

T H E
Steven V. Taylor

C O L L E C T I O N

ARRANGEMENTS
FOR 3-PART
CHOIR

F E A T U R I N G

AWESOME GOD
JESUS SAVES
PRAY FOR ME
PSALM I

SOMETIMES I'M SAMSON
SWEET VICTORY
THAT'S NOT JESUS
THE LONG ARM OF THE LORD
THE THRONE
WHATEVER YOU ASK

Including a
Bible study
for
every song!

MARCELO CARVALHO

T H E
Steven V. Taylor

C O L L E C T I O N

ARRANGEMENTS
FOR 3-PART
CHOIR

Transcribed by Bill Wolaver,
Wayne Yankie and Danny Zaloudik

COMPANION MATERIALS

Choral Book	3010157010
Listening Cassette	701909550X
"TRAX" Accompaniment Cassette*	3014135089
"TRAX" Accompaniment CD*	7019095585
PracticeTrax	3010024673

*SPLIT TRAX format:

left channel-tracks

right channel-vocals



denotes index cues with corresponding numbers
for the accompaniment compact disc.



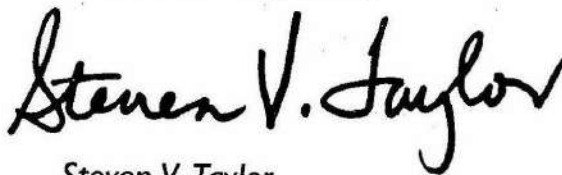
FOREWORD

In this collection I have tried to give you, the director, material to which young people will relate, from artists they admire. However, more important than this, I have tried to give you songs with lyrics that will make a difference in your young people's lives.

This is one reason we have included short Bible studies which accompany each song. These studies are not meant to take the place of your regular Bible study times, but should serve as an enhancement to your choir program and actual rehearsal time. They are designed to give a specific spiritual focus using Biblical references for each song. It is my prayer that this tool will help you as you strive to teach your youth to live out what they are singing when they perform these songs.

May you and your young people enjoy learning and studying these songs, as well as performing them.

Your Friend . . . forever,

A handwritten signature in black ink that reads "Steven V. Taylor". The signature is written in a cursive, flowing style with a large, prominent "S" at the beginning.

Steven V. Taylor

CONTENTS

Awesome God	65
Jesus Saves	111
The Long Arm of the Lord	97
Pray for Me	29
Psalm I	19
Sometimes I'm Samson	85
Sweet Victory	39
That's Not Jesus	51
The Throne	9
Whatever You Ask	75

"THE THRONE" – BIBLE STUDY

WRITTEN BY:
MICHAEL W. SMITH
GARY MOORE

COMPILED BY:
LEAH A. AND STEVEN V. TAYLOR

SCRIPTURE REFERENCES:

JOHN 14:1-3
REV. 22:1-7
REV. 19:5-6
PSALM 98:1-6
PSALM 105:1-3

INSTRUCTIONS:

ASSIGN INDIVIDUALS TO READ SCRIPTURE REFERENCES, THEN DISCUSS THE FOLLOWING QUESTIONS. (DIRECTOR SHOULD LEAD DISCUSSION.)

QUESTIONS:

1. WHY, ACCORDING TO THESE SCRIPTURES, DO WE WORSHIP THE LAMB UPON THE THRONE?
2. WHO, ACCORDING TO THE LYRICS OF THIS SONG, WILL BE PRESENT TO WORSHIP THE LAMB UPON THE THRONE?
3. WHEN YOU SING THE SONG, "THE THRONE", WHO, ACCORDING TO THE LYRICS, IS SINGING WITH YOU? WHERE IS THE FINAL DESTINATION OF OUR PRAISE ACCORDING TO THE SONG?
4. DO YOU SEE THE IMPORTANCE OF YOUR YOUTH CHOIR?

ACTION POINT:

BEFORE PERFORMING THIS SONG, CHOOSE INDIVIDUALS TO READ ALOUD SELECTED SCRIPTURE REFERENCES AS A PART OF THE PRESENTATION.

The Throne

MARCELO CARVALHO

Words and Music by
MICHAEL W. SMITH and GARY MOORE
Arr. by Steven V. Taylor

①

Moderately ♩ = 104

mf

They gath - er at the crys - tal

mf

Bb C Dm Am Bb C Dm Am

8

throne, the crys - tal

Bb C Dm Am Bb C2 C

8

f *mf*

throne. Far a - bove the high - est heav - en
Light - ning flash - es and thun - der ech - oes,

F2(no 3) *f* *mf*

8va *loco*

on a throne of crys - tal light,
dia - mond rain - bows fill the sky;

Bb C Dm Am Bb

14

mf

dwells the God of all cre - a - tion
awe - some beau - ty, God's pro - vi - sion

F2(no 3) F C/F Bb/F F Bb/F C/F F

rays of won - der crown His might!
nev - er seen - by hu - man eye!

Bb C Dm Am Bb

MARCELO CARVALHO

19
Hu - man voic - es blend with the an - gels
Blaz - ing col - ors show the glo - ry

Bb2/D F/Eb Eb F Bb

giv - ing praise to God a lone.
of the Mas - ter Art - ist's plan;

Bb/D Dm7 F/Eb Eb A/C# A7 Dm C/E

24

Heav - en's mu - sic for ris - es up - ward
 built by God for those who love Him,

to the Lamb up - on the throne,
 those who trust the great "I Am."

to the Lamb up - on the throne!
 those who trust the great "I Am!"

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

Bb C Dm Am Bb

C Dm C/E D/F#

31

f

Bless - ing, — glo - ry, sing Hal - le - lu - jah! —

f

G D G Eb F Bb

MARCELO CARVALHO

shout the saints of God a - lone! —

Cm Bb $\frac{F}{A}$ Bb $\frac{Bb}{D}$ Cm Bb Bb2sus Fsus F

36

Hon - or, — pow - er and do-min - ion, —

G D G Eb F Bb Cm Bb $\frac{F}{A}$ Bb

mf

prais - es gath - er at the throne; _____ they

Bb
D Cm Bb Bbsus(add 9) Fsus F

mf

gath - er at the crys - tal throne, gath - er at the crys - tal

1. 2. (2nd time) 3. (3rd time)

Eb F Gm Dm Eb F Gm F/A

44

mf

throne. They gath - er at the crys - tal

Bb C Dm Am Bb C Dm Am

throne, the crys - tal - throne! *f*

Bb C Dm Am Bb C2 C F2(no 3) *f*

2.3. [52] MARCELO CARVALHO *f*

gath - er at the crys - tal - We'll gath - er at the throne, (b)

2.3. Eb F Gm F/A G C2/E C2/G F/A F/C Bb/D Bb/F *f*

a - round the crys - tal throne. We'll gath - er

Eb2 Eb2/G C/E C/G F C/E F N.C. G C2/E C2/G

at the throne, a - round the crys - tal throne.

F *F* *Bb* *Bb* *Eb* *Eb* *Gm7* *C* *C* *F* *C* *F*
A *C* *D* *F* *G* *E* *G* *E*

60 *mf*

We'll gath - er at the crys - tal throne,

Gath - er at the crys - tal

Eb *F* *Gm* *Dm7* *Eb2* *Eb* *F* *Gm* *Dm*
(b) *(b)* *(b)* *(b)* *(b)* *(b)* *(b)* *(b)* *(b)*

mf

65 2nd time to $\oplus$

gath - er at the crys - tal throne, gath - er at the crys - tal

throne, gath - er at the crys - tal throne,

Eb2 *Eb* *F* *Gm* *Dm* *Eb2* 2nd time to $\oplus$

D.S. al Coda 

throne, the crys - tal

gath - er at the crys - tal

E_b *F* *Gm* *F/A* *D.S. al Coda* 

 Coda

gath - er at the crys - tal throne, the crys - tal

 Coda

E_b *F* *Gm* *Dm* *E_b2* *F*

ff

throne.

MARCELO CARVALHO

G *D* *G* *D* *G*

ff

"PSALM 1" – BIBLE STUDY

WRITTEN BY:
MICHELE WAGNER

COMPILED BY:
LEAH A. AND STEVEN V. TAYLOR

SCRIPTURE REFERENCE:

PSALM 1

INSTRUCTIONS:

INDIVIDUALLY ANSWER THE FOLLOWING QUESTIONS CONCERNING PSALM 1. WRITE DOWN YOUR ANSWERS AND THEN DISCUSS YOUR ANSWERS AS A GROUP.

QUESTIONS:

1. THERE ARE THREE TYPES OF PEOPLE THAT GOD TELLS US TO AVOID IN PSALM 1:1. WHAT ARE THESE? FILL IN THE BLANKS.
 - A. COUNSEL OF _____.
 - B. PATH OF _____.
 - C. SEAT OF _____.
2. WE KNOW THAT GOD LOVES EVERYONE (JOHN 3:16), SO WHY WOULD HE ASK US TO BE CAREFUL ABOUT THE PEOPLE MENTIONED ABOVE?
3. WHAT IS GOD'S ALTERNATIVE MENTIONED IN PSALM 1:2?
4. WHAT TWO THINGS ARE MENTIONED IN VERSE 2 THAT WE ARE TO DO WITH GOD'S LAW?
5. WHAT ARE THE BENEFITS OF DELIGHTING IN AND MEDITATING ON GOD'S WORD ACCORDING TO PSALM 1:3?
6. WHAT DO YOU THINK GOD MEANS WHEN HE SAYS THAT THIS KIND OF PERSON WILL PROSPER?

ACTION POINT:

WRITE OUT PSALM 1:1-3 ON A 3x5 INDEX CARD. PUT THIS IN A CONSPICUOUS PLACE (BATHROOM MIRROR, DESK TOP, CLOSET DOOR) SO THAT YOU WILL SEE IT EVERY MORNING AS YOU PREPARE FOR YOUR DAY. MEMORIZE PSALM 1:1-3.

ALSO READ PROVERBS 3:1-12 AND MEMORIZE PROVERBS 3:5-6.

