

# Mighty To Save

Words and Music by  
REUBEN MORGAN and BEN FIELDING  
Arranged by Ryan Christian and Randy Gill

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

The first system of music consists of a treble and bass staff in 4/4 time, key of B-flat major. The treble staff features a melody with eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

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

The second system continues the melody and accompaniment. The treble staff has a melodic line with some rests, and the bass staff continues with a steady accompaniment.

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

The third system includes a *Cresc.* (Crescendo) marking above the treble staff. The melody in the treble staff becomes more active, and the bass staff accompaniment also shows some dynamic growth.

mount - ains. My God is might - y to save. — He is might - y to save. — For -

The fourth system concludes the piece with a final melodic phrase in the treble staff and a corresponding accompaniment in the bass staff.

Mighty To Save

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

The first system of music features a treble and bass staff in a 7/4 time signature with a key signature of three flats. The melody is primarily composed of chords and rests, with some eighth-note patterns. The lyrics are positioned below the treble staff.

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

The second system continues the musical theme, with a prominent melodic line in the treble staff that includes a long note with a fermata. The lyrics are placed below the treble staff.

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

The third system shows a continuation of the chordal melody. The lyrics are aligned with the musical phrases in the treble staff.

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

The final system of music on this page concludes with a melodic flourish in the treble staff. The lyrics are positioned below the treble staff.

Mighty To Save



I sur - ren - der. Sav - ior, He can move the mount - ains. My God is



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



va - tion. He rose and con - quered the grave. Je - sus con - quered the grave. 2X to CODA



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

Mighty To Save

1 2 *D.S. al Coda*

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

♩ CODA

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

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

con - quered the grave. Je - sus con - quered the grave.

# Mighty To Save

Words and Music by  
REUBEN MORGAN and BEN FIELDING  
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Ev - 'ry - one needs com - pas - ion, love that's nev - er fail - ing. — Let

The first system of music is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The melody begins with a series of eighth notes, followed by a half note and a quarter note. The piano accompaniment consists of chords and moving lines in the left hand.

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

The second system continues the melody and accompaniment. The vocal line has a slight rise in pitch towards the end of the phrase. The piano accompaniment provides harmonic support with chords and moving lines.

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

The third system includes a *Cresc.* (Crescendo) marking above the vocal line. The music builds in intensity. The vocal line has a long note on 'ior' followed by a series of eighth notes. The piano accompaniment also features a crescendo in its accompaniment.

mount - ains. My God is might - y to save. — He is might - y to save. — For -

The fourth system concludes the piece. The vocal line has a final note on 'For -' followed by a rest. The piano accompaniment ends with a final chord. The overall mood is one of hope and faith.

Mighty To Save

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

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

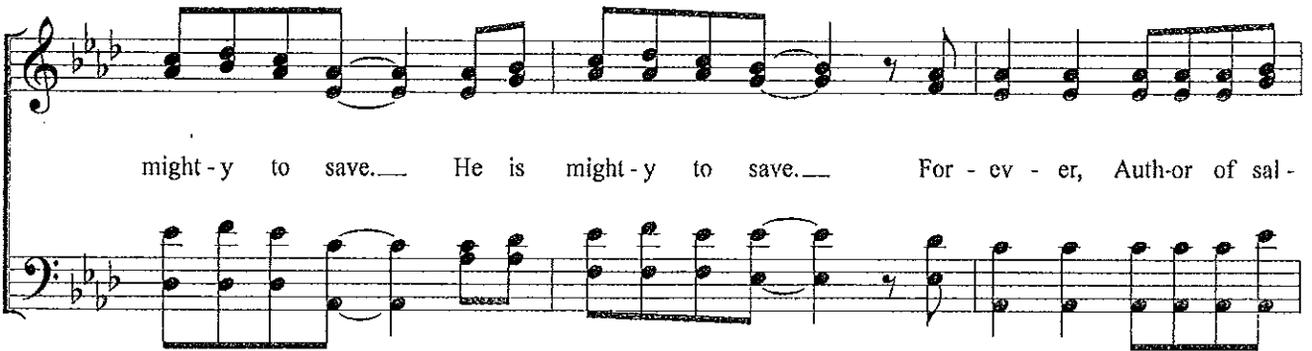
— me, — all my fears and fail - ures. — Fill my life a - gain. —

