

Signature sound quartet



stand by me
SONG BOOK

back to the old - time back to the old - time, — Well, I want to go
back,

58

back to the old-time Chris-tian way.

61



stand by me

SONGBOOK

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All songs from *Stand By Me* are available on CD soundtrack for performance. This and other information:

Signature Sound Quartet

P.O. Box 2288

Stow, OH 44224

or visit on-line: www.signaturesoundquartet.com

Calvary Answers For Me

Words and Music by
JOEL LINDSEY

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pow - er he lost when the cross had its day,

Chords: Gb7, Cb/Gb, Gb

Measure numbers: 8, 12

Detailed description: This system contains measures 8 through 11. The vocal line starts with a half note 'pow - er', followed by a quarter note 'he', a half note 'lost', a quarter rest, a quarter note 'when', a half note 'the', a quarter note 'cross', a half note 'had', a quarter rest, a quarter note 'its', a half note 'day,'. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand. Chords Gb7, Cb/Gb, and Gb are indicated above the piano staff.

And gone are the morn - ings when fear with - out

Chords: A7/Eb, Db, Ebm

Measure numbers: 16

Detailed description: This system contains measures 12 through 15. The vocal line begins with a half rest, followed by a half note 'And', a quarter note 'gone', a half note 'are', a quarter note 'the', a half note 'morn - ings', a quarter note 'when', a half note 'fear', and a quarter note 'with - out'. The piano accompaniment continues with the eighth-note bass line and a melody. Chords A7/Eb, Db, and Ebm are indicated above the piano staff. Measure number 16 is marked at the start of the system.

warn - ing would win and a - gain have its way;

Chords: Ab7sus4, Ab7, Abm7

Measure numbers: 20

Detailed description: This system contains measures 16 through 19. The vocal line starts with a half note 'warn - ing', a quarter note 'would', a half note 'win', a quarter rest, a quarter note 'and', a half note 'a - gain', a quarter note 'have', a half note 'its', and a quarter note 'way;'. The piano accompaniment features the eighth-note bass line and a melody. Chords Ab7sus4, Ab7, and Abm7 are indicated above the piano staff. Measure number 20 is marked at the start of the system.

Calvary Answers For Me

Now when Sa - tan re - minds me — of things I re -

Chords: D \flat , G \flat /B \flat , C \flat , C \flat /B \flat , G \flat /B \flat

24

gret, I'll bring up Cal - va - ry — lest he for -

Chords: A \flat m7, G \flat /B \flat , A \flat 7/C

28

CHORUS

gets. — High on the moun - tain of

Chords: D \flat sus4, D \flat , G \flat /B \flat , C \flat

32

8 sor - row and shame, Grace signed my par - don as

Ch/Gb Gb Abm Abm7 Ab/D♭ Bbm/D♭ D♭7

36

8 Christ took the blame; When I'm called to an - swer for

Gb G♭/B♭ C♭ D♭/C♭

40

8 my his - to - ry, Cal - va - ry

G♭ F♭/A♭ G♭/B♭ C♭ G♭/D♭

44

an - swers for me, Cal - va - ry

Chords: Cb/Db Bbm/Db Db7 Ebm Cø Gb/Db

48

(To CODA) ⊕

an - swers for me.

Chords: Cb/Db Bbm/Db Gb7 Gb Cb/Gb

52

baritone 2. I am now un - der the beau - ti - ful

Chord: Gb

56

60

won - der of — grace that e - rased all — my past.

Chords: Gb7, Cb/Gb, Gb

This system contains measures 60 through 63. The vocal line (treble clef) has lyrics "won - der of — grace that e - rased all — my past." The piano accompaniment (grand staff) features chords Gb7, Cb/Gb, and Gb. Measure numbers 60, 61, 62, and 63 are indicated at the bottom of the piano staves.

64

(baritone and 2nd tenor) I feel the heart - beat of mer - cy in -

Chords: Ab7/Eb, Db, Bb/D, Ebm

This system contains measures 64 through 67. The vocal line (treble clef) has lyrics "(baritone and 2nd tenor) I feel the heart - beat of mer - cy in -". The piano accompaniment (grand staff) features chords Ab7/Eb, Db, Bb/D, and Ebm. Measure numbers 64, 65, 66, and 67 are indicated at the bottom of the piano staves.

68

side — me, — Now I have found joy at last; —

Chords: Ab7sus4, Ab7, Abm7

This system contains measures 68 through 71. The vocal line (treble clef) has lyrics "side — me, — Now I have found joy at last; —". The piano accompaniment (grand staff) features chords Ab7sus4, Ab7, and Abm7. Measure numbers 68, 69, 70, and 71 are indicated at the bottom of the piano staves.

8

— Now I live in free - dom that chains can - not

Db Gb/Bb Cb Gb/Bb

72

8

bind, And I won't look — back at — what I've left be -

Gb/Bb Abm Gb/Bb Ab7/C

76

8

hind. — me. Now if

Am7/Db Db Gb/Bb Gb

80

D.S. al CODA \oplus *CODA*

8 Sa - tan de - rives me of things I re - gret, Oo,

D A/C

84

8 I bring up Cal - va - ry lest he for - gets. Ah,

Bm7 A/C# D E7sus4

88

CHORUS

8 High on a moun - tain of sor - row and

E7 Eb Eb/Bb Bb

92

shame, Grace signed my par - don as Christ took the

blame; When I'm called to an - swer for my his - to -

ry, Cal - va - ry an - swers for

96 100 104

Bb Cm Cm/F Dm/F Bb

Cm Bb/D Eb F7/Eb Bb Ab/C Bb/D

Eb Bb/F Cm/F Dm/F F7

me Cal - va - ry

Gm Gm/F E \emptyset B \flat /F

108

an - swers for me.

E \flat /F Dm/F F7 B \flat

112

City Built Four Square

Words and Music by
JOEL LINDSEY

F F9/A Bb

Ab⁹ G⁹ F6 E7 Eb7 D7 F9 C7

4

8

Unison

I. Planes, trains, au - to - mo - biles, — car - ry

F A7

8

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me a - cross the land, Saint Lou - ie, Chi - ca - go, Nash - ville, Or - lan - do,

12

Jack - son and Bir - ming - ham; Fine cit - ies each and ev - 'ry - one, but

16

when my time on earth is done, I'm go - ing to a cit - y that is built four

20

CHORUS

square. There is a cit - y, built four square, cit - y built four

24

F Bb F Bb

cit - y built four square, Some glo - ri - ous morn, I'm gon - na go

square, Some glo - ri - ous morn - ing,

28

F Bb

I'm gon - na go there; Fif - teen hun - dred miles on ei - ther side, — it's

there;

32

C F Gm/F F9/A

just as high as it is wide, — I'm go - ing to a cit - y that is built four

36

B[°]7 F/C D7 G9 Am/C F/C

Detailed description: This system contains measures 36 through 39. The vocal line (treble and bass clef) has lyrics. The piano accompaniment (treble and bass clef) features chords and some melodic lines. Chord labels B°7, F/C, D7, G9, Am/C, and F/C are placed above the piano staff.

square.

