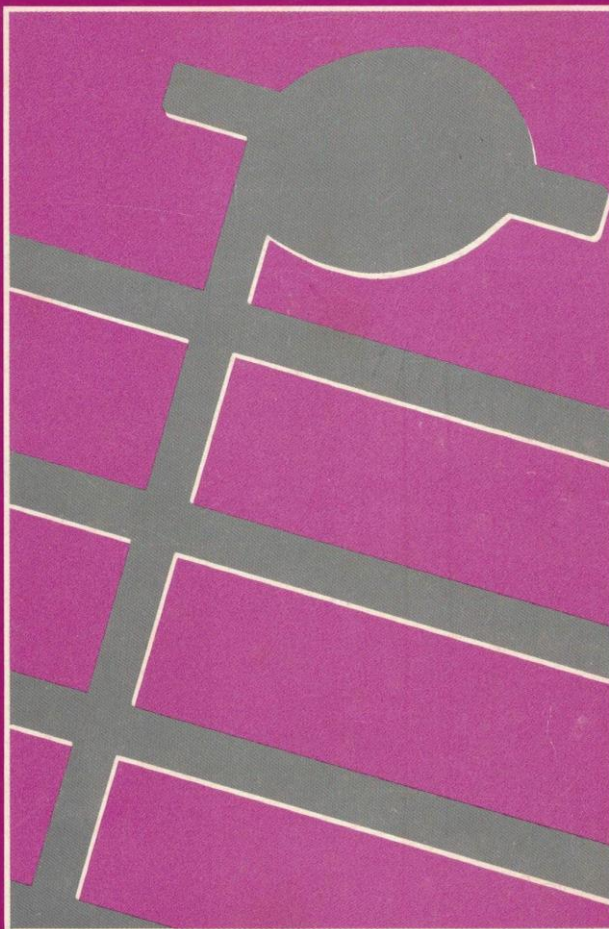


MAJESTY



15 solo arrangements for HIGH VOICE

God and God Alone
How Excellent Is Thy Name
Immortal, Invisible
In the Name of the Lord
Lamb of God
Let There Be Praise
Love in Any Language
Majesty
My Soul Desire
Peace That Passes Understanding
People Need the Lord
Shepherd of My Heart
Somewhere in the World
Undivided
Unshakable Kingdom

WORD MUSIC

MAJESTY

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MAJESTY

Words and Music by
JACK HAYFORD
arr. by Bruce Greer

Freely, with awe (♩ = approx. 80)

N.C.
mp *ten.*

Maj - es - ty, wor - ship His

L.H.
mp

ten.

maj - es - ty. Un - to

L.H.

G2 D/F# Em2 Em2/D 3 Fmaj7

Je - sus be all glo - ry, hon - or, and praise.

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Cmaj7/D G2

Maj - es - ty, king - dom au -

C2/G G2/D

thor - i - ty flow from His throne un - to His

C2/D G2

own; His an - them raise. So ex -

Am7 *mf* Ped. D9 G2

alt, lift up on high the name of Je - sus.

Mag - ni - fy, come glo - ri - fy Christ Je - sus the

King. Maj - es - ty, wor - ship His maj - es - ty; Je - sus who

died, now glo - ri - fied, King of all kings. (whole tone scale)

mp *Ped.* *

8va-

D/E

A/E *mf*

Maj es - ty, wor - ship His

B $\flat$ /E B/E C/E C $\sharp$ /E 3

D/E A E/G $\sharp$,

maj es - ty. Un - to Je - sus be all

F $\sharp$ m F $\sharp$ m/E 3 Bm/D G7 *cresc.*

glo - ry, hon - or, and praise.

The musical score is for page 9 of a piece in D major. It features a vocal line and a piano accompaniment. The piano part includes a high octave section (8va-) in the first system. The lyrics are: "Maj es - ty, wor - ship His maj es - ty. Un - to Je - sus be all glo - ry, hon - or, and praise." The score includes various musical notations such as chords (A/E, B $\flat$ /E, B/E, C/E, C $\sharp$ /E, D/E, A, E/G $\sharp$, F $\sharp$ m, F $\sharp$ m/E, Bm/D, G7), dynamics (*mf*, *cresc.*), and articulation (trills, slurs, and a triplet of eighth notes). The piano part has a complex texture with many beamed sixteenth and thirty-second notes, and some chords marked with a 'p' for piano.

C *f* G/C F2/C
 Maj - es - ty, king - dom au - thor - i - ty

Fm2/C C/G Fm2/G F2/G G
 flow from His throne un - to His own; His an - them

C Em7 Ebm7 Dm7
 raise. So ex - alt, lift up on

F/G G C Em7 Ebm7
 high the name of Je - sus. Mag - ni -

fy, come glo - ri - fy Christ Je - sus, the King.

Maj - es - ty, wor - ship His

maj es - ty; Je - sus who

died, now glo - ri - fied, King of all kings.

Chords: Dm7, F/G, E, Fmaj7, G, F/G, C, F/C, C, Dm7(b5)/C, Am, Am/G.

Dynamic: *ff*.

Tempo/Style: 3 (triplets).

F6 C/E Dm7(b5) 3 C/G 3 F/G 3

Je - sus who died, now glo - ri - fied, King of all

rit. Eb Eb(b5) Eb/D Cm broadly ten. ten. cresc. ten.

kings. Wor - ship His

rit. broadly

Csus C

maj es - ty!

fff 8va 8va

The musical score is written for a vocal line and a piano accompaniment. The vocal line is in treble clef, and the piano part is in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The tempo and mood are indicated by markings like 'rit.' (ritardando), 'broadly', 'ten.' (tender), 'cresc.' (crescendo), and 'fff' (fortissimo). The lyrics are: 'Je - sus who died, now glo - ri - fied, King of all kings. Wor - ship His maj es - ty!'. The piano part features complex chords and arpeggios, with some sections marked '8va' (octave up) and '8va' (octave down). The score is divided into three systems, each with a vocal line and a piano accompaniment.

Am2 Am D2/F# D/F# G G/F C2/E C/E Dm C

might-y to the small, the glo-ry in them all is God's and God's a-

Bb2 Bb G2/B G/B C F2/A G/B G/F

lone. God and God a-lone re-veals the truth

C2/E C/E F2(#4) F G7sus G7 Am2 Am D2/F# D/F

of all we call un-known. And all the best and worst of man won't

G2 G/F C2/E C/E F2 F G7sus G7 F/C G(add4)/D C/E F/C

change the Mas-ter's plan it's God's and God's a-lone.

Love in Any Language

Words and Music by
JON MOHR and JOHN MAYS

In a slow two $\text{♩} = 63 - 66$

The musical score is written for voice and piano. The key signature has two flats (Bb and Eb), and the time signature is 2/4. The tempo is marked 'In a slow two' with a quarter note equal to 63-66 beats per minute. The score is divided into three systems. The first system shows the vocal melody starting with a half rest, followed by a quarter note G4, and then a quarter note A4. The piano accompaniment starts with a half note G3 in the right hand and a half note F3 in the left hand. The second system contains the first line of lyrics. The third system contains the second line of lyrics. The score includes various musical notations such as chords (Ab, Bb, Ebsus, Eb, Bbm, Db), dynamics (mf, mp), and articulation marks.

