

NEW CREATION MINISTRIES PRESENTS

Break Forth

WORSHIP SERIES

UPDATE
7
SEVEN

THE
BEST
OF

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WORSHIP



WORSHIP FOR
CHURCHES,
SMALL GROUPS
& INDIVIDUALS

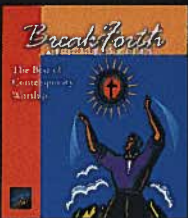
SONGS INCLUDED:

Be Glorified
(Father Let Me Dedicate)
Consuming Fire
Enough
Everyday
Friend of God

Grace Like Rain
How Great is Our God
I Am Free
In the Cross Alone I Glory
Jesus All for Jesus

Messiah
Praise You with the Dance
Rescue
Revival
The Power of the Cross

There is None Like You
Who Am I
Whole World in His Hands
Yesterday Today and Forever
Your Grace is Enough



Break Forth Worship

Update #7

Popular songs and easy to sing

We look at songs from various publishers 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

Artwork by Amy Huzil for Inspired Creativity

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Alvarez
Forth
Gleak

Update #1

Popular songs and easy to sing

Lower Key/Guitar-friendly Keys

Phrases in Contemporary Style

1. The first part of the book is a collection of songs that are easy to play and sing. The songs are arranged in order of difficulty, from the simplest to the most complex. The book is a great resource for anyone who is looking for a new song to play or sing.

2. The second part of the book is a collection of songs that are more challenging to play and sing.

3. The third part of the book is a collection of songs that are more advanced and challenging to play and sing.

Break Forth Worship

Popular songs! Easy to sing!

We take songs from various places and styles and put the best of each in one resource.

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 to play.

Hymns in Contemporary Style

If you're looking for ways to incorporate great hymns into a contemporary service, but introduce an updated flavor, this includes ideas for you.

Medley Ideas

The appendix includes tried-and-true medley ideas for putting songs together.

Scripture Reference/Theme Listings

Look up the theme or scripture reference to help plan your service.

Chord Chart/Modulation Charts

Compiled and transcribed by Normay Wiebe

Artwork by Amy Huzil, Inspired Creativity

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- Chord Chart
- Modulation Chart
- Medley Ideas
- Scripture Reference List
- Theme List
- Key/Metre Index

Jesus All for Jesus

231

Jennifer Atkinson and Robin Mark

B 6th x To Coda

E A E

1.2.5.6. Je - sus, all for Je - sus. All I am and have
3. 4. All of my am - bi - tions, hopes and plans I sur - rend - er these

1.,3.,5. C^{dim} B 2.,4. E A² E E/G[#]

and ev - er hope to be. and ev - er hope to be. For it's
in - to your hands. in - to your hands.

A E

on - ly in Your will that I am free. For it's

A E B Bsus⁴ B

on - ly in Your will that I am free. D.C. al Coda

♩ Coda

and ev - er hope to be.

Be Glorified (Father, Let Me Dedicate)

Chris Tomlin, Laurence Tutiett, Louie Giglio and Jesse Reeves

E B C#m7 A2

1. Fa - ther, let me de - di - cate all this life to Thee,
2. Can a child pre - sume to choose where or how to live?

E B C#m7 A2

In what - ev - er world - ly state Thou would have me be.
Can a Fa - ther's love re - fuse all the best to give?

F#m7 E/G# A2 B

D.S. Not from sor - row, pain or care, free - dom dare I claim. This a - lone shall
Let my glad heart, while it sings, Thee in all pro - claim. and, what - e'er the

A² Bsus⁴ E Esus⁴ E

be my prayer;
fu-ture brings,

glo-ri-fy Thy name.
glo-ri-fy Thy name

Be glo - ri - fied

A E B A E B

_____ in me, Be glo - ri - fied _____ in me. Be glo - ri - fied

A E B A E

_____ in me. Be glo - ri - fied. _____

1. B

2. B D.S. 3. B E

Consuming Fire

Tim Hughes

Em⁷ D/F# G C Em⁷ D/F# C

1. There must be more than this; — O breath of God — come breathe with - in. —
 2. Come like a rush - ing wind, — clothe us in pow - er from on high. —

Em⁷ D/F# G C Em⁷ D/F# C

There must be more — than this; — Spi - rit of God — we wait — for You. —
 Now set the cap - tives free; — Leave us a - ban - doned to — Your praise. —

Am⁷ G/B D Am⁷ G/B D

Fill us a - new, we pray; — fill us a - new, we pray, — Con - sum - ing —
 Lord, let Your glo - ry fall. — Lord, let Your glo - ry fall. —

G D/F# Em⁷ C

— Fire, fan in - to — flame — a pas - sion for Your name. — Spi - rit of —

G D/F# Em7

— God, fall in this place. Lord, have Your way, Lord, have Your.

