

# RON KENOLY

LIFT HIM UP COLLECTION  
SONGBOOK





Ain't Gonna Let No Rock

Ancient Of Days

Beauty For Ashes

God Is Able

Hallelujah Reprise (MEDLEY)

His Banner Over Us Is Love

I Will Come And Bow Down

I Will Dance

It Is Good

Jubilee

Lift Him Up

Mourning Into Dancing

Not By Power

The Battle Is The Lords

You Are



  
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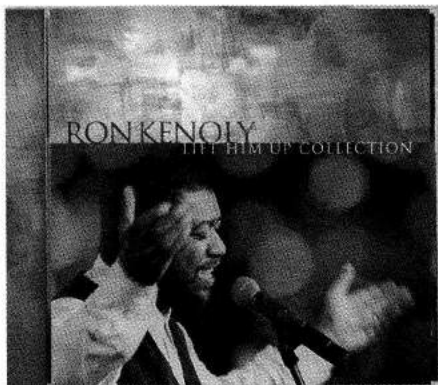
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# RON KENOLY

## LIFT HIM UP COLLECTION



Lift Him Up	2
Mourning Into Dancing	13
God Is Able	26
The Battle Is The Lord's	33
I Will Dance	41
Ancient Of Days	56
Not By Power	69
Beauty for Ashes	75
I Will Come And Bow Down	82
Hallelujah Reprise (MEDLEY)	88
Ain't Gonna Let No Rock	94
Jubilee	111
It Is Good	120
You Are	130
His Banner Over Us Is Love	136

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# Lift Him Up

Words and Music by  
BILLY FUNK

Chords:  $D^b$ ,  $D^b\text{maj}^9$ ,  $B^b\text{m}^7$ ,  $B^b\text{m}^{11}$ ,  $E^b\text{m}^{11}$ ,  $B^b\text{m}^7$ ,  $C\text{m}^7(4)$ ,  $D^b\text{maj}^7$ ,  $E^b$ ,  $G\text{m}^7$ ,  $C\text{m}^{11}$ ,  $C$ ,  $D\text{m}^{11}$ ,  $G\text{m}^7$ ,  $C^6$ ,  $D\text{m}^{11}$ ,  $G\text{m}^7$ ,  $C\text{m}^{11}$ ,  $C$ ,  $D\text{m}^{11}$ .

Worship Leader and CHOIR unison

*mf*

I will come in - to Your pres - ence, Lord, -



13

with the sac - ri - fice of praise. —

Gm7 C11 C6

15

With a song — I will ex - alt You, Lord. —

Bbm7 Eb11 Eb6 F11

17

Bless - ed be — Your ho - ly name. —

Bbm7 C11 D7(#5) Ab9 Gm7



19

*div.*

I will give — You all the glo — ry. —

*div.*

C11 C D11

21

*unis.*

You de-liv - ered me from shame. —

*unis.*

Gm7 C11 Db9 C9

23

*div.*

I'm cre - at - ed in Your right - eous - ness. —

*div.*

Bbm7 Eb11 Eb F11



25

Bless - ed be — Your ho - ly name. —

Bbm7

C13

27

*f* Lift Him — up. His name — be lift - ed high - er. *unis.*

F

Am7

Dm7

Gm7

C11

C

Bb

29

*div.* Lift Him — up. Ex - alt — His ho - ly name. — *unis.*

Am7

D7(#9)

Gm7

C11

Gb7



31 *div.*

Lift Him up. His name be lift - ed high - er. Ex -

Fmaj7 Am7 Dm7 Gm7 C11 C

33 *I.* *2.*

alt His ho - ly name. Woh!

Gm7 C11 C *I.* F Ab9 Gm7 C11 *2.* Gm7

36

C11 C D11 Gm7 C11 Fmaj9 Bb11 Ebmaj7 Am7(b5) D7(#9)

39 *mf unis.*

I will come — in — to Your pres — ence, Lord, —

Gm7 C11 C D11

41

with the sac — ri — fice of praise. —

Gm7 C11 C6

43

With a song — I will ex — alt You, Lord. —

*unis.* *div.*

Bbm7 Eb11 Eb6 F11



Bless - ed be — Your ho - ly name. —

*unis.*

Bbm7 C11 D7(<sup>#5</sup><sub>9</sub>) Ab9 Gm7

I will give — You all the glo - ry. —

*div.*

C11 C D11

*unis.*

You de - liv - ered me from shame. —

*unis.*

Gm7 C11 C Db9 C9

51 *cresc.* *div.*

I'm cre - at - ed in Your right - eous - ness. —

*div.*

Bbm7 Eb11 Eb6 F11

53

Bless - ed be — Your ho - ly name. —

Bbm7 C13

55 *unis.*

Lift Him — up. His name — be lift - ed high - er.

*unis.*

F Am7 Dm7 Gm7 C11 C/Bb



57 *div.* *unis.*

Lift Him up. Ex - alt His ho - ly name.

*div.* *unis.*

Am7 D7( $\sharp 9$ ) Gm7 C11 Gb7

59 *div.*

Lift Him up. His name be lift - ed high - er. Ex -

*div.*

Fmaj7 Am7 Dm7 Gm7 C11 C

61

alt His ho - ly name.

Gm7 C11 C Bbm7(4) Cm7(4)

63 *f* Woh!

*D*bmaj7 *E*b11 *E*b *C*m7(4) *D*m7(4) *E*bmaj7 *F*11 *F*

66 *unis.*

Lift Him up. His name be lift - ed high - er.

*unis.*

*f* *G* *B*m7 *E*m7 *A*m7 *D*11 *D*/*C*

68 *div.* *unis.*

Lift Him up. Ex - alt His ho - ly name.

*div.* *unis.*

*B*m7 *E*7(*♯*<sub>9</sub>) *A*m7 *D*11 *A*b9



70 *div.*

Lift Him up. His name be lift - ed high - er. Ex -

*div.*

Gmaj7 Bm7 Em7 Am7 D11 D

72 *unis.* 1. alt His ho - ly name. Woh! Ex - alt His

*unis.* 2.

Am7 D11 D 1. Cmaj9 G<sup>2</sup>/B B<sup>b</sup>13 Am7 D11 2. Ebmaj9

75 ho - ly name. Lift Him up!

F11 F Am7(4) Dm7(4) G<sup>2</sup>

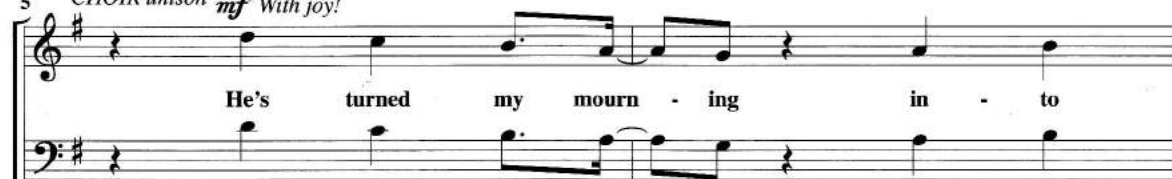
# Mourning Into Dancing

Words and Music by  
TOMMY WALKER

Caribbean rhythm



3  
5 *CHOIR unison mf With joy!*



G<sup>2</sup> F#m7(b5) B7(#5) D<sup>2</sup> E Em<sup>7</sup> D F# G



Am<sup>7</sup> G<sup>2</sup> B C D11 D G G<sup>2</sup> F#m7(b5) B7(#5) D<sup>2</sup> E





10

- lent; I must sing, for His joy has come.

Em7 D F# G Am7 G B C G D F# G G<sup>2</sup>

13

div. He's turned my mourn - ing in - to danc - ing a - gain. He's

div.

G F#m7(b5) B7(#5) D E Em7 D F# G Am7 G<sup>2</sup> B

16

lift - ed my sor - rows. And I can't stay si - lent; I must

C D11 D G<sup>2</sup> G F#m7(b5) B7(#5) D E Em7 D F# G

19

*unis.*

3

3

sing, for His joy has come.

*unis.*

3

3

Am<sup>7</sup>  $\frac{G}{B}$  C  $\frac{G}{D}$  D G N.C.

22

Where there

24

once was on - ly — hurt, He

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

gave His heal - ing — hand. Where there

*div.* *unis.*

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

once was on - ly — pain, He brought

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

com - fort like — a — friend. I feel the

*div.* 3

G<sup>2</sup> C<sup>2</sup> G<sup>2</sup> 3



32

sweet - ness of His love pierc - ing my dark - ness.

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

35

I see the bright and morn - ing sun

G<sup>2</sup> F<sup>2</sup>

37

*unis.* as it ush - ers in His joy - ful glad - ness.

*unis.*

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

1st time: CHOIR unison (Worship Leader ad lib)  
2nd time: CHOIR parts

40

He's (You've) turned my mourn - ing in - to

F#m7(b5) B7(#5) D/E Em7 D/F# G

42

danc - ing a - gain. He's (You've) lift - ed my sor - rows. And I can't stay si -

Am7 G/B C D11 D G F#m7(b5) B7(#5) D/E

45

- lent; I must sing, for His joy has come. (Your) Woh!

Em7 D/F# G Am7 G/B C G/D D/F# G

48

You've turned my mourn - ing in - to danc - ing a - gain. You've

G F#m7(b5) B7(#5) D/E Em7 D/F# G Am7 G<sup>2</sup>/<sub>B</sub>

51

lift - ed my sor - rows. And I can't stay si - lent; I must

C D11 D G F#m7(b5) B7(#5<sub>9</sub>) D/E Em7 D/F# G

2nd time to Coda  $\oplus$   
unis.

54

sing, for Your joy has come.

Am7 G<sup>2</sup>/<sub>B</sub> C G/D D/F# G N.C.

57

Where there

(perc. fill)



59

once was on - ly — hurt, You



61

gave Your heal - ing — hand. Where there

*div.* *unis.*





63

once was on - ly — pain, You brought



65

com - fort like — a — friend. I feel the

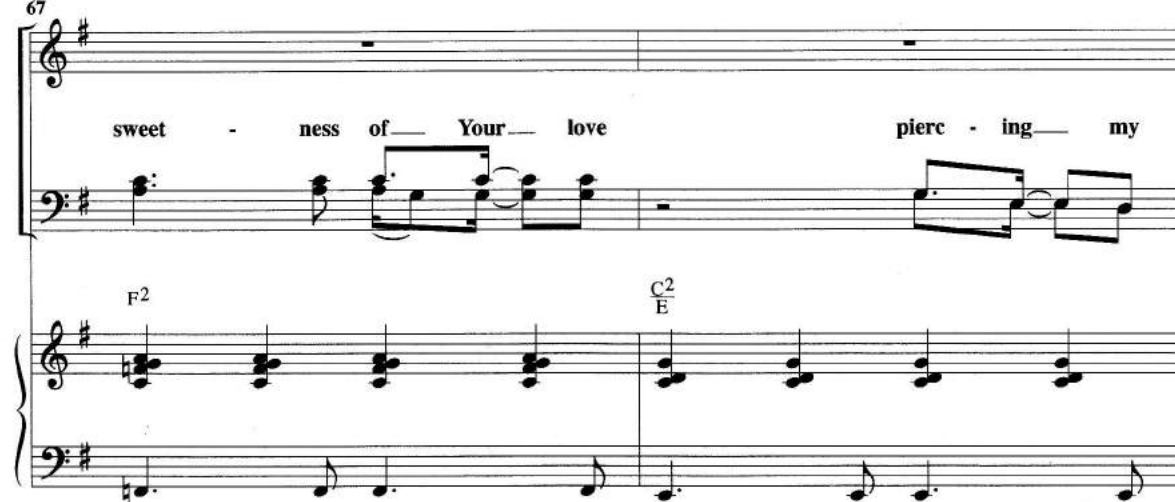
G D G



67

sweet - ness of — Your — love pierc - ing — my

F2 C2  
E



69

dark - ness. I see the

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

3

71

bright and morn - ing sun as it

unis.

