

# Sometimes We Wait

From DiscoverWorship.com

Words and Music by  
TOM GRASSI  
Arranged by  
TOM FETKE

Freely with conviction (♩ = 68)

N.C. E<sup>b</sup> Fm7  $\frac{E^bM7}{G}$  A<sup>b</sup>M7 A<sup>b</sup>6

*mp* *mf*

WOMEN unis. *mp* **Faster** (♩ = 72)

Did Mo - ses know when the branch - es spoke he would

B<sup>b</sup>7sus Fm7(4) B<sup>b</sup>7sus

*mp*

4

be the cho - sen one? Or did his peo - ple know that a

$\frac{A^b2}{C}$   $\frac{B^b7}{D}$  E<sup>b</sup>  $\frac{A^b}{E^b}$  E<sup>b</sup> Fm7(4)

7

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*cresc.* *div. mf*

cloud of smoke would safe - ly lead them home? — Some-times

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

*cresc.*

10

*decresc.*

God will speak thro' a bush of flames or pil - lars in the sky.

*MEN mf*

8

Ooo

*Cm7* *B<sup>b</sup> / C* *Cm7* *A<sup>b</sup>M9* *A<sup>b</sup>* *E<sup>b</sup>2 / G* *E<sup>b</sup> / G*

*mf* *decresc.*

13

But at times His si - lence fills our days, leav-ing

*mp*

His si - lence fills our days, leav-ing

*A<sup>b</sup>m6 / F* *E<sup>b</sup> / B<sup>b</sup>* *B<sup>b</sup> / C* *Cm7*

*mp*

16

*cresc.* *mf* *unis.*

us to won - der why. \_\_\_\_\_ Some - times we wait,

us to won - der why, \_\_\_\_\_ won - der why. \_\_\_\_\_

*cresc.*

D<sup>b2</sup> F<sup>m7</sup>/<sub>C</sub> B<sup>b</sup>sus B<sup>b</sup> B<sup>b2</sup> A<sup>b2</sup>/<sub>B<sup>b</sup></sub>

19

*div.*

sim - ply to find \_\_\_\_\_ some - times His an - swers come with time;

E<sup>b2</sup> E<sup>b2</sup>/<sub>G</sub> E<sup>b</sup>/<sub>G</sub> A<sup>b</sup>M7

*mf*

22

*unis.*

\_\_\_\_\_ not right a - way, \_\_\_\_\_ clear - ly to see, \_\_\_\_\_ some - times we nev -

B<sup>b</sup>sus B<sup>b2</sup> A<sup>b2</sup>/<sub>B<sup>b</sup></sub> E<sup>b2</sup> E<sup>b2</sup>/<sub>G</sub> E<sup>b</sup>/<sub>G</sub>

25

- er get\_ those part - ed seas that lead us from the shore. But

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with a half note 'er' followed by eighth notes for 'get\_ those part - ed seas that lead us from the shore.' The piano accompaniment provides harmonic support with chords and moving lines in both hands.

A<sup>b</sup>M7 G sus G7(b9) G/F C<sub>m</sub> E<sup>b</sup> C<sub>m</sub> C<sub>m</sub> B<sup>b</sup> G<sub>m</sub> B<sup>b</sup> C<sub>m</sub> A

The second system of music continues the piano accompaniment. It includes dynamic markings such as *cresc.* and *f*. The music is written for both the right and left hands of the piano.

28

there is a place *mf* where we rest in His grace, when some-times we wait on the

The second system of music features a vocal line and a piano accompaniment. The vocal line begins with 'there is a place' followed by 'where we rest in His grace, when some-times we wait on the'. The piano accompaniment provides harmonic support.

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

The third system of music continues the piano accompaniment. It includes dynamic markings such as *mf*. The music is written for both the right and left hands of the piano.

32

Lord. If I

The third system of music features a vocal line and a piano accompaniment. The vocal line begins with 'Lord.' followed by 'If I'. The piano accompaniment provides harmonic support.

E<sup>b</sup> N.C. N.C.

The fourth system of music continues the piano accompaniment. It includes dynamic markings such as *Freely*. The music is written for both the right and left hands of the piano.

35

*a tempo*

had my way, there would come a day— with a nev - er end - ing dawn.

*a tempo*

Fm7(4) B<sup>b</sup>7sus A<sup>b</sup>2/C B<sup>b</sup>7/D

39

No more mourn-ful sighs in the dark of night As I

E<sup>b</sup> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> Fm7(4) B<sup>b</sup>7sus

42

won - der where He's gone.— I would nev - er see— how His

A<sup>b</sup>2/C B<sup>b</sup>7/D E<sup>b</sup> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> Cm7 B<sup>b</sup>/C Cm7

45

mer - cy rains be - neath a cloud - less sky. There would

A<sup>b</sup>M<sup>9</sup> A<sup>b</sup> E<sup>b</sup><sub>2</sub>/<sub>G</sub> E<sup>b</sup>/<sub>G</sub> A<sup>b</sup>m<sup>6</sup>/<sub>F</sub>

48

be no need for heal - ing grace to com - fort when we cry.

