

Empty Fields

From the Worship Today® volume:
In God I Trust

Words and Music by
WAYNE HAUN and RAY DAVIS
Arranged by
LORDSONG

Warmly ♩ = 80

A G A G A^{13(b9)}
8va-----

mp *rit.*

“Whom shall I send,” said the Mas-ter, to a

SOLO, freely
mp

5

a tempo

world that is dy - ing and lost, “to

9

F#m7 Bm7 CM9 G/A A7(b9)

13

reap all the souls that are search-ing? Who will

D² D $\frac{CM^9}{D}$ D^{7(b9)} G Em^{11(b5)}

17

reach them, what - ev - er the cost? The

$\frac{D}{A}$ $\frac{G}{A}$ A^{7(b9)} D F#^{7#9/5} F#⁷

rit.

21

fields are white un - to har - vest, and

G G $\frac{A}{G}$ G D D

Add CHOIR mp (SOLO)

25

Add CHOIR

SOLO 3

yet there is so lit - tle yield. The

F#m7 *B m7* *CM9* *G/A* *A/G*

29

WOMEN

soil is cry - ing, the fruit is dy - ing; no

soil is cry - ing, the fruit is dy - ing.

D2 *F#* *C#m7(b5)* *F#7(#5)* *GM7* *G#dim* *C#m7(b5)* *C#7*

33

(SOLO)

har - vest in emp - ty fields.

B m7 *Em7* *A7(b9)* *Gva* *A* *G/A*

rit.

37

slight rit. SOLO *a tempo*

Sum - mer will soon be

A G/A A13(b9) D G/D

slight rit. *a tempo*

41

end - ed, and the time for plant - ing all

A/D D F#m7 Bm7

slight rit. *a tempo*

45

through. The vine - yards, once care - ful - ly

CM9 G/A D CM9/D D7(b9)

slight rit. *a tempo*

49

tend-ed, _____ lie in waste, for the lab - or-ers _____

G Em11(b5) $\frac{D}{A}$ $\frac{G}{A}$ A7(b9)

53

are few. _____ The fields _____ are white un - to

slightly stronger
Add CHOIR

D F#7#9 F#7 G $\frac{G}{A}$ G

rit. *a tempo slightly stronger*

57

har - vest, _____ and yet there is so lit - tle

(SOLO) *Add CHOIR*

D F#m7 Bm7

61

*(SOLO) Add CHOIR**(SOLO)*

yield. The soil is cry - ing, the

CM9 G/A D²/F# C#m7(b5) F#7(#5)

65

*Add CHOIR**SOLO*

fruit is dy - ing; no har - vest in emp - ty

GM7 G#dim C#m7(b5) C#7 Bm7 Em7 A7(b9)

69 *rit. mf*

fields. _____ The

(CHOIR)

emp - ty _____ fields.

B \flat M7

Gm7

A m7

$\frac{CM7}{D}$ D sus $\frac{2}{4}$ D7(b9)

cresc.

rit.

73 *a tempo*
Add CHOIR mf (SOLO)

fields _____ are white un - to har - vest, _____ and

G

G

$\frac{A}{G}$

G

D

mf a tempo

77 *Add CHOIR* *cresc.* *(SOLO)*

yet there is so lit - tle yield. The

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The vocal line begins with a half note 'yet', followed by a quarter note 'there', a quarter note 'is', a quarter note 'so', a quarter note 'lit - tle', and a quarter note 'yield.' which is tied to the next measure. The piano accompaniment consists of chords and moving lines in both hands. A large 'cresc.' marking is placed over the vocal line, and '(SOLO)' is written above the final measure.

F#m7 Bm7 CM9 Bb9(#11) Bb9

cresc. *rit.*

The second system continues the piano accompaniment from the first system. It features chords in the right hand and a bass line in the left hand. The chords are labeled as F#m7, Bm7, CM9, Bb9(#11), and Bb9. The system includes 'cresc.' and 'rit.' markings.

