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BRENTWOOD-BENSON
music publishing

the rebirth of Kirk Franklin

Vocal/Piano

the rebirth of
KIRK FRANKLIN



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Hosanna

Words and Music by
KIRK FRANKLIN

Spoken: *Let me hear you make some Holy Ghost crazy noise right now. Let me hear ya!*

With energy ♩ = 100

N.C.

1st time: *Come on!*

2nd time: *Come on Zion, clap those hands with me! Come on, come on, all God's people! Come on, come on, Mike!*

Do 'em up like this! Do 'em up like this! Come on!

7 2nd time: SOLO ad lib fills

at the thought — of You. The dark - ness gives way to the light — for You.

G7 C F G7 C

8 Come on! What's His name?

The price that You paid gives us life — brand new; Ho - san - na, for - ev -

F E7 Am7 Gm7(4) F

9 Say it again, say it again, say it again!

- er we wor - ship You. Ho - san - na, for - ev - er we wor - ship You.

G Am Gm7 F G C

6 1. (back to meas. 17) 2. add Men: 8vb

The an - gels bow down For You are the joy —

C E F C E F

28

Ladies only

— that my soul — longs for, the Lamb that was slain — for my sins and the One

G C C/E F2(no3) Dm7 Gm/E

31

ALL

What's His name?

I a - dore; King of kings, Rul - er of — ev - 'ry - thing. — Ho - san - na, for - ev -

Am7 Dm7 Am7 Gm7(4) F

34

Ladies only

Say it one more time! Say it one... listen!

- er we wor - ship You. Ho - san - na, for - ev - er we wor - ship You.

G Am7 Gm7(4) F G C

37

1. (back to meas. 28)

2. Ladies only

building

For You are the joy — For Your pa - tience and kind - ness and fa -

C/E F C/E F D/F#

ALL

- vor and mer - cy and hon - or and glo - ry, be - cause

G E G# Am Dm

Ladies only

ALL

— You are wor - thy, we can't — live with - out — You; we can't — breath with - out — You; we can't —

A7 C# Dm C E F D7 F# E G

— sing with - out — You, Ho - san - na, Ho - san - na!

Gb Ab

f No great - er love — in this world — but You. No one can com - pare — to the things —

Db

f

50

You do. Wher - ev - er You go — I will fol - low You.

Ebm7 D^b F G^b F7/A Bbm

53

unison What's His name?

Ho - san - na, for - ev - er we wor - ship You.

Abm7(4) G^b Ab Bbm7

55

Ladies only Listen, listen, listen!! *ALL*

Ho - san - na, for - ev - er we wor - ship You. Some -

Abm7(4) G^b Ab D^b

58

day ev - 'ry tongue — shall con - fess — Your name. This

D^b

60

house made of clay — soon shall pass — a - way. And what -

Ebm7 Db
F

62

ev - er the test, — You will bring — us through. *What's His name?* *unison* Ho - san - na, for - ev -

Ebm7 F7/A Bbm7 Abm7(4) Gb

65

er we wor - ship You. *Ladies only* Ho - san - na, for - ev -

Ab Bbm7 Abm7(4) Gb

67

1. Say it again, say it again, say it again! 2. Who's it? What's His name? ALL

er we wor - ship You. er we wor - ship You. Ho - san -

Ab Bbm7 Ab Db Db/F Gb

70 *Forever!* *What's His name?*
 2nd time: *We praise You!*

- na, for - ev - er, Ho - san - na, for - ev - er and ev -

(we praise — You.)

Ab Bbm7 $\frac{D\flat}{F}$ Gb Ab Bbm7

73

1. 2. *What's it, what's it?*

- er and ev - er. Ho - san - - er and ev - er. Ho - san -

Ab Bbm7 $\frac{D}{F\sharp}$ G

75 *Come on!* *What's His name?*
 2nd time: *I can't hear you!*

- na, for - ev - er, Ho - san - na, for - ev - er and ev -

A Bm7 $\frac{D}{F\sharp}$ G A Bm7

78

1. *Come on!* 2.

- er and ev - er. Ho - san - - er and ev - er and ev -

$\frac{D}{F\sharp}$ G $\frac{E\flat^2}{G}$ $\frac{E^2}{G\sharp}$

er and ev - er and ev - er and ev - er. Ho - san -

F^2 $F\sharp^2$ G^2
A A \sharp B

SOLO

2nd time only

SOLO: both times

82

Ho - san - na.

Ho - san - na,
You're wor - thy,

cues 2nd time

- na,
thy, for - ev - er.
Ho - san - na. Ho - san -
You're wor -

Cmaj7

D Em7

G^2 Cmaj7
B

for - ev - er.
Ho - san - na.

We love — You,
We love — You.

- na,
thy, for - ev - er.
Ho - san - na. We love —
We love —

D Em7

G^2 Cmaj7
B

86

Ho - san - na. We praise — You,
 We love — You. We love — You.

— You,
 — You.

Ho - san - na. We praise —
 We love — You. We love —

D Em⁷ G² B Cmaj⁷

88

1. Ho - san - na. You're wor - thy, We need — You.
 We love — You.

2. (back to meas. 82)

— You,
 — You.

Ho - san - na. You're wor - — You. We need —

D Em⁷ 1. D^{b7}(b5) (back to meas. 82) Cmaj⁷ 2. D^{b7}(b5) Cmaj⁷

2nd time: Instrumental (Vocals tacet)

91

We need — You. We need — You.

— You. We need — You. We need —

D Em⁷ G² B Cmaj⁷

Measures 93-94: Vocal line in treble clef, key of D major. The melody consists of eighth and quarter notes with slurs. The lyrics are: "We need — You. Got - ta have — You."

We need — You.

Got - ta have — You.

Measures 93-94: Piano accompaniment in treble clef. It features chords and moving lines. The lyrics are: "— You. We need — You. Got - ta have —"

— You.

We need — You.

Got - ta have —

Measures 95-96: Piano accompaniment in treble and bass clefs. It includes chord symbols: D, Em7, G²/_B, and Cmaj7. The bass line has a steady eighth-note accompaniment.

D Em7

G²/_B Cmaj7

Measures 95-96: Vocal line in treble clef. The lyrics are: "Got - ta have — You. Got - ta have — You. Got - ta have — You."

Got - ta have — You.

Got - ta have — You.

Got - ta have — You.

Measures 95-96: Piano accompaniment in treble clef. The lyrics are: "— You. Got - ta have — You. Got - ta have — You. Got - ta have —"

— You.

Got - ta have — You.

Got - ta have — You.

Got - ta have —

D Em7

G²/_B Cmaj7

D Em7

Measures 97-98: Piano accompaniment in treble and bass clefs. It includes chord symbols: D, Em7, G²/_B, Cmaj7, and D, Em7. The bass line continues with eighth notes.

1.

(back to meas. 91)

2.

Measure 98: Vocal line in treble clef. The lyrics are: "— You."

— You.

1.

(back to meas. 91)
Cmaj7

2.

D^b7(b5)

Cmaj7

Measure 98: Piano accompaniment in treble and bass clefs. It includes chord symbols: D^b7(b5) and Cmaj7. The bass line has a steady eighth-note accompaniment.

D^b7(b5)

D^b7(b5)

Cmaj7

Caught Up

Performed by Kirk Franklin and Pastor Shirley Caesar

Words and Music by
KIRK FRANKLIN

In three ♩ = 100

CHOIR mp *slide!* spoken: *Hmm, can't wait!*

Caught up _____ to meet Him, _____

mp

Ab C Bb D Eb Ab

4 *slide!*

can't wait _____ to see Him _____ when _____ He

Bb Eb Db F Eb G Ab

7 *Hallelujah, hallelujah!*

cracks _____ the sky. _____

F7 A Eb G F7 Fm2 D G7 Cm A G7 B

10

slide!

Can't...

slide!

Can't wait to hold Him. By His touch I will

Cm7

A \flat

Cm

F

B \flat

A \flat

C

B \flat

D

13

Together...

Me and Jesus...

know Him. To - geth - er, Je - sus and

E \flat

C7(#9)

Fm7

Gm7

Cm

A

B \flat

Cm

B \flat

D

16

I.

A \flat

E \flat

E \flat

A \flat

C

B \flat

D

18

SOLO

2nd time: SOLO ad lib

slide!

I'll be caught up to meet Him, yeah.

slide!

Caught up to meet Him, can't wait to

E \flat

A \flat

B \flat

21

I can - not wait to see Him, when the Lord
 see Him when He cracks the

E \flat D \flat E \flat A \flat F7 A
 F G

24

shall crack the sky, yeah!

sky. Can't wait to

Fm² D G7(#5) Cm7

slide!

27

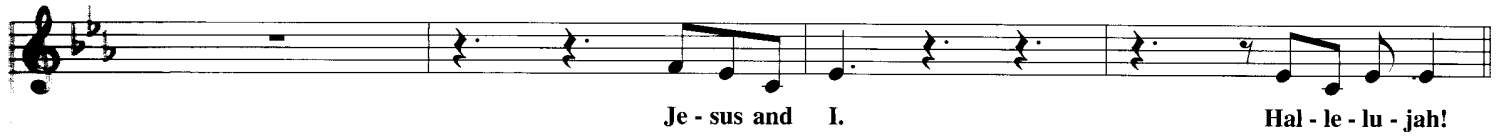
I'm gon - na be - hold His face, then I'll know Him.

hold Him. By His touch I will know Him. To -

A \flat B \flat A \flat B \flat E \flat C7(#9)

2nd time to Coda

slide!



Je - sus and I. Hal - le - lu - jah!

geth - er, Je - sus and I.

Fm7 Gm7 Cm Bb Cm Bb/D Ab/Eb Eb Ab/C Bb/D

34 SOLO: 1st time (with some freedom)



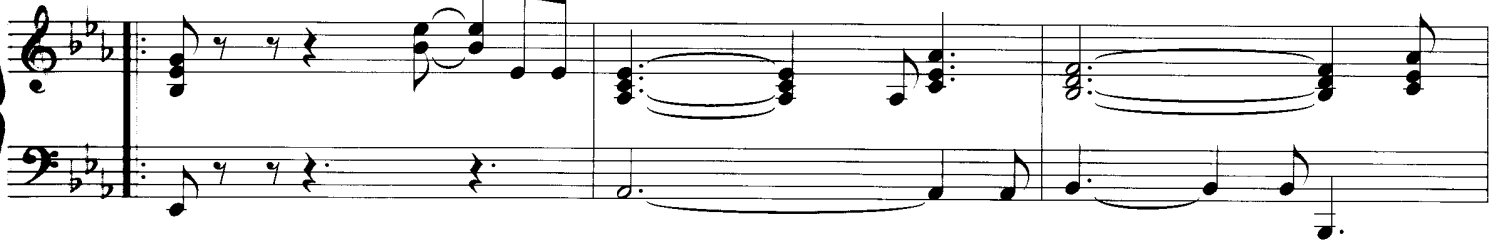
1. Lis - ten, the trum - pet shall sound, Hmm. — Ha!

SOLO: 2nd time

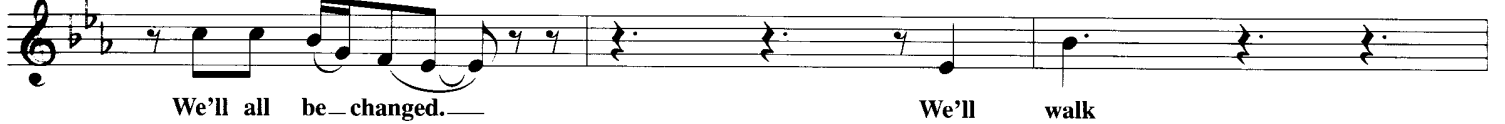


2. In a mo - ment, in a twin - klin', oh, — He's gon - na Yes sir! Ha! Yes sir!

Eb Ab Bb



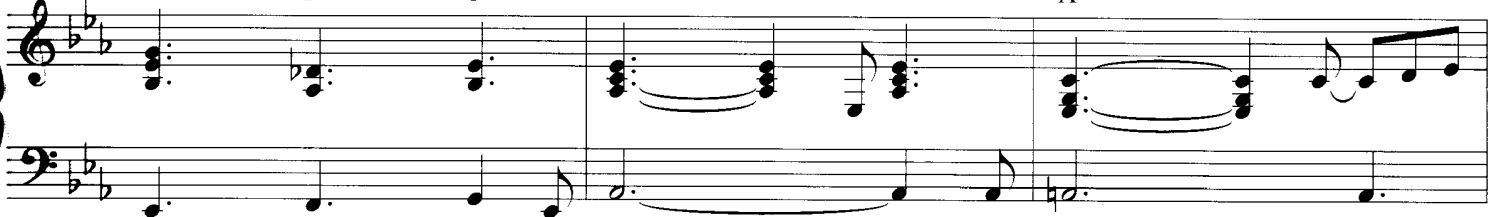
Yes sir!