Ab Bb $\frac{\text{Ebsus}}{\text{Bb}}$ Eb Ebsus *mp*

1. * Je -

mf

Eb $\frac{\text{Bb}}{\text{D}}$

t'aime, teach the young— our dif - f'ren - ces, yet look how we're lyu - the

mp

$\frac{\text{Bbm}}{\text{Db}}$

blyu, same; We love to laugh, we dream— our dreams,—

* - French *** - Russian phonetic
** - Spanish
**** - Hebrew

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Ab $\frac{\text{Ab}}{\text{Bb}}$ Eb
 we know the sting I love you. The sounds are all as
 of pain. From Len - nin - grad to
 Bb
 D
 dif - f'rent as the lands from which they came, and
 Lex - ing - ton, the farm - er loves His land, and
 Db Ab
 though our words are all u - nique, our hearts are still the
 dad - dies all get mist - y eyed to give their daugh - ter's
 $\frac{\text{Ab}}{\text{Bb}}$
 2nd time to Bb Eb *mf*
 same. Love in an - y lan -
 hand. *mf*

guage, straight from the heart,

pulls us all to geth - er, nev - er a - part;

And once we learn to speak it

all the world will hear, love in a - ny lan -

B $\flat$ Gm7 A $\flat$ B $\flat$ E $\flat$ B $\flat$ E $\flat$
 guage_ flu - ent - ly spok - en_ here.

D.S. al Coda mp 2. We Oh mf

E E2sus E B D $\sharp$
 may - be when_ we re - a - lize_ how much there is_ to share.

D2
 we'll find too much in com - mon_ to pre -

A $\frac{A}{B}$ $\frac{Amaj7}{B}$ B
 tend it is - n't there.

f E $\frac{A}{E}$
 Love in a - ny lan - guage, straight from the heart,

B $\frac{B}{D\#}$ B
 pulls us all to - geth - er,

A $\frac{E}{B}$ $\frac{Esus}{B}$ B $\frac{B}{D\#}$ E $\frac{B}{D\#}$
 nev - er a - part; And once we learn to speak

A/C# E/B A E/G# F# E
 it all the world will hear

B/D# Bsus/C# B G#m7 A B Esus/B
 love in any language fluently spoken

E mp G/A Gmaj7/A
 here. Though the rhetoric of governments may

A A/B cresc.
 keep us worlds apart, There's no misinterpretation

* sim.

B F#m G#m A C#m B
 - pret - ing the lan - guage of the heart.
 8va B/A G/D a tempo 3rd time: ad lib
 Love in an - y lan -
 C/D f a tempo
 guage, straight from the heart,
 D/F# D C G/D
 pulls us all to - geth - er, nev - er a - part,

System 1:
Chords: C/D, G, D/F#, Em, G/D
Lyrics: And once we learn to speak it

System 2:
Chords: C, G/B, A, A/G, D/F#, Dsus, E
Lyrics: all the world will hear love in any lan -

System 3:
Chords: D, Bm7, C, D
Lyrics: - guage flu - ent - ly spok - en here -

System 4:
Chords: 1.2. G, C/D, 3. G, G/B
Lyrics: (none)

Love in an - y lan - guage

flu - ent - ly spok - en - here. flu - ent - ly

spok - en here! (Love in an - y lan - guage

spok - en here!)

Chords: D, F#, Dsus, E, D, Bm7, C, G/B, C2, G

Dynamics: ff, fff

Articulation: 8va, 1., 2., 3.

God and God Alone

Words and Music by
PHILL McHUGH

Slowly ♩ = 63 - 66

C Dm/F 3 3 G2 G 3 Cmaj9/E 3 F2 F Dm7 3 Cmaj7/E 3

mp

G7sus G7 C *mp* F2/A

God and God a - lone_

G/B G/F C2/E F2 3 F 3 G7sus G7

cre - at - ed all these things we call our own. From the

The musical score is written for piano in 4/4 time. It features a melody in the right hand and a bass line in the left hand. The tempo is marked 'Slowly' with a metronome marking of 63-66 beats per minute. The key signature is one flat (B-flat major or D minor). The score includes various chords and triplets, and the lyrics are written below the melody.

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C *mf* D/F# G2 G/B G7 C Am D7/F#
 God and God a-lone is fit to take the u-ni-ver-se's

G2 G G/B G/F C/E G/D
 throne. Let ev-ry-thing that lives re-serve its tru-est praise

A2/C# Dm F/G G F/C G
 for God and God a-lone.

C D $\flat$ *mf* D $\flat$ sus A $\flat$ sus 3
 God and God a-lone will be the

Gbsus/Cb Gb2/Bb Absus Ab Ab2(no 3rd) Ab Bbm Eb/G

joy _____ of our e - ter - nal home. He will be our one - de - sire. Our

Ab2 Ab/Gb Db2/F Db/F Gb Ab7sus Ab7 Gb/Db Ab/Db Db Gb/Ab

hearts will nev - er tire of God and God a - lone.

Db Eb7/G Ab2 Db Bbm Eb/G

God _____ and God a - lone is fit to take the u - ni - ver - se's

Ab2 Ab Ab/Gb Db/F Ab/Eb

throne. Let ev - ry - thing that lives reserve its tru - est praise.

The musical score is written for a hymn in E-flat major (three flats). It consists of six systems, each with a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. The vocal line includes triplets and various rests. The lyrics are: 'joy of our eternal home. He will be our one-desire. Our hearts will never tire of God and God alone. God and God alone is fit to take the universe's throne. Let every-thing that lives reserve its truest praise.' The key signature has three flats (Bb, Eb, Ab). The time signature is 4/4. The score includes various chords such as Gbsus/Cb, Gb2/Bb, Absus, Ab Ab2(no 3rd) Ab, Bbm, Eb/G, Ab2, Ab/Gb, Db2/F, Db/F, Gb, Ab7sus, Ab7, Gb/Db, Ab/Db, Db, Gb/Ab, Db, Eb7/G, Ab2, Db, Bbm, Eb/G, Ab2, Ab, Ab/Gb, Db/F, and Ab/Eb. There are also dynamic markings like 'f' (forte) and 'fz' (forzando).

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

for God and God a - lone.

D E7/G $\sharp$ A2 A A/G

ff God and God a - lone is fit to take

D/F $\sharp$ Bm E/G $\sharp$ A

the u ni - ver - se's throne. Let 3

A/G D/F $\sharp$ A/E

ev - 'ry - thing that lives re - serve its tru - est praise.

The musical score is written for a hymn. It consists of four systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature changes from B-flat major to D major. The time signature is 4/4. Chord symbols are placed above the vocal line. The lyrics are written below the vocal line. The piano part features a steady bass line and chords that support the melody. The final system ends with a double bar line and a repeat sign.

B/D# Em D/F# Asus A
 for God and God. Let

A/G D/F# A/E B/D#
 ev-ry - thing - that - lives re-serve its tru-est praise

Em D/F# Asus A
 for God and God a-

(8va) loco G G2(#4) G 8va G2sus loco D
 lone.

3 3

8va

How Excellent Is Thy Name

PAUL SMITH and MELODIE TUNNEY

DICK TUNNEY

With excitement in two $\text{♩} = 92$

The musical score is written for piano and voice. It begins with a piano introduction in two half notes, marked with a tempo of 92. The key signature has two flats (Bb and Eb). The piano part features a melody in the right hand and a bass line in the left hand. The introduction includes chords: Fm, Eb/G, Ab, and Cm/G. The piano part is marked with *mf* and *8va*. The vocal part enters with a melody in the right hand and a bass line in the left hand. The vocal melody is marked with *f* and *loco*. The piano part includes chords: F#dim7, Ab/Bb, Bb, Ab/Eb, Eb A /Eb, Eb, Ab/Eb, Eb, Bb/Eb, and Eb. The vocal part includes the lyrics: "How ex - cel - lent is Thy name, — O Lord, — how ex - cel - lent is Thy name, — heav - en and earth to - geth -". The piano part includes chords: Ab/Eb, Eb, Ab/Eb, Eb, Bb/Eb, Ab/Eb, Eb, Ab/Eb, Eb, and G/D.

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4th time to ♯ 1.3.