Psalm I

MARCELO CARVALHO

Words and Music by
MICHELE WAGNER
Arr. by Steven V. Taylor

With a drive ♩ = 120 - 126

4

Gm Dm7 F C2

mf

Gm Dm7 F2(no 3)

1st time - Unison Melody - (bottom line)
2nd time - PARTS (WOMEN sing descant)

5

mf

Bless - ed is he

(MELODY)

Bless - ed is he who will fol - low the Lord,

Gm Dm7 F C2

mf

Copyright ©1986 Meadowgreen Music Co.

This arr. copyright ©1989 Meadowgreen Music Co.

All rights adm. by Tree Pub. Co., Inc. - 8 Music Sq. W., Nashville, TN 37203
International Copyright Secured. All Rights Reserved. Used by Permission.

who will fol - low,

he will not stand — in the path — of the sin - ner, —

Gm Dm7 F C2

This system contains measures 1 through 4. The vocal melody is in G minor (one flat). The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand. Chords Gm, Dm7, F, and C2 are indicated above the piano staff.

9

bless - ed is — he

he will not sit — in the seat — of the scoff - er,

Gm Dm7 F C2

This system contains measures 5 through 8. It begins with a measure rest for 9 measures. The vocal melody continues with the lyrics. The piano accompaniment maintains the same rhythmic pattern. Chords Gm, Dm7, F, and C2 are indicated above the piano staff.

PARTS - Both times

for the law — of the Lord — is his de -

Eb Bb C D

This system contains measures 9 through 12. The vocal melody is marked 'PARTS - Both times'. The piano accompaniment changes to a block-chord style. Chords Eb, Bb, C, and D are indicated above the piano staff.

light.

Gm Dm7 F C2 Gm Dm7 F2(no 3)

17 DUET or WOMEN both times
1st time

MARCELO CARVALHO

mf

1. In His law — he med - i - tates —

2nd time

2. For the lost, — they — are like chaff — that the

E♭ B♭

mf

day and night,

wind drives a - way,

C2 C

21

he will be like a tree plant - ed by

they are not safe at an - y time their life could

Chord symbols: Eb, Bb

2nd time to

wa - ter. per - ish.

Chord symbols: Am7, D

2nd time to

25

He will yield fruit in its sea - son, its

Chord symbols: Eb, Bb

leaf won't die;

MARCELO CARVALHO

C2 C

in what - ev - er he does — he will

E♭ B♭

5

pros - per. —

D.S. al Coda

Am7 D

D.S. al Coda

Coda

mf

Bless - ed is — he who will

Bless-ed is he — who will fol - low the Lord, — he will not stand in the path —

Coda

Gm Dm7 F C2 Gm Dm7 F

mf

37

fol - low, bless - ed is — he

— of the sin - ner, — he will not sit — in the seat — of the scoff - er,

C2 Gm Dm7 F C2

6

for the law — of the Lord — is his de - light!

E♭ B♭ C D Gm Dm7

44

The Lord holds the

f *3*

*F*2(no 3) *E*b

build *f*

MARCELO CARVALHO

plans and the paths — of — all — who fol - low

$\frac{F}{E\flat}$ $\frac{F}{G}$ *G*m $\frac{F}{G}$ *G*m $\frac{F}{G}$ *F*

48

Him, the right - eous will stand se - cure, and last — for -

*E*b $\frac{F}{E\flat}$ *D*m7

52

ev - er! Bless - ed is — he

Bless - ed is he — who will fol - low the Lord, —

Chords: C/D, D/E, Am, Em7, G, D2

Dynamic: *f*

This system contains measures 1 through 4. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one flat (B-flat). Measure 1 has a fermata over the vocal line. Measure 2 starts with a new key signature of two flats (B-flat and E-flat). Measures 3 and 4 continue the melody and accompaniment.

56

who will fol - low, bless - ed

he will not stand — in the path — of the sin - ner, — he will not sit — in the seat —

Chords: Am, Em7, G, D2, Am, Em7, G

This system contains measures 5 through 8. The vocal melody continues in the treble clef, and the piano accompaniment continues in the bass clef. The key signature remains two flats. Measure 6 has a fermata over the vocal line. Measures 7 and 8 continue the melody and accompaniment.

is — he for the law — of the Lord — is his de -

— of the scoff - er,

Chords: D2, F, C, D, E

This system contains measures 9 through 12. The vocal melody continues in the treble clef, and the piano accompaniment continues in the bass clef. The key signature remains two flats. Measure 10 has a fermata over the vocal line. Measures 11 and 12 continue the melody and accompaniment.

62

light! For the law— of the Lord—

Am Em7 G D2 F



MARCELO CARVALHO

— is his, is his de -

C Bm7(4) Esus E



light, his de - light!

Am Em7 G Esus E Am2

rit. mp



"PRAY FOR ME" – BIBLE STUDY

WRITTEN BY:
MICHAEL W. SMITH
WAYNE KIRKPATRICK

COMPILED BY:
LEAH A. AND STEVEN V. TAYLOR

SCRIPTURE REFERENCES:

PHIL. 1:3-11
COL. 1:9-12
JAMES 5:16

INSTRUCTIONS:

AS A GROUP ANSWER THE FOLLOWING QUESTIONS USING THE SUGGESTED SCRIPTURE REFERENCES. WRITE DOWN YOUR ANSWERS AS YOUR DIRECTOR ASKS THE QUESTION.

QUESTIONS:

1. READ PHIL. 1:3-11 AND COL. 1:9-12 AND LIST AT LEAST TEN SPECIFIC REQUESTS THAT PAUL PRAYED FOR HIS FRIENDS.
2. LIST AT LEAST THREE PRACTICAL PRAYER REQUESTS THAT YOU WOULD LIKE YOUR FRIENDS TO PRAY FOR YOU. (EXAMPLE: SCHOOL, FAMILY, ETC.)

ACTION POINTS:

1. DIVIDE INTO GROUPS OF TWO. USING PHIL. 1:3-11, PRAY FOR EACH OTHER, PUTTING YOUR FRIEND'S NAME IN PLACE OF THE WORD "YOU" EACH TIME IT APPEARS IN THAT PASSAGE. (EXAMPLE: VS. 3, I THANK MY GOD IN ALL REMEMBRANCE OF _____ (NAME) _____.)
2. PRAY FOR YOUR PARTNER'S THREE PRACTICAL REQUESTS.

Pray for Me

MARCELO CARVALHO

Words and Music by
MICHAEL W. SMITH and WAYNE KIRKPATRICK
Arr. by Steven V. Taylor

In a flowing four ♩ = 72

7

S. *mp* Pray for me! —

A. *mp* Pray for

G2(no 3) Em7(4)

mp

8va —————

Pray for me! —

me! —

mp

Pray for me!

C⁶₉ G2 Dsus D

loco

5 MEN or SOLO S. *mp*

1. Here is where the road di-vides, here is where we re-al-ize the
 2. times you've been a friend to me, but time is now the en-e-my, I

mp

G2(no 3) Em7(4)

sculpt-ing of the Fa-ther's great de-sign. Thru
 wish we did-n't have to say good-

C⁶₉ G2 1. Dsus D

bye! But, I know the that

2. Dsus D Bm7 Em7

10

road He chose_ for me_ is not_ the road He chose_ for you_ So, But, thru it all_ the hard - est part_ of love is let - ting go._

C2 $\frac{G}{B}$ F $\frac{C}{E}$

14 *mf*
as we chase_ the dreams_ we're af - ter, Pray_ for me,_
there's a great - er love_ that holds_ us.

$\frac{G}{D}$ Dsus D $\frac{C}{G}$ G *mf*

MARCELO CARVALHO

and I'll pray for you;_ pray that we_ will keep_ the com - mon

$\frac{B}{F\#}$ Em C2 G2

18

ground. _____ Won't you pray _____ for me, _____

Dsus D C/G G

2nd time to ♯

and I'll pray for you, _____ and one day love will bring _____ us back _____ a - round _____

B/F# Em C2 G2 2nd time to ♯

22

S. Pray for me! _____
a - gain. _____

Dsus D G2(no 3)

Pray for me! ———

A. Pray for me! ———

Pray for me!

Em7(4) C₉⁶ G2

26

8 *mp*

Paint - ed on — a tap - es - try, — we

Dsus D G2(no 3) MARCELO CARVALHO

mp

see the way — it has — to be, — weav - in' thru — the laugh - ter and — the

Em7(4) C₉⁶ G2

30

tears. _____ Our love will be — the tie — that binds — us,

Dsus D G2(no 3)

to the time — we leave — be - hind — us;

Em7(4)

D.S. al Coda ☞

mem - o - ries — will be — our sou - ve - nirs. _____ And

C⁶₉ G2 Dsus D D.S. al Coda ☞

Coda 9

Oh won't you

Chords: Dsus, D, Dsus, D

36

MARCELO CARVALHO

pray — for me, — and I'll pray for you, —

Chords: C/G, G, B/F#, Em

pray that we — will keep — the com - mon ground. — Won't you

Chords: C2, G2, Dsus, D

40

pray— for me,— and I'll pray for you,— and

$\frac{C}{G}$ G $\frac{B}{F\#}$ Em

one day love will bring— us back— a - round,

C2 G2 Dsus D

one day love will bring— us back— a - round a - gain. *mf*

C2 G2 Dsus D

gva

47

S. Pray for me! —

A. Pray for

G2(no 3) *mf* Em7(4)

loco

Pray for me! —

me! —

MARCELO CARVALHO

Pray for me!

C₉⁶ G2 1. Dsus D

8va loco

S. Pray for me! 2. rit. Pray for me!

G2(no 3) 2. Dsus D G2

loco 8va

"SWEET VICTORY" – BIBLE STUDY

WRITTEN BY:

TWILA PARIS

COMPILED BY:

LEAH A. AND STEVEN V. TAYLOR

SCRIPTURE REFERENCES:

1 PETER 5:8-9

EPH. 6:10-12

JAMES 4:7

EPH. 6:13-18

1 JOHN 5:4-5

INSTRUCTIONS:

WRITE DOWN THE ANSWERS TO THE FOLLOWING QUESTIONS USING THE SUGGESTED SCRIPTURE REFERENCES. WHEN ALL ARE FINISHED, DISCUSS YOUR ANSWERS WITH ONE ANOTHER.

