

# THE Story OF Jesus

« MATTHEW »

FEATURING THE WORSHIP CHOIR OF  
FIRST BAPTIST CHURCH, WOODSTOCK, GA

CREATED BY  
DAVE CLARK, CLIFF DUREN,  
AND MIKE HARLAND

ARRANGED AND ORCHESTRATED BY  
CLIFF DUREN

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← MATTHEW →

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## CREATIVE PRODUCTION TEAM FOR LIFEWAY WORSHIP

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# FOREWORD

Words ...

They matter, especially His Words. They are the ones, if you have a red-letter edition of Scripture, that are in red. They are the Words of Jesus.

As has often been said, History is just that—His story. The apostle Paul knew how vital this story is to our souls. That is why he admonished the church at Colossae, “Let the word of Christ dwell richly among you, in all wisdom teaching and admonishing one another through psalms, hymns, and spiritual songs, singing to God with gratitude in your hearts” (Colossians 3:16, CSB).

It is important that we tell our stories from generation to generation. But it is imperative that we tell His story—to our children and to each other—every time we meet. In it we find teaching and admonishment for our souls.

Melodies ...

They matter too. Mostly because, with them, we can put truth and music in our souls in places time cannot touch. The melodies you find here attempt to serve the story in ways that can be interesting and meaningful to present. We really enjoyed the process of creating them.

In this musical, we endeavored to set a portion of His story, as told in the Gospel of Matthew, to music, so that we can sing it to one another. No one really can do this better than He already has. But in our feeble way, we have sought to put something in your hands to help you do this again with your church. Whether you sing these songs one at a time, or as a complete experience, our prayer is that His Words and His story will be planted into the hearts of your choir and your church.

*The Story of Jesus: Matthew* is a combination of words and melodies. We present it to you in the hope that you can put them together for the glory of God and the blessing of your church.

Our belief is this: if your church experiences Him in this presentation of His Words, your church will never be the same.

All glory to Him alone.

Dave Clark, Cliff Duren, Mike Harland

## PUBLISHER'S NOTE

Downloadable STEMS and SATB Rehearsal Tracks are also available for this musical at [lifeway.com/worship](http://lifeway.com/worship).

STEMS (every individual instrument on this recording in MP3 format for a variety of uses)

SATB Rehearsal Tracks (Soprano, Alto, Tenor, and Bass parts highlighted in MP3 format)

It is a joy to partner with you and your music ministry!

Ken Barker  
Project Leader/Executive Producer  
LifeWay Worship

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# Your Words

Words and Music by  
DAVE CLARK, CLIFF DUREN,  
and MIKE HARLAND  
Arranged by Cliff Duren

1 *Prayerfully* ♩ = 71

Bm<sup>7</sup> D G D F# D G<sup>2</sup>

(Synth  
fade-in) *p*

**NARRATOR 1:** The Gospel of Matthew begins this way: “An account of the genealogy of Jesus Christ, the Son of David, the Son of [God]” (*Matthew 1:1, CSB*).

5 Bm<sup>7</sup> D G D F# D<sup>sus</sup> E

The words that follow for the next twenty-eight chapters tell the greatest story ever told.  
**NARRATOR 2:** It’s the story of love and triumph interrupted by tragedy and grief.

9 Bm<sup>7</sup> D G D F# D G<sup>2</sup>

*mp*

It starts with His coming and ends with His promise to never leave us alone.

**NARRATOR 1:** These aren’t just words; they are His Words—the Words of Jesus.

13 Bm<sup>7</sup> D G D F# D<sup>sus</sup> E

They tell His story and how His story forever changes ours.

17 2 D<sup>2</sup> G<sup>2</sup> Bm<sup>7</sup>

SOLO (Worship Leader)

*mp*

20

Be - fore the dawn of cre - a - tion, -

G<sup>2</sup> D G<sup>2</sup>

23

Your Word in - car - nate came down

Bm<sup>7</sup>

G<sup>2</sup>

25

and spoke a - cross gen - er - a - tions. -

D

G<sup>2</sup>

27

3

It speaks to me e - ven now. —

CHOIR unison  
(W.L. cont. with freedom) *mp*

Your

Bm7 G2

30

Words — are chang - ing me. — Your truth — has set me free. —

D D<sup>sus</sup> D  
E E F#

33

— Your voice — is call - ing me — to live\_

G<sup>2</sup> D D<sup>sus</sup> E D F#

36

— and move\_ and breathe\_ and fol - low faith - ful - ly\_ Your

D<sup>sus</sup> E D F# G<sup>2</sup>

38

Words.

4

D<sup>2</sup> G<sup>2</sup> Bm<sup>7</sup>



41

*mf*

Ev - 'ry ques-tion I'm fac - ing,

G<sup>2</sup> D G<sup>2</sup>

*mf*

44

ev - 'ry storm I walk through, in those sea-sons of long-

Bm<sup>7</sup> G<sup>2</sup> D

47

5

*mf*

- ing, I just need to hear from You. Your

G<sup>2</sup> Bm<sup>7</sup> G<sup>2</sup>

50

Words\_ are chang - ing me. \_ Your truth\_ has set\_ me free. \_

D  $\frac{D_{sus}}{E}$  D  $F\sharp$

*mf*

53

Your voice\_ is call - ing me\_ to live\_ *unis.*

*unis.*

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

56

and move. and breathe\_ and fol - low faith - ful - ly\_ Your

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



Words. Lord, teach me how\_ to lis -

*f*

D D D<sup>sus</sup> D A G  
E F#

*f*

61

- ten\_ to the an-swers You've giv - en\_

A D<sup>2</sup> D G D  
F# F#

64

in the pag-es they're writ - ten\_ Lord, help me\_ to

*mp unis.* *unis.*

G A D  
F#

*sub. p*

67



(Worship Leader)

*mp*

Musical staff for the vocal line, starting with a whole rest followed by a quarter note G4, then a half note G4-A4-B4-C5.

Your Words \_\_\_\_\_ are chang - ing me. \_

Piano accompaniment for measures 67-69. Treble clef has a whole note G4. Bass clef has a whole note G2. A hairpin crescendo is shown above the treble staff.

hear.

G<sup>2</sup>

D

Piano accompaniment for measures 70-72. Treble clef has a half note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a half note G2, quarter note A2, quarter note B2, quarter note C3.

70

Musical staff for the vocal line, starting with a whole rest followed by a quarter note G4, then a half note G4-A4-B4-C5.

— Your truth \_\_\_\_\_ has set \_ me free. \_

CHOIR (W.L. cont. with freedom) *mp*

Musical staff for the choir line, starting with a whole rest followed by a quarter note G4, then a half note G4-A4-B4-C5.

Your

Piano accompaniment for measures 70-72. Treble clef has a whole rest. Bass clef has a whole rest followed by a quarter note G4, then a half note G4-A4-B4-C5.

D<sub>sus</sub>  
E

D  
F#

G<sup>2</sup>

Piano accompaniment for measures 70-72. Treble clef has a half note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a half note G2, quarter note A2, quarter note B2, quarter note C3.

voice \_\_\_\_\_ is call - ing me \_\_\_\_\_ to live\_

Musical notation for the vocal line in measures 73 and 74, showing a melodic line in the treble clef with lyrics.

D D<sup>sus</sup> E D F#

Piano accompaniment for measures 73 and 74, showing chords and bass line in the grand staff.

*building*

— and move\_ and breathe\_ and fol - low faith - ful - ly. — Your

Musical notation for the vocal line in measures 75 and 76, showing a melodic line in the treble clef with lyrics.

D<sup>sus</sup> E D F# G<sup>2</sup>

*building*

Piano accompaniment for measures 75 and 76, showing chords and bass line in the grand staff.

Words are chang - ing me. \_\_\_\_\_ Your

Musical notation for the vocal line in measures 77 and 78, showing a melodic line in the treble clef with lyrics.

D D<sup>sus</sup> E

*f*

Piano accompaniment for measures 77 and 78, showing chords and bass line in the grand staff.

79

truth \_\_\_\_\_ has set me free. \_\_\_\_\_ Your

D  
F#

G<sup>2</sup>

81

8

voice \_\_\_\_\_ is call - ing me \_\_\_\_\_ to live - *unis.*

*unis.*

D

D<sup>sus</sup>  
E

D  
F#

83

\_\_\_\_\_ and move and breathe \_\_\_\_\_ and fol - low faith - ful - ly \_\_\_\_\_ Your

*mf*

D<sup>sus</sup>  
E

D  
F#

G<sup>2</sup>

85 *mp*

Words. Your Words.

*mp*

D<sup>2</sup> G<sup>2</sup> Bm<sup>7</sup>

88 *molto rit.*

Your Words.

*molto rit.*

G<sup>2</sup> D

**NARRATOR 2:** After centuries of silence, from out of Judea’s wilderness came one called John the Baptist, fulfilling Isaiah’s prophesy in the spirit and power of Elijah. He spoke with all the authority of heaven. His message was one of judgment, but his call was to repentance. There was no mistaking the urgency in his words: “The kingdom of heaven is near (*music begins to “Prepare the Way”*) and the time for repentance has come. Prepare ye the way of the Lord; make His paths straight.” (*paraphrased from Matthew 3:1-3*)

# Prepare the Way

Words and Music by  
DAVE CLARK, CLIFF DUREN,  
and MIKE HARLAND  
Arranged by Cliff Duren

With driving energy ♩ = 126

9

"... and the time ..."

F(no3)

*mf*

4

CHOIR unison (*with intensity*)

*mf*

He is the might - y King..

F(no3)

7

He's come to seek and save... He's call - ing

B $\flat$ <sup>2</sup>



16

10

out to you. — He's come to make a way, — His

13

king - dom near. — The Lord — is here. —

$C^{(4)}$   $Bb^2$   $C^{(4)}$

16

*mf*

He is the might - y King. —

$Bb^2$   $F^{(no3)}$

*mf*

19

He's come to seek and save... He's call - ing

F(no3)

B $\flat$ <sup>2</sup>

22

out to you... He's come to make a way, His

25

*building*

10

king - dom near... The Lord \_\_\_\_\_ is here...

C<sup>(4)</sup>B $\flat$ <sup>2</sup>C<sup>(4)</sup>

*building*

18

28

Musical score for measures 18-30. The vocal line (treble clef) begins with a whole note chord, followed by a half note, and then a series of eighth notes. The lyrics are "Pre - pare the way -". The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and a more active eighth-note melody in the right hand. Chord changes are indicated as  $Bb^2$  and  $F(no3)$ . A dynamic marking of  $f$  is present.

31

Musical score for measures 31-32. The vocal line continues with the lyrics "for the One with the pow -". The piano accompaniment maintains the eighth-note bass line and active right-hand melody. Chord changes are indicated as  $Bb^2$  and  $D$ .

33

Musical score for measures 33-34. The vocal line continues with the lyrics "er to save. Pre - pare the way -". The piano accompaniment continues with the eighth-note bass line and active right-hand melody. Chord changes are indicated as  $Bb^2$  and  $F(no3)$ .

