

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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# 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*

*(loco)*

8vb

3

*mf*

8vb

6

8vb

Chords: Cm7, B<sup>b</sup>sus D, E<sup>b</sup>2, E<sup>b</sup>2/G, A<sup>b</sup>2, Cm7, B<sup>b</sup>sus D, E<sup>b</sup>, E<sup>b</sup>/G, A<sup>b</sup>, B dim 7, Cm7, B<sup>b</sup>sus D, E<sup>b</sup>, E<sup>b</sup>/G, G<sup>b</sup>/A<sup>b</sup>, A<sup>b</sup>7, B<sup>b</sup>sus

The musical score is written for piano in 4/4 time, with a tempo of 117 beats per minute. It consists of three systems of music. The first system begins with a first ending bracket and a piano (mp) dynamic. The second system starts at measure 3 and includes a mezzo-forte (mf) dynamic. The third system starts at measure 6. The score includes various chords and a 'loco' section. A large diagonal watermark 'FOR PREVIEW ONLY' is overlaid on the page.



9

2

CHOIR (prime unis.) *mf* high energy

Like the trees —

*f* *mf*

B $\flat$  N.C. C $m^7$

11

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

B $\flat$ sus D E $\flat^2$  N.C. E $\flat^2$  G A $\flat^2$  C $m^7$

13

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

B $\flat$ sus D N.C. E $\flat^2$  G A $\flat^2$  C $m^7$



15

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

$B\flat^{2} \text{ sus}$  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 -

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

Parts

19

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

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

*f*



21

ed high a - bove the earth, our prais -

A $\flat$ 

F

F  
AB $\flat$ Fm  
A $\flat$ E $\flat$   
G

23

es touch the sky. So great

A $\flat$ G $\flat$ B $\flat$  susFm  
A $\flat$ E $\flat$   
G

25

(SOPRANOS) O Lord, —  
Your glo - ry and — Your — worth; —

A $\flat$ Dm $^7$ ( $\flat 5$ )Gaug $^7$ Cm $^9$

27

You reign

O Lord, You reign high

N.C.  $\text{E}\flat$   $\text{F}$   $\text{E}\flat^2$   $\text{F}$  N.C.  $\text{F}$   $\text{G}$   $\text{A}\flat^2$   $\text{F}$

29

3

a - bove the earth.

$\text{B}\flat$   $\text{E}\flat$   $\text{E}\flat$   $\text{G}$  N.C.  $\text{G}\flat$   $\text{A}\flat$   $\text{A}\flat^9$

32

CHOIR (prime unis.) *mf*

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

N.C.  $\text{C m}^7$   $\text{B}\flat\text{sus}$   $\text{D}$   $\text{E}\flat^2$

*mf*



34

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

N.C.  $\frac{E\flat^2}{G}$   $A\flat^2$   $Cm^7$   $\frac{B\flat sus}{D}$  N.C.

36

Even the hills and the moun -

$\frac{E\flat^2}{G}$   $A\flat^2$   $Cm^7$   $\frac{B\flat sus}{D}$   $E\flat^2$

38

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

N.C.  $\frac{E\flat^2}{G}$   $A\flat^2$   $\frac{C\flat}{E\flat}$   $\frac{D\flat}{F}$   $G\flat$

*Parts*

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

N.C.  $\frac{G\flat}{B\flat}$   $C\flat$   $A\flat m^9$   $B\flat^7_{sus}$

N.C.  $\frac{G\flat}{B\flat}$   $C\flat$   $A\flat m^9$   $B\flat^7_{sus}$

*f* Ex - alt - ed high a - bove —

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

*f* Ex - alt - ed high a - bove —

— the earth our prais - es touch the sky. —

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

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



46

So great Your glo - ry and\_

B<sup>b</sup>sus F<sup>m</sup> A<sup>b</sup> E<sup>b</sup> G A<sup>b</sup> Dm<sup>7</sup>(<sup>b</sup>5)

48

O Lord, — You reign —

— Your — worth; — O — Lord,

Gaug<sup>7</sup> Cm<sup>9</sup> N.C. E<sup>b</sup> F E<sup>b</sup><sup>2</sup> F

50

You reign high — a - bove — the earth.

N.C. E G A<sup>b</sup><sup>2</sup> F B<sup>b</sup>

4

52

High a - bove the earth.

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

54 \*

$E\flat m$   $E\flat m/G\flat$   $A\flat m^7$   $B\flat m^7$   $E\flat m$   $E\flat m/G\flat$   $A\flat m^7$

*mp*

57

$B\flat aug^7(\sharp 9)$   $E\flat m$   $E\flat m/G\flat$   $A\flat m^7$   $B\flat m^7$

*mf*

60

5

(SOPRANOS) *f*

Ex - alt - ed high a - bove

$E\flat m$   $E\flat m/G\flat$   $A\flat m^7$   $B\flat aug^7(\sharp 9)$  N.C.

*f*

\* 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>sus</sub> F 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>sus</sub> F

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><sub>sus</sub> F#

73

Ex - alt - ed high a - bove

(add BASSES)

B aug<sup>7</sup>(#9) N.C.

75

the earth, You reign! You reign!

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

6



78 *ff*

Ex - alt - ed high a - bove\_

B  $F\sharp m$   $E$   
A  $G\sharp$  A  $F\sharp$

80

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

$F\sharp$  B  $F\sharp m$   $E$   
A  $A\sharp$  A  $G\sharp$  A G

82

So great Your glo - ry and\_

B sus  $F\sharp m$   $E$   
A  $A\sharp$   $G\sharp$  A  $D\sharp m^7(b5)$

84 O Lord, — You reign; —

— Your — worth; — O — Lord,

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

86 O Lord, — You reign. —

You reign; O — Lord,

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

88 You reign. O Lord, — You reign —

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

90

high a - bove the earth,

N.C.  $F\sharp G$   $A^2 F\sharp$  B E

92

high a - bove the earth!

N.C.  $G\sharp m^7$   $C\sharp m^7$   $A^2 F\sharp$  B E

94

You reign high, high a - bove the earth!

