

INTEGRITY MUSIC
PRESENTS

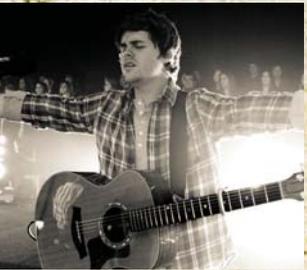
THE SOUND OF

worship

13 POWERFUL ANTHEMS FOR THE WORSHIP CHOIR

FEATURING SONGS FROM:

**GATEWAY WORSHIP | PAUL BALOCHE | DARLENE ZSCHECH
ISRAEL & NEW BREED | NEW LIFE WORSHIP
LINCOLN BREWSTER | CHRIST FOR THE NATIONS**



ARRANGED BY
CLIFF DUREN, DANIEL SEMSEN, LUKE GAMBILL, BRAD PARSLEY & BJ DAVIS



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In Jesus' Name

Words and Music by
DARLENE ZSCHECH
and ISRAEL HOUGHTON
Arranged by Cliff Duren

1 Driving! (♩=105)

The musical score is written for piano in 4/4 time with a key signature of two sharps (F# and C#). It begins with a drum groove in the bass clef, marked *ff* (fortissimo). The melody in the treble clef starts at measure 1. The score is divided into five systems, each containing two staves (treble and bass clef). Measure numbers 1, 4, 6, 8, and 10 are indicated at the start of their respective systems. Chord changes are marked above the treble staff: D(no3) at measure 4, C(no3) at measure 6, D(no3) at measure 8, C(no3) at measure 10, and D(no3) at measure 12. The piece concludes with a final chord of D(no3) in measure 12.

4
12

CHOIR
f

God is fight-ing for us. God is on our_

G(no3)

14

_ side. He has o-ver-come. Yes, He has o-ver-

E(no3) B(no3)

16

- come. We will not be shak-en. We will not be_

D(no3) G(no3)

18

— moved. Je - sus, You are — here. —

E(no3)

D(no3)

20

Car - ry - ing our bur - dens, cov - er - ing our —

G(no3)

22

— shame, He has o - ver - come. Yes, He has o - ver -

E(no3)

B(no3)

- come. We will not be shak - en. We will not be

D(no3)

G(no3)

2

— moved. Je - sus, You are here.

E(no3)

D(no3)

ff

I will live! — I will not die — the re - sur - rec -

A(no3)

G(no3)

ff

31

- tion pow'r of Christ a-live in me. And I am free

D Bm7 C2

34

in Je-sus' name!

G(no3) D/G D(no3) C(no3)

37

f unis.
Car-ry-ing our bur - dens, cov-er-ing our
unis.

D(no3) G(no3)

— shame, He has o - ver - come. Yes, He has o - ver -

E(no3) B(no3)

- come. We will not be shak - en. We will not be —

D(no3) G(no3)

— moved. Je - sus, You are here. —

E(no3) D(no3)

46

ff

I will live! — I will not die — the re - sur - rec -

A(no3)

G(no3)

ff

49

- tion pow'r — of Christ — a - live — in me.

D

Bm7

4

51

— And I — am free — in Je - sus' name! —

C2

G(no3)

$\frac{D}{G}$

D(no3)

I will live! I will not die.

A(no3)

I will declare and lift You high.

G(no3)

D

Christ revealed and I am healed

Bm7

C2

60

in Je - sus' name! _____
unis.

G(no3) D/G D(no3)

62

In Je - sus' name! _____

C(no3) D(no3)

64

5

G A

mf

f unis.

God is fight - ing

Bm D
F#

for us, push - ing back the dark - ness, light - ing up the

G A
f

king - dom that can - not be shak - en! In the name of

Bm D
F#

73

Je - sus, en - e - mies de - feat - ed! And we will *unis.*

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has two sharps (F# and C#). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

G A

The piano accompaniment for the first system is shown in two staves. The right hand plays a series of eighth notes in the treble clef, while the left hand plays a steady eighth-note bass line in the bass clef. Chord symbols 'G' and 'A' are placed above the right-hand staff.

75

shout it out! Shout it out! God is fight-ing *ff* *unis.*

The second system of music continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *ff* (fortissimo) and includes the instruction *unis.* (unison). The piano accompaniment continues with the same rhythmic pattern.

Bm D F#

The piano accompaniment for the second system is shown in two staves. The right hand plays eighth notes in the treble clef, and the left hand plays a steady eighth-note bass line. Chord symbols 'Bm', 'D', and 'F#' are placed above the right-hand staff.

77

for us, push - ing back the dark - ness, light - ing up the

The third system of music continues the vocal line and piano accompaniment. The vocal line has dynamic markings of *>* (accent) and includes the instruction *unis.* (unison). The piano accompaniment continues with the same rhythmic pattern.

G A2 *ff*

The piano accompaniment for the third system is shown in two staves. The right hand plays chords in the treble clef, and the left hand plays a steady eighth-note bass line. Chord symbols 'G' and 'A2' are placed above the right-hand staff, and a dynamic marking of *ff* is placed below the left-hand staff.

king - dom that can - not be shak - en! In the name of

Bm D

Je - sus, en - e - mies de - feat - ed! And we will

unis.

G A2

6

shout it out! Shout it out! I will live!

Bm D A(no3)

85

I will not die—the re-sur-rec-tion pow'r of Christ

G(no3)

D

88

a-live in me. And I am free in Je-sus' name!

Bm7

C2

G(no3)

D
G

91

I will live!

D(no3)

I will not die. I will de - clare

A(no3)

G(no3)

and lift You high. Christ re - vealed

D

Bm7

and I am healed in Je - sus' name!
unis.

C2

G(no3)

99

In Je - sus' name!

D(no3) C(no3)

fff

101

In Je - sus' name!

D(no3) C(no3)

103

In Je - sus' name!

D(no3) C(no3) D

Victorious God

Words and Music by
 IAN ESKELIN and GLENN PACKIAM
 Arranged by Brad Parsley and Bj Davis

8 Driving (♩=132)

1 A(no3) Asus

3 A(no3) Asus A(no3)

6 Asus A Asus

9 **CHOIR**
mf
 Re-joice! For death_ has lost its pow-
mel.

A Asus A

12

et. — Re-joice! For the vic-

Asus A D

Detailed description: This system covers measures 12 to 14. The vocal line starts with a rest, then sings 'et. — Re-joice! For the vic-'. The piano accompaniment features a steady eighth-note bass line in the left hand and a rhythmic pattern of eighth notes in the right hand. Guitar chords are indicated as Asus, A, and D.

15

- to - ry — is ours. — O sing, you

F#m7 D A

Detailed description: This system covers measures 15 to 17. The vocal line continues with '- to - ry — is ours. — O sing, you'. The piano accompaniment continues with the same rhythmic pattern. Guitar chords are indicated as F#m7, D, and A.

18

heav-en-ly choir. — Come on, church, lift your voic - es high - er. —

D A D

Detailed description: This system covers measures 18 to 20. The vocal line concludes with 'heav-en-ly choir. — Come on, church, lift your voic - es high - er. —'. The piano accompaniment continues with the same rhythmic pattern. Guitar chords are indicated as D, A, and D.

Look what our God has done. Re-joice!

mel.

A D F#m7

Je - sus, You're the Ris - en One. Up

f

D A D

f

from the grave You rose. Je - sus, You're the

A D A

30

reign - ing King. You con - quered all Your foes. Vic -

D A D

33

to - - ri - ous, Vic - to -

A D A

36

- ri - ous, Vic - to - - ri - ous God!

D F#m7 D

Empty musical staves for vocal and piano parts, measures 22-24.

Piano accompaniment for measures 22-24. Chords: A, D, A. Dynamics: *mf*.

Vocal line for measures 42-44. Dynamics: *mf unis.*. Lyrics: Re-joice! For God

Piano accompaniment for measures 42-44. Chords: D, A, Asus. Dynamics: *mf*.

Vocal line for measures 45-47. Lyrics: — has come to save.— Re-joice!

Piano accompaniment for measures 45-47. Chords: A, Asus, A.

48

For the night — has turned to day.

D

F#m7

50

O sing, you heav-en-ly choir. —

D

A

D

53

Come on, church, lift your voic - es high - er. — Look what our

A

D

A

God has done. Re-joyce!