F<sup>2</sup> C<sup>2</sup>  
E

73

ush - ers in Your joy - ful glad - ness. You've turned my mourn-

F<sup>2</sup> C<sup>2</sup> G<sup>2</sup> C<sup>2</sup> D G F#m7(b5) B7(#5) D  
E<sup>b</sup> D D D D G E

76

- ing in - to danc - ing a - gain. You've lift - ed my sor - rows.

Em7 D F# G Am7 G<sup>2</sup>/<sub>B</sub> C D11 D G

79

And I can't stay si - lent; I must sing, for Your joy has come.

div. unis. 3 3

div. unis. 3 3

F#m7(b5) B7(#5) D/E Em7 D F# G Am7 G/B C G/D D F# G

82

cresc.

Your an - ger lasts for a

F/G G13

(perc. fill) cresc.

85

mo - ment in time, — but Your fa - vor — is here —

G9(#11) G13  $\frac{G}{A}$



88

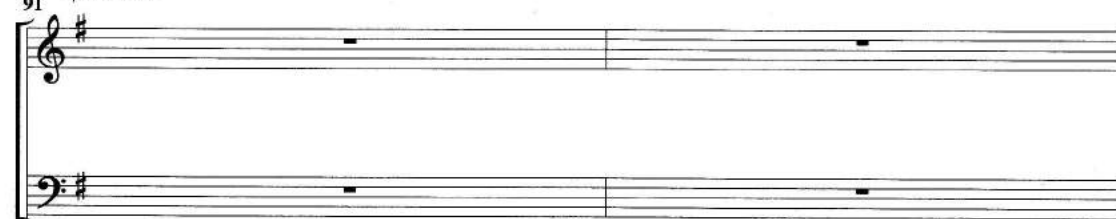
— and will be on me for all my life - time.

A13 A9(#11) A13  $\frac{C}{D}$   $\frac{G}{D}$   $\frac{C}{D}$  D G

*D.S. al CODA*  $\text{\$}$



91

 $\text{\$}$  CODA $\text{\$}$  CODA  
N.C.



93

Musical score for measures 93-94. The system consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two bottom staves with a grand staff (treble and bass clefs) and the same key signature. Measures 93 and 94 are marked with a repeat sign. The top staff contains whole rests. The bottom staves contain eighth-note patterns with slurs and accents. A triplet of eighth notes is marked with a '3' in measure 94. The text "(perc. fill)" is written in the right margin of measure 94.

95

Musical score for measures 95-96. The system consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two bottom staves with a grand staff (treble and bass clefs) and the same key signature. Measures 95 and 96 are marked with a repeat sign. The top staff contains whole rests. The bottom staves contain eighth-note patterns with slurs and accents.

97

Musical score for measures 97-98. The system consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two bottom staves with a grand staff (treble and bass clefs) and the same key signature. Measures 97 and 98 are marked with a repeat sign. The top staff contains whole rests. The bottom staves contain eighth-note patterns with slurs and accents. A triplet of eighth notes is marked with a '3' in measure 97. The text "1." and "2." are written above the staves in measure 98, indicating first and second endings. The text "G<sup>2</sup>" is written above the staff in measure 98. The text "(h)" is written below the staff in measure 98.

# God Is Able

Words and Music by  
HARLAN ROGERS

With energy ♩ = 84

*Dm7* *G13*

*f*

3 *Bbmaj7* *C* *C7* *F* *Gm7* *E/A* *A7(#9)*

5 *f* *(mel.)* *God is a - ble.* *God is a - ble.*

*Dm7* *G13*

7 *God is a - ble to do what He said — He would do.*

*C11* *F* *Gm7* *E/A* *A7(#9)*

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'With energy' and a tempo of 84 beats per minute. The key signature has two flats (B-flat and E-flat). The piano part features a steady eighth-note bass line and chords in the right hand. The first system includes a repeat sign and a first ending. The second system marks the entry of the choir with a '1st time: CHOIR unison' and '2nd time: CHOIR parts' instruction. The vocal melody is simple and memorable, with lyrics 'God is a - ble.' and 'to do what He said — He would do.' The piano accompaniment continues throughout, with various chords indicated above the staff. The score ends with a final piano chord.

God is a - ble. God is a - ble.

Dm7 G13

3rd time to Coda

11

God is a - ble to do what He said—He'd do.

(mel.)

C11 3rd time to Coda F Gm7 E A A7(#9)

13 SOLO *mf*

1. I think a - bout Dan - iel in the li - on's den.  
2. I think a - bout Is - rael and the Ex - o - dus.

Dm7 Am7

*mf*

15

It did - n't look too good, but Dan - iel put his trust— in Him.  
Pha - raoh sent His men, — but God showed His faith - ful - ness.

Bb Gm7 C11

17

Shad - rach, Me - shach, and A - bed - ne - go,  
 If you think you're in a tri - al by fire,  
*unis.*

Shad - rach, Me - shach, and A - bed - ne - go,  
 If you think you're in a tri - al by fire,  
*unis.*

F Am7 Dm Am7

19

when the flames grew hot, they just put their trust in God and He  
 when the flames grow hot, you just put your trust in God and He'll  
*div.*

they grew hot.  
 they grow hot.

Gm7 F2 A Bb F2 A Dm7

21

would not let 'em go, oh yes.  
 nev - er let you go.

*D.S. (twice) al CODA* %

Bb C

*D.S. (twice) al CODA* %



do what He said— He'd do. Now, He can lift you— up when tri - als

do what He said— He'd do. He can lift you— up.

*f* *(mel.)* *div.*

CODA

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

*f*

25

come your— way. He can give you— peace down— in your

He can give you— peace.

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

27

soul. He is al - ways— true. He'll be

Al - ways— true.

Gm<sup>7</sup> B $\flat$ ma<sup>7</sup><sub>C</sub> Cm<sup>7</sup> Fm<sup>7</sup>

there for — you. Will you be - lieve — Him? Will you re - ceive — Him? —

*unis.*  
Re - ceive — Him. —  
*unis.*

Bbm7 Dbmaj7 Eb Bb C C#7(#5)



F#m B13



E11 A C#m7 G#m7 C#7 F#m7(4)



37

B13 E11 A<sup>2</sup> C#sus C# F#m<sup>7</sup>

SOLO continue on melody

40

(mel.)  
div. God is a - ble. God is a - ble.

div.

B13

42

(mel.)  
God is a - ble to do what He said — He would do.

E11 A Bm<sup>7</sup> A C# C#7(#9)

44 (mel.)

God is a - ble. God is a - ble.

F#m7 B13

46 1.2.

God is a - ble to do what He said — He'd do.

(mel.)

1.2. E11 A D A A C#7(b9) F#m2

48 3.

God is a - ble to do what He said — He'd do.

(mel.)

3. E11 A



# The Battle Is The Lord's

Words and Music by  
TOM BROOKS, DON MOEN  
and MARTIN J. NYSTROM

Moderate tempo ♩ = 100

Em<sup>7</sup> A<sup>2</sup> F#m<sup>7</sup> G<sup>2</sup>

*f*

(track begins with 3 bars of percussion)

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

7 CHOIR unison *mf*

1. When the

G<sup>2</sup> Em<sup>7</sup>

10

might - y men — from the tribe of Ju - dah to faced the en - e - my, —  
(2.) e - vil one — comes a - gainst you to fill your heart with fear, —

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

*mf*

13

they were told trust by God not to  
 You can trust in God. He will

Bm7 C#m7 F#m7

15

be a-fraid. He would give the vic - to - ry.  
 nev - er leave you; He prom - ised to be near.

Dmaj7 C#m7 Bm7

18

He said lift up a song in and lay down the sword,  
 You can lift up a song in the midst of the war,

C#m7 Dmaj7

20

for the bat - tle is Mine,  
 for the bat - tle is Mine,

E F# Bm7 C#m7

23

*SOLO*

says — the Lord.  
says — the Lord.

So,

*Dmaj7*  
*E*

26

*CHOIR (parts)*

*f*

Sing un - to the Lord; make a joy - ful sound. Lift your voic - es and

*A2* *F#m7* *G2*

*f*

29

let your praise re - sound. Sing a vic - t'ry song in the time of war.

*Bm7* *Esus* *A2* *F#m7* *G2*

32 4th time to Coda  $\Phi$  1.3. 2.

Trust in Je - sus; the bat - tle is the Lord's. bat - tle is the Lord's.

4th time to Coda  $\Phi$  1.3. 2.

Bm7 Esus A2 Bm7 Esus A2

35 D.S. al CODA  $\S$   
CHOIR unison *mf*

2. When the

N.C. D.S. al CODA  $\S$   
Em7(4)

39  $\Phi$  CODA *mp* SOLO ad lib

bat - tle is the Lord's. Sing. —

div. 8

$\Phi$  CODA Bm7 Esus A2 Gmaj9 A *mp*

42

sing, sing!

45

1.

Em7 D2 F#

1. G2 Bm7 Esus

48

2.

*mf*

For the Lord is good,—

*unis.*

2. G2 Bm7 Em7 Em7 A D2 A

*mf*



50

and His mer - cy en - dur - eth for - ev - er. For the Lord—

*div.*

$Dm^6$   
A

A

53

is good, — and His mer - cy en - dur - eth for - ev -

*div.*

$Em^7$   
A

$D^2$   
A

$Dm^6$   
A

56

er, for - ev - er, for - ev — er.

er, for - ev - er, for - ev — er. and — ev - er.

*unis.*

$F\#m$

$Dmaj^7$   
E

59 *f div.*

Sing un - to the Lord; make a joy - ful sound. Lift your voic - es and

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

*f*

62

let your praise re - sound. Sing a vic - t'ry song in the time of war.