G7/B Cm Fm7 Eb/G Ab Bbsus

- er pro - claim how ex - cel - lent is Thy name. How

8va

2. Fm7 Bbsus Bb Eb mp Eb

ex - cel - lent is Thy name. I look in - to the

mp

Ab/Eb Bb/Eb Ab/Eb Bb/Eb Eb

mid - night blue and see the work you've done, your

Ab/Eb Gb/Db Db

chil - dren raise a per - fect praise while en - e - mies hold their tongue...

Bbsus Bb Gm7 Cm7
 Cre - a - tion shows your splen - dor, your
 Gm7 Cm7 Fm7
 reign - ing ma - jes - ty, — and yet I find — you take —
 8va — — — — —
 Eb/G Ab Bbsus Bb D.S. al CODA f
 — the time — to care for one — like me. — How
 (8va) — — — — —
 CODA Fm7 Bbsus Bb Eb E mf
 ex - cel - lent is — Thy name. One fine day when the
 8va — — — — —

A/E B/E A/E B/E E

trum-pets play— and the dead— in Christ will rise, — the

A/E G/D D

cho - sen few_ will gath - er to pro - claim you, Lord, most high_

Bsus B *f* G#m7 C#m7

With joy - ful hal - le - lu - jahs the

G#m7 C#m7 F#m7

heav - en - ly hosts_ will sing, — ev - 'ry knee_ shall bow, — ev - 'ry tongue.

E/G# A Bsus B
 will shout you're the King of Kings. How

A/E E A/E E A/E E B/E E A/E E A/E E B/E
 ex-cel-lent is Thy name, O Lord, how ex-cel-lent is Thy name,

A/E E A/E E G#/D# G#7/B# C#m
 heaven and earth together proclaim how

F#m7 E/G# A Bsus Csus Bb/F N.C.
 ex-cel-lent is Thy name. How ex-cel-lent is Thy name,

(Drums only)

F Bb/F N.C.
 O Lord, how ex-cel-lent is Thy name,—

Bb/F F Bb/F F A/E A7/C# Dm Gm7 F/C A7/C# Dm
 hea-ven and earth—to-gether pro-claim how ex-cel-lent is Thy name.—

Gm F/A Gm/Bb Csus
 How ex-cel-lent is Thy

N.C. *fff*
 name!

f cresc. *fff*
 8va

IMMORTAL, INVISIBLE

CLAIRE CLONINGER

JOHN ROSASCO

Majestically ♩ = 120

N.C.

mf

Ab/C Db Bb/D Eb

C/E Fm Eb Db Ab Db Bb/D Eb

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04-20-87 13:54

Ab/Eb Eb7 Ab Ab/F Db Bbm7(add4)

Eb mf Bb/D Cm7

1. Come stars in space and
2. Not with our eyes, but

Ab2 Eb/Bb Bb

bow un down seen to His glo ry.
un seen we a - dore Him.

Eb Bb/C Cm7

Come Lost hearts in of His praise light and we

Ab2 Eb/Bb Bb

tell stand His ho - ly sto ry. Let - ev - 'ry
trem - bling ly be - fore Him. With ev - 'ry

f Eb/G Cm7 Abmaj7 Bb

rock, let ev - 'ry realm, let ev - 'ry voice speak His
breath, with ev - 'ry song we love to wor - ship His

Eb Bb/D Cm7 Bb Abmaj7

name. Let ev - 'ry song from ev - 'ry tongue pro - claim His
name. With ev - 'ry word, with ev - 'ry prayer we bring Him

Eb/Bb *cresc.* Bb/Ab Gb/Db Db/Cb
 glo ry, glo ry,
 glo ry, glo ry,
cresc.

Fb/Ab G°7 Ab^{sus} *ff*
 fill ing the night with His praise.
 fill ing our voi ces in praise.
ff

Ab *f* Db Bbm/F Eb Db Ab/C Eb
 Im mor - tal, in vis - i - ble, { God on - ly
 si - lent as
f

Ab , Db Bbm/F Eb Db Ab/C Eb

wise. In light, in ac ces - si - ble hid from our
night. Not want - ing, not wast - ing, but rul - ing in

Ab , Ab2 Fm11 , Db2 Fm7

eyes; Most bless - ed, most glo - rious, the An - cient of
light; Your jus - tice like moun - tains is soar - ing a -

Bbsus Bb Ab/C Db Bb/D Eb Ab/C

Days, Al - might - y, vic - to - rious, Your
bove, Your clouds which are foun - tains of

Ab/Gb Gb

f

C7/E Fm

Bb/Db Eb

Ab/C Db Ab/Gb Gb C/E Fm

C7/E Fm Eb Db

mf Eb/G Eb

Though now we can on - ly see

(R. H. staccato)
sub. *mf*

Fm Eb/G Dbmaj7 Ebadd4/Db

dim - ly, some day we'll see face to face.

Dbmaj7 Ebadd4/Db Eb/G Eb

Love once in - vis - i - ble

Fm Dbmaj7 Ab/Eb Eb

we will see shin - ing be - fore us

C/E *cresc.* Fm Eb Db Ab/C (*cresc.*) Db
 crowned in a cho - rus of praise.

long *cresc.*

Ab/Eb Fm Bbm7 *ff* Ab/C

Db Eb/sus7 *f* Db Bbm/F Eb Db
 Im - mor - tal, in - vis - i - ble,

Ab/C Eb Ab Db Bbm/F Eb Db
 Fa - ther of Light, Your an - gels a - dore You, all

Ab/C Eb Ab Ab2 Fm11

veil - ing their sight; Most bless - ed, most glo - rious, the

Db2 Fm7 Bbsus Bb Ab/C Db Bb/D

An - cient of Days, Al - mighty, vic -

Eb Ab/C Ab/Eb Eb Ab *ff*

to - rious, Your great name we praise.

Fm7 Db Ab/Eb Eb

ff

Ab Fm7 Db Ab/Eb Eb
f
Im mor

Ab Fm7 Db cresc.
tal, in vis
cresc.

Ab/Eb Eb Ab Eb Ab Ab
ff
i ble!

Let There Be Praise

Fast and Bright ♩ = 152 - 160

Words and Music by
DICK and MELODIE TUNNEY

N.C.
mf

Let there be praise, let there be joy in our
hearts, sing for to the Lord, give Him the
for ev er more let His love
1. glo ry, (Give Him the) glo ry, fill the air and
2. let there be praise, let there be praise, let there
be praise. (Let there be
be

f

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$E\flat$ $B\flat$ sus $E\flat$ $B\flat$ sus $E\flat$ $B\flat$ sus N.C.

ff

praise.

ff

$E\flat$ $B\flat$ $E\flat$ Cm $E\flat$ Fm $A\flat$ maj7 $A\flat$ C

Let there be praise, let there be joy in our

mf

$B\flat$ D Cm7 $B\flat$ Gm Cm

hearts, sing for to ev the Lord, give Him the let His love

1. Db 2(#4) Db $B\flat$ sus $B\flat$ 2. Fm 7 $E\flat$ G

glo - ry, fill the air and

Musical score for page 47, featuring vocal and piano parts. The score is written in B-flat major (two flats) and 4/4 time. The lyrics are: "let there be praise. He in - hab - its the praise of His peo - ple and dwells deep with - in, the peace that He gives none can e - qual, His love, it knows no end. So lift your".

Chord symbols above the vocal line: Ab, Bb, Eb, Eb^{sus}/Bb, Eb, Eb^{sus}/Bb, Eb, mp.

Chord symbols above the piano line: Ab, Bb, Bb^{sus}/Eb, Eb, Ab/C, Bb/D, mp.

Chord symbols above the vocal line: Eb, Ab, Bb, Bb/C, Cm.

Chord symbols above the piano line: Fm7, Eb/G, Fm/Ab, Adim, Bb^{sus}, Bb, G, mf, G/B.