No need for heal - ing grace to com - fort when we cry,

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

51

*unis.*  
Some-times we wait, sim-ply to find  
when we cry.

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

54

*unis.*  
 — some-times His an - swers come with time; — not right a-way,

*E<sup>b</sup>2* *G* *E<sup>b</sup>* *G* *A<sup>b</sup>M7* *B<sup>b</sup>sus* *B<sup>b</sup>2* *A<sup>b</sup>2* *B<sup>b</sup>*

57

clear-ly to see, — some-times we nev - er get — those

*E<sup>b</sup>2* *E<sup>b</sup>2* *G* *E<sup>b</sup>* *G* *A<sup>b</sup>M7*

60

*cresc.* *f* *mf*  
 part - ed seas that lead us from the shore. But

*G sus* *G7(b9)* *G* *F* *C<sup>m</sup>* *E<sup>b</sup>* *C<sup>m</sup>* *C<sup>m</sup>* *B<sup>b</sup>* *G<sup>m</sup>* *B<sup>b</sup>* *C<sup>m</sup>* *A*

*cresc.* *f*

63

there is a place *mf* where we rest in His grace, when some-times we wait on the

*mf*

Fm7 Eb2/G Ab2 Eb2/G Eb G Fm7 Ab2/Bb Bb

66

*cresc.* Lord. *f* Some-times we wait, simply to find

*cresc.* *f*

Eb Bb/C C2 Bb2/C F2

69

some-times His an - swers come with time; *unis.* not right a - way,

*unis.*

F2/A A EbM7 C sus C2 Bb2/C

72



clear-ly to see, some-times we nev - er get those

F<sup>2</sup> F<sup>2</sup>/A E/A B<sup>b</sup>M7

75

part - ed seas that lead us from the shore. But

*cresc.* *ff* *mf*

A sus A7(b9) A/G D<sup>m</sup>/F D<sup>m</sup>/C D<sup>m</sup>/C A<sup>m</sup>/C D<sup>m</sup>/B

*cresc.* *ff*

78

there is a place where we rest in His grace, when some-times we wait on the

*mf*

G<sup>m</sup>7 F<sup>2</sup>/A B<sup>b</sup>2 F<sup>2</sup>/A F/A G<sup>m</sup>7 B<sup>b</sup>2/C C

*mf*

82

*rit.* *mp* Freely

Lord. O there is a place where we

*decresc.* *rit.* *mp* Freely

85

Dm Gm7 F2/A

*molto rit.*

rest in His grace, when some-times we wait on the

*molto rit.*

88

Bb2 F2/A F/A Gm7 Bb2/C Bb2/C C Bb/C

*a tempo*

Lord.

*a tempo* *pp*

91

F Bb2/D C2/E Gm7 C7sus F2

# Far Above Riches

From DiscoverWorship.com

Words by KEN BIBLE  
Inspired by Proverbs 31:10-31  
Music by TOM FETTKE  
Arranged by  
TOM FETTKE

Flowing (♩ = 92)

mf

Chords: D<sup>b</sup>, E<sup>b</sup>/D<sup>b</sup>, F<sup>2</sup>

Detailed description: Piano introduction in 4/4 time, starting with a mezzo-forte (mf) dynamic. The music is in the key of B-flat major. The first system contains measures 1 through 3. The right hand features a flowing eighth-note melody, while the left hand provides a steady accompaniment. Chords indicated above the staff are D<sup>b</sup>, E<sup>b</sup>/D<sup>b</sup>, and F<sup>2</sup>.

Chords: D<sup>b</sup>, E<sup>b</sup>/D<sup>b</sup>, Gm<sup>11</sup>/C, B<sup>b</sup>/C, C<sup>7</sup>

Detailed description: Piano introduction continues with measures 4 through 6. The right hand continues the flowing melody, and the left hand accompaniment includes a triplet of eighth notes in measure 4. Chords indicated above the staff are D<sup>b</sup>, E<sup>b</sup>/D<sup>b</sup>, Gm<sup>11</sup>/C, B<sup>b</sup>/C, and C<sup>7</sup>.

CHOIR unis.  
mp

Detailed description: Choir vocal line for unison voices, starting at measure 1. The dynamic is mezzo-piano (mp). The melody is simple and follows the lyrics.

Far a - bove rich - es, Far a - bove  
Morn - ing and eve - ning, Sun - mer and

mp

Chords: F<sup>2</sup>, Dm, B<sup>b</sup>M<sup>7</sup>

Detailed description: Piano accompaniment for the choir section, starting at measure 4. The dynamic is mezzo-piano (mp). The right hand plays a steady eighth-note accompaniment, and the left hand provides a simple bass line. Chords indicated above the staff are F<sup>2</sup>, Dm, and B<sup>b</sup>M<sup>7</sup>.

