

Lyrics by  
CAROL LYNN PEARSON

# A KING IS BORN

Music by  
LEX DE AZEVEDO

In 2 ♩ = 47

*E♭maj7/D* *A♭/C* *8va* *A♭/B♭* *B♭7*

*E♭* *E♭* *A♭/E♭* *E♭* *A♭/E♭* *E♭* *D♭/E♭*

With swad - dling for robes and a star for a crown, gen - tly, a

*8va* *loco*

*A♭/E♭* *B♭/E♭* *E♭* *A♭/E♭* *E♭* *A♭/E♭* *E♭* *E♭/B♭* *B♭*

King is born. With shep - herds for sub - jects and straw for a throne, to - night a King is

*8va* *loco*

*A♭/E♭* *E♭* *Cm(add9)* *Gm/B♭* *A♭maj7* *E♭/G*

born. Born of in - no - cence, born of love; God's love, a

Fm7 G7sus G7 Cm B<sup>b</sup>/D E<sup>b</sup> B<sup>b</sup>/A<sup>b</sup> A<sup>b</sup>

gift ° to all. Bow ev'-ry knee, ev'-ry tongue tell the sto - ry: To -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of 8va is present above the piano staff.

Fm7(11) B<sup>b</sup>7(11) B<sup>b</sup>7 E<sup>b</sup> B<sup>7</sup>sus B<sup>7</sup> E A/E

night a King is born. A mo - ther for love and a

The second system continues the musical piece. The vocal line has a quarter rest before the notes for 'night a King is born.' The piano accompaniment includes a key signature change to three sharps (F#, C#, G#) for the latter part of the system.

B/E A/E E D/E A/E B/E E A/E

mo - ther for birth. Gen - tly a King is born. A Fa - ther in Hea - ven, a

The third system continues with the key signature of three sharps. The vocal line features a quarter rest before 'mo - ther for birth.' The piano accompaniment provides harmonic support with chords and moving lines.

B/E A/E E E/B B<sup>7</sup> E C<sup>#</sup>m(add9)

fa - ther on earth. To - night a King is born. Born of in - no - cence,

The fourth system concludes the page. The key signature remains three sharps. The vocal line has a quarter rest before 'fa - ther on earth.' The piano accompaniment features a final chord with a 9th extension.

G#m/B Amaj7 E/G# F#m7 G#7sus G#7

born of love. God's love a gift to all.

C#m B/D# E B/A A F#m7(11) B7

Bow ev'-ry knee, ev'-ry tongue tell the sto-ry: To - night a King is

E Bb7 Eb Ab/Eb Eb Ab/Eb Eb Db/Eb

born. Gen - tly a

Ab/Eb Bb/Eb Eb Ab/Eb Eb Ab/Eb Ebadd9 Eb/Bb Bb

King is born. To - night a King is

A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> Cm(add<sup>9</sup>) Gm/B<sup>b</sup> A<sup>b</sup>maj<sup>9</sup> E<sup>b</sup>/G

born. Born of in - no - cence, born of love; God's love, a

8va loco

Fm<sup>7</sup> Cm B<sup>b</sup>/D E<sup>b</sup> B<sup>b</sup>/A<sup>b</sup> A<sup>b</sup>.

gift to all. Bow ev' - ry knee, ev' - ry tongue tell the sto - ry: To -

8va

Fm<sup>7</sup> B<sup>b</sup>7 G<sup>7</sup>/B Cm F<sup>9</sup> A<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>7

night a King is born. To - night a King is

E<sup>b</sup>maj<sup>7</sup>/D A<sup>b</sup>/C A<sup>b</sup>/B<sup>b</sup> A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup>

born.

8va rit.

# PREPARE YE THE WAY

Lyrics by  
CAROL LYNN PEARSON

Music by  
LEX DE AZEVEDO

E $\flat$ 
E $\flat$ /G
A $\flat$ 
E $\flat$ /G
Fmin
Fmin/A $\flat$ 
B $\flat$ sus
B $\flat$

Pre-

E $\flat$ 
E $\flat$ /G
A $\flat$ 
E $\flat$ /G
Fmin
Fmin/A $\flat$

pare— ye the way— of the Lord.      Pre - pare— ye the way— for His  
 pare— ye the way— of the Lord.      De - clare— ye the day— of His  
 pare— ye the way— of the Lord.      Oh, share— the good news— of His

B $\flat$ sus
B $\flat$ 
B $\flat$ /A $\flat$ 
E $\flat$ /G
A $\flat$ 7(+5 $\flat$ 9)
G7
Fmin/A $\flat$ 
E $\flat$ /A $\flat$ 
E $\flat$ /G
⊕

king - dom.      His path— we must clear,— for the time is— here to pre-  
 com - ing.      Our voic - es we'll raise,— as we sing His— praise. Oh, pre-  
 gos - pel.      The day— is at hand;— let the faith - ful— stand, and pre

1. Fmin

Fmin/B $\flat$  B $\flat$

2.

Fmin Fmin/B $\flat$  B $\flat$

E $\flat$

Gmin

pare the way— so the Lord can come. Pre- pare the way— of the Lord.

Cmin

Gmin

Cmin

Gmin

A $\flat$

B $\flat$ sus

B $\flat$

Love— one an-oth - er, the proph - ets said. Bear— one an-oth - er's

E $\flat$ sus E $\flat$  Dmin G7

Cmin

Gmin

A $\flat$

E $\flat$

sor - rows.

Care— for the poor and for - give— eve - ry sin.

Fmin

Cmin

Gsus

G

G D.S. al Coda

Watch, — for the Lord comes to - mor - row!

Pre

⊕ CODA

Fmin

Fmin7/Bb

Bb

*Red.*  
Eb

Gmin \*

pare the way of the Lord.

Cmin

Gmin

Cmin

Gmin

Ab

Bbsus Bb

Love — one an - oth - er, the proph - ets said.

Bear — one an - oth - er's

E♭sus E♭ Dmin G7 Cmin Gmin A♭ E♭

sor - rows. Care— for the poor and for - give— eve - ry sin.

