

# GIVE ME JESUS

PRAISE & WORSHIP  
FOR CONTEMPORARY CHOIR

# Battle Belongs

Words and Music by  
 PHIL WICKHAM and  
 BRIAN JOHNSON  
*Arr. by Phil Nitz*

1 Moderate rock feel ♩ = ca. 81

**B $\flat$**  **B $\flat$ <sub>sus</sub>** **B $\flat$**

3 **B $\flat$ <sub>sus</sub>** **B $\flat$**

5 **CHOIR unis.**  
*mf*

When all I see is the bat - tle, You see my vic -

**B $\flat$**   
*mf*

6

7

- t'ry,

E<sup>b</sup>

9

When all I see is the moun - tain, - You see a moun -

G<sup>m</sup> F<sup>sus</sup>

11

tain moved; And as I walk thro' the shad -

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

13

ow— Your love sur-rounds me,

E $\flat$

Detailed description: This system contains measures 13 and 14. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part has a treble and bass staff. A chord symbol E $\flat$  is placed above the piano part in measure 14. A large watermark 'For Preview Only' is visible across the page.

15

There's noth-ing to fear—

G $m$

Detailed description: This system contains measures 15 and 16. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part has a treble and bass staff. A chord symbol G $m$  is placed above the piano part in measure 16. A large watermark 'For Preview Only' is visible across the page.

2

17

now— for I am safe with You.

F $_{sus}$  B $\flat$

Detailed description: This system contains measures 17 and 18. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part has a treble and bass staff. Chord symbols F $_{sus}$  and B $\flat$  are placed above the piano part in measures 17 and 18 respectively. A large watermark 'For Preview Only' is visible across the page.

So when I fight, I'll fight on my knees\_

mel.

E $\flat$  B $\flat$

with my hands lift - ed high, O God, the bat - tle be -

F G $m$  E $\flat$  B $\flat$

longs to You; And ev - 'ry fear I lay at Your feet, \_

F G $m$  E $\flat$  B $\flat$

25

I'll sing thro' the night, O God, the bat-tle be -

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

27

3

longs to You.

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

30

mel.  
And if You are for me, who can be a - gainst

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

me?

E<sup>b</sup>

For Je - sus, there's noth - ing - im - pos - si - ble

G<sup>m</sup> F<sup>sus</sup>

for You;

*Opt. cues for Tenors who can sing melody*

*f* mel. When all I see is the ash -

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

*f*

38

es, — You see the beau — ty,

Chord progression: Eb

This system contains measures 38 and 39. The vocal line starts with a rest in measure 38 and begins in measure 39. The piano accompaniment features a steady eighth-note bass line and block chords in the right hand.

40

When all I see is a cross, —

Chord progression: Gm

This system contains measures 40 and 41. The vocal line has a rest in measure 40 and begins in measure 41. The piano accompaniment continues with the same rhythmic pattern as the previous system.

42

God, You see the emp — ty tomb.

Chord progression: F sus, Bb

This system contains measures 42 and 43. Measure 42 includes a circled number '4' in a square box. The vocal line has a rest in measure 42 and begins in measure 43. The piano accompaniment features a steady eighth-note bass line and block chords in the right hand.



mel.

So when I fight, I'll fight on my knees.

mel.

with my hands lift - ed high, O God, the bat - tle be -

F Gm Eb Bb

longs to You; And ev - 'ry fear I lay at Your feet,

F Gm Eb Bb

5

50

I'll sing thro' the night, — O God, — the bat-tle be -

F Gm Eb Bb

52

longs to — You. —

F Bb

54

An al - might - y for - tress, You go be - fore —

*mf*

Eb Bb

*mf*

us, Noth-ing can stand a - gainst the pow - er of\_ our

F G<sub>m</sub> F<sub>sus</sub>

God; You shine in the shad - ow, You win ev - 'ry\_ bat -

E<sub>b</sub> B<sub>b</sub>

6

tle, Noth-ing can stand a - gainst the pow - er of\_ our

F G<sub>m</sub> F<sub>sus</sub>

62 *mf*

God. An al - might - y for - tress, You go be - fore\_

mel.

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

64

us, Noth - ing can stand a - gainst the pow - er of\_ our

*F* *G<sup>m</sup>* *F<sup>sus</sup>*

66

God; You shine in the shad - ow, You win ev - 'ry\_ bat -

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

tle, Noth- ing can stand a - gainst the pow - er of our

F G m F sus

God. An al - might - y for - tress, You go be - fore

mel. *f*

E $\flat$  B $\flat$

*f*

us, Noth- ing can stand a - gainst the pow - er of our

F G m F sus

74

God; You shine in the shad - ow, You win ev - 'ry\_\_ bat -

Chords: Eb, Bb

76

- tle, Noth - ing can stand a - gainst the pow - er of our

Chords: F, Gm, F sus

78

8

God, our God! So when I

*cresc.* *mel. f* *f* *mel.*

Chords: Eb, F

fight, I'll fight on my knees with my hands lift - ed high,

*f*

E $\flat$  B $\flat$  F G $m$

O God, the bat-tle be - longs to You; And ev - 'ry

E $\flat$  B $\flat$  F G $m$

fear I lay at Your feet, I'll sing thro' the night,

E $\flat$  B $\flat$  F G $m$

86

Musical score for measures 86-87. The system includes a vocal line with lyrics, a piano accompaniment, and a chord chart. The lyrics are "O God, the bat-tle be - longs to You." The piano accompaniment features a bass line with eighth notes and a treble line with chords. The chord chart shows Eb, Bb, F, and Gm.

