

# IT WAS

# LOVE

AN EASTER CELEBRATION  
CREATED BY

**REGI STONE**

ARRANGED BY

**JIM HAMMERLY**  
with DAVE WILLIAMSON and WAYNE HAUN

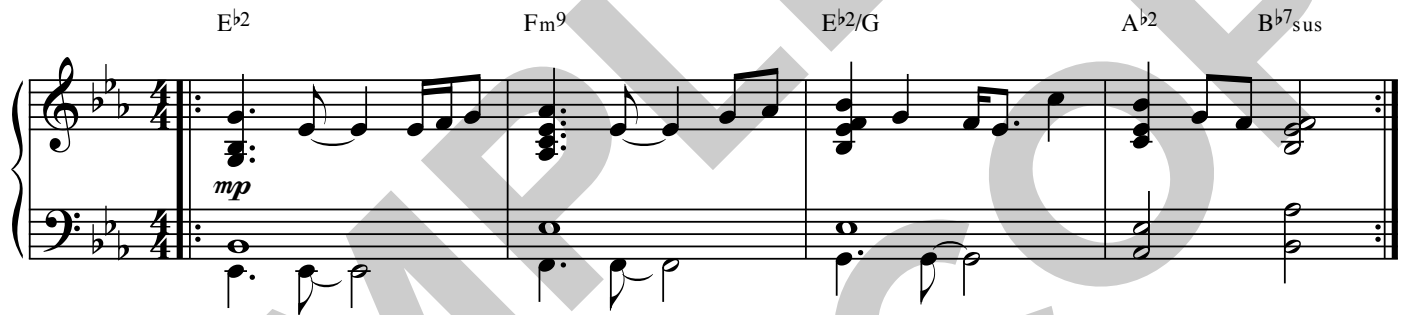
# It Was Love This Is God's House

From DiscoverWorship.com

Words and Music by  
REGI STONE and JEFF FERGUSON  
Arranged by  
JIM HAMMERLY

With joy and confidence (♩ = 95)

E<sup>b</sup>2 Fm<sup>9</sup> E<sup>b</sup>2/G A<sup>b</sup>2 B<sup>b</sup>7<sub>sus</sub>



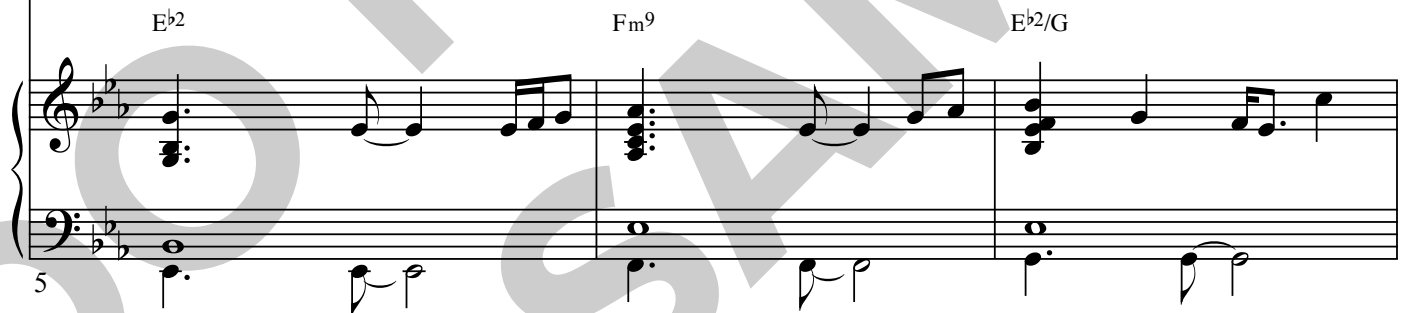
CHOIR unis. *mp* (Soloist ad lib throughout)

Bring all your bur - dens, bring all your fears; you won't be re-ject - ed, He



E<sup>b</sup>2 Fm<sup>9</sup> E<sup>b</sup>2/G

5



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wel-comes you here. En-ter with pas - sion, en-ter with praise,

A<sup>b2</sup>(no3) B<sup>b</sup>sus E<sup>b2</sup> Fm<sup>9</sup>

8

walk through the door - way of grace. His sanc-tu - ar - y,

E<sup>b2</sup>/G Cm<sup>9</sup> D<sup>b</sup>M<sup>9</sup> A<sup>b2</sup>/B<sup>b</sup> E<sup>b2</sup>(no3)/G A<sup>b2</sup>

11

this is where we come to seek His face. This is God's house,

E<sup>b2</sup>/G Fm<sup>7</sup> B<sup>b</sup>sus B<sup>b</sup> E<sup>b2</sup>

14

God's place, where ev - 'ry - one can find His\_\_ grace. Where

Fm<sup>9</sup> E<sup>b</sup>2/G A<sup>b</sup>2(no3) A<sup>b</sup>2(no3)/B<sup>b</sup>

18

God's heart and God's hand touch-es each of us a - gain.

E<sup>b</sup>2 Fm<sup>9</sup> E<sup>b</sup>2/G A<sup>b</sup>M<sup>9</sup> B<sup>b</sup>sus

21

*mf* Let's all wor ship Him, *f* let's all wor - ship Him; this is

Fm<sup>7</sup> B<sup>b</sup>sus B<sup>b</sup> Gm<sup>7</sup> Fm<sup>7</sup> D<sup>b</sup>M<sup>7</sup> B<sup>b</sup>7sus

25  
This Is God's House - 3

(SOLO ad lib)

God's house.

E<sup>b</sup>sus E<sup>b</sup> Fm7 E<sup>b</sup>/G A<sup>b</sup>2 A<sup>b</sup>2/C B<sup>b</sup>/D C/E

29

O - pen the win - dows, o - pen the doors; glo - ry is fill - ing the

F2 Gm9 F2/A

33

house of the Lord. We're hun - gry and thirst - y;

*mp*

the house of the Lord.

B<sup>b</sup>2(no3) C<sup>sus</sup> F2

36

*mf*<sup>5</sup>

that's why we came where mer-cy is fall - ing like rain. His

38

Gm<sup>9</sup> F<sup>2</sup>/A E<sup>b</sup>M<sup>9</sup> B<sup>b</sup>2/C F<sup>2</sup>(no3)/A

sanc-tu - ar - y, this is where we come to seek His face. This is

41

B<sup>b</sup>2 F<sup>2</sup>/A Gm<sup>7</sup> E<sup>b</sup>M<sup>7</sup> C<sup>2</sup>/D

God's house, God's place, where ev - 'ry - one\_ can

45

Em<sup>7</sup> Am<sup>9</sup> G<sup>2</sup>/B

find His grace; where God's heart and God's hand touch-es each of

C2(no3) C2(no3)/D G<sup>2</sup> Am<sup>9</sup> G<sup>2</sup>/B

48

us a - gain. Let's all wor - ship Him, let's all wor - ship

C2(no3) Dsus G/B Am<sup>7</sup> Dsus D Bm<sup>7</sup> Am<sup>7</sup> FM<sup>7</sup>

52

*ff*  
Him. This is God's house, God's place, where ev - 'ry - one can

Dsus D G<sup>2</sup> Am<sup>9</sup> G<sup>2</sup>/B

56

find His grace; where God's heart and God's hand touch-es each of

C2(no3) C2(no3)/D G<sup>2</sup> Am<sup>9</sup> G<sup>2</sup>/B

60

us a - gain. Let's all wor - ship Him, let's all wor - ship

C2(no3) C2(no3)/D Am<sup>7</sup> Dsus D Bm<sup>7</sup> Am<sup>7</sup> Fm<sup>7</sup>

64

Him; this is God's house.