QUESTIONS:

1. THERE ARE FOUR THINGS IN EPH. 6:12 THAT THE BIBLE SAYS WE AS CHRISTIANS STRUGGLE AGAINST. WHAT ARE THEY?
2. WHO IS THE ADVERSARY MENTIONED IN 1 PETER 5:8? HOW DOES 1 PETER 5:9 TELL US TO OVERCOME THIS ADVERSARY? FILL IN THE BLANKS USING JAMES 4:7 AS A REFERENCE: _____ THE DEVIL AND HE WILL _____ FROM YOU!
3. READ EPH. 6:13-18. LIST THE PARTS OF THE FULL ARMOR OF GOD. IN VIEW OF VERSES 17 AND 18, WHAT TWO PARTS OF THE ARMOR HAS GOD GIVEN US TO HELP COMBAT THE ENEMY? ARE YOU USING THESE?
4. WHAT DO WE HAVE THAT NON-CHRISTIANS DO NOT, ACCORDING TO 1 JOHN 5:4, TO HELP US OVERCOME THE WORLD? ACCORDING TO 1 JOHN 5:5, WHO ARE THE ONLY ONES WHO CAN OVERCOME THE WORLD?

ACTION POINT:

ARE YOU EXPERIENCING "SWEET VICTORY" OVER SIN? DIVIDE INTO GROUPS OF THREE OR FOUR AND PRAY FOR EACH OTHER IN THE AREA OF VICTORY OVER SIN AND SATAN. REMEMBER, THIS IS A CONSTANT BATTLE AND WE ALL MUST SUPPORT AND ENCOURAGE ONE ANOTHER!

Sweet Victory

MARCELO CARVALHO

Words and Music by
TWILA PARIS
Arr. by Steven V. Taylor

With excitement ♩ = 120 - 126

(10) Gm7(no 5) Ab2(no 3) Gm7(no 5) Ab2(no 3) F2(no 3) Fsus
C

mp

mp
Sweet

mp
Sweet

F2(no 3) Fsus
C Gm7(no 5) Ab2 (no 3)

vic - to - ry!

vic - to - ry!

Gm7(no 5) Ab2(no 3) F2(no 3) Fsus
C F2(no 3) Fsus
C

© Copyright 1988 by Ariose Music (ASCAP).

All Rights Reserved. International Copyright Secured. Used by permission of Gaither Copyright Management.

9 FEMALE SOLO - both times

mp

Qui - et - ly - You lead me to an
In this place I rest in more than

CHOIR unison - 2nd time only

mp

I rest more than

Gm7(no 5) Ab2(no 3) Gm7(no 5) Ab2(no 3)

mp

o - pen place;
I can see;

I can see;

F2(no 3) F^{sus} C F2(no 3) F^{sus} C

hold me in the still - ness till I
high a - bove the tur - bu - lence, You

high a - bove You

Gm7(no 5) Ab2(no 3) Gm7(no 5) Ab2(no 3)

see Your face.
car - ry me.

car - ry me.

F2(no 3) F#sus C F2(no 3) F#sus C

17 *SOLO cont.* *mf* 3

Wait - ing in a si - lence as You
From deep in a full heart I will

MARCELO CARVALHO

Db2 Cm7(4)

speaking my name,
speaking Your name,

ris - ing like an ea -
CHOIR unison - both times
mf ris - ing like an ea -

Db2 Cm7(4) Db2

SOLOIST join CHOIR

gle I can fly!

(PARTS)

gle I can fly, I can fly!

Cm7(4) Db2 Bb/D

25

f

Sweet vic - to - ry o - ver the en -

Sweet

Eb2 Eb2/G Ab2(no 3)

f

- e - my; gen - tle pow - er, — all —

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

31

MARCELO CARVALHO

— I ev - er need - ed. Sweet Sweet vic -

$\frac{E\flat}{B\flat}$ $B\flat$ $E\flat 2$ $\frac{E\flat 2}{G}$

- to - ry, — I take — it fi -

$A\flat 2(\text{no } 3)$ $A\flat$

- nal - ly, strength for run - ning;

E $\flat$ /G *E $\flat$* *B $\flat$ /F* *E $\flat$ /G* *A $\flat$ 2*

38

it was a long time com - ing,

B $\flat$ /F *E $\flat$ /G* *A $\flat$ 2*

1. *mf*

sweet vic - to - ry!

1. *F2(no 3)* *Fsus/C* *F2(no 3)* *Fsus/C* *mp*

11

To Female solo
Choir unison

2.

mf

I held— so

F2(no 3) *Fsus*
C

F2(no 3) *Fsus*
C

2.

46

tight - ly to — my fear, there were so man - y sins — re - peat -

mf

Bb
Ab

Eb2
G

Ab
Eb

Bb
F

MARCELO CARVALHO

- ed; — but Your love has brought — me here, and the

Eb2
G

Eb2

Bb
Ab

Eb2
G

12

vic - to - ry is sweet,

Ab Fm Ab Bb

gva

vic - to - ry is sweet vic - to - ry!

Ab Fm Ab Bb Bb/C

gva

56

Sweet Sweet vic - to - ry

F2 F2/A

f

gva loco

o - ver — the en - e - my; gen - tle

Bb2(no 3) F/A C/G C/E

This system contains the first two staves of music. The vocal line (treble clef) begins with a whole note 'o - ver' followed by a half note 'the', a quarter note 'en', a quarter note 'e', a quarter note 'my;', and a half note 'gen - tle'. The piano accompaniment (bass clef) features a steady eighth-note bass line. Chords are indicated above the piano staff: Bb2(no 3), F/A, C/G, and C/E.

pow - er, — all — I ev - er need - ed.

F Bb Bb2 Bb/D F/C C

This system contains the next two staves. The vocal line continues with 'pow - er,' followed by a half note 'all', a quarter note 'I', a quarter note 'ev - er', and a half note 'need - ed.'. The piano accompaniment continues with the eighth-note bass line. Chords indicated are F, Bb, Bb2, Bb/D, F/C, and C.

62 MARCELO CARVALHO

Sweet Sweet vic - to - ry, —

F2 F2/A gva loco

This system contains the final two staves. A measure number '62' is in a box at the start of the piano staff. The composer's name 'MARCELO CARVALHO' is centered. The vocal line has 'Sweet Sweet' followed by a half note 'vic - to - ry,'. The piano staff includes performance markings 'gva' (glissando) and 'loco' (ad libitum). Chords indicated are F2 and F2/A.

I take it fi - nal - ly, strength for run -

Bb2(no 3) Bb $\frac{F}{A}$ F $\frac{C}{G}$ $\frac{F}{A}$

- ning. Sweet vic - to - ry, vic -

Bb2 $\frac{Bb}{D}$ $\frac{C}{E}$ F2 $\frac{F2}{A}$

gva loco

- to - ry! Sweet vic - to - ry! Sweet vic -

Bb2(no 3) Bb Dm C F2

gva

- to - ry, — vic - to - ry! Sweet vic - to - ry!

vic - to - ry!

8va *loco*

76

Sweet vic - to - ry, — vic - to - ry!

Sweet — vic - to - ry!

MARCELO CARVALHO

ff

Sweet vic - to - ry! Sweet vic - to - ry!

ff

"THAT'S NOT JESUS" – BIBLE STUDY

WRITTEN BY:
WAYNE WATSON

COMPILED BY:
LEAH A. AND STEVEN V. TAYLOR

SCRIPTURE REFERENCES:

COL. 1:16
LUKE 2:11
REV. 22:13
JOHN 14:6
JOHN 11:25

INSTRUCTIONS:

USING THE SCRIPTURE REFERENCES, FILL IN THE BLANKS ON THE FOLLOWING STATEMENTS.

STATEMENTS:

1. JESUS IS THE _____ OF ALL THINGS BOTH IN HEAVEN AND ON EARTH. ALL THINGS HAVE BEEN _____ BY HIM AND FOR HIM. (COL. 1:16)
2. JESUS SAID HE IS AND WAS AND IS TO COME. THE _____ AND THE _____. THE BEGINNING AND THE END. (REV. 22:13)
3. IF YOU BELIEVE IN JESUS, YOU WILL NEVER DIE BECAUSE HE IS THE _____ AND THE _____. (JOHN 11:25)
4. CHRIST WAS BORN AS THE _____ OF THE WORLD. (LUKE 2:11)
5. NO ONE CAN COME TO THE FATHER THROUGH RELIGIONS, PHILOSOPHIES, OR GOOD WORKS BECAUSE JESUS SAID HE IS THE _____, THE _____, AND THE _____. (JOHN 14:6)

ACTION POINT:

WHO IS JESUS TO YOU? WRITE OUT YOUR ANSWER.

That's Not Jesus

MARCELO CARVALHO

Words and Music by
WAYNE WATSON
Arr. by Steven V. Taylor

Very fast shuffle ♩ = 104 (♩ = ♩³)

13

G²
B

mf with energy

Cmaj7

simile

G²
B

Dsus

D

© Copyright 1988 and this arr. © 1989 by Word Music (a div. of WORD, INC.)
and Material Music (adm. by Word Music.)
All Rights Reserved. International Copyright Secured. Used by Permission.

CHOIR : unison

13

mf

That's not Je - sus. That's not

G2
B

Je - sus. That's not Je - sus.

Cmaj7 *G2*
B

MALE SOLO
mf

I

Dsus *D*

27

1st and 2nd times: MALE SOLO
3rd time: CHOIR unison

G

read the morn - ing pa - per to my sur - prise and
sto - ry graced the T. V. and the mag - a - zines too
have you seen the mas - ter - piece of Je - sus on the

mf

Cmaj7

shame, long, cross? said a black eye of em - bar - rass - ment been at - tached
and if my heart ain't bro - ken yet there must
Well if He's still a - hang - in' there I'm

MARCELO CARVALHO

35

Em7

to Je - sus' name; Some mor - tal man con -
be some - thing wrong; Be - cause but for the
hope - less, I am lost; I be - lieve the tomb is

G/B **C2(no 3)**

vict - ed of some mold - y mor - al sin, and the skep -
grace of God I know it could be me and all
emp - ty and the stone's been rolled a - way, and be - cause

1. *CHOIR joins SOLO*

tics that's wag their tongues and say, — "There goes that
of left all for this

G
D

1. *D* *F*

Je - sus a - gain."

