

# Every Generation

Words and Music by  
BRUCE WICKERSHEIM  
Arr. by Marty Parks

Moderate acoustic rock ♩ = ca. 102

1

C G/C F/C G<sup>6</sup>/C D<sub>m</sub>/G C G/C

4

F/C G<sup>6</sup>/C D<sub>m</sub>/G C G/C F/C G<sup>6</sup>/C D<sub>m</sub>/G

7

C G/C F/C G<sup>6</sup>/C D<sub>m</sub>/G

1st time: SOLO (Baritone part)  
2nd time: CHOIR (2 part)

9

*mf*

8

mel. *mf*

Ev - 'ry gen - er - a - tion will praise — You, Je - sus,

C E<sub>m</sub> A sus A sus A<sub>3</sub><sup>4</sup> A<sub>m</sub>

11

ev - 'ry knee be - fore You will fall;\_\_\_\_\_

F G C

13

Ev - 'ry tongue will one day con - fess\_\_\_\_\_ that You\_\_\_\_\_ are

F G F C Am

15

King and Lord\_\_\_\_\_ of all.\_\_\_\_\_

Dm Dm7 G sus G

Ev - 'ry soul re - deemed by Your lov - ing grace will

C Em A sus A sus A<sup>4</sup><sub>3</sub> A m

bow be - fore Your throne;

F G C

3 2nd time

5 3rd time

Ev - 'ry heart will sing with grate - ful praise that

F G F C E A m

23

1

You are Lord a - lone.

D<sub>m</sub> G F/G 1 C G/C F/C G<sup>6</sup>/C D<sub>m</sub>/G

26

2

(to pg. 4, meas. 9)

2

Lord a-lone,

*f*

(to pg. 4, meas. 9)

2

C C/G F/C G<sup>6</sup>/C D<sub>m</sub>/G C G

*cresc.* *f*

29

Lord a-lone;

*f* Lord a-lone, Lord a-lone;

F/G C

Ev - 'ry gen - er - a - tion will name

Am<sup>7</sup>

F

C

You Lord a-lone; Lord a-lone,

G sus

G

C

G

Lord a-lone; Lord a-lone;

Lord a-lone,

F

G

C

Lord a-lone;

40

Ev - 'ry gen - er - a - tion will name

Am<sup>7</sup>

F

C

4

42

You Lord a lone.

(to pg. 4, meas. 9)

Dm<sup>7</sup> G sus

G

(to pg. 4, meas. 9)

45

Lord a - lone,

*f* Lord a - lone,

3

G

*cresc.*

*f*

8 Lord a-lone; Ev-'ry

Lord a-lone; Am<sup>7</sup>

F G C

gen - er - a - tion will name You Lord a - lone;

F C

8 Lord a-lone,

Lord a-lone,-

G sus G C G

55

Lord a - lone;

Lord a - lone;

F G C

57

Ev - 'ry gen - er - a - tion will name

Am<sup>7</sup> F C

59

You Lord a - lone, Lord a - lone.

Dm<sup>7</sup> G sus G G<sup>6</sup> G<sup>7</sup>



Chord progression: C, G/C, F/C, G<sup>6</sup>/C, D<sub>m</sub>/G

SOLO  
*f*

Lord a - lone!\_

Ev - 'ry gen - er - a - tion will praise You!\_

Chord progression: C, E<sub>m</sub>, A<sub>sus</sub>, A<sub>m</sub>, F

FOR REVIEW ONLY

66

Lord a - lone!—

Ev - 'ry gen - er - a - tion will praise — You!—

C Em A sus Am F

68

Ev - 'ry gen - er - a - tion will praise — You!—

C Em A sus Am F C

FOR REVIEW ONLY

# Somebody Prayed for Me

CLAIRE CLONINGER

ROBERT STERLING

*Arr. by Marty Parks*

Gently, in two ♩ = ca. 50

7

N.C.

Musical notation for measures 7-8. Treble clef, 4/4 time. Bass clef, 4/4 time. Dynamics: *mp*.

3

Musical notation for measures 9-10. Treble clef, 4/4 time. Bass clef, 4/4 time.

1st time: Unis. (Baritone line)  
2nd time: Parts

6

Musical notation for measures 11-14. Includes vocal line with lyrics and piano accompaniment. Dynamics: *mp*.

1. When my heart was so bro -  
(2. When the fu) - ture looked hope -

C<sup>2</sup>

8

ken that I could - n't pray,  
 less and I'd giv - en up,

C M7 Dm7

10

Oo...  
 When love was - n't ea -  
 When I had lost sight

E G

12

sy of to see;  
 of my dreams;

G C2 G

15 *Parts both times*

Some - one was there, \_\_\_\_\_  
 Some - bod - y near \_\_\_\_\_

C2 Em7

17

some - bo - dy cared; \_\_\_\_\_  
 dried - ev - 'ry tear, \_\_\_\_\_

Dm7 Fm6

8 1st time

10 2nd time

19

Some - bod - y prayed \_\_\_\_\_ for me. \_\_\_\_\_  
 Some - bod - y prayed \_\_\_\_\_ for me. \_\_\_\_\_

Dm G C2

22

*mf*

Some - bod - y went to the throne

F  
G

F  
A

G  
B

C

*mf*

24

of heav - en Some - bod - y lift - ed my name;

Em<sup>7</sup>

Dm

26

Bring - ing me in - to His ho -

F  
G

ly pres - ence, Say - ing what I could not say.

G C F/C

*f* Some - bod - y showed me the face

*f*

Gm C F2

of His mer - cy When dark - ness was all I could see;

E sus D F# E G# Am Am G

34

Some - bod - y plead - ed the blood

Am F# G

36

of Je - sus, Some - bod - y prayed for me.

Am G/A Am Dm7 Em/G

38

1

1 C N.C.



44

(to pg. 14, meas. 7)

2 11

When the fu -

*mp*

(to pg. 14, meas. 7)

2 C

*cresc.*

46

Some - bod - y went to the throne

*f*

*f*

A sus      G/A      A      D      N.C.