D F#m7 D

f

Je - sus, You're the Ris - en One. Up from the grave You

mel.

A D A

rose. Je - sus, You're the reign - ing King. You

D A D

65

con - quered all Your foes. Vic - to

A D A

68

- ri - ous, Vic - to - ri - ous, Vic -

D A D

71

to - ri - ous God!

F#m7 D A

11

Musical score for measures 74-76. The system includes a vocal line with lyrics, a bass line, and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal line has lyrics: "Vic - to - ri - ous, Vic -". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Vic - to - ri - ous, Vic -

D A D

Musical score for measures 77-78. The system includes a vocal line with lyrics, a bass line, and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal line has lyrics: "to - ri - ous, Vic -". The piano accompaniment continues with the same rhythmic pattern.

to - ri - ous, Vic -

A D

Musical score for measures 79-81. The system includes a vocal line with lyrics, a bass line, and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal line has lyrics: "to - ri - ous God!". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

to - ri - ous God!

F#m7 D A

12

82

Musical notation for measures 82-84, showing treble and bass staves with rests.

Piano accompaniment for measures 82-84, including chord labels D, A, and D.

85

Vocal line for measures 85-87 with lyrics: Look what the Lord has done. The bat - tle

Piano accompaniment for measures 85-87, including chord label A and dynamic marking *mf*.

88

Vocal line for measures 88-90 with lyrics: has been won now! Look what the Lord has done.

Piano accompaniment for measures 88-90, including chord label A.

28
91

13

The bat - tle has been won now! Look what the

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has three sharps (F#, C#, G#). The vocal line begins with a quarter rest, followed by a half note 'The', a quarter note 'bat - tle', a quarter note 'has', a quarter note 'been', a quarter note 'won', a quarter note 'now!', a quarter rest, a quarter note 'Look', a quarter note 'what', and a quarter note 'the'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand that mirrors the vocal line.

A

The piano accompaniment for the first system consists of a steady eighth-note bass line in the left hand and a melody in the right hand that mirrors the vocal line. The right hand melody is primarily composed of quarter notes and half notes.

94

Lord has done. The bat - tle has been won now!

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by a half note 'Lord', a quarter note 'has', a quarter note 'done.', a quarter rest, a quarter note 'The', a quarter note 'bat - tle', a quarter note 'has', a quarter note 'been', a quarter note 'won', a quarter note 'now!', and a quarter rest. The piano accompaniment continues with the same eighth-note bass line and melody in the right hand.

Bm7

A
C#

D

The piano accompaniment for the second system features a steady eighth-note bass line in the left hand and a melody in the right hand. The right hand melody consists of quarter notes and half notes, corresponding to the vocal line.

97

Look what the Lord has done. The bat - tle

The third system of music continues the vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by a quarter note 'Look', a quarter note 'what', a quarter note 'the', a quarter note 'Lord', a quarter note 'has', a quarter note 'done.', a quarter rest, a quarter note 'The', a quarter note 'bat - tle', and a quarter rest. The piano accompaniment continues with the same eighth-note bass line and melody in the right hand.

A

Bm7

F#m7

The piano accompaniment for the third system features a steady eighth-note bass line in the left hand and a melody in the right hand. The right hand melody consists of quarter notes and half notes, corresponding to the vocal line.

100 *f*

has been won now! Je - sus, You're the Ris - en One. Up

G A D

103

from the grave You rose. Je - sus, You're the

A D A

106

reign - ing King. You con - quered all Your foes. Vic -

D A D

to - - - ri-ous, Vic - to

A D A

- ri-ous, Vic - to - - - ri-ous God!

Bm D F#m7 Bm D

Vic - to

A D A

118

ri-ous, Vic - to - ri-ous, Vic -

D A D

14

121

to - ri-ous God!

F#m7 D A

124

unis.

Vic - to - ri-ous, Vic -

D A D

to - ri - ous, Vic - to

A D F#m7

ri - ous God!

D2 A D2

A D2 A

God, You Reign

Words and Music by
MIA FIELDES and LINCOLN BREWSTER
Arranged by Daniel Semsen

15 Rock (♩=90)

1 B^b B^b sus

3 B^b B^b sus $Gm7$

6 E^b2 B^b B^b sus

9 *CHOIR*
mp
You paint the night.

B^b B^b sus

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You count — the stars, — and You call them by name.

B^b

B^bsus

— The skies — pro - claim, — “God, You reign.”

Gm7

E^b2

B^b

B^bsus

17

Your glo - ry shines. —

B \flat B \flat sus

19

You teach — the sun — when to bring a new day.

B \flat B \flat sus

21

— Cre-a - tion sings, "God, You reign."

Gm7 E \flat 2 B \flat

mf

God, You reign. God, You

E^b

mf

reign. For-ev - er and ev - er,

Gm7

Fsus

17

God, You reign.

E^b2

B^b

33 *mf*

You part the seas. — You move the moun-

B \flat B \flat sus B \flat B \flat sus

mf

36

- tains with the words that You say. — My song re - mains,

Gm7

38

— "God, You reign."

E \flat 2 B \flat B \flat sus

You hold my life. — You know my heart

B \flat B \flat sus B \flat B \flat sus

— and You call me by name. I live to say, — “God, You reign.”

Gm7 E \flat 2

18

God, You reign. —

B \flat E \flat

f

50

— God, You reign. For-ev - er and

Gm7

53

ev - er, God, You reign.

Fsus

E^b2

B^b

56

God, You reign. God, You

E^b

69 *mf* 20

Hal - le - lu - jah! Hal - le -

mf

B \flat F/A Cm B \flat Gm7 F/A

72 *f*

lu! Hal - le - lu - jah!

f

B \flat B \flat F/A E \flat /G B \flat /F

75 *mel.*

Hal - le - lu! Hal - le -

mel.

E \flat maj7 F B \flat B \flat F/A

lu - jah! Hal - le - lu!

E \flat G B \flat Cm9 F B \flat

God, You reign. God, You

E \flat

f

reign. For-ev - er and ev - er,

Gm7 Fsus

87

God, You reign. God, You

E^b2 B^b

90

reign. God, You reign.

E^b Gm7

93

For-ev - er and ev - er, God, You

Fsus E^b2

reign. For-ev - er and ev - er,

This system contains the first two measures of the piece. The vocal line begins with a whole note chord in the right hand and a whole note chord in the left hand. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

B \flat Fsus

The piano accompaniment for the first system. The right hand plays chords, with a change from B \flat to Fsus in the second measure. The left hand plays a consistent eighth-note bass line.

99 God, You reign. For-ev - er and

This system contains measures 99 and 100. The vocal line has a rest in measure 99, followed by the lyrics 'God, You reign.' in measure 100. The piano accompaniment continues with the eighth-note bass line and chords.

E \flat 2 B \flat

The piano accompaniment for the second system. The right hand plays chords, with a change from E \flat 2 to B \flat in measure 100. The left hand continues with the eighth-note bass line.

102 rit. ev - er, God, You reign.

This system contains measures 102 and 103. The vocal line has a rest in measure 102, followed by 'ev - er,' in measure 103. The piano accompaniment features a 'rit.' (ritardando) marking and ends with a final chord in measure 103.

Fsus E \flat 2 B \flat

The piano accompaniment for the third system. The right hand plays chords, with a change from Fsus to E \flat 2 in measure 103. The left hand continues with the eighth-note bass line, ending with a final chord in measure 103.

Victor's Crown

Words and Music by
KARI JOBE, DARLENE ZSCHECH
and ISRAEL HOUGHTON
Arranged by Daniel Semsen

22 Moody Ballad (♩=75)

1 F C G Dm7 F C

mf

4 G F C G Dm7

WORSHIP LEADER
or SOLO (Alto)

7 *p*

You are al-ways fight-ing for _ us, heav-en's

F C G C

mp

10

an - gels all _ a - round. My de-light is found in know-ing that You

Am7 Dm7

wear the Vic - tor's crown. You're my Help and my De - fend - er. You're my

Gsus G Am $\frac{G}{B}$

Sav - ior and my Friend. By Your grace I live and breathe to wor - ship

C Dm7 $\frac{Dm7}{C}$

CHOIR
mp

— You. At the men - tion of — Your great - ness, in Your

Gsus G C

18

name I will bow down. In Your pres-ence, fear is si - lent, for You

Am7 Dm7

20

wear the Vic - tor's crown. Let Your glo-ry fill_ this tem - ple. Let Your

Gsus G Am G/B

22

24

pow - er o - ver - flow. By Your grace I live and breathe to wor - ship_

C Dm7 Dm7/C

mf

— You. Hal-le - lu - jah! You have

Gsus G F G C

mf

o - ver-come. You have o - ver-come. Hal-le - lu -

F C G Dm7 F G

jah! Je-sus, You have o - ver-come the world.