C *G2*

47

That's not Je - sus. —

Cmaj7

That's not

This system contains the first system of a musical score. It features a vocal line with two staves (treble and bass clef) and a piano accompaniment with two staves (treble and bass clef). The key signature has one sharp (F#). The vocal line has a rest for the first two measures, followed by the lyrics "That's not" in the third measure. The piano accompaniment has a long, flowing melodic line in the right hand and a steady bass line in the left hand.

Je - sus —

This system contains the second system of the musical score. The vocal line continues with the lyrics "Je - sus —" across the two staves. The piano accompaniment continues with its melodic and bass lines.

Em7(4) Dsus

This system contains the third system of the musical score. The piano accompaniment has a chord change from Em7(4) to Dsus. The vocal line has a rest for the first two measures, followed by a note in the third measure.

(MALE SOLO)

MARCELO CARVALHO

Their

This system contains the fourth system of the musical score. The vocal line has a rest for the first two measures, followed by the lyrics "Their" in the third measure. The piano accompaniment has a rest for the first two measures, followed by a note in the third measure. The name "MARCELO CARVALHO" is written below the piano part.

D

This system contains the fifth system of the musical score. The piano accompaniment has a chord change from D to D. The vocal line has a rest for the first two measures, followed by a note in the third measure.

2nd ending: Male Solo only (cues)
3rd ending: Parts (sing no cues)

CHOIR Parts:
Both times

2.3.

me to do is help the world to see. That's not
trou - ble I still feel com - pelled to say,

2.3. G2

D D C2(no 3) D

60

Je - sus, He does - n't car - ry on that way, just some

D E Em Em7(4) C2(no 3) D

D E Em Em7(4) C2(no 3) D

flesh and blood like me and you, some - how gone a - stray. That's not

Bm7 Em7 Dsus D Gmaj7(no 3)

Bm7 Em7 Dsus D Gmaj7(no 3)

68

Je - sus, — no mat - ter what — they say, He does - n't

need me to de - fend — Him, — He just wants me to o -

Chord Chart:

Measure	Chord
68	C2(no 3)
69	Cmaj7
70	Em7
71	D
72	D/C

MARCELO CARVALHO

bey. — That's not

Chord Chart:

Measure	Chord
76	Bm7
77	Em7
78	C2
79	C/D

76

2nd time to

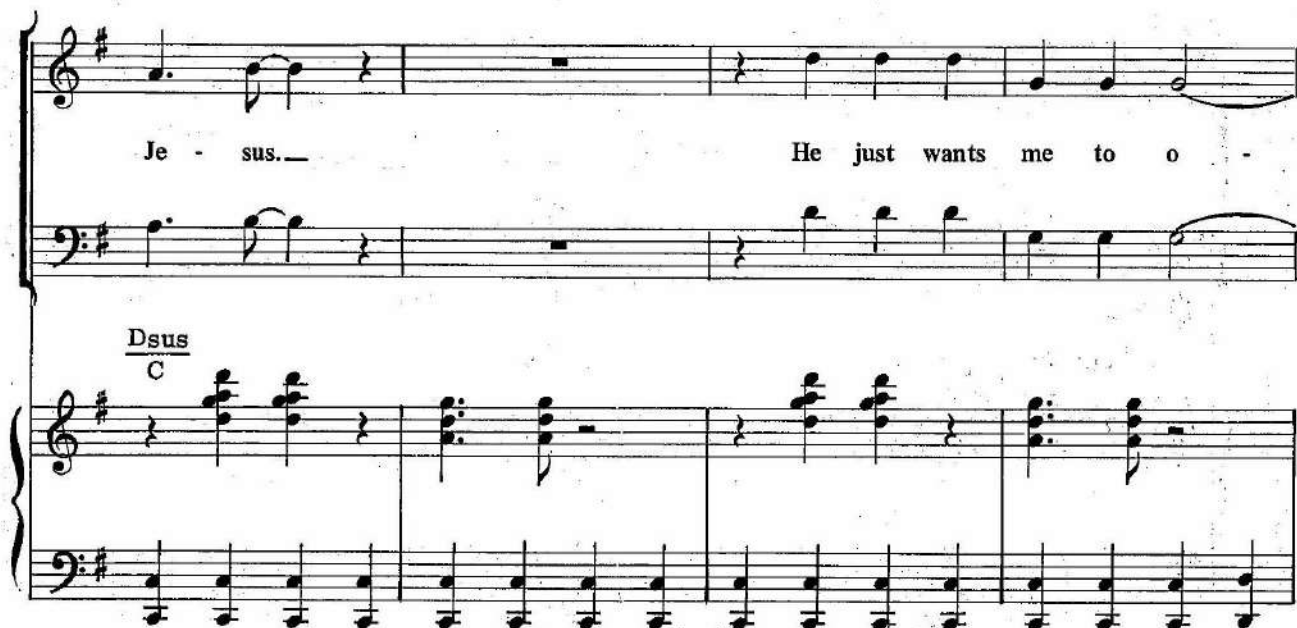
mf

Chord Chart:

Measure	Chord
84	G2(no 3)

Je - sus. — He just wants me to o -

Dsus
C

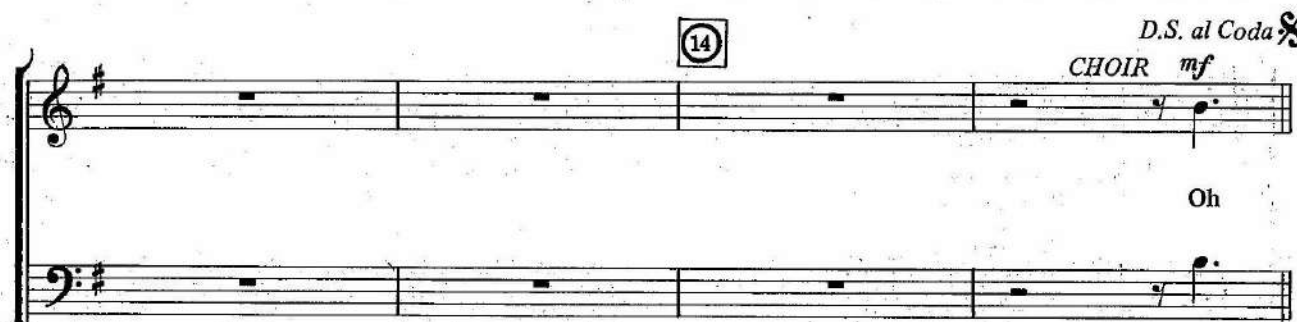


- bey. —

Em *D/E* *Em* *C⁶₉*



(14) *D.S. al Coda* *CHOIR mf* Oh



Dsus *D.S. al Coda*



Coda

94

mf

And if your vi - sion of — Him has

mf

If your vi - sion's

Coda

G2(no 3)

Em

got - ten some - how blurred

by a stumb - ling sol - dier in the

some - how blurred

by a sol - dier in the

F

D
F#

MARCELO CARVALHO

102

field. _____

Well I'd like to say, — "I'm sor - ry," and re - mind_

field. _____

I'll re - mind you

G

Em

— you of one thing: One day all the truth will be re -

of one thing:

D Am F

110

15

mp (*mp - f*)

vealed, That's not Je - sus, He does - n't

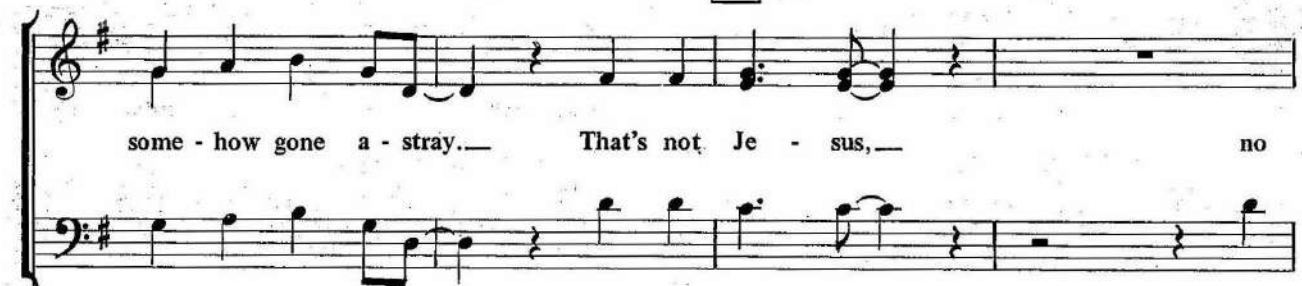
G/D D D/E Em Em7(4)

mp - f

car - ry on that way, just some flesh and blood like me and you,

C2(no 3) D D/C Bm7 Em7

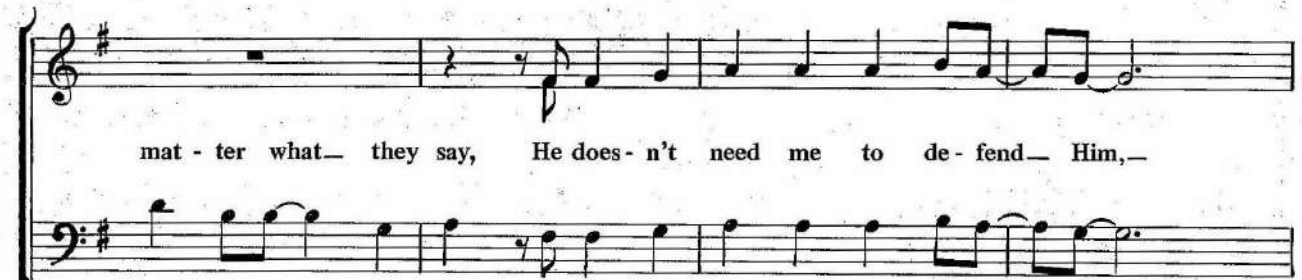
118



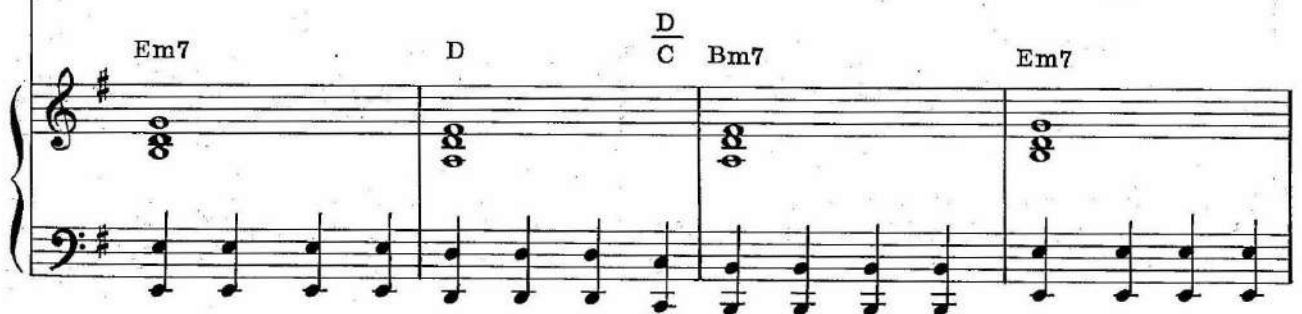
some - how gone a - stray. — That's not Je - sus, — no