*f*

8vb

48

of heav - en, Some - bod - y lift - ed my name;—

F#m7 Em

50

Bring - ing me in - to His ho -

Em G/A

52

- ly pres - ence, Say - ing what I — could not say.—

A D G/D

FOR REVIEW ONLY

Some - bod - y showed me the face

Am D G2

of His mer cy When dark - ness was all I could see;

F#sus E G# F# A# Bm Bm A

Some - bod - y plead - ed the blood

Bm G# D A

60

— of Je - sus, Some - bod - y prayed, —

Bm A/B Bm Em7

62

Some - bod - y prayed, Some - bod - y prayed, —

G/A A/G F#m7

64

Some - bod - y prayed, Some - bod - y prayed, —

Am/B B7 Em7

Some-bod - y prayed \_\_\_\_\_ for me. \_\_\_\_\_

Gm  
A

D

*mp* Some-bod - y prayed \_\_\_\_\_ for me. \_\_\_\_\_

F#m7

Em7

Gm  
A

D2

*mp*

D sus

D

G  
A

D

*rit.*

# No Need to Fear

Words and Music by  
MARTY PARKS  
Arr. by Marty Parks

Freely, with feeling ♩ = ca. 64

13

TENOR SOLO

*mf*

8

No need to fear, — don't be dis - cour -

B $\flat$   
C

F

*mf*

3

- aged, Your God is here, — He's come to make you strong;

G $m^2$  C $13$  B $\flat$  C F D $m^7$

5

— He's lift - ing you up, — His love has re - deemed —

G $m^7$  B $\flat^7$  A $m^7$  D $m^7$

(4)

7

*rit.*

— you, Your God is here, — there's no need to fear. —

$\frac{F}{G}$   $G_m$   $\frac{B^b_m6}{D^b}$   $\frac{F}{C}$   $C^7$

*rit.*

9

14 Soulfully ♩ = ca. 76

*mf*

No need to fear, —

*mf*

$F^6$   $\frac{G_m7}{C}$   $C^6$   $\frac{G_m}{C}$   $\frac{B^b}{C}$

*soulfully, faster*

11

— don't be dis - cour - aged, Your God is here, —

F Gm C6

13

— He's come to make\_ you strong; — He's lift - ing you up, —

F Dm7 Gm Bb7

15

His love has re - deemed\_ you, Your God is here, —

Am7 Dm7 Gm7 Bbm6 / Db



SOLO  
*mf*

1. He cre -  
(2. When the)

there's no need to fear.

F C C7 F



a - ted you to sing His glo - ry, He won't leave you now; He  
en - e - my sur - rounds your spir - it, O don't be a - fraid; No

CHOIR 2nd time only  
*mf*

O don't be a - fraid,



*mf*



C C Bb F2 A Gm F

21

loves you far — too much to let — you go. So when you  
 fire or flood. can take you from — His hand. So put the

Ah,

B $\flat$  E A G m B $\flat$ m6 C  
 A D $\flat$

16 1st time

18 2nd time

23

stand to tell — the world your sto - ry, — you can tell — just how He's  
 past be-hind — you, God's cre - a - ting — some-thing new — for you; Your

ah.

A C $\sharp$  D m D m C

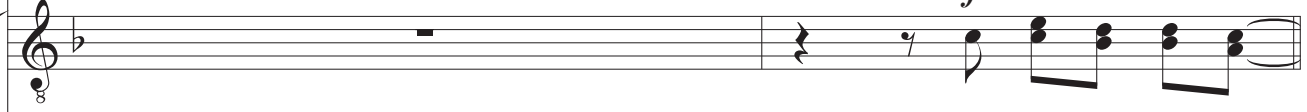
25

2nd time to Coda  $\oplus$   
(to pg. 32, meas. 35)

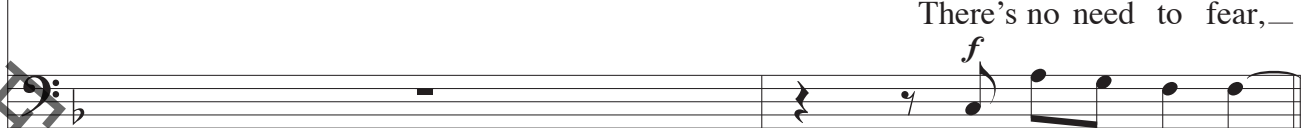


res - cued you, — O let the whole world\_ know.  
fu - ture is — what He's al - read - y —

2nd time to Coda  $\oplus$   
(to pg. 32, meas. 35)



There's no need to fear, —



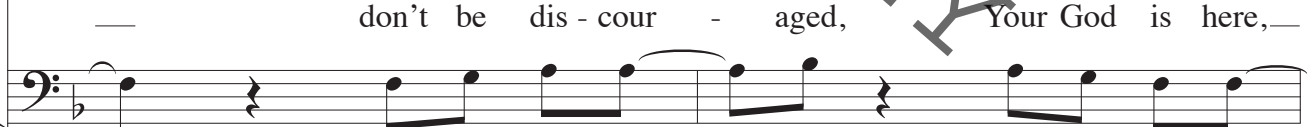
2nd time to Coda  $\oplus$   
(to pg. 32, meas. 35)

$D_m$   $B$   $G^9$   $C_{sus}$   $C$   $C^6$   $G_m$   $B^b$   
 $C$   $C$

27



— don't be dis - cour - aged, Your God is here, —



$F$   $G_m$   $C^6$

29

He's come to make\_ you strong;— He's lift-ing you up,—

F Dm7 Gm B<sup>b</sup>°7

31

His love has re-deemed\_\_\_ you, Your God is here,—

A<sup>m</sup>7 F Dm7 Gm B<sup>b</sup>m6  
D<sup>b</sup>

D.S. al Coda (to pg. 28, meas. 19)

33

17

SOLO *mf*

2. When the

D.S. al Coda (to pg. 28, meas. 19)

there's no need to fear.

D.S. al Coda (to pg. 28, meas. 19)

35 CODA *cresc.*

planned!  
CODA *cresc.*

Al - read - y planned! There's no need to fear,

CODA  
C sus C

C D6 Am D C

8vb

37

8

don't be dis - cour - aged, Your God is here, —

G

(cues optional)

39

8

He's come to make you strong; — He's lift - ing you up, —

Am

C<sup>o7</sup>

8vb

41

8

His love has re-deemed — you, Your God is here, —

Bm<sup>7</sup>

Em<sup>7</sup>

Am<sup>7</sup>

Cm<sup>6</sup>  
Eb

8vb

43

there's no need to fear. \_\_\_\_\_ Your God is here, \_\_\_\_\_

This system contains the vocal line and piano accompaniment for measures 43 and 44. The vocal line is in a soprano clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in a bass clef with the same key signature and time signature. The lyrics are: "there's no need to fear. \_\_\_\_\_ Your God is here, \_\_\_\_\_".

G D D7 Em7 Cm/A

This system shows the piano accompaniment for measures 43 and 44. The chords are: G (with a D below it), D7, Em7, and Cm/A (with an A below it). The bass line includes a "Sub" (sub-octave) marking for the first two measures.

45

there's no need to fear. \_\_\_\_\_ Your God is here! \_\_\_\_\_

This system contains the vocal line and piano accompaniment for measures 45 and 46. The vocal line is in a soprano clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in a bass clef with the same key signature and time signature. The lyrics are: "there's no need to fear. \_\_\_\_\_ Your God is here! \_\_\_\_\_".

