

# Amazing

♩ = 165

[Hezekiah Walker - Azusa the Next Generation]

RH2015

## Intro

6/8

C F(add9)

Am<sup>7</sup> Dm C/E C B<sub>b</sub>(add9) F/G

## Vers

C F/G C F(add9)

It's so a - maz - ing Your love for me

C Am G

It's so a - ma - zing Your sac - ri - fice for me

C F(add9)

For eve - ry bless - ing giv - en to me

C Am G

For eve - ry val - ley You used to strength - en me I don't de -

F G Am Am

serve Your love, Your ten - der - mer - cy If not for your

1. 2.

F G Am G/B C Dm C/E C B<sub>b</sub>(add9) F/G Am G/B

grace where would I be? Would I

**Kor**

C Fmaj7

I stand a- mazed at Your glo-ry I stand a- mazed at Your Strength

Am<sup>7</sup> C/E F(add9) F(add9) G A C D

I stand a mazed at Your pow-er So a - ma-zing a - ma-zing

C Fmaj7

I stand a mazed at Your glo-ry I stand a-ma-zed at Your Strength

Am<sup>7</sup> C/E F(add9) F(add9) G A C D

I stand a- mazed at Your po-power So a - ma-zing a - ma-zing

**Vamp 1**

C C/E Fmaj7 C G/B  
D♭ D♭/F G♭maj7 D♭ A♭/C

So a - maz - ing a - maz - ing

Am<sup>7</sup> Dm<sup>7</sup> C/E Fmaj7  
B♭m<sup>7</sup> E♭m<sup>7</sup> D♭/F G♭maj7

So a - maz - ing a -

1. + 3. 2. 4.  
F(add9) G♭(add9) G A C D F(add9) A♭ B♭ D♭ E♭ G♭(add9)  
G♭(add9) A♭ B♭ D♭ E♭

maz - ing maz - ing ma - zing

**Vamp 2**

Db Db      Db Db      Gb Gb      Gb Gb

So a-maz-ing    So a-maz-ing    So a-maz-ing    So a-maz-ing

D♭ C B♭      B♭m⁷ B♭m⁷      D♭/F D♭/F

So a - maz - ing    So a - maz - ing

1.      Gb Gb      Gb Gb

So a - maz - ing    So a - maz - ing

2. Gb      Gb Gb

So a - maz - ing    So a - maz - ing

**Vamp 1** **Vamp 2** **Vamp 1** **Kor**

The Azusa Street Revival was a historic Pentecostal revival meeting that took place in Los Angeles, California and is the origin of the Pentecostal movement.

It was led by William J. Seymour, an African American preacher.

It began with a meeting on April 9, 1906, and continued until roughly 1915.

The revival was characterized by ecstatic spiritual experiences accompanied by miracles, dramatic worship services, speaking in tongues, and inter-racial mingling.

The participants were criticized by the secular media and Christian theologians for behaviors considered to be outrageous and unorthodox, especially at the time.

Today, the revival is considered by historians to be the primary catalyst for the spread of Pentecostalism in the 20th century.

# Be Okay

[Lauren Daigle - Lauren Daigle]

♩ = 68

Node:RH24/PS0

## Intro

The score consists of two staves. The top staff starts with a Fm chord, followed by E♭⁶, D♭maj⁷, and A♭/C. The bottom staff starts with a B♭ chord, followed by B♭m/E♭, A♭, and D♭/A♭.

## Vers 1

The score consists of three staves. Staff 1 starts with an A♭ chord, followed by A♭⁷ and D♭/A♭. The lyrics "(Alt:) You're gon-na be o - kaiy—" are sung. Staff 2 starts with an A♭ chord, followed by E♭/G, Fm, E♭⁶, D♭, and A♭/C. The lyrics "(S/A:) Oh, the sun will keep on ri - sing in that old fa-mil-iar way— and" are sung. Staff 3 starts with a B♭ chord, followed by D♭/E♭, A♭, and D♭/A♭. The lyrics "ev' - ry lit - tle thing it's gon - na be o - kaiy—" are sung.

## Vers 2

The score consists of four staves. Staff 1 starts with an A♭ chord, followed by A♭⁷ and D♭/A♭. The lyrics "You're gon-na be al right— darling you're— you're gon-na be al right" are sung. Staff 2 starts with an A♭ chord, followed by E♭/G, Fm, E♭⁶, and continues with the lyrics "'cause the stars will keep\_ on shi - ning through the". Staff 3 starts with a D♭ chord, followed by A♭/C, B♭⁷, D♭/E♭, and A♭. The lyrics "dar - kest night.. and you can know you're gon-na be al-right— Lift your" are sung. Staff 4 continues with the lyrics "(Solist:)".

**Bro**

22 D<sub>b</sub> A<sub>b</sub>/C

eyes to the hills; re-mem-ber where your help comes from Lift your

24 B<sub>b</sub><sup>7</sup> D<sub>b</sub>/E<sub>b</sub> C<sup>7</sup>/E

eyes to the hills You'll ne-ver face the val - ley a - lone 'cause

26 Fm E<sub>b</sub><sup>6</sup> D<sub>b</sub> A<sub>b</sub>/C

e-ven when your heart is break - ing and you've gone and lost\_ your way\_. Ahh.

28 B<sub>b</sub><sup>7</sup> D<sub>b</sub>/E<sub>b</sub> A<sub>b</sub> G<sub>b</sub>/B<sub>b</sub> A<sub>b</sub><sup>7</sup>/C

you're you're gon - na be o - kay  
you're, you're gon - na be o - kay

**Interlude**

30 D<sub>b</sub> A<sub>b</sub>/C

32 B<sub>b</sub> B<sub>b</sub>/D E<sub>b</sub> E<sub>b</sub><sup>maj7</sup> E<sub>b</sub><sup>7</sup>/G

34 Fm E<sub>b</sub><sup>6</sup> D<sub>b</sub><sup>maj7</sup> A<sub>b</sub>/C B<sub>b</sub><sup>7</sup>

Musical score for piano showing measures 36-40. The score consists of two staves. The top staff shows a treble clef, a key signature of four flats, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. Measure 36 starts with a D $\flat$  note. Measures 37 and 38 show a melodic line with notes D $\flat$ , E $\flat$ , A $\flat$ , and A $\flat^7$ . Measures 39 and 40 show notes D $\flat$  and A $\flat$ .