O God, the bat-tle be - longs to You.

E $\flat$  B $\flat$  F G $\flat$ m

88

Musical score for measures 88-89. The system includes a vocal line with lyrics, a piano accompaniment, and a chord chart. The lyrics are "O God, the bat-tle be - longs to You." The piano accompaniment features a bass line with eighth notes and a treble line with chords. The chord chart shows Eb, Bb, and F. The time signature changes to 2/4 in measure 89.

O God, the bat-tle be - longs to You.

E $\flat$  B $\flat$  F

90

Musical score for measures 90-91. The system includes a piano accompaniment and a chord chart. The piano accompaniment features a bass line with eighth notes and a treble line with chords. The chord chart shows Bb, Bbsus, and Bb. The time signature is 4/4.

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



# Again I Say Rejoice

Words and Music by  
AARON LINDSEY and  
ISRAEL HOUGHTON  
*Arr. by Phil Nitz*

High energy ♩ = ca. 128

9

E $\flat$  N.C. E $\flat$  N.C. E $\flat$  D $\flat$ M7

4

*f* mel.  
Re - joice in the Lord al -

A $\flat$  C E $\flat$  F $\flat$  C

6

ways, and a - gain I say, a - gain

C $\flat$ m7 C $\flat$ M7 D $\flat$ M7

The musical score is written for piano and voice. It begins with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The tempo is marked 'High energy' with a quarter note equal to approximately 128 beats per minute. The score is divided into three systems. The first system (measures 1-3) features a piano introduction with a forte dynamic. The second system (measures 4-5) contains the vocal melody with the lyrics 'Re - joice in the Lord al -'. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. The third system (measures 6-8) continues the vocal melody with the lyrics 'ways, and a - gain I say, a - gain'. The piano accompaniment continues with a similar texture. Chord symbols are provided above and below the piano parts. A large 'For Preview Only' watermark is overlaid on the score.

8

I say; Re-joice in the Lord al -

E $\flat$  F $\flat$ m C

10

ways, and a - gain I say, a - gain

C $\flat$ m7 C $\flat$ M7 D $\flat$ M7

12

I say re-joyce!

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

*mf*

Come bless the Lord,

*mf*

N.C. E<sup>b</sup> D<sup>b</sup>M7 A<sup>b</sup>/<sub>C</sub> E<sup>b</sup> N.C. E<sup>b</sup>

*mf*

come bless the Lord, Draw near to wor -

N.C. E<sup>b</sup> N.C. E<sup>b</sup> D<sup>b</sup>M7

ship Christ, the Lord; And bless His name,

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

22

His ho - ly name, De - clar - ing He

N.C. Eb N.C. Eb D<sup>b</sup>M7

24

1 (to pg. 22, meas. 17) 2

is good. is good.

1 (to pg. 22, meas. 17) 2

A<sup>b</sup>/<sub>C</sub> Eb A<sup>b</sup>/<sub>C</sub> E<sup>b</sup> <sup>#9</sup>/<sub>7</sub>

26

O that men would praise Him;

A<sup>b</sup>m7 B<sup>b</sup>m7

*cresc.* *f*

O that men would praise Him. mel. Re-joice

*cresc.* *f*

*C<sup>b</sup>M7* *D<sup>b</sup>* *E<sup>b</sup>*

*cresc.* *f*

in the Lord al ways, and a - gain

*F<sup>m</sup>* *C* *C<sup>m</sup>7* *C<sup>b</sup>M7*

I say, a - gain I say; Re - joice

*D<sup>b</sup>M7* *E<sup>b</sup>*

34

in the Lord al - ways, and a - gain

F<sub>m</sub> C C<sub>m</sub>7 C<sup>b</sup>M7

36

I say, a - gain I say re - jice!

D<sup>b</sup>M7 E<sup>b</sup> N.C. E<sup>b</sup>

12

39

N.C. E<sup>b</sup> N.C. E<sup>b</sup> D<sup>b</sup>M7 E<sup>b</sup>

42

*mf*

Come bless\_\_ the Lord, come bless\_\_ the Lord,

*mf*

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

44

Draw near\_\_ to wor - ship Christ, the Lord;

N.C. E $\flat$  D $\flat$ M7 A $\flat$ /  
C E $\flat$

46

And bless\_\_ His name, His ho - ly name,

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

48

De - clar - ing He is good.

N.C. E<sup>b</sup> D<sup>b</sup>M<sup>7</sup> A<sup>b</sup>/<sub>C</sub> E<sup>b</sup><sup>#9</sup><sub>7</sub>

50

O that men would praise Him;

A<sup>b</sup>m<sup>7</sup> B<sup>b</sup>m<sup>7</sup>

52

O that men would praise Him.

