

The New Gaither Vocal Band

Proclaim the Faith Anew



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Passin' The Faith Along

Words and Music by Jon Moh

Solo

Piano

Pass-in' the faith — a - long — to my broth-er, pass - in' the faith — a - long.

Help - in' to build — the faith — of an - oth - er, pass - in' the faith — a - long.

Shar - in' a word — of hope — with my broth-er, help - in' to make — him strong.

(C B^b F C

Pass-in' the faith — a - long — to my broth-er. pass - in' the faith — a - long.

⑨ C F/C C F C F/C C

Pass - in' the faith — a - long — to my broth-er, pass - in' the faith — a - long.

C F/C C B^b F C F/C C F/C

Help-in' to build — the faith — of an - oth-er. pass - in' the faith — a - long.

C F/C C F C

Shar - in' a word — of hope — with my broth-er. ' help-in' to make — I'm strong.

Pass - in' the faith — a - long — to my broth-er. pass - in' the faith — a - long.

2nd x 10 4)

F/C C B^b F C

The run - ner of — a re - lay

(18) C

finds in his ba - ton, — pur - pose for the run - nin' and

F/C G/C

strength to car - ry on. We 'hold with - in our grasp — the

F/C C (22) F G/F

C/E Cm^b F^b Dm⁷

faith that makes — us strong. and like the re - lay run - ner. we

G sus G D.S. al Coda

seek to pass it on. —————

Coda B^b F C G/A

pass - in' the faith — a - long.

(27) D G/D

Count - less gen - er - a - tions — of saints have come — and gone. — A

A/D G/D D

spark ig - nites — as an em - ber fades, — and the faith con - tin - ues on. — A

(31)

G

A/G

D/F#

D -6/F#

chal - lenge to the young -

and as - sur - ance for the old. -

The

Em⁷

Em⁹

A⁹_{sus}

A⁷

faith burns ev - er bright - er

each time my sto - ry's told. -

(35)

D

G/D

D

G

D

G/D D

Pass-in' the faith - a - long - to my broth - er,

pass - in' the faith - a - long.

D

G/D

D

C

G

D

G/D

D G/D

Help-in' to build - the faith - of an - oth - er,

pass-in' the faith - a - long.

(39)

D G/D D G-D D Am D C D

Shar-in' a word — of hope — with my broth-er. help-in' to make — him strong.

D G/D D

1. C G D

Pass-in' the faith — a - long to my broth-er. pass-in' the faith a - long.

2 C G D

C G D D⁶sus D

pass-in' the faith — a - long (Well we are pass-in' the faith — a - long.

C G D

C G D

Pass-in' the faith — a - long. —

Majority

Words and Music by Dwight Liles

Tacet

Solo

Piano

Sra

(5)

I've got pow - er that you can't see, God is liv - ing in - side of me.

(Sra)

(9)

I can fight an - y en - e - my, 'cause God and I make a ma - jor - i - ty.

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

(Sra)

13 *A* *Bm⁷/A A D A A* *A Bm⁷ A A D A A*

I've got pow - er - that you can't see. God is liv - ing in - side of me.

17 *A D/A A A Bm⁷/A A G D/F⁷ A/E D A C⁷ B*

I can fight an - y en - e - my 'cause God and I make a ma - jor - i - ty.

22 *B⁹/C 2x to Coda F C/F*

This world is trem - bling in doubt and fear. There's

2x to Coda

B⁹/F Gm⁷/F F F/C F

ver - y lit - tle hope and less good cheer. But I'll keep the smile wrapped a -

C/F B^b/F F⁷/A B^b F/C B^b/D F C D.S. al Coda

round my_ face, _ be - cause I know _ who's gon - na win the race. D.S. al Coda

Coda (31) F C/F B^b/F

You might be think-in' that I'm sure to lose, _ but I've got _ rea - sons for _ the

Gm⁷/F F⁺ F/C (35) F C/F

sides _ I choose. Well the Lord is _ with _ me and He's al - ways won, _ so I'll

B^b/F F⁷/A B^b F/C B^b/D F/C D.S. al D.S. al

stay with Him _ un - til the bat - tle's done. D.S. al

40 B⁷ Cm⁷/B⁷ B E^b/B^b b⁹ Cm⁷ B⁷

I've got pow - er that you can't see

God is liv - ing in -

side of me.

I can fight an - y en - e - my 'cause

God and I make a ma - jor - i - ty.

jor - i - ty.

