

92193-1222-7

Solo Voice

*The Best Of*  
**yolanda Adams**

Featuring:  
"The Battle Is The Lord's"  
& "Through The Storm"

# **The Best of Yolanda Adams**

*Transcribed by Ted Wilson*

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As recorded on the Tribute releases:

92193-1000-2 Live In Washington

92193-1359-2 More Than A Melody

92193-4003-2 Save The World

92193-0938-2 Through The Storm



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# What About the Children?

Words and Music by  
BEBE WINANS

Db/Eb Fm DbMaj7

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has four flats (Bb, Eb, Ab, Db). The time signature is common time (C). The first measure has a whole note in the treble and a whole note in the bass. The second measure has a half note in the treble and a half note in the bass. The third measure has a half note in the treble and a half note in the bass. The fourth measure has a half note in the treble and a half note in the bass. The fifth measure has a half note in the treble and a half note in the bass. The sixth measure has a half note in the treble and a half note in the bass. The seventh measure has a half note in the treble and a half note in the bass. The eighth measure has a half note in the treble and a half note in the bass. The ninth measure has a half note in the treble and a half note in the bass. The tenth measure has a half note in the treble and a half note in the bass. The eleventh measure has a half note in the treble and a half note in the bass. The twelfth measure has a half note in the treble and a half note in the bass.

Db/Eb Ab2

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has four flats (Bb, Eb, Ab, Db). The time signature is common time (C). The first measure has a whole note in the treble and a whole note in the bass. The second measure has a half note in the treble and a half note in the bass. The third measure has a half note in the treble and a half note in the bass. The fourth measure has a half note in the treble and a half note in the bass. The fifth measure has a half note in the treble and a half note in the bass. The sixth measure has a half note in the treble and a half note in the bass. The seventh measure has a half note in the treble and a half note in the bass. The eighth measure has a half note in the treble and a half note in the bass. The ninth measure has a half note in the treble and a half note in the bass. The tenth measure has a half note in the treble and a half note in the bass. The eleventh measure has a half note in the treble and a half note in the bass. The twelfth measure has a half note in the treble and a half note in the bass.

1. Tears stream - ing down,  
(2. Sir, where is your son?)

Eb/G Ab Bb/Ab

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has four flats (Bb, Eb, Ab, Db). The time signature is common time (C). The first measure has a whole note in the treble and a whole note in the bass. The second measure has a half note in the treble and a half note in the bass. The third measure has a half note in the treble and a half note in the bass. The fourth measure has a half note in the treble and a half note in the bass. The fifth measure has a half note in the treble and a half note in the bass. The sixth measure has a half note in the treble and a half note in the bass. The seventh measure has a half note in the treble and a half note in the bass. The eighth measure has a half note in the treble and a half note in the bass. The ninth measure has a half note in the treble and a half note in the bass. The tenth measure has a half note in the treble and a half note in the bass. The eleventh measure has a half note in the treble and a half note in the bass. The twelfth measure has a half note in the treble and a half note in the bass.

her heart is bro - ken. Be - cause her life — is hurt -  
Where lies his ref - uge? And if he can't — come to —

Eb/G Db/F Eb

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has four flats (Bb, Eb, Ab, Db). The time signature is common time (C). The first measure has a whole note in the treble and a whole note in the bass. The second measure has a half note in the treble and a half note in the bass. The third measure has a half note in the treble and a half note in the bass. The fourth measure has a half note in the treble and a half note in the bass. The fifth measure has a half note in the treble and a half note in the bass. The sixth measure has a half note in the treble and a half note in the bass. The seventh measure has a half note in the treble and a half note in the bass. The eighth measure has a half note in the treble and a half note in the bass. The ninth measure has a half note in the treble and a half note in the bass. The tenth measure has a half note in the treble and a half note in the bass. The eleventh measure has a half note in the treble and a half note in the bass. The twelfth measure has a half note in the treble and a half note in the bass.

— ing, you, where can he I. —  
Such a fool - ish He wears a

Ab2 Eb/G Ab

frown, girl, his dreams are chok - ing. And be -  
yet still, she's your daugh - ter. And if

Bb/Ab Eb/G Db/F

cause he stands a - lone, his dreams will die.  
you will just rem - i - nisce your days of young,

Eb Dbm6/Fb Fm Ab/Eb

So see, Mom it's - not where I come to you and  
you've been or what you've

Db2 Fm

say, done, as I sound a - loud the  
be-cause I know a Friend who spec - ial -



$A\flat/E\flat$   $D\flat 2$   $B\flat m 7/E\flat$   
 war - fare of — to - day;  
 iz - es in great out - comes. Hear me now, I pray;  
 His love o - ver - comes.

$A\flat Maj 7$   $B\flat m 7 A\flat Maj 9/C$   $D\flat Maj 7$   
 What a - bout the chil - dren? To ig - nore is so ea - sy. So

$D\flat/E\flat$   $A\flat Maj 9$   $B\flat m 7 A\flat Maj 9/C$   $D\flat Maj 7$   
 man - y in - no - cent chil - dren would choose the wrong way. — So

$D\flat Maj 7/E\flat$   $E\flat 7/D\flat$   $A\flat 2/C$   $Fm$   
 what a - bout — the chil - dren? Re - mem - ber when — we were

**Bbm7** **Dbm6(Maj7)/Fb** **Ab2/Eb**

chil - dren. And if not for those— who loved us, and who

**Fm11** **Bbm7** **Db/Eb Eb7** **Db/Eb Eb7** **1. Fm**

cared e-nough— to show us, where would we be to - day?

**Db2** **Bbm7/Eb**

2. Sir, where is your

**2. Fm** **Ab/Eb** **Db2** **A°7**

day?

Bbm7(b5) /Ab Gb9 Dbm6/Fb Ab/Eb Fm7

What a - bout the chil - dren? Don't just turn and

Bb/D Dbm6/Fb Ab/Eb C+7(#9)

walk a - way. What a - bout the chil - dren? They

Fm Bb/D Dbm6

need our love and help to - day. What a - bout the

Ab2/Eb Fm7 Bb2/D

chil - dren? Re - mem - ber when we were chil - dren. And if

*Dbm6* *Ab/Eb* *Fm*

not for those who loved us, and who cared e-nough to

*Bbm7* *Db/Eb* *Fm*

show us, where would we be to - day?

*Fm/Eb* *Db2* *Db/Eb* *Eb7* *Db/Eb* *Eb7*

Where would we be to -

*Ab* *Bb/Ab* *Dbm6/Ab rit.* *Ab2*

day? What a-bout the chil - dren?

# Gotta Have Love

Words and Music by  
TED HOWARD, TERRENCE JONES, BRAIN OVERTON,  
YOLANDA ADAMS and KHALID KEENE

Bm9 Em7 Bm9

N.C. Bm9

When I was just a girl my  
Did - n't have to go far, go

Em7 Bm9

ma - ma said to me,  
far to find my-self.

"Can't fight hate with hate, you got - ta  
'Cause He knows the real me, un -

Em7 Bm9

love un-self - ish - ly.  
known to an - y-one else.

Love is not just a word, but a  
I've found a high - er place, whose -

Em7 Bm9

way of life you keep. You need to know that you're not  
Voice the seas o - bey. When I was a child, I

Em7 Bm7sus

here just to re-ceive." Now that I'm old - er, her ad-  
heard the word that said, "Now a-bide in these, faith,

vice I still take heed, for the pow-er off His love lives in me,  
hope and char - i - ty." And the great-est of these three has set me free.

♩ Bm9

yeah, yeah. Got - ta have love, got - ta have

Em9 Bm9 Em9

love on— your mind. Got-ta have love,— let your heart be— your guide.— Got-ta have

Bm9 Em9

love, love feels so good in - side.— It's got - ta be

Bm9 TO CODA 1. N.C. Bm9

love, it's got-ta be love, or there's no sense— in a-wast-in', your time.—

2. Em9 D.S. al Coda Em9 CODA

no sense— in a-wast-in', Got-ta have no sense— in a-wast-in', Got-ta have love!

# Open Arms

Words and Music by  
PARKES STEWART and CHARLES (OLLIE) HARRIS

CMaj9 C13 FMaj9/C Fm6/C

CMaj9 C13 FMaj7/C Fm6/C

1. Talked to my bro-ther just the oth-er day. He was feel-ing kind of low;  
2. He looked at me with tears in his eyes. It was break-ing my heart

CMaj9 C13

who can I turn to, where can I go? I don't know how I stayed so far a-way. I  
to see a grown-man cry. Hard-core im-age, di-gest-ed lies, No

FMaj7/C Fm6/C

want to come home, but I'm a-fraid it's a lit-tle too late.  
rest for the wear-y, he need-ed peace in-side.



Bm7(b5) E7 AMaj9 C/D D/E F/G

I re - plied to him: Don't say too late,

C13 FMaj9 Am7

Je - sus is wait - ing with (O - pen arms) He's right there. He's right

FMaj7 EbMaj9 Gm7 C13

there. (O - pen arms) Cast up - on Him all your cares.

FMaj9 Am9 1Dm9 C2/E FMaj9/G

(O - pen arms) He's right there. O - pen arms just for you,

2. Dm9 C2/E FMaj9/G

yeah. \_\_\_\_\_ arms. \_\_\_\_\_

Am9 FMaj9

I'll \_\_\_\_\_ be, I'll \_\_\_\_\_ be wait - ing. I'm gon - na

Gm9 C13 FMaj9 Am9

be right \_\_\_\_\_ here wait - ing. I'll \_\_\_\_\_ be, I'll \_\_\_\_\_ be wait -

Dm9 C2/E Dm7/G C13 Opt. Repeat w/vocal ad lib FMaj9

ing. You say you don't know where \_\_\_\_\_ to go, \_\_\_\_\_ but I've come to love Him so, \_\_\_\_\_ that

Am9 FMaj9

Je - sus stands right here wait - ing. If you're

E♭Maj9 B♭Maj7/C C9 FMaj9

heav - y la - den, He'll give you rest. — If you have a

Am9 Dm9 C2/E F/G

bur - den, He wants you to give that bur - den to Him.

