

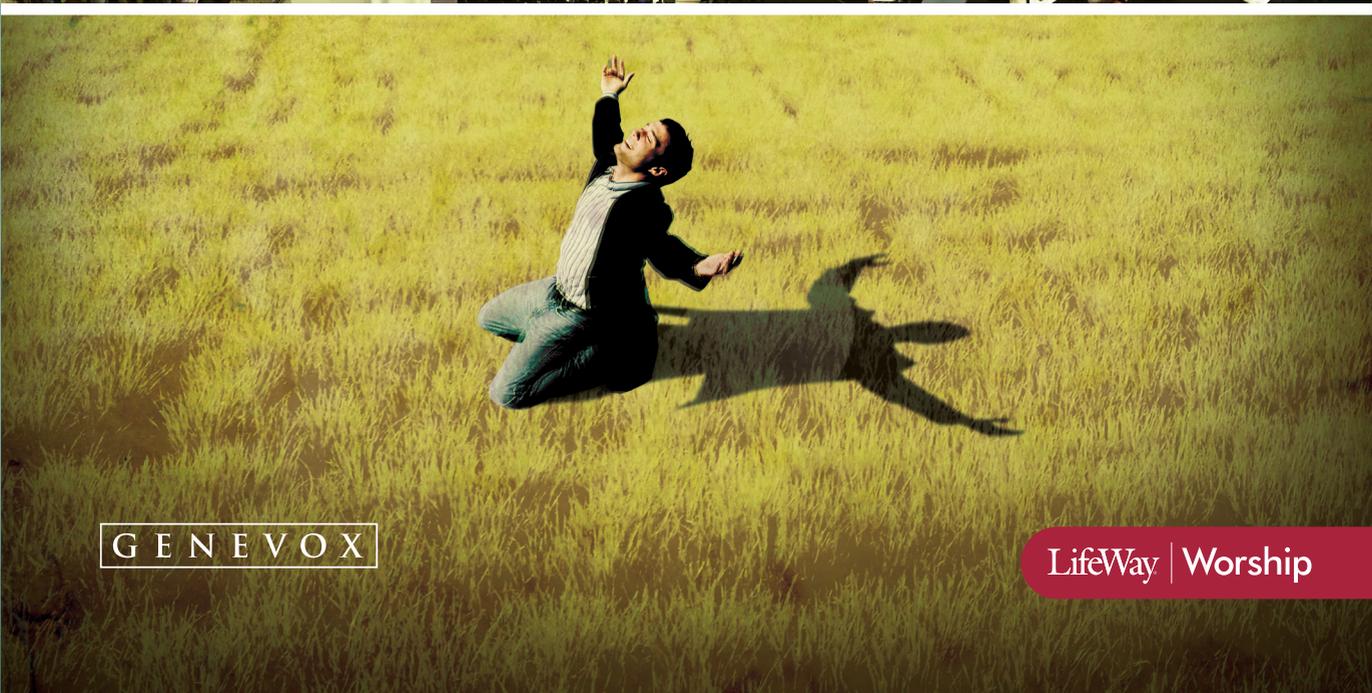
SONGS **FOR** THE CHURCH – **FROM** THE CHURCH

# YOU CHANGED MY NAME

Arranged by **CLIFF DUREN**

Orchestrated by **CLIFF DUREN  
& RUSSELL MAULDIN**

Featuring **THE WOODSTOCK  
WORSHIP CHOIR**



GENEVOX

LifeWay | Worship

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MY  
NAME**

Arranged by **CLIFF DUREN**

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# FOREWORDS



For my heart and need, I cannot imagine worship being any greater than the worship at First Baptist Church Woodstock. It is a privilege, regardless of where we are, to bow before Him and acknowledge His position as we rightfully submit ourselves to our place under His lordship. It is also a privilege for us to join with LifeWay Worship Music Group in this marvelous worship project. I believe that all who hear it will be greatly blessed, deeply ministered to in the recesses of their hearts, and touched by the hand of Almighty God. That is our prayer.

I am grateful to have had the privilege to share in the Christ-honoring ministry of the Woodstock Choir and Orchestra over the past 20 years. God has used them via Internet Web casting, as well as many conferences in our Convention and across our land, to bless many lives, but none has been blessed more than mine. My prayer is that these songs will call all worshipers to arise, and that you will realize the sound you hear comes from the heart of people who know Him.

Blessings on you!

Pastor Johnny Hunt  
First Baptist Church Woodstock  
Woodstock, GA



Greetings in the wonderful name of Jesus!

What a joy it has been to join with LifeWay in creating this collection. From the first meeting to the finished product, Jesus has been “in charge.”

*You Changed My Name* is a collection of songs we use at First Baptist Woodstock. It literally contains “songs FOR the church – FROM the church.” As a minister of music, I am always looking for songs that will minister to the heart. I believe each song in this book will do just that. Our Worship Choir and church have been truly blessed by every song, and we are thrilled to share them with you.

This project was born out of the heart of worship at FBC Woodstock. Cliff Duren and Russell Mauldin have done a masterful job of arranging and orchestrating each song. From the praise & worship songs to the ballads, the message of Jesus is clear. I pray you will be blessed, encouraged, and challenged.

Blessings!

Scott C. White  
Sr. Minister of Music & Worship

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# High Above the Earth

Words and Music by  
 TWILA LaBAR  
 and MAURICE CARTER  
 Arranged and Orchestrated by Cliff Duren

With life! ♩ = 117

1

*mp*

Cm7 B<sup>b</sup>sus D Eb<sup>2</sup> Eb<sup>2</sup>/<sub>G</sub> Ab<sup>2</sup> Cm7

(loco)

8vb

3

B<sup>b</sup>sus D Eb Eb<sup>2</sup>/<sub>G</sub> Ab B dim<sup>7</sup> Cm7 B<sup>b</sup>sus D Eb

*mf*

8vb

6

Eb<sup>2</sup>/<sub>G</sub> G<sup>b</sup>/<sub>Ab</sub> Ab<sup>7</sup> B<sup>b</sup>sus

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The first system begins with a first ending bracket and a dynamic marking of *mp*. The second system starts with a measure rest of 3 and a dynamic marking of *mf*. The third system starts with a measure rest of 6. Chord symbols are placed above the treble staff, and a dashed line labeled '8vb' is positioned below the bass staff. A large, diagonal watermark reading 'FOR PREVIEW ONLY' is overlaid across the entire page.

9

2

CHOIR (prime unis.) *mf* high energy

Like the trees —

11

— lift their branch - es we lift our hands, bring -

13

ing this of - fer - ing. Like the thun -

15

der, we shout\_ Your praise\_\_\_ and de - clare\_\_\_ it: "Lord, \_

$B\flat$  sus  
D  $E\flat^2$  N.C.  $E\flat^2$   
G  $A\flat^2$   $C\flat$   
B

17

— You are ho - ly, might - y in pow - er; glo -

*Parts*

$D\flat$   
F  $G\flat$  N.C.  $G\flat$   
B $\flat$  C $\flat$   $A\flat m^9$

19

ry to the name of our King!" — Ex - alt -

*f*

$B\flat^7$  sus N.C.  $F m$   $E\flat$   
 $A\flat$  G

21

ed high a - bove the earth, our prais -

Ab F F/A Bb Fm Ab Eb G

23

es touch the sky. So great

Ab Gb Bbsus Fm Ab Eb G

25

(SOPRANOS) O Lord, -

Your glo - ry and Your worth; -

Ab Dm7(b5) Gaug7 Cm9

27

You reign

O Lord, You reign high

N.C.  $E\flat$ / $F$   $E\flat^2$ / $F$  N.C.  $F$ / $G$   $A\flat^2$ / $F$

29

a - bove the earth.

3

$B\flat$   $E\flat$   $E\flat$ / $G$  N.C.  $G\flat$ / $A\flat$   $A\flat^9$

32

CHOIR (prime unis.) *mf*

You're be - yond all wis - dom. How great

N.C.  $Cm^7$   $B\flat$ sus/ $D$   $E\flat^2$

34

— You are, crowned with au - thor - i - ty. —

N.C.  $E\flat^2$   $A\flat^2$   $Cm^7$   $B\flat$   $D$  N.C.

36

Even the hills and the moun -

$E\flat^2$   $A\flat^2$   $Cm^7$   $B\flat$   $D$   $E\flat^2$

38

tains are hum - bled. Lord, You are ho - ly, might -

N.C.  $E\flat^2$   $A\flat^2$   $C\flat$   $D\flat$   $G\flat$



40

y in pow - er. We bow \_\_\_\_\_ be - fore Your maj - es - ty. \_\_\_\_\_

Measures 40-41 of the vocal line. The melody starts on a half note G4, followed by quarter notes A4, Bb4, and C5. The lyrics are "y in pow - er. We bow \_\_\_\_\_ be - fore Your maj - es - ty. \_\_\_\_\_".

N.C.  $\frac{G\flat}{B\flat}$  C $\flat$  Abm<sup>9</sup> B $\flat$ <sup>7</sup> sus

Piano accompaniment for measures 40-41. The right hand plays chords and the left hand plays a bass line. A large watermark "FOR PREVIEW ONLY" is overlaid on the page.

42

Ex - alt - ed high a - bove\_

Measures 42-43 of the vocal line. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The lyrics are "Ex - alt - ed high a - bove\_".

N.C.  $\frac{Fm}{Ab}$   $\frac{E\flat}{G}$  Ab F

Piano accompaniment for measures 42-43. The right hand plays chords and the left hand plays a bass line. A large watermark "FOR PREVIEW ONLY" is overlaid on the page.

44

the earth our prais - es touch the sky. \_\_\_\_\_

Measures 44-45 of the vocal line. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The lyrics are "the earth our prais - es touch the sky. \_\_\_\_\_".

$\frac{F}{A}$  B $\flat$   $\frac{Fm}{Ab}$   $\frac{E\flat}{G}$  Ab G $\flat$

Piano accompaniment for measures 44-45. The right hand plays chords and the left hand plays a bass line. A large watermark "FOR PREVIEW ONLY" is overlaid on the page.

46

So great Your glo - ry and...

Bbsus

Fm  
Ab

Eb  
G

Ab

Dm7(b5)

48

O Lord, You reign —  
— Your — worth; — O — Lord,

Gaug7

Cm9

N.C.

Eb  
F

Eb<sup>2</sup>  
F

50

You reign high — a - bove — the earth.

N.C.

E  
G

Ab<sup>2</sup>  
F

Bb

52 4

High a - bove the earth.

*E $\flat$  Cm<sup>7</sup> A $\flat$ <sup>2</sup>/<sub>F</sub> B $\flat$  E $\flat$*

54 \* *mp* *E $\flat$ m E $\flat$ m/<sub>G $\flat$</sub>  A $\flat$ m<sup>7</sup> B $\flat$ m<sup>7</sup> E $\flat$ m E $\flat$ m/<sub>G $\flat$</sub>  A $\flat$ m<sup>7</sup>*

57 *mf* *B $\flat$ aug<sup>7</sup>(#9) E $\flat$ m E $\flat$ m/<sub>G $\flat$</sub>  A $\flat$ m<sup>7</sup> B $\flat$ m<sup>7</sup>*

60 5 (SOPRANOS) *f*

Ex - alt - ed high a - bove\_

*E $\flat$ m E $\flat$ m/<sub>G $\flat$</sub>  A $\flat$ m<sup>7</sup> B $\flat$ aug<sup>7</sup>(#9) N.C.*

\* As an option, CHOIR may clap in tempo and/or offer shouts of praise during instrumental break at measures 54-60.

63

— the earth, You reign!— You reign!— (add ALTOS) Ex - alt -

B $\flat$ aug<sup>7</sup>( $\sharp$ 9) G $\flat$  B $\flat$ <sup>7</sup><sub>F</sub><sup>sus</sup> B $\flat$ aug<sup>7</sup>( $\sharp$ 9) N.C.

66

ed high a - bove— the earth, You reign!— You reign!—

B $\flat$ aug<sup>7</sup>( $\sharp$ 9) G $\flat$  B $\flat$ <sup>7</sup><sub>F</sub><sup>sus</sup>

69

*simile* building... Ex - alt - ed high a - bove—

(add TENORS)

B $\flat$ aug<sup>7</sup>( $\sharp$ 9) B aug<sup>7</sup>( $\sharp$ 9) E N.C.

building...

71

— the earth,                      You reign! —                      You reign! —

B aug<sup>7</sup>(#9)                      G                      B<sup>7</sup> sus  
F#

73

Ex - alt - ed high a - bove —

(add BASSES)                      N.C.

