

New Creation Ministries presents

# BreakForth

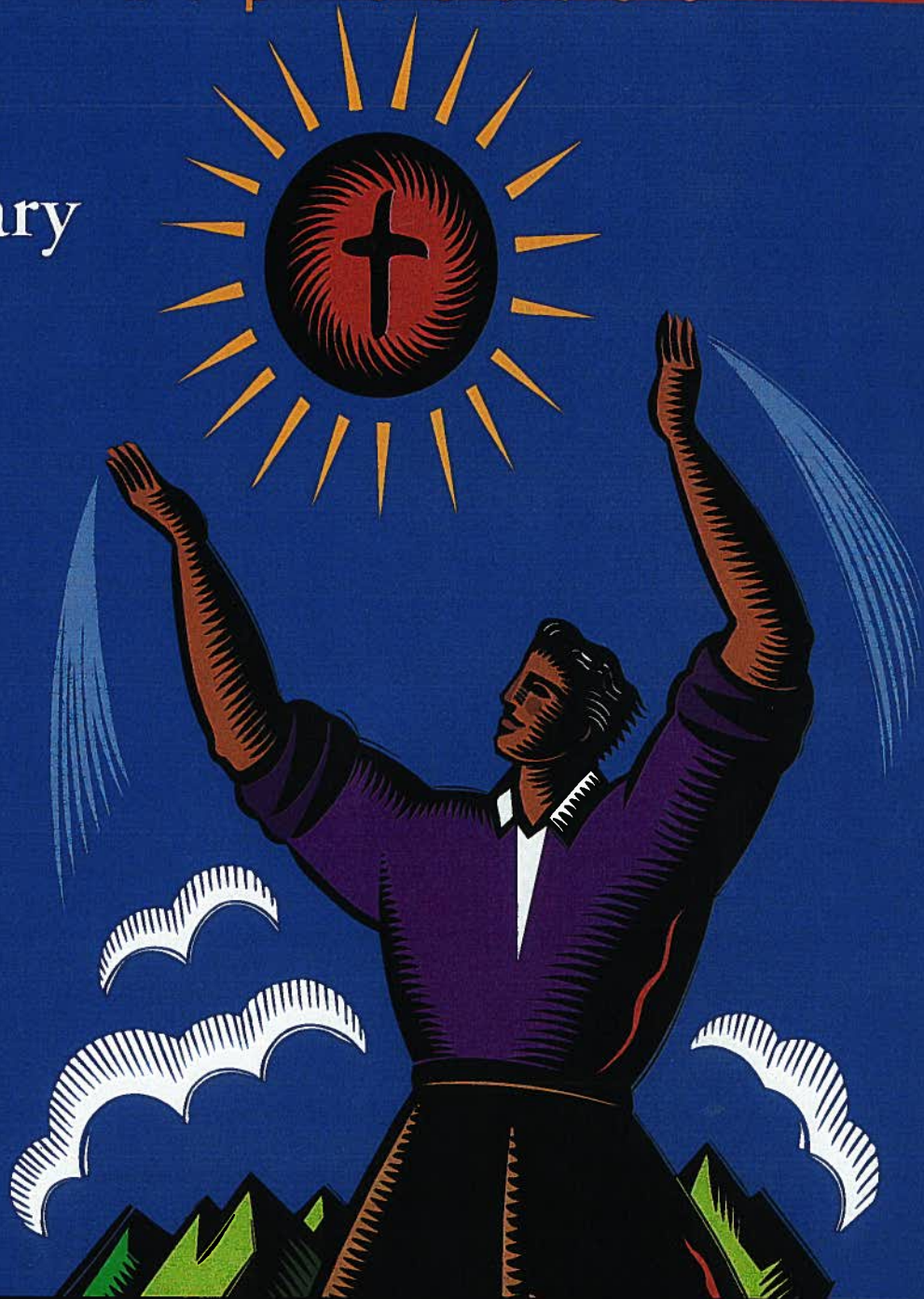
W O R S H I P S E R I E S

The Best of  
Contemporary  
Worship

*update*

2

Worship for  
Churches,  
Small Groups  
& Individuals



**SONGS INCLUDED:**

Above All  
Come Share the Lord  
Days of Elijah  
Deep, Deep Love

Eagle's Wings  
I Come to the Cross  
I Love to Tell the Story  
I Stand in Awe  
In the Secret  
Let It Rise

Mercy  
My Redeemer Lives  
Once Again  
Praise Adonai  
So Good to Me  
Take My Life

The Heart of Worship  
Trading My Sorrows  
We Want To See Jesus  
Lifted High  
When I Survey the  
Wondrous Cross





# Break Forth Worship

## Update # 2

**These songs are an addition to your  
Break Forth Worship Songbook**

**Place these new songs in your binder, after What A  
Friend I've Found (#130) and before your appendix.  
Remove your old Table of Contents and replace with  
the new one included inside.**

*Compiled and Transcribed by Norma May Wiebe  
Artwork by Dwayne Holland, Focus Designs  
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# Break Forth Worship

## Update #2

### **Popular songs and easy to sing**

We look at songs from various areas and put the best of them all in one book.

### **Lower Keys/Guitar-friendly Keys**

These songs are in lower keys for the average congregation member. They are also set in keys easier for guitar players.