81 *a tempo* *rit. e decresc. to end*

soil is cry - ing, the fruit is dy - ing; no

The third system features a vocal line in treble clef and piano accompaniment in bass clef. The key signature has two flats (Bb and Eb). The vocal line starts with a half note 'soil', followed by a quarter note 'is', a quarter note 'cry - ing,', a quarter note 'the', a quarter note 'fruit', a quarter note 'is', a quarter note 'dy - ing;', and a quarter note 'no'. The piano accompaniment is mostly rests in both hands. The system includes 'a tempo' and 'rit. e decresc. to end' markings.

Eb Dm7(b5) G7(#5) AbM7 A dim Dm7(b5) D7

f a tempo *rit. e decresc. to end*

The fourth system continues the piano accompaniment from the third system. It features chords in the right hand and a bass line in the left hand. The chords are labeled as Eb, Dm7(b5), G7(#5), AbM7, A dim, Dm7(b5), and D7. The system includes 'f a tempo' and 'rit. e decresc. to end' markings.

85

har - vest in emp - ty

Add CHOIR

rit.

in emp - ty

in emp - ty

G m7

C sus4²

C m7

F m7

Bb13(^{#11}₉)

rit.

a tempo
p

89

fields.

fields.

Bb

A^b
Bb

Bb

Sva

p a tempo

92

The musical score consists of four staves. The top two staves are for vocal parts, showing rests. The bottom two staves are for piano accompaniment. The piano part begins with a *rit.* (ritardando) marking. Chord symbols are placed above the piano staff: $A\flat/B\flat$, $B\flat 13(\sharp 11)$, $E\flat$, $E\flat \dim 7$, and $E\flat$. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

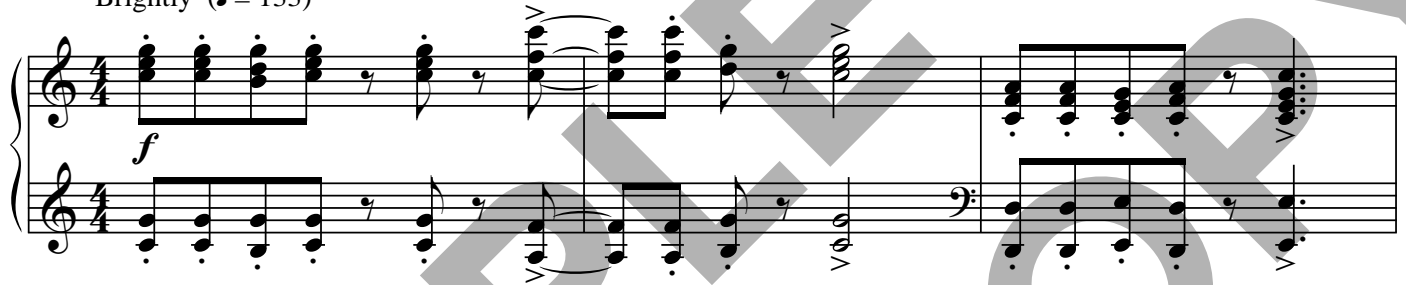
I'm Gonna Rise

(When The Son Comes Down)

From the Worship Today® volume:
Hungry, I Come

Words and Music by
PAUL MARSENA
Arranged by JIM LUCAS

Brightly (♩ = 133)



Piano introduction in 4/4 time, marked *f*. The right hand plays chords and the left hand plays a rhythmic accompaniment.



Vocal entry, marked *unis. mf*. The melody is in the treble clef, and the bass line is in the bass clef.

I'm gon-na rise _____ when the Son comes down, _____ when the



Piano accompaniment, marked *mf*. The right hand plays chords and the left hand plays a rhythmic accompaniment.



Vocal entry, marked *mf*. The melody is in the treble clef, and the bass line is in the bass clef.

saints go march - in' in. I'm gon-na rise _____ when the Son



Piano accompaniment, marked *no pedal*. The right hand plays chords and the left hand plays a rhythmic accompaniment.

div. *unis.*

comes down;_ gon - na sing with the heav-en - ly crowd._____ I'm gon-na

10

rise_____ when the Son comes down,_____ ev - er-more to be_____ with

13

div.

