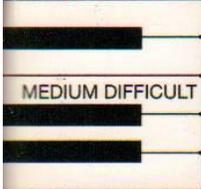


12 CONTEMPORARY EXPRESSIONS OF WORSHIP FOR SOLO PIANO

INCLUDES CHORD SYMBOLS  
AND OPTIONAL INTERLUDES

# *the Heart of Worship*

*Arranged by Bill Wolaver*



MEDIUM DIFFICULT

Beautiful One Blessed Be Your Name

Enough Forever Holy Is the Lord

How Great Is Our God

I Could Sing of Your Love Forever

In Christ Alone (My Hope Is Found)

Shout to the North The Heart of Worship

The Wonderful Cross

You Are My King  
(Amazing Love)

WORD MUSIC®

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# The Heart of Worship

Words and Music by  
**MATT REDMAN**  
 Arranged by Bill Wolaver

With expression (♩ = 76-80)

Dmaj7                      D  
C#                      Bm7                      B<sup>b</sup>aug

*mp*

5                      Dmaj9  
A                      Gmaj9                      D2  
F#

8                      C13(#11)                      D2                      Asus

*rall.*                      *a tempo*

11                      Em7                      Asus                      A                      D2

Asus Em7 Asus A

Em7 D/F# Asus Em7 D/F#

Asus A Em7 D/F# Asus

Em7 D/F# Asus A D

A2/C# Gmaj9/B Em11 A7sus



44

Fsus F Eb Db

*f*

46

A $\flat$ 2 C Ebm9 Gbmaj7 A $\flat$

49

Db A $\flat$ 2 C

51

Ebm9 *rall.* *Red.* *Sva*

54

Gbm A Dbmaj7 A $\flat$  Gbmaj7

*mp*

57  $C\flat 9 (\#11)$  *8va*

59 *(8va)*  $E\flat m9$   $A\flat 13 (\flat 9)$  *molto rall.*

61  $B\flat 2$  *8va* *pp* (SONG ENDING)

64 *Optional Interlude* *8va* *Freely*  $F(\text{add}4)$   $E\flat$

66

# In Christ Alone

(My Hope Is Found)

Words and Music by  
**KEITH GETTY and STUART TOWNSEND**  
 Arranged by Bill Wolaver

Freely

Flowing (♩ = 63)  
 Ab2

*p*

*Ped.*

*Ped. harmonically*

4 Eb2 Ab2 Eb2

7 F2

*mp*

10 C2 F/A Bb C Bb/C F

The musical score is written for piano in a key signature of one flat (Bb). It begins in 4/4 time and transitions to 3/4 time at measure 3. The first system (measures 1-3) features a right-hand melody of chords and a left-hand accompaniment of triplets, marked *p* and *Ped.*. The second system (measures 4-6) continues the accompaniment with triplets and includes chord markings Eb2, Ab2, and Eb2. The third system (measures 7-9) features a sustained chord in the right hand and triplets in the left hand, marked *mp*. The fourth system (measures 10-12) continues the accompaniment with triplets and includes chord markings C2, F/A, Bb, C, Bb/C, and F.

13

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

17

B $\flat$  E/A C E/A B $\flat$  Dm7

20

C B $\flat$ /C F2 C2 E/A

23

B $\flat$  C B $\flat$ /C F Eb2 F2

27

E $\flat$ 2 D $\flat$ maj7

*rall.*

30 *Freely, out of tempo*

Fm7(4) Ebm11 A<sup>b</sup>/<sub>D<sup>b</sup></sub> Gbmaj7 Fm11 Ebm11 D<sup>6</sup>(#11)

34

F#m7(4) Em11 Dmaj9 Gmaj7 Fmaj7(#11) Fmaj7

37

Dm2/B<sup>b</sup> F2/A B<sup>b</sup>/A<sup>b</sup> Gsus F/G

*f* *Building* *rall.*

41

C Dm/C F/G

*ff*

44

C F/G Am Am/G D/F#

47

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

51

F C G

5 4 5 3  
2 1 2 1

*sim.*

*rall.*

*Freely, gradually slowing*

54

F/G C2 G2 C/E

*mp*

*a tempo*

57

F G F/G Ab2 Eb2

*rall.*

*a tempo*

60

Ab2 Eb2/Db Db Dbmaj7 C

*molto rit.*

# You Are My King

(Amazing Love)

Words and Music by  
**BILLY JAMES FOOTÉ**  
 Arranged by Bill Wolaver

Worshipfully (♩ = 60)

The musical score is written for piano in G major, 4/4 time, with a tempo of 60 beats per minute. It consists of four systems of music, each with a treble and bass clef staff. The score includes various musical notations such as notes, rests, slurs, and dynamics. Chord symbols are placed above the treble staff, and dynamic markings are placed below the bass staff.