C2sus Cm B $\flat$ A $\flat$ Fm7 B $\flat$ B $\flat$ $\frac{B\flat}{A\flat}$
 voic - es, with glad - ness sing,

Gm $\frac{B\flat}{C}$ Cm7 Fm7 $\frac{E\flat}{G}$ $\frac{Fm}{A\flat}$ Adim
 pro - claim through all the earth that Je - sus Christ is

B $\flat$ B $\flat$ $\frac{A}{B}$ B E $\frac{B}{D\sharp}$ E
 King. Let there be

C $\sharp$ m $\frac{C\sharp m}{E}$ F $\sharp$ m $\frac{A\text{maj}7}{E}$ $\frac{A}{C\sharp}$ $\frac{B}{D\sharp}$ C $\sharp$ m7 B
 praise let there be joy in our hearts,

G#m C#m $\overline{1} D2(\#4) D$
 sing to the Lord, give Him the glo - ry.
 for - ev - er more let His love

Bsus B $\overline{2.} F\#m \frac{E}{G\#} A B$
 fill the air and let there be

E $\frac{Esus}{B}$ E $\frac{Esus}{B}$ E *mp* A B
 praise. When the Spir - it of God is with - in

$\frac{B}{E}$ E $\frac{A}{C\#}$ $\frac{B}{D\#}$ E
 us we will ov - er - come, in our

A B $\frac{B}{C\#}$ C $\#m$ $\frac{E}{F\#m7}$ G $\#$ $\frac{F\#m}{A}$ A $\#dim$
 weak-ness His strength will de-fend us, when His praise is on our
 tongue. So lift your voices,
 with glad-ness sing, pro-claim through
 all the earth that Je-sus Christ is King.

Bsus B G $\#$ $\frac{G\#}{B\#}$ C $\#2sus$ C $\#m$ B
 Bsus B $\frac{B}{A}$ G $\#m$
 Bsus B N.C.

G D G Em

f

Let there be praise, let there be

Am Em Am D Bm

joy in our hearts, sing to the

Em D7sus N. C.

Lord, give Him the glo - ry.

Ab Eb Ab Eb Ab Fm Cm Fm Cm Fm Bbm Fm7 Bbm

Let there be praise, let there be joy in our

$E\flat$ $B\flat m7$ $E\flat$ $B\flat m7$ $E\flat$ Cm Fm
 hearts, for ev er more let His love
 fill the air and let there be praise,
 1. $D\flat$ $E\flat$ $A\flat$ 2. $D\flat$ $E\flat$ $A\flat$ $D\flat$
 and Let there be
 sing ing, let there be mu sic,
 gradual cresc. gradual cresc.

let there be hon - or, let there be

glo - ry, ma - jes - ty, wor - ship, and

praise.

Let there be praise!

UNDIVIDED

Words and Music by
MELODIE TUNNEY

In two $\text{♩} = 63$

mp

mp

8va

mp

We may wor-ship dif-f'rent

ways, we may praise Him

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and yet spend all of ou - r

days liv - ing life di - vid

ed, di - vid ed. But when we

seek Him with o - pen hearts,

Chords: D/F#, Em2, Em, Gmaj7/D, C2, G/B, Am9, Cmaj7/D opt., G2, G, Cm6/G

He re-moves the walls we've

built to keep us a-part, we

trust Him to u-nite us.

In our hearts we're un-di-

Chords: G, D/F#, Em, Gmaj7/D, C, G2/B, G/B, Am7, C/D, C/E, D/F#, G

mf

D/F# C/E

vid ed, wor - ship - ing one

G/D Gmaj7/D Am/D C/E D/F#

Sav - ior, one Lord. 3 In our

G D/F#

hearts we're un - di - vid - ed,

E/G# A2sus Am G/B Am/C

bound by His Spir - it for - ev - more,

8va----- loco

Am/D C/D D7 Am/G G *mp*

un - di - vid ed.

Eb7(13) *mf* Ab2

It does - n't mat - ter if we a -

Db/Ab Ab

gree, all He asked is that -

Eb/G Fm2 Fm Fm2/Eb Fm/Eb

we serve Him faith - ful - ly -

Db2 Db Ab/C Bbm7 Ab/Bb Bbm7
 and love as He first loved us.

Eb7sus 3 C/E

Fm *f* 3 Bbm7
 He made us in His image,

3 Eb 3 Eb/Db
 oh, and in His eyes, we are all the same;

Ab2/C F^baug/C Fm

And though our meth-

ods— they may be dif- f'rent,

B^b B^bm7 G^b

Je- sus is the bond that will re- main.

E^b/F F

In our

hearts we're un - di - vid ed, —

wor - ship-ing — one Sav - ior, one

Lord. — In our — hearts

8va-----

8va-----

Chords: Bb, ff, F/A, Eb/G, Bb/F, Ebmaj7/F, Cm/F, Eb/G, F/A, Bb

Lyrics: hearts we're un - di - vid ed, — wor - ship-ing — one Sav - ior, one Lord. — In our — hearts

we're un - di - vid - ed, bound by — His

Spir - it for - ev - er - more.

In our more, un - di -

Chord symbols: F/A, G/B, C2sus, Cm, Bb/D, 1. Cm/Eb, Eb/F, F7, Cm/F, Eb/F, F7

loco

G2sus Gm Cm7 Eb/F F

vid ed, un di

Abmaj7 Eb/F

vid ed,

Bb2

p

MY SOUL DESIRE

Words and Music by
MARK BALDWIN and NILES BOROP

Slow ballad feel ♩ = 58-60

N.C. *p* *mp* *D* 8va-----

C#m7 8va----- *F#7* *Bsus*

Bm *Bm/D* *B/D#*

E *mp-mf* *Eaug* *E*

Lord, when ³You placed Your hands up - on me,
Lord, I do not seek to claim the glo - ry,