N.C.  $C\sharp m^7$   $A m^7$   $B m^7$  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) G m<sup>9</sup> F mp

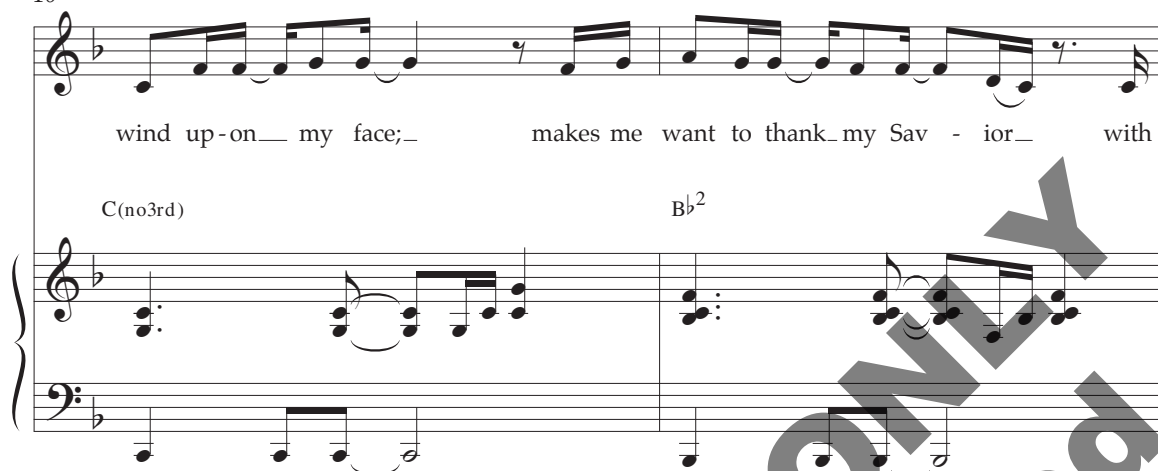
The musical score is written for piano in 4/4 time with a key signature of one flat (Bb). It consists of three systems of staves. The first system (measures 1-3) features a melody in the right hand and a bass line in the left hand, with a mezzo-forte (mf) dynamic. The second system (measures 4-6) continues the melody and bass line. The third system (measures 7-9) includes a solo section for the right hand, marked 'SOLO (with some freedom) mp', and a vocal line with the lyrics 'There's noth-ing like\_ the sun - rise with the'. The piano accompaniment in the third system includes chords and a bass line, with a mezzo-piano (mp) dynamic. Chord symbols are placed above the staves: F, C(no3rd), Bb2, and Gm9.



10

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

C(no3rd) B $\flat^2$



12

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

C(no3rd) F

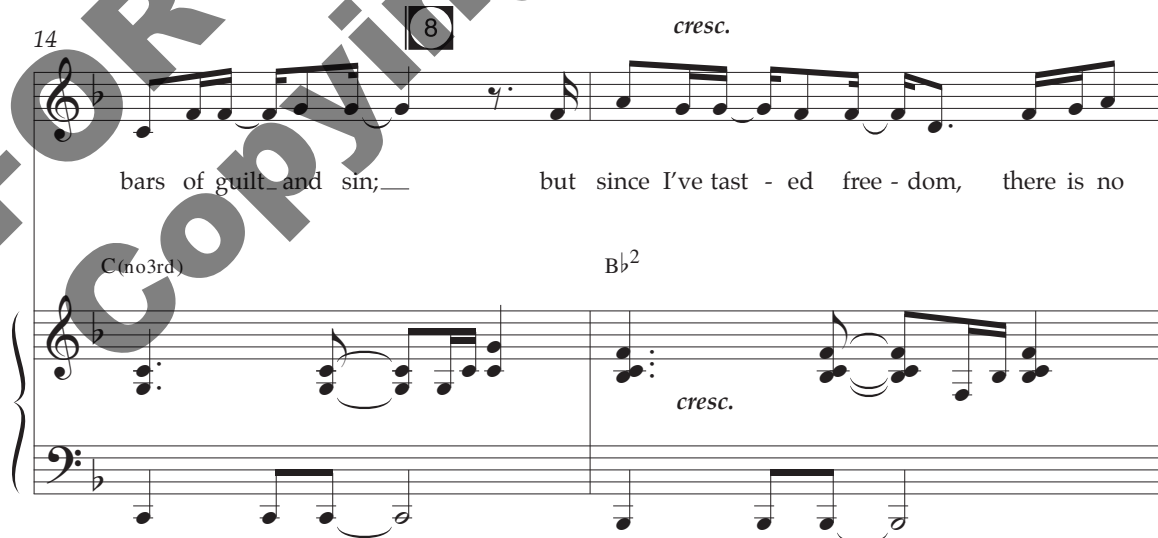


14

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

C(no3rd) B $\flat^2$

*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

$Bb^2$  C sus F C

22

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

$Bb$   $\begin{smallmatrix} E \\ A \end{smallmatrix}$   $Bb$   $\begin{smallmatrix} E \\ A \end{smallmatrix}$

24

good, good\_ to be free.

1st time 2nd time

2nd time to Coda  $\Theta$  (meas. 35)

$Gm^7$   $\begin{smallmatrix} Bb \\ C \end{smallmatrix}$  2nd time to Coda  $\Theta$  (meas. 35) F C sus

26 SOLO *mf*

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

29

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

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



31

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

nev - er trade\_re-demp - tion.

F C(no3rd)

33

10

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

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

CHOIR Parts  
*mp*

Ooo Ah

F Bb C sus C

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

♩ CODA

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

♩ CODA

F C<sup>sus</sup> B<sup>b2</sup> C

37 *With conviction!*  
*f*

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

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

39 *unis.*

call up-on His name. You can be set

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

12

42

Parts

free from ev - 'ry chain.

$E^b$   $B^b m$   $D^b$   $E$   $C$

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 D sus

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.

The musical score is written for piano, choir, and vocal parts. It begins with a piano introduction marked '13' and 'N.C.' (No Chords). The tempo is 96 beats per minute with a 16th shuffle feel. The piano part features a steady eighth-note accompaniment. The choir enters at measure 4 with the lyrics 'My God is a moun-tain mov - er.' The vocal part enters at measure 7 with the lyrics 'My God's gon-na make a way. Can't count all the times He's prov - en'. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings like 'f' (forte). A large diagonal watermark 'FOR PREVIEW ONLY' is overlaid on the score.

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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) A m N.C.

11

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

A m 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



14

15

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

A m

N.C.