Am Dm7 G F C

33

Measures 33-35 of the vocal line. The melody is mostly rests, with a short phrase starting in measure 35: "You are".

You are

Piano accompaniment for measures 33-35. The right hand features chords: G, Dm7, F, C, G. The left hand has a steady eighth-note bass line.

36

Measures 36-38 of the vocal line. The melody is: "ev - er in - ter - ced - ing as the lost be - come the found. You can".

ev - er in - ter - ced - ing as the lost be - come the found. You can

Piano accompaniment for measures 36-38. The right hand features chords: C, Am7. The left hand has a steady eighth-note bass line.

38

Measures 38-40 of the vocal line. The melody is: "nev - er be - de - feat - ed, for You wear the Vic - tor's crown. You are".

nev - er be - de - feat - ed, for You wear the Vic - tor's crown. You are

Piano accompaniment for measures 38-40. The right hand features chords: Dm7, Gsus, G. The left hand has a steady eighth-note bass line.

Je - sus the Mes - si - ah. You're the Hope of all the world. By Your

Am G B C

grace I live and breathe to wor - ship You. Hal - le -

Dm7 Dm7 C Gsus G

lu - jah! You have o - ver - come. You have

F G C F C

47

o - ver - come. Hal - le - lu - jah! Je - sus, You have

G Dm7 F G Am

50

o - ver - come the world.

Dm7 G F C G Dm7

53

27

F C G

Ev-'ry high thing must come down. Ev-'ry strong-hold shall be bro-ken.

unis.

mf

F C G Dm7

You wear the Vic-tor's crown. You o-ver-come! You o-ver-come!

F C G

Ev-'ry high thing must come down. Ev-'ry strong-hold shall be bro-ken.

f

f

F C G Dm7

28

61

You wear the Vic-tor's crown. You o-ver-come! You o-ver-come!

F C G

63

ff

Ev-'ry high thing must come down. Ev-'ry strong-hold shall be bro-ken.

F C G Dm7

f

65

You wear the Vic-tor's crown. You o-ver-come! You o-ver-come!

F C G

67

Ev-'ry high thing must come down. Ev-'ry strong-hold shall be bro - ken.

F C G Dm7

69

You wear the Vic - tor's crown. You o - ver-come! You o - ver-come!

F C G

71

29

mp

F G/F F G/F F G/F

74

mp unis.

At the cross the work was fin - ished. You were

F G F Am G B

76

bur - ied in the ground. But the grave could not con - tain You, for You

C Dm7 C E

78

30

wear the Vic - tor's crown. Hal - le -

Fmaj7 G C Asus

lu - jah! You have o - ver - come. You have

G A D G D

o - ver - come. Hal - le - lu -

A Em G A

jah! Je - sus, You have o - ver - come!

Bm Em7 A

88

ff

Ev-'ry high thing must come down. Ev-'ry strong-hold shall be bro - ken.

G D A Em7

ff

90

You wear the Vic-tor's crown. You o - ver-come! You o - ver-come!

G D A

92

Ev-'ry high thing must come down. Ev-'ry strong-hold shall be bro - ken.

G D A Em7

You wear the Vic-tor's crown. You o-ver-come! You o-ver-come!

G D A

Ev-'ry high thing must come down. Ev-'ry strong-hold shall be bro-ken.

(Violin cues)

You wear the Vic-tor's crown. You o-ver-come! You o-ver-come!

A

100

Ev-'ry high thing must come down. Ev-'ry strong-hold shall be bro - ken.

G D A Em7

102

You wear the Vic-tor's crown. You o-ver-come! You o-ver-come!_

molto rit.

G D A

molto rit.

104

G D

The Whole Earth

Words and Music by
JARED ANDERSON
Arranged by Cliff Duren

31 Epic (♩=82)

1 Am F

p

5 Am F2

Detailed description: This block contains the first two systems of piano accompaniment for measure 31. The first system covers measures 1-4, starting with a treble clef and a 4/4 time signature. The right hand plays chords and moving lines, while the left hand provides a steady bass line. The second system covers measures 5-8, continuing the musical texture with similar chordal and melodic patterns.

9 C **32** Em

Detailed description: This block contains the third system of piano accompaniment for measure 31, covering measures 9-12. It begins with a C major chord in the treble clef and continues with a consistent bass line and right-hand accompaniment. Measure 12 ends with an Em chord.

13 *WORSHIP LEADER*
mp

Na-tions rise and na-tions fall, but God is Lord a-bove them all.

Detailed description: This block contains the vocal line for measure 31, starting at measure 13. The melody is written in a treble clef with a 4/4 time signature. The lyrics are: "Na-tions rise and na-tions fall, but God is Lord a-bove them all." Below the vocal line is an empty bass line.

Am

mp

Detailed description: This block contains the piano accompaniment for the vocal line, starting at measure 13. It features a treble clef and a 4/4 time signature. The right hand plays chords and moving lines, while the left hand provides a steady bass line. The tempo/mood is marked as mezzo-piano (mp).

ALL
mp

15

Reign, Je - sus, reign. — The

The vocal line consists of two staves. The first staff is a treble clef with a dotted quarter note on G4, followed by an eighth note on A4, a quarter note on B4, and a half note on C5. The second staff is a bass clef with a dotted quarter note on F3, followed by an eighth note on E3, a quarter note on D3, and a half note on C3. There is a fermata over the final C5 note.

F C Gsus G

The piano accompaniment consists of two staves. The right hand plays a series of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5. The left hand plays a series of eighth notes: F3, E3, D3, C3, F3, E3, D3, C3.

17

king-doms of _ this world be - come the king-doms of _ the Ris - en Son.

The vocal line consists of two staves. The first staff is a treble clef with a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The second staff is a bass clef with a whole rest.

Am

The piano accompaniment consists of two staves. The right hand plays a series of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. The left hand plays a series of eighth notes: F3, E3, D3, C3, F3, E3, D3, C3, F3, E3, D3, C3, F3, E3, D3, C3, F3, E3, D3, C3.

19

ALL

mf

Reign, Je - sus, reign. — We're de -

The vocal line consists of two staves. The first staff is a treble clef with a dotted quarter note on G4, followed by an eighth note on A4, a quarter note on B4, and a half note on C5. The second staff is a bass clef with a dotted quarter note on F3, followed by an eighth note on E3, a quarter note on D3, and a half note on C3. There is a fermata over the final C5 note.

F C Gsus G

The piano accompaniment consists of two staves. The right hand plays a series of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. The left hand plays a series of eighth notes: F3, E3, D3, C3, F3, E3, D3, C3, F3, E3, D3, C3, F3, E3, D3, C3.

clar - ing that Your king - dom has come. — We're de -

mf

C/E F2 Gsus G

clar - ing that Your king - dom is here! — The whole

f

C/E F2 Gsus G

earth — is filled — with Your glo - ry. The

f

F C Am7 G

27

heav - ens de - clar - ing Your praise. The na -

F C Am7 G

29

- tions are filled with Your won - der.

F C Am7 G

31

Ho - ly are You, Lord!

F G Am

Ho - ly are You, Lord!

F G Am7
fp

WORSHIP LEADER

mf

God of glo - ry, God of might,

Am
mf

ALL
mf

send out Your truth and light. Shine, Je - sus, shine.

F C

WORSHIP LEADER

39

As the wa - ters fill the sea, so let Your glo-ry be.

Gsus G Am

42

Shine, Je - sus, shine. We're de -

mf

F C Gsus G

44

building

clar - ing that Your king - dom has come. We're de -

C/E F2 Gsus G

mf

46

clar - ing that Your king - dom is here! — The whole

C
E

F2 Gsus G

48

earth — is filled — with Your glo - ry. The

F C Am G

50

heav - ens — de - clar - ing Your praise. The na -

F C Am G

52

tions are filled with Your won - der.