We'll all be - changed. — We'll walk a twinkling...

call my name, — yes. I'll be caught up in a twink - lin' of,

Eb Db/F Eb/G Ab Cm/A



40

Hallelujah!

the streets

of gold.

One day, I'm gon - na

of an eye.

Yes, I will, — yeah. —

See, these oth - er things, — they

Fm²
D

G7

Cm
A

G7
B

Cm⁷

43

hold my Sav - ior's face, —

and I'll fi - n'ly be in that place.

don't com - pare

of the joy — God's got o - ver there.

A^b

B^b

A^b
C

B^b
D

E^b

C7(#9)

46

I'll find,

I'll find peace

for my ver - y

We'll be to - geth - er;

we're gon - na get to - geth - er,

Je - sus and

Fm⁷

Gm⁷

Cm
A

B^b

Cm

B^b
D

1.

(back to meas. 34)

48

soul. _____ Oh yeah, oh yeah, oh yeah. _____

$\frac{A\flat}{E\flat}$ $E\flat$ $A\flat$ C $B\flat$ D

2.

Come on, Choir!

D.S. al CODA $\text{\$}$

50

I. Oh yeah, oh yeah, oh _____ yeah!

$\frac{A\flat}{E\flat}$ $E\flat$ $E\flat$ $A\flat$ C $B\flat$ D

$\text{\$}$ CODA

52

Je - sus — and I. —

geth - er, Je - sus and I. _____

$\text{\$}$ CODA

$Fm7$ $\frac{B\flat}{F}$ $\frac{Cm}{F}$ $B\flat$ Cm $\frac{B\flat}{D}$ $\frac{A\flat}{E\flat}$ $E\flat$ $A7(b5)$

56 *Vamp: ad lib on repeats*

Caught up, gon - na be caught up, yes, we will.

Caught up to see

Abmaj⁹ G7(#5) Cm²

59 I'll nev - er die. I'll nev - er die no more, no, I won't.

Je - sus.

Eb7 Abmaj⁷

61 1.2.3. (ad lib fill) (back to meas. 56)
We're gon - na be caught up, yeah.

Caught up to see Je - sus.

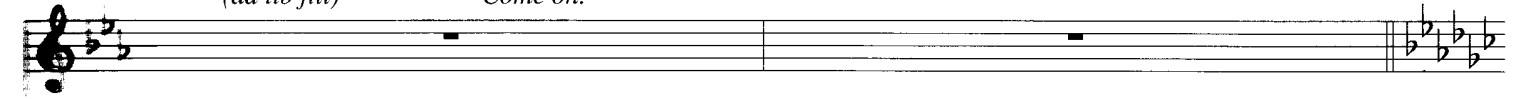
1.2.3. (back to meas. 56)

G7(#5) Cm Eb E F Bbm7(4) Eb

4.

(ad lib fill)

Come on!



to see Je - sus. I

f

4. Cm

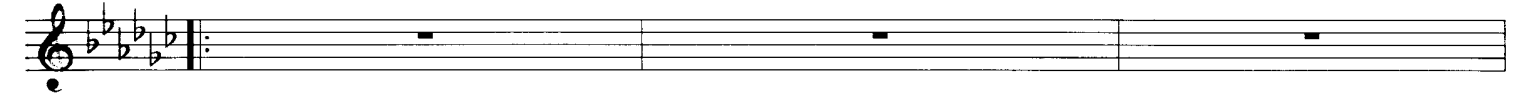
Dm7

Gb



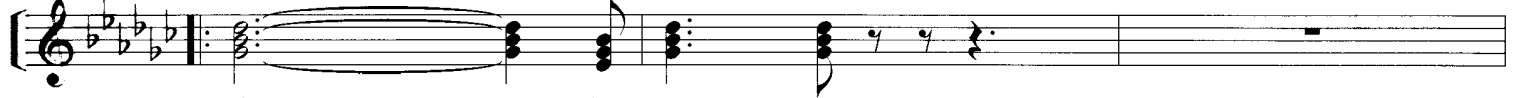
66

2nd time: SOLO ad lib



1st time only

Everybody, sing it with us! Come on!



will be caught up,

Cbmaj9

Bb7(b9)



69

Will you be there that day? Yeah!—

Ev - 'ry day

Yes sir!



caught up,

caught up,

Db

Eb



72

1. (back to meas. 66)

2. (ad lib fill)

will be Sun - day! Hal - le - lu - jah!

Come on, everybody. Just lift your hands and worship with us!

caught up, caught up. To -

Eb7

1. (back to meas. 66)

2. (ad lib fill)

Absus Bb

Eb7

C7(b5)

Absus Bb

Eb7

ad lib on repeats
3rd time: rit.

Together ...

1.2.

One more time! Together ...

3rd time: rit.

geth - er, Je - sus and I.

Abm7

Bbm7

Cbmaj7

Db

Ebm

Db

F

1.2.

Cb

Gb

3rd time: rit.

78

3. (ad lib fill)

and I, and I.

To - I.

Gb

Eb7(#9)

3. Cb

Gb

Gb

911

Performed by Bishop T.D. Jakes and Kirk Franklin

Words and Music by
KIRK FRANKLIN

Freely

Spoken: (telephone rings) (Male 1) *Come on, come on!*

The first system consists of a vocal line and piano accompaniment. The vocal line is a single measure with a whole rest. The piano accompaniment is in 4/4 time, marked *mp* *freely, rubato*. It features a melodic line in the right hand and a bass line in the left hand.

(female voice) *Hello!* (Male 1) *Hey, it's me, Kirk. I need to speak to Bishop.* (female voice) *Sure, hold on.* (Male 1) *Alright!*
(Male 2) *Hello!* (Male 1) *Hey, I got some stuff I need to talk to you about.*

The second system continues the musical score. It includes a vocal line with a measure rest, a 3/4 time signature change, and a 4/4 time signature change. The piano accompaniment features a melodic line in the right hand with a triplet of eighth notes and a bass line in the left hand.

(Male 1) *Lately Pastor, I've been havin' all these crazy kind of dreams.* (Male 2) *Hmm, hmm.* (Male 1) *It's hard to sleep, I can't eat.*
It's scary, you know? (Male 2) *I know what you mean.*

6 In tempo ♩ = 100

The third system features a vocal line with a measure rest and piano accompaniment. The piano accompaniment includes a chord progression: Dm⁹, B^b, and C. The right hand has a melodic line with a slur, and the left hand has a bass line with eighth notes.

10

(Male 1) *I mean, ever since that Tuesday, seems like life is gettin' real strange.* (Male 2) *I hear ya.* (Male 1) *Shoot! Anthrax, terrorist attacks, and I ain't even tryin' to get on no plane.* (Male 2) *Ha, ha. I feel ya!*

Chords: Dm⁹, C, B^b

14

(Male 1) *And you know, when I try to pray, there's this voice tellin' me that...God's not real.* (Male 2) *You know that's just the enemy.*
(Male 1) *Yea, but you ain't feelin' me.* (Male 2) *No son, I know just how you feel.*

Chords: Dm⁹, C

18

(Male 2) *See, just because I preach and teach don't mean I don't get scared sometimes.* (Male 1) *Yea, whatever, but you T.D. Jakes!*
(Male 2) *What, that I don't make mistakes?* (Male 1) *Well!* (Male 2) *Then let me tell you what's on my mind.*

Chords: G^{sus} E^b, A^{sus}, G² B, A⁷ C[#]

22

(Male 2) *When your smile is gone. . .* (Male 1) *Yea, but I feel so alone.* (Male 2) *Although your heart is heavy, God said.*

1st time: SOLO
2nd time: CHOIR unison (Men 8vb)
mp

Chords: Dm, C², B^bmaj⁷, C²

Lyrics: He cares, He's there and, "Ev-'ry bur-den I will bear."

24
26

(Male 1) *The thing that you don't know, my . . . I'm gettin' so sick and tired of all . . . Just got laid off, and to top it off, the rent's due. So tell me what I got to gain.* (Male 2) *Well, see, trials come*

My — pain, ———— this — rain, ————

Dm C2 Bbmaj7 C2

here to make . . . storms won't last! (Male 1) *But how can I trust God in all this mess?* (Male 2) *Well, see, that's the reason for the song.*

30

you — strong, ———— last — long, ————

Dm C2 Bbmaj7 C2

See, wherever you go, there's one thing you got to know: God is right there by your side! And He told me to tell you everything . . .

34

2nd time to Coda ⊕

Weep - ing may en - dure for a — night, ———— ev - 'ry - thing's gon' be al -

Ebmaj7 A G/B A/C#

So, thank you for callin'. It's always good to hear from you. (Male 1) *Yea, but . . .* (Male 2) *But I gotta go now.* (Male 1) *Wait a minute!* (Male 2) *I have another caller on line 2.* (Male 1) *But I ain't through!*

38

right.

Dm Bb F/A Gm7 G7/B C2 A/C#

42 (Male 1) See, I'm sick and tired of all these church folk talkin' about stuff ain't as bad as it seems. See, y'all don't feel my pain. (Male 2) I don't have pain? (Male 1) I don't see how. You on the cover of Time magazine! (Male 2) See, but you lookin' at now.

Musical score for measures 42-45. The piano part features chords Dm⁹, B^b, and C. The bass line consists of eighth and quarter notes.

46 and you don't know how I struggled and what I been through. (Male 1) Yea, whatever! (Male 2) Now, you crossed the line! (Male 1) I'm just speakin' my mind. (Male 2) O.K., so let me speak mine too!

Musical score for measures 46-49. The piano part features chords Dm⁹, C, and B^b. The bass line continues with eighth and quarter notes. A vocal line with the lyric "Hmm," is present in measure 49.

50 I've had some mountains, I've seen some valleys; I've even had to cry sometimes. Like when I lost my mother. (Male 1) Your mother? (Male 2) My mother! (Male 1) I'm sorry! (Male 2) No son, it's fine.

Musical score for measures 50-53. The piano part features chords Dm⁹ and C. The bass line continues with eighth and quarter notes. A vocal line with the lyric "some - times," is present in measure 51.

54 See, life is full of ups and downs, but God said the storm won't last long. (Male 1) But how'd you make it through? (Male 2) Boy, I thought you knew! It was His love that kept me strong! D.S. al CODA (ad lib fill)

Musical score for measures 54-57. The piano part features chords G^{sus} E^b, A^{sus}, G² B, and A⁷ C[#]. The bass line continues with eighth and quarter notes. A vocal line with the lyrics "storm won't last long." and "Love that kept me strong." is present.

58 (Male 1) *Well, thank you, Pastor!* (Male 2) *Anytime!* (Male 1) *I think I can make it now. Just tell me what I need to do.*

right.

Dm B \flat F/A Gm7 G7/B

(Male 2) *Just pray this prayer with me. Say, "Father; ("Father,) forgive me. (forgive me.) I'm sorry! (I'm sorry!) Please help me!*
 (Male 1- plain type in parenthesis through measures 62 - 68) (Please help me!)

61 SOLO

"Fa - ther, for - give me. I'm sor - ry; help me.

C² A/C \sharp Dm B \flat F/A

64 *I love You; (I love You;) I need You. (I need You.) Hold me, (Hold me,) Jesus. (Jesus.) My heart, (My heart,) my soul, (my soul.)*

I love You; I need You. Hold me, Je - sus. My heart, my soul,

Gm7 G7/B C² A/C \sharp Dm

67 *please take control, (control,) right now, (right now,) now, (now,) now!" (now!)"* (Male 2) *When you ain't (ad lib fill)*

please take con - trol, right now, now, now."

