We

mf

41

wor - ship and a - dore You. Glo - ri - fy Thy

E♭
A♭

A♭2

A♭

A♭2
C

147 2:44

44

name in all the earth.

D^b2 E^b_{sus}

46

f

Glo - ri - fy Thy name,

E^b A^b D^b2

49

glo - ri - fy Thy name,

C
 E Fm Fm
 E^b

51

glo - ri - fy Thy name in all the

53

148 3:12

earth.

55

f

Glo - ri - fy Thy name,

f

186

57

glo - ri - fy Thy name,

C
E

Fm

Fm
E^b

59

glo - ri - fy Thy name in all the

D^b2

E^b

D^b2
E^b

E^b

WHO ELSE (Josiah Funderburk, Zachary Bradon Rowe, Abbie Gamboa)

WORSHIP LEADER

mp

Slightly faster (♩ = 68)

61

149 3:41

earth I am an in - stru - ment of ex - al -

A^b

A^b_{sus}

A^b

subito mp

64

ta - tion; I was born to lift the Name a - bove all__

E^b(add4) *Fm7* *E^b(add4)*

66

__ names. You hear the mel - o - dy of all cre - a - tion, but there's a

D^b2 *A^b* *E^b(add4)*

69

150 4:09

CHOIR and WORSHIP LEADER
mp

song of praise that on - ly I can bring. Who else is wor - thy?

Fm7 *E^b(add4)* *D^b2*

188

71

— Who else is wor - thy? — There is no —

mf

A^b B^bm7

73

— one; on - ly You, Je - sus, Who else is wor - thy?

Fm7 D^b2

75

— Who else is wor - thy? — There is no —

A^b B^bm7

77 **151** 4:37 *mf*

— one; on - ly You, Je - sus. — You are the

Fm7 D $\flat$ 2

79

in - fi-nite God of the ag - es, yet You

A $\flat$ E $\flat$ (add4) *mf*

81

chose to make my heart Your dwell - ing — place. — You healed my

Fm7 E $\flat$ (add4) D $\flat$ 2

The image displays a musical score for the hymn 'Glorify Thy Name'. It is arranged for voice and piano. The score is divided into three systems, each with a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats). The tempo and dynamics are indicated as 'mf' (mezzo-forte). The score includes lyrics and chord markings: Fm7, D-flat 2, A-flat, and E-flat (add4). A large, diagonal watermark reading 'FOR PREVIEW ONLY' is overlaid across the entire page.

190

83

bro - ken-ness, showed me Your glo - ry, so I have

A^b *E^b(add4)*



85

152 5:06

songs of thanks not e - ven an - gels sing. Who else is wor - thy?