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hon - or, Last - ing beau - ty be -  
win - ter, Ev - er faith - ful and

C7 A m B<sup>b</sup>2

9

yond com - pare. She is more  
glad to share; Touch - ing and

G m C7 F2

12

no - ble, she is more pre - cious.  
lift - ing, ten - der - ly giv - ing,

D m B<sup>b</sup>M7 B<sup>b</sup> C7

15

2nd time to Coda<sup>3</sup>  
(meas. 38)

Trea - sure this one \_\_\_\_\_ whose life \_\_\_\_\_ we  
In her we feel \_\_\_\_\_ our Fa - ther's

2nd time to Coda  
(meas. 38)

A m B<sup>b</sup>2 G m C7

18

Slower, more freely  
div. *mf*

share. \_\_\_\_\_ Wo - man of

F<sup>2</sup> B<sup>b</sup>2/F F E D m FM7/C

21

hon - or, Price - less com - pan - ion,

B<sup>b</sup>6 C F F E D m D m/C B<sup>b</sup> C F

24

Wife and moth - er and faith - ful

27

Chords: F/A, B<sup>b</sup>, F/A, Gm7, F, C7/E, C7/G, F

friend, Shep - herd and ser - vant,

30

Chords: C, C7, F, B<sup>b</sup>/F, F, F/E<sup>b</sup>, D7, D7/F<sup>#</sup>, Gm

Teach - er and help - er, She lives a love that

33

Chords: Gm, D/F<sup>#</sup>, Gm, C7, C7/E, F, C<sup>6</sup>/E, Dm, Am/C, B<sup>b</sup>2, B<sup>b</sup>6

*D.S. al Coda (meas. 1)*

has no end.

*D.S. al Coda (meas. 1)*

36

E/C C7sus C7 F

**⊕ CODA**

care.

**⊕ CODA**

F2

*cresc.*

38

*rit.* *a tempo* *mf*

God of all com - fort,

*rit.* *a tempo* *mf*

39

Cm7 F7 Bb Bb2 Bb/A Gsus2 Gm Gm/Bb

Foun - tain of bless - ing, Ev - er

Cm9 Cm7 EbM7/F F7sus F7 F7/Eb Dm

42

lov - ing in all You do.

E<sup>b</sup>2 B<sup>b</sup>M7/D Cm7 B<sup>b</sup>/D E<sup>b</sup> Gm/E Gm7/F F F/A

45

*cresc.*

Thank you for giv - ing Far a - bove

B<sup>b</sup> B<sup>b</sup>2 B<sup>b</sup>/A Gsus<sup>4</sup>/<sub>2</sub> Gm Gm/B<sup>b</sup> Cm<sup>9</sup> Cm7

48

*f*

rich - es. Glad - ly our Fa - ther we

E<sup>b</sup>M7/F F7sus F7 F7/E<sup>b</sup> Dm E<sup>b</sup>2 B<sup>b</sup>M7/D

51



lift our praise to You. *ff* Glad - ly we *ff*

*cresc.* *ff*

Cm7 B<sup>b</sup>/D E<sup>b</sup> G<sup>m</sup>/E G<sup>m</sup>/F F F7 G<sup>m</sup> D<sup>m</sup>/F

54

lift our praise to You.

E<sup>b</sup>M<sup>9</sup> Cm7 B<sup>b</sup>/F F7<sup>sus</sup> F7 B<sup>b</sup>

57

A

G<sup>b</sup>2 G<sup>b</sup> G<sup>b</sup>M7 A<sup>b</sup>/G<sup>b</sup> B<sup>b</sup> B<sup>b</sup>(no 3rd) F(no 3rd)

60

men, \_\_\_\_\_

*rit.*

A -

G<sup>b</sup>2      G<sup>b</sup>/<sub>F</sub>      G<sup>b</sup>2/<sub>F</sub>      E<sup>b</sup>m7      A<sup>b</sup>/<sub>D<sup>b</sup></sub>      G<sup>b</sup>/<sub>C</sub>      E<sup>b</sup>m/<sub>C</sub>

*rit.*

62

men! \_\_\_\_\_

B<sup>b</sup>

64

*v*  
8<sup>ub</sup>

# Lead and I Will Follow

From the Worship Today® volume:  
Beautiful Savior

Words by TOM FETKE  
and JOSEPH GILMORE  
Music by TOM FETKE  
and WILLIAM BRADBURY  
Arranged by  
TOM FETKE

Earnestly ♩ = 69

Chords: Eb2, Ab2/Eb, Eb2, Ab2/Eb

6 *rit.* *a tempo mp*

Lead me, Lord,

Chords: Bbsus, Bb, Bb9, Bb7, Eb, Bb/D, Cm, Gm/Bb

lead and I will fol - low; make your way

Chords: Ab, Bb7/Ab, Eb2/G, Eb/F, F, Bbsus, Bb, Ab, Bb/Ab

clear and I will fol - low you.