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

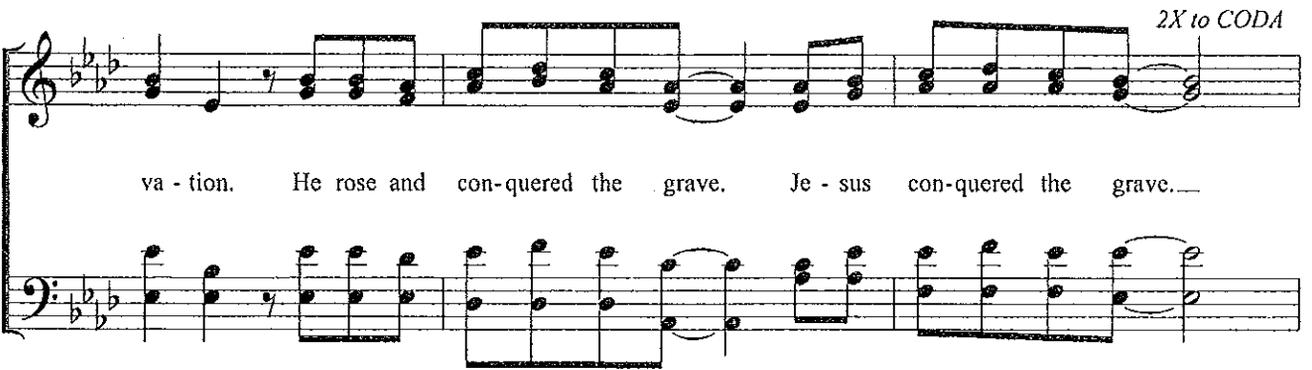
Mighty To Save



I sur-ren-der. Sav-ior, He can move the mount-ains. My God is



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



va-tion. He rose and con-quer-ed the grave. Je-sus con-quer-ed the grave. 2X to CODA



Shine your light, and let the whole world see. We're sing-ing 1X No Bass

Mighty To Save

1 2 *D.S. al Coda*

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

♠ CODA

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

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

con - quered the grave. Je - sus con - quered the grave.

# In Need

Words and Music by: Ross King

Arr: Shane Coffman

1

In need of grace. In need of love. In need of mer-

5

- cy rain - ing down from high a-bove. In need of strength.

8

In need of peace. In need of things

11

that on - ly You can give to me. In need of Christ,

14

the per - fect Lamb, my ref - uge strong, the great I AM.

18 *Last X to Coda*

This is my song, my hum - ble plea; I am Your child,

22

1. I am in need. In need of grace. In need of Christ,  
2. *D.S. al Coda*

25 **⊕** CODA *rit.*

I am in need. I am Your child, I am in need.

# Someday

...for I go to prepare a place for you. John 14:2

F - 4 - MI↑

Musical score for the first system of 'Someday'. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: Soprano: \* Some day; Alto: Peace and joy and; Tenor: Got - ta be read - y when He calls my name.; Bass: Some day.

Musical score for the second system of 'Someday'. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: some hap - pi - ness no more; Got - ta be read - y when He calls my name.; some - day.