13

*cresc.*

C<sup>b</sup>M<sup>7</sup> D<sup>b</sup>

*cresc.*



54

*f*

mel.  
Re-joice in the Lord al -

*f*

*E $\flat$*  *F $\flat$ m*  
*C*

56

ways, and a - gain I say, a - gain

*C $\flat$ m7* *C $\flat$ M7* *D $\flat$ M7*

58

I say; Re-joice in the Lord al -

*E $\flat$*  *F $\flat$ m*  
*C*

60

ways, and a - gain I say, a - gain

$C_m7$   $C^bM7$   $D^bM7$

62

I say. Re - jice I say re - jice!

1 (to pg. 28, meas. 55) 2

$E^b$   $E^bm4$

64

N.C.  $E^bm4$  N.C.  $E^bm4$  N.C.

Chord labels:  $E\flat m_7$ , N.C.,  $D m_7$ ,  $D\flat m_7$ ,  $B\flat \#5$ ,  $E\flat m_7$

*f* O that men would praise His name, Praise

Chord labels: N.C.,  $E\flat m_7$ , N.C.,  $E\flat m_7$  N.C.

His name to the ends of the earth;

Chord labels:  $E\flat m_7$ , N.C.,  $E\flat m_7$ , N.C.,  $E\flat m_7$  N.C.

72

O that men would praise His name, Praise

$E^b m^7$  N.C.  $E^b m^7$  N.C.  $E^b m^7$  N.C.

74

His name to the ends of the earth;

$E^b m^7$  N.C.  $E^b m^7$  N.C.  $A^b m^6$   $B^b \#^9/5$   $E^b m^7$   
F

76

O that men would praise His name, Praise

N.C.  $E^b m^7$  N.C.  $E^b m^7$  N.C.

His name to the ends of the ea - earth;

$E\flat m4^7$  N.C.  $D m4^7$   $D\flat m4^7$   $B\flat\sharp 9$

O that men would praise His name, And a - gain

$E\flat m4^7$  N.C.  $E\flat m4^7$  N.C.  $E\flat m4^7$   $A\flat m9$

1 **15** (to pg. 30, meas. 68)

I say, a - gain I say.

1 (to pg. 30, meas. 68)

$B\flat m9$   $E\flat m4^7$

84

2

I say, a - gain I say, a - gain

B<sup>b</sup>m<sup>9</sup> C<sup>b</sup>M<sup>9</sup>

86

I say, a - gain I say, a - gain

D<sup>b</sup>M<sup>9</sup> A<sup>b</sup>m<sup>9</sup>

88

16

I say, a - gain I say.

B<sup>b</sup>m<sup>9</sup>

Re-joice in the Lord al -

*E $\flat$*  *F $\flat$ m*  
*C*

(Drums only 2nd time)

ways, and a - gain I say, a - gain

*C $\flat$ m7* *C $\flat$ M7* *D $\flat$ M7*

I say; Re-joice in the Lord al -

*E $\flat$*  *F $\flat$ m*  
*C*

(Play 2nd time)

96 17

ways, and a - gain I say, a - gain

1 Cm7 C<sup>b</sup>M7 D<sup>b</sup>M7

98 (to pg. 34, meas. 91) 2

I say. Re-joice ways, and a - gain

(to pg. 34, meas. 91) 2 E<sup>b</sup> E<sup>b</sup>2 / D D<sup>b</sup> E<sup>2</sup> / C G<sup>b</sup> / C<sup>b</sup>

100

I say, a - gain I say re-joice!

D<sup>b</sup>M7 E<sup>b</sup> C<sup>m</sup>7



Re-joice!\_

Chords:  $G^{\flat}$ ,  $D^{\flat}M7$ ,  $E^{\flat}$

Chords:  $Cm7$ ,  $G^{\flat}$ ,  $D^{\flat}M7$

Re-joice! Re-joice!

Chords:  $E^{\flat}$ ,  $Fm$ ,  $Cm7$ ,  $G^{\flat}$

Opt. 8vb to the end

112

Re-joyce!

$D^{\flat}M7$   $E^{\flat}$   $E^{\flat}/G$   $E^{\flat}sus/F$   $E^{\flat}$   $D^{\flat}M7$

115

Re-joyce!

$C^{\flat}m7$   $G^{\flat}M9$   $C^{\flat}M9$   $D^{\flat}M7$

117

Re-joyce!

$E^{\flat}$

# Famous For (I Believe)

Words and Music by  
ALEXIS SLIFER, CHUCK BUTLER,  
JORDAN SAPP, KRISSY NORDHOFF  
and TAUREN WELLS  
Arr. by Phil Nitz

Moderate worship feel ♩ = ca. 86

18

G B<sub>m</sub> A G B<sub>m</sub>

*mp*

4

LADIES *unis.*  
*mp*

There is no fear 'cause I be -

A G M<sup>7</sup> B<sub>m</sub>

6

lieve. There is no doubt 'cause I have

A G M<sup>7</sup> B<sub>m</sub>

8

— seen Your faith - ful - ness, — my — For -

A GM7 D

10

19

tress, o - ver and o - ver. —

A GM7

12

*Add MEN mp* I have a hope found in Your —

GM7 Bm

— name, I have a strength found in Your—

A GM7 Bm

— grace; Your faith - ful - ness, my — For -

A GM7 D

tress, o - ver and o - ver.

