

A World Song

Words and Music by
GERON DAVIS, JOEL LINDSEY,
and JEFF BUMGARDNER
Arranged by Geron Davis
and Jonathan Sawyer

Tribal feel ♩ = 92

(Perc. loop) *mf*

5

CHOIR
mf

Oh weh_ oh

mf

Schmmm

G

(perc. loop continues)
p ————— *f*

mf

8

weh oh _____

Oh _____

unis.

unis.

Oh _____

Em⁹

11

Ooo _____

Oh _____ weh

Ooo _____

Schmmm _____

G²

G

4

14

mp Male SOLO

There's a twelve-year-old_ in Af - ri - ca

16

Male DUET (*harm. cues*)

mp

I may nev - er see._ There's a moth - er up_ in Den - mark with a

18

mf TRIO (*Female sing lowest cues*)

ba - by on_ her knee._ Mul - ti - ply them by_ a bil - lion,

20 *unis.*

then add me_ and you._ The mes-sage of_ this gos - pel is-n't

F2 Eb2

22 *div.* **CHOIR**
mf

just for one_ or two. It's a world_

C(no3) Dsus D

24 *mf unis.*

song. It's a world_

mf unis.

Ring-ing through the na - tions far_ and wide._

G *mf*

6

26

song. _____ The grace melody

Ring - ing out to ev - 'ry tongue and tribe.

Em⁷

28

_____ and hope of Je - sus we're sing - ing loud and clear. _____ A world

G²

G²

Em⁹

30

song. _____ so all can hear.

F

D

N.C.

G

32

unis.
Oh
Em⁷

34

unis.
Oh
Ooo
Ooo
G²
C

36

Oh weh
Schmmm
G²

38

Female SOLO
mp

We must sing it to the con - ti - nents 'til
unis.

oh 'Til
unis.

mp

Em7

40

ev - 'ry - bod - y knows, with our voic - es joined to - geth - er like a

ev - 'ry - bod - y knows, like a

G²
C

Em7

42

glob-al ra-di-o. Now it's time to raise the vol-ume of this
glob-al ra-di-o. Ah

G^2 A_m7

44

an-them to the lost. You are loved and you are wel-comed in the
Loved and you are wel-comed,

F^2 E_b^2

46 *mf*

king - dom of the cross. It's a world_

king - dom of the cross. It's a world_

C(no3) D sus D

48 *mf unis.*

(Solo joins Choir)

song. It's a world_

Ring-ing through the na - tions far and wide_

G

50

song. The grace

Em7 Ring-ing out to ev - 'ry tongue and tribe.

52

and hope of Je - sus we're ring-ing loud and clear. A world

G² C G B Em⁹

54

song so all can hear.

F D N.C. G

Detailed description of the musical score: The page contains three systems of music. The first system (measures 50-51) shows a vocal line starting with a long note on 'song.' followed by 'The grace'. The piano accompaniment features a steady eighth-note bass line. The second system (measures 52-53) continues the vocal line with 'and hope of Je - sus we're ring-ing loud and clear. A world'. The piano part includes chords G², C, G, B, and Em⁹. The third system (measures 54-55) shows the vocal line ending with 'song so all can hear.' The piano part concludes with chords F, D, N.C., and G.

12

56

f unis.

To the dis - en - chant - ed, all the

f

58

mf Altos only

To the dy - ing and the lost, to the
(melody)

bro - ken and the bruised;

Gm7 *Bb*

60

f Add Sopranos

hurt - ing and a - bused; A - round the world, a - round the cor - ner, they are

Gm7 *Bb2*
Eb

62

list-'ning for_ the sound_ of a song of love_ and free - dom that will

B \flat
D *Cm⁷*

64

turn their world_ a - round. It's a world_

mf unis.

unis.

E \flat *Cm* *D⁷ sus* *D*

66

song It's a world_

f

G

sub. mp

14

68

(Solo continue to ad lib through end)

— song, ring-ing to — the na - tions far — and wide. — It's a world —

A

f

70

— song, reach-ing out — to ev - 'ry tongue and tribe. — The grace —

F#m7

72

— and hope — of Je - - sus we're sing-ing loud — and clear. — A world —

A²
D

A⁺
C#

F#m⁹

74

— song.— It's a world — song,— ring-ing to — the na-

G E A

76

- tions far — and wide.— It's a world — song,— reach-ing out — to ev -

F#m7

78

- 'ry tongue and tribe.— The grace and hope of Je - sus we're

A²
D

16

80

sing-ing loud and clear. The grace and hope of Je - sus,

A Bm7

82

ring-ing loud and clear. The grace and hope of Je - sus, we're

A F#m7 E D

84

sing-ing loud and clear. A world song so all can hear,

A F#m7 G E N.C.

86

unis.

all can hear, — so all can hear,

A

mf

88

so all can hear

F#m7

90

ff

so all can hear!

G2 C F2 Bb Eb2 Ab Bb Esus N.C. A(no3)

ff

Bless the Name of Jesus

Words and Music by
DAVE CLARK, GERON DAVIS,
and TONY WOOD
Arranged by Geron Davis
and Jonathan Sawyer

Soulfully ♩ = 94 (Worship Leader invites congregation to sing with Choir)

mf

$\frac{Gm}{F}$ F

3 $\frac{C}{D}$ Dm BbM^9

6

CHOIR unison
mf

Bless the name of

$\frac{Bb}{C}$ F $\frac{Bb}{C}$

9

Je - sus. Bless the name of Je - sus.

Gm F C Dm7

12

Bless the name of Je - sus.

Bb

14

Bless His ho - ly name.____

Bb F

20

16

Musical score for measures 16-17. The system includes a vocal line with lyrics, a bass line, and a piano accompaniment. The lyrics are "Bless the name of Je - sus." The piano part features chords Bb and C in the first measure, and Gm and F in the second measure.

18

Musical score for measures 18-19. The system includes a vocal line with lyrics, a bass line, and a piano accompaniment. The lyrics are "Bless the name of Je - sus." The piano part features chords Bb and Dm7 in the second measure.

20

Musical score for measures 20-21. The system includes a vocal line with lyrics, a bass line, and a piano accompaniment. The lyrics are "Bless the name of Je - sus." The piano part features a Bb chord in the second measure.

22

Bless His ho - ly name. —

B \flat C F G7

25

unis.
No oth - er name is giv - en that moves moun -
unis.

C F A B \flat

27

- tains and breaks sin's chains. —

C B \flat

FOR PREVIEW ONLY
Copying Prohibited

22

29

E - ven the de - mons trem - ble when -

This system contains the vocal and bass staves for measures 22 through 29. The vocal line begins with a quarter rest, followed by eighth notes for 'E - ven the de - mons trem - ble' and a half note for 'when -'. The bass line provides accompaniment with chords and moving lines.

C

F
A

Dm⁹

This system shows the piano accompaniment for measures 22 through 29. It features a right-hand part with chords and a left-hand part with a steady bass line.

31

ev - er we speak His name!

This system contains the vocal and bass staves for measures 31 through 33. The vocal line starts with a quarter rest, followed by eighth notes for 'ev - er we speak His name!'. The bass line continues the accompaniment.

G⁷_{sus}

G⁷

B^b₂
C

This system shows the piano accompaniment for measures 31 through 33. It features a right-hand part with chords and a left-hand part with a steady bass line.

33

Speak the name of Je - sus.

This system contains the vocal and bass staves for measures 33 through 35. The vocal line begins with a quarter rest, followed by eighth notes for 'Speak the name of Je - sus.'. The bass line continues the accompaniment.

G^m
F

F

This system shows the piano accompaniment for measures 33 through 35. It features a right-hand part with chords and a left-hand part with a steady bass line.

35

Speak the name of Je - sus.

37

Speak the name of Je - sus.

39

Speak His ho - ly name. —

The image shows a musical score for piano and voice, spanning measures 35 to 39. The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature (C). The vocal line is in the soprano clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The lyrics are: "Speak the name of Je - sus." (measures 35-37), "Speak the name of Je - sus." (measures 37-39), and "Speak His ho - ly name. —" (measures 39-41). The piano accompaniment features chords and arpeggiated patterns. Chords are indicated as C/D, Dm7, Bb, and F. A large watermark "FOR PREVIEW ONLY" is overlaid diagonally across the page.

24

41

Sing the name of Je - sus.