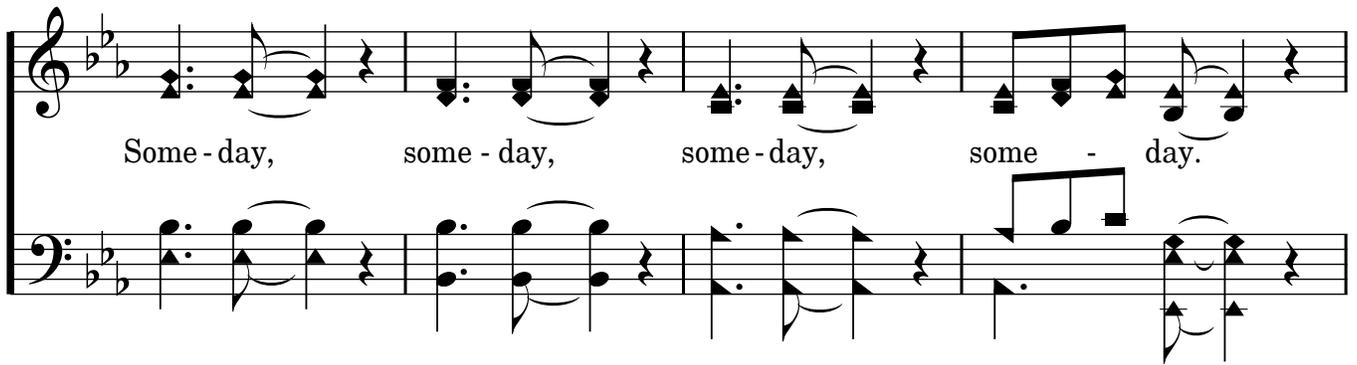
Musical score for the third system of 'Someday'. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: some - day. some - day. Got - ta be read - y when He calls my name, some - day. some - day. some - day. *\*\*Optional Fine* *\*Repeat 4 times* *D.C.*

Traditional

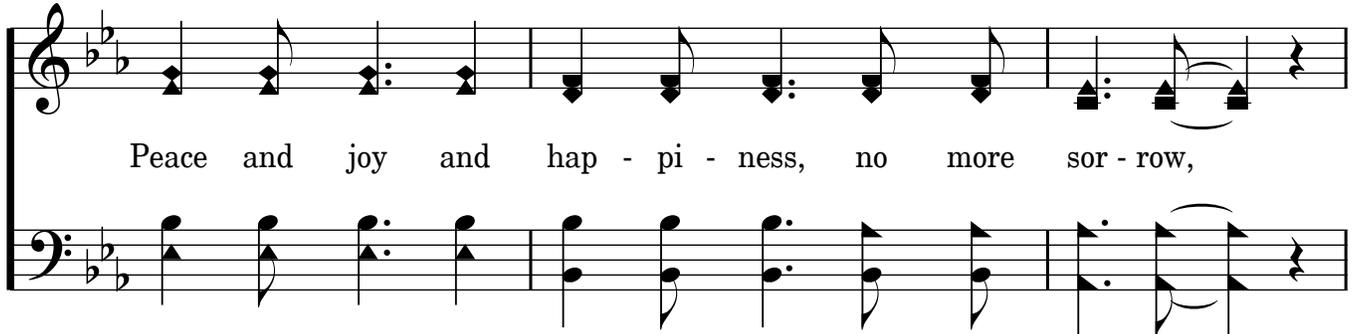
Traditional

\*Begin with Soprano only, next add Alto, then Tenor and last Bass; then all sing parts on page 2.

\*\*Optional ending: Omit page 2 and repeat the beginning sequence then reverse order, with all parts joining in on the last "Someday."



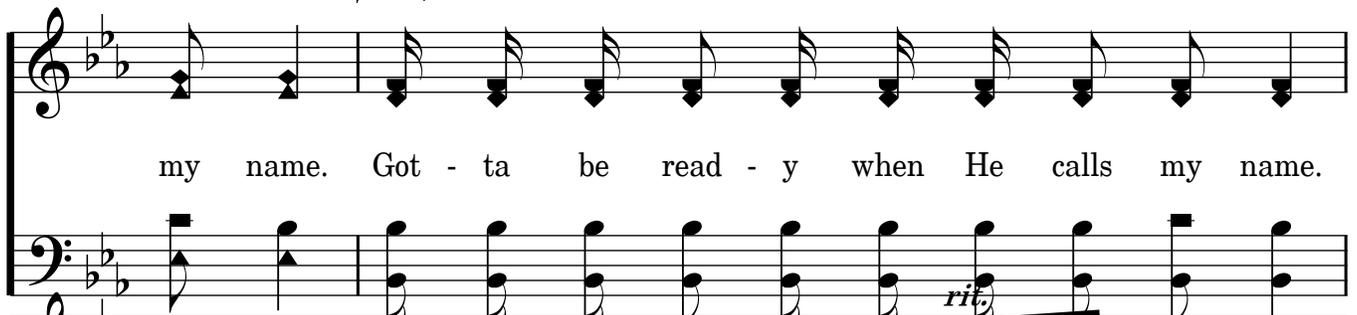
Some-day, some-day, some-day, some-day.