B♭Maj7/C C13 FMaj9

Will you — let — Him in? —

# The Good Shepherd

Words and Music by  
V. Michael McKay

**Chords:** B♭Maj7, Am7, E♭(♯11), Dm7, A♭(♯11), Gm11, D♭7(♯9), C6, A♭Maj7, Dm7, G13(♭9), C, Dm, C/E, F♯Maj7, Fm6/A♭, C/G, Am, Dm, G13(♭9).

**Lyrics:**  
 Qui - et - ly, He speaks to me, gent - ly He —  
 leads me. Lov - ing - ly the Shep - herd car - ries

C  $A\flat m7(\flat 5)$   $E\flat/B\flat$   $A\flat Maj7$

me. He car - ries me hid - den safe - ly

$Gm7$   $G13(\flat 9)$   $CMaj9$  C  $A\flat m7(\flat 5)$   $E\flat/B\flat$

in His bos-om. I feel His love in - side when

$A\flat Maj7$   $A\flat+ A\flat 6$   $Gm7$   $G13(\flat 9)$   $CMaj9$

oth - er times, my friend, I could- nt.

C  $B\flat Maj7(\sharp 11)$   $Am11$   $E\flat Maj7(\sharp 11)$   $Dm11$

He knows just what's

$A\flat$ Maj7( $\sharp$ 11) Gm11 G13( $\flat$ 9) C $\overset{6}{9}$   $B\flat$ Maj7( $\sharp$ 11) Am11  
 best for me. The Good Shep-herd knows,

$E\flat$ Maj7( $\sharp$ 11) Dm11  $A\flat$ Maj7( $\sharp$ 11) Gm11 G13( $\flat$ 9)  $\overset{1.}{C\overset{6}{9}}$  Dm7  
 He knows just what I need.

C2 F/G G F/A G/B  $\overset{2.}{C\overset{6}{9}}$   
 need.

C/G F $\sharp$ 07 G7/B C C/E  
 Qui - et - ly He speaks.

F D/F# D9 Am/G G

Gent-ly the Mas-ter leads. So lov-ing - ly He

F/G G G/F C/E Eb°7 Dm7 F G6 A°7 G7/B

car-ries me to safe - ty.

C C/E F

I feel ev - er - last-ing love ev - er so deep-ly in -

D7/F# Am/G G G7 D7/A G7/B

side of me. I'm so glad Je - sus knows just what's best for —

1. C G6 A<sup>o</sup>7 G7/B 2. C

me. me.

D9 C/E D/F# Am/G G D7 C/E D7/F#

The Good Shep - herd knows, —

Am/G G 1. D7 C/E D7/F#

Je - sus knows, —

2. G Am G7/B AbMaj7 Gm7 Fm7 EbMaj9 Dm7(b5) G/B C

Just what I need, — I — need —



# More Than a Melody

Words and Music by  
PARKES STEWART and CHARLES (OLLIE) HARRIS

Chords:  $B\flat 13/F$   $B\flat m 11$   $A\flat 2/C$   $D\flat/G\flat$   $E\flat 7sus$

The piano introduction consists of two staves in E-flat major (three flats). The right hand plays a melody of eighth notes: E-flat, D-flat, C, B-flat, A-flat, G-flat, F, E-flat. The left hand plays a similar melody an octave lower. The piece ends with a series of chords: B-flat 13/F, B-flat m 11, A-flat 2/C, D-flat/G-flat, and E-flat 7sus.

Chords:  $A\flat 2$   $A\flat 2/C$   $D\flat Maj 7$   $E\flat 7sus$

In the still of the mo - ment, My voice can—

The vocal line begins with a whole rest, followed by the melody for 'In the still of the mo - ment, My voice can—'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Chords:  $A\flat 2$   $A\flat 2/C$

— be heard. — So lis - ten care - ful - ly, —

The vocal line continues with '— be heard. — So lis - ten care - ful - ly, —'. The piano accompaniment continues with harmonic support, including a triplet in the right hand.

Chords:  $D\flat Maj 7$   $B\flat m 7/E\flat$   $D\flat 2/F$   $E\flat/G$   $A\flat 2$   $A\flat 6/C$

there's mu - sic in - side — each word. — I am the Com -

The vocal line concludes with 'there's mu - sic in - side — each word. — I am the Com -'. The piano accompaniment provides harmonic support with various chords and moving lines.

po - ser — of the mel - o - dy — of life. — Take My yoke — up - on

Chords:  $\text{D}\flat\text{Maj9}$   $\text{E}\flat7\text{sus}$   $\text{C}+7(\sharp9)$   $\text{Fm}11$   $\text{A}\flat2/\text{C}$

you, learn of Me, I'll be your guid - ing light. —

Chords:  $\text{B}\flat\text{m}7$   $\text{E}\flat7\text{sus}$

I am the Di - rec - tor, — be part — of My Sym - pho - ny. —

Chords:  $\text{A}\flat2$   $\text{A}\flat2/\text{C}$   $\text{D}\flat\text{Maj7}$   $\text{E}\flat7\text{sus}$

I speak — peace in - to the storms, — e - ven the winds o - bey —

Chords:  $\text{A}\flat2$   $\text{A}\flat2/\text{C}$   $\text{D}\flat\text{Maj7}$   $\text{B}\flat\text{m}7/\text{E}\flat$

*Bbm7* *Ab2/C* *DbMaj9* *Eb/F*

Me. — Let Me be — your song, — You'll nev - er have to

*Bbm7* *Bbm7/Eb* *Gbmaj9* *AbMaj9*

walk a-lone. — I will help you car - ry on.

*Gbmaj9* *Ab9* *Db/Eb* *Ab2* *Ab2/C*

Car - ry on. — I am the mu -

*DbMaj7* *Ebm7sus* *Ab2* *Ab2/C*

sic with - in the in - ner ear. Hear-ken un - to —

— my voice, — I de- clare I'll draw near. —

$D\flat\text{Maj}7$   $B\flat\text{m}7/E\flat$   $D\flat2/F$   $E\flat/G$

I am the rhy - thm to ev - 'ry beat of your heart. —

$A\flat2$   $A\flat9/C$   $D\flat\text{Maj}9$   $E\flat7\text{sus}$   $C+7(\sharp9)$

If you place — your trust in Me, I'll nev - er, ev - er part. —

$F\text{m}11$   $A\flat2/C$   $B\flat\text{m}7$   $E\flat7\text{sus}$

Let Me be — your song, — You'll nev - er have to

$B\flat\text{m}7$   $A\flat2/C$   $D\flat\text{Maj}9$   $E\flat/F$

Chords: Bbm7, Bbm7/Eb, Gbmaj9, Abmaj9

walk a-lone.— I will help you car-ry on.

Chords: Gbmaj9, Ab<sup>6</sup>9, Db/Eb, Ab2, Ab2/C

Car-ry on.— When the notes— are formed,—

Chords: Dbmaj9, Db/Eb, Ab2, Ab2/C

— they make a spec-ial sound. The mu-sic in-side—the mu-

Chords: Dbmaj9, Db/Eb, C+7(#9), Fm11, Ab2/C

- sic, that lifts me when— I'm down. More— than— the beat—

Bbm11

Cm7

F7(b9)

Bbm11

Db2/Eb

— of time, more than the ly-ric, more than the rhyme. More than just— a mel-

Bb13

Bbm11

Eb7sus

- o-dy, more than just— a rhyme. More than just— a mel-

GbMaj9

Ab<sup>6</sup><sub>9</sub>

GbMaj9

Ab<sup>6</sup><sub>9</sub>

- o - dy, Come un - to — me. — Come un - to me. —

Bbm7

Ab2/C

DbMaj9

Eb/F

Oh, — oh, — oh, — oh, — oh, — oh, —

Bbm7

Ab2/C

DbMaj9

C+7

Oh, oh, oh, oh, oh, oh.

Fm

Fm/Ab

Bbm11

Ab2/C

More than just a mel-o-dy,

C+7(#9)

Fm

Fm/Ab

Bbm11

Cm11

more than just a rhyme.

DbMaj9

C+7(#9)

Fm

Fm/Ab

Bbm11

DbMaj9

Db2/Eb

Ab2

More than just a mel-o-dy.

# My Desire

Words and Music by  
YOLANDA ADAMS, MICHAEL COSTON and TED HOWARD

Chords: G $\flat$ Maj7/A $\flat$  Fm11 E $\flat$ Maj9 C $\flat$ 13(#11)/G $\flat$  C $\flat$ 9/G $\flat$

The piano introduction consists of four measures. The right hand plays chords: G $\flat$ Maj7/A $\flat$ , Fm11, E $\flat$ Maj9, and C $\flat$ 13(#11)/G $\flat$ . The left hand plays a rhythmic pattern of eighth notes: G $\flat$ 4, A $\flat$ 4, B $\flat$ 4, C $\flat$ 5, G $\flat$ 4, A $\flat$ 4, B $\flat$ 4, C $\flat$ 5.

Chords: G $\flat$ Maj7/A $\flat$  A $\flat$ /B $\flat$  E $\flat$ Maj9 G $\flat$ Maj7/A $\flat$

The piano accompaniment for the first line of the vocal melody consists of four measures. The right hand plays chords: G $\flat$ Maj7/A $\flat$ , A $\flat$ /B $\flat$ , E $\flat$ Maj9, and G $\flat$ Maj7/A $\flat$ . The left hand continues the rhythmic pattern of eighth notes: G $\flat$ 4, A $\flat$ 4, B $\flat$ 4, C $\flat$ 5, G $\flat$ 4, A $\flat$ 4, B $\flat$ 4, C $\flat$ 5.

Chords: G $\flat$ Maj7/A $\flat$  Fm11 E $\flat$ Maj9

1. To reach— the un - reach - a - ble,—

The vocal melody for the first line of the lyrics is: G $\flat$ 4 (quarter), A $\flat$ 4 (quarter), B $\flat$ 4 (quarter), C $\flat$ 5 (quarter), G $\flat$ 4 (quarter), A $\flat$ 4 (quarter), B $\flat$ 4 (quarter), C $\flat$ 5 (quarter). The piano accompaniment consists of four measures. The right hand plays chords: G $\flat$ Maj7/A $\flat$ , Fm11, and E $\flat$ Maj9. The left hand continues the rhythmic pattern of eighth notes: G $\flat$ 4, A $\flat$ 4, B $\flat$ 4, C $\flat$ 5, G $\flat$ 4, A $\flat$ 4, B $\flat$ 4, C $\flat$ 5.