mp-mf

The musical score is written for piano and voice. It begins with a treble and bass clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The tempo is marked 'Slow ballad feel' with a quarter note equal to 58-60 beats per minute. The first system shows a piano introduction with a 'p' dynamic, followed by a melodic line in the treble staff and a bass line. The second system continues the piano introduction with various chords and dynamics. The third system shows the piano accompaniment for the first line of the vocal melody. The fourth system shows the piano accompaniment for the second line of the vocal melody. The fifth system shows the piano accompaniment for the third line of the vocal melody. The sixth system shows the piano accompaniment for the fourth line of the vocal melody. The seventh system shows the piano accompaniment for the fifth line of the vocal melody. The eighth system shows the piano accompaniment for the sixth line of the vocal melody. The ninth system shows the piano accompaniment for the seventh line of the vocal melody. The tenth system shows the piano accompaniment for the eighth line of the vocal melody. The eleventh system shows the piano accompaniment for the ninth line of the vocal melody. The twelfth system shows the piano accompaniment for the tenth line of the vocal melody. The thirteenth system shows the piano accompaniment for the eleventh line of the vocal melody. The fourteenth system shows the piano accompaniment for the twelfth line of the vocal melody. The fifteenth system shows the piano accompaniment for the thirteenth line of the vocal melody. The sixteenth system shows the piano accompaniment for the fourteenth line of the vocal melody. The seventeenth system shows the piano accompaniment for the fifteenth line of the vocal melody. The eighteenth system shows the piano accompaniment for the sixteenth line of the vocal melody. The nineteenth system shows the piano accompaniment for the seventeenth line of the vocal melody. The twentieth system shows the piano accompaniment for the eighteenth line of the vocal melody. The twenty-first system shows the piano accompaniment for the nineteenth line of the vocal melody. The twenty-second system shows the piano accompaniment for the twentieth line of the vocal melody. The twenty-third system shows the piano accompaniment for the twenty-first line of the vocal melody. The twenty-four system shows the piano accompaniment for the twenty-second line of the vocal melody. The twenty-fifth system shows the piano accompaniment for the twenty-third line of the vocal melody. The twenty-six system shows the piano accompaniment for the twenty-fourth line of the vocal melody. The twenty-seventh system shows the piano accompaniment for the twenty-fifth line of the vocal melody. The twenty-eighth system shows the piano accompaniment for the twenty-sixth line of the vocal melody. The twenty-ninth system shows the piano accompaniment for the twenty-seventh line of the vocal melody. The thirtieth system shows the piano accompaniment for the twenty-eighth line of the vocal melody. The thirty-first system shows the piano accompaniment for the twenty-ninth line of the vocal melody. The thirty-second system shows the piano accompaniment for the thirtieth line of the vocal melody. The thirty-third system shows the piano accompaniment for the thirty-first line of the vocal melody. The thirty-four system shows the piano accompaniment for the thirty-second line of the vocal melody. The thirty-fifth system shows the piano accompaniment for the thirty-third line of the vocal melody. The thirty-six system shows the piano accompaniment for the thirty-fourth line of the vocal melody. The thirty-seventh system shows the piano accompaniment for the thirty-fifth line of the vocal melody. The thirty-eighth system shows the piano accompaniment for the thirty-sixth line of the vocal melody. The thirty-ninth system shows the piano accompaniment for the thirty-seventh line of the vocal melody. The fortieth system shows the piano accompaniment for the thirty-eighth line of the vocal melody. The forty-first system shows the piano accompaniment for the thirty-ninth line of the vocal melody. The forty-second system shows the piano accompaniment for the fortieth line of the vocal melody. The forty-third system shows the piano accompaniment for the forty-first line of the vocal melody. The forty-four system shows the piano accompaniment for the forty-second line of the vocal melody. The forty-fifth system shows the piano accompaniment for the forty-third line of the vocal melody. The forty-six system shows the piano accompaniment for the forty-fourth line of the vocal melody. The forty-seventh system shows the piano accompaniment for the forty-fifth line of the vocal melody. The forty-eighth system shows the piano accompaniment for the forty-sixth line of the vocal melody. The forty-ninth system shows the piano accompaniment for the forty-seventh line of the vocal melody. The fiftieth system shows the piano accompaniment for the forty-eighth line of the vocal melody. The fifty-first system shows the piano accompaniment for the forty-ninth line of the vocal melody. The fifty-second system shows the piano accompaniment for the fiftieth line of the vocal melody. The fifty-third system shows the piano accompaniment for the fifty-first line of the vocal melody. The fifty-four system shows the piano accompaniment for the fifty-second line of the vocal melody. The fifty-fifth system shows the piano accompaniment for the fifty-third line of the vocal melody. The fifty-six system shows the piano accompaniment for the fifty-fourth line of the vocal melody. The fifty-seventh system shows the piano accompaniment for the fifty-fifth line of the vocal melody. The fifty-eighth system shows the piano accompaniment for the fifty-sixth line of the vocal melody. The fifty-ninth system shows the piano accompaniment for the fifty-seventh line of the vocal melody. The sixtieth system shows the piano accompaniment for the fifty-eighth line of the vocal melody. The sixty-first system shows the piano accompaniment for the fifty-ninth line of the vocal melody. The sixty-second system shows the piano accompaniment for the sixtieth line of the vocal melody. The sixty-third system shows the piano accompaniment for the sixty-first line of the vocal melody. The sixty-four system shows the piano accompaniment for the sixty-second line of the vocal melody. The sixty-fifth system shows the piano accompaniment for the sixty-third line of the vocal melody. The sixty-six system shows the piano accompaniment for the sixty-fourth line of the vocal melody. The sixty-seventh system shows the piano accompaniment for the sixty-fifth line of the vocal melody. The sixty-eighth system shows the piano accompaniment for the sixty-sixth line of the vocal melody. The sixty-ninth system shows the piano accompaniment for the sixty-seventh line of the vocal melody. The seventieth system shows the piano accompaniment for the sixty-eighth line of the vocal melody. The seventy-first system shows the piano accompaniment for the sixty-ninth line of the vocal melody. The seventy-second system shows the piano accompaniment for the seventieth line of the vocal melody. The seventy-third system shows the piano accompaniment for the seventy-first line of the vocal melody. The seventy-four system shows the piano accompaniment for the seventy-second line of the vocal melody. The seventy-fifth system shows the piano accompaniment for the seventy-third line of the vocal melody. The seventy-six system shows the piano accompaniment for the seventy-fourth line of the vocal melody. The seventy-seventh system shows the piano accompaniment for the seventy-fifth line of the vocal melody. The seventy-eighth system shows the piano accompaniment for the seventy-sixth line of the vocal melody. The seventy-ninth system shows the piano accompaniment for the seventy-seventh line of the vocal melody. The eightieth system shows the piano accompaniment for the seventy-eighth line of the vocal melody. The eighty-first system shows the piano accompaniment for the seventy-ninth line of the vocal melody. The eighty-second system shows the piano accompaniment for the eightieth line of the vocal melody. The eighty-third system shows the piano accompaniment for the eighty-first line of the vocal melody. The eighty-four system shows the piano accompaniment for the eighty-second line of the vocal melody. The eighty-fifth system shows the piano accompaniment for the eighty-third line of the vocal melody. The eighty-six system shows the piano accompaniment for the eighty-fourth line of the vocal melody. The eighty-seventh system shows the piano accompaniment for the eighty-fifth line of the vocal melody. The eighty-eighth system shows the piano accompaniment for the eighty-sixth line of the vocal melody. The eighty-ninth system shows the piano accompaniment for the eighty-seventh line of the vocal melody. The ninetieth system shows the piano accompaniment for the eighty-eighth line of the vocal melody. The ninety-first system shows the piano accompaniment for the eighty-ninth line of the vocal melody. The ninety-second system shows the piano accompaniment for the ninetieth line of the vocal melody. The ninety-third system shows the piano accompaniment for the ninety-first line of the vocal melody. The ninety-four system shows the piano accompaniment for the ninety-second line of the vocal melody. The ninety-fifth system shows the piano accompaniment for the ninety-third line of the vocal melody. The ninety-six system shows the piano accompaniment for the ninety-fourth line of the vocal melody. The ninety-seventh system shows the piano accompaniment for the ninety-fifth line of the vocal melody. The ninety-eighth system shows the piano accompaniment for the ninety-sixth line of the vocal melody. The ninety-ninth system shows the piano accompaniment for the ninety-seventh line of the vocal melody. The hundredth system shows the piano accompaniment for the ninety-eighth line of the vocal melody.

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Eaug F#dim/E C#m

I — knew that I — would nev - er be
I — on - ly wish — to be un - der Your

A2 F#m7(4) F#m/B E

the same, ———— for — in that mo — ment that
con-trol, ———— for I know ———— that

Eaug C#m

I be-came ———— Your ser - vant, ———— and ————
You a - lone ———— are wor thy, ———— and it's

since that day You who placed I on - ly have one aim:
this long - ing in my soul:

My soul de-sire is

to be used, an emp - ty ves - sel

long - ing to be filled by You. My

Chords: A2, E/G#, Esus/F#, D9sus, D9, G2sus, G, Bm/F#, Bsus, B/D#, E2sus, Em, G/A, A9, D, Em7, D/F#

Dynamics: mp-mf

G2sus G Bsus B/D#
 soul de-sire is to serve You,

Em Cmaj7 D/C
 Lord, to do Your perfect will, to

Bsus B/D# E2sus Em Cmaj9 Am7
 work each day and build Your Kingdom, this is

C/D 2nd time: 1. G2
 my soul de-sire!