**System 1:** Treble clef: G, D/G, C/G, G, D/G, Cmaj9/G. Bass clef: mp. Includes first fingerings (1) for the final notes.

**System 2:** Treble clef: Em7, G2/D, Cmaj7. Bass clef: mf.

**System 3:** Treble clef: C/F, G2, Cmaj7. Bass clef: mp.

**System 4:** Treble clef: Am9, D/F#, G2, Em. Bass clef: mp.

9 Cmaj7 D D/C G2/B C2

11 G/D B7/D# Em7 Dsus D

13 G C/E D/F# G C

15 G/C G/B Em7

17 Dsus D C/E D/F# G C

19

G C G/B

21

Dsus D C2/E D/F#

23

G D/G C/G G D/G D/E E 1

25

A/D Tenderly A/G G2 mp

27

A/D G2 Em11 poco rall.

29  $A^2$   
 $C\sharp$   $A$   $D$   $Dmaj7$   $E$   $C\sharp$   
*softly*

31  $F\sharp m$   $E$   $A$   $D$   $Fmaj7$   $G$

33  $C$   $F$   $C$   $F$

35  $C^2$   $E$   $C$   $F$   $Gsus$   $G$   $B$   $G$   $F$

37  $C$   $E$   $F$   $B\flat$

39

$\frac{F2}{A}$   $Dm^{11}$

*mp*

41

$Bbmaj7$   $\frac{F}{G}$   $\frac{F2}{A}$   $\frac{G}{B}$

43

$C$   $\frac{G}{C}$   $\frac{E}{C}$   $C$   $\frac{G}{C}$   $\frac{Fmaj9}{C}$   $\frac{G}{C}$

45

$C$   $\frac{Dm}{C}$   $C$   $\frac{E}{C}$

*mf*

47

C Dm C G B E A Fm Ab

49

Am7 C2 G Fmaj7

51

F Bb C G Dm G

*mp* *rit.*

53

SONG ENDING C

Optional Segue to "Forever" C ♩ = ♩

*Begin accel.*

55

C D

(♩ = 126-128)

# Forever

Words and Music by  
**CHRIS TOMLIN**  
 Arranged by Bill Wolaver

With energy (♩ = 126-128)

G2 G<sup>2</sup>/<sub>C</sub> D

*mf*

4 C<sup>2</sup>/<sub>E</sub> G2 G<sup>2</sup>/<sub>E</sub> G<sup>2</sup>/<sub>D</sub>

7 C2 D C<sup>2</sup>/<sub>E</sub>

10 G2

13 C2

Musical notation for measures 13-15. Treble clef, key signature of one sharp (F#). Measure 13 starts with a C2 chord. The melody features eighth and sixteenth notes with slurs and ties. The bass line has a simple accompaniment of quarter notes.

16 Gsus

Musical notation for measures 16-18. Treble clef, key signature of one sharp (F#). Measure 16 starts with a Gsus chord. The melody continues with eighth and sixteenth notes. The bass line has a simple accompaniment of quarter notes.

19 C2  
E

Musical notation for measures 19-21. Treble clef, key signature of one sharp (F#). Measure 19 starts with a D chord. Measure 21 starts with a C2/E chord. The melody features sixteenth-note runs and slurs. The bass line has a simple accompaniment of quarter notes.

22 D2  
F#

Musical notation for measures 22-24. Treble clef, key signature of one sharp (F#). Measure 22 has a first ending (1) and a second ending (2) that loops back to bar 11. Measure 24 starts with a D2/F# chord. The melody features sixteenth-note runs and slurs. The bass line has a simple accompaniment of quarter notes.

25 C2  
E G

Musical notation for measures 25-27. Treble clef, key signature of one sharp (F#). Measure 25 starts with a C2/E chord. Measure 27 starts with a G chord. The melody features sixteenth-note runs and slurs. The bass line has a simple accompaniment of quarter notes.