Bm<sup>7</sup> Esus A<sup>2</sup> F#m<sup>7</sup> G<sup>2</sup>

65

1. Trust in Je - sus; the bat - tle is the Lord's. bat - tle is the Lord's.

2. *div.*

1. Bm<sup>7</sup> Esus A<sup>2</sup> 2. Bm<sup>7</sup> Esus A<sup>2</sup>

68

Musical score for measures 68-70. The key signature is D major (two sharps). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "The bat - tle is the Lord's. The".

Piano accompaniment for measures 68-70. The right hand plays chords, and the left hand plays a steady eighth-note pattern. Chord symbols above the right hand: G<sup>2</sup>, F<sup>♯</sup>m7, D/E, E7sus, A, G<sup>2</sup>, F<sup>♯</sup>m7, D/E.

Musical score for measures 71-73. The melody continues with the lyrics: "bat - tle is the Lord's. The bat - tle is the Lord's." The final measure (73) is marked *ff* (fortissimo).

Piano accompaniment for measures 71-73. Chord symbols above the right hand: E7sus, A, G<sup>2</sup>, F<sup>♯</sup>m7, D/E, A.

Musical score for measures 74-76. The melody consists of sustained chords in the treble clef, marked with a circled '8' (octave). The bass line also consists of sustained chords, marked with a circled '8'.

Piano accompaniment for measures 74-76. The right hand plays chords, and the left hand plays a steady eighth-note pattern. Chord symbols above the right hand: Em7, A<sup>2</sup>. The final measure (76) is marked *ff*.

# I Will Dance

Words and Music by  
KIRK WILLIAMS

Rhythmic groove ♩ = 116

G Fmaj7  
G

mf

3 G Fmaj7  
G

6 CHOIR (Worship Leader may ad lib freely throughout) *mf* unis.  
In the  
unis.

G Fmaj7  
G

9  
morn - ing when I rise, I will lift up my eyes and be -

G Am  
G

11

hold, I will dance. In the

Am/G D/G G Am/G

13

morn - ing when I rise, I will lift up my eyes and be -

G Am/G G

15

hold, I will dance. In the

Am/G D/G G Fmaj7 Em7 Dm7(4)



17

morn - ing when I rise, I will lift up my eyes, and be -

$Dm^7$   
G

$C^6$   
G

$Cm^6$   
G

G

19

hold, I will dance. In the

$A^m$   
G

$D$   
G

G

$C^6$   
G

*div.*

21

morn - ing when I rise, I will lift up my eyes and be -

$Dm^7$   
G

$C^6$   
G

$Cm^6$   
G

G

hold, I—— will dance.—

lift - ed all\_\_\_ my bur - dens and He washed all\_\_\_ my sins a -

**way.**\_\_\_\_\_

**And then He took this earth - en bod - y and He**

**A - way.**

31 *1.*  
made it — His dwell - ing place.

*unis.*  
In the  
*unis.*

*1.* Em7(4) Dm7(4) G  $\frac{Am}{G}$  G  $\frac{Am}{G}$  G

33 *2.*  
place. He said He would

*2.* G  $\frac{Am}{G}$  G

35 nev - er leave — me nor — for - sake — me, be with me — through thick and

G2 F $\sharp$ 7 Em7(4) Dm7(4)

37

thin. \_\_\_\_\_ So I have

And thin.

G Am G

39

o - pened up — my heart — and let the beau - ty of — His love — come

F2 C2 E Dm7(4) Fmaj7

41

*Worship Leader continue ad lib*

in.

In the

G Fmaj7 Em7 Dm7 C Bb Am7

43

morn - ing when I rise, I will lift up my eyes and be -

G(no3) Fmaj<sup>9</sup>  
G G

45

hold, I will dance. In the

Am G D G G Am  
G G G G

47

morn - ing when I rise, I will lift up my eyes and be -

G Am<sup>7</sup> Cm<sup>6</sup> G  
G G G G



49

hold, I — will dance. — In the

Measures 49-50: Treble and bass staves with lyrics. Measure 49 contains the lyrics "hold, I — will dance. —" and measure 50 contains "In the". The music is in G major, 4/4 time, featuring a steady eighth-note accompaniment in the bass and a melody in the treble.

Am G D G G Fmaj7 Em7(4) Dm7(4)

Piano accompaniment for measures 49-50. The right hand features chords and moving lines, while the left hand provides a simple eighth-note bass line. Chord changes occur at the start of measure 49 (Am, G), measure 50 (D, G), and the end of measure 50 (Fmaj7, Em7(4), Dm7(4)).

51

morn - ing when — I rise, — I will lift up — my eyes — and be -

Measures 51-52: Treble and bass staves with lyrics. Measure 51 contains the lyrics "morn - ing when — I rise, —" and measure 52 contains "I will lift up — my eyes — and be -". The music continues in G major, 4/4 time.

Dm7 G C6 G Cm6 G

Piano accompaniment for measures 51-52. The right hand features chords and moving lines, while the left hand provides a simple eighth-note bass line. Chord changes occur at the start of measure 51 (Dm7, G), measure 52 (C6, G), and the end of measure 52 (Cm6, G).

53

hold, I — will dance. — In the

Measures 53-54: Treble and bass staves with lyrics. Measure 53 contains the lyrics "hold, I — will dance. —" and measure 54 contains "In the". The music continues in G major, 4/4 time.

Am G D G G C6 G

Piano accompaniment for measures 53-54. The right hand features chords and moving lines, while the left hand provides a simple eighth-note bass line. Chord changes occur at the start of measure 53 (Am, G), measure 54 (D, G), and the end of measure 54 (C6, G).

55

morn - ing when I rise, I will lift up my eyes and be -

$Dm7/G$   $C6/G$

$Dm7/G$   $C6/G$   $Cm6/G$   $G$

57

hold, I will dance. Let's

$Am/G$   $D/G$   $G$

59

sing. Let's dance. Let's cel - e - brate. To - geth - er let's praise the Lord. Let's

$G2$   $Dm7$

61

61

Key signature: one sharp (F#). The music is in 4/4 time. The vocal line (treble clef) and piano accompaniment (bass clef) are shown. The lyrics are: "sing. Let's dance. Let's cel - e - brate. — Ev - 'ry - bod - y make a joy - ful noise. — Let's". The piano part features a steady bass line with chords in the right hand.

Chords: G<sup>2</sup>, Dm<sup>7</sup>

63

63

Key signature: one sharp (F#). The music is in 4/4 time. The vocal line (treble clef) and piano accompaniment (bass clef) are shown. The lyrics are: "sing. Let's dance. Let's cel - e - brate. — To - geth - er let's praise the Lord. — Let's". The piano part features a steady bass line with chords in the right hand.

Chords: G<sup>2</sup>, Dm<sup>7</sup>

65

65

Key signature: one sharp (F#). The music is in 4/4 time. The vocal line (treble clef) and piano accompaniment (bass clef) are shown. The lyrics are: "sing. Let's dance. Let's cel - e - brate. — Ev - 'ry - bod - y make a joy - ful noise. —". The piano part features a steady bass line with chords in the right hand.

Chords: G<sup>2</sup>, Dm<sup>7</sup>

67

N.C.

69

1.

Let's

1.

71

2.

WORSHIP LEADER (rap)

My God is good.— My God is great. If you

73

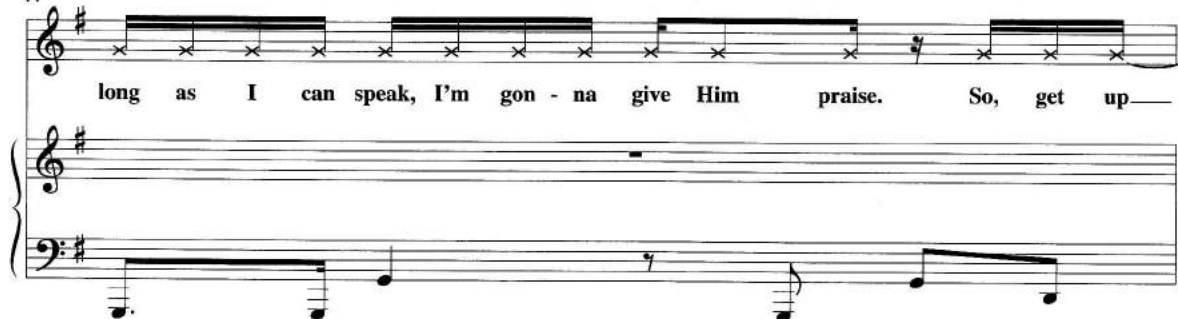
give me just a min-ute, I'll e-lab-o-rate. I got a new heart, a new life, re-gen-er-at-ed mind, and a

75



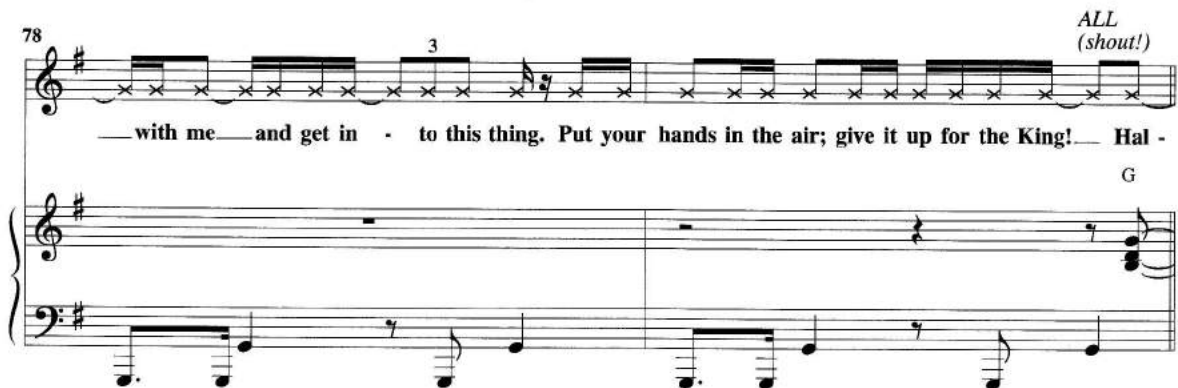
fu-ture with Him that can't be meas-ured by time. I'm gon-na hang with Him— for the rest of my days. — As

77



long as I can speak, I'm gon - na give Him praise. So, get up —

78



— with me — and get in - to this thing. Put your hands in the air; give it up for the King! — Hal -

*ALL*  
(shout!)