G D D7 Em7 Cm/A

This system shows the piano accompaniment for measures 45 and 46. The chords are: G (with a D below it), D7, Em7, and Cm/A (with an A below it). The bass line includes a "Sub" (sub-octave) marking for the first two measures.

47

8

No need to fear!

*G*/*D* *A<sup>m</sup>*/*D* *G*/*D* *A<sup>m</sup>*/*D* *G*/*D* *D<sup>sus</sup>* *D<sup>7sus</sup>* *D<sup>7</sup>* *C*/*D* *C*/*G*

*Svb*

50

8

No need to fear!

*C*/*G* *C<sup>m</sup>*/*G* *C<sup>m6</sup>*/*G* *D<sup>6</sup>* *A<sup>m</sup>*/*D* *C<sup>m6</sup>*/*D* *G* *8va*

*rit.*

(6)



# Crucified with Christ

Words and Music by  
 RANDY PHILLIPS, DON KOCH,  
 DAVE CLARK and DENISE PHILLIPS  
*Arr. by Marty Parks*

Driving power ballad ♩ = ca. 70

19

*(Drums)* *ff*

$B^b_{sus}$   $B^b$   $\frac{B^b}{F}$   $G m4$   $\frac{B^b}{D}$

3

TENOR SOLO *freely*  
*mp*

When I

$E^b2$   $\frac{B^b}{D}$   $E^b2$

5

look back at what I tho't was liv - ing, I'm a -

$G m4$   $\frac{B^b}{F}$   $F_{sus}$   $F$

*sub. mp*

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7

mazed at the price I chose to pay; And to

G m<sup>7</sup> B<sup>b</sup>/<sub>F</sub> E<sup>b</sup>2

9

think I ig-nored what real-ly mat-tered,— 'Cause I

G m<sup>4</sup> B<sup>b</sup>/<sub>F</sub> E<sup>b</sup>2

11

tho't the sac - ri - fice would be too— great. When I

D<sup>b</sup> F sus F

13

fi - n'ly reached the point of giv - ing in, I

*E<sup>b</sup>2* *B<sup>b</sup>/D* *C<sup>7</sup> sus* *B<sup>b</sup>/D*

15

found the cross — was call - ing — e - ven then; And

*E<sup>b</sup>2* *B<sup>b</sup>/D* *F sus* *F*

17

20

e - ven tho' it took dy - ing — to sur - vive, I've nev - er  
CHOIR parts  
I've nev - er

*mf* *mf* *mf*

*A<sup>b</sup>* *E<sup>b</sup>/G*

19

8  
felt so much a-live!

8  
felt so much a-live!

$B\flat$  sus  
F

$B\flat$   
F

F sus

F

21

CHOIR only

*f*

For I am cru - ci - fied with Christ and yet I

*f*

$B\flat$

$B\flat$  sus  
C

$B\flat$   
D

G m7

F (no3)

*mf*

live, Not I, but Christ who lives with - in me;

$E\flat^2$   $B\flat$   
D  $B\flat$ <sup>sus</sup>  
C  $F$ <sup>sus</sup> F

His cross will nev - er ask for

$B\flat$   $B\flat$ <sup>sus</sup>  
C

more than I can give, For it's not my

$B\flat$   
D  $E\flat^2$   $F$ (no3)  $G$ m7  $B\flat$   
F

28

strength but His. There's no great-er sac - ri - fice;

Chord chart for measures 28-29:

Measure 28	Measure 29
C E	E <sup>b</sup> 2
B <sup>b</sup> D	

30

For I am cru - ci - fied with Christ

Chord chart for measures 30-31:

Measure 30	Measure 31
B <sup>b</sup> <sub>sus</sub> C	B <sup>b</sup> D
E <sup>b</sup> 2	B <sup>b</sup> F

As I

and yet I live!

F sus F Bb2

hear the Sav - ior call for dai - ly dy - ing, I will

G m4 Bb/F F sus F

bow be - neath the weight of Cal - va - ry; Let my

G m7 Bb/F Eb2

38

hands sur-ren - der to His pierc - ing pur - pose, — That

*G m4* *B<sup>b</sup>/F* *E<sup>b</sup>2*

40

holds me to the cross yet sets me free. — I will

*D<sup>b</sup>* *F sus* *F*

42

glo - ry in the pow'r of the cross, The

*CHOIR unis.*  
*mf*

*Oo,*  
*mf*

*E<sup>b</sup>2* *B<sup>b</sup>/D* *C<sup>7</sup> sus* *B<sup>b</sup>/D*



44

things I tho't\_ were gain I count as loss; And

Oo,

E $\flat$ 2 B $\flat$ /D F sus F

46

with His suf - f'ring I i - den - ti - fy, And by His

And by His

A $\flat$  E $\flat$ /G

REVIEW ONLY

48

22

res - ur-rec - tion pow'r I am a - live!

res - ur-rec - tion pow'r I am a - live!

*f*  $B^{\flat}_{sus}$   $F$   $B^{\flat}$   $F$   $F_{sus}$   $F$

50

CHOIR only

For I am cru - ci-fied with Christ and yet I

$B^{\flat}$   $B^{\flat}_{sus}$   $C$   $B^{\flat}$   $D$   $Gm^7$   $F(no3)$

live, Not I, but Christ who lives with - in me;

E $\flat$ 2 B $\flat$  D B $\flat$  sus C F sus F

His cross will nev - er ask for more than I can

B $\flat$  B $\flat$  sus C B $\flat$  D E $\flat$ 2 F(no3)

give, For it's not my strength but His. There's no

G m7 B $\flat$  F C E

58

great - er sac - ri - fice; For I am

E $\flat$ 2                      B $\flat$ /  
D                      B $\flat$ <sub>sus</sub>/  
C                      B $\flat$ /  
D                      E $\flat$ 2

60

23

cru - ci - fied with Christ and yet I

B $\flat$ /  
F                      F<sub>sus</sub>                      F (no3)

62

SOLO

*f*

And I will of - fer all\_\_ I

live!

*ff*

B<sup>b</sup>2 F (no 3) B<sup>b</sup>/D

64

have, So that\_\_ His cross is not\_\_ in vain;\_\_

So that\_\_ His cross is not\_\_ in vain;\_\_

E<sup>b</sup>2 B<sup>b</sup>sus B<sup>b</sup> B<sup>b</sup>/F

66

8 For I've found to live\_\_ is Christ, And to die\_\_ is

8 And to die\_\_ is

G m7 F (no3) Eb2 Bb/D

68

24

8 tru - ly gain!