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Vers 3

Vers 4

46 Ab

(*Solist*) You're gon - na be al - right Dar - ling you're

48 D $\flat$ /A $\flat$

— you're gon - na be al - right At the

50 Fm E $\flat$ <sup>6</sup> D $\flat$  A $\flat$ /C

end of all our breath When we're beck-oned on to the light  
end of all our breath is the be ginning of new light

Ahh

52 1.

Love will meet you there you're gon na be al - right Oh, the

Love will meet you there you're gon - na be al - right

**Vamp**

2.

54 Bb<sup>7</sup> D<sub>b</sub>/E<sub>b</sub> A<sub>b</sub>

you're you're gon - na be al - right

56 Bb<sup>7</sup> D<sub>b</sub>/E<sub>b</sub> A<sub>b</sub> D<sub>b</sub>/A<sub>b</sub>

you're you're gon - na be o - kay

58 Bb<sup>7</sup> D<sub>b</sub>/E<sub>b</sub> A<sub>b</sub> E<sub>b</sub>/G

you're you're gon - na be o - kay Oh, the

**End**

60 Fm E<sub>b</sub><sup>6</sup> D<sub>b</sub> A<sub>b</sub>/C

end of all our breath is the be - gin-ning of new light

Ahh

62 Bb<sup>7</sup> D<sub>b</sub>/E<sub>b</sub> A<sub>b</sub>

You're you're gon - na be al - right

Bb<sup>7</sup> D<sub>b</sub>/E<sub>b</sub> A<sub>b</sub>

You're, you're gon - na be al - right

# Bless Me

Donald Lawrence

Go Get Your Life Back

RH marts 2014

$\text{♩} = 73$

## Intro

A musical score for the intro section. It features a treble clef, a key signature of one flat, and a 4/4 time signature. The music consists of a series of eighth-note chords and rests.

## Vers 1+2

Musical score for Verses 1 and 2. The score is divided into two staves. The first staff includes chords Eb, Cm(add9), Ab/Bb, Bb/Ab, Eb/G, Abmaj7, Bb/Ab, Eb/G, and Dm G7. The lyrics for this staff are: "Bless me In - crease bless me in - crease... Oh Lord bless me in- deed en large". The second staff includes chords Cm, F(sus4), F7, Fm, Eb/G, Ab, Bb(sus4), Eb, and Fm7 Eb/G. The lyrics for this staff are: "my ter-ri- to - ry Oh Lord bless me in- deed I pray for in- crease".

## Vers 3+4

Musical score for Verses 3 and 4. The score is divided into two staves. The first staff is labeled "2. gang solist" and includes chords Ab, Bb/Ab, Eb/G, Dm, G7(b9), Cm, and Eb11 Eb/Bb. The lyrics for this staff are: "Keep your hand up- on me That no e - vil can - not harm me". The second staff includes chords Ab, Bb/Ab, Eb/G, Eb F, Dm, G7, Cm, and F/A. The lyrics for this staff are: "sun - shine and rain sick- ness and pain God I hum-".

*Til CODA 2. gang*

The score concludes with a single staff for the CODA section, labeled "Til CODA 2. gang". The chords for this section are Bb, Eb/G, Ab, Fø7, Fø7/B, Eb/Bb, and Fø7. The lyrics for this section are: "En large my ter - ri - to - ry - bly come to You".

E $\flat$ /B $\flat$  F $\emptyset$ 7 Fm E $\flat$ /G A $\flat$  B $\flat$ (sus4)

En- large my ter - ri-to - ry Oh Lord bless\_ me\_ in deed

E $\flat$  Fm $\emptyset$ 7 E $\flat$ /G

I pray for in- crease\_ Bless me in deed\_

**CODA/Vamp** O

E $\flat$ /B $\flat$  F $\emptyset$ 7 E $\flat$ /B $\flat$  F $\emptyset$ 7 Gm( $\flat$ 5) A $\flat$ m $^6$

En large my ter - ri-to - ry En- large my ter - ri-to - ry

E $\flat$ /B $\flat$  B $\flat$ (sus4 $\flat$ 9)/G $\flat$  D $^7(\sharp$ 9) G $\emptyset$ 7/D $\flat$  C $^7$  F $\emptyset$ 7

En large my ter - ri-to - ry En- large my ter - ri-to - ry

Fm E $\flat$ /G A $\flat$  B $\flat$ (sus4) E $\flat$

Oh Lord bless\_ me\_ in deed\_ I pray for in- crease\_ Bless me in deed

Fm $\emptyset$ 7 E $\flat$ /G /D $\flat$  F $\emptyset$ 7/B E $\flat$

I pray for in- crease\_ I pray for in - increase!

# City Called Heaven

trad.

♩ = 53

Arr. J. Poelinitz

Em Am<sup>7</sup> Em Am<sup>7</sup> Em  
I am a pil - grim, a pil - grim of sor - row, I'm left in this

6 Am<sup>7</sup> Em Em<sup>7</sup> H<sup>7</sup>/F# Em Am<sup>7</sup> Em  
wide world, this wide world a - lone! Ain't got no hope, got no hope for to -

12 G F#<sup>7</sup> Em/H H<sup>7</sup> Em  
mor-row. Try - ing to make it, make heav-en my home..

17 Em H/E Em<sup>7</sup> A<sup>9</sup> F#<sup>7</sup>  
Some-times I'm to-sed, I'm driv-en, Lord. Some-times I just don't

22 Em F#<sup>7</sup> H<sup>7</sup> Em Am<sup>7</sup> Em  
know\_ which way\_ to turn Heard of a ci - ty, a ci - ty called