Gm7 Cm7 Cm Fm7 Bbsus Bb7 G/B C2

11

rit. mp 18 a tempo

He lead - eth me! O

Dm11 C/E FM7 Gsus G C2

15

bless - ed thought! O words with heav'n - ly com - fort fraught!

F6 F C2 FM7 Gsus

19

— What - e'er I do, where - e'er I be, still - 'tis God's hand - that

G C<sup>2</sup> F<sup>6</sup> F C FM<sup>7</sup>

22

lead - eth me. He - lead - eth me, he lead - eth - me; by

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

mf 28

26

his own - hand - he - lead - eth me; his - faith - ful fol - l'wer

C Am C/G G FM<sup>7</sup> Am/F<sup>#</sup> G<sup>sus</sup> G G/B C<sup>2</sup> C<sup>2</sup>/E G G/F

30

I would be, for by his hand he lead - eth me.

C/E G/F F C/G F/G C<sup>2</sup> Am C/G G<sup>7</sup> FM<sup>7</sup> G A<sup>b</sup>

34

rit. *mf*

Lord,

G<sup>b</sup>/A<sup>b</sup> E<sup>b</sup>m<sup>7</sup> D<sup>b</sup>2/A<sup>b</sup> G<sup>b</sup>/A<sup>b</sup>

38

41 *a tempo*

I would clasp thy hand in mine, nor ev - er mur - mur—

D<sup>b</sup>2 G<sup>b</sup>2/D<sup>b</sup> D<sup>b</sup>2

41

nor re-pine; ————— con - tent, what-ev - er lot I see, since —

44

Db<sup>2</sup>/F Gb<sup>6</sup> Ebm<sup>7</sup> Gb/A<sup>b</sup> Ab Db<sup>2</sup> Gb<sup>2</sup>/Db

'tis thy hand — that — lead - eth me. And

48

Db GbM<sup>7</sup> Db/A<sup>b</sup> Ab A G/A

*f*

51 a little faster ♩ = 72

when my task on earth is done, when, by thy grace, the —

51

D<sup>2</sup> Am<sup>11</sup> D<sup>2</sup> G<sup>2</sup> Em<sup>7</sup> F#m<sup>7</sup> Bm<sup>7</sup>

*f*

vic - t'ry's won, ——— e'en death's cold wave I will not flee, ———

54

Em<sup>9</sup> A<sup>7</sup>sus A D<sup>2</sup> Am<sup>11</sup> D<sup>2</sup> G<sup>2</sup> F#m<sup>7</sup>

since — God through Jor - dan — lead - eth

58

Em<sup>7</sup> F#m<sup>7</sup> Bm<sup>7</sup> Bm/A GM<sup>7</sup> GM<sup>9</sup>/A A

me. He — lead - eth me, he lead - eth — me; by

61

D<sup>2</sup> Asus A D/F# D<sup>2</sup> A A/G D/F# A/G D/A G/A



his own hand he lead - eth me; his faith - ful fol - l'wer

D Bm D/A GM7 Bm/G# Asus A A/C# D2 D2/F# A A/G

64

I would be, for by his hand he lead - eth me.

*decresc.*

F#m7 A/G D/A G/A D2 Bm Bm/A GM7 A Bb2

68

*rit.* 73 *a tempo mp*

Lead me, Lord,

A<sup>b</sup>/B<sup>b</sup> B<sup>6</sup> B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>/D Cm Gm/B<sup>b</sup>

*rit.* *mp a tempo*

72

lead and I will fol - low; — make your way

Ab Bb7/Ab Eb2/G Eb/F F Bbsus Bb Ab Bb/Ab

75

clear and I will fol - low you.

rit.

78

78

# When I Survey the Wondrous Cross

Words by  
**ISAAC WATTS**  
 Gaelic Melody  
 Arranged by  
**TOM FETTKE**

Warmly ♩ = ca. 72

F FM7 B♭M7 Am7 Dm7 Gm7 F/A

*mp*

*rit.* *mp* **5**

1. When I sur - vey the that won - drous  
 Lord, a tempo I should

*rit.* *a tempo*

B♭M<sup>9</sup> Csus B♭/C F Gm<sup>7</sup>/F

*rit.* *a tempo*

cross on which the Prince of Glo - ry died, my rich - est  
 boast save in the death of Christ, my God; all the vain

F C/F Dm Gm C C/B♭

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gain things I count but loss, and pour con -  
 that charm me most, I sac - ri -

Am Gm/Bb F Gm/F

9

tempt on all my pride. 2. For-bid it  
 fice them to his mf mf

F/C Bb/C F F/A BbM9 Csus Bb/C

11

blood. 3. See, from his head, his hands, his  
 See, from his head, mf

F Dsus C/D G

14

feet, his hands, his feet, sor - row and love flow min - gled  
 - his hands, his feet, sor - row and love flow min - gled