8va

2. Note: Track fades; this is an alternate 2nd ending if tracks are not used.

Fine

Fine

You Might Forget The Singer, But You Won't Forget The Song

Words by Gloria Gaither, Gary McSpadden, Gary S. Paxton
Music by Bill George, Billy Smiley

Solo

legato

Piano

E^b E^b sus2,4 E^b E^b E^b sus2,4 E^b

E^b (add 2) (5) E^b

Oh you might for - get the sing - er, but you won't for - get the song. -

R.H.

A^b E^b (9) B^b

Sing - ers come and go - and fade a - way. - The mel - o - dy - of love re - mains, - and

Cm A^b E^b/G B^b F B^b

truth goes march - in' on... You might for - get the sing - er, but you won't for - get the

E^b B^b 7^{sus} E^b E^b/B E^b sus² /F^b /G (15) A^b A^b/E A^b

song. The song of love I'm sing - in' you re

E^b E^b/B^b E^b (E^b/FG) A^b A^b/E^b A^b E^b E^b/B^b E^b

mem-ber you won't for-get the rhy - thm of the free. T

(19) A^b A^b/E^b A^b E^b E^b 7/D C Cm⁷ F⁷ F⁷/C F⁷

mu-sic's sure to stick there in your mem' - ry, e - ven if you don't re-mem - ber

B^b B^b F B^b

(23)

E^b

E^b/B^b

E^b

F^b B^b

E^b

E^b/B^b

E^b (E^b/F G)

me. ——— Oh. — you might for - get the sing - er, but you won't for - get the song. —

A^b

A^b/E^b

A^b

E^b

E^b/B^b

E^b

Cm⁷

(27)

B^b

B^b/F

B^b

Sing - ers come and go — and fade a - way.

The mel - o - dy — of love re - mains, and

Cm

Cm/G

Cm

A^b

E^b/G

B^b7

truth goes march - in' on. You might for - get the sing - er. — but you won't for - get the

(31)

E^b

E^b/F

E^b/G

E^b

E

E/F[♯]

E/G[♯]

E

(33)

A

A/E

A

song.

I'm glad just to be one of the

E E/B E ($\frac{E}{F\sharp G\sharp}$) A A/E A E F B E

sing-ers, — though I might — not al-ways sing on key. 'Cause

(37) A A/E A E E/D $\sharp$ C $\flat$ m 7 F $\sharp$ 7 F $\sharp$ /C $\sharp$ F $\sharp$ 7

when we sing to-geth - er some-thin' hap - pens it's called that spe-cial four part har - mo

B (42) E E/B E E/B b

ny! — Oh, you might for-get — the sing - er. but you

E E/B E ($\frac{E}{F\sharp G\sharp}$) A A/E A

won't for - get — the song. — Sing - ers come and go — and fade a -

E F/B 1 C[#]m⁷ (46) B B/F[#] E

way. The mel - o - dy — of love re - mains. — and

C[#]m⁷ C[#]m/G C[#]m A E/G[#] B⁷

truth goes march - in' on You might for - get — the sing - er. — but you won't for - get — the

1. E E/B (E B C[#] D[#]) 2. E E/B E (F[#] G[#]) A E

song Oh, you song. You might for - get — the sing - er. — but you

B⁷ (54) A E/G[#] F[#]m⁷ A/B E

won't for - get the song. —

rit.

Into The Word

Words by Gloria Gaither

Music by Dony McGuire

Solo

Piano

Dm⁷ C Dm⁷ C Dm C Dm C⁶ Gm⁷ F/A

B^b A⁷+ A⁷ Dm Dm C Dm C F C (6) F

I'm hap-py to hear— you've been

G⁹ B^b B⁷ C

read - in' the Word,— and spend - in' time to stud - y learn.—

The musical score is written for a solo voice and piano. The solo line is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The piano accompaniment is in grand staff (treble and bass clefs). The score is divided into three systems. The first system shows the solo line with a whole note rest, followed by the piano accompaniment. The second system shows the solo line with a whole note rest, followed by the piano accompaniment. The third system shows the solo line with a whole note rest, followed by the piano accompaniment. The lyrics are: 'I'm hap-py to hear— you've been read - in' the Word,— and spend - in' time to stud - y learn.—'. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line.

F (10)

I'm glad for all the hours you have

G⁹ B^b B⁷ C

spent on your knees, — 'stead of won - drin' just which way you should turn. —

F A⁷+ A⁷ (14) Dm Gm⁷/B^b

You tell me med - i - ta - tion — is what the world needs. — I

Gm⁷ A¹¹ A⁻

reck - on what you're say - in' is true. — I — was — glad —

18 Dm Gm7/B^b Gm7 A7+ Dm

when I heard— you're get-ting in - to the Word. — but is the Word get-ting in - to you?