### **Hymns in Contemporary Style**

If you're looking for ways to incorporate the hymns in a contemporary service, but still keep the updated flavor this will include ideas for you.

*Compiled and Transcribed by Norma May Wiebe*

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# BREAK \* \* FORTH \* \* WORSHIP

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## **Medley Ideas**

This will include tried and true medley ideas for putting songs together.

## **Scripture Reference/Theme Listings**

Look up the theme or scripture reference for planning a service.

## **Chord Chart/Modulation Charts**

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# The Heart of Worship

131

When the sun and moon  
I King of earth and sea  
I have a way  
and I have a way  
and I have a way  
and I have a way

Through the world and sea  
I have a way  
and I have a way  
and I have a way  
and I have a way  
and I have a way

It says You must have a song  
for a song is a seed  
it says You must have a seed  
for a seed is a song

You search with me  
I search with you  
I search with you  
I search with you  
I search with you  
I search with you

## The Heart of Worship

Matt Redman

D A Em7 A

1. When the mu - sic fades, all is stripped a - way, and I sim - ply come. —  
 2. King of end - less worth, no-one could ex - press how much you de - serve.

D A Em7 Asus4 A

Long - ing just to bring some - thing that's of worth that will bless Your heart. —  
 Though I'm weak and poor, all I have is yours ev - ry sin - gle breath.

Em7 D/F# Asus4 Em7 D/F# Asus4 A

I'll bring You more than a song, for a song in it - self — is not what You have re - quired.

Em7 D/F# Asus4

You search much deep - er with - in — through the way things ap - pear;

Em7 D/F# Asus4 A

You're look - ing in - to my heart.

D A/C# Em7

I'm com - ing back to the heart of wor - ship, and it's all a - bout You,

G Asus4 D A/C#

all a - bout You, Je - sus. I'm sor - ry, Lord for the thing I've made it, when it's

Em7 G A7sus4 D

all a - bout You, all a - bout You Je - sus.



## In the Secret

Andy Park

G C

In the se - cret. In the qui - et place. —  
I am reach - ing for the high - est goal. —

Em<sup>7</sup> D C

In the still - ness you are there.  
That I might re - ceive the prize.

G C


In the se - cret. In the qui - et hour. — I wait on - ly for You.  
Press - ing on - ward, push - ing ev - 'ry hind - rance a - side. Out of my way.

Em<sup>7</sup> D C

'cause I want to know you more.  
'cause I want to know you more.

G D Em C

I want to know You. I want to hear your voice.



The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "I want to know You. I want to hear your voice." The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter) for "know"; D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter) for "You"; G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter) for "hear"; D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter) for "your"; and A5 (quarter), G5 (quarter), F#5 (quarter), E5 (quarter) for "voice." The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

G D C

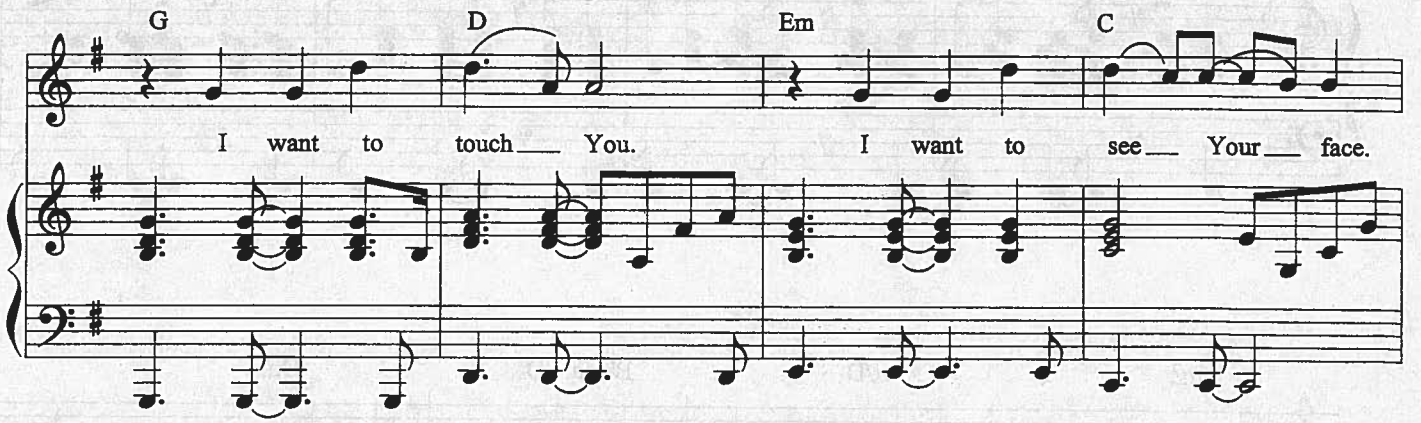
I want to know You more.



The second system continues the vocal line with the lyrics "I want to know You more." The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter) for "know"; D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter) for "You"; and G4 (half), A4 (half) for "more." The piano accompaniment continues with chords and a bass line.