1. D/F# C

— way — with us. —

2. D/F# D.S.

— way Con - sum - ing —

3. D/F# F2 G

— way — with us. —

Enough

Chris Tomlin and Louie Giglio

G
C²/E
Dsus⁴
C²
G
C²/E
Dsus⁴
C²

All of You _____ is more than e - nough for all of me, _____ for ev -'ry thirst and ev -'ry need

G
C²/E
Dsus⁴
C²
G/B
C²
Dsus⁴

_____ You sat - is - fy _____ me with Your love, _____ and all I have in You _____ is more than e - nough.

G
C²/E
Dsus⁴
C²
G
C²/E
Dsus⁴
C²

3rd x
To Coda

G
C²
Dsus⁴
G/B
C²
Am⁷
Dsus⁴

1. You're my sup - ply, _____ my breath of life; _____ still more awe - some than I know.
 2. You're my sac - ri - fice _____ of great - est price; _____ still more awe - some than I know.

1. G C² Dsus⁴ G/B C² Am⁷ Dsus⁴

You're my re - ward, worth liv - ing for; — still more awe - some than I know. And all of You
 You're my com - ing King, You are ev - 'ry - thing; — still more awe

2. Am⁷ Dsus⁴ G C² Dsus⁴ C²

— some than I know. More than all — I want, — more than all — I need,

G/B C² Dsus⁴ G C² Dsus⁴ C²

You are more than e - nough for me. More than all I want, more than all — I need

G/B C² Dsus⁴ D.S. al Coda Coda G

You are more — than e - nough — And all of You

Everyday

Joel Houston

F C Am⁷ G F C

1. What to say, Lord? It's _____ You who gave me life, and I _____ can't ex-plain just how _____
 2. 3. Ev -'ry day, Lord, I'll _____ learn to stand up -on Your Word... And I pray that I, _____

Am⁷ G F C Am⁷ G

_____ much You mean to me now _____ that You have saved me, Lord ~ I give all that I am to You,
 _____ I might come to know You more, that You would guide me in ev -'ry sin-gle step I take, that _____

F C 1. Am⁷ G F C

_____ that ev -'ry day I could _____ be a light that shines Your name.
 _____ ev -'ry day I can _____

Am⁷ G F C Am⁷ G 2.,3. Am⁷ G

_____ be Your light un - to the

C F Am⁷ G C F Am⁷ G C F

world Ev-'ry day, it's You I'll live for Ev-'ry day, I'll fol - low af - ter You. Ev-'ry day, I'll

Am⁷ G C F 1. Am⁷ G C F Am⁷ G D.C. 2. Am⁷ G

walk with You, my Lord. It's

C F Am⁷ G C F Am⁷ G C F

You I live for ev - 'ry day It's You I live for ev - 'ry day. It's You I live for ev

Am⁷ G C F 1. Am⁷ G 2. Am⁷ G C D.S. al Coda F

- 'ry day It's Ev-'ry day, it's

Coda
Am⁷ G C

It's You I live for ev - 'ry day

Friend of God

Michael Gungor and Israel Houghton

C Am⁹ Dm¹¹

Who am I that You are mind-ful of me? That You hear me when I call?

This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The system is divided into three measures with chords C, Am⁹, and Dm¹¹ indicated above the staff.

C G/C C Am⁹

Is it true that You are think-ing of me? How You love

This system contains the second line of music. It features a vocal line with lyrics and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The system is divided into three measures with chords C, G/C, C, and Am⁹ indicated above the staff.

Dm¹¹ B^b F

me, it's a - maz - ing. It's a - maz - ing

This system contains the third line of music. It features a vocal line with lyrics and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The system is divided into three measures with chords Dm¹¹, B^b, and F indicated above the staff.

C Am⁷ Dm¹¹

I am a friend of God. I am a friend of God. I am a friend of God

This system contains the fourth line of music. It features a vocal line with lyrics and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The system is divided into three measures with chords C, Am⁷, and Dm¹¹ indicated above the staff.

