

# SHOUT HALLELUJAH!

Words and Music by  
RANDY GILL

Arranged by Randy Gill and the ZOE Group

(♩ = 125)

Shout hal - le - lu - jah! Shout hal - le - lu - jah!

The first system of the musical score consists of two staves, treble and bass, in a 2/4 time signature with a key signature of one flat (Bb). The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics 'Shout hal - le - lu - jah!' are written below the treble staff, and the same lyrics are written below the bass staff. The music features a simple, rhythmic melody with a repeat sign at the beginning and end of the phrase.

Shout hal - le - lu - jah un - to the Lord! Sing a - loud to

The second system of the musical score continues the melody from the first system. It consists of two staves, treble and bass, in a 2/4 time signature with a key signature of one flat (Bb). The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics 'Shout hal - le - lu - jah un - to the Lord! Sing a - loud to' are written below the treble staff, and the same lyrics are written below the bass staff. The music features a simple, rhythmic melody with a repeat sign at the beginning and end of the phrase.

God, let the peo - ple shout be - fore His throne! Hal-le-lu - jah!

The third system of the musical score continues the melody from the second system. It consists of two staves, treble and bass, in a 2/4 time signature with a key signature of one flat (Bb). The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics 'God, let the peo - ple shout be - fore His throne! Hal-le-lu - jah!' are written below the treble staff, and the same lyrics are written below the bass staff. The music features a simple, rhythmic melody with a repeat sign at the beginning and end of the phrase.

Sing a - loud to God, make a joy - ful noise un - to the

The fourth system of the musical score continues the melody from the third system. It consists of two staves, treble and bass, in a 2/4 time signature with a key signature of one flat (Bb). The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics 'Sing a - loud to God, make a joy - ful noise un - to the' are written below the treble staff, and the same lyrics are written below the bass staff. The music features a simple, rhythmic melody with a repeat sign at the beginning and end of the phrase.

12



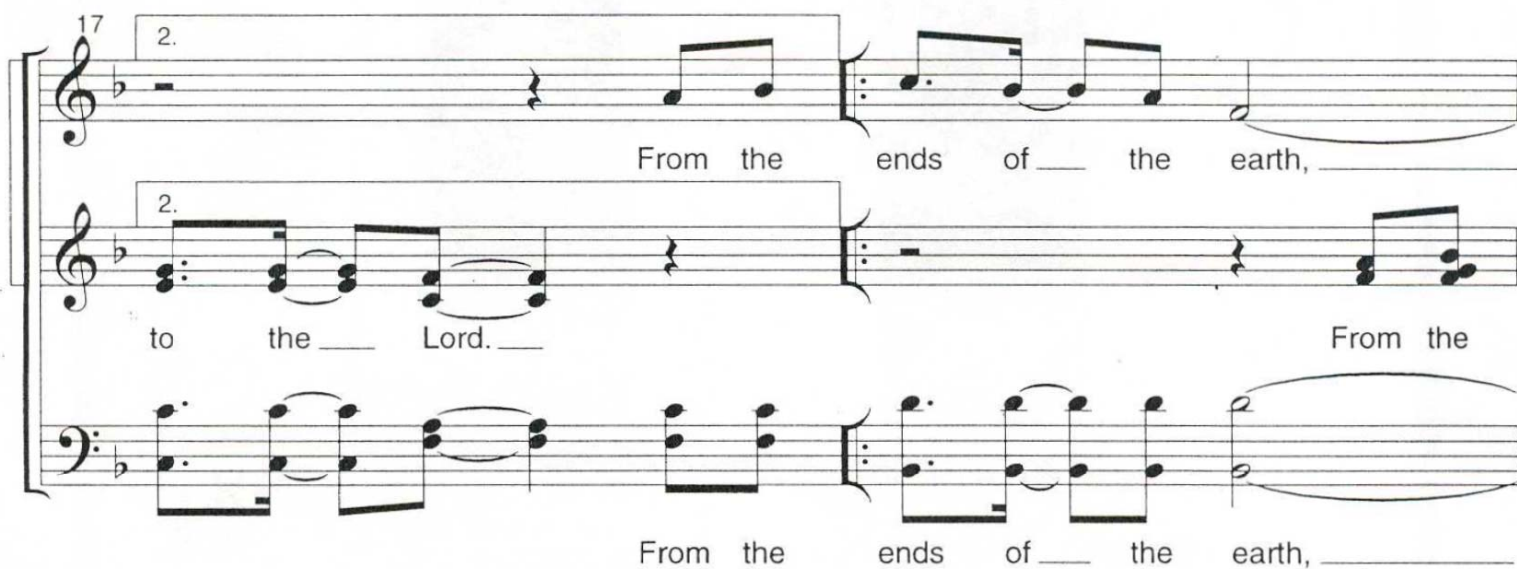
Lord! Shout hal - le - lu - jah! Shout hal - le - lu - jah!