Chords: C $\flat$ 13(#11)/G $\flat$  C $\flat$ 9/G $\flat$  G $\flat$ Maj7/A $\flat$  A $\flat$ /B $\flat$  E $\flat$ Maj9

to touch— those

The vocal melody for the second line of the lyrics is: G $\flat$ 4 (quarter), A $\flat$ 4 (quarter), B $\flat$ 4 (quarter), C $\flat$ 5 (quarter), G $\flat$ 4 (quarter), A $\flat$ 4 (quarter), B $\flat$ 4 (quarter), C $\flat$ 5 (quarter). The piano accompaniment consists of four measures. The right hand plays chords: C $\flat$ 13(#11)/G $\flat$ , C $\flat$ 9/G $\flat$ , G $\flat$ Maj7/A $\flat$ , A $\flat$ /B $\flat$ , and E $\flat$ Maj9. The left hand continues the rhythmic pattern of eighth notes: G $\flat$ 4, A $\flat$ 4, B $\flat$ 4, C $\flat$ 5, G $\flat$ 4, A $\flat$ 4, B $\flat$ 4, C $\flat$ 5.



$G\flat\text{Maj}7/A\flat$   $G\flat\text{Maj}7/A\flat$   $Fm11$   $E\flat\text{Maj}9$   
 no one wants to touch, — to find — the —

$C\flat13(\sharp11)/G\flat$   $C\flat9/G\flat$   $G\flat\text{Maj}7/A\flat$   $A\flat/B\flat$   
 lost — ones, — and tell —

$E\flat\text{Maj}9$   $G\flat\text{Maj}7/A\flat$   $\text{§}$   $G\flat\text{Maj}7/A\flat$   $Fm11$   
 — them why You love them — so much. — My de - sire —

$E\flat\text{Maj}9$   $C\flat13(\sharp11)/G\flat$   $C\flat9/G\flat$   $G\flat\text{Maj}7/A\flat$   $A\flat/B\flat$   
 — is — to be — a ves -

*E♭Maj9* *G♭Maj7/A♭* *G♭Maj7/A♭* *Fm11*

sel, Lord. My de - sire

*E♭Maj9* *C♭13(♯11)/G♭* *C♭9/G♭* *G♭Maj7/A♭* *A♭/B♭*

is to be a ves -

*E♭Maj9* *G♭Maj7/A♭* 3rd Time: TO CODA *G♭Maj7/A♭* *Fm11*

sel, Lord.

2. To  
3. To

*E♭Maj9* *C♭13(♯11)/G♭* *C♭9/G♭*

go — where some dare not go, —  
do — the un - think - a - ble, —

$G\flat\text{Maj}7/A\flat$     $A\flat/B\flat$     $E\flat\text{Maj}9$     $G\flat\text{Maj}7/A\flat$

to tread in plac - es with - out paths, —  
 when ev - 'ry-one a - round me wants to doubt. —

$G\flat\text{Maj}7/A\flat$     $Fm11$     $E\flat\text{Maj}9$     $C\flat13(\sharp11)/G\flat$     $C\flat9/G\flat$

to be a light in dark - ness, —  
 to ac - comp - lish the im - pos - si - ble, —

$G\flat\text{Maj}7/A\flat$     $A\flat/B\flat$     $E\flat\text{Maj}9$     $G\flat\text{Maj}7/A\flat$

Your pow - er, Lord, — is what I need to have. —  
 Your pow - er will bring me out. —

$A\flat m9$     $B\flat m11$

For You said if I de - sire —

*C $\flat$ Maj7/D $\flat$*  *B $\flat$ m7/E $\flat$*

an - y good thing, — it would come to pass.

*A $\flat$ m9* *B $\flat$ m11*

Lord, — I want a min - is - try, — to touch all peo - ple,

*C $\flat$ Maj7/D $\flat$*  *B $\flat$ m7/E $\flat$*  *2nd Time: D.S. al Coda*

that — will last. —

$\ominus$  CODA *G $\flat$ Maj7/A $\flat$*  *A $\flat$ /B $\flat$*  *E $\flat$ Maj9*

# Take Away

Words and Music by  
V. MICHAEL McKAY

**Chords and Lyrics:**

- Chords:** C9, Fm, Db13, Eb/Bb, Ab/Eb, Bb/D, Ab/Eb, Eb, Ab/Eb, Bb/D, Bb/Eb, Eb, Ab/Eb, F/A Bb, Bb/D.
- Lyrics:**
  - 1. Take a-way an-y de-an-y
  - 2. Take a-way an-y
  - sire in me that hurts You.
  - e-vil thought with in me.

Bb/Eb Eb Fm6/G G+7 Cm  
 Take a - way an - y - thing that stands be - tween  
 Take a - way an - y - thing that proves to break

Bb/D C/E Fm  
 — You and me. I want to be what You've cre - at - ed  
 — Your heart. I want to be in sweet com - mun - ion

C+ Fm7 Db13  
 me to be. It's my de - sire — that You find fa - vor — in  
 with — You. It's my de - sire — that I do ev - ry - thing You want

Db9/Cb Eb/Bb Fm7 Bb Ab/Eb  
 me. — Lord, — take a - way an - y - thing that dis - pleas - es  
 me to do. Lord, take a - way an - y - thing that dis - pleas - es

1.  $E\flat$  2.  $E\flat$

You. You.



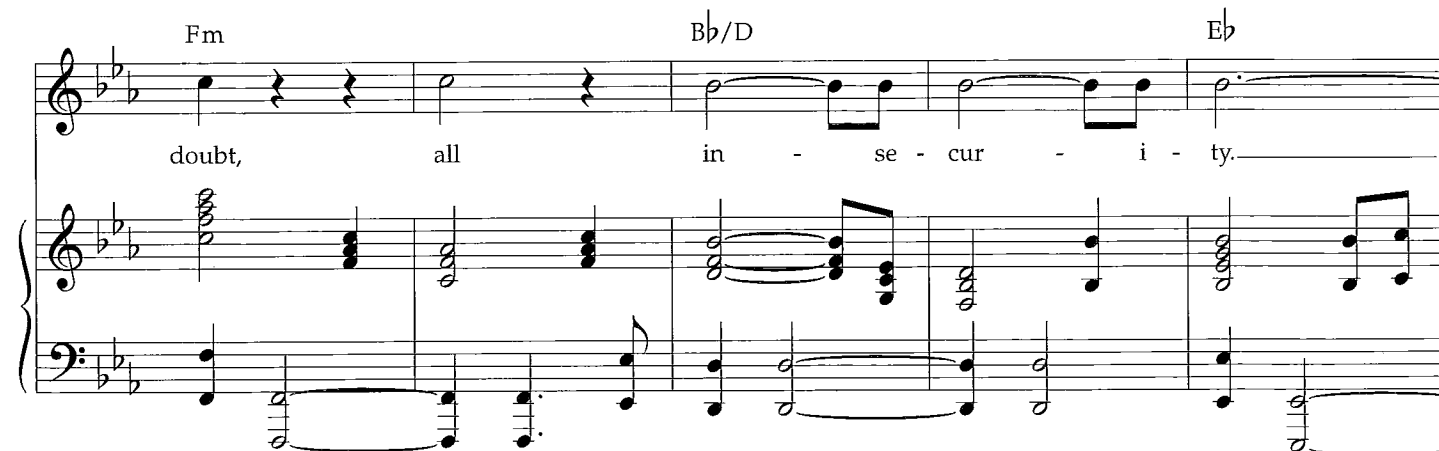
$B\flat/D$   $C/E$

Oh, Lord, Re - move all



$Fm$   $B\flat/D$   $E\flat$

doubt, all in - se - cur - i - ty.



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

E - rase all hate, all



G G7(b9) Cm Cm/Bb F/A

in - i - qui - ty. Dis - card all



F Bb G G7/B

the fear found deep with - in



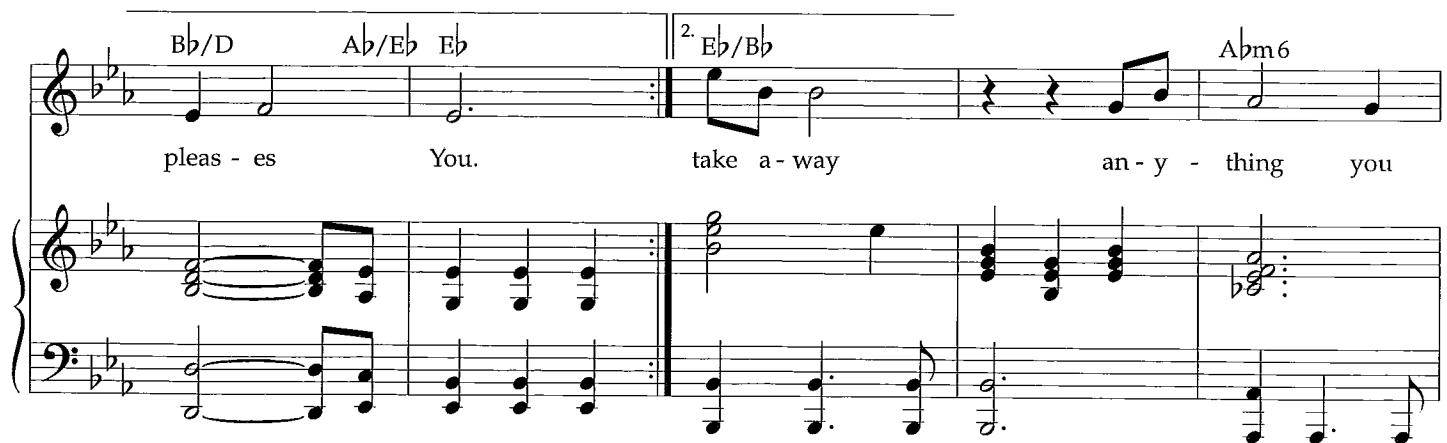
Cm Db9/Cb 1. Eb/Bb Fm7

me. Lord, take a - way an - y - thing that dis -



Bb/D Ab/Eb Eb 2. Eb/Bb Abm6

pleas - es You. take a - way an - y - thing you





find. Take a - way an - y - thing at all. Lord,

Gm7(b5) C7(b9) Abm6 Eb+/Bb Db9/Cb

take a - way an - y - thing that dis - pleas - es You.

