

GOD'S PRAISE AND ADORATION  
Doxology 66

A/A

*Shout for joy to the Lord, all the earth. – Psalm 100:1-5*

The musical score consists of two staves of music in common time (indicated by '4') and a key signature of one sharp (F#). The top staff uses a treble clef, and the bottom staff uses a bass clef. The music features a mix of eighth and sixteenth notes, with several fermatas (dots above notes) placed at the end of each line of lyrics. The lyrics are as follows:

Praise God, from whom all blessings flow; Praise Him, all creatures here below;  
Praise Him above, ye heav'n - ly host; Praise Fa- ther, Son and Ho - ly Ghost!

WORDS: Thomas Ken (w. 1709)

MUSIC: Genevan Psalter (w. 1551)

SEGUE TO "FOR THE BEAUTY OF THE EARTH"

OLD HUNDRETH  
LM

# Who Paints the Skies?

Words and Music by  
STUART TOWNEND

Who paints the skies in - to glo - rious day? - On - ly — the splen - dor — of  
Who hears the cry of — the bar - ren — one? - On - ly — the mer - cy — of

Je - sus. Who breathes His life in - to fists of — clay? -  
Je - sus. Who breaks the curse of — the heart of — stone?

On - ly — the splen - dor — of Je - sus. Who shapes the val - leys — and  
On - ly — the mer - cy — of Je - sus. Who storms the pri - son — and

brings the rain? - On - ly — the splen - dor — of Je - sus.  
sets men free, - On - ly — the mer - cy — of Je - sus.



Who makes the des - ert to live a - gain? -  
Pur - chas - ing souls for e - ter - ni - ty? -

On - ly the splen - dor of  
On - ly the mer - cy of



Je - sus.  
Je - sus.

He is won - der - ful,

He is glo - ri - ous,

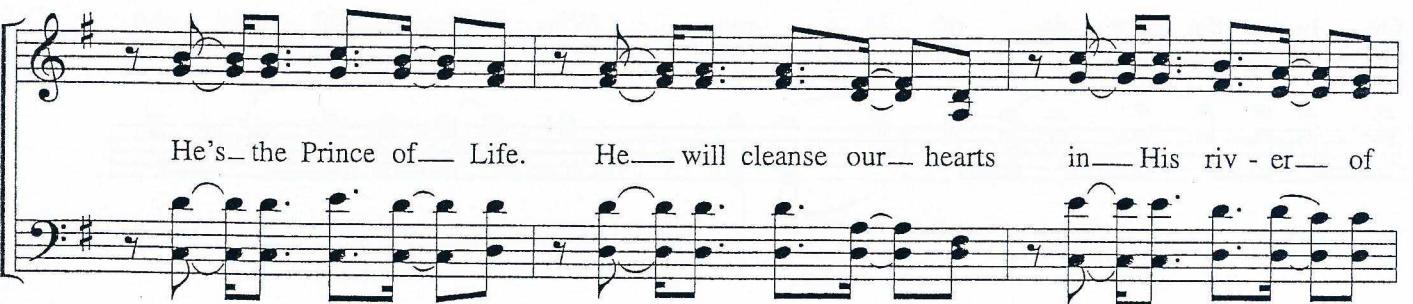


clothed in righ - teous - ness, full of ten - der - ness.

Come and wor - ship\_ Him,



He's - the Prince of Life. He will cleanse our hearts in His riv - er of



1.

2.

D.S. 3.

fire.

fire.

He is won - der - ful, fire.



# Lord Most High

Words and Music by  
DON HARRIS and GARY SADLER

The musical score consists of two staves of music in 12/8 time, treble and bass clef, with a key signature of four sharps. The lyrics are integrated into the music, appearing below the notes.

**Stave 1 (Treble Clef):**

- From the ends of the earth,  
From the hearts of the weak,
- From the ends of the earth,  
hearts of the weak,  
from the from the
- from the depths of the sea,  
from the shouts of the strong,
- depths of the sea,  
shouts of the strong,  
From the From the
- From the heights of the heavens, Your name be praised!
- heights of the heavens, Your name be praised! From the
- From the lips of all people, This song we raise, Lord.
- lips of all people, This song we raise, Lord.