F C Am G

54

Ho - ly are You, Lord!

F G Am7

56

Ho - ly are You, Lord!

F G Am

35

68 CHOIR

mf (still intense)
unis.

59

Ho - ly, ho - ly is the Lord Al-might - y. Ho - ly, ho - ly.

unis.

Detailed description: This block contains the vocal staves for measures 59 to 61. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of eighth and quarter notes with lyrics. The lyrics are "Ho - ly, ho - ly is the Lord Al-might - y. Ho - ly, ho - ly." The instruction *unis.* is written below the first staff.

Am F2

subito p

Detailed description: This block contains the piano accompaniment for measures 59 to 61. The top staff is in treble clef and the bottom staff is in bass clef. The music features chords and moving lines. The chords Am and F2 are indicated above the staves. The instruction *subito p* is written below the first staff.

62

All the na - tions rise, sing-ing, "There is no__ one like You.

Detailed description: This block contains the vocal staves for measures 62 to 64. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of eighth and quarter notes with lyrics. The lyrics are "All the na - tions rise, sing-ing, "There is no__ one like You."

C

Detailed description: This block contains the piano accompaniment for measures 62 to 64. The top staff is in treble clef and the bottom staff is in bass clef. The music features chords and moving lines. The chord C is indicated above the staves.

64

36

There is none be - side You." All of__ cre - a - tion

Detailed description: This block contains the vocal staves for measures 64 to 66. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of eighth and quarter notes with lyrics. The lyrics are "There is none be - side You." All of__ cre - a - tion". A circled number 36 is placed above the second measure of the top staff.

Em

Detailed description: This block contains the piano accompaniment for measures 64 to 66. The top staff is in treble clef and the bottom staff is in bass clef. The music features chords and moving lines. The chord Em is indicated above the staves.

66 *mf*

fall - ing down when they see Your face. Ho - ly, ho - ly

Am

mf

68

is the Lord Al-might - y. Ho - ly, ho - ly.

F

F

70

All the na - tions rise, sing-ing, "There is no_ one like You.

C

C

There is none be - side You." All of cre - a - tion

Em

f WORSHIP LEADER may ad lib

fall - ing down when they see Your face. Ho - ly, ho - ly

N.C. -----
B C

Am

is the Lord Al - might - y. Ho - ly, ho - ly.

N.C. -----
B C B A G F

N.C. -----
G A

Am

78

All the na - tions rise, sing-ing, "There is no one like You.

F G N.C.-----, C N.C.-----
A G F E D E

80

37

There is none be - side You." All of cre - a - tion

C N.C.-----
D E Em

82 *unis.*

fall - ing down when they see Your face.

unis.

N.C.-----
A B

ff

The whole earth is filled

C D E G F C

ff

86

with Your glo - ry. The heav - ens de - clar -

Am G F C

88

- ing Your praise. The na - tions are filled

Am G F C

90

— with Your won-der. Ho - ly are — You, Lord! —

Vocal line for measures 90-92. The melody consists of eighth and quarter notes. The lyrics are: "— with Your won-der. Ho - ly are — You, Lord! —".

Am G F G Am

Piano accompaniment for measures 90-92. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment. Chords are labeled: Am, G, F, G, Am.

93

38

Ho - ly are — You, Lord! — Ho - ly

Vocal line for measures 93-95. The melody continues with eighth and quarter notes. The lyrics are: "Ho - ly are — You, Lord! — Ho - ly".

F G Am N.C. A B C A

Piano accompaniment for measures 93-95. The right hand features chords and a sequence of chords labeled A, B, C, A. The left hand continues the eighth-note accompaniment. Chords are labeled: F, G, Am, N.C., A, B, C, A.

96

rit.

are You, Lord!

Vocal line for measures 96-98. The melody is held in long notes. The lyrics are: "are You, Lord!".

G A B G Csus C

Piano accompaniment for measures 96-98. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment. Chords are labeled: G, A, B, G, Csus, C.

Shout for Joy

Words and Music by
 LINCOLN BREWSTER,
 PAUL BALOCHE and JASON INGRAM
Arranged by Luke Gambill

39 Driving (♩=132)

E(no3)

1

3

(meas. 1)

CHOIR

mf

5

Pour out your fer - vent

E(no3)

Esus

8

praise. There's a song _____ to raise like a

E(no3) Esus E(no3)

11

ban - ner _____ high. Lift

Esus E Bsus E(no3)

14

up your grate - ful heart to the

Esus E(no3)

Morn - ing Star. He's a - live and

Esus

E(no3)

A(no3)

here with us.

Bsus

E

f

Shout for joy, for the Son of

f B

C#m7

A2

26

God is the sav - ing One. He's the

E

A2

E

29

sav - ing One. Shout for joy,

C#m7

B

32

— see what love — has done. He has

C#m7

A2

E

come for us. He's the sav - ing

A2 E C#m7

41 43

2nd time to \oplus
(page 80, meas. 59)

One.

B E(no3)

2nd time to \oplus
(page 80, meas. 59)

mf

We stood on sink - ing

E Esus

mf

44

sand. He reached out _____ His hand, brought us

E Esus E

47

to _____ His _____ side. We

mel.

Esus E Bsus E

50

turned our hearts _____ a - way. He was

Esus E

strong _____ to save. Now our Sav - ior _____

Esus

E

A

42

unis. _____

D.S. al Coda
(page 76, meas. 23)

reigns in us! _____

Bsus

Bsus E

D.S. al Coda
(page 76, meas. 23)

⊕ CODA

⊕ CODA

E(no3)

61 *mp*

Je - sus, You have saved us.

E B/E E A/E E

mp

65 **44**

Be glo - ri - fied.

A/E E

69 *mf*

Je - sus, You have saved

E B/E E A/E

mf

us. Be glo - ri - fied.

E A E E

mel. mf

Je -

E

building

sus, You have saved us.

B E E A E E

46

81

Be glo - ri - fied.

Chords: A, E, Bsus

84

Shout for joy, — for the

f

mel.

Chords: B, C#m

87

Son — of God is the sav - ing

Chords: A, E, A

One. He's the sav - ing One.

E C#m B

Shout for joy, — see what love — has

C#m A

done. He has come — for us. He's the

E A E

99

1. (page 83, meas. 85) 2.

sav - ing One. One.

C#m B B

102

E Esus E

105

Esus E

Uncreated One

Words and Music by
 ANDREW MEEK, CHRIS MARTIN
 and JONATHAN LEWIS
 Arranged by Daniel Semsen

47 Worshipfully (♩ = 48)

The musical score is arranged in four systems. The first system (measures 1-2) features a piano accompaniment in G major, 6/8 time, with a mezzo-piano (*mp*) dynamic. The second system (measures 3-4) continues the piano accompaniment. The third system (measures 5-6) concludes the piano accompaniment. The fourth system (measures 7-9) introduces a choir part with a mezzo-forte (*mf*) dynamic. The lyrics 'Let the wor-ship of heav - en come a - live And a -' are written below the choir staff. The piano accompaniment resumes in the final system (measures 10-12) with a mezzo-piano (*mp*) dynamic.

1 *mp* Am7 G D

3 Am7 G D Am7 G

6 D C

8 *CHOIR*
mf

Let the wor-ship of heav - en come a - live And a -

C2 Em D

mp

11

wak - en our hearts a - gain. — Now is the

C2 Em D C2 Em

14

48

hour — for our song to a - rise. —

D Am7 $\frac{G}{B}$ Dsus

17

f

Let our wor - ship a - rise to the un - cre - at - ed

D Am7 G D Am7 $\frac{D}{F\#}$

f

One. Let our wor - ship a - rise from our hearts.

G Am7 G D C

Let our wor - ship a - rise to the One who reigns for-

Am7 G D Am7 G/B

ev-er. Let our wor - ship a - rise from our hearts.

49

C Am7 G D C

33 *mf*

Let the wor-ship of heav - en come a - live in this

(opt. Tenors only)

C2 Em D

mp

36

time and in this land. Now is the

C Em D C2 Em

39

hour for our song to a - rise.