C G/C C C

(last x) He calls me friend. I am a friend of God...
 You call me friend.

Am7 Dm11 C 3rd x To Coda G/C C

I am a friend of God. I am a friend of God He calls me friend.
 You call me friend.

F2 C2/E Dm11

God Al - might - y, Lord of Glo - ry, You have

C2 1.-3. 4. D.S. al Coda Coda G/C C

called me friend.

Grace Like Rain

Todd Agnew, Chris Collins, Edwin O. Excell, John Newton

Bm G D A

1. A - maz - ing grace — how sweet — the — sound that saved
 my heart — to — fear, — and grace
 ten thous — and — years — bright shin -

Bm G D A

a wretch — like me. — I — once
 my fears — re - lieved. — How pre
 ing as — the sun, — we've no.

Bm G D A

was lost — but now — am found, — was blind
 cious did — that grace — ap - pear — the hour
 less days — to sing — Your praise — than when.

Bm G D A

but now — I — see — so clear - ly.
 I first — be - lieved.
 we've first — be - gun —

Bm G D A

And hal - le - lu - jah, Grace like rain falls down on me.

Bm G D A

And hal - le - lu - jah, and all my stains. are washed a - way — they're washed a - way.

Bm G D

1., 2. A Bm 3. A Bm

2. 'Twas grace that taught
3. When we've been there

How Great is Our God

Chris Tomlin, Jesse Reeves, Ed Cash

A F#m7

1. The splen-dor of the King, ~ clothed in maj - es - ty; Let all the earth re-joice,
(2. And) age to age He stands, and time is in His hands; Be-gin-ning and the End.

D2 A

~ all the earth re-joice. He wraps Him-self in light, and
Be-gin-ning and the End. The God-head, three in one,

F#m7 D2

dark-ness tries to hide, and trem-bles at His voice, and trem-bles at His voice. How great
Fa-ther, Spir-it, Son, the Li-on and the Lamb, the Li-on and the Lamb.

A F#m7

is our God! Sing with me How great is our God! And all will see how

3rd x To Coda 1. 2.

2. And

Dmaj7 E A²

great, how great is our God! _

A F#m7

Name a - bove all names,. Wor - thy of all praise. My

Dmaj7 E A

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

heart will sing How great. is our God! How great

Coda

A² Dmaj7 E A²

how great, how great is our God! _

I Am Free

Jon Egan

A⁵ A⁵/F[♯] A⁵/G A⁵ A⁵/F[♯] A⁵/G

A⁵ A⁵/F[♯] A⁵/G A⁵ A⁵/F[♯] A⁵/G

Through You the blind will see... Through You the mute will sing.

A⁵ A⁵/F[♯] A⁵/G A⁵ A⁵/F[♯] A⁵/G

Through You the dead will rise... Through You all hearts will praise.

A⁵/D Bm⁹


Through You the dark - ness flees. Through You my heart screams I am free.

A⁵ A⁵/F[♯] A⁵/G A⁵ A⁵/F[♯] A⁵/G


I am free I am

In the Cross Alone I Glory

Brian Petak

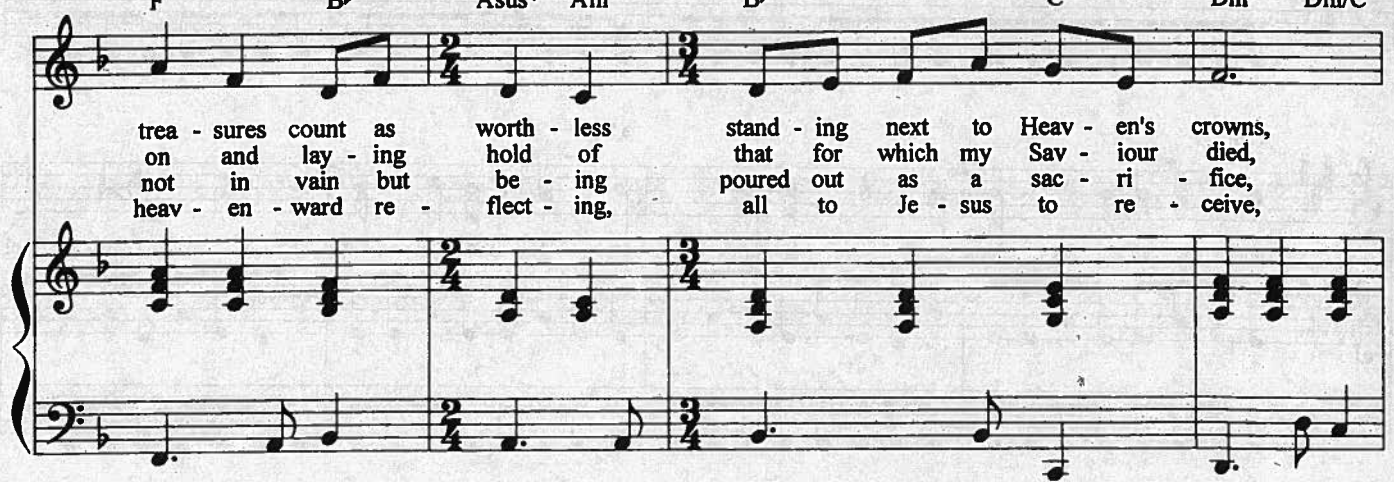
Dm C/E  F B \flat Asus⁴ Am Dm C/E F G C \flat Dm C/E