Dm C Dm C 22 Dm Gm7 F/A

I heard you're in - to the Word, get - ting in - to the Word. — but

B^b Am9 A7+ 26 Dm

is the Word get-ting in - to you? I — heard — you're — in - to the Word, get - ting

Gm F/A B² A7+ Dm 3x 2x Dm C Dm C F C

in - to the Word, — but is the Word get-ting in - to you? No

(30) F

don't get me wrong. — I'm not put - tin' you down; — I'm

B^b B^b/C F (34)

glad for ev'-ry chap-ter you've read. — But read-in' and do - in' are two.

G⁹ B^b Maj⁷ B^b C

— dif - f'rent things — 'cause the Word with - out the Spir - it is dead.

F A⁷+ A⁷ (38) Dm Gm⁷/B²

Has — it made you more lov - in' to your wife and y^e ur kids, —

Gm7

(41) G6/A

A7+

Dm

Hon-est and straight through and through?

And has your

at-ti-tude changed since you've been

Gm7/B^b

Gm7

A7+

Dm

Dm C Dm C
D.S. al Coda

in - to the Word?—

But is the Word get - ting in - to you?

I heard you're

Coda

Dm
softer

C Dm C

(47) Dm

Gm7

F/A

I heard you're in - to the Word.

in - to the Word—

B^b

A11

A7+

(51) Dm

Is the Word get-ting in - to you?

I — heard — you're — in - to the Word,

Gm⁷ F/A (53) B⁹ A⁷⁺ Dm D.S. al C. C.

in - to the Word. — Is the Word get - ting in - to you? I heard you're

Coda Dm C Dm C Dm C Dm Gm⁷ F/A

In - to the Word. —

(58) B^b G/A A⁷ Dm

Is the Word get - ting in - to you? In - to the Word. —

Gm⁷ F/A (62) B⁹ A⁷⁺ Dm Fine (continue if using accomp. tracks) D. S. (and Fade)

Is the Word get - ting in - to you? I heard you're

(CRÔNICAS : (TU ES EXCELSO)

Chronicles (You Are Exalted)

TRAD. ORLANDO FONSECA

Words and Music by Billy Smiley and Bill George

(No Chords)

8va - . . .

The musical score is written for piano and features four systems of music. Each system consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The first system begins with a piano (p) dynamic marking. The second system includes a mezzo-forte (f) dynamic marking. The third system is marked with a square box containing the number 9. The fourth system concludes with a repeat sign. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Solo *mp* *Slower, Rubato*D⁹(no 3)D¹³D¹¹

DEUS PO - DE - RO - SO , DEUS SAL - VA - DOR ,
 Lord of cre - a - tion, Lord of new birth.

TU ÉS EX - CEL - SO NA TER - RA E NO CÉU
 You are ex - alt - ed in heav - en and earth.

F sus² F F⁷ C⁹ Cm⁷ C sus E^b E^b Maj⁷ Gm/C Cm⁷ Cm

DM⁷ F Cm⁹ Cm⁷ G⁷/F Cm/E^b Gm/E^b E^b Cm⁹ Cm⁷ Cm

TEU É O REI - NO , A GLÓ - RIA O PO -
 Yours is the maj - es - ty, glo - ry and

DER, pow'r, NA E-TER-NI - DA - DE E NO TEM-PO ES -

Lord of e - ter - ni - ty, Lord of each

Chords: Dm⁷, Gm/C, E, F, E, E Maj⁷, E, Gm/C, Gm/D, Gm

TAS, hour, TU NOS PRO - VÊS FOR-CAS PA - RA VEN -

You will pro - vide and give strength for each

Chords: Dm⁷, F, E^b Maj⁷, Dm⁷, Cm⁹

LER day. LOU - VA - MOS GRA - TOS TEU NO - ME SE -

We thank - you, praise you, and wor - ship Thy

Chords: Dm⁷, E^b Maj⁷, Gm⁷, Dm⁷, Cm⁹, G sus/D

these 2 measures unless continuing on to D11(b9) "No Other Name"

Other Name.

Chords: G

61733

NÃO HÁ OUTRO NOME SENÃO JESUS No Other Name But Jesus

Words by Chris Christian, Gary McSpadden

Music by Chris Christian, Billy Smiley

TRAD. JOEL ANDERSON FOR J.C.C.