28

C2 G

31

C2 Em7 C2

34

C2 G

37

G<sup>2</sup>/<sub>C</sub> D C<sup>2</sup>/<sub>E</sub> D<sup>2</sup>/<sub>F#</sub>

40

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

43 Amaj9 E2 G#

*mp*

46 C#m9 F#m7 E2 G#

49 A2 D2 D2

52 D2 G 8va p E2

55 E D# A2 C# D C

58

$\frac{C}{B\flat}$   $B\flat$   $\frac{B\flat}{A\flat}$   $A\flat$   $\frac{F}{G}$   $G$   $\frac{Am}{G}$   $\frac{F}{G}$

61

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

*ff*

3

64

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

67

$Fm7$   $G\flat$   $\frac{D\flat^2}{F}$   $\frac{G\flat}{F\flat}$   $\frac{D\flat}{E\flat}$

70

$A\flat$  *Gradual broadening*  $Fm7$

73  $\frac{A\flat}{E\flat}$   $\frac{B\flat}{D}$

*molto rit.*

Detailed description: This system contains measures 73, 74, and 75. The key signature has three flats (B-flat major or D-flat minor). Measure 73 features a treble clef with a dotted quarter note followed by an eighth note, and a bass clef with a dotted quarter note followed by an eighth note. Measure 74 has a treble clef with a dotted quarter note followed by an eighth note, and a bass clef with a dotted quarter note followed by an eighth note. Measure 75 has a treble clef with a dotted quarter note followed by an eighth note, and a bass clef with a dotted quarter note followed by an eighth note. The tempo marking *molto rit.* is centered between measures 74 and 75. Chord symbols  $\frac{A\flat}{E\flat}$  and  $\frac{B\flat}{D}$  are placed above the treble staff in measures 74 and 75 respectively.

76  $\frac{B\flat m}{D\flat}$   $\frac{A\flat}{D\flat}$   $\frac{B\flat m}{D\flat}$   $\frac{A\flat}{D\flat}$   $\frac{B\flat m}{D\flat}$   $\frac{A\flat}{D\flat}$

Detailed description: This system contains measures 76, 77, and 78. The key signature has three flats. Measure 76 has a treble clef with a dotted quarter note followed by an eighth note, and a bass clef with a dotted quarter note followed by an eighth note. Measure 77 has a treble clef with a dotted quarter note followed by an eighth note, and a bass clef with a dotted quarter note followed by an eighth note. Measure 78 has a treble clef with a dotted quarter note followed by an eighth note, and a bass clef with a dotted quarter note followed by an eighth note. Chord symbols  $\frac{B\flat m}{D\flat}$  and  $\frac{A\flat}{D\flat}$  are placed above the treble staff in measures 76, 77, and 78 respectively.

79  $\frac{B\flat m}{D\flat}$   $\frac{A\flat}{D\flat}$   $E\flat 2$

*mp*

Detailed description: This system contains measures 79, 80, and 81. The key signature has three flats. Measure 79 has a treble clef with a dotted quarter note followed by an eighth note, and a bass clef with a dotted quarter note followed by an eighth note. Measure 80 has a treble clef with a dotted quarter note followed by an eighth note, and a bass clef with a dotted quarter note followed by an eighth note. Measure 81 has a treble clef with a dotted quarter note followed by an eighth note, and a bass clef with a dotted quarter note followed by an eighth note. The dynamic marking *mp* is centered between measures 80 and 81. Chord symbols  $\frac{B\flat m}{D\flat}$ ,  $\frac{A\flat}{D\flat}$ , and  $E\flat 2$  are placed above the treble staff in measures 79, 80, and 81 respectively.

82  $\frac{D\flat 2}{F}$

Detailed description: This system contains measures 82, 83, and 84. The key signature has three flats. Measure 82 has a treble clef with a dotted quarter note followed by an eighth note, and a bass clef with a dotted quarter note followed by an eighth note. Measure 83 has a treble clef with a dotted quarter note followed by an eighth note, and a bass clef with a dotted quarter note followed by an eighth note. Measure 84 has a treble clef with a dotted quarter note followed by an eighth note, and a bass clef with a dotted quarter note followed by an eighth note. Chord symbols  $\frac{D\flat 2}{F}$  are placed above the treble staff in measure 83.