Peace and joy and hap-pi-ness, no more sor-row,



some-day. Got-ta be read-y when He calls



my name. Got-ta be read-y when He calls my name.



Got-ta be read-y when He calls my name, some-day.

# In Christ Alone

Words and Music by Keith Getty  
and Stuart Townsend  
Arranged by D.J. Bulls

♩ = 60

In Christ a - lone my hope is found, he is my light, my strength, my  
lone, who took on flesh, full - ness of God in help - less  
ground his bod - y lay, light of the world by dark - ness

5

song. This cor - ner - stone, this sol - id ground, firm through the fierc - est drought and  
babe. This gift of love and righ - teous - ness, scorned by the ones he came to  
slain. Then burst - ing forth in glo - rious day up from the grave he rose a -

9

storm. What heights of love, what depths of peace, when fears are stilled, when striv - ings  
save. 'Til on that cross as Je - sus died, the wrath of God was sat - is -  
gain. And as he stands for vic - to - ry, sin's curse has lost its grip on

13

cease. My com - fort - er, my all in all, here in the love of Christ I  
fied, for ev' - ry sin on him was laid. Here in the death of Christ I  
me. For I am his and he is mine, bought with the pre - cious blood of

# In Christ Alone

17

1. 2.

stand! In Christ a  
live! There in the Christ. No guilt in life, no fear in death, this is the

Detailed description: This system contains measures 17 through 20. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature is one flat (B-flat major). The first ending (marked '1.') covers measures 17-18, and the second ending (marked '2.') covers measures 19-20. The lyrics are: 'stand! In Christ a live! There in the Christ. No guilt in life, no fear in death, this is the'.

21

pow'r of Christ in me. From life's first cry to fi-nal breath, Je-sus com - mands my des - ti -

Detailed description: This system contains measures 21 through 25. The key signature changes to three sharps (F# major). The lyrics are: 'pow'r of Christ in me. From life's first cry to fi-nal breath, Je-sus com - mands my des - ti -'.

26

ny. No pow'r of hell, no scheme of man can ev-er pluck me from his hand; 'Til he re-

Detailed description: This system contains measures 26 through 30. The key signature remains three sharps (F# major). The lyrics are: 'ny. No pow'r of hell, no scheme of man can ev-er pluck me from his hand; 'Til he re-'.

31

turns or calls me home, here in the pow'r of Christ I'll stand.

Detailed description: This system contains measures 31 through 35. The key signature remains three sharps (F# major). The lyrics are: 'turns or calls me home, here in the pow'r of Christ I'll stand.'

# 123 The Steadfast Love of the Lord

G/D *The steadfast love of the Lord never ceases. – Lamentations 3:22-24*

The stead-fast love of the Lord nev-er ceas-es,  
The stead-fast love of the Lord nev-er ceas-es, His

His mer-cies nev-er come to an end; They are new ev-'ry morn-ing;  
mer-cies nev-er come to an end; They are new ev-'ry morn-ing;

Great is Thy faith-ful-ness. "The Lord is my por-tion," says my

soul, "There-fore I will hope in Him." hope in Him."

"There-fore I will hope in Him."  
"There-fore I will hope in Him."