G

Cm/G

G

Rubato

piano

Cm/G

(5) G sus²

G

A - BOVE HIS NAME_ there is no oth - er name. The
at - ed all_ that is with His own hand. And

FEZ A TER - RA COM A SU - A MÃO

G sus²

G

G sus²

G

(9) C Maj⁷

QUE - LE QUE PRA SEMPRE MES - MO É NÃO HÁ UM NO - ME I - GUAL
one who is e - ter - nal - ly the same. There is no oth - er name.

TEN - DE MES - MO A SIM - PLES O - RA - CÃO.

C Maj⁷ C Maj¹³ G sus² E D FIM. G G sus²

LE-LE LO-ME-GO MEI-O E O FIM. G

QUE SEN-DO
He was the
And then He

The first and last be-gin-ning and the end.
The one who said "I AM" the great "I AM".
A-QUE-LE QUE SE DIZ O GRAN-DEU SOU.

13 G sus² MES-NO-AS-SIM G G sus² G C Maj⁷

REI AN-DOU COM PO-BRES
King who made the com-mon man His friend.
gave him-self a sac-ri-fice for man.

NAD HÁ UM NO - MEI-GUAL.
There is no name.

HO-MEM VEI-DE SE SA-CRI-FI-ÇOU

C Maj⁷ 17 G/A cresc. A⁷ C/D D C Maj⁷/D D⁷

PRO - CLA - ME TO DA VOZ O SAN - TO NO - ME
Let ev - ry tongue pro-claim, and sing the Name of

cresc.

G B sus B C Maj⁷

Je - sus. GLO-RIAS E LOU-VO-RES AO SEU NO - ME!
Mag-ni-fy and praise the Name of Je - sus! Nin. No

C/D D CMaj⁷ D D⁷ (23) G G sus G G sus² G B sus B B⁷

QUÊM HA CO-MO CRIS - TO!
oth - er name but Je - sus!

There's pow - er in the pre - cious Name of
PO - DER EN-CON - TRO NES-TE NO - ME,

C Maj⁷ A sus A⁷ 2x (27) G/D

Je - sus. Je - sus.
CRIS - TO, CRIS - TO

MES - SI - AS, REI DOS REIS SE-NHOR DOS SÉCULOS
Mes - si - ah, King of Kings and Lord of lords...

2. For -

C/D G Cm/G D.S. al Coda

Je - sus.
CRIS - TO.

E-LE
2. He cre -
D.S. al Coda

(31) G/D C/D C Maj⁷/D Am⁷/D

SEM-PRE REI-NA CO-MOO REI DOS REIS.
ev - er He shall reign as King of Kings.

G/D C/D

É O SE-NHOR DE TU-DO QUEE-XIS-TIR.
 Lord of all and ev-ry li-ving thing.

8va

(35) G/D C/D' D C/D D Tacet

DES-DEA-GO - RA DA-MOS CUL-TO A TI É AO NO-ME
 From now on we'll wor-ship Him and praise the Name of

8va 8va 8va

ff

(38) ff B^b B^b(add 2) B D sus F[#] 07 D C/E Em Em/B C G/D Em B^b sus F C

CRIS - TO! GLO-RIAS E LOU-VO-RES AO SEU NO-ME!
 Je - sus! Mag-ni-fy and praise the Name of Je - sus! No

8va

E^b/F F Gm/F F⁷ (42) B^b D sus(b9) D sus D⁷(b9) D

GUÊM HÁ CO-DO CRIS - TO! PO-DER EN-CON-TRO NES-TE NO-ME
 oth-er name but Je - sus! There's pow-er in the pre-cious Name of

8va

E^bMaj⁷ **Gm/D** **Gm** **C sus** **C⁷** **(46) B^b/F**

CRIS - TO, SUS, CRIS - TO, SUS, PRA SEM-PRE REI-NA CO-MO REI DOS REIS,
 Je - sus, Je - sus, For ev - er He shall reign as King of Kings...

Sra

E^b/F **F⁹** **E^b/F** **F⁹** **B^b/F** **E^b/F** **F⁹** **E^b/F** **F⁹**

É O SE-NHOR DO QUE NO MUN-DO HÁ
 Lord of all and ev-'ry liv-ing thing.

Sra *Sra*

(50) B^b/F **E^b/F** **F** **E^b/F** **F** **B^b/A^b**

DES-DE A-GO - RA DA-MOS CUL - TO A TI E AO NO - ME CRIS - TO, SUS,
 From now on_ we'll worship Him_ 3 and praise the Name of Je - sus.

Sra *Sra*

E^b/G **(54) E^bm/G^bE^bm** **E^bm/C** **E^bm** **B^b/F** **B^b**

CRIS - TO, SUS, CRIS - TO, SUS!
 Je - sus, Je - sus!