85  $E\flat 2$   $\frac{D\flat 2}{F}$   $p$

*red.*

Detailed description: This system contains measures 85, 86, and 87. The key signature has three flats. Measure 85 has a treble clef with a dotted quarter note followed by an eighth note, and a bass clef with a dotted quarter note followed by an eighth note. Measure 86 has a treble clef with a dotted quarter note followed by an eighth note, and a bass clef with a dotted quarter note followed by an eighth note. Measure 87 has a treble clef with a dotted quarter note followed by an eighth note, and a bass clef with a dotted quarter note followed by an eighth note. The dynamic marking *p* is centered between measures 86 and 87. Chord symbols  $E\flat 2$  and  $\frac{D\flat 2}{F}$  are placed above the treble staff in measures 85 and 86 respectively. The word *red.* is written below the bass staff in measure 87. A small asterisk is located at the bottom right of the page.

# I Could Sing of Your Love Forever

Words and Music by  
**MARTIN SMITH**  
 Arranged by Bill Wolaver

Steadily, with movement (♩ = 72-76)

F *Very smooth, legato touch*

F  
E

B $\flat$ 2  
D

F  
B $\flat$

F2

F2  
E

B $\flat$ 2  
D

B $\flat$ m2  
D $\flat$

9  $\frac{F^2}{C}$   $\frac{F}{B\flat}$  Gm7(4)

12  $E\flat^2$  F *mp*

15  $\frac{F}{E}$   $\frac{B\flat^2}{D}$

17 Gm7  $\frac{Gm}{C}$  F

19  $\frac{F}{E}$   $\frac{B\flat^2}{D}$

21 Eb2 Bbmaj7  
C F

23 F/A Bb2

25 Dm7 Bbmaj7  
C F

27 Dm7 Bb2

29 Eb2 F/A Gm7(4)  
mf

31

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

33

$\frac{B\flat maj 7}{C}$   $\frac{Am 7}{D}$   $Gm 7(4)$

35

$\frac{F^2}{A}$   $B\flat$   $\frac{F}{B\flat}$   $\frac{F}{A}$   $Gm 7$

*f*

37

$Gm 7(4)$   $Am 7$   $\frac{C}{D}$   $G$   $Am 7(4)$

*f* *ff*

39

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

*f* *ff*

41 Em7 Dm7

*mf* *mp*

43 F G G7 Cmaj9 F13(#11)

*rit.* *mf*

45 Abmaj7 Bbm7 Cm7 Dbmaj9

*mp* *mf*

*slowly, rubato*

47 Cm7 Bbm9 Fmaj9 Gm7 Am7 Bbmaj9

*mp* *mf*

49 Gm9(b5) Eb9 Dmaj9 Em7 F#m7 Gmaj9

*mf*

51  $\frac{D2}{F\sharp}$  E13  $\frac{Em7}{A}$   $\frac{G}{A}$   $\frac{A}{B}$   $\frac{B}{C\sharp}$   $\frac{Bbmaj7}{C}$

F2

$\frac{F2}{E}$

54 *a tempo*

$\frac{F2}{E}$

56  $\frac{Bb2}{D}$   $\frac{Bbm2}{Db}$

$\frac{Bb2}{D}$   $\frac{Bbm2}{Db}$

58  $\frac{F2}{C}$   $\frac{F}{Bb}$  Gm7(4)

$\frac{F2}{C}$   $\frac{F}{Bb}$  Gm7(4)

61  $Eb2$  *Dying away* **SONG ENDING**  
(Optional Segue to "Shout to the North")

$Eb2$  *Dying away* **SONG ENDING**  
(Optional Segue to "Shout to the North")

pp

# Shout to the North

Words and Music by  
**MARTIN SMITH**  
 Arranged by Bill Wolaver

In 2 (♩ = 60)

Fmaj7  
 A

Ebmaj7  
 Bb

Fmaj7  
 A

mp

4 Ebmaj7 F C/F

8 Bb/F C/F

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

14  $\frac{B\flat}{F}$  F  $\frac{C}{E}$   $\frac{B\flat}{D}$   $\frac{B\flat 2(\#4)}{C}$  B $\flat$