Chords: Db7sus, Abm, Gb

This system contains measures 41 and 42. The vocal line starts with a whole rest in measure 41, followed by the lyrics "Sing the name of" in measure 42. The piano accompaniment features a bass line with eighth notes and a treble line with chords and eighth notes. Chords are labeled as Db7sus, Abm, and Gb.

43

Sing the name of Je - sus.

Chords: Db Eb, Ebm7

This system contains measures 43 and 44. The vocal line starts with a whole rest in measure 43, followed by the lyrics "Sing the name of" in measure 44. The piano accompaniment continues with a bass line and treble line. Chords are labeled as Db Eb and Ebm7.

45

Sing the name of Je - sus.

Chord: Cb

This system contains measures 45 and 46. The vocal line starts with a whole rest in measure 45, followed by the lyrics "Sing the name of" in measure 46. The piano accompaniment features a bass line and treble line. A chord is labeled as Cb.

(W.L. speaks to congregation)

47

Sing His ho - ly name. _____

49

52

55

Chords: C \flat /D \flat , G \flat , E \flat m 9 , C \flat /D \flat , G \flat , C \flat /D \flat , A \flat m/G \flat , G \flat .

Dynamic: *p*

58 $D\flat$ $E\flat m$ $C\flat$

61 *mp*

Pray the name of

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

64

Je - sus. Pray the name of

$A\flat m$ $G\flat$

mp

66

Je - sus. Pray the name of

D \flat
E \flat Eb⁷

68

Je - sus. Pray His ho - ly name...

C \flat D \flat

70

Praise the name of

G \flat C \flat
D \flat

28

72

Je - sus. Praise the name of

Abm
Gb

74

Je - sus. Praise the name of

D \flat
E \flat E \flat m⁷

76

Je - sus. Praise His ho - ly name...

C \flat C \flat
D \flat

78 *f*

Shout the name of

80

Je - sus. Shout the name of

82

Je - sus. Shout the name of

The image shows a musical score for piano and voice, spanning measures 78 to 82. The score is written in a key signature of one sharp (F#) and a common time signature (C). The piano part is in the left hand, and the vocal part is in the right hand. The lyrics are: "Shout the name of Je - sus. Shout the name of". The piano part features a steady accompaniment with chords Gb, D, Am/G, and Em7. The vocal part has a simple melody. The score is marked with a forte (f) dynamic. A large watermark "FOR COPYING PROHIBITED" is overlaid on the page.

Je - sus. Shout His ho - ly name. _

C C/D G

Bless the name of Je - sus.

D^b E^b B^bm A^b f

Bless the name of Je - sus.

B^bm G Caug7#9 F^{sus}₂ F^m B^b9

91

Bless the name of Je - sus.

93

Bless His ho - ly name.

95

Sing His ho - ly name.

Chord markings: Ebm^7 , Ab^7 , $\frac{Ebm}{Db}$, Db , $\frac{Db}{Eb}$, Ab .

Praise His ho - ly name. —

Vocal line for measures 97-98. The melody is in a major mode with a key signature of two flats. The lyrics are "Praise His ho - ly name. —". The notes are: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (half).

$D\flat$
 $E\flat$ $A\flat$

Piano accompaniment for measures 97-98. The left hand plays a steady eighth-note accompaniment. The right hand features chords and moving lines. Chords are $D\flat$ and $E\flat$ in measure 97, and $A\flat$ in measure 98.

Shout His ho - ly name. —

Vocal line for measures 99-100. The melody continues with the lyrics "Shout His ho - ly name. —". The notes are: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (half).

$D\flat$
 $E\flat$ Fm $E\flat$
 G $A\flat$ $A\dim7$

Piano accompaniment for measures 99-100. The left hand continues with eighth notes. The right hand has chords and moving lines. Chords are $D\flat$ and $E\flat$ in measure 99, and Fm , $E\flat$, G , $A\flat$, and $A\dim7$ in measure 100.

molto rit.

Bless His ho - ly name!

Vocal line for measures 101-102. The melody concludes with the lyrics "Bless His ho - ly name!". The notes are: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (half).

$B\flat m7$ $D\flat$
 $E\flat$ $A\flat$

molto rit.

Piano accompaniment for measures 101-102. The left hand continues with eighth notes. The right hand has chords and moving lines. Chords are $B\flat m7$, $D\flat$, $E\flat$, and $A\flat$. The piece ends with a fermata and a final chord.

Taste of Heaven

Words and Music by
GERON DAVIS
Arranged by Geron Davis
and Jonathan Sawyer

Worshipfully ♩ = 56

The musical score is written for piano in 4/4 time with a key signature of one flat (Bb). It consists of four systems of music. The first system (measures 1-3) begins with a piano (mp) dynamic. The second system (measures 4-6) continues the piece. The third system (measures 7-8) features a SOLO section starting at measure 9. The fourth system (measures 9-12) includes the vocal line with lyrics: "Ev - 'ry - thing's in or - der, prep - a - ra - tions have been made; now". The piano accompaniment in the fourth system includes a wavy line in the bass clef, likely representing a harp or similar texture. Chord symbols are placed above the staff: F, C/F, Db/F, Eb/F, F, C/F, Db/F, Eb/F, F, and F/A.

11

all the peo - ple gath - ered in this ho - ly place.

B \flat F/A G^{sus} G/B C A/C \sharp

13

All of heav-en watch-es and the an-gels gath-er round as

D m G m ⁷ F

15

God re-sponds to our wor-ship and He sends His glo - ry down.

G⁷_{sus} G⁷ C B \flat /D C/E

(SOLO and WORSHIP LEADER ad lib freely with CHOIR throughout)

CHOIR

mf

17

Feel His pres - ence,

Detailed description: This system contains measures 17 and 18. The vocal line (treble clef) has lyrics 'Feel His pres - ence,' with a long note on 'pres' and a dash before 'ence'. The piano accompaniment (grand staff) features chords F, C/F, Bb/F, and F. The piano part has a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present.

mf

Detailed description: This system shows the piano accompaniment for measures 17 and 18. It includes the grand staff with chords F, C/F, Bb/F, and F. The right hand has a melodic line, and the left hand has a bass line. A dynamic marking of *mf* is present.

19

an - gels draw near.

Detailed description: This system contains measures 19 and 20. The vocal line (treble clef) has lyrics 'an - gels draw near.' with a long note on 'an' and a dash before 'gels'. The piano accompaniment (grand staff) features chords Bbm7, Bb/D, C/E, F, and C/E. The piano part has a melodic line in the right hand and a bass line in the left hand.

Bbm7 Bb/D C/E F C/E

Detailed description: This system shows the piano accompaniment for measures 19 and 20. It includes the grand staff with chords Bbm7, Bb/D, C/E, F, and C/E. The right hand has a melodic line, and the left hand has a bass line.

21

Taste of heav - en,

Detailed description: This system contains measures 21 and 22. The vocal line (treble clef) has lyrics 'Taste of heav - en,' with a long note on 'heav' and a dash before 'en'. The piano accompaniment (grand staff) features chords Dm7, Am7, Gm/Bb, and F/A. The piano part has a melodic line in the right hand and a bass line in the left hand.

Dm7 Am7 Gm/Bb F/A

Detailed description: This system shows the piano accompaniment for measures 21 and 22. It includes the grand staff with chords Dm7, Am7, Gm/Bb, and F/A. The right hand has a melodic line, and the left hand has a bass line.

23

1 (to meas. 17)

Je - sus is here.

Gm7 Bb/C C7

1 F Bb/D C/E (to meas. 17)

25

2 *f* ♩ = 60

here. Noth - ing com - pares to His pres - ence, and

2 F E/A Bb

f

27

we will not for - get how His glo - ry has sur - round - ed us and

C Dm7 Gm7 E/A

29

ev-'ry need_ is met. Noth-ing com-pares_ to His pres - ence, His

31

pow-er and_ His grace;_ we have touched His gar - ment, and

33

we have seen_ His face. _____ Feel His

mf

mp

E \flat B \flat 2 C_{sus} F/A B \flat

C D \flat 7 G \flat 7 F/A

E \flat M7 B \flat 2/D C_{sus} C F C/F

38

36

pres - ence, an - gels draw

B \flat /F F B \flat m7 B \flat /D C/E

38

near. Taste of heav - en,

F C/E Dm7 Am7 Gm/B \flat F/A

41

Je - sus is here. Noth - ing com - pares.