A m

G A C

18

SOLO  
*mf*

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

D m7

E7(b9)

A m9

*mf*

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>

3

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

musical score for measures 25-26. The vocal line (treble clef) contains the lyrics: "fear \_\_\_\_\_ the fire of faith is stir - rin', \_\_\_\_\_". The piano accompaniment (treble and bass clefs) includes the lyrics "fear." and the chords FM<sup>7</sup>, Em<sup>7</sup>, and Dm<sup>7</sup>.

27

musical score for measures 27-28. The vocal line (treble clef) contains the lyrics: "grow - ing in - side of me; \_\_\_\_\_ re - mind - ing me of some - thing I al -". The piano accompaniment (treble and bass clefs) includes the chords Dm<sup>7</sup>/C and Dm/B. A circled number 15 is present above the vocal line in measure 27.

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

*mf*

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) A m

35

He'll turn\_ it a-round.\_\_\_\_

*unis.*

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

A m 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.* *B m* *A* *A m*



42 (SOLO)

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

G D m<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,

ALTOS *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.) *simile*

— 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

(A.)

Musical staff for Alto (A.) with lyrics: 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

A m

A m

B m  
A

Piano accompaniment for measures 55-56

57 (S.)

Musical staff for Soprano (S.) with lyrics: 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!

(T.)

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

A m

N.C.

Piano accompaniment for measures 57-58

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.)

Bbm F F aug 7(#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.

Bbm Bbm Cm 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 Gbm<sup>7</sup> F aug<sup>7</sup>(#9)



73

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

Parts

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

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 Bbm Bbm 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



85

\_\_\_\_\_ He's my moun - tain mov - er.\_

He is a moun - tain mov - er!\_\_\_\_\_

Bbm Cm Bbm



87

Thank You, Je - sus! —

He is a moun - tain mov - er!

*f*

*Bbm* *Cm* *Bbm*

89

*rit.*

SOLOIST *ad lib*: "'Cause I know, I know  
He'll make a way!"

He's gon - na make a way! —

*ff* *rit.*

*N.C.* *Bbm* *\*(optional reprise)*

*\*(optional reprise): If reprise is desired, go to CD point 18 at measure 67.*

# It Is You

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

With energy ♩ = 79

19  $A^b$  N.C.  $D^b$   $G^b$   $D^b$   $A^b$   $C$

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

5 CHOIR unis. *mf* (not heavy)

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

$B^bm$   $G^b2$   $A^b$

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

$B^bm$   $G^b2$   $A^b$



9

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

Bbm Gb<sup>2</sup> Ab



11

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

Bbm Gb<sup>2</sup> Ab



13

we a - dore. — It is You —

*harm.*

Db Gb<sup>2</sup>



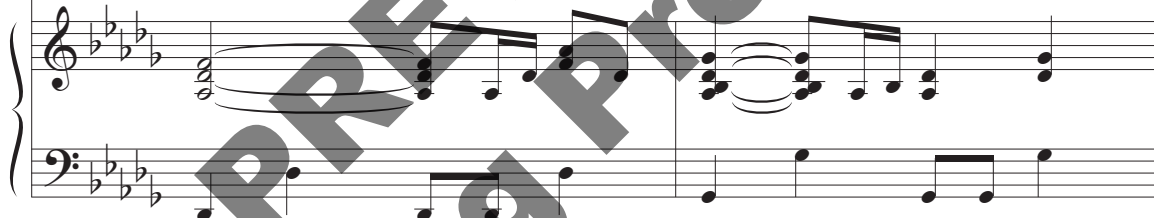
15

— prais - es are for. — On - ly You —

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

17

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

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

19

— it is You. —

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

21

*f* Parts

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

*f*

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

23

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

*f*

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

25

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

*f*

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

\* 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\_

32 *mf*

As we lift up our hands,\_

*mf*

34

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

Bbm Gb<sup>2</sup> Ab



36

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

Bbm Gb<sup>2</sup> Ab



38

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

Bbm Gb<sup>2</sup> Ab



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.

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

49

***f*** *Parts*

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

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

***f***

51

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

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

53

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

*FOR PREVIEWING ONLY*

55

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

*Stay strong!*

*FOR PREVIEWING ONLY*

57

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

*FOR PREVIEWING ONLY*

59

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

*A♭* *G♭* *D♭*

61

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

*A♭* *G♭* *D♭*

63

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

*A♭* *G♭* *D♭* *mf*

65

we a - dore. — It is You, —

*mf*

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

67

23

it is You. —

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

69

*f*

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

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

*f* (Drums play through)

71

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

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

73

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

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

75

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

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

77 *ff*

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

*ff*

79

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

81

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

*ff*

Ab Db F Gb Db

Ab Db F Gb Db

Ab Db F Gb Db

Ab Db F Gb Db

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>b</sup>2* *D<sup>b</sup>* *Ab*

*mf* *rit.*

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

As we lift up our hands, as we call

*G<sup>b</sup>2* 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

*ff*

cy and\_ grace?\_

Ho - ly, ho - ly is our\_

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

N.C.

A $\flat$ 

N.C.

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 —

*D $\flat$*  *A $\flat$*  *D $\flat$*  *F* *G $\flat$*

105

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

*D $\flat$*  *D $\flat$*  *mf*

107

It is You, — *rit. e dim.* on - ly You. —

*G $\flat$ <sup>2</sup>* *D $\flat$*  *A $\flat$*  *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  $\text{D}^{\flat}$   $\text{E}^{\flat}\text{sus}_2^4$   $\text{E}^{\flat}$   $\text{C}^7/\text{E}$   $\text{F sus}_2^4$   $\text{F m}$   $\text{D}^{\flat 2}(\sharp 4)$   $\text{D}^{\flat}$

*mp* *cresc.*

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

$Fm$   
 $D$   $E\flat$   $A\flat$   
 $C$   $D\flat$   $E\flat$  $sus_2^4$   $E\flat$

11

26

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

$C^7$   
 $E$   $F$  $sus_2^4$   $A\flat$   
 $C$   $B\flat m^7$   $E\flat$   
 $G$

(SOLOIST joins CHOIR, with freedom)