28 G F#<sup>7</sup> Em/H H<sup>7</sup>  
Heav-en Try - ing to make it, make heav-en my

32 Em ||2.|| Em F#<sup>7</sup> Em/H H<sup>7</sup>  
home. heav - en - n solistfill hom. Yeah!

# It Is So

[William McDowell - It Is So / In Your Presence]

♩ = 135

Node:RH24

**Kor**

D<sub>b</sub> G<sub>b</sub> D<sub>b</sub>/A<sub>b</sub> A<sub>b</sub>

A-men, a-men, a-men, a-men, it is so, it is so

D<sub>b</sub>

D<sub>b</sub><sup>7</sup>

G<sub>b</sub>

D<sub>b</sub>/A<sub>b</sub>

A<sub>b</sub>

D<sub>b</sub>

a-men, a-men, a-men, a-men,

it is so

it is so

**Vers 1+2**

D<sub>b</sub> G<sub>b</sub> D<sub>b</sub>/A<sub>b</sub> A<sub>b</sub>

A-men, a-men, a-men, a-men

1. (He has saved us)  
2. (Well, He is Alpha)

(He has redeemed us)  
(and Omega)

(He will hear us)  
(He's the beginning)

(When we call)  
(And the end)

D<sub>b</sub> D<sub>b</sub><sup>7</sup> G<sub>b</sub> D<sub>b</sub>/A<sub>b</sub> A<sub>b</sub>

a-men, a-men.

(And when afflictions)  
(Through every trial)

(Come on the righteous)  
(Tribulations)

(He will deliver us out of them all)  
(He always causes His people to win)

| D<sub>b</sub>

and we say

**Bro**

D<sub>b</sub> G<sub>b</sub> D<sub>b</sub>/A<sub>b</sub> A<sub>b</sub>

Yes, yes, yes, yes, yes,

Yes,

Yes,

yes,

yes,

A<sub>b</sub>

D<sub>b</sub> D<sub>b</sub><sup>7</sup> G<sub>b</sub> D<sub>b</sub>/A<sub>b</sub> A<sub>b</sub>

yes, Yes, yes, yes, yes,

yes,

Yes,

yes,

yes,

yes,

**Praisebreak**

D $\flat$

YES!!!

**Vamp**

D $\flat$	G $\flat$	D $\flat$ /A $\flat$	A $\flat$	D $\flat$
D	G	D/A	A	D
E $\flat$	A $\flat$	E $\flat$ /B $\flat$	B $\flat$	E $\flat$

Yes, and a - men, Yes, and a - men, yes, and a - men,

G $\flat$	D $\flat$ /A $\flat$	D/A	D/A
G	D/A	E $\flat$ /B $\flat$	E $\flat$
A $\flat$	1.2.	E $\flat$ /B $\flat$	B $\flat$

it is so, it is so,

**Kor**

2.

E $\flat$	A $\flat$	E $\flat$ /B $\flat$	B $\flat$
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A-men, a-men, a-men, a-men, it is so it is so

E $\flat$	E $\flat$ <sup>7</sup>	A $\flat$	E $\flat$ /B $\flat$	B $\flat$	E $\flat$
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a-men, a-men, a-men, a-men, it is so it is so

# New Name Written Down In Glory

Charity Gayle

Charity Gayle/David Gentiles

♩ = 98

**[INTRO]**

G(add9) A Hm<sup>7</sup> Gmaj<sup>7</sup> A Hm  
I was

**[VERSE 1]**

5 G(add9) A Hm<sup>7</sup> G  
lost in shame, could not get past my blame un - til He called my name.  
left me blind, but Je - sus opened my eyes, now I see the Light.

8 N.C. G(add9) A Hm<sup>7</sup>  
I'm so glad He changed me. Dark-ness held me down, but Je-sus pulled me out and I'm no  
Now I'm walk-ing free.. I've got the vic - to - ry. See, it's all

11 G N.C. SAT unison  
long - er o - ver bound. I'm so glad He changed me. See I'm

**[PRECHORUS]**

13 G A Hm G A Hm  
— now a new\_ cre - a - tion in Christ. The old\_ has gone. There's new life.

17 G A Hm Gm/Bb Break  
— I live\_ by faith, not by sight. There is a

**[CHORUS 1-2]**

21 D D/F# G Hm A D/F# G  
new name writ-ten down in glo - ry, and it's mine. Yes, it's mine.

25 D D/F# G Hm A D/F# G [1.] [2.]  
I've met the au-thor of my sto-ry, and He's mine. Yes, He's mine. 2.Sin had

**BRIDGE**

30 D<sup>5</sup> C<sup>5</sup> D<sup>5</sup> x4

I am who I am be - cause the I AM tells me who I am.

32 D D/C

I am who I am be - cause the I AM tells me who I am.

34 G/H Gm/B♭

I am who I am be - cause the I AM tells me who I am.

36 D/A D/C

I am who I am be - cause the I AM tells me who I am.

38 G/H Gm/B♭

I am who I am be - cause the I AM tells me who I am. There is a

**CHORUS 3**

41 D D/F♯ G A D/F♯ G

new name writ-ten down in glo - ry, and it's mine. Yes, it's mine.

45 D D/F♯ G Hm A D/F♯ G

I've met the au - thor of my sto - ry, and He's mine. Yes, He's mine.

48 Hm A D/F♯ G Hm A D/F♯ G

and He's mine. Yes, He's mine. and He's mine. Yes, He's mine.

# Overflow

[Israel & New Breed - Jesus at the center (LIVE)]

$\text{♩} = 73$

**A**

Node:RH24

1g. SOLIST / 2g. KOR B♭/D

B♭/D Cm⁷ B♭

E♭/G B♭/F

E♭

O-verwhelm me—

o-verwhelm me with Your love,—

Cm⁷

F B♭/D

B♭/D Cm⁷ B♭

E♭/G B♭/F

mer-cy and grace.