2nd time:

Chords: B7sus, B7, 2.C#m7, B/D#, E, G#m7/C#, G#7sus, G#7, C#9sus, E/F#, F#, B, C#m7, B/D#, E, F#sus4, E/G#mf.

Lyrics: de - sire! My—

The musical score is written for a vocal line and a piano accompaniment. The key signature has three sharps (F#, C#, G#). The score is divided into systems. The first system includes the vocal line with lyrics 'de - sire!' and a piano line. The second system continues the piano accompaniment. The third system shows the vocal line with a long note and the piano line. The fourth system continues the piano accompaniment. The fifth system shows the vocal line with a long note and the piano line. The sixth system continues the piano accompaniment. The seventh system shows the vocal line with a long note and the piano line. The eighth system continues the piano accompaniment.

The musical score is written for a song in G major (one sharp). It consists of three systems, each with a vocal line and a piano accompaniment. The lyrics are in English and Portuguese. Chord annotations are provided above the vocal line.

System 1:

- Chords: A2sus, A
- Lyrics: soul de-sire is

System 2:

- Chords: C#m/G#, C#sus, C#/E#, F#2sus, F#m
- Lyrics: to be used, an emp - ty ves - sel long -

System 3:

- Chords: A/B, B, E, F#m7(4), E/G#
- Lyrics: ing to be filled by You. My

System 4:

- Chords: A2sus, A, C#sus/G#, C#/E#
- Lyrics: soul de-sire is to serve You,

Lord, to do Your perfect will, to work each day and build Your King - dom, this is my soul de-sire,

Chords: F#m, Dmaj7, E/D, Dmaj7, E/D, C#sus, C#/E#, F#2sus, F#m, Dmaj9, Bm7, D/E, E, A, ff, E/G#

Chord progression: F#m, E, D, A/C#, Bm7, D/E.

Vocal line: (Je - sus,) this is — *mp*

Piano accompaniment: *mp*

Vocal line: my soul — de - si - re! —

Piano accompaniment: *ritard.*

Chord progression: A/D, *ritard.*, Esus/B, E/B, A2.

PEOPLE NEED THE LORD

Words and Music by
GREG NELSON and PHILL McHUGH

Warmly D A/D G/D D/F# D/G Em7

mf

D *p* A/D G/D D

1. Ev - 'ry - day they pass me by, I can see it
2. We are called to take His light To a world where

p

A/D G/D F#m7 Bm7

in their eye; — Emp - ty peo - ple filled with care,
wrong is right; — What could be too great a cost For

The musical score is written for piano and voice. It features a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment consists of a melody in the right hand and a bass line in the left hand. The voice part is written in a single staff with lyrics. The score is divided into three systems. The first system includes a piano introduction with a 'Warmly' marking and a 'D' chord. The second system includes two vocal lines (1. and 2.) and a piano accompaniment. The third system continues the vocal lines and piano accompaniment. Chord symbols are placed above the staff to indicate the harmony.

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Em7 A7sus A7 D

Head-ed who knows where. On they go through—
 shar-ing life with one who's lost? Through His love our—

A/D G/D C/D D7/F# Gsus G

— pri-vate pain, Liv-ing fear to fear;
 — hearts can feel All the grief they bear;

Em7(b5) D/F# G Em7

Laugh-ter hides the si-lent cries— on-ly Je-sus hears.—
 They must hear the Words of Life— on-ly we can share.—

rit. G/A A G/A A7 *a tempo* D *mf* Em7

Peo-ple need the Lord, —

rit. *a tempo* *mf*

D/F# G A A/G

Peo-ple need the Lord, — At the end of

D/F# G D/F# Em7 G/A A G/A A7

hork - en dreams — He's the o - pen door. —

D Em7 D/F#

Peo-ple need the Lord, — Peo-ple need the Lord, —

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature. The score is divided into five systems, each with a vocal line and a piano accompaniment. The piano part includes various chords and melodic lines, with some sections marked 'rit.' (ritardando) and 'a tempo'. The vocal line includes lyrics in Portuguese and English. The chords are indicated above the vocal line: G/A, A, G/A, A7, D, Em7, D/F#, G, A, A/G, D/F#, G, D/F#, Em7, G/A, A, G/A, A7, D, Em7, D/F#.

G2 A A/G D/F# G D/F#

When will we re - al - ize? —

1. Em7 A7sus A7 D A/D G/D

Peo - ple need the Lord.

D/F# D/G Em7/A 2. A/E A/G

That we — must

D/F# G Em A7

give our lives, — For peo ple need the

The musical score is written in D major (two sharps) and consists of three systems. Each system includes a vocal line and a piano accompaniment.

System 1:

- Vocal:** "Lord. _____" (Bm7), "Peo ple" (E9, Em7).
- Piano:** Accompaniment for the first system.

System 2:

- Vocal:** "need the Lord. _____" (A7, D, A/D, G/D).
- Piano:** Accompaniment for the second system.

System 3:

- Vocal:** (D/F#, D/G, Em7/A, D).
- Piano:** Accompaniment for the third system.

In the Name of the Lord

PHILL McHUGH, GLORIA GAITHER, and
SANDI PATTI HELVERING

SANDI PATTI HELVERING

Slowly, with conviction ♩ = 63 - 66

Ab2 Dbm6 Ab Ab2

mp

Dbm6 Ab Dbm6 Ab Ab2

mp

Crowds have lined the nar - row street to
When my plans have fall - en through and

Db Db Eb Eb Ab Fm Cm Eb

see this man from Ga - li - lee; Just a car - pen - ter some say,
when my strength is near - ly gone; When there's no - thing left to do but

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Dbmaj7 $\frac{Ab2}{C}$ $\frac{Ab}{C}$ $\frac{Ab}{Bb}$ Bb9 Gb2 Eb sus Eb
 lead - ing fools a - stray, yet ma - ny kneel - to give Him praise.
 just de - pend on you — and the pow - er of your name.

Ab $\frac{Dbm}{Ab}$ Ab Db $\frac{Csus}{C}$ $\frac{C}{D}$ $\frac{E}{Fm}$
 And in His eyes they glimpse the pow'r that sees — the hearts of all — men —
 And when we call up - on your name your strength through weak - ness to show —

$\frac{Ab}{Eb}$ *mf* Dbmaj7 $\frac{Eb}{Db}$ Csus $\frac{C7}{E}$ Fm
 — and He knows His Fa - ther's mind, — He speaks His Fa - ther's Words, — for He
 — we can know the Mas - ter's plan, — ex - tend the Mas - ter's Hand, — when we

$\frac{Ab}{Bb}$ Bb9 $\frac{Db}{Eb}$ Eb *ritard*
 comes in the name of — the Lord. — There is
 comes in the name of — the Lord. — *ritard*

Ab *a tempo* Bbm7 C Db2 Bb Cm7 D Eb
 strength in the name of the Lord, there is power in the name of the Lord,

C Dm7 E Fm Fm Eb
 there is hope in the name of the Lord,

Bbm7 C Bbm Db Eb Db Eb 1. Ab2 *mp*
 Bless-ed is He who comes in the name of the Lord.

(cued notes: 2nd time) *mp*
 Dbm6 Ab 2. Ab Ab/Gb f Fb Gb Fb
 Lord. His name will be wor-shipped for -

f *gva*

ev - er, Cre - a - tor, Re - deem - er, and King.

There is strength in the name of the Lord, there is

pow - er in the name of the Lord, there is hope in the name of the Lord.

Bless - ed is He who comes,

Musical score for a hymn in G major (one sharp). The score consists of three systems, each with a vocal line and a piano accompaniment.