**Stave 2 (Bass Clef):**

- From the ends of the earth,  
From the hearts of the weak,
- From the ends of the earth,  
hearts of the weak,  
from the from the
- from the depths of the sea,  
from the shouts of the strong,
- depths of the sea,  
shouts of the strong,  
From the From the
- From the heights of the heavens, Your name be praised!
- heights of the heavens, Your name be praised! From the
- From the lips of all people, This song we raise, Lord.
- lips of all people, This song we raise, Lord.

8

Through-out the end - less a - ges,  
Ex - al - ted in ev - 'ry na - tion,

You will be crowned with prais - es  
Sov - reign of all cre - a - tion,

1. 2.

Lord, most high. Lord, most high, be mag - ni-fied.

D.S. al Coda

**CODA**

15

Lord, most high, be mag-ni-fied

Through-out the end - less a - ges,  
Ex - al - ted in ev - 'ry na - tion,

You will be crowned with prais - es

Sov - reign of all cre - a - tion,

Lord, most high.

rit.

2.

Lord, most high, be mag-ni-fied, be mag-ni-fied, be mag-ni-fied.

# When I Survey the Wondrous Cross 315

F/F

*Whatever was to my profit I now consider loss. — Philippians 3:7*

*Descant*

4. Were the whole realm of all na-ture mine That were a

1. When I sur - vey the won - drous cross On which the  
2. For - bid it, Lord, that I should boast, Save in the  
*p* 3. See, from His head, His hands, His feet, Sor - row and  
*f* 4. Were the whole realm of na - ture mine That were a

pres - ent far too small; Oh, it's love, love so a - maz - ing,

Prince of glo - ry died, My rich - est gain I  
death of Christ, my Lord; All the vain things that  
love flow min - gled down; Did e'er such love and  
pres - ent far too small; Love so a - maz - ing,

so di - vine, De-mands my soul, my life, my all.

count but loss And pour con - tempt on all my pride.  
charm me most I sac - ri - fice them to His blood.  
sor - row meet, Or thorns com - pose so rich a crown?  
so di - vine, De - mands my soul, my life, my all.

WORDS: Isaac Watts (w. 1707)

MUSIC: Gregorian Chant, arr. Lowell Mason (w. 1824), Descant by Pam Stephenson (w. 1993)

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END OF CROSS MEDLEY

HAMBURG

LM

# When I Survey the Wondrous Cross

Words: Isaac Watts

Music: Gregorian  
Arr. L. Mason

1. When I sur - vey the won - drous cross  
2. For - bid it, Lord, that I should boast,  
3. See, from His head, His hands, His feet,  
4. His dy - ing crim - son, like a robe,  
5. Were the whole realm of na - ture mine,

On which the Prince of glo - ry died,  
Save in the death of Christ, my Lord;  
Sor - row and love flow min - gled down;  
Spreads o'er His bod - y on the tree;  
That were a pre - sent far too small;

My rich - est gain I count but loss  
All the vain things that charm me most  
Did e'er such love and sor - row meet,  
Then am I dead to all the globe,  
Love so a - maz - ing so di - vine,

And pour con - tempt on all my pride.  
I sac - ri - fice them to His blood.  
Or thorns com - pose so rich a crown?  
And all the globe is dead to me.  
De - mands my soul, my life, my all.

And pour con - tempt on all my pride.  
I sac - ri - fice them to His blood.  
Or thorns com - pose so rich a crown?  
And all the globe is dead to me.  
De - mands my soul, my life, my all.

# Deep Calls to Deep

Words and Music by  
RANDY GILL  
Arr. by ZOE Singers

(=124)

WORSHIP LEADER



From the depths of my soul I cry— out. From the



From the depths of my soul I cry—



From the depths of my soul I cry— out. From the



depths of my soul I cry out. Lord, can You hear.



out. From the depths of my soul I cry: Lord, can You hear.



depths of my soul I cry out.



— me? Have mer - cy, O God. From the depths of my



— me? Have mer - cy, O God.



From the depths of my

soul I cry— out. In the midst of the sea I cry—

From the depths of my soul I cry— out. In the

soul I cry— out. In the midst of the sea I cry—

out. In the midst of the sea I cry— out.

midst of the sea I cry— out. In the midst of the

out. In the midst of the sea I cry— out.

— Save me!— The wa - ter is o - ver my head.

sea I cry: Save me!— The wa - ter is o - ver my head.