WORDS: Lamentations 3:22-24

MUSIC: Amy Bessire (w. 1978)

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END OF GOD'S LOVE MEDLEY

STEADFAST LOVE  
Irregular

# Holy Forever

Words and Music by  
CHRIS TOMLIN, PHIL WICKHAM, BRIAN JOHNSON,  
JENN JOHNSON, and JASON INGRAM  
Arranged by Jake Keefer, Jeremy Swindle, and Stephen Frisby

**A**

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music, each with a vocal line and a guitar accompaniment line. The guitar accompaniment features a consistent rhythmic pattern of eighth notes. Chord changes are indicated by letters above the staff.

**System 1:** Chords: A, D, A. Lyrics: A thou-sand gen - er - a - tions fall - ing down in wor - ship to

**System 2:** Chords: F#m7, A/E, E, D. Lyrics: sing the song of A - ges to the Lamb. — And

**System 3:** Chords: A, D, A. Lyrics: all who've gone be - fore — us, and all who will be - lieve will

**System 4:** Chords: F#m7, A/E, E, D. Lyrics: sing the song of A - ges to the Lamb. — Your

Holy Forever - 2

B

D D/F# E F#m

name is the high-est, Your name is the great-est, Your name stands a-bove them

13

D D/F# E

all. All thrones and do-mi - nions, all pow'rs and po-si - tions, Your

16

F#m Bm7 A/C# D

name stands a-bove them all. And the an - gels cry,

C



A/B#m E A/C# C#m7 F#m F#m7 Bm7

"Ho - ly!" All cre-a-tion cries, — "Ho - ly!" You are lift-ed — high,

# Holy Forever - 3

22

*2X to Coda*  
*3X to Coda*

E A

ho - ly, ho - ly for - ev - er!

**D**

A D A

If you've been for - giv - en and if you've been re - deemed,

27

F#m7 A/E E D

sing the song for - ev - er to the Lamb.

29

A D A

If you walk in free - dom, and if you bear His name,

Holy Forever - 4

31 F#m7 A/E E D A/E

sing the song for - ev - er to the Lamb. We'll

33 F#m7 A/E E A/E D A/C# D.S. al Coda

sing the song for - ev - er and A - men! And the an - gels cry,

35 CODA A E A/C# D A/B#m E A/C#

ver! Hear Your peo-ple sing, "Ho - ly" to the King of kings;

39 C#m7 F#m F#m7 Bm7 E Last X to Fine

"Ho - ly!" You will al - ways be ho - ly, ho-ly for-ev -

Holy Forever - 5

F

A D E

- er! — Your name is the high-est, Your name is the great-est, Your

46

F#m D D/F#

name stands above them all. All thrones, and do-min - ions, all

49

E F#m Bm7 A/C# D.S. al Fine

pow'rs and po-si - tions, Your name stands a-bove them all. And the an-gels cry,

G

Fine A Bm7 E A

ver! — You will al-ways be — ho - ly, ho-ly for-ev - er! —

# Gratitude

Words and Music by  
BRANDON LAKE, DANTE BOWE,  
and BENJAMIN HASTINGS

Arranged by Mark Simmons, Shane Coffman, and Luke Coles

A

G

Em7

1. All my words fall short; \_\_\_\_\_ I got noth-ing new. \_\_\_\_\_  
2. I could sing these songs, \_\_\_\_\_ as I oft - en do, \_\_\_\_\_

5

D

C2

1

How could I ex - press \_\_\_\_\_ all my gra - ti - tude? \_\_\_\_\_  
but ev - 'ry song must end \_\_\_\_\_ and You nev - er do. \_\_\_\_\_

2

B

G

So I throw up my hands \_\_\_\_\_ and praise You a - gain \_\_\_\_\_ and a - gain,

13

D

C2

Em7

\_\_\_\_\_ 'cause all that I have \_\_\_\_\_ is a hal - le - lu - jah, hal - le -

Gratitude - 2

18 D G

lu - jah. And I know it's not much, — but I've noth-ing else fit for a king

21 D C2 Em7 D *Last X To CODA*

— ex-cept for a heart — sing-ing, "Hal - le - lu - jah, hal - le - lu -

27 G C Em7

jah. — 3. I've got one re-sponse, — I've got just one move: —

31 D C2 *D.S. al Coda*

with my arms stretched wide — I will — wor-ship You. — So I

Gratitude - 3

⊕ CODA

**D** *Unison*  
N.C.

36

G

jah. Come on, my soul, oh, don't you get shy on me. Lift up your song, 'cause

Musical notation for measures 36-39, featuring a treble and bass staff with a G chord indicated above the first measure.

