

# Amy Grant

# Greatest Hits


PIANO • VOCAL • GUITAR

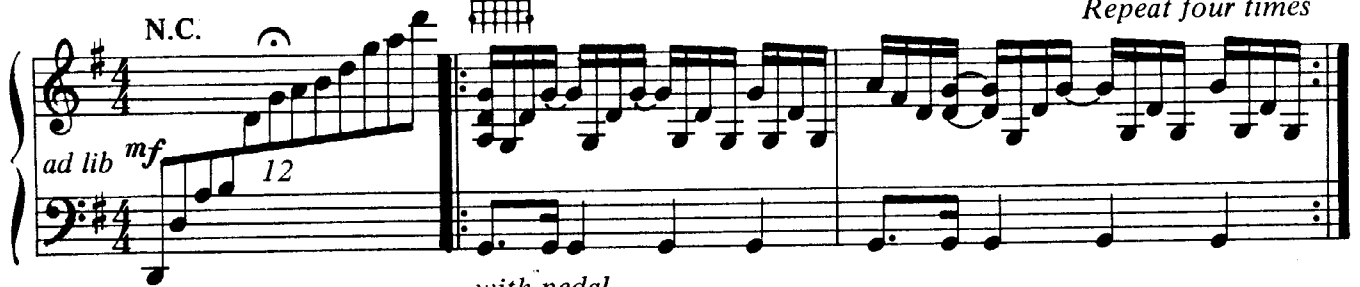


# Angels




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

With energy ♩ = 108

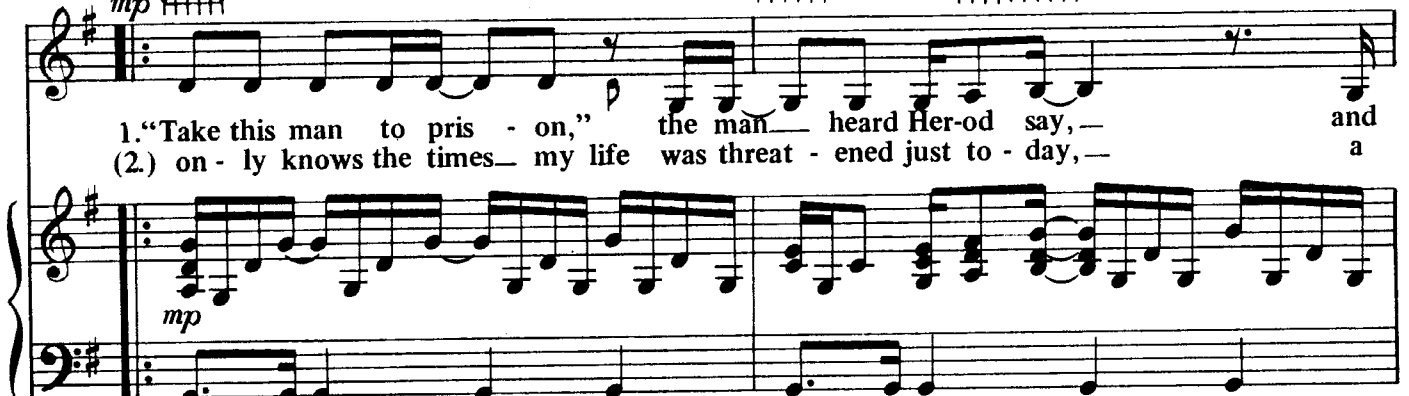
N.C.  *Repeat four times*



*ad lib mf* 12 *with pedal*

*mp*    

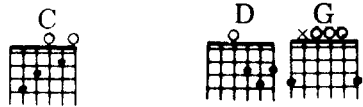
1. "Take this man to pris - on," the man heard Her-od say, — and  
(2.) on - ly knows the times — my life was threat - ened just to - day, — a



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





up be-tween two watch-men  
miss-es all a-round me,

Pet-er tried to sleep,  
ac-ci-dents un-known,

but be-  
though I



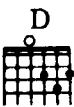
yond the walls an end-less pray'r was lift-ing for his keep. Then a  
nev-er see with hu-man eyes the hands that lead me home. But I



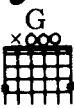
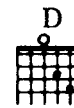
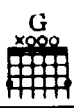
light cut through the dark-ness of a lone-ly pris-on cell, and the  
know they're all a-round me, all day and through the night, when the



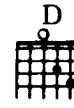
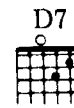
chains that bound the man of God just o-pened up and fell, and  
en-e-my is clos-ing in I know some-times they fight to



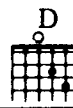
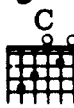
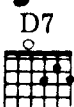
run - ning to — his peo - ple be - fore the break - of day, there was  
 keep my feet — from fall - ing, I'll nev - er turn — a - way, if you're



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



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



an - gels watch - ing ov - er me. —

C Em D7 G C D G

*mp*

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

*f*

3rd time to

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

G

*mp* me. \_\_\_\_\_ Though I nev - er see with hu - man eyes the hands

C D G

that lead me home.

Repeat and fade

Optional ending C D G

# 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*

*l.b.* \* *l.b.* \* *l.b.* \*

Slowly, with meaning

Dsus G11 G

*mp*

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-'ly

C/E



Cm/Eb



G/D



D7/C



*slight ritard*

*a tempo*

cry.  
know

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

up,  
gray,

hold me close,  
I can stay,

hold me — tight — er.  
teach me to stay — there;

Bm7



Em7



Cm7



Eb/F



F



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.

*Sua... l.b.*

D6 1 Cmaj7 Dsus 2 Cmaj7

*simile* *Sua... l.b.* *freely* *freely - rit.* *Sua...*

# CHRISTMAS HYMN

Words and Music by AMY GRANT  
and MICHAEL W. SMITH

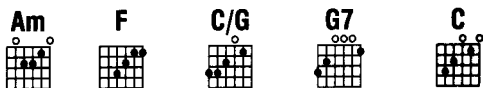
Stately ♩ = 132

no chord



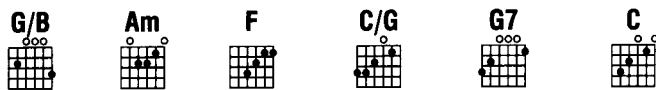
Praise to God whose love was shown, Who

*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*

the

**Bm**  **G**  **D/A**  **A7**  **D**   
 sons of God on earth.

no chord

Faith - ful to the

**A/C#**  **Bm**  **G**  **D/A**  **A7**  **D**   
 Christ's right - eous - ness our worth.

fi - nal hour,

And now all

**Bm**  **F#m**  **G**  **F#/A#**  **Bm** 

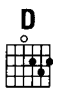
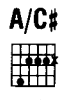
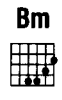
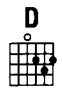
praise is giv'n for the babe, the Son, the

**A/C#**  **D**  **G**  **G/F#**  **Em7**  **A/C#** 

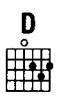
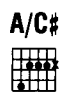
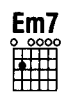
Sav - ior King is ris'n, Christ is Lord in -

*8va* - - - - - *loco*

*f*

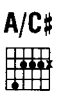


deed. For the babe, the Son, the Sav - ior King is

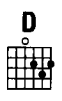
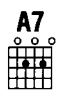
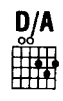
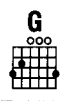
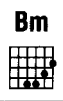


ris'n, Christ is Lord in - deed.

*ff* *gradual decresc.*



*rit.* *mp*



*p*

*Ped.*

# Doubly Good To You

Words and Music by  
RICHARD MULLINS

Moderately, in four ♩ = 72

mp

Chord diagrams: C, G, G7, C, Cm 3fr., C, G, G7

The piano introduction consists of two systems of music. The first system has two staves (treble and bass clef). The treble staff contains a melodic line with eighth and quarter notes, and the bass staff contains a bass line with quarter and eighth notes. Chord diagrams are placed above the treble staff: C, G, G7, C, Cm 3fr., C, G, G7. The second system continues the piano introduction with similar notation and chord diagrams.

Chord diagrams: C, Cm 3fr., G

mp

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

The second system of music features a vocal line in the treble clef and piano accompaniment in the bass clef. The vocal line has two verses of lyrics. Chord diagrams for C, Cm 3fr., and G are shown above the vocal staff. The piano accompaniment provides harmonic support with chords and moving lines.

Chord diagrams: Am7, G

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

The third system of music continues the vocal and piano accompaniment. The vocal line concludes with the final lines of the lyrics. Chord diagrams for Am7 and G are shown above the vocal staff. The piano accompaniment continues with chords and moving lines.



C G

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

— 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.

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, —

G C B

*mp*

and thank Him for the things 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 (x00033) and moving through C (x0232) and B (x21232). The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The dynamic marking *mp* is placed above the piano part.

Em Bm C G

*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 third and fourth lines of music. The vocal melody continues with chords Em (002020), Bm (212020), C (x0232), and G (x00033). The piano accompaniment maintains the eighth-note bass line. The dynamic marking *mp* is present at the start of the piano part.