1. In the cross a - lone I glo - ry, re - cog - ni - tion lay - ing down. Great - est
 cross a - lone I glo - ry, ev - er reach - ing for the prize. Press - ing
 cross a - lone I glo - ry, hold - ing fast the word of life. Toil - ing
 will I seek the glo - ry that was nev - er meant for me. Al - ways



F B \flat Asus⁴ Am B \flat C Dm Dm/C

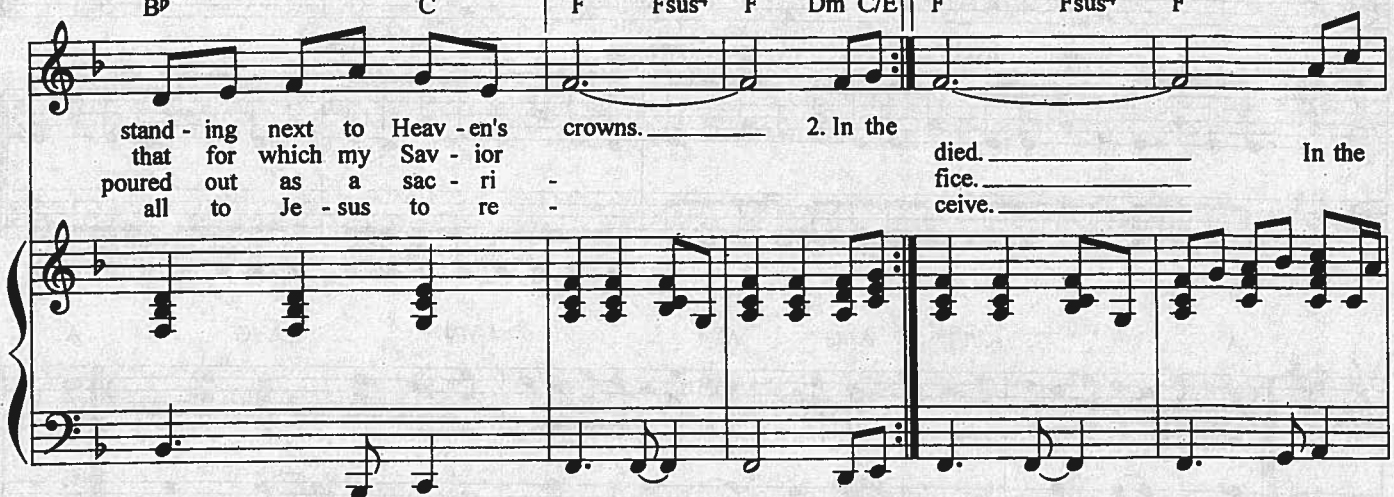
trea - sures count as worth - less stand - ing next to Heav - en's crowns,
 on and lay - ing hold of that for which my Sav - iour died,
 not in vain but be - ing poured out as a sac - ri - fice,
 heav - en - ward re - flect - ing, all to Je - sus to re - ceive,



B \flat C

1.	F	Fsus ⁴	F	Dm C/E
2.-4.	F	Fsus ⁴	F	

stand - ing next to Heav - en's crowns. _____ 2. In the died. _____ In the
 that for which my Sav - iour _____ fice. _____
 poured out as a sac - ri - ceive. _____
 all to Je - sus to re -