## Deep Calls to Deep

Musical score for the first section of "Deep Calls to Deep". The music is in G minor, 4/4 time. It consists of three staves: Treble, Bass, and Descant. The lyrics are: "In the midst of the sea I cry— out." The bass staff features a prominent bassoon line.

In the midst of the sea I cry— out.

Continuation of the musical score. The bass staff continues, and the descant staff enters with the lyrics: "In the midst of the sea I cry: In the midst of the sea I cry."

In the midst of the sea I cry— out.

DESCANT 2nd time only

Musical score for the second time through the descant part. The descant staff has a single note followed by a fermata. The bass staff continues.

There is a time.

Musical score for the second time through the main section. The bass staff has a single note followed by a fermata. The lyrics are: "There is a time to mourn. There is a time to

There is a time— to— weep.—

Continuation of the musical score. The bass staff has a single note followed by a fermata. The lyrics are: "weep. There is a time for sor - row when

2nd time to WORSHIP LEADER  
When deep calls to

In my mo - ments of grief I cry—

2nd time to

deep calls to deep.—

In my

In my mo - ments of grief I cry—

out. In my moments of grief I cry out.

moments of grief I cry— out. In my moments of

out. In my moments of grief I cry— out.

Have You for - got - ten me? Where are You, *rit.*

grief I cry: Have You for - got - ten me? Where are You,

*a tempo*

Lord? In my moments of grief I cry— out.

*a tempo*

Lord? In my moments of grief I cry:

In my moments of grief I cry— out.

*D.S. al Coda*

## Deep Calls to Deep

Φ CODA

WORSHIP LEADER

deep. From the depths of my soul I cry— out.

Φ CODA

deep. From the depths of my

From the depths of my soul I cry— out.

From the depths of my soul I cry out.

soul I cry— out. From the depths of my soul I cry.

From the depths of my soul I cry out.

*molto rit.*

Still I will praise You, Lord.

Still I will praise You, Lord.

*molto rit.*

Still I will praise You, Lord.

Still I will praise You, Lord.



# My Savior, My God

Matthew 28:20

Words and Music by  
Aaron Shust & Dorothy Dora Greenwell

Music staff 1: Treble clef, 4/4 time, key signature of B-flat major (two flats). The first measure has a single note followed by a rest. The second measure consists of a series of eighth-note chords. The third measure shows a continuation of eighth-note chords.

1. I am not skilled to un - der - stand

1. I am not skilled to un - der - stand

Music staff 2: Bass clef, 4/4 time, key signature of B-flat major (two flats). The first measure features a bass line with eighth-note chords. The second measure shows a continuation of eighth-note chords.

stand

what God has willed, what God has  
what God has willed, what God has planned;

Music staff 3: Treble clef, 4/4 time, key signature of B-flat major (two flats). The first measure has a bass line with eighth-note chords. The second measure shows a continuation of eighth-note chords.

planned;

I on - ly know at His right hand

I on - ly know at His right hand

Music staff 4: Bass clef, 4/4 time, key signature of B-flat major (two flats). The first measure features a bass line with eighth-note chords. The second measure shows a continuation of eighth-note chords.

hand

stands one who is my Sav - ior.

Music staff 5: Treble clef, 4/4 time, key signature of B-flat major (two flats). The first measure has a bass line with eighth-note chords. The second measure shows a continuation of eighth-note chords.

\$

Music staff 6: Treble clef, 4/4 time, key signature of B-flat major (two flats). The first measure has a single note followed by a rest. The second measure consists of a series of eighth-note chords. The third measure shows a continuation of eighth-note chords.

2. I take Him at His word and deed,

2. I take Him at His word and deed,

3. Yes, liv - ing, dy-ing, let me bring

3. Yes, liv - ing, dy-ing, let me bring

Music staff 7: Bass clef, 4/4 time, key signature of B-flat major (two flats). The first measure features a bass line with eighth-note chords. The second measure shows a continuation of eighth-note chords.

Arranged by Ken Young

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deed,  
bring

Christ died to save me, this I  
my strength, my so-lace from this

Christ died to save me, this I read;  
my strength, my so-lace from this spring;

8  
read;  
spring;

and in my heart I find a  
that He who lives to be my

need  
King,

need  
King,

of Him to be my

Sav - ior.

once died to be my

Sav - ior.