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 fifth and sixth lines of music. The vocal melody concludes with chords Am7 (002020), D7sus4 (x0232), D7 (x0232), and Em7 (002020). The piano accompaniment features a final flourish in the right hand, marked *8va* and *loco*, and a descending scale 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



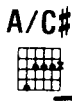
*ritard*

# El Shaddai

Words and Music by MICHAEL CARD  
and JOHN THOMPSON

In two, with much expression  $\text{♩} = 60$

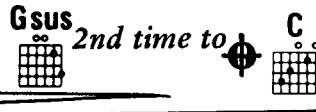
The musical score is written in 4/4 time and consists of several systems. The piano accompaniment is in the left hand, and the vocal line is in the right hand. The score includes guitar chord diagrams for various chords: Dm, Dm/C, G/B, C, G/B, F/A, F/E with Pedal, Bb, F/A, G, F, Bb, E7/G#, and C/E. The tempo is marked as  $\text{♩} = 60$ . The score includes dynamic markings such as *mp*, *molto ritard*, *ten.*, *a tempo*, and *loco*. The lyrics are: "El - Shad - dai, El - Shad - dai, El - El - yon - na A - do - nai, age to age you're still the same, by the pow -".



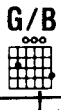
er of the name. El - Shad-dai, El - Shad-dai



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



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



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'



Musical notation for the first system, including a treble clef staff with a whole note chord and a piano accompaniment with eighth notes. The piano part includes markings for *8va* and *loco*.



Musical notation for the second system, featuring piano accompaniment with eighth notes and chords.



Musical notation for the third system, including the vocal line with lyrics: "Through the years — you made — it clear — that the time —". The piano accompaniment includes a *mf* dynamic marking.



Musical notation for the fourth system, including the vocal line with lyrics: "of Christ was near, though the peo - ple could - n't see —". The piano accompaniment continues with eighth notes.





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.*



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

*cresc.*

2

G

G/B

C

Dm

*mp*

El-Shad-dai.

*8va*

*mp*

G

C

F

*p*

Hmm

Hmm

*loco*

Bb

Fmaj7/A

Gm7

F

E7

E+

E

Dm/A

Am

*gradual ritard*

Hmm

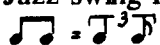
*gradual ritard*



# Fat Baby

Words and Music by STEVE MILLIKAN  
and ROD ROBISON

Jazz swing in two  $\text{♩} = 63$



Bb6/D



C#dim7



Cm7



F



8va

Bb6



A7



Fm/Ab



*mp*

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) —

G9

C9

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

2nd time to  $\text{\textcircled{C}}$   
Abdim

F



N.C.

*mp*

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

*8va* -----

Bb6



A7



Fm/Ab



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

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



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

**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 - )

*r.b.*

**D7**

**CODA**  
**N.C.**

He's just a fat lit - tle ba -

**G9**

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

*Sva* .....

C9

F

Bb

Cm/Eb

Bb/D

Cm Bb



Musical staff with treble clef and lyrics: He's sam-pled sol-id food once or - twice, but he says doc-trine leaves him cold as - ice.

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

Piano accompaniment for the first system, including bass clef and 8va markings.

8va

loco

C9

F6



Musical staff with lyrics: Fat, fat, fat, fat. Fat, fat, fat, fat, fat.

Fat, fat, fat, fat.

Fat, fat, fat, fat, fat.

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

Piano accompaniment for the second system.

C9

F9

C9



Musical staff with lyrics: fat, fat, fat, fat, fat, fat, fat, fat.

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

fat, fat, fat, fat,

Piano accompaniment for the third system, including simile marking.

simile

F6

Bb/D

C#dim

Cm

Bb

B9

Bb9



Musical staff with lyrics: fat, fat, fat ba - by.

fat, fat, fat ba - by.

Piano accompaniment for the fourth system.



# Father's Eyes

Words and Music by  
GARY CHAPMAN

Gently ♩ = 112

D Em D Em D Em

*mp*

*with pedal*

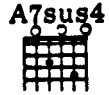
D Em D G

*mp*

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

Asus4 D

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



the mind of ev - 'ry - one in the world. But  
 be had to see by ev - e - ry - one. And



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,



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



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

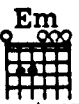
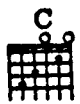
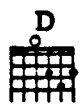
Em

D

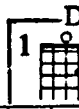
C

Fa - ther's eyes, \_\_\_\_\_

my Fa - ther's eyes, \_\_\_\_\_



my Fa-ther's eyes,



just like my Fa-ther's eyes.



Fa-ther's eyes,

my Fa-ther's eyes,



D C Em B

my Fa - ther's eyes,

C#o B7 Em A

just like my

D Em D Em

Fa - ther's eyes.

D Em D Em D

*poco rit.*

# Find A Way

Words and Music by MICHAEL W. SMITH  
and AMY GRANT

Rock ♩ = 126

N.C.

Piano introduction in 4/4 time, key of B-flat major. The right hand features a series of chords: Bb7, Eb7, F7, and Bb7. The left hand has a bass line starting with a half note Bb, followed by quarter notes Gb, F, and Eb.

Vocal line for the first phrase, starting with a treble clef, key signature of B-flat major, and a common time signature. The melody begins with a whole note Bb, followed by quarter notes Gb, F, and Eb. The dynamic marking is *mp*.

1. You

Piano accompaniment for the first phrase, continuing the chord progression from the introduction. The right hand has chords Bb7, Eb7, F7, and Bb7. The left hand has a bass line with a half note Bb, followed by quarter notes Gb, F, and Eb.

Guitar chord diagram for Bbm: x244233.

Guitar chord diagram for Gbmaj7: x244233.

Vocal line for the second phrase, continuing the melody from the first phrase. The dynamic marking is *mp*.

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

Piano accompaniment for the second phrase, continuing the chord progression. The right hand has chords Bb7, Eb7, and F7. The left hand has a bass line with a half note Bb, followed by quarter notes Gb, F, and Eb.

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.

*mf*

Gbmaj7

Bbm

Gbmaj7

*mf*

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

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

Repeat on D.S.

(F bass

— will find a way,

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

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  4fr.