35

for the Lord. Be - hold

Chords: Eb<sup>2</sup>, Bb<sup>2</sup>

Chords: Eb<sup>2</sup>, Bb<sup>2</sup>

38

the Lamb who will take all the dark-

Chords: F/A, F<sup>sus</sup>/G, Eb<sup>2</sup>

Chords: F/A, F<sup>sus</sup>/G, Eb<sup>2</sup>

41

- ness a - way. Pre - pare the way

Chords: Bb<sup>2</sup>, F/A

Chords: Bb<sup>2</sup>, F/A

20

43

11

\_\_\_\_\_ for the Lord. \_\_\_\_\_

Musical notation for measures 20-43. The vocal line features a melodic phrase with a fermata. The piano accompaniment consists of chords and moving lines in both hands.

$Eb^2$   
C

$Bb^2$

Piano accompaniment for measures 20-43. The right hand plays chords with some grace notes, and the left hand plays a steady bass line. Chord changes are indicated as  $Eb^2$  over C and  $Bb^2$ .

46

*mf*

Show us Your might - y pow r. Set free each

Musical notation for measures 46-49. The vocal line has lyrics: "Show us Your might - y pow r. Set free each". The piano accompaniment provides harmonic support.

F(no3)

*mf*

F(no3)

Piano accompaniment for measures 46-49. The right hand features chords with grace notes. Chord changes are indicated as F(no3) and *mf*.

49

cap - tive heart. Break down the walls of doubt. \_\_\_\_\_

Musical notation for measures 49-52. The vocal line has lyrics: "cap - tive heart. Break down the walls of doubt. \_\_\_\_\_". The piano accompaniment continues with harmonic support.

$Bb^2$

Piano accompaniment for measures 49-52. The right hand plays chords with grace notes. A chord change is indicated as  $Bb^2$ .

52 *unis. building*

Lord, find us where we are, — Your king - dom near.

*unis.*

*C*(4)

*building*

55 *f*

— Our Lord — is here — Pre - pare —

*Bb*<sup>2</sup> *C*(4) *Bb*<sup>2</sup>

58

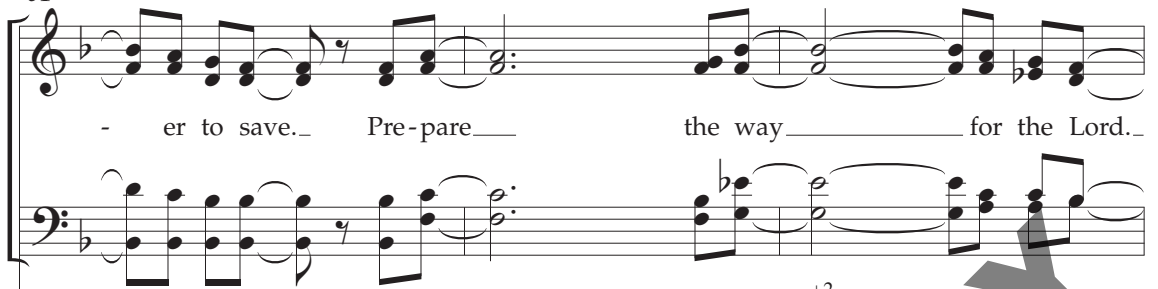
— the way — for the One — with the pow -

*F*(no3) *Bb*<sup>2</sup>/*D* *Eb*<sup>2</sup>

*f*

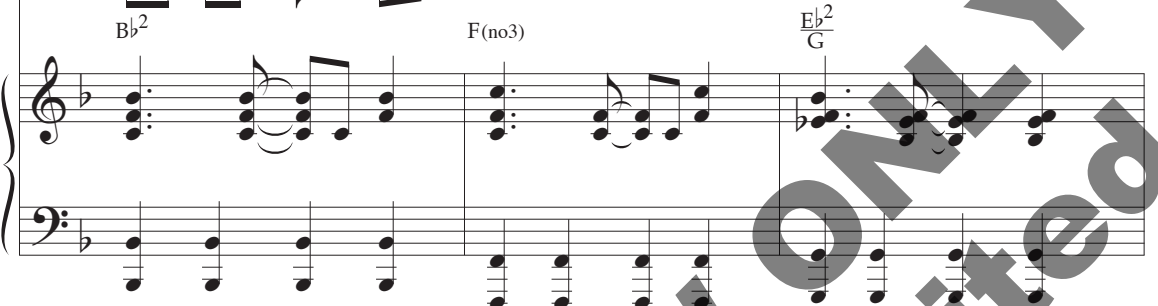
61

- er to save. Pre-pare the way for the Lord.



Vocal line for measures 61-63. The melody is in a minor key with a flat sign. It features a mix of eighth and quarter notes, with some rests. The lyrics are: "- er to save. Pre-pare the way for the Lord."

Bb<sup>2</sup> F(no3) Eb<sup>2</sup>/<sub>G</sub>



Piano accompaniment for measures 61-63. The left hand plays a steady eighth-note bass line. The right hand plays chords and moving lines. Chord symbols are Bb<sup>2</sup>, F(no3), and Eb<sup>2</sup>/<sub>G</sub>.

64

Be - hold the Lamb



Vocal line for measures 64-66. The melody continues with a mix of eighth and quarter notes. The lyrics are: "Be - hold the Lamb"

Bb<sup>2</sup> F/A



Piano accompaniment for measures 64-66. The left hand continues with eighth notes. The right hand features chords and moving lines. Chord symbols are Bb<sup>2</sup> and F/A.

67

who will take all the dark -



Vocal line for measures 67-69. The melody continues with a mix of eighth and quarter notes. The lyrics are: "who will take all the dark -"

Fsus/<sub>G</sub> Eb<sup>2</sup>



Piano accompaniment for measures 67-69. The left hand continues with eighth notes. The right hand features chords and moving lines. Chord symbols are Fsus/<sub>G</sub> and Eb<sup>2</sup>.

69

- ness a - way. Pre - pare the way

Bb<sup>2</sup>

F  
A

71

12

for the Lord

E<sup>b</sup><sub>C</sub>

Bb<sup>2</sup>

74

*mp*  
*unis.*

Lord, we are un - wor -

*unis.*

F

F<sub>sus</sub>

*mp*



thy. Still, You have —

F Dm<sup>7</sup> C

come. Lord,

Bb<sup>2</sup> F

our hearts are read - y.

Fsus F

86

*building*

Your will be done.

*building*

Dm<sup>7</sup> C B<sup>b2</sup>

89

*f*

Pre - pare the way for the One

*f*

F(no3) B<sup>b2</sup>/<sub>D</sub>

92

with the pow - er to save. Pre - pare

E<sup>b2</sup> B<sup>b2</sup>

the way \_\_\_\_\_ for the Lord. \_\_\_\_\_

Measures 94-96 of the vocal line. The melody is in a B-flat major key signature. Measure 94 starts with a half rest, followed by quarter notes G4, A4, Bb4, and A4. Measure 95 continues with quarter notes G4, F4, E4, and D4. Measure 96 ends with a half note D4.

*mf* F Eb<sup>2</sup> Cm<sup>7</sup> Bb<sup>2</sup>

Piano accompaniment for measures 94-96. Measure 94: F/A (F4, A4). Measure 95: F (F4, C5), Eb<sup>2</sup> (Eb4, Bb4). Measure 96: Cm<sup>7</sup> (Cb4, Eb4, F4, Ab4), Bb<sup>2</sup> (Bb4, F5).

Be-hold \_\_\_\_\_ the Lamb \_\_\_\_\_ who will take \_\_\_\_\_

Measures 97-99 of the vocal line. Measure 97: quarter notes G4, A4, Bb4, A4. Measure 98: quarter notes G4, F4, E4, D4. Measure 99: quarter notes G4, F4, E4, D4.

*f* F/A G<sup>Fsus</sup>

Piano accompaniment for measures 97-99. Measure 97: F/A (F4, A4). Measure 98: F (F4, C5). Measure 99: G<sup>Fsus</sup> (G4, Bb4, D5).

\_\_\_\_\_ all the dark - ness a - way.. Pre-pare \_\_\_\_\_ the way \_\_\_\_\_

Measures 100-102 of the vocal line. Measure 100: quarter notes G4, A4, Bb4, A4. Measure 101: quarter notes G4, F4, E4, D4. Measure 102: quarter notes G4, F4, E4, D4.

Eb<sup>2</sup> Bb<sup>2</sup> F/A

Piano accompaniment for measures 100-102. Measure 100: Eb<sup>2</sup> (Eb4, Bb4). Measure 101: Bb<sup>2</sup> (Bb4, F5). Measure 102: F/A (F4, A4).

103 *ff*

\_\_\_\_\_ for the Lord. \_\_\_\_\_ Pre-pare\_

$E\flat^2$   
C

$B\flat^2$

106

\_\_\_\_\_ the way \_\_\_\_\_ for the One \_\_\_\_\_ with the pow-

$F^{(no3)}$   $B\flat^2$   $E\flat^2$

*ff*

109

- er to save. Pre-pare the way for the Lord..

B $\flat$ <sup>2</sup> F(no3) E $\flat$ <sup>2</sup>  
G

112

Be - hold the Lamb

B $\flat$ <sup>2</sup> F A F  
(half-time feel)

115

who will take \_\_\_\_\_ all the dark - ness a-way. Pre-pare\_

$F_{sus}$   
 $G$        $E_b^2$        $C_m^7$        $B_b^2$

118

the way \_\_\_\_\_ for the Lord. \_\_\_\_\_

$F$   
 $A$        $E_b^2$   
 $C$        $B_b^2$

(quarter-time feel)

121

Pre - pare \_\_\_\_\_ the way\_

E A

This system contains measures 121 and 122. It features a vocal line with lyrics 'Pre - pare \_\_\_\_\_ the way\_'. The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady bass line. Chord markings 'E' and 'A' are present above the right-hand piano part.

123

\_\_\_\_\_ for the Lord. \_\_\_\_\_

E $\flat$ <sup>2</sup> C B $\flat$ <sup>2</sup>

This system contains measures 123 and 124. The vocal line continues with the lyrics '\_\_\_\_\_ for the Lord. \_\_\_\_\_'. The piano accompaniment continues with the same structure as the previous system. Chord markings 'E $\flat$ <sup>2</sup> C' and 'B $\flat$ <sup>2</sup>' are present above the right-hand piano part.

125

Pre - pare the way for the Lord.

F  
A

*(half-time feel)*

E $\flat$ <sup>2</sup>  
C

128

B $\flat$ <sup>2</sup>

F(no3)



# Come unto Me

Words and Music by  
 CLIFF DUREN  
 Arranged by Cliff Duren

NARRATOR 1: One day

14 *Soufully* ♩ = 54

(loop begins) *p*

when He was teaching His followers, Jesus could see the weariness in their eyes.  
 The invitation He gave to them still echoes all the way to us.