75

6

— the earth,                      You reign! —                      You reign! —

B aug<sup>7</sup>(#9)                      G                      B<sup>7</sup> sus  
F#



78 *ff*

Ex - alt - ed high a - bove\_

B *ff* F#m A E G# A B#

80

— the earth, our prais - es touch the sky\_

F#m A B F#m A E G# A G

82

So great Your glo - ry and\_

B sus F#m A E G# A D#m7(b5)

84

O Lord, — You reign; —

Your — worth; — O — Lord,

G#aug<sup>7</sup>(#9) C#m<sup>9</sup> N.C. E# F# E<sup>2</sup> F#

86

O Lord, — You reign; —

You reign; O — Lord,

N.C. E# G# N.C. E# F# E<sup>2</sup> F#

88

You reign. O Lord, — You reign —

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

90

high a - bove the earth,

N.C.

E#  
G#

A<sup>2</sup>  
F#

B

E

92

high a - bove the earth!

N.C.

G#m<sup>7</sup>

C#m<sup>7</sup>

A<sup>2</sup>  
F#

B

E

94

You reign high, high a - bove the earth!

N.C.

C#m<sup>7</sup>

A m<sup>7</sup>

B m<sup>7</sup>

E

# Feels Good to Be Free

Words and Music by  
KAREN PECK GOOCH  
and TWILA LaBAR

Arranged and Orchestrated by Cliff Duren

Pop feel ♩ = 90

7 F C(no3rd) B $\flat$ <sup>2</sup> F C(no3rd)

4 B $\flat$ <sup>2</sup> F C(no3rd) B $\flat$ <sup>2</sup>

7 SOLO (with some freedom) mp

There's noth-ing like\_ the sun - rise with the

F C(no3rd) Gm<sup>9</sup> F

10

wind up-on my face; makes me want to thank my Sav - ior with

C(no3rd) B $\flat$ <sup>2</sup>

12

ev - 'ry breath I take. You see, I used to be a cap - tive held by

C(no3rd) F

14

bars of guilt and sin; but since I've tast - ed free - dom, there is no

C(no3rd) B $\flat$ <sup>2</sup>

*cresc.*

*cresc.*

16 *mf*

go - ing back\_ a - gain.\_ It feels good to be free, free\_ from the

CHOIR *mf*

Free, free from the

C(no3rd) F C *mf*

(SOLOIST joins CHOIR, with some freedom)

18

chains of that pris - on.\_ I'm blessed, blessed;\_ now

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

20

this is real - ly liv - in'! — Thank God I'm saved, saved — by the

Bb<sup>2</sup> Csus F C

22

grace that He's giv - en to me. It feels

Bb E/A Bb E/A

24

good, good — to be free.

9 1st time  
11 2nd time

2nd time to Coda ⊕ (meas. 35)

Gm<sup>7</sup> Bb/C 2nd time to Coda ⊕ (meas. 35) F Csus

26

SOLO  
*mf*

His mer-cy stretch-es far - ther than the blue sky up\_ a - bove... Does-n't

His mer-cy stretch-es far - ther than the blue sky up\_ a - bove... Does-n't

B $\flat^2$  F C (no3rd)

*mf*

29

mat-ter what's\_ be - hind\_ me... it's been cov-ered by\_ the blood... I would

mat-ter what's\_ be - hind\_ me... it's been cov-ered by\_ the blood... I would

LADIES unis. *mf*

It's been cov-ered by\_ the blood...

MEN unis.

I would

B $\flat^2$  C (no3rd)

31

nev - er trade\_ re-demp - tion for those walls that had\_ me bound. — Now I

nev - er trade\_ re-demp - tion.

nev - er trade\_ re-demp - tion.

F

C(no3rd)

33

10

live for ev - 'ry mo - ment in this lib - er - ty — I've found! It's good\_ to be

live for ev - 'ry mo - ment in this lib - er - ty — I've found! It's good\_ to be

CHOIR Parts

*mp*

*D.S. al Coda*  
(to meas. 17)

*D.S. al Coda*  
(to meas. 17)

Ooo Ah

F  
Bb

Csus

C

*D.S. al Coda*  
(to meas. 17)

♩ CODA

35 (SOLOIST may cont. ad lib with CHOIR to end)

Musical notation for the first system, including vocal lines and piano accompaniment. The system consists of two staves: a vocal staff and a piano staff. The vocal staff has a treble clef and a key signature of one flat. The piano staff has a bass clef and a key signature of one flat. The music is in common time. The vocal line features a long note with a fermata, followed by a rest. The piano accompaniment consists of chords and moving lines in both hands.

♩ CODA

F Csus Bb<sup>2</sup> C

Piano accompaniment for the first system. The system consists of two staves: a treble clef staff and a bass clef staff. The music is in common time and one flat. The accompaniment features chords and moving lines in both hands, corresponding to the vocal line above.

*With conviction!*

Musical notation for the second system, including vocal lines and piano accompaniment. The system consists of two staves: a vocal staff and a piano staff. The vocal staff has a treble clef and a key signature of one flat. The piano staff has a bass clef and a key signature of one flat. The music is in common time. The vocal line starts with a forte dynamic and includes lyrics. The piano accompaniment consists of chords and moving lines in both hands.

Free to ev - 'ry - one, free to all who come and

Dm<sup>7</sup> Bb

Piano accompaniment for the second system. The system consists of two staves: a treble clef staff and a bass clef staff. The music is in common time and one flat. The accompaniment features chords and moving lines in both hands, corresponding to the vocal line above.

Musical notation for the third system, including vocal lines and piano accompaniment. The system consists of two staves: a vocal staff and a piano staff. The vocal staff has a treble clef and a key signature of one flat. The piano staff has a bass clef and a key signature of one flat. The music is in common time. The vocal line starts with a forte dynamic and includes lyrics. The piano accompaniment consists of chords and moving lines in both hands.

call up-on His name. You can be set

*unis.*

Dm Eb Bb/D Cm<sup>7</sup> Bb F/A Gm<sup>7</sup> Bb/F

Piano accompaniment for the third system. The system consists of two staves: a treble clef staff and a bass clef staff. The music is in common time and one flat. The accompaniment features chords and moving lines in both hands, corresponding to the vocal line above.

12

42

Parts

free from ev - 'ry chain.

E $\flat$  B $\flat$ m  
D $\flat$  E C

44

D sus D N.C.

(Drum fill)

46

*ff*

Free free from the chains of that pris - on. I'm

G D C

*ff*

48

blessed, blessed;\_ now this is real - ly liv - in'!\_ Thank God\_ I'm

G D C N.C. D sus

50

saved, saved\_ by the grace that He's giv - en to me.\_

G D C G/B

52

It feels good, good\_ to be free\_

C G/B Am<sup>7</sup> C/D

54

from the chains of that pris - on. I'm

G D C

56

blessed, blessed; now this is real - ly liv - in'! Thank God, I'm

G D C Dsus

58

saved, saved by the grace that He's giv - en to me.

G D C G B

60

It feels good, good to be free;\_

C G/B Am<sup>7</sup> C/D

62

building  
good, good to be free;\_

G Dsus G/B Am<sup>7</sup> C/D G Dsus G/B

building

65

good, good to be free!

Am<sup>7</sup> C/D G Dsus C Am<sup>7</sup> G

# Mountain Mover

Words and Music by  
JIM BRADY, TONY WOOD,  
and BARRY WEEKS

Arranged and Orchestrated by Cliff Duren

With energy and soul ♩ = 96 (16th shuffle feel)

13 N.C. A m N.C.  $\frac{Bm}{A}$  A m N.C.

(drum fill) *f*

4 CHOIR unis. (prime) *f*

My God is a moun-tain mov-er.

A m  $\frac{Bm}{A}$  N.C. A m N.C.

7 My God's gon-na make a way. Can't count all the times He's prov-en

A m N.C.  $\frac{Bm}{A}$  A m N.C.

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9

we can trust Him; just have faith. Take a hope-less sit - u - a - tion,

FM<sup>7</sup> E aug<sup>7</sup>(#9) Am N.C.

11

watch Him turn it all a - round. Noth - ing is im - pos - si - ble; I

Am N.C. F#m<sup>7</sup>(b5)

13

can't hold back, I've got - ta shout! My God, my God,

FM<sup>7</sup> E7

*Parts*

14

15

my God\_\_\_ is a moun-tain mov - er!\_\_\_

Am N.C. Am G A C

18

SOLO  
*mf*

I('ve) got a prob - lem\_\_\_ in my path-way.\_\_\_\_\_ I feel I'm fro - zen here.\_\_\_\_

*mf* Dm7 E7(b9) Am9

21

The doubts are cir - cling high a -

LADIES unis.

*mf*

Feel I'm fro - zen here.

FM<sup>7</sup>

Dm<sup>7</sup>

23

bove me, but in the shad - ow of my

CHOIR Parts

Shad - ow of my

E aug<sup>7</sup>(#9)

Am<sup>7</sup>



25

fear \_\_\_\_\_ the fire of faith is stir - rin', \_\_\_\_\_  
 fear.

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

Detailed description: This block contains the musical notation for measures 25 and 26. The top staff is a vocal line in treble clef with lyrics: "fear \_\_\_\_\_ the fire of faith is stir - rin', \_\_\_\_\_". The second staff is a piano accompaniment with treble and bass clefs. The third staff shows guitar chords: FM<sup>7</sup>, Em<sup>7</sup>, and Dm<sup>7</sup>. A large diagonal watermark "FOR PREVIEW ONLY" is overlaid across the page.

27

grow - ing in - side of me; \_\_\_\_\_ re - mind - ing me of some - thing I al -  
 15

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

Detailed description: This block contains the musical notation for measures 27 and 28. The top staff is a vocal line in treble clef with lyrics: "grow - ing in - side of me; \_\_\_\_\_ re - mind - ing me of some - thing I al -". A circled number "15" is placed above the vocal line in measure 27. The second staff is a piano accompaniment with treble and bass clefs. The third staff shows guitar chords: Dm<sup>7</sup> C and Dm B. A large diagonal watermark "FOR PREVIEW ONLY" is overlaid across the page.

29

read - y be-lieve!\_\_\_\_\_

CHOIR unis. (prime) *mf*

My God is a moun-tain mov - er.

E aug<sup>7</sup> (#9)

N.C.

A m

31

Yes, He is!\_\_\_\_\_

My God's gon-na make a way.

Can't count all the times He's prov - en

A m

B m  
A

A m

33

We can trust Him; just have faith. —

*Parts*

we can trust Him; just have faith. Take a hope-less sit-u-a-tion;

FM<sup>7</sup> E aug<sup>7</sup>(#9) Am

35

He'll turn\_ it a-round. —

*unis.*

watch Him turn it all a-round. Noth-ing is im-pos-si-ble; I

Am F#dim7

37

Can't hold back, I've got - ta shout!

*Parts*

can't hold back, I've got - ta shout! *f* My God, my God,

*FM*<sup>7</sup> *E*<sup>7</sup>

39

*f* He's a moun-tain mov - er. *mf* He's a

my God is a moun-tain mov - er.

*A* *m* *N.C.* *Bm* *A* *A* *m*

42 (SOLO)

God of might - y mir - a - cles \_\_\_\_\_ when the days \_\_\_\_\_ are dark. \_

G Dm<sup>7</sup>

*mf*

3

44

16

I will keep on trust - ing Him. \_ I will not lose heart, \_\_\_\_\_ no, no, no, no.

G E sus E aug (#9)

47 SOPRANOS

My God, He is a moun - tain mov - er. \_

A m A m B m / A A m

*f*

(opt. ad lib)

50

He's gon - na make a way! My God,

ALTO *f*

I can have faith, 'cause I know\_

N.C.

A m

52 (S.)

*simile*

He is a moun - tain mov - er; — He's gon - na make a way!

(A.) — that He'll make\_ a way. Yeah! He's gon - na make a way!

A m

B m  
A

A m

N.C.

*simile*

55 (S.)

Musical staff for Soprano (S.) with lyrics: My God, He is a moun - tain

My God, He is a moun - tain

(A.)

Musical staff for Alto (A.) with lyrics: I can have faith, 'cause I know that He'll make a way.

I can have faith, 'cause I know that He'll make a way.

TENORS *f*

Musical staff for Tenors with lyrics: Yeah! I know my God will pro - vide

Yeah! I know my God will pro - vide

A m

A m

B m

A

Piano accompaniment for measures 55-56, including chord changes: A m, A m, B m, A

57 (S.)

Musical staff for Soprano (S.) with lyrics: mov - er; He's gon - na make a way!

mov - er; He's gon - na make a way!