*mf*

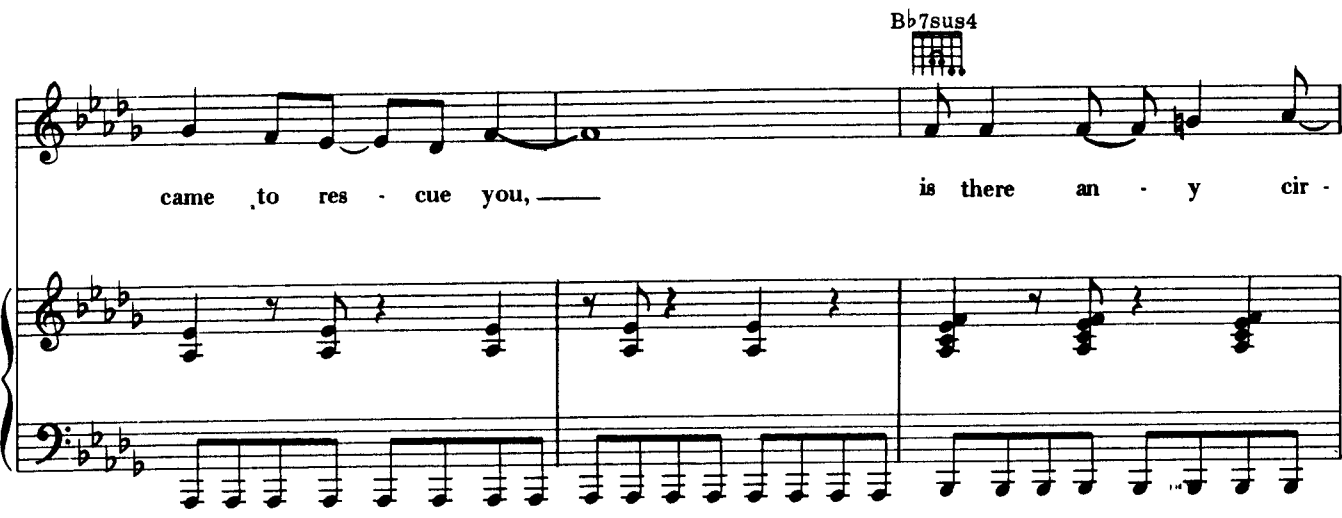
If our God, — His Son — not spar - ing,

*mf*







*Bb7sus4* 

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



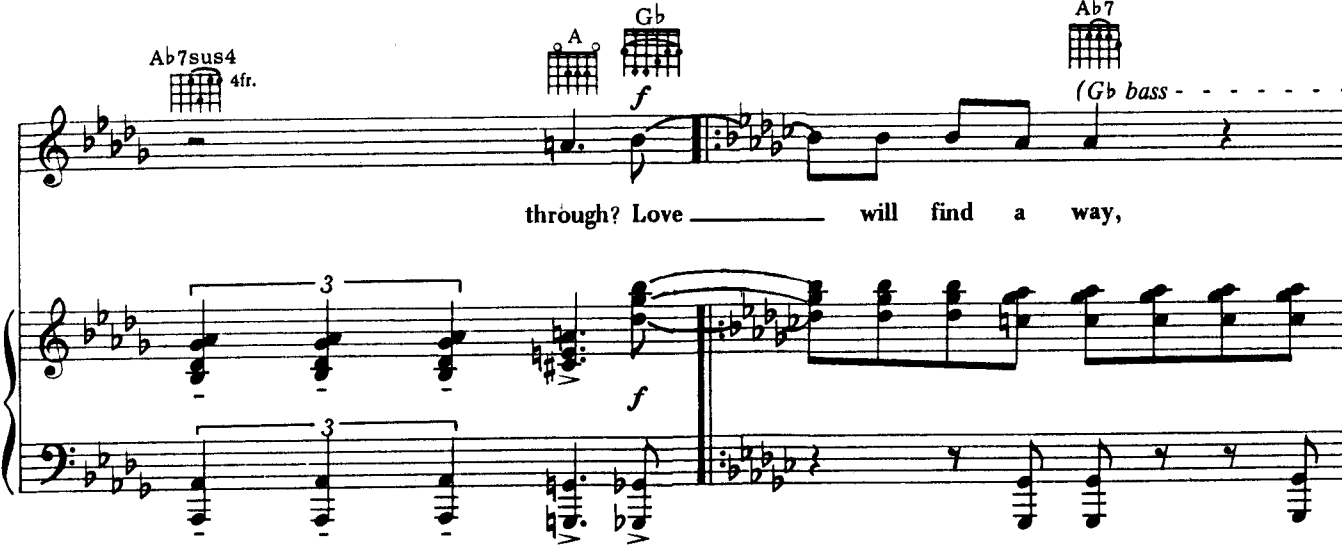
cum - stance — that He can't see you




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

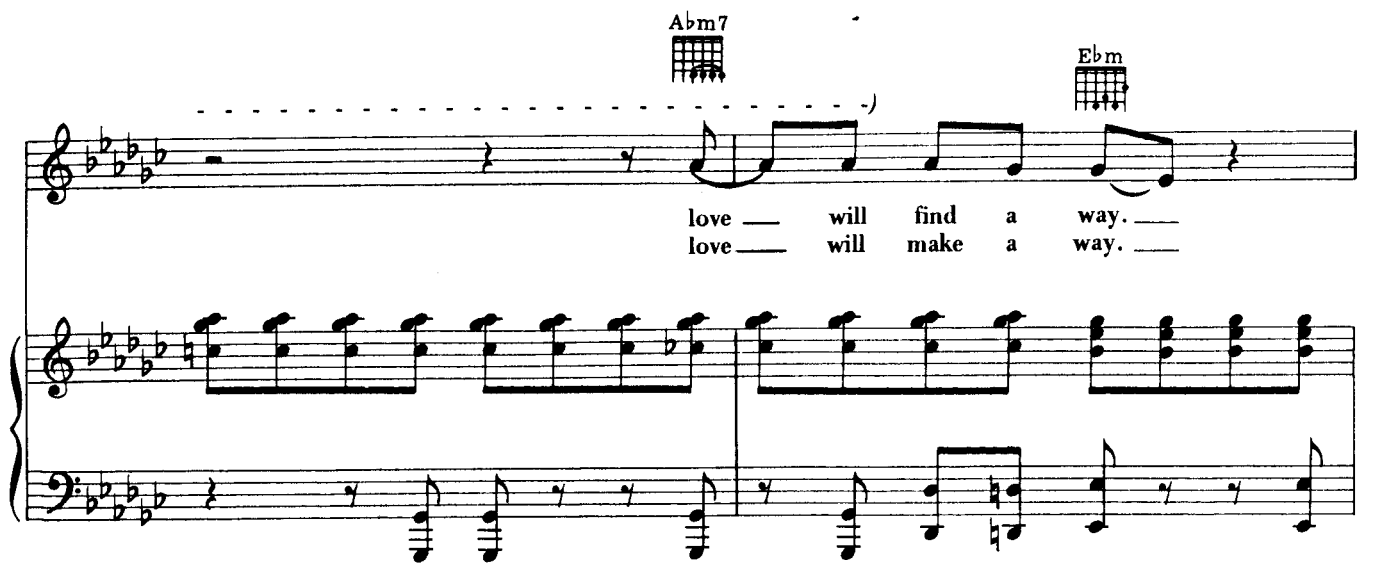
through? Love — will find a way,



*f*



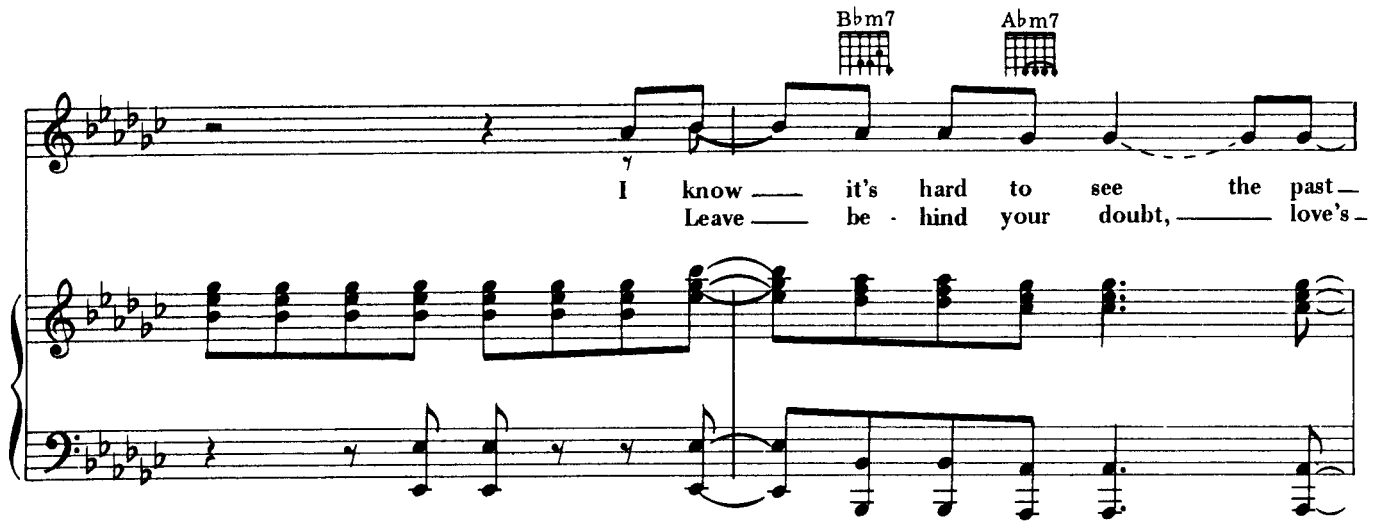
Abm7  Ebm 





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



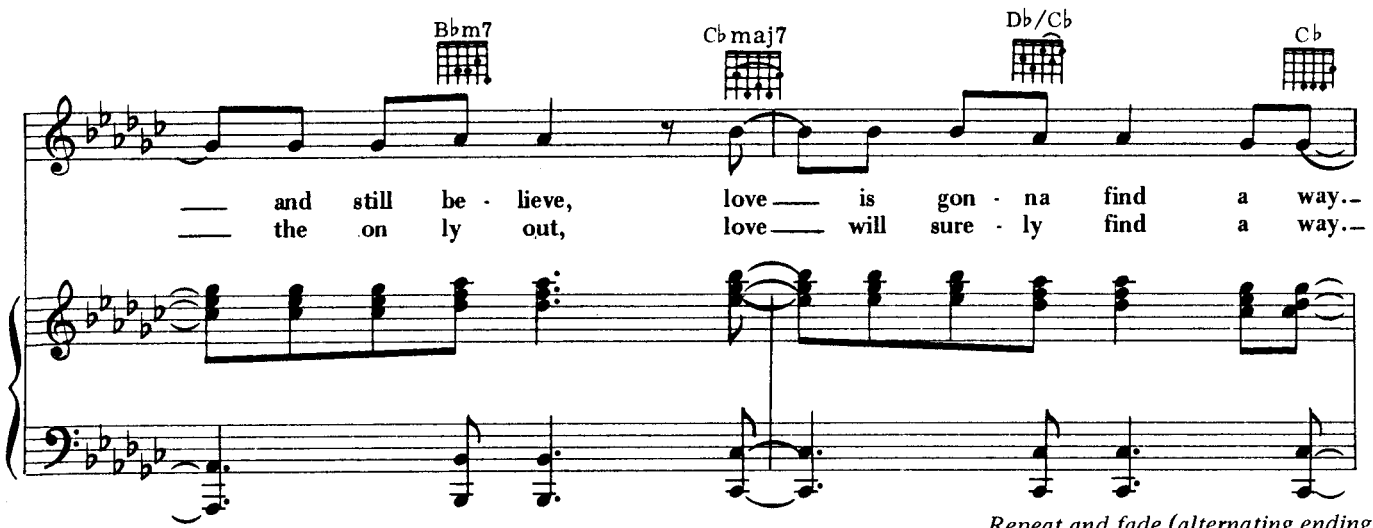
Bbm7  Abm7 

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





Bbm7  Cb maj7  Db/Cb  Cb 

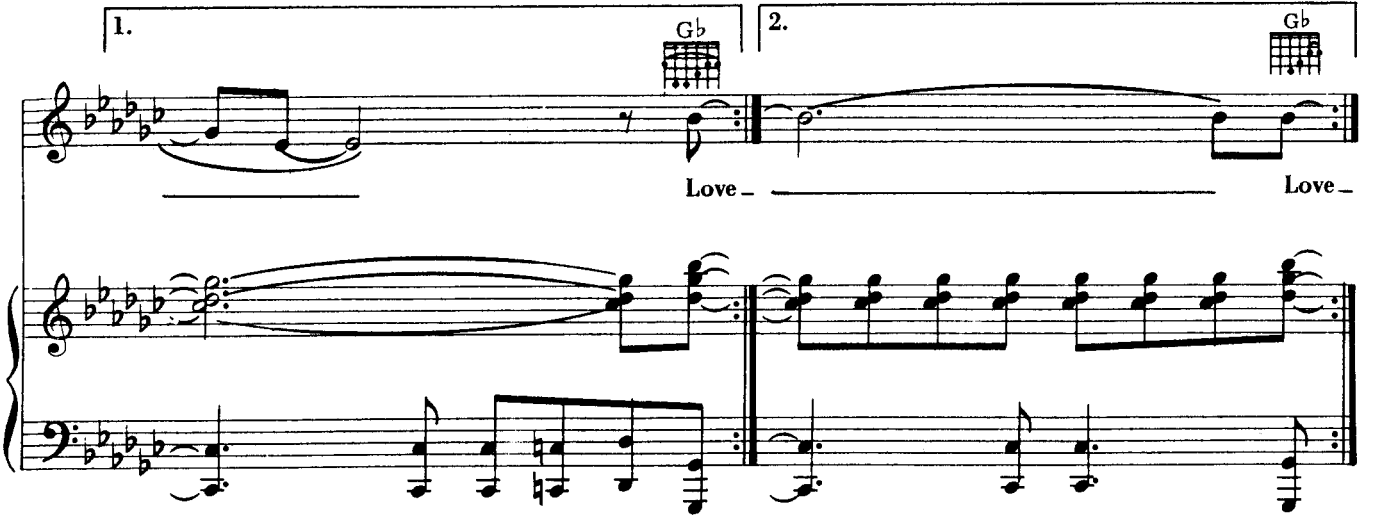
— and still be - lieve, love — is gon - na find a way. —  
— the on ly out, love — will sure - ly find a way. —



*Repeat and fade (alternating endings)*

1.  2. 

Love — Love —



# 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 —

The first system of the score features a vocal line in 4/4 time with a tempo of 88. The guitar part is indicated by chord diagrams for C, F/C, C, F, and C. The piano accompaniment is shown in both treble and bass staves.

F C F/C C G F

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

The second system continues the vocal and piano parts. The guitar part uses chords F, C, F/C, C, G, and F.

C F/C C F C

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

The third system concludes the piece. The guitar part uses chords C, F/C, C, F, and C.

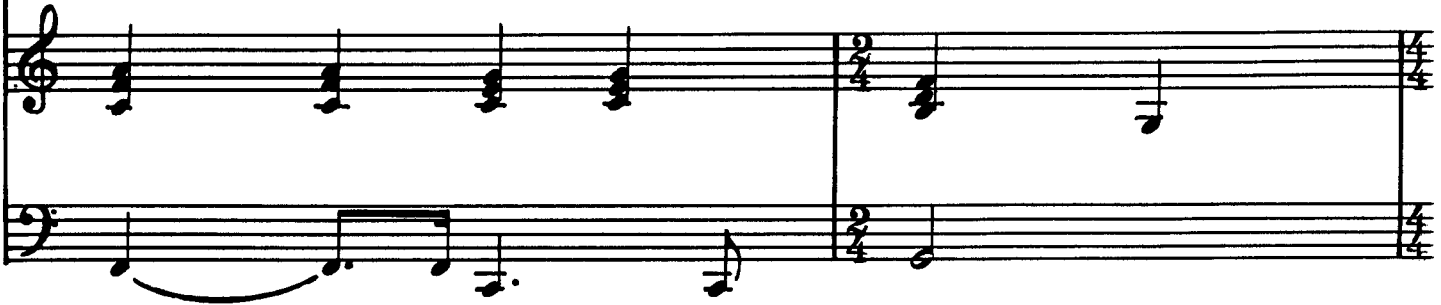
F

C

G7



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



C

§

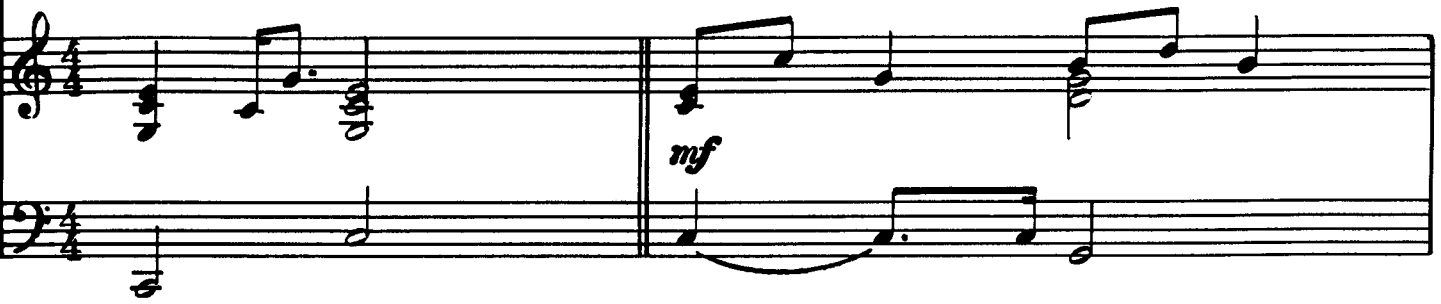
G



*mf*



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

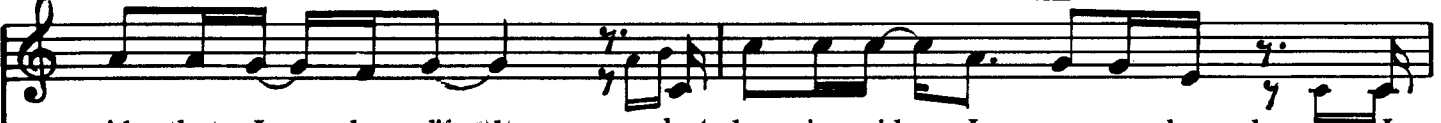


F

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





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 -



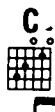
I'd change by and by, — but the spir - it made it clear to me — that  
 pect them to ap - plaud, — just keep your eyes on Him — and tell yourself — I've be -



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



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