Him. There'll be sing - in' and shout - in' and prais - in' the Lord. Hal-le - lu,_____

16

(Sop.) I'm gon-na

hal - le - lu, hal - le - lu!

19

(tie on repeats)

rise when the Son comes down, when the saints go march - in' in.

I'm gon-na rise when the Son comes down, when the saints go march - in' in.

22

no pedal

I'm gon-na rise when the Son comes down; gon-na

I'm gon-na rise when the Son comes down; gon-na

March-in' in.

25

sing with the heav-en - ly crowd. I'm gon-na rise when the Son

The first system of music features two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The vocal lines are in a 4/4 time signature. The piano accompaniment includes chords and melodic lines. A large watermark 'SAMPLE COPY' is overlaid on the page.

sing with the heav-en - ly crowd. I'm gon-na rise when the Son

The second system of music shows the piano accompaniment for the first system, with measures 28 and 29. It includes both treble and bass clef staves. A large watermark 'SAMPLE COPY' is overlaid on the page.

28

comes down, ev - er-more to be with Him. There'll be sing -

The third system of music features two vocal staves and a piano accompaniment. The vocal lines include a triplet of eighth notes. The piano accompaniment also includes a triplet. A large watermark 'SAMPLE COPY' is overlaid on the page.

comes down, ev - er-more to be with Him. Sing -

The fourth system of music shows the piano accompaniment for the third system, with measures 31 and 32. It includes both treble and bass clef staves. A large watermark 'SAMPLE COPY' is overlaid on the page.

31

3rd time to Coda Φ
(meas. 57)

- in' and shout - in' and prais - in' the Lord. Hal-le - lu, ___ hal-le - lu, ___ hal-le - lu! ___

in' and shout - in' and prais - in' the Lord. Hal-le - lu, ___ hal-le - lu, ___ hal-le - lu! ___

3rd time to Coda Φ
(meas. 57)

34

rit.

37

unis. mf $\text{♩} = 127$

1. There is com-in' a morn-in', af - ter-noon or night, when the
 2. We sing glo - ry and hon - or, pow - er to the Lamb, Who is

$\text{♩} = 127$

40

no pedal *Leg.*

div.

King of kings will break thro' the sky. O praise the Lord, His
 wor - thy to re - ceive all the praise. And He shall reign for -

43

com - ing is sure; — could be an - y mo - ment — now. — I will
 ev - er - more, — He who was and is — to — come. — I will

(So)
(So)

I — will

46

'cause He's build-ing me ___ a home. ___
'cause with Je - sus, I ___ have won. ___

A little faster

not fear the bat - tles, I'll not fear the storms, ___ for
stand and be count - ed, I'll fight to the end, ___ yes,

A little faster

49

me a home. (both times) look - in' and work - in', un -
I have won.

(both times) So I'm wait - in' and watch - in',

52

D.S. al Coda
(to meas. 22)

When I'm gon - na rise_____

til that glo - 'rious hour!_____

D.S. al Coda
(to meas. 22)

55

⊕ CODA

f

— I'm gon-na rise_____ when the Son comes down, when the

⊕ CODA

sf sf

(play vocal parts if needed)

57

sf sf

no pedal

saints go march - in' in. Gon - na rise _____ when the Son

60

I'm gon-na
comes down;_ gon-na sing with the heav-en - ly crowd. _____

63

rise _____ when the Son comes down, _____ ev-er-more to be ³ with

I'm gon-na rise when the Son comes down, _____ ev-er-more to be ³ with

mf _____ *sf* *sf*

66

Him. There'll be sing - in' and shout - in' and prais - in' the Lord. Hal-le-lu -

Musical notation for the first system, including vocal lines and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has three flats (B-flat, E-flat, A-flat).

Him. Sing - in', and shout - in' and prais - in' the Lord. Hal-le-lu -

Musical notation for the second system, including vocal lines and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has three flats (B-flat, E-flat, A-flat).