G

80



le - lu - jah! — Hal - le - lu -

F/G      Em/G      Dm/G      G      F/G      Em/G

83

- jah! — Hal - le - lu - jah! — Hal -

Dm/G G F/G Em/G Dm/G G

86

le - lu - jah! — Hal - jah! — In the

F/G Em/G 1. Dm/G G 2. Dm/G

89

morn - ing when — I rise, — I will lift up — my eyes — and be -

G(no3)



91

hold, I will dance. In the morn-ing when I rise, I will

Dm<sup>7</sup> G Am<sup>7</sup>/<sub>G</sub>

94

lift up my eyes and be-hold, I will dance. In the

Cm<sup>6</sup>/<sub>G</sub> G Am<sup>7</sup>/<sub>G</sub> D<sub>G</sub> G Fmaj<sup>7</sup> Em<sup>7</sup> Dm<sup>7</sup>(4)

97

morn - ing when I rise, I will lift up my eyes and be -

Dm<sup>7</sup>/<sub>G</sub> Cm<sup>6</sup>/<sub>G</sub> Cm<sup>6</sup>/<sub>G</sub> G

99

hold, I will dance. — In the morn - ing when — I rise, — I will

Am G D G G C6 G Dm7 G C6 G

102

lift up — my eyes — and be - hold, I — will dance. —

Cm6 G Am G D G G

104

## WORSHIP LEADER

In the morn - ing when — I rise! —

*unis.*

Let's dance!

*unis.*

Fmaj7 Em7 Dm7(4) Fmaj7 G

# Ancient Of Days

Words and Music by  
JAMIE HARVILL  
and GARY SADLER

Slowly, with a strong beat

Chord progression: G Em<sup>7</sup> D Em<sup>7</sup>/D D Em<sup>7</sup>/D

3 D Em<sup>7</sup>/D D Em<sup>7</sup>/D

CHOIR (Worship Leader may ad lib)

*mf* with building intensity (gradual accel.)

5 Bless - ing — and hon - or, glo - ry — and pow - er

7 be un - to — the An - cient of Days.

Chord progression: D Em<sup>7</sup>/D D D Em<sup>7</sup>/D D

Em<sup>7</sup>/D D A<sup>+</sup> Bm A<sup>+</sup>

9

From ev - 'ry na - tion, all of — cre - a - tion

D Em7/D D D Em7/D D

11

bow be-fore — the An - cient of Days. —

Bm7 Em/B Bm7 A/C# D

13

*f* Ev - 'ry tongue in Heav - en and earth shall de - clare — Your glo - ry.

G Em7 A D2/F#

15

Ev - 'ry knee shall bow at Your throne in wor - ship.

G Em7 A D<sup>2</sup> F# A F#

17

You will be ex - alt - ed, O God, and Your

G Em7 A D<sup>2</sup> F# A F#

19

king - dom shall not pass a - way, O An - cient of Days.

*unis.* *unis.*

G D E Em D E A G A I. D Em D

22

2.

D Em D 2. D Em D D Em D

1st time: Instrumental

2nd time: add CHOIR

25

div.

king - dom — shall reign o - ver all the earth.

div.

D Em D D Em D D

27

Sing un-to — the An - cient — of — Days. For

C D G D Am D C D D(no3)



29

none can — com - pare to — Your match - less worth.

Chord progression: D, Em/D, D, Em/D, D

The musical score for measures 29-30 features a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#). The vocal line consists of eighth and quarter notes. The piano accompaniment has a steady eighth-note bass line and chords in the right hand.

31

1. *CHOIR enters ff* 2.

Sing un - to — the An - cient — of — Your Days.

Chord progression: C/D, G/D, Am/D, C/D, D(no3), D(no3)

The musical score for measures 31-33 includes a vocal line and piano accompaniment. Measure 31 has a first ending marked '1. CHOIR enters ff' and a second ending marked '2.'. The piano accompaniment features a complex chord progression and a rhythmic pattern of eighth and sixteenth notes.

34

Ev - 'ry tongue — in Heav - en and earth shall de - clare — Your glo - ry.

Chord progression: G, Em7, A, D2/F#

The musical score for measures 34-35 continues the vocal and piano parts. The piano accompaniment includes a forte dynamic marking (*f*) and a chord progression that moves from G to Em7, then to A, and finally to D2/F#.

Ev - 'ry knee— shall bow at Your throne in wor - ship.

G Em<sup>7</sup> A D<sup>2</sup> F<sup>♯</sup> A F<sup>♯</sup>

38

You will be— ex - alt - ed, O God, and Your

G Em<sup>7</sup> A D<sup>2</sup> F<sup>♯</sup> A F<sup>♯</sup>

40

king-dom— shall not pass a-way, O An - cient of Days,—

*decresc.*  
*unis.*

*unis.*

G D/E Em D/E A G/A D Em/D

43 *f* *mf*

O An-cient of Days,— O An-cient of Days,—

D G A D *Em* D G A

46 *mp*

O An-cient of Days,—

D *Em* D G A D *G* D

49 *p* *CHOIR out*

O An-cient of Days.

D G A D N.C.

*pp* (muted guitar/perc. only)

Worship Leader (spoken): Oh, yes, Lord, we just continue to celebrate. We worship You not only with our mouths and with our hands clapping and feet dancing, but Lord, we even worship You on instruments tonight.

52

55 *Repeat as desired*

55 *Repeat as desired*

58 *(muted guitar cont.)*

*(bass solo)*

58 *(muted guitar cont.)*

*(bass solo)*

61

61

64

64

66 *sfz*

66 *sfz*

68 *sfz*

68 *sfz*

Musical score for measures 70-71. The key signature is two sharps (F# and C#). Measure 70 features a piano introduction with a forte (*sfz*) dynamic marking. The melody is in the right hand, and the bass line is in the left hand.

Musical score for measures 72-73. Measure 72 features a piano introduction with a forte (*sfz*) dynamic marking. The melody is in the right hand, and the bass line is in the left hand.

Musical score for measures 74-75. The key signature is two sharps (F# and C#). Measure 74 features a piano introduction with a forte (*sfz*) dynamic marking. The melody is in the right hand, and the bass line is in the left hand. Chord symbols are present above the right hand: D, Em/D, D, Em/D, D.

Musical score for measures 76-77. The key signature is two sharps (F# and C#). Measure 76 features a piano introduction with a forte (*sfz*) dynamic marking. The melody is in the right hand, and the bass line is in the left hand. Chord symbols are present above the right hand: C/D, G/D, Am/D, C/D, D(no3).

Musical score for measures 78-79. The key signature is two sharps (F# and C#). Measure 78 features a piano introduction with a forte (*sfz*) dynamic marking. The melody is in the right hand, and the bass line is in the left hand. Chord symbols are present above the right hand: D, Em/D, D, Em/D, D.

Musical score for measures 80-81. The key signature is two sharps (F# and C#). Measure 80 features a piano introduction with a forte (*sfz*) dynamic marking. The melody is in the right hand, and the bass line is in the left hand. Chord symbols are present above the right hand: C/D, G/D, Am/D, C/D, D(no3). The text "CHOIR *ff*" and "Your" is written above the right hand in measure 81.

82 *2nd time: a cappella*

king - dom — shall reign o - ver all the earth.

*2nd time: tacet*

D Em D Em D

84

Sing un-to — the An - cient — of — Days. For none can — com - pare to — Your

C/D G/D Am/D C/D D(no3) D Em/D D Em/D

87

*I.* match - less worth. Sing un-to — the An - cient — of — Days. Your

*I.* D C/D G/D Am/D C/D D(no3)



90 2.

match-less worth. Sing un-to the An-cient of

92

Days. Your king-dom shall reign o-ver

Am7(4) D Em D Em D

*ff*

94

all the earth. Sing un-to the An-cient of

D Am7 G/A Am7

Days. For none can com - pare to Your

G D F# Em G D F# Em D Em D Em D

98 match - less worth. Sing un - to the An - cient of

D Am7 G A Am C Am C

100 Days. Your king - dom shall reign o - ver

G D F# Em G D F# Em D Em D Em D

102

all the earth. Sing un-to the An - cient of

D Am7 G A Am C C Am C

104

Days. For none can com - pare to Your

C G/B Am G D/F# Em D Em/D D Em/D

106

*rall.* match - less worth. Sing un-to the An - cient of Days.

Bm7 D/F# G Am7 G C/E D(no3)

*rall.*

# Not By Power

Words and Music by  
JOHN CHISUM  
and GARY SADLER

Solid four ♩ = 108

Dm  $\frac{C}{D}$  Dm  $\frac{C}{D}$  Dm

3 Dm  $\frac{C}{D}$  Dm  $\frac{C}{D}$  Dm B $\flat$ 2 Dm  $\frac{C}{D}$  Dm

6 *CHOIR unison f*  
 Not by

$\frac{C}{D}$  Dm Gm7(4)  $\frac{F^2}{A}$  B $\flat$ 2 Csus C

9 *1st time: CHOIR unison*  
*2nd & 3rd times: CHOIR parts*

pow - er, — not by — might, but by My Spir - it says the Lord. —

Dm Dm<sup>11</sup> Dm Dm<sup>11</sup> Dm Dm<sup>11</sup>

The musical score is written for piano and choir. It begins with a piano introduction in 4/4 time, marked 'Solid four' with a tempo of 108. The piano part features a rhythmic pattern of eighth and sixteenth notes, while the bass line is mostly whole notes. The score is divided into systems. The first system contains measures 1-2 with chords Dm, C/D, Dm, C/D, and Dm. The second system contains measures 3-5 with chords Dm, C/D, Dm, C/D, Bb2, Dm, C/D, and Dm. The third system starts at measure 6 with a 'CHOIR unison' entry marked 'f' and the lyrics 'Not by'. The piano accompaniment continues with chords C/D, Dm, Gm7(4), F2/A, Bb2, Csus, and C. The fourth system, starting at measure 9, includes the lyrics 'pow - er, — not by — might, but by My Spir - it says the Lord. —'. The piano part has a more active melody here. The system concludes with a series of chords: Dm, Dm11, Dm, Dm11, Dm, and Dm11.

12

Not by pow - er, — not by — might, but by My

Dm Bb2 Dm Dm11 Dm Dm11

15

3rd time to Coda 1.

Spir - it says the Lord. —

Bbmaj7 C2 1. Gm7(4) F2/A Bb2 Csus C

18

Go on to next strain 2. *mf*

The — The

Go on to next strain 2.

Dm7 C E Dm Dm11 Dm C E

21

weap-ons of our war-fare are not of this world. They are

F Gm F B $\flat$  F F Gm F

23

might-y through God, might-y through God. The

C Dm C B $\flat$  B $\flat$  maj 7 B $\flat$  C

25

pow-er of His mer-cy and the pow-er of His love, they are

F Gm F B $\flat$  F F Gm F



27

strong - er — than all, strong - er — than all. As we

*unis.*

*unis.*

$\text{C}$   
 $\text{D}$  Dm  $\text{C}$   
 $\text{Bb}$  Bbmaj7  $\text{Bb}$   
 $\text{C}$   $\text{F}^2$   
 $\text{A}$

29

wor - ship, — in u - ni - ty, — Je - sus — the Lord,

Gm7  $\text{F}^2$   
 $\text{A}$  Bbmaj7 Csus Am7

31

vic - to - ry comes in — His name by — His Word. Not by

*f div.*

*div.*

Gm7  $\text{F}^2$   
 $\text{A}$  Bbmaj7  $\text{C}^2$  D.S. (twice) al CODA

33  $\Theta$  CODA

Not by

*f*

 $\Theta$  CODA

Gm7(4)

F<sup>2</sup>  
A

Bb2

Csus

C

*f* 1st time: a cappella

pow - er, — not by — might, but by My Spir - it says the Lord. —

Dm Dm<sup>11</sup> Dm Dm<sup>11</sup> Dm Dm<sup>11</sup>

*f* 1st time: tacet

play both times

35

1st time: a cappella

pow - er, — not by — might, but by My Spir - it says the Lord. —

Dm Dm<sup>11</sup> Dm Dm<sup>11</sup> Dm Dm<sup>11</sup>

*f* 1st time: tacet

play both times

38

Not by pow - er, — not by — might, but by My

Dm Bb2 Dm Dm<sup>11</sup> Dm Dm<sup>11</sup>

*f* 1st time: tacet

play both times

41

1. Spir - it says the Lord. — Not by — By My

2.