15



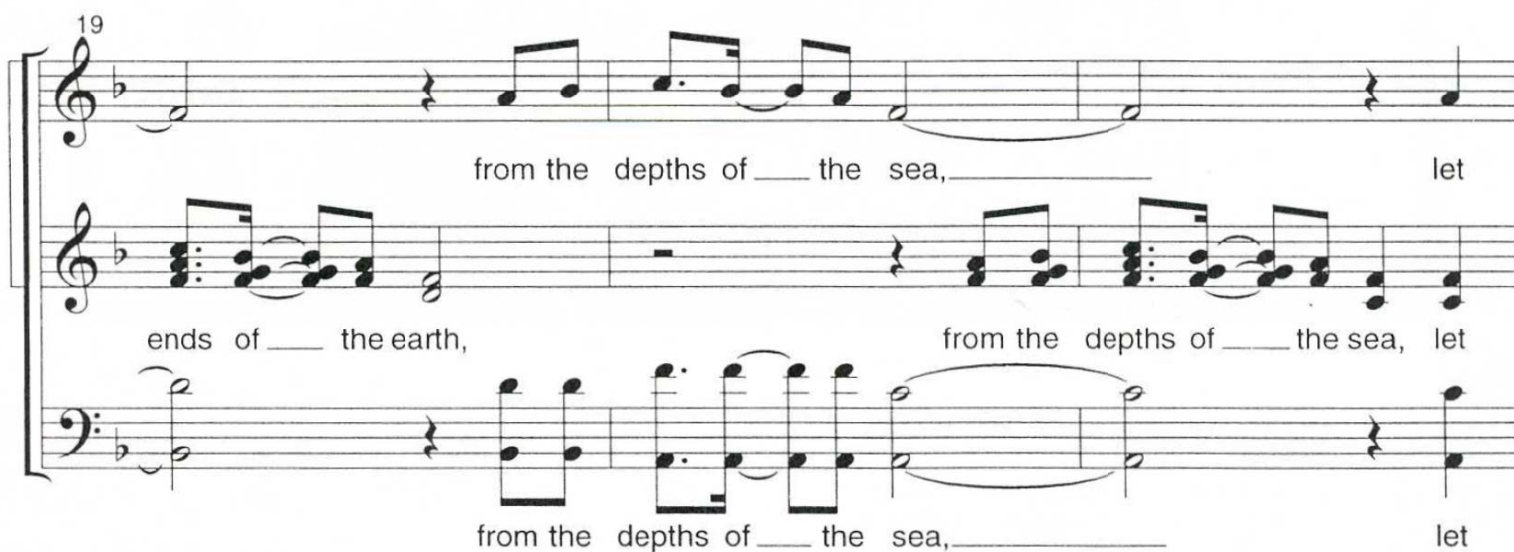
Shout hal - le - lu - jah un - to the Lord.

17



From the ends of the earth, to the Lord. From the

19



from the depths of the sea, let ends of the earth, from the depths of the sea, let from the depths of the sea, let

22

all cre - a - tion \_\_\_ praise \_\_\_ His name! From the name!

all cre - a - tion \_\_\_ praise \_\_\_ His name! name!

all cre - a - tion \_\_\_ praise \_\_\_ His name! From the name!

26

Shout hal - le - lu - jah!

Shout hal - le - lu - jah! Shout hal - le - lu - jah!

28

Shout hal - le - lu - jah! un - to the Lord!

30

Shout (Shout) hal - le - lu - jah! Shout (Shout)

33

Hal - le - lu - jah! Shout (Shout) hal - le - lu - jah!

36

Shout hal - le - lu - jah un - to the Lord!