Sra *Sra*

I Don't Mind

Words and Music by Gary Schaeffer,
Gary McSpadden, Billy Smiley

Cadd²

Am/C

F/C

Dm⁷/C

Fadd²

The piano introduction consists of three measures. The first measure has a treble clef with a whole rest and a bass clef with a whole note chord. The second and third measures have a grand staff with a treble clef containing eighth-note chords and a bass clef containing whole notes.

C¹¹

(5) C

F/C

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "I don't mind the clouds when I know the sun's be-hind them." The piano part includes chords in the bass and chords in the treble.

C

F/C

(9) Em

E⁷

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "I don't mind the hills 'cause I know he'll help me climb them. When I can't see the road or what's". The piano part includes chords in the bass and chords in the treble.

Am Dm⁷ C/E F F/A F/C F

(just a-round the bend, I know that he'll be wait - ing there with an out - stretched hand.

F/G Dm⁷ F/G (14) C C/G C/E C' F Em Dm C

And I don't mind the rain. I don't mind the storm a-round me I don't

G F C/G C (18) C/G C

mind, 'cause the cloud's got a sil - ver lin - ing. I'll get by, 'cause He's

F Em Dm Dm/A Dm G⁷ C C/G C/E C

stand - ing right be-side me. It's not that I - don't care but I don't mind. 1

know I should-a been a lit - tle strong - er in the past. — But there were some times — I did-n't

have the strength to last. — But He was there to help me through the strug - gle and the pain. —

reach - ing out. — lift me up. — when I call His Name. — And I don't

mind the rain. — I don't mind the storm a-round me I don't mind. 'cause the

B^b F/C F F/C (35) F B^b Am Gm Gm/1

cloud's got a sil-ver lin - ing. I'll get by, 'cause He's stand-ing right be-side_ me. It's

Gm C⁷ 1. F F/C Dm⁷ 2. (39) F F/C F F/A

not that I_ don't care...but I don't mind. Hey, I don't mind. I said it's

Gm C C/G C C/G C B^b C⁷ F Dm⁷

not that I_ don't care, _____ it's just that I_ d n't mind.

(43) E^b B^b F F/C F F/C F F/C F F/C F

I don't mind. _____

Love Them While You Can

Words and Music by Mark Gersmehl

Tenderly

C/E

Am/E G

D

D⁷

Solo

mp

G G sus² G

G sus² G (7)

D/F⁷

Em

Em⁷/D

They tied our shoes, took us — to school —

use pedal freely

C sus²

C

C Maj⁷

C

D (add 2)

D

(11) G

D/F⁷

patched our worn-out — jeans. —

They soothed our tears and

Em

Em⁷/D

Csus² C

C Maj⁷ C

D(add 2)

D

calmed our fears.— and lis - tened to our dreams.—

(15)

G

D/F[♯]

Em

Em⁷/D

Csus² C

C Maj⁷ C

Some-where a-long their gold - en years — their hair has lost its sheen.

D(add 2)

(19) G

D/F[♯]

Em

Em⁷/D

The notes to hymn one hun - dred ten —

Csus² C

C Maj⁷ C

D(add 2)

(23) C

D

Em(add 2)

crack- le — when they sing. —

And now they are a - lone —

No

C D G D/F# (27) Am D

'chil - dren's voic - es fill their emp - ty homes. We must

(29) G Gsus2 Em7 G/D Am D

love them while we can. We must

(33) G Gsus2 Em7 G/D Am

love them while we can.

D (37) B sus B Em Em7

For time just seems to hur - ry by and the

Am 2x Cm⁶ (41) G Bm/F[♯]

days slip in to years. And the moments that we have

Em G/D Am (44) C/D Bm/D Am/D

will dis - ap - pear. So love them while we can.

G Bm⁷/F[♯] Em⁷ Bm/D Am

D sus^{2,4} D Am (49) G D/F[♯] Em Em⁷/D

The folks that taught us our first words—

C sus² C C Maj⁷ C D (add 2) D (53) G D 1st

still have much to say. — The sil - ver se - crets

Em Em⁷/D C sus² C C Maj⁷ C D (add 2) D

of the world — lie be - neath those — crowns of gray.

(57) C D Em (add 2) (59) C D

As they ap - proach the end. — We change our role — from

G D/F⁷ Am D D.S. al Coda

chil - dren — to best friends. — We must

D.S. al Coda

Coda Cm^6 (65) G $\text{Bm}^7 \text{F}^\sharp$

years. And the mo - ments that we have

Em Em^7/D Am (68) C/D Bm/D Am/D

will dis - ap - pear So love them while we can

G C/G D/G

C (add 2) C G (add 2) G

rit.