B \flat F/A Gm7 G7/B C² C \sharp dim7

70 *got no smile, (Male 1) and even when you feel so alone. (Male 2) Although your heart is heavy, God said,*
CHOIR *mf* *Ladies only*

He cares, He's there and, "Ev - 'ry

Dm C2 Bbmaj7

mf

(Male 1) *And even in the midst of all of your . . . and when you're sick and tired of all the rain . . .*

bur - den I will bear." Pain, this rain,

C2 Dm C2

mf

ALL

remember that the rain won't last always. And in Christ Jesus, you got so much to gain. (Male 2) You see, your trials come to make you . . .

strong,

Bbmaj7 C2 Dm

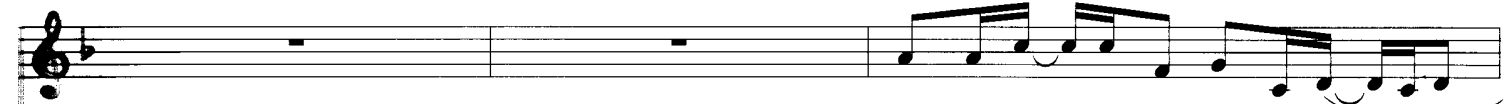
SOLO

and the storms won't last. (Male 1) Remember my brother, my sister, it's only temporary. (Male 2) See, that's the reason for this song.

too long, Oh.

C2 Bbmaj7 C2

Wherever you go, there's something you've got to know: God is still there!



Weep - ing may — en - dure for a night,

E⁷maj⁷

A



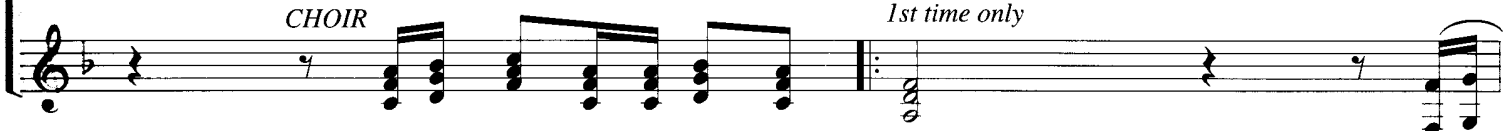
And He told me to tell ya . . .

Ah, yeah!



CHOIR

1st time only



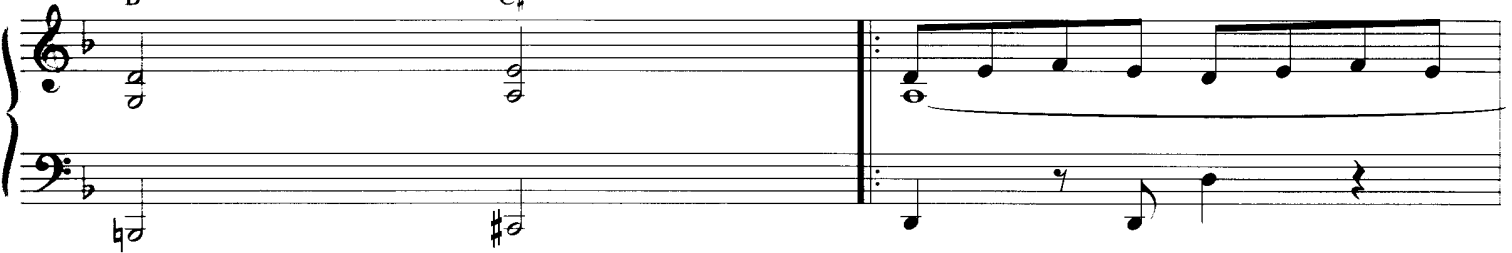
ev - 'ry - thing's gon - na be al - right.

(ight) —

G
B

A
C#

Dm

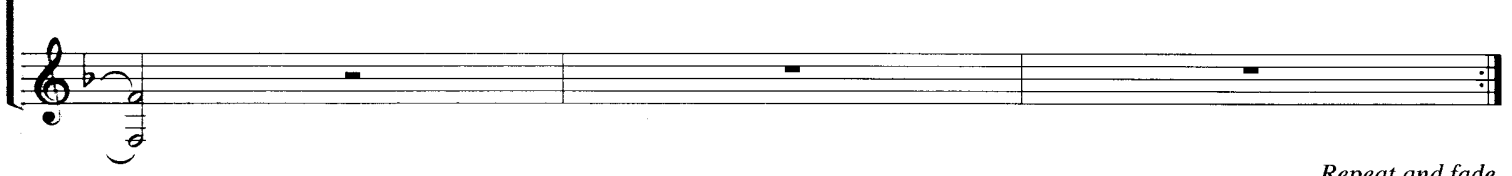


Hallelujah!

Repeat and fade
(ad lib fill)



Ah



C²

B^bmaj⁷

C²

Repeat and fade



The Blood Song

Performed by Crystal Lewis, Jaci Velasquez, Donnie McClurkin and Kirk Franklin

Words and Music by
KIRK FRANKLIN

Spoken: So many different religions and . . . so many different churches and . . . if God really loves me, then why does life keep hurting me? If you've ever asked any of these questions, well, my friend, I've got the answer. Just listen.

Freely ♩ = 84 - 88

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of four systems of music. The first system (measures 1-4) is piano accompaniment with a dynamic marking of *mp*. The second system (measures 5-8) continues the piano accompaniment. The third system (measures 9-12) includes a vocal line starting with the lyrics "You have the power to make the seasons change." and piano accompaniment. The fourth system (measures 13-16) continues the vocal line with the lyrics "The river flows for You. The wind whispers Your name. For" and piano accompaniment. Chord symbols are placed above the piano parts, and the vocal line is written in a single treble clef staff.

5 *mp* *(with some freedom)*

9 **SOLO 1**

13

You have — the pow — er to make the sea — sons — change. —

The riv — er flows — for You. — The wind whis — pers Your name. — For

17

me You left Your throne and trad - ed crown for thorns in -

Bbm Eb C7 E Fm Eb

20

- stead. I'm saved with - in, not by Your skin,

Dbmaj7 8va Cm9 Bm7 Bbm7 A7(b5)

23

but be - cause Your blood was red.

Ab Eb/G F7 Ab/Bb Eb Ab/Eb

26

SOLO 2

Some say You're black, You're white. They ques - tion if You're

Eb2 Ab2/Eb Bb/D Cm7

real.— We treat You— like we treat our - selves. I

F^2/A $A\flat^2$ Cm^7

won - der— how You feel.— To see Your chil - dren fight, in spite the

DUET *SOLO 2*

$B\flat/D$ $E\flat$ $B\flat m^7$ $B\flat m/E\flat$ C/E

tears for— us You— shed.— Does - n't mat - ter what

SOLO 1 (ad lib fill) -----

Fm $E\flat^2$ $D\flat^2$ $Cm^7(4)$ $B7$

col - or You are— as long as Your blood was red. For it's—

$B\flat m^7(4)$ $A7(\flat 5)$ $A\flat$ $E\flat/G$ $F7$ $A\flat/B\flat$ $E\flat$

42 *2nd time: Stronger feel*
2nd time: SOLO ad lib

strong e - nough, ——— yeah. ——— Hmm, it's pure e - nough, —

CHOIR
mp

strong e - nough to wash a - way ——— my sins. ———

B \flat *E \flat* *A \flat* *B \flat* *E \flat*
D *A \flat* *G*

45

yea, yeah. ——— It's real, ———

Pure e - nough to cleanse me deep ——— with - in. ———

B \flat *Cm7* *Fm7* *B \flat* *E \flat*
D

48

oh ——— yeah. ——— And it's great e - nough. ———

Real e - nough to find me when ——— I'm lost.

B \flat *G7(#5)* *A \flat* *Bdim7* *Cm7*
F

2nd time to Coda Θ

oh yea, — yeah, the Sav - ior.

Great e - nough to die up - on the cross.

2nd time to Coda Θ

B \flat m7 A7(b5) Abmaj7 $\frac{A\flat}{B\flat}$ E \flat G7(#5)

Spoken: Thank You!

Does - n't mat - ter what col - or You are — as long as Your blood — was red.

as long as Your blood — was red.

Cm9 Bm7 Bbm7 A7(b5) A \flat $\frac{E\flat}{G}$ F7 $\frac{A\flat}{B\flat}$ E \flat Fm7(4)

SOLO 2

We may — be dif - f'rent, but — the God we serve's — the same.

E \flat $\frac{A\flat 2}{E\flat}$ B \flat D Cm7

61

Yet, ev - 'ry Sun - day we sep - a - rate and

F²/_A Abmaj⁷ B^b/_C Cm⁷

64

bring the Fa - ther pain. Your name is

CHOIR

high - er than an - y oth -

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


67

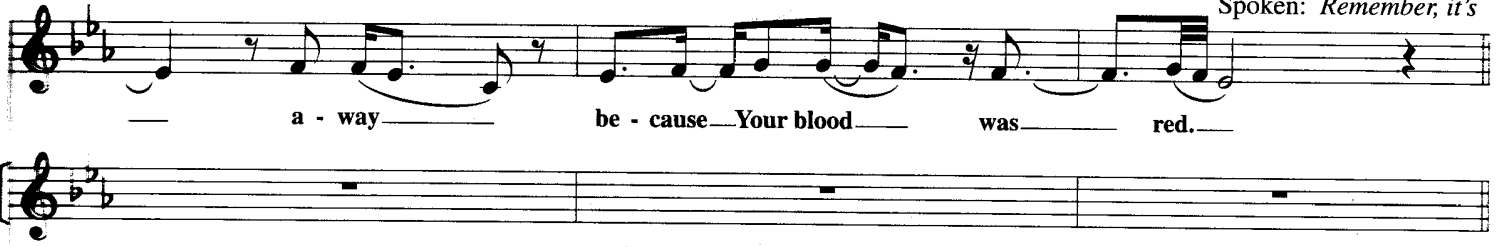
SOLO 1 (ad lib fill)

Yet, You took my place in - stead. And now my sins are washed

er.

C⁷/_E Fm⁷ E^b D^bmaj⁷ Cm⁷ B⁷

D.S. al CODA 
Spoken: Remember, it's



a - way — be - cause — Your blood — was — red. —

Bbm7(4)

A7(b5)


Ab

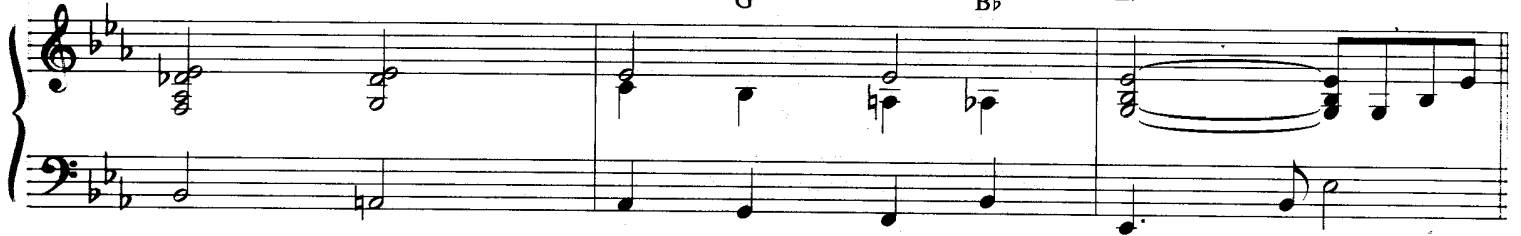
$\frac{E\flat}{G}$


F7

$\frac{A\flat}{B\flat}$

E \flat

D.S. al CODA 




 CODA

(ad lib fill)



Does - n't mat - ter — what

 CODA

E \flat

G7(#5)

Cm

$\frac{G}{B}$



Everybody, sing it with us.



col - or You are, — yeah, —

as long as Your blood — was red. —

Bbm7

A7(b5)

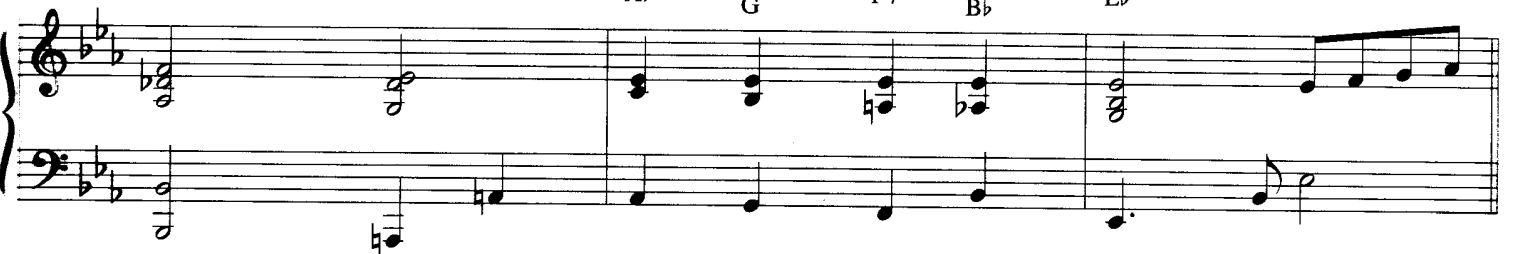
Ab

$\frac{E\flat}{G}$

F7

$\frac{A\flat}{B\flat}$

E \flat



NOTHING BUT THE BLOOD (by Robert S. Lowry)

Slightly slower
unison (Men 8vb)

Oh, precious . . .

that makes me . . .