System 1:

- Vocal: *bless - ed is He who comes,*
- Chords: Bm, A/C#, D, A/E, F#m, F#m/E

System 2:

- Vocal: *bless - ed is He who comes in the*
- Chords: Bm7, A/C#, Bm/D, A/E, F#m

System 3:

- Vocal: *name of the Lord.*
- Chords: Bm, Esus, E, Asus, A
- Performance markings: *cresc.*, *fff*

System 4:

- Vocal: *The name of the Lord.*
- Chords: D/A, D, A/C#, Bm7, Asus, A, Esus, A
- Performance markings: *ritard*, *8va*

Peace That Passes Understanding

Words and Music by
Claire Cloninger
and Wayne Watson

With strength ♩ = 92

The musical score is written for piano and voice. It features a 4/4 time signature and a key signature of one sharp (F#). The tempo is marked 'With strength ♩ = 92'. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part includes various chords and textures, with some measures marked 'mp' (mezzo-piano). The vocal line includes lyrics that are partially obscured by the piano accompaniment. The score includes a variety of musical notations, including eighth notes, quarter notes, and rests. The lyrics are: 'Sea - sons of my soul, Lord, in times a - lone, they come and go, but as they slip a - way I know my heart has known the qui - et words of your ten - der love, some - thing else re - mains that will not change and your gen - tle touch that chang - es me.'

Chords and markings above the staff:

- F2/A
- Bb2 (no 3rd)
- F/C
- Bb/C
- D2
- D2 mp
- Bm7(4)
- D2/F#
- G2 (no 3rd)
- D2
- Bm7(4)
- Asus
- A

Lyrics:

Sea - sons of my soul,
Lord, in times a - lone,
they come and go, but as they slip a - way I know
my heart has known the qui - et words of your ten - der love,
some - thing else re - mains that will not change
and your gen - tle touch that chang - es me.

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A(add9) A2sus D2 Bm7(4)

Plac - es in my heart aren't torn a - part,
Ev - en through the storm I'm safe and I'm warm,

D2/F# G2(no 3rd) D2

but in my bro - ken - ess I find some-thing stays in your hid -
for you have cov - ered me with grace,

8va

Bm7(4) 2nd time to ♪ Asus A A2 A *mf*

be - hind that will not change. The peace -
ing place I am at

Csus/F Csus/Bb Csus C Csus/F Csus/Bb

that pass - es un - der - stand - ing is a bless - ing that will nev - er fade a -

mf

8va

Csus C Csus/F Csus/Bb Csus C A/C# D2sus Dm
 way. The peace that pass-es un-der-stand-ing is here to stay.

Am/D Dm Gm7(4) F/A Bb2 (no 3rd) Dm C
 The peace that pass-es un-der-stand-ing nev-er pass-es a-

F2/A Bb2 (no 3rd) F/C Bb/C D.S. al Coda
 way.

Coda C6 Asus G mp
 peace. Peace come like the dawn,

8va loco 8va loco D.S. al Coda mp

Asus F#m Bm F#m

peace that the world — can't un - der - stand. — You take my hand —

G2 D/F# mf Asus cresc. A

and — I stand, — though oth - ers may fall. —

A2 A f Csus/F C sus/Bb C sus C

The peace — that pass - es un - der - stand - ing is a

Csus/F C sus/Bb C sus C C sus/A C sus/Bb

bles - ing that will nev - er fade a - way. — The peace — that pass - es un - der - stand -

Csus C A/C# D2sus Dm Am/D Dm

ing is here to stay. The peace-

Gm7(4) F/A Bb2 (no 3rd) Dm C F2/A mp

that pass-es un-der-stand-ing nev-er pass-es a-way.

8va

Bb2 (no 3rd) F/C cresc. Csus C ff Dsus G

Oh Oh Oh The peace-

Dsus/C Dsus D Dsus/G Dsus/C

that pass-es un-der-stand-ing, is a bless-ing that will nev-er fade a-

way. The peace that pass - es un - der - stand - ing is here to stay.

Chords: Dsus, D, Dsus/G, Dsus/C, Dsus, D, B/D#

Heh The peace that pass - es un - der -

Chords: E2sus, Em, Bm/E, Em, Am7(4), G/B

stand-ing nev-er pass - es a - way. Oh, Oh

Chords: C2 (no 3rd), Em, D, G2/B, C2 (no 3rd)

Chords: G/D, Dsus, D rit., G (no 3rd)

rit. (L.H.)

vallo

Somewhere In The World

Words and Music by
Wayne Watson

Gently with much feeling ♩ = 100

mp *sim.*

1.

2.

mp

Some - where in the world to - day,
Some - where in the world out there,

a lit - tle girl will go out to play, all dressed up in Ma - ma's clothes,
that lit - tle girl is learn - ing how to care, she's pick - ing up her Ma - ma's charms,

at least the way that I sup - pose it goes,
or may - be swing - ing 'round in her Dad - dy's arms.

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Dmaj9 *Bm9*

Some-where in the world to- night, be - fore she reach-es to
 Some-where in the world to be, though the fu - ture's not

G2

turn out the light, - she'll be pray - ing from a ten-der heart, - a sim-ple prayer.
 real - ly clear to me, their's could be a ten-der love, -

Em7 *Bm/D* *A* *F#/A#* *Bm* *mf*

- ground-ed in e - ter - nal love a - bove. } And I don't ev - en know - her -

mf

F#m *C/D* *G2*

- name, but I'm pray - ing for her just the same - that the Lord -

Em Bm/D A/C# D2

— will write_ His name — up - on — her heart. —

F#m/B# Bm F#m

— 'Cause some - where in the course of — this — life. (a) lit - tle boy —
(my)

C/D G2 Em7 Bm/D 1. A/C#

— will need a God-ly wife, so hold — on-to Je - sus, ba - by, wher-ev - er — you.

Dmaj9 Bm9

— are. —

mp

2. A/C# F#/A# Bm G#m7(b5) *mp*

by wher - ev - er you are. Oh hold_

Em7 D2/F# G6 G/A *p* Dmaj9

on to Je - sus, ba - by, wher - ev - er you are.

Bm9

Dmaj7 Bm9

* 333

Unshakable Kingdom

GLORIA GAITHER

MICHAEL W. SMITH, and
WILLIAM J. GAITHER

With majesty ♩ = 80 - 84

f

Ritard

mp A tempo

p

They came to

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Dbm6
 Ab

Ab2

Dbm6
 Ab

fol - low Him, drawn by what He prom - ised them.

Ab2

Cm

Fm7

Bbm7

if they would sell all that they had.

Db
 Eb

Eb

Db
 Eb

Ab2

mp

Dbm6
 Ab

He said that God would send a

Ab

Dbm6
 Ab

Ab

King - dom that would nev - er end, where all the

Fm Bb7sus Bb7 Ebsus Eb
 poor — would be — so rich.

Db *mf* Ab2 C Db 3
 And — in their dis - con-tent they heard — what they

Ab2 C Dbm Fb Ab Eb 3
 thought He meant, they heard that the weak — would be strong,

Bbm7 Ebsus Eb Db
 bread would be

Ab
 C

Db

Csus

C7
 E

Fm
 Eb

mul - ti - plied, and hun - ger be sat - is - fied, _____

Db

Ab
 C

Bbm

_____ and ev - 'ry ser - vant a King. _____

Ebsus *slight rit.* Eb *mp* Ab *a tempo* Ab
 Gb

In the King - dom _____ of God, the

slight rit. *mp* *a tempo*

Db2
 F

Db
 F

Dbm
 Fb

Ab
 Eb

King - dom that would nev - er end, the liv - ing, un -

shak - ab - le King - dom of

God.

But He went His qui - et way,

giv - ing Him - self a - way, build - ing what

Chords: Dm7(b5), Bbm7, Ebsus, Eb, Ab, Dbm, A2, Dm, A

Dynamics: mp, mf

Articulation: accents, slurs, triplet

Chord markings: C#m, F#m, Bm7, D/E, E, Dm/A, A, A2, F#m, Bsus, B, Esus, E, D.