69

jah, I'm gon-na rise. I'm

Musical notation for the third system, including vocal lines and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has three flats (B-flat, E-flat, A-flat).

jah, hal - le - lu jah,

Musical notation for the fourth system, including piano accompaniment. The piano accompaniment is in the bass clef. The key signature has three flats (B-flat, E-flat, A-flat).

72

— gon - na rise.

Hal - le - lu, — hal - le - lu, — hal - le - lu, —

This system contains the first two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics 'Hal - le - lu, — hal - le - lu, — hal - le - lu, —' are written below the vocal line.

75

— hal - le - lu. — There'll be sing - in', —

This system contains the next two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature changes to two sharps (F# and C#), and the time signature remains 4/4. The lyrics '— hal - le - lu. — There'll be sing - in', —' are written below the vocal line.

77

shout - in' and prais - in' the Lord. Hal - le - lu -

79

jah! I'm gon - na rise!

ff

82

Leaning On the Everlasting Arms

From the Worship Today[®] volume:
Hymns!

(TTBB or Male Quartet)

Words by
ELISHA A. HOFFMAN
Music by
ANTHONY J. SHOWALTER
Arranged by
CAMP KIRKLAND

Steady ♩ = 96

mf

mp

What a fel - low - ship, what a joy di - vine, lean - ing on the ev - er -

last - ing arms; what a bless - ed - ness, what a peace is mine,

5

8

Chord progression for first system: G, G7/B, C, C#°7, G/D, Em7, Eb9, D9

Chord progression for second system: G, Am/C, Am7, G/D, Em7

Chord progression for third system: A9, D7, G, G7/B, Am/C, C#°7

mf

lean - ing on the ev - er - last - ing arms. Lean - ing,

G/D Em⁷ A⁹ D⁷ G G G⁷/B

11

lean - ing, safe and se - cure from all a - larms; —

C C^{#07} G/D Em⁷ A⁹ D⁷

14

lean - ing, lean - ing, lean - ing on the ev - er - last - ing

G G⁷/B C C^{#07} G/D Em⁷ A⁹ D⁷

17

arms. _____

Musical notation for the first system, including vocal lines and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *mf*.

G G7/B C C#°7 G/D Em7 Eb9 D9

21

Musical notation for the second system, including piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *mf*. Chord symbols are provided above the staff.

SOLO *mp* CHOIR

Oh, how sweet to walk in this pil - grim way, lean - ing on the ev - er -

Musical notation for the third system, including vocal lines and piano accompaniment. The system is divided into SOLO and CHOIR sections. The piano part features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *mp*.

G Am/C Am7 G/D Em7

25

Musical notation for the fourth system, including piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *mp*. Chord symbols are provided above the staff.

SOLO

last - ing arms; Oh, how bright the path grows from day to day,

Musical notation for the fifth system, including vocal lines and piano accompaniment. The system is divided into SOLO and CHOIR sections. The piano part features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *mp*.

A9 D7 G G7/B Am/C C#°7

28

Musical notation for the sixth system, including piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *mp*. Chord symbols are provided above the staff.

4

CHOIR

mf

lean - ing on the ev - er - last - ing arms. Lean - ing,

G/D Em⁷ A⁹ D⁷ G G G⁷/B

31

lean - ing, safe and se - cure from all a - larms;

C C^{#07} G/D Em⁷ A⁹ D⁷

34

lean - ing, lean - ing, lean - ing on the ev - er - last - ing

G G⁷/B C C^{#07} G/D Em⁷ A⁹ D⁷

37

arms. _____

G G7/B C C#07 G/D Em7 Bb13 Eb9

41

What have I to dread, what have I to fear, lean - ing on the ev - er -

Ab Bbm/Db Bbm/Db Ab/Eb

45

last - ing arms? I have bless - ed peace with my Lord so near,

Bb9 Eb7 Ab Bbm/Db Bb7/D

48

lean - ing on the ev - er - last - ing arms.

