

Sunday Worship

April 7, 2024

Skyline Church of Christ | CCLI #63431

0:00	I Will Call Upon The Lord D Default Arrangement
3:00	Family Time
0:00	The Battle Belongs To The Lord Gm Default Arrangement
0:00	Offering
0:00	I Need Thee Every Hour F Default Arrangement
0:00	At The Cross (Love Ran Red) E Default Arrangement
10:00	Communion
3:00	Kids Song
0:00	Great Is Thy Faithfulness Eb Default Arrangement
5:00	Four Corners Alan DeJarnatt David Perkins Jimmie Welch
0:00	You Say - Default Arrangement
0:00	Oceans (Where Feet May Fail) E Default Arrangement
0:00	It Is Well With My Soul D Default Arrangement
20:00	Sermon
0:00	Trust And Obey F Default Arrangement

GOD'S PRAISE AND ADORATION

63 I Will Call upon the Lord

D/D

I call to the Lord who is worthy of praise. — Psalm 18:3

Women

I will call up-on, the Lord

Men

I will call up-on the Lord Who Is wor-thy to be

Who is wor-thy to be praised. So shall I be
praised. So shall I be saved from my en-e-mies.

saved from my en-e-mies. The Lord liv-eth, and bless-ed be the Rock,

and let the God of my sal-va-tion be ex-alt - ed. The Lord liv-eth, and

I know

bless-ed be the Rock, and let the God of my sal-va-tion be ex-alt - ed.

alt - ed. I will call up-on the Lord.
I will call up-on the Lord.

The Battle Belongs To The Lord

Words and Music by
Jamie Owens-Collins

VERSE

1. In heav - en - ly ar - mor we'll en - ter the land, __ The
(2.) When the) pow - er of dark - ness comes in __ like a flood, __ The
(3.) When your) en - e - my press - es in hard, __ do not fear, __ The

3.

bat - tle be - longs _ to the Lord! __ No weap - on that's fash - ioned a - gainst .
bat - tle be - longs _ to the Lord! __ He's raised up a stand - ard, the pow'r -
bat - tle be - longs _ to the Lord! __ Take cour-age, my friend, __ your re - demp -

6.

— us will stand, — The bat - tle be - longs _ to the Lord! __ And we sing
— of His blood, — The bat - tle be - longs _ to the Lord! __
- tion is near, — The bat - tle be - longs _ to the Lord! __

CHORUS

9. glo - ry, hon - or, pow-er and strength _ to the Lord. __ We sing

13. glo - ry, hon - or, pow-er and strength _ to the Lord. __

TURNAROUND / OUTRO



The musical score consists of four staves of music. The first staff starts with a tempo of 120 BPM. It features a 'VERSE' section with lyrics for three options (1, 2, and 3). The second staff begins at measure 3 with a 'F/G' chord. The third staff begins at measure 6 with a 'Gm' chord. The fourth staff begins at measure 13 with a 'B♭' chord. Chords are indicated above the staves: Gm, F/G, Gm, F/A for the verse; F/G, Gm, F/A for the middle section; B♭, F/A, E♭/G, F/A, B♭, F/A, Gm, F/A for the chorus; and B♭, F/A, E♭, F, B♭, F/A, Gm, F/G for the turnaround/outro. The lyrics are integrated into the music, with some words omitted by underscores. Measure numbers 1, 2, 3, 6, 9, and 13 are marked on the left side of the staves.

17 Gm F/G

1, 2.
Gm F/G Gm F/G

2. When the
3. When your

20 3.
Gm F/G Gm F/G Gm

The musical score consists of two staves of music. The top staff begins at measure 17 with a Gm chord, followed by an F/G chord. This is followed by a section labeled '1, 2.' which repeats the Gm and F/G chords. Below this, lyrics '2. When the' and '3. When your' are written. The bottom staff begins at measure 20 with a Gm chord, followed by an F/G chord, and then another Gm chord. This is followed by a section labeled '3.' which repeats the Gm, F/G, and Gm chords.

