

Amy Grant Greatest Hits

PIANO · VOCAL · GUITAR



Amy Grant Greatest Hits

Compiled by Randy Cox

Dear Friends,
The songs in this book are a part of my life. While I've recorded many - these are a few of my favorites. I've shared them on records, in concert and now in this collection. It's my hope that these songs will live long lives - that years from now they will continue to convey their messages.

Amy Grant

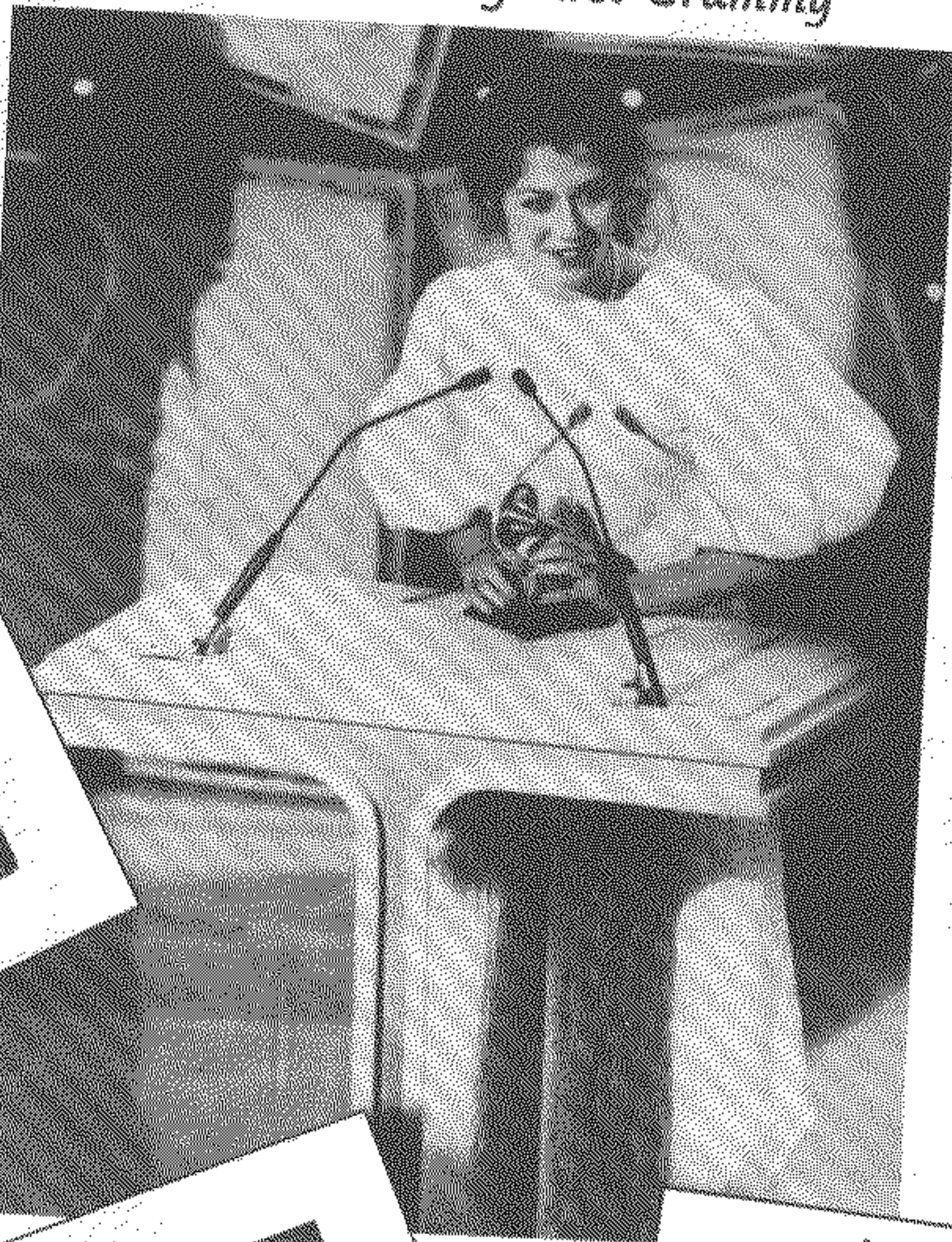


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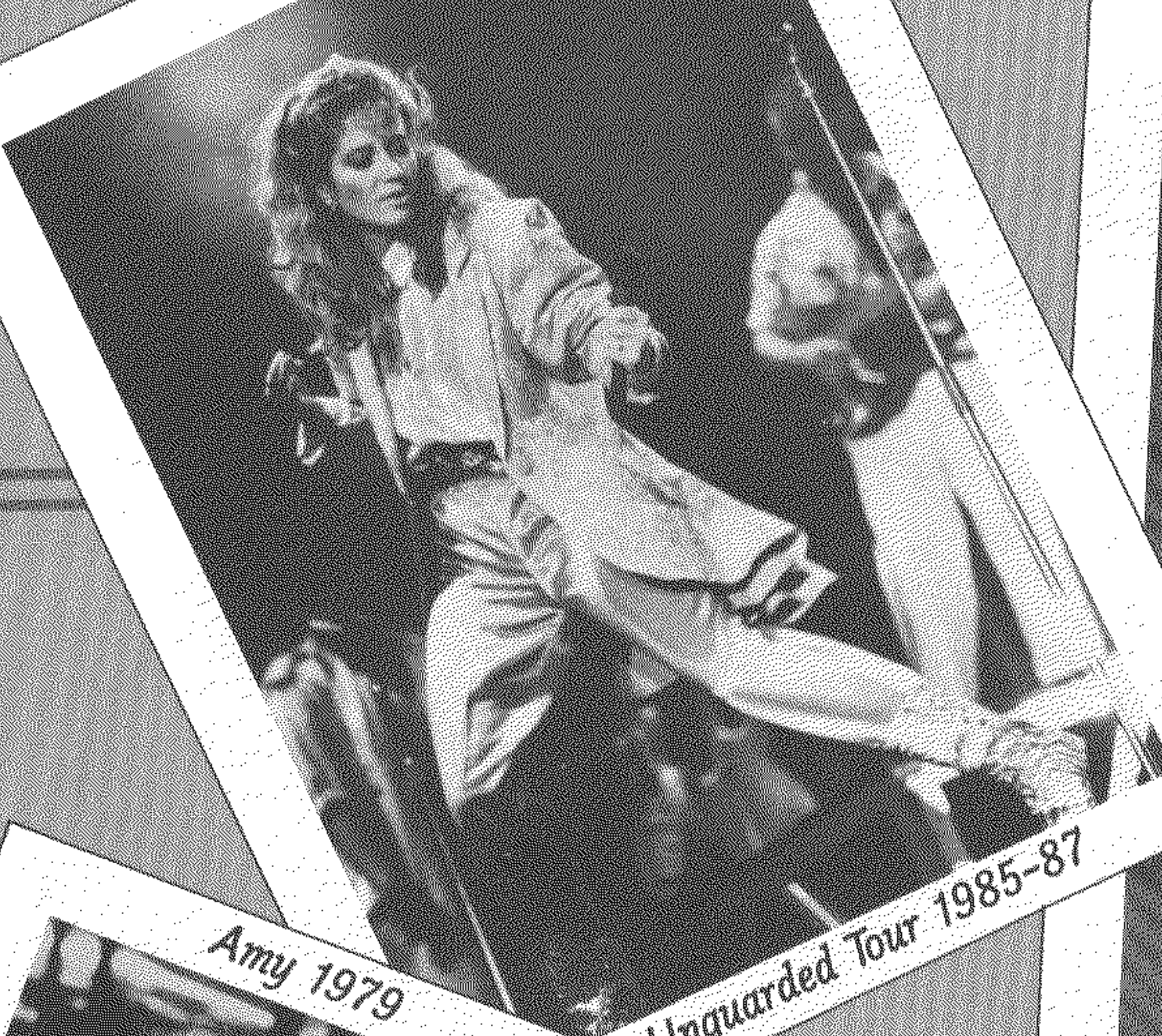
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1983 - Receiving First Grammy



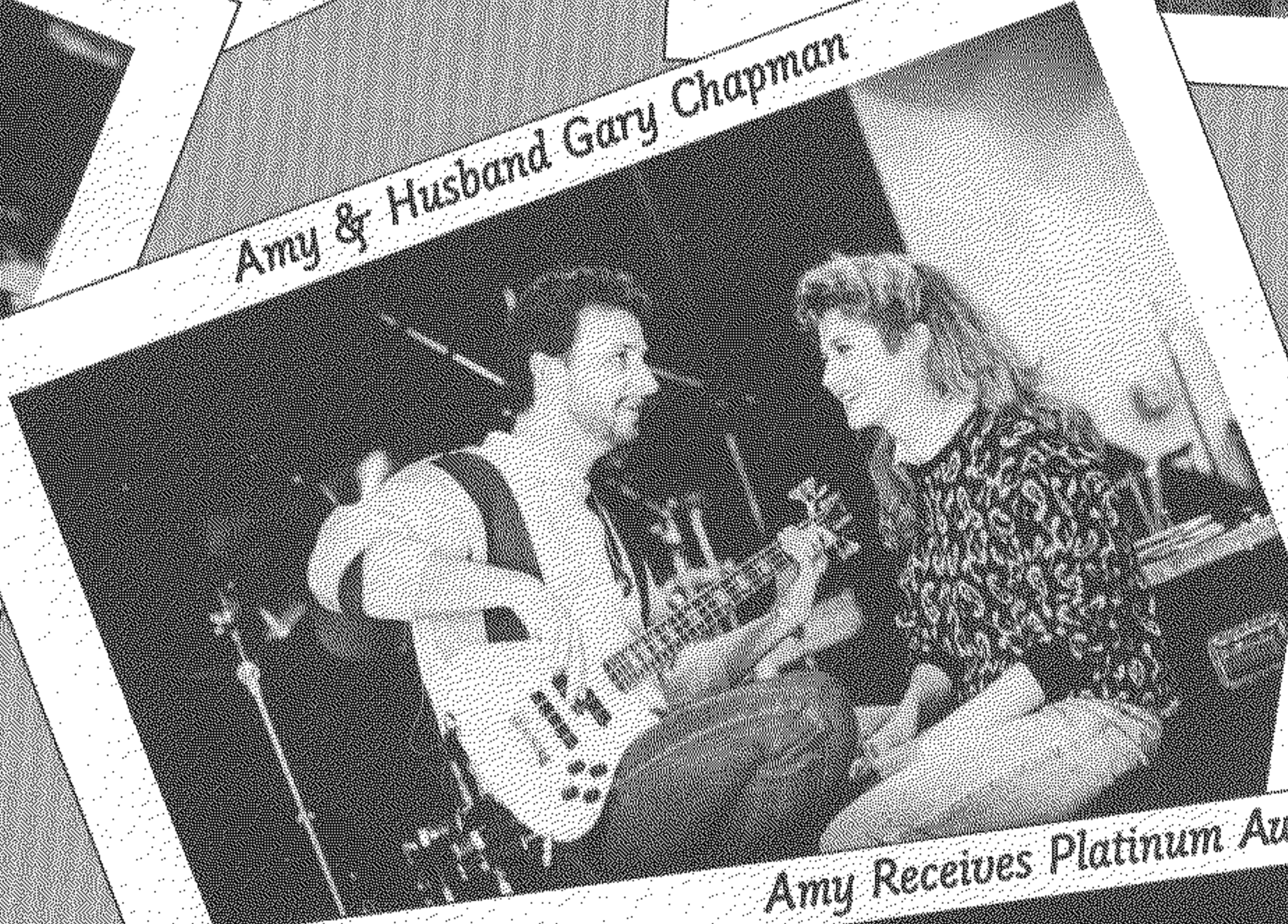
Unguarded Tour 1985-87



Amy 1979



Amy & Husband Gary Chapman



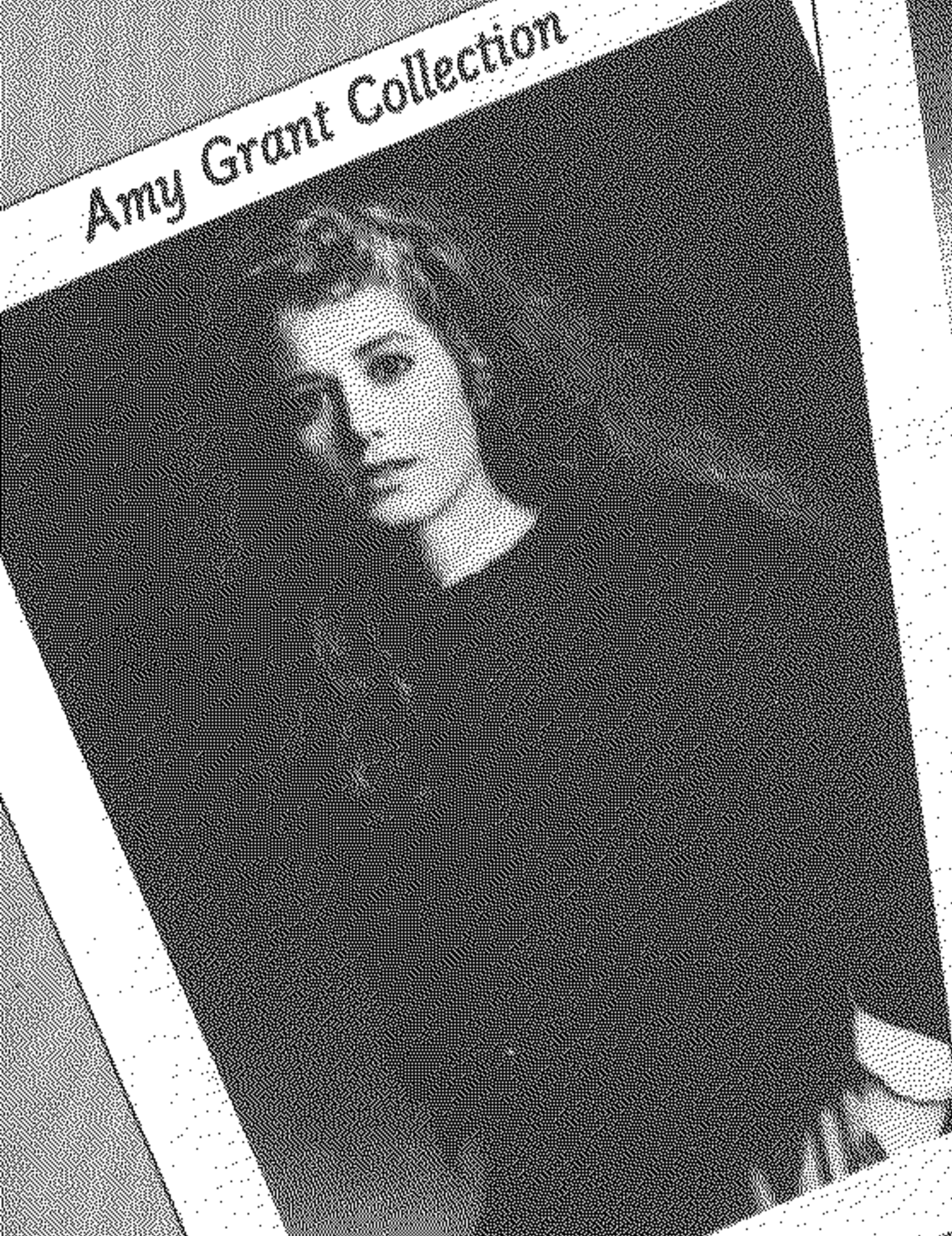
My Father's Eyes



Amy Receives Platinum Award



Amy Grant Collection



A joyous Amy Grant accepts congratulations and roses from her management team Michael Blanton and Dan Harrell (right), along with her husband Gary Chapman on the occasion of her second certified platinum LP "Unguarded." Blanton, Harrell and Chapman are executive producers on the