Ab/Eb

Fm7

Bb9

Eb7

Ab

Ab7

51

Lean - ing, — lean - ing, —

Lean-ing on Je - sus, lean-ing on Je - sus, safe and se-cure from

Db

Db7/F

Gb

G⁰⁷

Db/Ab

Bbm7

54

Lean - ing, — lean - ing, —

all a-larms; — Lean-ing on Je - sus, lean-ing on Je - sus,

Eb9

Ab7

Db

Db7/F

Gb

G⁰⁷

57

8

last - ing arms, Je - sus'

E⁹ A⁷ D B^{b9}

8

arms!

opt. slide
D

8

Let the River Flow

From DiscoverWorship.com

Words and Music by
STAN PETHEL

Moderately (♩ = 100)

SOLO (or WOMEN) *mf*

1. There's a song we'll sing to our
(2. In my) times of grief I find

mf

E^b F^{m7} E^b/_{B^b} B^{b7} E^b E^{b7} A^b/_{E^b} E^b E^b A^b E^b

Lord and King, As we gath-er on that grand and glo-ri-ous day.
sweet re - lief; For my Je - sus comes to help me car - ry on.

SOLO (or MEN) *mf*

Prais - ing
Though in

E^b A^b E^b A^b E^b F⁹ B^b F⁷ B^{b7}

4

ev - er - more on fair heav-en's shore; Ev-'ry tear we've ev - er had He'll wash a -
 tri - als here, still my Lord is near; And I know this world is not my fi - nal

E^b A^b E^b E^b A^b E^b A^b E^b B⁷

CHOIR mf

So let the riv - er flow, let the cold wind blow; Let the
 way.
 home.

E^b E^{b7} A^b E^b E^b A^b E^b B^b/_D C_m F_m/_C C_m B⁷

roll. _____

rain come down and bil - lows, bil - lows roll. 'Cause in Christ we find, each and

E^b A^b E^b F⁹ B^b F⁷ B⁷ E^b A^b E^b B^b/_D

ev - 'ry time, that He is the on - ly ha-ven for the soul.

Cm Em Cm Ab Eb Ab Eb Bb7 Eb Ab Eb

1. Fm7 Eb Bb7

16

SOLO (or WOMEN) 2. *WOMEN mf*

2. In my 3. There's a

2. Eb Eb7 Ab Eb Eb Fm7 Eb Bb7 Eb C Bb C7

20

ta - ble spread where we'll all be fed; And the host of heav'n will join us as we

F Bb F F Bb F Bb F G9

23

dine.

MEN mf

Dressed in spot - less white, in God's glo - ry bright, We'll par -

C G7 C7 F Bb F Bb F

26

So let the riv - er flow, let the

take with Christ a - gain the bread and wine.

Bb F C7 F F7 Bb/F F F Bb F C/E

29

roll.

cold wind blow; Let the rain come down and bil - lows, bil - lows roll. 'Cause in

Dm Gm/D Dm C7 F Bb F G9 C G7 C7

32

Christ we find, each and ev - 'ry time, that He is the on - ly ha-ven for the

F B^b F C/E D_m G_m/D D_m B^b F B^b F C⁷

35

1. So let the soul. 2. soul. Je - sus is the on - ly ha-ven for the

1. F B^b/F F 2. F B^b/F F F B^b F C⁷

38

soul, for the soul.