G D Em C

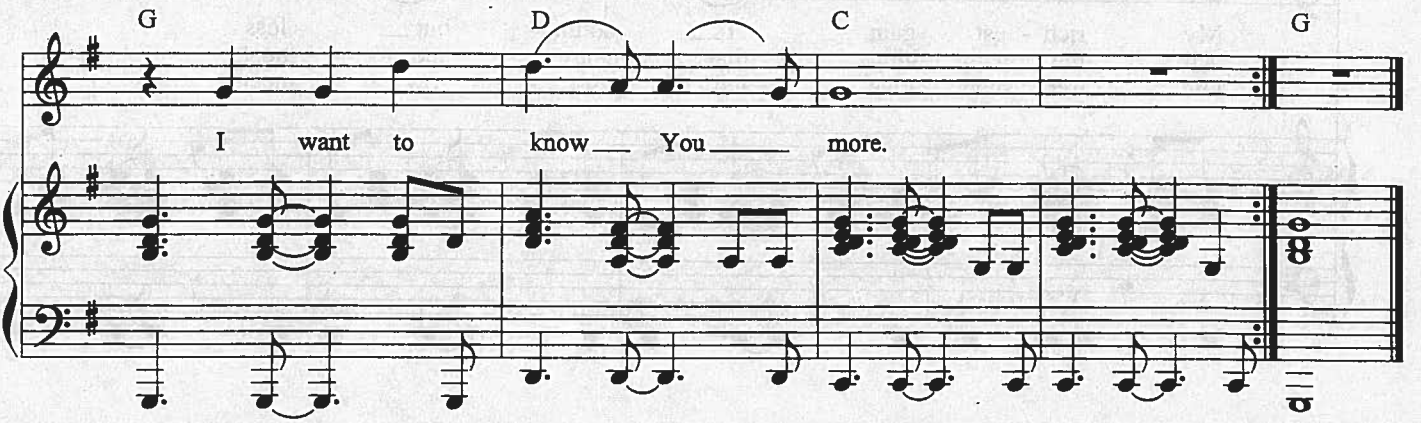
I want to touch You. I want to see Your face.



The third system features the vocal line with the lyrics "I want to touch You. I want to see Your face." The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter) for "touch"; D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter) for "You"; G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter) for "see"; D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter) for "Your"; and A5 (quarter), G5 (quarter), F#5 (quarter), E5 (quarter) for "face." The piano accompaniment continues with chords and a bass line.

G D C G

I want to know You more.



The fourth system concludes the vocal line with the lyrics "I want to know You more." The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter) for "know"; D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter) for "You"; and G4 (half), A4 (half) for "more." The piano accompaniment continues with chords and a bass line, ending with a double bar line.



## When I Survey the Wondrous Cross

Isaac Watts, Gregorian Chant

Chord progression: Dm<sup>7</sup> Am<sup>7</sup>/D B<sup>b</sup>maj<sup>7</sup>/D Dm<sup>7</sup>

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,

Chord progression: B<sup>b</sup>maj<sup>7</sup>/D G<sup>7</sup>/D Em<sup>7</sup>(b<sup>5</sup>)/D

On which the prince of glo - ry died.  
 Save in the death of Christ, my God;  
 Sor - row and love flow min - gled down.

Chord progression: Dm<sup>7</sup> Am<sup>7</sup>/D B<sup>b</sup>maj<sup>7</sup>/D Dm<sup>7</sup>

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,



Em<sup>7</sup>/D                      Em<sup>7</sup>(<sup>b5</sup>)/D                      Dm<sup>7</sup>

And pour con - tempt on all my — pride.  
 I sac - ri - fice them to his — blood.  
 Or thorns com - pose so rich a — crown.

Am<sup>7</sup>/D                      B<sup>b</sup>maj<sup>7</sup>/D

Em<sup>7</sup>                      Bm<sup>7</sup>/E                      Cmaj<sup>7</sup>/E                      Em<sup>7</sup>

4. Were the whole realm of — na - ture — mine,

G/B                      Em<sup>7</sup>                      Am<sup>7</sup>                      D<sup>7</sup>

That were a trib - ute — far too — small;

Em<sup>7</sup> Bm<sup>7</sup>/E Cmaj<sup>7</sup>/E Em<sup>7</sup>

Love so a - maz - ing — so di - vine,



The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature is one sharp (F#). The vocal line consists of quarter notes: G4, A4, B4, A4, G4, F#4, E4. The piano accompaniment has a steady eighth-note bass line and chords in the right hand.

G/B Em<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> Em<sup>7</sup>

De - mands my soul, my life, my — all.



The second system continues the vocal line with notes: D4, E4, F#4, G4, A4, B4, A4, G4. The piano accompaniment maintains the same rhythmic pattern.

Bm<sup>7</sup>/E Cmaj<sup>7</sup>/E Em<sup>7</sup>



The third system shows the piano accompaniment for the final three measures, with no vocal line. The chords are Bm7/E, Cmaj7/E, and Em7.

# My Redeemer Lives

# 134

Reuben Morgan

E7 A7 E7 A7

I know He res-cued my soul. His blood cov-ered my sin. I be-lieve.

E7 A7 E7 A7

I be-lieve...

E7 A7 E7 A7

My shame He's ta-ken a-way. My pain is healed in His name. I be-lieve.

E7 A7 E7 A7

I be-lieve...



