

We've Come to Worship Him

From the RiverSpring[®] volume:
Glory and Honor to You

Words and Music by
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Arranged by
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With quiet devotion ♩ = 72

Chords: C, F/C, G²/C, C, CM⁷, F/C

Dynamic: *mp*

Chords: G²(no3)/B, F²(no3)/A, C², FM⁷, Em⁷, Am⁹, Dm⁹, G⁷sus

Measure 4

1st time: SOLO
2nd time: CHOIR unis, SOLO sparsely ad lib
3rd time: CHOIR parts, SOLO ad lib

9

Dynamic: *mp*

We have — come to — wor - ship him, —

Chords: C, C^{sus}, C², FM⁷, G², C²

Measure 8

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cel - e - brate his name.

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line consists of a series of eighth and quarter notes, with a final dotted half note. The piano accompaniment provides a steady harmonic foundation with chords and moving lines in both hands.

C² FM⁷ G F/G

11

The second system shows the piano accompaniment for measures 11-12. The right hand plays chords and moving lines, while the left hand provides a bass line. Chord symbols C², FM⁷, G, and F/G are indicated above the staff.

13

This is why we've gathered together,

The third system continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment supports the melody with chords and moving lines.

C² FM⁷ Em⁷ Am⁹

13

The fourth system shows the piano accompaniment for measures 13-14. The right hand plays chords and moving lines, while the left hand provides a bass line. Chord symbols C², FM⁷, Em⁷, and Am⁹ are indicated above the staff.

just to wor - ship him.

The fifth system continues the vocal line and piano accompaniment. The vocal line concludes with a dotted half note. The piano accompaniment provides a steady harmonic foundation.

Dm⁹ Em⁹ Am⁹

15

The sixth system shows the piano accompaniment for measures 15-16. The right hand plays chords and moving lines, while the left hand provides a bass line. Chord symbols Dm⁹, Em⁹, and Am⁹ are indicated above the staff.

1. (to meas. 9)

We've come to wor - ship him.

1. FM7 Gsus C2 G/C (to meas. 9)
F/G

17

2, D.S. 20 *mf*

We've come to wor - ship he who reigns in glo -

2, D.S. G G/A Am7

FM7 *mf*

19

ry and pow - er. We sing, "Wor - thy to the

FM7 Am G Em7 G Am

21

most high — God." Right here and now, there's noth -

B \flat FM 7 Gsus Em 7 Am

26

ing else that mat - ters but just to wor - ship him. —

F 2 Am Em 7 Dm 11 Dm 7 /G

2nd time to Coda
(meas. 30)

D.S. al Coda
(to meas. 9)

We've come to wor - ship him. —

2nd time to Coda
(meas. 30)

D.S. al Coda
(to meas. 9)
G/C F/C

Am 7 F 2 G 2 C

We've come to wor - ship he who reigns in glo -

♠ CODA
F2 G2

30

ry and pow - er. We sing, "Wor - thy to the

33

32

most high — God." Right here and now, there's noth -

Bb2 F/A Gsus Fm7 Ab Bbm

34

ing else that mat - ters but just to wor - ship him. —

Gb2 Bbm Fm7 Ebm11 Ebm7/Ab

36

39

mf *decresc.*

We've come to wor - ship him. —

Bbm7 Gb2 Ab2

mf *decresc.*

38

mp

We've come to wor - ship him. —

Bbm7 Fm7 Ebm7 Ebm7/Ab

mp

40

rit. (CHOIR out)

Piano accompaniment for measures 42-43. The music is in a minor key with a 4/4 time signature. Measure 42 features a piano introduction with a *p* dynamic. Chords are marked as $D\flat 2$, $G\flat M7$, $A\flat 2$, $B\flat m7$, and $Fm7$. Measure 43 includes a *rit.* marking. The bass line consists of a steady eighth-note accompaniment.

Vocal line and piano accompaniment for measures 44-45. The vocal line begins with a **SOLO** marking and a *p* dynamic. The lyrics are "We've come to wor - ship him." The piano accompaniment starts at measure 44 with a *p* dynamic. Chords are marked as $E\flat m9$, $A\flat 7 sus$, and $D\flat 2$. The piano part concludes with a fermata over the final chord.