B \flat 2 C F B \flat C Dm

cross a - lone I glo - ry; noth - ing of my own to give. On - ly

B \flat 2 A/C# Dm B \flat 2 C Dm C/E

that which Christ has of - fered for my soul that I may live,

B \flat 2 C F F sus^4 1.,2. F D.S. Dm C/E 3. F F sus^4 F

for my soul that I may live. 3. In the 4. Nev - er

Messiah

Twila Paris

Am G F Am G F

1. For all You
2. Down on our
3. Ra - di - ant

Am F C/E Gsus⁴ G

are, all You have done, ~ we wor - ship You ~ E - ter - nal One. ~ Sav - ior and
knees plead - ing as one. To - geth - er we pray Your king - dom will come In Heav - en and
hope we long for You ~ deep in our hearts ~ Your word is true. ~ Be lift - ed

Am F G 1. Am G 2.,3. C/E F Gsus⁴ G

Lord for - ev - er - more. You are Mes - si - ah. ah. Let Your
earth Your will be done. You are Mes - si - ah. ah.
up in all we do. You are Mes - si -

Am F² Gsus⁴ G Am F² Gsus⁴ G

king - dom come Let Your king - dom come. Let Your

Am F2 G C/E G C/E F2 G Am F2

king - dom come. You are Mes - si - ah. Let Your king - dom

Gsus4 G Am F2 Gsus4 G Am F2

come. Let Your king - dom come. Let Your king - dom

G C/E G

come. You are Mes - si - ah.

1. Am G D.S. 2. Am G

ah.

F Am G F Am G F

The Power of the Cross

Keith Getty, Stuart Townend

F/A G/B C C/G C G⁷/D C/E

1. Oh to see the dawn of the dark - est day:
 2. Oh to see the pain writ - ten on Your face
 3. Now the day - light flees Now the ground be - neath
 4. Oh to see my name writ - ten in the wounds

F C/E Dm⁷ Fmaj⁷ Gsus⁴ G

Christ on the road to Cal - va - ry.
 Bear - ing the awe - some weight of sin.
 Quakes as it's ma - ker bows his head.
 for through Your suff - 'ring I am free.

F/A G/B C C/G C G⁷/D C/E

Tried by sin - ful men, Torn and beat - en, then
 Ev - 'ry bit - ter thought ev - 'ry e - vil deed
 Cur - tain torn in two, dead are raised to life,
 Death is crushed to death, life is mine to live.

F C/E Fmaj7 Gsus⁴ G C/E

nailed to a cross of wood. 1.2.3. This the
 crown - ing Your blood stained brow. 4. This the
 Fin - ished the vic - ry cry.
 Won - through Your self - less love.

F G/B C C/E F

power _____ of the cross _____ Christ be - came
 power _____ of the cross _____ Son of God

G/B C C/E F D/F#

sin for us. _____ Took the blame, _____ bore the
 slain for us. _____ What a name _____ what a

G G/F C/E F Gsus⁴ G C

wrath. We stand for - giv - en at the cross.
 cost. We stand for - giv - en at the cross.

Praise You With the Dance

Mark Hall

E Bsus⁴ C#m⁷ A²

I will sing to the Lord and I will lift my voice, for

E Bsus⁴ C#m⁷ A² E Bsus⁴

You have heard my cry I will sing to the Lord and

C#m⁷ A² E Bsus⁴ C#m⁷

I will lift my hands, for You have brought me out of the pit,

A² E Bsus⁴ A² Bsus⁴ E

for You have brought me out of the pit. And I'll sing

glo - ry, hal - le - lu - jah! I lift Your name on high, I'll sing.

1., 3. A² Bsus⁴
 ho - ly, 'cause You're wor - thy. I'll praise You with the dance, And I'll sing

2., 4. A² Bsus⁴ E A² Bsus⁴ E
 - thy I'll praise You with the dance. I will praise You with the dance. I will.

A² Bsus⁴ E Bsus⁴ C#m⁷ A²
 praise You with the dance.

E Bsus⁴ C#m⁷ 1. A² D.S. 2. A² E
 I will

Rescue

Jared Anderson

Am⁹ C/E F² Am⁹ C/E F²

You are the source of life and I can't be left behind.