*C<sup>2</sup>/G* *G* *Em*

16

down; down; did e'er such love and sor-row meet, or thorns com -

*Am* *G/D* *C* *Bm* *C<sup>2</sup>* *G* *C<sup>2</sup>/G*

18

19

pose or thorns com - pose so rich a crown? *cresc.*  
 or thorns com - pose so rich a crown? *cresc.*

*G/D* *D<sup>7</sup>sus* *C/D* *E<sup>b</sup>* *D<sup>b</sup>/E<sup>b</sup>* *E<sup>b</sup>* *D<sup>b</sup>/E<sup>b</sup>* *E<sup>b</sup>*

21

4 *rit.* *f* 24 *a tempo*

Were the whole realm of na - ture

*rit.* *f* *a tempo*

*rit.* *f* *a tempo*

Db/Eb Eb Db/Eb Eb Ab AbM7 Db<sup>2</sup>/Ab

23

mine, that were a pres - ent far too

Ab Ab/G Cm/G Fm Fm/Eb DbM7 Bbm/Db Ab/C Absus/C

25

28

small. Love so a - maz - ing, so di - vine, de - mands my

Bbm Eb7 Cm Cm7 Db<sup>2</sup> Bbm/Db Db Ab Bbm7

27

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

Ab/Eb Ebsus Db/Eb Ab

30

soul, my life, my all;

C7/G Fm Bbm Cm/Eb Eb7 Ab

33

my all!

Db/Ab Ab

36

# Jesus Is My Lord

From the Worship Today® volume:  
Your Love Is Better Than Life

Words, Music and Arrangement by  
**TOM FETKE**

Brightly ♩ = ca. 120

Dm Dm/A Am<sup>7</sup> Dm C/D Dm Gm Gm/D Dm<sup>7</sup> Gm F/G Gm Asus

*mf*

The piano introduction consists of two staves. The right hand plays chords and moving lines, while the left hand plays a simple bass line. The key signature has one flat (Bb) and the time signature is 4/4. The tempo is marked as 'Brightly' with a quarter note equal to approximately 120 beats per minute.

5 1st time: Unis. melody  
2nd time: Divisi

1. Je - sus is my Lord, my Mas - ter and Sav - ior,  
2. Je - sus is my king, my shield and de - fend - er,

The vocal melody is written on a single staff. It begins with a whole rest for the first measure, followed by a series of quarter and eighth notes. The lyrics are placed below the notes.

A Asus/B A/C# Dm

The piano accompaniment for the first two lines of the hymn. It features chords in the right hand and a bass line in the left hand. The key signature remains Bb and the time signature is 4/4.

Je - sus is my Lord, my Mas - ter shield and Sav - ior,  
Je - sus is my king, my shield and de - fend - er,

The vocal melody continues with the same rhythmic pattern as the first two lines. The lyrics are placed below the notes.

Gm Dm

The piano accompaniment for the last two lines of the hymn. It features chords in the right hand and a bass line in the left hand. The key signature remains Bb and the time signature is 4/4.

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Je - sus is my Lord, my Mas - ter and Sav - ior,  
 Je - sus is my king, my shield and de - fend - er,

9

11

now and for - ev - er - more, hal - le - lu - jah, now and for - ev - er -  
 now and for - ev - er - more, hal - le - lu - jah, now and for - ev - er -

Gm Gsus<sup>4</sup><sub>2</sub> Gm Dm/A A<sup>7</sup> Dm Am<sup>7</sup> Dm C/D Dm Gm Gsus<sup>4</sup><sub>2</sub> Gm Dm/A A<sup>7</sup>

11

*Parts (both times)*

more.  
 more.  
 Praise you, Je - sus, Son of God,

Dm

Dm

Am<sup>7</sup> Dm

14

and the blood of the Lamb. King of kings and

Gm A7 Dm Am7 Dm Dm

17

21

Lord of lords, God of A - bra - ham, hal - le - lu - jah,

Am7 Dm Gm Gsus<sup>4</sup><sub>2</sub> Gm Dm/A A7 Dm Am7 Dm C/D Dm

20

1.

God of A - bra - ham.

Gm Gsus<sup>4</sup><sub>2</sub> Gm Dm/A A7 Dm Asus

23

4

2.

*cresc.*

ham.

*cresc.*

A Asus/B A/C# Dm Am/C Bsus B

26

29

3. He is wor- thy of all— hon- or and glo - ry, he is wor- thy of all—

Em Bm Em Am Em7 Am

29

hon- or and glo - ry, he is wor- thy of all— hon- or and glo - ry,

Em Bm Em

32

now and for - ev - er - more, hal - le - lu - jah, now and for - ev - er -

Am Asus<sub>2</sub><sup>4</sup> Am Em/B B<sup>7</sup> Em Bm<sup>7</sup> Em D/E Em Am Asus<sub>2</sub><sup>4</sup> Am Em/B B<sup>7</sup>