(A.)

Musical staff for Alto (A.) with lyrics: Yeah! He's gon - na make a way!

Yeah! He's gon - na make a way!

(T.)

Musical staff for Tenors with lyrics: a way; He's gon - na make a way!

a way; He's gon - na make a way!

A m

N.C.

Piano accompaniment for measures 57-58, including chord changes: A m, N.C.

59 (S.) My God, He is a moun - tain

(A.) I can have faith, 'cause I know \_\_\_ that He'll make \_\_\_ a way.

(T.) Yeah! I know my God will pro - vide

BASSES *f* Moun - tain mov - er, moun - tain mov - er, moun - tain

A m A m B m A

61 (S.) mov - er; He's gon - na make a way!

(A.) Yeah! He's gon - na make a way!

(T.) a way; He's gon - na make a way!

(B.) mov - er; He's gon - na make a way!

A m N.C.

63

(S.) My God, He is a moun - tain

(A.) I can have faith, 'cause I know \_\_\_ that He'll make \_\_\_ a way.

(T.) Yeah! I know my God will pro - vide

(B.) Moun-tain mov - er, moun-tain mov - er, moun - tain

Bbm Bbm Cm Bb

65

(S.) mov - er; He's gon - na make a way,

(A.) Yeah! He's gon - na make a way,

(T.) a way; He's gon - na make a way,

(B.) mov - er; He's gon - na make a way,

Bbm N.C.

17 1st time

18 \*(optional reprise)

67

He's gon - na make a way!

(S.A.)

make a way!

(T.B.)

$Bb m$   
F

F aug<sup>7</sup>(#9)

*\*(optional reprise includes drum fill)*

69

Yes, He

*unis. ff*

My God is a moun-tain mov - er. My God's gon - na make a way.

$Bb m$

$Bb m$

$C m$   
 $Bb$

*ff*

\* If desired, CD point 18 may be used as an optional reprise to end of song.  
(Choir lyrics in measures 67- 68 and Solo lyrics in measures 68-69 are not sung when optional reprise is utilized.)

71

will! \_\_\_\_\_ Just have faith;\_

Can't count all the times He's prov-en we can trust Him; just have faith.

Bbm Gbm7 F aug7(#9)

73

\_\_\_\_\_ watch Him turn it all \_\_\_ a-round. \_

Take a hope-less sit - u - a - tion, watch Him turn it all a - round.

Parts Bbm Bbm

75

*unis.* *Parts* I've got - ta shout! —

Noth-ing is im-pos-si-ble; I can't hold back, I've got - ta shout!

Gm7(b5) GbM<sup>7</sup>

77

My God, my God, my God is a moun-tain

My God, my God, my God — is a moun-tain

F7

79

mov - er, \_\_\_\_\_ yes, \_\_\_\_\_ He is. \_\_\_\_\_

mov - er. \_\_\_\_\_

Bbm Cm/Bb Bbm Bb Db Eb

81

*f* building...  
My God, my God, my God \_\_\_\_\_

*f* building...

F7

83

Ooo\_\_\_\_\_ Oh yes, He is...  
\_\_\_\_\_ is a moun-tain mov - er.\_\_\_\_\_  
F+7 Bbm

This block contains the musical score for measures 83 through 85. It features a vocal line with lyrics, a piano accompaniment, and a grand staff. The key signature is B-flat major (two flats). The piano part includes chord markings for F+7 and Bbm. A large watermark 'FOR PREVIEW ONLY' is overlaid diagonally across the page.

85

He's my moun - tain mov - er.\_\_\_\_\_  
He is a moun - tain mov - er!\_\_\_\_\_  
Bbm Cm Bbm

This block contains the musical score for measures 85 through 87. It features a vocal line with lyrics, a piano accompaniment, and a grand staff. The key signature is B-flat major (two flats). The piano part includes chord markings for Bbm, Cm, and Bbm. A large watermark 'FOR PREVIEW ONLY' is overlaid diagonally across the page.



# It Is You

Words and Music by  
 PETER FURLER  
 Arranged and Orchestrated by Cliff Duren

With energy ♩ = 79

19  $A\flat$  N.C.  $\frac{D\flat}{F}$   $G\flat$   $D\flat$   $A\flat$   
 C

(drum fill) *f* *dim.* *mf*

5 CHOIR unis. *mf* (not heavy)

As we lift up our hands, — will You meet us here?..

$B\flat m$   $G\flat^2$   $A\flat$

7

— As we call on Your name, — will You meet us here?..

$B\flat m$   $G\flat^2$   $A\flat$

9

— We have come to this place — to wor-ship You..

Bbm Gb<sup>2</sup> Ab

This system contains the first two measures of the piece. It features a vocal line with lyrics, a bass line with chords, and a piano accompaniment. The key signature has four flats (B-flat major/C minor). The tempo is marked with a quarter note equal to 75. The lyrics are: "We have come to this place — to wor-ship You..". The chords indicated are Bbm, Gb<sup>2</sup>, and Ab.

11

— God of mer - cy and grace — it is You —

Bbm Gb<sup>2</sup> Ab

This system contains measures 11 and 12. The lyrics are: "God of mer - cy and grace — it is You —". The chords indicated are Bbm, Gb<sup>2</sup>, and Ab.

13

we a - dore. — It is You —

*harm.*

Db Gb<sup>2</sup>

This system contains measures 13 and 14. The lyrics are: "we a - dore. — It is You —". The word "harm." is written above the bass line in measure 13. The chords indicated are Db and Gb<sup>2</sup>.

15

prais - es are for. On - ly You

Db Gb<sup>2</sup>

17

the heav - ens de - clare. It is You,

Db Gb<sup>2</sup>

19

*unis.*

it is You.

Db Gb<sup>2</sup>

20

21

*f* Parts

Ho - ly, ho - ly is our God Al - might - y.\*

*f*

Ab Db F Gb Db

23

Ho - ly, ho - ly is His name a - lone, ye - (e)ah.

Ab Db F Gb Db

25

Ho - ly, ho - ly is our God Al - might - y.

Ab Db F Gb Db

\* Pronounced "Al-might-eh" on recorded product.

27 *gradual dim.*

Ho - ly, ho - ly is His name a - lone. It is You\_

*gradual dim.*

29 *mf*

we a - dore. It is You, on - ly You\_

*mf*

32 *mf*

As we lift up our hands, \_

*mf*

The musical score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. It consists of three systems of music. The first system (measures 27-31) features a vocal line with lyrics and a piano accompaniment. The second system (measures 29-31) continues the vocal line and piano accompaniment. The third system (measures 32-32) shows the beginning of a new phrase. Chords are indicated below the piano part, and dynamics like *mf* and *gradual dim.* are marked throughout.

34

— will You meet us here? — As we call on Your name, —

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

This system contains measures 34 and 35. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The key signature has three flats (B-flat major/C minor). The piano part includes a large watermark reading 'FOR REVIEW ONLY' diagonally across the page.

36

— will You meet us here? — We have come to this place —

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

This system contains measures 36 and 37. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The key signature has three flats (B-flat major/C minor). The piano part includes a large watermark reading 'FOR REVIEW ONLY' diagonally across the page.

38

— to wor-ship You. — God of mer-cy and grace, —

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

This system contains measures 38 and 39. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The key signature has three flats (B-flat major/C minor). The piano part includes a large watermark reading 'FOR REVIEW ONLY' diagonally across the page.

40 *gradual cresc.*

— it is You — we a - dore. — It is You —

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

*gradual cresc.*

43

— prais - es are for. — On - ly You —

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

45

— the heav - ens de - clare. — It is You, —

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

47

22 *unis.*

it is You.

Db Gb<sup>2</sup>

49

*f* Parts

Ho - ly, ho - ly is our God Al - might - y.

Ab Db F Gb Db

*f*

51

Ho - ly, ho - ly is His name a - lone, ye - (e)ah.

Ab Db F Gb Db

53

Ho - ly, ho - ly is our God Al - might - y.

*Chords: A $\flat$ , D $\flat$ /F, G $\flat$ , D $\flat$*

55

Ho - ly, ho - ly is His name a - lone. As we lift

*Chords: A $\flat$ , D $\flat$ /F, G $\flat$ , D $\flat$*

*Stay strong!*

57

up our hands, as we call on Your name, will You vis -

*Chords: A $\flat$ , G $\flat$ , D $\flat$*

59

it this place by Your mer - cy and\_ grace? As we lift

*Ab* *Gb* *Db*

61

up our hands, as we call\_ on Your\_name, will You vis -

*Ab* *Gb* *Db*

63

it this place by Your mer - cy and\_ grace? It is You\_

*mf*

*Ab* *Gb* *Db*

65

— we a - dore. — It is You, —

Chord symbols: Db, Gb

*mf*

67

23

it is You.

Chord symbols: Db, Gb

69

*f*

Ho - ly, ho - ly is our — God Al-might - y. —

Ab N.C. N.C. Gb N.C. Db N.C.

*f*

(Drums play through)

71

Ho - ly, ho - ly is His \_\_\_\_\_ name a - lone, ye - (e)ah.

Ab N.C. Ab N.C. Gb N.C. Db

73

Ho - ly, ho - ly is our \_\_\_\_\_ God Al - might - y. \_\_\_\_\_

Ab Db F Gb Db

75

Ho - ly, ho - ly is His \_\_\_\_\_ name a - lone, ye - (e)ah.

Ab Db F Gb Db

77 *ff*

Ho - ly, ho - ly is our God Al - might - y.

*ff*

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

79

Ho - ly, ho - ly is His name a - lone, ye - (e)ah.

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

81

Ho - ly, ho - ly is our God Al - might - y.

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

83 *mf*

Ho - ly, ho - ly is His name a - lone. It is You

*Ab* *D<sup>b</sup> F* *G<sup>b</sup>* *D<sup>b</sup>*

85 *rit.*

we a - dore. It is You, on - ly You.

*D<sup>b</sup>* *G<sup>b2</sup>* *D<sup>b</sup>* *A<sup>b</sup>*

*mf* *rit.*

88 (Fermata holds 7 counts) **24** \* *a tempo* *f*

As we lift up our hands, as we call

*G<sup>b2</sup>* N.C.

(drums only)  
*a tempo*

\* Accompaniment track has one measure plus 2 and 1/2 beats of drum loop before vocals (pickup) resume. (CD point number 24 begins on beat 2 of meas. 89).

91

— on Your\_name, will You vis - it this place by Your mer -

93

cy and\_grace? As we lift up our hands, as we call\_

Bbm Ab

95

— on Your\_name, will You vis - it this place by Your mer -

Gb Db Ab

97

cy and grace? Ho - ly, ho - ly is our

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

*ff*

99

God Al - might - y. Ho - ly, ho - ly is His

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

101

name a - lone, ye - (e)ah. Ho - ly, ho - ly is our

G $\flat$  N.C. D $\flat$  N.C. A $\flat$  D $\flat$  F G $\flat$

103

— God Al - might - y. — Ho - ly, ho - ly is His —

*Db Ab Db F Gb*

105

— name a - lone. It is You — we a - dore. —

*mf*

*Db Db*

*mf*

107

It is You, — on - ly You. —

*rit. e dim.*

*Gb<sup>2</sup> Db Ab*

*6*

*rit. e dim.*

# When His Presence Fills this Place

Words and Music by  
CALEB COLLINS  
and TWILA LaBAR

Arranged and Orchestrated by Cliff Duren

*Tenderly* ♩ = 59

25  $\text{D}^{\flat}$   $\text{E}^{\flat}\text{sus}_2^4$   $\text{E}^{\flat}$   $\text{C}^7/\text{E}$   $\text{F sus}_2^4$   $\text{F m}$   $\text{D}^{\flat}2(\#4)$   $\text{D}^{\flat}$

4 SOLO (*with freedom*) *mp*

When His pres - ence fills — this place, —

$\text{A}^{\flat}/\text{B}^{\flat}$   $\text{B}^{\flat}\text{m}^7$   $\text{D}^{\flat}\text{M}^7/\text{A}^{\flat}$   $\text{E}^{\flat}/\text{G}$   $\text{A}^{\flat}2(\text{no}3)$   $\text{A}^{\flat}/\text{C}$

*dim.* *mp*

7

— prob - lems and wor - ries —

$\text{D}^{\flat}2$   $\text{Faug}^7$   $\text{B}^{\flat}\text{m}^7$   $\text{A}^{\flat}/\text{C}$

9

melt in - to praise... There's mer - cy ex - tend - ed, — the

$Fm$   
D  $Eb$   $A\flat$   
C  $D\flat$   $Ebsus_2^4$   $E\flat$

11

bro - ken are mend - ed, when His pres - ence fills — this place...