8 tru - ly gain!

F sus G sus

CHOIR *only*

For I am cru - ci - fied with Christ and yet I

C C<sup>sus</sup> D C E A m<sup>7</sup> G (no3)

live, Not I, but Christ who lives with - in me;

F<sup>2</sup> C E C<sup>sus</sup> D G<sup>sus</sup> G

His cross will nev - er ask for more than I can

C C<sup>sus</sup> D C E F<sup>2</sup> G (no3)

76

give, For it's not my strength but His. There's no

Am<sup>7</sup>C  
GD  
F#

3

78

great - er sac ri - fice; For I am

F<sup>2</sup>C  
EC<sup>sus</sup>  
DC  
EF<sup>2</sup>

80

cru - ci-fied with Christ and yet I

C  
GG<sup>sus</sup>

G (no3)



live!

Two staves of music. The top staff is a treble clef with a whole note on G4. The bottom staff is a bass clef with a whole note on G2. A slur connects the two notes.

C sus

C

G

A<sup>7</sup>m4

C  
E

Two staves of piano accompaniment. The top staff is a treble clef with chords and moving lines. The bottom staff is a bass clef with a steady bass line. Chords are indicated above the top staff.

For I am

ff

Two staves of music. The top staff is a treble clef with notes for 'For I am'. The bottom staff is a bass clef with notes for 'For I am'. Dynamics include *ff*.

F2

G (no3)

C2

Two staves of piano accompaniment. The top staff is a treble clef with chords and moving lines. The bottom staff is a bass clef with a steady bass line. Chords are indicated above the top staff.

86

cru - ci-fied with Christ and yet I

C sus

C

G

A<sup>7</sup> m4

C  
E

*molto rit.*

88

live! And yet I live!

F2

G sus

C2

^

*molto rit.*

8<sup>vb</sup>

# Turn Your Radio On

Words and Music by  
ALBERT E. BRUMLEY, SR.  
Arr. by Marty Parks

25

With a bounce ♩ = ca. 134 (♩ =  $\overset{\sim}{\underset{\sim}{\text{J}}}$ )

E<sup>b</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>7 A<sup>b</sup>7

4

*mf*

Come and lis - ten in to the ra - di - o

*mf*

B<sup>b</sup>9E<sup>b</sup>6

6

sta - tion where the might - y hosts of heav - en sing;

E<sup>b</sup>7  
GA<sup>b</sup>7A<sup>b</sup>7  
C

8

Turn your ra - di - o on, Turn your ra - di - o

Turn your ra - di - o

E $\flat$

10

on, turn your ra - di - o on. turn your ra - di - o

on, turn your ra - di - o

B $\flat$  F7

12

on. If you wan - na hear the songs of

on. B $\flat$ 7 E $\flat$ 6

Zi - on com - in' from the land of end - less

$E\flat 7$   
G  $A\flat 7$   $A\flat 7$   
C

spring. Get in touch with God, Get in touch with

$E\flat$  N.C.  $E\flat$  N.C.

26

God, Turn your ra - di - o

Turn your ra - di - o on!  $E\flat 7$   $A\flat$

20

*f* §

on! Turn your ra - di - o on and lis - ten to the

*f* Eb N.C. § Eb Eb2 Eb Eb7/G

23

mu - sic in the air, Turn your ra - di - o on

Ab7 Ab7/C Eb N.C. Eb Eb7/Bb Ab/Bb

26

heav - en's glo - ry share;

Eb Ab/Eb Eb Bb F7/C

Turn the lights down low

B $\flat$ 7/D      B $\flat$       E $\flat$       E $\flat$ 2

and lis - ten to the Mas - ter's ra - di -

E $\flat$       E $\flat$ 7/G      A $\flat$ 7      A $\flat$ 7/C

29 2nd time

o, Get in touch with God,

E $\flat$       N.C.      E $\flat$       Get in touch with N.C.

34

2nd time to Coda (to pg. 62, meas. 57)

Turn your ra - di - o on!

God,

2nd time to Coda (to pg. 62, meas. 57)

E<sup>b</sup> B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>7 A<sup>b</sup>7 E<sup>b</sup> N.C.

37

27

E<sup>b</sup> C7 F7 B<sup>b</sup>7 A<sup>b</sup>7

3 3

40

*mf*

Broth - er, lis - ten in to the Glo - ry - land

*mf*

B<sup>b</sup>9 E<sup>b</sup>6

*mf*



cho - rus, lis - ten to the glad ho - san - nas roll;

$E\flat 7$   
G  $A\flat 7$   $A\flat 7$   
C

Turn your ra - di - o on, Turn your ra - di - o

$E\flat$

on, turn your ra - di - o on. turn your ra - di - o

on,

$B\flat$   $F 7$

48

on. Get a lit - tle taste of joy a -

on.  
B $\flat$ 7 E $\flat$ 6

50

wait - ing, get a lit - tle heav - en in your

E $\flat$ 7/G A $\flat$ 7 A $\flat$ 7/C

52

soul. Get in touch with God, Get in touch with

E $\flat$  N.C. E $\flat$  N.C.

God, Turn your ra - di - o

Turn your ra - di - o on!

E<sup>b</sup>/B<sup>b</sup>

B<sup>b</sup>7

E<sup>b</sup>7

A<sup>b</sup>

D.S. al Coda  $\oplus$  CODA  
(to pg. 57, meas. 21)

on! Turn your ra - di - o on!

E<sup>b</sup>

N.C.

D.S. al Coda  $\oplus$  CODA  
(to pg. 57, meas. 21)

E<sup>b</sup>

E<sup>b</sup>7

E<sup>b</sup>7/B<sup>b</sup>

Get in touch with God,

Get in touch with

Get in touch with God,

Get in touch with

A<sup>b</sup>

N.C.

E<sup>b</sup>

Get in touch with

Get in touch with

60

Turn your ra - di - o on!

God,

$E^b/B^b$   $B^b7$   $E^b$   $A^b/E^b$   $A^b/B^b$

62

Get in touch with

Get in touch with God, Get in touch with with

$E^b$  N.C.  $Fm$   $F^{\#}/A$

64 God, Turn your ra - di - o on! \_\_\_\_\_

God, Turn your ra - di - o on! Turn your  
God,

$E\flat/B\flat$  N.C.  $B\flat$   $A\flat/B\flat$   $F\sharp/B\flat$   $E\flat$   $E\flat7/B\flat$

3

67 ra - di - o on! \_\_\_\_\_

$A\flat$   $A\flat_m/F$   $E\flat$   $E\flat/B\flat$   $E\flat$

3 (4) 3

8vb

# Hear Our Prayer

with  
America, the Beautiful

Words and Music by  
MARTY PARKS  
Arr. by Marty Parks

30

Tenderly ♩ = ca. 78  
N.C.