17 F  $\frac{C}{E}$   $\frac{C\text{sus}}{D}$  C B $\flat 2$

19  $\frac{F}{A}$   $\frac{B\flat}{D}$   $\frac{C}{E}$   $\frac{F}{A}$

*mf*

22  $\frac{B\flat}{D}$  Csus C Am7 Dm7 Gm7 Csus C

25 B $\flat$   $\frac{C}{E}$  Dm C F  $\frac{C}{F}$

*mp*

28

$\frac{B\flat}{D}$   $\frac{B\flat 2(\#4)}{C}$   $\frac{B\flat}{D}$   $\frac{B\flat 2(\#4)}{C}$   $B\flat$   $\frac{F}{A}$   $\frac{F\text{sus}}{G}$   $\frac{F}{A}$   $\frac{F\text{sus}}{G}$   $F$

30

$\frac{C}{E}$   $\frac{C\text{sus}}{D}$   $\frac{C}{E}$   $\frac{C\text{sus}}{D}$   $C$   $B\flat$   $D$

2 3 2

32

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

*mf*

35

$\frac{C}{E}$   $\frac{C 2(\#4)}{D}$   $C$   $G$   $D$   $C$

38

$Em7$   $D$   $C2$   $C$

41

G G/F# C/E G/E D G/B G G/F#

44

C/E G/E D/F# Dsus/E D Bm7 Em7

46

1 C G/C Dsus D C/E Em7 D/F# Em7 D C/E C2(#4)/D C

49

2 C G/C A2/C# C G/D D/F# Em7 D

52

C/E C2(#4)/D C G/B Am7 G/B D F2

55

$\frac{C}{E}$  F2  $\frac{C}{E}$

58

Gmaj7  $\frac{Fmaj7}{C}$  F2  $\frac{C}{E}$

60

Em9  $\frac{Fmaj7}{C}$

62

$\frac{C}{F}$   $\frac{C}{D}$   $\frac{F}{B\flat}$   $\frac{E}{G}$  D7sus Gmaj7

# Beautiful One

Words and Music by  
**TIM HUGHES**  
 Arranged by Bill Wolaver

With movement (♩ = 112)

F(no3)

*mp*

*Sustained*

4

7

10

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

The musical score is written for piano in 4/4 time, featuring a treble and bass clef. The key signature has one flat (B-flat). The piece begins with a piano (mp) dynamic and a 'Sustained' instruction. The first system (measures 1-3) shows a treble clef with a whole rest and a bass clef with a steady eighth-note accompaniment. The second system (measures 4-6) introduces a melodic line in the treble clef with a slur over the first two measures. The third system (measures 7-9) continues the melodic line, ending with a fermata. The fourth system (measures 10-12) features a treble clef with a fermata and a bass clef with a steady eighth-note accompaniment. Chord symbols are placed above the treble clef: C/E at measure 10, Bb/D at measure 11, and C/E at measure 12.

13

F  $\frac{C}{E}$   $\frac{B\flat}{D}$

16

$\frac{C}{E}$  F  $\frac{C}{E}$   $\frac{B\flat}{D}$   $\frac{E}{C}$

19

B $\flat$  C C $\sharp$ dim7 Dm

22

$\frac{E}{C}$  B $\flat$  C

25

F2  $\frac{F2}{A}$  B $\flat$

*mf*

28 C  $\frac{B\flat}{D}$  C  $\frac{F2}{A}$

31 Bb C Db2

34  $\frac{G\flat2}{B\flat}$  Ab6

*mp*

37 Gbmaj7 Fsus F7 Ebm7 Db6

*Building slowly*

40  $\frac{E\flat m2}{C}$  F7 Bbm2 Ab6 Gbmaj7  $\frac{D\flat2}{F}$

43

Ebm7      Fm  
                 C

E7  
                 A

Bbm7

*f*

46

Db  
                 Cb

Gb  
                 Bb

Ab

Ab  
                 Gb

Ab  
                 Gb

Ab  
                 Gb

*rit.*

49

A  
                 E

*ff*

*Dramatically (take your time)*

51

C#sus  
                 D#

C#  
                 D#

D2

*accel.*

*fff*

*rit.*

8vb

53

G A

(8vb) (8vb)

57

G/B C

60

8va loco Bb/D C/E

*mp* *Fading away* *poco rit.*

63

F

*a tempo*

SONG ENDING  
Optional Segue to "The Wonderful Cross"

66

*molto rit.* *pp*

# The Wonderful Cross

Words and Music by  
CHRIS TOMLIN, J.D. WALT  
and JESSE REEVES

Arranged by Bill Wolaver

Freely, with expression

Steadily (♩ = 104)

F2(no3)

Musical notation for the first system, measures 1-3. The piece is in 4/4 time with a key signature of one flat (Bb). The right hand starts with a half rest followed by a quarter note G4, then a quarter note A4, and a quarter note Bb4. The left hand plays a half note chord of F2 and Bb3. A dynamic marking of *mp* is present. A tempo marking of 'Steadily (♩ = 104)' is at the top right. A performance instruction '(L.H. subdued, intense)' is written above the bass staff in the second measure.