Gm7 B \flat /C C7 F F/A

43 *f*

— to His pres - ence, and we will not_ for-get_ how His

f

B \flat C Dm 7

45

glo-ry has_sur-round-ed us and ev-'ry need_is met. Noth-ing com-pares_

Gm 7 E/A E \flat M 7 B \flat 2 C sus F/A

47

— to His pres - ence, His pow - er and_ His grace;_

B \flat C Dm 7

40

49

unis.

we have touched His gar - ment, and we have seen His face.

unis.

Gm7 E A EbM7 Bb2 D

51

Feel His

Csus C Gb D_b G_b f

53

pres - ence, an - gels draw

C_b G_b G_b B_b C_bM7 C_b E_b D_b F

55

near. Taste of

Chords: Gb, F, Ebm7, Bbm7

57

heav - en, Je - sus is

Chords: Abm, Cb, Abm7, Cb, Db7

59

here. Feel His pres - ence,

Chords: Gb, C, D, G, D, C, G

Dynamic: *ff*

42

62

an - gels draw near.

CM7 C/E D/F# G D/F#

64

Taste of heav - en,

Em7 Bm7 Am/C G/B

66

Je - sus is here.

Am7 C/D D7 G D/F#

68 *mf*

Taste of heav - en,

70

Je - sus is here.

72 *mp rit.*

Je - sus is here.

Chords: Em7, Bm7, Am, C, G, B, Am7, D, D7, G, Em7

Dynamics: *mf*, *mp rit.*

Amen

Words and Music by
KALEB FRAZIER, CHARITY GAYLÉ,
STEVEN MUSSO, JOSHUA SHERMAN,
and THE EMERGING SOUND

Arranged by Geron Davis
and Jonathan Sawyer

Peacefully, with a two feel ♩ = 53

AM⁷ B² D^b

mp

The first system of the piano introduction consists of two staves. The right staff has a treble clef and a key signature of three flats (B-flat major). The left staff has a bass clef. The music is in 4/4 time. The first measure features a chord of A minor 7 (AM⁷) with a melody of quarter notes G4, A4, B4, and C5. The second measure features a chord of B major 2 (B²) with a melody of quarter notes D5, E5, F5, and G5. The third measure features a chord of D-flat major (D^b) with a melody of quarter notes A5, B5, C6, and D6. The piano dynamic is marked *mp*.

4

Female SOLO
mp

Be - hold_

AM⁷ A^bm⁷

The second system begins with a vocal line on a treble clef staff. The first measure is a whole rest. The second measure is a whole rest. The third measure contains the lyrics "Be - hold_" with a melisma line. The piano accompaniment is on a grand staff. The right staff has a treble clef and the left staff has a bass clef. The first measure has a chord of A minor 7 (AM⁷) with a melody of quarter notes G4, A4, B4, and C5. The second measure has a chord of A-flat minor 7 (A^bm⁷) with a melody of quarter notes G4, A4, B4, and C5. The piano dynamic is marked *mp*.

7

Je - ho - vah, seat - ed on the throne.

D^b D^b2 / F G^b2

The third system continues the vocal and piano accompaniment. The vocal line is on a treble clef staff. The first measure has the lyrics "Je - ho - vah," with a melisma line. The second measure has the lyrics "seat - ed on the throne." with a melisma line. The piano accompaniment is on a grand staff. The right staff has a treble clef and the left staff has a bass clef. The first measure has a chord of D-flat major (D^b) with a melody of quarter notes G4, A4, B4, and C5. The second measure has a chord of D-flat major 2 (D^b2) with a melody of quarter notes G4, A4, B4, and C5. The piano dynamic is marked *mp*.

10

Ab - ba - Fa - ther, the

Ab7sus Ab Db $\frac{Db^2}{F}$

13

well that o - ver - flows. The God who was and

Gb2 Ab7sus Ab $\frac{Db}{F}$

16

is and shall be for-ev - er - more.

Gb2 $\frac{Db}{Ab}$ F $\frac{b9}{\#5}$ Bbm7

46

19

Ho - ly is the Lord.

Ebm11 *Gbm7 / Ab* *Db*

22

(Solo)

SOLO joins CHOIR

mp

A - men. A -

AM7 *A7sus* *Db*

25

men. Bless - ing and hon - or and

Fm7 *Gb*

28

glo - ry and pow - er, a - men. A

unis.

Bbm⁷ Ab

31

- men. A - men.

Db Fm⁷

34

Bless - ing and hon - or and glo - ry and pow - er, a -

Gb Ab^{7sus}

mf Female SOLO

Be - hold _____ the way, -

men. _____

Db Ab7sus Db

mf

_____ the truth, _____ and _____ the life. _____

Db2 F Gb2 Ab7sus Ab

Per - fect _____ Sav - ior, _____ the blood that washed _____ us

Db Db2 F Gb2

46

white. The God_ who was and_ is and_ shall

*A*b7sus *A*b *D*b/F *G*b2

49

be for - ev - er - more.

*D*b/*A*b *F* ^{b9}/*#5* *B*bm7 *E*bm7

52

Ho - ly is the Lord.

SOLO joins CHOIR *mf*

*G*b/*A*b *D*b *A*M7 *G*b/*A*b

50

55

- men. A - men.

Db Fm7

f

58

Bless-ing and hon-or and glo-ry and pow-er, a -
unis.

3 3 3 3

Gb

61

- men. A - men.

Bbm7 Ab Db

64

A - men.

Fm7

3

67

Bless-ing and hon - or and glo - ry and pow - er, a - men.

G \flat

A \flat 7sus

D \flat

3

52

70

Tenor SOLO (*ad lib freely*)

mf

Ho - li - ness has a name, and it's

mp

Chords: Db/F , Db/G

73

Je - sus. Vic - to - ry has a name.

Chords: Ebm/Db , Db/Gb

76

and His name is Je - sus.

Chords: Gb/Ab , Ebm/Db , Db

FOR PREVIEW ONLY
COPYING PROHIBITED

78 DUET
Female (*harmony*)

78 The Word has_ a name, — and it's

78 Male (*melody*)
The Word has_ a name, — and it's

$D\flat$
 $G\flat$

$G\flat$
 $A\flat$

81 Je - sus. Re - demp - tion has_ a name, —

81 Je - sus. Re - demp - tion has_ a name, —

$E\flat m$ $B\flat m7$ $A\flat m7$ $D\flat$ $D\flat$
 $D\flat$ F $G\flat$

84

and it's Je - sus. O name, O name!

84

and it's Je - sus. Woh!

$G\flat$
 $A\flat$ $B\flat m7$ $A 13$ $A\flat m7$ $D\flat 9$

87

f DUET ad lib with CHOIR
f CHOIR

Ho - li - ness has a name, and it's Je - sus.

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

90

Vic - to - ry has a name, and it's

Abm7 Db F Db Gb Ab

93

Je - sus. The Word has a name,

Ebm Db Db F Db Gb

96

and it's Je - sus. Re -

Ab Gb Ebm Db Bbm7 Abm7 3 Db F

99

demp - tion has a name, and it's Je - sus.

$D\flat$ / $G\flat$ $G\flat$ / $A\flat$ $D\flat$

102

ff

Ho - li - ness has a name, and it's

$D\flat$ / $G\flat$ N.C.

ff (Drums continue) (gliss.)

105

Je - sus. Vic - to - ry has a name.

Db F Db Gb N.C.

(Drums continue)

108

and it's Je - sus. The

Db F

111

Word has a name, and it's Je - sus.

Db Gb Ab Bbm7 Eb9

114

Re - demp - tion has a name, and it's

Abm7 Db9 Db Gb

117

Je - sus. A men.

DUET continues with CHOIR
mp (Female sings mel./Male ad lib freely)

Db

mp

120

A - men.

Fm7

123

Bless-ing and hon - or and glo - ry and pow - er, a - men. *unis.*

Chords: Gb, Bbm7

126

men. A -

Chords: Ab, Db

129

men. Bless - ing and hon - or and

Chords: Fm7, Gb

60

132

3 *unis.* *mf*

glo - ry and pow - er, a - men. A

3 $A\flat 7_{sus}$ $D\flat$ $A\flat 7_{sus}$

135

men. A men.