Angels

Words and Music by BROWN BANNISTER, GARY CHAPMAN,
AMY GRANT and MICHAEL W. SMITH

With energy ♩ = 108

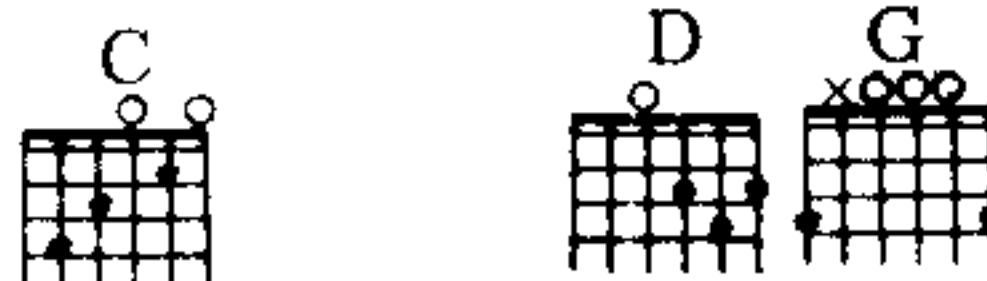
N.C. *ad lib* *mf* 12 *with pedal* *Repeat four times*

mp *G* *C* *D* *G*

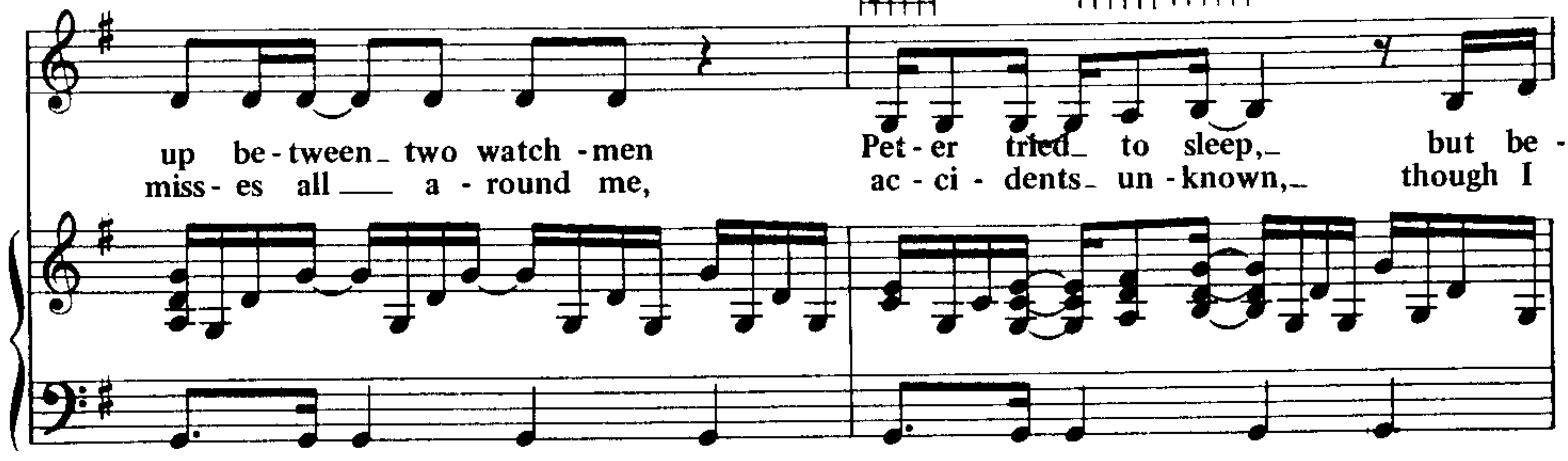
1. "Take this man to pris - on," the man heard Her - od say, — and
(2.) on - ly knows the times — my life was threat - ened just to - day, — a

then four squads of sol - diers came — and car - ried him — a - way. Chained
reck - less car ran out — of gas — be - fore it ran — my way. Near


C D G



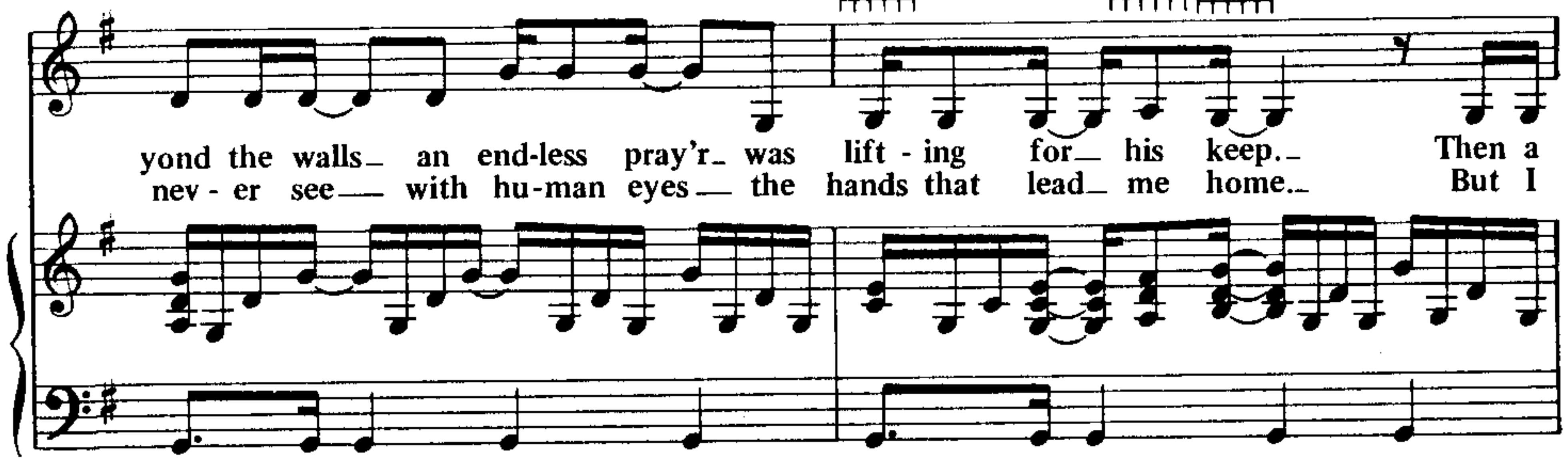
up be-tween two watch-men Pet-er tried to sleep, but be-
miss-es all a-round me, ac-ci-dents un-known, though I




C D G



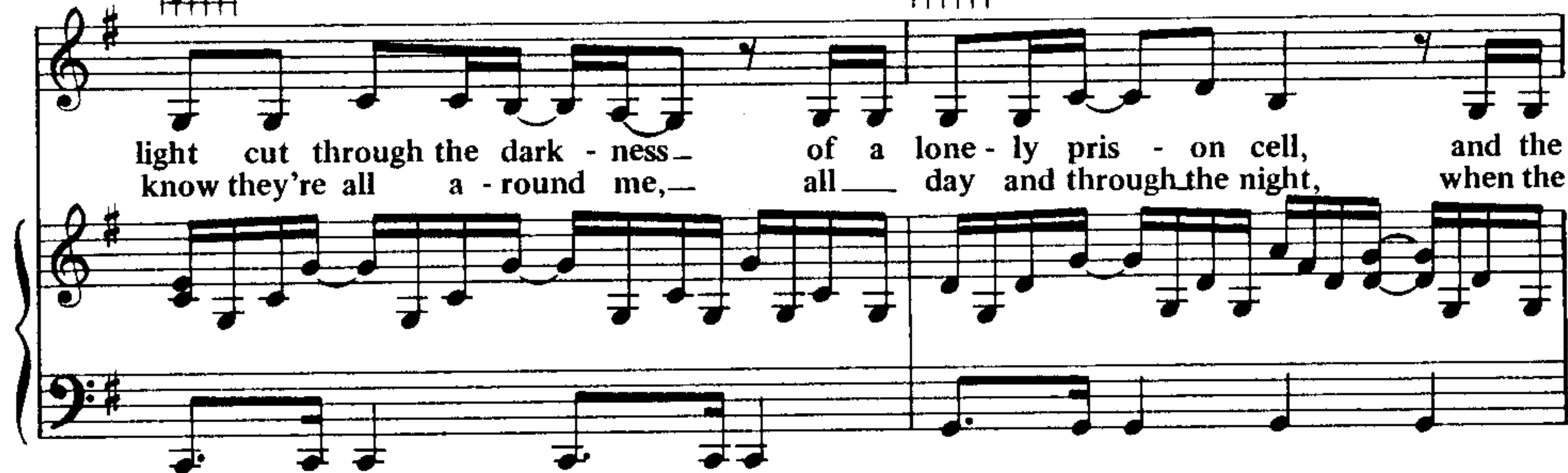
yond the walls an end-less pray'r was lift-ing for his keep. Then a
nev-er see with hu-man eyes the hands that lead me home. But I



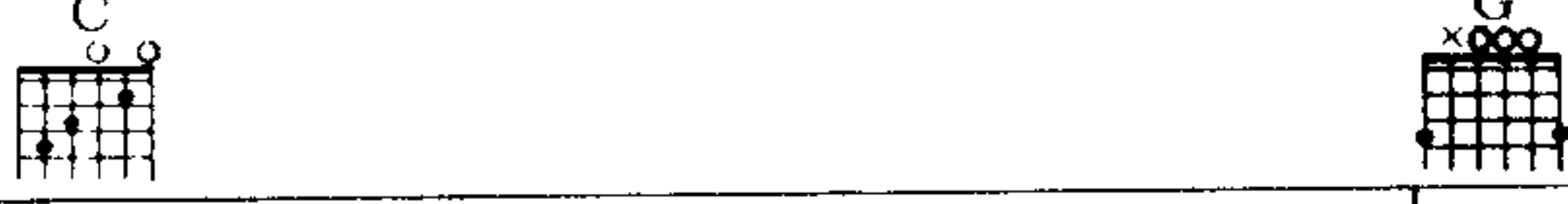
C G



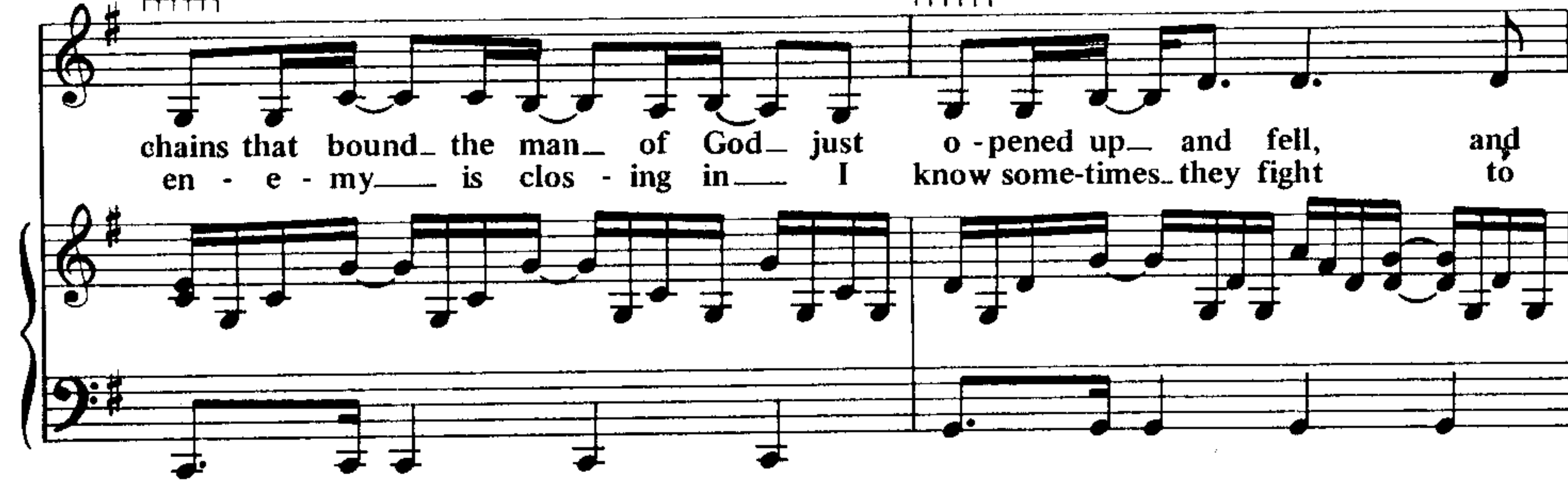
light cut through the dark-ness of a lone-ly pris-on cell, and the
know they're all a-round me, all day and through the night, when the



C G



chains that bound the man of God just o-pened up and fell, and
en-e-my is clos-ing in I know some-times they fight to



D C

run-ning to— his peo-ple be-fore the break— of day, there was
 keep my feet— from fall-ing, I'll nev-er turn— a-way, if you're

G C D G

on-ly one— thing on his mind, on-ly one thing— to say:
 ask-ing what's— pro-ject-ing me,— then you're gon-na hear— me say: (Got His)

C Em D7 G C D G

mp An-gels watch-ing ov-er me, ev-'ry move— I make

C Em D7 G C D G

f an-gels watch-ing ov-er me.

mp

C Em D7 G C D G

An - gels watch - ing ov - er me, ev - 'ry step - I take, :-

f

C Em D7 G 1. C D G

an - gels watch - ing ov - er me.

C D G 2. C D G C D

mp

2. God

G Gmaj7 G7sus4

mf

C Em D7 G Gmaj7

mf

An-gels watch-ing ov - er me.

G7sus4 C Em D7 G

mp

An-gels watch-ing ov - er me. Got His

D.S. al Coda

Coda C D G C D G

C Em D G C Em D7 G

mp *cresc.*

An-gels watch - ing ov - er me, an - gels watch - ing ov - er me,

C Em D7 G C D

mf an - gels watch - ing ov - er me, *f* an - gels watch - ing ov - er

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, starting with a mezzo-forte (*mf*) dynamic and moving to forte (*f*). The lyrics are "an - gels watch - ing ov - er me, an - gels watch - ing ov - er". The piano accompaniment is in the bottom two staves, also starting with *mf* and moving to *f*. Above the vocal staff, guitar chord diagrams are provided for C, Em, D7, G, C, and D. The time signature changes from 4/4 to 3/4 and back to 4/4.

G *mp*

me. _____ Though I nev - er see with hu - man eyes the hand

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with a piano (*mp*) dynamic. The lyrics are "me. _____ Though I nev - er see with hu - man eyes the hand". The piano accompaniment continues in the bottom two staves. A guitar chord diagram for G is shown above the vocal staff. The time signature changes from 4/4 to 2/4.

C D G

_____ that lead me home.

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with a piano (*mp*) dynamic. The lyrics are "_____ that lead me home.". The piano accompaniment continues in the bottom two staves. Guitar chord diagrams for C, D, and G are shown above the vocal staff. The time signature changes from 2/4 to 4/4.

Repeat and fade


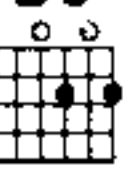
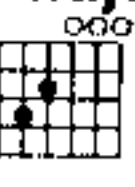
Optional ending C D G

Detailed description: This system contains the seventh and eighth lines of music. It features a piano accompaniment section and an optional ending. The piano accompaniment continues in the bottom two staves. The optional ending is marked "Optional ending" and includes guitar chord diagrams for C, D, and G. The system concludes with a double bar line.

Arms of Love

Words and Music by GARY CHAPMAN,
MICHAEL W. SMITH and AMY GRANT

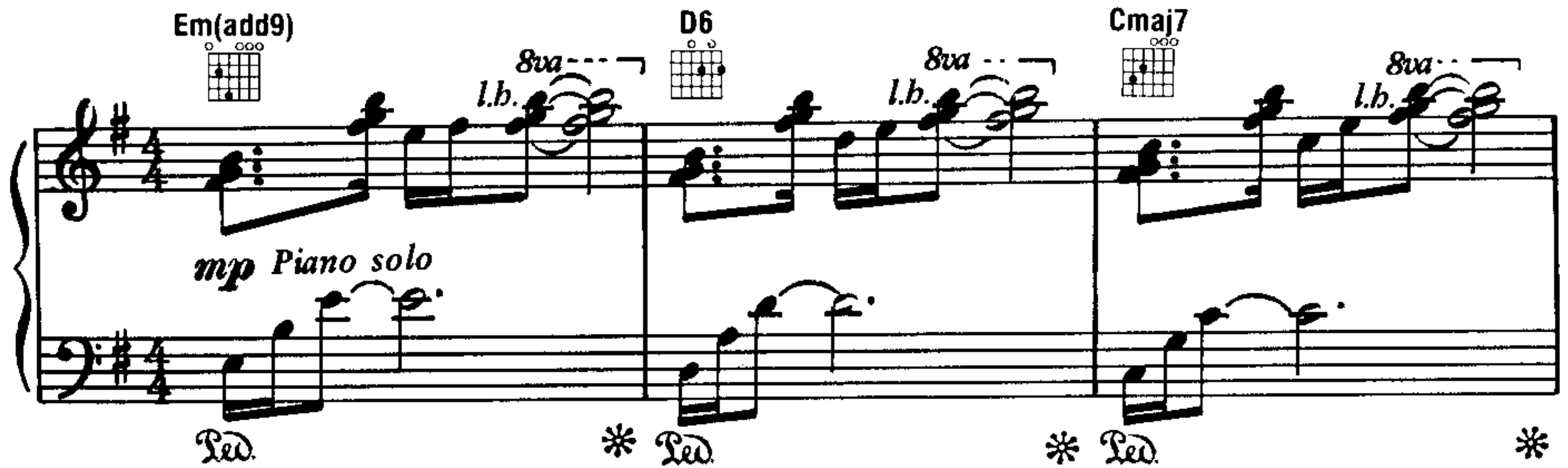
Rubato, with much expression

Em(add9)  D6  Cmaj7 

mp Piano solo

l.b. *8va* *l.b.* *8va* *l.b.* *8va*

ped. * *ped.* * *ped.* *



Slowly, with meaning

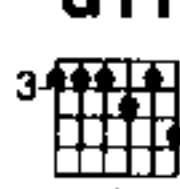
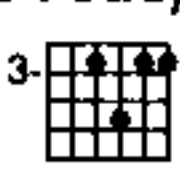
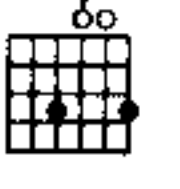
Dsus  G11  *mp* G 