F2(#4)

Musical notation for the second system, measures 4-6. The right hand features a melodic line with fingerings 4, 5, 3, 5, 2. The left hand continues with a steady bass line. The key signature changes to two flats (Bb, Eb) in measure 5.

WHEN I SURVEY THE WONDROUS CROSS  
(W-Isaac Watts, M-Lowell Mason)

F2

Musical notation for the third system, measures 7-9. The right hand has a half note chord of F2 and Bb3, followed by a melodic line. The left hand plays a steady bass line. The key signature changes to one flat (Bb) in measure 8.

10

Gm7(4)

F2  
A

Musical notation for the fourth system, measures 10-12. The right hand plays a melodic line with a half note chord of F2 and Bb3 in measure 10. The left hand continues with a steady bass line. The key signature changes to two flats (Bb, Eb) in measure 11.

13 F  
B $\flat$  Fsus  
E $\flat$

16 B $\flat$ maj7  
D D $\flat$ (#4)

19 F2  
B $\flat$  F2  
A Gm7(4)

22 E $\flat$ (#4) F  
C

25 G  
B B $\flat$ m6 F2  
A Gm11 Fsus

## (THE WONDERFUL CROSS)

28

F      F/A      B $\flat$ 2(#4)      B $\flat$       F $\bar{2}$ /A      F/A

31

B $\flat$ 2(#4)      B $\flat$       F $\bar{2}$ /A      F/A      Gm11

34

F/A      F/E $\flat$       E $\flat$ maj7      F/E $\flat$       E $\flat$ maj7      C7sus      F/A      F

37

B $\flat$ 2(#4)      B $\flat$       F $\bar{2}$ /A      F/A      B $\flat$ 2(#4)      B $\flat$

40

F $\bar{2}$ /A      F/A      Gm11      F/A

43

$F_{E\flat}$   $E\flat maj7$   $F_{E\flat}$   $E\flat maj7$   $F_{E\flat}$   $E\flat maj7$   $F_{E\flat}$   $E\flat maj7$   $E\flat maj7$   $B\flat_2$   $D$   $A\flat_2$   $C$

*mp*

46

$G_2$   $B$   $C_2$

(WHEN I SURVEY THE WONDROUS CROSS)

*mp*

*mf*

50

$C_{sus4_2}$   $C_2$

54

$C_{sus4_2}$   $C_2$   $C_{sus4_2}$

58

$C_2$   $C_{sus4_2}$   $C_2$

62

Csus<sup>4</sup>/<sub>2</sub>      C2      Csus<sup>4</sup>/<sub>2</sub>

(THE WONDERFUL CROSS)

66

C2      C      F2(#4)      F

*ff*

69

C  
E

F2(#4)      F      C  
E

72

Dm11      C  
E      Bb2(#4)      Bb

75

E  
G      G  
A      *Broaden*      G2(#4)      G      D  
F#

G2(#4)

G

D2  
F#

78

*fff* *Freely*

*Tenderly*

G2

81

*mp*

F#m7

Bm7

Em11

D  
C

Cmaj7

84

*rall.*

F2

*a tempo*

Fsus

87

*poco rit.*

Eb(#4)

D

90

*rit.*

# Holy Is the Lord

Words and Music by  
CHRIS TOMLIN and LOUIE GIGLIO  
Arranged by Bill Wolaver

Slowly, with expression (♩ = 76)

*mp*

A2 D<sup>6</sup> F#m7(4)

G2 A D2 Esus

A D2 Esus *8va* A<sup>2</sup>/<sub>C#</sub> D2

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

The piano score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Slowly, with expression' with a quarter note equal to 76 beats per minute. The dynamics are marked 'mp' (mezzo-piano). The score is divided into four systems, each with a measure number (4, 7, 10) at the beginning of the first staff. The first system covers measures 1-3, the second system covers measures 4-6, the third system covers measures 7-9, and the fourth system covers measures 10-12. The right hand features a melodic line with eighth and sixteenth notes, often starting with a grace note. The left hand provides a harmonic accompaniment with chords and moving bass lines. Chord symbols are placed above the staves to indicate the harmonic structure.