Eb/Bb Ab/Bb Bb/D Eb

Lord, take a - way

Db Ab/C

Lord, take a - way.

Bb Bb/D Bb/Eb Eb

# Trust and Believe

Words and Music by  
YOLANDA ADAMS and BEN TANKARD

Cm11 EbMaj7/Bb AbMaj7 G+7(#9) C7(#9)

What - ev - er you need, —

Fm11 G+7(#9) Cm11 G7 Cm7

I'll be — in - deed, — I all suf - fi - cien - cy — prom - ise I will be —

C7(#9) Fm11 G+7(#9)

is found — in Me, — trust — and be -  
what - ev - er you need, — trust — and be -

The musical score is written for voice and piano. It features a key signature of three flats (Bb, Eb, Ab) and a common time signature (C). The score is divided into three systems. The first system shows the vocal melody and piano accompaniment for the first line of the song. The second system continues the melody and accompaniment, with the vocal line including the lyrics 'I'll be in - deed, I all suf - fi - cien - cy prom - ise I will be'. The third system concludes the piece, with the vocal line including the lyrics 'is found in Me, trust and be - what - ev - er you need, trust and be -'. The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line. Chord symbols are placed above the vocal line: Cm11, EbMaj7/Bb, AbMaj7, G+7(#9), C7(#9) in the first system; Fm11, G+7(#9), Cm11, G7, Cm7 in the second system; and C7(#9), Fm11, G+7(#9) in the third system.

1. B $\flat$ /C C $^9$  Gm7( $\flat$ 5) C+7( $\sharp$ 9) 2. B $\flat$ /C

lieve. Just ask of me, lieve.

C $^9$  D $\flat$ /E $\flat$  Gm7 A $\flat$ Maj9 D $\flat$ 13

The peace I give can-not-  
Joy sub - lime, e -

G $\flat$ Maj9 A/B B9 Gm9

ven in be tak-en a-way.  
the hard - est times.

Your mind must con-  
Un - speak - a-ble-

B $\flat$ /C G/F

stant - ly be on Me.  
ec - sta - sy.

A

D $\flat$ 13

song in Your heart, a mel-o-dy that stays,  
Tri-umph in tears, through-out the years.

all of these things I'm will-ing to give—  
I'm the on-ly key that un-locks—

to you. Just ask of Me, in-deed,  
ev-ry door. What-ev-er you need,

G+7(#9) Cm11 G7 Cm7 C7(#9)  
I prom-ise I will be what-ev-er you need,

Fm11 G+7(#9) 1. Bb/C

trust and be-lieve.

C9 Db/Eb Gm7 2. Bb/C C9 C+7(#9)

Fm11 Eb2/G Gb11 Bb+7(#9)

Con-sid-er the birds of the air, the flow-ers of

C11 C+7(#9) B+7(#9) Bb11

the field. I love you so much more than them,

C+7(#9)

Fm11

It's no mis-take,

Eb2/G

Gb11

Bb+7(#9)

I plan to take a life-time show-ing you

C11

C+7(#9) B+7(#9)

Bb11 A+7(#9) D7(#9) Eb13(#11)

how much you mean to me, oh,

Db9(#11)

C+7(#9)

A9(#11)

Optional vamp w/vocal ad lib

Fm11

What-ever you need, I'll be in-deed,

G+7(#9) Cm11 G7 Cm7

I all suf - fi - cien will - cy -  
prom - ise I will be

C7(#9) Fm11

is found in Me, trust—  
what - ev - er you need, trust—

G+7(#9) 1. Cm11 G7 Cm7

and be - lieve.  
and be - lieve.

C7(#9) 2. Cm11

Just ask of me, lieve.

# Save the World

Words and Music by  
RAYMOND REEDER

*Ballad* (♩ = 62)

First system of musical notation (Piano accompaniment). Chords: F, C/F B♭/F, F, C/F B♭/F, F.

Second system of musical notation (Piano accompaniment). Chords: C/F B♭/F, F, C/F B♭/F.

Third system of musical notation (Vocal and Piano accompaniment). Chords: F, A7sus, A/C♯, Dm.

1. Look-ing at the news to-day is a cold, de-press-ing thing. We  
2. I took a walk in-to town this morn-ing, a beg-gar fol-lowed me. He said he

Fourth system of musical notation (Vocal and Piano accompaniment). Chords: Am7, B♭, Gm11, F2/A, B♭6/C.

see our na-tion stained and the whole world's off the faith.  
need-ed food to eat. And could I spare some change, please?

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F A7sus A7/C# Dm

Peo-ple starv-ing all o-ver the land,— what a low-down dir - ty— shame.— Un-der  
I took the man to the clos - est grill— and paid for all— he could eat.— It

Am7 Bb Gm11 Dm11 Bb/C A/C#

God we see— the same.— We have our - selves— to blame.— Well,—  
warned my heart— as he— said, "Thank you, ma'am"— to me.— Well, it

C/D Dm C F/C BbMaj7 A7sus A/C#

it's been said— that we should share— what the Mas - ter gives— to us.— Well, the  
sad - dened me— as I walked a lit - tle far - ther just— to see— that there's

C/D Dm C F/C Dm7/G G13 Bb/C

time has come— to help some-one— less for - tu - nate— than us.—  
more than one— — — with - out a place— to see.—

F A7sus A/C# Dm

Save the world, \_\_\_\_\_ feed the hun - gry peo - ple.

F2/A Bb Gm7 Dm11 Bb/C

Clothe the lit - tle ba - bies. Lend a help - ing hand. —

F F/A A7sus A/C# Dm

Save the world, \_\_\_\_\_ feed the hun - gry peo - ple.

Gm7 F/A Bb6 Bb/C 1. F2 C/F Bb/F F2

Show them we love — and care.

C/F B $\flat$ /F F2 C/F B $\flat$ /F F2 C/F B $\flat$ /F

2. F A Dm Am7 B $\flat$ Maj7 Gm7 G6/A

care. We've got - ta feed the hun - gry soul, — mind, and bod - y;

E $\flat$ Maj7 Gm7 Em7(b5) A Dm Am7 B $\flat$ Maj7 Gm11 G/A

shel - ter, feed — and clothe — ev - 'ry - bod - y. as much as — we can —

E $\flat$ Maj7 Gm7 C7sus Gm7 Dm7 A $\flat$ m7 E $\flat$ m7 D $\flat$ 7sus

Please stretch out — your hand. —

Save the world, \_\_\_\_\_ feed the hun - gry peo - ple.

Chords: Gb2, Bb7sus, Bb7/D, Ebm7

Clothe the lit - tle ba - bies. Lend a help - ing hand. \_\_\_\_\_

Chords: Bbm7, Cb2, Abm7 Ab9/C, Cb6/Dbb

Save the world, \_\_\_\_\_ feed the hun - gry peo - ple.

Chords: Gb2, Bb7sus, Bb7/D, Ebm

Show them we love \_\_\_\_\_ and we care. \_\_\_\_\_

Chords: Abm7 Gb/Bb Cb6 Cb/Dbb, Bb7/D, Ebm Bbm7 CbMaj7 Abm7 Ab6/Bb

$F\flat\text{Maj}7$   $A\flat\text{m}7$   $F\text{m}7(\flat 5)$   $B\flat 7$   $E\flat\text{m}$   $B\flat\text{m}7$   $C\flat\text{Maj}7$   $A\flat\text{m}7$   $A\flat 6/B\flat$   
 Save the world. Save— the world.—

$F\flat\text{Maj}7$   $A\flat\text{m}7$   $F\text{m}7(\flat 5)$   $B\flat + 7(\sharp 9)$   $E\flat\text{m}$   $B\flat\text{m}7$   $C\flat\text{Maj}7$   $A\flat\text{m}7$   $A\flat 6/B\flat$   
 Save the world. Save— the world.—

$F\flat\text{Maj}7$   $A\flat\text{m}7$   $F\text{m}7(\flat 5)$   $B\flat 7$   $E\flat\text{m}$   $B\flat\text{m}7$   $C\flat\text{Maj}7$   $A\flat\text{m}7$   $A\flat 6/B\flat$   
 Save the world. Save— the world.—

$F\flat\text{Maj}7$   $A\flat\text{m}7$   $C\flat 6/D\flat$   $D\flat$   $G\flat 2$

# The Battle Is the Lord's

Words and Music by  
V. MICHAEL McKAY

Fast 3 (♩ = 132)

The musical score is written for piano and voice. It features a 3/4 time signature and a key signature of two sharps (F# and C#). The tempo is marked 'Fast 3' with a quarter note equal to 132 beats per minute. The score is divided into four systems, each with a treble and bass staff for piano accompaniment and a vocal line.

**System 1:** Chords: Em7(b5), F#°7, Em7(b5)/G, D/A, E9, A7. Includes a five-measure rest in the vocal line.

**System 2:** Chords: A6, Ab6, G6, D, G/D, Gm/D, D/A, D/F#, G6. Includes a three-measure rest in the vocal line.

**System 3:** Chords: A6, Ab6/B, Em/C#, D, E7, A. Includes the first two lines of lyrics: '1. There is no pain' and '2. There's no sad-ness', followed by 'Je - sus'.

**System 4:** Chords: A/G, D/F#, Am11. Includes the lyrics 'can't feel.' and 'can't feel.' followed by a three-measure rest.