1. Lord, I'm real - ly glad - you're here, —

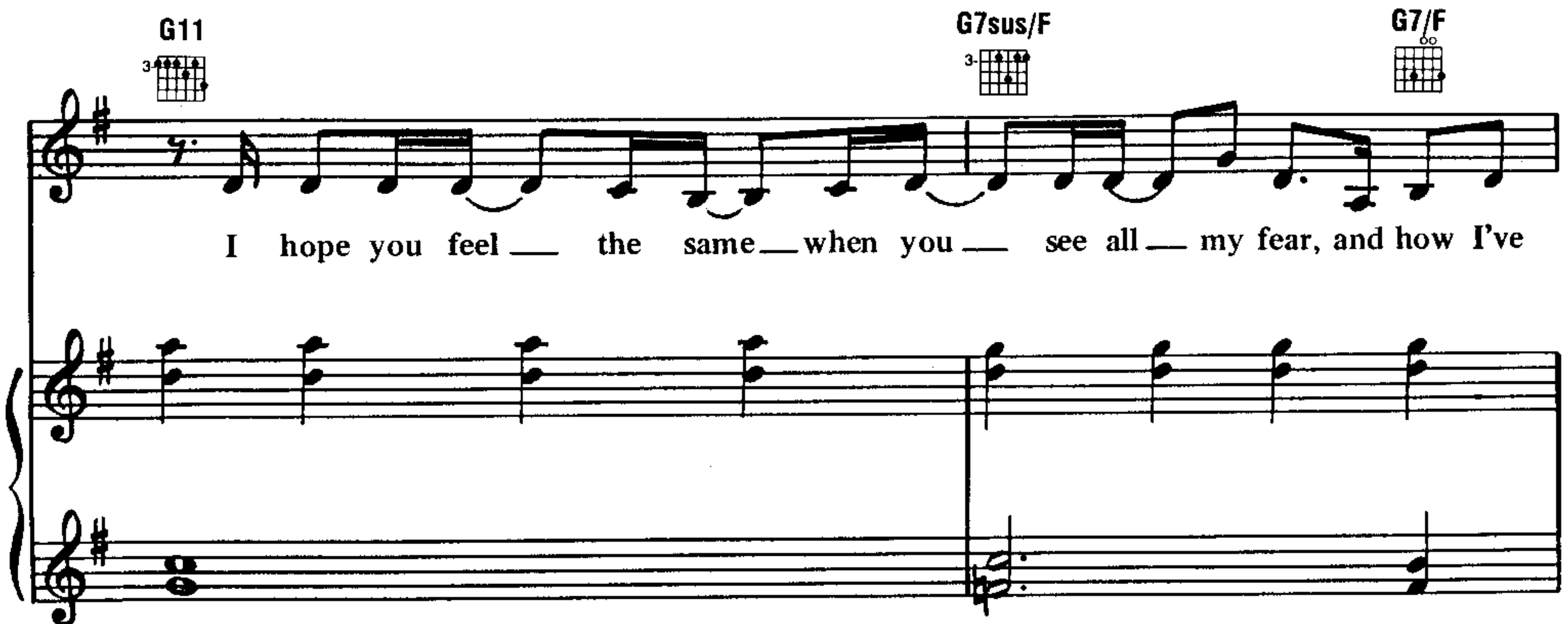
freely *8va* *In tempo*

simile



G11  G7sus/F  G7/F 

I hope you feel — the same — when you — see all — my fear, and how I've



C/E Cm/Eb G11

failed, I fall some - times. It's hard to walk in shift - ing sand, -
 2. - Storms will come - and storms - will go, -

G G11 G7sus/F G7/F

I miss the rock, and find - I've no - where left to stand, - and start to
 - won - der just - how man - y storms - it takes un - til - I fin - 'lly

C/E Cm/Eb G/D D7/C

slight ritard *a tempo*

cry. Lord, please help me raise my hands, - so you - can pick - me
 know you're here al - ways. E - ven when - my skies - are far - from

slight ritard *a tempo*

Bm7 Em7 Cm7 Eb/F F

up, hold me close, hold me - tight - er.
 gray, I can stay, teach me to stay there;

G Em7 F/A G7/D

I have found a place where I can hide, } it's safe in -
 In the place I found where I can hide, }

loco C B7 Em D/F# G Em7

side your arms of love. Like a child who's held through-out a

F/A G7/D C B7 Em

storm, you keep me warm in your arms of love.

mp *8va...* *l.h.*

D6 1 Cmaj7 Dsus 2 Cmaj7

simile *8va...* *l.h.* *8va...* *8va...* *8va...*

freely *freely - rit.*

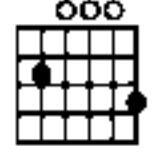
CHRISTMAS HYMN

Words and Music by AMY GRANT
and MICHAEL W. SMITH

Stately ♩ = 132

no chord

G/B



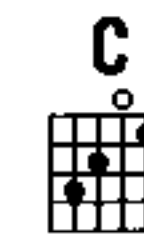
Praise to God whose love was shown, Who

mp

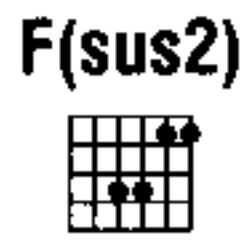
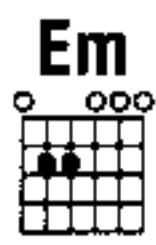


no chord

sent His Son to earth. Je - sus left His right - ful

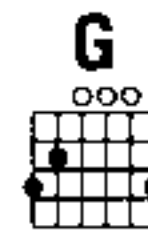
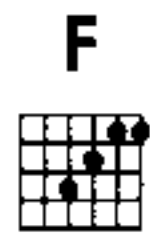
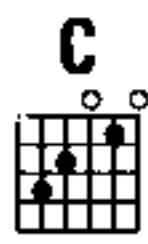
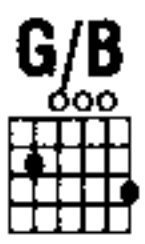


throne, be - came a man by birth. The vir - gin's

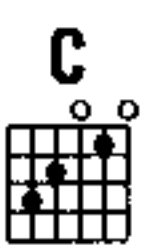


ba - by Son, all cre - a - tion praised Him

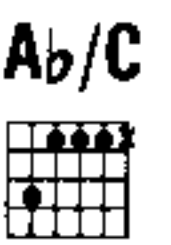
flowing



God in - car - nate, come, come to Beth - le -

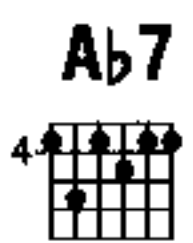
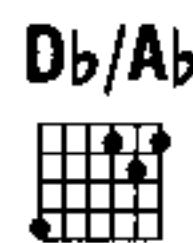
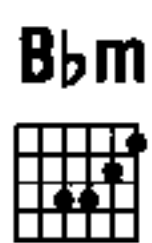


no chord



hem. Still a high - er — call had He, de -

mf



no chord

liv - 'rance — from — our sins. Come to set all — peo - ple

8va

Ab/C Bbm Gb Db/Ab Ab7 Db

free from Sa - tan's hold with in. For by the

mp

Bbm Fm Gb F/A Bbm

sin of man we fell, by the Son of God He

Ab/C Db Gb Fm7 Ebm7 Ab7

crushed the pow'r of Hell, death we fear no

mf

Db

no chord

A/C#

more. Now we stand with strength, with pow'r,

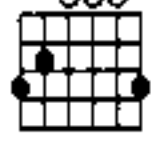
mp *f*

Bm



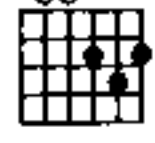
sons

G



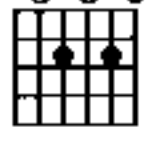
of

D/A



God

A7



on

D

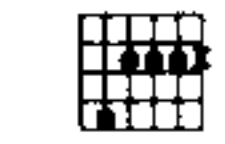


earth.

no chord

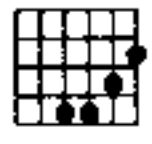
Faith - ful to the

A/C#



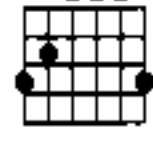
Christ's

Bm



right

G



eous

D/A



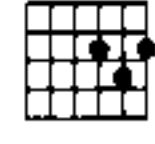
ness

A7



our

D

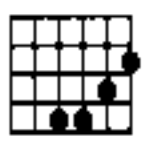


worth.

fi - nal hour,

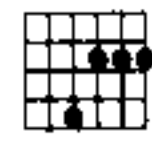
And now all

Bm



praise

F#m



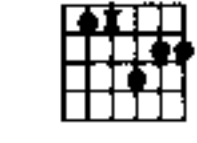
is

G



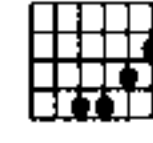
giv'n

F#/A#



for the babe,

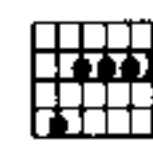
Bm



the Son,

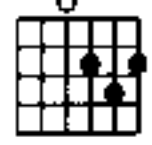
the

A/C#



Sav

D



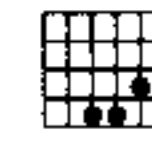
ior King

G



is

G/F#



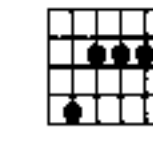
ris'n,

Em7



Christ

A/C#



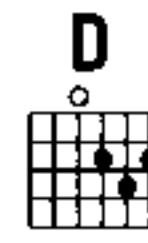
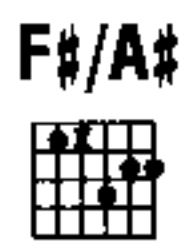
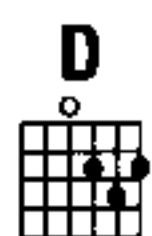
is Lord

in -

8va

loco

f



deed.

For the babe,

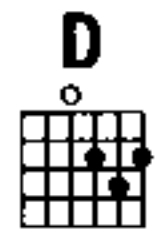
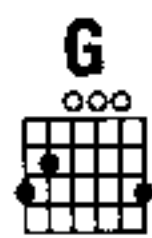
the Son,

the

Sav

- ior King

is



ris'n,

Christ

is

Lord

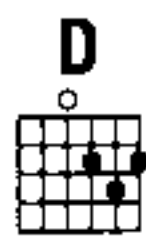
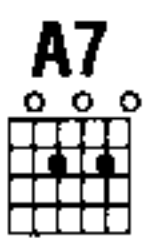
in - deed.

ff

gradual decresc.



rit. mp



Ped.

Doubly Good To You

Words and Music by
RICHARD MULLINS

Moderately, in four ♩ = 72

The musical score is presented in three systems. Each system includes a vocal line with lyrics and a piano accompaniment. Chord diagrams are provided for guitar, with 'x' indicating a muted string. The tempo is 'Moderately' and the time signature is 4/4.

System 1: The piano accompaniment begins with a melody in the right hand and a bass line in the left hand. The tempo is marked *mp*. Chord diagrams for C, G, G7, C, Cm (3fr.), C, G, and G7 are shown above the staff.

System 2: The vocal line enters with two verses. The piano accompaniment continues. Chord diagrams for C, Cm (3fr.), and G are shown above the staff. The tempo is marked *mp*.

System 3: The vocal line continues with the final lines of the verses. The piano accompaniment concludes. Chord diagrams for Am7 and G are shown above the staff.

Lyrics:

1. If you see the moon ris - ing
2. And if you look in the mir - ror at the

gent - ly on your fields, if the wind blows soft - ly on your face,
end of a hard day, and you know in your heart you have not

C G

And if you gave love— free - ly, if the sun - set — lin - gers while ca -
 lied. if you

Am7 G

the - dral bells — peal, and the moon has ris - en to her —
 earned an hon - est wage, and if you've got Je - sus by your —

C Em D mf

— place, — you can thank the Fa - ther — for the things.
 side, —

C D G

— that He has done, — and thank Him for the things He's yet — to do. —

C B7 Em Bm

mp

And if you find a love that's ten - der, — if you find —

C G Am7 D

2nd time cresc.

— some - one who's true, — thank the Lord, — He's been dou - bl - y good - to you.

2nd time cresc.

1. C G G7 C Cm 3fr.

2. Em D C D

f

You can thank the Fa - ther — for the things — that He has done, —

f

G *x000* C *x000* B

mp

and thank Him for the thing's He's yet— to do.— And if you

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, starting with a G chord (x000) and moving through C (x000) and B chords. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A mezzo-piano (*mp*) dynamic marking is present.

Em Bm C G *x000*

mp

find a love that's ten - der,— if you find— some - one who's true,— thank the Lord,—

Detailed description: This system contains the next two lines of music. The vocal melody continues with chords Em, Bm, C, and G (x000). The piano accompaniment maintains the eighth-note bass line. A mezzo-piano (*mp*) dynamic marking is present. A fermata is placed over the final note of the vocal line.

Am7 D7sus4 D7 Em7

— He's been dou-bl - y good— to you.— Thank the Lord,—

8va *loco* *L.H.*

Detailed description: This system contains the final two lines of music. The vocal melody concludes with chords Am7, D7sus4, D7, and Em7. The piano accompaniment features a final flourish in the right hand marked *8va* and *loco*, and a descending line in the left hand marked *L.H.*

Am7 D7sus4 D7 G G7

He's been dou-bl - y good - to you.

C Cm 3fr. C G G7

C Cm6 G

ritard

El Shaddai

Words and Music by MICHAEL CARD
and JOHN THOMPSON

In two, with much expression ♩ = 60

Chords: Dm, Dm/C, G/B, C, G/B, F/A, F/E with Pedal, Bb, F/A, G, F, Bb, E7/G#, C, C/E.

Lyrics:
 El - Shad - dai, —
 El - Shad - dai, — El - El - yon — na A - do - nai, —
 age to age — you're still — the same, — by the pow -

Performance Markings: *mp*, *molto ritard*, *ten.*, *a tempo*, *loco*, *ten.*, *ped.*, *ten.*, *ten.*

Am G/B A/C# Dm

- er of the name. El - Shad-dai, El - Shad-dai -

G7/B C C/E F

er - kam - ka na A - do - nai, we will

Bb Dm7/A G Gsus 2nd time to C

praise and lift you high, El - Shad-dai.

Dm G Ped G/B

Through your love and through the ram, you saved the son -

*

C F(add9) Bb

of Ab - ra - ham, through the pow - er of your hand.

E7 Am G/B A/C#

you turned the sea in - to dry land. To the out -

Dm G G7/B C Cmaj7

- cast on her knees you were the God who real - ly sees,

F Bb G C Csus C

and by your might you set your chil - dren free. El-Shad-dai,

D.S.al Coda
mp

CODA

C **Csus** **C** **Bb** **Dm7/A** **Gm** **Dm/F** **E7** **E7/D**

Musical notation for the first system of the CODA section. It features a guitar staff with chords: C, C^{sus}, C, B^b, Dm7/A, G^m, Dm/F, E7, and E7/D. Below are piano accompaniment staves with a treble clef staff containing a melodic line and a bass clef staff with a bass line. The melodic line includes markings for *Sua* and *loco*.

C **Cmaj7/B** **Am** **G** **F** **F/E** **Dm** **Fmaj7/C** **Bm7b5** **F/A** **E7/G#** **E7**

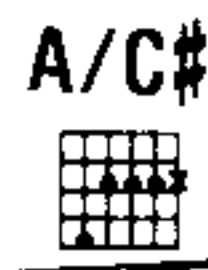
Musical notation for the second system of the CODA section. It features a guitar staff with chords: C, Cmaj7/B, Am, G, F, F/E, Dm, Fmaj7/C, Bm7^{b5}, F/A, E7/G[#], and E7. Below are piano accompaniment staves with a treble clef staff containing a melodic line and a bass clef staff with a bass line.

Dm/A **Am** **Dm** **G** **G/B**

Musical notation for the third system of the CODA section. It features a guitar staff with chords: Dm/A, Am, Dm, G, and G/B. Below are piano accompaniment staves with a treble clef staff containing a melodic line and a bass clef staff with a bass line. The melodic line includes the lyrics "Through the years — you made — it clear — that the time —" and a *mf* dynamic marking.

C **F** **F/A** **Bb**

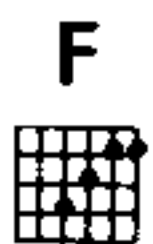
Musical notation for the fourth system of the CODA section. It features a guitar staff with chords: C, F, F/A, and B^b. Below are piano accompaniment staves with a treble clef staff containing a melodic line and a bass clef staff with a bass line. The melodic line includes the lyrics "of Christ — was near, — though the peo — ple could — n't see —" and a *mf* dynamic marking.