# Mighty To Save

Arranged by:  
Ryan Christian & Randy Gill

Music by:  
Reuben Morgan & Ben Fielding

Ev-'ry-one needs com-pas - ion, love that's nev-er fail - ing. — Let

mer-cy fall on — me. — Ev-'ry-one needs for-give - ness, — the kind-ness of a Sav -

7 *Cresc.* - ior. — The hope of na - tions. — Sav-ior, He can move the

11 moun-tains. My God is might-y to save. — He is might-y to save. — For-

14

ev - er, Auth-or of sal - va - tion. He rose and con-quired the grave. Je - sus

17

con - quered the grave. So take me as You find

19

me, all my fears and fail - ures. Fill my life a - gain.

22

I give my life to fol - low ev-'ry-thing I be-lieve in. Now

25



I sur-ren - der \_\_\_\_\_ Sav-ior, He can move the moun-tains. My God is

This system contains measures 25 through 28. The vocal line begins with a half note 'I', followed by a half note 'sur-ren - der' with a long horizontal line indicating a sustained note. The instrumental accompaniment consists of eighth and sixteenth notes in both hands. A crescendo hairpin is positioned above the staff at the start of measure 25.

29

might-y to save. \_\_\_\_\_ He is might-y to save. \_\_\_\_\_ For - ev - er, Auth-or of sal-

This system contains measures 29 through 31. The vocal line continues with 'might-y to save.' followed by a long line, then 'He is might-y to save.' followed by another long line, and finally 'For - ev - er, Auth-or of sal-'. The instrumental accompaniment continues with similar rhythmic patterns.

32

*2nd Time To Coda*

va - tion. He rose and con-quired the grave. \_\_\_\_\_ Je-sus con-quired the grave. \_\_\_\_\_

This system contains measures 32 through 34. The vocal line includes 'va - tion. He rose and con-quired the grave.' followed by a long line, and 'Je-sus con-quired the grave.' followed by another long line. The instrumental accompaniment continues. The text '2nd Time To Coda' is written above the staff.

35

*1st Time, No Bass*

Shine Your light, and let the whole world \_\_\_\_\_ see. \_\_\_\_\_ We're sing-ing

This system contains measures 35 through 38. The vocal line begins with 'Shine Your light, and let the whole world' followed by a long line, then 'see.' followed by another long line, and finally 'We're sing-ing'. The instrumental accompaniment continues. The text '1st Time, No Bass' is written above the staff.

37

1. 2. *D.S. al Coda*

for the glo-ry of the ris-en King. Je-sus. King.

40

**CODA**

Sav-ior, He can move the moun-tains. My God is might-y to save. He is

43

might-y to save. For-ev-er, Auth-or of sal-va-tion. He rose and

46

con-quired the grave. Je-sus con-quired the grave.

# Who You Say I Am

*Words and Music by*  
BEN FIELDING and REUBEN MORGAN  
*Arranged by Kevin Penna*

**A**

1. Who am I — that the high - est King would wel - come me.  
 2. Free at last, — He has ran - somed me, His grace runs deep.

5

I was lost but He brought me in. Oh, His love for me. Oh, His love for me.

While I was a slave to sin, Je - sus died for me. Yes, He died for me.

## Who You Say I Am - 2

16

D A A D A E

God yes, I \_\_\_\_\_ am. \_\_\_\_\_ am. In my Fa - ther's house there's a place for

22

*Last X To Coda* F#m E D A Bm/F# E/G# C

me. I'm a child of God yes, I \_\_\_\_\_ am. I am cho - sen, not for - sak - en. I

28

A D Bm/F# E/G# A

am who You say I am. \_\_\_\_\_ You are for me, not a - gainst me. I am who You say I am.