Dsus Gsus G Am<sup>7</sup> G<sup>2</sup>/B

68



*rit.*

This is God's house,

Detailed description: This block shows the vocal line for measures 72-75. The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. A slur covers the next two measures: a half note C5 and a half note B4. The line ends with a quarter rest. The tempo marking 'rit.' is placed above the first measure.

C<sup>2</sup> Dsus G<sup>2</sup> Am<sup>7</sup> G/B C<sup>2</sup> C<sup>2</sup>/E

72

*rit.*

Detailed description: This block shows the piano accompaniment for measures 72-75. The right hand plays chords: C2 (C4-E4-G4), Dsus (D4-F4-A4), G2 (G4-B4-D5), Am7 (A4-C5-E5-G5), G/B (G4-B4-D5), C2 (C4-E4-G4), and C2/E (C4-E4-G4). The left hand plays a bass line: G3, F3, E3, D3, C3, B2, A2, G2. The tempo marking 'rit.' is placed above the final measure.

*rit.*

this is God's house.

Detailed description: This block shows the vocal line for measures 76-79. The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. A slur covers the next two measures: a half note C5 and a half note B4. The line ends with a quarter rest. The tempo marking 'rit.' is placed above the first measure.

Dsus D C2(no3) G<sup>2</sup>

76

*rit.*

Detailed description: This block shows the piano accompaniment for measures 76-79. The right hand plays chords: Dsus (D4-F4-A4), D (D4-F4-A4), C2(no3) (C4-E4-G4), and G2 (G4-B4-D5). The left hand plays a bass line: G3, F3, E3, D3, C3, B2, A2, G2. The tempo marking 'rit.' is placed above the final measure.

# IT WAS LOVE

## Narration after THIS IS GOD'S HOUSE

**NARRATOR:** We welcome each and every one of you to God's house, where God's grace is available to everyone! Whether you're here every service or this is your first visit, we are thankful that you have chosen to spend this time with us. The Easter season is about remembrance, about sacrifice, about celebration and worship, but most of all...it's about love.

Love: The simplest of emotions, and also the strongest. Love brings a smile to your face and a spring to your step. And when the One you're in love with is THE One, the God of all Creation, you might just want to make a joyful noise! Join in as you learn it...

# Make a Joyful Noise

From DiscoverWorship.com

Words and Music by  
REGI STONE and JEFF FERGUSON  
Arranged by  
JIM HAMMERLY

Happy! (♩ = 66)

Gm<sup>9</sup> E<sup>b</sup>M<sup>9</sup> Cm<sup>9</sup>

Dsus D<sup>7</sup> Gm<sup>9</sup> E<sup>b</sup>M<sup>9</sup>

Cm<sup>9</sup> Dsus D<sup>7</sup>

SOLO  
mf

Come in - to his pres-ence with sing - ing as mu - sic fills the air.  
E - ven when you're in the val - ley, the Lord will still be there.

Gm<sup>7</sup> E<sup>b</sup>M<sup>9</sup>



Let's be - gin the cel - e - brat - ing ev - 'ry - where. \_\_\_\_\_  
 You can have a heart of wor - ship an - y - where. \_\_\_\_\_

Cm<sup>9</sup> D<sup>7</sup><sub>sus</sub> D<sup>7</sup>

11

Giv - ing up on all our com - plain - ing; it's time to \_ take a stand. Does  
 Paul and Si - las were in pri - son; the guards stood there a - mazed. That

Gm<sup>7</sup> D<sup>7</sup>(#9) E<sup>b</sup>M<sup>9</sup>

13

*CHOIR f*  
 Make a

some-one have a test - i - mo - ny? Raise your hand!  
 emp - ty cell \_ proved there's pow - er in our praise!

Cm<sup>9</sup> D<sup>7</sup><sub>sus</sub> D<sup>7</sup> D<sup>7</sup>(#9)

15

*Soloist continue ad lib*

joy - ful noise!                      Make a joy - ful noise!

Gm7                      Cm9      D7(#9)                      Gm7                      Cm9      D7(#9)

*f*

17

Lift your voice; ev - 'ry - bod - y make a joy - ful noise! \_\_\_\_\_                      Make a

Gm7                      Cm9                      D7(#9)                      Gm7                      Cm9      D7(#9)

19

joy - ful noise!                      Make a joy - ful noise!

Gm7                      Cm9      D7(#9)                      Gm7                      Cm9      D7(#9)

21

(1st time, to meas. 9; 13  
2nd time, go on)

Lift your voice; ev-'ry-bod-y make a joy-ful noise!\_\_\_

(1st time, to meas. 9;  
2nd time, go on)

Gm7 Cm9 D7(#9) Gm7 Cm9 D7(#9)

23

Hal - le - lu - jah! Ha, ha, ha - le - lu - jah! Let the

Gm7 Cm9 D7(#9) Gm7 D7 Gm7

25

Spir - it move ya! Ha, ha, ha - le - lu - jah.

1. (to meas. 25)

Gm7 Cm9 D7(#9) 1. Gm7 Cm9 D7(#5) (to meas. 25)

27

2. *ff*

lu - jah. Make a joy - ful noise! Make a

2. Gm7 Cm9 D7(#5) Gm7 Cm9 D7(#9) *ff*

29

joy - ful noise! Lift your voice; ev - 'ry - bod - y make a joy - ful noise.

Gm7 Cm9 D7(#9) Gm7 Cm9 D7(#9)

31

Make a joy - ful noise! Make a

Gm7 D7(#9) Gm7 Cm9 D7(#9)

33

joy - ful noise! Lift your voice; ev - ry - bod - y make a joy - ful noise!

Gm7 Cm9 D7(#9) Gm7 Cm9 D7(#9)

35

Lift your voice; ev - ry - bod - y make a joy - ful noise!

Gm7 Cm9 D7(#9) Gm7 Cm9 D7(#9) Gm7 Cm9 D7(#9)

37

Lift your voice; ev - ry - bod - y make a joy - ful noise! —

Gm7 Cm9 D7(#5#9) N.C. EbM9 D7(#5#9) Gm7

40



# IT WAS LOVE

## Narration after MAKE A JOYFUL NOISE

**NARRATOR:** Today, on this special day, we gather to celebrate our Savior, Christ the Lord. This is not a memorial service. Oh no, not at all. Our Savior lives. But we must never forget that He did die. The Maker of life subjected Himself to death, because without Him, we were already dead. We were dead in our sin, blind to His truth. And God rescued us from that death through the beautiful agony of the cross. Imagine, just for a moment, what life would be without it. Imagine your life, without the old rugged cross.