**Bsus<sup>4</sup>** **A** **Bsus<sup>4</sup>**

I'll raise a ban - ner. 'Cause my Lord has con - quered the grave. My Re -

**E** **A** **C#m<sup>7</sup>** **Bsus<sup>4</sup>**

deem - er lives. My Re - deem - er lives My Re -

**E** **A** **C#m<sup>7</sup>** **5th x To Coda** **1. Bsus<sup>4</sup>** **D.C.**

deem - er lives My Re - deem - er lives

**2.,4. Bsus<sup>4</sup>** **3. Bsus<sup>4</sup>** **D**

My Re - You lift my bur - den

A/C# E/B A/F#

and I rise with You. I'm danc- ing on this moun - tain top\_ to

E/G# Bsus<sup>4</sup> D.S. al Coda

see this king - dom come. My Re -

♩ Coda

Bsus<sup>4</sup> E<sup>7</sup> A<sup>7</sup> E<sup>7</sup>

A<sup>7</sup> E



Above All

Lenny LeBlanc and Paul Baloche

A E/D D Esus<sup>4</sup> E A A/C#

A - bove all pow - ers, a - bove all kings, a - bove all

E/D D Esus<sup>4</sup> E A A/G# F#m Amaj<sup>7</sup>/E

na - ture and all cre - at - ed things; A - bove all wis - dom and all the ways of man,

D A/C# Bm<sup>7</sup> D/A E/G# A A/C#

You were here be - fore the world be - gan A - bove all

E/D D Esus<sup>4</sup> E A A/C# E/D D Esus<sup>4</sup> E

king - doms, a - bove all thrones, a - bove all won - ders the world has ev - er known;



A A/G# F#m Amaj7/E D A/C#

A - bove all wealth and treas - ures of the earth,

Bm7 D/A C#sus4/G# C#

there's no way to meas - ure what You're worth

A Bm7 E/G# A Bm7

Cru - ci - fied, laid be - hind the stone; You lived to die, re -

E/G# A A/G# F#m Amaj7/E D A/C#

ject - ed and a - lone; Like a rose, tram - pled on the ground, You took the fall

Bm7 A/C# D2 E A

and thought of me a - bove all.

## Days of Elijah

Robin Mark

A D A E A

1. These are the days of El - i - jah. De - clar - ing the Word of the Lord. And  
 2. These are the days of Ez - e - kiel. The dry bones be - com - ing as flesh. And

D A E A

these are the days of your ser - vant Mos - es. ~ Right - eous - ness be - ing re - stored. And  
 these are the days of your ser - vant Da - vid. Re - build - ing the temp - le of praise. And

C#m F#m D Bm E

though these are days of great tri - al, of fam - ine and dark - ness and sword. Still  
 these are the days of the harv - est. The fields are as white in the World. And

A D A E A E

we are a voice in the des - ert cry - ing "Pre - pare ye the Way of the Lord. Be - hold He -  
 we are the lab - or - ers in the vine - yard. De - clar - ing the Word of the Lord.



A D A E

comes Rid-ing on the Clouds, shin-ing like the Sun, At the trump-et call. Lift your -

A D A E 1. A

voice in the year of Jub-i - lee and out of Zi-on's hill sal - va - tion, comes.

D A E 2.,3. A Fine

comes.

A D A E

There's no God like Je-hov-ah. There's no God like Je-ho-vah. There's no God like Je-ho-vah. There's no God like Je - hov - ah.

A D A E A D.S. al Fine

There's no God like Je-hov-ah. There's no God like Je- hov - ah. There's no God like Je- ho - vah. Be - hold He



## I Stand In Awe

Mark Altrogge

A Amaj7 D/A A

You are beau-ti-ful be-yond de-scrip-tion, too mar-ve-lous for words, too

Amaj7 D E C#7

won-der-ful for com-pre-hen-sion, like noth-ing ev-er seen or heard. Who can

F#m A/B B D E

grasp Your in-fin-ite wis-dom, who can fath-om the depth of Your love?— You are

A Amaj7 D E A D/E

beau - ti - ful be - yond de - scrip - tion, maj - es - ty en - throned a - bove. And I

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with a key signature of two sharps (F# and C#). The lyrics are "beau - ti - ful be - yond de - scrip - tion, maj - es - ty en - throned a - bove. And I". The bottom two lines are piano accompaniment in treble and bass clefs, featuring chords and a bass line.

A E/A E/D D A E/A E/D D

stand I stand in awe of You. I stand I stand in awe of You. Ho - ly

Detailed description: This system contains the second two lines of music. The top line is a vocal melody with lyrics "stand I stand in awe of You. I stand I stand in awe of You. Ho - ly". The bottom two lines are piano accompaniment. The key signature remains two sharps.

C#sus4 C# Dmaj7 D#m7(b5) Bm7 E D/A A

God, to whom all praise is due I stand in awe of You.

Detailed description: This system contains the final two lines of music. The top line is a vocal melody with lyrics "God, to whom all praise is due I stand in awe of You.". The bottom two lines are piano accompaniment. The key signature remains two sharps.



## Mercy

Lynn DeShazo and Gary Sadler

C G D G C G D G

C/G G D G C G C D

Mer - cy, mer-cy, Lord. Your mer-cy is how we are re-stored.