CHOIR *smoothly*

13

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

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

*mp*

16

Parts

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

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

18

*slight cresc.**unis.*

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

$D\flat$   $E\flat$   $7$   
 $E$   $F$   $4$   
 $sus_2$   $A\flat$   
 $C$

*slight cresc.*

20

*dim.*

27

His pres - ence fills — this place. —

$B\flat m^7$   $E\flat$   
 $G$   $A\flat$   $D\flat$   
 $F$   $E\flat$   
 $G$

*dim.*

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

D $\flat$ m6  
F $\flat$

E $\flat$ 7sus E $\flat$  G

30 (SOLOIST joins CHOIR)

His pres - ence fills this place,

*mf*

$A\flat$   $\frac{A\flat}{C}$   $D\flat^2$   $D\flat$   $F\text{ aug}^7$

32

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>

34

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

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

29

36

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

Bbm<sup>7</sup> E<sup>b</sup><sub>G</sub> A<sup>b</sup>



SOLO (a little stronger)

*mf*

38

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

A D<sup>2</sup>

*mf*

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

*cresc.*

(SOLOIST joins CHOIR)

46

His pres - ence fills this place,

*f*

A C# D<sup>2</sup> D F#<sup>aug</sup>7

48

*building*

prob-lems 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*

56

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

 $E\flat^2$  $E\flat$ Gaug<sup>7</sup> $Cm^7$  $B\flat$  $D$ 

58

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

 $C$  $E$  $F$  $B\flat$  $D$  $E\flat$  $Fsus_2^4$  $F$

60

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

$D^7$   $F^\sharp$   $G \text{ sus}_2^4$   $B^\flat$   $D$   $C m^7$   $F$   $A$

62

*Stay strong!*

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

$B^\flat$   $F$   $A$   $G m$   $B^\flat$   $D$   $E^\flat$   $F \text{ sus}_2^4$   $F$

64

bro - ken are mend - ed, when

$D^7$   $F^\sharp$   $F$   $G$   $G m$   $G m$   $F$   $B^\flat$   $D$

66

His pres - ence fills \_\_\_\_\_ this place, \_\_\_\_\_ when

$Cm^7$   $\frac{E}{A}$   $Gm^7$   $\frac{Bb^2}{D}$

68

SOLO  
sub. *mp*

When

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

$Cm^7$   $\frac{E}{A}$   $Gm^7$   $\frac{Bb^2}{D}$

sub. *mp*

70

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

unis. *p*

Lord, come

*Cm*<sup>7</sup> *F*/*A* *Gbm*<sup>7</sup>

*p*

(pedal throughout)

73

(with greater freedom to the end)

\_\_\_\_\_ Come, Lord, come fill this

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

*A*<sup>b2</sup> *Bbsus*<sub>2</sub><sup>4</sup>

75

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

*mp* Lord, come

*mp* (*ad lib*)

77

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

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

*A* sus *G* va - - - - - (*loco*) *B* sus<sup>4</sup><sub>2</sub>



79

79

The musical score for page 79 consists of three systems. The first system shows a vocal melody in G-flat major with a key signature of two flats and a common time signature. The melody begins with a half note G-flat, followed by a quarter note A-flat, and then a series of eighth notes: B-flat, A-flat, G-flat, F, E, D, C, B-flat, A-flat, G-flat. The second system continues the vocal melody, starting with a half note G-flat, followed by a quarter note A-flat, and then a series of eighth notes: B-flat, A-flat, G-flat, F, E, D, C, B-flat, A-flat, G-flat. The third system shows the vocal melody continuing with a half note G-flat, followed by a quarter note A-flat, and then a series of eighth notes: B-flat, A-flat, G-flat, F, E, D, C, B-flat, A-flat, G-flat. The piano accompaniment is shown in the bottom system, with a key signature of two flats and a common time signature. The piano part begins with a half note G-flat, followed by a quarter note A-flat, and then a series of eighth notes: B-flat, A-flat, G-flat, F, E, D, C, B-flat, A-flat, G-flat. The piano part continues with a half note G-flat, followed by a quarter note A-flat, and then a series of eighth notes: B-flat, A-flat, G-flat, F, E, D, C, B-flat, A-flat, G-flat. The piano part concludes with a half note G-flat, followed by a quarter note A-flat, and then a series of eighth notes: B-flat, A-flat, G-flat, F, E, D, C, B-flat, A-flat, G-flat. The lyrics 'Lord, come' are written below the vocal melody in the second system.

81

81

This page contains the musical score for page 81 of 'The Lord's Prayer'. It features three systems of music. The first system is a vocal line in G-flat major, 4/4 time, with lyrics 'We in-vite You here; we need You, Lord.' The second system continues the vocal line with lyrics 'fill this place.' and includes a piano accompaniment for the first two measures. The third system shows the piano accompaniment for the final two measures, with chord symbols: Absus, Ab, Fm7, and Bbsus2. A large 'Copyright' watermark is diagonally across the page.

We in-vite You here; we need You, Lord.

fill this place.

Absus Ab Fm<sup>7</sup> Bbsus<sub>2</sub>

83

Fill this place. \_\_\_\_\_ Oh, \_\_\_\_\_

Lord, \_\_\_\_\_ Lord, \_\_\_\_\_ come and

*ff*

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>

*ff*

85

*molto rit.*

come and fill, \_\_\_\_\_ come and fill this place! \_\_\_\_\_

*molto rit.*

fill \_\_\_\_\_ this place! \_\_\_\_\_

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

*molto rit.*

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

D sus

With life! ♩ = 128

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

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

*mf*

4 CHOIR *f*

Yeah!

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

*f*

7

Yeah!

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

The musical score is written for piano and choir. The piano part consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'With life! ♩ = 128'. The score begins with a measure number of 32. The piano part features chords: G/B, C, A/C#, D, G/B, and C2. The dynamics range from mezzo-forte (mf) to forte (f). The choir part enters at measure 4 with the lyrics 'The Bible says...' and 'Yeah!'. The piano part continues with chords D, D2, D, G/B, C2, D, and Em7. The piano part then continues with chords G/B, C2, D, and G. The score ends with a measure number of 7.

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9 *f* Yeah! \_\_\_\_\_

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

11 *mf* *unis.* Yeah! \_\_\_\_\_ As we

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

13 come in - to \_\_\_\_\_ Your pres - ence, we re -

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

25

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

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

27

38

*f*

Be - cause of Your love

D<sup>sus</sup> D D<sup>2</sup> D

29

we're for - giv -

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

*f*

31

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

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

33

our hearts are clean\_

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

35

We lift You up —

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

37

with songs of free -

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

39

dom. For-ev-er we're changed

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

(b)



34 1st time

35 2nd time

1

(to meas. 9)

42

be-cause of Your\_\_\_\_\_ love.\_\_\_\_\_

D sus

1

N.C.