35

more. Praise you, Je - sus, Son of God,

*f/ff*

Em Em Bm<sup>7</sup> Em

38

and the blood of the Lamb. King of kings and

Am B<sup>7</sup> Em Bm<sup>7</sup> Em Em

41

Lord of lords, God of A - bra - ham, hal - le - lu - jah,

Bm7 Em Am Asus<sup>4</sup><sub>2</sub> Am Em/B B7 Em Bm7 Em D/E Em

44

1. God of A - bra - ham. 2. ham.

Am Asus<sup>4</sup><sub>2</sub> Am Em/B B7 Em Em

47

50 Hal - le - lu - jah!

Bsus B Em

50

# Jubilation!

From the Worship Today® volume:  
**Jubilation**

Brass instrumentation is printable from the accompaniment CD

Based on the Psalms  
Music and Arrangement by  
**TOM FETKE**

Festive! ♩ = ca. 112

*f* accented

Sing with joy to God!

The first system of the musical score is in 4/4 time with a key signature of two flats. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics 'Sing with joy to God!'. The piano accompaniment starts with a forte dynamic and includes a fermata over the final chord.

5

Shout with joy to God! Crea - tures of earth and an - gels in heav - en

4

The second system continues the musical score. The vocal line includes the lyrics 'Shout with joy to God! Crea - tures of earth and an - gels in heav - en'. A box containing the number '5' is positioned above the vocal staff. The piano accompaniment continues with a similar rhythmic pattern. A measure rest of 4 measures is indicated at the beginning of the piano part.

of-fer him glo-ry, thanks and hon-or. Praise the Lord! Praise the

rit. 12 Slower ♩ = ca. 96  
mf very legato

Lord! Awe - some is his hand - i - work.

rit. mf very legato

f

Might - y is his pow - er. Praise him!

f

*mf*

Praise him. Come in - to his pres-ence with praise and thanks -

21

*mf*

*decresc.*

giv - ing. Wor - ship, wor - ship, wor - ship him and a -

26

*decresc.*

*rit. mp*

dore him.

34 **Tempo I**

32

*rit. mp*

*f*



*f* accented

Sing with joy to God! Shout with joy to God! Crea-tures of earth and

36

an-gels in heav-en of-fer him glo-ry, thanks and hon-or. Praise the Lord!

39

*cresc.*

*ff*

*rit.*

Praise the Lord! Praise him, al-le - lu-ia! Al-le - lu-ia!

43

*cresc.*

*ff*

*rit.*

*8va*

# A Psalm of Praise

Based on Psalm 103  
Music and Arrangement by  
**TOM FETKE**

With great warmth, freely

In tempo ♩ = ca. 84

*mp*  
Bless the  
*mp*

F<sup>2</sup>/A B<sup>b2</sup>/D F<sup>2</sup>/A B<sup>b2</sup>/D B<sup>b2</sup>/E F<sup>2</sup> B<sup>b2</sup>/F

*p*

This system contains the first four measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (Bb) and the time signature is 4/4. The piano part begins with a piano (*p*) dynamic. The vocal line starts with a mezzo-piano (*mp*) dynamic and the instruction "Bless the".

5 %  
Lord, O my soul and all that is with - in -

FM<sup>7</sup> G m/E Asus A Dm

*mp/mf*

5

This system contains the fifth measure, which begins with a repeat sign and a first ending bracket. The vocal line continues with the lyrics "Lord, O my soul and all that is with - in -". The piano accompaniment features chords FM<sup>7</sup>, G m/E, Asus, A, and Dm. The dynamic is marked *mp/mf*. A measure rest of 5 is indicated at the bottom left.

me, bless his ho - ly name; bless his

Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup> C/B<sup>b</sup>

8

11

last time to Coda

ho - ly name. 1,3. Bless the ho - ly  
2. And for - get not

Am<sup>7</sup> Dm Gm<sup>7</sup> Am

11

1

name of the Lord. Bless the

*cresc.* *mf* *cresc.* *mf*

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

14

2

*slight rit.*

a tempo, a little faster ♩ = ca. 88  
*cresc.*

3

all his ben - e - fits. He for -

*slight rit.* *cresc.*

B $\flat$

B $\flat$ /C

Fsus

F/E $\flat$

*slight rit.* *cresc.*

17

20

Stronger

gives all your sins and heals your dis -

D $\flat$

D $\flat$ M7

E $\flat$ /D $\flat$

Cm7

*cresc.*

20

eas - es, he re - deems your life from de -

*cresc.* *cresc.*

A $\flat$ <sup>2</sup>/F

Fm7

E $\flat$ /F

B $\flat$ m7

E $\flat$ 7

D $\flat$ /E $\flat$  E $\flat$ 7

*cresc.*

23

struc - tion and he crowns you with his

Ab<sup>2</sup> Ab<sup>2</sup>/G Fm<sup>7</sup> Bbm<sup>7</sup> Ab/C

26

love and com - pas - sion. Bless the

*decresc. e rit.* *mf* *mf*

Bbm/D<sup>b</sup> C<sub>sus</sub> C B<sup>b</sup>/C C

*decresc. e rit.*

29

♠ CODA

name, bless the ho - ly name of the Lord.