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



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



2nd time to



leave it to — the Lord. —



*D.S. al Coda*



2. So for-

CODA



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

*repeat several times* *final ending*

G D A G D G/D D

can't 'cause I'm \_\_\_ not a - ble, I'm gon-na live what I \_\_\_ believe. I have de- cid - ed. \_\_\_



# I Love A Lonely Day

Words and Music by GARY CHAPMAN  
and MICHAEL W. SMITH

Moderato, with meaning

N.C.

Introduction for piano. Treble clef, 4/4 time. The melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The bass line starts with a quarter rest, followed by eighth notes G2, F2, E2, D2, C2, B1. Dynamics include *mf* and *ped* (pedal).

*mp*

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

*mp*

\* with Pedal

Chord diagrams: C/D, Dm7, F/G, G7

Vocal line: Treble clef, 4/4 time. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The piano accompaniment is in the bass clef, 4/4 time, with a steady eighth-note accompaniment. Dynamics include *mp* and *with Pedal*.

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

Chord diagrams: F/C, C, G/B, Am7, C/D, Dm7

Vocal line: Treble clef, 4/4 time. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The piano accompaniment is in the bass clef, 4/4 time, with a steady eighth-note accompaniment. Dynamics include *mp*.

F/G



Csus



C



Gm7



Gb7b5



why'd I have to get a - way?  
some-one to be lone - ly for.

But I have found a  
— Some-one cries for

Fmaj9



Em7



Dm7



F/G



G/F



Em7



com - fort here, \_\_\_\_\_  
you to hear, \_\_\_\_\_

sol - i - tude — can be so dear,  
take your heart, — and wipe the tear.

Asus



A7



C/D



Dm



F/G



G7



lone - li - ness — is not so blue  
Give them some - one they can miss,

when it puts my mind —  
give them love, and sing —

F



Em7



Dm7



F/G



C



G/A



C/E



Dm7



— on you. —  
— them this; —

I love a lone - I ly day, —



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 chases me to

*simile*

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

you, it clears my heart, lets my ver -

Ab/Bb Bb9

Ebmaj7

Bb/C

3rd time to

Fmaj7

F/G

N.C.