Musical notation for measures 1-3. Treble clef, 4/4 time, key signature of two flats. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass line consists of half notes: G3, Bb3, C4, Bb3, G3. Dynamics include *mp* and accents.

Musical notation for measures 4-6. Treble clef, 4/4 time. The melody continues with quarter notes: A4, Bb4, C5, Bb4, A4, G4. The bass line continues with half notes: G3, Bb3, C4, Bb3, G3. Chords  $B^{\flat}_{sus}$  and  $\frac{A^{\flat}}{B^{\flat}}$  are indicated above the staff in measures 5 and 6.

Vocal line for measures 7-9. Treble clef, 4/4 time. The melody starts with a quarter note G4, followed by a quarter rest, then a quarter note G4. The lyrics are: "Hear our prayer, O Fa - ther,". Dynamics include *mp* and accents.

Piano accompaniment for measures 7-9. Treble clef, 4/4 time. The bass line consists of half notes: G3, Bb3, C4, Bb3, G3. Chords  $E^{\flat}2$ ,  $\frac{B^{\flat}}{D}$ ,  $\frac{B^{\flat}6}{D}$ , and  $\frac{B^{\flat}}{D}$  are indicated above the staff.

8

hear our prayer; In

C<sup>4</sup>2 Cm Cm/B<sup>b</sup>

8

mer - cy please for - give us as Your bless - ing we share..

A<sup>b</sup> E<sup>b</sup>/G Fm Cm/F

31

8

And heal our land,

B<sup>b</sup>sus B<sup>b</sup> Fm/B<sup>b</sup> B<sup>b</sup> E<sup>b</sup>2

16

O Fa - ther, heal our land; And

*B $\flat$* /*D* *B $\flat$ 6*/*D* *B $\flat$* /*D* *C*<sup>4</sup>/<sub>2</sub> *C**m* *C $\flat$* /*B $\flat$*

19

grant to us Your vis - ion, and the cour - age to stand...

*A $\flat$*  *E $\flat$* /*G* *F $\flat$* /*m* *C $\flat$* /*F*

21

cour - age to stand. Your *mf*

cour - age to stand. *mf*

*G* *sus* *G* *F $\flat$* <sup>2</sup>/*G* *G*

*cresc.*



pre - cepts are ho - ly and right, \_\_\_\_\_ and

*mf*

$A^b$   $\frac{B^b}{A^b}$   $\frac{E^b}{G}$   $\frac{E^b_{sus}}{F}$   $E^b$

Your Word gives ra - di - ant light; \_\_\_\_\_ So

$A^b$   $\frac{B^b}{A^b}$   $Gm^7$   $C\ sus$   $C^7$

hear our prayer, \_\_\_\_\_ Lord, hear our prayer. \_\_\_\_\_

*dim.*

$Fm$   $\frac{E^b}{G}$   $\frac{Fm}{A^b}$  N.C.  $\frac{Fm}{B^b}$   $B^b7$   $E^b2$

*dim.*

\*"America, the Beautiful"

30

*mp*

— A - mer - i - ca! A -

Musical notation for measures 30-32. The vocal line starts with a whole rest in measure 30, then sings "A - mer - i - ca!" in measure 31 and "A -" in measure 32. The piano accompaniment features chords in the right hand and a melodic line in the left hand.

E<sup>b</sup>2

E<sup>b</sup>

B<sup>b</sup>  
D:

*mp*

33

mer - i - ca! God shed His

Musical notation for measures 33-35. The vocal line continues with "mer - i - ca!" in measure 33, "God shed" in measure 34, and "His" in measure 35. The piano accompaniment continues with chords and a melodic line.

A<sup>b</sup>2  
C

B<sup>b</sup>

C<sub>m</sub>7

B<sup>b</sup>2  
D

B<sup>b</sup>2

36

grace on thee! And

Musical notation for measures 36-38. The vocal line sings "grace on thee!" in measure 36 and "And" in measure 38. The piano accompaniment continues with chords and a melodic line.

F<sub>m</sub>7

A<sup>b</sup>  
B<sup>b</sup>

E<sup>b</sup>

E<sup>b</sup>  
D<sup>b</sup>

And crown thy good with\_ broth - er -  
 crown thy good with\_ broth - er -

*Ab*<sup>2</sup>/<sub>C</sub>      *A*<sup>b</sup>      *F*<sup>7</sup>/<sub>A</sub>      *E*<sup>b</sup>/<sub>B<sup>b</sup></sub>      *G*/<sub>B</sub>

*cresc.*

hood hood from sea to shin - ing  
 hood hood from sea to shin - ing

*mf*      *mf*      *B*<sup>b</sup><sub>7</sub>

*C*<sub>m</sub><sup>2</sup>      *F*<sub>m</sub><sup>7</sup>

*mf*

33 *cresc.*      *rit.*      Majestic ♩ = ca. 74  
 sea! Hear our prayer,  
 sea! *f.*

*E*<sup>b</sup>      *D*<sup>b</sup>/<sub>*E*<sup>b</sup></sub>      *E*<sup>b</sup>      *D*<sup>b</sup>/<sub>*E*<sup>b</sup></sub>      *E*<sup>b</sup>      *D*<sup>b</sup>/<sub>*E*<sup>b</sup></sub>      *E*<sup>b</sup><sub>7</sub>      *A*<sup>b</sup><sub>2</sub>

*cresc.*      *rit.*      *f.* a little slower

48

O Fa - ther, hear our prayer; In

Musical notation for vocal line at measure 48, showing a melodic line with a long note on 'prayer;' and a final note on 'In'.

E<sup>b</sup><sub>G</sub> F<sup>4</sup> F<sub>m</sub> F<sub>m</sub>  
E<sup>b</sup>

Piano accompaniment for measure 48, featuring chords and a bass line.

51

mer - cy please for - give us as Your bless - ing we share..

Musical notation for vocal line at measure 51, showing a melodic line with a long note on 'share..'.

D<sup>b</sup> A<sup>b</sup><sub>C</sub> B<sup>b</sup><sub>m</sub> B<sup>b</sup><sub>m</sub><sup>9</sup>

Piano accompaniment for measure 51, featuring chords and a bass line.

53

And heal our land,

Musical notation for vocal line at measure 53, showing a melodic line with a long note on 'land,'.

E<sup>b</sup><sub>sus</sub> E<sup>b</sup> D<sup>b</sup><sub>E<sup>b</sup></sub> E<sup>b</sup> A<sup>b</sup><sub>2</sub>

Piano accompaniment for measure 53, featuring chords and a bass line.