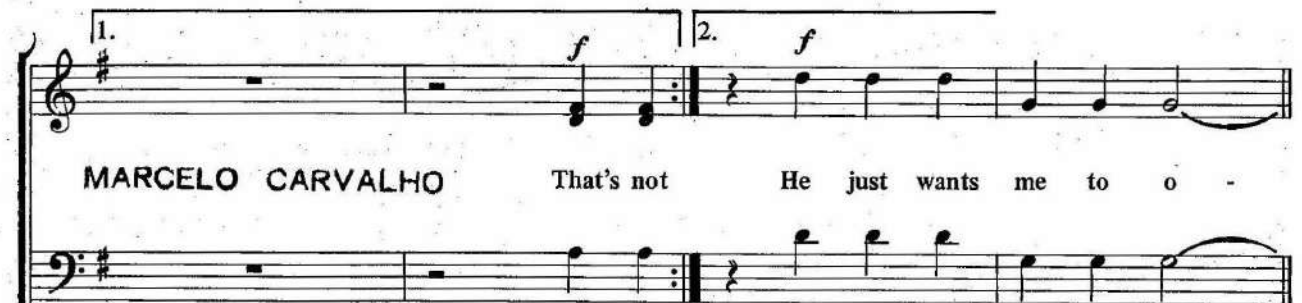
Dsus D Gmaj7(no 3) C2(no 3) Cmaj7



mat - ter what — they say, He does - n't need me to de - fend — Him, —



Em7 D $\frac{D}{C}$ Bm7 Em7



1. *f* 2. *f*
MARCELO CARVALHO That's not He just wants me to o -



1. Dsus D 2. C(2) $\frac{C}{D}$

128

Key signature: one sharp (F#).
Vocal line: "bey. ————— That's not"
Piano accompaniment: Treble clef has chords; Bass clef has a steady eighth-note pattern.

G2(no 3)

*f**Repeat once
then continue*

Vocal line: "Je - sus. ————— He just wants me to o -"
Piano accompaniment: Treble clef has chords; Bass clef has a steady eighth-note pattern.

Dsus
C

Piano accompaniment: Treble clef has chords; Bass clef has a steady eighth-note pattern.

136

Vocal line: "bey. ————— He just wants me to o -"
Piano accompaniment: Treble clef has chords; Bass clef has a steady eighth-note pattern.

Em

 $\frac{D}{E}$

Em

C2

 $\frac{C}{E}$ $\frac{D}{F\#}$

Piano accompaniment: Treble clef has chords; Bass clef has a steady eighth-note pattern.

142

Key: G major (one sharp)
Time: 4/4

Vocal lines:
- bey. _____ O - bey, _____
- o - bey, _____ o -

Piano accompaniment:
- Chords: G2(no 3), Dsus C
- Dynamics: *ff*

Composer: MARCELO CARVALHO

"AWESOME GOD" – BIBLE STUDY

WRITTEN BY:

RICH MULLINS

COMPILED BY:

LEAH A. AND STEVEN V. TAYLOR

SCRIPTURE REFERENCES:

JOB 42:2

JEREMIAH 32:27

ISAIAH 46:9-10

ISAIAH 45:6-7

LUKE 23:39-43

INSTRUCTIONS:

INDIVIDUALLY WRITE DOWN YOUR ANSWERS TO THE FOLLOWING QUESTIONS, USING THE SUGGESTED SCRIPTURE REFERENCES.

SUGGESTION: DIVIDE INTO GROUPS OF TWO AND DISCUSS EACH OTHER'S ANSWERS.

QUESTIONS:

1. WE HAVE HEARD THAT GOD IS OMNIPOTENT. ACCORDING TO JOB 42:2 AND JEREMIAH 32:27, WHAT DOES THAT MEAN?
2. OUR GOD IS AN AWESOME GOD. ACCORDING TO ISAIAH 45:6-7 AND ISAIAH 46:9-10, WHAT MAKES HIM SO AWESOME?
3. WE HAVE SEEN THAT GOD IS OMNIPOTENT AND TOTALLY SOVEREIGN. WHAT'S ANOTHER ATTRIBUTE SEEN IN LUKE 23:39-43?

ACTION POINT:

KNOWING THESE AWESOME ATTRIBUTES OF GOD, ASK HIM TO HELP YOU LIVE IN CONSTANT AWARENESS OF THEM. HOW COULD THIS AFFECT YOUR LIFE?

Awesome God

MARCELO CARVALHO

Words and Music by
RICH MULLINS
Arr. by Steven V. Taylor

Powerfully, in two $\text{♩} = 72$

16

F#m9

mf

with pedal

Bm7 C#m7 F#m7

gva

9

SOLO or GUYS unison

When He rolls up His sleeves... He ain't just

mp

Bm7 C#m7 F#m7

mp

loco

gva

loco

© Copyright 1988 Edward Grant, Inc.

All Rights Reserved. International Copyright Secured. Used by Permission.

(CHOIR unison)

mp

put - tin' on the Ritz. Our God is an awe - some God. (solo or unis.) There is

Bm7 C#m7 F#m

(CHOIR unis.)

thun-der in His foot-steps and light - 'ning in His fists. Our God is an awe - some

N. C. Bm7 C#m7

R.H.

17

God. And the Lord was - n't jok - in' when He kicked 'em out of E - den, it

F#m Bm7

mf

was-n't for no rea-son that He shed His blood. His re - turn is ver - y close and so you

C#m7 D

bet-ter be be-liev-in' that our God is an awe - some God. Our

MARCELO CARVALHO

Bm7 C#m7 F#sus F#m

25 God is an awe - some God, He reigns from

D A Esus E

4th time to

heav-en a - bove; with_ wis dom_ pow'r and love our_

4th time to

F#m D A

1.3. 2.
God is an awe - some God. Our God is an awe - some

1.3. 2.
Bm7 F#m C#m7 F#m Bm7 F#m C#m7

17
God.

F#m mf R.H.

38

(unis.)
mp

(solo or unis.) And when the sky was star - less in the void of the night, our

mp

Bm7

C#m7

F#m

mp

(solo or unis.)

God is an awe - some God. He spoke in - to the dark - ness and cre -

MARCELO CARVALHO

Bm7

C#m7

F#m7(11)

(unis.)

(CHOIR unis.)
mf

a - ted the light. Our God is an awe - some God. The

N. C.

Bm7

C#m7

F#sus

F#m

R.H.

46

judge-ment and wrath_ He poured out on Sod-om; the mer-cy and grace_ He

Bm7 *mf* *C#m7*

gave us at the cross; I hope that we have_ not too

D

quick - ly for- got-ten that our God is an awe - some God. Our

Bm7 *C#m7* *F#m* *D.S. al Coda*

Coda (18)

56

SOLO DESCANT-join 3rd time Our God is an

CHOIR DESCANT-join 2nd time

Coda

God is an awe - some God. Our God is an

Coda

Bm7 F#m C# C#m7 F#m D

1st time : Piano tacet
2nd and 3rd time: Play

MARCELO CARVALHO

awe - some God,

He reigns from heav-en a - bove

God

reigns

awe - some God, He reigns from heav-en a - bove with

A

Esus

E

F#m

F#m
E

with wis - dom— pow'r and love our— 1.2.

with pow'r God is an awe - some

wis - dom— pow'r and love our— God is an awe - some

D A Bm F#m C# C#7

3.

God. God is an awe - some God, our

God. Our God is an awe - some God, our

Both times

F#m A E Bm F#m C# C#7 F#m

66

(Descants join with choir)

God is an awe - some God, our God is an awe - some

rit.

Bm $\frac{F\#m}{C\#}$ C#7 F#m Bm7 $\frac{A2}{C\#}$ C#m7

rit.

a tempo

MARCELO CARVALHO

mf

God.

mf

mf a tempo

f

F#m

73

rit.

Our God is an awe - some God.

rit.

Bm7 C#m7 F#m

rit.

"WHATEVER YOU ASK" – BIBLE STUDY

WRITTEN BY:
PHILL McHUGH
MICHELE WAGNER

COMPILED BY:
LEAH A. AND STEVEN V. TAYLOR

SCRIPTURE REFERENCES:

EPH. 4:1-2	II TIM. 3:16-17
EPH. 4:24	JUDE 24
I THES. 3:11-13	COL. 3:26
I THES. 4:7	PHIL. 4:6
ISAIAH 40:28-31	I PETER 5:7
PHIL. 4:13	

INSTRUCTIONS:

AS A GROUP, ANSWER THE FOLLOWING QUESTIONS USING THE SCRIPTURE REFERENCES. WRITE DOWN YOUR ANSWERS AS YOUR DIRECTOR ASKS THE QUESTIONS.

QUESTIONS:

1. IN EPHESIANS 4:1-2, 4:24, I THES. 3:11-13 AND I THES. 4:7, FIND AT LEAST FIVE THINGS THAT GOD ASKS US TO BE AND LIST THEM. LIST THREE THAT ARE MENTIONED IN THE FIRST VERSE OF "WHATEVER YOU ASK."
2. WHERE DOES THE BIBLE TELL US THAT WE CAN GET THE ABILITY TO BE ALL HE ASKS US TO BE? (ISAIAH 40:28-31, PHIL. 4:13)
3. WHAT POWERFUL TOOLS HAS GOD GIVEN US TO HELP US BECOME ALL HE ASKS US TO BE? (II TIM. 3:16-17, COL. 3:26, PHIL. 4:6, I PETER 5:7)

ACTION POINT:

DECIDE YOU WILL SPEND ONE WEEK (FIVE DAYS) READING FOUR CHAPTERS A DAY (FIVE ON THE FIFTH DAY) OUT OF THE BOOK OF JOHN. THEN SPEND FIVE MINUTES IN PRAYER ASKING GOD TO HELP YOU BE WHAT HE WANTS YOU TO BE. (THIS SHOULD TAKE ABOUT TWENTY MINUTES A DAY.)