This system features a vocal line with a treble clef and a piano accompaniment with grand staff notation. The vocal line includes a triplet of eighth notes. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand.

Fmin Cmin Gsus G B7sus B7

Watch— for the Lord comes to - mor-row!

Pre

This system continues the musical piece with a vocal line and piano accompaniment. The vocal line has a triplet of eighth notes. The piano accompaniment includes a key signature change to E major, indicated by the presence of sharps for F# and C#.

E E/G# A E/G# F#min F#min/A

pare— ye the way— of the Lord. Oh, share— the good news- of His

This system concludes the musical piece with a vocal line and piano accompaniment. The vocal line features a triplet of eighth notes. The piano accompaniment continues with the E major key signature.



Bsus B B/A E/G# G#7(+5b9) G#7 F#min/A E/A E/G#

gos - pel. The day — is at hand; - let the faith - ful - stand, and pre-

F#min F#min7/B rit. B E slower E/G#

pare the way of the Lord!

A E/G# F#min F#min/A Bsus B E9 molto rit.

*molto rit.*

# WELCOME HOME

Lyrics by  
CAROL LYNN PEARSON

Music by  
LEX DE AZEVEDO

Joyously ♩ = 68

Am G Cmaj<sup>7</sup>/E Fadd<sup>9</sup> F/G G

Musical notation for the first system. It features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Joyously' with a quarter note equal to 68 beats per minute. The piano part starts with a mezzo-piano (*mp*) dynamic and includes a mezzo-forte (*mf*) section. The vocal line begins with the word 'We'.

Cadd<sup>9</sup> Cadd<sup>9</sup>/E Fadd<sup>9</sup> F/G G Amadd<sup>9</sup> Cmaj<sup>7</sup>/E

Musical notation for the second system. The vocal line continues with the lyrics: 'saved your place; wel - come home. We missed your face; wel - come'. The piano accompaniment includes a mezzo-forte (*mf*) section and features a triplet of eighth notes in the vocal line.

Fadd<sup>9</sup> F/G G Am Cmaj<sup>7</sup>/G B<sup>b</sup>/C C<sup>7</sup>(13) Fadd<sup>9</sup> C/E

Musical notation for the third system. The vocal line continues with the lyrics: 'home. It's so good to see you're back where you should be; wel - come'. The piano accompaniment includes a mezzo-forte (*mf*) section and features a triplet of eighth notes in the vocal line.

Dm<sup>7</sup> F/G F/C C F/G Cadd<sup>9</sup> Cadd<sup>9</sup>/E

home, wel - come home, wel - come home. You've come back to the light; \_\_\_ wel - come

Fadd<sup>9</sup> F/G Amadd<sup>9</sup> Cmaj<sup>7</sup>/E Fadd<sup>9</sup> F/G

home. We'll dance through \_\_\_ the night; wel - come home There's \_\_\_

Am Cmaj<sup>7</sup>/G B<sup>b</sup>/C C Fadd<sup>9</sup> C/E Dm<sup>7</sup> F/G

joy in our hearts; \_\_\_ let the ce - le - bra - tion start. Wel - come home, wel - come home, wel - come

*f* *mf*

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

home. Yes - ter - day \_\_\_ has fad - ed, now it's in the \_\_\_ past. \_\_\_ The

*f*

Gm7 Gm7/C B $\flat$ /F C/F F Bm7 Bm7/E

sun is ris - ing on a new day, and the day is ours at last. We will walk to - ge - ther like we

D/A E/A A $\cdot$  Dm7 Em7 Fmaj $^9$  F $\sharp$ m7(b5) F/G

walked be - fore, To - ge - ther ev - er - more. You were

Cadd $^9$  Cadd $^9$ /E Fadd $^9$  F/G Amadd $^9$  Cmaj7/E

lost, now you're found, wel - come home. You've re - turned to safe ground wel - come

Fadd $^9$  F/G Am Cmaj7/G B $\flat$ /C C Fadd $^9$  C/E

home. What was dead is a - live; come and stay in our love. Wel - come

Dm7 F/G F/C C F/C C G/B  
 home, wel - come home, wel - come home.

This system contains the first two measures of the vocal line. The notes are G4, A4, B4 (triplet), G4, F4, E4 (triplet), D4, C4, B3, A3, G3. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *mf* and *f*.

Am7 Am7/D C/G D/G G Gm7 Gm7/C

This system contains the next two measures of the piano accompaniment. The chords are Am7, Am7/D, C/G, D/G, G, Gm7, and Gm7/C. The bass line continues with eighth notes, and the right hand plays chords and moving lines.

Bb/F C/F F Bm7 Bm7/E

This system contains the next two measures of the piano accompaniment. The chords are Bb/F, C/F, F, Bm7, and Bm7/E. The dynamics include *ff*.

D/A E/A A Dm7 Em7 Fmaj9 F#m7(b5) F/G  
 To - ge - ther ev - er - more.

This system contains the final two measures of the vocal line and the corresponding piano accompaniment. The notes are D4, E4, F4, G4, A4, G4, F4, E4, D4. The piano accompaniment features chords in the right hand and a bass line. Dynamics include *f*, *mf*, and *mp*.

Cadd<sup>9</sup> Cadd<sup>9</sup>/E Fadd<sup>9</sup> F/G

You were lost, now you're found, wel - come home. You've re-

8va

Amadd<sup>9</sup> Cmaj<sup>7</sup>/E Fadd<sup>9</sup> F/G Am Cmaj<sup>7</sup>/G

turned to safe ground, wel - come home. What was dead is a - live; come and

f

B<sup>b</sup>/F Fmaj<sup>7</sup> B<sup>b</sup>9sus B<sup>b</sup> B<sup>b</sup>/A<sup>b</sup> C/G

stay in our love. Wel - come home. Wel - come

mf

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

home. Wel - come home.

mp p 8va

# MY HANDS

Lyrics by  
CAROL LYNN PEARSON

Music by  
LEX DE AZEVEDO

Tenderly ♩ = 60

Dmaj<sup>7</sup>

Gmaj<sup>7</sup>

Dmaj<sup>7</sup>

Gmaj<sup>7</sup>

Dmaj<sup>7</sup>

Gmaj<sup>7</sup>

Dmaj<sup>7</sup>

Gmaj<sup>7</sup>

My hands are the Lord's hands; with-

*mp* *mf* *p*

This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Tenderly' with a quarter note equal to 60 beats per minute. The first staff has a whole rest for the first two measures, followed by a melodic line. The piano accompaniment features a flowing eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include mezzo-piano (mp), mezzo-forte (mf), and piano (p).