Bbmaj7 C2

1. Dm C Dm Am7 C

2. Gm7(4) F2/A

44

Spir - it says the Lord. — By My Spir - it says the Lord. —

Bb2 Csus C Gm7(4) F2/A Bb2 Csus C

47

*molto rit.*

By My Spir - it says the Lord.

Gm7(4) F2/A Bb2 C2 Dm7

*molto rit.*

# Beauty For Ashes

Words and Music by  
CRYSTAL LEWIS

Quiet feel ♩ = ???

*mp*

*DUET (Female sings bottom note melody, Male sings top note 8vb) mp*

He gives

beau - ty for - ash - es, strength for fear,

glad - ness for mourn - ing, peace for de - spair. He gives

3

6

8

10

beau - ty for - ash - es, strength for fear, —

Bm7 Dmaj7 A A Bm7

12

2nd time to Coda

Female SOLO

glad - ness for mourn - ing, peace for de - spair. — When

F#m7 Bm7 G D

15

sor - row seems to sur - round you, — when suf - fer - ing — hangs

D Bm D

18

(Male SOLO ad lib)

heav - y o'er — your head, know that to - mor - row brings — whole - ness and

Em7(4) G/A Am7 D7

D.S. al CODA

DUET

heal - ing. God knows your need. — Just be - lieve what He said. — He gives

G<sup>2</sup> Bm<sup>7</sup> G D F# E7 G/A

## CODA

23 peace for de - spair. — When — what you've done — keeps you from —

G D D

## 25 (Male SOLO ad lib)

— mov - ing — on, — when fear — wants — to make it - self at

Bm D

27 home in your heart, — know that for - give - ness brings — whole - ness and —

Em7(4) G/A Am<sup>7</sup> D7



29

DUET

— heal - ing. — God knows your need. — Just be - lieve what He said. — He gives

G<sup>2</sup> Bm<sup>7</sup> G D F# E7 G/A

32

beau - ty for — ash - es, strength for fear, —

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

34

glad - ness for mourn - ing, peace for de - spair. He gives

A Bm<sup>7</sup> G Em<sup>7</sup>/A

36

beau - ty for — ash - es, strength for fear, —

Bm<sup>7</sup> Dmaj<sup>7</sup>/A A Bm<sup>7</sup>

*Female SOLO*  
(Male Soloist may ad lib freely)

36

glad - ness for mourn - ing, peace for de - spair. — I once was

F#m7 Bm7 G D

40

lost, but God — has found — me. Though I was bound, I've been — set free. — Been made —

Am7 D

42

*DUET*

right - eous in — His sight, — a dis - play of His splen - dor all — can see. — I once was

Am7 D

44

lost, but God — has found — me. Though I was bound, I've been — set free. — I've been made —

Am7 D

# I Will Come And Bow Down

Words and Music by  
MARTIN J. NYSTROM

Freely *SOLO mp*

I will come and bow down at Your

*C<sup>2</sup>* *C* *Asus* *Am*

*mp*

5 feet, Lord Je - sus. In Your pres - ence is full - ness of

*Dm<sup>7</sup>* *C* *G* *G* *F* *Em<sup>7</sup>* *G* *A* *A*

9 joy. There is noth - ing, there is no one who com -

*Dm<sup>7</sup>* *F* *G* *Am* *B<sup>7</sup><sub>sus</sub>* *F<sup>7</sup>* *B<sup>7</sup>*

13 pares with You. I take pleas - ure in wor - ship - ing You,

*Em<sup>7</sup>* *G* *A* *A* *Dm<sup>7</sup>* *F* *G*

The musical score is written for voice and piano. The key signature has one sharp (F#), and the time signature is 3/4. The score is divided into four systems, each with a measure number (1, 5, 9, 13) at the beginning of the vocal line. The piano accompaniment features chords and arpeggiated patterns. The lyrics are written below the vocal line, and the piano part includes chord symbols above the staff.

In tempo ♩ = 72

17

Lord.

Am Bb6 E/G

**WORSHIP LEADER** (in prayer): Yes, I bow down, Lord, before You, without hesitation, without reservation, Lord, because I love You. And I thank You for Your goodness and Your mercy and Your love. I bow down before You, Lord. And I don't care who sees me, Lord, because I love You and I am not ashamed of the gospel of Jesus Christ. I'm not ashamed of what You've done for me, Lord.

21

C<sup>2</sup> C Asus Am Dm<sup>7</sup> C/G G G/F

Worship Leader begins

25

Em<sup>7</sup> A A<sup>2</sup>/C# Dm<sup>7</sup> Fmaj<sup>7</sup>/G G

29

Am A/B B7/D# Em<sup>7</sup> G/A A

33

Dm<sup>7</sup> E/G E/C C

37

Heav - en is Your throne and the earth is Your foot - stool.

Em<sup>7</sup> Am Dm<sup>7</sup>  $\frac{Emaj7}{G}$  G<sup>7</sup>  $\frac{G9}{F}$

41

Je - sus, I come to bow down at Your feet.

Em<sup>7</sup> Am Bb<sup>9</sup>  $\frac{E}{G}$   $\frac{G}{F}$

45

Oh, how I love just to wor - ship be - fore You. In Your

Em Am Dm<sup>7</sup>  $\frac{C}{G}$  G

*mf*

pres - ence, my joy is com - plete. I will

Am7 Am G F G A

53 *div.*

come and bow down at Your feet, Lord Je - sus. In Your

*div.*

D2 D Bsus Bm Em7 Gmaj7 A9

*mf*

57

pres - ence is full - ness of joy. There is

A B B9 D# Em7 Gmaj7 Gmaj7 A G A A

61

noth - ing, there is no one who com - pares with You. I take

Bm C#sus G# C#7 F#m7 A B B7 D# A B B

65

pleas - ure in wor - ship - ing You, Lord. There is

*unis.*

Em7 G A G D Em7 Dmaj7 F# Gmaj7

69

noth - ing, there is no one who com - pares with You. I take

G#m7(b5) G13(#11) A B B2 D# A B B



73

pleas - ure in wor - ship - ing. I take pleas - ure in wor - ship - ing. I take

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

77

pleas - ure in wor - ship - ing You, Lord.

Em<sup>7</sup> G/A G/D Em/D

81

*Opt.: continue worship ad lib*

— — — — —

— — — — —

D

# Hallelujah Reprise

with Hallelujah To The King Of Kings and Hallelujah Chorus

Words and Music by  
RON KENOLY and  
RENETHA MULGREW

## HALLELUJAH TO THE KING OF KINGS

*Freely* **WORSHIP LEADER**  
*mp*

In the pres - ence of our King there is joy for - ev - er -

*mp*

Chords:  $\text{D}^{\flat}$ ,  $\text{B}^{\flat}\text{m}$ ,  $\text{G}^{\flat}$ ,  $\text{F}$ ,  $\text{E}^{\flat}\text{m}7$ ,  $\text{D}^{\flat}$

more; Let us lift our voice and sing

*Absus*  $\text{A}^{\flat}$   $\text{D}^{\flat}$   $\text{Fm}7$   $\text{B}^{\flat}\text{m}$

*mp*

In tempo ♩ = 120 **ALL**

songs of glo - ry, songs of hon - or, songs of prais - es un -

$\text{G}^{\flat}\text{maj}7$   $\text{A}^{\flat}\text{sus}$   $\text{F}$   $\text{G}^{\flat}\text{maj}7$   $\text{A}^{\flat}\text{sus}$   $\text{F}$   $\text{G}^{\flat}\text{maj}7$   $\text{A}^{\flat}\text{sus}$   $\text{F}$

*mf*

to our King. Who!

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

14 *CHOIR*

Hal - le - lu - jah to the King of — kings, — Hal - le - lu - jah to the

D G A D G

17

Lord of — lords; — Hal - le - lu - jah to the King of — kings, —

A Bm A D G A Bm A C#

20

Hal - le - lu - jah to the Lord of — lords. — He's wor - thy, —

*I. unis.*

D G A A# D A#

He's wor - thy, He's

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

wor - thy. Whoo! Lord of lords.

G/A Em/B A/C# D

**HALLELUJAH CHORUS** (Words and Music: George Frederick Handel; from *Messiah*)

King of kings and Lord of lords. for - ev - er and ev - er, Hal - le -

A/C# D A A/C# D A A/C#

32

King of kings and

lu - jah! Hal-le-lu - jah! for - ev - er and ev - er,

D A C# D A D/F# G D D/F# G D

35

Lord of lords. And He shall reign for -

Hal-le-lu - jah! Hal-le-lu - jah! And He shall

D/F# G D D/F# G D D Bm

38

ev - er and ev - er and ev - er. King of kings

reign for - ev - er and ev - er. for -

Em D/F# A7 Bm Asus D D/F#

41

and Lord of lords. And

ev - er and ev - er, Hal - le - lu - jah! Hal - le - lu - jah!

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

44

He shall reign for - ev - er and ev - er and ev - er.

And He shall reign for - ev - er and ev - er. For -

D Bm Em D<sub>F#</sub> A7 Bm Asus D

47

ALL

ev - er and ev - er, Hal - le - lu - jah, hal - le - lu - jah! For - ev - er and ev - er, Hal - le -

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

50

lu - jah, hal - le - lu - jah! For - ev - er and ev - er, Hal - le - lu - jah, hal - le - lu - jah! For -

G D D F# G D D F# G D D F# G D D F# G D D F# G D D F#

53

ev - er and ev - er, Hal - le - lu - jah, hal - le - lu - jah!

G D D F# G D D F# G D D F# G D

55

*much slower*

Hal - le - lu - jah!

*much slower*

D F# G D



# Ain't Gonna Let No Rock

Words and Music by  
DAVID BARONI  
and KEVIN SINGLETON

*Rubato*

*mp*

*SOLO*

We've gath-ered in this dwell-ing place,

a house of liv - ing — stones.

We've — giv - en praise, Lord, and You've made Your pres - ence known.