mf

Fm7 *E^b(add4)* *D^b2*

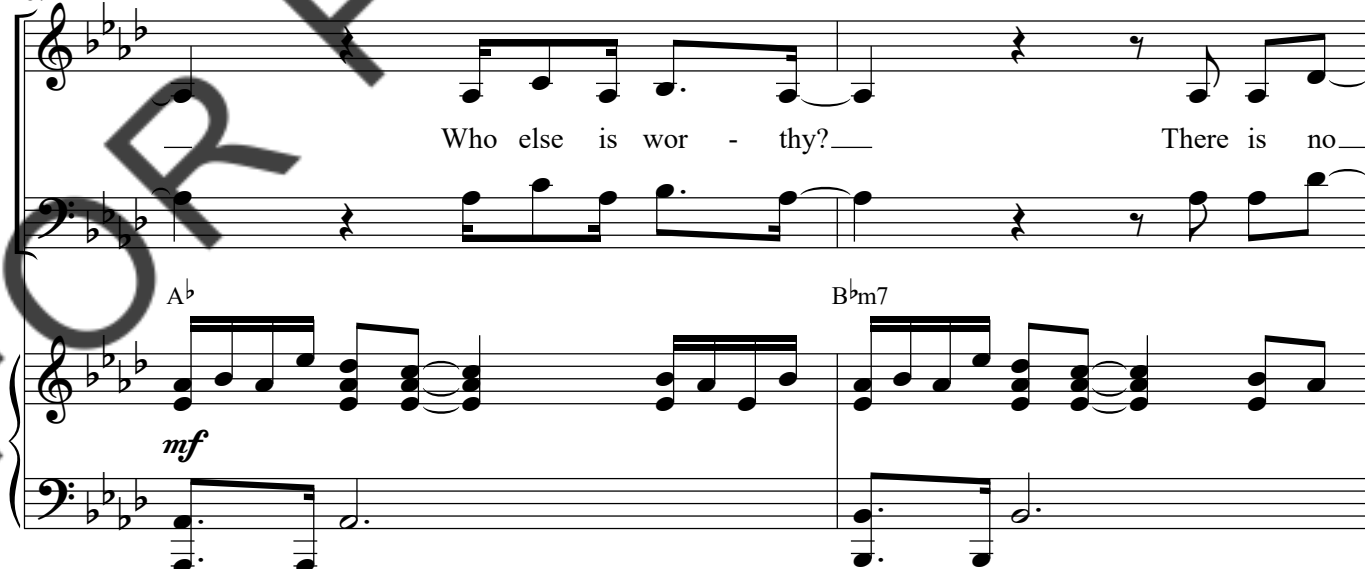


87

Who else is wor - thy? There is no

A^b *B^bm7*

mf



89

— one; on - ly You, Je - sus. Who else is wor - thy?

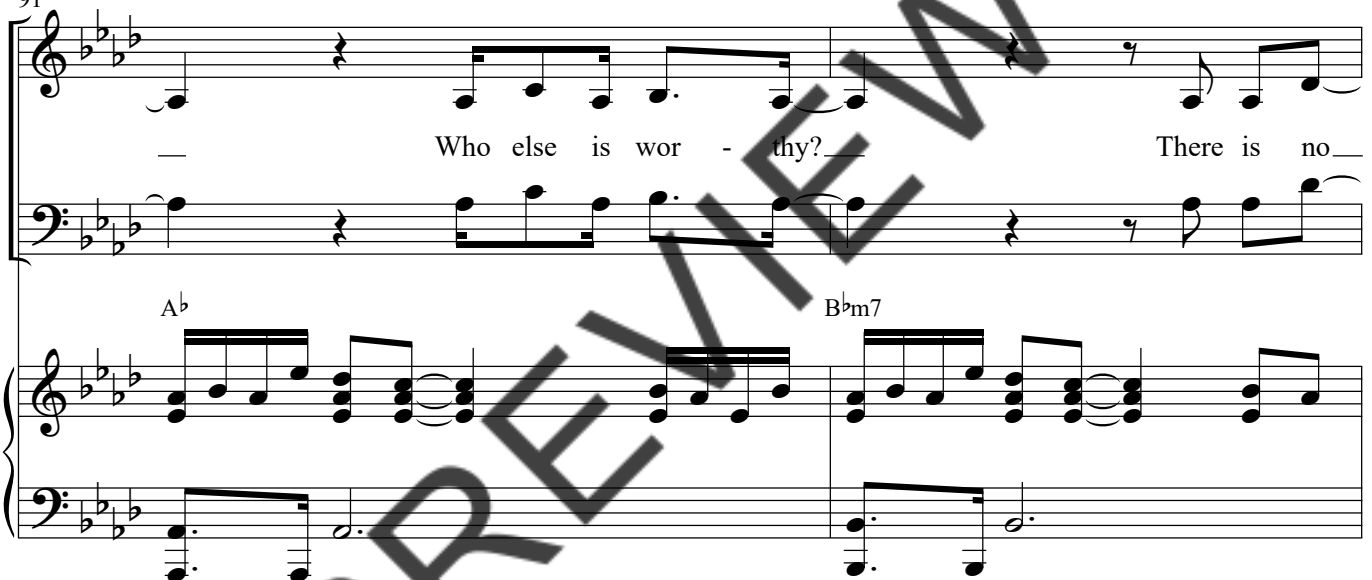
Fm7 D $\flat$ 2



91

— Who else is wor - thy? There is no —

A $\flat$ B $\flat$ m7



93

153 **5:34** — one; on - ly You, Je - sus. Who else is wor - thy?

Fm7 D $\flat$ 2

f



192

95

Who else is wor - thy? — There is no —

f A^b B^bm7

97

— one; on - ly You, Je - sus. Who else is wor - thy?