Em<sup>9</sup>

G/A

Bm<sup>7</sup>

F#m/A

Gmaj<sup>7</sup>

A/G

out me how can His work be done? I will reach where He would reach, lov-ing

*mp*

This system contains the second two staves of music. The vocal line continues with the lyrics 'out me how can His work be done? I will reach where He would reach, lov-ing'. The piano accompaniment continues with the same eighth-note pattern. A mezzo-piano (mp) dynamic is indicated.

F#m<sup>7</sup>

B<sup>7</sup>sus

B<sup>7</sup>

Em<sup>7</sup>

Em/D

Cadd<sup>9</sup>

A<sup>7</sup>sus

A<sup>7</sup>

kind-ness in my touch. I'll be His heal-ing hands to ev'-ry - one.

*p* *mp* *mf*

This system contains the third two staves of music. The vocal line concludes with the lyrics 'kind-ness in my touch. I'll be His heal-ing hands to ev'-ry - one.'. The piano accompaniment features a piano (p) dynamic for the first two measures, followed by mezzo-piano (mp) and mezzo-forte (mf) dynamics.

Dmaj<sup>7</sup> Gmaj<sup>7</sup> Dmaj<sup>7</sup> Gmaj<sup>7</sup> Em<sup>9</sup> G/A A<sup>7</sup>

My feet are the Lord's feet; with - out me how can He walk with the

*mp*

Bm<sup>9</sup> D/A Gmaj<sup>7</sup> A/G F#m<sup>7</sup> B<sup>7</sup>sus B<sup>7</sup>

poor? I will go where He would go, bless - ing oth - ers as I do. For

*mf*

Faster ♩ = 80

Em<sup>7</sup> G/A A<sup>7</sup> D G/D D F# Bm

Him I'll walk where I've nev - er walked be - fore. Help me, Lord, let me

*mp* *mf* *f*

8va bassø ♩

F#m/A G A/G F#m

give to my neigh - bor what You would give if You were here.

*mf*

6

loco



B $\flat$  Gm $^7$  Em $^7$ (11) Dmaj $^7$ /F $\sharp$

Help me, Lord, let me live so my neigh - bor will know that You are al - ways

*ff* *f* *rit.* *mp*

*8vb* *loco*

**Tempo Primo**

Gadd $^9$  G/A Dmaj $^7$  Gmaj $^7$  Dmaj $^7$  Gmaj $^7$  Em $^9$  G/A

near. My mouth is the Lord's mouth; with - out me how can His voice be

*p* *mp*

Bm $^9$  D/A Gmaj $^7$  A/G F $\sharp$ m $^7$  B $^7$ sus B $^7$

heard? I will say what He would say, speak - ing love and life each day, and

*mf*

Em $^7$  G/A *rit.* Dmaj $^7$  *a tempo* Gmaj $^7$  Dmaj $^7$  Gmaj $^7$  Dmaj $^7$

ev' - ry - one who's near will hear His word.

*mp* *rit.* *p* *a tempo* *mp* *rit.* *p*

# THE MIRACLE OF LOVE

Lyrics by  
CAROL LYNN PEARSON

Music by  
LEX DE AZEVEDO

Emotionally ♩ = 100

B<sup>b</sup>add<sup>9</sup>

E<sup>b</sup>6/9/B<sup>b</sup>

B<sup>b</sup>add<sup>9</sup>

E<sup>b</sup>6/9/B<sup>b</sup>

*rit.*

The first system of musical notation for 'The Miracle of Love'. It consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time, starting with a whole rest followed by a quarter rest, then a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *p*, *rit.*, *a tempo*, *mp*, and *rit.*. The lyrics 'The mir-a-cle of' are written below the vocal line.

*a tempo*

B<sup>b</sup>add<sup>9</sup>

E<sup>b</sup>6/9/B<sup>b</sup>

*rit.*

B<sup>b</sup>add<sup>9</sup>  
*a tempo*

E<sup>b</sup>6/9/B<sup>b</sup>

*rit.*

The second system of musical notation. The vocal line continues with a whole rest, a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the same eighth-note bass line and chords. Dynamics include *a tempo*, *p*, *rit.*, *a tempo*, and *rit.*. The lyrics 'love has come in-to my life; as sim-ple as a' are written below the vocal line.

B<sup>b</sup>add<sup>9</sup>  
*faster*

F/A

Gmadd<sup>9</sup>

B<sup>b</sup>maj<sup>7</sup>/F

*rit.*

Em<sup>7</sup>b<sup>5</sup>

B<sup>b</sup>6/F

*rit.*

The third system of musical notation. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the eighth-note bass line and chords. Dynamics include *faster*, *mf*, *rit.*, *mp*, *a tempo*, *mf*, and *rit.*. The lyrics 'hand on mine, as clear as eyes that shine. As dear as lips that' are written below the vocal line.