G

N.C.

(to meas. 9)

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

45

love.

*ff*

Be - cause of Your love\_\_

2

N.C.

G

N.C.

A $\flat$  susE $\flat$ *mp*

47

we're for-giv - en.\_\_\_\_

A $\flat$   
CD $\flat$ <sup>2</sup>E $\flat$  susA $\flat$   
CD $\flat$ <sup>2</sup>E $\flat$  sus*ff*

50

Be - cause of Your love

52

our hearts are clean.

54

We lift You up

FOR PREVIEW ONLY

Ab C Db2 Eb sus

Ab C Db2 Eb sus

Ab C Db2 Eb sus

56

with songs of free - dom.

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

58

36

For - ev - er we're changed!

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

60

*ff* Be - cause of Your love.

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

*mp* *ff*

62

we're for - giv - en.

64

Be - cause of Your love

66

our hearts are clean.

FOR PREVIEW ONLY

Copyrighted material

Ab C Db2 Eb2sus

Ab C Db2 Eb2sus

Ab C Db2 Eb2sus

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

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

37

75

love.

A $\flat$ *mf*

77

Parts *f*

Yeah!

A $\flat$   
CD $\flat^2$ E $\flat$ Fm<sup>7</sup>*f*

79

Yeah!

A $\flat$   
CD $\flat^2$ E $\flat$ A $\flat$

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! \_\_\_\_\_

$\text{A}^{\flat}_C$   $\text{D}^{\flat 2}$   $\text{E}^{\flat}$   $\text{Fm}^7$

83

Yeah! \_\_\_\_\_

$\text{A}^{\flat}_C$   $\text{D}^{\flat 2}$   $\text{E}^{\flat}$   $\text{A}^{\flat}$

85 *ff*

Yeah! \_\_\_\_\_ Yeah! \_\_\_\_\_

$\text{A}^{\flat}_C$   $\text{D}^{\flat 2}$   $\text{E}^{\flat}$   $\text{A}^{\flat}$   $\text{A}^{\flat}_C$   $\text{D}^{\flat 2}$   $\text{E}^{\flat}$

*ff*

88

Yeah!

$A^b$   $A^b$   
 $C$   $D^b2$   $E^b$

90

*fff*  
Yeah!

$Fm^7$   $A^b$  N.C.  $E^b$

*fff*

92

(off on 11)

$A^b$



# You Changed My Name

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

Reverently ♩ = 66

38

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

4

SOLO (Male) *mp*

1. Who I am is a

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

*mp*

8

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

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

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

$\text{Db}$

$\text{Eb}$

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



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 be-gin - ning to the sto - ry I was liv-

— and wrote a new be-gin - ning to the sto - ry 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, -

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

28

*f*

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

*f*

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

*Db* *N.C.* *Ab* *Ab*  
*Db*

(Drums) *f*

31

40

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

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

*Ab* *Ab*  
*Db*

33

*slightly stronger*

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

*slightly stronger*

$A\flat^2$   $\frac{A\flat^2}{G}$   $\frac{A\flat^2}{F}$   $\frac{A\flat^2}{G}$

35

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

$A\flat^2$   $\frac{A\flat^2}{G}$   $\frac{A\flat^2}{F}$  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\_

$A\flat^2$   $\frac{A\flat^2}{G}$   $\frac{A\flat^2}{F}$   $\frac{A\flat^2}{G}$

39

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

— You gave\_ it all.\_\_\_\_

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

41

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

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



43

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*

This block contains the musical notation for measures 43 and 44. It features three staves: a vocal line in bass clef, a vocal line in treble clef, and a piano accompaniment in grand staff. The key signature has four flats (B-flat major/D-flat minor) and the time signature is 4/4. The lyrics are: "— You changed my name — when You called me — for-giv-en." The piano part includes dynamic markings *mf* and *mel.*, and chord symbols  $D\flat^2$  and  $A\flat^2$ .

45

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

This block contains the musical notation for measures 45 and 46. It features three staves: a vocal line in bass clef, a vocal line in treble clef, and a piano accompaniment in grand staff. The key signature has four flats (B-flat major/D-flat minor) and the time signature is 4/4. The lyrics are: "— You changed my name — when You called me — re-deemed." The piano part includes chord symbols  $A\flat^2$  over G and  $A\flat^2$  over 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 -

$\text{Db}^2$   $\text{Ab}^2$

*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.

$\text{Eb}$   $\text{Ab}$   
 $\text{G}$   $\text{Gb}$

51

— You saw what I — could be — and,

$\text{Db}^2$   
F

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

42

53

reach - ing out for — me, —

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

55

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

*mf*

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

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

(Drums)

57

*f*

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

*f*

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

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

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

This block contains the musical notation for measures 59 and 60. It features a vocal line in bass clef, a piano accompaniment in treble and bass clefs, and a vocal line in treble clef. The lyrics are: "oh, when You called me\_\_ for-giv-en;\_\_\_\_\_". The piano accompaniment includes a watermark "FOR PREVIEW ONLY" and a large diagonal watermark "Copyright Prohibited".

61

oh, when You called me\_\_\_\_\_ re-deemed!\_

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

$Bb^2$   $Eb^2$   
G

This block contains the musical notation for measures 61 and 62. It features a vocal line in bass clef, a piano accompaniment in treble and bass clefs, and a vocal line in treble clef. The lyrics are: "oh, when You called me\_\_\_\_\_ re-deemed!\_". The piano accompaniment includes a watermark "FOR PREVIEW ONLY" and a large diagonal watermark "Copyright Prohibited".

63

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

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

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

This block contains the musical notation for measures 63 and 64. It features a vocal line with lyrics, a piano accompaniment, and a grand staff. The lyrics are "And wrote a new\_ be-gin - ning to the sto - ry I\_\_\_ was liv-". The piano part includes a grand staff with a treble and bass clef. The lyrics "and wrote a new\_ be-gin - ning to the sto - ry I\_\_\_ was liv-" are repeated below the piano part. The block also includes a large diagonal watermark reading "FOR PREVIEW ONLY" and "Copying Prohibited".