$C^7$   
E  $Fsus_2^4$   $A\flat$   
C  $B\flat m^7$   $E\flat$   
G

26

(SOLOIST joins CHOIR, with freedom)

CHOIR *smoothly**mp*

13

— When His pres - ence fills — this place, —

$D\flat$   
F  $E\flat$   
G  $A\flat$   $A\flat$   
C  $D\flat$   $Faug^7$

*mp*

Parts

16

prob-lems and wor - ries — melt in - to praise. — There's

*Bbm<sup>7</sup>* *A<sup>b</sup><sub>C</sub>* *B<sup>b</sup><sub>D</sub>* *E<sup>b</sup>* *A<sup>b</sup><sub>C</sub>*

18

*slight cresc.* mer - cy ex - tend - ed, the bro - ken are mend - ed, when *dim.*

*Db* *E<sup>b</sup>sus<sup>4</sup><sub>2</sub>* *E<sup>b</sup>* *C<sup>7</sup><sub>E</sub>* *F<sup>7</sup>sus<sup>4</sup><sub>2</sub>* *A<sup>b</sup><sub>C</sub>*

*slight cresc.*

20

*dim.* His pres - ence fills — this place. —

*Bbm<sup>7</sup>* *E<sup>b</sup><sub>G</sub>* *A<sup>b</sup>* *D<sup>b</sup><sub>F</sub>* *E<sup>b</sup><sub>G</sub>*

*dim.*

27

22

SOLO

In this sa-cred ref - uge, in this time of need, we

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

24

come with ex - pec-ta - tions; in faith we be - lieve. It's not

$B\flat m^7$   $D\flat M^7$   $E\flat$   $E\flat sus$   $E\flat$

26

an or-di-nar-y mo - ment, as we lift our praise to Him; we

$E\flat m$   $G\flat$   $F^7 sus$   $F^7 (\flat 9)$

28

28

wor - ship as His glo - ry en - ters in. When

CHOIR *mf* When

*mf*

$\text{Dbm}^6$   
 $\text{Fb}$   $\text{Eb}^7_{\text{sus}}$   $\text{Eb}$   $\text{Eb}$   
 $\text{G}$

30

(SOLOIST joins CHOIR)

His pres - ence fills this place,

*mf*

$\text{Ab}$   $\text{Ab}$   $\text{Db}^2$   $\text{Db}$   $\text{Faug}^7$   
 $\text{C}$

32

prob- lems and wor - ries — melt in - to praise. — There's

Bbm<sup>7</sup>      Ab  
C      Bb  
D      Eb      Ab  
C

34

mer - cy ex - tend - ed, the bro - ken are mend - ed, when

D<sup>b</sup>      Ebsus<sup>4</sup><sub>2</sub>      Eb      C<sup>7</sup><sub>E</sub>      Fsus<sup>4</sup><sub>2</sub>      Ab  
C

29

36

His pres - ence fills — this place. —

Bbm<sup>7</sup>      Eb  
G      Ab

## SOLO (a little stronger)

38

*mf*

Some-one here needs heal - ing, — some-one here needs hope

A D<sup>2</sup>

40

you may\_ be search - ing for peace\_ in\_ your soul. —

B m<sup>7</sup> E sus E

42

*building...*

It is\_ no ac - ci - dent\_ that you are here\_ right\_ now, — for the

*building...* 3

E m G F#<sup>7</sup> sus F#<sup>7</sup> (b9)

44

30

glo - ry of the Lord is all a - round.

CHOIR *f*

When

Dm  
F

Esus

D  
F#

E  
G#

*cresc.*

46

(SOLOIST joins CHOIR)

His pres - ence fills this place,

*f*

A  
C#

D<sup>2</sup>

D

F#aug<sup>7</sup>

48

building

prob-lem and wor - ries — melt in - to praise. — There's

*building*

B m<sup>7</sup> A C# B D# E A C#

50

mer - cy ex - tend - ed, the bro - ken are mend - ed, when

D E sus<sup>4</sup>/<sub>2</sub> E C#<sup>7</sup>/<sub>E</sub> F#sus<sup>4</sup>/<sub>2</sub> A C#

52

*unis.*

His pres - ence fills — this place. —

B m<sup>7</sup> E G# F A

*molto rit.*

54

*ff**a tempo*

When His pres - ence fills \_\_\_\_\_ this \_\_\_\_\_

*molto rit.* *ff* *a tempo*

$E_b$   $G$   $E_b$   $F$   $F$   $A$   $B_b$   $Cm^7$   $B_b$   $D$   $N.C.$

56

place, \_\_\_\_\_ prob - lems and wor - ries \_\_\_\_\_

$E_b^2$   $E_b$   $Gaug^7$   $Cm^7$   $B_b$   $D$

58

melt in - to praise. \_\_\_\_\_ There's mer - cy ex - tend - ed, the

$C$   $E$   $F$   $B_b$   $D$   $E_b$   $Fsus_2^4$   $F$

60

bro - ken are mend - ed, when His pres - ence fills — this place.

*D*<sup>7</sup>/*F*<sup>#</sup>      *G* sus<sub>2</sub><sup>4</sup>      *B*<sup>b</sup>/*D*      *C* m<sup>7</sup>      *F*/*A*

62

*Stay strong!*

There's mer - cy ex - tend - ed, the

*B*<sup>b</sup>      *F*/*A*      *G* m      *B*<sup>b</sup>/*D*      *E*<sup>b</sup>      *F* sus<sub>2</sub><sup>4</sup>      *F*

64

bro - ken are mend - ed, when

*D*<sup>7</sup>/*F*<sup>#</sup>      *F*/*G*      *G* m      *G* m      *F*      *B*<sup>b</sup>/*D*

66

His pres-ence fills this place, when

$Cm^7$   $E/A$   $Gm^7$   $Bb/D$

68

SOLO  
*sub. mp*

When

His pres-ence fills this place!

$Cm^7$   $E/A$   $Gm^7$   $Bb/D$

*sub. mp*

70

His pres-ence fills \_\_\_\_\_ this place. \_\_\_\_\_

Lord, come

*Cm7* *F/A* *G♭M7*

*p* *unis. p*

(pedal throughout)

73

(with greater freedom to the end)

Come, Lord, come fill this

fill this place. \_\_\_\_\_

*A♭2* *B♭sus4*

75

place. \_\_\_\_\_ This is Your sanc - tu - ar - y,

*mp*  
Lord, \_\_\_\_\_ come

*Bb*  $\frac{Bb^2}{Ab}$   $\frac{Bb}{Ab}$   $GbM^7$   
*mp* (*ad lib*)

77

we are Your peo - ple; \_\_\_\_\_ we give You all the praise. \_\_\_\_\_

fill \_\_\_\_\_ this \_\_\_\_\_ place. \_\_\_\_\_

*Absus* *Sva* *(loco)*  $Bsus^4_2$



79

Musical score for measures 79-80. The score includes a vocal line, a piano accompaniment, and a bass line. The key signature is B-flat major. The vocal line begins with a melodic phrase in measure 79 and continues into measure 80 with the lyrics "Lord, come". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The bass line has a dynamic marking of *f* in measure 80. Chord symbols are provided above the piano part: Bb, Ab<sup>2</sup>, Ab, Gb, Gb(#4), and GbM<sup>7</sup>.

81

Musical score for measures 81-82. The score includes a vocal line, a piano accompaniment, and a bass line. The key signature is B-flat major. The vocal line begins in measure 81 with the lyrics "We in-vite You here; we need You, Lord." and continues into measure 82 with the lyrics "fill this place." The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The bass line has a dynamic marking of *f* in measure 82. Chord symbols are provided above the piano part: Absus, Ab, Fm<sup>7</sup>, and Bbsus<sub>2</sub><sup>4</sup>.

83

Fill this place. Oh,

Fill this place. Oh,

Lord, Lord, come and

Lord, Lord, come and

fill this place!

B $\flat$   $\frac{B\flat sus}{C}$   $\frac{B\flat}{D}$   $\frac{B\flat sus}{C}$  B $\flat$   $\frac{B\flat}{A\flat}$  G $\flat$ M<sup>7</sup> E $\flat$ m<sup>9</sup>

85

come and fill, come and fill this place!

come and fill, come and fill this place!

fill this place!

fill this place!

A $\flat$ <sup>2</sup> A $\flat$  F m<sup>7</sup> B $\flat$ sus B $\flat$



WORSHIP LEADER: *The Bible says in John 3:16 that "God so loved the world, that He gave His only begotten Son," Jesus, that whoever believes in Him would not perish "but have everlasting life." Because of Your love, O Lord, we're forgiven. Because of Your love, our hearts are clean. We lift You up today, Jesus.*

# Because of Your Love

Words and Music by  
PAUL BALOCHE  
and BRENTON BROWN

Arranged by Cliff Duren  
Orchestrated by Russell Mauldin

With life! ♩ = 128

W.L.: "The Bible says..."

D sus

32

*mf*

*f*

CHOIR *f*

Yeah!

*f*

Yeah!

*f*

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

D D<sup>2</sup> D G/B C<sup>2</sup> D Em<sup>7</sup>

G/B C<sup>2</sup> D G

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9 *f*

Yeah!

$\frac{G}{B}$  C<sup>2</sup> D Em<sup>7</sup>

11 *mf* *unis.*

Yeah! As we

$\frac{G}{B}$  C<sup>2</sup> D G

13

come in - to Your pres - ence, we re -

$\frac{G}{B}$  C<sup>2</sup> D G

*mf*

15

mem - ber ev - 'ry — bless - ing that you've

$\frac{G}{B}$   $C^2$  D G

17

poured out — so free - ly from a - bove...

$\frac{G}{B}$   $C^2$  D  $\frac{G}{B}$   $C^2$

19

Lift - ing grat - i - tude — and prais -

Dsus D  $D^2$  D  $\frac{G}{B}$   $C^2$  D

22

es for com - pas - sion so a - maz - ing, Lord, we've

G  $\frac{G}{B}$  C<sup>2</sup> D G

25

come to give You thanks for all You've done.

$\frac{G}{B}$  C<sup>2</sup> D  $\frac{G}{B}$  C<sup>2</sup>

27 38

*f*

Be - cause of Your love.

Dsus D D<sup>2</sup> D

29

we're for - giv -

$\frac{G}{B}$   $C^2$  Dsus

*f*

This system contains measures 29 and 30. The vocal line starts with a whole note chord in measure 29 and continues with a half note in measure 30. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. A dynamic marking of *f* is present at the start of measure 29.

31

en. \_\_\_\_\_ Be - cause of Your love\_

$\frac{G}{B}$   $C^2$  Dsus

This system contains measures 31 and 32. The vocal line has a half note in measure 31 and a half note in measure 32. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *f* is present at the start of measure 31.

33

our hearts are clean\_

$\frac{G}{B}$   $C^2$  Dsus

This system contains measures 33 and 34. The vocal line has a half note in measure 33 and a half note in measure 34. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *f* is present at the start of measure 33.

35

We lift You up—

$\frac{G}{B}$   $C^2$  D sus

37

with songs of free -

$\frac{G}{B}$   $C^2$  D sus

39

*unis.*

dom. For-ev-er we're— changed

$\frac{G}{B}$   $C^2$  D sus  $\frac{A}{C\#}$  C

(b)

Detailed description of the musical score: The page contains three systems of music, each with a vocal line, a piano accompaniment, and guitar chords. System 1 (measures 35-36) features the lyrics 'We lift You up—'. The piano part has a steady eighth-note accompaniment. System 2 (measures 37-38) features the lyrics 'with songs of free -'. The piano part continues with the same accompaniment. System 3 (measures 39-40) features the lyrics 'dom. For-ev-er we're— changed'. The piano part includes a fermata over the first measure of the system. The guitar chords are indicated below the piano part: G/B, C2, D sus, A/C#, and C. A large watermark 'FOR PREVIEW ONLY' is overlaid diagonally across the page.

34 1st time  
35 2nd time

1 (to meas. 9)

42

be-cause of Your love.

D sus N.C. G N.C. (to meas. 9)

2nd time: L.H. cues (cont. rhythmic motion)

45

2

love. Be-cause of Your love

*ff*

2 N.C. G N.C.  $A\flat$  sus  $E\flat$

*mp*

47

we're for-giv - en.

$A\flat$  C  $D\flat^2$   $E\flat$  sus  $A\flat$  C  $D\flat^2$   $E\flat$  sus

*ff*



50

Be - cause of Your love

Ab/C Db<sup>2</sup> Ebsus

52

our hearts are clean.