3rd x  
To Coda

C/G G D Em C G D G C G D C

Mer - cy, O mer-cy, Lord. Help us to show Your mer-cy Lord.

Em C

1. You have been pa - tient with our of - fens - es. You have for - giv - er.

2. Lord you have taught us love one an - oth - er. As you have loved



G D Em

- en all of our sins. We were de - serv - ing on - ly Your judge  
 - us so we must love. Al - ways for - bear - ing, al - ways for - giv

C Am D

- ment, But Your great mer - cy tri - umphed a - gain.  
 - ing, show - ing to oth - ers the mer - cy we've known.

♩ Coda

C G D G C G D G C G D G

Help us to show Your mer - cy Lord.

## I Love to Tell the Story

A. Catherine Hankey  
William G. Fischer

G

1. I  
2. I

G C G

love to tell the sto - ry of un - seen things a - bove, Of  
love to tell the sto - ry for those who know it best. Seem

Am/D G Em7 Am/D D

Je - sus and His glor - y Of Je - sus and His love; I  
hun - ger - ing and thirst - ing to hear it like the rest; And

Am7 D7 Am/G G Em B

love when to tell the sto - ry be - cause I know 'tis true, It  
in scenes of glo - ry I sing the new, new song, 'Twill



C G Am<sup>7</sup>/D D G

sat - is - fies my long - ings as noth - ing else can do. I  
 be the old, old sto - ry that I have loved so long.

D<sup>7</sup>/sus<sup>4</sup> D<sup>7</sup> Am/G G G<sup>7</sup>/B C C/G G

love to tell the stor - y, 'Twill be my theme in glo - ry. To

G C G/D Am/D G

tell the old - old stor - y of Je - sus and His love.

## So Good to Me

Darrel Evans & Matt Jones

A D Bm E A D Bm E

O God

A D Bm E A D Bm E

you've been so good to me. You And

A D Bm E A D

came and found this or-phan, and you brought me right in - to your fam-i-ly.  
ev - 'ry day I wake up I breathe an - oth - er breath of your mer - cy.

Bm E A D Bm E A D Bm E

O God you've been so good to me. You And



A D Bm E A D

threw a-way my past, and you nev-er count my sins a-gainst me. O thank  
 my de-light is in you 'cause I know that your hand is up-on me.

Bm E D Bm A D Bm A

you Lord. You got me danc-ing. And now I'm shout-ing.

D Bm A D Bm D

You got me leap-ing, and now I'm spin-ning, Hal-le-lu-jah!

A D Bm E A D Bm E A D

You're so good to me. Na, na, na. You're so good to me. Na, na, na.

Bm E A D 1. Bm E 2. Bm E

na. You're so good to me. O God

Bm D F#m E

Je- sus you're the one who saved my - self from me.

Bm D F#m E

So I will be the one to praise You in the streets.

B E C#m F# B E C#m F#

B E C#m F# B E C#m F#

You're so good to me.

repeat as desired

A D Bm E A D Bm E A

Na, na, na na. You're so good to me. Na, na, na na. You're so good to me.



# Come Share the Lord

Bryan Jeffery Leech

Am<sup>7</sup>/D G Am<sup>7</sup>/D

1. We gath - er here in Je - sus' name; His love is  
2. He joins us here; He breaks the bread. The Lord who  
3. We'll gath - er soon where an - gels sing; We'll see the

G/B Dsus<sup>4</sup> D

burn - ing on our hearts like liv - ing flame, For thro' the  
pours the cup is ris - en from the dead. The one we  
glo - ry of our Lord and com - ing King. Now we an -

Am<sup>7</sup>/G G Am<sup>7</sup>/D Am<sup>7</sup>/G G Am<sup>7</sup>/D

lov - ing Son, The Fa - ther makes us one; Come, take the  
love the most is now our gra - cious host;  
tic - i - pate The feast for which we wait;

G/B Am<sup>7</sup> D<sup>7</sup> G

bread; come, drink the cup; come, share the Lord.

# We Want to See Jesus Lifted High

Doug Horley

F C Dm B $\flat$

We want to see Je - sus lift - ed high, - a ban - ner that flies - a - cross this land

F C Dm B $\flat$

- that all men might see - the truth and know He is the way - to heav - en.

F C Dm B $\flat$  F

We want to see, we want to see, we want to see Je - sus lift - ed high - We want to see

C Dm B $\flat$  F

**Last Time  
To Coda**

we want to see, we want to see Je - sus lift - ed high. - Step by



C Dm C

step we're mov - ing for - ward, lit - tle by lit - tle tak - ing ground

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'step', followed by eighth notes 'we're', 'mov - ing', and a quarter note 'for - ward,'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Dm C Dm

ev - 'ry prayer a pow - er - ful weap - on, strong - holds

Detailed description: This system contains the next two measures. The vocal line begins with a quarter rest, then a quarter note 'ev - 'ry', followed by eighth notes 'prayer', 'a', 'pow - er - ful', and a quarter note 'weap - on,'. The piano accompaniment continues with similar rhythmic patterns.

Bb C D.C. al Coda

come tum - bling down — and down and down, — and down.

Detailed description: This system contains the final two measures of the main section. The vocal line starts with a quarter note 'come', followed by eighth notes 'tum - bling', a quarter note 'down', a quarter rest, eighth notes 'and down', a quarter rest, eighth notes 'and down,', a quarter rest, eighth notes 'and down.', and a quarter rest. The piano accompaniment features a descending eighth-note line in the right hand.