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

2. Lone-ly peo - ple

2 Fmaj7

G7sus

CODA Fmaj7

D.S. al Coda

it's — you. — I — love a lone-

it's — you. —

F/G








N.C.

poco a poco rit.

# In A Little While

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

With hope ♩ = 72

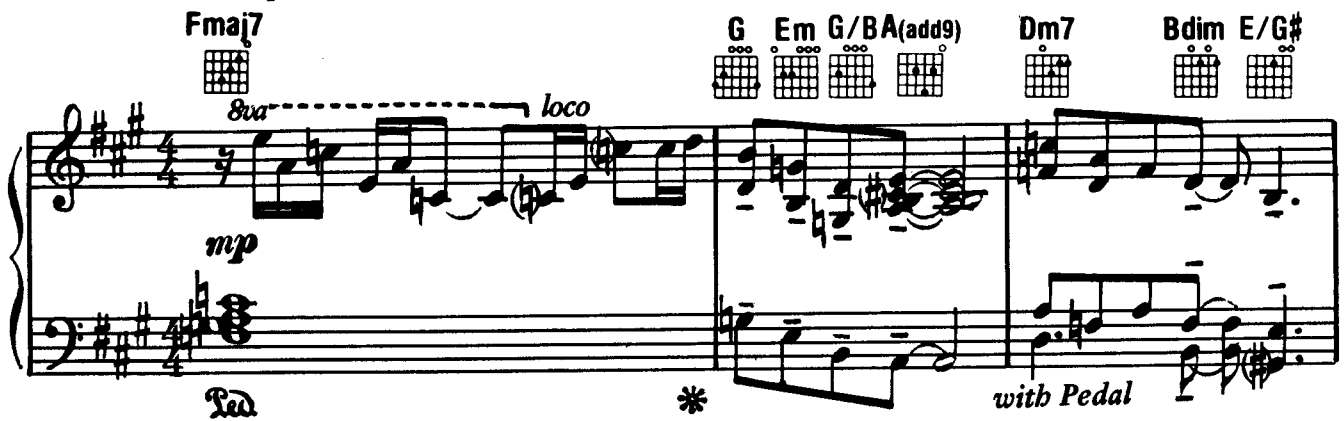
**Fmaj7**  **G**  **Em**  **G/BA(add9)**  **Dm7**  **Bdim**  **E/G#** 





*Sua* *loco*

*mp*

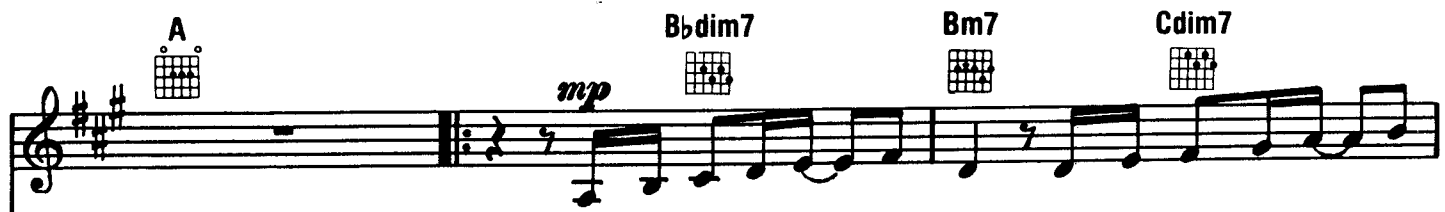
*Ped* \*

*with Pedal*



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

*mp*



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

*r.b.*



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

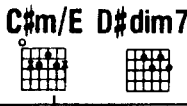


known what a day to - day\_\_ has \_\_ been. \_\_  
got, \_\_ and all that waits\_\_ for \_\_ me. \_\_





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



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



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



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?

**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**

while.

1 2

*Red* \*

Fmaj9



Bbmaj9



G



Em



G/B



A(add9)



*mf*

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

*mf*

Fmaj7



Bbmaj9



Em7



will we walk — or will we fall? —

Fmaj9



Bbmaj9



G



Em



G/B



A(add9)



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

Fmaj9



Dm7



Bm7/E



Bm7/F# Fmaj7/G



*cresc.*

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

*cresc.*



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.

Red

\*

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



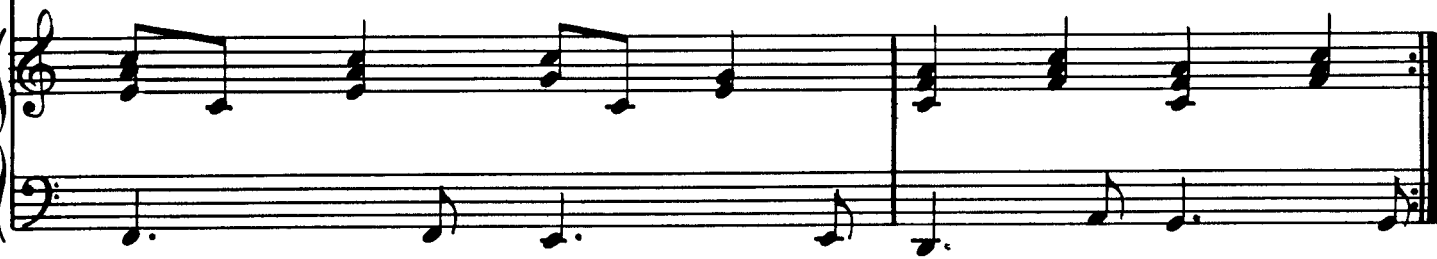
Dm7



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.



# Jehovah

Words and Music by  
GEOFFREY P. THURMAN

Flowing, with purpose ♩ = 138

(D in bass)

*mf*

E A E A E A E A \*

\*(C# in bass)

(D in bass)

\*(C# in bass)


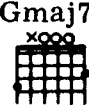
*simile*

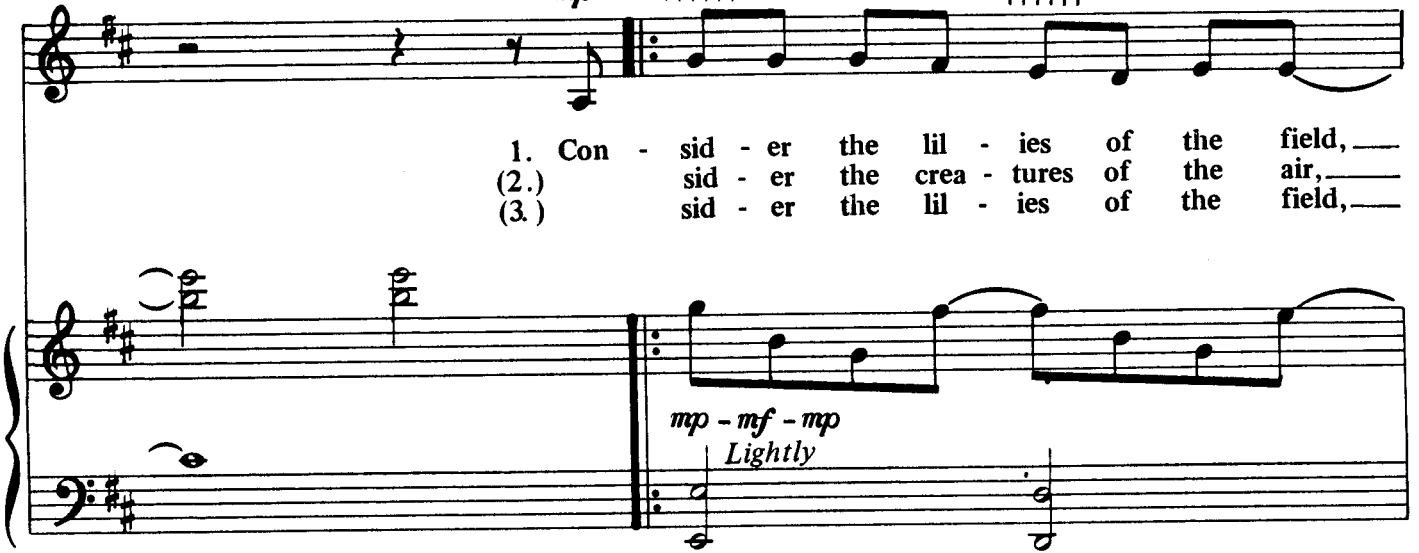
(C in Bass)

\*(B in Bass)

A

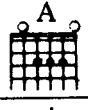
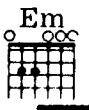
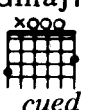
\* end pedal in bass