$D\flat$ $Fm 7$

138

Bless - ing and hon - or and glo - ry and pow - er, a - *unis.*

3 3 3 3

$G\flat$

141

men. A men.

Bbm7 Ab Db

144

A men.

Fm7

147

Bless-ing and hon-or and glo-ry and pow-er, a - men.

Gb Ab⁷_{sus} Db

Detailed description of the musical score: The score is for three systems of music. System 1 (measures 141-144) features vocal lines with lyrics 'men. A men.' and piano accompaniment with chords Bbm7, Ab, and Db. System 2 (measures 144-147) features vocal lines with lyrics 'A men.' and piano accompaniment with chord Fm7. System 3 (measures 147-150) features vocal lines with lyrics 'Bless-ing and hon-or and glo-ry and pow-er, a - men.' and piano accompaniment with chords Gb, Ab⁷_{sus}, and Db. The piano part includes triplets in measures 147 and 148. A large watermark 'FOR PREVIEW ONLY' is overlaid diagonally across the page.

150

cresc.

Bless - ing and hon - or and glo - ry and pow - er,

G \flat 2 N.C. G \flat 2 N.C. D \flat F N.C. D \flat F N.C.

f

153

Bless - ing and hon - or and glo - ry and pow - er,

E \flat m7 N.C. E \flat m7 N.C. D \flat F N.C. D \flat F

155

f

Bless - ing and hon - or and glo - ry and pow - er,

G2 D F

157

Bless - ing and hon - or and glo - ry and pow - er,

Bm7 E9 Am7 D9

159

Bless-ing and hon - or and glo - ry and pow - er,

G D F#m Em7 G A

162

rit. *ff*

A - men!

N.C. C G D

rit. *ff*

8vb

Forever Faithful

Words and Music by
GERON DAVIS, SHANE DUNLAP,
and MICAELA TORAIN
Arranged by Geron Davis
and Jonathan Sawyer

With conviction ♩ = 112

Musical notation for the first system, measures 1-3. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music is marked *mf*. Chords are indicated above the staff: A, E/A, D/A, A, E/A, D/A.

Musical notation for the second system, measures 4-6. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Chords are indicated above the staff: A/C#, E/B, D/A.

Musical notation for the third system, measures 7-8. Measure 7 contains rests for both staves. Measure 8 is labeled "CHOIR unison" and *mf*. The lyrics "You are for -" are written below the notes. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

Musical notation for the fourth system, measures 9-12. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Chords are indicated above the staff: A/C#, E/B, D/A, A, E/A.

10

ev - er faith - ful. You are al - ways true.

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

13

You are for - ev - er with me. It's who You are and

A $\frac{E}{A}$ D $\frac{A}{D}$ $\frac{D}{E}$ E D² N.C. E N.C.

16

what You do. It's who You are and

E F#m $\frac{A}{C\#}$ D² N.C. E N.C.

The musical score consists of three systems, each with a vocal line, a piano accompaniment, and guitar chords. The key signature is G major (one sharp) and the time signature is 4/4. The lyrics are: 'ev - er faith - ful. You are al - ways true.' (measures 10-12), 'You are for - ev - er with me. It's who You are and' (measures 13-15), and 'what You do. It's who You are and' (measures 16-18). The guitar chords are: D, A/D, D/E, E, A, E/A, D, E (measures 10-12); A, E/A, D, A/D, D/E, E, D² N.C., E N.C. (measures 13-15); E, F#m, A/C#, D² N.C., E N.C. (measures 16-18). The piano accompaniment features a steady bass line and chords in the right hand. The vocal line has a melodic line with lyrics underneath. A large watermark 'FOR PREVIEW ONLY' is overlaid diagonally across the page.

f

what You do. You are for - ev - er faith - ful.

melody

E G# A A E/A D A/D D/E E

f

You are al - ways true. You are for -

A E/A D E A E/A

ev - er with me. It's who You are and

D A/D D/E E D N.C. E N.C.

26

what You do.— It's who You are and what You do.

E F#m A C# D² N.C. E N.C. E G# A

29 *mf unis.*

Just like the sun comes up in the morn - ing,

F#m D E E G# A

31

just like the rain falls down on— me.—

D A C# E G# A

The musical score is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#). It consists of three systems of music. The first system (measures 26-28) features a vocal line with lyrics and a piano accompaniment with guitar chords. The second system (measures 29-30) begins with a piano dynamic marking of *mf unis.* and continues with the vocal line and piano accompaniment. The third system (measures 31-32) concludes the vocal phrase and piano accompaniment. A large, semi-transparent watermark reading 'FOR PREVIEW ONLY' is oriented vertically across the page.

unis.

And like the stars shine in the eve - ning,

F#m B D E F#m

35 *unis.*

You're faith - ful now and will al - ways be.

melody

G D Bm Esus E

37 *f*

You are for - ev - er faith - ful. You are

A E/A D A/D D/E E A E/A

f

40

al - ways true. You are for - ev - er with me.

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

43

It's who You are and what You do.

D² N.C. E N.C. E F#m $\frac{A}{C\#}$ D

45

It's who You are and what You do.

N.C. E N.C. $\frac{E}{G\#}$ A

47

unis.

Just like the sun comes up in the morn - ing,

F#m D E E/G# A

mf

49

just like the rain falls down on me.

D A/C# E/G# A

51

Ooo *unis.* in the eve - ning,

And like the stars shine in the eve - ning,

F#m B D E F#m

53

You're faith - ful now and will al - ways_ be.

G D Bm E sus E

55

You are for - ev - er faith - ful. You are

A E/A D A/D D/E E A E/A

f

58

al - ways true. You are for - ev - er with_ me.

D E A E/A D A/D D/E E

61

It's who You are and what You do. _____

D N.C. E N.C. E F#m A C# D

63

It's who You are and what You do.

N.C. E N.C. E G# A

Instrumental (Worship Leader speaks)

65

mf

A D A C# Bm7

68 F#m E D A C# Bm7 E F#m7

71 G E sus E

73 *mf*

Sea - sons_ may change. Peo - ple come_ and go.

D E F#m7 D E A

mf

76

But God, You_ re - main_ for - ev - er.

D E F#m7 B

74

79

Sea - sons_ may change._

D E F#m7

82

Peo - ple come_ and go._ But God, You_ re - main_

D E A D E F#m7

85

— for-ev - er. It's who You are and what You do._

B D N.C. E N.C. E F#m A G D

88

It's who You are and what You do. You are for-

N.C. E N.C. E F# N.C.

Drums only (a cappella)

91

ev - er faith - ful. You are al - ways true.

94

You are for - ev - er with me. It's who You are.

E N.C. F# N.C.

(cues opt.)

76

97

You are for - ev - er faith - ful. You are

B E# B E B E# F# B E# B

f

100

al - ways true. You are for - ev - er with me.

E F# B F# B E B E# F#

103

It's who You are and what You do.

E² N.C. F# N.C. F# G#m B D# E²

105

It's who You are and what You do.

N.C. F# N.C. F# G#m B D# E²

This system contains measures 105 and 106. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part includes chord markings: N.C., F#, N.C., F#, G#m, B, D#, and E².

107

It's who You are and what You do.

N.C. F# N.C. F# G#

This system contains measures 107 and 108. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part includes chord markings: N.C., F#, N.C., F#, and G#.

Let Them See Jesus

Words and Music by
GERON DAVIS
Arranged by Geron Davis
and Jonathan Sawyer

With a swing ♩ = 102 ♩ = ♩³

(Drum lead-in) *mf*

mf

4

SOLO *mf*

7

8

Some men talk of

8va

The musical score is written for piano in 4/4 time with a swing feel. It features a drum lead-in followed by piano accompaniment. The key signature has three flats (B-flat major or D-flat minor). The score is divided into three systems. The first system (measures 1-3) includes a drum lead-in and piano accompaniment with chords AbM9, Eb/F, Fm7, and Bbm9. The second system (measures 4-6) continues the piano accompaniment with chords Db/Eb, Eb7, AbM9, Eb/F, and Fm7. The third system (measures 7-8) features a solo piano line starting at measure 7, with lyrics 'Some men talk of' and piano accompaniment with chords Bbm7, Db/Eb, AbM7, and Bbm7. A '8va' marking is present above the piano line in measure 8.