Rumormill

Words and Music by Jon Mohr

Bm⁷ F⁷ E⁷ F⁷ F⁷ Bm⁷ F⁷ E⁷

F⁷ F⁷ (5) Bm F⁷/A⁷ 3

Let me tell you a sto - ry 'bout a lo-cal en-ter-prise.— There's

Bm⁷/A 3 E⁷/G⁷ 3 (9) G

one in ev-'ry town— no mat - ter what its size.— It does-n't turn a prof-it or bring

Bm/F#

F#

in an - y rev - e - nue. —

It's good for one thing — that's the

F#7

(13) Bm7

F E

F F#

dam-age it - 'll do. — It's called the ru-mor-mill. —

the

Bm7

F E

F F#

(17) Bm

ru-mor-mill. —

If it can be twist - ed you can be

D/A

E/G#

sure that it will — 'cause — there ain't — noth - in' sa - cred —

(21) Em⁷/B Bm⁷ F E F F⁷

at the ru-mor - mill. —

the

A sus/B Bm

F⁷ E⁷

F⁷ F⁷

(25) Bm

ru-mor - mill. —

The peo-ple that work — there — are

F⁷/A⁷

D/A

E/G⁷

all vol-un-teers. — The on - ly qual - i - fi - ca - tion is a mouth — and two bi - ears. — If the sto -

(29) Bm

F⁷/A⁷

D/A

ry's not clear — e - nough,

that's o - kay — they'll just

doc - tor it up — and then send —

E/G⁺

(33) G

Bm F⁺

it on it's way. — It does-n't mat-ter who's in - volved or who it is — on-na hurt. As

F⁺

F⁺7

A sus/B Bm (37)

F E

long as folks are lis - ten - in' — they'll keep shov-el-in' dirt at — the ru-mor-mill,

F F⁺

Em⁷/B Bm⁷

F⁷ E⁷

F⁷ F⁺7

D.S. at Coda

the ru-mor - mill. —

II

⊕ Coda

Bm⁷sus Bm

F⁷ E⁷

F⁷ F⁺7

Bm

ru - mor - mill. —

Spoken: Manu -

staccato

(45) F#7/A#

Bm

facturing lies.

Where the truth is disguised.

Bm

Where reputations are crushed

(49) F#7/A#

F#

F#7/A# D.S.al Coda

Where nothin' is hushed ! If

A sus/B Bm

F7 E7

F7 F#7

(53) Slower, Rubato

Bm

ru - mor-mill.

Now lis - ten my chil - dren to th

F#7/A#

D/A

G#m7(b5)

warn-in' I make.

You've got a lot to lose, there's a lot here at stake.

The

(57) Bm

F#7/A#

D/A

Bi - ble plain - ly states you're gon-na reap what you sow. —

And you'll be shown mer - cy by the

G#m7(b5)

(61) G *A tempo*

Bm/F#

mer - cy you show. —

So shut your mouth and ask your friends to kind - ly do the same. — or

F#

3

F#7

A sus/B Bm (65) A sus B Bm

F7 E7

you'll wind up a vic - tim with no one else to blame at the ru - mor - mill. —

F⁷ F⁷

Asus/B Bm

F F

F F

the ru - mor - mill. —

If

(69) Bm

D/A

E/G⁷

it can be twist - ed you can be sure that it will, — 'cause there ain't — noth-in' sa - cred —

F⁷

(73)

Em⁷/BBm⁷

F E

F F⁷

at the ru - mor - mill. —

the

Em⁷/BBm⁷

F E

F F⁷

C Bm

ru-mor-mill. —

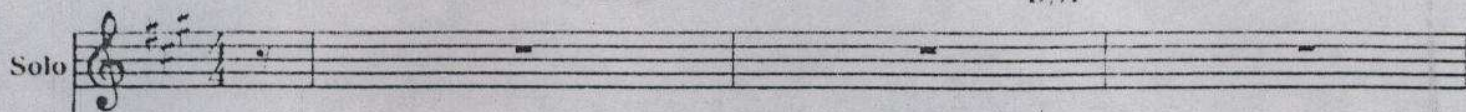
Believe It

Triplet Feel ($\text{♪} = \text{♪}^3 \text{♪}$)