F E^b/D B^b/D C_{sus} C F F C⁷ F

41

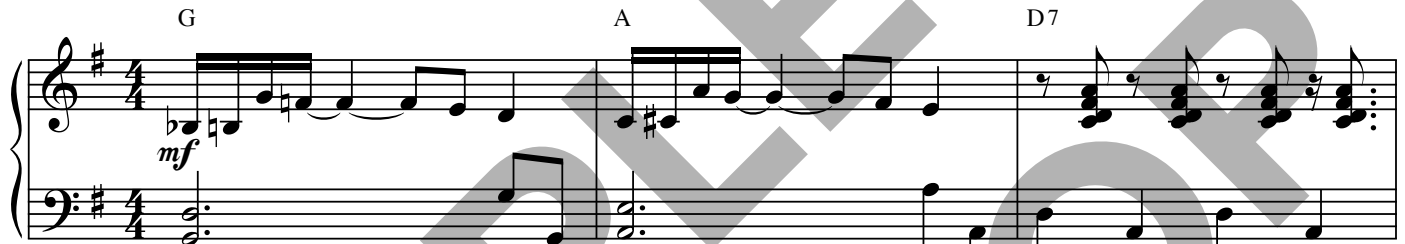
Since Jesus Came into My Heart

From DiscoverWorship.com

Words and Music by
RUFUS H. McDANIEL and CHARLES H. GABRIEL

Arranged by
KRIS CRUNK

Western swing (♩ = 100)



Piano introduction in G major, 4/4 time. Chords: G, A, D7. Dynamics: *mf*.

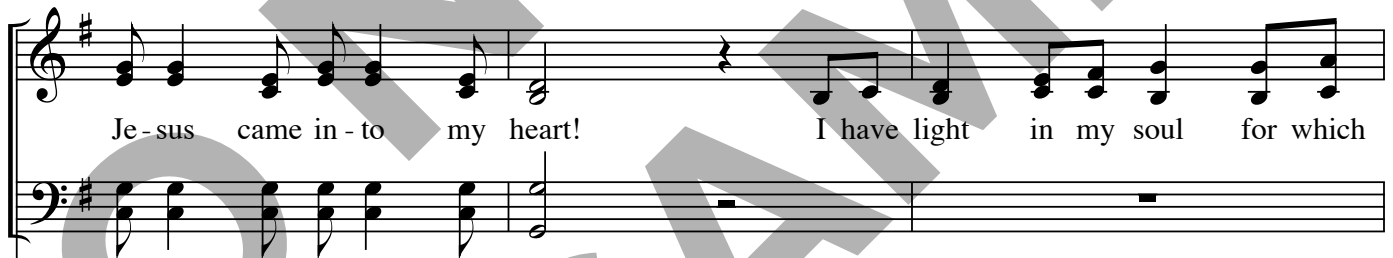


Vocal introduction. Dynamics: *mf*. Labels: WOMEN, CHOIR.

What a won - der - ful change in my life has been wrought Since



Piano accompaniment. Chords: G, Eb9, D7, G, B7.



Vocal line. Lyrics: Je - sus came in - to my heart! I have light in my soul for which



Piano accompaniment. Chords: C, G.

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long I have sought, Since Je-sus came in - to my heart!

10

A7 D7

f
Since Je-sus came in-to my heart, Since Je-sus came in-to my

13

G B7 C

heart, Floods of joy o'er my soul like the sea bil - lows

17

G $\frac{G}{B}$ D G F7

roll, Since Je-sus came in-to my heart.

E7 Am7 G/D Em7 G/D D7 G

20

A^b B^b E^b7

mf

24

WOMEN mf

I shall go there to dwell in that Cit - y, I know, Since

A^b E7 E^b7 A^b C7

27

Je - sus came in - to my heart! And I'm hap - py, so hap - py, as

D^b A^b

30

on - ward I go, Since Je - sus came in - to my heart!

B⁷ E^{b7}

33

f Since Je - sus came in - to my heart, Since

A^b C⁷

f

36

Je-sus came in-to my heart, Floods of joy o'er my soul like the

D^b A^b A^b C E^b

39

sea bil-lows roll, Since Je-sus came in-to my

A^b G^b7 F7 B^bm7 A^b E^b Fm7 A^b E^b E^b7

42

heart. Since Je-sus came in-to my

A^b E(no3) A

46

heart, Since Je-sus came in-to my heart, Floods of joy o'er my soul like the

50

sea bil-lows roll, Since Je-sus came in-to my

54

heart, Floods of joy o'er my soul like the sea bil-lows

58

roll, Since Je - sus came in - to my

F#7 Bm7 A/E F#m7 A/E E7

61

heart, Since Je - sus came in - to my

A Bm7 A/E F#m7 A/E E

64

heart. came in - to my heart.

A A6

67