♩ Coda Bb F

sus - lifted high.

Detailed description: This system contains the Coda section. The vocal line starts with a quarter rest, followed by a quarter note 'sus - lifted', and a quarter note 'high.' with a fermata. The piano accompaniment consists of sustained chords in the right hand and a simple bass line.

Deep, Deep Love

Terry Butler

E B/D# C#m7 A<sup>2</sup> E

1. 3. Your deep, deep love wash - es ov - er me. Your  
 2. deep, deep love clean - ses all my sins. Your

B/D# C#m7 F#m7 B

deep, deep love fills my ev - 'ry need. How I  
 deep, deep love brings a peace with - in.

E B/D# C#m7 A<sup>2</sup> E F#m7

long to hear your voice call out my name. It draws me to your

B A/B To Coda 3rd x 1. E 2. E

deep, deep love. Your love.



B B/D# E B

Lord, my heart is filled with praises, for your good

B/D# E B

-ness makes me sing. Je - sus, I'm for - ev - er grate

C#m7 F#7/A# A2 F#m7 Bsus4 B D.S. al Cod

- ful, for your love has done a work in me. It's your

**Coda** E E F#m7 Bsus4 A2 E

love. Oh yes, it draws me to your deep, deep love.

## Let It Rise

Holland Davis

E

Let the glo - ry of the Lord rise a - mong us. Let the

E/A

glo - ry of the Lord rise a - mong us, Let the prais - es of the King

E

Rise a - mong us, let it rise. Let the



E

songs of the Lord rise a-mong us, Let the songs of the Lord rise a-mong us. Let the

E/A E

joy of the King rise a-mong us, let it rise.

B A E

Oh Let it rise.

B A E

Oh Let it rise

## Take My Life

Scott Underwood

F B $\flat$  C B $\flat$

1. Ho - li - ness, — ho - li - ness — is what I long — for. —  
 2. Faith - ful - ness, — faith - ful - ness — is what I long — for. —  
 3. Right - eous - ness, — right - eous - ness — is what I long — for. —

F B $\flat$  C B $\flat$

Ho - li - ness — is what I — need —  
 Faith - ful - ness — is what I — need —  
 Right - eous - ness — is what I — need —

F B $\flat$  C B $\flat$

Ho - li - ness, — Ho - li - ness — is what you of - fer me. —  
 Faith - ful - ness — faith - ful - ness — is what you of - fer me. —  
 Right - eous - ness, — right - eous - ness — is what you of - fer me. —