$Fm7$ D^b2

99

Who else is wor - thy? — There is no —

A^b B^bm7

101

one; on - ly You, Je - sus.

Fm7 Db2

103

W.L. may ad lib

Db9 Eb(add4) mp

154 6:16

105

Fm7 Ab2 Eb(add4)

107

mp

Lamb of God, A-noint - ed One, who was and is and is to come,

Db9 Eb(add4)

194

109

seat - ed on the throne a - bove, ho - ly, ho - ly.

Fm7 A^b2 E^b(add4)

111

mf

Righ - teous One who shed His blood, You proved to us the Fa - ther's love.

D⁹ E^b(add4)

113

155 6:45

Je - sus Christ be lift - ed up, ho - ly, ho - ly.

Fm7 A^b E^b(add4)

115 *f*

Lamb of God, A - noint - ed One, who was and is and is to come,

f D^9 $E^b(\text{add}4)$

117

seat - ed on the throne a - bove, ho - ly, ho - ly.

$Fm7$ A^b $E^b(\text{add}4)$

119

Righ - teous One who shed His blood, You proved to us the Fa - ther's love.

D^9 $E^b(\text{add}4)$

The image displays a musical score for the hymn 'Glorify Thy Name'. It is arranged for voice and piano. The score is divided into three systems, each corresponding to a line of lyrics. The first system (measures 115-116) begins with a vocal melody in the treble clef and a piano accompaniment in the bass clef. The second system (measures 117-118) continues the vocal melody and piano accompaniment. The third system (measures 119-120) concludes the vocal melody and piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. Chord markings are provided for the piano part: D^9 and $E^b(\text{add}4)$ for the first system, $Fm7$, A^b , and $E^b(\text{add}4)$ for the second system, and D^9 and $E^b(\text{add}4)$ for the third system. The lyrics are written below the vocal staff. The page number 195 is in the top right corner, and the title 'Worship New and Old, Vol. 3' and 'Glorify Thy Name - Page 17 of 22' are in the top left corner.

196

121

156 7:13

f

Je - sus Christ be lift - ed up! _____

Who else is wor - thy?

Fm7

E^b(add4)

N.C.

ff

V

123

Who else is wor - thy? _____

There is no _____

A^b

B^bm7

ff

125

one; on - ly You, Je - sus.

Who else is wor - thy?

Fm7

D^b2

127

Who else is wor - thy? — There is no —

A^b *B^bm7*

129 **157** 7:41

one; on - ly You, Je - sus. *accel.*

Fm7 *D^b2* *accel.*

131

ff WORTHY OF IT ALL (David Brymer, Ryan Hall)
Faster (♩ = 71)

You're wor - thy of it all! —

N.C. *A^b* *ff*

198

133

You're wor - thy of it all! _____

E^b(add4)

135

For from You are all things, and to You are all

E^b A^b/_C D^b2 Fm

137

158 8:08

things. You de - serve the glo - ry. _____

E^b A^b A^b/_{G^b}

139

ff

You're wor - thy of it all!

Esus E N.C. A D2 B

(Strings) *ff*

141

You're wor - thy of it all!

A C# E(add4)

143

For from You are all things, and to You are all

E A C# D2 F#m7

The musical score is written for a vocal line and a piano accompaniment. The key signature has three sharps (F#, C#, G#), and the time signature is 4/4. The score is divided into three systems, each starting with a measure number (139, 141, 143). The vocal line includes the lyrics 'You're wor - thy of it all!' and 'For from You are all things, and to You are all'. The piano part features a complex accompaniment with many beamed sixteenth notes. Chord symbols are provided for the piano part: Esus, E, N.C., A, D2, B, A, C#, E(add4), E, A C#, D2, and F#m7. Dynamics include *ff* (fortissimo) and *ff* (fortissimo) for the strings. A large diagonal watermark 'FOR PREVIEW ONLY' is overlaid on the page.

200

145

things. You de - serve the glo - ry. _____

E
G#

E A

147

You de - serve the glo - ry. _____

Asus A

149

fff

You de-serve the glo - ry! _____

Asus A

fff

(Drum fill)