4

A D Bm D Bm<sup>7</sup> E<sup>7</sup> sus

CHOIR unison (*soufully*)

7

*p*

Come un - to Me, all who are wear - y. O

(Bass tacet)

A A<sup>2</sup> C# A D Bm G# C#<sup>7</sup>b9

9

come, and I will give\_ you\_ rest. Come to the One\_

F#m<sup>9</sup> A/E Esus E

11 *cresc.*

\_ who'll make\_ you new.\_ Come to the One\_ who says, "I

B/D# E E/D A/C#

13 *p*

love\_ you. I love\_ you."\_ I am here,\_

D<sup>2</sup> A<sup>2</sup>/C# A<sup>sus</sup>/B A<sup>2</sup>/C#

come un - to Me.

*A* <sup>sus</sup>/<sub>B</sub>      *E* <sup>7</sup><sub>sus</sub>      *A*      *D* <sup>2</sup>/<sub>F#</sub>      *E* <sup>7</sup><sub>sus</sub>

17 *mp*  
(Alto mel.) Come un - to Me, all who are wear - y. O

*A*      *A* <sup>2</sup>/<sub>C#</sub>      *A*      *B* <sub>m</sub>/<sub>G#</sub>      *C#* <sup>7</sup>(**b**9)

*mp*

19 *unis.*  
come, and I will give you rest. Come to the One

*F#m* <sup>9</sup>      *A*/<sub>E</sub>      *E* <sub>sus</sub>      *E*

21

*cresc.*

— who'll make you new. — Come to the One — who says, "I

*B*  
*D#*      *E*      *E*/*D*      *A*  
*C#*

23

*mp*

*unis.*

love you. I love you." I am here,

*D*<sup>2</sup>      *A*<sup>2</sup>/*C#*      *A*/*B*      *A*<sup>2</sup>/*C#*

25

16

*mf*

come un - to Me. — My yoke is

*A*/*B*      *E*<sup>7</sup>*sus*      *A*      *B**m*<sup>7</sup>      *A*<sup>2</sup>/*C#*      *C#**m*<sup>7</sup>

*(add Basses)*

27

eas - y. My bur - den is light. I will bring com -

$D^2$   $\frac{D^2}{E}$   $A^4$   $A$   $\frac{A}{C\sharp}$

*mf*

29

- fort through dark - est nights. I am

$D$   $\frac{D^2}{C}$   $B^7$   $\frac{B^7}{D\sharp}$   $E$   $\frac{E}{D}$   $\frac{A}{C\sharp}$   $A$

31 *mp*  
*unis.*

long - ing to meet ev - 'ry need. I am here,

*unis.*  
(opt. Bass tacet)

D  $\frac{Bm}{G\sharp}$  C $\sharp 7(b9)$  F $\sharp m^9$   $\frac{A}{E}$   $\frac{B}{D\sharp}$

33

come un - to Me.

$\frac{A^{sus}}{B}$  E $7^{sus}$  A $^4_2$  A

Chord symbols:  $B/D\#$ , E,  $E/D$ ,  $A^2/C\#$ ,  $A\text{ sus}/B$ ,  $A\text{ sus}/E$

Dynamic: *p*

Measure 37 contains a triplet.

Lyrics: Come un - to Me, all who are hurt - ing. O

Chord symbols: A,  $A^2/C\#$ ,  $A/D$ ,  $Bm/G\#$ ,  $C\#7(b9)$

Dynamic: *mp*

Measure 39 contains a triplet.

Lyrics: come, and I will give you peace. Come to the One

Chord symbols:  $F\#m^9$ ,  $A/E$ , E sus, E

Dynamic: *unis.*

42

*cresc.*

— who'll make you new. Come to the One who says, "I

B D# E E D A C#

44

*mp*

*unis.*

love you. I love you." I am here,

D<sup>2</sup> A<sup>2</sup> C# A sus B A<sup>2</sup> C#

46

*mf*

come un - to Me. My yoke is

(add Bases) A sus B E<sup>7</sup> sus A Bm<sup>7</sup> A<sup>2</sup> C# C#m<sup>7</sup>



eas - y. My bur - den is light. I will bring com -

*mf*

D<sup>2</sup> D<sup>2</sup>/<sub>E</sub> A<sup>4</sup> A A/<sub>C#</sub>

- fort through dark - est nights. I am

D D<sup>2</sup>/<sub>C</sub> B<sup>7</sup> B<sup>7</sup>/<sub>D#</sub> E E/<sub>D</sub> A/<sub>C#</sub> A

*mp unis.* long - ing to meet ev - 'ry need. I am here, -

*unis.*

(opt. Bass tacet)

D B<sub>m</sub>/<sub>G#</sub> C<sup>#</sup>7<sub>b9</sub> F<sup>#</sup>m<sup>9</sup> A/<sub>E</sub> B/<sub>D#</sub>

18 SOPRANOS

54

come un - to Me. \_\_\_\_\_

ALTOS

come un - to Me. \_\_\_\_\_

TENORS

come un - to Me. \_\_\_\_\_ I am here, \_\_\_\_\_

BASSES

come un - to Me. \_\_\_\_\_

$A^{sus}$   $E^7sus$   $A^4$   $A^2$   $A$   $A$

56

Oh, I am here, come to Me. \_\_\_\_\_

I am here, \_\_\_\_\_ come to Me. \_\_\_\_\_

come to Me. \_\_\_\_\_ I am here, \_\_\_\_\_

I am here, come to Me. \_\_\_\_\_

D  $D$   $E$   $C\#^7b9$   $F\#m^7$   $A$   $E$   $B$   $D\#$

58

Oh, I am here, come to Me. I am here, I am here, come to Me. I am here, I am here, come to Me. I am here, come to Me. I am here, I am here, come to Me. I am here, I am here, come to Me.

*mf* *mf* *mf* *mf*

*A*<sub>sus</sub>  
*B* *D*  
*E* *C#7b9* *F#m7* *A*  
*E* *B*  
*D#*

60

19

come un - to Me. come un - to Me. come un - to Me. come un - to Me. come un - to Me.

*cresc.* *cresc.* *cresc.* *cresc.*

*A*<sub>sus</sub>  
*B* *E*<sup>7</sup><sub>sus</sub> *F*  
*E*<sub>b</sub> *Dm*<sup>7</sup>

(ALL WOMEN)

*ff*

62

My yoke is eas - y. My bur - den is light...

*Cm*<sup>7</sup> *B $\flat$* /*D* *Dm*<sup>7</sup> *F*/*E $\flat$*  *E $\flat$*  *E $\flat$* /*F*

*ff*

64

I will bring com - fort through dark - est nights...

*B $\flat$*  *Cm*<sup>7</sup> *B $\flat$* /*D* *E $\flat$*  *E $\flat$* <sup>2</sup>/*D $\flat$*  *C*<sup>7</sup> *C*/*B $\flat$*

66

I am long - ing to meet ev - 'ry need...

*mf unis.*

*unis.*

(opt. Bass tacet)

*F*/*A* *F*/*A* *F*<sup>sus</sup>/*G* *F* *E $\flat$*  *B $\flat$* /*D* *E $\flat$*  *Cm*/*A* *D*<sup>7</sup>/*9*

*mf*

I am here, — come un - to Me. —

I am here, — come un - to Me. —

come un - to Me. —

Come un - to Me. —

Gm<sup>9</sup> Bb<sup>b</sup>F C/E Bbsus C F<sup>7sus</sup>

Oh, I am here, come to

I am here, — come to

I am here, — come to

I am here, come to

Bb<sup>4</sup>2 Bb Bb<sup>b</sup>D Eb Eb<sup>b</sup>F D<sup>7b9</sup>

72

Me. \_\_\_\_\_ Oh I am here, come to

Me. \_\_\_\_\_ I am here, \_\_\_\_\_ come to

Me. \_\_\_\_\_ I am here, \_\_\_\_\_ come to

Me. \_\_\_\_\_ I am here, \_\_\_\_\_ come to

Gm<sup>7</sup> Bb F C Eb<sup>7</sup> D<sup>7</sup>9

74

Me. \_\_\_\_\_ I am here, \_\_\_\_\_ come un - to Me.. *mp*

Me. \_\_\_\_\_ I am here, \_\_\_\_\_ come un - to Me.. *mp*

Me. \_\_\_\_\_ I am here, \_\_\_\_\_ come un - to Me.. *mp*

Me. \_\_\_\_\_ I am here, \_\_\_\_\_ come un - to Me.. *mp*

Gm<sup>7</sup> Bb F C<sup>2</sup> Eb<sup>2</sup> F<sup>7</sup>sus

77

Come un - to Me.

B $\flat$  Ab $^2$ (#4) Ab B $\flat$

80 *rit.*

Come un - to Me.

B $\flat$ / $E\flat$  C $m$ / $E\flat$  F $^7$  $_{sus}$  B $\flat$  $^2$

*rit.*

**NARRATOR 2:** From the moment Jesus began to preach, His words offered a glimpse into the very righteousness of God. (*music begins to "We Will See God"*) And this day was no different as Jesus made His way to the mountain and began to teach His disciples. The promise of eternity was revealed in His words.

# We Will See God

Words and Music by  
DAVE CLARK, CLIFF DUREN,  
and MIKE HARLAND  
Arranged by Cliff Duren

With intensity ♩ = 108

21

"And this day . . ."

G(no3)

G sus

4

G(no3)

"... in His words."

7

CHOIR unison

mf

Blessed are the poor in spir-

G sus

G(no3)



10

- it, for the king - dom\_ of heav - en\_ is yours.

G sus

13

Blessed are\_ the ones who mourn,\_ for you will\_ find rest.

G(no3) G sus

16

Blessed are\_ the ones who\_ are hum - ble,\_ for

G(no3)

19

you will in-her-it the earth. Blessed are the mak-ers of

G<sup>sus</sup> G(no3)

22

peace, the chil-dren of God.

G<sup>sus</sup>

25

Blessed are the ones who hun-ger.

G G<sup>2</sup>

27

Blessed are the ones who thirst for

Chords: C, G<sup>2</sup>

This system contains the first two measures of the piece. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The key signature has one sharp (F#). The piano part includes chords for C and G<sup>2</sup>.

29

righteous-ness. They will be filled.

Chords: D<sup>sus</sup>, D, C<sup>2</sup>, G<sup>sus</sup>/A

This system contains measures 29 and 30. The vocal line continues with the lyrics. The piano accompaniment features chords for D<sup>sus</sup>, D, C<sup>2</sup>, and G<sup>sus</sup>/A.

31

Lord, help us to be hungry.

Chords: G, G<sup>2</sup>

This system contains the final two measures of the page. The vocal line concludes with the lyrics. The piano accompaniment features chords for G and G<sup>2</sup>.

33

Lord, help us to be filled — with righ - teous-ness, for

Chords: G, G<sup>2</sup>/<sub>C</sub>, D<sub>sus</sub>, D

36

we will see God.