F B $\flat$  C B $\flat$

Take my



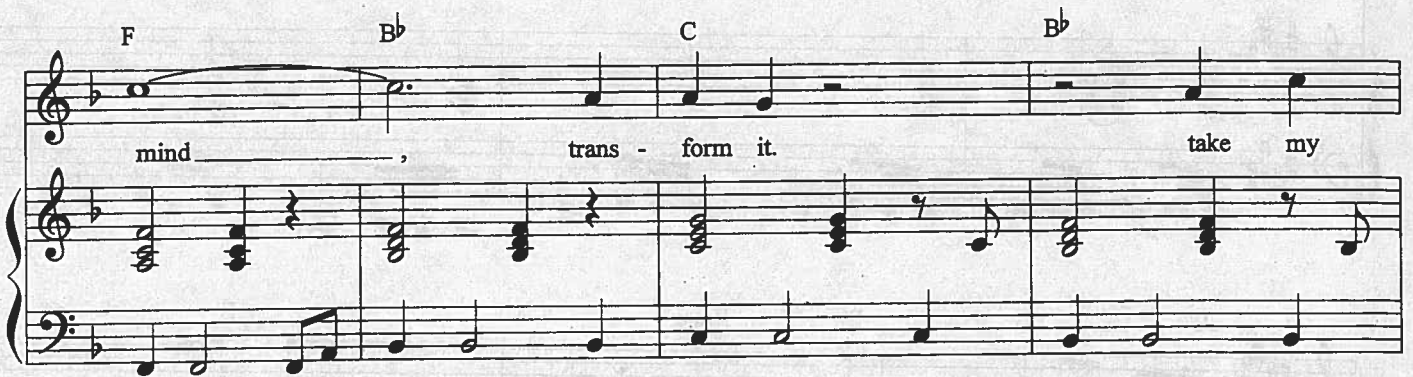
F B $\flat$  C B $\flat$

heart \_\_\_\_\_ and form \_\_\_\_\_ it. take my



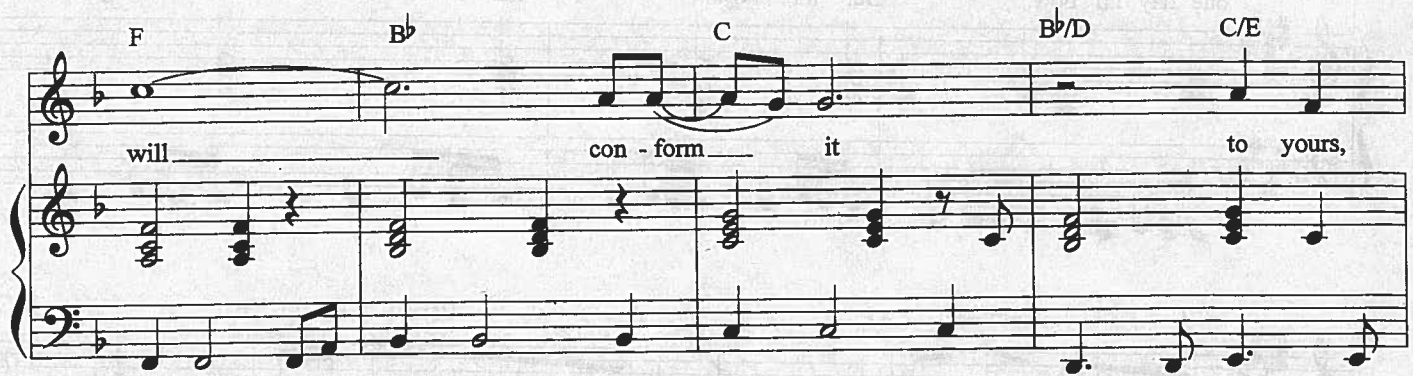
F B $\flat$  C B $\flat$

mind \_\_\_\_\_, trans - form it. take my



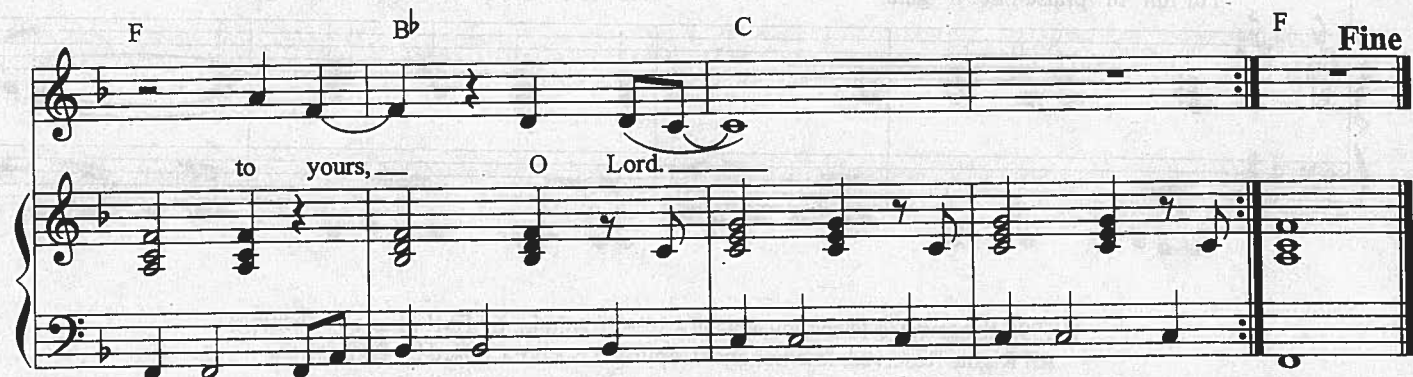
F B $\flat$  C B $\flat$ /D C/E

will \_\_\_\_\_ con - form \_\_\_\_\_ it to yours,



F B $\flat$  C F Fine

to yours, \_\_\_\_\_ O Lord. \_\_\_\_\_



## Once Again

Matt Redman

E Emaj<sup>7</sup> A<sup>2</sup>/E E Emaj<sup>7</sup> A<sup>2</sup>/E

The first system shows the piano introduction. The right hand plays chords in the treble clef, and the left hand plays a rhythmic accompaniment in the bass clef. The key signature is one sharp (F#) and the time signature is 4/4.

E Emaj<sup>7</sup> A/E E A E

1. Je - sus Christ, I think up - on your sac - ri - fice. You be - came no - thing.  
 2. Now you are ex - alt - ed to the high - est place. King of the Hea - vens where

The second system contains the first two lines of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "1. Je - sus Christ, I think up - on your sac - ri - fice. You be - came no - thing. 2. Now you are ex - alt - ed to the high - est place. King of the Hea - vens where".

A B E Emaj<sup>7</sup> A/E E

poured out to death. Man - y times I've won - dered at your gift of life.  
 one day I'll bow. But for now I mar - vel at this sav - ing grace.

The third system contains the third and fourth lines of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "poured out to death. one day I'll bow. Man - y times I've won - dered at your gift of life. But for now I mar - vel at this sav - ing grace."

A B<sub>sus</sub><sup>4</sup> B E A B<sub>sus</sub><sup>4</sup> B E

I'm in that place once a - gain. I'm full of praise once a - gain. I'm in that place once a - gain. I'm full of praise once a - gain. And

The fourth system contains the final two lines of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "I'm in that place once a - gain. I'm full of praise once a - gain. I'm in that place once a - gain. I'm full of praise once a - gain. And".



E/G# C#m7 E/B Bsus4 B E/G# C#m7

once a-gain I look u-pon the cross where you died. I'm hum-bled by your mer-cy and I'm

E/B Bsus4 B C#m A E B A B

bro-ken in-side — Once a-gain I thank you. Once a-gain I pour out my life. —

E Emaj7 A2/E E Emaj7 A2/E

slower tempo

A B E E/G# A B E

Thank you for the cross. Thank you for the cross. Thank you for the cross my friend.