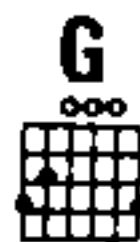
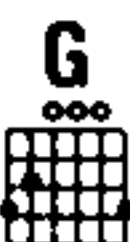
what Mes - si - ah — ought - to be. — Though your Word —



con - tained — the plan, — they just could —



— not un - der - stand, — your most awe - some work — was done —



in the frail - ty of — your Son. El - Shad - dai, —

molto ritard *mf* *ten.*

Dm
Dm/F
G
G/B
C
C/E

a tempo

El - Shad-dai, El - El - yon na A - do - nai,

mf-f a tempo

F
F/A
Bb
Bb/D
E7
E7/G#

age to age you're still the same, by the pow -

Am
G/B
A/C#
Dm
Dm/F
Am/F

er of the name. El - Shad-dai, El - Shad-dai,

G
G/B
C
C/E
F
F/A

er - kam - ka na A - do - nai, I will

Bb **Bb/D** **1** **G** **G/B** **Asus** **A**
cresc. *cresc.*

praise you till I die, El-Shad-dai. El-Shad-dai,

2 **G** **G/B** **C** **Dm**
mp *mp* *8va.*

El-Shad-dai.

G **C** **F**
p *loco*

Hmm Hmm

Bb **Fmaj7/A** **Gm7** **F** **E7** **E+** **E** **Dm/A** **Am**
gradual ritard *gradual ritard*

Hmm

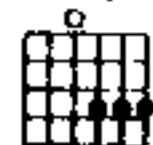
Fat Baby

Words and Music by STEVE MILLIKAN
and ROD ROBISON

Jazz swing in two ♩ = 63



Bb6/D



C#dim7



Cm7



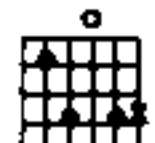
F



8va

mp

Bb6



A7

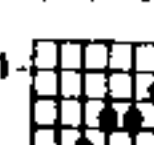


Fm/Ab



I know a man, — may-be you know — him — too, — you nev-er can tell, he might

G7+



G7/D



C9

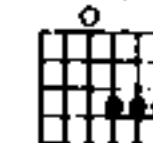


F7

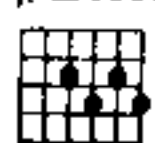


e - ven be you. — He knelt at the al - tar and that was the end, — he's

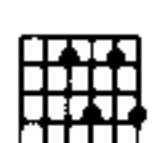
Bb6/D



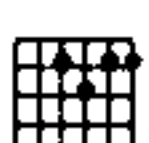
C#dim7



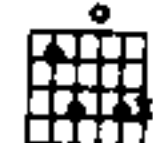
Cm7



F7



Bb6



saved, and that's — all that mat-ters to him. — His spir-i-tual tum - my, it

A7 Fm/Ab G7+ G7

can't take too much, one day a week—he gets a spir - i - tual lunch. — On

C9 F6 F7 Bb Eb Bb/D Cm Bb

Sun-day he puts — on his spir - i - tual best, and gives his lan - guage a spir - i - tual rest.

C C# D7 mf

(He's just a fat,) He's just a fat lit - tle ba - by, — (Waa — waa waa)

r.b. mf

G9 C9

he wants his bot-tle and he don't mean — may - be. He's sam - pled sol - id food —

2nd time to ♩

F Abdim N.C. *mp*

once or — twice, but he says doc-trine leaves him cold as — ice. — He's been

Sua — — — — —

Bb6 A7 Fm/Ab

bap - tized, sanc - ti - fied, re - deemed by the blood, but his dail - y de - vo - tions are

mp

G7+ G7/D C9 F7

stuck in the mud... He knows the books of the Bi - ble, and John three six - teen, he's got the

Bb6/D C\#dim7 Cm7 F Bb6 *mf*

big - gest King James you've ev - er seen. — I've al - ways won - dered if he'll

mf

A **Abmaj7** **G+** **G**

grow up some - day, — he's ma-ma's boy, and he likes it that way. —

C6 **Gm/F** **F** **Bb Cm/EbBb/D** **Cm Bb**

If you hap-pen to see him, tell him I said, "He'll nev - er grow if he nev-er gets -fed."

C **C#** **D**

D.S. al Coda

(He's just a fat -)

D7

CODA
N.C.

He's just a fat lit - tle ba -

G9

- by, — he wants his bot-tle, and he don't mean may - be. —
(Fat lit - tle ba - by. —)

C9 F Bb Cm/Eb Bb/D Cm Bb

He's sam-pled sol-id food once or— twice, but he says doc-trine leaves him cold as— ice.

8va *loco*

C9 F6

8va He's just a fat, fat, fat, fat, fat, fat, fat, fat, fat, fat, fat, fat, fat, fat,

C9 F9 C9

fat, fat, fat, fat, fat, fat, fat, fat, fat, fat, fat, fat, fat, fat,

simile

F6 Bb/D C#dim Cm Bb B9 Bb9

fat, fat, fat ba - by.

Find A Way

Words and Music by MICHAEL W. SMITH
and AMY GRANT

Rock ♩ = 126

N.C.

mp

mp

I. You

Bbm

Gbmaj7

tell me your friends — are — dis — tant, you tell me your man's — un — true, —
2. I know this life — is a strange — thing, I can't an — swer all — the whys, —

Bbm9 Bbm

you tell me that you've been walked on, and how
 trag-ed-y al-ways finds me, tak-

Gbmaj7 Fsus4 F

en you feel a-bused.
 a-gain by sur-prise.

Gbmaj7 Bbm Gbmaj7

So you stand here an } an-gry young wo-man, tak-ing all the pain-
 I could stand here an }

mf

accented

Bbm Gbmaj7 Bbm

too heart. I hear you say-ing you want to see chang-es,
 But I know that love can bring chang-es,

Ebm7 Gb Ab 4fr. F

but and you don't know how to start. Love—
 and so we've got to move on.

Repeat on D.S.

G7 (F bass) Gm7 Dm

— will find a way, (1.3.) love — will find a way. —
 (2.4.) love — can make a way. —

Am7 Gm7 Am7 Bbmaj7

I know— it's hard to see the past— and still be - lieve, love—
 — Leave— be - hind the doubt, — love's— the on - ly out, love—

C/Bb 1.3. F 2.4. 1st time: D.S. al Coda 2nd time: to Coda

— is gon - na find a way. — Love— —
 — will sure - ly find a way. —

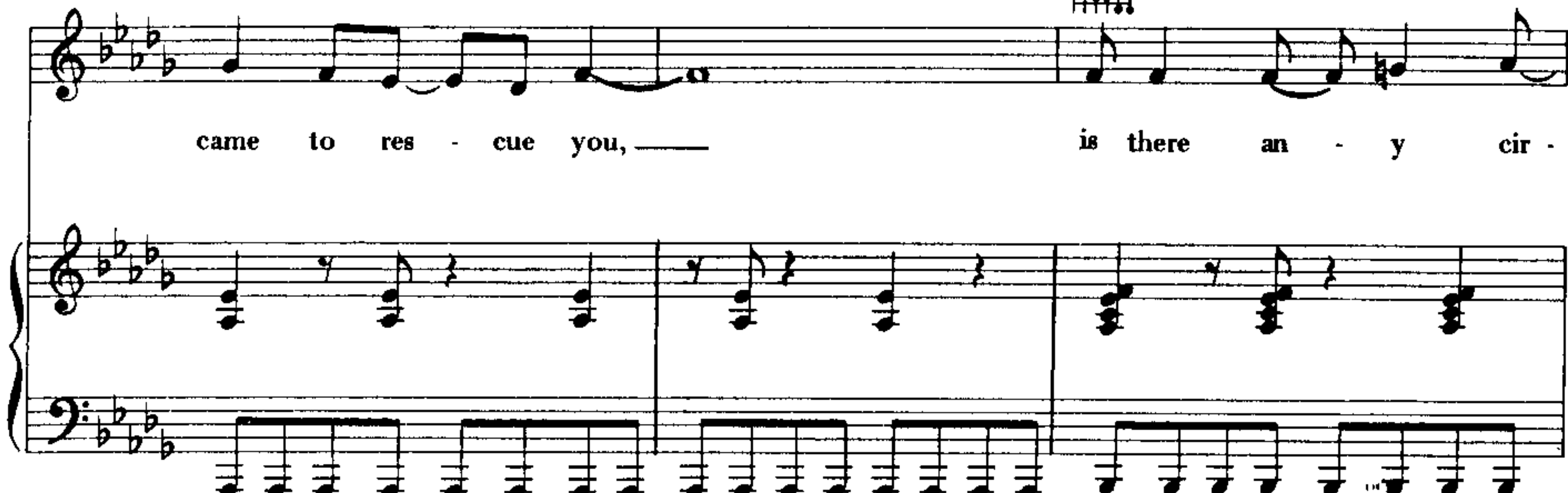
Coda  *mf*

If our God, — His Son — not spar - ing,



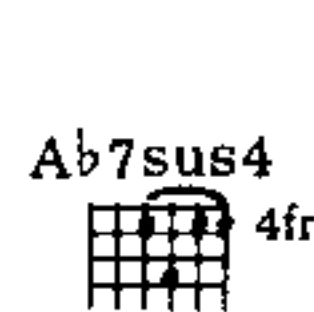
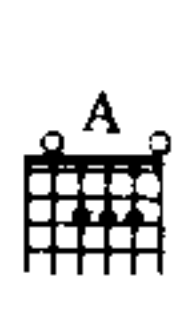
 *Bb7sus4*

came to res - cue you, — is there an - y cir -




cum - stance — that He can't see you



 *Ab7sus4 4fr.*  *A*  *Gb*  *Ab7*
(Gb bass - - - - -)

through? Love — will find a way,



Abm7



Ebm



love — will find a way. —
 love — will make a way. —

Bbm7



Abm7



I know — it's hard to see the past —
 Leave — be - hind your doubt, — love's —

Bbm7



Cbmaj7



Db/Cb



Cb



— and still be - lieve, love — is gon - na find a way. —
 — the on ly out, love — will sure - ly find a way. —

Repeat and fade (alternating endings)

1.

Gb



2.

Gb



Love — Love —

Father's Eyes

Words and Music by
GARY CHAPMAN

Gently ♩ = 112

mp

with pedal



mp

1. I may not be ev - 'ry moth - ers' dream
2. On that day when we will pay for all

Asus4

mp

_____ for her lit - tle girl, _____ and my face may not grace _____
_____ the deeds we have done, _____ good and bad they'll all _____

G  A7sus4  D 




the mind_ of ev - 'ry - one_ in the world. But
 be had_ to see by ev - e - ry - one. And



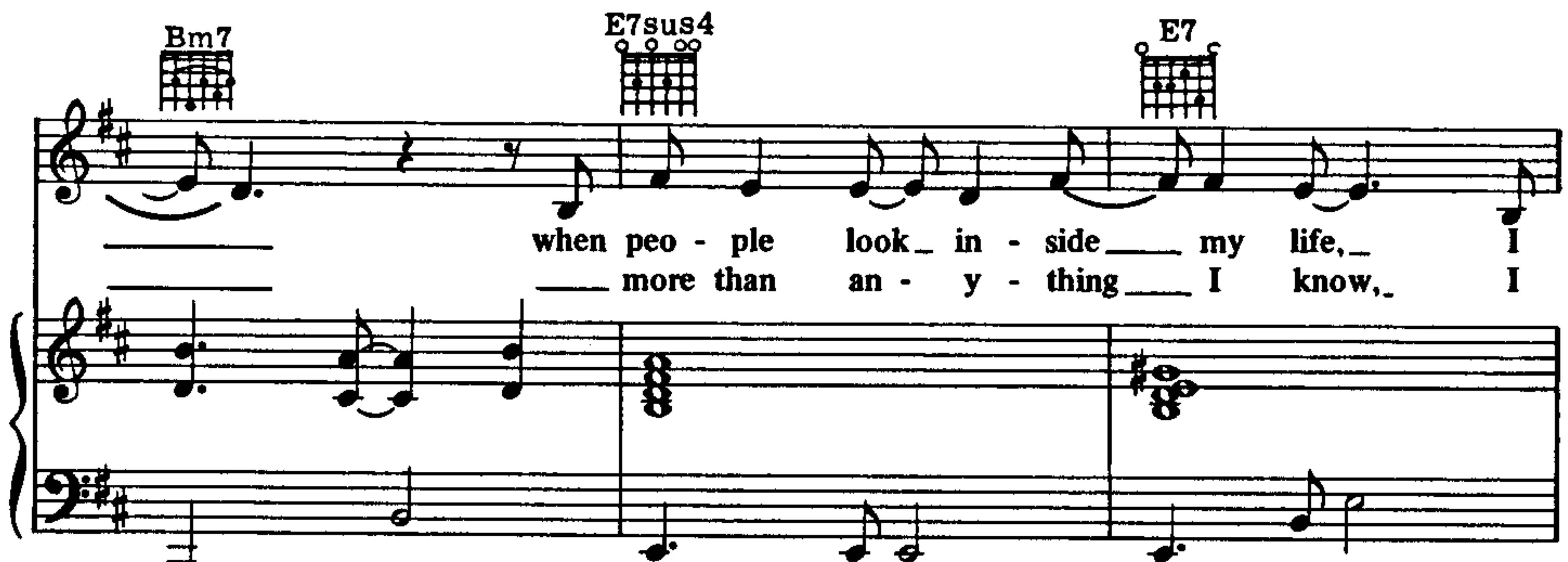
Gmaj7  F#7  Bm 


that's al - right_ as long ___ as I__ can have__ one wish_ I pray,_
 when you're called_ to stand ___ and tell_ just what_ you saw_ in me,___



Bm7  E7sus4  E7 

when peo - ple look_ in - side ___ my life, _ I
 more than an - y - thing ___ I know, _ I



Em7  A7 

want to hear_ them say: ___ She's got her Fa -
 want your words_ to be: ___ (She had) her Fa -



D F07

- ther's eyes, _____ her Fa - ther's eyes. _____

Em7 Dmaj7




Eyes that find the good in things when
(found)

Gmaj7 F#m7 Em7 F#m7 G A D


good is not a - round, eyes that find the source
(was) (found)

A Bm E7sus4 E7 A7sus4 A

of help when help just can't be found.
(would not)

Gmaj7  Dmaj7  Gmaj7 




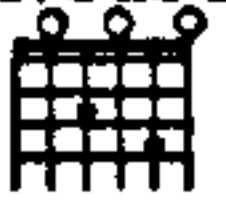
Eyes full of__ com - pas - sion, see - ing ev - 'ry pain, __




Dmaj7  Em7  F#m7  G  A  D  A  Bm 

know-in' what_you're go - in' through_ and



E7sus4  E7  Em7  A7sus4 

feel - in' it___ the same. ___ Just like my



Em  D  C 

Fa - ther's eyes, ___ my Fa - ther's eyes, ___



Chord diagrams: D, C, Em, B, C#o, B7

A musical staff in G major with guitar chord diagrams above it: D, C, Em, B, C#o, and B7. Below the staff is a vocal line with a long note.

my Fa - ther's eyes, _____

Piano accompaniment for the first system, showing the right and left hand parts.

Chord diagrams: Em, A, D, Em

A musical staff with guitar chord diagrams above it: Em, A, D, and Em. Below the staff is a vocal line with a triplet of notes.

just like my Fa - ther's eyes. _____

Piano accompaniment for the second system, showing the right and left hand parts.

Chord diagrams: D, Em, D, Em, D, Em

A musical staff with guitar chord diagrams above it: D, Em, D, Em, D, and Em.

Piano accompaniment for the third system, showing the right and left hand parts.

Chord diagrams: Em, D, C

A musical staff with guitar chord diagrams above it: Em, D, and C. Below the staff is a vocal line with a long note.

Fa - ther's eyes, _____

my Fa - ther's eyes, _____

Piano accompaniment for the fourth system, showing the right and left hand parts.

D C Em B

my Fa - ther's eyes,

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with a treble clef and a key signature of two sharps (F# and C#). It features guitar chord diagrams for D, C, Em, and B above the staff. The lyrics "my Fa - ther's eyes," are written below the staff. The bottom two staves are piano accompaniment, with a grand staff (treble and bass clefs) showing chords and a bass line.

C#o B7 Em A

just like my

Detailed description: This system contains the third and fourth staves of music. The top staff continues the vocal line with guitar chord diagrams for C#o, B7, Em, and A. The lyrics "just like my" are written below the staff. The bottom two staves continue the piano accompaniment. A triplet of eighth notes is marked with a bracket and the number "3" in the vocal line.

D Em D Em

Fa - ther's eyes.