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

No ——— hurt ——— He ———  
There's ——— no sor - row He ———

E9 A Am7

can ——— not ——— heal. ———  
can ——— not ——— heal. ———

D13 C/E D/F# G G#°7

All ——— things work ——— ac - cord - ing

D/A F#7 E/G# F#/A# Bm A/C# D#°7

to His per - fect will. ———

Em7(b5) F#°7 Em7(b5)/G D/A A7/G

No mat - ter what you're go - ing through,

F#m7(b5) B+7(#9) Em7(b5)

re - mem - ber God is us - ing you,

F#°7 Em7(b5)/G D/A E9 A7

for the bat - tle is not yours,


G/B A/C# 1. D G/D D D/F# G6 D/A G/B A7/C#

it's the Lord's. 2. There's no



2. Am11 D7 C/E D7/F# G

it's the Lord's. It's the Lord's,



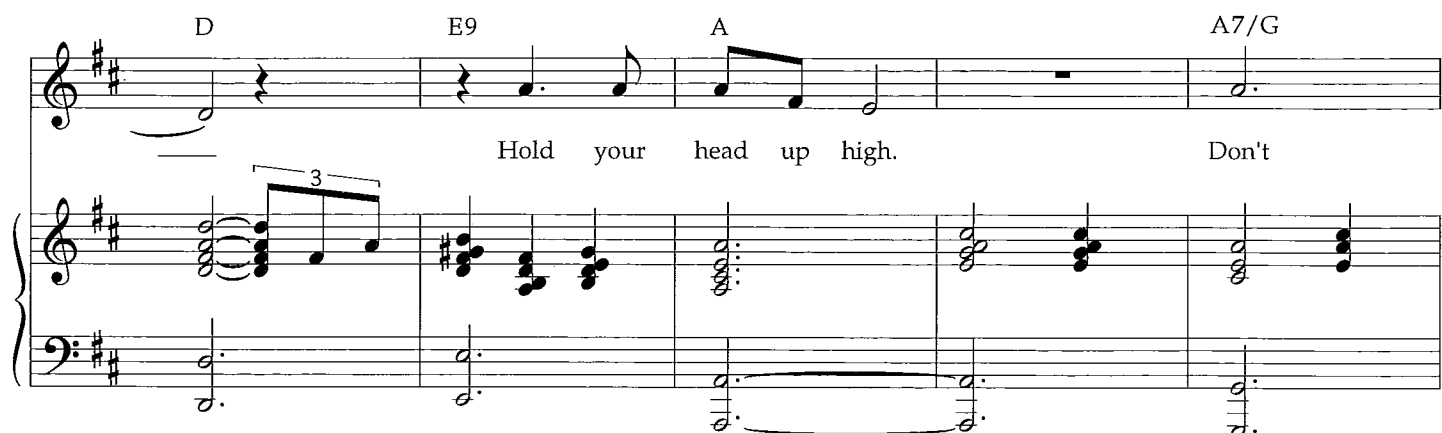
G#07 D/A A

yes, It's the Lord's



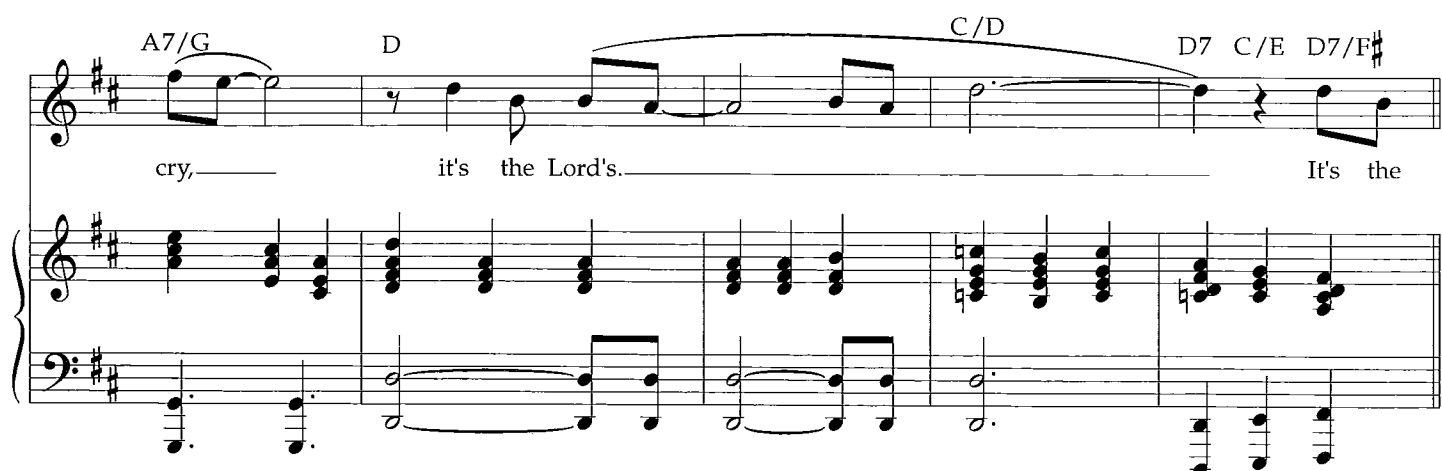
D E9 A A7/G

Hold your head up high. Don't



A7/G D C/D D7 C/E D7/F#

cry, it's the Lord's. It's the



G G<sup>0</sup>7

Lord's, \_\_\_\_\_ yes, \_\_\_\_\_ it's the

D/A F<sup>7</sup> E/G<sup>7</sup> F<sup>7</sup>/A<sup>7</sup> G/B A/C<sup>7</sup> D<sup>0</sup>7 Em7(b5) F<sup>0</sup>7 Em7(b5)/G

Lord's. \_\_\_\_\_ No

D/A A7/G G13(#11) F<sup>7</sup>m7(b5)

mat - ter what you're go - ing through, re - mem - ber God —

B+7(#9) Em7(b5) Gm7 C9 Fm7 Eb/G Ab Eb/Bb

\_\_\_\_\_ is us - ing you, No mat - ter what

$B\flat 7/A\flat$   $Gm7(\flat 5)$

you're go - ing through, re - mem - ber God—

$C7(\flat 9)$   $Fm$   $Fm7/A\flat$   $G^\circ 7$   $Fm7$   $F\sharp m7$   $G\sharp m7$   $A$   $F\sharp m7$   $E/B$

— is us - ing you, No mat - ter what

$B/A$   $A13(\sharp 11)$   $G\sharp m7(\flat 5)$   $C\sharp 7(\flat 9)$

you're go - ing through, re - mem - ber God— is

$F\sharp m7(\flat 5)$   $E/G\sharp$   $F\sharp m7(\flat 5)/A$   $E/B$

us - ing you,  $\underline{\quad 3 \quad}$  For— this bat - tle is not yours, this

bat - tle is not yours, you can - not

han - dle it all by your - self, This

bat - tle is not yours, it's the

Lord's.

Chords: B/A, A13, G#m7(b5), D+7(#9), C#+7(#9), F#m7(b5), E/G#, F#m7(b5)/A, E/B, F#/B, B7, A/C#, B9/D#, E, A/E, E.

# Let Us Worship Him

Words and Music by  
ARMIRIS PALMORE

Chord symbols: F2, B $\flat$ 2/F, F2, B $\flat$ 2/F, F, B $\flat$ /F, F, C/E, A/C $\sharp$ , Dm, Dm/F, Bm7(b5), B $\flat$ 9, 1. C7sus, F2, B $\flat$ 2/F.

Lyrics: Let us wor - ship Christ, our Sav-ior.— Let us wor - ship Christ, our Sav-ior.— Let us wor - ship Him, Let us wor - ship Him, Let us wor - ship Christ, our Lord.

2. C7sus F2 Eb Db Eb

wor - ship Christ, our Lord. All the earth should

F Eb Db Eb

praise Him. Let us bow down be -

F C/E A7/C# Dm Dm/C

fore Him. Let us en - ter in - to His gates with thanks - giv - ing.

G7sus G9 C7sus

Come be - fore His courts with praise.

Detailed description: This is a musical score for page 58, featuring a vocal line and a piano accompaniment. The key signature has one flat (Bb). The score is divided into four systems. The first system contains the lyrics 'wor - ship Christ, our Lord. All the earth should'. The second system contains 'praise Him. Let us bow down be -'. The third system contains 'fore Him. Let us en - ter in - to His gates with thanks - giv - ing.'. The fourth system contains 'Come be - fore His courts with praise.'. Chord symbols are placed above the vocal line: 2. C7sus, F2, Eb, Db, Eb in the first system; F, Eb, Db, Eb in the second; F, C/E, A7/C#, Dm, Dm/C in the third; and G7sus, G9, C7sus in the fourth. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

Db/Eb

Ab

Let us hon- or— and a -

Eb/G C Fm Fm/Eb

dore— Him,— let— us ex - alt— Him for His

Dm7(b5) DbMaj7 Ab/Eb

good - ness.— For— His lov - ing

Dbm6 Ab/Eb

kind- ness, and— for— His ten - der

$D\flat m6$   $A\flat/E\flat$   $D\flat/E\flat$   $C/E$   
 mer - cy. I will, wor - ship Christ — the

$Fm$   $/E\flat$   $Dm7(\flat 5)$   $D\flat m6$   $A\flat/E\flat$   
 Lord. I will wor - ship Christ I will

$D\flat/E\flat$   $A\flat 2$   $A\flat 13(\flat 9)$   $A\flat$   $D\flat m6/A\flat$   
 wor - ship Christ — the Lord. I'll wor - ship You.

$A\flat$   $A\flat 13(\flat 9)$   $D\flat m6/A\flat$   $A\flat 2$   
 I a - dore Your Name. Though I'm not wor - thy, I'll wor - ship Christ the Lord.



# I'll Always Remember

*Slowly* (♩ = 62)

Words and Music by  
ARMIRIS PALMORE

1. When  
(2. There was)

I noth - ing would lay no one me could down say to sway to sleep, I'd nor

al - ways pray, dear Lord, my the soul You'd keep. And When You  
make me re - gret me. me.