Am⁹ C/E F² Am⁹ C/E F²

No one else will do. And I will take hold of You. 'Cause I need You, Je-

C² C²/B Dm⁷ F²

- sus, to come to my rescue. Where else can I go? There's no other name

C² C²/B Dm⁷ F² *3rd x To Coda*

by which I am saved. Capture me with grace. I will follow You.

1. Am⁹ C/E F² Am⁹ C/E F²

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on grand staff notation (treble and bass clefs). The vocal line consists of a whole note chord, followed by a half note melody, and another whole note chord. The piano accompaniment provides a rhythmic and harmonic foundation with chords and moving lines in both hands.

2. Am⁹ C/E F² Am⁹ C/E F²

I will fol - low You. — I will fol - low You.

The second system continues the piece with a vocal line that includes the lyrics "I will fol - low You." The piano accompaniment remains consistent with the first system, providing harmonic support for the vocal melody.

Am⁹ C/E 1.,2. F² 3. F² *D.S. al Coda*

This world has noth - ing for — me, I will fol - low You. — me. I need You, Je -

The third system introduces a first and second ending (1.,2.) and a third ending (3.) marked "D.S. al Coda". The vocal line includes the lyrics "This world has noth - ing for — me, I will fol - low You. — me. I need You, Je -". The piano accompaniment features repeat signs and a final chord in the third ending.

Coda

Am⁹ C/E F² Am⁹ C/E F² Am⁹

The Coda section consists of a vocal line and piano accompaniment. The vocal line is primarily chordal, while the piano accompaniment features a rhythmic pattern of chords and moving lines, concluding the piece with a final Am⁹ chord.

Who Am I

Mark Hall

A E/G# F#m7 E D2

1. Who am I, that the Lord of all the earth would care to know my name, would
 (2. Who am I,) that the eyes that see my sin would look on me with love and

E/D D A E/G# F#m7

care to feel my hurt? Who am I that the Bright and Morn - ing Star would
 watch me rise a - gain? Who am I, that the voice that calmed the sea would

E D2 E/D D A/C#

choose to light the way for my ev - er wan - d'ring heart? Not be -
 call out through the rain ~ and calm the storm in me?

D Esus4 F#m7 E/G#

cause of who I am, but be - cause of what You've done Not be -

F#m7 E/G# D E D/E

cause of what I've done but be - cause of who You are

A E/G# F#m7 E

I am a flow-er quick-ly fad-ing here to-day and gone to-mor

D E/D D E A

row. A wave tossed in the o - cean a va - por in the wind Still You

E/G# F#m7 E D E

hear me when I'm call - ing Lord, You catch me when I'm fall - ing And You've told me who I am.

D2 A D F#m7 E

I am Yours, I am Yours

A D F#m7

1. Esus⁴ 2. Esus⁴ A

2. Who am I

Whole World in His Hands

Tim Hughes

Em⁹ Bm⁷

1. When all a-round is fad - ing,
 2. ~ When I walk through fi - re,

Em⁹ Bm⁷

and noth - ing seems to last,
 ~ I will not be burned;

Em⁹ Bm⁷

when each day is filled with sor - row, still I
 When the waves come crash - ing 'round me, still I

D Bm⁷ A

know _____ with all my heart: _____
 know _____ with all my heart: _____

D Bm⁷ Asus⁴ A D Bm⁷

He's got the whole world in His hands, He's got the whole world in His hands

The first system of the musical score features a vocal line in treble clef and piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The vocal line consists of two phrases, each starting with a quarter rest followed by a series of eighth and sixteenth notes. The piano accompaniment provides a steady rhythmic foundation with chords and moving lines in both hands.

Asus⁴ A Bm⁷ Gmaj⁷

I'll fear no e - vil for You are with me, strong to de - liv

The second system continues the musical score. The vocal line has a quarter rest before the first phrase, followed by notes for "I'll fear no e - vil". The piano accompaniment continues with similar chordal and melodic patterns, supporting the vocal melody.

F# Gmaj⁷ F#m A

- er might - y to save. He's got the whole world in His hands.

The third system concludes the main phrase. The vocal line ends with a quarter rest and a double bar line. The piano accompaniment features sustained chords in the final measures, providing a sense of resolution.

Em⁹ Bm⁷ Em⁹ Bm⁷ Em⁹

The fourth system consists of piano accompaniment only. It features a sequence of chords: Em⁹, Bm⁷, Em⁹, Bm⁷, and Em⁹. The bass line has a rhythmic pattern of eighth notes, while the treble line has chords with moving inner voices.