A GM7

20 *mf*

Make way thro' the wa - ters, walk me thro' the

*mf*

G

22

fi - re. Do what You are fa - mous for, what You are

A B m

24

fa - mous for; Shut the mouths of li - ons, bring dry bones to

A C# D D# F# G

life, And do what You are fa-mous for, what You are

A

B m

*dim.*

*mp*

fa-mous for. I be-lieve in You, —

A  
C#

D

D  
F#

G

B m

*mp*

21

God, I be-lieve in You. —

A<sup>4</sup><sub>3</sub>

G

B m

32

*mf*

Re - lease Your love in - side of

*mf*

A<sup>4</sup> G M<sup>7</sup> B<sub>m</sub>

34

me, Un - leash Your pow - er for all to

A G M<sup>7</sup> B<sub>m</sub>

36

see; Spir - it, come, and fall on

A G M<sup>7</sup> B<sub>m</sub>



*cresc.*

us o - ver and o - ver, O Lord...

*cresc.*

A GM<sup>7</sup> B<sub>m</sub>

Make way thro' the wa - ters, walk me thro' the

*f*

A G

fi - re. Do what You are fa - mous for, what You are

A B<sub>m</sub>

44

fa - mous for; Shut the mouths of li - ons, bring dry bones to

A C# D D F# G

46

life, And do what You are fa - mous for, what You are

A B m

23

48

fa - mous for. God of ex - ceed - ing - ly, God of a -

A C# D B m D

mp

bun - dant - ly more than we ask or think, Lord, You will

G D

nev - er fail. Your name is pow - er - ful, Your word's un -

*mp*

A<sup>4</sup><sub>3</sub> B<sub>m</sub> D

stop - pa - ble, All things are pos - si - ble in You. —

G D

56 *mf*

God of ex - ceed - ing - ly, God of a -

*mf*

A<sup>4</sup><sub>3</sub> B<sub>m</sub> D

*mf*

58

bun - dant - ly more than we ask or think, Lord, You will

G D

60 *cresc.*

nev - er fail. Your name is pow - er - ful, Your word's un -

*cresc.*

A<sup>4</sup><sub>3</sub> B<sub>m</sub> D

*cresc.*

62

stop - pa - ble, All things are pos - si - ble in You. —

G D

64

*f* Make way thro' the wa - ters, walk me thro' the

*f* A<sub>3</sub><sup>4</sup> N.C. G

66

fi - re. Do what You are fa - mous for, what You are

A B<sub>m</sub>

68

fa - mous for; Shut the mouths of li - ons, bring dry bones to

A C# D D# F# G

70

life, And do what You are fa - mous for, what You are

A Bm

72

fa - mous for. I be - lieve in You, —

A C# D D# F# G

I be - lieve \_\_\_\_\_ in You. \_\_\_\_\_

A Bm

*mp* There is no fear 'cause I be -

*mp*

A C# D D F# GM7 Bm

*mp*

lieve. There is no doubt 'cause I have \_\_\_\_\_

A<sup>4</sup> GM7 Bm

80

— seen Your faith - ful - ness, — my — For -

A<sup>4</sup><sub>3</sub> GM<sup>7</sup> D

This block contains the musical notation for measures 80 and 81. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a grand staff with chords A<sup>4</sup><sub>3</sub>, GM<sup>7</sup>, and D. The key signature has two sharps (F# and C#).

82

tress, o - ver and o - ver.

A<sup>4</sup><sub>3</sub> GM<sup>9</sup>

This block contains the musical notation for measures 82 and 83. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a grand staff with chords A<sup>4</sup><sub>3</sub> and GM<sup>9</sup>. The key signature has two sharps (F# and C#).



# Fresh Wind

Words and Music by  
 MATT CROCKER, BROOKE LIGERTWOOD,  
 BEN FIELDING and DAVID WARE  
*Arr. by Phil Nitz*

26 Reverent ♩ = ca. 63

F<sup>2</sup> C G<sup>4</sup> A m<sup>7</sup>

*mp*

3 FEMALE SOLO  
*mp*  
 Spir -

F<sup>2</sup> C G<sup>4</sup>

5

- it sound, - rush - ing wind, - Fire - of God, - fall - with - in; - Ho -

F<sup>2</sup> C G<sup>4</sup> A m<sup>7</sup>

7

- ly Ghost, breathe on us we pray. As we

F<sup>2</sup> C G<sup>4</sup><sub>3</sub>

9

—re-pent, turn from sin, Re-viv - al em-bers smol-der-in'; Breath

F<sup>2</sup> C G<sup>4</sup><sub>3</sub> A<sup>m</sup><sub>7</sub>

11

27

SOLO joins Choir

—of God, fan us in - to flame.