65

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

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

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

This block contains the musical notation for measures 65 and 66. It features a vocal line with lyrics, a piano accompaniment, and a grand staff. The lyrics are "ing, and I'll nev - er be\_\_\_ the same. You". The piano part includes a grand staff with a treble and bass clef. The lyrics "ing, and I'll nev - er be\_\_\_ the same.\_\_\_\_" are repeated below the piano part. The block also includes a large diagonal watermark reading "FOR PREVIEW ONLY" and "Copying Prohibited".

43

67

saw what I\_\_\_\_ could be\_\_\_\_

and, reach - ing out for\_\_\_\_

E $\flat$ 

F

Gm

F

69

me,

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

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

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

71

You \_\_\_\_\_ changed \_\_\_\_\_

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

73

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

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

For Copying Prohibited



75

Bass staff musical notation for measure 75.

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

Treble staff musical notation for measure 75.

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

Bass staff musical notation for measure 75.

B $\flat$   
E $\flat$

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

Piano accompaniment for measures 75-76.

77

*rit.*

Bass staff musical notation for measure 77.

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

*rit.*

Treble staff musical notation for measure 77.

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

Bass staff musical notation for measure 77.

B $\flat$   
E $\flat$

F sus

B $\flat$

Piano accompaniment for measures 77-80.

# 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>b2</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>b2</sup><sub>F</sub> Bbm<sup>7</sup> A<sup>b2</sup><sub>C</sub>

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

D<sup>b2</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  $B\flat m^7$   $A\flat^2$   
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\_

*8va -*  $A\flat^2$   
F

15

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

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

19

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

Ooo

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

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><sub>sus</sub> B $\flat$ <sup>7</sup> A $\flat$ /<sub>C</sub> D $\flat$  G $\flat$  D $\flat$ /<sub>F</sub> A $\flat$

26

46

(SOLO) *mf*

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

*G* $\flat$   $\frac{D\flat}{F}$   $E\flat m^7$   $D\flat$  N.C.  $\frac{A\flat^2}{F}$

*mf*

28

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

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

30

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

*G* $\flat$   $D\flat$   $Caug^7(\sharp 9)$   $Fm^9$

32

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

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

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 D<sup>b</sup>2

43

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

Be - cause of that grace —

G<sup>b</sup> D<sup>b</sup> 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.\_

$B\flat^7_{sus}$   $B\flat^7$   $\begin{smallmatrix} A\flat \\ C \end{smallmatrix}$   $D\flat$   $G\flat$   $\begin{smallmatrix} D\flat \\ F \end{smallmatrix}$   $A\flat$

47

*f*

Whoa, \_ who of us \_ can say \_ that we \_ are

*8va* ----- *(loco)*  $G\flat$

*f*

49

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

CHOIR unis. *f*

The

Bbm<sup>7</sup> A<sup>b</sup><sub>C</sub> Db(4) Db

51

All that we can simply do is

love of Je - sus Christ.

Parts

Db(4) Db Gb

53

49

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

*Db*  
F

*Bb*<sup>7</sup> *sus* *Bb*<sup>7</sup>

55

our lives!

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

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

57

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

blood, be-cause of that tree.

A Bm<sup>7</sup> A

*ff*

3

This block contains the musical notation for measures 57 and 58. It features a vocal line with lyrics, a piano accompaniment, and a grand staff. The key signature has three sharps (F#, C#, G#). Measure 57 starts with a whole rest in the vocal line, followed by a triplet of eighth notes. Measure 58 continues the vocal line with a half note and a quarter note. The piano accompaniment includes chords and moving lines in both hands. A grand staff shows the piano part with a forte (*ff*) dynamic. A large diagonal watermark 'FOR PREVIEW ONLY' is overlaid across the page.

59

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

Ah — Be -

D<sup>2</sup> G D

This block contains the musical notation for measures 59 and 60. The vocal line continues with lyrics. Measure 59 includes a half note and a quarter note. Measure 60 includes a half note and a quarter note. The piano accompaniment includes chords and moving lines in both hands. A grand staff shows the piano part with a forte (*ff*) dynamic. A large diagonal watermark 'FOR PREVIEW ONLY' is overlaid across the page.

61

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

cause of that grace\_ I've been set free.

F#m<sup>7</sup> B<sup>7</sup><sub>sus</sub> B<sup>7</sup> A C#

This block contains the musical notation for measures 61 and 62. It features a vocal line, a piano accompaniment, and a bass line. The key signature is two sharps (F# and C#). The vocal line starts with a whole note 'grace,' followed by a half note 'I've been set free.' and a whole note 'Be-cause of You,'. The piano accompaniment and bass line provide harmonic support. Chord symbols F#m<sup>7</sup>, B<sup>7</sup><sub>sus</sub>, B<sup>7</sup>, and A C# are indicated below the piano part. A large diagonal watermark 'FOR PREVIEW ONLY' is overlaid on the score.

63

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

D G A<sub>sus</sub> E A

This block contains the musical notation for measures 63 and 64. The vocal line continues with 'Je - sus, I have been re - deemed.' and 'Be-cause of that blood, be-cause of that'. The piano accompaniment and bass line continue. Chord symbols D, G, A<sub>sus</sub> E, and A are indicated below the piano part. A large diagonal watermark 'FOR PREVIEW ONLY' is overlaid on the score.

65

Be-cause of that mer - cy\_ pour -

tree. Ah\_

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

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>

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

71

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

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

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

75

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

I have been re - deemed...

D G D F<sup>#</sup> 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 D E E F 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<sup>4</sup><sub>2</sub> E Esus<sup>4</sup><sub>2</sub> 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<sup>4</sup><sub>2</sub> E Esus<sup>4</sup><sub>2</sub> 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#m<sup>7</sup> E B<sub>sus</sub> 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 A m

33

— could, for ——— good. — He

CHOIR *mp*

Ooo

E B D# C#m G#m B

35

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

Ooo

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

Detailed description: This is a musical score for page 134, measures 33-35. The key signature is three sharps (F#, C#, G#). The score is written for voice, choir, and piano. Measure 33 shows a vocal line with the lyrics '— could, for ——— good. — He'. The choir part is marked 'CHOIR mp' and has the word 'Ooo' written below it. The piano accompaniment includes chords E, B/D#, C#m, G#m, and B. Measure 35 shows a vocal line with the lyrics 'puts it all — to- geth - er, — just — the way — a lov - ing Fa - ther'. The choir part again has 'Ooo' written below it. The piano accompaniment includes chords A<sup>2</sup>, E/B, and G#<sup>7</sup>/B#. A large diagonal watermark 'For Copying Prohibited' is overlaid across the entire page.