56

O Fa - ther, heal our land; And

E $\flat$ /  
G

F $^4_2$

F $m$

F $m$

E $\flat$

59

grant to us — Your vis - ion and the cour - age to stand. —

D $\flat$

A $\flat$ /  
C

B $\flat m$

B $\flat m^9$

61

Your

C sus

C

B $\flat^2$ /  
C

C

8 $vb$

63

pre - cepts are ho - ly and right, \_\_\_\_\_ and

D<sup>b</sup> E<sup>b</sup> A<sup>b</sup> A<sup>b</sup>  
 D<sup>b</sup> D<sup>b</sup> C C

65

Your Word gives ra - di - ant light; \_\_\_\_\_ So

D<sup>b</sup> E<sup>b</sup> C<sup>m7</sup> F<sup>sus</sup> F  
 D<sup>b</sup> D<sup>b</sup>

67

hear our prayer, \_\_\_\_\_ hear our prayer! \_\_\_\_\_

B<sup>b</sup><sup>m</sup> C<sup>m7</sup> B<sup>b</sup><sup>m</sup> E<sup>b</sup><sup>sus</sup> B<sup>b</sup><sup>m</sup> C<sup>m</sup> C<sup>m7</sup> F  
 D<sup>b</sup> D<sup>b</sup> E<sup>b</sup>

70

*rit.*

*mp*

Slower ♩ = ca. 70

In mer - cy please for - give us;

N.C.

*rit.*

*sub. mp*

*slower*

72

Lord, hear our

76

*rit.*

prayer!

*rit.*

*p*

*rit.*



# We'll Understand It Better By and By

with  
Sweet By-and-by

Words and Music by  
CHARLES A. TINDLEY  
Arr. by Marty Parks

35 Brightly, with energy! ♩ = ca. 94

1st time: CHOIR unis. (Tenor staff)

2nd time: CHOIR parts  
*mf*

1. Tri - als  
(2. Oft our)

The first system of the score consists of four staves. The top two staves are for the choir, with the tenor staff indicated for the first time. The piano accompaniment is on the bottom two staves. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked as 'Brightly, with energy!' with a quarter note equal to approximately 94 beats per minute. The first time through is for the tenor soloist, and the second time is for the full choir parts. The piano part features chords: F, D7, Gm7, C#5, C13, F, Dm7, Bb/C, and C7. The piano part starts with a forte (f) dynamic.

3

dark on ev - 'ry hand and we can - not un - der - stand All the  
cher - ished plans have failed, dis - ap - point - ments have pre - vailed, And we've

The second system of the score continues the vocal lines and piano accompaniment. It starts with a measure rest (3) and then continues with the lyrics. The piano part features chords: F, Eb/F, F, Bb, Bb/C, and C7. The piano part starts with a mezzo-forte (mf) dynamic.



ways that God will lead us to that bless - ed Prom - ised Land; But He'll  
wan - dered in the dark - ness of our mis - 'ry and tra - vails; But we're

F Dm7  $\frac{C}{D}$  Dm7 G7 G9 C7  $\frac{Bb}{C}$  C7

guide us with His eye and we'll fol - low till we die, We will  
trust - ing in the Lord and ac - cord - ing to His Word, We will

F  $\frac{E}{F}$  F B $\flat$  B $\circ 7$   $\frac{G7}{D}$  D $\flat 7/5$

**36** 1st time

**38** 2nd time

*Parts both times*

un - der - stand it bet - ter by and by.  
un - der - stand it bet - ter by and by.

$\frac{F}{C}$  Dm7 Gm C6 C7 F  $\frac{Bb}{F}$  F *f*

11

By and by, when the morn - ing comes,

*f* By and by, when the morn - ing comes,

*f* By and by, when the morn - ing comes,

F E/C B $\flat$ /C F F7/A B $\flat$  F

13

When the saints of God are gath - ered home;

When the saints of God are gath - ered home; We will

When the saints of God are gath - ered home;

F E/C F F7/A G C7 B $\flat$ M7/C

15

tell the sto - ry

tell tell the sto - ry how we've o - ver - come, We will

F  $\frac{F}{C}$   $\frac{B\flat}{C}$  F  $\frac{F7}{A}$  B $\flat$  B $\circ 7$   $\frac{G7}{D}$  D $\flat 7/5$

17

un - der - stand it bet - ter by and by.

$\frac{F}{C}$  Dm $7$  G C $6$  C $7$  1 F  $\frac{B\flat}{F}$  F

19 37 (to pg. 75, meas. 3) *mf* 2

Oft our by.

F D7 Gm7 C#5 C13 F Dm7 Bb/C (to pg. 75, meas. 3) C7 2 F Bb/F F

22 *mf* \*"Sweet By-and-by"

In the sweet by and

In the sweet

Bb/C C13 BbM7/C F F/A

24

by, by and by, We will meet on that beau - ti - ful  
We will meet on that beau - ti - ful

C F/C Gm C7 F/C C7

shore. In the sweet In the sweet by and  
shore.

F Gm C F F/A

by, We will meet on that beau - ti - ful  
by and by

Bb F/C C7 F/C C7

shore. We will meet on that beau - ti - ful

F F/E Dm7 C/Bb Bb F/C F C7 F/C C7

32

shore. \_\_\_\_\_ And we'll un - der - stand it bet - ter \_\_\_\_\_

F F/E Dm Gm<sup>9</sup> C<sup>7</sup><sub>sus</sub>

8<sub>vb</sub> 8<sub>vb</sub>

34

by and by! \_\_\_\_\_

*cresc.* *cresc.*

C<sup>7</sup> C<sup>7</sup>/<sub>G</sub> B<sup>b</sup>/<sub>C</sub> B<sup>b</sup>7

8<sub>vb</sub>

36

By and by! \_\_\_\_\_

*ff* *ff*

B<sup>b</sup>/<sub>C</sub> F N.C.