Whatever You Ask

MARCELO CARVALHO

Words and Music by
PHILL McHUGH and MICHELE WAGNER
Arr. by Steven V. Taylor

With sincerity ♩ = 84

19 G2 Em7(4) Cmaj9

mp

5 WOMEN or SOLO G2 *mp*

$\frac{C}{D}$

Lord, I see — the things You ask of me, —

Em7(4) Cmaj9

faith-ful-ness, ho-li-ness and pu-ri-ty. — I love Your truth,

Copyright ©1987 River Oaks Music Co. / Meadowgreen Music Co.
This arr. copyright ©1989 River Oaks Music Co. / Meadowgreen Music Co.
All rights adm. by Tree Pub. Co., Inc. - 8 Music Sq. W., Nashville, TN 37203
International Copyright Secured. All Rights Reserved. Used by Permission.

G2

I long to show it to the world for You. — So

13

Lord, I need — Your help to un - der - stand, — the oth - er per - son that I

MEN *mp*

some - times am, — I nev - er want to live a day that

Cmaj9

21

mf div.

I can't say — to — You: Lord, what - ev - er You ask — I

G2 C/D D Gsus G Am7

mf

MARCELO CARVALHO

want to o - bey — You, a ser - vant's heart. — Lord, what -

to let my life beat — with a ser - vant's heart. —

C C/D D Bm7 Em7 D/E C C/D

25

ev - er You ask; — I know that You can give me wis - dom, and cour -

Gsus G Am7 G/B C B7sus B/D# Em D

age to e - qual the task, — Lord, what - ev - er You ask. —

mp (20)

C *G/B* *Am7* *C/D* *G2* *mp*

32 *WOMEN* *mf* that steals a - way, —

MEN or SOLO *mf* I face so much that steals a - way —

Ab2 *Ab* *Ab2* *Ab* *mf*

to serve or pray. —

the will to make the time to serve or pray, — and there are days I don't

Fm7(4) *Fm7* *Fm7(4)* *Fm7* *Ab2* *Ab*
Db *Db*

take up Your cross— and fol - low You, —

Ab2 Db Ab2 Ab Ab2 Ab

MARCELO CARVALHO

40

I can talk to You, —

But I have learned that I can talk to You, —

Ab2 Ab Ab2 Ab

I'm go - ing through —

You know ev - 'ry - thing I'm go - ing through; — If

Fm7(4) Fm7 Fm7(4) Fm7

know that You can give me wis-dom, and cour - age to e - qual the task, —

Chords: Db, Csus, C/E, Fm, Eb, Db, Ab/C

MARCELO CARVALHO

— Lord, what - ev - er You ask. — I know — that You can give me

Chords: Bbm7, Db/Eb, Ab, Ab/C, Db, Csus, C/E

wis - dom, and cour - age to e - qual the task, —

Chords: Fm, Eb, Db, Ab/C, Bbm7

21

Lord, what-ev-er You ask, — You ask. Lord, what -

ff

Bbm
Eb

A^b

D
E

E

(drum fill)

ff

65

ev-er You ask, — I want to o-bey— You, a ser-vant's

to let my life beat— with a

Asus A *Bm7* *D* *D*
E *E* *C#m7* *F#m7* *E/F#*

69

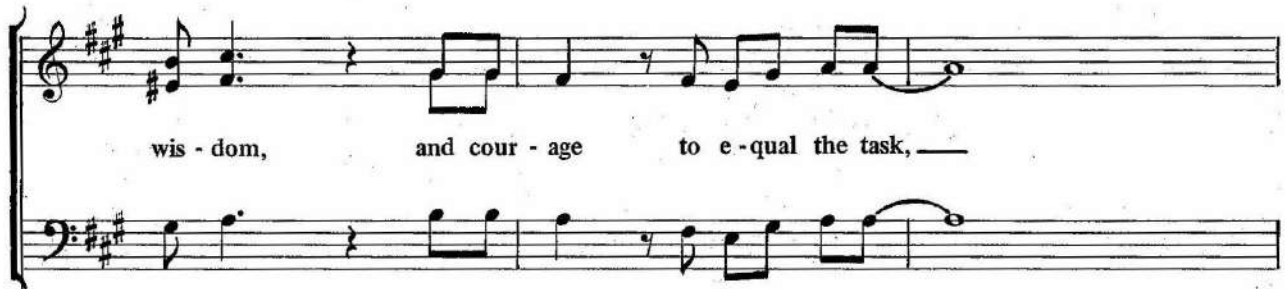
heart. — Lord, what - ev - er You ask, — I know that You can give me

ser - vant's heart. —

D *D*
E

Asus A *Bm* *A*
C#

D *C#sus* *C#*
E#

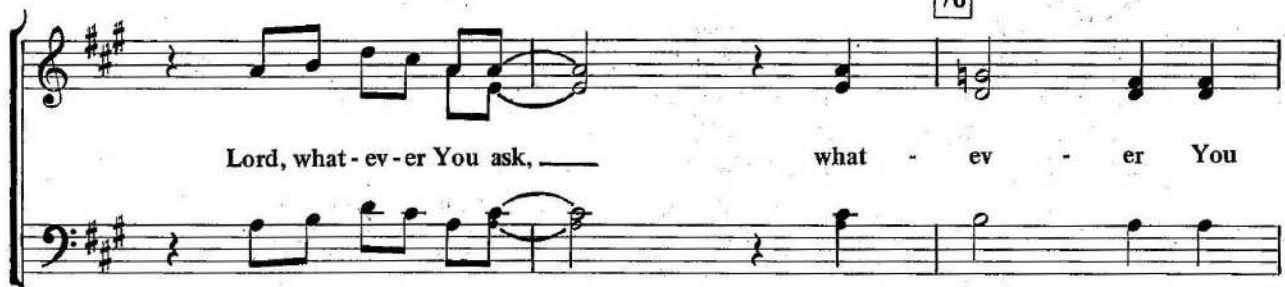


wis - dom, and cour - age to e - qual the task, —



F#m E D $\frac{A}{C\#}$ Bm7

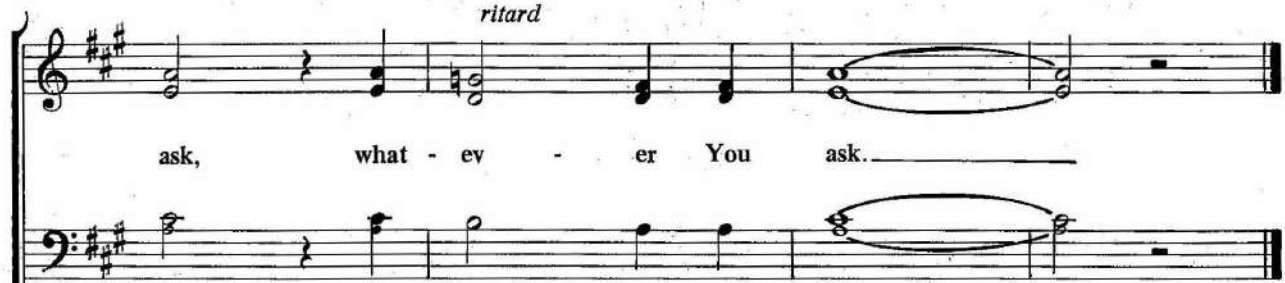
MARCELO CARVALHO



Lord, what - ev - er You ask, — what - ev - er You



$\frac{D}{E}$ A A2 Em7 $\frac{D}{G}$



ask, what - ev - er You ask. —

ritard



A A2 Em7 $\frac{D}{G}$ A

ritard

"SOMETIMES I'M SAMSON" – BIBLE STUDY

WRITTEN BY:
LARRY BRYANT

COMPILED BY:
LEAH A. AND STEVEN V. TAYLOR

SCRIPTURE REFERENCES:

JUDGES 15:14-16

JUDGES 16:18-30

II SAMUEL 7:18-29

JOHN 20:24-29

JOHN 14:5

INSTRUCTIONS:

DIVIDE INTO THREE SMALL GROUPS.

GROUP I - SAMSON (JUDGES 15:14-16, 16:18-30)

GROUP II - DAVID (II SAMUEL 7:18-29)

GROUP III - THOMAS (JOHN 20:24-29)

APPOINT SOMEONE IN EACH GROUP TO READ THE
CORRESPONDING SCRIPTURE.

DISCUSS THE FOLLOWING QUESTIONS.

QUESTIONS FOR DISCUSSION:

1. LIST AT LEAST THREE CHARACTERISTICS OF YOUR BIBLICAL PERSON.
2. DO YOU RELATE TO ANY OF THESE CHARACTERISTICS?
3. WHAT WAS GOD'S RESPONSE TO EACH BIBLICAL PERSON'S SITUATION? HOW THEN DOES GOD RESPOND TO YOU IN YOUR EVERYDAY SITUATIONS?

ACTION POINT:

WITH JESUS AS YOUR ROLE MODEL, CHOOSE ONE OF HIS
CHARACTERISTICS TO FOCUS ON THIS WEEK.

EXAMPLE: PATIENCE
KINDNESS

Sometimes I'm Samson

MARCELO CARVALHO

Words and Music by
LARRY BRYANT
Arr. by Steven V. Taylor

Moderately, in two $\text{♩} = 84$

22

mp

Dsus C D Dsus E Dsus C D

Dsus C D Dsus E Dsus C D

Dsus C D Dsus E Dsus C D

Dsus C D Dsus E Dsus C D

Copyright © 1986 Stonebrook Music Co.
This arr. copyright © 1989 Stonebrook Music Co.
All rights adm. by Tree Pub. Co., Inc. - 8 Music Sq. W., Nashville, TN 37203
International Copyright Secured. All Rights Reserved. Used by Permission.