40

F9/A B^b A^b9 G^b

Detailed description: This system contains measures 40 through 43. The vocal line has a rest in measure 40 and then continues. The piano accompaniment has a melodic line in the right hand and a bass line in the left hand. Chord labels F9/A, B^b, A^b9, and G^b are placed above the piano staff.

44

F6 E7 E^b7 D7 G9 C7 F

Detailed description: This system contains measures 44 through 47. The piano accompaniment features a complex melodic line in the right hand and a bass line in the left hand. Chord labels F6, E7, E^b7, D7, G9, C7, and F are placed above the piano staff.

2. Who knows, may - be to - day, — I will soar be - yond the

48

A7 Bb

moon, It may be to - mor - row, may be at mid - night, but I sure hope — it's

52

C7 Bb7

soon; That day and hour — no - bod - y knows, but when old Gab - riel's

56

F F7 Bb

trum - pet blows, _____ I'm go - ing to a cit - y that is built four

B[°]7 F/C D7 G C7

60

square. _____ There is a square. _____

D.S. al \oplus CODA

F B^b7 F F E/F

64

There is a cit - y _____ that is built four
Cit - y built four square,

F F(add2) B^b

68

8 square, _____ Some glo - rious morn - ing, _____ I'm gon - na go
cit - y built four square, _____ Some glo - ri - ous morn,

F F7/A Bb A Bb B

72

8 there; _____ Fif - teen hun - dred miles _____ on ei - ther side, _____ it's

C7 Bb/C F Gm/F F F9/A

76

8 just as high as it is wide, _____ I'm go - ing to a cit - y that is built four

Bb Bb7 F/C D7 G C7 Bb/C

80

square. Fif-teen hun-dred miles on ei-ther side, it's

F Bb7 F F7/A

84

just as wide as it is wide, Yes, I'm

Bb Bb7 G⁹/Db G⁹/Bb G⁹

88

go-ing to a cit-y, go-ing to a whoh, oh, oh,

F/C D7 G9 G7 C7 F F/A Bb7 A7 Ab7

93

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go - ing to a cit - y that's built four square.

square,

G C F F6

97

Detailed description: This block contains the musical notation for measures 97 through 100. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature has one flat (B-flat). Measure 97 starts with a treble clef and a key signature change to B-flat. The piano part has a treble and bass staff. The bass line is in the bass staff. The lyrics are 'go - ing to a cit - y that's built four square.' The piano part has chords G, C, F, and F6. The measure number 97 is at the bottom left.

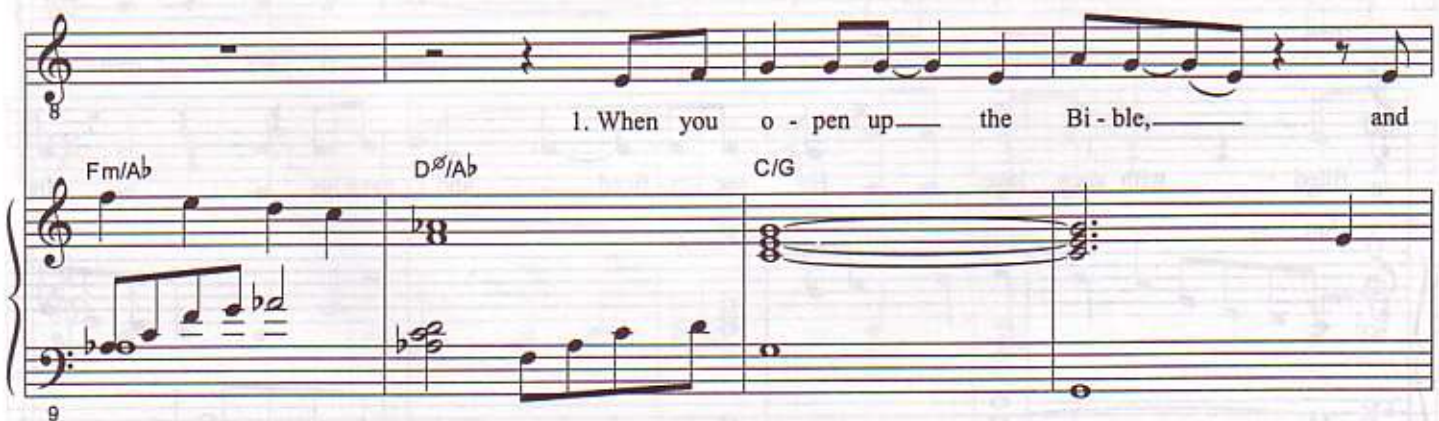
cit - y that's built four square.

101

Detailed description: This block contains the musical notation for measures 101 through 104. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature has one flat (B-flat). Measure 101 starts with a treble clef and a key signature change to B-flat. The piano part has a treble and bass staff. The bass line is in the bass staff. The lyrics are 'cit - y that's built four square.' The measure number 101 is at the bottom left.

He Is There

21

*Words and Music by***GARRY R. JONES and NILES BOROP**

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8 read with eyes of faith, You find a grand love let - ter, filled with

Em7 Gm7 E^ø/G F#7

13

Heav - en's grace; How a Fa - ther's heart was bro - ken, but still

FM7 Dm7/F C/G Fm/Ab

17

filled with such love, He sac - ri - ficed and gave us His

Am F#^ø

21

one and on - ly Son.

F/G Dm7/G G7

25

Detailed description: This system contains measures 25, 26, and 27. The vocal line starts with a half note 'one', followed by eighth notes 'and on', a dotted quarter note 'ly', and a half note 'Son.' with a long melisma line. The piano accompaniment features a descending eighth-note line in the right hand and a steady eighth-note bass line in the left hand. Chords F/G, Dm7/G, and G7 are indicated above the piano staff.

CHORUS

He is there on ev - 'ry page — you

Em/G G7(b9) C G7/D C/E

29

Detailed description: This system contains measures 28 through 32. Measure 28 is the start of the chorus, marked with a double bar line and a 'CHORUS' label. The vocal line has a half note 'He', a quarter note 'is', a half note 'there', a quarter rest, a half note 'on', eighth notes 'ev - 'ry', a half note 'page', and a half note 'you'. The piano accompaniment has a half-note bass line and a half-note treble line. Chords Em/G, G7(b9), C, G7/D, and C/E are indicated above the piano staff. Measure 29 is marked with a '29' below the staff.

turn, He is there, ev - 'ry sen - tence, ev - 'ry

F A7/E Dm

33

Detailed description: This system contains measures 33, 34, and 35. The vocal line has a half note 'turn,', a half note 'He', a half note 'is', a half note 'there,', a quarter rest, eighth notes 'ev - 'ry', a half note 'sen - tence,', a quarter rest, and eighth notes 'ev - 'ry'. The piano accompaniment has a half-note bass line and a half-note treble line. Chords F, A7/E, and Dm are indicated above the piano staff. Measure 33 is marked with a '33' below the staff.

word, He is there with one mes - sage to be heard, Oh, let Him

Chords: D[♯]/A^b C/G E7(♭9) E7 Am Am/G

37

share Je - sus has good news, — He

Chords: F[♯] Dm7/F CM7/E C/E Am9 Am7

41

loves you, and He's there.