I Need Thee Every Hour

837

A_b/A_b

God will meet all your needs. — Philippians 4:19

The musical score consists of three staves of music in 3/4 time, A_b/A_b key signature. The top staff features a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The lyrics are integrated into the music, with the first four lines forming the verse and the last two lines forming the refrain. The music includes various note values such as eighth and sixteenth notes, and rests.

1. I need Thee ev-'ry hour, Most gra - cious Lord; No ten - der voice like
2. I need Thee ev-'ry hour: Stay Thou near by; Temp - ta - tions lose their
3. I need Thee ev-'ry hour, In joy or pain; Come quick - ly and a
4. I need Thee ev-'ry hour, Most Ho - ly One; O make me Thine in

Refrain

Thine Can peace af - ford.
pow'r When Thou art nigh. I need Thee, O I need Thee; Ev - 'ry hour I
bide, Or life is vain. Son!
deed, Thou bless - ed

need Thee! O bless me now, my Sav-ior: I come to Thee! A - men.

WORDS: Annie S. Hawks (w. 1872)
MUSIC: Robert Lowry (w. 1872)

NEED
6.4.6.4. w/REFRAIN

At The Cross (Love Ran Red)

*Words and Music by
CHRIS TOMLIN, ED CASH, MATT ARMSTRONG
JONAS MYRIC AND MATT REDMAN
Arranged by Randy Gill*

A

Freely C♯m B/D♯ E E/G♯ A C♯m B/D♯

There's a place where mer-cy reigns and nev-er dies, there's a place where streams of

5 E E/G♯ A B A

grace flow deep and wide; Where all the love I've ev-er found comes like a

9 B A A E

flood, comes flow-ing down. At the cross, at the cross, I sur-ren-der my life. I'm in

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SHOUT! Music Publishing (Admin. by EMI Christian Music Publishing)

At The Cross (Love Ran Red) - 2

13 B F#m7 A E

This image shows a musical score for measures 13 through 17. The key signature is A major (no sharps or flats). The first measure (B) consists of eighth-note chords: G-A-B, D-E-F#, and C-D-E. The second measure (F#m7) consists of eighth-note chords: D-E-F#, A-B-C, and G-A-B. The third measure (A) consists of eighth-note chords: C-D-E, G-A-B, and F#-G-A. The fourth measure (E) consists of eighth-note chords: B-C-D, E-F#-G, and D-E-F#. Measure numbers 13 and 17 are written above the staff.

awe of You, I'm in awe of You. Where Your love ran red, and my sin washed white. I owe

A musical score for bassoon, consisting of two staves of five measures each. The first staff begins with a bass clef, a key signature of four sharps, and a time signature of common time. The second staff begins with a bass clef and a key signature of one sharp. The music features various note heads and stems, including eighth and sixteenth notes.

Last X to CODA

all to You, I owe all to You, Je - sus. There's a place where sin and shame are pow-er -

A musical score for piano, showing two staves. The left staff is for the bass (pedal) and the right staff is for the treble (right hand). The key signature is A major (three sharps). Measure 11 starts with a bass note followed by a treble note. Measure 12 continues with a bass note followed by a treble note.

Musical score for piano showing measures 22-26. The key signature changes every two measures: A major (no sharps or flats), C major (one sharp), B/D major (two sharps), E major (no sharps or flats), E/G major (one sharp), and A major (no sharps or flats). The score consists of two staves: a treble clef staff with a right hand playing eighth-note chords, and a bass clef staff with a left hand playing eighth-note chords.

- less, where my heart has peace with God and for - give - ness. Where all the

A musical score for piano, showing two staves. The left staff is in bass clef, and the right staff is in treble clef. Measure 11 starts with a bass note followed by a series of eighth notes and sixteenth-note patterns. Measure 12 begins with a bass note, followed by a treble note, and concludes with a bass note.