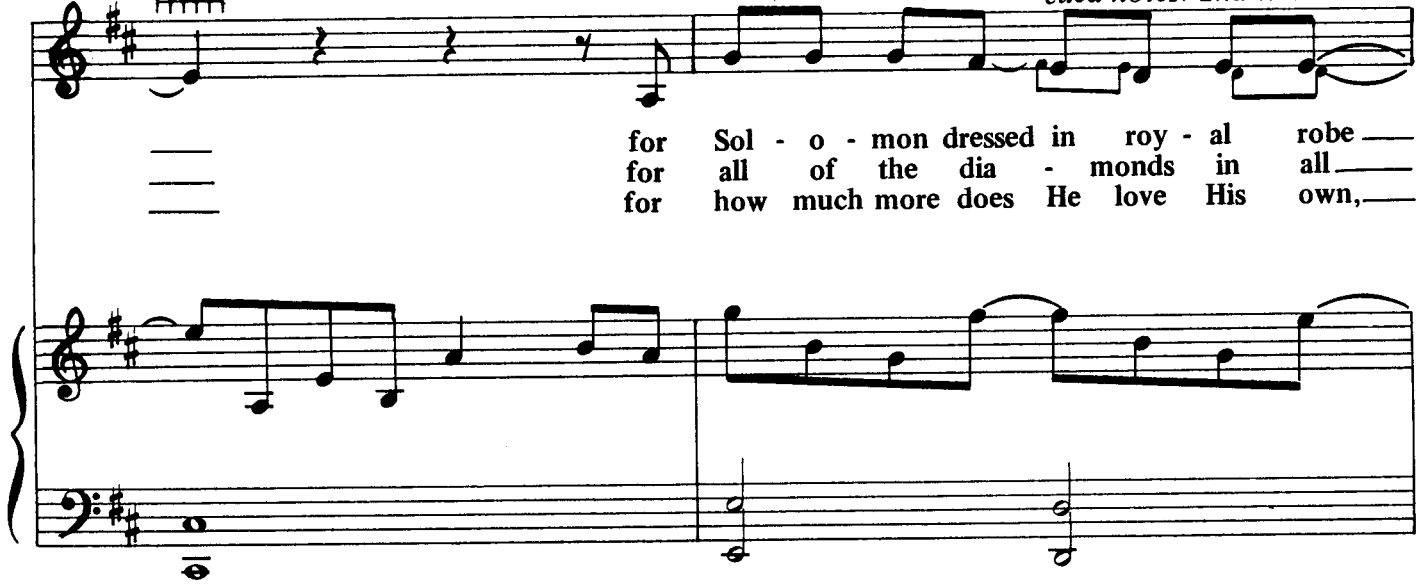
*mp*  



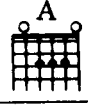
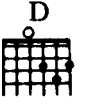
1. Con - sid - er the lil - ies of the field, —  
 (2.) sid - er the crea - tures of the air, —  
 (3.) sid - er the lil - ies of the field, —

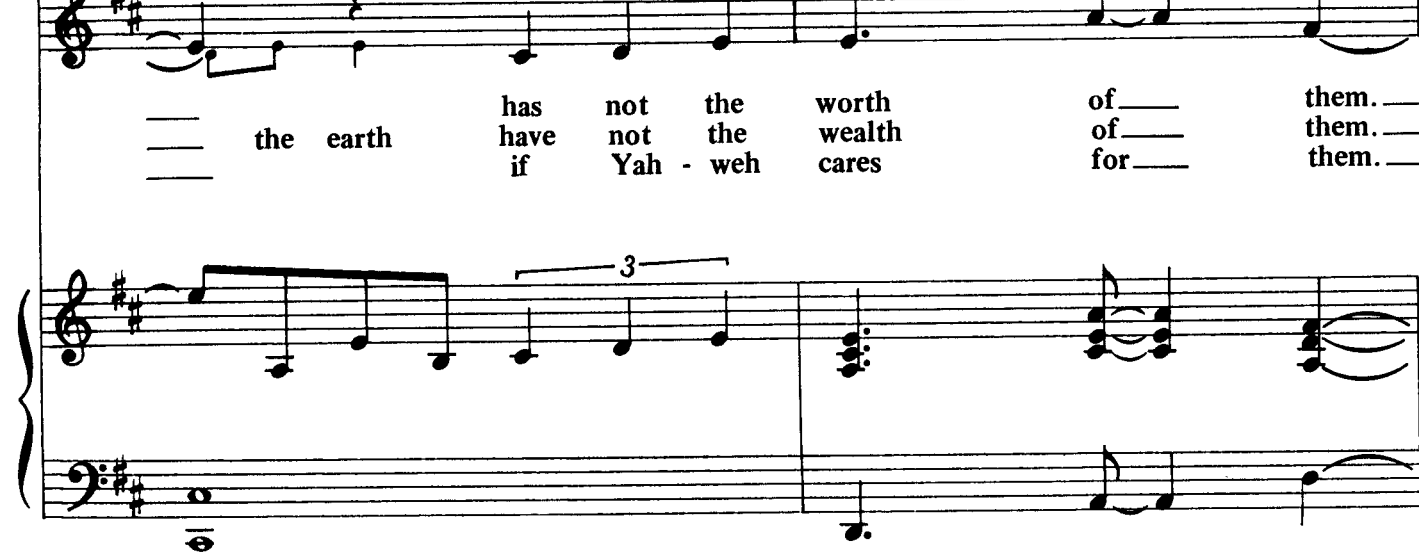
*mp - mf - mp*  
*Lightly*

   *cued notes: 2nd time*



— 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, —



— 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!

Asus4

A

Asus4

A

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

C

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.

nev - er let you go. 3. Con -

8va

loco

mp

\*

4.

Bb

Gm7

3fr.

A

*mp*

nev - er let - you - go.

*And*

*8va*

*mp*

(D in bass)

E

A

E

A

E\*

Je - ho - vah,

I love - you so,

*loco*

*simile*\*(D

E in bass)

(C# in bass)

A

E

A

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

Bb Gm7 3fr.

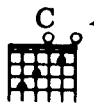
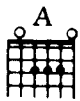
free, I'll never let you

A E A E A Dmaj7 Bm7 C#m7

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

A Dmaj7 Bm7 C#m7

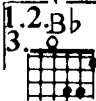
and Je - sus I want you to know



Ah

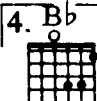
all — you've done — for me — to set —

Fmaj9



3fr.

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

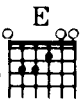


And Je - ho - nev - er —

Gm

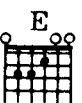
3fr.

(D in bass)



mf

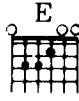
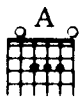
Ad lib vocal on repeat



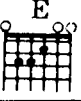
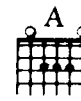
let you go.

mf

mf

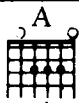


\*(C# in bass)

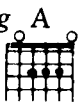


Musical notation for the first system, including treble and bass staves with a grand staff. The treble staff contains a melodic line with a long note. The grand staff contains a piano accompaniment with eighth and sixteenth notes.

Repeat and fade



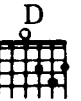
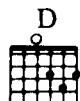
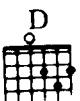
Optional ending



Musical notation for the second system, including treble and bass staves with a grand staff. The treble staff contains the vocal line with lyrics: "Nev - er let you —". The grand staff contains a piano accompaniment. A double bar line with repeat dots is present.

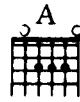
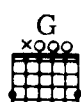
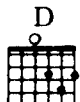
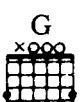
Nev - er let you —

(C# in bass)



Musical notation for the third system, including treble and bass staves with a grand staff. The treble staff contains a melodic line. The grand staff contains a piano accompaniment. The dynamic marking *mp* is present.

(B in bass)



Musical notation for the fourth system, including treble and bass staves with a grand staff. The treble staff contains a melodic line. The grand staff contains a piano accompaniment. The dynamic marking *ritard* is present. The instruction *tenuto - L.H.* is written above the bass staff.

# 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 —

*mf*

C G G C Dm G C 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. F G C 2. F G C





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

G C Am G

— The love I know — is a love —





Fmaj7 G C Am

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

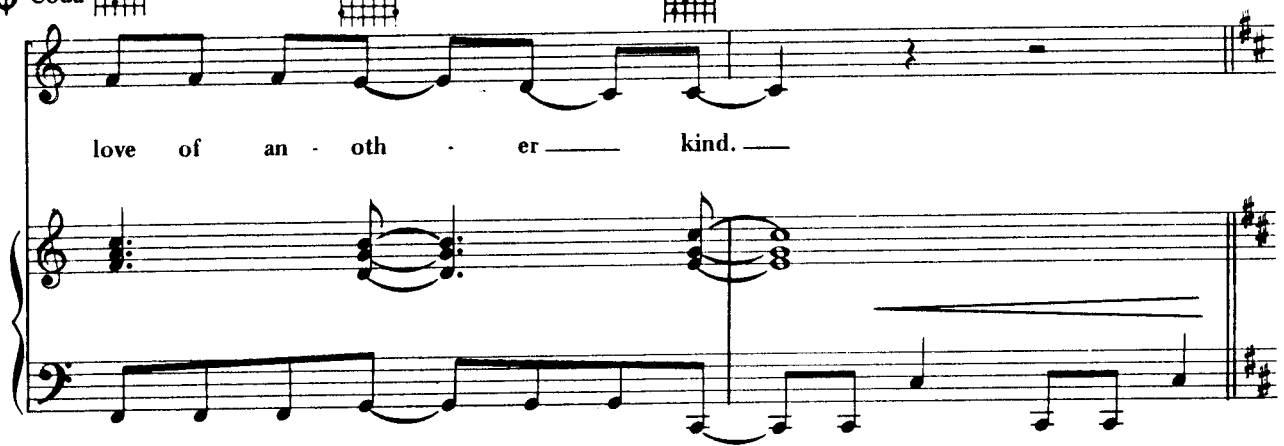
G  Bb  F  Gsus4 








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



Coda  F  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



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

*f*

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

'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. 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

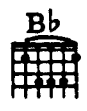
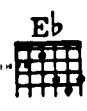
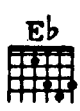


list - en - in' to the fa - ther of lies?