13 **B2** **D2**

15 **B** **D2**

17 **A** **C#** **D2** **E7sus** **E**

*mf*

19 **F#m7** **D** **Esus**

21 **A** **C#** **D2** **E7sus** **E**

23 F#m7 D Esus

25 F#m7 D A G G2 8va

27 (8va) C Fmaj7 mf

29 Gsus G C E Fmaj7

31 Gsus G C Fmaj7

33 Gsus G  $\frac{C}{E}$  F Gsus

36 D F2

*f*

(h)

38 D F2

(h)

40  $\frac{C}{E}$   $\frac{C}{F}$   $\frac{C}{G}$  G Am7 F

43 1.  $\frac{C}{G}$  G 2.  $\frac{C}{G}$  G Am7 Dm7  $\frac{C}{B\flat}$

46  $B\flat$   $C(\text{no}3)$   $\frac{G}{B}$   
*Subdued, with intensity*  
*mp*

49  $\frac{C(\text{no}3)}{B\flat}$   $C$   $C(\text{no}3)$  *Building*

52  $\frac{G}{B}$   $\frac{C(\text{no}3)}{B\flat}$   $C$   $F$   $\frac{F}{B\flat}$   $\frac{E\flat}{A\flat}$   $\frac{A\flat}{D\flat}$   $\frac{B\flat}{C}$

55  $\frac{F}{B\flat}$   $\frac{G}{A}$   $\frac{A}{G}$   $\frac{D}{F\sharp}$   $G2$   $\frac{D}{A}$   
*ff*

58  $A$   $Bm7$   $G$   $\frac{D}{A}$

60

A D/F# D/C

*fff*

63

A2 Bm7 G

*mp* *a bit slower*

65

D/C C2 A/C# D2

*sub. mf*

67

E7sus E F#m7 D

*molto rit.*

SONG ENDING  
Optional Segue to "Blessed Be Your Name"

69

Tenderly Bb C2 D2

# Blessed Be Your Name

Words and Music by  
**BETH REDMAN and MATT REDMAN**  
 Arranged by Bill Wolaver

With energy (♩ = 126)

D(no3)

Dsus

Cmaj9

D(no3)

Cmaj9

D(no3)

Dsus

Cmaj9

D(no3)

Bm7

A(add4)

G2

C2

D

A7sus

13 **Bm7** **G2** **D**

16 **A7sus** **Em** **D** **Em** **G2** 1 (to bar 11)

19 2 **D** **A**

22 **Bm7** **G2** **D**

25 **A** **Bm7** **D** **G**

28 D A

31 G2 A(add4) G2/B

34 A D/G Em/G D/G Em/G G2 Bb Bbmaj7 Eb/Bb

38 Bb Bbmaj7 Eb/Bb E/A

41 Gm7 Eb/F Ebmaj7

44 C Cmaj7  $\frac{F}{C}$  C Cmaj7  $\frac{F}{C}$

*mf*

47  $\frac{G}{B}$  Am7  $\frac{F}{G}$

50 Fmaj7 C *Building* G Am

54 F C G

57 Am  $\frac{C}{F}$   $\frac{Dm}{F}$   $\frac{C}{F}$   $\frac{Dm}{F}$   $\frac{C}{F}$   $\frac{Dm}{G}$

60 *f* C G Am Cmaj7 G F

C/F Dm/G C G

63

C/F Dm/F C/F Dm/F C/F Dm/F C/F Dm/F C/F Dm/F C/F

66

Dm/F C/F Dm/F Bb2/F

69 *mp* *p* *p*

Optional Interlude Bb2

(SONG ENDING)

72 *rit.* Fsus F Dm11 Gm11 Bbmaj7 F Ebmaj9

# Enough

Words and Music by  
CHRIS TOMLIN and LOUIE GIGLIO  
Arranged by Bill Wolaver

Gently (♩ = 72)

E♭maj9

F2

E♭maj7  
G

F2  
A

G2

The first system of music is in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Gently' with a quarter note equal to 72 beats per minute. The music begins with a piano introduction marked *mf*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The system concludes with a fermata over the final chord.