Chords: Dm FM7/G G7 A^b

45

49

53

2. As you look thru the pages in the

57

chap - ters of your life, Each one's a tes - ti - mon - y of the

love of — Christ; The sin - ful sto - ry that — you wrote there has been

FM7 C/G E7

61

care - ful - ly — e - rased, — Re - placed by Cal - v'ry's par - don by the

Am Am7 Em/G D/F#

65

au - thor of — your faith. He is share. —

D.S. al Coda \oplus \oplus CODA

Dm7 F/G G7(add6) G7 F#

69

CHORUS

He is there

73

Chord progression: Ebm7, Ab13, Ab7(b9), Db

on ev - 'ry page you turn, He is there,

77

Chord progression: Ab7/Eb, Db(add2)/F, Db/F, Fm7, Gb

ev - 'ry sen - tence, ev - 'ry word, He is there with one

81

Chord progression: Bb7/F, Ebm, Gbm/Bbb, Db/Ab

mes - sage to be heard, Oh, let Him share, Je has

85

A^o7/F F7 Bbm Bbm/Ab G^o Gbm7

has good news, He loves you

89

Fm7 Bbm7 Ebm

and He cares,

93

Ab7 Db/Ab Ab Db

I Can't Wait For Heaven

He cares,

97

Oo.

102

I Can't Wait For Heaven

Words and Music by
DWIGHT LILES and JOHN DARVIN RAMSEY

Piano introduction in D major, 4/4 time. The right hand features chords of A and D, with a melodic line starting on the A note. The left hand plays a steady eighth-note bass line.

Piano accompaniment for the first system. The right hand plays chords of A, G#7, G7(add 6), F#7, Bm7, D/E, A/E, and D/E. The left hand continues the eighth-note bass line.

Vocal and piano accompaniment for the second system. The vocal line (2nd tenor) begins with the lyrics: "1. Well, — some sweet morn-ing, I'm gon-na see that ci-ty,". The piano accompaniment features chords of A and D9. The left hand continues the eighth-note bass line.

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Set on a firm foun - da - tion and laid by the hand of God;—

13

A B9 E

I've got - ta loved ones wait-ing, and I'm an - tic - i - pat-ing, Yes, I

17

A A9 D9

am, But be-tween here and there if I get hap-py— please don't think I'm odd.

21

Am7/D D9 A C#m7/F# A6/B E6 A

CHORUS

I can't wait for Heav-en, I've got to praise Him now,

25

I can't wait for a gold - en street — un - der - neath my feet to shout His name out

29

loud; He made my life worth liv-ing, He's nev-er let me down,

33

— I can't wait for Heav - en, *unison* I got - ta praise — Him now.

37

F#7 B7 B Bm7/E A7 G#7

(1st tenor) 2. I've seen Him turn a

41

G7(add 6) F#7 B7(b9) E7 G/A D/A G/A

heart - ache in - to a shout of re - joic - ing, You would - n't be -

45

D G G7

lieve all the bless-ings that He show-ers down a-long my way; I won't wait, no—

49

D E A7

nev-er, till that sweet for-ev-er, Lord, For there's a

53

D D9 G G6 Dm7/G G6 Dm7/G G6

mil-lion good rea-sons to praise Him ev-'ry sin-gle day.

57

D6 B7 E9 A9 (add 6) D

CHORUS

8

I can't wait for Heav-en, I've got-ta praise Him now, I got-ta praise— Him now,—

G G7 Dm/G D/G D

60

Detailed description: This system contains measures 60 through 63. The vocal melody is in treble clef with a key signature of two sharps (F# and C#). The lyrics are 'I can't wait for Heav-en, I've got-ta praise Him now, I got-ta praise— Him now,—'. The piano accompaniment is in bass clef. Chord symbols G, G7, Dm/G, D/G, and D are written above the piano staff. Measure numbers 60, 61, 62, and 63 are indicated at the bottom of the piano staff.

8

— I can't wait for a gold - en street — un - der - neath my feet to shout His name out

A D Em/A

64

Detailed description: This system contains measures 64 through 67. The vocal melody continues with the lyrics '— I can't wait for a gold - en street — un - der - neath my feet to shout His name out'. The piano accompaniment features chords A, D, and Em/A. Measure numbers 64, 65, 66, and 67 are indicated at the bottom of the piano staff.

8

loud; He made my life worth liv-ing, He's nev-er let me down,—

D/F# G D

68

Detailed description: This system contains measures 68 through 71. The vocal melody concludes with the lyrics 'loud; He made my life worth liv-ing, He's nev-er let me down,—'. The piano accompaniment features chords D/F#, G, and D. Measure numbers 68, 69, 70, and 71 are indicated at the bottom of the piano staff.

8

I can't wait for Heav-en, I've got-ta praise Him now, I got-ta praise— Him now,—

G G7 Dm/G D/G D

60

8

— I can't wait for a gold - en street — un - der - neath my feet to shout His name out

A D Em/A

64

8

loud; He made my life worth liv-ing, He's nev-er let me down,—

D/F# G D

68

(To CODA) ⊕

unison

I can't wait for Heav-en, I've got-ta praise Him now.

B7 Bm7 Bm7/E E9 E7 E9 E7 A D

72

Praise— Him now,

G7 D G7 D7

76

D.S. at CODA ⊕ ⊕ CODA

I can't wait for I got - ta praise— Him now.

G D D/A

80

He made my life worth liv-ing, yeah,— He's nev-er let me down,—

84

D D7/F# G

I can't wait for Heav-en,— I got-ta praise— Him now,—

88

D B7 D/B B7 Bm7/E E9E7 E9E7 D/A

1. 2.

praise— Him now,

D D G D

92

This system contains measures 92 through 95. It features a vocal melody with two first and second endings, a piano accompaniment, and a guitar part. The key signature has two sharps (F# and C#). The guitar part includes chord markings D, D, G, and D. Measure 92 is marked with the number 92.

praise— Him now.

D7 G/D D

96

This system contains measures 96 through 99. It continues the vocal melody and piano accompaniment. The guitar part includes chord markings D7, G/D, and D. Measure 96 is marked with the number 96. The system concludes with a double bar line and a final chord marked G7b.