*decresc.* *decresc.*

Dm Gm<sup>7</sup> Am B<sup>b</sup> F<sup>2</sup> Fm<sup>7</sup>

*decresc.*

32

*mp* Bless the Lord,

Bb<sup>2</sup>/F

F<sup>2</sup>

FM<sup>7</sup>

36

39

bless the Lord,

*rit.*

Lord,

bless the

Lord.

*rit.*

Bb/F

F<sup>2</sup>

FM<sup>7</sup>

Bb<sup>2</sup>/F

38

*rit.*

Slowly

*p*

Bless the Lord.

*p*

F<sup>2</sup>

F

41

# Your Love Is Better Than Life

From the Worship Today® volume:  
Your Love Is Better Than Life

(Version A)

Words and Music by  
DAVID ALLEN FETTKE  
Arranged by  
TOM FETTKE

With great warmth ♩ = ca. 69

Dm C B♭ Dm C B♭<sup>2</sup> C

mf

5

mp

1. My soul thirsts for you, Lord, in a dry and wea - ry land, and my  
2. My soul clings to you, Lord, like a child's ti - ny hand, and my

mp

Dm<sup>7</sup> C/D C/B♭ B♭<sup>2</sup>

mp

5

bod - y longs to be, Lord, in the com - fort of your hand. I have  
voice sings out to you, Lord, as I be - gin to un - der - stand. I have

Dm<sup>7</sup> C/D C/B♭ B♭<sup>2</sup>

7

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seen your won-drous glo - ry and be - held your pow - er and love. — I'll for -

*Dm*<sup>7</sup> C/D C/B<sup>b</sup> B<sup>b</sup>2

9

ev - er tell the sto - ry of your maj - es - ty a - bove, be - cause —

*Dm*<sup>7</sup> C/D *Am*<sup>7</sup> B<sup>b</sup>2

11

13 *mf*

your love is bet - ter than life, — Lord, and I will glo - ri - fy,

*mf* *F*<sup>2</sup> *Am*<sup>7</sup> B<sup>b</sup>2

13



glo - ri - fy - you. Your love is bet - ter than life, — Lord, and

Dm C F<sup>2</sup> F Am<sup>7</sup>

16

19

I am sat - is - fied, sat - is - fied with you. —

Bb<sup>2</sup> Dm C Bb<sup>2</sup>

19

3rd time to Coda 1.

2.

*mf*

I'm up - held by the

*mf*

C Bb<sup>2</sup>

22

accented *mf*

strength of your hands,— and I rest in the shad-ow of your

C

Dm

Dm/C

24

27

wings. And in your name I will

B $\flat$ 2

Gm7

26

lift up my voice;— from my lips I pro-claim you as King,—

Am7

Dm

C

B $\flat$ 2

28

as King!

30

⊕ CODA

34

Your love is bet - ter than life,

32

Lord, and I will glo - ri - fy, glo - ri - fy you.

35

Your love is bet - ter than life, — Lord, and I am sat - is - fied,

G<sup>2</sup> G Bm<sup>7</sup> C<sup>2</sup>

41

sat - is - fied with you, — sat - is - fied with you, —

Em D C<sup>2</sup> D Em D C<sup>2</sup>

sat - is - fied with you. —

*rit.*

D Em D G

# I Will Follow You

From the Worship Today® volume:  
Shelter Me

(Praise and Worship)

Words, Music and Arrangement by  
TOM FETKE

Flowing ♩ = 105

Chords: Eb, Bb/D, Cm, Gm/Bb, Ab, Eb/G, Fm7, Fm6, Ab/Bb, Bb7

The piano introduction consists of two staves. The right hand plays a flowing eighth-note melody, and the left hand provides a steady bass line. The key signature is B-flat major (three flats), and the time signature is 4/4.

5

1st time: Ladies or Worship Leader  
2nd time: All unison

1. Come, fol - low Me; — come, fol - low Me; — come and fol - low

Chords: Eb, Bb/D, Cm, Gm/Bb, Ab, Eb/G

This section contains the first line of the song. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a repeat sign and a fermata over the final measure. The key signature remains B-flat major.

in My foot-steps. Come, fol - low Me; — come, fol - low Me; —

Chords: Fm7, Fm6, Ab/Bb, Bb7, Eb, Bb/D, Cm, Gm/Bb

This section contains the second line of the song. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a repeat sign and a fermata over the final measure. The key signature remains B-flat major.

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— come and fol - low Me to - day.

Ab Eb/G Fm7 Bbsus Bb Eb Eb/Bb

11

2.

day.

Eb Eb/Bb Eb Eb/Db Bsus B

14

17 *Choir*

2. I'll fol - low you, I'll fol - low you, I will fol - low

E B/D# C#m G#m/B A E/G#

17

you, Lord Je - sus. I'll fol - low you, — I'll fol - low you, —

F#m7 F#m6 A/B B7 E B/D# C#m G#m/B

20

I will fol - low you — to - day.