The musical score is written for piano and voice. It begins with a 'Rubato' marking and a mezzo-piano (*mp*) dynamic. The first system shows a piano introduction with chords Cm7, Dm7 (with a triplet), and Cm7. The second system starts with a 'SOLO' marking and features the lyrics 'We've gath-ered in this dwell-ing place,'. The piano accompaniment includes chords Dm7, Cm7, and F/G. The third system continues the melody with the lyrics 'a house of liv - ing — stones.' and features a triplet in the piano part. The fourth system concludes the phrase with the lyrics 'We've — giv - en praise, Lord, and You've made Your pres - ence known.' and features a triplet in the piano part. The score ends with a final Dm7 chord.

11

Now we wor -

E  
G

G<sup>9</sup>  
B

D<sup>b</sup>13(#11)

13

ship and sing, — "Hal - le - lu - jah! — Christ has

Cm<sup>7</sup>

E  
G

15

ris - en — from — the dead!" — But if our

Cm<sup>7</sup>

E  
G

17

prais - es cease, if we hold our peace,

Cm<sup>7</sup>

Dm<sup>7</sup>

19

the rocks will cry out — in - stead.

Ebmaj7

Eb F

21

I ain't gon-na let no rock out - praise me.

G9

23

I ain't gon-na let no — rock cry in my place.

Dm7

G9

25

I ain't gon-na let no rock out - praise me, — no, no.

Dm7

G9

27

I ain't gon-na let it sing. I ain't gon-na let it sing. I ain't gon-na let it sing.

*Tenor SOLO*

No, I'm not gon-na let it sing. I

*Ebmaj7*

29

In tempo ♩ = 116

*SOLO continue ad lib throughout*

Ain't gon-na let it sing.

*CHOIR unison*

I will make a joy - ful noise. I will

ain't gon-na let it sing.—

*D7(#9) Fmaj7 G9*

31

sing a joy - ful song that is pleas - ing to the ear of the Lord.—

*Fmaj7 G9 Fmaj7 G9 Ebmaj7*

33

I will make a joy - ful noise. I will

F E<sup>maj</sup>7 / G G<sup>9</sup>

35

sing a joy - ful song that is pleas - ing to the ear of the Lord.

E<sup>maj</sup>7 / G G<sup>9</sup> E / G G<sup>9</sup> E<sup>b</sup>maj7

37

div. (mel. middle note) Ain't

D7(#5) E<sup>maj</sup>7 / G

39

— gon - na let no rock out - praise — me. Ain't —

$G^9/F$   $F^{maj7}/G$   $G^9/F$   $F^{maj7}/G$

41

— gon - na let it sing in my place. — Ain't —

$G^9/F$   $F^{maj7}/G$   $G^9/F$   $F^{maj7}/G$

43

— gon - na let no rock out - praise — me. Ain't —

*unis.* *unis.*

$G^9/F$   $F^{maj7}/G$   $G^9$   $Ebmaj7$

45

— gon - na let it sing in my place. — I will

Measures 45 and 46 of a musical score. The vocal line is in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in bass clef. The lyrics are: "— gon - na let it sing in my place. — I will".

D7(#9)

Piano accompaniment for measures 45 and 46. The right hand plays chords, and the left hand plays a moving bass line. The key signature is two flats.

47

*div.*  
make a joy - ful noise. I — will sing a joy - ful song that — is

Measures 47 and 48. The vocal line continues with the lyrics: "make a joy - ful noise. I — will sing a joy - ful song that — is". The piano accompaniment features a dense texture of chords in the right hand.

Emaj7  
G

G9

Emaj7  
G

G9

Piano accompaniment for measures 47 and 48. The right hand plays chords, and the left hand plays a moving bass line. The key signature is two flats.

49

pleas - ing to — the ear of the Lord. — I will

Measures 49 and 50. The vocal line continues with the lyrics: "pleas - ing to — the ear of the Lord. — I will". The piano accompaniment features a dense texture of chords in the right hand.

Fmaj7  
G

G9

Ebmaj7

F2

Piano accompaniment for measures 49 and 50. The right hand plays chords, and the left hand plays a moving bass line. The key signature is two flats.



51

make a joy - ful noise. I — will sing a joy - ful song that — is

This system contains measures 51 and 52. The vocal line is in a key with two flats (B-flat and E-flat) and a common time signature. It features a melody with eighth and quarter notes, and rests. The piano accompaniment consists of chords and moving lines in both hands.

Fmaj7  
GG<sup>9</sup>Fmaj7  
GG<sup>9</sup>

The piano accompaniment for measures 51 and 52. The right hand plays chords and moving lines, while the left hand provides a steady bass line with eighth and quarter notes.

53

pleas - ing to — the ear of the Lord.

This system contains measures 53 and 54. The vocal line continues the melody, ending with a long note in measure 54. The piano accompaniment features a sustained chord in the right hand and a moving bass line in the left hand.

Fmaj7  
GG<sup>9</sup>

Ebmaj7

The piano accompaniment for measures 53 and 54. The right hand plays chords and moving lines, while the left hand provides a steady bass line with eighth and quarter notes.

56

This system contains measures 55 and 56. The vocal line is mostly silent, with rests in both measures. The piano accompaniment continues with chords and moving lines in both hands.

Fmaj7  
GG<sup>9</sup>Fmaj7  
G

The piano accompaniment for measures 55 and 56. The right hand plays chords and moving lines, while the left hand provides a steady bass line with eighth and quarter notes.

59

*unis.*

We've gath - ered as Your dwell - ing — place, — Your

*unis.*

G<sup>9</sup> D<sup>b</sup>13(#11) Cm<sup>9</sup> Dm<sup>7</sup>/<sub>G</sub>

62

house of liv - ing stones. We've giv - en praise; You've

Cm<sup>9</sup> Dm<sup>7</sup>/<sub>G</sub> Cm<sup>9</sup>

65

made Your pres - ence — known. — So — we

Dm<sup>7</sup> E<sub>G</sub> G<sup>9</sup> D<sup>b</sup>13(#11)

68

sing and we shout, "Hal - le - lu - jah! Bless - ed is our -

Cm<sup>9</sup> Dm<sup>7</sup>/<sub>G</sub> Cm<sup>9</sup>

71

King!" If we hold our peace, let

Dm<sup>7</sup>/<sub>G</sub> Cm<sup>7</sup>

73

our praises cease, the rocks will cry out in -

Dm<sup>7</sup> Ebmaj<sup>7</sup>

75

stead. Ain't gon - na let no rock out - praise —

*div.*

*div.*

*Ebmaj7*  
F

*Fmaj7*  
G

G9

*Fmaj7*  
G

77

— me. Ain't gon - na let it sing in my place. —

*G9*  
F

*Fmaj7*  
G

G9

*Fmaj7*  
G

79

— *unis.* Ain't gon - na let no rock out - praise —

*unis.*

*G9*  
F

*Fmaj7*  
G

G9

*Fmaj7*  
G

81

— me. Ain't gon - na let it sing in my place.

G<sup>9</sup> Ebmaj<sup>7</sup> D<sup>7</sup><sub>sus</sub>

83

I will make a joy - ful noise. I will

D<sup>7</sup>(#9) Ebmaj<sup>7</sup><sub>G</sub> G<sup>9</sup>

85

sing a joy - ful song that is pleas - ing to the ear of the Lord.

Ebmaj<sup>7</sup><sub>G</sub> G<sup>9</sup> Ebmaj<sup>7</sup><sub>G</sub> G<sup>9</sup> Ebmaj<sup>7</sup>

87

I will make a joy - ful noise. I will

This system contains the vocal melody and piano accompaniment for measures 87 and 88. The key signature has two flats (B-flat and E-flat). The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. Measure 87 features a whole note chord in the piano and a half note in the voice. Measure 88 features a complex piano accompaniment with sixteenth notes and a half note in the voice.

F

Fmaj7  
G

G9

This system shows the piano accompaniment for measures 87 and 88. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note bass line. Measure 87 has a whole note F major chord. Measure 88 has a half note F major 7th chord over a G note, followed by a half note G9 chord.

89

sing a joy - ful song that — is pleas - ing to — the ear of the Lord. —

This system contains the vocal melody and piano accompaniment for measures 89 and 90. The vocal line continues with a half note in measure 89 and a half note in measure 90. The piano accompaniment features a consistent eighth-note bass line and chords in the right hand.

Fmaj7  
G

G9

Fmaj7  
G

G9

Ebmaj7

This system shows the piano accompaniment for measures 89 and 90. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note bass line. Measure 89 has a whole note F major 7th chord over a G note. Measure 90 has a half note G9 chord, followed by a half note E-flat major 7th chord.

91

Ain't — gon - na let no rock out - praise —

This system contains the vocal melody and piano accompaniment for measures 91 and 92. The vocal line features a half note in measure 91 and a half note in measure 92. The piano accompaniment continues with the eighth-note bass line and chords.

Fmaj7  
G

G9

Fmaj7  
G

This system shows the piano accompaniment for measures 91 and 92. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note bass line. Measure 91 has a whole note F major 7th chord over a G note. Measure 92 has a half note G9 chord, followed by a half note F major 7th chord over a G note.

93

me. Ain't gon - na let it sing in my place.

G<sup>9</sup><sub>F</sub> Fmaj<sup>7</sup><sub>G</sub> G<sup>9</sup> Fmaj<sup>7</sup><sub>G</sub>

95

Ain't gon - na let no rock out - praise -

unis. unis.

G<sup>9</sup><sub>F</sub> Fmaj<sup>7</sup><sub>G</sub> G<sup>9</sup> Fmaj<sup>7</sup><sub>G</sub>

97

me. Ain't gon - na let it sing in my place.

G<sup>9</sup> Ebmaj<sup>7</sup> D<sup>7</sup><sub>sus</sub>



99

*div.*

I will make a joy - ful noise. I will

D7(#9) Fmaj7  
G G9

101

sing a joy - ful song that is pleas - ing to the ear of the Lord.

Fmaj7  
G G9 Fmaj7  
G G9 Ebmaj7

103

I will make a joy - ful noise. I will

F Fmaj7  
G G9

105

sing a joy - ful song that is pleas - ing to the ear of the Lord.

Fmaj7/G      G9      Fmaj7/G      G9      Ebmaj7

107

I will make a joy - ful noise. I will

Fmaj7/G      G9

109

sing a joy - ful song that is pleas - ing to the ear of the Lord.

Fmaj7/G      G9      Fmaj7/G      G9      Ebmaj7

111

I will make a joy - ful noise. I will

F Emaj7/G G9

113

sing a joy - ful song that is pleas - ing to the ear of the Lord.

Emaj7/G G9 Emaj7/G G9 Ebmaj7

115

Ain't gon - na let no rock!

Emaj7/G G9

# Jubilee

Words and Music by  
TOM BYNUM

$\text{♩} = 123$   
N.C.