D Am7 $\frac{G}{B}$ Dsus

f

Let our wor - ship a - rise to the un - cre - at - ed

D Am7 G D Am7 D F#

f

One. Let our wor - ship a - rise from our hearts.

G Am7 G D C

Let our wor - ship a - rise to the One who reigns for -

Am7 G D Am7 G B

54

ev - er. — Let our wor - ship a - rise from our

Musical notation for measures 54-56, including vocal line and piano accompaniment.

C Am7 G D

Piano accompaniment for measures 54-56, showing chords and bass line.

57

hearts. —

Musical notation for measures 57-59, including vocal line and piano accompaniment.

C Am7 G D

Piano accompaniment for measures 57-59, including a *mp* dynamic marking.

61

Musical notation for measures 61-63, including vocal line and piano accompaniment.

Am7 G D Am7 G

Piano accompaniment for measures 61-63.

Vocal line for measures 64-66. The melody starts with a whole rest in measure 64, followed by a quarter rest in measure 65, and then the notes G4, A4, G4 in measure 66. The lyrics "Re-" are positioned below the notes.

Piano accompaniment for measures 64-66. Measure 64 features a D major chord. Measure 65 features a C major chord. The accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

Vocal line for measures 67-68. The melody continues with eighth notes: G4, A4, B4, C5 in measure 67, and G4, F#4, E4, D4 in measure 68. The lyrics "lease heav-en's sound. Shake the na - tions. Let our" are positioned below the notes.

Piano accompaniment for measures 67-68. Measure 67 features a C major chord. Measure 68 features a D major chord with an F#4 extension. The accompaniment continues with the eighth-note pattern and bass line.

Vocal line for measures 69-71. The melody continues with eighth notes: G4, A4, B4, C5 in measure 69, G4, F#4, E4, D4 in measure 70, and G4, A4, B4, C5 in measure 71. The lyrics "wor-ship a-rise to the God of the a - ges. Re-lease heav-en's sound." are positioned below the notes.

Piano accompaniment for measures 69-71. Measure 69 features a G major chord. Measure 70 features an Am chord. Measure 71 features a C major chord. The accompaniment continues with the eighth-note pattern and bass line.

51

72

Shake the na - tions. Let our wor - ship a - rise to the

D F# G

74

God of the a - ges. Re - lease heav-en's sound.

Am Em

f

76

Shake the na - tions. Let our wor - ship a - rise_ to the

D F# G

God of the a - ges. Re - lease heav-en's sound.

C Em

Shake the na - tions. Let our wor - ship a - rise_ to the

D F# G

52

God of the a - ges. Let our

C G D A/E

85

wor - ship a - rise to the un - cre - at - ed One. Let our

ff

Bm7 A E Bm7 E/G# A

89

wor - ship a - rise from our hearts.

Bm7 A E D

92

Let our wor - ship a - rise to the

Bm7 A E

One who reigns for - ev - er. Let our wor - ship a -

Bm7 A C# D Bm7 A

rise from our hearts. Re-

ff

E D

lease heav-en's sound. Shake the na - tions. Let our

F#m E G#

f

103

wor - ship a - rise to the God of the a - ges. Re -

A D

105

lease heav - en's sound. Shake the na - tions. Let our

F#m G#

ff

107

wor - ship a - rise to the God of the a - ges.

molto rit.

A D A

molto rit.

Great I Am

Words and Music by
JARED ANDERSON
Arranged by Luke Gambill

54 With deep yearning (♩=80)

1 C Dm7 $\frac{G}{B}$ C Dm7 $\frac{G}{B}$

mp

The piano introduction consists of two staves in 4/4 time. The right hand plays chords and moving lines, while the left hand plays a simple bass line. The chords are C, Dm7, G/B, C, Dm7, and G/B.

CHOIR and WORSHIP LEADER

5 *mp*

I wan-na be__ close,__ close to Your side__ so heav-en is real

C Dm7 $\frac{G}{B}$ C

The vocal line starts with a quarter rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment consists of chords and moving lines in the right hand and a bass line in the left hand.

8

__ and death is a__ lie.__ I wan - na hear voic -

Dm $\frac{G}{B}$ Am7

The vocal line continues with a quarter rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment continues with chords and moving lines.

55

10

- es of an-gels a - bove___ sing-ing as one:___ Hal - le - lu -

Dm7 $\frac{G}{B}$ C Dm7 $\frac{G}{B}$

13

- jah, ho - ly, ho - ly, God Al-might - y, the great I ___ AM.

Am7 F C

16

___ Who is wor - thy? None be - side ___ Thee, God Al-might -

G Am7 F

- y, the great I AM.

C Gsus G

mf

I wan - na be near, near to Your heart,

C Dm7 $\frac{G}{B}$

mf

— lov - ing the world, hat - ing the dark;

C Dm7 $\frac{G}{B}$

26

— I wan - na see dry — bones liv - ing a - gain,

Am7 Dm7 $\frac{G}{B}$

28

— sing - ing as one: — Hal - le - lu - jah, ho - ly, ho -

C Dm7 $\frac{G}{B}$ Am7

31

- ly, God Al - might - y, the great I — AM.

F2 C

Who is wor - thy? None be-side Thee, God Al-might-

Gsus

Am7

F2

y, the great I AM,

C

G

Am7

57

the great I AM.

F

G

Am7

Fmaj7

G

F

Em

F

Fmaj7

41

mp

The moun-tains shake be - fore You. The de-mons run and flee

Musical notation for measures 41-42, vocal line. Treble clef, 7/8 time signature. The melody consists of eighth and quarter notes.

Am7

mp

Musical notation for measures 41-42, piano accompaniment. Treble and bass clefs. Chords are Am7. Dynamics include *mp*.

43

mf

at the men-tion of Your name, King of maj-es-ty. There is no pow'r in hell

Musical notation for measures 43-44, vocal line. Treble clef, 3/4 time signature. Dynamics include *mf*. A melisma is indicated with "mel." and a fermata.

F2

F

C

mf

Musical notation for measures 43-44, piano accompaniment. Treble and bass clefs. Chords are F2, F, and C. Dynamics include *mf*.

46

W.L. ad lib

58

building

or an - y who can stand be - fore the pow - er and the

Musical notation for measures 46-47, vocal line. Treble clef, 7/8 time signature. Dynamics include *building*.

C

G

Musical notation for measures 46-47, piano accompaniment. Treble and bass clefs. Chords are C and G. Dynamics include *building*.

pres-ence of the great I AM, the great I AM,

f *mel.*

Am7 *f*

the great I AM,

f

F C

the great I AM, the great I AM,

f

G Am7

59

54

ff

the great I AM. Hal - le - lu -

F C E/C G

57

- jah, ho - ly, ho - ly, God Al - might -

Am7 F

ff

59

unis.

- y, the great I AM. Who is wor -

C G Gsus/A G/B G Am7

61

- thy? None be - side Thee, God Al - might-

F

63

unis.
- y, the great I AM,

C

G

Am7

F

65

unis.
- the great I AM,

G

Am7

F

67 *unis.*

the great I AM,

G Am7 F

69 *unis.*

the great I AM.

G Am7 F

71 *mp unis.*

The moun-tains shake be - fore You.

unis.

Am7

mp

The de-mons run and flee at the men-tion of Your

F2

mf

name, King of maj - es - ty. There is no pow'r in hell

mel.

C

mf

or an - y who can stand be - fore the pow - er and the

building

C

G

79 *f*

pres-ence of the great I AM, the great I AM,

mel.

G Am7 *f*

81

the great I AM,

F C

83

the great I AM, the great I AM,

G Am7

the great I AM.

F C

C B \flat A \flat

Hal - le - lu - jah, ho - ly, ho -

B \flat m7

ff

- ly, God Al - might - y, the great I AM.

unis.

G \flat D \flat

91

Who is wor - thy? None be - side

A^b A^b B^b A^b C A^b N.C. $B^b m7$ G^b

93

— Thee, God Al - might - y, the great I AM,

unis.

D^b

95

the great I AM,

unis.

A^b $B^b m7$ G^b

97

unis. the great I AM,

97 98

Detailed description: This system contains the vocal line and piano accompaniment for measures 97 and 98. The vocal line is in a soprano clef with a key signature of three flats (B-flat major/D-flat minor). The piano accompaniment is in a bass clef. Both parts feature a melodic line with a fermata over the first measure of each system. The lyrics 'the great I AM,' are written below the vocal line.