I Have Seen The Lord

39

Words and Music by
BELINDA SMITH and SUE C. SMITH

First system of musical notation. Treble and bass staves. Chords: D, A/G, G. The melody is in the treble staff, and the bass line is in the bass staff. The key signature has two sharps (F# and C#).

Second system of musical notation. Treble and bass staves. Chords: D/A, F#7/A#, Bm, E/G#, A7sus4, A7. The melody continues in the treble staff, and the bass line continues in the bass staff. The key signature has two sharps (F# and C#).

Third system of musical notation. Treble and bass staves. Chords: D, G/D, D/F#, G/B. The melody continues in the treble staff, and the bass line continues in the bass staff. The key signature has two sharps (F# and C#).

1. Blind - ed by — her tears, she did - n't rec-og -

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nize The Lord she loved — was stand - ing — right be - fore

D/A G/B D/A G E7/G

14

her eyes; — Then He said her name, — and the

D/A A7 GM7 D/F#

18

mo - ment that — she — heard, — a flame was lit — with -

Bm F#m7/A G#m Em

22

in her that flowed out in these words: _____

D/F# G G/B A7sus4 A7

26

CHORUS

I _____ have seen the Lord, _____

D D/F# F#m7 G

30

I can't keep it to my - self;

D/F# Em Em7 Em9 Em A G/A D

34

I'll tes - ti - fy — that He's a - live, What glo - rious news to tell, —

F#m7 D/F# G Em/G GM7 A/G D/F# F#m D/F#

38

Detailed description: This system contains measures 38 through 41. The vocal line (treble clef) has lyrics: "I'll tes - ti - fy — that He's a - live, What glo - rious news to tell, —". The piano accompaniment (bass clef) features a steady eighth-note bass line. Chords are indicated above the staff: F#m7, D/F#, G, Em/G, GM7, A/G, D/F#, F#m, and D/F#.

My Sav - ior lives, I have seen the Lord.

Bm Em D/E A7 D

42

Detailed description: This system contains measures 42 through 45. The vocal line (treble clef) has lyrics: "My Sav - ior lives, I have seen the Lord.". The piano accompaniment (bass clef) features a steady eighth-note bass line. Chords are indicated above the staff: Bm, Em, D/E, A7, and D. Measure 42 includes a triplet of eighth notes in the vocal line.

Em D/F# A/G G Bm7 3 F#7/A#

46

Detailed description: This system contains measures 46 through 49. The vocal line (treble clef) is mostly rests. The piano accompaniment (bass clef) features a steady eighth-note bass line. Chords are indicated above the staff: Em, D/F#, A/G, G, Bm7, and F#7/A#. Measure 48 includes a triplet of eighth notes in the piano accompaniment.

8

2. How can I — do

Bm 3 E/G# Bb7sus4 Bb7 Eb/G Ab

50

8

less than share it now — with you, — The Lord I love — is

Eb/G Fm7 Eb Fm7

54

8

ris - en, I know that — it's true; — There's an emp - ty grave, —

Eb/G Ab Aø Bb7sus4 Bb7 AbM7

58

and this heart of mine be - lies the res - ur - rec - tion

E♭/G Cm Cm/B♭ F/A Fm7

62

sto - ry has giv - en life to me.

E♭/G D♭ A♭(add2)/C B♭7sus4 B♭7

66

CHORUS

I have seen the Lord,

E♭ E♭/G Gm7 A♭ E♭/G

70

8 I can't keep it to my - self; I'll tes - ti - fy—

Fm/C Fm7 Fm9 Cm/Bb Fm/Bb Bb Ab/Bb Eb Gm7

74

— that's He's a - live, what glo - rious news to tell, My Sav - ior

Ab Fm/Ab AbM7 Bb/Ab Eb/G Gm7 Cm

78

lives, I have seen the Lord.

Fm Eb/F Bb7sus4 Eb

82

(1st tenor)
I have seen the cross, the blood, the nails, the crown,

86

Chords: Fm, Eb, Eb/G, Ab, Eb/G

I have seen them take His life - less bod - y down;

90

Chords: Ab, Eb/G, Db, Bbsus4, Bb

I have seen the sun - set on all my hopes and dreams,
Ah,

94

Chords: cb, Db/Cb, cb, Db/Cb

Oh, but let me tell you what these eyes of faith have seen.

Ch/Ab Bbm7 Cb C# Db9

98

I

Ch6/Db Cb7/Db Gb/Bb Cb

rit. a tempo

102

have seen the Lord, I can't

Ch/Eb Ebm7 Cb/Eb Fb Ebm Db7

106

keep it to my - self; I'll tes - ti - fy that He's a -

live, what glo - rious news to tell, My Sav - ior lives, I have

seen the Lord. My Sav - ior lives, I have

110 114 118

seen the Lord. unison I've seen the Lord,

Gbsus4 Gb Cb/A Cb/Fb Cb

122

the Lord.

Dbm Cb

128

Let's Talk About Jesus...Amen

Words and Music by

PHIL JOHNSON and C. AARON WILBURN

Piano introduction in 4/4 time. The melody is in the right hand, starting with a C major chord, followed by A7, D7, G7, C, A7, D7, and G7. The bass line is in the left hand, starting with a C major chord, followed by A7, D7, G7, C, A7, D7, and G7. The melody features a triplet of eighth notes in the final measure.

Piano introduction in 4/4 time. The melody is in the right hand, starting with a C major chord, followed by A7, D9, G, G7, C6, C/E, Eb, and Dm. The bass line is in the left hand, starting with a C major chord, followed by A7, D9, G, G7, C6, C/E, Eb, and Dm. The melody features a triplet of eighth notes in the final measure.

Vocal and piano accompaniment in 4/4 time. The vocal line is in the right hand, starting with a C major chord, followed by A7, D9, G, G7, C6, C/E, Eb, and Dm. The piano accompaniment is in the left hand, starting with a C major chord, followed by A7, D9, G, G7, C6, C/E, Eb, and Dm. The melody features a triplet of eighth notes in the final measure.

unison
1. We could all get to-gether, talk a-bout the wea-ther, and what we think it's gon - na do,

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8

We could look at the sky, and try to fig-ure out why, and state our point of view;—

12

Am7 D7

8

But we waste the gift of pre - cious time, 'cause wea-ther's gon-na change come—

Oo, Ah,

16

G7 C6 C7 F

8

rain or shine, And the wis-dom of man, ain't worth— a dime.

Fm C6 D9 Dm7/G

20

CHORUS

Let's talk a - bout Je - sus, a - men,

24

Dm/F F C

Let's talk a - bout Je - sus, a - men;

28

E Am D9 Dm7

I know we've told that sto - ry be - fore, but I want to hear that
Oo, Ah,

32

G7 Am E7/G# C/G

sto - ry once more, So let's talk, talk, talk a - bout Je - sus, a - men, a -

36

F#^o C/G A7 D7 F/G C F

men.