10

all they've done, - their phi-los - o - phies. —

Cm^7 F^{7b9} Bbm^7 Eb^7

13

Oth - ers think they'll save the world — with their

Bbm^7 $Faug^7$ Bbm^7 Eb^7

15

own the - o - lo - gies. — But I've sur-ren - dered —

AbM^7 Ebm^7 Ab^7 Dbm^9

80

18

all my heart to the One who reigns a -

Bbm⁷/Db⁵ *Ab²/C*

20

bove. And when some-one looks at me, I hope that

Fm⁹ *Bb⁷* *Ab²/C* *Bb²/D*

23

poco rit. *f* *a tempo*

all they see is love. Let them see Je - sus.

poco rit. *a tempo* **CHOIR** *mf*

Je -

Eb⁷ *Fm⁷* *F#dim⁷* *Eb²/G* *Db²/Eb* *AbM⁹* *Fm⁷/Ab*

poco rit. *f a tempo*

26

8

Fill my life with Je - sus. He's the

sus, Je - sus.

Ebm^9 Ab^7 DbM^9 Ab Bb A^{aug} Bb Bb^7

3

29

8

on - ly One I want the world to see.

Ooo to

Eb^7 Bbm^7 Eb^7 AbM^7 Fm^7

3

32

I give you Je - sus, my best friend,
see Je - sus,

Chords: Bbm7, Db/Eb, AbM9, Em7/Ab, Ebm7, Ab9

35

Je - sus. He means more than all the
Je - sus. Ooo

Chords: DbM9, Ab/Bb, Abaug/Bb, Bb7, Eb7, Bbm7

38

world to me.

to me.

E \flat 7 AbM9 Fm7/Ab A \flat 9 A \flat 7 3

41 D \flat M7 G \flat 9 Cm7 Fm7 3

44

SOLO *mf*

In all

B \flat m 3 E \flat 7 A \flat B \flat m/Ab Abdim7 3 A \flat 7

FOR PREVIEW ONLY
Copying Prohibited

47

the world I on - ly have one sol - i - tar - y dream:

Ooo Ooo

mf

$D\flat M^9$ $D\flat m^6$ $\frac{A\flat}{C}$

3

50

to be a liv - ing tes - ti - mo - ny of a

Ah

Fm^7 $B\flat 7$ $\frac{A\flat}{C}$ $\frac{B\flat 7}{D}$

53 *rit.* *f* *a tempo*

life that's been re-deemed. Let them see Je - sus,

rit. *a tempo mf*

Life that's been re-deemed. Je -

rit. *f a tempo*

E_b *Fm⁷* *F[#]dim⁷* *E_b* *D* *E* *Bdim⁷* *A* *AM⁹* *F[#]m⁷*

56

the light of Je - sus. He's the

sus, Je - sus.

Em⁹ *A⁹* *DM⁹* *A* *B* *A^{aug}* *B* *B⁷*

65

— Je - sus. He means more than all the

Je - sus. Ooo

DM⁹ A/B A^{aug}/B B⁷ E⁷ Bm⁷

3 (h)

68

world to me. Yes, He means

to me.

E⁷ C^{#7} F^{#m7} B⁷

3 3

71

all the world to me.

Ooo

Detailed description: This system contains the vocal line and piano accompaniment for measures 71 through 74. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics "all the world to me." are written below the vocal staff. The piano accompaniment consists of two staves (treble and bass clefs) with chords and melodic lines. The word "Ooo" is written below the piano accompaniment staves.

N.C. E7 N.C. Bm7 E7 A A/G D/F# Dm/F

Detailed description: This system shows the piano accompaniment for measures 71 through 74 with chord symbols written above the treble staff. The chords are: N.C. (No Chord), E7, N.C., Bm7, E7, A, A/G, D/F#, and Dm/F. The piano part includes both treble and bass clefs with notes and rests.

75

Yeah!

Yeah!

Detailed description: This system contains the vocal line and piano accompaniment for measures 75 through 78. The vocal line has the lyrics "Yeah!" in two instances. The piano accompaniment is in two staves. The word "Yeah!" is written below the piano accompaniment staves.

N.C. A6/9

f (Piano ad lib)

Detailed description: This system shows the piano accompaniment for measures 75 through 78 with chord symbols. The chords are N.C. and A6/9. The dynamic marking *f* (Piano ad lib) is present. The piano part includes both treble and bass clefs with notes and rests.

My Allegiance (Is to the Great I AM)

Words and Music by
TRICIA BARTIG, GERON DAVIS,
and JULIA ROTHENBERGER
Arranged by Geron Davis
and Jonathan Sawyer

With conviction ♩ = 70

Am Ab Fm opt. 8va Fm D

(R.H. gliss.) *f*

4

SOLO *mp*

In His per - fect love di-

G⁷_{sus} G⁷ F C C G

mp

7

vine, Je - sus left His world for - mine, — shed His

C F C Am G_{sus} G C E

90

10

pre - cious blood for sal - va - tion's plan. My al - le - giance is to the

F G/B C E7/G# Am F C/E C Dm/E F

13 (Solo)

(Solo joins Choir)
mp CHOIR

Great I AM. I have de -

C Csus/G C F/C G/C C

16

cid - ed; my choice is clear. I'll tell the sto - ry both far and

F/C C G C F/C C Am

19

near. _____ There is free - dom through Christ, the

Gsus G C/E F G/B C

21

per - fect Lamb. My al - le - giance is to the Great I _____

E7/G# Am F C/E C/E F C/G Csus/G

24

AM. Hal - le - lu - jah _____ to the King. Lift His

C C/E F C/E G C C/E

mf

an - them, let prais-es ring. We will put our trust in the

F C/E Am Gsus G C/E F G/B C

One who can. My al - le - giance is to the Great I

E/G# Am F C/E F C/G C/sus G

unis.
I walk by faith and not by

AM. C F/C G/C C F/C C G

mp

36

sight, turn - ing nei - ther left or

unis.

C $\frac{F}{C}$ C Am

38

right, list - ning for His voice and His

G^{sus} G $\frac{C}{E}$ F $\frac{G}{B}$ C

40

clear com - mand. My al - le - giance is to the

E7 G# Am F $\frac{C}{E}$ $\frac{C}{E}$ Dm F

Tenor SOLO

42

f

We de -

Great I AM.

C G C

Csus G

45

f

clare and pledge our love to the ho - ly God a -

Ah Ho - ly God a -

E C C G C F C Am

48

bove.____ Let all peo - ple shout it through - out our land. My al-

bove.____ Ah Ah My al-

Gsus G C/E F G/B C E7/G# Am F

51

le - giance is to the Great I AM. *rall.*

le - giance is to the Great I AM! Hal-le - *rall.*

C/E C Dm F C Csus G A/b G/b D/b F

(Solos ad lib with Choir)
a tempo

54

lu - jah ————— to the King. Lift His

G \flat D \flat / F A \flat D \flat D \flat / F

f a tempo

56

an - them, let prais - es ring. We will

G \flat D \flat / F B \flat m A \flat D \flat / F

58

put our trust in the One who can. My al -

G \flat A \flat / C D \flat F/A B \flat m G \flat

FOR PREVIEW ONLY
Copying Prohibited

60

le - giance is to the Great I AM. My al-

D \flat *F* *E \flat m* *G \flat* *D \flat* *A \flat* *A dim⁷* *B \flat m* *G \flat*

63

le - giance is to the Great I AM,

D \flat *F* *E \flat m* *G \flat* *D \flat* *A \flat* *A \flat sus* *A \flat* *A* *G \flat m* *G \flat m* *E*

66

The Great I AM!

G \flat m *E \flat* *D* *A \flat* *D \flat*

rall.

It Wasn't the Nails

Words and Music by
MILTON BIGGHAM
and JERRY MANNERY
Arranged by Geron Davis
and Jonathan Sawyer

Energetic gospel feel ♩ = 112

The musical score is arranged in three systems. The first system (measures 1-2) features a piano introduction with a forte (*f*) dynamic. The second system (measures 3-5) continues the piano accompaniment with a triplet in measure 3. The third system (measures 6-8) includes a choir part starting in measure 6 with the lyrics "It". The piano accompaniment continues throughout, with various chords and dynamics indicated.

Chords and dynamics shown in the score include: *f*, *Ab7*, *Ab7*, *Gb*, *Db/F*, *Ab7*, *Ab7*, *Gb*, *Db/F*, *Ab7*, *Gb*, *Db/F*, and *CHOIR f*.