17 *SOLO (MALE or FEMALE)* *mp*

*Ds**sus* *C* *D* *Ds**sus* *E* *Ds**sus* *C* *D*

Of - ten in — the Word I look and peo - ple there — I see are

*Ds**sus* *C* *D* *Ds**sus* *E* *Ds**sus* *C* *D*

per - fect mir - ror i - mag - es of what I find — in me. On

25 *F* *G/C* *C* *F* *C2(no 3)*

ev - 'ry page — there's sure to be — a life I know — I'll find that in

Bb *Eb* *Eb* *F/Bb* *Bb* *Am7* *D/E* *Em*

one way or — an - oth - er is ver - y much — like mine, —

CHOIR joins SOLO

ver - y much like mine. Oh,

C Dsus D $\frac{G2}{B}$



MARCELO CARVALHO

36

some - times I'm Sam - son, with the strength to con - quer

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

mf



an - y - thing. Some - times I'm Da - vid, when my

$\frac{D}{C}$ C $\frac{G}{A}$ Am7 $\frac{G}{A}$ $\frac{G}{F}$ F



44

heart is right_ and I feel_ just like_ a king. Some - times_ I'm

Chords: D/E, Em7, C, D, G, G/C, C, G/C

2nd time to

Thom - as when dis - be - lief_ takes hold.

Chords: G/D, D, D/G, G/B, C2

2nd time to

Oh.

Chords: Am, G, D/F#, Em, Dsus, D

$\frac{Dsus}{C}$ D $\frac{Dsus}{E}$ $\frac{Dsus}{C}$ D

mp

23 $\frac{Dsus}{C}$ D $\frac{Dsus}{E}$ $\frac{Dsus}{C}$ D

60 $\frac{Dsus}{C}$ *mp* WOMEN unison D $\frac{Dsus}{E}$ $\frac{Dsus}{C}$ D

All the strengths — and weak - ness - es, they're in black — and white, but

mp

MARCELO CARVALHO

$\frac{Dsus}{C}$ D $\frac{Dsus}{E}$ $\frac{Dsus}{C}$

then one life — I read a - bout — stands in a dif - f'rent

68

light. There's fire in His com - pas - sion, a per - fect soul I

MEN mp

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

see; Ev - 'ry - thing a - bout this man is what I want to

C2(no 3) $\frac{Bb}{Eb}$ Eb $\frac{F}{Bb}$ Bb Am7

(ALL) be, all I want to be, Oh,

D.S. al Coda mf

D.S. al Coda

$\frac{D}{E}$ Em C Dsus D $\frac{G2}{B}$

⊕ Coda

Oh — to be — like Je - sus is the de -

⊕ Coda

Am G $\frac{D}{F\#}$ Em $\frac{D}{F\#}$ G C

(24)
83

si - re of — my soul. —

$\frac{C}{D}$ $\frac{Dsus}{C}$ D $\frac{Dsus}{E}$

MARCELO CARVALHO

Ah — is the de -

$\frac{Dsus}{C}$ D $\frac{Dsus}{C}$

MALE SOLO

si - re of my soul. Of

mf

D Dsus/E Dsus/C D

91

all the lives I've fan-cied liv-ing peo-ple I've ad-mired the most,

mf

D/F# G D/F# G C G/A D

CHOIR joins SOLO

He's the on-ly one worth giv-ing all the dreams I've

mf

G/A Am7 G/A D D/E Em7 C

all the dreams I've dreamed, hopes I've hoped. Oh,

dreamed all the hopes I've hoped.

D $\frac{D}{E}$ Esus E $\frac{A2}{C\#}$

102

some - times— I'm Sam - son, with the strength to con - quer

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

f

MARCELO CARVALHO

an - y - thing. Some - times— I'm Da - vid, when my

$\frac{E}{D}$ D $\frac{A}{B}$ Bm7 $\frac{A}{B}$ $\frac{A}{G}$ G

110

heart is right, and I feel just like a king. Some - times I'm

Thom - as, when dis - be - lief takes hold.

Oh to be like Je - sus

1.

1. F#m E(add 4)

The musical score is written in E major (three sharps: F#, C#, G#). It consists of three systems of music. Each system has a vocal line (treble and bass staves) and a piano accompaniment (treble and bass staves). The first system includes the lyrics 'heart is right, and I feel just like a king. Some - times I'm'. The piano accompaniment for this system features chords: E/F#, F#m7, D, E, A, A/D, D, and A/D. The second system includes the lyrics 'Thom - as, when dis - be - lief takes hold.'. The piano accompaniment features chords: A/E, E, E/A, A/C#, and D2. The third system includes the lyrics 'Oh to be like Je - sus'. The piano accompaniment features chords: Bm, A, E/G#, F#m, E/G#, A, and a first ending with F#m and E(add 4). The score ends with a double bar line and repeat dots.

2. 119

is the de - si - re of — my soul, —

$\frac{D}{E}$ Asus A

is the de - si - re of — my

Asus A Asus A

MARCELO CARVALHO

soul. —

Asus A

"THE LONG ARM OF THE LORD" – BIBLE STUDY

WRITTEN BY:
WAYNE WATSON

COMPILED BY:
LEAH A. AND STEVEN V. TAYLOR

SCRIPTURE REFERENCES:

LUKE 15:3-7
LUKE 15:8-10
LUKE 15:12-24

INSTRUCTIONS:

DIVIDE INTO THREE SMALL GROUPS.

GROUP I - THE LOST SHEEP

GROUP II - THE LOST COIN

GROUP III - THE PRODIGAL SON

APPOINT SOMEONE IN EACH GROUP TO READ THE CORRESPONDING SCRIPTURE. DISCUSS THE FOLLOWING QUESTIONS.

QUESTIONS:

1. BASED ON THESE SCRIPTURES, DOES GOD EVER GIVE UP ON FINDING LOST PEOPLE? WHY NOT?
2. HOW DOES OUR FATHER FEEL, ACCORDING TO THESE PASSAGES, WHEN HIS LOST CHILDREN ARE FOUND?
3. READ THROUGH THE VERSES OF THIS SONG. DISCUSS AMONG THE GROUP WHICH VERSE YOU RELATE TO AND WHY.

ACTION POINT:

WHILE IN YOUR SMALL GROUPS, PRAY FOR SPECIAL FRIENDS OF YOURS WHO NEED SALVATION.

© 1989 MEADOWGREEN MUSIC CO.

The Long Arm of the Lord

MARCELO CARVALHO

Words and Music by
WAYNE WATSON
Arr. by Steven V. Taylor

Steadily, with a beat ♩ = 120

(25)

2

mf

The long arm _____ of the

Em7 F#m7 Bm

mf

gva loco

Lord. _____ The long arm _____

A/B G/B

of the Lord, the

A
B

This system contains the first two systems of the musical score. The first system has two vocal staves (treble and bass clef) with lyrics "of the Lord, the". The piano accompaniment is in the third system, with a treble staff containing a long sustained chord and a bass staff with a rhythmic pattern. A chord change from A to B is indicated above the piano treble staff.

Lord.

Bm
(guitar solo)

f

This system contains the third and fourth systems of the musical score. The vocal staves continue with the word "Lord." and have long sustained notes. The piano accompaniment in the fourth system features a guitar solo in the treble staff, marked with a forte (f) dynamic. The bass staff continues with a rhythmic pattern.

Em
B

Bm

This system contains the fifth and sixth systems of the musical score. The vocal staves are empty. The piano accompaniment in the sixth system continues with a rhythmic pattern in the bass staff and chords in the treble staff. Chord changes from Em/B to Bm are indicated above the piano treble staff.

CHOIR unison

mf

A

Em

A

Bm

19

mil-lion dark al-leys you can hide in, take a tun-nel to the cen-ter of the

B2sus
F#

Bm

B2sus

Bm

B2sus

Bm

mf

MARCELO CARVALHO PARTS

earth, con-vinced you've got no-bod-y to con-fide in, they've got you

Em

 $\frac{D}{F\#}$

G

 $\frac{D}{G}$

G

 $\frac{D}{G}$

(male solo) 27

ques-tion-ing the sum of what you're worth. *(solo)* : Well pec-ple la-bel you the black sheep of the

mf

G D Asus A Bm B2sus

fam-'ly, and come col-lect up-on your prod-i-gal re-ward, 'cause you can.

ALL mf

Bm B2sus Bm B2sus F# Em D F#

nev-er out-run or go be-yond the reach-es of the long arm of the

G D Bm G Asus A

CALLAWAY TO JOHAN

34

Lord. The long arm,

Bm $\frac{A}{B}$

26

the long arm of the

$\frac{G}{B}$

MARCELO CARVALHO

SOLO *mf* 42

Lord. I've been a - shamed, I've been hum-bled and for -

$\frac{A}{B}$ Bm B2sus

giv - en. I've been chas - tened by the Fa - ther's lov - ing

SOLO
mf

Bm B2sus Bm B2sus

hand. Oh, but still at times I go on with my e - vil, it seems to

DUET
mf

$\frac{Em}{B}$ $\frac{D}{F\#}$ G $\frac{D}{G}$ G $\frac{D}{G}$

SOLO
mf

con - sti - tute the na - ture of a man. — But for -

G D Asus A

50

give - ness is as close as my con - fes - sion, and my

SOLO mf

Bm B2sus Bm B2sus

sin am - pu - tat - ed by His sword, 'cause I can nev - er out - run or

ALL f

Bm B2sus $\frac{Em}{B}$ $\frac{D}{F\#}$ G

f

MARCELO CARVALHO

go be-yond the reach - es of the long - arm of the Lord.

Bm (guitar solo)

D Bm G Asus A

27

If He

MEN *f*

Em A Bm

61

ALL

gave to me all that I de-serve, this could be my fi-nal

Dsus G D G Dsus G D G G

f

gva

breath. But with com - pas-sion in His eyes He's draw - ing me home,

Bm A G D G G Bm7

loco *gva* *loco*

in - to His arms, in - to His ten - der arms of rest.