Em7<sup>b5</sup> *a tempo* F7/E<sup>b</sup> *rit.* Dm7 *a tempo* Gm7 *rit.* B<sup>b</sup>/C Cm7

smile and speak my name, this is the mir - a - cle of

F7sus *a tempo* *rit.* B<sup>b</sup>add9 *a tempo* E<sup>b</sup>6/9/B<sup>b</sup> *rit.*

love. The mir - a - cle of love has touched me like the

B<sup>b</sup>add9 *a tempo* E<sup>b</sup>6/9/B<sup>b</sup> *rit.* B<sup>b</sup>add9 F/A Gm(add9) B<sup>b</sup>maj7/F

sun, has struck a fire with - in my heart, and sud - den - ly I'm

**Tempo Primo**

**Slightly Slower Tempo**

E<sup>b</sup>add9 *rit.* N.C. Dm7 Gm7 Cm7

warmed now. Safe from the storm now in the mir - a - cle, the

Tempo Primo

Cm<sup>7</sup>/F B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>add<sup>9</sup> Cm<sup>7</sup>/B<sup>b</sup> *slightly faster*

mir - a - cle of love. I'd nev - er seen a

*mf* *mp* *slightly faster*

B<sup>b</sup>maj<sup>7</sup>/F Cm<sup>7</sup>/B<sup>b</sup> B<sup>b</sup>maj<sup>7</sup>/F *rit.* D<sup>b</sup>maj<sup>7</sup>/F *a tempo*

mir - a - cle, I thought I'd nev - er see one. I nev - er knew, when

*rit.* *a tempo* *mf*

A<sup>b</sup>maj<sup>7</sup>/E<sup>b</sup> *rit.* C<sup>7</sup>sus/G *a tempo* F<sup>7</sup>sus *rit.*

I saw you, that you would be one. The mir - a - cle of

*rit.* *a tempo* *rit.* *mp* *molto rit.*

B<sup>b</sup>add<sup>9</sup> *a tempo* E<sup>b</sup><sup>6</sup>/9/B<sup>b</sup> *rit.* B<sup>b</sup>add<sup>9</sup> E<sup>b</sup><sup>6</sup>/9/B<sup>b</sup> *rit.*

love has made my life a song. And I will sing it

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

*B<sup>b</sup>add<sup>9</sup> faster* *F/A* *Gm(add<sup>9</sup>)* *B<sup>b</sup>maj<sup>7</sup>/F rit.* *E<sup>b</sup>add<sup>9</sup> a tempo*

all day long and hum it while I'm sleep - ing.

*faster* *rit.* *a tempo*

*rit.* *N.C.* *Cm<sup>7</sup> a tempo* *rit.*

My song is sweet thanks - giv - ing

*8va* *rit.* *a tempo* *mp* *rit.*

*Fadd<sup>9</sup>/A* *a tempo* *B<sup>b</sup> rit.* *E<sup>b</sup>add<sup>9</sup>/G* *A<sup>b</sup>add<sup>9</sup> slower tempo*

that al - ways I'll be liv - ing, yes al - ways I'll be liv - ing

*a tempo* *rit.* *slower tempo*

*E<sup>b</sup>/F* *molto rit.* *B<sup>b</sup>add<sup>9</sup> a tempo* *E<sup>b</sup>6/9/B<sup>b</sup>* *B<sup>b</sup>add<sup>9</sup>*

the mir - a - cle of love.

*molto rit.* *a tempo* *rit.*

Lyrics by  
MARWENNA HAVER

# HELP ME

Music by  
LEX DE AZEVEDO

With Urgency ♩ = 78

The musical score is written in 4/4 time with a tempo of 78 beats per minute. It features a piano accompaniment and a vocal line. The piano part consists of a steady eighth-note bass line in the left hand and chords in the right hand. The vocal line is in the treble clef. The score is divided into four systems, each with three measures. The lyrics are: "From the ver - y first day — my jour - ney has led — me thro' all the sea - sons. The Lord has shown me the way; — I've tried to o - bey — for all the right rea - sons. The rain has". The key signature has one flat (Bb). The score includes various musical notations such as dynamics (mp, mf), accents (>), slurs, and a triplet in the first system. Chord symbols are placed above the piano part: C, Dm7(b5)/G, C, Dm7(b5)/G, C, Dm7(b5)/G, C, G/C, C.

Am Em/G Fmaj<sup>9</sup> Em/G Am Em/G

set out to drown me right from the start. Rag - ing storms have de - layed me, clouds have

*mf*

Fmaj<sup>9</sup> Dm<sup>7</sup>(b5)/F C/G Dm/G C/G Am

shad - ed my heart. But the sun has re - flect - ed my faith in its rays, smil - ing

*mf* *mp* *mf*

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

down as I fol - low His ways. Help me fight a good

*cresc.* *rit.* *ff* *a tempo*

F C/E Dm Dm/F Gsus G G/F

fight. Help me win with Thy might.

E E/G# Am Dm7(b5)/Ab C/G

Help me fol - low the light. Help me, Lord,

*fff* *dim.* *mf*

Dm7/G G7 C Dm7(b5)/G

to fight a good fight.

*mp*

C Dm7(b5)/G C

From the dis - tance I see the light

*mf* *mp*

Dm7(b5)/G C Dm7(b5)/G

bec - kon - ing me to - ward e - ter - ni - ty And



C Dm7(b5)/G C

day by day I'll al - ways pray; Oh, what He's giv - en me!

G/C C Am Em/G Fmaj9 Em/G

The rain has set out to drown me right from the start. Rag - ing

Am Em/G Fmaj9 Dm7(b5)/F C/G Dm/G

storms have de - layed me; clouds have shad - ed my heart. But the sun has re - flect - ed my

C/G Am F Dm7 Gsus G

faith in its rays, smil - ing down as I fol - low His ways.

C *a tempo* C/E F C/E Dm Dm/F Gsus G G/F

Help me fight a good fight. Help me win with Thy might.

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is in treble clef with a common time signature. The lyrics are "Help me fight a good fight. Help me win with Thy might." The piano accompaniment is in grand staff (treble and bass clefs). The right hand has a melody with triplets and slurs, while the left hand provides a steady bass line with chords. The tempo is marked "a tempo" and the dynamics include "ff".

E E/G# Am Dm7(b5)/Ab C/G Dm7(b5)/G G7

Help me fol - low the light. Help me, Lord, \_\_\_\_\_ to fight a good

The second system continues the musical score. The vocal line lyrics are "Help me fol - low the light. Help me, Lord, \_\_\_\_\_ to fight a good". The piano accompaniment features a more complex texture with slurs and triplets. The dynamics are marked "fff", "dim.", "mf", and "mp".