9

was - n't the nails that

11

held Him to the cross. He

13

could have come down, but my

sim.

Ab7

Db7

Ab7

Gb

D \flat _F

Ab7

Fm7

soul would still be lost. — The

Bb7 Eb7

ran - som was so high, on - ly

Ab7

He could pay the cost. It

Db7 C7

21

was - n't the nails that

Db Ddim7 Ab Eb $\text{F}7\#5$ $\text{E}7$

23

held Him to the cross, oh! It

$\text{Bb}7$ Db Eb Ab Eb

(Drum fill)

25

Male SOLO ad lib with CHOIR

was - n't the nails that

$\text{Ab}7$

held Him to the cross. He

Chords: Db7, Ab7, Gb, Db/F

could have come down, but my

Chords: Ab7, Fm7

Marking: *sim.*

soul would still be lost. The

Chords: Bb7, Eb7

33

ran - som was so high, on - ly

Ab7

35

He could pay the cost. It

Db7 C7

37

was - n't the nails that

Db Ddim7 Ab Eb F7#5 F7

He was
held Him to the cross, oh!

Bb7 D^b/_{E^b} Ab D^b/_{E^b}

(Drum fill)

wound - ed for our trans - gres - sions,

Ab7

mf

bruised for our in - iq - ui - ties. By His

D^b7 Ab7 D^b/_F E^b/_G

45

8

stripes we were healed as He hung

Ab7 C7 Fm7

47

8

there at Cal - va - ry. He was

Bb7sus Bb Ab Eb7 G Eb7

49

8

lift - ed up a - bove the earth in or -

Ab7

8

- der to draw all men. It was

Db7 C7

8

love that held Him there, oh yeah. That same

Db Ddim7 Ab Eb F7

8

love raised Him up a - gain. Oh it

mf

Oh it

Bb7 Db Eb Ab Eb

57 Male SOLO ad lib with CHOIR

was - n't the nails that

Ab7

This system contains measures 57 and 58. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part includes a chord labeled Ab7.

held Him to the cross. He

Db7 Ab7 Gb Db Fb

This system contains measures 59 and 60. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part includes chords labeled Db7, Ab7, Gb, and Db Fb.

could have come down, but my

sim. Ab7 Fm7

This system contains measures 61 and 62. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part includes chords labeled Ab7 and Fm7, and the instruction *sim.*

soul would still be lost. The ran-som was

B \flat 7 Eb7 A \flat 7

so high, on-ly He could pay the cost. It

D \flat 7 C7

was-n't the nails that held Him to the

D \flat Ddim7 A \flat /E \flat F 7 #5 F 7 B \flat 7 D \flat /E \flat

Female SOLO (with freedom)

72

mf

For God so loved the cross, oh!

(Drum fill)

Ab Eb
F

Bb7 Eb
Bb

74

world that He gave His on -

Bb Eb7

76

- ly Son... No great - er love... has been...

Bb7 Eb G F A Bb7 D7#9

78

giv - en to an - y -

Gm7 C7sus C

80

one. The Son gave His life; it was-n't

F7/A F7 Bb7

83

tak - en by men, no, no. He had the

Eb7 D7

85

pow - er to lay it down, and He had the

E_b Edim⁷ B_b F G⁷

87

(Female Solo)

CHOIR

pow - er to raise it up a - gain. Oh it

C⁷ F B_b E_b F

89

Female SOLO ad lib with CHOIR

was - n't the nails that held Him to the

B_b⁷ E_b⁷

cross. He could have

Bb7 Ab7 Eb/G Bb7

sim.

94

come down, but my soul would still be

Gm7 C7

96

lost. The ran - som was

F7 Bb7

FOR PREVIEW ONLY
 Copying Prohibited

98

so high, on - ly He could pay the

E \flat 7

100

cost. It was - n't the nails that

D7 E \flat E \dim 7 B \flat /F G7

103

(Male and Female Solos continue to ad lib)

held Him to the cross, oh!

C7 F E \flat /F B \flat E \flat /F B \flat 7

(Drum fill)

Musical notation for measures 106-108. The system consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line contains rests for all three measures. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Musical notation for measures 106-108 with chord labels: Bb7, Ab, Eb/G, Bb7, Bb7, Ab, Eb/G. The piano accompaniment includes dynamic markings (>) and articulation (>) in the right hand.

Musical notation for measures 109-111. The vocal line has lyrics: "Great love." in measure 109 and "God's love." in measure 110. The piano accompaniment continues with eighth-note bass lines and chords.

Musical notation for measures 109-111 with chord labels: Bb7, Bb7, Ab, Eb/G, Bb7. The piano accompaniment includes dynamic markings (>) and articulation (>) in the right hand.

Musical notation for measures 112-114. The vocal line has lyrics: "Great love." in measure 112. The piano accompaniment continues with eighth-note bass lines and chords.

Musical notation for measures 112-114 with chord labels: Bb7, Ab, Eb/G, Bb7, Bb7, Ab, Eb/G. The piano accompaniment includes dynamic markings (>) and articulation (>) in the right hand.

115

God's love.

Bb7 Bb7 Ab Eb/G

117

Great love. God's love.

Bb7 Bb7 Ab Eb/G

119

Great love. God's love. It

Bb7 Bb7 Fm7 E7b5

116

121

was - n't the nails that, it

E \flat Edim7 B \flat / \bar{F} Fm7 E7 \flat 5

123

was - n't the nails that, no it

E \flat Edim7 B \flat / \bar{F} Fm7 E7 \flat 5

125

was - n't the nails that

E \flat Edim7 B \flat / \bar{F} G

FOR PREVIEW ONLY
Copying Prohibited

127

(False ending)

Male SOLO

held Him to the cross. Come on_ and put_

C7 F Bb7 N.C.

(Drum fill) (gliss. begin on bt. 4)

129

— your hands to- geth - er and mag - ni - fy the Lord with me.

Bb7 Bb7 Ab Eb/G

131

Ev - 'ry - bod - y ex - alt His name to - geth - er.

(Female Solo cues)

(Ev - 'ry - bod - y sing.)

Bb7 Ab Eb/G

118

(Male and Female Solos continue to ad lib)
Sopranos only

133

Great love. God's love.

Bb7 Ab Eb/G

This system contains the vocal line for Sopranos and the piano accompaniment for measures 118 through 133. The vocal line consists of two phrases: "Great love." and "God's love." The piano accompaniment features a steady bass line and chords in the right hand, with chord changes to Bb7, Ab, and Eb/G.

135

add Altos
Great love.

God's love.

Bb7 Bb7 Ab Eb/G

This system contains the vocal line for Altos and the piano accompaniment for measures 135 through 140. The vocal line consists of two phrases: "Great love." and "God's love." The piano accompaniment continues with the same bass line and chords, with chord changes to Bb7, Bb7, Ab, and Eb/G.

137

Great love.
add Tenors

God's love.

Bb7 Ab Eb/G

This system contains the vocal line for Tenors and the piano accompaniment for measures 137 through 142. The vocal line consists of two phrases: "Great love." and "God's love." The piano accompaniment continues with the same bass line and chords, with chord changes to Bb7, Ab, and Eb/G.

139

Great love. God's love. Great love.

add Basses

Bb7 Bb7 Ab $\frac{Eb}{G}$ Bb7

142

God's love. Great love. God's love. It

Bb7 Ab $\frac{Eb}{G}$ Bb7 Bb7 Fm7 E7b5

145

was - n't the nails that, it

Eb Edim7 $\frac{Bb}{F}$ Fm7 E7b5

120

147

was - n't the nails that, no — it

E \flat Edim 7 B \flat / \bar{F} Fm 7 E \flat 5

149

was - n't the nails that

E \flat Edim 7 B \flat / \bar{F} G

151

held Him to the cross, oh!

C 7 F E \flat / \bar{F} B \flat 7 (ad lib)

Fresh Touch from Heaven

121

Words and Music by
GERON DAVIS
Arranged by Geron Davis
and Jonathan Sawyer

Worshipfully ♩ = 68

Piano introduction in 4/4 time, marked *mp*. The key signature has one flat (B-flat). The first system includes chords F, Cm7, and F. The melody in the right hand features a series of eighth and quarter notes, while the left hand provides a simple bass line.