37

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

For good. \_

C#m<sup>9</sup> C#m  $\frac{E}{B}$  F#sus F#

FOR PREVIEW ONLY

39

54

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

Keep on trust - ing. \_ Ooo

F#m<sup>7</sup> Bsus

(b)

FOR PREVIEW ONLY

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

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**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*

53

55

*f*

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

for \_\_\_\_\_

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

for \_\_\_\_\_

A

B<sub>sus</sub>

A

B

E

B

D#

55

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

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#

59

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

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

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

FOR PREVIEW ONLY

67

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

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

G D F# Em D

*f*

FOR PREVIEW ONLY

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

73 57

*rit.* *ff*

er heart that is sure. For

*rit.* *ff*

Strong - er heart that is sure. For

*rit.*

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

75 *a tempo*

good, for good. God

*a tempo*

good, for good.

*ff a tempo*

G D<sub>F#</sub> E m D



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<sup>F#</sup> 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#

83

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

For good.\_\_\_\_\_

E m G D Asus A

85

trust - ing — that God is work - ing —

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

*A m*<sup>7</sup> *G*<sup>sus</sup>  
*D*

This block contains the musical notation for measures 85 and 86. It features three staves: a vocal line, a piano accompaniment line, and a bass line. The key signature is one sharp (F#). The vocal line has lyrics: "trust - ing — that God is work - ing —" and "Keep on trust - ing — that God is work-ing for good. —". The piano accompaniment includes a treble and bass staff with chords and melodic lines. Chord labels *A m*<sup>7</sup> and *G*<sup>sus</sup> *D* are present above the piano staff. A large diagonal watermark "FOR PREVIEW ONLY" is overlaid on the score.

87

for good. —

He's work - ing — for

*G* *C*/*G* *A m*/*G* *G* *A m*/*G*

This block contains the musical notation for measures 87 and 88. It features three staves: a vocal line, a piano accompaniment line, and a bass line. The key signature is one sharp (F#). The vocal line has lyrics: "for good. —" and "He's work - ing — for". The piano accompaniment includes a treble and bass staff with chords and melodic lines. Chord labels *G*, *C*/*G*, *A m*/*G*, *G*, and *A m*/*G* are present above the piano staff. A large diagonal watermark "FOR PREVIEW ONLY" is overlaid on the score.

89 *rit.*

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

good, for

*rit.*

G G F# C G C  
F# E D D D

91

good!

good!

G

The musical score is for a hymn in G major (one sharp). Measure 89 begins with a vocal line and a piano accompaniment. The piano part features a large sustained chord in the right hand (G major triad) and a moving bass line. The vocal line has a melodic phrase. Measure 90 continues the vocal line and the piano accompaniment. Measure 91 shows the vocal line ending with a final note, and the piano accompaniment concluding with a final chord and some arpeggiated figures in the bass. A large diagonal watermark 'FOR PREVIEW ONLY' is overlaid across the entire page.

# 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

59

7

CHOIR unis. *mf*

Be - fore the day, — be -

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

mf

10

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

$D$   
 $F\sharp$   $E m$

12

God on high stepped out

$C^2$   $G$

14

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

$D$   
 $F\sharp$   $E m$

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

*cresc.*

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

C G/D D C

21

*f*

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

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

Am<sup>7</sup> G  $\frac{D}{F\#}$   $\frac{C}{D}$  G  $\frac{D}{F\#}$

*mf*

35

all a gift from God that we receive

Em C<sup>2</sup>

37 WOMEN unis.  
*mf*

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 G/D D C

*cresc.*

45

*f*

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

G G/C

*f*

47

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 G

C

51 61 *unis.*

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

G A A m D

53 *Proclaim it!*

— Ev-en the rocks\_cry out\_\_\_\_\_

And ev-en the rocks\_cry out,\_\_\_ and ev-en the heav - ens shout.

A m 7 G B

55

at the sound of His ho - ly name.

C A m 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.

A m 7 G B

59

62

He's wor - thy of all our praise!

C A m D G D D sus

61 *ff*

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

E♭sus B♭m  
E♭

63

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

A♭ D♭ B♭m 7

65

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

E♭ D♭ G♭ A♭

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

63

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.\_

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

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

$E\flat$   $D\flat$   $Bbm^7$   $G\flat$   $A\flat$

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

$A\flat$   $D\flat$   $A\flat$   $B\flat$   $Bbm$

Oh, — you — and I will see. —

$E\flat_{sus}$   $E\flat$   $A\flat$   $A\flat$   $Bbm$   
C  $B\flat$



79

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

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

81

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

E $\flat$  A $\flat$

83

64

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

86

*f**Parts*

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

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

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

Musical score for measures 92-93. The score is in B-flat major (three flats) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line has a long note in measure 92 and a half note in measure 93. The piano accompaniment has a long note in measure 92 and a half note in measure 93. The key signature is B-flat major (three flats). The time signature is 4/4. The score includes a large watermark reading "FOR REVIEW ONLY" and "Copying Prohibited".

Chords:  $A\flat/C$ ,  $D\flat$ ,  $A\flat/C$ ,  $B\flat m^7$ ,  $E\flat/G$

94

Musical score for measures 94-95. The score is in B-flat major (three flats) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line has a long note in measure 94 and a half note in measure 95. The piano accompaniment has a long note in measure 94 and a half note in measure 95. The key signature is B-flat major (three flats). The time signature is 4/4. The score includes a large watermark reading "FOR REVIEW ONLY" and "Copying Prohibited".

*ff* *unis.* *Parts*

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

Chords:  $A\flat$ ,  $D\flat$ ,  $D\flat/E\flat$ ,  $A\flat$

97

Musical score for measures 96-97. The score is in B-flat major (three flats) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line has a long note in measure 96 and a half note in measure 97. The piano accompaniment has a long note in measure 96 and a half note in measure 97. The key signature is B-flat major (three flats). The time signature is 4/4. The score includes a large watermark reading "FOR REVIEW ONLY" and "Copying Prohibited".