A E/G# F#m7 Bsus B E E/D Csus C

23

27

You are the Way, — you are the Truth, — you are Life to

F C/E Dm Am/C Bb F/A

27

me, Lord Je - sus. You are the Way, — you are the Truth, —

Gm7 Gm6 Csus C F C/E Dm Am/C

30

Repeat optional 36

— you are Life to me, oh, Lord. — I will fol - low

Bb F/A Gm7 Csus C Fsus F Bb F/A

33

you to - day.

Gm7 Csus C F2

37



# I Need You

From the Worship Today® volume:  
More Than Conquerors

Words by  
**MICHAEL WILSON**  
Music and Arrangement by  
**TOM FETKE**

Sweetly ♩ = 76

B♭2 Ebm6/B♭ B♭2 Ebm6/B♭

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of four systems of music. The first system is an instrumental introduction for piano, marked *mp*, with a tempo of 76 beats per minute. The second system begins with a vocal line starting at measure 5, marked *mp*. The lyrics are: "Sov - reign Lord, I seek you. You are my de - sire." The piano accompaniment for this system includes chords B♭2, Dm7, Eb2, Fsus, F, and B♭2. The third system continues the vocal line with the lyrics: "Ob - ject of my long - ings, send your ho - ly fire." This system is marked *cresc.* and includes chords Dm7, Eb2, Cm7, Fsus, F, and F#°7. The piano accompaniment for this system is also marked *cresc.* and includes the same chords as the previous system. The fourth system is an instrumental conclusion for piano, marked *cresc.*, with a final chord of F#°7.

5 *mp*

Sov - reign Lord, I seek you. You are my de - sire.

B♭2 Dm7 Eb2 Fsus F B♭2

5

*cresc.*

Ob - ject of my long - ings, send your ho - ly fire.

Dm7 Eb2 Cm7 Fsus F F#°7

*cresc.*

9

*mf*

Drawn by your great pow - er, bro - ken now I

Gm Gsus<sup>4</sup><sub>2</sub> Gm Fm<sup>7</sup> Bbsus Bb/A<sup>b</sup> Eb<sup>2</sup>/G Eb/G EbM<sup>7</sup>/G Eb/G

*mf*

13

come. Cleanse me, pu - ri - fy me, gra - cious

Ebm/G<sup>b</sup> Bb<sup>2</sup>/F Bb/F Dm<sup>7</sup> Bb<sup>2</sup>/D Eb<sup>2</sup> Cm<sup>7</sup>

16

*rit.* **21** *f* *a tempo*

One. I need you, ho - ly Fa - ther, I

Fsus F BbM<sup>9</sup> DM<sup>7</sup>/G Gm<sup>7</sup>

*rit.* *f* *a tempo*

19

need — you, sov-'reign Lord. And I long to find new

F/Eb EbM7 Bb<sup>2</sup>/D Db<sup>2</sup> Eb<sup>2</sup>

23

ways to serve — you and to praise — you; to lay my best be -

Fsus F Gsus<sup>4</sup> Gm Gsus<sup>4</sup>/F Gm/F EbM7

26

fore you ev-'ry day, in ev-'ry way I need you.

Dm<sup>7</sup> Cm<sup>7</sup> Eb/F F Bbsus

30

Al - pha and O - me - ga,

B $\flat$  F/A Gm Gsus $\frac{4}{2}$  Gm Fm $^7$  B $\flat$ sus B $\flat$ /A $\flat$

34

age to age the same. Heal - er of the

E $\flat^2$ /G E $\flat$ /G E $\flat$ M $^7$ /G E $\flat$ /G E $\flat$ m/G $\flat$  B $\flat^2$ /F Dm $^7$  B $\flat^2$ /D

37

na - tions, praise your name. I

E $\flat^2$  Cm $^7$  A $\flat$  Fm $^7$  Gsus G

*rit.*

40

need— you, ho - ly Fa - ther, I need— you, sov - 'reign

*a tempo*

G<sup>6</sup>/C C<sup>2</sup> G<sup>6</sup>/A Am<sup>7</sup> G/F FM<sup>7</sup>

43

Lord. And I long to find new ways to serve— you and to

C<sup>2</sup>/E E<sup>b</sup>2 F<sup>2</sup> G<sup>sus</sup> G Asus<sup>4</sup><sub>2</sub> Am

46

praise— you; to lay my best be - fore you ev - 'ry day, in ev - 'ry

Asus<sup>4</sup><sub>2</sub>/G Am/G FM<sup>7</sup> Em<sup>7</sup> Dm<sup>7</sup>

50

*decresc.*

way I need you. I need you,

F/G

G#<sup>07</sup>

Am

Am/G

FM9(#11)

Dm<sup>7</sup>

*decresc.*

*rit.*

sov - 'reign Lord.

G<sup>sus</sup>

G

C<sup>2</sup>

C