That He would leave His place on high,

that He would leave His place on

high,

and come for sin-ful man to die;

and come for sin-ful man to

die; You count it strange, so once did I

I be - fore I knew my Sav - ior. My Sav - ior loves,

my Sav - ior lives, my Sav - ior's al - ways there for me; My God, He was,

To Coda last pass

my God, He is, my God is al - ways gon - na be. My Sav - ior loves,

D.S.

al - ways gon - na be.

al - ways gon - na be. My Sav - ior lives,

This musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of four flats. The music is in common time, indicated by a 'C' at the beginning. The lyrics 'al - ways gon - na be.' are written below the notes. The melody consists of eighth-note chords. The bass staff has a sustained note on the third beat.

my Sav - ior loves, my Sav - ior lives,

This musical score continues the hymn. The top staff starts with a half note followed by a quarter note. The bottom staff starts with a half note followed by a quarter note. The lyrics 'my Sav - ior loves, my Sav - ior lives,' are written below the notes. The melody continues with eighth-note chords.

my Sav - ior loves, my Sav - ior lives.

This musical score concludes the hymn. The top staff starts with a half note followed by a quarter note. The bottom staff starts with a half note followed by a quarter note. The lyrics 'my Sav - ior loves, my Sav - ior lives.' are written below the notes. The melody ends with a final chord on the top staff.

# Still

Words and Music by Reuben Morgan  
Arranged by the ZOEgroup

The musical score consists of six staves of music, each with a treble clef and a bass clef. The key signature changes from G major (one sharp) to F major (no sharps or flats) at the beginning of the second staff. The time signature is mostly common time (indicated by '4'). The lyrics are integrated into the music, with each line of text corresponding to a specific staff and measure. The music features various note values (eighth and sixteenth notes), rests, and dynamic markings like 'p' (piano). The lyrics describe seeking refuge in Christ, experiencing His power, and trusting in Him even in the face of storms.

Hide rest me my now soul un - der in in Christ Your a wings lone.

Cov Know er His me pow'r with in

in qui Your might et ness and hand trust. When the o ceans

rise and thun ders roar, I will soar with

You a bove the storm. Fa ther, You are

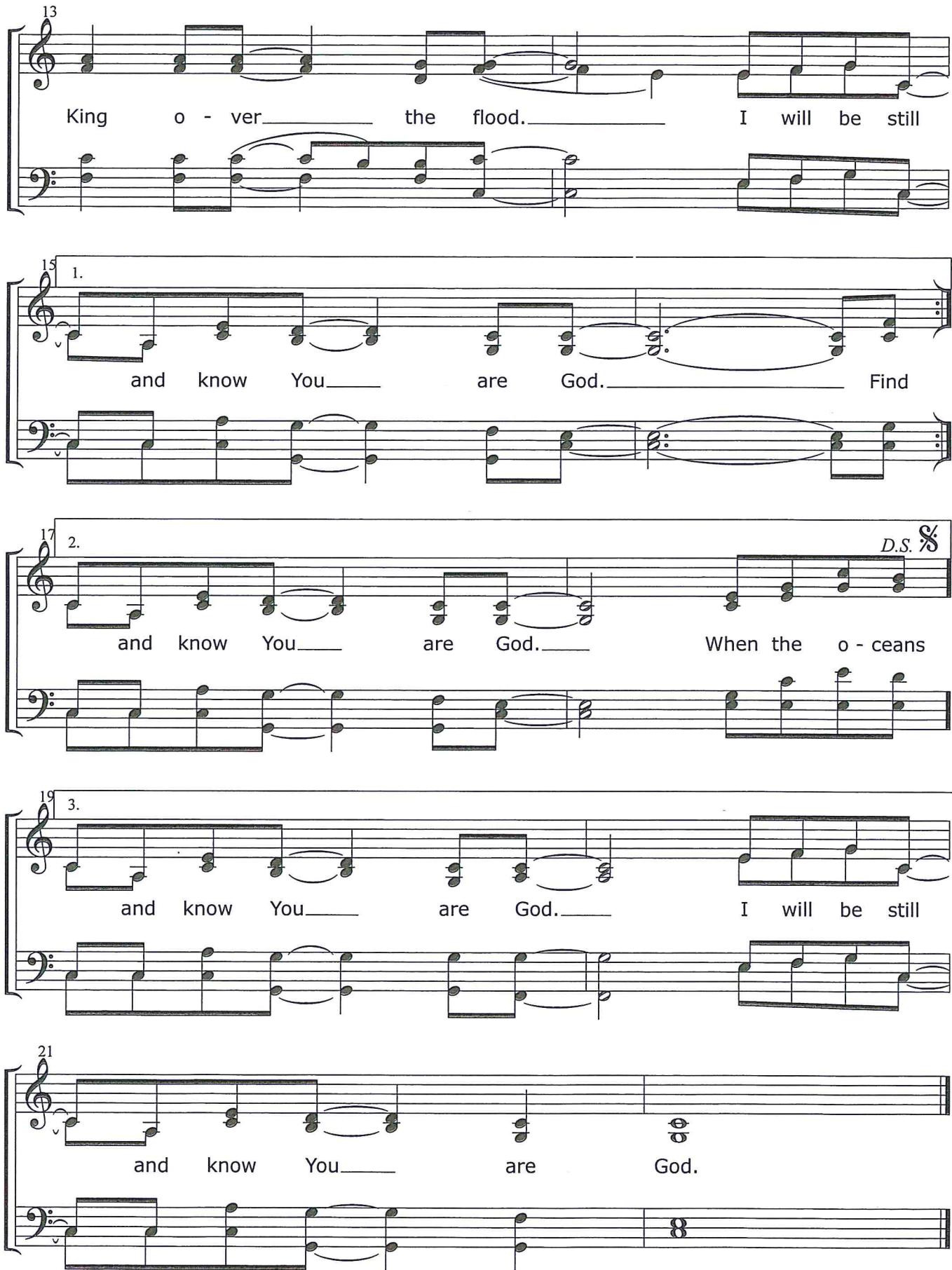
13 King o - ver\_\_\_\_\_ the flood. I will be still