40

you've got a li - on in - side of those lungs. Get up and praise the Lord. \_\_\_\_\_

Musical notation for measures 40-43, continuing the melody and bass line from the previous system.

**E**

*All Parts*

G

D

Come on, my soul, oh, don't you get shy on me. Lift up your song, 'cause

Musical notation for measures 44-46, featuring a treble and bass staff with G and D chords indicated above the first and fifth measures respectively.

47

C2

G

D

you've got a li - on in - side of those lungs. Get up and praise the Lord. \_\_\_\_\_

Musical notation for measures 47-50, featuring a treble and bass staff with C2, G, and D chords indicated above the first, eighth, and ninth measures respectively.

Gratitude - 4

F

G D

Come on, my soul, oh, don't you get shy on me. Lift up your song, 'cause

55 C2 G D

you've got a li - on in - side of those lungs. Get up and praise the Lord. \_\_\_\_\_

59 G

So I throw up my hands \_\_\_\_\_ and praise You a-gain \_\_\_\_\_ and a-gain,

62 D C2 Em7

\_\_\_\_\_ 'cause all that I have \_\_\_\_\_ is a hal - le - lu - jah, hal - le -

Gratitude - 5

67 **D** **G**

lu - jah. And I know it's not much, — but I've noth-ing else fit for a king

70 **D** **C2** **Em7** **D**

— ex-cept for a heart — sing-ing, "Hal - le - lu - jah, hal - le - lu -

76 **G** **H** *Slower, No Bass*

jah." — So I throw up my hands and praise You a-gain — and a-gain,

80 **D** **C2** **Em7**

— 'cause all that I have — is a hal - le - lu - jah, hal - le -

Gratitude - 6

85

D G

lu - - - jah."

The musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a vocal line with lyrics "lu - - - jah." and a piano accompaniment. The piano accompaniment features two chords: a D major chord in the first measure and a G major chord in the second measure. The vocal line has a long note for "lu" and a long note for "jah." with a double bar line. The piano accompaniment has a long note for the D chord and a long note for the G chord. The bottom staff is in bass clef with a key signature of one sharp (F#). It contains a piano accompaniment with a long note for the D chord and a long note for the G chord.

# Who You Say I Am

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

A

A F#m E 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

F#m E D F#m E

I was lost — but He brought me in. Oh, His love for me. Oh, His love for  
 While — I was a slave to sin, Je - sus died for me. Yes, He died for