Choir entry, marked *mp*. The melody begins with the lyrics "Fresh wind, — fresh fire, —". The accompaniment continues with the same piano introduction.

Piano accompaniment for the second system, including chords Cm7 and F. The melody continues with the lyrics "fresh oil, — hear our cry. — Lord, we need, —".

Choir entry for the third system, including the lyrics "fresh oil, — hear our cry. — Lord, we need, —". The piano accompaniment continues.

Piano accompaniment for the final system, including chords C/E, Dm7, and E/A. The melody concludes with the lyrics "fresh oil, — hear our cry. — Lord, we need, —".

we need a fresh touch from heav - en.

Bb C F

Fresh joy, fresh love, fresh peace.

Cm7 F C

from a - bove. Lord, we need, we need.

Dm7 F/A Bb

Worship Leader joins CHOIR (*ad lib* lightly, prompting)

19

a fresh touch from heav - en.

C B \flat /C F

21

Fresh wind, fresh fire, fresh oil,

Cm 7 F C/E

mf

(Drums enter)

24

hear our cry. Lord, we need, we need.

Dm 7 F/A B \flat

a fresh touch from heav - en.

C B \flat /C F

Fresh joy, fresh love, fresh peace.

Cm 7 F C/E

from a - bove. Lord, we need, we need.

Dm 7 F/A B \flat

35

a fresh touch from heav - en.

This system contains measures 35 and 36. The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, and a quarter note G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

C Bb C F

This system shows the piano accompaniment for measures 35 and 36. The right hand plays chords, and the left hand plays a rhythmic pattern of eighth notes.

37

f Pour it out. Pour it out.

This system contains measures 37 and 38. The vocal line begins with a dynamic marking of *f* (forte). The notes are G4, A4, Bb4, C5, Bb4, A4, and G4. The piano accompaniment continues with the same eighth-note bass line.

BbM7 C

This system shows the piano accompaniment for measures 37 and 38. The right hand plays chords, and the left hand plays the eighth-note bass line.

40

Pour it out.

This system contains measures 39 and 40. The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with the eighth-note bass line.

BbM7 C Dm7

This system shows the piano accompaniment for measures 39 and 40. The right hand plays chords, and the left hand plays the eighth-note bass line.

mf

Pour it now! Fresh wind,

C F Bb F A F G F C E

fresh fire, fresh oil, hear our cry.

F C E Dm7

mf

Lord, we need, we need a fresh touch from heav-

F A Bb C Bb C

52

- en. — Fresh joy, — fresh love, —

F Cm⁷ F

55

— fresh peace — from a - bove. — Lord, we need,

C/E Dm⁷ F/A

58

— we need — a fresh touch from heav - en. —

B^b C B^b/C F

61

f

Pour it out. Pour it out.

B \flat M7 C

f

64

Pour it out.

B \flat M7 C Dm7

67

mf

Pour it now! Fresh wind,

C F \flat F A F C E

70

fresh fire, fresh oil, hear our cry.

F C/E Dm7

mf

73

Lord, we need, we need a fresh touch from heav-

E/A Bb C

76

en. Lord, we need, we need

F F/A Bb

a fresh touch from heav - en.

C F

81 Lord, we need, we need a fresh touch from heav-

E A Bb C

84 SOLO (ad lib lightly) mp
en. More of You, O

F Bb mp

FOR PREVIEW ONLY
Copying Prohibited

87

Lord. More of You. I need You, Lord. More of You.

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line has lyrics: "Lord. More of You. I need You, Lord. More of You." The piano accompaniment consists of chords and moving lines in both hands.

C F Bb C

The piano accompaniment for the first system includes chord markings: C, F Bb, and C. The music is written in both treble and bass clefs.

90

(Solo continues singing freely with Choir)

More of You.

The second system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line has lyrics: "More of You." The piano accompaniment consists of chords and moving lines in both hands.

Dm7 C BbM7

The piano accompaniment for the second system includes chord markings: Dm7, C, and BbM7. The music is written in both treble and bass clefs.

93

mp

Send it down. Send it down.

The third system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line has lyrics: "Send it down. Send it down." The piano accompaniment consists of chords and moving lines in both hands.

C BbM7 C

building gradually

The piano accompaniment for the third system includes chord markings: C, BbM7, and C. The instruction "building gradually" is written below the piano part. The music is written in both treble and bass clefs.

mf

Send it down.

BbM7 C Dm7

mf

Send it down. Pour it out..

C BbM7 C

f

Pour it out.

CbM7 Db CbM7

f

105

Musical score for measures 105-107. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "Pour it out. Pour it now!". The piano accompaniment features a bass line with eighth notes and a treble line with chords. Chord symbols are D^b , $Ebm7$, and D^b .

108

Musical score for measures 108-110. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "Fresh wind, fresh fire,". The piano accompaniment features a bass line with eighth notes and a treble line with chords. Chord symbols are C^bM7 , D^b/F , and G^b . A dynamic marking of *mp* is present.

111

Musical score for measures 111-113. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "fresh oil, hear our cry. Lord, we need,". The piano accompaniment features a bass line with eighth notes and a treble line with chords. Chord symbols are D^b/F , $Ebm7$, and G^b/B^b .

we need a fresh touch from heav -

C_b D_b C_b/D_b

- en. Lord, we need,

G_b $E_b m$

we need a fresh touch from heav -

C_b D_b C_b/D_b

120

en. — Lord, we need,

G \flat E \flat m7

This system contains the musical notation for measures 120 and 121. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part includes chord markings G \flat and E \flat m7. The lyrics are "en. — Lord, we need,".

122

we need a fresh touch from heav - en. —

rall. rall.

C \flat D \flat C \flat D \flat G \flat

This system contains the musical notation for measures 122 and 123. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part includes chord markings C \flat , D \flat , C \flat , D \flat , and G \flat . The lyrics are "we need a fresh touch from heav - en. —". The word "rall." is written above the piano part in two locations.

Take Me Back

Words and Music by
 ANDRAË CROUCH
 Arranged by Geron Davis
 and Jonathan Sawyer

Soulfully ♩ = 63

(Drum lead-in) **f**

3

5 **CHOIR** **f**

Take me back, take me back, dear Lord,

(cues 2nd time only)

C Dm C Dm7 Dm C E Dm F Am F#

7

to the place where I first re - ceived You.

G G#dim7 Am7 Dm7 $\frac{F}{G}$

9

Take me back, take me back, dear Lord, where

C Dm7 Dm $\frac{C}{E}$ $\frac{Dm}{F}$ $\frac{Am}{F\#}$

11

I first be - lieved.

1 (to meas. 5)

G G13 $\frac{Dm}{G}$ 1 C (to meas. 5)

13 ² SOLO *mf*

I feel

lieved.

² C $\frac{Dm}{G}$ C

mf

15

that I'm so far from You, Lord, but still I hear You

$\frac{Dm}{C}$ G

17

call ing me. Those sim-ple things

$\frac{E}{C}$ C_{sus} C

19

that I _____ once knew, _____ the mem-o-ries are

Dm C G

This system contains two measures of music. The vocal line is in treble clef with a 7/8 time signature. The piano accompaniment is in grand staff. Measure 19 features a vocal line with eighth notes and a piano accompaniment with chords in the right hand and a bass line in the left hand. Measure 20 continues the vocal line with a half note and a piano accompaniment with sustained chords in the right hand and a bass line in the left hand.

21

draw - ing me. _____ I must con-fess, Lord, _____

Dm C Dm C

This system contains two measures of music. The vocal line is in treble clef. The piano accompaniment is in grand staff. Measure 21 features a vocal line with eighth notes and a piano accompaniment with chords in the right hand and a bass line in the left hand. Measure 22 features a vocal line with a half note and a piano accompaniment with sustained chords in the right hand and a bass line in the left hand.

23

_____ I've _____ been blessed, _____ but yet my soul's_ not

Dm7 G

This system contains two measures of music. The vocal line is in treble clef. The piano accompaniment is in grand staff. Measure 23 features a vocal line with eighth notes and a piano accompaniment with chords in the right hand and a bass line in the left hand. Measure 24 features a vocal line with a half note and a piano accompaniment with sustained chords in the right hand and a bass line in the left hand.

140

25

sat - is - fied. Re - new my faith, re - store

27

(ad lib)

my joy and dry

29

(ad lib)

SOLO ad lib with CHOIR

my weep - ing eyes.