O-ver-take me—

o-ver-take my heart and mind

C/E

E♭m⁶

—

Ex-ceed my i-ma-gi-na-tion—

**Bro**

Cm⁷

F/A

B♭

More than we— could e- ver ask or— think—

A♭

F/A

o- over-flow—

o- over-flow—

o- over-flow—

**Kor**

B♭

B♭/D B♭

Cm⁷

F F/E♭

You're my Lord for-e- ver—

my God my El Shad-dai—

B♭/D

Fm⁷

B♭

E♭

G♭

A♭

You're my Lord for-e- ver—

You will sup-ply,

You will sup-ply

You

G♭/B♭

A♭

B♭

will sup-ply—

El Shad-dai—

**A'**

2

B<sub>b</sub>/D                    B<sub>b</sub>/D Cm<sup>7</sup> B<sub>b</sub>                    E<sub>b</sub>/G B<sub>b</sub>/F                    E<sub>b</sub>                    Cm<sup>7</sup>                    F

O-ver-whelm me\_\_\_\_ over-whelm me with Your love,\_\_\_\_ mer-cy\_\_\_\_ and grace.

B<sub>b</sub>/D                    B<sub>b</sub>/D Cm<sup>7</sup> B<sub>b</sub>                    E<sub>b</sub>/G B<sub>b</sub>/F

O - ver - take\_\_\_\_ me\_\_\_\_ o - ver - take\_\_\_\_ my heart\_\_\_\_ and mind

C/E                        E<sub>b</sub>m<sup>6</sup>

Ex - ceed my i - ma - gi - na - tion\_\_\_\_

**Bro'**

1g. A/T unison / 2g. A/T stemmer / 3g SAT

Cm<sup>7</sup>                    F/A                    B<sub>b</sub>

More than we\_\_\_\_ could e - ver ask or\_\_\_\_ think\_\_\_\_

A<sub>b</sub>                        F/A

o - ver - flow\_\_\_\_ o - ver - flow\_\_\_\_ o - ver - flow\_\_\_\_

**Kor'**

B<sub>b</sub>                    B<sub>b</sub>/D B<sub>b</sub>                    Cm<sup>7</sup>                    F                    F/E<sub>b</sub>

You're my Lord for - e - ver\_\_\_\_ my God my El Shad-dai\_\_\_\_

B<sub>b</sub>/D                    Fm<sup>7</sup>                    B<sub>b</sub>                    E<sub>b</sub>

You're my Lord for - e - ver\_\_\_\_ You

G<sub>b</sub>                    A<sub>b</sub>                    G<sub>b</sub>/B<sub>b</sub>                    A<sub>b</sub>

Sopran 8-op will sup - ply, You will sup - supply You will sup - supply You

G<sub>b</sub>/B<sub>b</sub>                    A<sub>b</sub>

will sup - supply El Shad - dai

### Mellemspil -> VAMP

B<sub>b</sub>/D      E<sub>b</sub>      Gm<sup>7</sup>      F      E<sub>b</sub>

### VAMP

2x Sopran + 2x S/A + 2x SAT

More than e - nough, more than e - nough  
more than e - nough      o - ver-flow      o - ver - flow

### Outro

B<sub>b</sub>      B<sub>b</sub>/D      B<sub>b</sub>      Cm<sup>7</sup>  
You're my Lord for - e - ver      my God my El Shad - dai

F      F/E<sub>b</sub>      B<sub>b</sub>/D      Fm<sup>7</sup>      B<sub>b</sub>      E<sub>b</sub>  
You're my Lord for - e - ver      You

G<sub>b</sub>      A<sub>b</sub>      G<sub>b</sub>/B<sub>b</sub>      A<sub>b</sub>/C  
will sup - supply,      You will sup - supply      You will sup - supply,      You will sup - supply      You  
Sopran 8-op

G<sub>b</sub>/B<sub>b</sub>      A<sub>b</sub>      B<sub>b</sub>  
will sup - supply      El      Shad - dai

# Peace

♩ = 60

arr. Jeanette Bonde

## INTRO

F♯m E/G♯ A D F♯m E/G♯ A D

When my

## VERS 1

5 A E(sus4) Bm⁹ F♯m  
mind is like\_ a batt - le field and my heart is o - ver-come by fear\_ and

7 D A/C♯ Bm⁹ A E(sus4)  
hope seems like a ship that's lost at sea. My E-ne-mies on ev - ry side and

10 Bm⁹ F♯m D A/C♯ Bm⁷  
I'm temp-ted\_ to run\_ and hide, yourgent-le whis-per reach-es out\_ to me.

## OMKVÆD 1

13 Dmaj⁹ E(sus4) F♯m⁷ E/G♯ A Dmaj⁹ E(sus4)  
Peace, peace\_ that holds\_ me when I'm bro-ken. Sweet\_ peace\_ that pas

16 F♯m⁷ E/G♯ A D E  
- ses un - der-stan - ding. When the whole wide world is crash-ing down I

18 F♯m E D Bm D  
fall to my knees and breathe in your peace.

## LUDE 1

20 F♯m E/G♯ A D F♯m E/G♯ A D

**VERS 2**

24 A E(sus4) Bm<sup>7</sup> F#m  
Fie - ry ar - rows whist - tl - ing the ter - ror of the night sets in but

26 D A/C# Bm<sup>7</sup> A E(sus4)  
I can feel your an - gels all a-round. I am rest - ing un - der-neath the

29 Bm<sup>7</sup> F#m D A/C# Bm<sup>7</sup>  
shel-ter of your migh-ty wings your pro-mi-ses are where my hope is found.

**OMKVÆD 2**

32 Dmaj9 E(sus4) F#m<sup>7</sup> E/G# A Dmaj9 E(sus4)  
Peace that holds me when I'm bro- ken. Sweet peace that pas

Peace that holds me when I'm bro- ken. Sweet peace that pas

8 Peace that holds me when I'm bro- ken. Peace that pas

35 F#m<sup>7</sup> E/G# A D E  
- ses un - der - stand - ing. When the whole wide world is crash-ing down I

- ses un - der - stand - ing. When the whole wide world is crash-ing down I

8 - ses un - der - stand - ing. When the whole wide world is crash-ing down I

37 F#m E D Bm D

fall to my knees and breathe in your peace.

fall to my knees and breathe in your peace.

fall to my knees and breathe in your peace.