33

*D.S. al Coda* 1 D 2 D F#m E/G# D

\_\_\_\_\_ I am Oh, I am who You say I am. \_\_\_\_\_ Who the

## Who You Say I Am - 3

CODA

37

A D A E

— am. In my Fa - ther's house there's a place for me. I'm a

42

F#m E D *rit.* A

child of God yes, I \_\_\_\_\_ am. \_\_\_\_\_

Capo 1(A)

Thanks be to God for His indescribable gift. – 2 Corinthians 9:15

B $\flat$  E $\flat$  Fm/E $\flat$  E $\flat$  A $\flat$ 6 A $\flat$  B $\flat$  E $\flat$   
 (A) (D) (Em/D) (D) (G6) (G) (A) (D)

For all that You've done, I will thank You, For all that You're

B $\flat$ 7/E $\flat$  E $\flat$  B $\flat$ sus B $\flat$  B $\flat$  E $\flat$  E $\flat$ /D $\flat$  E $\flat$ 6/D $\flat$  E $\flat$ /D $\flat$  Cm6 Cm7  
 (A7/D) (D) (Asus) (A) (A) (D) (D/C) (D6/C) (D/C) (Bm6) (Bm7)

go-ing to do. For all that You've prom-ised, and all that You

Cm6 E $\flat$ /B $\flat$  E $\flat$  B $\flat$ 7/E $\flat$  E $\flat$  B $\flat$  B $\flat$ 7 Cm7 B $\flat$  Fm/C Fm7/C E $\flat$ /B $\flat$   
 (Bm6) (D/A) (D) (A7/D) (D) (A) (A7) (Bm7) (A) (Em/B) (Em7/B) (D/A)

are is all that has car-ried me through, Je-sus, I thank You!

Cm7 B $\flat$  Cm7 B $\flat$  Cm7 B $\flat$  Cm7 B $\flat$  Cm7 B $\flat$  Cm7  
 (Bm7) (A) (Bm7) (A) (Bm7) (A) (Bm7) (A) (Bm7)

And I thank You, thank You, Lord. And I

B $\flat$  Cm7 B $\flat$  Cm7 B $\flat$  Cm7 B $\flat$  Cm7  
 (A) (Bm7) (A) (Bm7) (A) (Bm7) (A) (Bm7)

Lord. And I thank You, thank You!

thank You, thank You, Lord!

WORDS: Dennis L. Jernigan (w. 1990)

MUSIC: Dennis L. Jernigan (w. 1990), arr. Ken Young (w. 1993)

THANK YOU LORD

Irregular

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E $\flat$   
(D)

A $\flat$   
(G)

Thank You for lov - ing and set - ting me free, (how I) Thank You for

B $\flat$  Cm  
(A) (Bm)

B $\flat$ /D A $\flat$ /E $\flat$  E $\flat$   
(A/C $\sharp$ ) (G/D) (D)

B $\flat$  A $\flat$ /C  
(A) (G/B)

B $\flat$ 7 A $\flat$   
(A7) (G)

giv - ing Your life just for me. How I thank You, Je - sus, I

E $\flat$   
(D)

B $\flat$  A $\flat$   
(A) (G)

A $\flat$  B $\flat$ 7 A $\flat$   
(G) (A7) (G)

E $\flat$   
(D)

B $\flat$  A $\flat$ /C  
(A) (G/B)

F/E $\flat$   
(E/D)

E $\flat$   
(D)

thank You, grate - ful - ly thank You. Thank You.

# Reckless Love

Words and Music by: CALEB CULVER,  
CORY ASBURY and RAN JACKSON  
*Arranged by: Luke Coles and Sam Souder*

1. Be-fore I spoke a word, You were sing-ing o-ver me. You have been

The first system of musical notation for 'Reckless Love'. It consists of a treble and bass staff in G major (one sharp) and 6/8 time. The melody is in the treble staff, and the bass line is in the bass staff. The lyrics are written below the staves.

so, so good to me. Be-fore I took a breath, You breathed Your life in me.

The second system of musical notation. It continues the melody and bass line from the first system. The lyrics are written below the staves.

You have been so, so kind to me. Oh, the o-ver-whelm-ing, nev-er-end-ing,

The third system of musical notation. It includes a repeat sign (double bar line with dots) after the first measure of the second line. The lyrics are written below the staves.

reck-less love of God. Oh, it chas-es me down, fights 'til I'm found, leaves the nine-ty-

The fourth system of musical notation. It continues the melody and bass line. The lyrics are written below the staves.

20

nine. I could-n't earn it. I don't de - serve it, still You give Your - self a - way. Oh, the

25

*2x to Coda*

o - ver-whelm-ing, nev - er - end - ing, reck - less love of God. 2. When I was Your

30

foe, still Your love fought for me. You have been so, so good to me. When I felt no

36

*D.S. al Coda*

worth, You paid it all for me. You have been so, so kind to me.