CHOIR *unis.*  
*mp*

We need a fresh  
*mp*

F<sup>2</sup> C G<sup>4</sup><sub>3</sub> C  
E

wind, a fra-grance of heav - en, Pour Your Spir - it out,

F Am

pour Your Spir - it out.

C G

*mf*

F<sup>2</sup> C G<sup>4</sup><sub>3</sub> A m<sup>7</sup>

19

*mf*

For hearts

*mf*

Musical score for measures 19-20. The vocal line begins with a rest followed by the lyrics "For hearts". The piano accompaniment features a treble clef with a flowing eighth-note melody and a bass clef with a simple harmonic accompaniment. The chord progression is F2, C, and G3.

21

Musical score for measures 21-22. The vocal line continues with the lyrics "that burn with holy fear, Purified in faith and deed; Re-fin-". The piano accompaniment continues with the same eighth-note melody. The chord progression includes F2, C, G3, and Am7.

23

Musical score for measures 23-24. The vocal line concludes with the lyrics "- er's fire, strength-en what re-mains. So we, mel.". The piano accompaniment continues with the eighth-note melody. The chord progression is F2, C, and G3.

the Church, who bear Your light, Lamp a-flame, city bright; "King

F<sup>2</sup> C G<sup>4</sup> Am<sup>7</sup>

27

29

and king - dom come" is what we pray. We need a fresh

*f* *mel. f*

F<sup>2</sup> C G<sup>4</sup> C/E

29

wind, a fra-grance of heav - en, Pour Your Spir - it out,

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

*f*

31

pour Your Spir-it out; — A ho-ly a-noint-

C G C  
E

33

- ing, — the pow'r of Your pres - ence, — Pour Your Spir-it out, —

F2 Am7

SOLO

*f*

Pour Your Spir-it out. —

pour Your Spir-it out. —

C G C  
E

Pour Your Spir-it out. —

Pour Your Spir-it out. —

Pour Your Spir-it out. —

Pour Your Spir-it out. —

F2 G sus A m7 G  
B

39

Pour Your Spir-it out. \_\_\_\_\_

Pour Your Spir-it out. \_\_\_\_\_

Pour Your Spir-it out. \_\_\_\_\_

Pour Your Spir-it out. \_\_\_\_\_

C E G Am7

41

Pour Your Spir-it out. \_\_\_\_\_

Pour Your Spir-it out. \_\_\_\_\_

Pour Your Spir-it out. \_\_\_\_\_

Pour Your Spir-it out. \_\_\_\_\_

F2 G sus Am7 G/B



Pour Your Spir-it out.\_\_\_\_\_

Pour Your Spir-it out.\_\_\_\_\_

Pour Your Spir-it out.\_\_\_\_\_

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

**SOLO**  
45 *sub. mp*

Let all the re-deemed                    proph - e - sy and sing,

F                    Am

*sub. mp*

SOLO joins Choir

47

“We can hear the wind blow-in’, blow-in’, blow-in’.”

C G

49

*mp*

Move up - on our praise, sons and daugh - ters sing,

*mp*

F Am

51

32

“We can hear the wind blow-in’, blow-in’, blow-in’.”

C G

*mf*SOLO *may ad lib*

Let all the re-deemed proph - e - sy and sing,

*mf*

F Am

*mf*

"We can hear the wind blow-in', blow-in', blow-in'."

C G C/E

*cresc.*

Move up-on our praise, sons and daugh - ters sing,

*cresc.*

F Am

59

“We can hear the wind blow-in’, blow-in’.” We need a fresh mel. *f*

C G C/E

61

wind, — a fra-grance of heav-en, — Pour Your Spir-it out, —

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

63

pour Your Spir-it out; — A ho-ly a-noint-

C G C/E

65

ing,— the pow'r of Your pres - ence,— Pour Your Spir-it out,—

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

67

SOLO  
*mf*

Pour Your Spir-it out.—

pour Your Spir-it out.—

C G E F

*mf*

# Give Me Jesus

(A cappella)

Words by  
FANNY J. CROSBY

Music by  
JOHN R. SWENEY  
Arr. by Phil Nitz

34 With great feeling ♩ = ca. 83

*mp*

Oo, Oo,

*mp*

Oo, Oo,

*mp*

Oo, Oo,

*mp*

Oo, Oo,

5 *rit.* *a tempo*

In the morn - ing when I rise, -

*rit.* *a tempo*

In the morn - ing when I rise, -

*rit.* *a tempo*

*rit.* *a tempo*

*rit.* *a tempo*

8

In the morn - ing when I rise, \_\_\_ In the morn -

In the morn - ing when I rise, \_\_\_ In the morn -

In the morn - ing when I rise, \_\_\_ In the morn -

In the morn - ing when I rise, \_\_\_ In the morn -

35

11

- ing when I rise, \_\_\_ Give me Je - sus. \_

- ing when I rise, \_\_\_ Oo, \_\_\_ Je - sus. \_

- ing when I rise, \_\_\_ Oo, \_\_\_ Je - sus. \_

- ing when I rise, \_\_\_ Oo, \_\_\_ Je - sus. \_

14

Musical score for measures 14-16. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of four staves: a vocal line and three accompaniment staves (piano, alto, and bass). The lyrics for the vocal line are: "And when I am a-lone, And". The accompaniment staves feature "Doo, loo" vocalizations. A large diagonal watermark "For Preview Only" is overlaid on the score.