Yesterday, Today and Forever

Vicky Beeching

C Em7 C Em7

1. Ev - er - last - ing God, — the years go by, but You're un - chang - ing.
 2. Un - cre - at - ed One, — You have no end and no be - gin - ning.

C Em7 C Em7

In this frag - ile world, — You are the on - ly firm — foun - da - tion,
 Earth - ly pow - ers fade, — but there is no end to Your king - dom,

Am7 G/B

al - ways lov - ing, al - ways true,
 al - ways lov - ing, al - ways true,

C Em7 D

al - ways mer - ci - ful — and good, — so good.
 al - ways mer - ci - ful — and good, — so good.

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

Yes - ter - day, - to - day - and for - ev - er, You are the same; You nev - er change.

G/B C Em D Am⁷ 1.,3. Gsus⁴/C D

Yes - ter - day, - to - day - and for - ev - er, You are faith - ful; and we will trust in You.

G/B C Em D G/B C 2nd x To Coda Em D

We will trust in You.

2. Gsus⁴/C D C² G/B

We will trust in You. We will trust in You.

C² G/B

We will trust in You, — In You.

C G/B C

Yah - weh, — God un - chang - ing, Yah - weh, —

G/B 1. 2. Gsus⁴/C D

firm foun - da - tion. You are da - tion. We will trust in You.

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

Coda
D.S. al Coda

There is None Like You

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Lenny LeBlanc

A E/G# D/F# A/E D A/C# Bm7 D/E E

There is none like ____ You ____ No one else can touch my heart like You do.

A E/G# Em/G D/F# Dm/F A/E D/E E

1.,3. A Fine 2. A D/A

I could search for all e - ter - ni - ty long and find there is none like You. You. Your

Dmaj7 D/E A F#m7 Bm7 E/G# A A/C#

mer - cy flows like a riv - er wide. ____ and heal - ing comes from Your hands ____

Dmaj7 D/E A F#m7 Bm D/A E/G# D/F# E

D.C. al Fine

suf - fer - ing child - ren are safe ____ in Your arms. ____ there is none like You.

Your Grace is Enough

Matt Maher

G G/B C

1. Great is Your faith - ful - ness, O God of Ja - cob;
 2. Great is Your love and jus - tice, God of Ja - cob;

G G/B C

You wres - tle with the sin - ner's rest - less heart.
 You use the weak to lead the strong.

G G/B C

You lead me by still wa - ters in - to mer - cy
 You lead us in the song of Heav - en's vic - t'ry,

Em D Bm⁷ C D/C C

where noth - ing can keep us a - part. So re -
 and all Your peo - ple sing a - long.

Am G/B C D

mem - ber Your peo - ple, re - mem - ber Your chil - dren, re -

Em D Bm7 C D/C C

mem - ber Your prom - ise, O God. For Your

G Am

grace is e - nough. Now Your grace is e - nough. Yeah, Your

G/B C

grace is e - nough. Yeah, Your grace is e - nough for me.

G G/B C Em D G

Revival

Robin Mark

D G A

1. As sure as gold is pre-cious and the hon - ey is sweet. So you
 (2. From the) preach - er preach - ing when the well is dry to the

D G D

love this cit - y and you love these streets. Ev -'ry
 lost soul reach - ing for the high - er high. from the

G A

child out play - ing by their own front and door. And ev -'ry
 young man work - ing through his hopes and fears, ~ To the

D G D

ba - by lay - ing on the bed - room floor. Ev -'ry
 wi - dow walk - ing through the veil of tears. Ev -'ry

G A

dream - er dream - ing in their dead end and job. Ev -'ry
 man and wom - an, ev -'ry old and young. Ev -'ry

driv - er driv - ing through the rush hour mob. I feel it
 fa - ther's daugh - ter, ev - 'ry moth - er's son.

G A

in my spir - it, feel it in my bones. You're gon - na

D G D

send re - vi - val, bring them all back home. I can

G A D G A Bm

hear the thun - der in the dis - tance like a train on the edge of the town. I can

G A Bm G A Bm G A

feel the brood - ing of your spir - it, lay your bur - dens down, lay your bur - dens

D

1. 2.

down. 2. From the Re -

D Bm

vive us. Re - vive

G

us. Re - vive us

D

1. 2.

with your fire.

G D

rit Re - vive us with your fire.

rit