Chords: C<sup>2</sup>, G(no3)

*mf*

39

Blessed are the per-se-cut-unis.

*mf unis.*

Chords: G<sub>sus</sub>, A<sup>b</sup>(no3)

- ed, wound - ed\_\_ for righ - teous - ness. \_\_

Db<sup>2</sup>

Blessed are\_\_ the ones bold - ly\_\_ de - fend - ing\_\_ Your name.

A<sub>b</sub><sup>C</sup> Db<sup>2</sup>

Blessed are\_\_ the ones re - joic - ing,

A<sub>b</sub>(no3)

51

those whose re - ward will be great.

$D\flat^2$

53

*building*

They are the salt of the earth, the chil - dren of

$A\flat$   
 $C$

*building*

$D\flat^2$

55

24

God!

$E\flat$   $E\flat$   $D\flat^2$

57

*f*

Blessed are the ones who hun - ger.

A<sup>b</sup>

A<sup>b</sup>2

*f*

59

Blessed are the ones who thirst for

A<sup>b</sup>  
D<sup>b</sup>

A<sup>b</sup>2  
D<sup>b</sup>

61

righteous-ness.

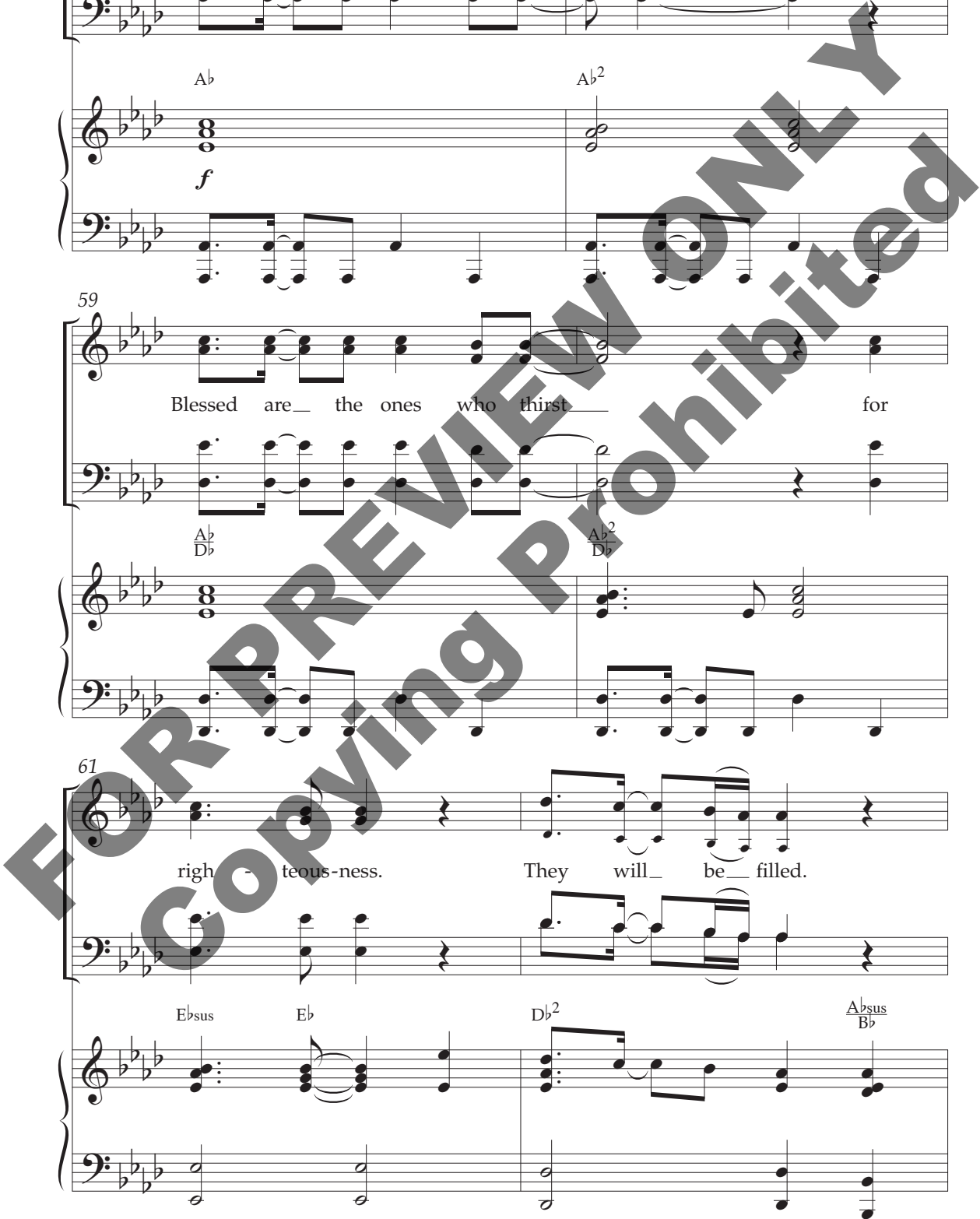
They will be filled.

E<sup>b</sup>sus

E<sup>b</sup>

D<sup>b</sup>2

A<sup>b</sup>sus  
B<sup>b</sup>



63

Lord, help\_ us to be hun - gry.

$A^b$   $A^b2$   
*f*

65

(25)

Lord, help\_ us to be filled\_ with righ - teous-ness, for

$A^b$   $D^b$   $A^b2$   $D^b$   $E^b$  sus  $E^b$

68

we will see\_ God. We will see God!\_

$D^b2$   $Fm7$



71

We will see God!

E $\flat$  G A $\flat$  C

74

We will see God!

D $\flat^2$  D $\flat^2$  D $\flat^2$  D $\flat$  D $\flat^2$

77

*ff*  
Blessed are the ones who hun - ger.

A  
*ff*



79

Blessed are the ones who thirst for

A D A<sup>2</sup>/<sub>D</sub>

81

righteousness. They will be filled.

E sus E D<sup>2</sup> A sus B

83

Lord, help us to be hungry.

A A<sup>2</sup>

Lord, help\_ us to be filled\_ with

A  
D

A<sup>2</sup>  
D<sup>2</sup>

righ - teous-ness, for we will see\_ God.\_

E sus

E

D<sup>2</sup>

Fill us\_ with righ - teous-ness, for

A

A<sup>2</sup>

A

E sus

E

92

we will see\_ God. \_\_\_\_\_ Fill us\_ with

D<sup>2</sup>

A

A<sup>2</sup>

A

95

right - teous - ness, for we will see God. \_\_\_\_\_

Esus

E

D<sup>2</sup>

A

97

\_\_\_\_\_

A<sup>2</sup>

*fff*

(music begins to "Our Prayer")

**NARRATOR 1:** The Teacher had so much to tell His disciples. Jesus knew if His followers were going to be soldiers in the kingdom of God, there was one weapon they had to possess. They had to know how to pray. And so He taught them, and He is still teaching us today.

## Our Prayer

Words and Music by  
DAVE CLARK, CLIFF DUREN,  
and MIKE HARLAND  
Arranged by Cliff Duren

*Worshipfully* ♩ = 155

"The Teacher had . . ."

27

*mp*

Dm<sup>7</sup> F/A B<sup>b</sup> Gm C/E F

5

*mf*

A<sup>b</sup> E<sup>b</sup>/G F<sup>4</sup> F

9

"... teaching us today."

CHOIR unison  
*mp*

Our Fa - ther in heav - en,

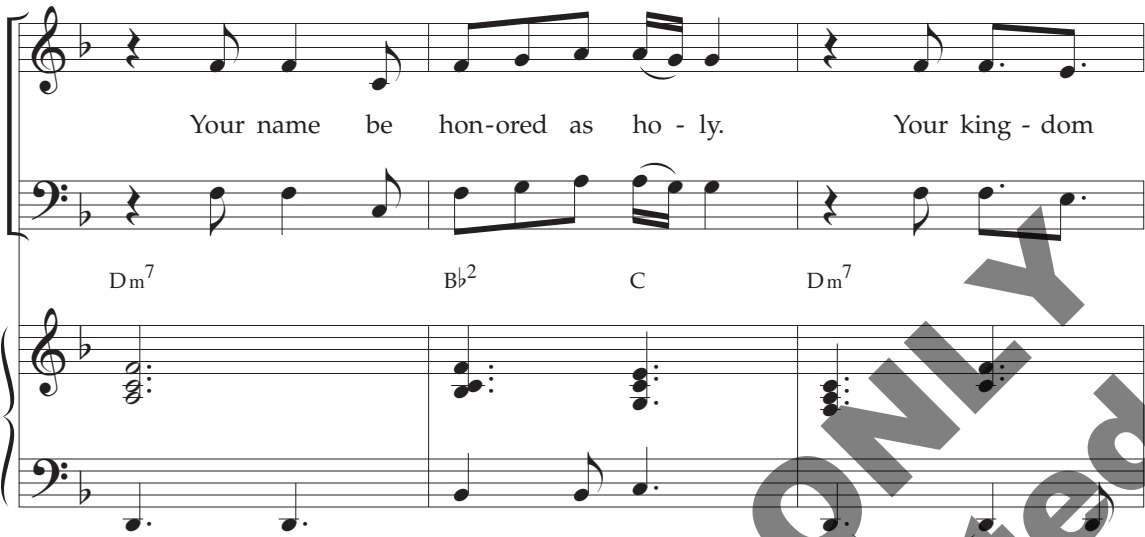
F<sup>4</sup> F Dm<sup>7</sup> F/A B<sup>b</sup>

*mp*

13

Your name be hon-ored as ho - ly. Your king - dom

Dm<sup>7</sup> B<sup>b</sup>2 C Dm<sup>7</sup>



16

come, Your will be done on earth as in heav - en.