Ab/C Db<sup>2</sup> Ebsus

54

We lift You up

Ab/C Db<sup>2</sup> Ebsus

56

with songs of free - dom.

$\frac{A\flat}{C}$   $D\flat^2$   $E\flat_{sus}$

58

36

For - ev - er we're changed!

$\frac{B\flat}{D}$   $D\flat$

60

*ff*

Be - cause of Your love.

*mp* *ff*

N.C.  $\frac{A\flat_{sus}}{E\flat}$   $\frac{A\flat_{sus}}{D\flat}$   $\frac{A\flat}{C}$   $D\flat^2$   $E\flat_{sus}$

62

we're for - giv - en.

64

Be - cause of Your love

66

our hearts are clean.

FOR PREVIEW ONLY

Ab  
C

Db<sup>2</sup>

Ebsus

Ab  
C

Db<sup>2</sup>

Ebsus

Ab  
C

Db<sup>2</sup>

Ebsus

68

We lift You up

$A\flat$   
C  $D\flat^2$  Ebsus

70

with songs of free - dom.

$A\flat$   
C  $D\flat^2$  Ebsus

72

*unis.*

37

For-ev-er we're changed be-cause of Your

$B\flat$   
D  $D\flat$  Ebsus

75

love.

Ab

This system contains the vocal and bass staves for measures 75 and 76. The vocal line starts with a long note on 'love.' followed by a rest. The bass line has a similar long note. The key signature has three flats.

mf

This system contains the piano accompaniment for measures 75 and 76. It features a sustained chord in the left hand and a melodic line in the right hand. The dynamic marking is *mf*.

77

Parts *f*

Yeah!

This system contains the vocal and bass staves for measures 77 and 78. The vocal line has a melodic phrase starting with 'Yeah!'. The bass line has a corresponding melodic line. The dynamic marking is *f*.

Ab C Db<sup>2</sup> Eb Fm<sup>7</sup>

*f*

This system contains the piano accompaniment for measures 77 and 78. It includes chord changes: Ab C, Db<sup>2</sup>, Eb, and Fm<sup>7</sup>. The dynamic marking is *f*.

79

Yeah!

This system contains the vocal and bass staves for measures 79 and 80. The vocal line has a melodic phrase starting with 'Yeah!'. The bass line has a corresponding melodic line.

Ab C Db<sup>2</sup> Eb Ab

This system contains the piano accompaniment for measures 79 and 80. It includes chord changes: Ab C, Db<sup>2</sup>, Eb, and Ab.

WORSHIP LEADER: Because of Your love, O Lord, we're forgiven.  
 Because of Your love, Jesus, our hearts are clean. We lift You up today, O God.  
 Thank You for saving our souls. We worship You!

81

Yeah!

83

Yeah!

85

*ff*

Yeah!

Yeah!

*ff*

$\frac{A\flat}{C}$   $D\flat^2$   $E\flat$   $Fm^7$

$\frac{A\flat}{C}$   $D\flat^2$   $E\flat$   $A\flat$

$\frac{A\flat}{C}$   $D\flat^2$   $E\flat$   $A\flat$   $\frac{A\flat}{C}$   $D\flat^2$   $E\flat$

88

Musical score for measures 88-89. The system includes a vocal line with lyrics "Yeah!", a bass line, and a piano accompaniment. Chords are labeled as  $A^b$ ,  $\frac{A^b}{C}$ ,  $D^b2$ , and  $E^b$ . The piano part features a melodic line in the right hand and a bass line in the left hand.

90

Musical score for measures 90-91. The system includes a vocal line with lyrics "Yeah!", a bass line, and a piano accompaniment. Chords are labeled as  $Fm^7$ ,  $A^b$ , N.C., and  $E^b$ . The piano part features a melodic line in the right hand and a bass line in the left hand. A *fff* dynamic marking is present.

92

Musical score for measures 92-93. The system includes a vocal line with lyrics "(off on 11)", a bass line, and a piano accompaniment. The chord  $A^b$  is labeled. The piano part features a melodic line in the right hand and a bass line in the left hand.

# You Changed My Name

Words and Music by  
 TRAVIS COTTRELL  
 and DAVID MOFFITT  
 Arranged by Cliff Duren  
 Orchestrated by Russell Mauldin

Reverently  $\text{♩} = 66$

38

4

SOLO (Male) *mp*

1. Who I am\_ is a

8

mys-ter-y\_ I can't ex-plain, 'cause Your mer-cy fell\_ like heal-ing rain and

10

washed a-way\_ my\_ past.\_ Who I was,\_ all my

$\text{Ab}^2$   
F

$\text{Ab}^2$

$\text{Ab}^2$   
G

3

12

se-crets, all my hid-den pain, now Your grace has bro - ken ev-'ry chain and

$\text{Ab}^2$   
F

$\text{Ab}^2$   
G

$\text{Ab}^2$

$\text{Ab}^2$   
G

14

set me free\_ at last.\_ Who I was\_ be-fore\_ does - n't

$\text{Ab}^2$   
F

$\text{Db}$

$\text{Eb}$

$\text{Fm}$

building...

building...

39

16

mat - ter an - y - more. \_\_\_\_\_ You changed my name\_

CHOIR unis. *mp*

You changed my name\_

Fm Eb Db<sup>2</sup>

18

\_\_\_\_\_ when You called me for-giv-en. \_\_\_\_\_ You changed my name\_

\_\_\_\_\_ when You called me for-giv-en. \_\_\_\_\_ You changed my name\_

Ab<sup>2</sup> G

20

— when You called me re-deemed. You took my shame.

— when You called me re-deemed. You took my shame.

$A\flat^2$   
F

$D\flat^2$

22

— and wrote a new beginning to the story I was liv-

— and wrote a new beginning to the story I was liv-

$A\flat^2$

$E\flat$   
G

24

ing, and I'll nev - er be the same. You

ing, and I'll nev - er be the same.

$A\flat$   
G $\flat$

$D\flat^2$   
F

26

saw what I could be and, reach - ing out for me,

$D\flat$     $E\flat$     $Fm$     $E\flat$



33

*slightly stronger*

2. Now I live\_\_ in the light of Your\_\_ re-deem-ing love, and I

*slightly stronger*

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

35

bear the marks\_\_ Your heal-ing touch\_\_ has writ-ten on\_\_ my heart\_\_

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

3

37

With each step\_\_ I take\_\_ I'm re-mind-ed of\_\_ the price\_\_ You paid,\_\_ and the

**CHOIR**  
*mp*

*unis.*

Ooo\_\_ You paid\_\_ it all\_\_

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

39

liv - ing sac - ri - fice\_ You made\_ to set my soul\_ a - part\_ My

You gave\_ it all\_

Ab<sup>2</sup> Ab<sup>2</sup>/<sub>G</sub> Ab<sup>2</sup>/<sub>F</sub>

This block contains the musical notation for measures 39 and 40. It features a vocal line in bass clef, a piano accompaniment in treble and bass clefs, and a chord progression. The lyrics are: "liv - ing sac - ri - fice\_ You made\_ to set my soul\_ a - part\_ My You gave\_ it all\_". The chords are Ab<sup>2</sup>, Ab<sup>2</sup>/<sub>G</sub>, and Ab<sup>2</sup>/<sub>F</sub>. A large watermark "FOR PREVIEW ONLY" is overlaid diagonally across the page.

41

life is Yours\_ a - lone;\_ You have marked me as\_ Your own!\_

41

Db Eb Fm Eb

This block contains the musical notation for measures 41 and 42. It features a vocal line in bass clef, a piano accompaniment in treble and bass clefs, and a chord progression. The lyrics are: "life is Yours\_ a - lone;\_ You have marked me as\_ Your own!\_". The chords are Db, Eb, Fm, and Eb. A circled measure number "41" is placed above the vocal line. A large watermark "FOR PREVIEW ONLY" is overlaid diagonally across the page.

43

— You changed my name — when You called me for-giv-en.

*mf*

You changed my name — when You called me for-giv-en.

*mel.*

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

*mf*

45

— You changed my name — when You called me re-deemed.

You changed my name — when You called me re-deemed.

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

47 *slightly stronger*

You took my shame and wrote a new be-gin -

*slightly stronger*

You took my shame and wrote a new be-gin -

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

*slightly stronger*

49

ning to the sto-ry I was liv - ing, and I'll nev - er be the same..

ning to the sto-ry I was liv - ing, and I'll nev - er be the same..

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

51

— You saw what I — could be — and,

$\text{Db}^2$   
F

$\text{Db}$   $\text{Eb}$   $\text{Fm}$

42

53

reach - ing out for — me, —

$\text{Fm}$   $\text{Eb}$   $\text{Db}^2$

55

Bass clef staff for measure 55. The melody starts with a half note G2, followed by quarter notes F2, E2, and D2. A slur covers the first two notes. The measure ends with a double bar line.

You \_\_\_\_\_ changed my name! \_\_\_\_\_

*mf*

Treble clef staff for measure 55. The accompaniment consists of a half note chord G2-B2-D3, followed by quarter notes G2, F2, and E2. A slur covers the first two notes. The measure ends with a double bar line.

You \_\_\_\_\_ changed my name! \_\_\_\_\_

Bass clef staff for measure 55. The accompaniment consists of a half note chord G2-B2-D3, followed by quarter notes G2, F2, and E2. A slur covers the first two notes. The measure ends with a double bar line.

N.C.

A $\flat$

A $\flat$   
D $\flat$

Piano and Drums staves for measure 55. The piano part shows chords in the right hand and bass notes in the left hand. The drums part shows a simple rhythmic pattern. The measure ends with a double bar line.

57

Bass clef staff for measure 57. The melody starts with a half note G2, followed by quarter notes F2, E2, and D2. A slur covers the first two notes. The measure ends with a double bar line.

You \_\_\_\_\_ changed my name, \_\_\_\_\_

Treble clef staff for measure 57. The accompaniment consists of a half note chord G2-B2-D3, followed by quarter notes G2, F2, and E2. A slur covers the first two notes. The measure ends with a double bar line.

You changed my name \_\_\_\_\_

Bass clef staff for measure 57. The accompaniment consists of a half note chord G2-B2-D3, followed by quarter notes G2, F2, and E2. A slur covers the first two notes. The measure ends with a double bar line.

B $\flat$

B $\flat$   
E $\flat$

E $\flat$  B $\flat$  C $\flat$  7 B $\flat$  F  
D A

Piano and Drums staves for measure 57. The piano part shows chords in the right hand and bass notes in the left hand. The drums part shows a simple rhythmic pattern. The measure ends with a double bar line.

59

oh, when You called me for-giv-en;

when You called me for-giv-en. You changed my name.

$Bb^2$   $Bb^2$   
A

61

oh, when You called me re-deemed!

when You called me re-deemed. You took my shame.

$Bb^2$   $Eb^2$   
G

63

Bass line for measure 63, starting with a quarter rest followed by eighth notes.

And wrote a new\_ be-gin - ning to the sto - ry I\_\_\_ was liv-

Treble line for measure 63, featuring chords and melodic lines.

and wrote a new\_ be-gin - ning to the sto - ry I\_\_\_ was liv-

Bass line for measure 64, continuing the bass line from measure 63.

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

E  
A

Piano accompaniment for measures 63 and 64, showing the left and right hand parts.

65

Bass line for measure 65, starting with a quarter rest followed by eighth notes.

ing, and I'll nev - er be\_\_\_ the same. You

Treble line for measure 65, featuring chords and melodic lines.

ing, and I'll nev - er be\_\_\_ the same.---

Bass line for measure 66, continuing the bass line from measure 65.

B $\flat$   
A $\flat$

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

Piano accompaniment for measures 65 and 66, showing the left and right hand parts.

43

67

saw what I \_\_\_\_\_ could be \_\_\_\_\_ and, reach - ing out for \_\_\_\_\_

E<sup>b</sup> F G<sup>m</sup> F

69

me, You \_\_\_\_\_ changed my name!..

You \_\_\_\_\_ changed my name!..

You \_\_\_\_\_ changed my name!..

E<sup>b</sup>2

N.C. B<sup>b</sup>2



71

You \_\_\_\_\_ changed \_\_\_\_\_  
You \_\_\_\_\_ changed my name! \_\_\_\_\_

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

73

\_\_\_\_\_ my name! \_\_\_\_\_ I'm not \_\_\_\_\_ the man \_\_\_\_\_ I once was.  
You \_\_\_\_\_ changed my name! \_\_\_\_\_

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

75

Bass clef musical staff for measure 75, featuring a melodic line with eighth and sixteenth notes.