**Ebm11** **Gbmaj7/Ab**

when I'd a - wake I would al - ways give You  
came in - to my life You took all of my guilt

**1. Gbm6/Dbb Db9 Db/Eb Cm9 Gbmaj9 Ab11**

praise. 2. There was

**2. Dbmaj9 Ebm11 Ebm/Ab Dbmaj9**

a - way. I re - mem - ber the day, — and, oh

**Ab13 Dbmaj9 Bb7(b9) Ebm11 Ebm11/Db**

Lord, how I cried, — I got down on my knees — and said,

Chorus

Chords:  $C\flat_9$ ,  $A\flat_{11}$ ,  $D\flat_9$

"Lord, here am I, please take me and

Chords:  $E\flat m_9$ ,  $Fm7(\flat 5)$

mold me." You shook me and You

Chords:  $B\flat 7(\flat 9)$ ,  $B\flat + 7(\flat 9)$ ,  $B\flat 7(\flat 9)$ ,  $E\flat m_9$ ,  $E\flat m_{11}/D\flat$ ,  $C\flat_9$

made me all o - ver and I'll nev - er for - get; I'll re -

Chords:  $E\flat m_9$ ,  $A\flat Maj9/B\flat$ ,  $E\flat m_9$

mem - ber. I will nev - er for - get, I'll re -

mem - ber. I'll nev - er for - get, I'll re -

*Fm7 GbMaj7 Bb7sus A13(#11)*

mem - ber *8va* what You did for me, Lord,

*Bbm7*

and all that You keep do - ing for me.

*F/Bb Bbm7 Ab/Gb GbMaj7*

I will al - ways re - mem - ber

*Ab/Gb GbMaj13 F7/Bb Bbm11*

$E\flat^{\circ}7/B\flat$   $B\flat m11$   $A\flat/G\flat$   $G\flat Maj7$

those times— when You were there— for me, there for

$A\flat/G\flat$   $G\flat Maj7$   $F7/B\flat$   $B\flat m11$

me, there for me. You showed me You care. You showed me no

$F7/B\flat$   $B\flat m$   $D\flat 9(\sharp 11)$   $G\flat Maj9$

mat - ter what,— You would al - ways be there.

$E\flat m11$   $A\flat 11$   $F7/B\flat$   $B\flat m11$

You showed me that there is kind- ness in— You,

F7/B $\flat$  B $\flat$ m D $\flat$ 9(#11) G $\flat$ Maj9

mer - cy a - bun - dant - ly in You.

Opt. Repeat with vocal ad lib

Cm7(b5) F+7(#9) F7/B $\flat$  B $\flat$ m7

You showed me grace a - bun - dant - ly, a - bun - dant grace,

F7/B $\flat$  B $\flat$ m7 D $\flat$ 9(#11) G $\flat$ Maj9

grace a - bun - dant - ly. You showed me that e - ven in my sin, You could— give me

E $\flat$ m9 A $\flat$ 11 F7/B $\flat$  B $\flat$ m7

hope af - ter I — come to You with all my prob - lems af - ter I

Fm7/Bb Bbm7 Db9(#11) Gbmaj9

come to You with all— my sins, You would for - give me. You said— that You would if

Cm11(b5) F13 F+7(#9) Bbm9

I would con-fess, You would— be there— for me. I'll re-mem-ber—

Bbm(Maj7) Bbm7 Gbmaj7

— Your grace; — I'll re-mem-ber.—

Ab AbMaj7/Bb Bbm11

I will al-ways— re - mem - ber.—

# Before I Tell Them

Words and Music by  
V. MICHAEL McKAY

*Slowly* (♩ = 60)

Chords: C#7(#9) F#m9 A/B B9 Am6/E D13 G#m7 C#7(b9)

1. Be - fore I  
(2. Be - fore I

Chords: F#m9 A/B B9 Am6/E D13 G#m7 C#7(b9)

tell them, \_\_\_\_\_ Lord, please tell me. \_\_\_\_\_ Be - fore I \_\_\_\_\_  
teach them, \_\_\_\_\_ Lord, please teach me. \_\_\_\_\_ Be - fore I reach

Chords: F#m9 A/B B9 E2 D13 C#7sus

serve \_\_\_\_\_ them, \_\_\_\_\_ Lord, please serve \_\_\_\_\_ me. How can I  
out to them, \_\_\_\_\_ Lord, reach out \_\_\_\_\_ to me. How can I

The musical score is written for piano and voice. It features a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo is marked 'Slowly' with a quarter note equal to 60 beats per minute. The score is divided into three systems. The first system includes a vocal line with two verses of lyrics and a piano accompaniment with triplets. The second system continues the vocal line with lyrics and piano accompaniment. The third system concludes the piece with final lyrics and piano accompaniment. Chord symbols are placed above the vocal line for each measure.



F#m11 A/B B7(b9) Am6/E E2 D13(#11)

lead lead where I've not been? — How can I  
 where I've not been? — How can I

C#7 D#m7(b5) C#7/E# F#m11 C#9sus C#9

show show if I don't know? Be-fore I  
 if I don't know? Be-fore I

F#m9 B9 1. Am6/E E2 D13 C#9sus C#9 2. A6/E E2

tell them, — Lord, please tell — me. 2. Be-fore I tell — me. Be -  
 tell them, — Lord, please

B/C# C#9 F#m11 F#m9 A/B B13(b9)

fore I tell — it my way, sit me down, — and make me si- lent, and giv- en

Am6/E E2 G# A#m7 G#/B# C#sus C#m C#m9 C#m

to Thee al - ways. — Please don't let the things I do — dis -

C#m7/F# F#13 AMaj9/B D13 G#m7/C# C#9

tract me from hear - ing a word from — You. Be - fore I

F#m9 A/B B7/A G#m7(b5) C#7

tell them, — Lord, please tell me. Be - fore I

F#m9 A/B B7/A G#m7(b5) C#7

serve — them, — Lord, please serve — me. Be - fore I

F#m11 A/B A13 G#m7(b5) C#9 C#9

say one word, — or sing one word, — say it or sing it in me. Be - fore I

F#m9 A/B B7(b9) Am6/E E2

tell them, oh — Lord, — tell — me.

Am6/E E2 Am6/E

Teach — me, — show — me, — reach out to me. —

F#m7 B7(b9) EMaj9

Tell — me.

# Just a Prayer Away

Words and Music by  
GREGORY CURTIS

First system of musical notation (Piano accompaniment). Chords: F2, Dm11, Gm11.

Second system of musical notation (Piano accompaniment). Chords: F2, Dm11, D♭Maj9.

Third system of musical notation (Vocal and Piano accompaniment). Chords: C7sus, F2, Dm9. Lyrics: 1. I know that there are times in your (2. You will) nev - er have to won - der a - bout my

Fourth system of musical notation (Vocal and Piano accompaniment). Chords: Gm11, C7sus, F2, Dm9. Lyrics: life love. Just when put your faith the wheels just seem to turn. and trust in my care.

Cm7 A+7(b9) Dm9 Dm9(Maj7)

And un - cer - tain - ties — a - bout — your — to - mor -  
I will al - ways — be there — to hold

Dm9 A+7(b9) Dm9

— row seem — to grow. —  
— you in — my arms. —  
When One thing you — should re - mem -  
you're a - fraid, — don't wor -

Dm9(Maj7) Dm9 G13 BbMaj9

— ber, — and you should al - ways know: Out of ev -  
— ry, — I'll pro - tect you from — the storm.

C2/Bb Am11 Dm11 Gm11

— 'ry-one — who loves you, I

C/F

E♭Maj9

love you the most.

F/C

B♭°7

Am7

Dm11

Gm7

I am just a pray'r a-way.

F/C

B♭°7

Am7

Dm11

TO CODA

Gm7

Call my name with your heart, and I'll hear ev-ry

Em7(b5) A+7

Dm9

F/C

G2/B

B♭m6

word you say. When you cry at night, I'll wipe the tears a-way. Just

Am7 A+7(b9) Dm11 F#°7 Gm7 F/C BbMaj7 C2

pray, — my love, — I'll be there right a -

DMaj9 Gm11 Bb/C C D.S. al Coda

way. — 2. You will

♩ CODA Gm11 F/C Bb°7 Am7 Dm11

hear. I am — just a

Gm7 F/C Bb°7 Am7 Dm11

pray'r a-way. — Call my — name with your heart, and I'll

1<sup>st</sup> Gm7 2<sup>nd</sup> Gm7 Em7(b5) A7(#11)

hear hear ev - 'ry word — you say. —

Dm11 F/C Bm7(b5)

— When you cry at night, — I'll wipe — the tears. — a - way. —

Bbm6 Am7 Dm11

— Just — pray, — my love, I'll

Gm7 F/A Bbmaj7 C2 DMaj9

be there right a - way. — 8va —



# The Only Way

Words and Music by  
MERVYN WARREN and FRED VAUGHN

AbMaj7 Bb13(#11) Eb<sup>6</sup>

Eb<sup>m</sup>9 B/A Cm7(b5) F+7(#9) Bb7sus Bb7

Bb7sus Bb7 AbMaj7/Bb Bb9

1. Ev - er - y -  
2. Long a -

where that I go, I must tell ev - 'ry - one of the  
go when He knew You'd be out on a limb, He gave

§ EbMaj9 D7sus/A D7

**Bb/Ab** **Dm7(b5)** **G+7(#11)**

Sav - ior — I know and the things He — has done. — He's the  
 His life — for you. Can't you live yours — for Him? — He's the

**C9sus** **C13** **1. EbMaj7/F**

Truth and — the Life, — and there's no oth - er way to the Fa - ther  
 Al - might - y Rock, — and you

**Bb7sus** **Bb7** **C+7(#9)** **Fm11** **Bb13(#11)**

but by Him. 2. Long a -

**2. EbMaj7/F** **Bb7sus** **Bb7**

won't — have — a firm — foun - da - tion, un - less — you build on Him.