40

C A7 D9 F/C G7

(bass) 2. Let's have a con-ver-sa-tion a - bout sal - va-tion, and

6 C/E Eb^o Dm C6 Ab+9 Db6

44

how I'm not the man I used to be, Tho' there's not a doubt, folks count-ed me out, till

48 49 50 51

His hand res-cued me;— Well, old— man— death said, "You're the one that I want,"

Eb Ab7 Db6 Db7

52 53 54 55

ah, I'm sing-ing this

then God said,—"Not yet you don't," But thanks to Him,—

Gb Gbm6/Gb Db Eb9

56 57 58 59

CHORUS

song. Let's talk a - bout Je - sus, a - men,

Gbm6/Ab Ab7 Ebm/Gb Gb

60

Let's talk a - bout Je - sus, a -

Db F/C Bbm Eb7 Gbm/Bb

64

men; Well, I know we've told — that sto - ry be - fore, but
Oo,

Ebm7 Ab7 Bbm F7/A

68

8 I want to hear that sto - ry once more, Let's talk, talk, talk a - bout Je - sus, a
ah,

Db/Ab G \emptyset Db/Ab Bb Bb7 Eb7 Gb/Ab

72

8 men, a - men. Oh, yes, He's walked, He's walked, with me, with me, thru

Db Gb Db Gb

76

8 all these years, And in my time, My time, of need, of need, He's

Gb9 Db Gb/Db Db Gb/Db Db

80

al - ways been right there with me; He's my Lord, He's my heal-er, my
my Lord, heal-er,

84

G^b G^{°7}

friend, He's my re - deem - er, A - men, a - men, a - men, a -

88

D^b F/C B^bm E^b E^b9

men. So, let's talk a - bout Je - sus,

92

A^b9 A9 D7/F[#] Em/G D

8th ad lib. thru m. 96

8 a - men, Let's talk a - bout Je - sus, ———

96 D a - men, Bm

8 a - men; Oo, Well, I know we've told ——— that

100 E7 E9 Em7 A7 Bm

8 sto - ry be - fore, ——— but ah, I want to hear ——— that sto - ry once more, ——— So let's

104 F#A# D/A G#

talk, talk, talk a-bout Je-sus, so let's talk, talk, talk a-bout Je-sus, Let's

D/A D/F# G yeah, D/A D/F# G ev - 'ry-bod - y, now,

108

talk, talk, talk a-bout Je-sus, a - men, a - men.

D B B7 E A7 D E^o F^o7 D7 D

112

116

O What A Savior

Words and Music by
MARVIN P. DALTON

Slowly *mp*

He gave His life's blood, for e - ven me.

1. Once I was stray-ing in sin's dark val - ley,

Chords: G^b , F^b/A^b , G^b7/B^b , F^b/C^b , C^b , B^bm , A^bm , E^bm , A^bm , B^bm/D^b , D^b7 , C^b/G^b , G^b , $G^b(add2)$, F^b/C^b , C^b

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8

No hope with - in could I see;

Cb Gb Db/F Ebm Abm

12

Detailed description: This system contains measures 12 through 15. The vocal line begins with a whole rest in measure 12, followed by a half note Gb in measure 13, a half note Ab in measure 14, and a half note Gb in measure 15. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. Chord symbols Cb, Gb, Db/F, Ebm, and Abm are placed above the piano staff.

8

They searched thru Heav - en, and found a Sav - ior,

Cb/Db Db7 Gb Fb/Cb Cb

16

Detailed description: This system contains measures 16 through 19. The vocal line has a whole rest in measure 16, followed by a half note Gb in measure 17, a half note Ab in measure 18, and a half note Gb in measure 19. The piano accompaniment continues with similar patterns. Chord symbols Cb/Db, Db7, Gb, Fb/Cb, and Cb are placed above the piano staff.

8

To save a poor, lost soul like me.

Gb/Db Eb7 Ab7 Db7 Gb Cb/Gb

20

Detailed description: This system contains measures 20 through 23. The vocal line has a whole rest in measure 20, followed by a half note Gb in measure 21, a half note Ab in measure 22, and a half note Gb in measure 23. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. Chord symbols Gb/Db, Eb7, Ab7, Db7, Gb, and Cb/Gb are placed above the piano staff.

CHORUS

8 O what a Sav - ior, O hal - le - lu - jah,

24

Chord progression for first system: Gb, Abm/Db, F/Db, Gb, Fb/Ab, Gb7/Bb, Fb/Cb, Cb

8 His heart was brok - en, on Cal - va - ry;

28

Chord progression for second system: Bbm/Cb, Abm/Cb, Gb, Ab7, Db, Ab7/Eb

8 — His hands were nail - scarred, — His side — was riv - en,

32

Chord progression for third system: Db, Gb/Db, Abm/Db, F/Db, Gb, Fb/Ab, Gb7/Bb, Fb/Cb, Cb

(To CODA) ⊕

He gave His life's blood for e - ven me.

Bbm Abm Gb Ebm Abm Bbm/Db Db7 Gb

36

2. Death's chill-ing wa - ters, — I'll soon be cross - ing,

Cb/Gb Gb Fb/Cb Cb

40

His hand will lead me safe — o'er;

Gb Ebm Abm

44

Then I'll join— that cho-rus, ————— in that great cit - y,

Chords: Cb/Db, Gb, D7/Gb, Fb/Cb, Cb

Measure numbers: 48

Detailed description: This system contains measures 48 through 51. The vocal line starts with a whole note rest in measure 48, followed by a half note 'Then' in 49, a half note 'I'll' in 50, and a half note 'join' in 51. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord changes are indicated above the staff: Cb/Db at measure 48, Gb at measure 49, D7/Gb at measure 50, Fb/Cb at measure 51, and Cb at measure 52.

I'll sing— up there for - ev - er and ev - ver-more.

Chords: Gb/Db, Eb7, Ab9, Db, Gb, Cb/Gb

Measure numbers: 52

Detailed description: This system contains measures 52 through 55. The vocal line continues with a half note 'I'll' in measure 52, a half note 'sing' in 53, a half note 'up' in 54, and a half note 'there' in 55. The piano accompaniment continues with the same eighth-note bass line and chords. Chord changes are indicated: Gb/Db at measure 52, Eb7 at measure 53, Ab9 at measure 54, Db at measure 55, Gb at measure 56, and Cb/Gb at measure 57.

D.S. al CODA \oplus CODA

O what a for - e - ven me, O what a

freely *a tempo*

Chords: Gb, Ab/Gb, F/Gb, Abm7, Db7, Gb, Fb/Ab, Gb/Bb, Cb

65

Sav - ior!