B

10

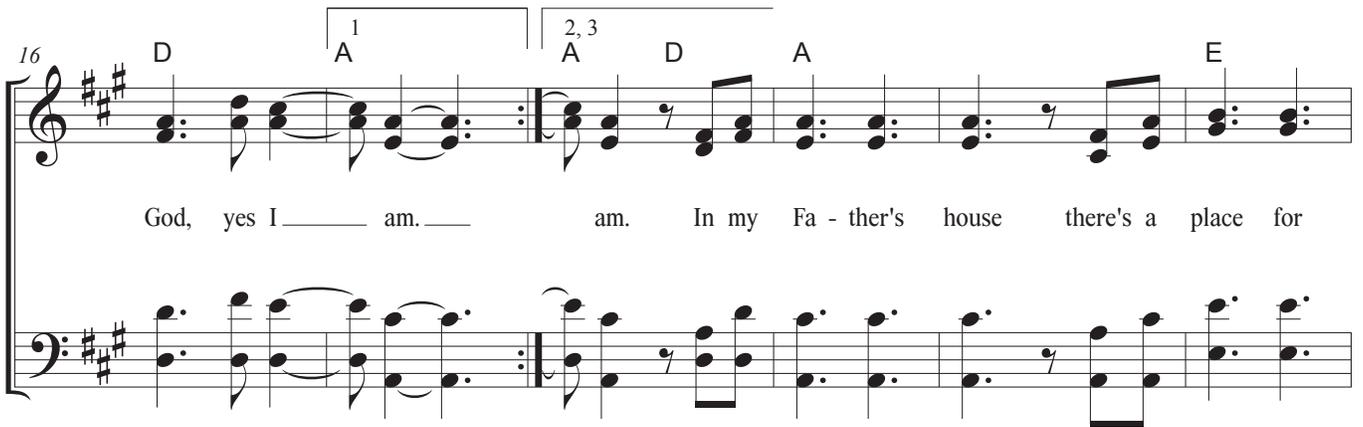
D A E F#m E

me. Who the Son sets free, oh is free in - deed. I'm a child of  
 me.