15 1. and know You\_\_\_\_ are God. Find

17 2. and know You\_\_\_\_ are God. When the o - ceans D.S. 

19 3. and know You\_\_\_\_ are God. I will be still

21 and know You\_\_\_\_ are God. 8



# Oceans (Where Feet May Fail)

Words and Music by  
MATT CROCKER, JOEL HOUSTON and  
SALOMON LIGTHELM  
Arranged by Shane Coffman

A C♯m B/D♯ E B

1. You call me out up - on the wa - ters, the great un - known where feet may  
2. Your grace a - bounds in deep - est wa - ters, Your sov - 'reign hand will be my

4 A C♯m B/D♯ E

— fail. — And there I find You in the mys - t'ry, in o - ceans  
— guide. Where feet may fail and fear sur - rounds me, You've nev - er

7 B A B § E

— deep, my faith will stand. And I will call up - on Your  
— failed and You won't start now.

10 B A E B

— name and keep my eyes a - bove\_ the waves. When o - ceans

## Oceans - 2

*Last X to CODA*

13 A E B A2 B

rise, my soul will rest in Your em - brace, for I am Yours and You are

16 C♯m C A IX No Bass E

— mine. Spir-it lead me where my trust — is with - out bor - ders, let me walk

19 B F♯m E/G♯

— up - on — the wa - ters where - ev - er You would call me.