**LUDE 2**

39 F#m E/G# A D F#m E/G# A D F#m E/G# A D

I re - mem - ber who you are, you're the

45 F#m E/G# A D F#m E/G# A D F#m E/G# A

God who's ne - ver far. So I will not be a - fraid. God, you al - ways keep me

50 D F#m E/G# A D

safe in your arms. I re-mem - ber who you are.

safe in your arms. I re mem - ber who you are, you're the

in your arms. I re mem - ber who you are, you're the

53 F#m E/G# A D F#m E/G# A

You're the God who's ne - ver far. So I will not be a - fraid,

God who's ne - ver far. So I will not be a -

God who's ne - ver far. So I will not be a -

56 D F#m E/G# A D

God, you al - ways, you al - ways keep me safe.  
You give me  
fraid.  
God, you al - ways, you al - ways keep me safe.  
fraid.  
God, you al - ways, you al - ways keep me safe.

**OMKVÆD 3**

59 Dmaj9 E(sus4) F#m<sup>7</sup> E/G# A Dmaj9 E(sus4)

Peace that holds me when I'm bro-ken. Sweet peace that pas  
Peace that holds me when I'm bro-ken. Sweet peace that pas  
Peace that holds me when I'm bro-ken. Peace that pas

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

- ses un - der-stand-ing. When the whole wide world is crash-ing down I  
- ses un - der-stand-ing. When the whole wide world is crash-ing down I  
- ses un - der-stand-ing. When the whole wide world is crash-ing down I

64 F♯m E D Bm D

fall to my knees and breathe in your peace.

fall to my knees and breathe in your peace.

8 fall to my knees and breathe in your peace.

66 F♯m E/G♯ A D F♯m E/G♯ A D

F♯m E/G♯ A D F♯m E/G♯ A D

# Praise

$\text{♩} = 127$

[Elevation Worship Choir]

Node:RH23

## Intro / acapella

alle trioler skal læses som calypso

5  
Praise the Lord o my soul  
Praise the Lord o my soul

9 **Chant**

Fm	D♭	A♭	E♭
----	----	----	----

Let ev'-ry-thing that has breath praise the Lord praise the Lord As

## Vers / soloist

13 Fm D♭ A♭ E♭  
long as I'm breath - ing I will be sing - ing I got a rea - son to praise x4  
S A T  
Let ev' - ry-thing that has breath praise the Lord praise the Lord

## Vers / kor

17 A♭ D♭/A♭ B♭m⁷  
praise 'cause You're sove - reign Praise 'cause You reign  
praise 'cause You're faith - ful Praise 'cause You're true  
1. E♭/A♭ D♭/A♭  
19 Fm⁷ D♭  
Praise 'cause You rose and de - feat - ed the grave I x4

21 2. Fm⁷ D♭  
Praise 'cause there's no - bo - dy great - er than You

**Intro\***

23 Fm D $\flat$  A $\flat$  E $\flat$   
 Praise the Lord o my soul

27 Fm D $\flat$  A $\flat$  E $\flat$   
 Praise the Lord o my soul

**Vamp 1**

31 Fm D $\flat$  A $\flat$  1. E $\flat$   
 Praise praise the praise

I got a rea-son to live I got a rea - son to praise the Lord

Let ev'-ry-thing that has breath praise the Lord praise the Lord

**Vers 2 /solist**

I'll praise when I feel it  
 I'll praise when I don't  
 I'll praise 'cause I know  
 that You're still in control

My praise is a weapon  
 it's more than a sound  
 My praise is a shout  
 that brings Jericho down

2. E $\flat$ 

praise the Lord  
 rea-son to praise the Lord  
 praise the Lord

**Break**

36

**Vamp 2 / end**

40

I got a rea-son to praise the Lord I got a rea - son to praise the Lord

# Rescue

[Lauren Daigle - Look Up Child]

♩ = 85

Node:RH22

## Intro

The intro section consists of two staves of music. The top staff is for the *Solist* and the bottom staff is for the *Bro*. The music is in 6/8 time, key of G major. Chords: C, G, D, Em. The lyrics are:

You are not hid-den  
There's nev-er been a mo-ment you were for-got-ten. You are not hope-  
tance that can-not be cov-ered o-ver and o-ver. You're not de-fense  
- less, Though you have been bro-ken your in-no-cence sto-len I  
- less I'll be your shel-ter I'll be your ar-mor.

## Bro

1.  
Cmaj7

The Bro section consists of two staves of music. The top staff shows a rhythmic pattern with lyrics: "hear you whis-per un-der -neath your breath I". The bottom staff shows a rhythmic pattern with lyrics: "Uhh".

Cmaj7

G/B

D

The Bro section continues with two staves of music. The top staff shows a rhythmic pattern with lyrics: "hear your S-O-S your S-O-S". The bottom staff shows a rhythmic pattern with lyrics: "Hear your S-O-S your S-O-S AE S".

***kor unisont*****Kor**

G Am Em<sup>7</sup> C

I will send out an army to find you in the middle of the darkest night it's true I will rescue you. There is no dis-

**Bro**

[2.

Cmaj<sup>7</sup>

G/B

D

hear you whis - per un - der\_ neath your breath I

Hear your S - O - S your S - O - AE - - S

**Kor\***

G Am Em<sup>7</sup> C

I will send out an army to find you in the middle of the darkest I will never stop marching to reach you in the middle of the hardest

Em<sup>7</sup> 1. C **Solist** G

night it's true I will rescue you res-cue you res-cue you fight it's true I will res-cue you res-cue you res-cue you

2. C G To Coda

I will res - cue you you

**End**

Em Solist C G

Oh I will res - cue you you

$\text{♩} = 140$

# Running Home

[Cochren & co - Running Home]

Node:RH-PH23

**Intro**

The intro section consists of two staves of music. The first staff starts with a D note, followed by a Dsus4 chord, then a D and A/D chord. The second staff begins with a Dsus4 chord, followed by a D chord, then an A/D chord, and finally a G/D chord.