Detailed description: This system contains the fifth and sixth staves of music. The top staff continues the vocal line with guitar chord diagrams for D, Em, D, and Em. The lyrics "Fa - ther's eyes." are written below the staff. The bottom two staves continue the piano accompaniment.

D Em D Em D

poco rit.

Detailed description: This system contains the seventh and eighth staves of music. The top staff shows guitar chord diagrams for D, Em, D, Em, and D. The bottom two staves continue the piano accompaniment. The instruction "poco rit." is written in the piano part. The system concludes with a double bar line.

I Have Decided

Words and Music by
MICHAEL CARD

With conviction ♩ = 88

C F/C C F C

I have de-cid - ed — I'm gon-na live — like a be-liev - er, turn my back —

F C F/C C G F

— on the de-ceiv - er, I'm gon-na live what I — be-lieve. I have de -

C F/C C F C

cid - ed — be - in' good — is just a fa - ble, I just can't —

F C G7

— 'cause I'm — not a - ble, I'm gon - na leave it to — the Lord. —

C § G

mf

1. There's a wealth of things — that I — pro - fess, I
 (2.) get the game — of be - ing good, and

F C F C

said that I — be - lieved, — but deep in - side — I nev - er changed, I
 your self - right - eous pain, — 'cause the on - ly good — in - side your heart is the

G G7 C G

guess I'd been de - ceived. — 'Cause a voice in-side kept tell - in' me that
 good that Je - sus brings. — When the world be-gins to see you change don't ex -

F C F C

I'd change by and by, — but the spir - it made it clear to me — that
 pect them to ap - plaud, — just keep your eyes on Him — and tell your-self — I've be -

G Dm C F/C C

kind of life's — a lie. I have de - cid - ed — I'm gon-na live —
 come the work — of God.

F C F C

— like a be - liev - er, turn my back — on the de - ceiv - er, I'm gon-na

G F C F/C C

live what I — be - lieve. I have de - cid - ed — be - in' good —

F C F C

— is just a fa - ble, I just can't — 'cause I'm — not a - ble, I'm gon-na

Bb F Am7 Em7 F(add9) F/A G/B C

2nd time to

leave it to — the Lord. —

Am7 Em7 F(add9) Am7 D.S.al Coda mf

2. So for-

CODA A

I have de -

D G/D D G D

cid - ed _____ I'm gon-na live _____ like a be - liev - er, turn my back_

G D A G

_____ on the de - ceiv - er, I'm gon-na live what I _____ be-lieve. I have de -

D G/D D G D

cid - ed _____ be-in' good _____ is just a fa - ble, I just

G D A G

repeat several times *final ending*

D G/D D

can't 'cause I'm _____ not a - ble, I'm gon-na live what I _____ be-lieve. I have de- cid - ed. _____

Jehovah

Words and Music by
GEOFFREY P. THURMAN

Flowing, with purpose ♩ = 138

(D in bass) *E A E A E A E A* **(C# in bass)*

(D in bass) *E A E A E A E A* **(C# in bass)* *simile*

(C in Bass) *D G D G D G D G* **(B in Bass)*


A

* end pedal in bass

mp  

1. Con - sid - er the lil - ies of the field, —
 (2.) sid - er the crea - tures of the air, —
 (3.) sid - er the lil - ies of the field, —

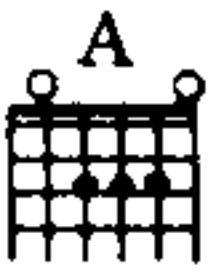
mp - mf - mp
Lightly




A

for Sol - o - mon dressed in roy - al robe —
 for all of the dia - monds in all —
 for how much more does He love His own, —

cued notes: 2nd time





the earth has not the worth of them. —
 have not the wealth of them. —
 if Yah - weh cares for them. —

Dm Fmaj7

Con - sid - er the lil - ies of the field, —
 Con - sid - er the crea - tures of the air, —
 Con - sid - er the crea - tures of the air, —

G Dm Fmaj7

He takes af - ter each and ev - 'ry need. —
 Je - ho - vah loves them with ten - der hands. —
 He takes af - ter each and ev - 'ry need. —

G C

Leave all your cares be - hind;
 He knows your ev - 'ry care;
 If we ask Him for bread,

Fmaj7



Bb



E7



seek Him and you will find your Fa - ther
 His touch is al - ways there to see you
 will He give us a stone? Je - ho - vah

1.

Asus4



A



2,3.

Asus4



A



loves you so. 2. Con - through the night
 loves His own!

Pa

Asus4



A



Asus4



A



f
 And Je - ho -

Dmaj7 Bm7 C#m7 A Dmaj7 Bm7 C#m7

vah I love you so, and Je - sus I want you to know

A Ah Fmaj7

all you've done for me to set me free, I'll

1, 3, Bb Gm7 3fr. A

nev - er let you go. And Je - ho

2. Bb Gm7 3fr. A D.S. mp 3. Con - loco mp

nev - er let you go. 3. Con - loco mp

4. **Bb** **Gm7** 3fr. **A**

nev - er let - you - go.

mp

*And
8va*

(D in bass)

E **A** **E** **A** **E**

Je - ho - vah, I love - you so,

loco

(C# in bass) **A** **E** **A** **E** **A** **E** *simile* **(D in bass)** **A** **E**

and - Je - sus - I - want

A **E** *(C# in bass)* **A** **E** **A**

you to know all - you've done.

C Fmaj7

for me — to set — me

The first system of music features a vocal line and piano accompaniment. The key signature has two sharps (F# and C#). The vocal line begins with a C major chord (indicated by a guitar diagram) and the lyrics "for me —". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The system concludes with an F major 7th chord (Fmaj7) and the lyrics "to set — me".

Bb Gm7 3fr.

free, I'll — nev - er — let you

The second system continues the vocal and piano parts. The vocal line has the lyrics "free, I'll — nev - er — let you". The piano accompaniment features a Bb major chord (Bb) and a G minor 7th chord (Gm7) with a 3-finger fingering. The system ends with a double bar line.

A E A E Dmaj7 Bm7 C#m7

go. And Je - ho - vah I love — you so, —

The third system begins with a vocal line starting with "go." and piano accompaniment marked with a forte (*f*) dynamic. The vocal line then has the lyrics "And Je - ho - vah I love — you so, —". The piano accompaniment includes chords A, E, A, E, Dmaj7, Bm7, and C#m7. The system ends with a double bar line.

A Dmaj7 Bm7 C#m7

and Je - sus I want you — I to know —

The fourth system continues the vocal and piano parts. The vocal line has the lyrics "and Je - sus I want you — I to know —". The piano accompaniment features chords A, Dmaj7, Bm7, and C#m7. The system concludes with a double bar line.

A C
Ah

all — you've done — for me — to set —

The first system of the musical score features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a whole note chord, followed by a melodic line with slurs. The piano accompaniment consists of chords and moving lines in both hands. Above the vocal staff, guitar chord diagrams for A and C are shown. The lyrics 'all — you've done — for me — to set —' are written below the vocal staff.

Fmaj9 1.2.Bb 3. Gm7 3fr.

me free, — I'll — nev - er let — you — go. —

The second system continues the musical score. The vocal line has a melodic line with slurs. The piano accompaniment includes chords and moving lines. Above the vocal staff, guitar chord diagrams for Fmaj9, 1.2.Bb 3., and Gm7 3fr. are shown. The lyrics 'me free, — I'll — nev - er let — you — go. —' are written below the vocal staff.

A 4. Bb

And Je - ho - nev - er —

The third system continues the musical score. The vocal line has a melodic line with slurs. The piano accompaniment includes chords and moving lines. Above the vocal staff, guitar chord diagrams for A and 4. Bb are shown. The lyrics 'And Je - ho - nev - er —' are written below the vocal staff.

Gm 3fr. (D in bass) E mf Ad lib vocal on repeat A E

let you go. —

The fourth system continues the musical score. The vocal line has a melodic line with slurs. The piano accompaniment includes chords and moving lines. Above the vocal staff, guitar chord diagrams for Gm 3fr., (D in bass) E, A, and E are shown. The lyrics 'let you go. —' are written below the vocal staff. The instruction 'mf Ad lib vocal on repeat' is placed above the vocal staff.

A E *(C# in bass) A E

This system contains the first system of music. It includes a vocal line with a long note, a piano accompaniment with eighth-note patterns, and guitar chord diagrams for A, E, and A. A note in the bass line is marked with an asterisk and the text "(C# in bass)".

Repeat and fade A Optional ending A

Nev - er let you —

This system contains the second system of music. It features the lyrics "Nev - er let you —" under a vocal line. The piano accompaniment continues with eighth-note patterns. There are two guitar chord diagrams for A, one labeled "Repeat and fade" and another labeled "Optional ending".

(C# in bass) D G D G D

This system contains the third system of music. It features guitar chord diagrams for D and G. The piano accompaniment includes a dynamic marking of *mp* and a bass line starting with a circled '1'.

(B in bass) G D G A

ritard tenuto - L.H.

This system contains the fourth system of music. It features guitar chord diagrams for G, D, G, and A. The piano accompaniment includes performance markings for *ritard* and *tenuto*, and a circled '1' in the bass line.

I Love A Lonely Day

Words and Music by GARY CHAPMAN
and MICHAEL W. SMITH

Moderato, with meaning

N.C.

mf

with Pedal

mp

C/D

Dm7

F/G

G7

1. T. V.'s off—at one A. M., one more day a -
(2.) ev - 'ry -where, luck - y lone - ly

mp

with Pedal

F/C

C

G/B

Am7

C/D

Dm7

lone a - gain. The road gets long - er ev - 'ry - day,
ones who care, — you've got all you need and more,

F/G Csus C Gm7 Gb7b5

why'd I have to get a - way? But I have found a
 some-one to be lone - ly for. — Some-one cries for

Fmaj9 Em7 Dm7 F/G G/F Em7

com - fort here, sol - i - tude — can be so dear,
 you to hear, take your heart, — and wipe the tear.

Asus A7 C/D Dm F/G G7

lone - li - ness — is not so blue when it puts my mind —
 Give them some - one they can miss, give them love, and sing —

F Em7 Dm7 F/G C G/A C/E Dm7

— on you. — I love a lone — ly day, —
 — them this; —

F/G 
C 
G/A 
C/E 
Dm7 
F/G 
G/A 

it makes me think — of you. — All a —

Ab/Bb 
Bb9 
Ebmaj7 
Bb/C 
C7 
Fmaj7 

lone, I can eas - i - ly find — your love, — I — love. —

G7sus 
C 
G/A 
C/E 
Dm7 
F/G 

I — love a lone - ly — day, — it chas-es me — to

simile

C 
G/A 
C/E 
Dm7 
F/G 
G/A 
Ab/Bb 
Bb9 

you, — it clears my — heart, lets my ver -

Ebmaj7 Bb/C 3rd time to C7 1 Fmaj7 F/G N.C.

- y best part — shine — through, — it's you. —

mp *mf*

mp

2. Lone-ly peo - ple

mf

2 Fmaj7 G7sus *mf* D.S. al Coda CODA Fmaj7

— it's — you. — I — love a lone- — it's — you. —

F/G N.C.

mf poco a poco rit.

In A Little While

Words and Music by GARY CHAPMAN, SHANE KEISTER, BROWN BANNISTER and AMY GRANT

With hope ♩ = 72

Fmaj7 **G** **Em** **G/BA(add9)** **Dm7** **Bdim** **E/G#**

Sua *loco* *mp* *with Pedal*

A **Bbdim7** **Bm7** **Cdim7**

mp *r.b.*

1. Got a tick-et com-ing home, wish the of - fi - cer__ had
 2. Boy, that let-ter hit__ the spot, made me think of all__ I've

C#m **Ddim7** **F#m** **C#m7** **Bm7** **D/E**

known got, what a day to - day__ has__ been.__
 — and all that waits__ for__ me.__

A **Bbdim** **Bm7** **Cdim7**

Then I stum - bled through the door, drop - ping junk - mail on the
 Guess I've known it all — day long, won - der where my thoughts went

C#m **Ddim7** **F#m** **C#m/E D#dim7**

floor, when will this — day — end? — But then your
 wrong, when will my heart — be — lieve? — — Wak - in'

E6 **Bm7/E**

let - ter caught my eye, — brought the hope in me — to life, 'cause you
 half - way through the night, — reach - ing toward the lamp, — the light, pick - ing

stronger

E6 **Bm7/E**

know me ver - y well, — and I bet you wrote — me, just to tell me
 up the Word — I find — here's an - oth - er let - ter to re - mind me }

Amaj9

F#m7

Bm7

Bm7/E

mf

In a lit - tle while we'll be with the Fa - ther, can't you see — Him smile?

mf

A/C#

F#m7

Gmaj9

Gmaj7/A

A/E

In a lit - tle while we'll be home for - ev - er, in a while. —

Dmaj9

A/C#

Bm7

D/E

We're just here — to learn — to love — Him, — we'll be home in just a lit - tle

Fmaj7

Bm7/E

1 2

while.

ped

*** ***

Fmaj9 **Bbmaj9** **G** **Em** **G/B** **A(add9)**

mf

Days like these — are just a test of our will, —

This system contains the first two lines of music. The vocal line starts with a treble clef and a key signature of two sharps (F# and C#). The piano accompaniment is in a grand staff with treble and bass clefs. The lyrics are written below the vocal line. Chord diagrams are provided above the vocal line for Fmaj9, Bbmaj9, G, Em, G/B, and A(add9). The dynamic marking *mf* is placed above the first measure of the piano accompaniment.

Fmaj7 **Bbmaj9** **Em7**

will we walk — or will we fall? —

This system contains the next two lines of music. The vocal line continues with the same clef and key signature. The piano accompaniment continues. Chord diagrams are provided above the vocal line for Fmaj7, Bbmaj9, and Em7. The dynamic marking *mf* is not explicitly repeated but is implied from the previous system.

Fmaj9 **Bbmaj9** **G** **Em** **G/B** **A(add9)**

Well, I can al - most see the top of the hill, —

This system contains the next two lines of music. The vocal line continues. The piano accompaniment continues. Chord diagrams are provided above the vocal line for Fmaj9, Bbmaj9, G, Em, G/B, and A(add9). The dynamic marking *mf* is not explicitly repeated.

Fmaj9 **Dm7** **Bm7/E** **Bm7/F#Fmaj7/G**

cresc.

and I be - lieve — it's worth it — all! —

cresc.

This system contains the final two lines of music on the page. The vocal line concludes with the lyrics. The piano accompaniment concludes with a *cresc.* marking. Chord diagrams are provided above the vocal line for Fmaj9, Dm7, Bm7/E, and Bm7/F#Fmaj7/G. The dynamic marking *cresc.* is placed above the vocal line and below the piano accompaniment.

Cmaj9 **Am7** **Dm7** **F/G** **G**

In a lit - tle while we'll be with the Fa - ther, can't you see — Him smile?

C/E **Am7** **Bbmaj7** **Bb/C** **C**

In a lit - tle while we'll be home for - ev - er, in a while. _____

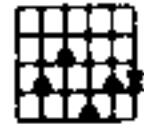
Fmaj7 **C/E** **Dm7** **F/G**

We're just here — to learn — to love — Him, — we'll be home in just a lit - tle

Abmaj9 **F/G**

while.

Cmaj9



Am7



Dm7



F/G

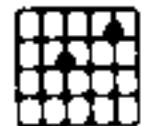


G

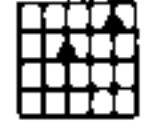


In a lit - tle while we'll be with the Fa - ther, can't you see — Him smile

C/E



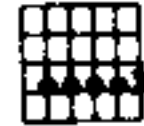
Am7



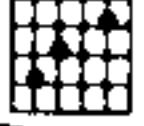
Bbmaj7



Bb/C



C



In a lit - tle while we'll be home for - ev - er, in a while. —

repeat several times

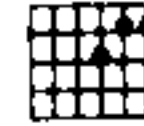
Fmaj7



C/E



Dm7



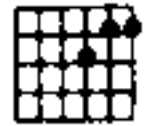
F/G



We're just here — to learn — to love — Him, — we'll be home in just a lit - tle,

final ending

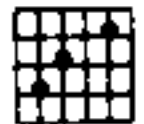
Dm7



F/G



C



we'll be home in just a lit - tle while.