# If Not For The Old Rugged Cross

From DiscoverWorship.com

Words and Music by  
MARTY FUNDERBURK  
Arranged by  
WAYNE HAUN

Gentle Shuffle ♩ = ♩<sup>3</sup> (♩ = 93)

B<sup>b</sup> Dm<sup>7</sup> D<sup>b</sup>M<sup>9</sup> Cm<sup>7</sup>

SOLO *very freely*  
*mp*

B<sup>b</sup> Dm<sup>7</sup> DM<sup>9</sup> Cm<sup>7</sup> A<sup>b</sup>2

shud-der to think of how it would be if

B<sup>b</sup> B<sup>b</sup>aug B<sup>b</sup>6 B<sup>b</sup>7



God would have left my re - demp - tion to me.

*straight eighths*

13

What could I do? What could I say? My

*resume shuffle*

17

*CHOIR (opt. TRIO) mf*

on - ly hope hung on a hill far a - way. If

*(mel.)*

21

not for the old rug - ged cross, if

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

26

not for a hill called Cal - va - ry, I would

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

30

live my whole life and die lost if

B<sup>b</sup> C<sup>7</sup> Dm<sup>7</sup>

34

not for the old rug - ged cross, if

B<sup>b</sup> E<sup>b</sup> C<sup>m</sup> D7 G<sup>sus</sup> G

38

2nd time to Coda  
(meas. 69)

not for the old rug - ged cross.

C<sup>m</sup>7 2nd time to Coda F<sup>7sus</sup>  
(meas. 69)

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

42

*mp*  
Ooo

D<sup>b</sup>M<sup>9</sup> C<sup>m</sup>7 B<sup>b</sup> D<sup>m</sup>7

46

SOLO *mf*

To some, that old cross— means so

DM<sup>9</sup>

Cm<sup>7</sup>

A<sup>b2</sup>

B<sup>b</sup>

B<sup>b</sup>aug

50

lit - tle to - day, just a sym - bol from some oth - er

B<sup>b</sup>6

B<sup>b</sup>7

E<sup>b</sup>

54

time, some oth - er place. But all that I am, \_\_\_\_\_ and

E<sup>b</sup>m  
G<sup>b</sup>

B<sup>b</sup>  
F

F  
E<sup>b</sup>

straight eighths

resume shuffle

3

58

I'll ev - er be, I owe it all to that old

$G7_{sus}/D$   $G7$   $C7_{sus}$   $C7$

62

tree. If

$Cm7$   $F_{sus}$   $F$

*D.S. al Coda (meas. 26)*

66

⊕ CODA

old rug - ged cross.

$F7_{sus}$   $B^b$   $Dm7$   $C\#m7(4)$

69

*f*

Oh, if not for the old rug - ged cross,

*f*

*3*

F#sus B D#m7

73

if not for a hill called Cal - va

*B* *E* *B* *B* *C#7*  
*E* *D#* *C#*

77

ry, I would live my whole life and die

*F#sus* *Gsus* *C*

81



lost if not for the old rug - ged

D/E Em7 C/F F E7

84

*f* cross, if not for the

Am Dm7

88

old rug - ged cross.

*mp*

*mp*

92

Chords: F/G, G13, C, Em7

Measures 92-95. The vocal line features a triplet of eighth notes on 'ged' and a triplet of eighth notes on 'cross.'. The piano accompaniment includes a triplet of eighth notes in the bass line. Dynamics include *mp*.

*rit.*

96

Chords: EM9, Dm7, Bb2, C

Measures 96-99. The tempo is marked *rit.* (ritardando). The piano accompaniment features triplets of eighth notes in both the treble and bass staves. Dynamics include *rit.*

# IT WAS LOVE

## **Narration after IF NOT FOR THE OLD RUGGED CROSS**

**NARRATOR:** Heavenly Father, YOU are why we praise. YOU are who we worship. I can't imagine my life without You, without Your Son's sacrifice on the cross. We love you, even though we are not worthy of the love You give us. Hear our cry, Lord. Hear our "I love You." We praise You. This is our hallelujah.

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# It Was Love Hallelujah to You

From DiscoverWorship.com

Words and Music by  
DAVID M. EDWARDS and REGI STONE  
Arranged by  
JIM HAMMERLY

With quiet devotion (♩ = 60)

B<sup>b</sup>m A<sup>b</sup> G<sup>b</sup>maj7 A<sup>b</sup>9 / G<sup>b</sup> F m7 B<sup>b</sup>m9

SOLO *mp*

Ev'-ry time we

G<sup>b</sup>maj9 *pp* E<sup>b</sup>m7(4) A<sup>b</sup> / C D<sup>b</sup>

praise You, of - fer wor - ship, seems we en - ter\_ in.

G<sup>b</sup> / D<sup>b</sup> D<sup>b</sup> A<sup>b</sup> / G<sup>b</sup> G<sup>b</sup> G<sup>b</sup> / D<sup>b</sup> D<sup>b</sup> D<sup>b</sup><sub>sus</sub> 4 / D<sup>b</sup> / F

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— Where we can hear the voices of a million

A<sup>b</sup>sus G<sup>b</sup> D<sup>b</sup> D<sup>b</sup> B<sup>b</sup>m7 D<sup>b</sup>maj7 A<sup>b</sup>

9

an - gels sing - ing hal - le - lu - jah. We sing

G<sup>b</sup>2 E<sup>b</sup>m7 D<sup>b</sup> A<sup>b</sup> A<sup>b</sup>7sus D<sup>b</sup> D<sup>b</sup> F

11

hal - le - lu - jah to You, we sing hal - le - lu - jah to You,

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

14

— We join our voice with hea - ven's re - frain. — This is our

B<sup>b</sup>m7 A<sup>b</sup> G<sup>b</sup> G<sup>b</sup>/<sub>A<sup>b</sup></sub> B<sup>b</sup>m7 D<sup>b</sup>/<sub>A<sup>b</sup></sub> D<sup>b</sup>/<sub>F</sub>

17

hal - le - lu - jah to You. —

E<sup>b</sup>m7 A<sup>b</sup>sus D<sup>b</sup>2(no3)<sub>F</sub> A<sup>b</sup>2(no3)<sub>C</sub> B<sup>b</sup>m7 A<sup>b</sup>2 D<sup>b</sup>2(no3)<sub>F</sub>

20

Soloist continues to sing melody  
and ad lib over choir to the end "Gospel"

Some - day we will praise You of - fer

G<sup>b</sup>maj9 G<sup>b</sup>maj9 A<sup>b</sup> Gmaj9 A G D D D<sup>#</sup>/<sub>F</sub>

fz "Gospel"

23

wor - ship see You face to face Ev-'ry tribe and

A/G G G/A G/D D Bm7 Asus A D/A

25

na - tion will bow be - fore You and sing hal - le - lu

G/D D Em7 D/F# D/G G Em7 D/A Asus A

28

jah. We sing hal - le - lu - jah to You, we sing

D D/F# G G/A D2 D/F#

31

hal - le - lu - jah to You, — We join our voice with hea - ven's re - frain.