79

Oh! pre - cious is the flow

Fm9 Eb2/G F9/A

whiter . . .

Hallelujah!

83

that makes me white as snow;

Bb Bb/Ab Eb2/G Bbsus Bb/Ab

SOLO

Yeah, — yeah. —

No other . . .

87

No oth - er fount I know,

Eb/G Abmaj7 Bb/Ab Eb/G Abmaj7/Bb Bdim7

Does - n't mat - ter what col - or You are, _____ yeah, — yeah.

as long as Your blood _____ was red. —

Cm G/B Bbm7 A7(b5) Ab A₂/Bb

94 SOLO 2

Yeah, yeah. Does - n't mat - ter what col - or You are, _____

as

Cm⁶/D G7 Cm7 F7 Bbm7 A7(b5)

97 Sopranos

long as Your blood _____ was red. _____

Altos & Tenors

long as Your blood _____ was red. _____

Ab Eb/G Fm7 Eb D7(#9) G7

99

SOLO 2 It does - n't mat - ter — what col - or I — am, as long as my blood — was —

CHOIR as long as Your blood — was red. —

SOLO 2 *rit.*

CHOIR *rit.*

rit.

Cm11 B9 Bbm7(4) A7(b5) Ab Eb/G F7 Ab/Bb

102

red. —

red.

Eb N.C.

105

Fm7 Gm/Bb Bbm7 Eb

Brighter Day

Words and Music by
KIRK FRANKLIN

Spoken: *Young people, go on and stand up real quick. Come on! Come on, everybody stand up. (music begins)*
(2nd time): *Don't be cute with it! You got it kid, come on!*

Funky groove ♩ = 86

Cm7 F9 Bbm7 G7(#5)

mf

*Yo, everybody, come get your bounce on, get your bounce on, get your bounce on.
Fifth one... fourth one...*

3 Cm7 F9 1. Bbm7 G7(#5) 2. Dbmaj9(6) *Come on, sing it, uh!!*

*Ladies unison
mf (shuffle 16ths)*

When I close my eyes I think of You _____ and rem - i - nisce on all the things You do. _____

Cm7 F9 Bbm7 G7(#5)

8 *CHOIR* -----

I can't im - ag - ine my life _____ with - out You. _____ It's like par - a - dise. Now _____ I know that it's real.

Cm7 F9 Bbm7 G7(#5)

10

Ladies unison

Come on!

(um) It's a mys - ter - y ——— for Some - one to give their life just for me. ———

Cm7 F9 Bbm7 G7(#5/9)

12

Watch this!

What You did — on Cal - va - ry ——— makes me wan - na love You more! ——— I nev - er knew —

Cm7 F9 Bbm11

14

add Men: 8vb

— I — could be — so hap - py. I nev - er knew —

Cm7 F9 Bbm7 G7(#5/9)

16

because ...

I'd — be so — se - cure. ——— Be - cause of Your love —

Cm7 F9 Bbm7 G7(#5/9)

Ladies only

It's gon' be ...

life has brand new mean - ing. It's gon - na be a

Cm7 F9 Bbm7 G7(#5)

bright-er day,

bright-er day.

Come on! Everybody clap like this, clap like this ... say!

Men bright - er day, bright - er day.

Cm7 F9 Bbm11

Ladies unison

Nev - er thought that I would smile a - gain,

I nev - er thought the dark clouds would end.

Cm9 F13 Bbm9 G7(#5)

I nev - er thought that I could have a Friend — that would keep me, nev - er leave me a - lone.

Group II

(Ooo)

Cm⁹ F13 Bbm⁹ G7(#5)

Je - sus, You're my ev - 'ry - thing, — the on - ly One that makes my heart — sing. (heart — sing.)

Ladies only *Men*

Cm⁷ F⁹ Bbm⁷ G7(#5)

ALL Now I know — what real love means. — *Ladies only* *Come on! Come on!* It's ev - er - last - ing, last - ing. I nev - er knew —

Cm⁷ F⁹ Bbm⁷(4)

add Men: 8vb

I could be so hap - py. I nev - er knew -

Cm7 F9 Bbm7 G7(#5/9)

because of Your ...

I'd be so se - cure. Be - cause of Your love -

Cm7 F9 Bbm7 G7(#5/9)

Ladies only

gonna be ...

3rd time to Coda

life has brand - new mean - ing. It's gon - na be a

Cm7 F9 Bbm7 G7(#5/9)

bright - er day, bright - er day.

1. Sing it with me one more time!
Ladies only

2. Listen to this, y'all, listen!

bright - er day, bright - er day. I nev - er knew -

Men Cm7 F9 Bbm11 Bbm11

39

Ladies only

Noth - ing can — com - pare — to the joy — You bring, —

Abmaj7 Eb2/G Dbmaj7/E7

41

ALL

Jesus!

an — ev - er - last - ing love — af - fair.

Abmaj7 D7(#9) Gm7 Dbmaj7/Eb

43

I found

Sop.

Je - sus, my — life will nev - er — be — the same. — I found

Abmaj7 D7(#9) Gm7 Cm7 D7(#9)

*Instrumental break
Vocals 1st time only*

Some-one who truly cares!

cares!

Tenors

cares!

$A\flat$
 $B\flat$

$G7(\sharp 5)$ $Cm7$ $F9$

48 (2nd time): *Uh come on, and clap your hands, clap your, uh clap. Uh come on, uh come on, uh clap your hands, uh. Everybody*

$Bbm7$ $G7(\sharp 5)$ $Cm7$ $F9$

1.

2.

Come on, and let me hear ya!

D.S. al CODA

$Bbm7$ $G7(\sharp 5)$ $D\flat maj9$

I never knew

⊕ CODA

52

bright - er day, bright - er day, bright - er day, bright - er day, bright - er day, bright - er day.

bright - er day, bright - er day, bright - er day, bright - er day, bright - er day, bright - er day.

⊕ CODA

Cm7 F9 $\frac{A\flat}{B\flat}$

54

bright - er day, bright - er day, bright - er day, bright - er day, bright - er day, bright - er day.

bright - er day, bright - er day, bright - er day, bright - er day, bright - er day, bright - er day.

Abmaj7 Gm7 Fm7 Gm7 Abmaj7 Gm7 Fm7 Gm7

56

bright - er day, bright - er day, bright - er day, bright - er day, bright - er day, bright - er day.

bright - er day, bright - er day, bright - er day, bright - er day, bright - er day, bright - er day.

Abmaj7 Gm7 Fm7 Gm7 Abmaj7 Gm7 Dbmaj9

bright-er day, bright-er day, bright-er day, bright-er day, bright-er day, bright-er day,

bright-er day, bright-er day, bright-er day, bright-er day, bright-er day, bright-er day,

Abmaj7 Gm7 Fm7 Gm7 Abmaj7 Gm7 Fm7 Gm7

bright-er day, bright-er day, bright-er day, bright-er day, bright-er day, bright-er day,

bright-er day, bright-er day, bright-er day, bright-er day, bright-er day, bright-er day,

Amaj7 Gm7 Fm7 Gm7 Abmaj7

bright-er day, bright-er day, bright-er day, bright-er day, bright-er day, bright-er day,

bright-er day, bright-er day, bright-er day, bright-er day, bright-er day, bright-er day,

Cm9 Fm9

64

1.

(back to meas. 62)

bright - er day, bright - er day, bright - er day, bright - er day, bright - er day, bright - er day.

bright - er day, bright - er day, bright - er day, bright - er day, bright - er day, bright - er day.

*Cm*⁹ *Fm*⁹

66

2.

bright - er day, bright - er day, bright - er day, bright - er day, bright - er day, bright - er day.

bright - er day, bright - er day, bright - er day, bright - er day, bright - er day, bright - er day.

*Fm*⁹ *Cm*⁹

68

bright - er day, bright - er day, bright - er day, bright - er day, bright - er day, bright - er day.

bright - er day, bright - er day, bright - er day, bright - er day, bright - er day, bright - er day.

*Fm*⁹ *Cm*⁹

50

70

Wai-wai-wai-wai-wai-wai-wait!!!!

Instrumental break

bright - er day, bright - er day, bright - er day,

bright - er day, bright - er day, bright - er day,

Fm⁹ N.C.

73

Wai-wai-wait!

Think I wanna hear some horns! Uh!

76

Wai-wai-wai-wai-wai-wai-wait!!!!

*You're doin' it too cute. Don't do it cute!
Come on!*

79

82 *I never knew, no!*

Ladies only

I nev - er knew I could be so hap -

Chords: Cm7, F9

84 *I never knew Jesus.*

add Men: 8vb

Uh!

- py. I nev - er knew I'd be so se - cure.

Chords: Bbm7, G7(#5), Cm7, F9

86 *Because of Your love...*

Ladies only

Be - cause of Your love life has brand - new mean

Chords: Bbm7, G7(#5), Cm7, F9

88 *It's gonna be ...*

bright - er day, bright - er day.

- ing. It's gon - na be a *Men* bright - er day, bright - er day.

Chords: Bbm7, G7(#5), Cm7, F9, A2, B2

My Life, My Love, My All

Words and Music by
KIRK FRANKLIN

Spoken: *Father, I just wanna stop for a minute and just say, "I love You." (music begins) Just wanna tell you thank You, just for being patient with me, just for giving me another chance. You've always been there for me, and You were the, . . . the father that I never knew. I just wanna say . . .*

Freely

$D\flat$ $G\flat\text{maj}7$
 $A\flat$

$A\flat$ $B\flat\text{m}7$ $F\text{m}7$ $G\flat\text{maj}7$ $D\flat^2$
 C F

mp

4

CHOIR *p* In tempo ♩ = 80

My hands — were made — to wor -

$E\flat\text{m}7(4)$ $G\flat$ $D\flat$ $G\flat$
 $A\flat$ $D\flat$

7

- ship You. — My heart, — my King, —

$B\flat\text{m}7$ $A\flat$ $D\flat$
 F

The musical score is written for piano and choir. It begins with a piano introduction in 4/4 time, marked 'Freely' and 'mp'. The piano part features chords in the right hand and a simple bass line in the left hand. The key signature has two flats (B-flat and E-flat). The score then transitions to a choir part starting at measure 4, marked 'In tempo' with a tempo of 80 beats per minute. The choir part is marked 'p' and includes lyrics: 'My hands were made to wor - ship You. My heart, my King,'. The piano accompaniment continues with chords and a bass line. The score ends at measure 7.

10

it beats for You. Oh Lamb.

G_b E_b G F7

13

so true, I sur-ren der to You.

B_{bm}7 A_b C A_{bm}7(4) D_b7 F

16

Ladies my love, my all.

My life Men I give You I give You

E_{bm} C A_{dim}7 D_b A_b G_b A_b A_b7

19

Your touch... mp Your touch.

all.