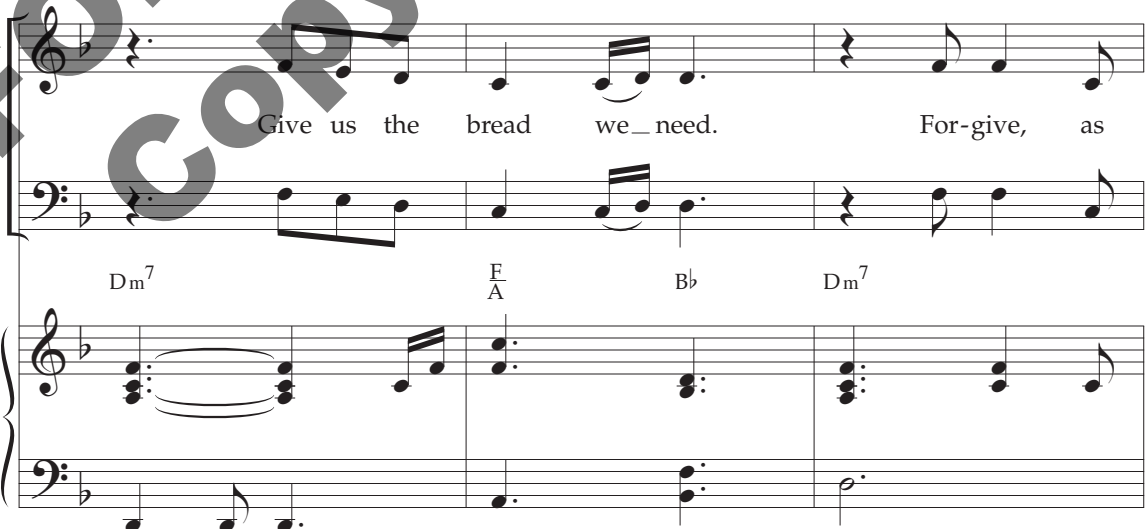
F/A B<sup>b</sup> C(add4)



19

Give us the bread we need. For-give, as

Dm<sup>7</sup> F/A B<sup>b</sup> Dm<sup>7</sup>



we have for - giv - en. And lead us a - way — from temp -

Bb<sup>2</sup> C Dm<sup>7</sup> E/A

25 *building*

ta - tion, — de - liv - er from e - vil. Yours is the

Bb C Eb<sup>2</sup>

*building*

28

king - dom! Yours is the pow - er!

F<sup>4</sup> F Eb<sup>2</sup> F<sup>4</sup> F

31 *mf*

Yours is the glo - ry, Lord!

*unis.*

*mf*

*Ab* *E♭/G* *F<sup>4</sup>/<sub>2</sub>*

34

*F* *F<sup>4</sup>/<sub>2</sub>* *F*

*mp* (Drum fill)

37 *mf unis.*

Our Fa - ther in heav - en, Your name be

*mf*

*Dm<sup>7</sup>* *F/A* *B♭* *Dm<sup>7</sup>*



hon-ored as ho - ly. Your king - dom come, Your will be

Bb<sup>2</sup> C Dm<sup>7</sup> F/A

done on earth as in heav - en. Give us the

Bb C(add4) Dm<sup>7</sup>

bread we need. For-give, as we have for - giv - en.

F/A Bb Dm<sup>7</sup> Bb<sup>2</sup> C

49

30

And lead us a-way— from temp - ta - tion, de -

Dm<sup>7</sup> F/A B $\flat$

52

liv - er from e - vil. Yours is the king - dom!

C C<sup>sus</sup> D E $\flat$ <sup>2</sup> F<sup>4</sup> F

55

Yours is the pow - er! Yours is the

E $\flat$ <sup>2</sup> F<sup>4</sup> F F<sup>Fsus</sup> G A $\flat$

glo - ry, Lord!

Chords: Eb G, Eb, Fsus, F, Fsus G, F A, Fsus G, F

Yours is the king - dom! Yours is the

Chords: Eb<sup>2</sup>, F<sup>4</sup>, F, Dm<sup>7</sup>, Eb<sup>2</sup>

31

pow - er! Yours is the glo - ry,

Chords: F<sup>4</sup>, F, Fsus G, F A, Ab, Eb G, Eb

67 *ff*

Lord! For - ev - er!

Detailed description: This system contains measures 67, 68, and 69. The vocal line starts with a whole note rest, followed by a half note 'Lord!' and a half note 'For - ev - er!'. The piano accompaniment features a bass line with a whole note chord, followed by a half note chord, and then a series of eighth notes in the right hand. A dynamic marking of *ff* is present above the piano part.

*F*<sub>sus</sub> *F* *A*<sub>b</sub> *E*<sub>b</sub>/*G*

*ff*

Detailed description: This system shows the piano accompaniment for measures 67-69. It consists of two staves. The right hand has chords and moving lines, while the left hand has a steady bass line. Chord symbols *F*<sub>sus</sub>, *F*, *A*<sub>b</sub>, and *E*<sub>b</sub>/*G* are written above the right staff. A dynamic marking of *ff* is written above the right staff.

70 For - ev - er! For -

Detailed description: This system contains measures 70, 71, and 72. The vocal line continues with 'For - ev - er!' and 'For -'. The piano accompaniment continues with similar rhythmic patterns as the previous system.

*B*<sub>b</sub> *F*/*A*

Detailed description: This system shows the piano accompaniment for measures 70-72. Chord symbols *B*<sub>b</sub> and *F*/*A* are written above the right staff.

73 ev er, a - men!

Detailed description: This system contains measures 73, 74, and 75. The vocal line concludes with 'ev er, a - men!'. The piano accompaniment features a final chord and a whole note rest.

*A*<sub>b</sub> *E*<sub>b</sub>/*G* *E*<sub>b</sub> *E*<sub>b</sub>/*G* *F*<sub>sus</sub>

Detailed description: This system shows the piano accompaniment for measures 73-75. Chord symbols *A*<sub>b</sub>, *E*<sub>b</sub>/*G*, *E*<sub>b</sub>, *E*<sub>b</sub>/*G*, and *F*<sub>sus</sub> are written above the right staff.

76

Your king - dom for -

F            C    F    F    A<sup>b</sup>            E<sup>b</sup>    E<sup>b</sup>    E<sup>b</sup>    F    E<sup>b</sup>

79

ev - er! For - ev - er,

B<sup>b</sup>            F    F    F    F    F    F    A<sup>b</sup>            E<sup>b</sup>

82

a men! Your

E<sup>b</sup>            E<sup>b</sup>    F    F    C    F    F    A



85

king - dom \_\_\_\_\_ for - ev - er! \_\_\_\_\_

Ab Eb G Bb F A

(Drums play through rests)

88

For - ev - er, \_\_\_\_\_ a - \_\_\_\_\_

Ab Eb G Eb G

32

91

men! \_\_\_\_\_ Your king - dom \_\_\_\_\_

Fsus Dm7 C E F F Fsus F A Ab Eb G

for - ev - er! For -

E $\flat$  Cm<sup>7</sup> B $\flat$  E/A E/A F<sup>sus</sup>/G F C/E Dm<sup>7</sup> C B $\flat$  E/A

97 *rit.* ev - er, a - men! A -

A $\flat$  E $\flat$ /G E $\flat$  E $\flat$ /G F<sup>sus</sup>

*rit.* *molto rit.*

100 men!

F N.C.

(music begins to "Underscore 1")

**NARRATOR 2:** She knew all the stories about this man named Jesus . . . the miracles He had performed, how He had healed the leper and touched the man with a withered hand. It wasn't that she didn't believe, but twelve years was a long time to suffer. When she heard that Jesus was going to pass her way, she determined to do whatever was needed. If only she could touch the hem of His garment. (music begins to "Come to the Healer" with "Have Thine Own Way, Lord") As Jesus made His way into the city, her determination proved greater than her discouragement. She pushed her way through the very crowds that had long since cast her aside. And a miracle happened: she was finally made whole.

## Underscore 1 (Have Thine Own Way, Lord)

Music by  
GEORGE C. STEBBINS  
Arranged by Cliff Duren

**Gently** ♩ = 68  
N.C. "She knew all . . ."

**33**

*p* (piano only)

pedal harmonically throughout

4

7

" . . . of His garment."

*molto rit.*

Segue to "Come to the Healer"



# Come to the Healer

with Have Thine Own Way, Lord

Words and Music by  
DAVE CLARK, CLIFF DUREN,  
and MIKE HARLAND  
Arranged by Cliff Duren

Flowing ♩ = 142

"As Jesus made ..."

34

E $\flat$

A $\flat$   
E $\flat$

4

E $\flat$

7

"... finally made whole."

FEMALE SOLO  
*mp*

Some-times the strug - gle can

A $\flat$   
E $\flat$

B $\flat$   
D

Cm $^7$

10

be ov - er-whelm - ing. Some - times the dark - ness is

B $\flat$ sus A $\flat$ <sup>2</sup>

12

all you can see. Some - times the an - swer is

B $\flat$ sus B $\flat$  C $\flat$ <sup>7</sup>

14

not what you prayed\_ for. That's when He calls\_ You to

B $\flat$ sus A $\flat$ <sup>2</sup>

16

trust and be - lieve. \_\_\_\_\_

Bbsus Bb

18

CHOIR unison (*Solo continue to sing melody/ad lib. through end.*)

*mp*

Come, \_\_\_\_\_ come to the Heal - er. \_\_\_\_\_

Eb Ab  
Eb

21

Fall, \_\_\_\_\_ fall in sur -

Eb

24

ren - der. Wait,

$A\flat$   
 $E\flat$   $B\flat$   
 $D$   $Cm^7$

27

wait for His an - swer. Rest in His

$Gm$   
 $B\flat$   $A\flat$

30

will, yield-ed and still. Come to the Heal - er.

$E\flat$   
 $B\flat$   $B\flat^7sus$   $B\flat$   $A\flat$   
 $E\flat$

36

33

*mp unis.*

May - be you won - der if

*unis.*

*E<sub>b</sub> B<sup>b</sup>/<sub>D</sub> Cm<sup>7</sup>*

35

God has for-got - ten the strug - gle you're fac - ing, the

*B<sup>b</sup>sus A<sup>b</sup><sub>2</sub>*

37

*building*

plac - es you've been. But just when you feel\_ like there's

*B<sup>b</sup>sus B<sup>b</sup> Cm<sup>7</sup>*

*building*

39

37

no hope with-in— you, Je - sus is wait - ing and

*B<sup>b</sup>sus* *A<sup>b</sup>2*

41

call - ing a - gain.

*B<sup>b</sup>sus* *B<sup>b</sup>*

43

*mf*

Come, come to the Heal - er.

*E<sup>b</sup>* *A<sup>b</sup>/<sub>E<sup>b</sup></sub>*

*mf*

Fall, fall in sur -

E $\flat$

ren - der. Wait

A $\flat$ /  
E $\flat$  B $\flat$ /  
D Cm<sup>7</sup>

wait for His an - swer.

G $\flat$ m  
B $\flat$  A $\flat$ <sup>2</sup> A $\flat$

54

38

Rest in His will, yield - ed and

$E\flat$   
 $B\flat$

56

still. Come to the Heal - er.

$B\flat$ 7 sus       $B\flat$        $A\flat$   
 $E\flat$

58

*f* †"Have Thine Own Way, Lord"

Have Thine own way, Lord.

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

*f*



60

Have Thine own way.

B $\flat$

62

Wound-ed and wea - ry, Help me I

E $\flat$   
B $\flat$  B $\flat$  sus B $\flat$

65

pray, Pow-er, all pow - er

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

68

Sure-ly is Thine. Touch me and

$E\flat$   
G  $A\flat$

71

39

heal me, Sav-ior di-vine.

$E\flat$   
B $\flat$   $B\flat$  sus  $E\flat$   
*mf*

74

Come, come to the

C  $E$   $F$   
*f*

Heal - er. Fall,

B $\flat$   
F F

fall in sur - ren - der.