G G/A Bm7 A G G/A

34

— This is our hal - le - lu - jah to You, — We sing

Bm7 D/A D/F# Em7 Asus

37

hal - le - lu - jah to — You, — we sing hal - le - lu - jah to You,

G G/A D2 D/F# G G/A

40



We join our voice with hea - ven's re - frain. — This is our

B m7 A G G/A B m7 D/A D/F#

*mp* *f*

43

hal - le - lu - jah to You. — We sing hal - le - lu - jah to You,

E m7 A sus D sus D/F# G G/A

*mp*

46

we sing hal - le - lu - jah to You, — We join our

D2 D/F# G G/A B m7 A

49

voice with hea - ven's re - frain. — This is our hal - le - lu - jah to You.

52 G G/A Bm7 D/A D/F# Em7 Asus

This is our hal - le - lu - jah to You. —

55 Bm7 D/F# Em7 Asus

*p* *rit.*

This is our hal - le - lu - jah to You.

Bm7 D/F# Em7 Asus D2

*p rit.*

57

They Are weak...  
We are all so very weak...  
But our Savior...  
Our Savior is strong.

His love is strong enough for the whole world. His love is strong enough for you.

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# Jesus Loves Me

From DiscoverWorship.com

Music by  
WILLIAM B. BRADBURY  
Arranged by  
CHRISTOPHER PHILLIPS

The first system of musical notation is in G major (one sharp) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a piano (*mp*) dynamic marking. The melody in the treble staff starts with a quarter rest, followed by a quarter note G, a half note A, and a quarter note B. The bass staff provides a simple accompaniment with a quarter note G and a half note A.

The second system of musical notation continues the piece. It features a treble staff with a melody that includes a triplet of eighth notes (G, A, B) and a bass staff with a steady accompaniment. The system is numbered '5' at the beginning.

The third system of musical notation continues the piece. It features a treble staff with a melody that includes a triplet of eighth notes (G, A, B) and a bass staff with a steady accompaniment. The system is numbered '9' at the beginning.

The fourth system of musical notation concludes the piece. It features a treble staff with a melody that includes a triplet of eighth notes (G, A, B) and a bass staff with a steady accompaniment. The system is numbered '13' at the beginning.



Musical notation for measures 17-20. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). Measure 17 starts with a treble staff containing a dotted quarter note followed by eighth notes, and a bass staff with a quarter note and eighth notes. Measure 18 features a treble staff with a dotted quarter note and eighth notes, and a bass staff with a quarter note and eighth notes. Measure 19 has a treble staff with a dotted quarter note and eighth notes, and a bass staff with a quarter note and eighth notes. Measure 20 shows a treble staff with a dotted quarter note and eighth notes, and a bass staff with a quarter note and eighth notes.

Musical notation for measures 21-23. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). Measure 21 features a treble staff with a dotted quarter note and eighth notes, and a bass staff with a quarter note and eighth notes. Measure 22 has a treble staff with a dotted quarter note and eighth notes, and a bass staff with a quarter note and eighth notes. Measure 23 shows a treble staff with a dotted quarter note and eighth notes, and a bass staff with a quarter note and eighth notes.

Musical notation for measures 24-26. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). Measure 24 features a treble staff with a dotted quarter note and eighth notes, and a bass staff with a quarter note and eighth notes. Measure 25 has a treble staff with a dotted quarter note and eighth notes, and a bass staff with a quarter note and eighth notes. Measure 26 shows a treble staff with a dotted quarter note and eighth notes, and a bass staff with a quarter note and eighth notes.

Musical notation for measures 27-30. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). Measure 27 features a treble staff with a dotted quarter note and eighth notes, and a bass staff with a quarter note and eighth notes. Measure 28 has a treble staff with a dotted quarter note and eighth notes, and a bass staff with a quarter note and eighth notes. Measure 29 shows a treble staff with a dotted quarter note and eighth notes, and a bass staff with a quarter note and eighth notes. Measure 30 features a treble staff with a dotted quarter note and eighth notes, and a bass staff with a quarter note and eighth notes.

Musical notation for measures 31-36. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). Measure 31 features a treble staff with a dotted quarter note and eighth notes, and a bass staff with a quarter note and eighth notes. Measure 32 has a treble staff with a dotted quarter note and eighth notes, and a bass staff with a quarter note and eighth notes. Measure 33 shows a treble staff with a dotted quarter note and eighth notes, and a bass staff with a quarter note and eighth notes. Measure 34 features a treble staff with a dotted quarter note and eighth notes, and a bass staff with a quarter note and eighth notes. Measure 35 has a treble staff with a dotted quarter note and eighth notes, and a bass staff with a quarter note and eighth notes. Measure 36 shows a treble staff with a dotted quarter note and eighth notes, and a bass staff with a quarter note and eighth notes.

Musical notation for measures 35-39. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). Measure 35 starts with a whole rest in the treble and a quarter note in the bass. Measures 36-39 show a melodic line in the bass with some chords in the treble. A fermata is placed over the final note of measure 39.

Musical notation for measures 40-43. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps. Measures 40-43 feature a more active melodic line in the treble, with eighth and sixteenth notes, while the bass provides a steady accompaniment. A fermata is placed over the final note of measure 43.

Musical notation for measures 44-46. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps. Measures 44-46 show a melodic line in the treble with some slurs and a fermata over the final note of measure 46.

Musical notation for measures 47-50. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps. Measures 47-50 feature a melodic line in the treble with a triplet of eighth notes in measure 48. The bass line continues with a steady accompaniment. A fermata is placed over the final note of measure 50.

Musical notation for measures 51-54. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps. Measures 51-54 feature a melodic line in the treble with a triplet of eighth notes in measure 54. The bass line continues with a steady accompaniment. A fermata is placed over the final note of measure 54.

Musical notation for measures 54-57. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). Measure 54 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 55 has quarter notes D5, E5, and F#5. Measure 56 has a quarter rest followed by an eighth-note triplet of G5, A5, and B5. Measure 57 has quarter notes C5, B4, and A4.

Musical notation for measures 58-60. The system consists of two staves. Measure 58 has quarter notes G4, A4, and B4. Measure 59 has a piano (p) dynamic marking, followed by an eighth-note triplet of C5, D5, and E5, and then quarter notes F#5 and G5. Measure 60 has quarter notes A4, B4, and C5.

Musical notation for measures 61-64. The system consists of two staves. Measure 61 has a triplet of quarter notes G4, A4, and B4. Measure 62 has quarter notes C5, B4, and A4. Measure 63 has quarter notes G4, F#4, and E4. Measure 64 has quarter notes D4, C4, and B3.