G2

C2  
E

Dsus

C2

The second system of music begins at measure 4. It continues the piano introduction with a *mp* dynamic. The right hand has a melodic line with some sustained notes, and the left hand has a bass line with chords. The system ends with a fermata over the final chord.

G2

C2  
E

Dsus

C2

Em7

Am7(4)

The third system of music begins at measure 7. The right hand continues the melodic line, and the left hand provides harmonic support with chords and a bass line. The system ends with a fermata over the final chord.

G2  
B

C2

G2  
B

G  
B

C2

Dsus

D

Cmaj7  
E

The fourth system of music begins at measure 10. The right hand continues the melodic line, and the left hand provides harmonic support with chords and a bass line. The system ends with a fermata over the final chord.

13  $\frac{C2}{E}$  F2 F B $\flat$  Ebmaj9 F2

*mf*

15 G2  $\frac{C2}{E}$  Dsus  $\frac{G2}{B}$

17 C2 Am Dsus D7

19 G2  $\frac{C2}{E}$  Dsus  $\frac{G2}{B}$

21 C2 Am9



35

Db2      Gb2 / Bb      Absus      Gb2      Bbm7      Ebm7(4)

38

Db2 / F      Gb2      Db2 / F      Db / F      Gb2      Absus      Ab      Gbmaj7 / Bb

41

Gb2 / Bb      Cb2      Cb      Fb      Gb2 / Bb

43

Cb      Fbmaj9      Gb2      Ab2      (SONG ENDING)      Optional Interlude      Ab2 Freely

*rit.*      *p*

46

Segue to "How Great is Our God"

Gb2      Fb2      Eb2

*rit.*

# How Great Is Our God

Words and Music by  
CHRIS TOMLIN, ED CASH and JESSE REEVES  
Arranged by Bill Wolaver

With expression (♩ = 72)

Ab2

Cm7  
G

*mp*

3

Fm

Ab2  
Eb

D♭2

6

E♭2

E2

F♯m

*p*

9

E  
G♯

G

E♭

b♭e

The score is written for piano in 4/4 time. It consists of three systems of two staves each (treble and bass clef). The first system starts with a mezzo-piano (*mp*) dynamic and features a melodic line in the treble clef and a rhythmic accompaniment in the bass clef. The second system begins with a triplet of eighth notes in the treble clef. The third system includes a piano (*p*) dynamic marking and a key signature change to E major (indicated by two sharps). The score concludes with a final chord in the bass clef.

12  $C\flat$   $E\flat 2$   
Slightly faster ( $\text{♩} = 76$ )

*rit.* *mp*

15  $Cm 7$

18  $A\flat maj 9$   $D\flat 13(\#11)$

21  $E\flat 2$   $Cm 7$

24  $A\flat maj 9$   $A\flat / B\flat$

27 *mp* Eb2 Bb6 D Cm

Musical notation for measures 27-29. Treble clef: Eb2, Bb6/D, Cm. Bass clef: *mp*, sixteenth-note patterns.

30 Eb Bb Abmaj7 Bb2 C

Musical notation for measures 30-32. Treble clef: Eb/Bb, Abmaj7, Bb2, C. Bass clef: sixteenth-note patterns, fingerings: 2 1 2 1, 2 1 2 3 1, 5.

33 F2 C E

Musical notation for measures 33-34. Treble clef: F2, C/E. Bass clef: sixteenth-note patterns.

35 Dm7

Musical notation for measures 35-36. Treble clef: Dm7. Bass clef: sixteenth-note patterns.

37 Bb2 Dbmaj7

Musical notation for measures 37-38. Treble clef: Bb2, Dbmaj7. Bass clef: sixteenth-note patterns.

39

F2                      F/E                      Bb2/D                      F2/C                      Bb2                      F2/A

*mp*

*Building gradually*

42

Gm11                      F/Eb                      Bb/Eb

*mf*

3

44

C/D    Bb/Eb    Ab/Db                      Eb/F    Db/Eb    Eb/Db    Db/Cb

*mf*

*Broaden*

46

Bb                      F/A

*f*

48

Gm

50

E $\flat$  F

52

B $\flat$  G7sus

*molto rall.*

54

C

*Broader tempo*

*f*

G/B

56

A $m$

58

F G

*rit.*

C2

60

*p*

C2

G6  
B

63

Am

C  
G

65

Fmaj7

G2

67

2 1 2 1      2 1 2 1

C2

69

*molto rit.*      *opt. R.H.*