B $\flat$   
F C  
E

Wait, wait for His an - swer.

Dm<sup>7</sup> Am  
C B $\flat$

40

86

Rest in His will, yield-ed and still. Come to the

F C<sup>7sus</sup> C

89

Heal - er. Wait,

B<sup>b</sup>/F F Dm<sup>7</sup>

92

wait for His an - swer.

A<sup>m</sup>/C B<sup>b</sup>

94

*unis.*

Rest in His will, yield-ed and still.

*unis.*

*F* *C* *C7 sus*

*Red.*

97

*mp*

Come to the Heal-er.

*mp*

*F*

100

(opt. Solo ad lib.)

*molto rit.*

*Bb* *F* *C(add4)* *F* *F*

*molto rit.*

**NARRATOR 1:** (*music begins to "Underscore 2"*) Jesus was a teacher. He was a healer. He was the Giver of life. He was loved by those who followed Him and hated by those threatened by Him.

**NARRATOR 2:** Just days after they welcomed Him to Jerusalem with shouts of "Hosanna!" they condemned Him with shouts of "Crucify Him! Crucify Him!" Jesus, the King of all kings, was led to a hill outside the city to be crucified.

**NARRATOR 1:** The seasoned centurion there had seen many crucifixions, but he had never seen anything like this (*music begins to "Surely This Must Be the Son of God" with "I Stand Amazed in the Presence"*) because there had never been anyone like Jesus. The earth shook and the skies turned black as night. The Roman soldier knew this man was innocent.

**NARRATOR 2:** This man was holy.

**BOTH:** This man was the Son of God.

## Underscore 2

### When I Survey the Wondrous Cross

Music by  
LOWELL MASON  
Arranged by Cliff Duren

41 *Gently, with freedom* ♩ = 70  
N.C. "Jesus was a . . ."

*p* (Piano only)

(pedal harmonically throughout)

4 "Just days after . . ."

7 " . . . anything like this . . ."

*rit.*

Segue to "Surely This Must Be the Son of God"

The musical score is written for piano in 4/4 time. It consists of three systems of music. The first system starts at measure 41 and includes the tempo marking 'Gently, with freedom' and a quarter note equal to 70. The second system starts at measure 4 and includes the tempo marking 'Just days after...'. The third system starts at measure 7 and includes the tempo marking 'rit.' and the instruction 'Segue to "Surely This Must Be the Son of God"'. The score is marked 'p' (piano) and includes a note '(pedal harmonically throughout)'. The music is arranged for piano only.

# Surely This Must Be the Son of God

with I Stand Amazed in the Presence

Words and Music by  
DAVE CLARK, CLIFF DUREN,  
and MIKE HARLAND  
Arranged by Cliff Duren

Reverently ♩ = 64

42 "... because there had ..."

C(no3) C(no3) C(no3)  
B

*pp* *p*

(loco)

"This man was the Son of God."

4 F<sup>2</sup> A C(no3) C(no3) B F<sup>2</sup> A

7 CHOIR unison *p*

See them lay His bro - ken bo - dy down,

C C<sup>4</sup> C

9

place a crown of thorns up - on His head.

C  
E

F<sup>2</sup>

G<sup>sus</sup>

G

11

Wound - ed, mocked, and cursed, Christ with - out a word.

C  
E

F

A<sup>m7</sup>

G<sup>(add4)</sup>

F

13

43

Sure - ly this must be the Son of God.

C<sup>sus</sup>  
D

C<sup>(add4)</sup>  
G

G<sup>7sus</sup>

C<sup>sus</sup>

C



15 *mp*

Hear the guil - ty thieves on eith - er side,

C CM<sup>7</sup>(no3) F<sub>C</sub> C CM<sup>7</sup>(no3) Dm<sup>7</sup>

*mp*

17

call - ing for the res - cue of their souls.

C<sub>E</sub> F<sup>2</sup> G<sub>sus</sub> G

19

One who sought re - lief; one who shared His grief.

C<sub>E</sub> F Am<sup>7</sup> G(add4) F C<sub>E</sub>

21 *unis.*

Sure - ly this must be the Son of God.

*unis.*

*C*<sub>sus</sub>  
*D*      *C*(add4)  
*G*      *G*<sup>7</sup><sub>sus</sub>      *C*(no3)      *C*(no3)  
*B*

*mp*

23

44

*F*<sup>2</sup>  
*A*      *A*<sub>b</sub>      *G*<sub>b</sub><sup>2</sup>  
*B*<sub>b</sub>      *A*<sub>b</sub>  
*C*

26 *mp*

Watch the sun now run - ning from the skies.

*D*<sub>b</sub>      *D*<sub>b</sub>*M*<sup>7</sup>(no3)      *G*<sub>b</sub>  
*D*<sub>b</sub>      *D*<sub>b</sub>      *G*<sub>b</sub>*m*<sup>6</sup>  
*D*<sub>b</sub>

Dark-ness hides the sor-row from our view.

$D\flat$   $F$   $G\flat^2$   $A\flat$   $sus$   $A\flat$

Life flows from His brow. It is fin-ished now.

*unis.*

$D\flat$   $F$   $G\flat$   $B\flat m^7$   $A\flat(add4)$   $G\flat$   $D\flat$   $F$

*unis.*

45

Sure-ly this must be the Son of God.

$D\flat$   $sus$   $E\flat$   $D\flat(add4)$   $A\flat$   $D\flat(no3)$

35 *mf*

Who am I to mer - it such a gift?

D Dsus D Dsus

*mf*

37

Why would heav - en of - fer grace so free?

D F# G<sup>2</sup> A sus A A/G

39

For the sin of man He be - came the Lamb.

D F# G Bm<sup>7</sup> A(add4) G D F#

41

*unis.*

Sure - ly this must be the Son of God.

*unis.*

D<sup>sus</sup>  
E

A<sup>sus</sup>

D(no3)

D(no3)  
C#

43

46

G<sup>2</sup>  
B

E<sup>b</sup>  
B<sup>b</sup>

A<sup>b</sup><sup>2</sup>  
C

B<sup>b</sup><sup>sus</sup>  
D

46

How could I re - pay a price so great?

\*Tenors: opt. sing lower notes this phrase

E<sup>b</sup>

E<sup>b</sup><sup>sus</sup>

E<sup>b</sup>

E<sup>b</sup><sup>sus</sup>  
F

48

How should I re-pond to love so deep?

$E\flat/G$   $A\flat^2$   $B\flat_{sus}$   $B\flat$   $B\flat/A\flat$

50

This my song shall be, "Je-sus died for me."

$E\flat/G$   $A\flat$   $Cm^7$   $B\flat(add4)$   $A\flat$   $E\flat/G$

52

47

*unis.*

Sure-ly this must be the Son of God.

*\*Tenors: opt. sing lower notes this phrase*

$E\flat_{sus}/F$   $E\flat(add4)/B\flat$   $B\flat^7_{sus}$   $E\flat_{sus}$   $E\flat$   $E\flat_{sus}/F$

54

This my song shall be, "Je - sus died for me."

Chords: Eb/G, Ab, Cm7, Bb(add4), Ab2, Ab

57

Sure - ly this must be the Son of God.

Chords: Eb/G, Ebsus/F, Eb(add4)/Bb, N.C.

60 *rit.*

Chords:  $E_b(\text{no}3)$ ,  $\frac{E_b(\text{no}3)}{D}$ ,  $\frac{A_b^2}{C}$ ,  $E_b$ ,  $\frac{E_b(\text{no}3)}{D}$

*rit.*

63 *molto rit.* *mp* *slowing*

Son of God.

Chords:  $\frac{A_b^2}{C}$ ,  $B_b^7 \text{ sus}$ ,  $E_b$

*molto rit.* *slowing*

*Ad.* \*



96

OPTIONAL TAG (*a cappella*)

48 †"I Stand Amazed in the Presence"

*mp*

66

How mar-vel-ous! How won-der-ful! And my song shall

69

ev - er be; How mar-vel-ous! How won-der-ful!

72

Is my\_ Sav - ior's love for me! How mar-vel-ous!

75

How won-der-ful! And my song shall ev - er be; How mar-vel-ous!

79

How won-der-ful! Is my\_ Sav - ior's love for me.

# More Like Jesus

Words and Music by  
 BROOKE LIGERTWOOD,  
 SCOTT LIGERTWOOD,  
 KRISTIAN STANFILL,  
 and BRETT YOUNKER  
 Arranged by Cliff Duren

49

*Worshipfully* ♩ = 144

NARRATOR 2: Then Jesus said to His disciples, "If anyone wishes to come after Me, he must

A(no3)

(Synth fades in) *p* *mp*

deny himself and take up his cross and follow Me. For whoever wishes to save

D<sup>2</sup>

A(no3)

his life will lose it, but whoever loses his life for My sake will find it." (Worship Leader leads throughout) (paraphrased from Mark 8:34) CHOIR unison *mp*

8

A C# D<sup>2</sup>

You

11

came to the world\_ You cre - at - ed, \_

A A<sup>2</sup>

13

trad-ing Your crown\_ for a cross. \_ You will-ing-ly died; \_ Your

D<sup>2</sup> D<sup>2</sup>(6) F#m<sup>7</sup>

16

(Tenor cues in-no-cent life\_ paid the cost. \_ optional)

C#m E D D<sup>2</sup>

19

Count-ing Your sta - tus as noth-ing, - the

A A<sup>2</sup>

21

King of all kings came to serve -

D<sup>2</sup> D<sup>2</sup>(6)

23

wash-ing my feet, - cov - er - ing me - with Your -

F<sup>#m</sup>7 C<sup>#m</sup>  
E

love. If more of You means

D D<sup>2</sup> A(no3)

less of me, take ev'ry thing. Yes,

A C# D<sup>2</sup>

all of You is all I need. Take ev'ry

A(no3) A C# D<sup>2</sup>



34

thing.

A(no3) A C#

This system contains measures 34, 35, and 36. It features a vocal line with a single note 'thing.' in measure 34. The piano accompaniment consists of a single dotted quarter note in measure 34, followed by eighth-note patterns in measures 35 and 36. Chord markings 'A(no3)' and 'A C#' are present above the piano part.

37

51

*mp*

You are my life and my

D<sup>2</sup> A

This system contains measures 37, 38, and 39. The vocal line begins in measure 37 with the lyrics 'You are my life and my'. The piano accompaniment features a D<sup>2</sup> chord in measure 37 and an A chord in measure 39. A dynamic marking of *mp* is placed above the piano part.

40

trea - sure, the One that I can't live with-out.

A<sup>2</sup> D<sup>2</sup>

This system contains measures 40, 41, and 42. The vocal line continues with the lyrics 'trea - sure, the One that I can't live with-out.'. The piano accompaniment features A<sup>2</sup> and D<sup>2</sup> chords in measures 40 and 41 respectively.

Here at Your feet, my de - sir -

D<sup>2</sup>(6) F#m<sup>7</sup>

- es and dreams I lay down.