Be - hold, \_ all things \_ are new! \_\_\_\_\_

Treble clef musical staff for measure 75, featuring a chordal accompaniment.

You \_\_\_\_\_ changed my name! \_

Bass clef musical staff for measure 75, featuring a chordal accompaniment.

B $\flat$   
E $\flat$

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

Piano accompaniment for measures 75-76, including treble and bass clefs with chords and a melodic line.

77

*rit.*

Bass clef musical staff for measure 77, featuring a melodic line with a *rit.* marking.

You changed my name! \_\_\_\_\_

*rit.*

Treble clef musical staff for measure 77, featuring a chordal accompaniment with a *rit.* marking.

You changed my name! \_\_\_\_\_

Bass clef musical staff for measure 77, featuring a chordal accompaniment with a *rit.* marking.

B $\flat$   
E $\flat$

F sus

B $\flat$

$\text{B}\flat\text{V}$

*rit.*

Piano accompaniment for measures 77-78, including treble and bass clefs with chords and a melodic line. Includes *rit.* marking and chord symbols.

va |

va |

# Because of That Blood

Words and Music by  
RANDY PHILLIPS  
and MARK HARRIS

Arranged by Cliff Duren

Orchestrated by Russell Mauldin

Gospel feel ♩ = 76

44

SOLO (freely) *mf*

Earn your

(Guitar pick-up) *mf*

Fm<sup>11</sup> Bbm<sup>7</sup> A<sup>b</sup>/<sub>C</sub> D<sup>b</sup><sup>2</sup> G<sup>b</sup> D<sup>b</sup> N.C.

5 way, hey, that's a les - son be - ing taught\* But I

A<sup>b</sup><sup>2</sup>/<sub>F</sub> Bbm<sup>7</sup> A<sup>b</sup><sup>2</sup>/<sub>C</sub>

7 — know things e - ter - nal can't be sold — and can't be bought. — A - maz - ing

D<sup>b</sup><sup>2</sup> G<sup>b</sup> D<sup>b</sup> E<sup>b</sup>

\* Original lyrics: "That's a lesson that we're taught."

9

grace\_ is some - thin' I could nev - er hold,\_ and I\_

$A\flat^2$   
F

$B\flat^7$

$A\flat^2$   
C

11

\_ know love\_ and mer - cy are out - side\_ of my\_ con - trol\_

$D\flat^2$

G $\flat$

$D\flat$

13

But I'm re - mind - ed of\_ a ran - som paid\_

*Sva -*

$A\flat^2$   
F

15

\_ be - yond\_ my worth, on a hill out - side\_ the cit - y, where

$B\flat^7$

$A\flat$   
C

$D\flat^2$

17 45

heav - en kissed\_ the earth... Be-cause of that blood,\_\_\_ be-cause of that

CHOIR *mp*

Ooo

G $\flat$  D $\flat$   $\frac{D\mathbb{b}}{E\mathbb{b}}$  A $\mathbb{b}$

19

tree, be-cause of that mer - cy\_\_\_\_\_ pour -

Ooo

B $\mathbb{b}m^7$   $\frac{A\mathbb{b}}{C}$  D $\mathbb{b}^2$

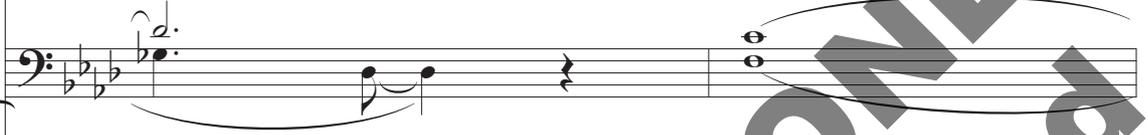
21



in' ov - er me; — be-cause of that grace, I've been set



Ooo



G $\flat$

D $\flat$

Fm<sup>7</sup>



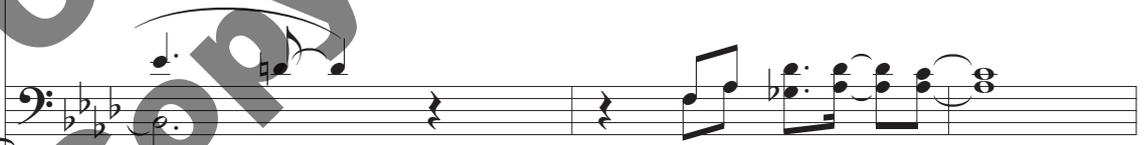
23



free. — Be-cause of You, Je-sus, I have been re - deemed. —



I have been re - deemed. —



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

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

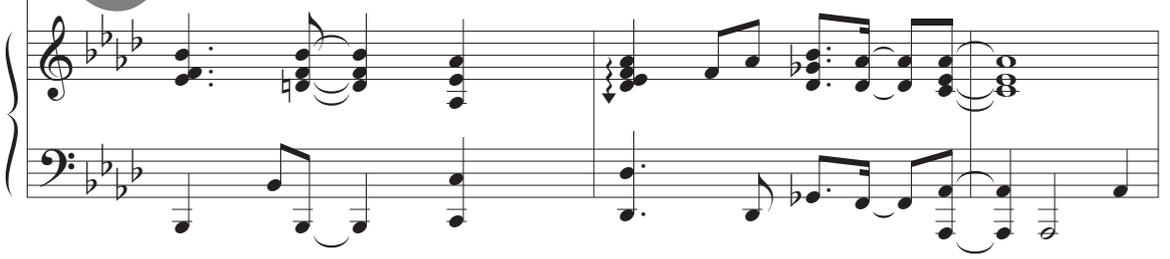
A $\flat$   
C

D $\flat$

G $\flat$

D $\flat$   
F

A $\flat$



46

(SOLO) *mf*

26

Some be - lieve \_\_\_\_\_ they can

*G*<sub>b</sub> *D*<sub>b</sub> *E**b**m*<sup>7</sup> *D*<sub>b</sub> N.C. *A**b*<sup>2</sup> *F*

*mf*

28

make it on\_\_ their own, but on - ly in\_\_ the end\_\_ to find\_\_ they're real-

*B**b**m*<sup>7</sup> *A**b*<sup>2</sup> *C* *D*<sub>b</sub><sup>2</sup>

30

ly not\_\_ that strong. But I be - lieve, \_\_\_\_\_ if I

*G*<sub>b</sub> *D*<sub>b</sub> *C**a**u**g*<sup>7</sup>(*#*9) *F**m*<sup>9</sup>

32

choose to live\_\_ by faith, that God\_\_ will give\_\_ me strength\_\_ to make\_\_ it each\_\_

*B**b**m*<sup>7</sup> *A**b*<sup>2</sup> *C* *D*<sub>b</sub><sup>2</sup>

34

and ev - 'ry day. For we are lost\_

G $\flat$  D $\flat$  (Piano)

36

with-out a Sav - ior to save us from our - selves, for it's

A $\flat$ <sup>2</sup>/<sub>F</sub> B $\flat$ m<sup>7</sup> A $\flat$ /<sub>C</sub>

38

on-ly by the grace of God that we can live to tell... Be-cause of that

D $\flat$ <sup>2</sup> G $\flat$  D $\flat$  D $\flat$ /<sub>E $\flat$</sub>

47

40

blood, — be-cause of that tree, be-cause of that mer-cy — pour -

CHOIR  
*mf*

Ooo — Ooo

*mf*

Ab Bbm<sup>7</sup> Ab/C Db<sup>2</sup>

43

in' ov - er me; — be-cause of that grace, I've been set

Be - cause of that grace —

Gb Db Fm<sup>7</sup>

45

48

free. \_\_\_\_\_ Be-cause of You, Je - sus, I have been re - deemed.

I've been set free. \_\_\_\_\_ I have been re - deemed.

$Bb^7_{sus}$   $Bb^7$   $A^b$   
 $C$   $D^b$   $G^b$   $D^b$   
 $F$   $A^b$

47

*f*  
Whoa, who of us can say that we are

*8va* ----- *(loco)*  $G^b$   
*f*

49

wor - thy of the love of Je - sus Christ?

CHOIR unis. *f*  
The

Bbm<sup>7</sup> Ab C Db(4) Db

51

All that we can simply do is

Parts  
love of Je - sus Christ.

Db(4) Db Gb

53

49

of - fer Him\_ our all\_ by lay - ing down\_ our lives,

$\text{D}^{\flat}/\text{F}$   $\text{B}^{\flat 7}\text{sus}$   $\text{B}^{\flat 7}$

55

our lives!

We lay down our\_ lives\_ be - cause of that

*ff*

$\text{E}^{\flat 7}\text{sus}$   $\text{A}^{\flat}/\text{E}^{\flat}$   $\text{E}^{\flat}\text{sus}$

57

*ff* 3

Be-cause of that tree, - be-cause of that  
blood, be-cause of that tree.

A Bm<sup>7</sup> A/C<sup>#</sup>

59

mer - cy - pour - in' ov - er me. Be-cause of that

Ah Be -

D<sup>2</sup> G D

61

grace, I've been set free. Be-cause of You,  
cause of that grace I've been set free.

$F\#m^7$   $B^7_{sus}$   $B^7$   $A$   
 $C\#$

63

Je - sus, I have been re - deemed.  
Be-cause of that blood, be-cause of that

$D$   $G$   $A_{sus}$   $E$   $A$

65

Be-cause of that mer - cy\_ pour -  
tree. Ah

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

This block contains the musical notation for measures 65 and 66. It features a vocal line, a piano accompaniment, and a guitar part. The vocal line begins with a rest, followed by the lyrics "Be-cause of that mer - cy\_ pour -". The piano accompaniment includes a treble clef with a whole note chord and a bass clef with a whole note chord. The guitar part shows chords Bm<sup>7</sup>, A, and D<sup>2</sup>. A large watermark "FOR PREVIEW ONLY" is overlaid diagonally across the page.

67

in' ov - er me. Be-cause of that grace I've been set  
Be - cause of that grace\_

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

This block contains the musical notation for measures 67 and 68. The vocal line continues with the lyrics "in' ov - er me. Be-cause of that grace I've been set". The piano accompaniment features a treble clef with a whole note chord and a bass clef with a whole note chord. The guitar part shows chords G, D, and F#m<sup>7</sup>. A large watermark "FOR PREVIEW ONLY" is overlaid diagonally across the page.

69

50

free. \_\_\_\_\_ Be-cause of You, Je-sus, I have been re - deemed..

I've been set free. \_\_\_\_\_ I have been re - deemed..

$B^7_{sus}$   $B^7$   $A$   
 $C^\sharp$   $D$   $G$   $D$   
 $F^\sharp$   $A$

71

Be-cause of that grace \_\_\_\_\_ I've been set

Be - cause of that grace \_\_\_\_\_

$E$   
 $G^\sharp$   $F^\sharp m^7$

73

free. Be-cause of You, Je - sus, I have been re - deemed...  
I've been set free. — I have been re - deemed...

B<sup>7</sup> sus B<sup>7</sup> A C# D G D F# A

This block contains the musical notation for measures 73 and 74. It features a vocal line with lyrics, a piano accompaniment, and a guitar chord chart. The key signature is D major (two sharps). The lyrics are: "free. Be-cause of You, Je - sus, I have been re - deemed..." and "I've been set free. — I have been re - deemed...". The guitar chords are: B<sup>7</sup> sus, B<sup>7</sup>, A, C#, D, G, D, F#, and A.

75

Be-cause of You, Je - sus, I have been re - deemed...  
I have been re - deemed...

D G D F# A

This block contains the musical notation for measures 75 and 76. It features a vocal line with lyrics, a piano accompaniment, and a guitar chord chart. The key signature is D major (two sharps). The lyrics are: "Be-cause of You, Je - sus, I have been re - deemed..." and "I have been re - deemed...". The guitar chords are: D, G, D, F#, and A.

77

(SOLOIST may ad lib or sing with CHOIR )

Be-cause of You, Je - sus, I have been re -

G D G D D  
E

80

deemed!