Musical notation for measures 65-68. The system consists of two staves. Measure 65 has a treble clef staff with a sixteenth-note triplet of G4, A4, and B4, and a bass clef staff with a quarter note G3. Measure 66 has a treble clef staff with a sixteenth-note triplet of C5, D5, and E5, and a bass clef staff with a quarter note F#3. Measure 67 has a treble clef staff with a sixteenth-note triplet of F#5, G5, and A5, and a bass clef staff with a quarter note E3. Measure 68 has a treble clef staff with a sixteenth-note triplet of B5, C6, and D6, and a bass clef staff with a quarter note D3. The system ends with a double bar line and repeat signs.



# In a Word, It Was Love

From DiscoverWorship.com

Words and Music by  
PETE CARLSON and REGI STONE  
Arranged by  
JIM HAMMERLY

With a feeling of awe, slowly

Musical notation for the first system, including treble and bass clefs, a 4/4 time signature, and a key signature of one flat. Chords  $B^b$ ,  $\frac{C}{B^b}$ , and  $B^b$  are indicated above the staff. A triplet of eighth notes is marked with a bracket and the number 3.

Musical notation for the second system, featuring a *SOLO mp* marking above the staff.

What would move God to give His on<sup>3</sup>-ly

Musical notation for the third system, including treble and bass clefs. Chords  $\frac{C}{G}$ ,  $Gm9$ ,  $Dm(2)$ , and  $\frac{Am}{C}$  are indicated above the staff. A measure starting at measure 5 is marked with a '5' below the staff.

Son for us when we nev-er de-served as much? Why en-dure all the

Musical notation for the fourth system, including treble and bass clefs. Chords  $B^b2$ ,  $Gm7$ ,  $\frac{C}{E}$ , and  $F2$  are indicated above the staff. A measure starting at measure 9 is marked with a '9' below the staff.

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pain for our guilt and shame? — Why would a-ny-one give of His life?

C/E C#dim7 Dm(2) Bbmaj9(b5)

12

— Why did He of all peo - ple — pay such a price?

C/E Gm9 F/A Bb2(no3)

15

— In a word — it was love — in a way

*p-mf*

In a word it was love

Csus C Fmaj7 E

18

— that con - quered all — our sin. — In a place — of de - spair

In a place

$B^b$   
D

$F^2$   
C

$B^b$

21

Detailed description: This system contains measures 21, 22, and 23. It features a vocal line in bass clef with lyrics, a piano accompaniment in bass clef, and a piano accompaniment in treble clef. The piano accompaniment includes chord markings:  $B^b$  D,  $F^2$  C, and  $B^b$ . Measure 21 starts with a piano number '21'.

— He gave us hope — in life a - gain. — And when we

*mp*

of de - spair Ah

$F$   
A

$E^b2$

Csus C

7

24

Detailed description: This system contains measures 24, 25, and 26. It features a vocal line in bass clef with lyrics, a piano accompaniment in bass clef, and a piano accompaniment in treble clef. The piano accompaniment includes chord markings:  $F$  A,  $E^b2$ , Csus, and C. A bracket with the number '7' is placed over the final measure. Measure 24 starts with a piano number '24'. The dynamic marking *mp* is present above the vocal line in measure 25.

try to de - scribe all He suf - fered there for us

B<sup>b</sup>maj9(♭5) C B<sup>b</sup> F<sup>2</sup> A A7 E

27

in a word in a word it was

*2nd time to Coda (meas. 49)*

In a word in a word

Dm9 Gm7 C<sup>sus</sup> C

*2nd time to Coda (meas. 49)*

30

love.

*mp*

it was love Ooo

*mp*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in bass clef with a key signature of one flat. It begins with a whole note rest, followed by a triplet of eighth notes (G4, A4, B4) marked *mp*, then a half note G4, and finally a half note A4. The bottom staff is a piano accompaniment in bass clef, starting with a whole note G3, followed by a half note G3, and then a half note A3. A large watermark 'SAMPLE' is overlaid on the page.

Dm(2) Fmaj7 C B<sup>b</sup>maj7 A7sus E A7(b9)

33

Detailed description: This system shows the piano accompaniment for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains chords and melodic lines, with a triplet of eighth notes (G4, A4, B4) marked with a *V* dynamic. The bass staff contains a simple bass line. Chord symbols are placed above the treble staff: Dm(2), Fmaj7, C, B<sup>b</sup>maj7, A7sus, and A7(b9). The measure number 33 is written below the first staff.

And the pic - ture of Him arms o - pen on a cross was the

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in bass clef with a key signature of one flat. It begins with a quarter rest, followed by eighth notes G4, A4, B4, C5, then a quarter note G4, then eighth notes F4, E4, D4, C4, and finally a quarter note B3. The bottom staff is a piano accompaniment in bass clef, starting with a whole note G3, followed by a half note G3, and then a half note A3. A large watermark 'SAMPLE' is overlaid on the page.

Dm(2) Am C B<sup>b</sup>2

37

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains chords and melodic lines, with a triplet of eighth notes (G4, A4, B4) marked with a *V* dynamic. The bass staff contains a simple bass line. Chord symbols are placed above the treble staff: Dm(2), Am, C, and B<sup>b</sup>2. The measure number 37 is written below the first staff.

*building*

pic-ture of what love cost. — Ev-'ry-thing that He gave on that dark-est day

Gm7 C/E F2 C/E C#dim7

40

— was be-cause of what He — held in - side — and the

Dm(2) Gm9 C/E

43

rea-son why He — came; our sac - ri - fice. — In a word

Gm9 F/A Bbmaj9 Gm7/Bb Gm7 C/E Bb/D C

*D.S. al Coda*  
*mf* (meas. 19)

*D.S. al Coda*  
*mf* (meas. 19)

46

⊕ CODA

it was love pure and com - plete it was

⊕ CODA

in a word Ah

*mf*

⊕ CODA

Csus C B<sup>b</sup>2 F2 A

49

love all that we'd ev - er need In a word

love all that we'd ev - er need

Gm9 Am7 Dm7 Gm9 B<sup>b</sup>m7 E<sup>b</sup>

52

it was love\_\_\_ in a way\_\_\_ that con - quered all

*ff*  
In a word it was love\_\_\_ con - quered all

*ff*  
A<sup>b</sup> A<sup>b</sup> maj7 G Fm7 D<sup>b</sup> maj9

56

our sin. In a place\_\_\_ of de - spair\_\_\_ He gave us hope

our sin in a place of de - spair\_\_\_ hope

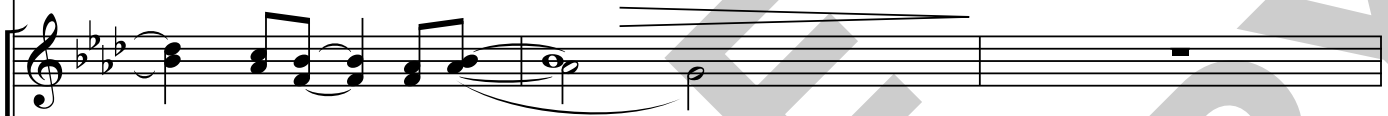
A<sup>b</sup>2 C E<sup>b</sup> F B<sup>b</sup> m7 A<sup>b</sup>2 C