Love Of Another Kind

Words and Music by RICHARD MULLINS, WAYNE KIRKPATRICK,
GARY CHAPMAN and AMY GRANT

Fast, with excitement ♩ = 160


N.C. C Dm G
(C bass - - - - -)




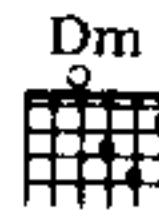


F G C

C Dm G C F C G
(C bass - - - - -)


mf







They say — love — is — cruel, they say — love —
 They say — love — brings — hurt, I say — love —
 They say — love — won't — last, I say — love —

3rd time to 













— is rath - er fra - gile, — but I've — found — in — you
 — brings — heal - ing, — un - der - stand — ing — first it's } a
 — is nev - er end - ing, — 'cause in — you — I — have —




1.    2.   



love of an - oth - er — kind. — love of an - oth - er — kind. —



— The love I know — is a love —






— so few dis - cov - er, — they need to know —


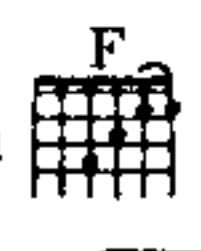
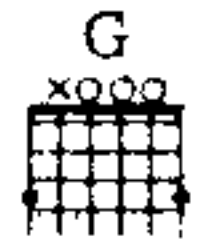
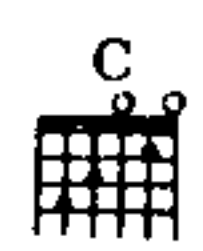


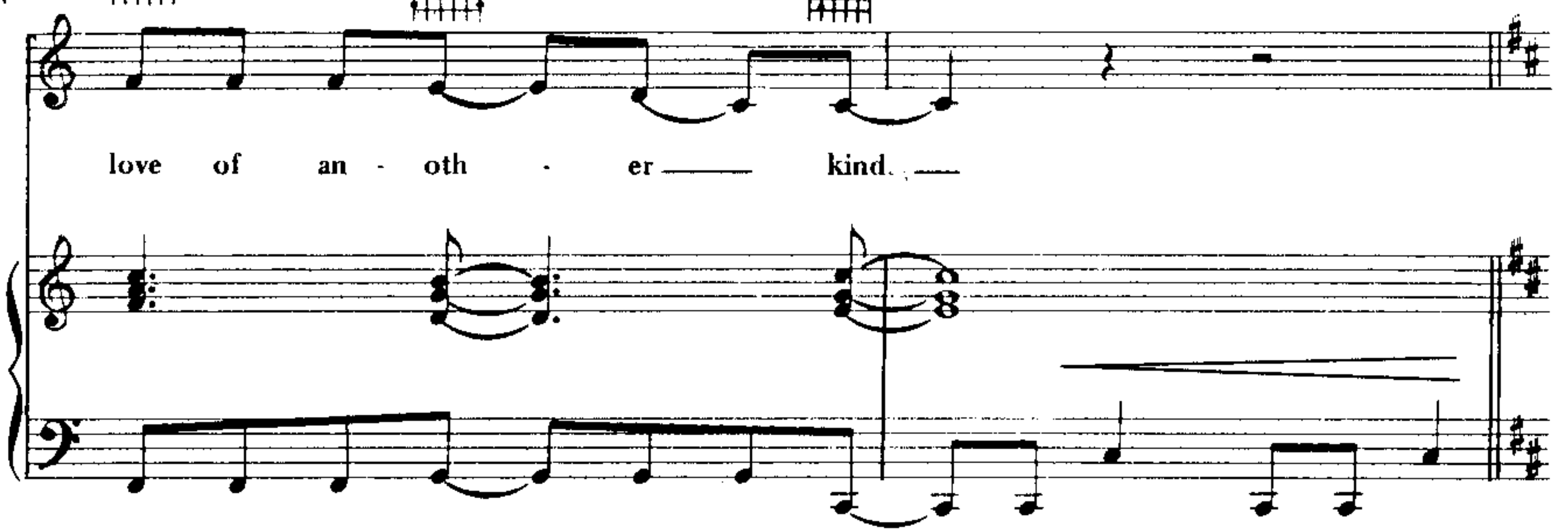
D.S. al Coda 

G  Bb  F  Gsus4 

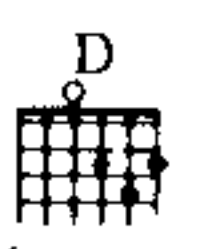

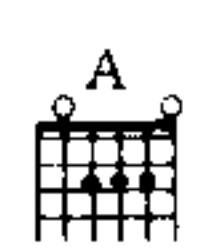
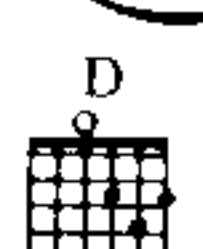

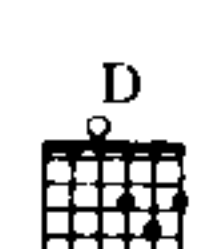



Je - sus' love — is — like — no — oth - er. —

 Coda  G  C 



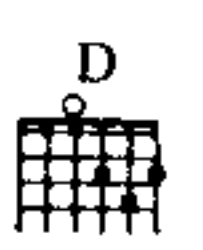

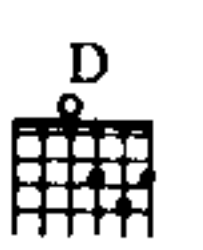

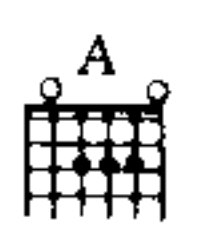
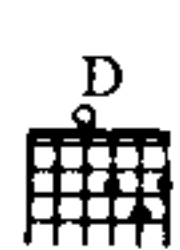
love of an - oth - er — kind. —

D  Em  A  D  G  D  A 

(D bass - *mf*)



They would — change — their — tune, they would — add —

D  A  D  Em  A  D 



— an - oth - er mea - sure, — if they — on - ly — knew this love —

G A D A D Bm A

— of an-oth - er — kind. — The love I know — is a love—

Gmaj7 A D Bm A

— so few dis-cov - er, — they need to know —

C G Asus4

Je - sus' loves — them — like — no — oth - er. —

N.C.
mp

They say — love — is — cruel,

mp

they say — love — is rath - er frag - ile, — but I've — found —

— in you a love of an - oth - er — kind. —

G D G A

N.C.

They say — love — brings hurt, I say — love —

sub. mp

— brings - heal - ing, — un - der - stand - ing first it's a

D G A D (D bass) Em A

love of an - oth - er — kind. — They say — love —
They would — change —

D G D A D A

— won't last, I say — love — is nev - er end - ing, —
— their tune, they would — add — an - oth - er mea - sure, —

D Em A D G A D

'cause in — you — I have — a love — of an - oth - er — kind. —
if they — on - ly knew — this love — of an - oth - er — kind. —

1. 2. A D G Bm7

— — — — — This love of an - oth - er kind, —

G D G Em7

a love — of an - oth - er kind, — a love —

(2nd time: vocals ad lib)

D A D Em A

(D bass - - - - -)

— of an - oth - er, a love of an - oth - er — kind.

D G D A D A D Em A

D G D A

Repeat and fade

Give me love. — You say love. —

Old Man's Rubble

Words and Music by
BROWN BANNISTER

Boldly ♩ = 72



mf

Are you liv - in' in an old man's rub - ble? Are you

mf

This system contains the first two lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The tempo is marked 'Boldly ♩ = 72'. The first measure of the vocal line is marked with a mezzo-forte (*mf*) dynamic.



list - en - in' to the fa - ther of lies?

This system contains the second two lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The key signature remains two flats, and the time signature is 4/4. The tempo is marked 'Boldly ♩ = 72'. The first measure of the vocal line is marked with a mezzo-forte (*mf*) dynamic.



mp

1. Are you walk-in' with un-nec-es - sar - y bur-dens? Are you try - in' to take them up - on your-self?
2. Are you puz-zled by the way that you're be-hav - in'? Do you won-der why you do the things you do?

mp

This system contains the final two lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The key signature remains two flats, and the time signature is 4/4. The tempo is marked 'Boldly ♩ = 72'. The first measure of the vocal line is marked with a mezzo-piano (*mp*) dynamic.

Bb Eb Bb F7sus4 Eb Bb

If you are_ then you're liv-ing in bond - age and you know that's bad — for your spir - i - tual health.
 Are you trou-bled by your lack of re-sis - tance? Do you feel that some thing's got a hold___ on you?

Eb Bb Fsus4

Are you try-ing to live___ by your e-mo-tions? Are you put-ting your faith in what you feel and see?
 Well deep with-in you there's a spir - i - tual bat-tle, there's a voice of the dark - ness and a voice of the light.

Bb Eb Bb F7sus4 Eb Bb

Then you're liv-ing just to sat-is-fy your pas-sions, and you'd bet-ter be care-ful 'cause you're be-ing de-ceived.
 And just by lis-'ning you've made a de-ci-sion; 'cause the voice you hear___ is gon - na win___ the fight.

mf Eb Bb F Bb Eb Bb F Bb

Are you liv-in' in an old man's rub - ble? Are you lis-ten-in' to the fa - ther of ___ lies?

mf *simile*

with pedal



Musical notation for the first system, including treble and bass clefs.

If you are then you're head-ed for trou - ble, if you lis - ten too long, you'll e - ven-tual -ly die.

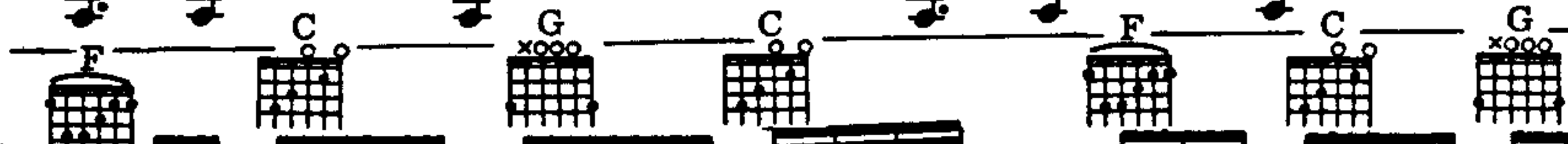
Musical notation for the second system, including treble and bass clefs.



Musical notation for the third system, including treble and bass clefs.

Are you liv-in' in an old man's rub - ble? Are you lis - ten - in' to the fa - ther of ___ lies?

Musical notation for the fourth system, including treble and bass clefs.



Musical notation for the fifth system, including treble and bass clefs.

If you are then you're head- ed for trou - ble, if you lis - ten too long you'll e - ven-tual - ly

Musical notation for the sixth system, including treble and bass clefs.



2. N. C.

Musical notation for the seventh system, including treble and bass clefs.

die.

If you're liv - in' as a new cre - a - tion, if you're

Musical notation for the eighth system, including treble and bass clefs.

list - en - in' to the Fa - ther of _ light; Then you're liv - in' in a might - y for - tress and you're

gon - na be clothed in pow - er and _ might. Are you liv - in' in an old man's rub - ble? Are you

lis - ten - in' to the fa - ther of _ lies? If you are then you're head - ed for trou - ble, if you

lis - ten too long you'll e - ven - tual - ly die. If you're liv - in' as a new cre - a - tion, if you're

G D A D G D A D

lis - ten - in' to the Fa - ther of_ light; Then you're liv - in' in a might - y for - tress, and you're

G D A D G D A D

gon - na be clothed in pow - er and_ might. Are you liv - in' in an old man's rub - ble? Are you

G D A D G D A D

lis - ten - in' to the fa - ther of_ lies? If you are then you're head - ed for trou - ble, if you

1. G D A D 2. G D A D rit.

lis - ten too long you'll e - ven - tual - ly die. lis - ten too long you'll e - ven - tual - ly die.

rit.

Sing Your Praise To The Lord

Words and Music by
RICHARD MULLINS

Adapted from J.S.Bach's Fugue No.2 in C minor, WTC Vol.1

In a steady four, with excitement ♩ = 88



mp

Em Am/E B7 Em Am/E B7 Em Am/E B7


mf add rhythm


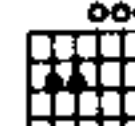
Em Am/E B7 Em D#dim7/E B Em D#dim7/E B7


Em Am/E B7 Em Am/E N.C.


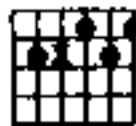

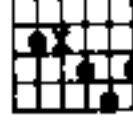
B7-9  Em/B 

mp

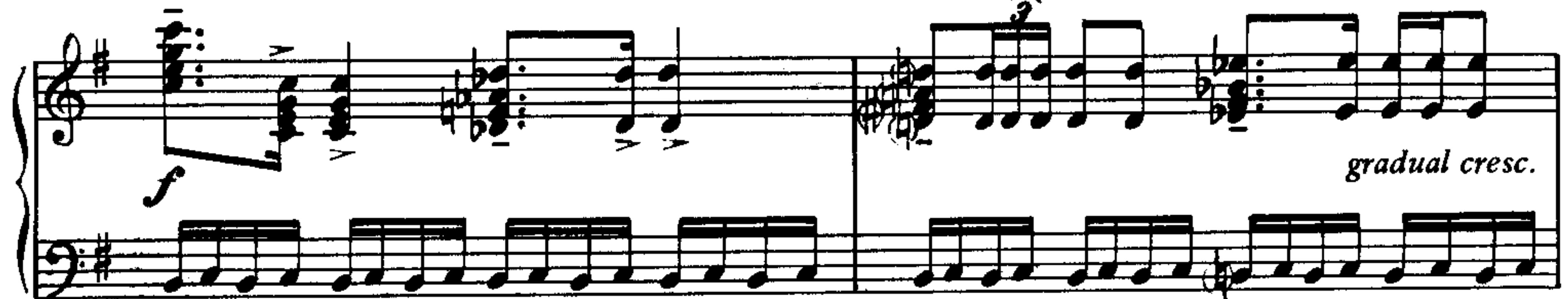



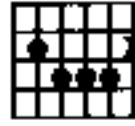
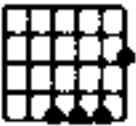


B7-9  Em/B 





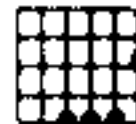
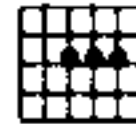



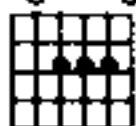

C/B  Db/B  D/B  Eb/B 

f *gradual cresc.*




A/B  Bb/B  B  C/B  N.C. 



E  B  A  B  E  B  A  B 

ff



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

Sing your

E B C#m A E/G# F#m7 A/B B

praise to the Lord, come one ev-'ry-bod-y, stand up and sing one more hal-le - lu - jah. Give your

E B C#m A E/G# F#m7 A/B B

praise to the Lord, I can never tell you just how much good that it's gon-na do-ya. Just to

3rd time to *mp*

simile

C F/C G/C F/C

cued notes: 2nd time only

{ sing a-new the song your heart learned to sing when He first gave His
sing a-loud the song that some - one is dy - ing to hear - down in the

mp

C F/C G/C Bb

life mad - d'ning to you, crowd, the life goes on and so must the song. You got-ta
as you once were be-fore you heard the song. You got-ta

Eb Ab/Eb Bb/Eb Ab/Eb

mf sing let a - gain them know the song the truth is a - live born in your soul when you first gave your
to shine up-on the way so may - be

Eb Ab/Eb Ebm F# A B

heart they to Him, can go, sing His prais - es. Once more sing your

¹ Ebm F# A B CODA A E/G# F#m7 A/B B

f *mp*
sing your prais-es. Once more sing your just how much good that it's gon-na do ya. Just to

G **C/G** **D/G** **C/G** **C/D** **G** **C/G**

let the name of the Lord be praised both for now and ev - er - more,

mp

D/G **B** **E** **B** **C#m**

praise Him, all you ser - vants. Give your praise to the Lord, come on ev - 'ry - bod - y,

A **E/G#** **F#m7** **A/B** **B** **E** **B** **C#m**

stand up and sing one more hal - le - lu - jah. Give your praise to the Lord, I can never tell you

simile

A **F/G#** **F#m7** **A/B** **B** **E** **A/E**

just how much good that it's gon - na do ya just to sing, sing, - sing. Come on,

mf

E A/E E B/E A/E B 9

cresc.

sing, sing, — sing, let me hear ya now, sing, sing, — sing.

cresc.

E B/E A/E Adim7

Ooo

8va 16va

E

loco

loco

coda

Singing a Love Song

Words and Music by
JIM WEBER

Gently ♩ = 72

E F#m E A B7sus4 2 fr. *mp*

1. Well, I

E C#m7 4fr. E

may not get ap- plause_ ev - 'ry night_ when I sing, and I
2. Some- times my voice_ is strained and the strings won't hold a tune, and my

A B E Ebm7 6fr. G#7 4fr.

may not hear the cheers_ of a crowd, and my
back is sore and I'm just too tired to try, and

C#m 4fr. A Esus4 E

voice can't al - ways rise to make the moun - tains ring, and some -
 I don't want to work or rest or think of you, or

F#7sus4 F#7 F#m7 B7sus4 2fr.

times I can't ev - en sing out loud.
 face the world or ev - en close my eyes.

E F#m7 E A B

mf

But you've got me sing - ing a love_ song, mel - o - dy_ and_

G#m7 4fr. C#m7 4fr. F#m7 B7sus4 2fr. B7

rhyme, it moves me ev - 'ry time. (I know_ that)

E F#m7 E A B

You've got me sing - ing a love_ song, and it keeps you on__ my

G#7 4fr. C#m 4fr. E A E

mind, ooh,_ on__ my mind, feel- ing fine__ all the

F#7sus4 F#7 F#m7 3rd time to 2fr. E Bsus4 F#m7 E

time, keeps you on__ my mind.