I Come to the Cross

Bill Batstone and Bob Somma

F C/F B $\flat$ /F F C/B $\flat$  B $\flat$  F/A

I come to the cross seek-ing mer-cy and grace. I

Gm $^7$  C Dm C/D Dm C

come to the cross where You died in my place.

F C/F B $\flat$ /F F C/B $\flat$  B $\flat$  B $\flat$  F/A

Out of my weak-ness and in-to Your strength.

Gm $^7$  C C $^7$  F B $\flat$ /F

Hum-bly I come to the cross.



Am Dm Gm C/E F B $\flat$

Your arms are o - pen, You call me by name. You wel - come this

This system contains the first two lines of the song. The vocal line is written in a treble clef with a key signature of one flat (Bb). The piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are: "Your arms are o - pen, You call me by name. You wel - come this".

G/B Csus<sup>4</sup> C Dm Fmaj<sup>7</sup>/C

child that was lost. You paid the price for my

This system contains the third and fourth lines of the song. The vocal line continues with: "child that was lost. You paid the price for my". The piano accompaniment continues with the same accompaniment style.

C/B $\flat$  B $\flat$  F/A Gm C C/B $\flat$  Am

guilt and my shame. Je - sus, I come, Je - sus, I

This system contains the fifth and sixth lines of the song. The vocal line continues with: "guilt and my shame. Je - sus, I come, Je - sus, I". The piano accompaniment continues.

Dm Gm C F B $\flat$ /F F

come. Je - sus I come to the cross.

This system contains the seventh and eighth lines of the song. The vocal line concludes with: "come. Je - sus I come to the cross." The piano accompaniment concludes with a final chord.

Trading My Sorrows

Darrell Evans

A D F#m E A D F#m E

The first system of the piano accompaniment consists of two staves. The right hand plays a melody of eighth and quarter notes, while the left hand provides a steady bass line with eighth notes. The key signature is one sharp (F#) and the time signature is 4/4.

A D F#m E A D F#m E

I'm trad - ing my sor - rows. I'm trad - ing my shame

The second system includes the first two lines of the vocal melody. The lyrics are "I'm trad - ing my sor - rows. I'm trad - ing my shame". The piano accompaniment continues with the same rhythmic pattern as the first system.

A D F#m E A D F#m E

I'm lay - ing them down for the joy of the Lord.

The third system includes the third line of the vocal melody. The lyrics are "I'm lay - ing them down for the joy of the Lord.". The piano accompaniment continues.

A D F#m E A D F#m E

I'm trad - ing my sick - ness. I'm trad - ing my pain.

The fourth system includes the fourth line of the vocal melody. The lyrics are "I'm trad - ing my sick - ness. I'm trad - ing my pain.". The piano accompaniment continues.

A D F#m E A D F#m E

I'm lay - ing them down for the joy of the Lord. We say

The fifth system includes the fifth line of the vocal melody. The lyrics are "I'm lay - ing them down for the joy of the Lord. We say". The piano accompaniment continues.



A D F#m E A D F#m E

"Yes Lord, yes Lord, yes, yes Lord. Yes Lord, yes Lord, yes, yes, Lord.

A D F#m E A D F#m E Fine

Yes Lord, yes Lord, yes, yes Lord. A - men. I am pressed

A D F#m E A D F#m E

but not crushed, per-se-cut-ed not a-ban-doned. Struck down but not de-stroyed. I am blessed

A D F#m E A D F#m E

be-yond the curse for his prom-ise will en-dure that his joy's gon-na be my strength

E Esus<sup>4</sup> E G D D.S. al Fine

Though the sor-row may last for the night, His joy comes with the morn-ing.

## Eagle's Wings

Reuben Morgan

Am<sup>7</sup> Dsus<sup>4</sup> D G G/B Cmaj<sup>7</sup> G/B

Here I am wait - ing. . A - bide in me I pray. —

Am<sup>7</sup> Dsus<sup>4</sup> D G

Here I am long - ing — for You —

Am<sup>7</sup> Dsus<sup>4</sup> D G G/B Cmaj<sup>7</sup> G/B

Hide me in Your love.. Bring me to my knees. —

Am<sup>7</sup> Dsus<sup>4</sup> D G C/D

May I know Je - sus — more and more. —



G Cmaj7 G/B Am7 Am/G Dsus4 D

Come live in me All my life take over.

G Cmaj7 G/B Am7 Am/G G/D D

Come breathe in me. I will rise on eagles' wings.

G Cmaj7 G/B Am7 Am/G Dsus4 D G

wings. Come live in me. All my life take over. Come breathe in me.

Cmaj7 G/B Am7 Am/G G/D D G

I will rise on eagles' wings.

## Praise Adonai

Paul Baloche

Am F C G E7

Who is like Him, the Li-on and the Lamb seat-ed on the throne?

Am F C G

Moun-tains bow down, ev-'ry o-cean roars to the Lord of hosts.

F Am G Dm7 F G

Praise A-do-nai, from the ris-ing of the sun 'til the end of ev-'ry day

F Am G Dm7 F G

Praise A-do-nai, all the na-tions of the earth, all the an-gels and the saints sing

F C

praise.