A C D E F G A  
D E F G A

# For Good

Words and Music by  
**MIKE HARLAND**  
 Arranged by Cliff Duren  
 Orchestrated by Russell Mauldin

*Broadly* ♩ = 70

51 A<sup>2</sup>(#4) A A<sup>2</sup>(#4) A Esus<sup>4</sup><sub>2</sub> E

4 SOLO (with some freedom) *p*

He was the young - er - son; — who

Esus<sup>4</sup><sub>2</sub> E A<sup>2</sup>(#4) A

6

could have — known — he would wear a — crown? —

A<sup>2</sup>(#4) A Esus<sup>4</sup><sub>2</sub> E

8

As Jo - seph — dreamed, — his

Esus<sup>4</sup><sub>2</sub> E A<sup>2</sup>(#4) A

10

broth - ers — schemed — to take him — down —

A<sup>2</sup>(#4) A Esus<sup>4</sup><sub>2</sub> E Esus<sup>4</sup><sub>2</sub>

12

— But Jo - seph trust - ed — on, — as

E B D# C#m G#m B

14

one by — one — the tri - als came — and made —

A E G# F#m<sup>7</sup>

16

*mp**with a little more intensity*

— him strong. When the mo - ment — came — that

Bsus A<sup>2</sup>(#4) A

Red. 52

18

God or - dained, — He — raised — the man. His

A<sup>2</sup>(#4) A Esus<sub>2</sub><sup>4</sup> E Esus<sub>2</sub><sup>4</sup> E

21

heart was — pure, — for he was — sure — it was

A<sup>2</sup>(#4) A A<sup>2</sup>(#4) A

23

all God's — plan. — And

Esus<sub>2</sub><sup>4</sup> E Esus<sub>2</sub><sup>4</sup> E G#m<sup>7</sup>

25

Jo - seph could\_ for - give\_ and let his broth - ers\_ live;\_ for

C#m B A E/G#

27

what they meant\_ as e - vil, God had\_ meant\_ for\_

F#m7 E Bsus B

29

— good, for\_ good. God

E B D# C#m B

31

takes the cir - cum - stanc - es\_ and works them out\_ like on - ly He\_

A Am

33

— could, for good. He

CHOIR *mp*

Ooo

E B D# C#m G#m B

35

puts it all to-gether, just the way a lov - ing Fa-ther

Ooo

A<sup>2</sup> E B G#<sup>7</sup> B#

37

would, for \_\_\_\_\_ good. So keep on

For good.

$C\#m^9$   $C\#m$   $\frac{E}{B}$   $F\#\text{sus}$   $F\#$

39

trust - ing \_\_\_\_\_ that God \_\_\_\_\_ is work - ing \_\_\_\_\_

Keep on trust - ing. \_\_\_\_\_ Ooo

$F\#m^7$   $B\text{sus}$

(b)

54

41

*with a little more intensity*

for good. So when life seems hard, and the

*mp*

*mel.*

So when life seems hard, and the

*harm.*

E A<sup>2</sup>(#4) A

*mp*

43

place you are feels cold and dark;

place you are. Ooo

A<sup>2</sup>(#4) A Esus<sup>4</sup><sub>2</sub> E

45

when old mem - o - ries drive you

Ooo Mem - o - ries,

Esus<sup>4</sup><sub>2</sub> E A<sup>2</sup>(#4) A

47

to your knees, God sees your scars.

to your knees. Ooo

A<sup>2</sup>(#4) A Esus<sup>4</sup><sub>2</sub> E Esus<sup>4</sup><sub>2</sub>

49

*mf* 3 *building*

That's when He reach - es down and

*mf*

And

E

G#m<sup>7</sup>

C#m

B

*building*

51

pulls you out. You will stand in His pow - er and

pulls you out. You will stand in His pow - er and

A

E  
G#

F#m<sup>7</sup>

E  
G#

*mf*

55

53

*f*

sing a - gain! \_\_\_\_\_ for \_\_\_\_\_

*f*

sing a - gain \_\_\_\_\_ for \_\_\_\_\_ good, \_\_\_\_\_ for \_\_\_\_\_

A Bsus A/B E B/D#

55

good. \_\_\_\_\_ God takes the cir - cum - stanc - es \_\_\_\_\_ and

*mf*

good; \_\_\_\_\_ Ooo \_\_\_\_\_

C#m B A

*mf*

57

works them out\_ like on - ly He\_\_\_\_\_ could, for\_\_\_\_\_

for\_\_\_\_\_

Am<sup>6</sup> E B D#

This block contains the musical notation for measures 57 and 58. It features a vocal line with lyrics, a piano accompaniment, and guitar chords. The key signature has three sharps (F#, C#, G#). The vocal line starts with a quarter note 'works', followed by eighth notes 'them out\_ like on - ly', a quarter rest, a quarter note 'He', a quarter rest, a quarter note 'could,', and a quarter rest, ending with a quarter note 'for'. The piano accompaniment consists of chords and moving lines in both hands. The guitar part shows chords Am<sup>6</sup> and E, with a B and D# note indicated.

59

good.\_\_\_\_\_ He puts it all\_ to-geth - er\_\_\_\_\_

good.\_\_\_\_\_ Ooo\_\_\_\_\_

C#m G#m A<sup>2</sup> A B

This block contains the musical notation for measures 59 and 60. It features a vocal line with lyrics, a piano accompaniment, and guitar chords. The key signature has three sharps (F#, C#, G#). The vocal line starts with a quarter note 'good.', followed by a quarter rest, a quarter note 'He', eighth notes 'puts it all\_ to-geth - er', and a quarter rest. The piano accompaniment consists of chords and moving lines in both hands. The guitar part shows chords C#m, G#m/B, A<sup>2</sup>, and A.

61

just the way\_ a lov - ing Fa-ther would, for\_

Ooo\_ For

E B G#7 B# C#m9 C#m E B

63

good\_ So keep on trust - ing\_ that God\_

good. Keep on trust - ing\_

F#sus F# F#m7

56

65

— is work-ing — for — good. So

*f*

*With conviction!*

*f*

Ooo

So

Bsus E

67

when your heart is bro - ken, God gives\_

when your heart is bro - ken, God gives\_

G D F# Em D

*f*

69

— the grace to en - dure. —

— the grace to en - dure. — He'll

Esus<sup>4</sup><sub>2</sub> E Bsus B

71

He'll use the bro - ken piec - es — to make a strong -

use the bro - ken piec - es.

G D F# Em D

57

73

*rit.* *ff*

er heart that is sure. For

*rit.* *ff*

Strong - er heart that is sure. For

Esus<sup>4</sup><sub>2</sub> E Bsus B

*rit.*

75

*a tempo*

good, for good. God

*a tempo*

good, for good.

G D F# Em D

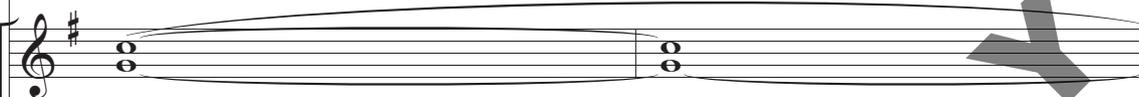
*ff* *a tempo*



77



takes\_ the cir-cum-stanc - es\_\_\_ and works them out\_ like on - ly He\_\_\_

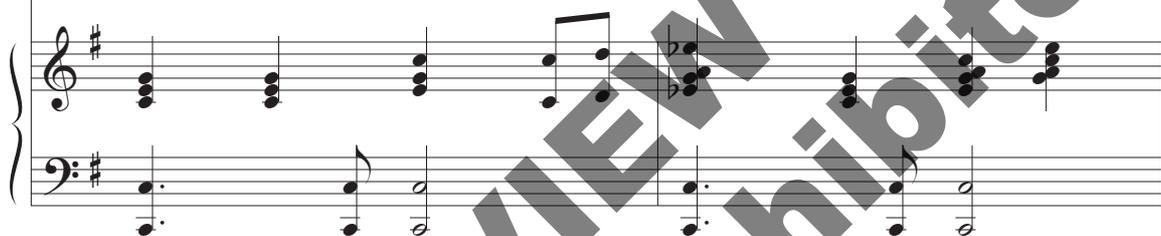


Ah



C

Cm<sup>6</sup>



79



\_\_\_ could, for\_\_\_ good.\_\_\_\_ He



For\_\_\_ good.

He

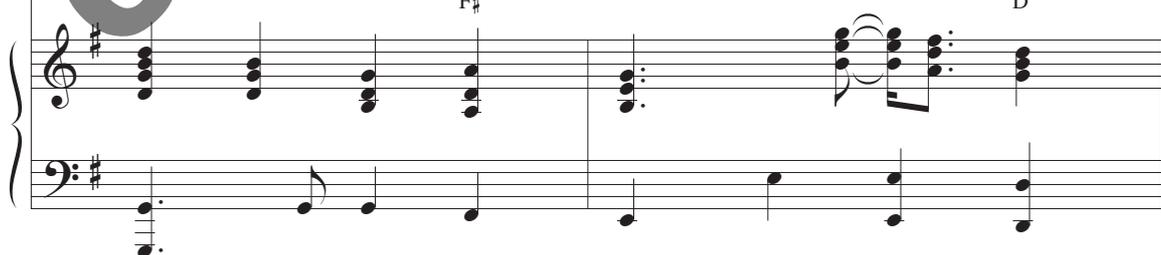


G

D  
F#

E m

G  
D



81

puts it all to- geth - er, just the way a lov - ing Fa-ther

puts it all to- geth - er. Ah

C G D B D#

This block contains the musical notation for measures 81 and 82. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and a guitar chord chart below. The key signature has one sharp (F#). A watermark 'FOR PREVIEW ONLY' is overlaid diagonally across the page.

83

would, for good. So keep on

For good.

E m G D Asus A

This block contains the musical notation for measures 83 and 84. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and a guitar chord chart below. The key signature has one sharp (F#). A watermark 'FOR PREVIEW ONLY' is overlaid diagonally across the page.

85

trust - ing that God is work - ing

Keep on trust - ing that God is work - ing for good.

$A m^7$   $G_{sus}$   
D

87

for good.

He's work - ing for

G C  $A m$  G G  $A m$  G

89

*rit.*

My God is work - ing, He's work - ing for

good,

for

*rit.*

G

G

F#

C

E

G

D

C

D

*rit.*

91

good!

good!

G



# Made to Worship

Words and Music by  
CHRIS TOMLIN, ED CASH,  
and STEPHAN SHARP  
Arranged by Cliff Duren  
Orchestrated by Russell Mauldin

Worshipfully ♩ = 80

58 G C<sup>2</sup> G

drum roll *mp*

4 C<sup>2</sup> G C<sup>2</sup>

*mf*

7 59

CHOIR unis. *mf*

Be - fore the day, - be -

Am<sup>7</sup> G D F# C D G

*mf*

10

fore the light, be - fore the earth re - volved a - round the sun,

D  
F#

Em

12

God on high stepped out

C<sup>2</sup>

G

14

in - to time and wrote the sto - ry of His love for ev - 'ry - one.

D  
F#

Em

FOR PREVIEW ONLY  
Copying Prohibited

16

He has filled our hearts with won - der

*harm.*

C<sup>2</sup> D G/B C<sup>2</sup> D G/B

19

so that we al - ways re - mem - ber

*cresc.*

C G/D D C

21

you and I are made to wor - ship. You and I are called to love.

*f*

G G/C

You and I \_\_\_ are for-giv - en and free. \_\_\_ When

Am<sup>7</sup> D C Am<sup>7</sup>

you and I \_\_\_ em - brace sur - ren - der, when you and I \_\_\_ choose to \_\_\_ be - lieve, \_ then

G C

you \_\_\_ and I will see \_\_\_ who we \_\_\_ were meant \_ to be. \_\_\_

*unis.*

G A Am D

60

29

G C<sup>2</sup> G

32

MEN unis. *mf*

All we are — and all we have — is

*mf*

Am<sup>7</sup> G D F# C D G D F#

35

all a gift from God that we receive.

Em C<sup>2</sup>

WOMEN unis.

*mf*

37

Brought to life, we o-pen up our eyes to see the maj -

G D  
F#

39

es - ty and glo - ry of the King -

Em C<sup>2</sup> D G  
B

41

He has filled our hearts with won - der

*harm.*

G D G  
B

43 *cresc.*

so that we al - ways re - mem - ber: -

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

45 *f*

You and I are made to wor - ship. You and I are called to love. -

G  $\frac{G}{C}$

47

You and I are for - giv - en and free. - - - - - When

Am<sup>7</sup> D C Am<sup>7</sup>

49

you and I em - brace sur - ren - der, when you and I choose to be - lieve, then

G G C

51

you and I will see who we were meant to be.

61 *unis.*

G A Am D

53

*Proclatit it!*

Ev - en the rocks cry out

And ev - en the rocks cry out, and ev - en the heav - ens shout.

Am7 G B

55

at the sound of His ho - ly name.

C Am D G D D sus D

57

Let ev-'ry voice sing out.

So let ev-'ry voice sing out, — and let ev-'ry knee bow down.