A^b B^bm7 G^b

Detailed description: This system shows the piano accompaniment for measures 97 and 98. It consists of two staves: a treble clef staff with chords and a bass clef staff with a walking bass line. Chord symbols A^b, B^bm7, and G^b are placed above the treble staff. The bass line features a steady eighth-note pattern.

99

unis. the great I AM.

99 100

Detailed description: This system contains the vocal line and piano accompaniment for measures 99 and 100. The vocal line is in a soprano clef with a key signature of three flats. The piano accompaniment is in a bass clef. Both parts feature a melodic line with a fermata over the first measure of each system. The lyrics 'the great I AM.' are written below the vocal line.

A^b B^bm7 G^b

Detailed description: This system shows the piano accompaniment for measures 99 and 100. It consists of two staves: a treble clef staff with chords and a bass clef staff with a walking bass line. Chord symbols A^b, B^bm7, and G^b are placed above the treble staff. The bass line features a steady eighth-note pattern.

101

101 102

Detailed description: This system contains the vocal line and piano accompaniment for measures 101 and 102. The vocal line is in a soprano clef with a key signature of three flats. The piano accompaniment is in a bass clef. Both parts feature a melodic line with a fermata over the first measure of each system. The system ends with a double bar line.

A^b B^bm7 G^b

Detailed description: This system shows the piano accompaniment for measures 101 and 102. It consists of two staves: a treble clef staff with chords and a bass clef staff with a walking bass line. Chord symbols A^b, B^bm7, and G^b are placed above the treble staff. The bass line features a steady eighth-note pattern. The system ends with a double bar line.

The Same Love

Words and Music by
 PAUL BALOCHE
 and MICHAEL ROSSBACK
Arranged by Luke Gambill

62 With fervency (♩=102)

1

G(no3) C2 G(no3)

mp

4

CHOIR
mp

You choose the hum - ble and raise them high.

C2 G(no3) C2

7

You choose the weak and make them strong. You heal our bro-

G(no3) C2 Em7

10

ken-ness in - side___ and give___ us life.

Bm
D C2

13

mf

The same love that set the cap - tives free,

G D

mf

15

the same love that o - pened eyes to see___ is call-

Em7 C2

17

- ing us all ___ by name. ___ You ___ are call -

G D

19

- ing us all ___ by name. ___

Em7 C2

21

The same God that spread the heav - ens wide,

G D

the same God that was cru - ci - fied__ is call -

Em7 C2

- ing us all__ by name.__ You__ are call -

G D

- ing us all__ by name.__

Em7 C2

30 *mf*

You take the faith - less one a-side and speak the words,

G(no3) C2 G(no3)

33

- "You are mine." You call the cy - nic and the proud,

C2 Em7 Bm
D

36 **65**

- "Come to me now."

C2

mf

The same love that set the cap - tives free,

mf

the same love that o - pened eyes to see is call -

Em7 C2

- ing us all by name. You are call -

G D

45

- ing us all by name.

Em7 C2

47

The same God that spread the heav - ens wide,

G D

49

the same God that was cru - ci - fied is call-

Em7 C2

51

- ing us all by name. You are call-

G

D

53

f unis.

- ing us all by name. Oh

unis.

Em7

C2

55

Oh Oh Oh

D

Em7 C2

D

Em7 C2

58

Musical score for measures 58-60. The system includes a vocal line with lyrics "Oh", a piano accompaniment, and a grand staff. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The grand staff shows a rhythmic pattern of eighth notes in the bass and chords in the treble.

Oh Oh Oh

D Em7 C2

67

61

Musical score for measures 61-63. The system includes a vocal line with lyrics "Oh", a piano accompaniment, and a grand staff. The piano accompaniment continues with eighth-note bass lines and chords. The grand staff shows a rhythmic pattern of eighth notes in the bass and chords in the treble.

Oh

D Em7 C2

64

Musical score for measures 64-66. The system includes a vocal line with lyrics "You're call - ing, You're call - ing, You're call - ing us", a piano accompaniment, and a grand staff. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The grand staff shows a rhythmic pattern of eighth notes in the bass and chords in the treble.

mp unis.

You're call - ing, You're call - ing, You're call - ing us

unis.

G D Em7

mp

67

— to the cross. You're call - ing, You're call - ing,

C G D

70

68

You're call - ing us ___ to the cross. You're call - ing, ___

Em7 C G

mf

73

You're call - ing, You're call - ing us ___ to the cross.

D Em7 C

76 *cresc.*

You're call - ing, — You're call - ing, You're call - ing us

G D Em7

79 *f*

— to the cross. The same love that set the cap - tives free,

C G D

82

the same love that o - pened eyes to see — is call -

Em7 C2

- ing us all by name. You are call-

G D

- ing us all by name.

Em7 C2

The same God that spread the heav - ens wide,

G D

90

the same God that was cru - ci - fied is call -

Em7 C2

92

- ing us all by name. You are call -

G D

94

- ing us all by name. Oh

f unis.
unis.

Em7 C2

Musical notation for measures 96-98. The vocal line (treble clef) features the lyrics "Oh" repeated three times. The piano accompaniment (bass clef) consists of a steady eighth-note bass line. The key signature is one sharp (F#).

Piano accompaniment for measures 96-98. The right hand (treble clef) plays chords and moving lines, while the left hand (bass clef) plays a rhythmic eighth-note pattern. A dynamic marking of *f* (forte) is present at the beginning. Chord symbols D, Em7, and C2 are indicated above the staff.

Musical notation for measures 99-101. The vocal line (treble clef) features the lyrics "Oh" repeated three times. The piano accompaniment (bass clef) continues with the eighth-note bass line. The key signature is one sharp (F#).

Piano accompaniment for measures 99-101. The right hand (treble clef) plays chords and moving lines, while the left hand (bass clef) plays a rhythmic eighth-note pattern. Chord symbols D and Em7 C2 are indicated above the staff.

Musical notation for measures 102-103. The vocal line (treble clef) features the lyrics "Oh" repeated once. The piano accompaniment (bass clef) continues with the eighth-note bass line. The key signature is one sharp (F#).

Piano accompaniment for measures 102-103. The right hand (treble clef) plays chords and moving lines, while the left hand (bass clef) plays a rhythmic eighth-note pattern. Chord symbols D, Em7, and C2 are indicated above the staff.

105 *mp unis.*

You're call - ing, You're call - ing, You're call - ing us

unis.

G D Em7

mp

108

— to the cross. You're call - ing, — You're call - ing,

C G D

111 *rit.*

You're call - ing us — to the cross. —

Em7 C2

rit.

Jesus at the Center

Words and Music by
ADAM RANNEY, ISRAEL HOUGHTON
and MICAH MASSEY
Arranged by Cliff Duren

69 Soulfully (♩=65)

1 D^b G^b D^b
 F

pp *p*

4 A^b
 C B^bm7 A^b G^b2 A^bsus

Detailed description: This system contains the first four measures of the piano accompaniment. It is in 4/4 time with a key signature of two flats (B-flat major/D-flat minor). The tempo is marked 'Soulfully' with a quarter note equal to 65 beats per minute. The first measure starts with a piano (*pp*) dynamic. The second measure features a crescendo hairpin. The third measure is marked piano (*p*). The fourth measure ends with a fermata. Chord symbols above the staff are D^b , G^b , D^b , and F . The second system contains measures 5-6. Measure 5 has a piano (*p*) dynamic. Measure 6 has a fermata. Chord symbols above the staff are A^b , C , B^bm7 , A^b , G^b2 , and A^bsus .

7 *CHOIR*
p

Je - sus at — the cen - ter of — it all. —

D^b D^bsus D^b
 E^b F

p

Detailed description: This system contains the choir vocal line and the piano accompaniment for measures 7-9. The choir part begins at measure 7 with a piano (*p*) dynamic. The lyrics are 'Je - sus at — the cen - ter of — it all. —'. The piano accompaniment continues from the previous system. Measure 7 has a piano (*p*) dynamic. Measure 8 has a fermata. Measure 9 has a piano (*p*) dynamic. Chord symbols above the staff are D^b , D^bsus , D^b , E^b , and F .