C Dm7(b5)/G C Dm7(b5)/G C

fight.

The third system concludes the musical score. The vocal line lyrics are "fight." The piano accompaniment features a rhythmic pattern in the left hand and chords in the right hand. The dynamics are marked "mf", "rit.", "pp", and "p".

# HE GAVE HIS LIFE FOR ME

Lyrics by  
JULIE DE AZEVEDO  
and  
LEX DE AZEVEDO

Music by  
LEX DE AZEVEDO

Am C/E F Cmaj7/G Fmaj7/G Cadd9

Musical notation for the first system, including piano accompaniment and chords. The system consists of a treble clef staff with a key signature of one flat and a 4/4 time signature. The piano accompaniment is written in a grand staff format (treble and bass clefs). The chords are: Am, C/E, F, Cmaj7/G, Fmaj7/G, and Cadd9.

Fadd9/C G7/B

He showed His love for\_ me. He led the

Musical notation for the second system, including piano accompaniment and lyrics. The system consists of a treble clef staff with a key signature of one flat and a 4/4 time signature. The piano accompaniment is written in a grand staff format (treble and bass clefs). The lyrics are: "He showed His love for\_ me. He led the". The chords are: Fadd9/C and G7/B.

C G/B Am C/E F C/G D7/G

way for\_ me. And He gave His per - fect life so I could live\_ a -

Musical notation for the third system, including piano accompaniment and lyrics. The system consists of a treble clef staff with a key signature of one flat and a 4/4 time signature. The piano accompaniment is written in a grand staff format (treble and bass clefs). The lyrics are: "way for\_ me. And He gave His per - fect life so I could live\_ a -". The chords are: C, G/B, Am, C/E, F, C/G, and D7/G.

Fmaj<sup>9</sup>/G    G                    Cadd<sup>9</sup>                    Fadd<sup>9</sup>/C                    G/B

gain.                                    He paid    the price for\_ me,                                    there                    at

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

Cal - va - ry.                                    And He                                    suf - fered will - ing - ly                                    so

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

I    could live    a - gain.                                    God's    on - ly son                                    des -

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

cend - ed be - low                                    all men.                                    And He                                    rose a - gain                                    to

G7sus                      G7                      C                      Fadd9/C

live \_\_\_\_\_ for ev - er.                      He lives a - gain for me.

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'live' followed by a quarter note 'for', then a quarter note 'ev' and a quarter note 'er'. There is a fermata over the 'ev - er' phrase. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand with some grace notes.

G/B                      C                      Am                      C/E                      F

He said, 'Come fol - low me,' so I'll give my life to Him and

Detailed description: This system contains the next two measures. The vocal line begins with a quarter rest, followed by a quarter note 'He', a quarter note 'said,', a quarter note 'Come', a quarter note 'fol', a quarter note 'low', a quarter note 'me,', a quarter note 'so', a quarter note 'I'll', a quarter note 'give', a quarter note 'my', a quarter note 'life', a quarter note 'to', a quarter note 'Him', and a quarter note 'and'. The piano accompaniment continues with similar rhythmic patterns, including some chords and grace notes.

C/G                      G7                      Cadd9                      Am                      C/E

live with Him for - ever.

Detailed description: This system contains the next two measures. The vocal line starts with a quarter note 'live', a quarter note 'with', a quarter note 'Him', and a quarter note 'for'. There is a fermata over the 'for - ever' phrase. The piano accompaniment features a steady eighth-note bass line and a melodic line in the right hand. A dynamic marking of *f* (forte) is present in the piano part.

E♭/G                      F                      C                      Am                      C/E

*ff*

Detailed description: This system contains the final two measures. The piano accompaniment continues with a steady eighth-note bass line and a melodic line in the right hand. A dynamic marking of *ff* (fortissimo) is present in the piano part.

G7sus

G

D<sup>b</sup>

He lives a -

G<sup>b</sup>add<sup>9</sup>/D<sup>b</sup>

A<sup>b</sup>/C

D<sup>b</sup>

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

gain for me.

He said, 'Come, fol - low me,' so I'll give my

D<sup>b</sup>/F

G<sup>b</sup>

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

A<sup>b</sup>7

D<sup>b</sup>

A<sup>b</sup>/C

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

life to Him and live with Him for - ever.

Now I'll give my

D<sup>b</sup>add<sup>9</sup>/F

G<sup>b</sup>

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

A<sup>b</sup>9

D<sup>b</sup>

life to Him and live with Him for - ever.

# HELP ME FIND YOU

Lyrics by  
CAROL LYNN PEARSON

Music by  
LEX DE AZEVEDO

C Amin F<sup>9</sup> G7sus G7

*mp* *molto rit.*

The piano introduction consists of four measures. The first measure is in C major with a treble clef and a bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The tempo is marked *mp* (mezzo-piano). The second measure is in A minor. The third measure is in F9. The fourth measure is in G7sus and G7, with a *molto rit.* (ritardando) marking.

C *a tempo* CMaj7 Amin CMaj7

When, Je-sus will I meet You, kneel and tell You thanks for eve-ry-thing You've gi - ven me?

The vocal line starts with a treble clef and a common time signature. The piano accompaniment is in the bass clef. The tempo is marked *a tempo*. The first measure is in C major. The second measure is in C major 7. The third measure is in A minor. The fourth measure is in C major 7.

F<sup>9</sup> Amin<sup>7</sup> Dmin<sup>9</sup> Amin Emin FMaj<sup>7</sup> Gsus G *rit.*

You, Je-sus, are the rea-son where— once my life was dark and hope-less, now I see.

The vocal line continues with a treble clef and a common time signature. The piano accompaniment is in the bass clef. The tempo is *a tempo*. The first measure is in F9. The second measure is in A minor 7. The third measure is in D minor 9. The fourth measure is in A minor. The fifth measure is in E minor. The sixth measure is in F major 7. The seventh measure is in G sus. The eighth measure is in G, with a *rit.* marking.