A B7sus4 2fr. B7 C#m 4fr. A

My bro - ken dreams they don't both -

E Ebm7 6fr. G# 4fr. C#m 4fr. A

- er me, and hard times in life I don't mind.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. Above it are four guitar chord diagrams: E (open), Ebm7 (6th fret), G# (4th fret), and C#m (4th fret). The bottom two staves are piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

E C#m 4fr. F#7sus4 B mf

I turn to things that I'd rath -

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics. Above it are four guitar chord diagrams: E (open), C#m (4th fret), F#7sus4, and B. The piano part continues with accompaniment, marked with a mezzo-forte (mf) dynamic.

E C#m7 4fr. D A6

- er see, and you give me peace of mind.

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics. Above it are four guitar chord diagrams: E (open), C#m7 (4th fret), D, and A6. The piano part continues with accompaniment.

B7sus4 2fr. B7 F#m7 E A F#7

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line with lyrics. Above it are six guitar chord diagrams: B7sus4 (2nd fret), B7, F#m7, E (open), A, and F#7. The piano part continues with accompaniment.

B7 A E F#m E *mp*

3. Hard days will come and some - times

C#m7 4fr. E A B7

I won't want to sing, still I'll sing with all the love that I can

G#7 4fr. A E

find. And I'm hap - py that you hear me in the

C#m7 4fr. A E B7sus4 2fr.

si - lence of my song, I'm gon - na sing for you un - til the end of

A E F#m7 D.S. al Coda B

time. _____

Coda E F#m7 E

mind. _____

A B7sus4 2 fr. B7 E F#m7 E

(And it keeps you on_ my mind.) You've got me sing - ing a love_

A B7sus4 2 fr. B7 E F#m7 E

song. _____ You've got me sing - ing a love_

(And it keeps you on_ my mind.)

A B7sus4 2 fr. B7 E

song. _____

Stay For Awhile

Words and Music by MICHAEL W. SMITH,
WAYNE KIRKPATRICK and AMY GRANT

Steadily with a beat ♩=116

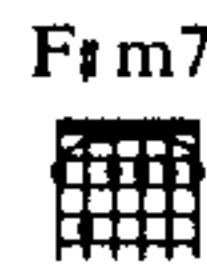
N.C.

mf

8va

(8va)

(8va)



mp

1. Long time since I've seen your smile, — but when I close my eyes —
2. Snow falls, phone calls, bro ken hearts, — — clear — summer days, —

(8va)

C#m 4fr. D

I re - mem - ber. Mmm
warm and la - zy. Yea

(8va) A Esus4

2nd time : cued notes

Long You were no more than a child,
walks, long talks af - ter dark,

(8va) F#m7 C#m 4fr.

but then so was I, young and ten -
we vowed we'd nev - er for - get, now it's haz -

D A mf

der. Time
y. Time

(8va)

B7sus4 Dmaj7 A

car - ries on, I guess it all - ways will
takes its toll, and time al - ters our view,

2nd time : cued notes

but deep would in - side my heart
but it would be nice my to spend some time

D A E F#m F#m7

time stands still. Stay
with you.

B7sus4 B E 8va C#m7 A

for a - while, well it's good to see your smile,

D C \sharp sus4 C \sharp F \sharp m

and I love your com - pa - ny.

F \sharp m7 B7sus4 B E

Stay for a - while, I re -

A \sharp maj7 A D 1. C \sharp sus4 C \sharp

mem-ber the days gone by, (1.2.) for a mo - ment it can seem -
(3.) D.S. just the way

F \sharp m7 D E A

just the way it used to be.

2.
C⁺ sus4 4 fr. C⁺ F⁺ m7 D Esus4 E

ment it can seem just the way it used to be.

F⁺ m C⁺ m 4fr F⁺ m Dmaj7 C⁺ m7 D E A

8va - - -

Stay, (whispered): please stay, -

ff

(8va) F⁺ m C⁺ m 4fr F⁺ m *loco* Dmaj7 C⁺ m7 D E A

stay - stay - stay.

8va Dmaj7 C⁺ m 4fr F⁺ m Dmaj7 C⁺ m7 D E A D.S. al CODA B

Won't you, won't you? -

♯ CODA C⁺ sus4 4 fr. C⁺ F⁺ m F⁺ m7

it used to be. Stay

f

B7sus4 B E C⁺ m7 8va A

for a - while, it's good to see your smile,

D C⁺ sus4 4 fr. C⁺ F⁺ m

and I love your com - pa - ny. Won't you stay

B7sus4 B E

with me for a - while, and re -

Asus4 A D C#sus4 4tr. C#

mem-ber the days _ gone by, _ _ _ for I know _ _ that it _ _ can

F#m7 D E

(Vocal : 1st time only)
N.C.

seem _ _ _ _ _ just the way it used _ to _ be. _ _ _

mf

8va

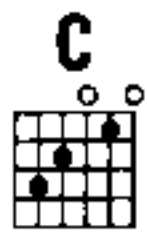
Repeat ad lib and fade

(8va)

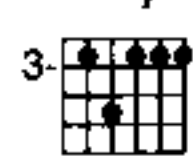
TENNESSEE CHRISTMAS

Words and Music by GARY CHAPMAN and AMY GRANT

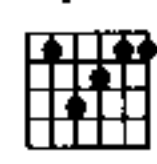
Moderately



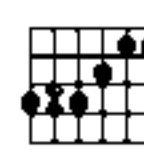
Gm/C



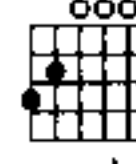
F/Bb



F/G

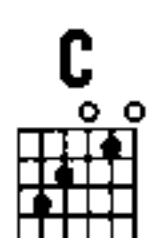


G



mp

with pedal

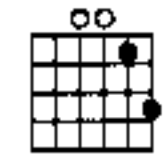


Come on weath er and man give us a fore -
 Ev - 'ry now and then I get a wan -

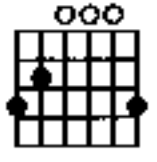
Bb



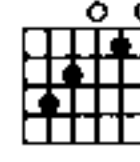
Gsus



G

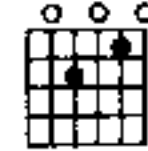


C

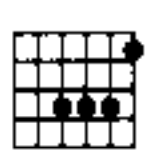


- cast snow y white. Can't you hear the prayers -
 - derin' urge to see. may - be Cal - i - for -

Am7

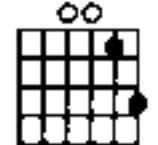


Bb

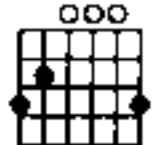


of ev - 'ry child - like heart to - night?
 - nia, may - be tin - sel town's for me.

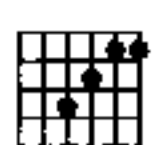
Gsus



G

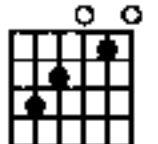


F

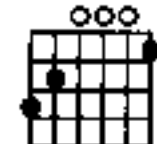


Rock - ies are call in'.
There's a pa - rade there.

C

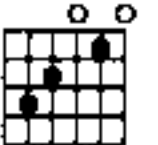


G7

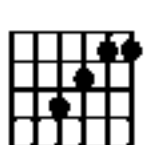


Den - ver snow fall in'.
we'd have it made there. Some - bod - y said it's four
Bring home a tan for New

C

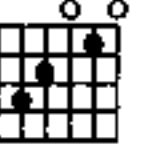


F

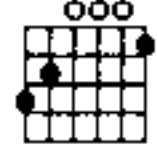


feet deep.
Years Eve.
But it does - n't mat - ter,
Sure sounds ex - cit - ing,

C



G7



give me the laugh - ter
aw - fully in - vit - ing
I'm gon - na choose to keep }
still I think I'm gon - na keep } an - oth - er

C **F/C** **G/C**

ten - der Ten - nes - see Christ - mas. The on - ly Christ - mas for

C **G/A**

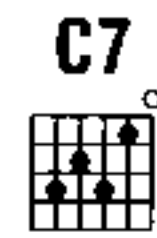
me. Where the love cir - cles a - round

Am **Dm7**

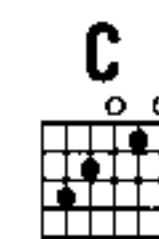
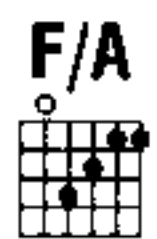
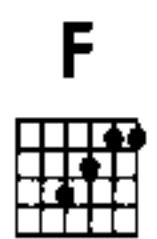
us like the gifts a - round our tree.

Gsus **G** **C**

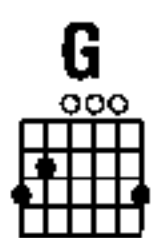
Well I know there's more snow up in Co -
Well they say in L. A. it's a warm



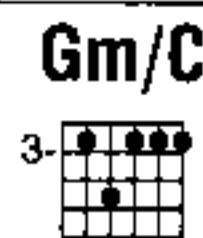
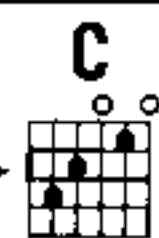
- lo - ra - do than my roof will ev - er see.
 hol - i - day its the on - ly place to be.



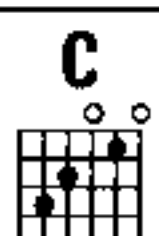
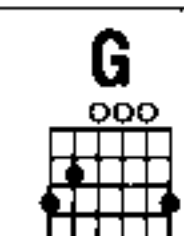
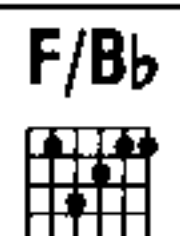
But a ten - der Ten - nes - see Christ - mas is the



To Coda



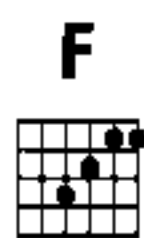
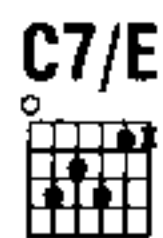
on - ly Christ - mas for me.



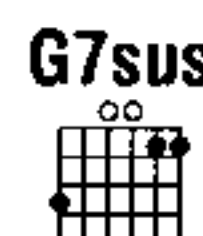
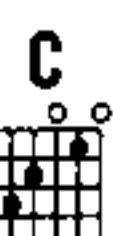
D.S. al Coda
(Verse 1)

me. Well I know

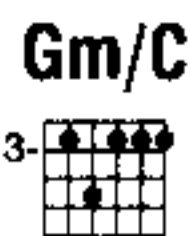
CODA



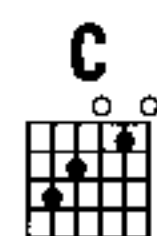
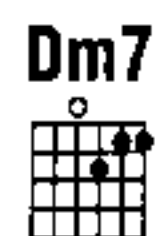
me. A ten - der Ten - nes - see Christ -



- mas is the on - ly Christ - mas for



me.



rit.

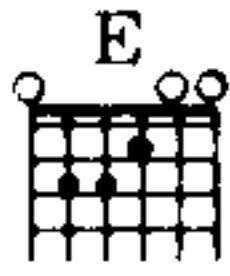
Thy Word

Based on Psalm 119:105

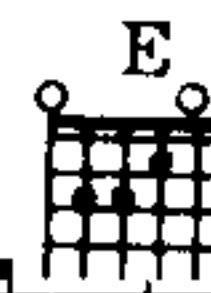
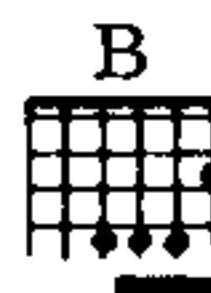
With meaning ♩ = 80

Words and Music by MICHAEL W. SMITH
and AMY GRANT

Guitar chords
are up a half step

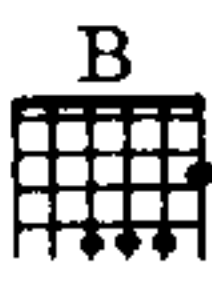
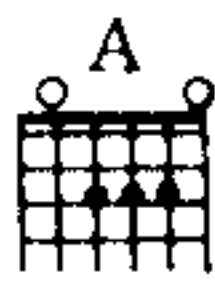


mp
with pedal



mp - mf

Thy Word is a lamp un - to my feet and a



cued note 4th time

light un - to light my path.

β
(Now)

mf **B** **F#m** **C#m** **G#m** 4fr.

1. When I feel a - fraid, think I've lost my way,
 2. I will not for - get your love for me and yet my

A **B** **A** **E**

still you're there right be - side me. And
 heart for - ev - er is wan - der - ing.

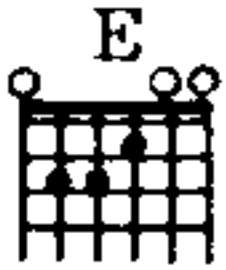
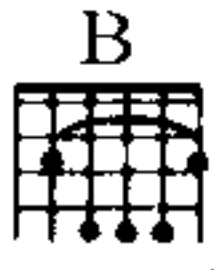
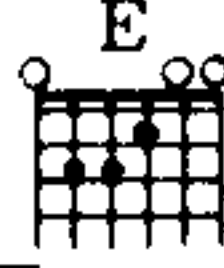
B **F#m** **C#m** **G#m** 4fr.

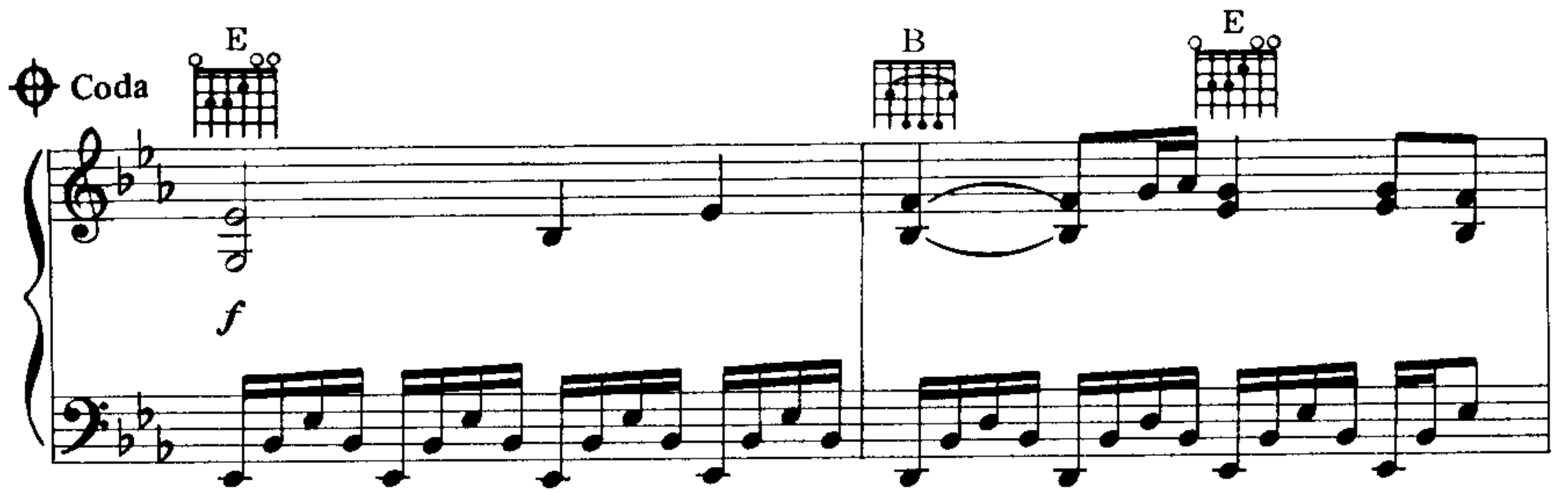
noth - ing will I fear as long as you are near.
 Je - sus be my guide, and hold me to your side, and

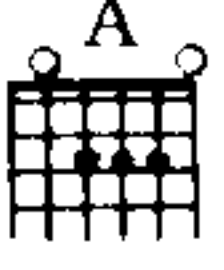
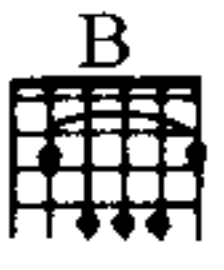

A **B** **C#sus4** **C#** **G#** 4fr. **B** **B7sus4** 2fr.