C#m E D

Here at Your feet, my de - sir -

(melody in Tenor throughout)

D<sup>2</sup> E F#m<sup>7</sup>

48

- es and dreams\_ I lay down.

*C#m*  
E D

50

If more of You means

*mf*

D<sup>2</sup> A(no3)

*mf*

52

less of me, take ev - 'ry - thing. Yes,

A  
C# D<sup>2</sup>



55

all of You\_ is all I need.\_ Take ev - 'ry -

A(no3)

A  
C#

D<sup>2</sup>

58

*building*

thing. If more of You\_ means less of me,\_ take

A(no3)

A  
C#

*building*

61

53

ev - 'ry - thing. Yes, all of You\_ is

D<sup>2</sup>

A(no3)

64

all I need... Take ev - 'ry - thing. O

A C# D<sup>2</sup> F#m<sup>7</sup> Esus

67

Lord, change me like on - ly You can.

A D<sup>2</sup> D<sup>2</sup> *f*

70

Here with my heart in Your hands,

F#m<sup>7</sup>

72

Fa - ther I pray, - make me more like

D<sup>2</sup>

74

Je - sus. This world is

E sus

E(mo3)

A

76

dy - ing to know, who You are. You've

D<sup>2</sup>

78

shown us the way\_ to Your\_ heart.

80

Fa - ther, I pray, make me more like

82

Je - sus. O Lord,

E<sub>sus</sub> E<sub>(no3)</sub> A

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change me like on - ly You can.

A C# D<sup>2</sup>

86 Here with my heart in Your hands,

E sus F#m<sup>7</sup>

88 Fa - ther I pray, - make me more like

A C# D<sup>2</sup>



90

Je - sus. This world is

E sus E(no3) A

92

dy - ing to know who You are. You've

A C D<sup>2</sup>

94

shown us the way to Your heart.

E sus F#m<sup>7</sup>



54

*unis.*

Fa - ther, I pray, make me more like

*unis.*

*A*  
C#

*D*<sup>2</sup>

Je - sus, more like Je - sus,

*E* sus    *E*(no3)    *D*<sup>2</sup>    *E* sus    *E*(no3)

more like Je - sus, oh!

*D*<sup>2</sup>    *E* sus    *E*(no3)    *D*<sup>2</sup>

104 *ff*

If more of You means less of me, take

A(no3) *ff* A

*ff*

107

ev - 'ry - thing. Yes, all of You is

D<sup>2</sup> F#m<sup>7</sup>

110

all I need. Take ev - 'ry - thing. If

A D<sup>2</sup>



112

113

more of You— means less of me,— take ev - 'ry -

A(no3)

A  
C#

D<sup>2</sup>

116

55

thing. Yes, all of You— is all I need.. Take

F#m<sup>7</sup>

A  
C#

119

ev - 'ry - thing. Take ev - 'ry -

D<sup>2</sup>

A  
C#

D<sup>2</sup>

122 *rit.*

thing. Take ev - 'ry - thing, O

A D<sup>2</sup> F<sup>#</sup>m<sup>7</sup> Esus

*rit.*

125

Lord!

A

# We Will Go

Words and Music by  
 DAVE CLARK, CLIFF DUREN,  
 and MIKE HARLAND  
 Arranged by Cliff Duren

56 *With driving energy* ♩ = 130  
 E(no3)  
*mf* (Drums and synth only;  
 half-time feel)

4 E(no3)  
 (Play)

7 A<sup>2</sup>

10

CHOIR unison (*with intensity*)

*mf*

13

You have ris - en; — we have

E(no3)

16

seen You... You have spo - ken; —

A<sup>2</sup>

19

we have heard You... You re -

E(no3)

The musical score is written for a choir unison and piano accompaniment. It consists of three systems of music, each with a vocal staff and a piano accompaniment staff. The key signature is E major (three sharps: F#, C#, G#) and the time signature is 4/4. The tempo and dynamics are marked as 'CHOIR unison (with intensity)' and 'mf'. The lyrics are: 'You have risen; — we have seen You... You have spoken; — we have heard You... You re -'. The piano accompaniment features chords and moving lines in both hands. Measure numbers 13, 16, and 19 are indicated at the start of their respective systems. Chord markings 'E(no3)' and 'A<sup>2</sup>' are present above the piano staves. A large, semi-transparent watermark 'FOR COPYING PROHIBITED' is oriented diagonally from the bottom-left to the top-right across the entire page.

deemed us; — we have wor - shiped.

57

You have called us; — we will

A<sup>2</sup>

an - swer. Yes we will go — be - cause we know.

N.C. E

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31

31

You are with us. Thank You, Je -

A<sup>2</sup> B

This system contains measures 31 and 32. It features a vocal line with lyrics, a piano accompaniment, and a guitar part. The key signature has three sharps (F#, C#, G#). Measure 31 is marked with a fermata over the first measure. Measure 32 is marked with a fermata over the first measure. The guitar part has two sections: A<sup>2</sup> and B.

33

33

- sus! Take Your Word to all the earth

A<sup>2</sup> E

This system contains measures 33 and 34. It features a vocal line with lyrics, a piano accompaniment, and a guitar part. The key signature has three sharps (F#, C#, G#). Measure 33 is marked with a fermata over the first measure. Measure 34 is marked with a fermata over the first measure. The guitar part has two sections: A<sup>2</sup> and E.

35

35

in Your name.

A<sup>2</sup> B

This system contains measures 35 and 36. It features a vocal line with lyrics, a piano accompaniment, and a guitar part. The key signature has three sharps (F#, C#, G#). Measure 35 is marked with a fermata over the first measure. Measure 36 is marked with a fermata over the first measure. The guitar part has two sections: A<sup>2</sup> and B.

37

Yes we will sing, — with ev - 'ry - thing.

A<sup>2</sup> E

39

Your sal - va - tion to the na -

A<sup>2</sup> B

41

- tions til ev - 'ry tribe — and ev - 'ry tongue.

A<sup>2</sup> E G#

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43

— de - clares\_ Your praise.

A<sup>2</sup> D<sup>2</sup>

45

— We will go!

A<sup>2</sup> C# E(no3) A<sup>2</sup>

48

58

— We will go!

C#m<sup>7</sup> B(no3) E(no3)



51

Musical score for measures 51-53. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. Measures 51 and 52 contain whole notes for both vocal and piano parts. Measure 53 contains a vocal line with eighth notes and a piano accompaniment with eighth notes. Chord symbols are A<sup>2</sup>, C#m<sup>7</sup>, and B(no3).

54

*mf unis.*

Musical score for measures 54-56. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. Measures 54 and 55 contain vocal lines with lyrics: "We have gath - ered;\_ You have unis." and piano accompaniment with quarter notes. Measure 56 contains a vocal line with a whole note and piano accompaniment with quarter notes. Chord symbols are E(no3) and *mf*.

57

Musical score for measures 57-59. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. Measures 57 and 58 contain vocal lines with lyrics: "changed us;\_ We have called out;\_" and piano accompaniment with quarter notes. Measure 59 contains a vocal line with a whole note and piano accompaniment with quarter notes. Chord symbols are A<sup>2</sup>.

60 *building*

You have saved us. — We have

*building*

E(no3)

63

wan - dered; — You re - store us. —

66

We have trust - ed; — You are

A<sup>2</sup>

faith - ful! Yes we will go

be-cause we know You are with

E A<sup>2</sup>

us. Thank You, Je - sus! Take Your Word

B A<sup>2</sup>

75

to all the earth in Your name.

E A<sup>2</sup>

77

Yes we will sing,

B A<sup>2</sup>

79

with ev - 'ry - thing, Your sal - va -

E A<sup>2</sup>

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81

- tion to the na - tions 'til ev - 'ry tribe\_

B A<sup>2</sup>

83

and ev - 'ry tongue de - clares\_ Your praise\_

E G# A<sup>2</sup>

85

We will go!

D<sup>2</sup> A<sup>2</sup> C# E(no3)

88

Musical notation for measures 88-90. The vocal line has a whole rest in measure 88 and begins in measure 89 with the lyrics "We will go!". The piano accompaniment features a sustained chord in the right hand and a rhythmic pattern in the left hand.

We will go!\_

Piano accompaniment for measures 88-90. Chord labels A<sup>2</sup>, C#m<sup>7</sup>, and B(no3) are placed above the right-hand staff. The right hand plays chords, and the left hand plays a steady eighth-note accompaniment.

91

Musical notation for measures 91-93. The vocal line has whole rests. A circled number 59 is placed above the piano part in measure 92. The piano accompaniment continues with sustained chords in the right hand and eighth notes in the left hand.

59

Piano accompaniment for measures 91-93. Chord labels E(no3), A<sup>2</sup>, C#m<sup>7</sup>, and B(no3) are placed above the right-hand staff. The right hand plays chords, and the left hand plays eighth notes.

94

Musical notation for measures 94-96. The vocal line has whole rests in measures 94 and 95, then begins in measure 96 with the lyrics "We will unis.". The piano accompaniment has whole rests in measures 94 and 95, then begins in measure 96 with a sustained chord in the right hand and eighth notes in the left hand.

*mf unis.*

We will  
unis.

Piano accompaniment for measures 94-96. Chord label E(no3) is placed above the right-hand staff. The right hand has a sustained chord, and the left hand plays eighth notes. The dynamic marking *mf* is placed below the left-hand staff.

E(no3)

*mf*

rise up— when we see You..

100

Ev - 'ry knee will— bow be -

A<sup>2</sup>

103

fore You.. building You are wor - thy— building

E(no3)

106

*unis.*

of the glo - ry. — For - ev - er - more. —

*unis.*

A<sup>2</sup>

109

You are Lord!

112

*f*

Yes we will go — be - cause we know —

N.C. E

(Drum fill)

*f*



114

You are with us. Thank You, Je -

A<sup>2</sup> B

116

- sus! Take Your Word to all the earth

A<sup>2</sup> E

118

in Your name.

A<sup>2</sup> B

120

Yes we will sing, — with ev - 'ry - thing, —

A<sup>2</sup> E

122

Your sal - va - tion to the na -

A<sup>2</sup> B

124

tions til ev - 'ry tribe — and ev - 'ry tongue. —

A<sup>2</sup> E G#

de - clares Your praise.

A<sup>2</sup> D<sup>2</sup>

Yes we will go be - cause we know

*ff*

A<sup>2</sup> C# E

*ff*

You are with us. Thank You, Je -

A<sup>2</sup> B

132

60

- sus! Take Your Word to all the earth

A<sup>2</sup> E

134

in Your name.

A<sup>2</sup> B

136

Yes we will sing, with ev - 'ry - thing,

A<sup>2</sup> E

Your sal - va - tion to the na -

A<sup>2</sup> B

- tions 'til ev - 'ry tribe and ev - 'ry tongue

A<sup>2</sup> E G#

de - clares Your praise.

A<sup>2</sup> D<sup>2</sup>



144

We will go!