C *a tempo* Amin Emin<sup>7</sup>

When, Jes-sus, will I see You, see those heal-ing hands that touched me with the gift of love?

The vocal line continues with a treble clef and a common time signature. The piano accompaniment is in the bass clef. The tempo is marked *a tempo*. The first measure is in C major. The second measure is in A minor. The third measure is in E minor 7.

F Dmin7 Amin Emin F G *rit.*

Oh, Je-sus when I see You will I know You as the Son of God, sent from a-bove?

B♭Maj7 *a tempo* Amin7 A♭Maj7

You are a man like me 'though You're di-vine; You have eyes and lips and hands, —  
 You are the cho-sen Christ, the Ho-ly One; King of kings and Lord of lords, the

Gmin7 D♭Maj7 Cmin7

just like mine. And yet, oh Lord, You're more, You're so much more. Help me  
 Fa - ther's Son. And yet You cared for me, so much for me! Help me

F C

find You, Lord. ———— Where, Je- sus, can I find You? Where ————  
 find You, Lord. ————



Amin Emin7 F

can I go to find my Sav - ior and my friend? How, Je - sus,

Dmin7 Amin7 Emin7 F G rit.

will I know You? How - can I tell my search for You is at an end?

**A Little Slower**

C Amin

When, Je - sus, will I meet You? Where, Je - sus, can I find You?

F G(root only) molto rit. C

How, Je - sus, will I know You? Help me find You. —

*molto rit.* *p*

# I FORGIVE

Lyrics by  
CAROL LYNN PEARSON

Music by  
LEX DE AZEVEDO

RUBATO  $\text{♩} = 98-100$

Bmin F#min/A Bmin F#min/A Bmin F#min/A Bmin F#min/A

*mf* *mp*

*ped.* *ped. \** *\*ped.* *\*ped. sim.*

Detailed description: This block shows the piano introduction for the song. It consists of two staves (treble and bass clef) in a 4/4 time signature. The key signature has two sharps (F# and C#). The tempo is marked 'RUBATO' with a quarter note equal to 98-100 beats per minute. The music begins with a piano (*mf*) dynamic and features a series of chords: Bmin, F#min/A, Bmin, F#min/A, Bmin, F#min/A, Bmin, and F#min/A. The bass line is simple, often playing single notes or dyads. Pedal markings are present: *ped.*, *ped. \**, *\*ped.*, and *\*ped. sim.*

Bmin F#min/A GMaj7 F#min/A GMaj7 F#min7 GMaj7 F#min7 rit.

How to for-give? — I don't know. How can I let this an-ger go?

*rit.* *a tempo* *rit.*

Detailed description: This block contains the first line of the song. The vocal line is on a single staff with lyrics: "How to for-give? — I don't know. How can I let this an-ger go?". The piano accompaniment is on two staves. Chords above the vocal line are Bmin, F#min/A, GMaj7, F#min/A, GMaj7, F#min7, GMaj7, and F#min7. The tempo markings are *rit.*, *a tempo*, and *rit.*. The piano accompaniment features block chords in the right hand and a simple bass line in the left hand.

Emin7 F#min7 GMaj7 Emin7 A F#min7 B Emin/F# Edim/F#

How ma-ny times be still and turn a-way?

*a tempo cresc.* *mf p.* *dim.*

Detailed description: This block contains the second line of the song. The vocal line has lyrics: "How ma-ny times be still and turn a-way?". The piano accompaniment is on two staves. Chords above the vocal line are Emin7, F#min7, GMaj7, Emin7, A, F#min7, B, Emin/F#, and Edim/F#. The tempo markings are *a tempo cresc.*, *mf p.*, and *dim.*. The piano accompaniment features block chords in the right hand and a simple bass line in the left hand.

Bmin F#min/A GMaj7 F#min/A GMaj7 F#min7 GMaj7 F#min7 rit.

Here with these hands I want to fight. Here in my mind I want what is right.

*mp* *rit.* *a tempo* *rit.*

Detailed description: This block contains the third line of the song. The vocal line has lyrics: "Here with these hands I want to fight. Here in my mind I want what is right.". The piano accompaniment is on two staves. Chords above the vocal line are Bmin, F#min/A, GMaj7, F#min/A, GMaj7, F#min7, GMaj7, and F#min7. The tempo markings are *mp*, *rit.*, *a tempo*, and *rit.*. The piano accompaniment features block chords in the right hand and a simple bass line in the left hand.

Emin7 F#min7 GMaj7 Emin7 A F#min7 B

*a tempo*

Here on my knees I hold my heart and say:

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The tempo is marked 'a tempo'. The lyrics are 'Here on my knees I hold my heart and say:'. The piano accompaniment includes dynamic markings 'mf' and 'cresc.'.

Emin7 B/E GMaj7/A F#m7b9/A DMaj6 GM9

Take from me now all my bit - ter blam - ing. Lift from my soul now the sin that's sham - ing

8 bar piano solo 2nd x

stems up 2nd x only

The second system continues the vocal line and piano accompaniment. The lyrics are 'Take from me now all my bit - ter blam - ing. Lift from my soul now the sin that's sham - ing'. There is an 8-bar piano solo in the second system, and a note 'stems up 2nd x only' is written below the piano part.

C#min7 Emin/F# C#7/B B

me. Give me, Lord, a love that's more than mine.

The third system features the vocal line and piano accompaniment. The lyrics are 'me. Give me, Lord, a love that's more than mine.'. The piano accompaniment includes a triplet of eighth notes and an 8va marking.

Emin7 B/E GMaj7/A F#m7b9/A Bsus7/D Bmin7/D GM9

Bless me this day to— cease de - manding. Let this poor heart now more un - der - stand - ing

The fourth system continues the vocal line and piano accompaniment. The lyrics are 'Bless me this day to— cease de - manding. Let this poor heart now more un - der - stand - ing'. The piano accompaniment includes an 8va marking.