**Verse 1+2**

Verse 1+2 starts at measure 9. The melody includes lyrics like "Spent a long time run - ning down a dead end road past\_". Measures 11 and 12 continue the melody with lyrics "Loo-king for that some - thing that could fill my soul\_".

Measure 13 begins with a melodic line over chords G/D, Dsus4, D, A/D, and G/D. The lyrics are "Ne-ver found what I was sear-ching for\_". The vocal line ends with three "oh"s on the G/D chord.

Measure 17 begins with a melodic line over chords G/D, Dsus4, D, A/D, and G/D. The lyrics are "But I ain't loo - king back a-ny-more\_". The vocal line ends with "Oh \_\_\_\_\_ He called" on the G/D chord.

# That's How The Good Lord Works

[Sunday Service Choir - Jesus Is Born]

H. Walker, D. Frazier, P. McCoy Joubert

♩ = 100

**Intro**

E♭m      E♭m(maj7)/D      E♭m7/D♭      C∅7

*Pno groove cont.*

5      E♭m      E♭m(maj7)/D      E♭m7/D♭      1. C∅7      2. E♭m6/C      *mp*

S A A      Uh  
T:That's how He

*Pno groove 8va down*

10      **Vers**      E♭m      E♭m(maj7)/D      E♭m7/D♭      1. C∅7      2. C∅7

S A A      Uh  
works      that's how      the good Lord      He works      That's how He      works

**Kor**

15      E♭m      *mf*      Ab7 A7 B♭7(b9)      G♭o      F°

S A T      That's      how      the good Lord works      That's      how      the good Lord works

17      E♭m7      G♭7 G7 Ab9

S A T      That's      how      the good Lord works      That's how      He works

**Bro**

19      C♭13      B♭7(b9)      E♭m9      G♭9/B♭ C♭13      B♭7(b9)      E♭m9 G♭9/B♭

S A T      We must not question the good Lord      Have faith in God and trust His word      *mf*

23 C<sub>b</sub><sup>13</sup> B<sub>b</sub>7(b9) E<sub>b</sub>m<sup>9</sup> F<sup>7</sup>(<sup>#9</sup><sub>5</sub>) F<sup>#7</sup>(<sup>#9</sup><sub>5</sub>) G<sup>7</sup>(<sup>#9</sup><sub>5</sub>)

we don't know how we don't know when \_\_\_\_\_ To see His

25 A<sub>b</sub>m<sup>9</sup> F<sup>7</sup>(<sup>#9</sup><sub>5</sub>) 1. E<sub>b</sub>m/B<sub>b</sub> B<sub>b</sub>7

day so we should stand.

2. E<sub>b</sub>m/B<sub>b</sub> B<sub>b</sub>7/A<sub>b</sub> E<sub>b</sub>m<sup>7</sup>/G<sub>b</sub> F<sup>o</sup>

stand!

**Vamp 1**

E<sub>b</sub>m<sup>7</sup> F<sup>o</sup> G<sub>b</sub><sup>6</sup> /B<sub>b</sub> C<sub>b</sub><sup>9</sup> B<sub>b</sub>7(b9) E<sub>b</sub>m<sup>7</sup> F<sup>o</sup> G<sub>b</sub><sup>6</sup> /B<sub>b</sub> C<sub>b</sub><sup>9</sup> B<sub>b</sub>7(b9)

Stand on the word (T:The word of God) Stand on the word (T:The word of God)

1.

E<sub>b</sub>m<sup>7</sup> F<sup>o</sup> G<sub>b</sub><sup>6</sup> /B<sub>b</sub> C<sub>b</sub><sup>9</sup> B<sub>b</sub>7(b9) E<sub>b</sub>m<sup>7</sup> D<sup>o</sup> C<sub>b</sub>m<sup>7</sup> G<sub>b</sub><sup>13</sup> C<sub>b</sub><sup>9</sup> E<sub>b</sub>m/B<sub>b</sub> B<sub>b</sub>7

Stand on the word (T:The word of God) stand!

2.

C<sub>b</sub><sup>9</sup> B<sub>b</sub>m<sup>7</sup> E<sub>b</sub>7(<sup>b9</sup><sub>5</sub>)

S:There is

## Vamp 2 - Ebm (*OBS: Vamp2 stemmevis S-A-T*)

The musical score consists of three staves of chords and lyrics. The top staff starts with  $A\flat m^9$ , followed by a measure of chords over the lyrics "no - thing\_ too hard\_ for God". This is followed by  $G\flat^{13}$ ,  $C\flat^{6/9}$ , and  $E\flat b^{11}$ . The middle staff starts with  $A\flat m^9$ , followed by  $F^7(\sharp^9/\sharp^5)$ ,  $B\flat^{\emptyset 7}$ , and  $B\flat b^m^7$ ,  $E\flat b^7(\flat^9/\sharp^5)$ . The bottom staff starts with  $A\flat m^9$ , followed by  $A m^9$ , and  $G^{13}$ .

## Vamp 2 - Em

C<sup>6</sup>/9 Em<sup>11</sup> Am<sup>9</sup> F<sup>#7(♯9)</sup><sub>(♯5)</sub> B<sup>ø7</sup> E<sup>7(♭9)</sup> /G<sup>♯</sup>  
 no-thing too hard for God po - wer\_ be - longs to God There is  
 Am<sup>9</sup> G<sup>13</sup> C<sup>6</sup>/9 Em<sup>11</sup>  
 no - thing too hard for God no - thing too hard  
 Am<sup>9</sup> F<sup>#7(♯9)</sup> B<sup>ø7</sup> E<sup>7(♭9)</sup> /G<sup>♯</sup>  
 for God po - wer\_ be - longs to God There is  
 Am<sup>9</sup> G<sup>13</sup> C<sup>6</sup>/9 B<sup>♭m9</sup> A<sup>♭13</sup>  
 no - thing too hard for God No - thing\_ too hard

**Vamp 2 - Fm**

Musical score for Vamp 2 in Fm key signature. The score consists of three staves of music with lyrics underneath. The chords are: D♭⁹, Fm¹¹, B♭m⁹, G⁷(♯⁹), C⁹⁷, and F⁷(♭⁹)/A. The lyrics are: "no thing too hard for God", "po - wer\_ be - longs to God", "There is", "no - thing too hard for God", "no-thing too hard for God", "po - wer\_ be - longs", "— to God There is", "no - thing too hard for God", and "No - thing too hard". The music features eighth-note patterns and rests.