59

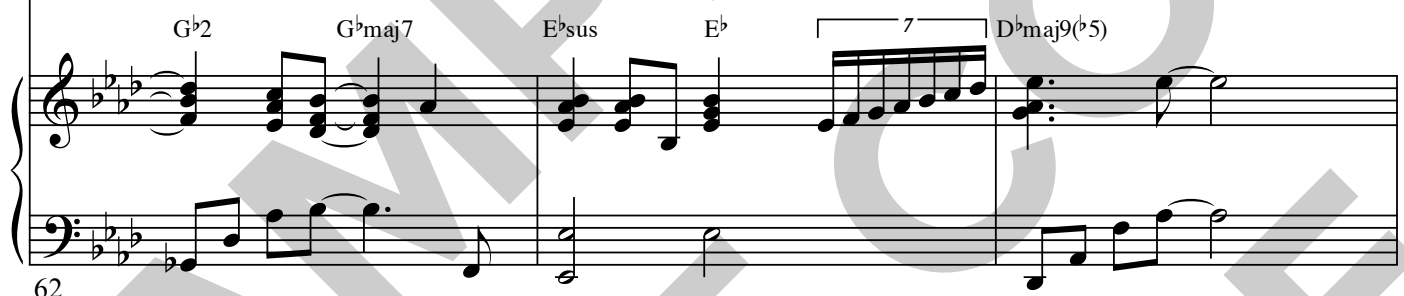




in life a - gain. And when we try to de - scribe



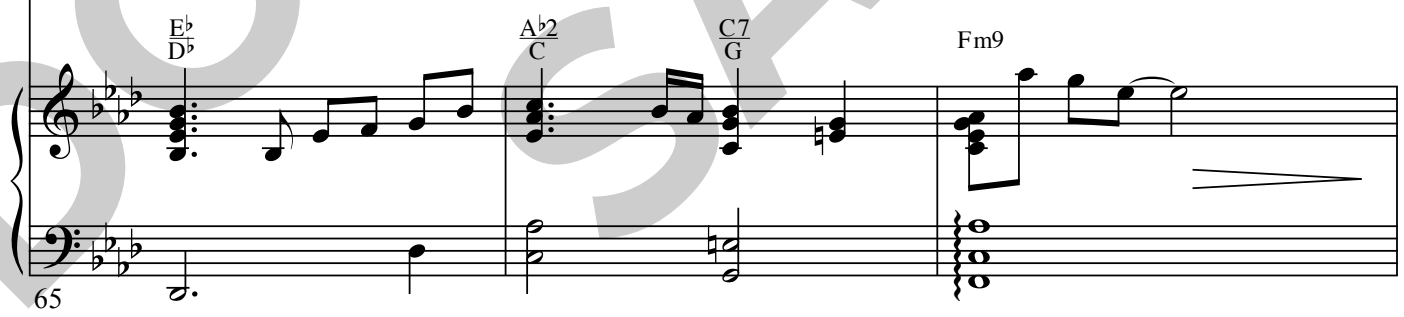
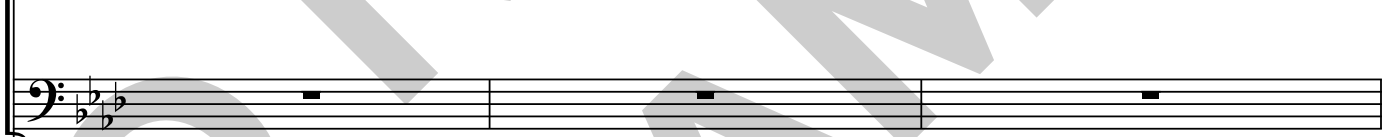
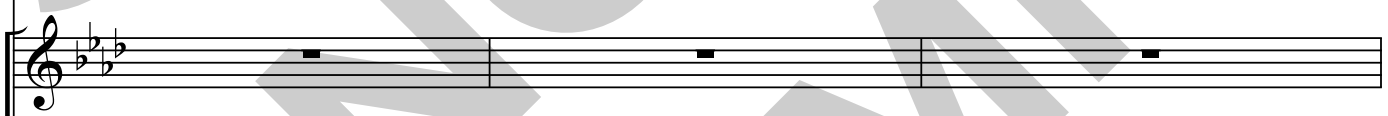
in life a - gain.



62



all He suf - fered there for us in a word



65

— in a word — it was love.

*men sing falsetto*  
In a word in a word it was

68

*mp*  
in a word

love

it was love.

71

— in a word — it was love.

*p*  
Ooo

D<sup>b</sup>maj7      B<sup>b</sup>m9      F2

74

The musical score is arranged in three systems. The first system contains the vocal line in bass clef and the lyrics. The second system contains the vocal line in treble clef with a piano (*p*) dynamic marking and the vocal line in bass clef with the vocalization 'Ooo'. The third system contains the piano accompaniment in treble and bass clefs, with chord markings D<sup>b</sup>maj7, B<sup>b</sup>m9, and F2. A page number '74' is located at the bottom left of the piano part.

# IT WAS LOVE

## Narration after IN A WORD, IT WAS LOVE

**NARRATOR:** One more truth:

If you declare with your mouth, "Jesus is Lord," and believe in your heart that God raised him from the dead, you will be saved. ...Everyone who calls on the name of the Lord will be saved.

This is a call to salvation for the lost, and also an invitation to those of us who are believers to cry out to our God, to stop trying to carry our burdens alone. Who carries your burdens? Do you? Is today the day that you finally let go? Right now, right where you are, call his name. Call upon the name of the Lord.

# Call Upon the Name of the Lord

From DiscoverWorship.com

Words and Music by  
JEFF FERGUSON and REGI STONE  
Arranged by  
JIM HAMMERLY

A<sup>b2</sup> E<sup>b2</sup>/G D<sup>b2</sup>/F A<sup>b2</sup>/E<sup>b</sup> D<sup>b</sup>M<sup>7</sup> B<sup>b</sup>m<sup>9</sup>

*mp*

*SOLO mp*

Call up-on\_\_ the name\_\_ of the Lord,\_\_\_ have faith

G<sup>b</sup>M<sup>9</sup> 3 E<sup>b</sup>/G A<sup>b2</sup> E<sup>b2</sup>/G D<sup>b2</sup>/F A<sup>b2</sup>/E<sup>b</sup>

4

in His name.\_\_\_\_ Je-sus is\_\_ the name\_\_ we a - dore;

D<sup>b</sup> Fm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>sus E<sup>b2</sup> A<sup>b2</sup> E<sup>b2</sup>/G

7

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— let's all — just call, —

*D<sup>b2</sup>/F* *A<sup>b</sup>/E<sup>b</sup>* *D<sup>b</sup>* *Fm7* *B<sup>b</sup>m7* *E<sup>b</sup>sus* *E<sup>b</sup>* *A<sup>b</sup>/C*

10

call up - on — the name of the Lord. —

*D<sup>b</sup>* *A<sup>b</sup>/C* *B<sup>b</sup>m7* *B<sup>b</sup>m7/E<sup>b</sup>* *D<sup>b</sup>* *A<sup>b</sup>/C* *B<sup>b</sup>m7* *B<sup>b</sup>m7/E<sup>b</sup>*

13

1st time: CHOIR melody (hushed)  
 2nd time: Parts (SOLO may ad lib)

*mp - mf*

Call up - on — the name of the Lord,

*A<sup>b2</sup>* *A<sup>b</sup>/G D<sup>b</sup>/F* *B<sup>b</sup>/D* *E<sup>b2</sup>* *B<sup>b2</sup>/D*

*mp - mf*

15

(SOLO may ad lib)

— have faith — in His name. —

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

17

Je - sus is — the name we a - dore; — let's all — just call,

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

20

— call up - on — the name — of the Lord.