# Who You Say I Am - 2

16

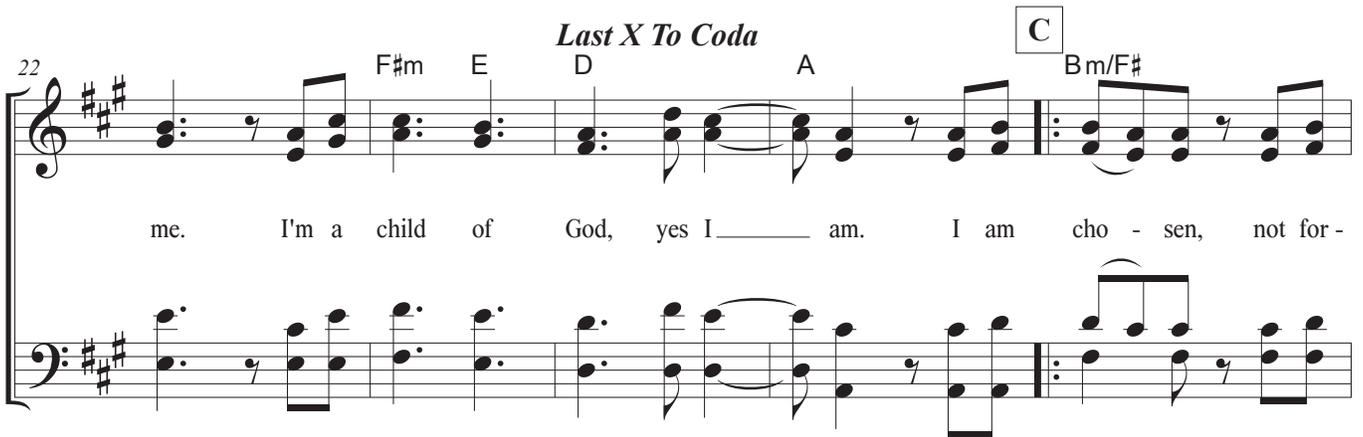
D A<sup>1</sup> A<sup>2,3</sup> D A E



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

22

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



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

27

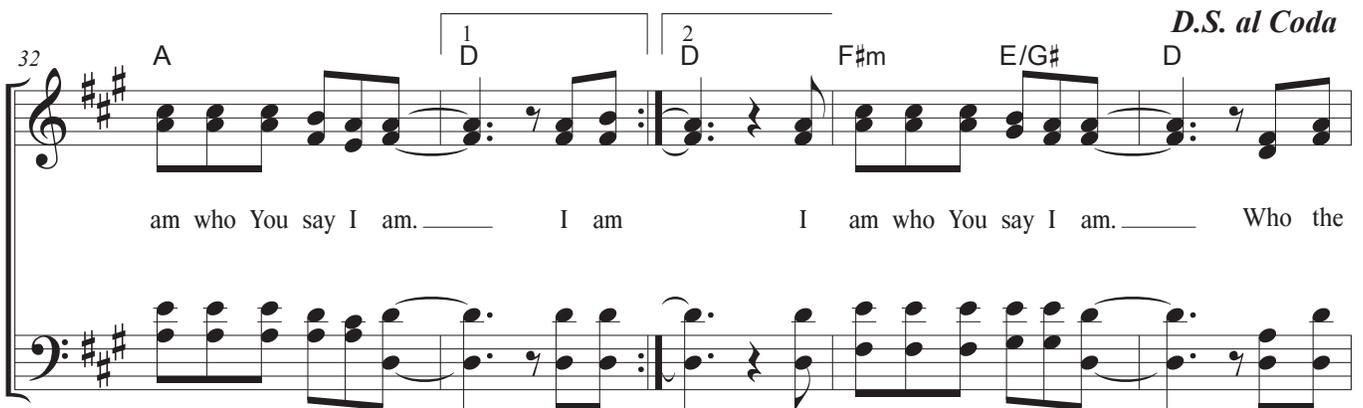
E/G# A D Bm/F# E/G#



sak - en. I am who You say I am. You are for me, not a - gainst me. I

32

A D<sup>1</sup> D<sup>2</sup> F#m E/G# D *D.S. al Coda*



am who You say I am. I am I am who You say I am. Who the

# Who You Say I Am - 3

⊕ Coda

**D**

37

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

42

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

*rit.*

# Reckless Love

Words and Music by  
CALEB CULVER, CORY ASBURY and RAN JACKSON  
Arranged by The ZOE Group

**A**

Bm A G Bm7

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

5 A G Bm A

so, so good — to me. — Be-fore I took a breath, — You breathed your

9 G Bm7 A G D/A

life — in me. — You have been so, so kind — to me. — Oh, the

**B**  $\text{\textcircled{S}}$

Bm A G D Bm

ov - er - whelm-ing, ne - ver - end - ing, reck - less love of God. — Oh, it chas - es me down,

The musical score is written for guitar and piano. It consists of three systems of music. Each system has a vocal line and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 8/8. The first system (measures 1-4) has chords Bm, A, G, and Bm7. The second system (measures 5-8) has chords A, G, Bm, and A. The third system (measures 9-12) has chords G, Bm7, A, G, and D/A. The fourth system (measures 13-16) has chords Bm, A, G, D, and Bm. The lyrics are: 'Be-fore I spoke a word, — You were sing-ing o - ver me. — You have been so, so good — to me. — Be-fore I took a breath, — You breathed your life — in me. — You have been so, so kind — to me. — Oh, the ov - er - whelm-ing, ne - ver - end - ing, reck - less love of God. — Oh, it chas - es me down,'

## Reckless Love - 2

19 A G D Bm

fights till I'm found, leaves the nine - ty-nine. — I could-n't earn — it, I don't de-serve

23 A G D Bm A *2nd X To Coda*

— it, still You give Your - self a-way. — Oh, the ov - er - whelm-ing, ne - ver - end - ing,

28 G D *Fine* C Bm A G

reck-less love of God. — When I was your foe, still Your love fought for me. —

33 Bm7 A G Bm A

— You have been so, so good — to me. — When I felt no worth, You paid it all

Reckless Love - 3

*D.S. al Coda*

38

G Bm7 A G D/A

\_\_\_\_\_ for me. \_\_\_\_\_ You have been so, so kind \_\_\_\_\_ to me. \_\_\_\_\_ Oh, the

⊕ CODA

43

G D

**D** *1X Unison*  
*2X All Parts*  
Bm

reck - less love of God. \_\_\_\_\_ There's no shad - ow You won't

46

A G D

*1X Add Alto & Tenor*  
Bm

light up, moun-tain You won't climb up, com-ing af-ter me. \_\_\_\_\_ There's no wall You won't

50

A G

1	2
D	D

*D.S. al Fine*

kick down, lie You won't tear down, com-ing af - ter me. \_\_\_\_\_ Oh, the