*mp*

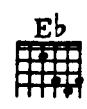
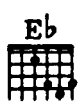
1. Are you walk-in' with un-nec-es - sar - y bur-dens? Are you try - in' to take them up - on your-self?  
2. Are you puz-zled by the way that you're be-hav - in'? Do you won-der why you do — the things you do?



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?



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.



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.



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

*mf* *mf* *simile*

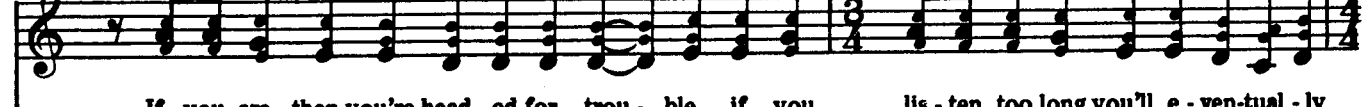
with pedal



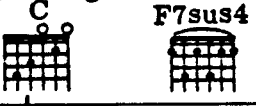
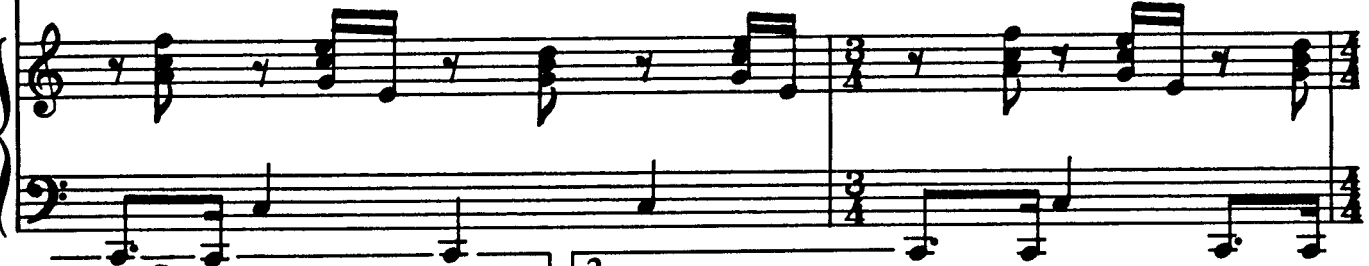
If you are then you're head-ed for trou - ble, if you lis - ten too long, you'll e - ven-tual - ly die.



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



2. N. C.



die.

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



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

*f*

F C G C

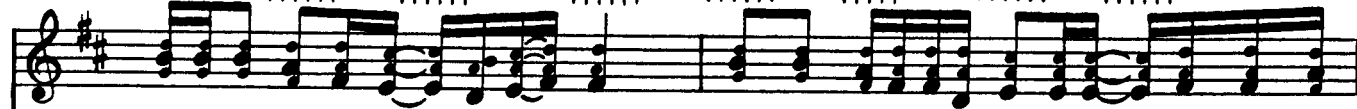
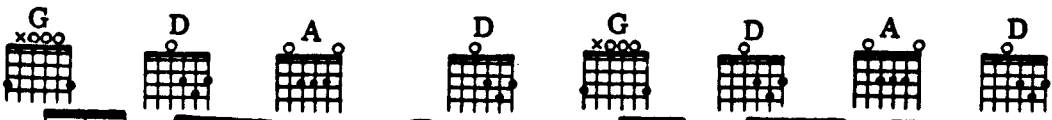
lis - ten - in' to the fa - ther of \_ lies? If you are then you're head - ed for trou - ble, if you

*f*

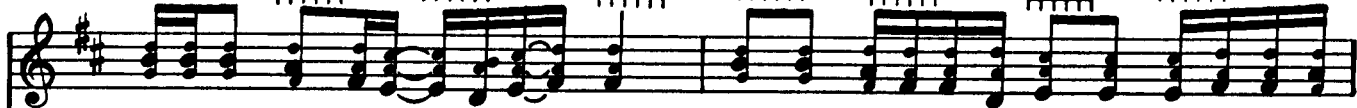
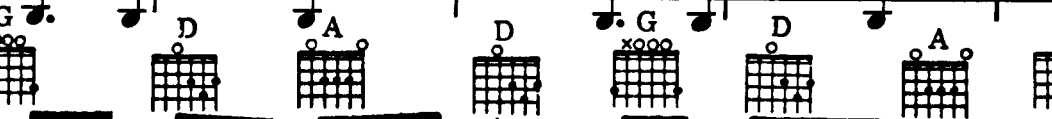
F C G C F C G C

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

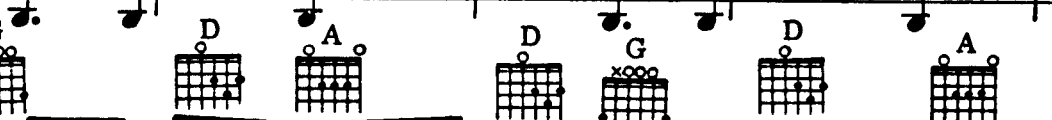
F C G C G D A D



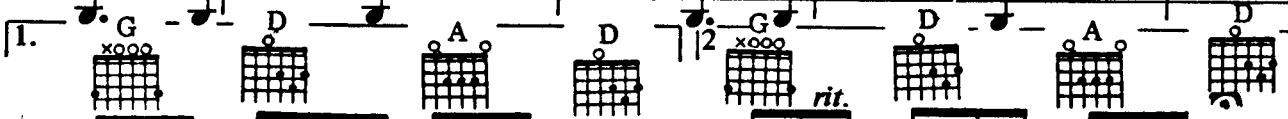
lis - ten - in' to the Fa - ther of\_ light; Then you're liv - in' in a might - y for - tress, and you're



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



# 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.

N.C.



B7-9



Em/B



*mf*

B7-9



Em/B



C/B



Db/B



D/B



Eb/B



*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-body, 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 gonna do - ya. Just to

*simile*

3rd time to

*mp*

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

sing let a - gain them know the song born in your soul when you first gave your  
the truth is a - live 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

Ebm F# A B CODA A E/G# F#m7 A/B B

*D.S.al Coda*

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,

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

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,

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

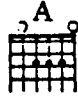
E

*loco*

# Singing a Love Song

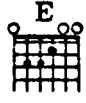
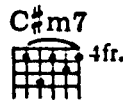
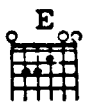
Words and Music by  
JIM WEBER

Gently ♩ = 72

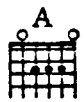


*mp*

1. Well, I



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



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

But you've got me sing - ing a love song, mel - o - dy and

G#m7 4fr.

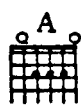
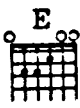
C#m7 4fr.

F#m7

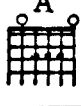
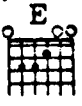
B7sus4 2fr.

B7

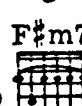
rhyme, it moves me ev - 'ry time. (I know that)



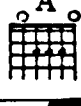
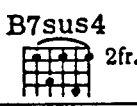
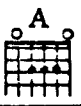
You've got me sing - ing a love\_ song, and it keeps you on\_\_ my



mind, ooh,\_ on\_\_ my mind, feel-ing fine\_\_ all the



time, keeps you on\_\_ my mind.



My bro - ken dreams they don't both -





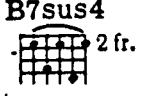
- er me, and hard times in life I don't mind.



I turn to things that I'd rath -



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



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

3

A E F#m7 D.S. al Coda 

time. \_\_\_\_\_



 Coda 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.

A

Esus4

F#m7



*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 — sum-mer days, —

C#m 4fr.

D

Musical staff with notes and rests.

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

Piano accompaniment for the first system.

(8va)

A

2nd time : cued notes

Esus4

Musical staff with notes and rests.

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

Piano accompaniment for the second system.

(8va)  
F#m7

F#m7

C#m 4fr.

Musical staff with notes and rests.

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

Piano accompaniment for the third system.

D

A

mf

Musical staff with notes and rests.

der. Time  
y. Time

Piano accompaniment for the fourth system.

mf

(8va)

B7sus4

Dmaj7

A

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

B7sus4

2nd time : cued notes

but but deep it would in - side my heart to spend some time -  
 but it would be nice 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#sus4 4 fr. C# F#m

and I love — your com - pa - ny. —

F#m7 B7sus4 B E

Stay — for a - while, — I re -

Amaj7 A D 3rd time to 1. C#sus4 4 fr. C#

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

F#m7 D E A

just the way — it used — to be.