*ff*

8<sub>vb</sub> 8<sub>vb</sub>

# I Will Sing

Words and Music by  
DON MOEN  
Arr. by Marty Parks

40

With warmth and deep expression ♩ = ca. 66

*mp*

Gm F Dm7 Eb2 Eb F/A

5

Gm F Dm7 Eb2 Eb F/A

9

SOLO  
*mp*

Lord, You seem — so far — a - way, — a

Gm F

11

mil - lion miles\_\_\_ or more\_\_\_ it feels\_\_\_ to - day;\_\_\_

E $\flat$ 2 B $\flat$   
D

13

F Gm F  
A

16

And tho' I have - n't lost\_\_\_ my faith,\_\_\_ I

D7 F# Gm Gm F

FOR REVIEW ONLY



19

8  
must con - fess — right now — that it's

E $\flat$ 2 B $\flat$   
D

21

41

8  
hard for me to pray. —

F Gm F  
A

24

CHOIR *unis.*  
*mp* §

8  
But I don't know what — to say — and I

*mp* F § E $\flat$ 2

27

8  
 don't know where \_\_\_\_\_ to start; \_\_\_\_\_ But

B $\flat$ 2  
D

42 1st time  
 45 2nd time

29

8  
 as You give \_\_\_\_\_ the grace \_\_\_\_\_ with

E $\flat$ 2

31

*cresc.*

*mf*

8  
 all that's in \_\_\_\_\_ my heart. \_\_\_\_\_ I will sing! \_\_\_\_\_

*cresc.* *mf*

F

G $\flat$ m  
F

F

*cresc.*

*mf*

33

I will praise!

B $\flat$  Eb

36

E-ven in my dark - est hour, thro' the

G $m$  D $m$

39

sor - row and the pain; I will sing!

E $\flat$  F B $\flat$

42

I will praise! Lift my

Musical notation for measures 42-44. The vocal line consists of two staves (treble and bass clef). The piano accompaniment consists of two staves (treble and bass clef). The key signature has two flats (Bb and Eb). The vocal line has lyrics: "I will praise! Lift my".

B $\flat$

E $\flat$

45

hands to hon - or You be -

Musical notation for measures 45-46. The vocal line consists of two staves (treble and bass clef). The piano accompaniment consists of two staves (treble and bass clef). The key signature has two flats (Bb and Eb). The vocal line has lyrics: "hands to hon - or You be -".

G $m$

D $m$

47

cause Your Word is true, I will sing!

Musical notation for measures 47-48. The vocal line consists of two staves (treble and bass clef). The piano accompaniment consists of two staves (treble and bass clef). The key signature has two flats (Bb and Eb). The vocal line has lyrics: "cause Your Word is true, I will sing!".

2nd time to Coda  $\oplus$   
(to pg. 90, meas. 69)

E $\flat$

F

2nd time to Coda  $\oplus$   
(to pg. 90, meas. 69)

Musical score for measures 49-52. The vocal line consists of a whole note rest. The piano accompaniment features chords in the right hand and a bass line with a whole note rest. Chords are labeled B $\flat$  and F/A.

53

*mp*

Musical score for measures 53-54. The vocal line includes the lyrics: "Lord, it's hard for me to see". The piano accompaniment and bass line provide harmonic support. Chords are labeled G $m$  and G $m$ /F. A large watermark "FOR PREVIEW ONLY" is overlaid diagonally across the page.

55

Musical score for measures 55-58. The vocal line includes the lyrics: "all the tho'ts and plans You have for me;". The piano accompaniment and bass line provide harmonic support. Chords are labeled E $\flat$ 2, B $\flat$ /D, and F. A large watermark "FOR PREVIEW ONLY" is overlaid diagonally across the page.

58

But

D7  
F#

61

I will put my trust in You, know - ing that You

Gm Gm/F Eb2

64

died to set me free.

Bb/D F

44

67

D.S. al Coda  $\oplus$  CODA  
(to pg. 84, meas. 25)

But I

D.S. al Coda  $\oplus$  CODA  
(to pg. 84, meas. 25)

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

71

SOLO joins and may ad lib

I will sing!

G sus G N.C. C C sus D

74

I will praise! E-ven

C E C N.C. F F $\sharp$  G F/A F

77

in my dark - est hour, thro' the

Am

Em

79

sor - row and the pain; I will sing!

F

G

81

I will praise!

N.C.

C

C<sup>sus</sup>

D

E

C

N.C.

F

F<sup>2</sup>

G



84

Lift my hands to hon - or You

F A F A m

86

be - cause Your Word is true,

E m F

88

I will sing!

G N.C. C E C sus D

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90

I will sing! I will sing!

C N.C. F A F2 G F G7

93

I will sing! *rit.*

N.C. C E C sus D C Cm Eb Cm

96

*ff* I will sing!

F G G7 C

# Mercy Came Running

Words and Music by  
DAVE CLARK, DAN DEAN  
and DON KOCH  
Arr. by Cliff Duren  
TTBB arr. by Marty Parks

47

Pop feel ♩ = ca. 88

A<sup>b</sup>(no3)

(Drums) *mf*

3

5

CHOIR *unis.**mf*

Once there was a ho - ly place, —

*mf*

D<sup>b</sup>2  
FA<sup>b</sup>  
E<sup>b</sup>

7

ev - i - dence\_ of God's em - brace; —

D $\flat$ 2

9

I can al - most see mer - cy's\_ face —

A $\flat$ <sup>sus</sup>  
B $\flat$ A $\flat$ 2

11

pressed a - gainst\_ the veil. —

D $\flat$ 2A $\flat$   
D $\flat$ D $\flat$

Look - ing down with long - ing eyes, —

Db2  
F

Ab  
Eb

mer - cy must have re - al - ized —

Db2

Once His blood was sac - ri - ficed, —

Ab sus  
Bb

Ab2  
C

19

free - dom would\_ pre-vail.\_\_\_\_ And as the

$D^{\flat 2}$   $A^{\flat} / D^{\flat}$   $D^{\flat}$

21

sky grew dark\_ and the earth be-gan to shake, With

$A^{\flat} / \text{sus} / B^{\flat}$   $A^{\flat} / C$

23

48 *cresc.*

jus - tice\_ no long - er in the way. *cresc.*

$E^{\flat} / \text{sus}$   $E^{\flat}$   $D^{\flat}$   $D^{\flat} / \text{C}^{\#4} / 2$   $A^{\flat} / \text{sus} / B^{\flat}$

25

*f*

Mer - cy came\_ run-nin' like a pris-'ner set free, \_

*A<sup>b</sup>sus* *B<sup>b</sup>* *A<sup>b</sup>2* *Fm<sup>7</sup>*

27

Past all my fail - ures to the point of\_ my

*E<sup>b</sup>sus* *E<sup>b</sup>* *A<sup>b</sup>* *D<sup>b</sup>2*

29

need; When the sin that I\_ car - ried was all I could

*E<sup>b</sup>* *E<sup>b</sup>sus* *A<sup>b</sup>2* *Fm<sup>7</sup>*

31

see, And when I could not reach mer - cy,

$E^b_{sus}$   $E^b$   $D^b2$   $A^b/C$

33

49

mer - cy came run - nin' to me.