D_bsus D_b

2nd time: Speaker may ad lib

Your grace ...

to me ...

Your kiss,

Your grace

to me

D \flat

G \flat
D \flat

B \flat m7

Musical score for measures 21-24. The vocal line includes lyrics: "Your grace ... to me ... Your kiss, Your grace to me". The piano accompaniment features chords: D \flat , G \flat /D \flat , and B \flat m7.

deeper than ...

Lord Jesus ...

is deep

er than

my soul

A \flat
C

D \flat
F

G \flat

Musical score for measures 24-27. The vocal line includes lyrics: "is deep er than my soul deeper than ... Lord Jesus ...". The piano accompaniment features chords: A \flat /C, D \flat /F, and G \flat .

My soul can see ...

My purpose ...

can see.

My pur

pose, it changed,

E \flat
G

A dim7

B \flat m7

Musical score for measures 27-30. The vocal line includes lyrics: "My soul can see ... My purpose ... can see. My pur pose, it changed,". The piano accompaniment features chords: E \flat /G, A dim7, and B \flat m7.

when I did this ...

Do you love Him?

Ladies

when I called

out — Your name.

My life

A \flat
C

D \flat 9 sus

D \flat 7

G \flat m6
A

C \flat 13

Musical score for measures 30-33. The vocal line includes lyrics: "when I did this ... Do you love Him? Ladies when I called out — Your name. My life". The piano accompaniment features chords: A \flat /C, D \flat 9 sus, D \flat 7, G \flat m6/A, and C \flat 13.

33 1. *Do you love Him?*
my love, *my all.* *We're gonna say that again. Just wave your hand and sing.*
Your touch—

Men
 I give You I give You all.

D_b *G_b* *D_bsus* *D_b*
A_b *A_b*

37 2. *I said, anybody here love my Father?* *Is He worth it?*
my love,

Men
 I give You I give You my all,—

2. *D₂* *G_b*
A_b *A_b*

39 *all.* *Listen saint!* *My past—*

my all. *all.*

D_bsus *D_b* *D₂* *F7(b9)*
F



My past has been e - rased with just one touch from You.

f D₂ F Gbmaj7 Eb7 G

My clouds, my rain, my pain has changed; Your blood

A_b D_b F B_b D Ebm

2nd time to Coda

has made me new. Oh Lamb, so true,

Oh Lamb ... Ladies *mp* so true ...

E_b7 G Adim7 Bbm7 *mp*

Jesus, I surrender ... I sur - ren der to You. I give You ... My life

ALL Ladies

A_b2 C D_b9sus D_b7 Gbm6 A C_b13

53 *and Jesus, I give You . . . my love, and I give You . . . my all. shh . . . and when . . .*

Men
I give You I give You all.

$D\flat$
 $A\flat$ $G\flat$
 $A\flat$ $D\flat$
sus

56 *And when this world has come . . .*

p
And when this world has come

$D\flat$ $G\flat$
 $D\flat$

59 *to end . . . and paradise . . . building when I see Your face . . .*

to end, and par a - disc -

$B\flat m7$ $A\flat^2$ $D\flat$
 C F

building

62 *when You call for me, Father . . . You'll wipe every tear, Father . . . And this is what He'll say!* *mf*

with You be - gins, "Well done."

$G\flat$ $E\flat$ $A\dim 7$
 G

65 *He'll say . . . when I see Him . . . How many wanna see Him someday*
Ladies
 You'll say, — when I see — Your face. — My life

Bm7 Ab C Db9sus Db7 Gbm6 A Cb9

69 *Oh don't play with me! How many of you wanna see Him one day? Open up your mouth and say Hallelujah!*
 my love,
 Men
 I give You I give You my all, —

Db Ab Gb Ab

71 *Come on!* *all.* *My past*
 my all. *f*

all. *D.S. al CODA* %

Db9sus Db Db F7(b9) *D.S. al CODA* %

♩ CODA

73

Sopranos

mp

Speaker may ad lib on repeats

Oh — Lamb, — so — true. —

Altos

mp

Oh — Lamb, —

Men

mp

Oh, — oh. —

♩ CODA

A dim7

Bbm7

mp

75

1.2.

Oh Lamb . . .

I sur - ren - der - to You. — Oh — Lamb. —

so — true, — I sur - ren - der - to You. —

oh, — oh, — ren - der - to You. —

A^b2

C

D^b9 sus

D^b7

1.2.

G^b6

F13(^b9)

3. *I give You . . . and Jesus, I give You . . . and I give You . . .*

My life, my love, my all.

My life, my love, my all.

I give You I give You

3.

Gbm6 Cb13 Gbm6 A Db Ab Gb Ab F7 A

Call His name!

1.

Je - sus, You are my life,

Je - sus, You are my life,

all. Je - sus, You are

Bbm7

1. Eb G Gbm6

83

2.

poco a poco rit.

Je - sus, You are my life, my love.

Je - sus, You are my life, my love.

Je - sus, You are I give You

2. $E\flat/G$ $Gbm6$ $D\flat^2/Ab$

poco a poco rit.

85

p

molto rit.

my all.

p

my all.

p

all.

$G\flat/Ab$

$A\flat7$

$Dbsus$

$D\flat$

molto rit.

my all.

my all.

I give You all.

$G\flat/Ab$ $A\flat7$ $Dbsus$ $D\flat$

molto rit.

Lookin' Out for Me

Performed by Kirk Franklin and the late Willie Neal Johnson

Words and Music by
KIRK FRANKLIN

Slow groove ♩ = 73
Bb13

5 Ab13 Bb13 C7(#5)

Spoken: *This is for somebody. Do your head like this! Watch this!*

9 Fm Bbm7 Ab

13 2nd time: Speaker may ad lib

CHOIR
mf

1. Ev - 'ry time I look — back,

Ab13

Listen!

ev - 'ry time I think — back

on all the stuff I been — through,

Bb13

I prayed — through,

I cried — through, and then I tried

C7(#5)
9

You. — And just

when I was a - bout to fall,

Your love

Ab13

Bb13

Listen!

caught me when Your name I called.

Je - sus,

You keep

on

look - in'

C7(#5)
9

Fm

Gm

Bb

Fm

Bb

27

1. *Let's say it again!* (back to meas. 13)

2. *Second verse, watch this, watch this!*

out for me.

Bbm7 Ab

30

2nd time: Speaker may ad lib
Remember...

2. Re - mem - ber when the doc - tor said,

Ab13

33

Remember this right here?

said he could - n't help you. And re - mem - ber when the mon - ey was

Bb13

36

get - tin' low. You're hurt - in' now; you're feel - in' low. And just when you

C7(#5) Ab13

What's His name?

thought the night would nev - er end, the sun came out. Now you can smile a - gain.

Bb13

C7(#5)
Bb9

I need one witness! Can I say it one more time? I need a witness!

Je - sus, You keep on look - in' out for me.

Fm

Gm
Bb

Fm
Bb

Bbm7

Ab

1.

(back to meas. 30)

2.

Can we minister to you? Come on, let's go.

You keep on

Ab7

Bb
Ab

lookin' out ...

Ladies

Men

1.2.

I need a witness. Come on and say!

look - in' out for me.

Dbbm6
Ab

Ab

1.2.

51 3. *This is what I love: in spite!* **f**

In spite of all I've done.

Fm *Bb* *Fm* *D* *D2* *E7*

f

54

oh, Je - sus, You

Db *Gb* *C7(#9)* *Fm7* *B>13*

57 *Ladies* *Men* *Listen to this, listen . . .*

keep on look - in' out for me.

Db *Eb* *Ab*

60 *I shouldn't be here today!* **mf**

I should - n't be here to - day,

Ab13

63

when I look back on my mis - takes, if it had - n't been — for Your grace,

Bb13

66

I don't — know where I'd be, where I'd go. Who can

C7(#5/b9) Ab13

69

love me like — You — do? And who can

Bb13

71

What's His name?

hold me when I'm go - in' through? Je - sus, You

C7(#5/b9) Fm

73 *Yes sir!* *Come on, come on!* *Let's tell 'em one more time, you keep on!*

keep on look - in' out for me.

Gm Bb Fm Bb Bbm7 Ab

76 *Speaker may ad lib on repeats*
Wave your hand and listen! *lookin' out for me.* *Ladies* *Men*

You keep on look - in' out for me.

Ab7 Bb Ab Dbm6 Ab Ab

79 *I need a witness up in here!* *You keep on Jesus!* *Come on and say!*

You keep on

Ab7 Bb Ab

82 *Ladies* *Men*

look - in' out for me.

Dbm6 Ab Ab

1.2. (back to meas. 76)
Time after time!

3. *Willie Neal Johnson!*

70 SOLO: with some freedom
85 SOLO ad lib on repeats

Can I get a wit - ness? Can I get a wit - ness? If I can

CHOIR: tacet 1st time Ladies Men

You keep on look - in' out for me.

Ab7 Bb Ab Dbm6 Ab

88 get a wit - ness, say yeah! Oh!

CHOIR: all 4 times

You keep on

Ab7 Bb Ab

91 1.2.3. 4. (ad lib fill)

Ladies Men Do you love the Lord?

look - in' out for me.

Dbm6 Ab 1.2.3. 4.

94

CHOIR: (SOLO cont. ad lib)

In spite of all I've done, oh.

f

Fm/Bb Fm/D Db/Eb Db/Gb

97

1.2. 3.

C7(#9) C7(#9)

99

Je - sus, You keep on look - in' out

Ladies

Fm7 Bb13 Db/Eb

102

for me. Je - sus, Je - sus, yeah!

Men

SOLO: freely (ad lib)

Dbm6/Eb Ab7

He Reigns (Medley)

Words and Music by
KIRK FRANKLIN

Additional arrangement by M. Robinson,
S. Martin, B. Sparks II, M. Butler, S. Leeks & band

Spoken: This song right here is dedicated to all my people that felt like givin' up, and you didn't think you were gon' make it! Check it out, y'all! Huh! Get up! Get up! Get up!

Latin groove ♩ = 106

CHOIR: 2nd time only

mf

Oh, oh,

Dm

mf

This system contains the first vocal and piano staves. The vocal line begins with a whole note chord, followed by a repeat sign and a melodic phrase with lyrics "Oh, oh,". The piano accompaniment features a Latin groove with a steady eighth-note pattern in the right hand and a sustained bass line in the left hand.

4

1. 2.

oh, oh

This system contains the second vocal and piano staves. The vocal line has two endings, labeled "1." and "2.", both with lyrics "oh,". The piano accompaniment continues with the Latin groove, ending with a melodic flourish in the right hand.

7 (opt. spoken ad lib fills)

Dm A7 Dm

This system contains the piano accompaniment for the third system. It starts with a whole note chord in the right hand and a bass line in the left hand. The system includes a section for optional spoken ad lib fills, indicated by a bracket and the text "(opt. spoken ad lib fills)". The system concludes with a final chord in the right hand and a bass line in the left hand.

9 1.

A7 Dm

11 2. Ladies unison

Dm/A Bb A7 Dm

Our

AWESOME GOD (by Rich Mullins)
 All spoken phrases 2nd time only (3rd time: ad lib)

13

Dm A7

God is an awe - some God. He reigns from heav - en a - bove with -

15 with wisdom ... He's awesome, y'all!

Dm A7 Dm

wis - dom, pow - er and love. Our God is an awe - some God! Our

17

Come on!

God is an awe - some God. He — reigns from heav - en a - bove with —

A7 Dm

3rd time to Coda ⊕

Clap your hands ...

CHOIR

19

wis - dom, pow - er and love. Our God is an awe - some God! You're

Dm A Bb A7 Dm

21

mar - vel - ous and — You're glo - ri - ous. Your love has made me — vic - to - ri - ous. You

A7 Dm

23

I like this right here!

took a - way — the fear — in us. Now we praise You 'cause You, You de - liv - ered us!

A7 Dm

25

There ain't— no stop - pin' us, naw! Dev - il, there ain't— no block - in' us, naw!

A7 Dm

27

Come on and clap— your hands— with us! Like


C Dm/B G²/B

SOLO

1.

(back to meas. 13)

2.