41

reck - less love of God. There's no shad - ow You won't light up, moun - tain You won't

45

climb up, com - ing af - ter me. There's no wall You won't kick down, lie You won't

49

tear down, com - ing af - ter me. There's no shad - ow You won't light up, moun - tain You won't

53

climb up, com - ing af - ter me. There's no wall You won't kick down, lie You won't

57

tear down, com-ing af - ter me. Oh, the o - ver-whelm-ing, nev-er-end-ing, reck-less love of

62

God. Oh, it chas - es me down, fights 'til I'm found, leaves the nine - ty - nine. I could-n't

67

earn it. I don't de - serve it, still You give Your - self a - way. Oh, the

71

o - ver - whelm - ing, nev - er - end - ing, reck - less love of God.

# New Doxology

Words and Music by  
THOMAS KEN and THOMAS MILLER  
Arranged by D.J. Bulls

**A**

E B C#m G#m C#m B E B C#m A E B

1. Praise God from whom all bless - ings flow. Praise Him all crea - tures here be - low.  
2. (Let) earth and heav - 'nly saints pro - claim the pow'r and might of His great name.  
3. (Praise) to the King, His throne tran-scends. His crown and King - dom nev - er end.  
4. (Praise) God from whom all bless - ings flow. Praise Him all crea - tures here be - low.

*Verse 4 to Fine*

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

Praise Him a - bove, ye heav - 'nly host. Praise Fath - er, Son and  
Let us ex - alt on bend - ed knee. Praise God, the Ho - ly  
Now and through - out e - ter - ni - ty I'll praise the One who  
Praise Him a - bove, ye heav - 'nly host. Praise Fath - er, Son and

8 <sup>1</sup> E/G# B E <sup>2, 3, 4</sup> E/G# B *Fine* E E/G#

Ho - ly Ghost. Let Trin - i - ty. Praise  
died - i - ty. me.  
Ho - ly Ghost.

**B** 12

A E/G# F#m7 B sus4 B E/G#

God, praise God, praise God who saved my— soul. Praise

Detailed description: This block contains the musical notation for measures 12 through 15. The key signature has four sharps (F#, C#, G#, D#). The time signature is 4/4. The music is written for a piano accompaniment with treble and bass staves. Chords are indicated above the staff: A, E/G#, F#m7, B sus4, B, and E/G#. The lyrics are: "God, praise God, praise God who saved my— soul. Praise".

16

A E2/G# E/G# F#m C#m/B B 1, 3 E D.C. 2 E D.S. E/G#

God, praise God, praise God from whom all bless-ings flow. 3. Praise flow. Praise  
4. Praise

Detailed description: This block contains the musical notation for measures 16 through 19. The key signature has four sharps (F#, C#, G#, D#). The time signature is 4/4. The music is written for a piano accompaniment with treble and bass staves. Chords are indicated above the staff: A, E2/G#, E/G#, F#m, C#m/B, B, and a first ending with E (1, 3), D.C., E (2), and D.S. E/G#. The lyrics are: "God, praise God, praise God from whom all bless-ings flow. 3. Praise flow. Praise 4. Praise".

# Shout To The Lord

Words & Music by  
Darlene Zschech

My Je - sus my Sav - ior Lord, there is none like You. — all of my days —

The first system of the song features a treble and bass staff in 4/4 time, key of B-flat major. The melody is in the treble staff, and the bass line is in the bass staff. The lyrics are written below the notes.

I want to praise — the won - ders of Your might - y love: —

The second system continues the melody and bass line. The lyrics are written below the notes.

My Com - fort my Shel - ter, Tow - er of ref - uge and strength — Let ev - 'ry breath, —

The third system continues the melody and bass line. The lyrics are written below the notes.

all that I am. — nev - er cease to wor - ship You. —

The fourth system concludes the song with the final melody and bass line. The lyrics are written below the notes.

Shout to the Lord, all the earth let us sing— pow-er and maj - es-ty, praise to the King:—

Moun-tains bow down and the seas will roar at the sound of Your name—

I sing for joy at the work of Your hands— for - ev - er I'll love You, for - ev - er I'll stand—

Noth- ing com-pares to the prom - ise I have in You—

Noth- ing com-pares to the prom - ise I have in You—