$A^b_{sus}$   $B^b$   $A^b_{sus}$   $E^b$   $A^b(no3)$

*dim.*

35

Once there was a

*mf*

$D^b2$   $F$

*mf*



37

bro - ken heart, way too hu - man

A<sup>b</sup>  
E<sup>b</sup>

D<sup>b</sup>2

39

from the start; All the years left you torn

A<sup>b</sup><sub>sus</sub>  
B<sup>b</sup>

41

a - part, hope - less and a - fraid.

A<sup>b</sup>2

D<sup>b</sup>2

43

Walls I nev - er

$A^b$   
 $D^b$   $D^b$   $D^b2$   
 $F$

45

meant to build left this pris - 'ner

$A^b$   
 $E^b$   $D^b2$

47

un - ful - filled. Free - dom called but

$A^b_{sus}$   
 $B^b$

e - ven still, it seemed so far a-way.

A<sup>b</sup>2  
C

D<sup>b</sup>2

I was bound by the chains from the  
Bound by the

A<sup>b</sup>  
D<sup>b</sup>

D<sup>b</sup>

A<sup>b</sup><sub>sus</sub>  
B<sup>b</sup>

50

wag - es of my sin; Just when I felt like giv -  
wag - es of my sin;

A<sup>b</sup>2  
C

E<sup>b</sup><sub>sus</sub>

E<sup>b</sup>

55

*cresc.**f*

ing in. Mer - cy came\_ run - nin'

*cresc.* *f*

$D^{\flat}$   $D^{\flat 4}$   $A^{\flat}_{sus}$   
 $C$   $B^{\flat}$

*cresc.*

57

like a pris - 'ner set free,

Past all my fail -

$A^{\flat 2}$   $F^{\flat m 7}$   $E^{\flat}_{sus}$   $E^{\flat}$

*f*

59

ures to the point of my need;

When the sin that I car -

$A^{\flat}$   $D^{\flat 2}$   $E^{\flat}$   $E^{\flat}_{sus}$   
 $C$

61

- ried was all I could see, And when I

A<sup>b</sup>2

F<sup>m</sup>7

E<sup>b</sup><sub>sus</sub>

E<sup>b</sup>

51

63

could not reach mer-cy, mer - cy came run-nin' to me...

D<sup>b</sup>2

A<sup>b</sup><sub>2</sub>

A<sup>b</sup><sub>sus</sub>  
B<sup>b</sup>

A<sup>b</sup><sub>sus</sub>  
E<sup>b</sup>

65

Some - times I

A<sup>b</sup>2

F<sup>b</sup>

F<sup>b</sup><sub>2</sub><sup>#4</sup>

F<sup>b</sup>

67

still feel so far, so

$F^b$   $F^{\#4}_2$   $F^b$   $A^b/E^b$

69

far from where real - ly should be. — He gent - ly

$F^b$   $F^{\#4}_2$   $F^b$

71

52

calls to my heart, just to re-mind

$F^b/D^b$   $F^{\#4}_2/D^b$   $F^b/D^b$   $E^b_{sus}$

73

me. Mer-cy came run-nin' like a pris-'ner set free,

E $\flat$  E $\flat$ / $\bar{F}$  B $\flat$ <sub>sus</sub>/ $\bar{F}$  B $\flat$ 2 G m<sup>7</sup>

75

Rast all my fail - ures to the point of my

F sus F B $\flat$ / $\bar{D}$  E $\flat$ 2

77

need; When the sin that I car - ried was all I could

F F sus B $\flat$ 2 G m<sup>7</sup>

79

see, And when I could not reach mer - cy.

F sus F Eb2 Bb/D

81

Mer - cy came run - nin' like a pris - ner set free,

Bb sus C Bb sus F Bb2 Gm7

83

Past all my fail - ures to the point of my

F sus F Bb/D Eb2



85

need; When the sin that I car - ried was all I could

F F sus Bb2 Gm7

87

see, And when I could not reach mer - cy,

F sus F Eb2 Bb/D

89

mer - cy came run - nin' to me.

Bb sus C Bb sus F Bb2

91

Mer - cy came run - nin' to me.

$B^{\flat}_{sus}$  C       $B^{\flat}_{sus}$  F      F  $B^{\flat}$      $B^{\flat}2$  A    F G    F  $sus$      $B^{\flat}$  D

93

Mer - cy came run - nin' to me.

$B^{\flat}_{sus}$  C       $B^{\flat}_{sus}$  F       $B^{\flat}$       A

*ff*

*ff*

*ff*

*Sub*

# Until Then

Words and Music by  
STUART HAMBLEN  
*Arr. by Marty Parks*

**54** Boldly, with assurance ♩ = ca. 82

10

joy I'll car - ry on; Un - til the

F7 Eb/F F7 Bb2 Bb F sus Bb/F F6 F7

13

day my eyes be - hold the ci - ty,

Bb Cm/F Bb7 Bb7sus Bb7 Eb6 Eb

*Cued notes 2nd time*

16

Un - til the day God calls me

Eb Eo7 Bb/F F6 F7

*2nd time to Coda* (to pg. 114, meas. 39)

*2nd time to Coda* (to pg. 114, meas. 39)

home.

22 *mp*  
My heart can sing when I pause to re -

*F sus* *F9* *Bb2* *Bb* *Eb/Bb* *Bb*  
*mp*

25  
mem - ber, A heart - ache here is

*F6* *F7* *Bb/F* *F7*

28

*mf*

but a step - ping stone;

*mf*

A - long the

F Eb/F F6 F9 Bb2 F sus Eb/F F7

*cresc.*

31

way

that's wind - ing al - ways

up - ward,

Bb Bb F/C Bb/D Eb

*mf*

34

This trou - bled world

is not my fi - nal

A/E E° Bb/F F6 Cm/F F7

56

37

D.S. al Coda  $\oplus$  CODA  
(to pg. 110, meas. 5)

home. But un - til calls me

D.S. al Coda  $\oplus$  CODA  
(to pg. 110, meas. 5)

$B\flat$   $B\flat M7$   $E^\circ$   $B\flat$   $D7$   
 $D$   $D\flat$   $F$   $F\sharp$

40

57

home. Un - til the

$Gm$   $Gm$   $Gm$   
 $F$   $E$

43

til the day, that glo - rious day,  
day, that glo - rious day,

$B\flat$ / $F$   $B\flat 2$ / $F$   $B\flat$ / $F$   $B\flat 2$ / $F$   $E\flat$   $Cm7$   $B\flat$ / $F$   $B\flat 2$ / $F$   $B\flat$ / $F$   $B\flat 2$ / $F$

8<sup>vb</sup>

46

Un - til the day God calls me

$E\flat$   $Cm7$   $B\flat$ / $F$   $B\flat 2$ / $F$   $B\flat$ / $F$   $F6$   $F7$

8<sup>vb</sup>

49

home!

$B\flat$  N.C.