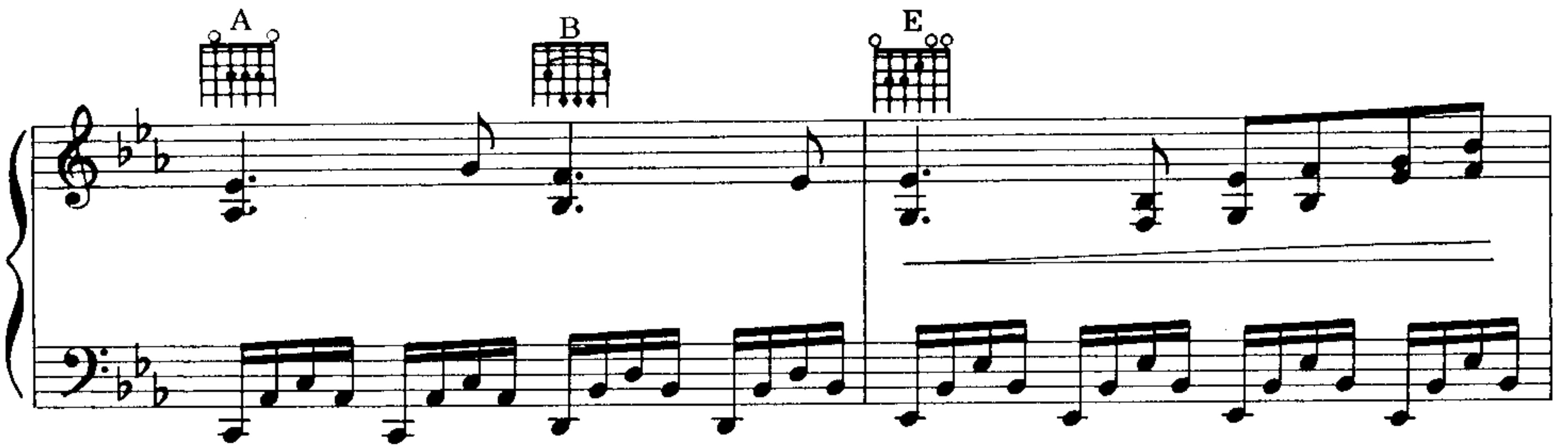
Please be near me to the end.
 I will love you to the end.

D.S. al Coda Coda
 2nd time to Coda

Coda   

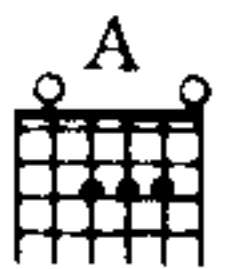
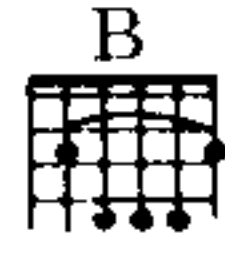



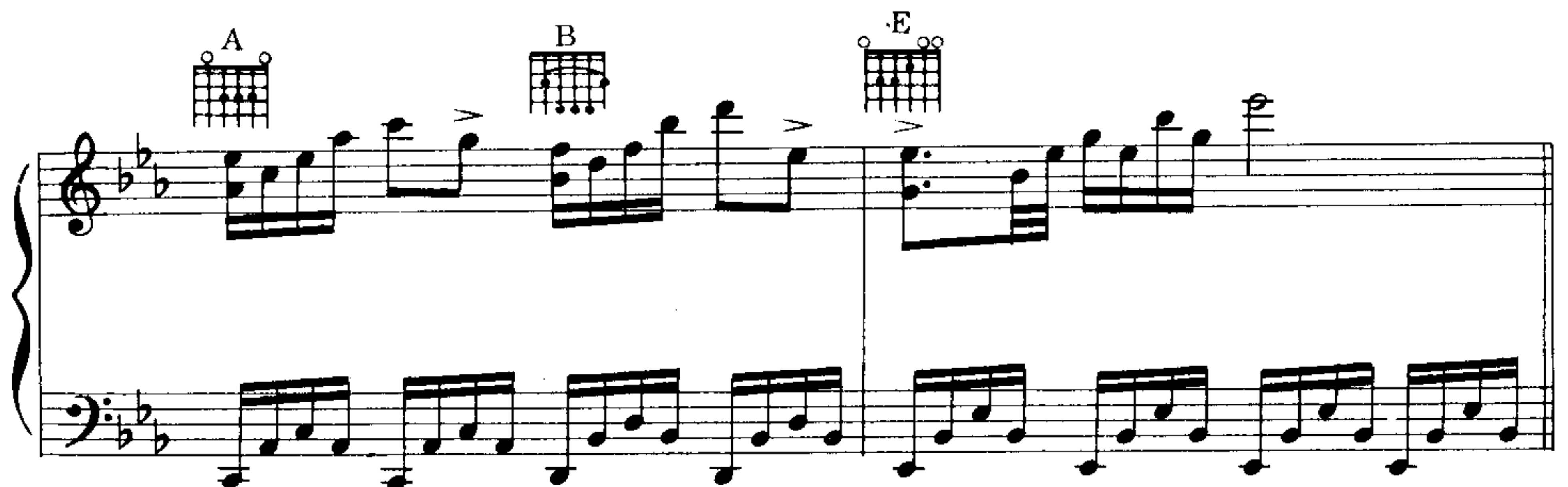
  







B *f* F#m C#m G#m 4fr.

Noth- ing will I fear as long as you are near.

A B C#sus4 C#

Please be near me to the end.

E *ff* B E

Thy Word is a lamp un - to my feet and a

A B 1. E

light un - to my path.

2. Esus4 E A B

path, and a light un - to my

Esus4 E A B

path. You're the light un - to my

E

path.

poco a poco decresc. *gva* *gva* *pp*

gva *poco ritara* *pp*

gva *poco ritara* *pp*

Where Do You Hide Your Heart

Words and Music by MICHAEL W. SMITH
and AMY GRANT

Rhythmically, in four ♩ = 100

The musical score is written in 4/4 time with a key signature of three flats (B-flat major). It consists of three systems of piano and vocal staves.

System 1: The piano accompaniment begins with a *mf* dynamic. Chord diagrams for Ab (4fr.) and Db (4fr.) are shown above the staff. The vocal line starts with a melodic phrase.

System 2: The piano accompaniment continues with a *mp sim.* dynamic. Chord diagrams for Eb and Ab (4fr.) are shown. The vocal line includes the lyrics: "1. I call you — on the" and "2. — When you're — feel - in'".

System 3: The piano accompaniment continues with a *mp* dynamic. Chord diagrams for Db (4fr.) are shown. The vocal line includes the lyrics: "phone, low, but you're not at home, — where do you go —", "let me let you know, — that — we're all —".

Ab 4fr. Eb Ab 4fr.

when you're hurt - ing? - I hear you're down a -
 sad - some - times. - Je - sus - car - ries

Db 4fr.

gain, you, lost the will - to win, why do you run -
 He's gon - na see you through, you'll nev - er leave -

Ab 4fr. Eb Gb mf Db 4fr. Eb7sus4

when you're hurt - ing? - Oh, where - do you hide - your -
 'cause He loves - you. -

Ab 4fr. Gb Db 4fr. Eb7sus4 Eb7

heart, (tell me) where do you hide - your -

cued notes: 2nd time

Ab

— heart? —

Dbmaj7 4fr. Abmaj7 4fr. Dbmaj7 4fr. Cm7 3fr. Fm7

Leave the hurt — be - hind you, } love — has — found you —
 Leave it all — be - hind you, }

Bbm7 Eb7sus4 Eb7 Ab 4fr. Ebm7 6fr. Ab7 4fr.

now, and He'll nev - er let — you go. — Oh, — you've got to know.

Dbmaj7 4fr. Abmaj7 4fr. Dbmaj7 4fr. Cm7 3fr. Fm7

— that Je - sus — will — not leave us now —

Bbm7 Eb7sus4 Eb7 Db 4fr. Fm Eb

so leave your cares — be - hind,
He'll nev - er let — you go,

Db 4fr. Fm Eb Bbm7 Ebsus4 Eb

oh, leave your cares — be - hind.
He'll nev - er let — you go.

Ab 4fr. Ab 4fr.

(Sax solo)

mf

Gb Db 4fr. Eb7sus4 Ab 4fr.

Where — do you hide — your — heart?

Where — do you hide — your —

Chord diagrams: Gb, Db 4fr., Eb7sus4, Eb7

— heart?

(Drum fill)

Chord diagram: Ab 4fr.

(Guitar solo - ad lib)

f

Chord diagrams: Dmaj7, Amaj7, Dmaj7, C#m7 4fr., F#m7, Bm7, E7sus4, E7

Chord diagrams: A, A7sus4, A7, Dmaj7, Amaj7, Dmaj7, C#m7 4fr., F#m7

Chords: Bm7, E7sus4, E7, D, F#m, E, D, F#m, E, D, F#m, E, Bm7, Esus4, E, Dmaj7, Amaj7, Dmaj7, C#m7 (4fr.), F#m7, Bm7, E7sus4, E7, A, Em7, A7, Dmaj7, Amaj7, Dmaj7, C#m7 (4fr.), F#m7.

Lyrics: Oh... Leave your hurt behind you, love has found you... now, and He'll never let you go. And so you've got to know... that Jesus will not leave us now.

Bm7 E7sus4 E7 D F#m E

He'll nev - er let you go,

D F#m E Bm7 Esus4 E

He'll nev - er let you go.

A

mf *Lightly*

Too Late

Words and Music by AMY GRANT,
BROWN BANNISTER and CHRIS CHRISTIAN

Medium fast rock beat, with drive

with vigor *f*

N. C.

Well, it's too late for walk-

no Pedal

- ing in the mid - dle, too late to try. Yes, it's

too late for sit - ting in the bal - ance, no more mid - dle line.

Oh, it's too late for walk - ing on fenc - es,

add rhythm

F C F C

time to choose your side. Yes, it's too late for flirt -

N. C.

- ing with the dark - ness, make up your mind.

staccato

C G C

F C G C

1. Oh, the time has come for mak - ing a de - ci - sion, and you
2. You may think you can live by your feel - ings,

F C

1. Oh, the time has come for mak - ing a de - ci - sion, and you
2. You may think you can live by your feel - ings,

say you found the light,
diff - 'rent ev - 'ry night,

but the talk is cheap - when I see -
but an e - mo - tion - al re - li - gion will crum -

- the way you're liv - ing, - walk - ing in - the night. Well, it's
- ble at our feet if we're made to stand and fight. Well, it's

too - late - for walk - ing in the mid - dle, - too - late - to try. -
too - late - for walk - ing on - fenc - es, - time to choose - your side. -

- Yes, it's too - late - for sit - ting in the bal - ance, -
- Yes, it's too - late - for flirt - ing with the dark - ness, -

no more mid-dle line. —
 please make up your mind. —

Oh, it's too — late — for think -

- ing you can walk the mid - dle line,

N. C.

bet-ter get wise. —

staccato

Wise Up

Words and Music by BILLY SIMON
and WAYNE KIRKPATRICK

Laid back double time rock ♩ = 102

N.C.

mf *simile*

D7

mp

1. Got my - self — in this sit - u - a - tion

mf

C

G

D7

I'm not sure — a - bout, — climb - in' in — where there's temp - ta - tion.

C G D7

Can I get back out? — Nev-er can quite find the an - swer the

C G D7

one I want to hear, — the one that jus - ti - fies — my ac - tions,

C G A7 A7sus4

says the coast — is clear. — *mf* Some-thing on — the out - side —
back off now — is bet - ter. So

A7 A7sus4 A7 A7sus4

says to jump — on in, — some - thing on — the in - side — is
take your heart — and run, — but get your thoughts to - geth - er — be -

A7sus4 G/A D G Am7 D G Am7

f

tell - ing me a - gain; Bet - ter wise up, bet - ter think twice, nev - er leave
fore they come un - done;

D C Bm7 A G G/A D G Am7

room for com - pro - mise. — Bet - ter wise up, bet - ter get

D G Am7 D C Bm7 A G

smart, use your head to guard your heart. — It's gon - na get

3rd time to ↻

Asus4 D7 C G

rough, so ya bet - ter wise up.

f *mf*

D7 C G 1. D7 *mf*

2. Take a look - at your in - ten - tions,

C G D7

when you have - to choose, - could it be - that ap - pre - hen - sion

C G 2. D7 *mf*

might be tell - in' you - to You've got to wise up,

D.S. al Coda

C G D7 C G

you've got to think twice, you've got to wise up, you've got to, you've got to

Coda    

rough. So ya bet-ter wise up, bet-ter think

twice, and nev-er leave room for com-pro-mise.— Oh you'd bet-ter wise

up, bet-ter get smart, use your head to guard your heart.—

It's gon-na get rough, — so ya bet-ter wise



Repeat several times

D7 *mf*

up. You've got to wise up, you've got to think twice.

mf

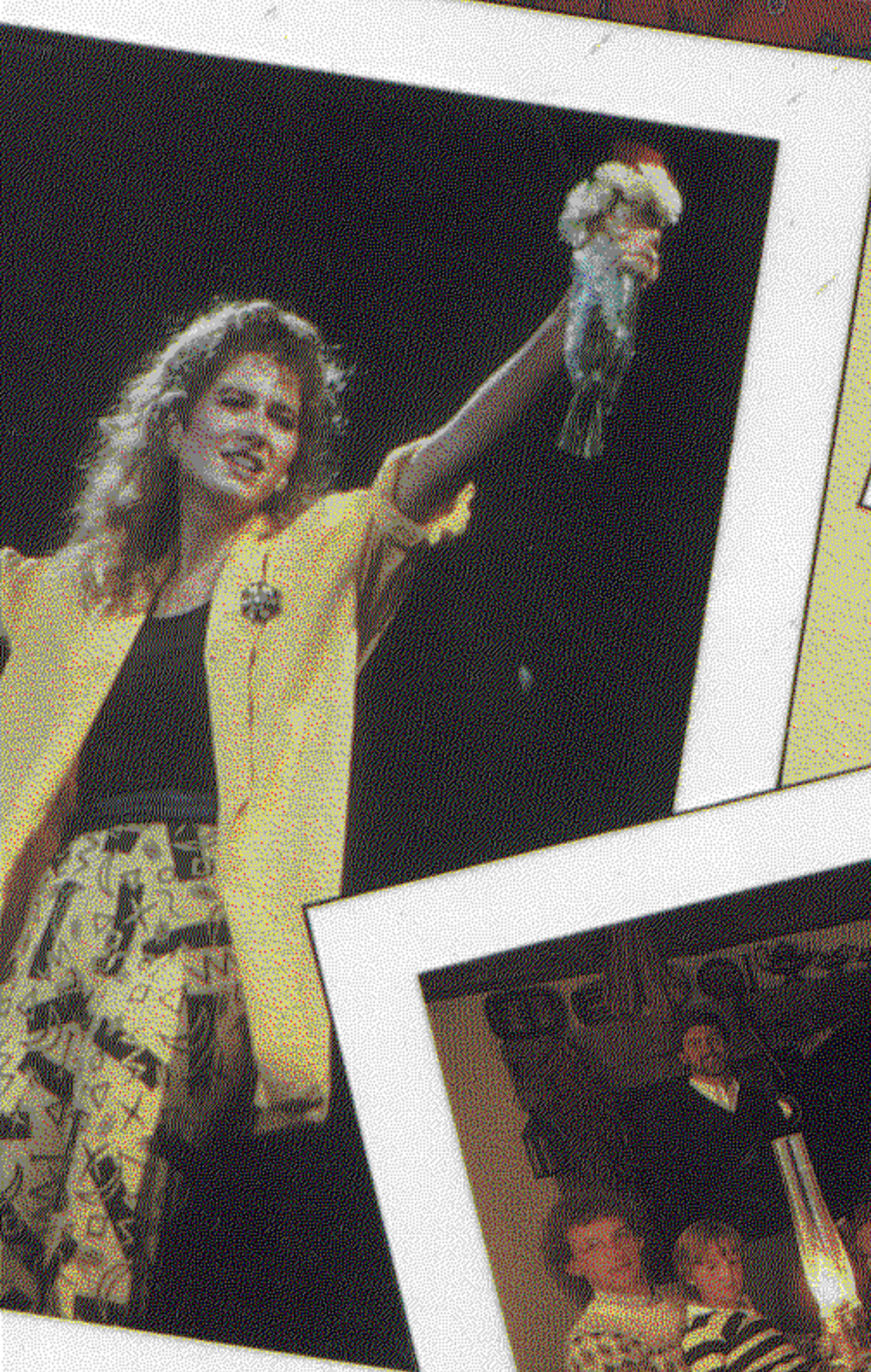
D7

You've got to wise up, you've got to, you've got to,

N.C.

You've got to wise — up you've got to think — twice.

You've got to wise — up you've got to, you've got to.



Angels
 Arms Of Love
 Christmas Hymn
 Doubly Good To You
 El Shaddai
 Fat Baby
 Father's Eyes
 Find A Way
 I Have Decided
 I Love A Lonely Day
 In A Little While
 Jehovah
 Love Of Another Kind
 Old Man's Rubble
 Sing Your Praise
 To The Lord
 Singing A
 Love Song
 Stay For
 Awhile
 Tennessee
 Christmas
 Thy Word
 Too Late
 Where Do You
 Hide Your Heart
 Wise Up