D.S. al CODA 
(back to meas. 13)


Come on!
Ladies unison

Ladies unison

28

this, y'all! Like that, y'all! Our this, y'all! Like that, y'all! Our

Asus Eb²/Bb A7(#5) Asus Eb²/Bb A7(#5)

 CODA

30

Check this out, y'all!

God is an awe - some God! He reigns!

A7 Dm Bb

Lift up higher, a little higher!

He reigns!

He reigns!

He reigns!

A

Dm

Cm

$\frac{E}{A}$

Help us out, y'all!

He reigns!

He reigns!

He— reigns!

B₇

A

Dm

Bust the place! Bust the place! Blow!!

*Instrumental break
(opt. spoken ad lib fills)*

A

Dm

A7

Dm

I need for you to get up right now . . .

A7

Dm

A7

44

and just think about His goodness, and how good He's been to you. And sing this with me!

Dm Dm/A B \flat A7 Dm

47

CHOIR *f*

Come on! Come on!

B \flat A

He reigns! He reigns!

49

Forever and ever!

Ladies only

Dm Cm E/A

He reigns for - ev - er and ev - er!

51

ALL

Come on! Come on!

B \flat A

He reigns! He reigns!

53

(spoken ad lib fill)

He reigns!

Dm

55

SOLO: ad lib on repeats

Come on, — come on!

Come on, —

CHOIR

He reigns!

He reigns!

B \flat

A

57

1.2.3.

— come on!

For - ev - er and ev - er!

Ladies only

He reigns

for - ev - er and ev - er!

Dm

Cm

F
A

59

4.

Ladies unison

Our God is an awe - some God. He reigns from heav - en a - bove with—

A Dm A7 Dm

62

wis - dom, pow - er and love. Our God is an awe - some God! Our—

A7 Dm

64

God is an awe - some God. He reigns from heav - en a - bove with—

A7 Dm

66

wis - dom, pow - er and love. Our God is an awe - some God!

A7 Dm

Don't Cry

Piano performance by Richard Smallwood

Words and Music by
KIRK FRANKLIN

Slowly ♩ = 76

Chord symbols for the first system: Ebm, Gb/Ab, Gbm/Db, Db, Db/F.

Chord symbols for the second system: Gbmaj7, Ebm/C, Ebm/F, F7(b9).

Chord symbols for the third system: Fm7/Bb, Bb7, Ebm, Gb/Ab, Ab7.

Chord symbols for the fourth system: Gbm/Db, Db, G7(b5), Gbmaj7, Ebm/C, C/E.

Ladies unison

p

15

Musical staff for measures 15-18, featuring a vocal line with rests and a piano accompaniment.

Why do you—

Fsus₂ F F₇ A B_b D Gm⁷ Ebm F₇ Eb B_b

Piano accompaniment for measures 15-18, showing chords and melodic lines in both hands.

19

with some freedom

Musical staff for measures 19-21, featuring a vocal line with rests and a piano accompaniment.

cry? He has ris - en!

Ebm⁷ A_b⁹ sus Ab⁷ D_b maj⁹

Piano accompaniment for measures 19-21, showing chords and melodic lines in both hands.

22

Musical staff for measures 22-24, featuring a vocal line with rests and a piano accompaniment.

Why are you weep - ing? He's not

Gbmaj⁷ Ebm C F₇(b⁹) F₇

Piano accompaniment for measures 22-24, showing chords and melodic lines in both hands.

25

Musical staff for measures 25-27, featuring a vocal line with rests and a piano accompaniment.

dead! Why do you cry?

A_b B_b B_b⁷ Ebm⁷

Piano accompaniment for measures 25-27, showing chords and melodic lines in both hands.

He has *div.* ris - en! *unison* Why are you

G₂ A₇ Ab7 Db Gb₉

weep - ing? He's not dead!

Ebm C Ebm₆ F7 Bb2

mp He paid it all on that lone - ly

Bb Ab 8va Ebm Ab7

high - way, *Men* (hey) and His a - noint - ing

Gbm Db Gb Ebm C

Sopranos

40 *ALL* He shed His

I can feel.

F7sus F7 Fm7/Bb Bb9

43 blood for my trans-gres-sions,

Oh, Oh,

Altos add Tenors

Ebm Ab7 Db

46 and by His stripes *ALL*

we are

Gbmaj9 Ebm/C Ebm/F F7

49 *Ladies unison*

healed. Why do you cry?

Bbmaj9 Bb Cm7 Bb/D Ebm7

ALL

Ladies only

He has

ris - en!

Why are you

G2
Ab

Ab7

Db

8va

Db/Gb

weep - ing?

He's

not dead!

Ebm/C

Ebm
F

F7

Fm7
Bb

Men (8vb)

So as you go

through life's

Bb7

Ebm7

Ab7

ALL

Ladies only

jour - ney,

(ee)

don't you wor - ry,

Db

Gbmaj9

Ebm/C

64

ALL (Men 8vb)

Don't

you —

lift up your head!

F7 Fm7/Bb Bb7 Bb7(#5)

67

cry;

Sopranos

stop your weep - ing.

He has

Men (at pitch) No, Altos/Tenors oh,

Ebm Ab7 Dbsus Db Gbmaj7

71

ris - en.

ALL

He's not dead.

Ebm C. F7 Ebm6/F Bbmaj9

Ladies unison
mp

Don't cry; wipe your eyes.

E \flat m⁷ A \flat 7 D \flat maj⁹ G \flat maj⁷

ALL

He's not dead. Oh,

E \flat m C E \flat m⁶ F7 B \flat 2 B \flat A \flat

don't weep. He's not a sleep. Je -

E \flat m A \flat 7 D \flat G \flat 2

hov - ah, He's not dead.

E \flat m C F7sus F7 B \flat 2

90

Oh, don't cry;

Bb Bb7 Ebm Ab7

93

wipe your eyes. He's

Db Gbmaj7 Ebm C

96

not dead. Oh,

F7 Bb2 Bb Bbaug Ab Bb7 Gb Fdim7

Sopranos mf

1st time: Sopranos only
 2nd time: add Altos
 3rd time: add Tenors

99

don't cry; wipe

Ebm7 Ab7 Dbmaj9

f

eyes. He's not dead!

G7maj7 Ebm C

1. add Altos (back to meas. 99) 2. add Tenors (back to meas. 99) 3.

Oh, Oh, Oh,

Bb Bbaug Ab Bb7 Gb Fdim7 Bb Bbaug Ab Bb7 Gb Fdim7 Bb Bbaug Ab Bb7 Gb Fdim7

don't cry; wipe your

Ebm7 Ab7 Dbmaj9

eyes. He's not dead!

Gbmaj7 Ebm/C F7 Bb

ff

Always

Words and Music by
KIRK FRANKLIN

Moderate ballad ♩ = 76

C2 F2 C2

mp

This system shows the piano introduction for the first three measures. The music is in 4/4 time and begins with a mezzo-piano (*mp*) dynamic. The bass line features a steady eighth-note accompaniment, while the treble line has a melodic line with eighth and quarter notes. Chord changes are indicated above the staff: C2, F2, and C2.

4 1. 2. Sopranos *mp*

You know, I've had some

F2 F2 C2

This system contains the vocal entry and piano accompaniment for measures 4 through 6. The vocal line is for Sopranos, starting at measure 4 with a first ending (1.) and a second ending (2.). The piano accompaniment continues with the same eighth-note bass line and melodic treble line. Chord changes are indicated as F2, F2, and C2. The lyrics "You know, I've had some" are written below the vocal line.

7 lone - ly - days. — I've made mis - takes and had to pay. —

F2 C2 F2

This system contains the vocal and piano accompaniment for measures 7 through 9. The vocal line continues with the lyrics "lone - ly - days. — I've made mis - takes and had to pay. —". The piano accompaniment remains consistent. Chord changes are indicated as F2, C2, and F2.

10

I've had some friends that walked a - way, — just like ma - ma told —

C2 F2 C2/E

13

me. — But there's Some - one who's love is — real, —

D7 F/G G13 C2 F2

16

who cares a - bout the way — I feel; — ev - 'ry — pain and e -

Altos & Tenors
(I know You feel) —

C2 F2 C2

19

rase ev - 'ry stain. There's peace when I call — out Your name. — Listen . . .

F2 Bb F/G G7

ALL mp

Je - sus, You're my — ev - 'ry - thing. — The cross, You did that

So whatever . . .

unison

just for me. — So what - ev - er You take me — through, — I

prom - ise — You, — I'll spend my al - ways — with You. —

31 *Can you lift your hands and help me worship our Father? He's not dead. He's risen! Listen!*

34

Sopranos

No one can touch my heart like You or make me smile the

C2 F2 C2

37

I finally...

Altos & Tenors

way You do. I've finally found Someone who, who

F2 C2 F2

40

And when...

really truly loves me. And when my strength has

C2/E D7 E/G C2

43

come and gone,

your life...

Your life in me, it makes me strong.

Ladies unison

(Oh)

F2 C2 F2

Men

46 *Your hand, Father...*

because...

and erased...

Your hand is where my heart be - longs. — You took all my pain — and e -

C² F² B^b

49

2nd time: Speaker may ad lib

raised ev - 'ry stain. — Je - sus, You're my — ev - 'ry - thing. —
(2.) life has changed —

F/G C² F²

52 *The cross...*

So whatever...

The cross, You did that just for me. — So what - ev - er You —
— since that day I cried Your name. — For ev - 'ry time You —

C² F² E⁷ A^{m7} G^{m7}

55

I promise...

unison

take me through, — I prom - ise — You, — I'll spend my al - ways — with You. —
brought me through, —

F^{maj9} E^{m7} A^{m7} D^{m7} F/G

1. *(back to meas. 51)*
58 *Jesus, my whole life...*

2. *Did He say He'll never leave you? Did He say He'll never forsake you?
How many of you believe it? Let me hear you in here!*

Je - sus, my whole—

C2 Am7 E7/G# E/G#

61 *ALL He won't let you down! Right?*

Whoa, whoa, oh.—

C/G D/F# Fm6

He'll catch every tear. So if you know Him to be your Father, and He cares for you, come on and stand on your feet and help me praise Him in here! Come on! Say!!

C2/E Bbmaj7

66 *Oh, oh! Je - sus, You're my—*

Oh, oh!

E/G Gb/Ab Db2

2nd time: Speaker may ad lib

Oh, come on and worship with me. Say!

Musical staff for measures 68-69, featuring a vocal line with lyrics and a piano accompaniment. The key signature has two flats (B-flat and E-flat).

ev - 'ry - thing. The cross, You did that
 (2.) life has changed since that day I

G7²

D^b2

Piano accompaniment for measures 68-69, showing the left and right hand parts.

So whatever...

Musical staff for measures 70-71, featuring a vocal line with lyrics and a piano accompaniment. A double bar line is present in measure 70.

just for me. So what - ev - er You
 cried Your name. For ev - 'ry time You

G^b2

F7

B^bm7

A^bm7

Piano accompaniment for measures 70-71, showing the left and right hand parts.

I make this promise... unison

that I will spend...

Musical staff for measures 72-73, featuring a vocal line with lyrics and a piano accompaniment.

take me through, } I prom - ise - You, I'll
 brought me through, }

G^bma^j9

Fm7

B^bm7

Piano accompaniment for measures 72-73, showing the left and right hand parts.

1.

My whole life, Jesus!

(back to meas. 68)

Musical staff for measures 74-75, featuring a vocal line with lyrics and a piano accompaniment.

spend my al - ways with You. Je - sus, my whole

E^bm7

G^b
A^b

D^b2

Piano accompaniment for measures 74-75, showing the left and right hand parts.

76 2.

spend my al - ways, — spend my al - ways — with You! —

Ebm7 Em7 A A

78 *Say!!* *Can I get some worshippers in here?*

Je - sus, You're my — ev - 'ry - thing. — The cross, You did that

D Em D# D G D Em D

81 *Can I get some worship in the building?*

just for me. — So what - ev - er You —

D G F#7 Bm7 Am7

83 *Do you love Him, Houston?* *Do you love Him?*

unison

take me through, — I prom - ise You, — I

Gmaj9 F#m7 Bm7

Come on and worship Him!

spend my al - ways, — spend my al - ways — with You! —

Em7

A \flat
B \flat

Hey!

ff

It changed when I got down on my knees, Father!