CHOIR *f*
Take me back,

31

take me back, dear Lord, to the place where

Dm7 Dm C E Dm F Am F# G G#dim7

33

I first re - ceived You. Take me back,

Am7 Dm7 E G C

35

take me back, dear Lord, where I first be -

Dm7 Dm C E Dm F Am F# G G13 Dm G



unis. (9)

lieved. I've tried so hard

unis. (9)

C Am7 D9

40

to make it all a - lone.

G G7 F/C C

42

I need Your help

E7 Am D9

44

just to make_ it home_

G⁷ F/G C

46 *f* (SOLO cont. ad lib with CHOIR)

Take me back, take me back, dear_ Lord,

C Dm⁷ Dm C/E Dm F Am F#

2nd time: piano may ad lib

48

to the place where I first re - ceived_ You.

G G#dim⁷ Am⁷ Dm⁷ F/G

Take me back, take me back, dear Lord, where

C Dm7 Dm C/E Dm F Am F#

I first be - lieved. Oh!

G G43 Dm G C (to meas. 46)

lieved, where I first be - lieved. Ooo - unis.

2 C Am F# G7 G13 Dm G C Gm C



57

rit.

Chord chart for measures 57-60:

57	58	59	60
$\frac{E}{C}$	C	$\frac{Gm}{C}$	$\frac{E}{C}$

61

REPRISE

f (SOLO cont. ad lib with CHOIR)

Chord chart for measures 61-62:

61	62
$D\flat$	

63

Chord chart for measures 63-65:

63	64	65
$E\flat m7$	$E\flat m$ $D\flat$ $\frac{E\flat m}{G\flat}$ $\frac{B\flat m}{G}$	$A\flat$ $A\dim7$

65

I first re - ceived You. Take me back,

Bbm7 Ebm7 $\frac{G\flat}{A\flat}$ Db

67

take me back, dear Lord, where I first be -

Ebm7 Ebm $\frac{D\flat}{F}$ $\frac{E\flat m}{G\flat}$ $\frac{B\flat m}{G}$ Ab Ab13 $\frac{E\flat m}{A\flat}$

69

1 (to meas. 62) 2

lieved. Oh! lieved, where

1 Db (to meas. 62) 2 Db Bbm C

71 rit.

1 first be- lieved.

Ab7 Ab13 Ebm Ab Db

rit.

When Redeemed I Stand

Words and Music by
GERON DAVIS
Arranged by Geron Davis
and Jonathan Sawyer

Broadly ♩ = 58

C D E D F# G

(Drum fill) *f*

3

5 Male SOLO (*with freedom*)
mp

The road we walk is stained with blood_

Am⁷ Dsus D

mp

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Broadly' with a tempo of 58 beats per minute. The introduction features a drum fill and a piano accompaniment with a forte dynamic. The piano part includes a triplet of eighth notes in the right hand. The score then transitions to a male solo section, marked 'Male SOLO (with freedom)' and 'mp'. The lyrics 'The road we walk is stained with blood_' are written below the vocal line. The piano accompaniment for the solo section includes chords such as Am⁷, Dsus, and D. A large diagonal watermark 'FOR PREVIEW ONLY Prohibited' is overlaid on the score.

7

of those who paid the price

Am⁷ Dsus D

9

for a cause they felt was worth it all, the cause

(with great freedom)

Am⁹ Dsus D

11

of Christ.

E⁷_{sus} E⁷ E⁷_{b9} E⁷_{#5} E⁷_{b9}

13 Female SOLO (with freedom)
mp

And be-cause of all their sac - ri - fice,

Am⁹ Dsus D

15 they made for me a bet-ter way.

Am⁷ G C Dsus D D#dim⁷

17 Female (melody)
(Male)

And the grat - i - tude I feel will be

Em A⁷sus A⁷

19 DUET joins CHOIR

re - vealed on that glo - rious day.

CHOIR
mf

When re -

Dsus D C E D F# C D

21 *(Solos may ad lib lightly with Choir)*

deemed I shall stand o - ver

G D#dim7 Em Bm7 Am7

mf

23

in the prom - ised land. With the

G/B $E_m/C\#$ $D^4/2$ D

25

might - y blood-washed throug, I will sing re-demp-tion's song, cry-ing,

C/E $D^7/F\#$ G G^7/B C

27 "Wor - thy is the Lamb!" _____
 "Wor - thy is the Lamb!" _____ When re -

The vocal line consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. There is a fermata over the C5 note. The second staff has a bass clef and a key signature of one sharp. The bass line starts with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. There is a fermata over the C3 note.

The piano accompaniment consists of two staves. The right hand has a treble clef and a key signature of one sharp. The left hand has a bass clef and a key signature of one sharp. The right hand starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The left hand starts with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3.

29 deemed at His throne I stand!

The vocal line consists of two staves. The first staff has a treble clef and a key signature of one sharp. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. There is a fermata over the C5 note. The second staff has a bass clef and a key signature of one sharp. The bass line starts with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. There is a fermata over the C3 note.

The piano accompaniment consists of two staves. The right hand has a treble clef and a key signature of one sharp. The left hand has a bass clef and a key signature of one sharp. The right hand starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The left hand starts with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3.

32

This block contains empty staves for measures 32-33. The vocal line consists of two staves (treble and bass clef) and the piano accompaniment consists of two staves (treble and bass clef).

The piano accompaniment consists of two staves. The right hand has a treble clef and a key signature of one sharp. The left hand has a bass clef and a key signature of one sharp. The right hand starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The left hand starts with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3.

FOR PREVIEW ONLY
 Copying Prohibited

34 *Male SOLO* *mp* *(Female Solo ad lib lightly around Male Solo)*

So by faith I'll just keep march - ing on,

*Am*⁹ *D*_{sus} *D*

mp

36

ev - er press - ing f'wards the prize,

*Am*⁹ *D*_{sus} *D*

38

long - ing for the day I'll look in - to my Sa -

*Am*⁹ *D*_{sus} *D*

40

- vior's eyes.

E7sus E7 E7b9

42

Female SOLO (Male Solo ad lib lightly over Female SOLO)

Then He'll look at me and say, "Well done,

Am⁹ Dsus D

44

wel - come home, my faith-ful child."

Am⁹ CM7 Dsus D D#dim7

46

And as I stand be-fore His throne, oh the tri - als.

Em Em/D A7/C#

48

that I've known will all be worth - while.

CHOIR
mf

When re -

D⁷ sus D⁷ C/E D/F# C/D

50

(Solos may ad lib with Choir)

deemed _____ I shall _____ stand _____ o - ver

mf

G D#dim7 Em Am7

52

in _____ the prom - ised land. _____ With the

G B Em D⁴ D

54 cry-ing,

might - y blood-washed throng, I will sing re-demp-tion's song,

C
E

D⁷
F[#]

G

G⁷
B

C

56 "Wor - thy is the Lamb!"

"Wor-thy is the Lamb!" When re -

A^m

E⁷
G[#]

A^m
G

D
F[#]

A^m
C

G
B

58

deemed at His throne I stand! I

Am⁷ $\frac{C}{B}$ C D^{sus} D E \flat

60

rit. *f* *a tempo*

stand! When re - deemed I shall

rit. *f a tempo*

$\frac{D\flat}{F}$ $\frac{E\flat}{G}$ $\frac{D\flat}{E\flat}$ A \flat E \dim^7

62

stand o - ver in the prom - ised

Fm Bbm7 Ab C Fm D

64

land. With the might - y, blood-washed throng, I will

Eb⁴ Eb Db/F Eb⁷/G Ab

66 cry-ing, "Wor - thy is the
sing re-demp-tion's song, "Wor-thy is the

Ab7/C Db Bbm F/A

68 Lamb!"
Lamb!" When re-deemed at His throne I

Bbm/Ab Eb/G Bbm/Db Ab/C Bbm7 Ab/C Db Ebsus Eb

70

stand! When re - deemed at His

Fm² Fm E² E E[#] E_b A_b E_b F⁴ Fm

73

DUET
Female SOLO (*harm.*) *rall.*

Male SOLO (*mel.*) At His throne I stand, I stand!

throne I stand!

Bm⁷ Ebsus Eb N.C. D_b E_b D_b F_b E_b G_b A_b

rall.