17

Musical score for measures 17-19. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of four staves: a vocal line and three accompaniment staves (piano, alto, and bass). The lyrics for the vocal line are: "when I am a-lone, And when I am a-lone,". The accompaniment staves feature "Doo, loo" vocalizations. A large diagonal watermark "For Preview Only" is overlaid on the score.



20

*mf*

Give me Je - sus. Give me Je -

Je - sus.

Je - sus.

Je - sus.

23

sus, give me Je - sus;

*mf*

O give me Je - sus, give me

*mf*

O give me Je - sus, give me

*mf*

O give me Je - sus, give me

26

— You can have — all this world — but give me Je -

Je - sus; Doo, doo, — Doo, doo, —

Je - sus; Doo, — Doo, —

Je - sus; Doo, — Doo, —

29

sus. Oo, —

*mp* — *mf*

Oo, —

*mp* — *mf*

Oo, —

*mp* — *mf*

Oo, —

TENOR SOLO  
*mf* *a tempo*

*rit.*

*rit.*

And when I am a - fraid, —

*mp*

*mp*

*mp*

*mp*

*mp*

Oo. —

Oo, —

Oo. —

Oo, —

Oo. —

Oo, —

Oo. —

Oo, —

— And when I am a - fraid, — O and

Oo, —

Oo, —

Oo, —

Oo, —

Oo, —

Oo, —

Oo, —

Oo, —

39

when I am a-fraid, — Give me Je - sus. —

*mf*  
O when I am a-fraid, — Oo, —

*mf*  
O when I am a-fraid, — Oo, —

*mf*  
O when I am a-fraid, — Oo, —

*mf*  
O when I am a-fraid, — Oo. —

## FEMALE SOLO

42

*mf*  
Give me Je - sus, — Give me Je -

— Give me Je - sus, — Give me Je -

Give me Je - sus. O give me Je - sus, —

Give me Je - sus. O give me Je - sus, —

Give me Je - sus. O give me Je - sus, —

O give me Je - sus,

musical score for measures 45-47. It features five vocal staves and a bass line. The lyrics are: "sus; You can have all this world. O give me Je - sus; Oo, O give me Je - sus; Oo, O give me Je - sus; Oo, O, loo, doo,". Dynamics include *f* and *mf*.

39

musical score for measures 48-51. It features five vocal staves and a bass line. The lyrics are: "but give me Je - sus. Oh! O give me but give me Je - sus. Oh! O give me but give me Je - sus. Oh! O give me". Dynamics include *f*, *cresc.*, and *mf*.

51

Je - sus, Give me Je - sus, Give me

Je - sus, — Je - sus,

Je - sus, — Je - sus, —

Je - sus, Je - sus,

40

55

*mf grad. slowing* *mp* *p* *mp*

Je - sus, Je - sus, Je - sus. And

*mf grad. slowing* *mp* *p*

Je - sus, Je - sus, Je - sus.

*mf grad. slowing* *mp* *p*

Je - sus, Je - sus, Je - sus.

*mf grad. slowing* *mp* *p*

Je - sus, Je - sus, Je - sus.

59 *a tempo*

when I come to die, — And when I come to die, —

*a tempo*

Oo, —

*a tempo*

Oo, —

*a tempo*

Oo, —

Oo, —

This block contains the musical notation for measures 59 through 61. It features a vocal line with lyrics and four piano accompaniment staves. The tempo is marked 'a tempo'. The piano parts consist of long, sustained notes with a crescendo and decrescendo hairpin.

62

41

— And when I come to die, — Give me Je -

Oo, —

Oo, —

Oo, —

This block contains the musical notation for measures 62 through 64. It features a vocal line with lyrics and four piano accompaniment staves. A rehearsal mark '41' is placed above measure 63. The piano parts continue with sustained notes and hairpins.