Je - sus, my whole — life has — changed —

E \flat

Fm

E \flat
G

E \flat
A \flat

A \flat

Is He worthy?

since that day I cried Your name.

E \flat

Fm
E \flat

E \flat

E \flat
A \flat

G7

Is He worthy?

I make this promise... *unison sub.mf*

For ev - 'ry time You brought me through, — I

Cm7

B \flat m7

A \flat maj⁹

93

prom - ise — You, — I'll spend my al - ways — with You. —

Gm7 Cm7 Fm7 A \flat /B \flat

mf

I love You, Jesus!

I love You. Let me hear you say it, spend...

95

mp

E \flat 2 A \flat 2 E \flat 2

98

mp

spend my al - ways — with You. —

Fm A \flat E \flat A \flat Fm E \flat A \flat E \flat 2

100

Do you love Him in here?

Do you love Him?

A \flat 2 E \flat 2 A \flat 2 A \flat 2(#4) A \flat 2

When I Get There

Words and Music by
KIRK FRANKLIN

Spoken: Now, this song is about heaven! Alright? This song is about heaven! Alright? Houston, I said this song is about heaven! I said this song is about heaven! If it's about heaven, I want you to clap with me. Clap, clap, come on, come on!

With energy ♩ = 100

Fmaj⁹

Dm⁷

Am⁷

1.

Fmaj⁹

Dm⁷

mf

4 Am⁷

2. Fmaj⁹ Dm⁷ B♭maj⁹

7 Fmaj⁹ Em⁷ Dm¹¹ Houston, Houston, come on! Uh!

9 Fmaj⁹ Em⁷ Dm¹¹ Come on, Houston! Uh!

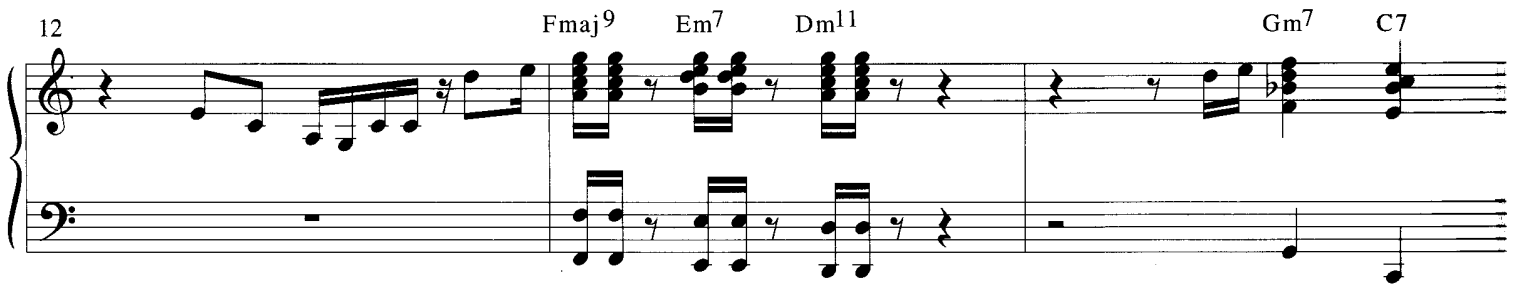
Cmaj⁷ Dm⁷ Em⁷ Em⁷ Dm¹¹

Hang in there! Don't y'all go nowhere, don't you go nowhere. Come on, come on!

Watch this! (ad lib fill)

12

Fmaj⁹ Em⁷ Dm¹¹ Gm⁷ C7



2nd time: Speaker may ad lib

15

CHOIR *mf*

Fmaj⁹ Am⁷/E Dm¹¹

1. The sun will shine, and my heart shall sing.

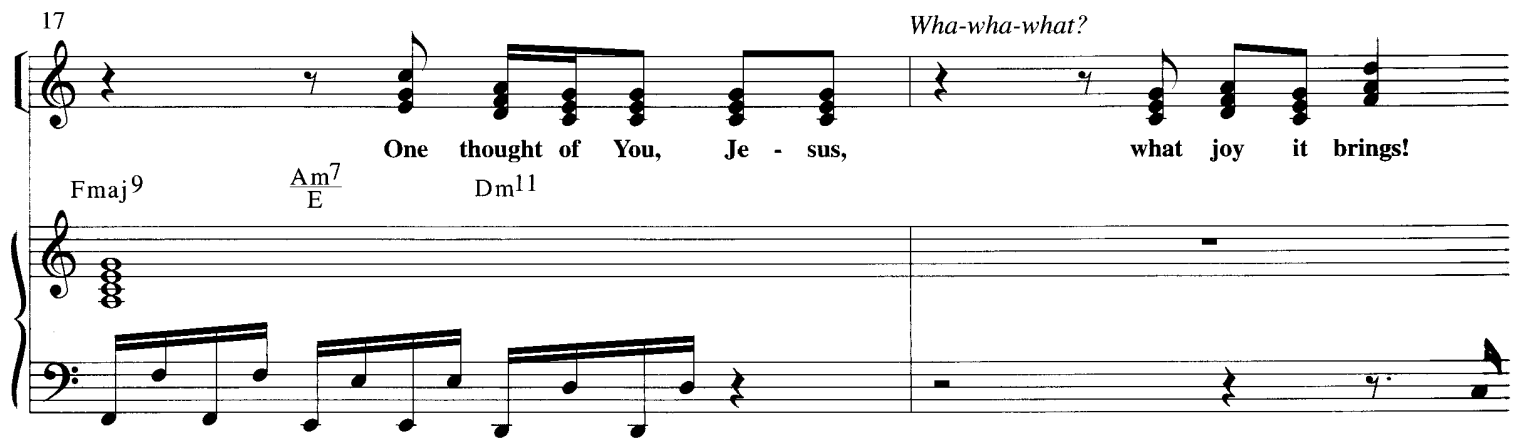


17

Wha-wha-what?

Fmaj⁹ Am⁷/E Dm¹¹

One thought of You, Je - sus, what joy it brings!



19

Come on!

Fmaj⁹ Am⁷/E Dm¹¹

My soul can't wait to, to see Your face. **And**



21 *What we gon' do?*

Come on!

unison

*Where do you go?
To the 2nd verse!*

I'll bless Your name, Je - sus, when I get there.

Fmaj9 Am7/E Dm11

23

div.

Come on!

What'cha gon' do?

2. You'll wipe my tears, and

You'll say, "Well done," and

You'll hold me close, and

Fmaj9 G/A Dm7 Fmaj9 Em7 Dm7

26 *and tell me what?*

Come on!

unison

tell me I've o - ver - come. And

You will ex - change

joy for — my pain.

Fmaj9 G/A Dm7 G7 G#dim7 Em7

29 *What'cha gon' bring?*

div.

unison

f

And I'll praise Your name, Je - sus, when I get there. Come

Dm7 C/E Dm/F



31

We're gonna...

on, let's go. We'll cry no—mo'! We're gon-na be just like Je - sus

on, let's go. We'll cry no—mo'! We're gon-na be just like Je - sus

Fmaj⁹ Em⁷ Dm¹¹ Fmaj⁹ Em⁷ Dm¹¹

34

We're wha-what?

when we get there. Come on, hold on. It won't be long.

when we get there. Come on, hold on. It won't be long.

Cmaj⁷ Dm⁷ Em⁷ Em⁷ Dm¹¹ G#dim⁷ Am⁷ Gm⁷

37

3rd time to Coda

1. (back to meas. 15)

2. D.S. al CODA

We're gon-na be just like Je - sus when we get there. when we get there. Come

We're gon-na be just like Je - sus when we get there. when we get there. Come

Em⁷ Dm¹¹ Gm⁷ C⁷ Gm⁷ C⁷

CODA



40 *Sopranos*

when we get there. No — more feel - ing a - lone, — And all —

Altos

when we get there. No — more feel - ing a - lone, —

Tenors

when we get there. I'm nev - er a - lone. —

CODA



Gm7 C7 Fmaj9 E7(#9) Am7 Gm7

You tell me, Jesus. . .

— my fear — will be gone. — You tell — me it — won't be long. —

And all — my fear — will be gone. — You tell — me it —

my fear is all gone. —

Fmaj9 E7(#9) Am7 Gm7 Fmaj9 E7(#9)

46

2nd time to Coda

When You call my name, we shall be changed, come on!

won't be long. When You call my name, we shall be changed, come on!

it won't be long, no. When You call my name, we shall be changed, come on!

*Am*⁷ *Bbmaj*⁷ *F*/*G*

2nd time to Coda

49 SOLO: spoken

Clap your hands! — Uh! Hous - ton, clap your hands! — Uh! Hous -

N.C.

51

ton, clap your hands! — Uh! Hous - ton, clap your hands! — Uh! All my

peo - ple, can you clap your hands?— What? All my peo - ple, can you clap your hands?— What? Hous -

ton, clap your hands!— Uh! Make some noise! Come

Ladies

Men

Come

on, let's go. We'll cry no— mo'!

on, let's go. We'll cry no— mo'!

Fmaj⁹ Em⁷ Dm¹¹

59

We're gon - na be just like Je - sus when we get there. Come

We're gon - na be just like Je - sus when we get there. Come

Fmaj⁹ Em⁷ Dm¹¹ Cmaj⁷ Dm⁷ Em⁷

61

We're gonna be...
on, hold on. It won't be long.

on, hold on. It won't be long.

Em⁷ Dm¹¹ G^{#dim7} Am⁷ Gm⁷

D.S.S. al CODA ~~SS~~
(back to meas. 41)
Sop.

63

We're gon - na be just like Je - sus when we get there. No

We're gon - na be just like Je - sus when we get there.

Em⁷ Dm¹¹ Gm⁷ C⁷

D.S.S. al CODA ~~SS~~
(back to meas. 41)

65

on, let's go. We'll cry no—mo'!

on, let's go. We'll cry no—mo'!

$\text{C}\ \text{C}$ CODA

Fmaj⁹ Em⁷ Dm¹¹

We're gonna be...

67 when we do what, what...

We're gon - na be just like Je - sus when we get there. Come

We're gon - na be just like Je - sus when we get there. Come

Fmaj⁹ Em⁷ Dm¹¹ Cmaj⁷ Dm⁷ Em⁷

69 Come on, come on!

Come on, come on!

on, hold on. It won't be—long.— We're gon - na be just like Je - sus

on, hold on. It won't be long. We're gon - na be just like Je - sus

Em⁷ Dm¹¹ G \sharp dim⁷ Am⁷ Gm⁷ Em⁷ Dm¹¹

72 1. (back to meas. 65) 2.

when we get there. Come we're gon - na be just like Je - sus.

when we get there. Come we're gon - na be just like Je - sus.

1. (back to meas. 65) 2.

Gm7 C7 Gm7 C7

SOLO may ad lib: both times

74 ALL

we're gon - na be just like Je - sus, we're gon - na be just like Je - sus.

Fmaj9 Em7 Dm11

76

we're gon - na be just like Je - sus, we're gon - na be just like Je - sus.

Fmaj9 Em7 Dm11 Cmaj7 Dm7 Em7

78

we're gon - na be just like Je - sus, we're gon - na be just like Je - sus.

Em7 Dm11 G#dim7 Am7 Gm7

80

1. (back to meas. 74)

we're gon - na be just like Je - sus, we're gon - na be just like Je - sus,

Em7 Dm11 Gm7 C7

82 2. unison

when I get there!

Gm7 C7 Fmaj7 Em7 Dm7

85

Fmaj7 Em7 Dm7 Fmaj7 Em7 Dm7

88

Fmaj7 Em7 Dm7(4) Bbmaj7(6)

Throw Yo Hands Up

Performed by Kirk Franklin and Toby Mac

Words and Music by
KIRK FRANKLIN

*Spoken: *Caution! The next selection involves intense musical progressions that cross cultural barriers and color lines. Intended for spiritually mature audiences only!*

Rock feel ♩ = 102

One...Two...Three...Four...

5 (opt. spoken ad lib fills)

Repeat once

9 This is for Maria, and for Megan, for Cody, and Jesús;

13 my man Toby, from DC Talk, to all the young believers. Like this, y'all!