Chords: Gb, Abm7, Gb

60

Old Time Christian Way

Words and Music by
DEWEY BELKNAP and RUPERT CRAVENS

The musical score is written for piano in 4/4 time, featuring a treble and bass staff. The key signature has one sharp (F#). The score is divided into three systems. The first system contains four measures with chords G, F/G, C/G, F, C/E, and G. The second system contains four measures with chords G, F, Bb, and F/A. The third system includes a vocal line starting at measure 5 with the lyrics '1. Look a - round you, dear neigh-bor, in these'. Below the vocal line, the piano accompaniment continues with measures 8 through 11, featuring chords Am, G/B, C, A7/C#, D7sus4, G, and G7.

5 1. Look a - round you, dear neigh-bor, in these

8

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times which we live, At the things you can see here to - day; It won't be long till Gab-riel his

11

C G A7 D G

trum - pet shall sound, And the Lord comes to take His bride a - way. Well, I want to go

15

C G E7 A7 D7 C C/G G

CHORUS

Back to the Bi-ble, old-time re-viv-al, Peo-ple kneel at an old-time al-tar to pray;—
back, I want to see old, I want to see,

18

C7 G A

Old Time Christian Way

Well, I want to see more, camp meet - ing sal - va - tion, and I want to see

21

Chords: Dsus4, D, G

saints head - ed for Heav - en, back to the old - time Chris - tian way.

saints, I want to go back,

23

Chords: C, G, A7, D7, G, C/G, G

2. If your

26

Chords: Bb, F/A, Cm, Bb/D, Eb, C7, Eb/F

life, broth-er, sis-ter is not what it should be, Je-sus saves, He'll for-give you to -

B \flat E \flat B \flat C7

29

day; ——— You can have peace from Heav-en down deep in your soul, Just go

F C7 F B \flat E \flat B \flat

32

CHORUS

back to the old-time Chris-tian way. Well, I want to go back, Back to the Bi-ble, I want to see

G7 C7 F7 B \flat E \flat B \flat

35

old, old - time re - viv - al, I want to see peo - ple kneel at an old - time al - tar to pray;—

38

And I want to see more, camp - meet - ing sal - va - tion, I want to see

40

saints, saints head - ed for Heav - en, I want to go back, back to the old - time Chris - tian way.

42

Chords: Eb7, Bb, C, F#sus4, F, Bb, Eb7, Eb, Bb, G7, C7, F7, Bb

The musical score is written for a vocal line and piano accompaniment. The key signature has two flats (Bb and Eb), and the time signature is 8/8. The score is divided into three systems, each with a measure number (38, 40, 42) at the beginning of the piano part. The vocal line includes lyrics and rests. The piano part features a steady bass line and chords in the right hand. Chords are indicated by letters above the staff: Eb7, Bb, C, F#sus4, F, Bb, Eb7, Eb, Bb, G7, C7, F7, and Bb.

Well, I want to go

Ab Eb/G Fm Eb/G Ab F7/A Ab/Bb Cm7/Bb

45

CHORUS

Back to the Bi-ble, ——— old - time re - viv - al, peo - ple kneel at an old - time al - tar to pray; —
back, I want to see old, I want to see

Eb Ab9 Eb F

48

Well, I want to see more, camp - meet - ing sal - va - tion, yes, I want to see

Bbsus4 Bb Eb

51

53

saints head-ed for Heav-en, back to the old-time Chris-tian way. ———

more, I want to go Well, I want to see

Ab9 Eb C7 F7 Bb7 Eb Ab/Eb Eb

This system contains measures 53 through 56. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (Bb and Eb). The lyrics are: "saints head-ed for Heav-en, back to the old-time Chris-tian way. ——— more, I want to go Well, I want to see". Chord symbols are written above the piano staff: Ab9, Eb, C7, F7, Bb7, Eb, Ab/Eb, and Eb.

56

camp meet-ing sal - va - tion, saints head - ed for Heav - en,

more, and I want to see saints, Well, I want to go

Ab9

This system contains measures 57 through 60. The lyrics are: "camp meet-ing sal - va - tion, saints head - ed for Heav - en, more, and I want to see saints, Well, I want to go". A chord symbol, Ab9, is written above the piano staff in measure 58.

Singin' Over Yonder

Words and Music by
MARTY FUNDERBURK and JOEL LINDSEY

The musical score is written in G major (one sharp) and 4/4 time. It consists of a piano introduction, a vocal melody, and a piano accompaniment. The piano introduction features chords C7, B, Em, and E/G# in the right hand, and a bass line in the left hand. The vocal melody begins with the lyrics "1. There's" and is followed by a piano accompaniment section. The piano accompaniment features chords A7, Eb9, D7, Em7, E#7, and D/F# in the right hand, and a bass line in the left hand. The vocal melody continues with the lyrics "noth - ing quite so dear to me as old - time four - part har - mo - ny, (D.S.) al - most hear that an - gel band, — march - ing right thru Glo - ry - land," and is followed by a piano accompaniment section. The piano accompaniment features chords G, Eb, G, F#, G/F, E+, and E7 in the right hand, and a bass line in the left hand.

1. There's

noth - ing quite so dear to me as old - time four - part har - mo - ny,
(D.S.) al - most hear that an - gel band, — march - ing right thru Glo - ry - land,

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From those yel - lowed hym - nal pag - es, songs a - bout the Rock of A - ges;
With the ones who've gone be - fore us, now a part of Heav - en's cho - rus;

A A7 D

13

I've sung of sweet-ness by and by in that bright land be -
They're play - ing all my fav - 'rite songs, I can't wait to

G Eb G F# G/F

17

(cue notes v. 2)
yond the sky, But these days I can hard - ly wait to stroll on thru those
sing a - long, So I'll re - hearse while here be - low, un - til it's time for

E+ E7 A A7 D Em/D C#D

21

CHORUS

pearl - y gates.— There's gon-na be sing-in' o - ver yon-der that will make the an-gels won-der if they
me— to go.—

ev - er real - ly knew how to sing.— When they hear the saints to - geth - er sing a

song that they could nev - er sing be - cause it is the mel - o - dy of the re - deemed;—

31

Chord symbols: D, C, G, D7, Eb7, A, Eb7, D7

Then the host of Heav-en will join — with the for-giv-en, wor-ship-ing the King of Kings, — So if you

unison

C B Em

34

(To CODA) ♪

got a re-ser-va-tion, what a joy-ous cel-e-bra-tion, You'll be sing-ing o-ver yon-der with me. —

C A/C# G/D E9 E A9 D7 G

38

A7 Eb9 Eb7

41

D.S. al CODA \diamond CODA

(2nd tenor) 2. I can — Sing - in' o - ver yon - der, —

D7 Em7 E \flat 7 D/F \sharp G F \sharp G

45 79 80

Oo, sing - in' o - ver yon - der, — Oo, sing - in' o - ver yon - der, —

A \flat A G A

49 81 82 83 84

oo, — sing - in' o - ver yon - der. —

B \flat Gm7 F \sharp m7 Gm7 n.c.