$E\flat 13$   $D\flat 13$   $C13$   $C13sus$

You can't live with - out Him. You can't move -

$C13$   $Cm9$   $G\flat 13(\sharp 11)$   $Fm11$

— with - out Him. You can't breathe — with - out Him. You — can't think —

$B\flat +7(\sharp 9)$   $B\flat m9$   $E\flat 13$

— a - bout do - in' one thing with - out — Him. You can't do — with - out —

$B\flat m9$   $E\flat 13$   $G+7(\flat 9)$   $C+7(\sharp 9)$   $F+7(\sharp 9)$  **TO CODA**  $\Phi$

— Him, 'cause there's no "you" with - out Him, be - cause He's the — on —

ly way. — The on - ly way. — Ev - er - y -

*Bb7sus* *Bb7* *Bb13(#11)* 3

♩ CODA

- ly way. — The on - ly way. Yes He is, yes He is

*Bb7sus* *Bb7*

the on - ly way.

*Bb7sus* *Bb7* *Am11* *D7(b9#9)*

There's no oth - er — name than the Name — of Je - sus.

*Gm* *Gm/F* *C/E* *F/A* *F/Eb* *Bb/D* *D7(b9)*

Gm Gm/F C/E F/A F/E $\flat$  B $\flat$ /D D7( $\flat$ 9)

There's no oth - er — one than the One — who frees — us.

Gm Gm/F C/E F/E $\flat$  B $\flat$ /D Gm7 Cm11

There's no oth - er way, — no oth - er way. —

Dm7( $\flat$ 5) G+7( $\sharp$ 9) C+7( $\sharp$ 9) F+7 F+7( $\sharp$ 9)

— What more — can I say? — He's the on -

B $\flat$ 7sus B $\flat$ 7

ly way, — the on - ly way.

B $\flat$ 7sus B $\flat$ 7 B $\flat$ 7sus Am11 D7(b9)

The on - ly way.

Gm Gm/F C/E F/A F/E $\flat$  B $\flat$ /D D7(b9)

There's no oth - er name than the Name of Je - sus.

Gm Gm/F C/E F/A F/E $\flat$  B $\flat$ /D D7(b9)

There's no oth - er one than the One who frees us.

Gm Gm/F C/E F/E $\flat$  B $\flat$ /D Fm7(b9)

There's no oth - er way, no oth - er way. There's

no oth - er way, — no oth - er way. — What more —

Chords: Eb, F#°7, Gm, Bb/Ab, Cm11, Dm7(b5)

Opt. Repeat w/vocal ad lib

— can I say? — He's the on - ly way, — the on - ly way.

Chords: G+7(#9), C+7(#9), F+7, F+7(#9), Bb7sus, Bb7

the on - ly way.

Chords: Bb7sus, Bb7

Chords: Bb7sus, Bb7

# Through the Storm

Words and Music by  
V. MICHAEL McKAY

First system of musical notation. Treble and bass staves. Chords: Db9(#11), C7(#9), F+7, Bb7. Includes triplets and rests.

Second system of musical notation. Treble and bass staves. Chords: Eb7, Ab13, A°7, Eb/Bb, Bb7sus, Bb7. Includes triplets and rests.

Third system of musical notation. Treble and bass staves. Chords: Eb, Dm7, G7. Includes lyrics: "1. The storms of life will blow; they're sure to come and go;".

Fourth system of musical notation. Treble and bass staves. Chords: Cm, Eb/Bb, Fm7, Am7(b5), Bb7, Ab/Bb, Bb7. Includes lyrics: "They meet me at a time when I'm calm and do-ing fine. But the".



$E\flat$   $Dm7$   $G7(\flat 9)$

Cap - tain of my soul, He's al - ways ——— on board.

$Cm$   $Gm7(\flat 5)$   $E^{\circ}7$   $Fm7$   $Am7(\flat 5)$   $B\flat 7$

He rocks me in His arms while rid - ing through the storm.

$Fm7$   $B\flat 7$   $A\flat m6/E\flat$   $E\flat 2$   $Dm7(\flat 5)$

While rid - ing — through the storm, Je - sus holds — me in His

$G7(\flat 9)$   $Cm$   $E\flat/B\flat$   $Fm7$   $Am7(\flat 5)$

arms. I am not a - fraid of the storm - y winds and —

B $\flat$ 7 A $\flat$ /B $\flat$  B $\flat$ 7 A $\flat$ m6/E $\flat$  E $\flat$

— the rains. Though the tides be - come high, He

8<sup>va</sup>

Dm7(b5) G7 Cm9 Gm7(b5) C7(b9)

holds me while— I ride. I find safe - ty in His arms while

Fm7 E $\flat$ 2/G Am7(b5) B $\flat$ 7 E $\flat$  B $\flat$ /E $\flat$  A $\flat$ /E $\flat$  E $\flat$

rid - ing through the storm. —

B $\flat$ /C C B $\flat$ m6/F F2

I — have no fear of the rag - ing seas, know - ing

3 3 3

Em11(b5) A7(b9) Dm7

Je - sus is there for — me. He can speak to the

F/C Gm7 Bm7(b5) Gm7/C C

wind and the waves and — make — them be - have. — All

Bbm6/F F Em11 A7(b9)

pow - er's in His — hand, on sea or — dry land. — I found

Dm11 Dm7 Am7(b5) D Gm7 Bm7(b5) Bb/C

safe - ty in the Mas - ter's arms while rid - ing through the storm. —

C

B $\flat$ /C CB $\flat$ m6/F

F2

Em11( $\flat$ 5)

While rid - ing through the storm, Je - sus holds me in His

A7( $\flat$ 9)

Dm

F/C

Gm7

Bm7( $\flat$ 5)

arms. — No, — I'm not a fraid of the storm y winds and

C7

B $\flat$ /C C7B $\flat$ m6/F

F

the — waves. Though the tide be - comes high, He

Em7( $\flat$ 5)

A7

Dm9

holds me while — I ride. — I found — safe - ty in the

Am7(b5) D7(b9) Gm7 F2/A Bm7(b5) C7

Mas - ter's arms while rid - ing through the

D7sus D7(b9)

storm.

Em7(b5) D7/F# Gm F/A

While rid -

Bm7(b5) C Bb/C C Am7(b5)

ing through the

the storm. While

D7 Em7(b5) D7/F#

3

8<sup>vb</sup>

rid ing through

Gm F/A Bm7(b5)

(8<sup>vb</sup>)

the storm.

C Bb/C C F13sus F13

Opt. Repeat w/vocal ad lib

3 3

Bb13 G+7(b9) C+7(#9) F13sus

# My Everything

Words and Music by

BEN TANKARD and YOLANDA ADAMS

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You've been my de-fense to say I love and my

1. Lord, (2. Mas-ter)

Chord markings: Fb9, Eb7(b9), Abm7, Bbm7, Db/Eb, Cbmaj9, Abm7, Bbm7, Cbmaj9, Db/Eb, Abm7, Bbm7, Cbmaj9, Gb13

Ab13(#11) Abm11 Gb13 C+7(#9) CbMaj9

You shield. You de-serve— my praise,—  
My soul— You keep,—

A11 Bb11 GbMaj9

through - out my days. I will lift — Your  
You're — love's com- plete. You've been — e -

Fm7(b5) Bb13(b9) Ebm11 Ab13(#11)

name — high — a - bove — the earth.  
spec - ially good to me, yes, You have.

Abm11 C7(#9) CbMaj9

You're — Lord — of — Lords, — my — all in all, —  
My — love, — Lord, You bear — You've nev - er failed me, You're —



*al - ways there. — Thank — You for — the love — that You give. —*

Chords:  $D\flat/E\flat$ ,  $E\flat+7$ ,  $E\flat7(\flat9)$ ,  $A\flat m7$ ,  $B\flat m7$ ,  $C\flat Maj7$ ,  $G\flat 13$

*Thank — You for — the life — I live. — Thank — You for — Your be -*

Chords:  $A\flat m7$ ,  $B\flat m7$ ,  $C\flat Maj7$ ,  $D\flat/E\flat$  **TO CODA**  $A\flat m7$ ,  $B\flat m7$ ,  $C\flat Maj7$

*ing my ev - er - y - thing. 2. Mas - ter, —*

Chords:  $A\flat 2/C$ ,  $D\flat 11$ ,  $D\flat 13$  *D.S. al Coda*

*Thank — You for — Your sav - ing pow - er. Thank — You for — be - ing my —*

Chords:  $A\flat m7$ ,  $B\flat m7$ ,  $C\flat Maj7$ ,  $G\flat 13$ ,  $A\flat m7$ ,  $B\flat m7$ ,  $C\flat Maj7$

— strong tow - er. Thank — You for — Your be - ing my ev - er - y -

Chords: D $\flat$ /E $\flat$ , A $\flat$ m7, B $\flat$ m7, C $\flat$ Maj7, E9( $\sharp$ 11), E $\flat$ +7, E $\flat$ 7

thing. Je - sus, — Je - sus, — You're

Chords: D $\flat$ 11, B $\flat$ +7( $\sharp$ 9), E $\flat$ m11, A $\flat$ 13( $\sharp$ 11), D $\flat$ m9, G $\flat$ 13, C+9

more prec - ious to me — than I could —

Chords: C $\flat$ Maj9, A13( $\sharp$ 11), A $\flat$ m9, A $\flat$ m7

ev - er — im - ag - ine. —

Chords: B $\flat$ 13( $\flat$ 9) B $\flat$ +7, C $\flat$ Maj9, A11, B $\flat$ 11, B $\flat$ +7( $\sharp$ 9)

$E\flat m11$   $A\flat 13(\sharp 11)$   $G\flat m11$   $C\flat/D\flat$   $C9$   $C\flat Maj9$

Je - sus, — Je - sus, — You're worth - y, —

$A13(\sharp 11)$   $A\flat m9$   $A\flat m7$   $C\flat_9^6$   $B\flat 13(\flat 9)$   $B\flat +7$   $C +7(\flat 9)$

— yeah, — Just be - cause of who — You

$C\flat Maj9$   $D\flat/E\flat$   $E\flat +7$   $E\flat 7(\flat 9)$   $A\flat m7$   $B\flat m7$   $C\flat Maj7$

are. — Thank — You for — the love —

$G\flat 13$   $A\flat m7$   $B\flat m7$   $C\flat Maj7$   $E9(\sharp 11)$   $E\flat +7$   $E\flat 7$

— that You give. — Thank — You for — the life — I live. —

$A\flat m7$   $B\flat m7$   $C\flat Maj7$   $G\flat 13$   $A\flat m7$   $B\flat m7$   $C\flat Maj7$

Thank— You for— Your sav - ing pow-er. Thank— You for— be-ing my—

Opt. Repeat w/vocal ad lib.