9

Je - sus at the cen - ter of it all. From be-

G^b D^b A^b

11

gin-ning to the end, it will al-ways be. It's al - ways been You,

G^b D^b A^b $B^b m7$ A^b

13

70

Je - sus, Je - sus.

$G^b 2$ $A^b \text{ sus}$

mp

Je - sus at the cen - ter of it all.

mp

D^b D^b_{sus} E^b D^b F

Je - sus at the cen - ter of it all. From be -

G^b D^b A^b

gin-ning to the end, it will al-ways be. It's al - ways been You,

unis.

G^b D^b A^b $B^b m7$ A^b

21

71 *building**mf*

Je - sus, Je - sus. Noth-ing else mat - ters. —

G^b2 *A^b sus* *D^b E^bm7* *D^b/F* *G^b2*

mf

24

Noth-ing in this world — will do. —

E^bm7 *D^b* *G^b/D^b*

26

Je - sus, You're the cen - ter. —

D^b *E^bm7* *D^b/F* *G^b2*

Ev-'ry-thing re-volves a-round You. Je - sus, You. —

unis.

unis.

$E^b m7$ $B^b m9$ $A^b sus$

Je - sus, be — the cen - ter of — my life. —

mp

mp

D^b $D^b sus$ E^b D^b F

Je - sus, be — the cen - ter of — my life. — From be-

unis.

G^b D^b A^b

35 *unis.*

gin-ning to — the end, it will al-ways be. It's al - ways been You,

unis.

G^b D^b A^b B^bm7 A^b

37 *building* *mf*

Je - sus, Je - sus. Noth-ing else

G^b2 A^bsus D^b E^bm7 D^b/_F

39

mat - ters. — Noth-ing in this world — will do. —

G^b2 E^bm7

mf

Je - sus, You're the

Chords: D^b , G^b , D^b , $E^b m7$, D^b , F

cen - ter. Ev - 'ry-thing re-voles a - round

Chords: $G^b 2$, $E^b m7$

You. Je - sus, You. Noth-ing else mat - ters.

Chords: $B^b m9$, $A^b sus$, D^b , $E^b m7$, D^b , F , $G^b 2$

48

Noth - ing in this world will do.

$E^b m7$ D^b G^b
 D^b

50

Je - sus, You're the cen - ter.

D^b $E^b m7$ D^b
 F G^b2

52

Ev-'ry-thing re-olves a-round You. Je - sus, You. From my

unis. *mf*

unis.

$E^b m7$ $B^b m9$ $A^b sus$

73

heart to the heav - ens, Je - sus, be the cen - ter. — It's

mp

A^{\flat} $B^{\flat}m7$

all a - bout You. Yes, it's all a - bout You. From my *building*

$G^{\flat}2$ $A^{\flat}sus$ $E^{\flat}m7$

heart to the heav - ens, Je - sus, be the cen - ter. — It's

building

A^{\flat} $B^{\flat}m7$

74

61

all a - bout You. Yes, it's all a - bout You. From my

f

G^{b2} A^bsus E^bm7

63

heart to the heav - ens, Je - sus, be the cen - ter. It's

unis.

A^b B^bm7

f

65

all a - bout You. Yes, it's all a - bout You. From my

G^{b2} A^bsus E^bm7

67

heart to the heav - ens, Je - sus, be the cen - ter. It's

unis.

A \flat B \flat m7

69

75

all a - bout You. Yes, it's all a - bout You.

unis.

G \flat 2A \flat sus

72

mp unis.

Je - sus, be the cen - ter of Your Church.

D \flat D \flat sus
E \flat D \flat
F*mp*

74

Je - sus, be — the cen - ter of — Your church.

G^b D^b A^b

76

Ev - 'ry knee will bow and ev - 'ry tongue shall con-fess You,

G^b D^b A^b $B^b m7$ A^b

76*building*

78

Je - sus, Je - sus.

G^b2 A^b

building

mf Je - sus! *f* Je - sus! From my

mf

G^{b2}
B^b *A^b*
C

82 *unis.*
heart to the heav - ens, Je - sus, be the cen - ter. It's

f *A^b* *B^bm7*

84
all a - bout You. Yes, it's all a - bout You. From my

G^{b2} *A^bsus* *E^bm7*

86

heart to the heav - ens, Je - sus, be the cen - ter. — It's *unis.*

A^b Fm7 B^bm7 A^b C D^b D^b F

88

all a - bout You. Yes, it's all a - bout You.

G^b2 A^b(no3)

fp *f*

90

D^b D^bsus E^b D^b F G^b D^b

mp

p unis.

Ev - 'ry knee will bow and

p

A^b G^b D^b

ev-'ry tongue shall con-fess You, Je - sus, Je - sus.

A^b B^bm7 A^b G^b2 A^b

Je - sus, Je - sus.

G^b2 A^b G^b2

More Than Amazing

Words and Music by
MIA FIELDES and LINCOLN BREWSTER
Arranged by Cliff Duren

77 With emotion (♩=66)

1

F(no3) B \flat 2 C

mp

3

SOLO (Female)
mf

You're the

Dm7 B \flat 2

5

One who walked on wa-ter, and You calmed the rag-ing seas. You com-

F(no3) B \flat 2

7

mand the high-est moun-tains to fall— up-on their knees. You're the

Dm7 B \flat 2

One who wel-comes sin-ners, and You o-pened blind-ed eyes. You re-

F(no3) B^b2

11

stored the bro-ken-heart-ed, and You brought the dead to life.---

Dm7 B^b2

13

For-get-ting all our sins, You re-

C Dm7 B^b2

15

mem-ber all Your prom-is-es.---

C Dm7 B^b2

78

17

You are a - maz - ing, more than a - maz -

mp

F⁴₂ F F⁴₂ F

20

- ing. — For-ev - er our God,

F⁴_D F/D F⁴_D F/D

22

— You're more than e - nough. — You are a - maz -

SOLO
p

C B^b₂

ing. ___

F(no3) B \flat 2 C

p

CHOIR
mp

With au-

Dm7 C/E B \flat 2

thor-i-ty, — You've spo-ken, and You've set the cap-tive free. You're the

F(no3) B \flat 2

mp

30

SOLOIST may ad lib

King who came to serve, and You're the God _ who washed our feet. You're the

Dm7 B \flat 2

32

One who took our bur - dens, and You bled up-on _ the cross. In Your

F(no3) B \flat 2

34

80

kind - ness and Your mer - cy, You be - came _ the way for us. _

Dm7 B \flat 2

36 *building*

For-get - ting all — our sins, — You re -

C

Dm7

B^b2

building

38

81

mf

mem - ber all — Your prom - is - es. — You are a - maz -

C

Dm7

B^b2

40

(SOLO ad lib throughout)

- ing, more than a - maz - ing.

F⁴₂

F

F⁴₂

F

F⁴₂

D

F

D

mf

43

For-ev - er our God, — You're more than e - nough.

F^4_2
D

F
D

C

45

— You are a - maz - ing, more than a - maz -

B^b_2

F^4_2

F

F^4_2

F

48

82

- ing. For-ev-er our God, — You're more than e-nough.

F^4_2
D

F
D

F^4_2
D

F
D

C

f

Oh, how mar-ve - lous! Oh, how won-der - ful!

B \flat 2

F(no3)

Dm7

Oh, how glo - ri - ous! You are a - maz - ing!—

E
CB \flat 2

Oh, how mar - ve - lous! Oh, how won - der - ful!

F(no3)

Dm7

83

58

Oh, how glo - ri - ous You are.

F
C

B^b2

60

ff

Oh, how mar - ve - lous! Oh, how won - der - ful! Oh, how glo - ri - ous!

F

Dm7

F
C

ff

63

You are a - maz - ing! — Oh, how mar - ve - lous!

B^b2

F

65

Oh, how won - der - ful! Oh, how glo - ri - ous! You

Dm7 F
C

67

are.

B \flat 2 B \flat 2(#4)

SOLO ad lib lightly

69

84 *mp unis.*

You are a - maz - ing,
unis.

B \flat 2 F \supset 2 F

mp

72

more than a - maz - ing. For-ev - er our God,

F⁴₂ F F⁴₂/D F/D F⁴₂/D F/D

75

— You're more than e - nough. You are a - maz-

C B^b2

77

- ing, more than a - maz - ing.