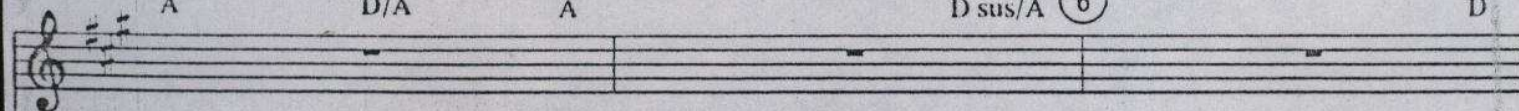
Words and Music by Dwight Liles

G D/F# Em D C G/B D sus/A

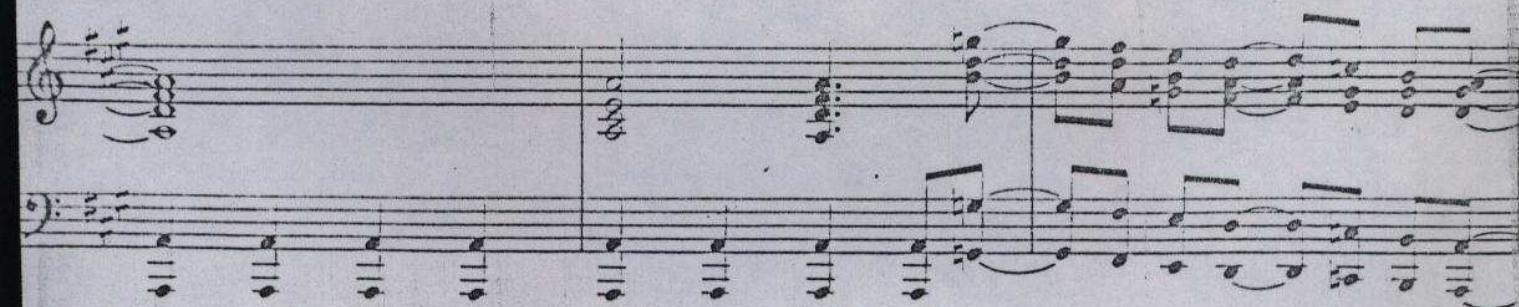
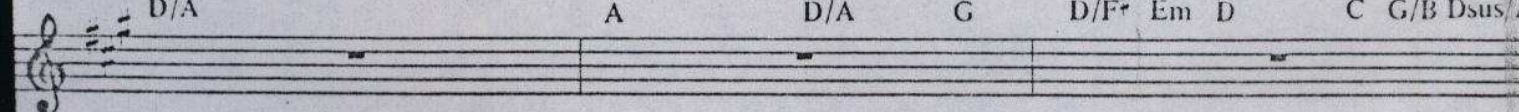
D/A



A D/A A D sus/A (6) D



D/A A D/A G D/F# Em D C G/B Dsus/A



(10)

There are skep-tics and there are doubt-ers as there — Have al-ways been..

Dsus/A (14)

Those who try_ to prove — that Je - sus

Dsus/A (18)

ne-ver rose — a - gain.

But his - tr'y is — His wit -

ness — his tomb — an emp - ty shrine. — So don't waste —

(72)

B

D/E

E11

— your time — look-in' for -re-mains His bo - dy you'll nev - er — find —

E11

(26)

A

A⁶sus

Be - lieve, — be - lieve, — be - lieve — it. Don't —

(last x)

Throw —

Am⁷

Bm/A

A

(30)

A⁶sus

— let the dark - ness blind — you.
— off the chains that bind — you.

Be - lieve, — be - lieve, — be - lieve —

2x ⊕

Am⁷

Bm/A

A

it.

O - pen your eyes — and see. —

He

2x ⊕

Je - sus can set — you free. —

G1735

(34) C Maj⁷ Bm⁷ A

lived. He died, — He lives — a - gain. —

(38) C Maj⁷ Bm⁷ 2x

And waits for you — to let — Him in. —

A D sus/A (42) D/A

Trust - ing in their ri -

F#m/A D/A A D sus/A

— en — Lord, — dis - ci - ples suf - fered for His name. —

(46)

D/A

F⁷ m/A

D/A

A

Jailed and tor - tured by — the state, — they loved Him just — the same.

D sus/A (50)

D

Well they sealed their faith in Je - sus — as they gave —

A

D/A

D

G

C (54)

them-selves — to die. — Well do you — think — these —

B

D/E

E¹¹

D.S. al Coda

saints of — old — would have giv - en their lives — for a lie? —

Be - lieve.