$E9(\sharp 11)$   $E\flat +7$   $E\flat 7$   $A\flat m7$   $B\flat m7$   $C\flat Maj7$   $G\flat 13(\sharp 11)$

— strong tow - er.

$A\flat m7$   $B\flat m7$   $C\flat Maj7$   $E9(\sharp 11)$   $E\flat +7$   $E\flat 7$   $A\flat m7$   $B\flat m7$   $C\flat Maj7$

Thank— You for— Your be -

$A\flat 2/C$   $D\flat 11$   $G\flat 2$

ing my ev - er - y - thing.

*p.*

# I'm Free

Words and Music by  
GREG CURTIS

DMaj9 F#m7 E6 DMaj7 D/E

AMaj9 Dm9 F/G

I re - mem - ber when my life was torn a - part.

AMaj9

Things I would do to be hap - py would

Dm9 F/G C#m7 F#7(b9)

al - ways break my heart. But then one day I de - cid -

Bm9

D13(#11)

ed to give all my troubles to the Lord. He

C#m7

F#7(b9)

Bm7

Amaj9

G#m11

loosed the shackles that were holding me, and Satan had to flee.

C#7(#9)

E Maj7/F#

F#13

And now I am free,

E Maj7/F#

F#13

DMaj7/E

E13

no more chains are binding me. I am free.

AMaj9 DMaj9 G#m11 C#7(#9)

I got a brand new walk, got a brand new talk.

EMaj7/F# F#13 EMaj7/F# F#13

I am free. no more chains are bind -

DMaj7/E E13

ing me. I am free. I got a

AMaj9 DMaj9 G#m11 C#7(#9)

new way of liv - in', no time for slip - pin'

TO CODA  $\emptyset$

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is A major (three sharps). The vocal line is a whole rest. The piano accompaniment features a series of chords and moving lines in both the right and left hands.

AMaj9 Dm9 F/G

Now that I can see a-bove wa - ter, I on - ly have hea-ven in my view.

The second system continues the musical score. The vocal line has the lyrics "Now that I can see a-bove wa - ter, I on - ly have hea-ven in my view." The piano accompaniment provides harmonic support with chords and moving lines.

AMaj9

Lord, — I want to thank You for the love You gave, 'cause it was

The third system continues the musical score. The vocal line has the lyrics "Lord, — I want to thank You for the love You gave, 'cause it was". A triplet of eighth notes is marked with a "3" above it. The piano accompaniment continues with chords and moving lines.

Dm9 F/G C#m7 F#7(b9)

Your love that brought — me through. — Oh, no, no, — no, I can't

The fourth system continues the musical score. The vocal line has the lyrics "Your love that brought — me through. — Oh, no, no, — no, I can't". The piano accompaniment provides harmonic support with chords and moving lines.



Bm9

D13(#11)

turn a-round— and, oh, I won't look back. For

C#m7

F#7(b9)

Lord, You set my spir - it free, and

Bm7

Amaj9

G#m11

C#7(#9)

D.S. al Coda

now I am hap - py.

CODA

C#+7(#9)

F#m7

E6

DMaj7

time for slip - pin'— Yeah—

Chord progression: F#m7, CMaj9, Bm9, Bb+7(#9), F#m9

Vocal line: Oh, \_\_\_\_\_

Chord progression: C#7(#9), F#m9, C#7(#9)

Chord progression: F#m9, C#7(#9), F#m9

Chord progression: C#7(#9), F#m11

# Even Me

103

Words and Music by  
ELIZABETH CODNER and WILLIAM B. BRADBURY

Arranged by  
YOLANDA ADAMS, TYRONE DICKERSON and BEN TANKARD

*Rubato*

The musical score is written for piano and voice. It begins with a *Rubato* tempo marking. The piano part features a series of chords: Fm/A $\flat$ , E $\flat$ /G, Fm7, Fm7( $\flat$ 5), E $\flat$ /B $\flat$ , and F9. The vocal line starts with the lyrics "Lord, I hear show -". The piano accompaniment includes triplets and an 8va (octave) marking. The lyrics continue: "ers of bless - ings. Thou art scat - ter - ing". The piano part includes chords F9, B $\flat$ 13, Fm7/A $\flat$ , G $\flat$ 7, Fm7( $\flat$ 5), and Fm7( $\flat$ 5)/C $\flat$ . The lyrics continue: "full and free." The piano part includes chords E $\flat$ /B $\flat$ , F9 B $\flat$ 13, E $\flat$ /G, B7/F $\sharp$ , Fm11, and B $\flat$ 13. The score ends with a 3/4 time signature.

$E\flat$   $E\flat^{\circ}7$   $D\flat 9(\sharp 11)$   $C7(\flat 9)$   $F13$   $F9$   $B\flat 13$

Show - er the thir - sty, so re - fresh - ing. *8va*

$Fm7/A\flat$   $G^{\circ}7$   $Fm7(\flat 5)$   $Fm7(\flat 5)/C\flat$   $E\flat/B\flat$   $F9$   $B\flat 13$

Let some drops now fall on *8va*

$E\flat$   $A\flat/E\flat$   $E\flat$   $A\flat/B\flat$   $E\flat$   $D\flat 9$   $C7(\flat 9)$

me. Pass me not, oh, gen - tle

$F+9$   $B\flat 7$   $Fm7/A\flat$   $G^{\circ}7$   $Fm7(\flat 5)$   $E\flat/B\flat$

Sav - ior. Sin - ful though my heart

Fm7 Bb9 Eb/G B7/F# Fm11 Bb13

may ————— be.

8va I am

Eb Db9(#11) C7(#9) F9 Bb13

long - ing for ————— Your fa - vor. —————

Fm7/Ab G°7 Fm7(b5) F9 F13

Whilst Thou art bless - ing, Oh, — Lord, —

Bb13 Eb7 Ab/Eb Eb Bb13 Bb/Ab Eb/G

come on and bless me. E - ven me,

Cm F9 B $\flat$ 13 E $\flat$  G $\flat$ 7 Fm7

Lord, E - ven me.

B $\flat$ 13 A $\flat$  B $\flat$ 7 E $\flat$  G7 Cm F13

E - ven me, Lord, E - ven

B $\flat$ 11 F9 B $\flat$ 13 Fm7/A $\flat$  G $\flat$ 7 Fm7(b5) Fm7/A $\flat$  G $\flat$ 7

me. Let some drops, let some

Fm7(b5) Fm7(b5)/C $\flat$  Gm7(b5) A $\flat$ 13 Gm7(b5) C7(b9)

drops, Whilst Thou art bless - ing. Oh,

Db9 C7(#9#11) F+7(b9)

Lord, \_\_\_\_\_

stop by \_\_\_\_\_ and bless \_\_\_\_\_ me. Oh, \_\_\_\_\_

Opt. Repeat w/vocal ad lib

Opt. Repeat w/vocal ad lib

Ab13 A°7 Bbm11

Eb9/G Ab13 F+7(b9) Bb+7(#9) Eb13

The musical score is written for a vocal line and piano accompaniment. The key signature has three flats (Bb, Eb, Ab). The score is divided into four systems. The first system shows the vocal line starting with 'Lord,' and the piano accompaniment with chords Db9, C7(#9#11), and F+7(b9). The second system shows the vocal line with 'stop by' and 'and bless me. Oh,' and the piano accompaniment with chords Bb+7(#9), Bbm11, and Eb9. The third system shows the vocal line with a repeat sign and the piano accompaniment with chords Ab13, A°7, and Bbm11. The fourth system shows the vocal line with a repeat sign and the piano accompaniment with chords Eb9/G, Ab13, F+7(b9), Bb+7(#9), and Eb13. The score includes various musical notations such as triplets, repeat signs, and dynamic markings like 'p'.

# Let Thy Will Be Done

Words and Music by  
ARMIRIS PALMORE

2nd time—Optional vocal ad lib

So much talk— is go - in' on— a - bout how Je - sus loves— us.

Ev - 'ry-one— is quick— to say— with joy that they— will see— His face.—

No one ev - er gives— ac-count— of what He real - ly re-quires.— To

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AbMaj7 G+7 G7 Bb/C F+7(#9,11) Bbm9 Eb9

give our-selves— just as— He gave,— and this is why— I pray:

AbMaj7 Bb/Ab AbMaj7 Bb/Ab Gm7 Eb/B

Let Thy will be done,— oh— Lord. Hear my cry,— oh— Lord,

BbMaj7/C C13 Gm7(b5) C13 Eb/F F13

as I call out— toThee.— To serve— you ev - 'ry day is my

<sup>1</sup> Fm7 Gm7 AbMaj7/Bb C9 G+7(#9) Ab13 G+7(#9) G7(b9)

ear- nest plea. Lord, have Thy way.

ear - nest plea. Oh, I wan - na walk — as You walked —

<sup>2</sup>Fm9 Gm7 Cb/Db C9(#11) CbMaj9 Gb2/Bb

in the will — of Your Fa - ther from on high. — As — You gave Your life, — You

Abm9 Dbm9 Gb9 CbMaj9 Gb/Bb

knew Your Son would — be — de - nied. — But still You loved me in

Abm9 Dbm9 Gb13 CbMaj9 Gb/Bb

spite of all my sin - ful ways. That is why — I can say:

Abm7 Em9 Eb9 Dm9 G7sus G13(b9)

CMaj7 D/C CMaj7 D/C Bm7 Em7/B Bm7

Let Thy will be done, — oh — Lord. Hear my cry, — oh — Lord,

E7sus E7 Bm7(b5) E9(#11) Em7/A A13

as I call out — to Thee. — To serve — you ev - 'ry day, that

1. Am9 B+7(#9) CMaj7/D Dm7/G 2. N.C. B+7(#9) Opt. Repeat w/vocal ad lib Em11

is my ear-nest plea, — is my ear-nest plea.

Em7 D6 Em11 Am9 F#13(b9) B+7(b9) Em9

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