F⁴₂ F F⁴₂ F F⁴₂/D F/D

For-ev - er our God, — You're more than e - nough.

Chords: F_2^4 D, F D, C

— You are a - maz - ing. —

Chords: B \flat 2, F(no3)

Dynamics: *p*

rit.

Chords: B \flat 2, C, Dm7, C, B \flat 2

Dynamics: *rit.*

Overcome

155

Words and Music by
JON EGAN

Arranged by Brad Parsley and Bj Davis

85 Quietly (♩ = 46)

Musical notation for measures 1-8. The key signature is D major (two sharps). The tempo is marked 'Quietly' with a quarter note equal to 46 beats per minute. The dynamic is *mp*. Chords are indicated above the staff: D, F#m, E, A, D. The notation includes a grand staff with treble and bass clefs, with a piano part in the left hand and a vocal line in the right hand.

86

Musical notation for measures 9-12. The key signature is D major. Chords are indicated above the staff: F#m, E, A. The notation includes a grand staff with treble and bass clefs, with a piano part in the left hand and a vocal line in the right hand.

LADIES

Musical notation for measures 13-16. The key signature is D major. The dynamic is *mp*. The tempo is marked 'Quietly'. Chords are indicated above the staff: A, D. The notation includes a grand staff with treble and bass clefs, with a piano part in the left hand and a vocal line in the right hand. The lyrics are: "Seat-ed a - bove, en - throned in the Fa - ther's love..."

17

Des-tined to die, poured out for all man-kind.

F#m E A

21

God's on-ly Son, per-fect and spot-less One,

MEN mp

A D

25

87

He nev-er sinned, but suf-fered as if He did.

ALL

mel.

F#m E A

29

thor - i - ty, ev-'ry vic - to - ry is Yours.

D F#m Esus A

34

All au - thor - i - ty, ev-'ry vic - to -

D F#m

38

88

ry is Yours.

Esus A

mf

Sav - ior, wor - thy of hon - or and glo - ry,

A F#m7

mf

wor - thy of all our praise, You o - ver - came.

E D

Je - sus, awe - some in pow - er for -

A A

53

ev - er, awe-some and great is Your name,

F#m7 E

56

89

— You o - ver-came. —

D A D

f

60

mf unis.

mel.

Pow-er in hand, speak-ing the Fa - ther's

unis.

A

mf

— plan. — Send-ing us out, light in this bro - ken

D F#m7 Esus

— land. — All au - thor - i - ty, ev-'ry

mel.

A D

vic - to - ry is Yours.

F#m7 Esus A

74

All au - thor - i - ty, ev-'ry vic - to -

D

F#m7

78

ry is Yours.

E

A

81

mf

Sav - ior, wor-thy of hon-or and glo - ry, wor-thy of all our

A

F#m7

mf

praise, ————— You o-ver-came. —

E D2 A

Je - sus, awe-some in pow - er for - ev - er,

A F#m7

awe-some and great is Your — name, ————— You o-ver-came.

E D2

95

90

We will o - ver -
MEN *mp*

A D
mp

98

- come, by the blood of the Lamb and the word of our tes - ti - mo -

A F#m7 E

101

91

ny. Ev - 'ry one o - ver - come.

D A E

mf

We will o - ver - come, by the blood_ of the Lamb and the word

D

A

F#m7

_ of our tes - ti - mo - ny. Ev - 'ry_ one o - ver -

E

D

A

92

f

- come._ We will o - ver - come, by the blood

E

D

A

115

— of the Lamb and the word — of our tes - ti - mo - ny. Ev - 'ry

F#m7 E D

118

— one o - ver - come. —

A Esus E

121

Sav - ior, wor - thy of hon - or and glo - ry, wor - thy of all our

mel.

A F#m7

praise, ————— You o - ver - came. —

E D2 A

Je - sus, awe - some in pow - er for - ev - er,

A F#m7

awe - some and great is Your — name, ————— You o - ver - came.

E D2

135

Sav - ior, wor - thy of hon - or and

A A

139

glo - ry, wor - thy of all our praise, You o - ver - came.

F#m7 E D2

mf

143

Je - sus, awe - some in pow - er for -

A A

ev - er, awe - some and great is Your name,

F#m7 E

THIS IS MY STORY (Lyrics: Fanny Crosby)

unis.

You o - ver - came. This is my sto - ry.

D A *mp*

This is my song, prais - ing my Sav - ior

D2 F#m7

158

all the day long. This is my sto - ry.

E D2 A C#

162

This is my song, prais-ing my Sav - ior

D2 F#m7

166

all the day long.

E D2 A

God and King

Text by
St. FRANCIS of ASSISI

Traditional
New Words and Music by
ZACH NEESE
Arranged by Luke Gambill

94 Mystical (♩=80)

1 *mp* A A2

3 A E A A

6 A2 A E A

9 *CHOIR mp*
All crea - tures of our God and King,

A E A

11

lift up your voice to Him and ___ sing. O ___ praise ___ Him. O ___

A E/A D/A A

14

praise ___ Him. Let all things their Cre-a - tor ___ bless,

D/A A A E/A

17

and wor - ship Him in hum - ble - ness. O ___

A E/A

19

praise Him. O praise Him. Al-le - lu - ia! Al-le-

D A D A F#m E

22

mf

lu - ia! All glo - ry to our God and King, ev-'ry

F#m E D A F#m7 E

mf

25

crown thrown down in of - fer - ing. Ev-'ry knee shall bow and

D A F#m7 E D A

28

voice pro - claim, You are — God, You are King. —

F#m7 E D E

31

96

A A2 A

mf

34

All hail the Sav-ior of the — world.

E A A F#m7 E

mf

Hon - or and pow'r are His a - lone. O

A F#m7 E

praise Him. O praise Him. Al - le -

D A D A

lu - ia! Al - le - lu - ia! All *f*

F#m E F#m E

43

glo - ry to our God and King, ev-'ry crown thrown down in

D A F#m7 E D A

46

of - fer - ing. Ev - 'ry knee shall bow and

F#m7 E D A

48

voice pro - claim, You are — God, You are King. —

F#m7 E D E

51

Measures 51-53: Empty staves for vocal and piano parts.

Measures 54-56: Piano accompaniment. Chords: A, A2, A. Dynamic: *ff*.

54

Measures 54-56: Vocal lines. Lyrics: O — praise — Him. O — praise — Him. O —. Dynamic: *mp unis.*

Measures 57-60: Piano accompaniment. Chords: E/A, D, A, F#m7, E. Dynamic: *mp*.

57

Measures 57-60: Vocal lines. Lyrics: praise — Him. O — praise — Him. O —. Dynamic: *mf*.

Measures 57-60: Piano accompaniment. Chords: D, A, F#m7, E.

59

praise Him! O praise Him! O

D A F#m7 E

mf

61

99

praise Him! O praise Him! O

D A F#m7 E

63

praise Him! O praise Him! O

D A F#m7 E

f

65

praise Him! O praise Him! All

D A F#m7 E

ff

68

glo - ry to our God and King, ev-'ry crown thrown down in

D A F#m7 E D A

ff

71

of - fer - ing. Ev-'ry knee shall bow and voice pro - claim, You are

F#m7 E D A F#m7 E

74 1. (page 178, meas. 68)

— God, — You are King. — All

D 1. E (page 178, meas. 68)

76 2. *ff*

O praise — Him! O

2. E D

ff

78

praise — Him! O praise — Him! O

F#m7 D

80

praise Him! O praise Him! O

F#m7 E A D A

This system contains measures 80 and 81. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a treble clef with chords and a bass clef with a rhythmic accompaniment. Chords are labeled as F#m7, E, A, D, and A.

82

praise Him! O praise Him! O

F#m7 E A D A

This system contains measures 82 and 83. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a treble clef with chords and a bass clef with a rhythmic accompaniment. Chords are labeled as F#m7, E, A, D, and A.

84

praise Him!

molto rit.

F#m7 E A A

This system contains measures 84 and 85. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a treble clef with chords and a bass clef with a rhythmic accompaniment. Chords are labeled as F#m7, E, A, and A. The tempo marking *molto rit.* is present.

NOTES

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VICTOR'S CROWN
THE WHOLE EARTH
SHOUT FOR JOY
UNCREATED ONE
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JESUS AT THE CENTER
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