D.S. al Coda

Am⁷

Bm⁷/A

A

F⁷

A

A/G⁷

D.S. al Coda



Coda

O - pen your eyes — and — see. —

Be - lieve —

D.S. al Coda



(61) C Maj⁷

Bm⁷

to let Him in. —

F¹¹

(65) B⁷

B^b6^{sus}

Well —

Be-lieve. — be - lieve. — be - lieve —

Sra

D⁷/B⁷

Cm/B^b

B^b

it.

Don't let the dark - ness blind — you.

Be - lieve —

(69)

B^b 0_{SUS}

D

3

be - lieve, — be - lieve — it.

O - pen your eyes and be -

(72)

B^b

E^b/B^b

B^b m⁷

Cm⁷/B^b

lieve, be - lieve, — be - lieve — it.

Throw off the chains — that bind —

B^b

(76)

E^b/B^b

— you.

Be - lieve, — be - lieve, — be - lieve — it.

D^b

B^b

Fine

O - pen your eyes and be - lieve.

Fine

We'll Stand Together

Words and Music by Billy Smiley,
Gary McSpadden, Jon Mohr

Solo

Piano *mf*

mp

Though we get dis-cour-aged from the rig-or-ous re-u-time of

bat-tl-ing an en-e-my whose face we've nev-er seen. And though we feel the pound-ing of the

Chord Progression: $E^b \text{Maj}^9$ E^b E^b/G E^b/A^b Fm/A^b Gm^7 Cm^7 Fm^7 A^b/B^b (5) E^b $D^b(\text{add } 2)/E^b$ A^b/E^b E^b E^b D^b/E^b A^b/E^b B^b/E^b (9) Cm G^+

Cm⁷A⁰Fm⁷F⁷

en - e - mies — ad - vance,

we will stand to - geth - er,

un - der

an - y cir - cum-stance.

*mf*E⁰/F

F

(14)

B⁰B⁰/DE⁰ Maj⁷Cm/E⁷E⁰ (add 2)

F

E⁰/F

We'll stand to -

geth - er

bound in one a-cord. We'll stand to -

*cresc.**f*B⁰B⁰/DE⁰F¹¹

(18)

Gm

E⁰ m/G

geth - er,

for - ev - er,

as

ser-vants of the Lord.

We're

one

in our

com-mit - ment

in

B⁰/F2x to Coda ⊕
Em⁷(b5)Cm⁷B⁰/DE⁰E⁰/FB⁰11Fm¹¹/C

an - swer to the call,

and to - geth - er

we will

stand.

2x to Coda ⊕

mf E^b D^b/E^b A^b/E^b L^b D^b/E^b

Like a might - y choir_ whose voic - es join as one.. In back - ground we may dif - fer; in

mf

A^b/E^b B^b/E^b (26) Cm G^+ Cm^7 3 $Am^7(95)$

pur - pose we _ are one. U - nit - ed in foun - da - tion, we build a king - dom wall. Its

Fm^7 E^b/G A^b E^b/F F *D.S. al Coda*

blocks are cast in lib - er - ty, - pro - vid - ing room_ for all. We'll stand to -

D.S. al Coda

cresc.

Coda Cm^7 B^b/D E^b E^b/F B E^b/F F^9 $B^b(add 2)$ B^b B^b/D

geth - er _ we will stand. We'll stand to - geth - er,

Coda

F⁺ Maj⁷ E⁷ F⁺ 11 (35) *ff* C C/E F F Maj⁷ C sus G

bound in_ one ac-cord. We'll stand to - geth - er, - for - ev - er, - as ser-vants of the Lord. We're

Sra . . .

Am Fm/A C/G F⁺ m⁷(b5)

one in our_ com-mit - ment in an - swer to the call _____ And to -

Dm C/E F F/G C G⁷ sus/D C/E Am/E (42) Dm C E F F/G Gm/B^b

geth - er _____ we will stand. _____ And to - geth - er we will stand. _____

Sra

Gm/B^b Am⁷ F/A F/G G⁹ F/G C G C⁶

We'll stan_

Sra

6733

The New Gaither Vocal Band

Passin' The Faith Along



Jon Mohr



Bill Gaither



Gary McSpadden



Steve Green

PASSIN' THE FAITH ALONG
MAJORITY
YOU MIGHT FORGET THE SINGER,
BUT YOU WON'T FORGET THE SONG
INTO THE WORD
CHRONICLES (You Are Exalted)
NO OTHER NAME BUT JESUS
I DON'T MIND
LOVE THEM WHILE YOU CAN
RUMORMILL
BELIEVE IT
WE'LL STAND TOGETHER

5-14-

\$ 59

João Junior Gonçalves

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Alexander House

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