53 85 86 87 88

CHORUS

There's gon-na be sing-in' o-ver yon-der that will make the an-gels won-der if they

E

57

ev-er real-ly knew how to sing. When they hear the saints to-geth-er sing a

B F#7

60 92 93 94

song that they could nev-er sing be-cause it is the mel-o-dy of the re-deemed;

G#m C# G F#

63 95 96 97

Then the host of Heav-en will join— with the for-giv-en, wor-ship-ing the King of Kings,—

E D#

98 99 100

68

unison So if you got a re-ser-va-tion, what a joy-ous cel-e-bra-tion;—

G#m E C#E# B/F# G#

101 102 103 104

69

Come on and sing, sing, sing, —

A7 G# C#7

105 106 107

73

o - ver yon - der with me. we'll be sing-in', sing-in' o - ver yon - der,

76

F#9 B6 E9

o - ver yon - der with me.

79

B6

Sometimes This Is Heaven To Me

Words and Music by
JOEL LINDSEY and ERNIE HAASE

The musical score is written for piano and voice in G major, 3/4 time. It consists of three systems of staves. The first system shows the piano introduction with chords G, Bm/D, G, and E7(b9) E+ E7. The second system continues the piano part with chords Am7 and D7, featuring triplets. The third system includes the vocal melody with lyrics: "I. Now more than ev - er I feel Heav - en pull - ing at". The piano accompaniment for this system uses chords G, GM7, and G7. Measure numbers 5 and 9 are indicated at the start of the second and third systems respectively.

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me, My bags are all packed, but I'm not quite

C Am D7 Am

13

Detailed description: This system contains measures 13 through 17. The vocal line starts with a half note 'me,' on a C4, followed by a quarter rest, then eighth notes for 'My bags are all packed,' and a quarter note 'but' on a G4, followed by a quarter rest and eighth notes for 'I'm not quite'. The piano accompaniment features a treble and bass staff. The treble staff has a C4 chord in measure 13, moving to an Am chord in measure 14, a D7 chord in measure 15, and an Am chord in measure 16. The bass staff has a C4 chord in measure 13, moving to an Am chord in measure 14, a D7 chord in measure 15, and an Am chord in measure 16. Measure 17 is a whole rest for the vocal line and a C4 chord for the piano.

read-y_____ to leave; (Speak with inflection) For I'm not a-fraid, and I'm not scared,

D G E

18

Detailed description: This system contains measures 18 through 22. The vocal line has a half note 'read-y' on a D4, followed by a half note 'to leave;' on a G4, then a quarter rest, then a quarter note 'For' on a D4, followed by a quarter rest and eighth notes for 'I'm not a-fraid,' and a quarter note 'and' on a D4, followed by a quarter rest and eighth notes for 'I'm not scared,'. The piano accompaniment features a treble and bass staff. The treble staff has a D4 chord in measure 18, moving to a G4 chord in measure 19, an E4 chord in measure 20, and a D4 chord in measure 21. The bass staff has a D4 chord in measure 18, moving to a G4 chord in measure 19, an E4 chord in measure 20, and a D4 chord in measure 21. Measure 22 is a whole rest for the vocal line and a D4 chord for the piano.

you know, it's hard to de-scribe, I just wish the

Am D

23

Detailed description: This system contains measures 23 through 27. The vocal line has a half note 'you know,' on a D4, followed by a half note 'it's hard to de-scribe,' on a G4, then a quarter rest, then a quarter note 'I' on a D4, followed by a quarter rest and eighth notes for 'just wish the'. The piano accompaniment features a treble and bass staff. The treble staff has a D4 chord in measure 23, moving to a G4 chord in measure 24, an Am chord in measure 25, and a D4 chord in measure 26. The bass staff has a D4 chord in measure 23, moving to a G4 chord in measure 24, an Am chord in measure 25, and a D4 chord in measure 26. Measure 27 is a whole rest for the vocal line and a D4 chord for the piano.

whole world could feel what I'm feel - ing in - side.

Am7 D7 Bm/D G

28

CHORUS

Unison Oo,

(Bass solo continues) 'Cause when I hold the hand of an old trust-ed

F/D Am/D G7 C E7 Am7

33

friend, this is Heav-en, Heav-en, Ab, I'm talk-in' a-bout Heav-en, And when

A#7 G/B D9 D7 G

38

Ah.

I see a smile — on the face of my child, this is Heav-en,

43

A G/A A Am

Heav-en,

still talk-in' a-bout Heav-en;

Ah,

So Lord, if You don't mind, I'd like

48

Am D G Bm/D

just a lit-tle more time,

Ah,

'cause there're songs that I still want to sing,

53

Em7/G G7 C E Am

There is laugh - ter, and tears, but I sure like it here, some -

Am Am7/C D Am7 G E

58

times, some-times this is Heav - en to me. Heav - en to me.

Am7 C/D D G Bm/D G 3 3 3

63

To CODA ♪

E7(b9) E⁺ E7 Am7 C/D D 3 3 3 2. I'm

68

tossed in be - tween this world and the world still to come,

G GM7 G7 C

73

And I'm tired from the race that I've tried to faith - ful - ly

G/B Am7 D7 Am7 D

78

run; No, I don't be long to this world, I'm

G E

83

just pass - ing thru, But don't tell me good - bye, 'cause I've

Am D7 Am7

88

D.S. al CODA $\diamond \diamond$ CODA

still got some liv - ing to do. There is laugh - ter, and

D7 Bm/D G D

93

tears, tears, but I sure like it here, (Spoken) Eyes have not seen, ears have not heard
what God has in store for His children, but...

Am7 D E Am

rit. freely

99

sometimes this is Heaven to me.

a tempo

103

D9 G Bm/D G

Heav - en to me. to me.

freely

108

C/D Bm/D D7

Stand By Me

Anonymous

The musical score is written in E-flat major (three flats) and 4/4 time. It consists of three systems of staves. The first system shows the piano introduction with a treble and bass staff. The second system includes the vocal melody with lyrics and piano accompaniment. The third system continues the vocal melody and piano accompaniment.

System 1: Piano Introduction

Chords: E \flat 6, C7, F7, B \flat 7, E \flat , E \flat 7/G, A \flat , A \circ

System 2: Vocal Melody and Piano Accompaniment

Lyrics: Now, there's a time, Hmm, we feel a - lone, Hmm, al - though we've done no—

Chords: E \flat B \flat , B \flat 7, E \flat , B \flat , B \flat 7, E \flat , E \flat 7/G

System 3: Vocal Melody and Piano Accompaniment

Lyrics: done no wrong, Oh, Lord, Oh, Lord, Oh, Lord, stand by me; Lord, stand by

Chords: A \flat , E \flat , C7, F9, B \flat 7, E \flat , A \flat

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me. Oo, Oo, Ah, And there's a time, we stand the test, Lord, You know we've done our

E \flat B \flat 7 E \flat Gm/B \flat B \flat 7 E \flat E \flat 7/G

12

done our best, Oh, Lord, Oh, Lord, Oh, Lord, stand by me. Lord, stand by me.