2. **C<sup>+</sup> sus4** 4 fr. **C<sup>+</sup>** **F<sup>+</sup>m7** **D** **Esus4** **E**

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

**F<sup>+</sup>m** **C<sup>+</sup>m** 4fr **F<sup>+</sup>m** **Dmaj7** **C<sup>+</sup>m7** **D** **E** **A** 8va . . .

Stay, \_\_\_\_\_ (whispered): please stay, -

*ff*

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

stay - stay - stay. \_\_\_\_\_

8va **Dmaj7** **C<sup>+</sup>m** 4fr **F<sup>+</sup>m** **Dmaj7** **C<sup>+</sup>m7** **D** **E** **A** **D.S. al CODA** **B**

Won't you, won't you? \_\_\_\_\_



♩ CODA C♯sus4

C♯

F♯m

F♯m7

4 fr.

*f*

it used to be.

Stay

B7sus4

B

E

8va  
C♯m7

A

for a while,

it's good to see your smile,

D

C♯sus4

C♯

F♯m

4 fr.

and I love your company.

Won't you stay

B7sus4

B

E

with me

for

a while,

and re-

Asus4

A

D

C# sus4

C#

4 fr.



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



*mp*

*with pedal*



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



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



- 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



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



me. Where the love cir - cles a - round



us like the gifts a - round our tree.



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

Em7



Gm



C7



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

F



F/A



G/B



C



G/A



Am



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

Dm7



G



To Coda

C



Gm/C



on - ly Christ - mas for me.

F/Bb



F/G



G



C



D.S. al Coda  
(Verse 1)

me. Well I know\_\_\_\_

CODA

Am

C7/E

F

G/B

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

C

G/A

Am

Dm7

G7sus

G7

- mas is the on - ly Christ - mas for

C

Gm/C

F/Bb

me.

Dm7

G7sus

G7

C

*rit.*

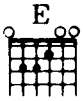
# Thy Word

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

The piano introduction consists of two systems of staves. The first system shows a treble clef staff with a whole rest and a bass clef staff with a rhythmic pattern of eighth notes. The second system continues the bass clef staff with the same rhythmic pattern. The tempo is marked 'mp' and 'with pedal'.

*mp - mf*

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

*mp - mf*

The first system shows a vocal line starting with a treble clef and a piano accompaniment with a grand staff. The vocal line has lyrics: "Thy Word is a lamp un - to my feet and a". The piano accompaniment features a rhythmic pattern in the bass clef and chords in the treble clef. The dynamic is marked 'mp - mf'. Above the vocal staff, guitar chord diagrams for E, B, and E are shown.

*mp - mf*

light un - to my path.

*mp - mf*

light un - to my path.

(Now)

The second system continues the vocal and piano accompaniment. The vocal line has lyrics: "light un - to my path." The piano accompaniment continues with the same rhythmic pattern. The dynamic is marked 'mp - mf'. Above the vocal staff, guitar chord diagrams for A, B, and E are shown. The word "(Now)" is written below the piano staff.



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

*mf*

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.

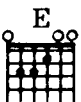
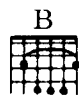
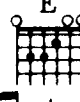
**B** **F#m** **C#m** **G#m** 4fr.


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

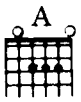
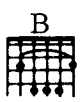
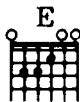
**A** **B** **C#sus4** **C#** **G#** 4fr. **B** **B7sus4** 2fr.


*D.S. al Coda*  $\text{\textcircled{C}}$   
 2nd time to  $\text{\textcircled{C}}$   
 B7sus4 2fr.

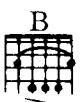
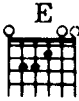
Please be near me to the end.  
 I will love you to the end.


**Coda**   

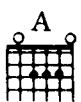
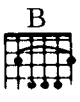
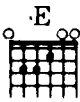



  

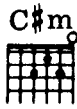








4fr.

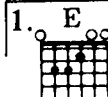
*f* Noth- ing will I fear as long as you are near.



Please be near me to the end.



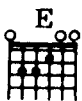
*ff* Thy Word is a lamp un-to my feet and a



light un-to my path.

*tr*

2. Esus4



path, and a light un - to my

Esus4



path. You're the light un - to my

path.

*poco a poco decresc.*

*gva*

*gva*

*la*

*gva*

*poco ritara*

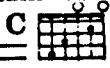
*pp*

\*

# 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

*mf*

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,

*mf*

say you found the light, but the talk is cheap — when I see —  
 diff - 'rent ev - 'ry night, but an e - motion - 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, —

F C F C Am G F

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

Am G F C

Oh, it's too late for think -

N. C.

- ing you can walk the mid - dle line,

*staccato*

bet-ter get wise. —

1 C 2 C G C



# Where Do You Hide Your Heart

Words and Music by MICHAEL W. SMITH  
and AMY GRANT

Rhythmically, in four ♩ = 100

Musical notation for the first system, featuring guitar chords  $A^b$  and  $D^b$  (4fr.). The music is in 4/4 time and includes a *mf* dynamic marking.

Musical notation for the second system, including vocal lines and piano accompaniment. It features guitar chords  $E^b$  and  $A^b$  (4fr.). The music includes a *mp* dynamic marking and a *sim.* (sustained) marking. The vocal lines are:

1. I call you — on the
2. — When you're — feel - in'

Musical notation for the third system, including vocal lines and piano accompaniment. It features a guitar chord  $D^b$  (4fr.). The music includes a *mf* dynamic marking. The vocal lines are:

phone,  
low, but you're not at home, — where do you go —  
let me let you know, — that — we're all —

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

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

Ab 4fr. Gb Db 4fr. Eb7sus4 Eb7

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

*cued notes: 2nd time*

Ab 4fr.

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?

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

Where — do you hide — your —

— heart? —

Chord diagrams: Ab 4fr.

(Drum fill)

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

(Guitar solo - ad lib)

*f*

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

Bm7

E7sus4

E7

D

F#m

E

D

F#m

E



*p*

Oh

Bm7

Esus4

E

Dmaj7

Amaj7

Dmaj7

C#m7

F#m7

4fr.



Leave your hurt - be - hind you, - love has - found you -

Bm7

E7sus4

E7

A

Em7

A7



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

Dmaj7

Amaj7

Dmaj7

C#m7

F#m7

4fr.



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

Bm7

E7sus4

E7

D

F#m

E



He'll nev - er let you go,

He'll nev - er let you go.



*mf*

*Lightly*

# Wise Up

Words and Music by BILLY SIMON  
and WAYNE KIRKPATRICK

Laid back double time rock ♩ = 102

N.C.

*mf* *simile*



*mp*

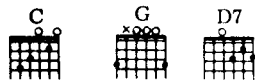
1. Got my - self — in this sit - u - a - tion

*mf*

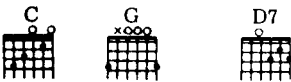


I'm not sure — a - bout, — climb - in' in — where there's temp - ta - tion.





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



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



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



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

G

Am7

D

G

Am7

tell - ing me a - gain;  
fore they come un - done;

Bet - ter wise up, bet - ter think twice, nev - er leave

*f*

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

3rd time to

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

Asus4

D7

C

G

rough, so ya bet - ter wise up.

*f*

*mf*

1. *mf*

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

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

2. *mf*

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

*D.S. al Coda*

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

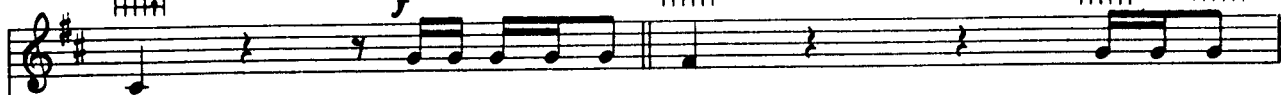
Coda

Asus4

D

G

Am7



rough.

So ya bet - ter wise up,

bet - ter think



D

G

Am7

D

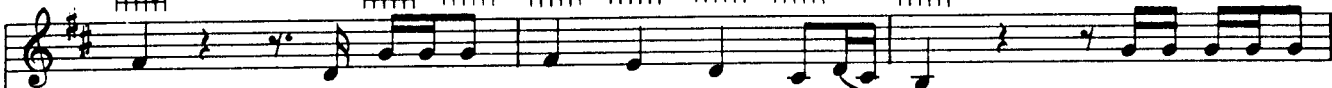
C

Bm7

A

G

G/A



twice,

and nev - er leave room for com - pro - mise. —

Oh you'd bet - ter wise



D

G

Am7

D

G

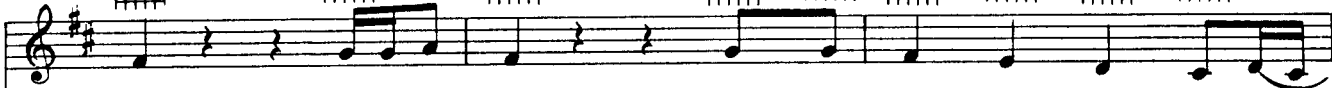
Am7

D

C

Bm7

A



up,

bet - ter get smart,

use your head to guard your heart. —



G

Asus4



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



Repeat several times

D7



C



G



*mf*

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

*mf*

D7



C



G



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.