C#min7

Emin/F#

B 9

BMaj6

F#7(6)

F#7(b9)(b6) F#7(b9)

be. Oh, give me, Lord, a heart like thine!

8va  
dim.

Bmin

F#min/A

GMaj7

F#min/A

GMaj7

F#min7

GMaj7

F#min7

rit.

a tempo

rit.

Help me to see with eyes more pure. Help me to speak with lips of love.  
Help me to put my bur - den down. Light - en my soul, and let me live.

mp rit. a tempo rit.

Emin7

F#min7

GMaj7

Emin7

A

F#min7

1. B9

B

B9

B

a tempo

2nd x

1st x

Though I am wronged, find strength to rise a - bove.  
Grant me the gift to say, I will for -

a tempo cresc. mf

2. B9

B

N.C.

give.

mf-mp rit.

Lyrics by  
CAROL LYNN PEARSON

# THE PEARL

Music by  
LEX DE AZEVEDO

♩ = 115

F A/F

F B $\flat$ m $_2$  C

The piano introduction consists of two systems of staves. The first system shows a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with a melody starting on a half note G $\flat$  in the bass clef, moving up to a half note C in the treble clef. The second system continues the melody with eighth and sixteenth notes, including dynamic markings *mf*, *mp*, and *mf*.

B $\flat$  C

D

F C/E

The first vocal line begins with a treble clef staff containing a whole rest. The piano accompaniment continues with a melody in the bass clef. The lyrics "All that I have, I'll sell" are written under the vocal line. Dynamic markings *mp* and *mf* are present.

Dmin

F/A

B $\flat$

F

Csus

C

Dmin

F/A

The second vocal line begins with a treble clef staff containing a whole rest. The piano accompaniment continues with a melody in the bass clef. The lyrics "all that I have to hold in my hand the pearl. No-thing I have can com-" are written under the vocal line.

B $\flat$

F

Gmin

C

Amin Dsus

D

The third vocal line begins with a treble clef staff containing a whole rest. The piano accompaniment continues with a melody in the bass clef. The lyrics "pare with the prize, when I hold in my hand the pearl." are written under the vocal line.

B $\flat$  C/B $\flat$  A $\text{min}7$  D $\text{min}$  G $\text{min}7$  C $\text{sus}$  C

Bright - er than sun, clear - er than glass, dear - er than gold, the

F B $\flat$ Maj7 C/B $\flat$  A $\text{min}7$  D $\text{sus}$  D

pearl. King - dom of God, it's the king - dom of God. It's

G $\text{min}7$  C *rit.* A $\text{sus}$  A *a tempo* F C/E

life with my Lord! The pearl. All that I have, is—

D $\text{min}$  F/A B $\flat$  F C $\text{sus}$  C

ash - es, is earth, now that I've seen the pearl.

Gmin Gmin/F C/E

F

Bb

Gmin7

C

I will not rest, I can - not be con - tent 'til at last it is mine, — for -

Gmin7

C

Gmin7

C

Amin

D

ev - er to shine; the king - dom of God, the pearl.

F

C/E

Gmin

Dmin

Let me gath - er eve - ry thing I own, all that in this drea - ry world I've known,

Bb

F

Dmin

Bb

Amin7

pleas - ures and pos - ses - sions now — I bring. Trade them for one sin - gle

*rit.*

Gmin7

E $\flat$

Dsus

D

shin - ing thing.

*rit.*

*a tempo*

G

D/F $\sharp$

Emin

G/B

C

G

All that I have is— ash-es, is earth; now that I've seen the

*a tempo*

Dsus

D

Amin

Amin/G

D/F $\sharp$

G

C

pearl. I will not rest, I can - not be con-tent, 'til at



Amin7 D Amin7 D Bmin Amin7 Dsus, D

last it is mine, — for - ev - er to shine; the king - dom of God, the

Detailed description: This system contains the first three measures of the piece. The vocal line (treble clef) has a key signature of one sharp (F#) and a time signature of 4/4. The lyrics are "last it is mine, — for - ev - er to shine; the king - dom of God, the". The piano accompaniment (grand staff) features chords Amin7, D, Bmin, and Dsus. The piano part includes a melodic line in the right hand and a bass line in the left hand.

G B/G G Cm7<sub>2</sub> D C D

pearl.

Detailed description: This system contains measures 4 through 6. The vocal line has a whole rest in measure 4, followed by a half note in measure 5 and a whole note in measure 6. The lyrics are "pearl.". The piano accompaniment features chords G, B/G, Cm7 (with a 2 in the subscript), D, C, and D. The piano part includes a melodic line in the right hand and a bass line in the left hand.

E D/F# G G9

rit. slow

Detailed description: This system contains measures 7 through 9. The vocal line has whole rests in measures 7 and 8, followed by a whole note in measure 9. The piano accompaniment features chords E, D/F#, G, and G9. The piano part includes a melodic line in the right hand and a bass line in the left hand. The tempo markings "rit." and "slow" are present. Measure 9 ends with a fermata over the G9 chord.

# TREASURES FOREVER

Lyrics by  
CAROL LYNN PEARSON

Music by  
LEX DE AZEVEDO

**Andante**

GMaj7/B                      A6/C# D A/E D2/F# GMaj7                      A/F# D/F# D D/A

The piano introduction consists of two systems of music. The first system features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The bass clef staff contains a melodic line with two triplet markings over the first two measures. Dynamics include *mp*, *mf*, and *mp*. Performance markings include *led.*, *\*led. \*led.*, and *sim.*

GMaj7                      A/D D                      A/G G *rit.*                      Aadd9sus4

The piano accompaniment for the first vocal line features a treble clef staff with a key signature of one sharp and a 4/4 time signature. The bass clef staff contains a melodic line with two triplet markings. Dynamics include *mf*, *rit.*, and *mp*. The word "My" is written at the end of the first vocal line.