B<sup>b</sup>sus B<sup>b</sup> E<sup>b</sup>/G Gm<sup>7</sup> A<sup>b</sup> E<sup>b</sup>/G Fm<sup>7</sup> Fm<sup>7</sup>/B<sup>b</sup>

23

*slightly stronger*  
*2nd time: cresc. poco a poco*

Je - sus, Je - sus, \_\_\_

*slightly stronger*  
*2nd time: cresc. poco a poco*

25

*8vb*

Chords: E<sup>b</sup>2, B<sup>b</sup>2/D, C<sup>m</sup>7, F<sup>m</sup>9, G7(#5#9), A<sup>b</sup>M<sup>9</sup>, C<sup>m</sup>7, C<sup>m</sup>7/E<sup>b</sup>

(Parts)  
give Him praise, call His name. Je - sus, \_\_\_

28

Chords: F<sup>m</sup>7, E<sup>b</sup>/G, A<sup>b</sup>, A<sup>m</sup>7(b5), F<sup>m</sup>7/B<sup>b</sup>, A<sup>9</sup>(#11), A<sup>b</sup>M<sup>9</sup>, E<sup>b</sup>M<sup>9</sup>, A<sup>b</sup>M<sup>9</sup>, A<sup>b</sup>9(#11)

Je - sus, \_\_\_ Je - sus. \_\_\_

1. (to meas. 16)

31

Chords: G<sup>m</sup>11, C<sup>m</sup>7, C7(#5#9), F<sup>m</sup>7, D<sup>b</sup>M<sup>9</sup>, A<sup>b</sup>2/B<sup>b</sup> (to meas. 16)



2. *f*

Call up-on the name of the Lord,

2. *f*

34

*D<sup>b</sup>M<sup>9</sup>* *A<sup>b</sup>2/B<sup>b</sup>* *B<sup>b</sup>2/A<sup>b</sup>* *G<sup>b</sup>2* *D<sup>b</sup>2/F*

have faith in His name.

36

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

*ff*

Call up-on the name of the Lord, have faith in His name.

*ff*

39

*G<sup>2</sup>* *D<sup>2</sup>/F<sup>#</sup>* *C<sup>2</sup>/E* *G<sup>2</sup>/D* *G/B* *C* *Am<sup>7</sup>*

Je - sus is the name we a - dore; let's all

Dsus D C/E D/F# G2 D2/F# C2/E G/D

42

just call, call up-on the name of the Lord.

C Em7 Am7 Dsus D G/B C G/B Am7 C/D

45

Call up-on the name of the Lord.

G2 G/B C G/B Am7 Am7/D Em11 D/F# G

48

*mp*

Call up-on\_ the name\_ of the Lord.

Am<sup>7</sup> G/B C/D G<sup>2</sup> D<sup>2</sup>/F<sup>#</sup>

*mp*

51

*rit.*

C<sup>2</sup>/E G/D C Em<sup>7</sup> Am<sup>7</sup> C<sup>2</sup> D<sub>sus</sub> D<sup>2</sup> G<sup>2</sup>

*rit.*

54

# IT WAS LOVE

## **Narration after CALL UPON THE NAME OF THE LORD**

**NARRATOR:** Buried. Dead for three days. Raised to live again. This is our Lord and Savior, Christ Jesus. And God has exalted Him to the highest place and has given Him the name above every name, that at the name of Jesus every knee will bow, in heaven and earth and under the earth. He is the King of glory!

# It Was Love King of Glory

From DiscoverWorship.com

Words and Music by  
REGI STONE and KRISTIE BRASELTON  
Arranged by  
DAVE WILLIAMSON

Triumphant (♩ = 80)

Measures 1-4 of the piano introduction. The music is in 4/4 time and begins with a forte (*f*) dynamic. The right hand features chords and moving lines, while the left hand provides a steady bass line. Chords indicated above the staff are F, C/E, F, and F/G.

Measures 5-8 of the piano introduction. The music continues with a mezzo-forte (*mf*) dynamic. The right hand features chords and moving lines, while the left hand provides a steady bass line. Chords indicated above the staff are C, G/C, F/C, and Fm6/C.

Measures 1-4 of the choir introduction. The music is in 4/4 time and begins with a mezzo-forte (*mf*) dynamic. The melody is written for a unison choir. The lyrics are: "Come in with sing - ing. Re-joice, let the praise a - rise!"

Measures 9-12 of the piano accompaniment. The music is in 4/4 time and begins with a mezzo-forte (*mf*) dynamic. The right hand features chords and moving lines, while the left hand provides a steady bass line. Chords indicated above the staff are C, G/B, and Am.

Join in\_\_ pro-claim - ing that Je - sus is\_\_ a - live!\_\_

Dm7 C/E F/G C F/C

13

Come in\_\_ with sing - ing. Re-joyce,\_\_ let the praise a - rise!\_\_

C D/F# E/G# Am Gm7 C7

17

Join in\_\_ pro-claim - ing that Je - sus is\_\_ a - live!\_\_

F C/E F/G C

21

*f*

Shout it\_\_ out, sing a - loud. Lift up\_\_ your heads!

*f*

F C/E Dm7 F/G Am7 F

25

*unis.*

— He's the King of Glo - ry, King of Glo - ry. Shout it\_\_ out,

C/E B $\flat$  F/G F C/E

30

— sing a - loud He\_\_ is ris - en,

Dm7 G $\sharp$ dim Am7 Dm7 C/E

34

2nd time to Coda  $\oplus$   
(meas. 64)

He\_\_ is ris - en! Je - sus, the King\_\_ of Glo - ry lives!

F E7 Am7 Dm7 F/G 2nd time to Coda  $\oplus$   
(meas. 64)

39

SOLO *mf*

Death could not hold

C G/C F/C Fm6/C C

*mf*

43

\_\_ Him, the grave could not keep Him in. Ris - en\_\_ and reign -

G/B Am Dm7

48



(end Solo) CHOIR unis.