26

B A B A D.S. al Coda

love I've ev - er____ found comes like a flood, comes flow - ing____ down. At the

Φ CODA

D

30 F#m7

A

C#m

E

all to You, Here my hope is found, here on ho-ly ground; Here I bow down,

34

B/D#

A

C#m

E

here I bow down. Here, arms o-pen wide, here, You saved my life. Here I bow down,

38

B

E

A

E

B

here I bow. At the cross, at the cross, I sur-ren-der my life. I'm in awe of You, I'm in

42

F#m7

A

E

B

awe of You. Where Your love ran red, and my sin washed white. I owe all to You, I owe

46

F#m7

B

F#m7

E

all to You, I owe all to You, I owe all to You, Je - sus.

GOD'S PRAISE AND ADORATION

57 Great Is Thy Faithfulness

E♭/G

Great is Your faithfulness. — Lamentations 3:23

1. Great is Thy faith - ful - ness, O God my Fa - ther, There is no
 2. Sum - mer and win - ter, and spring - time and har - vest, Sun, moon, and
 3. Par - don for sin and a peace that en - dur - eth, Thine own dear

shad - ows of turn - ing with Thee; Thou chang - est not, Thy com -
 stars in their cours - es a - bove Join with all na - ture in
 pres - ence to cheer and to guide; Strength for to - day and bright

pas - sions, they fail not; As Thou hast been Thou for - e - ver wilt be.
 man - i - fold wit - ness To Thy great faith - ful - ness, mer - cy, and love.
 hope for to - mor - row, Bless - ings all mine, with ten thou - sand be - side!

Refrain

Great is Thy faith - ful - ness! Great is Thy faith - ful - ness! Morn - ing by

morn - ing new mer - cies I see; All I have need - ed Thy hand hath pro -

GOD'S PRAISE AND ADORATION

The musical score consists of three staves of music in common time, key signature of one flat. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music features various note values (eighth and sixteenth notes), rests, and dynamic markings such as *Rall.*, *Cresc.*, *ff*, and *pp*. The lyrics are integrated into the music, with the first ending continuing from the first staff to the third staff, and an optional ending starting in the middle staff.

vid - ed; Great is Thy faith - ful - ness, Lord, un - to me!

Optional Ending
Cresc.

Great is Thy faith - ful - ness, Great is Thy faith - ful - ness,

ff Rall.

Great is Thy faith - ful - ness Lord un - to me.

You Say

Words and Music by: Lauren Daigle, Jason Ingram & Paul Mabury
Arr: Shane Coffman & Mike Rogers

1. I keep fight - ing voi - ces in my mind that say I'm not e - nou -
2. Am I more than just the sum of ev - 'ry high and ev - 'ry low?
on - ly thing that mat - ters now is ev - 'ry - thing You think of me.

1. ev - 'ry sin - gle lie that tells me I will nev - er meas - ure up.
Re - mind me once a - gain just who I am, be - cause I need to know.
In You I find my worth, in You I find my i - den - ti - ty.

Oh, You say I am loved when I can't feel a thing. You say I am strong

when I think I am weak. You say I am held when I am fall - ing short.

And when I don't be - long, oh, You say I am Yours, and I be - lieve,

22

Last x to Ø 1. 2.

oh, I be-lieve. What You say of me, I be-lieve. 3. The

27

4. Tak-ing all I have, and now I'm lay-ing it at Your feet. You'll have ev-'ry fail-ure, God,

31

D.S. al Coda

You'll have ev-'ry vic - to - ry. Oh, You say I am loved

34

Ø CODA

Oh, I be - lieve.

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).

∅ CODA

25 C[#]m B A2 B E

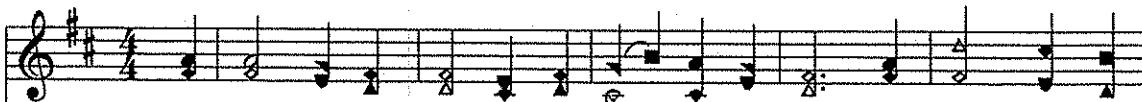
mine. I am Yours, and You are ____ mine.

mine. I am Yours, and You are____ mine.