Am<sup>7</sup> G B

59

62

He's wor - thy of all our praise!

C Am D G D D sus

61 *ff*

You and I \_\_\_ are made\_ to wor - ship.

Ebsus  $\text{Bbm}$   
Eb

Ab

63

You and I \_\_\_ are called\_ to love. You and I \_\_\_ are for-giv-en and free.

Ab  
Db

$\text{Bbm}^7$

65

When you and I \_\_\_ em-brace\_ sur-ren - der, when

Eb Db Gb Ab

Detailed description of the musical score: The score is for a song, page 158, measures 61-65. It features a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). Measure 61 starts with a vocal line and piano accompaniment. The piano part has a dynamic marking of *ff*. The lyrics for measure 61 are "You and I \_\_\_ are made\_ to wor - ship." The piano accompaniment includes chords Ebsus, Bbm, and Eb. Measure 63 continues the vocal line and piano accompaniment. The lyrics for measure 63 are "You and I \_\_\_ are called\_ to love. You and I \_\_\_ are for-giv-en and free." The piano accompaniment includes chords Ab and Bbm7. Measure 65 continues the vocal line and piano accompaniment. The lyrics for measure 65 are "When you and I \_\_\_ em-brace\_ sur-ren - der, when". The piano accompaniment includes chords Eb, Db, Gb, and Ab. A large watermark "FOR PREVIEW ONLY" is overlaid diagonally across the page.

67

you and I \_\_\_ choose to \_\_\_ be-lieve, then you \_\_\_ and I will see \_

$A\flat$   
 $D\flat$   $A\flat$   $B\flat$   $B\flat m$

69

who we \_\_\_ were meant to be. \_\_\_

$E\flat$   $A\flat$

71

You and I \_\_\_ are called \_\_\_ to love. You and I \_\_\_ are for-giv-en and free..

$A\flat$   
 $D\flat$   $B\flat m^7$

Musical notation for the first system, including vocal line and piano accompaniment.

When you and I — em-brace — sur-ren - der, when

Musical notation for the second system, including vocal line and piano accompaniment.

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

Musical notation for the piano accompaniment of the first system.

Musical notation for the third system, including vocal line and piano accompaniment.

you and I — choose to — be-lieve — then you — and I will see. —

Musical notation for the fourth system, including vocal line and piano accompaniment.

A $\flat$  D $\flat$  A $\flat$  B $\flat$  B $\flat$ m

Musical notation for the piano accompaniment of the second system.

Musical notation for the fifth system, including vocal line and piano accompaniment.

Oh, — you — and I will see. —

Musical notation for the sixth system, including vocal line and piano accompaniment.

E $\flat$  sus E $\flat$  A $\flat$  C A $\flat$  B $\flat$  B $\flat$ m

Musical notation for the piano accompaniment of the third system.



79

Yes, you \_\_\_\_\_ and I will see \_\_\_\_\_

*E*<sub>b</sub>sus      *E*<sub>b</sub>      *A*<sub>b</sub>/*C*      *A*<sub>b</sub>/*B*<sub>b</sub>      *B*<sub>b</sub>m

81

*unis.*  
who we \_\_\_\_\_ were meant to be. \_\_\_\_\_

*E*<sub>b</sub>      *A*<sub>b</sub>

83

64

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

86

*f*

Parts

You \_\_\_ and I \_\_\_ are made to wor - ship. \_

A $\flat$

D $\flat$   
A $\flat$

*f*

88

*gradually building*

A $\flat$   
C

D $\flat$

A $\flat$   
C

B $\flat$ m 7

D $\flat$   
E $\flat$

*gradually building*

90

*unis.*

Parts

You \_\_\_ and I \_\_\_ are made to wor - ship. \_

A $\flat$

D $\flat$   
A $\flat$

92

92

93

$A\flat$   
C

Db

$A\flat$   
C

Bbm<sup>7</sup>

$E\flat$   
G

94

94

*ff unis.*

Parts

You and I are made to wor - ship.

95

*ff*

$A\flat$

Db

$Db$   
 $E\flat$

$A\flat$

97

97

*rit.*

98

*rit.*

Db

$A\flat$   
C

Bbm<sup>7</sup>

G $\flat$

$A\flat$

# Your Name

Words and Music by  
 PAUL BALOCHE  
 and GLEN PACKLAM  
*Arranged by Cliff Duren*  
*Orchestrated by Russell Mauldin*

*Rubato*

† "Glorify Thy Name"

65

$Absus_2^4$   $A^b$   $E^b/A^b$   $A^b7$   $D^b2/A^b$   $D^b/A^b$   $D^bM7/A^b$   $D^b/A^b$   $B^bm/G$   $B^bm/C$   $C7$

4

$Fm^9$   $Fm$   $Fm^7$   $Cm/E^b$   $D^bM7$   $E^b/F$   $A^b/E^b$   $B^b/D$   $E^b7sus$   $E^b$

*Deliberately* ♩ = 77

66

7

$A^b2/C$   $D^b2$   $E^b/G$   $D^b2/F$   $A^b2/C$   $D^b2$

† "Glorify Thy Name." Music by DONNA ADKINS. © Copyright 1976, 1981 and this arrangement © copyright 2007 Maranatha Music/CCCM Music (ASCAP) (admin. by Music Services). All rights reserved. Used by permission.

10

CHOIR unis. *mp*

As morn - ing dawns and ev - 'ning fades, -

$E\flat/G$   $A\flat^2/C$   $D\flat^2$   $E\flat/G$   $A\flat^2$

*mp*

13

You in - spi - re songs of praise\_ that rise from earth\_ to touch

$A\flat^2/C$   $D\flat^2$   $E\flat/G$   $A\flat^2$   $Fm^7$   $D\flat^2$

16

*a little more energy*

Your heart\_ and glo - ri - fy\_ Your name.\_ Your name\_

$E\flat$   $Fm^7$   $D\flat^2$   $E\flat sus$   $A\flat$

19

is a strong and might - y tow - er. Your name\_

$E_b$   $Fm^7$   $A_b$   $Db^2$

21

is a shel - ter like\_ no oth - er. Your name;\_

$E_b$   $Fm^7$   $A_b$   $Db^2$

23

let the na - tions sing\_ it loud - er,\_ 'cause

$E_b$   $Fm^7$   $A_b$   $Db^2$

25

noth - ing has the pow - er to save but Your name...

*f*

$A\flat/C$   $D\flat^2$   $E\flat/sus$

27

*f*

$A\flat/C$   $D\flat^2$   $E\flat/G$   $D\flat^2/F$   $A\flat/C$   $D\flat^2$

30

67 LADIES *mf*

Je - sus, in Your name we pray...

$E\flat/G$   $A\flat^2/C$   $D\flat^2$   $E\flat$   $A\flat^2$

*mf*

33 CHOIR *unis.*

"Come and fill our hearts to - day. — Lord,

*harm.*

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

35 *grad. building...* *Parts*

give us strength to live for You and

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

*grad. building...*

37 *f*

glo - ri - fy Your name!" Your name.

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

39

is a strong and might - y tow - er. Your name\_

*f*

$E\flat$   $Fm^7$   $A\flat$   $D\flat^2$

41

is a shel - ter like\_ no oth - er. Your name;\_

$E\flat$   $Fm^7$   $A\flat$   $D\flat^2$

43

let the na - tions sing\_ it loud - er.\_ 'Cause

$E\flat$   $Fm^7$   $A\flat$   $D\flat^2$

45 (S.) 68

noth - ing has\_\_ the pow - er to save\_\_ but Your name.\_

(A.)

noth - ing has\_\_ the pow - er to save\_\_ but Your name;\_

(T.)

noth - ing has\_\_ the pow - er to save\_\_ but Your name;\_

(B.)

noth - ing has\_\_ the pow - er to save\_\_ but Your name.\_

$\frac{A\flat}{C}$   $D\flat^2$   $E\flat sus$   $E\flat$

47 (S.)

(A.)

is a strong and might - y tow - er.\_\_\_\_\_

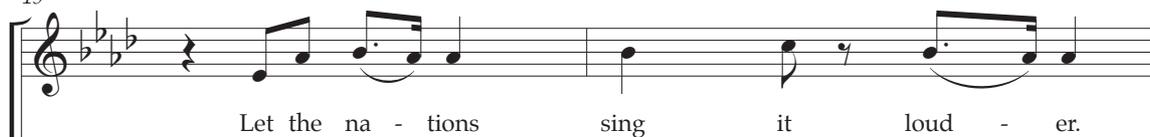
(T.)

is a shel - ter like\_\_ no

(B.)

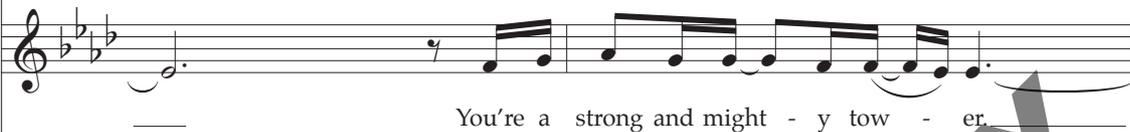
$\frac{A\flat}{C}$   $D\flat^2$   $E\flat sus$   $Fm^7$

49 (S.)



Let the na - tions sing it loud - er.

(A.)



You're a strong and might - y tow - er.

(T.)



oth - er. You're a shel - ter like no

(B.)



Glo - ri - fy. Your

Glo - ri - fy.

Your

 $\frac{A\flat}{C}$  $Db^2$ 

Ebsus

Fm<sup>7</sup>


51 (S.)



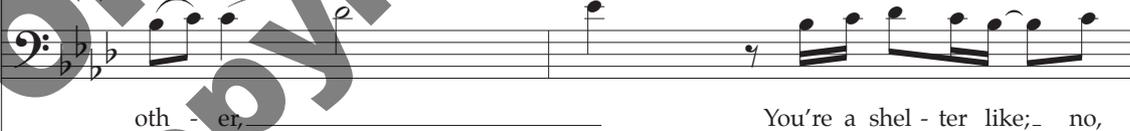
Let the na - tions sing it loud - er. No,

(A.)



You're a strong and might - y tow - er. No,

(T.)



oth - er. You're a shel - ter like; no,

(B.)



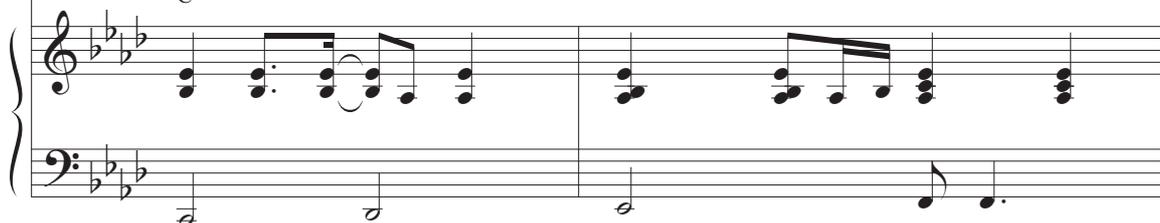
name. No,

name.

No,

 $\frac{A\flat}{C}$  $Db^2$ 

Ebsus

Fm<sup>7</sup>


69

53

noth - ing has the pow - er to save.

*A*  
C

*D*<sup>2</sup>

*E*<sub>b</sub>sus

55

*ff*

Noth - ing has the pow - er to save. Your name

*A*  
C#

*D*<sup>2</sup>

*E*sus

N.C.

*ff*

57

is a strong and might - y tow - er. Your name

*E* *F*#m

*A*

*D*<sup>2</sup>

59

is a shel-ter like\_\_ no oth - er. Your name;\_

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

61

let the na - tions sing\_\_ it loud - er, 'cause

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

63

noth - ing has\_\_ the pow - er to save.\_\_\_\_ Your name\_\_

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

65

is a strong and might - y tow - er. Your name\_

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

67

is a shel - ter like\_ no oth - er. Your name;\_

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

69 *unis.*

let the na - tions sing\_ it loud - er,\_ 'cause

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

70 Parts

71

noth - ing has the pow - er to save,

A C# D<sup>2</sup> Esus E sus D

73

noth - ing has the pow - er to save. No,

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

75

noth - ing has the pow - er to save but Your name, unis.

N.C. A C# D<sup>2</sup> Esus N.C.

77

Parts

Your name, \_

Chords: A/C#, D<sup>2</sup>, Esus/G#, F#m<sup>7</sup>

79

Your name!

Chords: A/C#, D<sup>2</sup>, Esus, E, A/C#, D<sup>2</sup>

82

*rit.*

Esus

E

A

*rit.*

Chords: Esus, E, A