SOLO: "breathy"
mp

Can You feel

me? Can You hear me? God, I need You! Can You see—

Am7 C Am7

Can You see me?

That's right!

That's right!

me? 'Cause I love You! You are wor - thy! Ev - 'ry - bod -

C Am7 C

Everybody!

- y, can you help me? —

Mes mf

Throw yo hands up!

Am7 C

25 *2nd time: SOLO may ad lib*
SOLO

Get 'em up, y'all. Get 'em up, y'all. Get 'em up!

Throw yo hands up!

A(no3)

27

Get 'em up, y'all. Get 'em up, y'all. Get 'em up!

Throw yo hands up!

29 *both times: as is*

Get 'em up, get 'em up, get 'em up!

Get 'em up, get 'em up! Throw yo hands up!

2nd time to Coda ⊕

SOLO 1

Get 'em up, y'all. Get 'em up, y'all. Get 'em up! You for - gave

2nd time to Coda ⊕

me, and You changed me. Was a sin - ner, and You saved

SOLO 2

You for - gave me, and You changed me. Was a sin - ner,

Am⁷

C

Am⁷


me. Lord, I love You, Lord, I praise You. Ev - 'ry - bod -

and You saved me. Lord, I love You, Lord, I praise You.

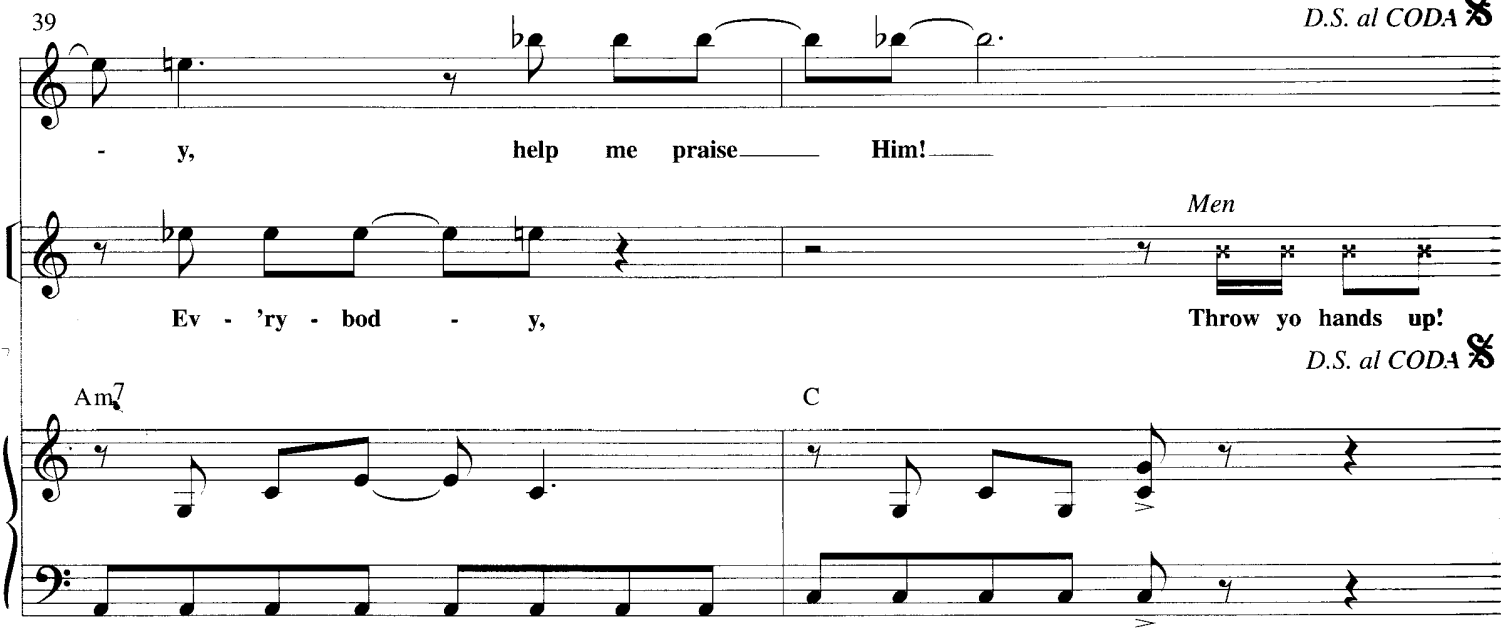
C

Am⁷

C

D.S. al CODA 


39




- y, help me praise Him!

Ev - 'ry - bod - y, *Men* Throw yo hands up!

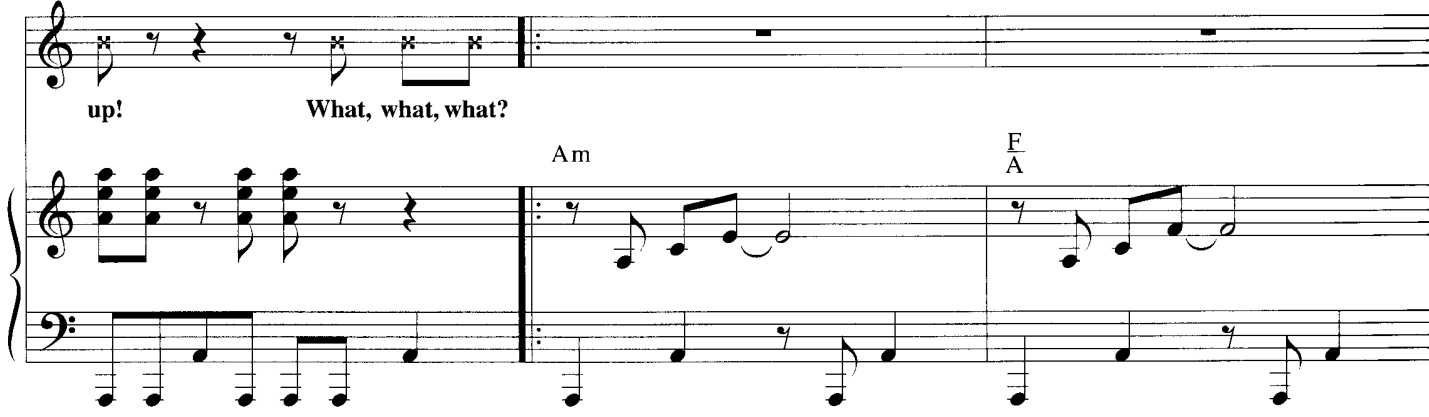
Am⁷ C

D.S. al CODA 

 CODA

41

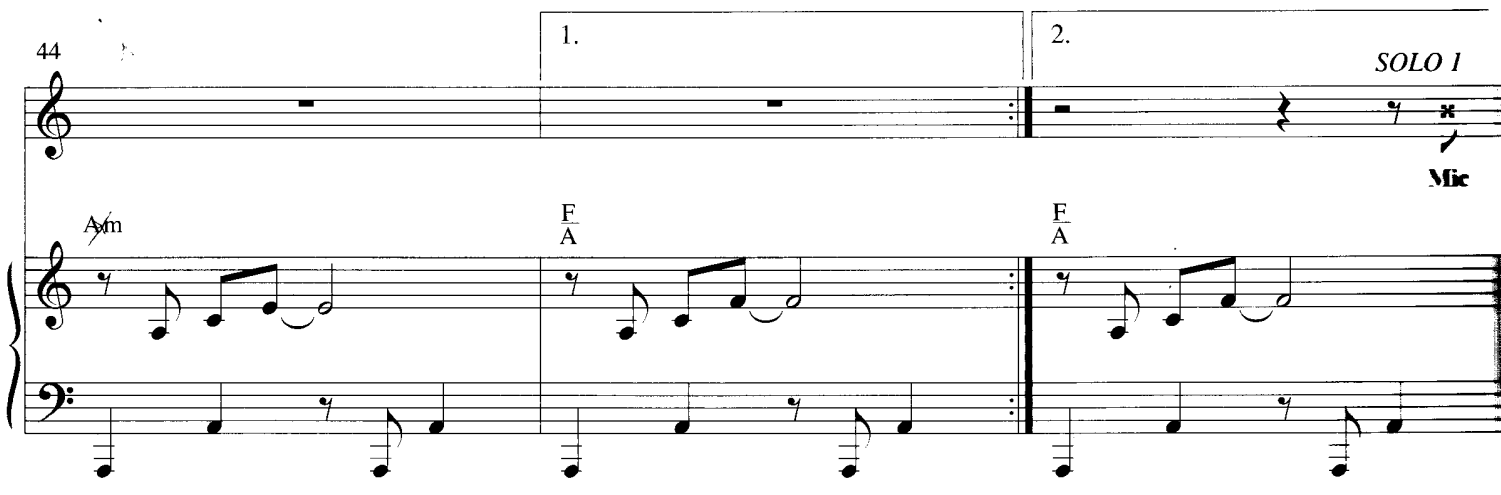
1st time: spoken ad libs (in Spanish)
 2nd time: This song goes out to all my young white and Latino brothers and sisters.
 All colors, all colors, all nations; east coast, west coast, that's what I'm sayin'!



up! What, what, what?

Am F/A

44



1. 2. *SOLO 1*

Am F/A F/A *Mic*

check, mic check, well, get your hands up, peo - ple, that these

SOLO 2

one - two - one - two, 'cause I thought you knew

Am F
A

prais - es go - in' up Up - town, if you know how this sounds then

got these bless - in's com - in' down! down - town,

Am F
A

hol - la! Hol - la!

From the east coast let me hear you To the west coast, e - ven in the

Am F
A

53

o - pen up your mouth, y'all. that y'all! What y'all?
dirt - y south, Praise Him like this, y'all, What y'all?

Am

55 *Instrumental break*
(spoken ad lib fills)

A(no3) B(no3)

58

Come on! Come on! Come on! Come on! Come on!

C(no3)

Come on! Come on!

Musical staff for vocal line, measures 61-63, showing rests.

Piano accompaniment for measures 61-63, featuring chords D(no3) and E(no3).

Musical staff for vocal line, measures 64-66, showing rests.

Piano accompaniment for measures 64-66, featuring chords F(no3), E(no3), and Eb(no3).

67 Kirk: *Yo, Toby Mac!* Toby : *Kirk Franklin!* Kirk: *For the 2-0-0-2, I thought you knew, baby! Listen!!*

Musical staff for vocal line, measures 67-70, showing rests.

Piano accompaniment for measures 67-70, featuring chord A(no3).

For God so loved the world that He gave His only begotten Son, that whosoever believeth in Him shall not perish, but have everlasting life, baby! No doubt, baby! No doubt!

Musical staff for vocal line, measures 71-74, including the instruction "Throw yo hands up!".

Piano accompaniment for measures 71-74, featuring chord A(no3).

75

Musical score for measures 75-76. The top staff is a vocal line with a treble clef, showing a rest followed by a quarter note with a cross symbol. The lyrics "Throw yo hands up!" are written below. The piano accompaniment consists of two staves: the right hand has chords with grace notes, and the left hand has a steady eighth-note bass line.

77

Musical score for measures 77-78. The top staff is a vocal line with a treble clef, showing a rest followed by a quarter note with a cross symbol. The lyrics "Throw yo hands up!" are written below. The piano accompaniment consists of two staves: the right hand has chords with grace notes, and the left hand has a steady eighth-note bass line. A first ending bracket labeled "1." spans the final two measures.

79

Musical score for measures 79-81. The top staff is a vocal line with a treble clef, showing a rest followed by a quarter note with a cross symbol. The lyrics "No doubt!" are written below. The piano accompaniment consists of two staves: the right hand has chords with grace notes, and the left hand has a steady eighth-note bass line. A second ending bracket labeled "2." spans the final two measures, with the instruction "1st time only" above it.

82

Musical score for measures 82-84. The top staff is a vocal line with a treble clef, showing a rest followed by a quarter note with a cross symbol. The piano accompaniment consists of two staves: the right hand has chords with grace notes, and the left hand has a steady eighth-note bass line. A first ending bracket labeled "1.2." spans the first two measures, and a second ending bracket labeled "3." spans the last two measures. The lyrics "A2(no3)" and "A(no3)" are written below the piano part.