§ D                      G/D                      A/D                      A/D D                      A/C# Bmin                      C#min/B                      3

hands that were full— now are emp - ty.—                      My heart that was emp - ty— now is  
joy in His good-ness will not end.—                      His boun - teous bless-ings now— are—

The second system includes a vocal line with lyrics and a piano accompaniment. The key signature remains one sharp. The piano accompaniment features a treble clef staff with a melodic line and a bass clef staff with a harmonic line. Dynamics include *mp*. A triplet marking is present at the end of the piano accompaniment.

Bmin7 D/A G D/F# F#sus F#/A Bmin

full! Full, ov - er - flow - ing, my wealth now is grow - ing. —  
mine! Se - cure is my trea - sure, — wealth with - out mea - sure. —

*mf*

Bmin Emin7 D/F# D/G A

— from what I leave be - hind. — My  
— A - bun - dant is my store. — My

D G/D A/D A/D D A/C# Bmin C#min/B 3

mind that was troub - led is at peace. My soul that was dy - ing — is a -  
thanks to the Lord — for His mer - cy — for each of the gifts He — gives to

*mp* *mf*

Bmin7 D/A G D/F# F#sus F#/A Bmin

live! Lov - ing and liv - ing, at last I am giv - ing; —  
me. Dai - ly I'll praise Him. — Free - ly I'll bless Him. —

Bmin

Emin7

D/F#

D/G

A

and I giv - ing now I find:

D

F#min

Bmin

Life! E - ter - nal life! My trea - sures are fin - ally for -

F#min

GMaj7

A/D D

ev - er. Safe with my Lord, and my Sav - ior, — I put my

Asus

A

Bmin7

A/C#

D

trust in Him. Life! E - ter - nal

F#min Bmin F#min

life! My trea - sures are fin - ally for - ev - er. The

GMaj7 A/D D GMaj7/A A

rich - es of Christ will fail me nev - er;— I put my trust in

GMaj7/D GMaj7 A/F# D/F# D D/A A/G G Aadd9sus4 D.S. al Coda

Him. My

*mp*

⊕ Coda Emin7 D/F# D/G A Eb/Ab Bb

thank my Sav - ior for —

E $\flat$  Gmin Cmin

Life! ——— E - ter - nal life! My trea - sures are fin - ally for -

Gmin A $\flat$ Maj7 B $\flat$ /E $\flat$  E $\flat$

ev - er. Safe with my Lord, and my Sav - ior, ——— I put my

B $\flat$ sus B $\flat$  Cmin B $\flat$ /D E $\flat$

trust in Him. ——— Life! ——— E - ter - nal

Gmin Cmin Gmin

life! My trea - sures are fin - ally for - ev - er. The

A♭Maj7 B♭/E♭ E♭ A♭Maj7/B♭ B♭

rich - es of Christ will fail me nev - er, — I put my trust in

E♭ A little slower Cmin/A♭ A♭/B♭ E♭/C rit. B♭2/D E♭9

Him.

A little slower

*mf* *rit.* *mp*

# I'LL WITNESS FOR JESUS

Lyrics by  
JARED F. BROWN

GOSPEL VERSION

Music by  
LEX DE AZEVEDO

G C/G G7 C/G Dmin/G C/G

The musical score is written in G major and 3/4 time. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. Chords are indicated above the vocal line. The lyrics are: "I'll witness for Jesus whatever the cost. I'll witness for Jesus; He paid the price. I'm de- speak of His glory that He won on the cross. He liv-ered from pris-on, to e-ter-nal life. He is my Re-deem-er, He's for-giv-en my sins. I'll He's full of mer-cy, His grace is di-vine. I'll".

**System 1:** Chords: G, C/G, G7, C/G, Dmin/G, C/G. Lyrics: I'll

**System 2:** Chords: G, Amin/G, G, G/B, C, G, C/G, G. Lyrics: wit-ness for Je-sus; what-ev-er the cost. I'll  
wit-ness for Je-sus; He paid the price. I'm de-

**System 3:** Chords: D, G, C, G/D, D Emin/D, D. Lyrics: speak of His glo-ry that He won on the cross. He  
liv-ered from pris-on, to e-ter-nal life. He

**System 4:** Chords: D, G, C, G/D, B/D#, Emin, Eb(b5). Lyrics: is my Re-deem-er, He's for-giv-en my sins. I'll  
He's full of mer-cy, His grace is di-vine. I'll



G/D Amin/D G/D

Amin/D G/D

C G/B Amin G

wit - ness for Je - sus, through Him life be - gins.  
wit - ness for Je - sus, His a - tone - ment is - mine.

C/G

G7

1. C/G Dmin/G C/G

2. C/G G G/A

I'll While

D

Emin

D/F#

G Amin/G

G

on that dark road He let me see

G

C/G

G

G/B

Emin/C

A7/C#

D Emin/D

D

His light e - ter - nal that ran - somed me. He

G Amin/G G C Emin Eb(b5)

is my sal - va - tion, He sets me free. I'll

G/D G/D D7 G

wit - ness for Je - sus, and His good - ness to me.

C/G G7 G/D Eb

I'll

Ab Bbmin/Ab Ab Ab/C Db Ab Db/Ab Ab

wit - ness for Je - sus, in tri - als and snares. I'll

E $\flat$  A $\flat$  D $\flat$  A $\flat$ /E $\flat$  E $\flat$  Fmin/E $\flat$  E $\flat$

praise Him for - ev - er; — He ends world - ly cares. He

E $\flat$  A $\flat$  D $\flat$  A $\flat$ /E $\flat$  C/E Fmin E(b5)

is my sal - va - tion, — He sets me — free. I'll

A $\flat$ /E $\flat$  B $\flat$ min/E $\flat$  A $\flat$ /E $\flat$  B $\flat$ min/E $\flat$  A $\flat$ /E $\flat$  D $\flat$  A $\flat$ /C B $\flat$ min A $\flat$

wit - ness for Je - sus and His good - ness to — me!

D $\flat$ /A $\flat$  A $\flat$ 7 D $\flat$ /A $\flat$  D $\flat$ min/A $\flat$  A $\flat$

And His good - ness to — me!