*rit.*

Chords:  $D\flat$ ,  $A\flat/C$ ,  $B\flat m^7$ ,  $G\flat$ ,  $A\flat$

# Your Name

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

*Rubato*

† “Glorify Thy Name”

65

Ab sus<sub>2</sub><sup>4</sup> Ab Eb<sub>Ab</sub> Ab<sup>7</sup> Db<sup>2</sup><sub>Ab</sub> Db<sub>Ab</sub> DbM<sup>7</sup><sub>Ab</sub> Db<sub>Ab</sub> Bbm<sub>G</sub> Bbm<sub>C</sub> C<sup>7</sup>

*mp*

4

Fm<sup>9</sup> Fm Fm<sup>7</sup> Cm<sub>Eb</sub> DbM<sup>7</sup> Eb<sub>F</sub> Ab<sub>Eb</sub> Bb<sub>D</sub> Eb<sup>7</sup> sus Eb

*p*

*Deliberately* ♩ = 77

7

Ab<sup>2</sup><sub>C</sub> Db<sup>2</sup> Eb<sub>G</sub> Db<sup>2</sup><sub>F</sub> Ab<sup>2</sup><sub>C</sub> Db<sup>2</sup>

*mf* *f*

*mf* *f*

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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 $\flat$  Fm<sup>7</sup> A $\flat$  D $\flat$ <sup>2</sup>

21

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

E $\flat$  Fm<sup>7</sup> A $\flat$  D $\flat$ <sup>2</sup>

23

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

E $\flat$  Fm<sup>7</sup> A $\flat$  D $\flat$ <sup>2</sup>

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,

*mf*

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

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

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

*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\_\_

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

*f*

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.\_

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

47

(S.)

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

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

(T.) is a shel - ter like\_\_\_ no

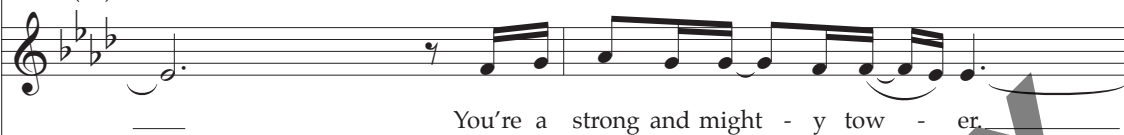
(B.)

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

49 (S.)



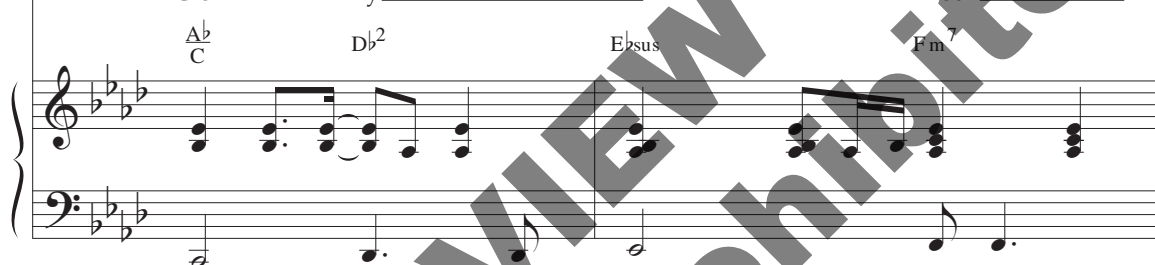
(A.)



(T.)



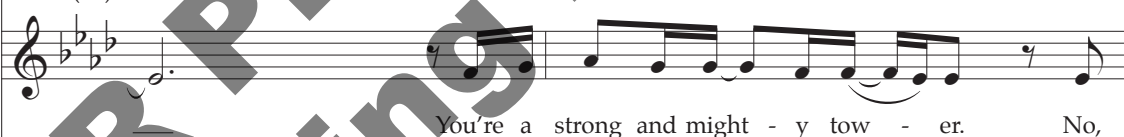
(B.)



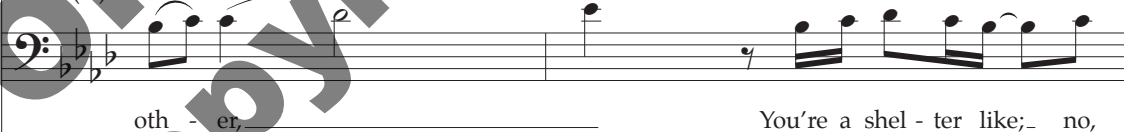
51 (S.)



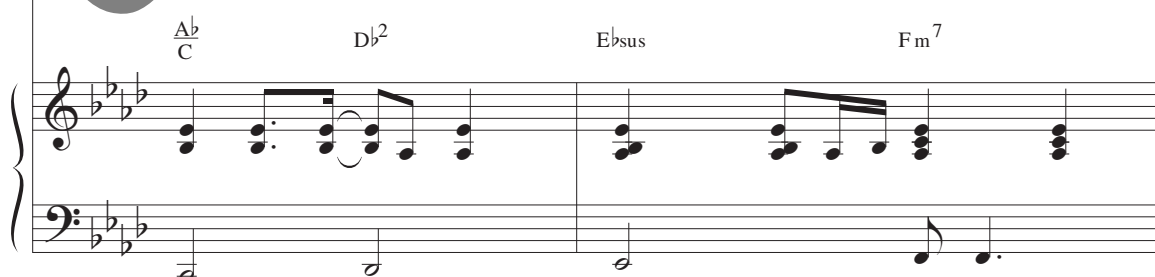
(A.)



(T.)



(B.)



53 **69**

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

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

55 *ff*

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

$A$   $C\sharp$   $D^2$   $E_{sus}$  N.C.

*ff*

57

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

$E$   $F\sharp m$   $A$   $D^2$

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> E sus D

73

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

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

75

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

N.C. A C# D<sup>2</sup> E sus N.C.

unis.

77

Parts

Your name, \_

$A$   
 $C^\sharp$

$D^2$

$E_{sus}$   
 $G^\sharp$

$F^\sharp m^7$

79

Your name!

$A$   
 $C^\sharp$

$D^2$

$E_{sus}$

$E$

$A$   
 $C^\sharp$

$D^2$

82

*rit.*

$E_{sus}$

$E$

$A$

*rit.*