Dm7 Fmaj7 G

C

4 G C G C G

7 **WORSHIP LEADER**

*1st time: CHOIR unison*  
*2nd time: CHOIR parts*

This is the sea - son of Ju - bi - lee. This is the sea - son of

G C G C G C

10 **WORSHIP LEADER**

Ju - bi - lee. Sing - ing and danc - ing for you and me.

G C G C G C

13 *CHOIR* *WORSHIP LEADER*

Sing-ing — and danc-ing — for you and — me. Thank-ing — and prais-ing — be-

G C G C G C

16 *CHOIR* *WORSHIP LEADER*

cause we're — free. Thank-ing — and prais-ing — be-cause we're — free. Oh,

G C G C G C

19 *CHOIR*

this is — the year of Ju - bi-lee. Oh, this is — the year of

G C G C G C

## WORSHIP LEADER

22

Ju - bi-lee. Put your hands to - geth - er; ev - 'ry - bod - y praise the

G C G C G C

25

Lord. Put your hands to - geth - er;

G Bm<sup>7</sup> C G C G C

28

1. sing and shout and praise the Lord. Oh yeah!

G C G Bm<sup>7</sup> C 1. Fmaj<sup>7</sup> Em<sup>7</sup> C D

31 2. *ALL unison*

Ev-'ry-thing that—was sto - len shall— be re-turned un - to me;—

2. *D*  
*E* *E* *N.C.*

moth-er, fa - ther, sis - ter, broth - er, they will all— go free.— Ev - 'ry -

34

thing that—was sto - len shall— be re-turned un - to me;—

36

thing that—was sto - len shall— be re-turned un - to me;—



38

sing-ing, danc-ing, prais-ing, shout-ing, in-crease and vic-to-ry.

40

G C G C G C

43

Ev'-ry-thing that was sto-len shall be re-turned un-to me;

G D/E E Am7 N.C.

46

moth - er, fa - ther, sis - ter, broth - er, they will all go free. — Ev - 'ry -

This block contains the musical notation for measures 46 and 47. It features a vocal melody in the treble clef and a bass line in the bass clef, both in a key with one sharp (F#). The lyrics are written below the vocal line. The piano accompaniment is shown in the bottom system, with a treble and bass staff.

48

thing that was sto - len shall be re - turned un - to me; —

This block contains the musical notation for measures 48 and 49. It continues the vocal melody and bass line from the previous system. The piano accompaniment is shown in the bottom system, with a treble and bass staff.

50

sing - ing, danc - ing, prais - ing, shout - ing, in - crease — and vic - to - ry. —

This block contains the musical notation for measures 50 and 51. It continues the vocal melody and bass line. The piano accompaniment is shown in the bottom system, with a treble and bass staff. A chord symbol 'C D' is written above the piano staff in measure 51.

52

N.C. Dm7 Fmaj7 G

55

58

A7



Ev-'ry-thing that—was sto - len shall—be re-turned un - to me;—



moth-er, fa - ther, sis - ter, broth - er, they will all—go free.— Ev-'ry -



thing that—was sto - len shall—be re-turned un - to me;—



69

sing-ing, danc - ing, prais - ing, shout - ing, in - crease — and vic - to - ry. —

C/D

71

G C G C G C

74

This is the sea - son of Ju - bi - lee.

F#m7 B Em Gmaj7/D C Am7 G/B C Dm7 G

# It Is Good

Words and Music by  
DAN ADLER

With a Latin feel ♩ = 117

F B $\flat$  Gm7 C  
*mf*

3 F B $\flat$  Gm7 C

5 F B $\flat$  Gm7 C

7 *mf*  
 It is

F B $\flat$  Gm7 B $\flat$  maj7 C11

9

good. It is good. It is good to give thanks to the

F E A B $\flat$  Gm7 B $\flat$  C

11

Lord on high, to

F E A B $\flat$  Gm7 B $\flat$  B $\flat$  C

13

sing of Your faith - ful - ness and lov - ing kind - ness both

F E A B $\flat$  Gm7 B $\flat$  C



15

day and night, to

F E A B $\flat$  F A Dm7 Gm7 B $\flat$  C

This system contains measures 15 and 16. The vocal line has lyrics "day and night, to". The piano accompaniment features a melody in the right hand and a bass line in the left hand. Chords are indicated below the vocal line.

17

play on— our in - stru - ments sweet songs— of praise for— the

F E A B $\flat$  Gm7 B $\flat$  C

This system contains measures 17 and 18. The vocal line has lyrics "play on— our in - stru - ments sweet songs— of praise for— the". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. Chords are indicated below the vocal line.


19

things You do. It is

F E A B $\flat$  Gm7 B $\flat$  C


This system contains measures 19 and 20. The vocal line has lyrics "things You do. It is". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. Chords are indicated below the vocal line.

21

4th time to Coda 


good. It is good. It is good to give thanks to

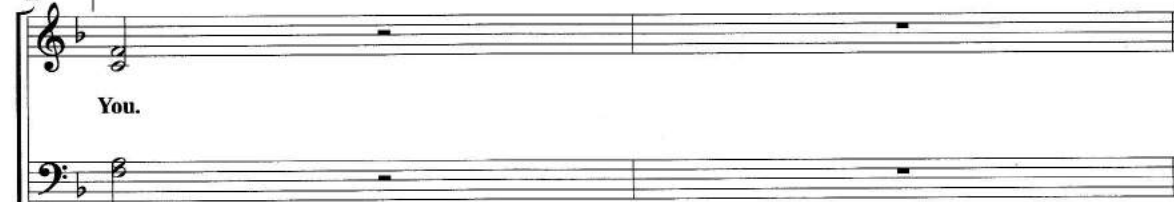
F E A B $\flat$  Gm7 B $\flat$  C C

4th time to Coda 

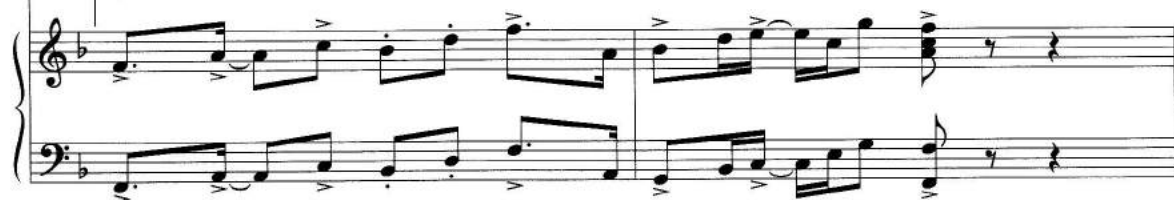

23

1.2.

You.



1.2.

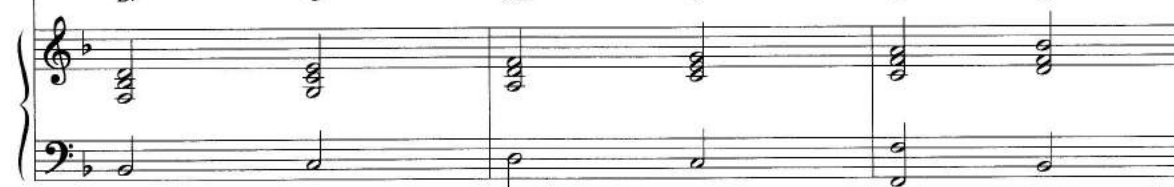
F B $\flat$  Gm7 C F


## WORSHIP LEADER

25

For though the wick - ed spring up like the grass and are ev - 'ry - where,  
For though we strug - gle and tri - als and trou - bles still come our way,

B $\flat$  C Dm C F B $\flat$



28 *ALL unison*

soon they will per - ish. But all those plant - ed in  
 You won't for - sake us; Your Word has told us in Your

F Dm C B $\flat$  C

Your house will grow with - out end. Sing it a - gain! It is  
 prom - is - es will nev - er end.

Dm Gm $^7$  C B $\flat$  D C E B $\flat$  C

3. You.

3. F B $\flat$  Gm $^7$  C F

35 *WORSHIP LEADER* *CHOIR unison*

Why give— Him praise? Be - cause He— is wor - thy.

F B $\flat$  C F

37 *WORSHIP LEADER* *CHOIR*

Why should— we sing? He loves you— and me.

F B $\flat$  C F

39 *WORSHIP LEADER* *CHOIR*

Why give— Him thanks? Be - cause He— for - gave us.

F B $\flat$  C F

41 *WORSHIP LEADER* *CHOIR* *DUET*

Why cel - e - brate? Be - cause we are free. And

F B $\flat$  C F

43 *CHOIR* *WORSHIP LEADER*

when should we thank Him? In morn - ing and eve - ning. In

F B $\flat$  C Dm

45 *CHOIR* *DUET*

what cir - cum - stance? The good and the bad. Is

F B $\flat$  C F

47 *CHOIR*

it al - ways ea - sy? No, it's not — so ea - sy.

B $\flat$  C Dm

49 *WORSHIP LEADER* *ALL div.*

But is — it good? Yes, — it's good. It — is good. It — is

*div.*

F B $\flat$

51 *D.S. al CODA* %

good. It is

*D.S. al CODA* %

C Dm7 C E Dm7 C

53  $\text{C}$  CODA

You. It is

 $\text{C}$  CODA  
F

Bb Gm7 Bb Dm C Bb/C

55

good. It is good. It is good to give thanks to

F Bb Gm7 Bb/C C

57

You. It is

F Gm7 Dm Gm7 Bbmaj7 C Bb/C



59

good. It is good. It is good to give thanks to

This system contains measures 59 and 60. The vocal line is in a B-flat major key signature with a common time signature. The lyrics are: "good. It is good. It is good to give thanks to". The piano accompaniment consists of chords in the right hand and single notes in the left hand.

F

This system shows the piano accompaniment for measures 59 and 60. The right hand plays chords, and the left hand plays single notes. The key signature is B-flat major and the time signature is common time.

61

You.

This system contains measures 61 and 62. The vocal line has a whole rest in measure 61 and a whole note in measure 62. The piano accompaniment has whole rests in both measures.

N.C.

This system shows the piano accompaniment for measures 61 and 62. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand plays a bass line with eighth notes and quarter notes.

63

This system contains measures 63 and 64. The vocal line has whole rests in both measures. The piano accompaniment has whole rests in both measures.

C11

F

This system shows the piano accompaniment for measures 63 and 64. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand plays a bass line with eighth notes and quarter notes. The system ends with a double bar line.

# You Are

Words and Music by  
CLINT BROWN

$\text{♩} = 45$

$D^b$   $A^b/C$

*mp*

3  $G^b\text{maj}^9$   $A^b7\text{sus}$

6  $\%$  1st time: WORSHIP LEADER  
2nd time: Female SOLO  
3rd time: ALL

You are — the love of my life; — You are — the

$D^b$   $A^b/C$   $B^bm7(4)$

9 hope that I cling — to. You mean — more than this world — to me.