Detailed description: This block contains the vocal line for measures 144 and 145. The melody starts on a whole note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The lyrics "We will go!" are aligned with these notes. The notes are tied across the bar line into measure 145.

A<sup>2</sup>  
C#

E(no3)

Detailed description: This block contains the piano accompaniment for measures 144 and 145. The right hand plays chords: A2 (A-C#-E) in measure 144, and E(no3) (E-G-B) in measure 145. The left hand plays a steady eighth-note bass line.

146

Detailed description: This block contains the vocal line for measures 146 and 147. The melody consists of a whole note G4 in measure 146, followed by a whole note G4 in measure 147. The notes are tied across the bar line.

A<sup>2</sup>

C#m<sup>7</sup>

Detailed description: This block contains the piano accompaniment for measures 146 and 147. The right hand plays chords: A2 (A-C#-E) in measure 146, and C#m7 (C#-E-G-B) in measure 147. The left hand continues with the eighth-note bass line.

148

We will go!

Detailed description: This block contains the vocal line for measures 148 and 149. The melody starts on a whole note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The lyrics "We will go!" are aligned with these notes. The notes are tied across the bar line into measure 149.

B(no3)

E(no3)

Detailed description: This block contains the piano accompaniment for measures 148 and 149. The right hand plays chords: B(no3) (B-D-F) in measure 148, and E(no3) (E-G-B) in measure 149. The left hand continues with the eighth-note bass line.

150

We will go!\_

A<sup>2</sup> C<sup>#</sup>m<sup>7</sup> B(no3)

153

E

(Drum fill)

*(music begins to "Thank You, Lord")*

**NARRATOR 1:** Yes, we will go in the name of Jesus and take the gospel to the world.

**NARRATOR 2:** We will proclaim His kingdom until our King comes again.

**NARRATOR 1:** We will go with full assurance that He will keep His promise.

**NARRATOR 2:** That He will be with us, even to the end of the age.

# Thank You, Lord

Words and Music by  
ISRAEL HOUGHTON,  
MELEASA HOUGHTON,  
and AARON LINDSEY  
Arranged by Cliff Duren

*Funky groove* ♩ = 124

61 "Yes, we will go . . ."

Am<sup>7</sup> Am<sup>6</sup> F/A Am<sup>6</sup> Am<sup>7</sup> Am<sup>6</sup>

*f* (cues: opt.  
E. guitar only)

4 F/A N.C. Am<sup>7</sup> Am<sup>6</sup> F/A Am<sup>6</sup>

(Play) (cues opt.)

7 "... end of the age."

MALE SOLO (*with freedom*)  
*f*

Oh, hal - le - lu - jah,

Am<sup>7</sup> Am<sup>6</sup> F/A N.C. Am<sup>7</sup>

(Play)



10

thank You, Je - sus.

*f* CHOIR unison

Oh, hal-le - lu - jah, thank You, Je - sus.

Dm<sup>7</sup>

This block contains the musical notation for measures 10 through 12. It features a vocal line for a choir unison, a piano accompaniment, and a grand staff. The lyrics are "thank You, Je - sus." and "Oh, hal-le - lu - jah, thank You, Je - sus." The piano part includes a Dm<sup>7</sup> chord marking.

13

Oh, hal-le - lu - jah, our God saves.

Oh, hal-le - lu - jah,

Am<sup>7</sup>

This block contains the musical notation for measures 13 through 15. It features a vocal line for a choir unison, a piano accompaniment, and a grand staff. The lyrics are "Oh, hal-le - lu - jah, our God saves." and "Oh, hal-le - lu - jah,". The piano part includes an Am<sup>7</sup> chord marking.

16

Oh, hal-le - lu - jah,  
our God saves. Oh, hal-le - lu - jah,  
E<sup>7</sup>#9 Am<sup>7</sup>

This block contains the musical notation for measures 16 through 18. It features three staves: a vocal line, a piano accompaniment line, and a bass line. The vocal line begins with a rest in measure 16, followed by the lyrics 'Oh, hal-le - lu - jah,' in measure 17. The piano accompaniment starts in measure 16 with a series of chords and rhythmic patterns, including a key signature change to one sharp (F#) in measure 17. The bass line provides a steady accompaniment. A large watermark 'FOR PREVIEW ONLY' is overlaid diagonally across the page.

19

high - est prais - es. Oh, hal-le - lu - jah,  
high - est prais - es.  
Dm<sup>7</sup>

This block contains the musical notation for measures 19 through 21. It features three staves: a vocal line, a piano accompaniment line, and a bass line. The vocal line has lyrics 'high - est prais - es.' in measure 19 and 'Oh, hal-le - lu - jah,' in measure 20. The piano accompaniment continues with chords and rhythmic patterns, including a key signature change to one flat (Bb) in measure 20. The bass line continues with a steady accompaniment. A large watermark 'FOR PREVIEW ONLY' is overlaid diagonally across the page.

62

22

we give thanks.

Oh, hal-le - lu - jah, we give thanks.

Am<sup>7</sup>

This block contains the musical notation for measures 22 through 24. It features a vocal line with lyrics, a piano accompaniment, and a grand staff. The lyrics are "we give thanks." and "Oh, hal-le - lu - jah, we give thanks." A chord symbol "Am<sup>7</sup>" is placed above the piano part in measure 23.

25

(FEMALE SOLO joins CHOIR)

I'm grate - ful for who You are... and all You've done!..

FM<sup>7</sup> Dm<sup>7</sup> Em<sup>7</sup>

mf

This block contains the musical notation for measures 25 through 27. It features a vocal line with lyrics, a piano accompaniment, and a grand staff. The lyrics are "I'm grate - ful for who You are... and all You've done!..". Chord symbols "FM<sup>7</sup>", "Dm<sup>7</sup>", and "Em<sup>7</sup>" are placed above the piano part in measures 25, 26, and 27 respectively. A dynamic marking "mf" is present in the piano part of measure 25.

28

Thank You, Lord, for sav - ing me!

C F C Dm

31

Thank You, Lord, for sav - ing me! Oh my

Am C Dm G G F

34 *unis.*

soul cries hal - le - lu - jah! Thank You, Lord, for sav - ing me!\_

C/E F N.C. E7#9

37 (63)

(cues opt.)

Am7 Am6 E/A Am6 Am7 Am6

40 *f* (Male Solo)

Oh, hal-le - lu - jah,

*f* CHOIR

Oh, hal-le - lu - jah,

*E*/*A* *N.C.* *Am*<sup>7</sup>

(Play)

43

thank You, Je - sus. Oh, hal-le - lu - jah,

thank You, Je - sus.

*Dm*<sup>7</sup>

46

our God saves.

Oh, hal-le - lu - jah, our God saves.

Am<sup>7</sup> E<sup>7</sup><sub>9</sub>

This block contains the musical notation for measures 46-48. It features a vocal line, a piano accompaniment, and a bass line. The lyrics are "our God saves." and "Oh, hal-le - lu - jah, our God saves." The piano part includes chords Am<sup>7</sup> and E<sup>7</sup><sub>9</sub>.

49

Oh, hal-le - lu - jah, — high - est prais - es.

Oh, hal-le - lu - jah,

Am<sup>7</sup> Dm<sup>7</sup>

This block contains the musical notation for measures 49-51. It features a vocal line, a piano accompaniment, and a bass line. The lyrics are "Oh, hal-le - lu - jah, — high - est prais - es." and "Oh, hal-le - lu - jah,". The piano part includes chords Am<sup>7</sup> and Dm<sup>7</sup>.

52

Oh, hal-le-lu - jah, \_\_\_\_\_

high - est prais - es. Oh, hal-le-lu - jah,

55

*FEMALE SOLO ad lib.*

**64** *building*

we give thanks.

(MALE SOLO joins CHOIR)  
*building*

we give thanks. I'm grate - ful

*Am*<sup>7</sup> *FM*<sup>7</sup>

*mf building*



for who You are— and all You've done!

Dm<sup>7</sup> Em<sup>7</sup> C

*f*  
— Thank You, Lord, for sav - ing me! — Thank You,

C Dm Am

64  
Lord, for sav - ing me! — Oh my soul cries hal - le - lu -

C Dm G G/F C/E

67

- jah! Thank You, Lord, for sav - ing me! Thank You,

F N.C. G(no3)

70

Lord, for sav - ing me! Thank You, Lord, for sav - ing me!

C Dm Am C Dm

73

Oh my soul cries hal - le - lu - jah! Thank You,

G G F C E F

*unis.*



Lord, for sav - ing me!

N.C. E<sup>7</sup>#9 Am<sup>9</sup> F<sup>2</sup>

FEMALE SOLO *ad lib.*



Empty vocal and piano staves for the female solo section.

C G Am<sup>7</sup>

Empty vocal and piano staves.

F<sup>2</sup> C G

85

FEMALE SOLO

*mp*

You've been\_ so good. You've been\_ so good. I thank\_You, Lord.

Am<sup>7</sup> F<sup>2</sup> C

88

66

I thank\_You. My heart\_ is full. My heart\_ is full.

G Am<sup>7</sup> F<sup>2</sup>

91

I love\_ You, Lord. I love\_You.

*CHOIR (with SOLOS)*  
*mf*

You've been\_ so good.

*Tenors may sing with Basses*

C Em<sup>7</sup> Am<sup>7</sup>

You've been\_ so good. I thank\_ You, Lord. I thank\_ You.

*F*<sup>2</sup> C G

My heart\_ is full. My heart\_ is full. I love\_ You, Lord.

*A*m<sup>7</sup> *F*<sup>2</sup> C

I love\_ You. You've been\_ so good. You've been\_ so good.

*E*m<sup>7</sup> *A*m<sup>7</sup> *F*B<sub>b</sub>

*f*

103

I thank You, Lord. I thank You. My heart is full.

C G Am<sup>7</sup>

106

My heart is full. I love You, Lord. I love You.

F<sub>Bb</sub> C G

109

*ff*  
Thank You, Lord, for sav - ing me! Thank You,

N.C.

(Drums only)

Lord, for sav - ing\_ me! — Oh my soul cries hal - le - lu -

C  
E  
f

67

- jah! Thank You, Lord, for sav - ing\_ me! — Thank You,

F N.C. G(no3)  
ff

Lord, for sav - ing\_ me! — Thank You, Lord, for sav - ing\_ me!\_

C Dm Am C Dm

121

Oh my soul cries hal - le - lu - jah! Thank You,

G F C F

124

Lord, for sav - ing me!

N.C. E<sup>7</sup>#9 A(no3)





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YOUR WORDS

PREPARE THE WAY

COME UNTO ME

WE WILL SEE GOD

OUR PRAYER

COME TO THE HEALER

with HAVE THINE OWN WAY, LORD

SURELY THIS MUST BE THE SON OF GOD

with I STAND AMAZED IN THE PRESENCE

MORE LIKE JESUS

WE WILL GO

THANK YOU, LORD

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