**Vamp 2 - F♯m**

Musical score for Vamp 2 in F♯m key signature. The score consists of three staves of music with lyrics underneath. The chords are: D⁶⁹, F♯m¹¹, Bm⁹, G♯⁷(♯⁹), C♯⁹⁷, and F♯⁷(♭⁹)/A♯. The lyrics are: "no thing too hard for God", "po - wer\_ be - longs to God", "There is", "no - thing too hard for God", "no thing too hard for God", "po - wer\_ be - longs", "— to God There is", "no - thing too hard for God", and "No - thing too hard". The music features eighth-note patterns and rests.

# The Best Is Still Yet To Come

ÅGS/VGS

Rune Herholdt/Peter Høue Sørensen

$\text{♩} = 57$

**A**

SAT G G( $\#5$ ) G<sup>6</sup> Cm/G G G( $\#5$ ) G<sup>6</sup> Cm/G  
 Uh, \_\_\_\_\_ uh. \_\_\_\_\_ One day, one day.

Solo 5 G G( $\#5$ ) Cmaj7 C/D  
 1. One day all wars will end, peace like rain will fall down on you.  
 2. One day all scars will heal, God will change your hurt to laugh ter.

SAT *Kun vers 2*  
 Uh, \_\_\_\_\_ one day.

Solo 7 G G( $\#5$ ) Cmaj7 C/D D/C  
 One day you'll be my friend and the bro - ken hearts will start to mend.  
 One day your soul will feel the joy that lasts for - e - ver after.

SAT Uh, \_\_\_\_\_ one day.

Solo 9 Bm<sup>7</sup> E $\flat$ 7( $\flat9$ ) Am<sup>7</sup> C/D D/C B $\flat$ 7 E $\flat$ 7( $\flat9$ sus4) E<sup>7</sup>  
 Clouds will pass a - way, we'll lift our hands and say: The strugg - lesal - most done, the

SAT Clouds will pass a - way, lift our hands and say: strugg - lesal - most done, the

Solo 12 Am<sup>7</sup> C/D G [1. C/G Am<sup>7</sup>/G G] [2. G Am<sup>7</sup> Bm<sup>7</sup>]  
 best is still yet to come.

SAT best is still yet to come.

**B**

SAT 15 D/C C D/F# G Am<sup>7</sup> G/B D/C C C/G G Am<sup>7</sup> G/B

Free - dom, it's here! Mer - cy, it's here!

SAT 19 D/C C D#° Em<sup>7</sup> G/F F Am<sup>7</sup> C/D D

Po - wer, it's here! Be strong, the king-dom of God is near.

Solo 23 G G(<sup>#5</sup>) G<sup>6</sup> Cm/G G B<sup>7(5)</sup>

3. One day your debt is payed, God will wipe a-way all sor-row. One day your tears will fade,

SAT Uh, uh. One day,

Solo 26 Cmaj<sup>7</sup> C/D D/C Bm<sup>7</sup> E<sup>b7(b9)</sup>

now's the day, it's not to - mor - row. Clouds will pass a - way, we'll

SAT to - - - day. Clouds will pass a - way,

Solo 28 Am<sup>7</sup> C/D D/C B<sup>ø7</sup> E<sup>7(b9sus4)</sup> E<sup>7</sup> Am<sup>7</sup> C/D G Am<sup>7</sup> Bm<sup>7</sup>

lift our hands and say: The strug-gles al - most done, the best is still yet to come.

SAT lift our hands and say: strug-gles al - most done, the best is still yet to come.

**C**

SAT 31 D/C C G(add2)/B D/C C Am<sup>7</sup> G(add2)/B D/C C D/F# G Am<sup>7</sup> Bm<sup>7</sup>

Free - dom, jus - tice, de - li - ve-rence it's here!

SAT 35 D/C C G(add2)/BD/C C Am<sup>7</sup> G(add2)/B/C C D<sup>#o</sup> Em<sup>7</sup> D/F<sup>#</sup> G  
 Glo - ry,— wor - ship, righ-teous-ness. it's here!

**D**

SAT 39 Bm<sup>7</sup> C D/C C G<sup>maj9</sup> Am<sup>7</sup> D/A Am<sup>7</sup> D<sup>#o</sup> Em D/E Em<sup>7</sup>  
 Free - dom, jus - tice, de - li - ve rence, glo - ry,— wor - ship, righ-teous-ness,

SAT 42 D/F<sup>#</sup> G G/F F Am<sup>7</sup> C/D D  
 it's here! It's here! Be strong, the king-dom of God is near.

**ENDING**

Solo 45 G B<sup>7(#9)</sup> C<sup>maj7</sup> rit. C/D D G  
 One day\_ your debt is payed, God will wipe a - way all sor - row.—

# We Are Here

ÅGS/VGS

Rune Herholdt/Peter Houe

**A**

1 A F#m<sup>7</sup> Hm<sup>7</sup>  
So we are here, we are here to night, so we are here, we are here to night,  
5 E A/C# C#m<sup>7</sup> F#m<sup>7</sup> Hm<sup>7</sup>  
SAT: yes, we are here to - night Don't wor - ry, my friend,  
8 A/C# D D#<sup>ø</sup>7 D/E [1. Eb/F 2.  
you'll be all - right A: So we are here  
Da capo, transp. op til C-dur So we sing glo-

**B**

12 Fmaj<sup>7</sup> E<sup>7</sup> Am Fmaj<sup>7</sup> E<sup>7</sup> G/A B<sub>b</sub>maj<sup>7</sup>/C  
ry, hal - le - lu - jah, we give the prais - es to ya, (yeah) I'm here  
16 Fmaj<sup>7</sup> E<sup>7</sup> Am Fmaj<sup>7</sup> E<sup>7</sup> Am Si' goddag til naboen  
to tell my sto - ry, a fight for love and glo - ry.