- ing, sal - va - tion\_\_ is His.\_\_\_\_ Death could not hold

C/E F/G C F/C C

52

\_\_Him, the grave could not keep Him in.\_\_\_\_ Ris - en\_\_ and reign-

Dm/B E7b9 Am Gm7 C7 F

56

*D.S. al Coda*  
(meas. 25)

- ing, sal - va - tion\_\_ is His!\_\_\_\_\_

C/E F/G C F/C C

60

*D.S. al Coda*  
(meas. 25)

CODA

*unis.*  
*mf*

Let the ones that He's re - deemed, O let the peo-ple

CODA

C F/C C Dm7 C/E G A m Dm7 C/E

64

rise and sing. ————— Fill your hearts with joy and praise, the King of Glo-ry

D/F# F/G G C Csus/D C/E G m7 C7 FM7

69

lives ————— to - day!

D m7/G F/G C N.C.

74

*ff*

Shout it out, sing a - loud.

*ff*

A<sup>b</sup> E<sup>b</sup>/G Fm7 A<sup>b</sup>/B<sup>b</sup> Cm7

78

*unis.*

Lift up your heads! He's the King of Glo - ry, King of Glo - ry.

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

82

*mf*

Shout it out, sing a - loud, He is ris -

A<sup>b</sup> E<sup>b</sup>/G Fm7 B dim Cm7 Fm7

*mf*

86

- en, He is ris - en! He is ris -

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with a rest, followed by the lyrics '- en, He is ris - en! He is ris -'. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *f* and *mf*.

E<sup>b</sup>/G A<sup>b</sup> G7 C<sup>m</sup>7 F<sup>m</sup>7

*f* *mf*

91

The piano accompaniment for the first system shows chords E<sup>b</sup>/G, A<sup>b</sup>, G7, C<sup>m</sup>7, and F<sup>m</sup>7. The dynamics are *f* and *mf*. The system number 91 is indicated at the bottom left.

- en, He is ris - en! He is ris -

The second system of music features a vocal line and a piano accompaniment. The vocal line starts with a rest, followed by the lyrics '- en, He is ris - en! He is ris -'. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *f* and *mf*.

E<sup>b</sup>/G A<sup>b</sup> G7 C<sup>m</sup>7 F<sup>m</sup>7

*f* *mf*

95

The piano accompaniment for the second system shows chords E<sup>b</sup>/G, A<sup>b</sup>, G7, C<sup>m</sup>7, and F<sup>m</sup>7. The dynamics are *f* and *mf*. The system number 95 is indicated at the bottom left.

- en, He is ris - en! Je - sus, the King

The third system of music features a vocal line and a piano accompaniment. The vocal line starts with a rest, followed by the lyrics '- en, He is ris - en! Je - sus, the King'. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *f*.

E<sup>b</sup>/G A<sup>b</sup> G7 C<sup>m</sup>7 F<sup>m</sup>7

*f*

99

The piano accompaniment for the third system shows chords E<sup>b</sup>/G, A<sup>b</sup>, G7, C<sup>m</sup>7, and F<sup>m</sup>7. The dynamics are *f*. The system number 99 is indicated at the bottom left.

— of Glo - ry lives! The King

103

A<sup>b</sup>/B<sup>b</sup> E<sup>b</sup>/G A<sup>b</sup> Cm/A A<sup>b</sup>/B<sup>b</sup>

— of Glo - ry lives!

107

E<sup>b</sup>

v

v

8<sup>vb</sup>

# IT WAS LOVE

## Narration after KING OF GLORY

**NARRATOR:** Thank you for joining us today. May God bless you as you walk in His ways, let the celebration of Christ's resurrection follow you every day of your life, and have a Happy Easter!

SAMPLE COPY  
DO NOT SAMPLE

It Was Love  
**This Is God's House**  
(finale)

From DiscoverWorship.com

Words and Music by  
REGI STONE and JEFF FERGUSON  
Arranged by  
JIM HAMMERLY

With joy and confidence (♩ = 95)

WOMEN *f*

This is

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has a rest for the first three measures, followed by the lyrics "This is". The piano accompaniment starts with a mezzo-piano (*mp*) dynamic and features a rhythmic pattern of eighth and sixteenth notes.

E<sup>b</sup>2

Fm<sup>9</sup>

E<sup>b</sup>2/G

A<sup>b</sup>2

B<sup>b</sup>

Second system of musical notation, continuing the piano accompaniment from the first system. It includes a grand staff with treble and bass clefs. The dynamics are mezzo-piano (*mp*).

(SOLO ad lib)

God's house.

MEN join

Third system of musical notation. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has the lyrics "God's house." and "MEN join". The piano accompaniment continues with a similar rhythmic pattern.

E<sup>b</sup>sus

E<sup>b</sup>

Fm7

E<sup>b</sup>/G

A<sup>b</sup>2

A<sup>b</sup>2/C

B<sup>b</sup>/D

C/E

Fourth system of musical notation, continuing the piano accompaniment. It includes a grand staff with treble and bass clefs. The dynamics are mezzo-piano (*mp*).

5

O - pen the win - dows, o - pen the doors; glo - ry is fill - ing the

F2 Gm9 F2/A

9

house of the Lord. We're hun - gry and thirst - y;

*mp*

the house of the Lord.

B<sup>b</sup>2(no3) C<sup>sus</sup> F2

12

that's why we came where mer - cy is fall - ing like rain. His

*mf*

Gm9 F2/A E<sup>b</sup>M9 B<sup>b</sup>/C F2(no3)/A

14



sanc-tu - ar - y, this is where we come to seek His face. This is

B<sup>b2</sup> F<sup>2/A</sup> G<sup>m7</sup> E<sup>bM7</sup> C<sup>2/D</sup>

17

God's house, God's place, where ev - 'ry - one can

E<sup>m7</sup> A<sup>m9</sup> G<sup>2/B</sup>

21

find His grace; where God's heart and God's hand touch-es each of

C<sup>2(no3)</sup> C<sup>2(no3)/D</sup> G<sup>2</sup> A<sup>m9</sup> G<sup>2/B</sup>

24

us a - gain. Let's all wor - ship Him, let's all wor - ship

C2(no3) Dsus G/B Am<sup>7</sup> Dsus D Bm<sup>7</sup> Am<sup>7</sup> FM<sup>7</sup>

28

*ff*  
Him. This is God's house, God's place, where ev - 'ry - one can

Dsus D G<sup>2</sup> Am<sup>9</sup> G<sup>2</sup>/B

32

find His grace; where God's heart and God's hand touch-es each of

C2(no3) C2(no3)/D G<sup>2</sup> Am<sup>9</sup> G<sup>2</sup>/B

36

us a - gain. Let's all wor - ship Him, let's all wor - ship

C2(no3) C2(no3)/D Am7 Dsus D Bm7 Am7 FM7

40

Him; this is God's house.

Dsus Gsus G Am7 G2/B

44

This is God's house,

C2 Dsus G2 Am7 G/B C2 C2/E

48

*rit.*

this is God's house.

Dsus D C2(no3) G<sup>2</sup>

*rit.*

52