65 *rit.* Faster ♩ = ca. 90

*rit.* *mp grad. cresc.*

*rit.* *mp grad. cresc.*

*rit.* *mp grad. cresc.*

*rit.* *mp grad. cresc.*

sus. \_\_\_\_\_

Oo, \_\_\_\_\_

Oo, \_\_\_\_\_

Loo, \_\_\_\_\_ loo, \_\_\_\_\_

68 *mp grad. cresc.* *mf*

*mp grad. cresc.* *mf*

*mf*

Oo, \_\_\_\_\_ Oo, \_\_\_\_\_

Oo, \_\_\_\_\_ Oo, \_\_\_\_\_

Oo, \_\_\_\_\_ Oo, \_\_\_\_\_

loo, \_\_\_\_\_ Loo, loo, \_\_\_\_\_



71 42

Oo, O give me

Oo, O give me

Oo, O give me

loo, loo, O give me

*rit.*

*rit.*

*rit.*

*rit.*

Original tempo ♩ = ca. 83

74

Je - sus, Give me Je - sus,

Je - sus, O give me Je - sus,

Je - sus, O give me Je - sus,

Je - sus, O give me Je - sus,

Je - sus, O give me Je - sus,

77

— You can have — all this world, — You can have —

*mf*

Oo,

*mf*

Oo,

*mf*

Oo,

43

80

all this world, — You can have —

*rit.*

*mf*

*rit.*

*rit.*

*rit.*

83 Slower ♩ = ca. 78

*dim.* *rit.* *mp*

all this world but give me Je - sus.

*mp* *rit.* ,

*mp* *rit.* ,

*mp* *rit.* ,

Oo, Oo, Oo, Oo,

86 Original tempo ♩ = ca. 83

*rit.* (8)

Oo, Oo. Oo. Oo. Oo. Oo. Oo. Oo. Oo.

*rit.* *rit.* *rit.* *rit.*

# Psalm 23 (Surely Goodness, Surely Mercy)

Words and Music by  
SHANE COREY BARNARD  
Arr. by Phil Nitz

Gently ♩ = ca. 55

44

F<sup>#4</sup>/<sub>2</sub> F E<sup>#4</sup>/<sub>2</sub> C C F<sup>#4</sup>/<sub>2</sub> F

4

TENOR SOLO  
*mp*

The Lord is my shep - herd; I shall

C F G

6

not want, In green pas - tures He makes me lie down;

C sus C F G

He re - stores my soul and leads

C F G

me on for His name, for His great

A m E m F C C D m 7

name.

CHOIR parts  
*mp*

Sure - ly good - ness, sure - ly

G sus G F # 2 F

14

mer - cy right be - side me all my

E/C C F<sup>#4</sup>/<sub>2</sub> F

16

days. And I will dwell in Your house for -

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

46

18

ev - er and bless Your ho - ly name.

E/C C Dm<sup>7</sup> G

*mp*

You pre-pare a ta - ble right be - fore

*mp*

C F G

me in the pres - ence of my en - e - mies.

C sus C F G

*mf*

Tho' the ar - row flies and the

*mf*

C F G

*cresc.* *mf*

26

ter - ror of night is at my door, I'll trust You, Lord.

Am Em E C Dm

28

Sure - ly good - ness, sure - ly

G sus G F#4 F

30

mer - cy right be - side me all my

F C F#4 F



32

days. And I will dwell in Your house for-

C F#4/2 F

48 2nd time

34

ev - er and bless Your ho - ly name.

E/C C Dm7 G

36

1 (to pg. 83, meas. 29) 2 *f*

Sure - ly E - ven tho' I

1 C (to pg. 83, meas. 29) 2 C *cresc.*

38

walk through the val - ley of the shad - ow of death,

*f*

G  
F

This system contains measures 38 and 39. It features a vocal line with lyrics, a piano accompaniment, and a guitar part. The piano part includes a dynamic marking of *f* and chord symbols G and F. The guitar part has a treble clef and a key signature of one flat. A large watermark 'For Preview Only' is overlaid on the page.

39

I will fear no e - vil.

F C sus C

This system contains measures 39 and 40. It features a vocal line with lyrics, a piano accompaniment, and a guitar part. The piano part includes chord symbols F, C sus, and C. The guitar part has a treble clef and a key signature of one flat. A large watermark 'For Preview Only' is overlaid on the page.

41

E - ven tho' I

This system contains measures 41 and 42. It features a vocal line with lyrics, a piano accompaniment, and a guitar part. The piano part includes chord symbols F, C sus, and C. The guitar part has a treble clef and a key signature of one flat. A large watermark 'For Preview Only' is overlaid on the page.

42

walk through the val - ley of the shad - ow of death,

G  
F

43

You are on my side.

1 49

F C

(to pg. 85, meas. 38)

2 **50**

45

E - ven tho' I

(to pg. 85, meas. 38)

2 C

47

Sure - ly good - ness, sure - ly

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

49

mer - cy right be - side me all my

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

days. And I will dwell in Your house for-

C F#4/2 F

ev - er and bless Your ho - ly name.

E/C C Dm7 G

*p* *molto rit.*  
Oo, Oo, Oo.

F#4/2 F F/C C F#4/2 F C

# Goodness of God

Words and Music by  
ED CASH, BEN FIELDING,  
JASON INGRAM, BRIAN JOHNSON  
and JENN JOHNSON  
*Arr. by Phil Nitz*

Worship ballad ♩ = ca. 63

51

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

3

LADIES *unis.*  
*mp*

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

I love — You, Lord,

5

$A^b$   $D^b$

O Your mer - cy nev - er fails —

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— me, All my days — I've been held in — Your hands;

A $\flat$  E $\flat$ / $\bar{G}$  Fm D $\flat$

From the mo-moment that I wake up un-til I lay

E $\flat$  sus E $\flat$  Fm D $\flat$

my head, O I will sing of the good-ness of God.