**A slut**

20 C Am<sup>7</sup> Dm<sup>7</sup>  
So we are here, we are here to - night, so we are here, we are here to - night,  
24 G C/E Em<sup>7</sup> Am Dm<sup>7</sup> Fmaj<sup>7</sup> Dm/G F/G C  
SAT: yes, we are here to - night Don't wor - ry, my friend, you'll be all - right

# Your Way's Better

Forrest Frank (2024)

Pera, Forrest Frank

## INTRO

E♭ B♭/D Cm B♭ A♭ A♭/B♭

## VERSE 1

E♭

G<sup>7</sup>/D



When I'm o - ver-whelmed with-in

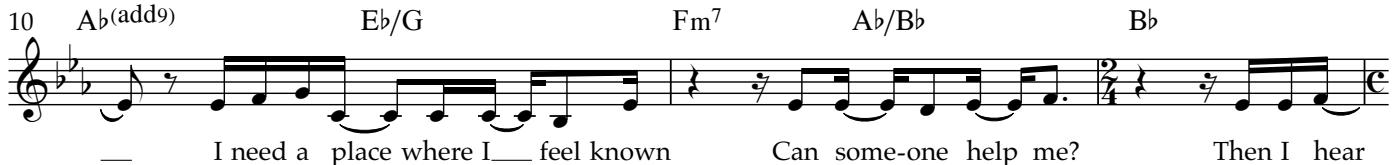


I need a friend to call my own

I need a house to call my home



and there's no where else to hide

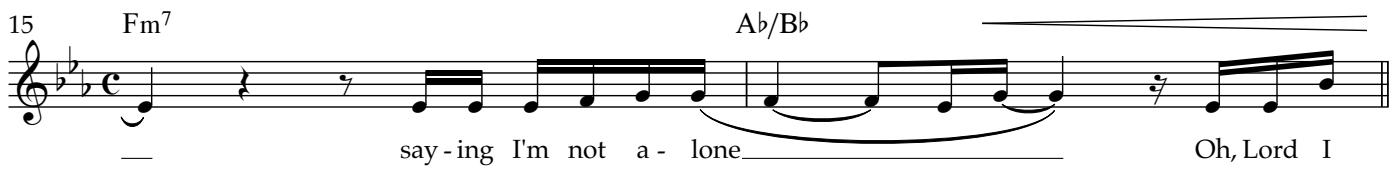


Can some-one help me?

Then I hear



bring-ing tear - drops to my eyes



Oh, Lord I

## CHORUS



need You now more than e - y - e - ver, would You put my heart back to - ge - y - e - ther? I



hurt just to find out Your way's be - y - et - ter Oh,

**TAG**

21 E♭ E♭/G A♭(add9) B♭ Cm<sup>7</sup>  
 oh,\_\_\_\_ Your way's bet - ter Oh, oh,\_\_\_\_ Your way's bet - ter

23 E♭ E♭/G A♭(add9) A♭/B♭ E♭  
 Oh,\_\_\_\_ Lord, Your way's bet - ter Je - sus, Your way's bet - ter

**VERSE 2**

25 E♭ E♭/G A♭(add9) B♭ B♭ Cm<sup>7</sup>  
 Lord, I am so thank-ful for the ways that You've blessed me, e-very thing You say ma-kin' waves like a jet ski

27 E♭ E♭/G A♭(add9) A♭/B♭ A♭/B♭ E♭  
 You love e-very part of me e-ven when I was mes - sy Now I see the art in Your beau-ty, so I can fi-nal-ly sing out

29 E♭ E♭/G A♭(add9) B♭ B♭ Cm<sup>7</sup>  
 Je - ho - va, Ji - reh, pro - vi - der You way all - ways get me high - er

31 E♭ E♭/G A♭(add9) A♭/B♭ A♭/B♭ E♭  
 E-ven on my dar-kest days, You're a light-er My Mes-si - ah Oh, Lord I

**CHORUS**

33 /E♭ /G /A♭ /B♭ /B♭ /E♭ /B♭ /C  
 need You now more than e - y - e - ver, would You put my heart back to - ge - y - e - ther? I

35 /E♭ /G /A♭ /B♭ /B♭ E♭  
 searched the world 'till my he - y - ed hurt just to find out Your way's be - y - et - ter Oh,

3

**TAG**

37 E<sub>b</sub> E<sub>b</sub>/G A<sub>b</sub>(add9) B<sub>b</sub> C<sub>m7</sub>  
 oh, Your way's bet - ter Oh, oh, Your way's bet - ter

39 E<sub>b</sub> E<sub>b</sub>/G A<sub>b</sub>(add9) A<sub>b</sub>/B<sub>b</sub> B<sub>b</sub>/C<sub>b</sub>  
 Oh, Lord, Your way's bet - ter Je - sus, Oh, Lord I

**CHORUS E**

41 E E/G<sup>#</sup> A(add9) B C<sup>#m7</sup>  
 need You now more than e - y - e - ver, would You put my heart back to-ge - y - e - ther? I

43 E E/G<sup>#</sup> A(add9) A/B E  
 searched the world 'till my he - y - ed hurt just to find out Your way's be - y - et - ter Oh,

**TAG**

45 E E/G<sup>#</sup> A(add9) B C<sup>o</sup> C<sup>#m7</sup>  
 oh, Your way's bet - ter Oh, oh, Your way's bet - ter

47 E E/G<sup>#</sup> A(add9) A/B E  
 Oh, Lord, Your way's bet - ter Je - sus, Your way's bet - ter

**VAMP**

49 E E/G<sup>#</sup> A(add9) B C<sup>o</sup> C<sup>#m7</sup>  
 Oh, oh, oh, Your way's bet - ter Oh, oh, oh, Your way's bet - ter

51 E E/G<sup>#</sup> A(add9) A/B rep. ad lib.  
 Oh, oh, oh, Your way's bet - ter Je - sus, Your way's bet - ter