21 A E

Take me deep - er than — my feet — could ev - er wan - der, and my faith

Oceans - 3

D.S. al Coda

Musical score for piano, page 23, section B. The score consists of two staves. The top staff shows a treble clef, a key signature of four sharps, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The music features eighth-note chords and sixteenth-note patterns. Measure 23 starts with a forte dynamic. Measure 24 begins with a piano dynamic. Measure 25 starts with a forte dynamic. Measure 26 begins with a piano dynamic. Measure 27 starts with a forte dynamic. Measure 28 begins with a piano dynamic. Measure 29 starts with a forte dynamic. Measure 30 begins with a piano dynamic. Measure 31 starts with a forte dynamic. Measure 32 begins with a piano dynamic. Measure 33 starts with a forte dynamic. Measure 34 begins with a piano dynamic. Measure 35 starts with a forte dynamic. Measure 36 begins with a piano dynamic. Measure 37 starts with a forte dynamic. Measure 38 begins with a piano dynamic. Measure 39 starts with a forte dynamic. Measure 40 begins with a piano dynamic. Measure 41 starts with a forte dynamic. Measure 42 begins with a piano dynamic. Measure 43 starts with a forte dynamic. Measure 44 begins with a piano dynamic. Measure 45 starts with a forte dynamic. Measure 46 begins with a piano dynamic. Measure 47 starts with a forte dynamic. Measure 48 begins with a piano dynamic. Measure 49 starts with a forte dynamic. Measure 50 begins with a piano dynamic. Measure 51 starts with a forte dynamic. Measure 52 begins with a piano dynamic. Measure 53 starts with a forte dynamic. Measure 54 begins with a piano dynamic. Measure 55 starts with a forte dynamic. Measure 56 begins with a piano dynamic. Measure 57 starts with a forte dynamic. Measure 58 begins with a piano dynamic. Measure 59 starts with a forte dynamic. Measure 60 begins with a piano dynamic. Measure 61 starts with a forte dynamic. Measure 62 begins with a piano dynamic. Measure 63 starts with a forte dynamic. Measure 64 begins with a piano dynamic. Measure 65 starts with a forte dynamic. Measure 66 begins with a piano dynamic. Measure 67 starts with a forte dynamic. Measure 68 begins with a piano dynamic. Measure 69 starts with a forte dynamic. Measure 70 begins with a piano dynamic. Measure 71 starts with a forte dynamic. Measure 72 begins with a piano dynamic. Measure 73 starts with a forte dynamic. Measure 74 begins with a piano dynamic. Measure 75 starts with a forte dynamic. Measure 76 begins with a piano dynamic. Measure 77 starts with a forte dynamic. Measure 78 begins with a piano dynamic. Measure 79 starts with a forte dynamic. Measure 80 begins with a piano dynamic. Measure 81 starts with a forte dynamic. Measure 82 begins with a piano dynamic. Measure 83 starts with a forte dynamic. Measure 84 begins with a piano dynamic. Measure 85 starts with a forte dynamic. Measure 86 begins with a piano dynamic. Measure 87 starts with a forte dynamic. Measure 88 begins with a piano dynamic. Measure 89 starts with a forte dynamic. Measure 90 begins with a piano dynamic. Measure 91 starts with a forte dynamic. Measure 92 begins with a piano dynamic. Measure 93 starts with a forte dynamic. Measure 94 begins with a piano dynamic. Measure 95 starts with a forte dynamic. Measure 96 begins with a piano dynamic. Measure 97 starts with a forte dynamic. Measure 98 begins with a piano dynamic. Measure 99 starts with a forte dynamic. Measure 100 begins with a piano dynamic.

— will be made strong - er in the presence of my Savior.

A musical score for the bassoon part, showing measures 11 and 12. The key signature is A major (three sharps). The bassoon plays eighth-note patterns with grace notes and slurs. Measures 11 and 12 consist of two identical melodic fragments. Measure 11 starts with a grace note followed by a eighth-note on B, then a eighth-note on A, another grace note, and so on. Measure 12 begins with a repeat sign. The score includes a bass clef, three sharps in the key signature, and a dynamic marking of forte (f).

Φ CODA

25      C<sup>#</sup>m      B      A2      B      E

mine.      I      am      Yours,      and You      are \_\_\_\_      mine.

mine. I am Yours, and You are\_\_\_\_ mine.

A musical score for bassoon, showing measures 11 and 12. The key signature is A major (three sharps). Measure 11 starts with a bass note followed by a sixteenth-note pattern of B, A, C, B. Measure 12 begins with a bass note, followed by a sixteenth-note pattern of D, C, E, D, then a bass note, and finally a sixteenth-note pattern of G, F, A, G.

# If You Say Go

Matthew 14:28,29

Words and Music by  
Diane Thiel

The musical score consists of four staves of music in G clef, B-flat key signature, and common time. The lyrics are integrated into the music, with some words underlined and others in regular text. The score includes a first ending (labeled '1.') and a second ending (labeled '2.' and 'Fine'). The lyrics are:

If You say, "Go," we will go.  
If You say,  
"Wait," we will wait. If You say,  
"Step out on the wa - ter," and they say it can't be done, we'll  
fix our eyes on You and we will come. come.  
Your ways are high-er than our ways, and the  
Your ways, Your ways,

A musical score for soprano and basso continuo. The score consists of three staves. The top staff is soprano, the middle staff is basso continuo, and the bottom staff is basso continuo. The music is in G clef, B-flat key signature, and common time. The lyrics are as follows:

plans that You have laid are good and true. If You  
call us to the fire, You will  
not with - draw Your hand. We'll  
gaze in - to the flames and look for You.