$D^b2$   $A^b$   $G^b2$   $G^b$   $A^b$

2nd time: add WORSHIP LEADER

12

I would-n't trade—You for sil-ver or gold.— I would-n't trade— You for

Db Ab C Bbm7(4)

15

rich-es un-told.— You are,— You are my ev-ry-thing.—

Db2 Ab Gb2 Ab7sus

18

1. 2.3.

Db Ab7sus Db Ebm7 Db F

21

1st time: Female SOLO

1. I would-n't take— one step— with-out— You;—

2nd time: WORSHIP LEADER

2. Un-til— the world— stops turn-ing,

Gbmaj7 Fm7 Bbm7

23

I could nev - er go on.

un - til the stars fade from the sky,

*Ebm7 Gb Ab Db Ebm7 Db2 F*

25

I could - n't live one day with - out You;

un - til the sun stops ris - ing, I'll

*GBmaj7 Fm7 Bbm7*

*DUET*

27

*2nd time to Coda* ☼ *D.S. al CODA* §

I don't have the strength to make it on my own.

need You in my life, and

*2nd time to Coda* ☼ *D.S. al CODA* §

*Ebm7 Db2 F Gb Ab7sus*

29  $\Phi$  CODA

here's the rea - son why: You are.

$G^b$   $A^b7_{sus}$   $E^b$

31 *WORSHIP LEADER continue ad lib*

$B^b/D$   $A^b2$

## 33

$Cm7$   $B^b7_{sus}$   $E^b$

## 35

$B^b/D$   $Fm7(4)$   $E^b/G$   $B^b7_{sus}$

1st time: DUET  
2nd time: ALL

38

You are — the love of my life; —

*1st time: Piano plays quietly, in high register*

*E<sup>b</sup>* *B<sup>b</sup>/D*

40

You are — the hope that I cling — to.

*Cm7(4)* *E<sup>b</sup>2/B<sup>b</sup>*

42

You mean — more than this world — to me.

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

44

ALL

I would - n't trade — You for sil - ver or gold. —

*E<sup>b</sup>* *B<sup>b</sup>/D*

*Full rhythm*

46

I would - n't trade — You for rich - es un - told. —

*Cm7(4)* *E♭<sup>2</sup>  
B♭*

48

1. You are, — You are my ev - 'ry - thing. 2. You are my ev - 'ry - thing. —

*A♭<sup>2</sup>* *B♭7sus* *B♭7sus*

51

*DUET rubato*

— You are, —

*Cm7* *E♭maj7  
B♭* *A♭<sup>2</sup>* *Fm7(4)*

54

*rit.*

You are my ev - 'ry - thing. —

*A♭<sup>2</sup>  
B♭* *E♭*

*rit.*

*8va*



# His Banner Over Us Is Love

Words and Music by  
RON KENOLY

Ballad *mp*  $Gm7(4)$   $F^2/A$

3 *Worship Leader mp* 3  
Un - til the gos - pel of His King - dom has been —

$Bb^2$   $Bb/C$   $F^2$   $Bb/D$   $C/Bb$

5 — preached — and ev - 'ry heart — and ev - 'ry soul has been

$F^2/A$   $Cm7$   $F13$   $Bb^2$   $C/Bb$

7 reached, 'til ev - 'ry tribe and ev - 'ry na - tion has re -

$Eb/F$   $F13$   $Bb^2$   $C/Bb$   $F^2/A$

Detailed description: This is a musical score for the song 'His Banner Over Us Is Love' by Ron Kenoly. The score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Ballad' and 'mp' (mezzo-piano). The key signature has one flat (Bb). The introduction features a piano melody in the right hand and a bass line in the left hand. The first system of the piano introduction includes a  $Gm7(4)$  chord and an  $F^2/A$  chord. The vocal entry begins on measure 3, marked 'Worship Leader mp'. The lyrics are: 'Un - til the gos - pel of His King - dom has been —'. The piano accompaniment continues with chords  $Bb^2$ ,  $Bb/C$ ,  $F^2$ ,  $Bb/D$ , and  $C/Bb$ . The second system of the piano introduction includes chords  $F^2/A$ ,  $Cm7$ ,  $F13$ ,  $Bb^2$ , and  $C/Bb$ . The lyrics continue: '— preached — and ev - 'ry heart — and ev - 'ry soul has been'. The third system of the piano introduction includes chords  $Eb/F$ ,  $F13$ ,  $Bb^2$ ,  $C/Bb$ , and  $F^2/A$ . The lyrics continue: 'reached, 'til ev - 'ry tribe and ev - 'ry na - tion has re -'. The score is written for piano and voice. The piano part is in 4/4 time. The vocal part is in 4/4 time. The key signature has one flat (Bb). The tempo is marked 'Ballad' and the dynamics are marked 'mp' (mezzo-piano). The score includes a piano introduction and a vocal entry. The piano introduction is in 4/4 time. The vocal entry begins on measure 3. The lyrics are: 'Un - til the gos - pel of His King - dom has been —'. The piano accompaniment continues with chords  $Bb^2$ ,  $Bb/C$ ,  $F^2$ ,  $Bb/D$ , and  $C/Bb$ . The second system of the piano introduction includes chords  $F^2/A$ ,  $Cm7$ ,  $F13$ ,  $Bb^2$ , and  $C/Bb$ . The lyrics continue: '— preached — and ev - 'ry heart — and ev - 'ry soul has been'. The third system of the piano introduction includes chords  $Eb/F$ ,  $F13$ ,  $Bb^2$ ,  $C/Bb$ , and  $F^2/A$ . The lyrics continue: 'reached, 'til ev - 'ry tribe and ev - 'ry na - tion has re -'.

9

ceived His plan— of sal - va - tion, we will car - ry— His ban - ner— of—

Gm7 F<sup>2</sup><sub>A</sub> Dm7 Gm7 Dm<sub>B</sub> Bbmaj<sup>7</sup><sub>C</sub> C<sub>B<sup>b</sup></sub>

11

love. To ev - 'ry cit - y, ev - 'ry town - ship, and ev - 'ry

F<sup>2</sup><sub>A</sub> Dm7 Gm7 B<sup>b</sup><sub>C</sub> F<sup>2</sup> B<sup>b</sup><sub>D</sub> C<sub>B<sup>b</sup></sub>

13

ville, to ev - 'ry hedge, ev - 'ry high - way, and ev -

F<sup>2</sup><sub>A</sub> Cm7 F13 B<sup>b</sup> C<sub>B<sup>b</sup></sub>

15

- 'ry hill, 'til the plan of sal - va - tion has been

E<sup>b</sup><sub>F</sub> F13 B<sup>b</sup> C<sub>B<sup>b</sup></sub> F<sup>2</sup><sub>A</sub>

17

heard in ev - 'ry na - tion, we will car - ry — His ban - ner — of —

Gm7 F2 A Dm7 Gm7 Dm B Bb C

19

love. — His ban - ner o - ver us is —

*freely*

*CHOIR unison*  
*mf*

His ban - ner o - ver us is love. —

F2 Bb C F

*mf*

21

love. — Yes, His ban - ner o - ver us

His ban - ner o - ver us is love. —

C F F Am7

23

## Female SOLO

is — love. It bears the seal — of His good - ness, the

Dm Bb C Bb E A

25

## Worship Leader (freely)

*mf*

stains of — His blood. His ban - ner o - ver us is — love. His ban - ner o - ver,

CHOIR (Soloist may continue on melody)

*mf*

His ban - ner o - ver us is — love. His ban - ner o - ver

Gm7 F2 A Dm7 Gm Dm B Bbmaj7 C Gm C F Bb C

28

His ban - ner o - ver us is — love. —

us is love. — His ban - ner o - ver

F C F Gm F Gm F F

30 *Female SOLO*

His ban-ner o-ver us is love. The

us is love.

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

32 cross of His suf-f'ring, the stains of His blood. His

His

B<sup>b</sup> C B<sup>b</sup> F A Gm<sup>7</sup> F<sup>2</sup> A Dm<sup>7</sup>

34 *Worship Leader*

ban-ner o-ver us is love. So with the

ban-ner o-ver us is love.

Gm Dm B Bbmaj<sup>7</sup> Gm C F C<sup>b</sup> D<sup>b</sup>



*Worship Leader continues (ad lib freely)*

us is love. — His ban-ner o-ver us is love. —

*f*

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

*Female SOLO*

It bears the seal — of His good-ness, the

*Ebm7*  $G^b/D^b$   $C^b$   $D^b/C^b$   $G^b/B^b$

*CHOIR*

stains of — His — blood. His ban-ner o-ver us is — love. His ban-ner o-ver

*Abm7*  $G^b2/B^b$  *Ebm7* *Abm* *Ebm*  $C^b m7/D^b$   $A^b m/D^b$   $G^b$   $A^b m/C^b$  *Abm*



52

us is love. His ban-ner o-ver us is love.

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

55

*Female SOLO*

The cross of His suf-f'ring, the

$E^b m7$   $G^b/D^b$   $C^b$   $D^b/C^b$   $G^b/B^b$

57

*CHOIR*

stains of His blood. His ban-ner o-ver us is

$A^b m7$   $G^b2/B^b$   $E^b m7$   $A^b m$   $E^b m/C$   $C^b m7/D^b$   $D^b m7$

Worship Leader (spoken): And so we go to each and every nation teaching and preaching about His goodness, and His banner over us is love!

59

love, love.

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

62

*ff* (mel. middle note) *Worship Leader continue ad lib*

His ban - ner o - ver us is love.

D G/<sub>D</sub> Am/<sub>D</sub> G/<sub>D</sub> Am/<sub>D</sub> G/<sub>D</sub> G

*ff*

64

*Female SOLO*

It

His ban - ner o - ver us is love.

D/<sub>G</sub> G Am/<sub>G</sub> G Am/<sub>G</sub> G Bm<sup>7</sup> Em<sup>7</sup> G/<sub>D</sub>

67

bears the seal of His good - ness, the stains of His blood.

*unis.* *div.*

Bears the seal of His good - ness. His

*unis.* *div.*

C D C G/B Am7 G<sup>2</sup>/B Em7

69

O - ver us is love. Oh, His ban - ner

ban - ner o - ver us is love. His ban - ner o - ver us is love.

Am Em C<sup>#</sup> Cmaj7 D Am D G Am C Am G

*ff*

72

is love. His ban - ner o - ver us

His ban - ner o - ver us is love.

D G G Am G Am G Bm7

74

## Female SOLO

is His love. — Oh, the cross — of His suf - f'ring, the

unis.

Cross of His

unis.

Em7 G/D C D/C G/B

76

(ad lib fill)

Worship Leader and SOLO ad lib to end

stains of — His blood. —

suf - f'ring. His ban - ner o - ver us is love,

div. div.

Am7 G/B<sup>2</sup> Em7 Am Em C<sup>7</sup> Cmaj<sup>7</sup> Am D Eb

79

love, is love.

div. div.

F Dm7 G