Add MEN *mp*

A $\flat$  E $\flat$ / $\bar{G}$  Fm $^7$  D $\flat$  E $\flat$  $^4_3$

13

*mf*

And all my life— You have— been faith-

*mf*

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

*mf*

15

ful, And all my life— You have— been so,—

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

17

so— good; With ev-'ry breath— that I— am a -

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



ble, O I will sing of the good - ness of God..

*Ab Eb/G Fm7 Db Eb/sus*

21 mel. I love Your voice, You have

*Ab Ab/sus Ab Ab*

23 led me thro' the fi - re, In dark - est nights

*Db Ab Eb/G*

25

25

You are close like no other; I've known You as a mel.

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

27

27

fa - ther, I've known You as a friend, And I have lived

Fm D<sup>b</sup> A<sup>b</sup> E<sup>b</sup>/<sub>G</sub> Fm<sup>7</sup>

29

54

29

in the good - ness of God.

D<sup>b</sup> E<sup>b</sup><sub>3</sub><sup>4</sup> A<sup>b</sup>

31

*f*

And all my life — You have — been faith — ful,

*f*

*f*

*D*<sub>b</sub> *A*<sub>b</sub>

33

And all my life — You have — been so, — so — good;

*D*<sub>b</sub> *A*<sub>b</sub> *E*<sub>b</sub>

35

With ev-'ry breath — that I — am a — ble, O I — will sing

*D*<sub>b</sub> *A*<sub>b</sub> *E*<sub>b</sub>/*G* *F*<sub>m</sub><sup>7</sup>

55

37

of the good - ness of God.

D<sup>b</sup>

E<sup>b</sup> sus

A<sup>b</sup>

39

Your good - ness is run - ning af - ter, it's

A<sup>b</sup>  
C

D<sup>b</sup>

40

run - ning af - ter me;

E<sup>b</sup>

A<sup>b</sup>

41

41  
Your good - ness is run - ning af - ter, it's

42  
run - ning af - ter me. With my life

Chords:  $A^b$ , C,  $D^b$

This block contains the musical notation for measures 41 and 42. It features a vocal line with lyrics, a piano accompaniment, and a grand staff with chord markings. The lyrics for measure 41 are "Your good - ness is run - ning af - ter, it's" and for measure 42 are "run - ning af - ter me. With my life". The chords indicated are  $A^b$ , C, and  $D^b$ .

42

43  
laid down, I'm sur - ren - dered now; I give

44  
up my life for you.

Chords:  $E^b$ ,  $A^b$

This block contains the musical notation for measures 43 and 44. It features a vocal line with lyrics, a piano accompaniment, and a grand staff with chord markings. The lyrics for measure 43 are "laid down, I'm sur - ren - dered now; I give" and for measure 44 are "up my life for you.". The chords indicated are  $E^b$  and  $A^b$ .

43

45  
up my life for you.

46  
I give up my life for you.

Chords:  $A^b$ , C,  $D^b$

This block contains the musical notation for measures 45 and 46. It features a vocal line with lyrics, a piano accompaniment, and a grand staff with chord markings. The lyrics for measure 45 are "up my life for you." and for measure 46 are "I give up my life for you.". The chords indicated are  $A^b$ , C, and  $D^b$ .

44

You ev - 'ry - thing.

$E\flat$   $Fm^7$

1 56

45

Your good - ness is run - ning af - ter, it's

$A\flat/C$   $D\flat$

1 56

46

run - ning af - ter me.

$E\flat$   $A\flat$

1 56 (to pg. 95, meas. 39)

47

2

Your good - ness is run - ning af - ter, it's

2  $A^b$   
C

$D^b$

48

57

run - ning af - ter me.

$E^b$

$A^b$

$A^b_{sus}$

*mp*

50

*mp*

And all my life — You have — been faith -

$A^b$

$D^b$

*mp*

52

ful, And all my life You have been so,

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

54

so good; With ev-ry breath that I am a -

*mf*

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

56

ble, O I will sing of the good-ness of God.

A<sup>b</sup> E<sup>b</sup>/<sub>G</sub> Fm<sup>7</sup> D<sup>b</sup> E<sup>b</sup>



*cresc.*

Whoa!

*cresc.*

*cresc.*

A<sup>b</sup>

*f*

*f*

And all my life... You have... been faith - ful,

*f*

*f*

D<sup>b</sup>

A<sup>b</sup>

And all my life... You have... been so, so good;

D<sup>b</sup>

A<sup>b</sup>

E<sup>b</sup>

64

With ev-'ry breath\_ that I\_\_ am a - ble, O I\_\_ will sing

*D<sup>b</sup>* *A<sup>b</sup>* *E<sup>b</sup>/<sub>G</sub>* *F<sub>m</sub>7*

66

of the good - ness of God. O I\_\_ will sing

*D<sup>b</sup>* *E<sup>b</sup>* *F<sub>m</sub>*

68

*rit.*

of the good - ness of God.

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

*rit.*