16

Stand by Oh, Lord, stand by me, while I walk this me, Lord, yeah, while I walk, while I walk this

E \flat Gm/B \flat B \flat 7 B \flat E \flat /B \flat B \flat B \flat 7 E \flat Fm/E \flat

20

Stand By Me

lone - some road, Oh, Lord, stand by me; Help me to bear this
 Stand by me, Lord, yeah, Help me to bear,

E \flat Fm/E \flat E \flat E \flat /D Cm Fm/C Cm Cm/E \flat F7

24

load, this heav-y load. If I stum-ble, Lord, pick me up, help me to drink this
 And if I stum-ble, pick me up, Help me to drink

B \flat B \flat 7 E \flat E \flat /G A \flat

28

bit-ter cup, Oh, Lord, Oh, Lord, Lord, stand by me, -
 yeah, Till I reach my home in glo-ry, stand by me.

A \circ 7 E \flat C7 F9 B \flat 7 E \flat A \flat

32

2.

Stand by bit-ter cup, Oh, Lord, Oh, Lord, Stood by my fa-ther, and my moth-er, Stood by my

E \flat A \circ 7 E \flat Cm

36

Oh, Lord, sis-ter, Je - sus, and my Oh, Lord, It was a - maz-ing, Lord, — how you — helped me, Oh, Lord, It was your

E \flat Cm E \flat Cm

40

Oh, Lord, grace, Lord, — that taught me, Oh, Lord, My Re - deem-er, Oh, Lord, Oh, Lord, stand by

E \flat Cm E \flat C7 F9 B \flat 7

44

Lord, stand by me, — Stand by me, Lord, Oh, Lord, stand by me, while I

me. — yeah, me, while I

48

Chords: Eb, Ab, Eb, Bb, Eb/Bb Bb

while I walk this lone - some road, — Oh, Lord, stand by me, — help me to

walk Stand by me, Lord, —

52

Chords: Eb, Fm/Bb Eb, Cm

Help me bear this heav - y load; Well, if I stum-ble, — pick me up Help me to

bear, If I stum-ble, Lord, pick me up,

56

Chords: F, Bb, Eb, Eb/G

drink, this bit - ter cup, Till I reach that home in Glo-ry, stand by
 Help me drink this bit - ter cup,

60

Ab A° Eb/Bb C7 F AbM7/Bb

me. stand by me.

64

Eb Ab Eb

The God Of Today

Words and Music by
MARTY FUNDERBURK and JOEL MCGINNIS

The musical score is written for piano in 3/4 time, featuring a treble and bass staff. The key signature has one sharp (F#). The score is divided into three systems. The first system contains two measures with chords G and C/G. The second system contains four measures with chords G, C/G, Am, and Em, including a triplet in the third measure. The third system contains four measures with chords F, C/D, and G, with the lyrics 'I. Mo - ses was lead - ing' written below the treble staff. Measure numbers 6, 8, and 10 are indicated at the start of their respective systems.

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God's chil - dren out, but He faced the Red Sea and an o - cean of

G D/F# Em G7/D

15

doubt, God did what no one dreamed He would do, He

C G D/F# Em

20

part - ed the wa - ters, and they passed safe - ly thru; When Dan - iel was

A7sus4 A7 D C/D

25

thrown to the li - ons that day, God sent His an - gels and they

D/F# Em

30

kept Dan - iel safe, Now I love to read those sto - ries of

G7/D C G/D B7

35

CHORUS

old, but the half's not been told. For the

Em CM7/D G A7

40

God of the past, For the God of the past, is the God of to -

Chords: D, D/E, E

Measure numbers: 45, 46, 47, 48

This system contains measures 45 through 48. The vocal melody is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. Chords D, D/E, and E are indicated above the piano staff. Measure numbers 45, 46, 47, and 48 are printed at the bottom of the piano staff.

day, If He did it back then He can

Chords: A, B9/F#, E

Measure numbers: 49, 50, 51, 52

This system contains measures 49 through 52. The vocal melody continues in treble clef. The piano accompaniment includes chords A, B9/F#, and E. Measure numbers 49, 50, 51, and 52 are printed at the bottom of the piano staff.

do it a - gain, He for - ev - er re - mains the

Chords: B7, E, A, Bm

Measure numbers: 53, 54, 55, 56

This system contains measures 53 through 56. The vocal melody continues in treble clef. The piano accompaniment includes chords B7, E, A, and Bm. Measure numbers 53, 54, 55, and 56 are printed at the bottom of the piano staff.

same, So trust in His un - chang - ing pow'r,

A/C# A G#7/B A/C# D Bm7 A/B E

60

fol - low Him come what may, For the God — of the

(2nd tenor solo)

A/E E7 A A7/C# D Bm7 A/C# D

65

past, — For the God of the past, is the God of to - day.

A/E Bm7/E D/E C#m/E A

70

2. If

75

D/A Bm F#m G

there is a sea of doubt you can't cross, the en - e - my

80

A E/G#

tells you that all hope is lost, Re - mem - ber what God did

85

F#m A/E D A

just yes - ter - day, He's still on the throne and He'll make a

C#G# F#m B7

A

90

God, He's faith - ful and true, and He cares a - bout

A/E C#E# F#m Bm7 A9

105

you. For the God of the past, For the God of the

CHORUS

D A/A# D7/F# G

110

past, is the God of to - day, If He

G/A A7 D

115

did it back then, He can do it a - gain, He for - ev - er re -

E/B A E7 A/E E9 D

120

mains the same, Trust in His

D Em D/F# D A/E D/F#

125

un - chang - ing pow'r, Fol - low Him, come

G Em7 A D

130

what may, For the God of the past For the God of the

D/F# G Em7 D/F# Em/G D/A

135

past, is the God of to - day. So

G/A A9 F#m/A A7 D Am7

140

trust in His un - chang - ing pow'r. Fol - low Him

D7 D7/F# G F#7 Em F#7

145

come what may, For the God of the past, For the

D/A D G Em7 D/F# Em/G D/A

150

God of the past, is the God of to-day.

G/A A7sus4 D

155

G/D A/D D

160

Calvary Answers for Me
City Built Four Square
He is There
I Can't Wait for Heaven
I Have Seen the Lord
Let's Talk About Jesus . . . Amen
What a Savior
Old Time Christian Way
Singin' Over Yonder
Sometimes This is Heaven to Me
Stand By Me
The God of Today

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