Lyrics: eyes could nev-er see, while men looked for crowns and thrones, He walked with crowds a-lone, plant-ing a seed in you and Dy-ing for

Dynamic markings: *mf*, *sub. mp*, *mp sub.*, *mf*.

Performance notes: *mf*, *sub.*, *mp*, *sub.*, *mf*.

those who died, cry - ing for those who cried,

burst - ing forth, glo - ri - fied! A - live!

And some of them looked for Him,

sad that it had to end, but some dared to

look with-in and see the

King-dom of God, the King-dom that will

nev-er end, the liv-ing, un-shak-ab-le

King-dom of God.

Chords: $\frac{Bb}{F}$, $Cm7$, $\frac{Eb}{F}$, C , $\frac{C}{Bb}$, $\frac{F2}{A}$, $\frac{F}{A}$, $\frac{Fm6}{Ab}$, $\frac{C}{G}$, $Gsus$, G , $Csus$, C .

Dynamics: f , $cresc.$, $loco$, ff .

Articulation: $8va$, slurs.

N. C.

Still some of us look for Him,

sad that it has to end, do we dare to

look with - in, and see the

King - dom of God, the King - dom that will

Musical score for "The Living Unshakable" by J. S. Gounod. The score is in E major (three sharps) and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics are: "nev - er end, the liv - ing, un - shak - ab - le King - dom of God! (of God!)". The score includes various musical notations such as chords (Caug., Am6, E/B, C#m, F#m, G#), dynamics (ff, f, ritard), and articulation (accents, slurs). The piano part includes complex chordal textures and a final section with triplets and a "gva" (grace) marking.

Shepherd of My Heart

Words and Music by
MARK BALDWIN and DICK TUNNEY

Moderately, with emotion ♩ = 100

Chords: Eb2sus Ebm Db/Cb Cb B/E E

Chords: B/A A Ab2

Chords: F2sus Fm Db2(#4) Db Ebsus Eb

mp

Mak - er of this heart of mine you know me ve - ry well,
 Keep - er of this heart of mine your pa - tience has no end,
 Giv - er of this life in me you're what I'm liv - ing for,

mp

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$A\flat$ $Gm7(b5)$ $C7$ $F2sus$ Fm $\frac{E\flat}{D\flat}$ $D\flat$

you un - der - stand my deep - est part more
 you've loved me back in - to your arms
 for all my deep - est grat i - tude you

$E\flat7sus$ $E\flat7$ $A\flat$ $\frac{Csus}{G}$

than I know my - self So when I face the dark
 time and time a - gain So if I start to wan -
 love me ev - en more So as I walk through val -

$C7$ Fm $\frac{A\flat}{B\flat}$ $B\flat7$

- ness, when I need to find my way, I'll
 - der like a lamb that's gone a - stray,
 - leys lis - t'ning for the mas - ter's call,

4

Bbm7 *3rd time to* Db Eb 1. Ab

trust in you, — Shep - herd of — my heart. —

Gm7(b5) *C7* *2.* *Ab* *Gb* *Ab* *mf*

You're the

Dbmaj7 *Cm7* *Bbm7* Db Eb

bea - con of — my — nights, — your the sun - light of my days, —

Eb *Ab* *Dbmaj7* *Cm7* *Fm7*

I can rest with - in — your — arms, — I can

$\frac{A\flat}{B\flat}$ $B\flat 7$ $\frac{D\flat}{E\flat}$ $E\flat$ *mp*
 know your_ lov - ing ways. So

$\frac{C\text{sus}}{G}$ $C 7$ Fm
 let the cold_ winds blow, and let the storms rage_ all a - round,

$\frac{A\flat}{B\flat}$ $B\flat 7$ $B\flat m 7$ $\frac{D\flat}{E\flat}$
 I'll trust in you, Shep - herd of_ my heart.

$F 2\text{sus}$ Fm $D\flat 2(\sharp 4)$ $D\flat$ $\frac{D\flat}{G\flat}$ $G\flat$ $E\flat\text{sus}$ *D.S. al Coda*

Coda $A\flat$ $\frac{G\flat}{A\flat}$ $D\text{maj}7$ f

You're the bea - con of my

$C\sharp m7$ $Bm7$ $\frac{D}{E}$ $A\text{maj}9$

— nights, — you're the sun-light of my days, — I can

$D\text{maj}7$ $C\sharp m7$ $F\sharp m7$ $\frac{A}{B}$ B

rest with-in your arms, — I can know — your lov - ing ways..

$\frac{D}{E}$ E $C\sharp\text{sus}$ $G\sharp$ mp

So as I walk through val-

leys lis-t'ning for my Mas-ter's call, I'll

trust in you, Shep-herd of my heart.

I'll trust in you, Shep-herd of my heart.

heart.

mp a tempo ritard mp

LAMB OF GOD

Words and Music by
TWILA PARIS

Slowly with much feeling ♩ = 96

Chords: Fmaj7 G2 Am Em Fmaj7 C/G G7sus G

Tempo: *mp* (mezzo-piano)

Performance instruction: *ritard.* (ritardando)

Chords: C ten. p G/C F/C C

Tempo: *ten.* (tenuto), *p* (piano)

Vocal line: 1. Your on - ly Son no sin to — hide, but You have

Chords: Am Fmaj7 C/E Gsus G , Am G/A Fmaj7 C/E

Vocal line: sent Him from Your — side to walk up - on this guil - ty

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Am G2 Fmaj7 C/G G7sus C2 G F

sod and to be - come the Lamb of God.

C2 *mp* G7sus C2 Em7 Dm7 C G/D G/B

2. Your gift of Love they cru - ci - fied, they laughed and

Am Fmaj7 C/E Gsus G , G/F Am G F2 C/E

scorned Him as He died. The hum - ble King they named a

Am G Fmaj7 C/G G7sus C2 *mf* G/D Em/B

fraud and sac - ri - ficed the Lamb of God. Oh - Lamb of -

Am G Fmaj7 G/F C Csus/D C , G/B Am G Fmaj7 C/E

God, sweet Lamb of God, I love the Ho - ly Lamb of

mf

Gsus G , G/F Am G Fmaj7 C2/E Am G Fmaj7

God. Oh wash me in His pre - cious blood, my Je - sus

C/G , G C *mp* N.C.

Christ, the Lamb of God.

mp *mf*

1.2.3. 4.

3. I was so lost, I should have died, but You have

brought me to Your side to be led by Your staff and

rod and to be called a Lamb of God. Oh Lamb of

God, sweet Lamb of God, I love the Holy Lamb of

mf *f*

f

Chords: D2/F# Bm *mf* Gmaj7 A D2 , A/D G/D D2 A/E A/C# Bm Gmaj7 F#m A , A/G Bm G2 D/F# Bm A Gmaj7 D/A , A7sus D2 *f* Bm A Gmaj7 A/G D/F# Dsus/E D , A/C# Bm Gmaj7 D/F# *f*

Asus A, A/G Bm Gmaj7 F#m7 Bm A Gmaj7

God. Oh wash me in His pre-cious blood 'til I am

D/A, Asus D Bm A Gmaj7 F#m

just a lamb of God. Oh wash me in His pre-cious

Bm A Gmaj7 *mp* D/A, A7sus *ritard.*

blood, my Je - sus Christ, the Lamb of

D2 A G D2 A7(no3rd)/D D

a tempo God. *ritard.*

God and God Alone
How Excellent Is Thy Name
Immortal, Invisible
In the Name of the Lord
Lamb of God
Let There Be Praise
Love in Any Language
Majesty
My Soul Desire
Peace That Passes Understanding
People Need the Lord
Shepherd of My Heart
Somewhere in the World
Undivided
Unshakable Kingdom

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