A musical score for piano, featuring two staves. The left staff uses the bass clef and the right staff uses the treble clef. The key signature is A major (three sharps). Measure 11 starts with a bass note followed by a half note. Measure 12 begins with a bass note, followed by a half note, then a quarter note, and a dotted half note. Measures 11 and 12 conclude with a repeat sign and a double bar line.

It Is Well with My Soul 490

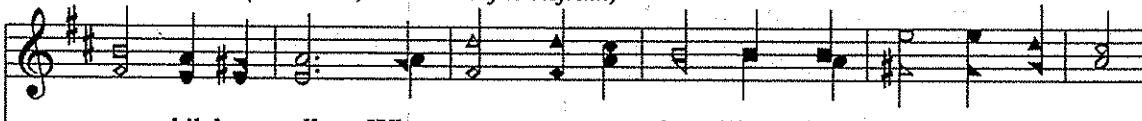
D/A

I will extend peace...like a river. – Isaiah 66:12

• 1. When peace like a riv - er at - tend - eth my way, When sor - rows like
 2. My sin - Oh, the bliss of this glo - ri - ous thot - My sin, not in
 (faster)• 3. And, Lord, haste the day when the faith shall be sight, The clouds be rolled



(st. 3: rall., then broadly to Refrain)



sea - bil-lows roll; What ev - er my lot, Thou hast taught me to say,
 part but the whole, Is nailed to the cross and I bear it no more:
 back as a scroll, The trump shall re-sound and the Lord shall de-scend,



(cues: vs. 3 only)

Refrain

"It is well, it is well with my soul." It is well
 Praise the Lord, praise the Lord, O my soul! It is well
 "E - ven so" it is well with my soul. It is well

Repeat Refrain broadly for final ending

with my soul, It is well, it is well with my soul.
 with my soul, It is well, it is well with my soul.

WORDS: Horatio G. Spafford (w. 1873)

MUSIC: Phillip P. Bliss (w. 1876)

END OF HEART AND SOUL MEDLEY

VILLE DU HAVRE

11.8.11.9. w/REFRAIN

Trust and Obey

915

F/F

He became the source of eternal salvation for all who obey Him. – Hebrews 5:9

1. When we walk with the Lord In the light of His Word, What a glo - ry He
2. Not a shad-ow can rise, Not a cloud in the skies, But His smile quick-ly
3. Not a bur-den we bear, Not a sor-row we share, But our toil He doth
4. But we nev - er can prove The de - lights of His love Un - til all on the
5. Then in fel - low-ship sweet, We will sit at His feet, Or we'll walk by His



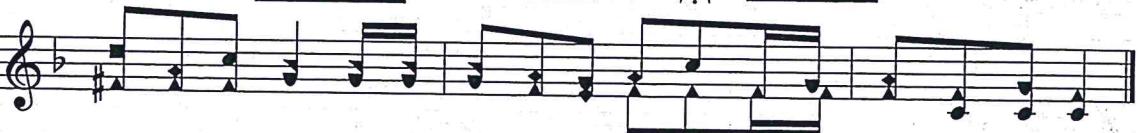
sheds on our way! While we do His good will, He a - bides with us still,
drives it a - way; Not a doubt nor a fear, Not a sigh nor a tear,
rich - ly re - pay; Not a grief nor a loss, Not a frown nor a cross,
al - tar we lay; For the fa - vor He shows, And the joy He be - stows,
side in the way; What He says we will do, Where He sends we will go



Refrain



And with all who will trust and o - bey.
Can a - bide while we trust and o - bey.
But is blest if we trust and o - bey. Trust and o - bey, for there's
Are for those who will trust and o - bey.
Nev - er fear, on - ly trust and o - bey.



no oth - er way To be hap - py in Je - sus, but to trust and o - bey.