Em7(4) Asus A F#m7 Bsus Bm

(28) *CHOIR unison*
f
There are

Bsus Bm Bsus G Gmaj7 Bsus G A

73 MARCELO CARVALHO

pa - gans at the cor - ners of cre - a - tion mak - ing

Bm B2sus Bm B2sus
f

PARTS

light of this sal - va - tion that we know, and with a

Chords: Bm, B2sus, Em/B, D/F#

small nar - row mind I give them o - ver to the

Chords: G, D/G, G, D/G

pas - sion of the god - less seed they sow. But in

Chords: G, D, Asus, A

81

truth they have just as much po - ten - tial to be

Bm B2sus Bm B2sus

god - ly and per - fect - ed by the Word, 'cause

Bm B2sus $\frac{Em}{B}$ $\frac{D}{F\#}$

MARCELO CARVALHO

no one in this world can slip be - yond the reach - es of the

G D Bm

long_ arm of_ the Lord. No one in this world can

G Asus A Bm A G

slip be - yond the reach - es of the long_ arm

D Bm G

93

of the Lord. The

Asus A Bm

ff

long arm of the Lord, the

A/B G/B

Lord, the long arm of the

A/B

MARCELO CARVALHO

Lord.

N.C. ff

"JESUS SAVES" – BIBLE STUDY

WRITTEN BY:
PRISCILLA OWENS
WILLIAM J. KIRKPATRICK

COMPILED BY:
LEAH A. AND STEVEN V. TAYLOR

SCRIPTURE REFERENCES:

JOHN 3:16,17	ROMANS 5:8
JOHN 10:10	EPH. 2:8,9
ROMANS 3:23	JOHN 1:12
ROMANS 6:23	ROMANS 10:9,10
JOHN 14:6	

INSTRUCTIONS:

AS A GROUP, ANSWER THE FOLLOWING QUESTIONS USING THE SUGGESTED SCRIPTURE REFERENCES.
(DIRECTOR SHOULD LEAD DISCUSSION.)

QUESTIONS:

1. WHY IS OUR SALVATION IMPORTANT TO GOD? (JOHN 3:16,17, JOHN 10:10)
2. WHAT IS SO IMPORTANT ABOUT BEING SAVED? (ROMANS 3:23, 6:23)
3. WHAT IS THE ONLY WAY THAT GOD HAS PROVIDED FOR US TO BE SAVED? (JOHN 14:6, ROMANS 5:8)
4. DOES LIVING A "GOOD" LIFE GUARANTEE OUR BEING SAVED? (EPHESIANS 2:8,9, JOHN 1:12)
5. HOW DOES THE BIBLE SAY THAT WE RECEIVE SALVATION? (ROMANS 10:9,10)

ACTION POINT:

DIVIDE INTO GROUPS OF THREE OR FOUR AND SHARE YOUR OWN PERSONAL SALVATION EXPERIENCE.

IF YOU HAVE NOT MADE THIS DECISION, ASK FOR PRAYER THAT YOU MAY BEGIN TO UNDERSTAND GOD'S LOVE FOR YOU.

IF YOU'RE READY TO BE SAVED, PRAY THE FOLLOWING PRAYER AND SHARE YOUR DECISION WITH AN ADULT LEADER.

PRAYER: DEAR LORD,

I KNOW I'M A SINNER. THANK YOU FOR SENDING JESUS TO DIE ON THE CROSS FOR MY SIN. I BELIEVE THAT YOU DIED AND ROSE FROM THE GRAVE SO THAT I COULD HAVE ETERNAL LIFE. THE BEST I KNOW HOW, RIGHT NOW I RECEIVE YOU AS MY SAVIOUR AND LORD.
IN JESUS' NAME, AMEN!

Jesus Saves

MARCELO CARVALHO

Words by P.J. OWENS

Music by WILLIAM J. KIRKPATRICK
Arr. by Steven V. Taylor and Billy Simon

With energy ♩ = 104

(29) $\frac{D}{F\#}$ G $\frac{C}{E}$ F F2(no 3)

The piano introduction consists of two systems of music. The first system is marked with a circled '29' and a 'mf' dynamic. It features a treble and bass staff in 4/4 time with a key signature of two sharps (F# and C#). The treble staff has chords and single notes corresponding to the chords D/F#, G, C/E, F, and F2(no 3). The bass staff has a rhythmic accompaniment of eighth and sixteenth notes.

$\frac{D}{F\#}$ G $\frac{C}{E}$ F F2(no 3)

The second system of the piano introduction continues the same musical material as the first system, maintaining the same chords and rhythmic pattern.

mp

Je - sus saves! Je - sus saves!

Je - sus saves! Je - sus

The vocal melody is written on a single staff in treble clef. It begins with a melodic line for 'Je - sus saves!' followed by a rest, then another melodic line for 'Je - sus saves!'. The bass staff provides a simple harmonic accompaniment with whole and half notes.

A $\frac{Em}{G}$ A $\frac{Em}{G}$ A $\frac{Em}{G}$

sub. mp

The piano accompaniment for the chorus is written on a grand staff. The treble staff has a melodic line with chords A, Em/G, A, Em/G, and A. The bass staff has a simple harmonic accompaniment with whole and half notes. The dynamic is marked 'sub. mp'.

Copyright © 1989 Meadowgreen Music Co.
This arr. copyright © 1989 Meadowgreen Music Co.
All rights adm. by Tree Pub. Co., Inc. - 8 Music Sq. W., Nashville, TN 37203
International Copyright Secured. All Rights Reserved. Used by Permission.

9

mf

Je - sus saves!

saves!

1. We have heard the joy - ful sound
(2. Give the) winds a might - y voice

mf

A *Em* *G* A *Em* *G*

Je - sus saves! Je - sus saves!

Spread the
Let the

A *Em* *G* A *Em* *G* A *Em* *G*

Je - sus saves! Je - sus

ti - dings all a - round
na - tions now re - joice!

A *Em/G* A *Em* *G*

saves! Je - sus saves!

Dear the
Shout sal -

C D C D C/D D

17 *f* Bear the news to ev - 'ry land;
Sal - va - tion full and free;

news va tion to ev - 'ry land;
full and free;

Am7 G Bb/F Dm7

f *gva* *loco*

MARCELO CARVALHO

climb the steeps and
high - est hills and

climb the steeps and
high - est hills and

Am E G Am G/B Am/C Am7 G

gva

cross the waves.
deep - est caves.

Bb/F Dm7 E Esus E

gva *loco* *gva*

24 *mf* 30

Je - sus! Je - sus saves! Je - sus

mf

On-ward 'tis our Lord's com-mand—
This our song of vic - to - ry —

A Em/G A Em/G

mf

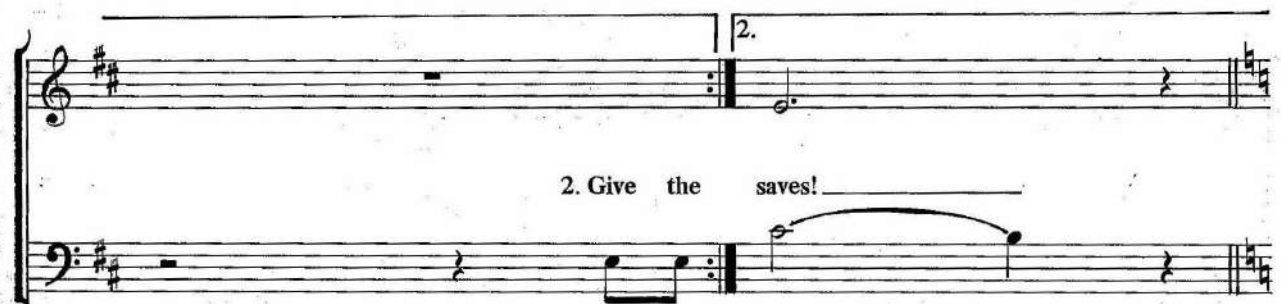
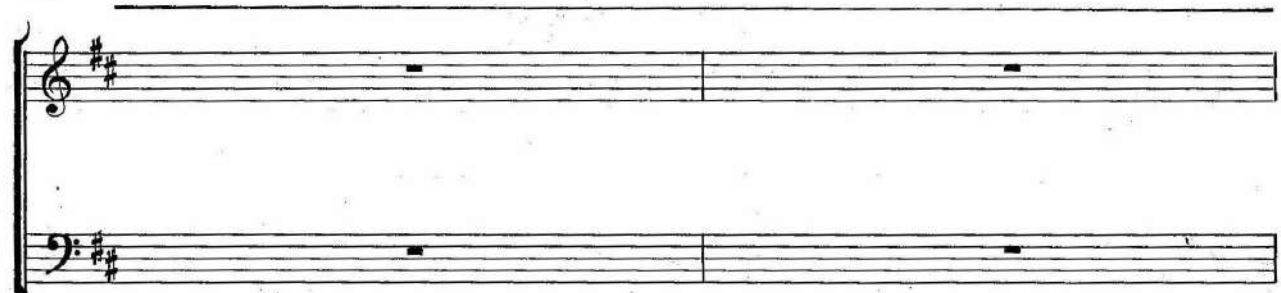
gva *loco*

1.

saves! Je - sus saves!

1.

A Em/G A Em/G D/F# G C/E F



33

MARCELO CARVALHO



1. I know He saves! 2. (31)

1. G_{sus} G G_{sus}/A G/B 2. $F2(add D)$

gva

39 Sing 3 times S. *A.f* Raise your

f Je - sus

D_{sus} $\frac{G}{A}$ D G Am7

loco *gva*

Je - sus, tell the

voic es, Je - sus

$\frac{G}{B}$ $\frac{D}{C}$ $\frac{G}{D}$ G Am7

loco *gva*

1.2. Je - sus, na - tions! saves! 3. Je - sus, na - tions! saves!

1.2. G/B D G/D loco 3. G/B D 8va - loco

44 Raise all your voices;

D F# G C E F F2(no 3)

MARCELO CARVALHO

tell all the na - tions Je - sus - saves! ff

D F# G C E F G ff 8va

BOMPASTOR 5.94

282421092105
STEVEN V TAYLOR COL

AWESOME GOD
JESUS SAVES
PRAY FOR ME
PSALM I
SOMETIMES I'M SAMSON
SWEET VICTORY
THAT'S NOT JESUS
THE LONG ARM OF THE LORD
THE THRONE
WHATEVER YOU ASK

Steven V. Taylor

WORD MUSIC
MEADOWGREEN