



## ORDER OF WORSHIP

Soul on Fire

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*When Faith Works • Part 9 of 9*

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# Soul On Fire

Words and Music by: Mac Powell, Tai Anderson, Mark D. Lee,  
David Carr, Brenton Brown, and Matt Maher

Arr: Shane Coffman

*All voices*

God, I'm run-ning for Your heart, I'm run-ning for Your heart, 'til I am a soul on fi-re. Lord, I'm long-ing for Your

ways. I'm wait-ing for the day when I am a soul on fi-re, — 'til I am a soul on fi-re.

God, I'm run-ning for Your heart, I'm run-ning for Your heart, 'til I am a soul on fi-re. Lord, I'm long-ing for Your

*2X to Coda*

ways. I'm wait-ing for the day when I am a soul on fi-re, — 'til I am a soul on fi-re. Lord, re-store the

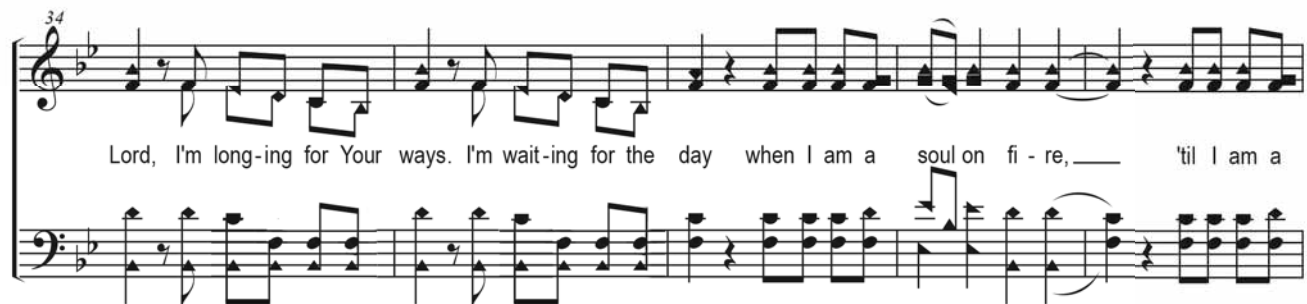
joy I — had. I have wan-dered, bring me back. In this dark-ness, lead me through un-till all I —

28 *All voices*



see is You, yeah. God, I'm run-ning for Your heart, I'm run-ning for Your heart, 'til I am a soul on fi-re.

34



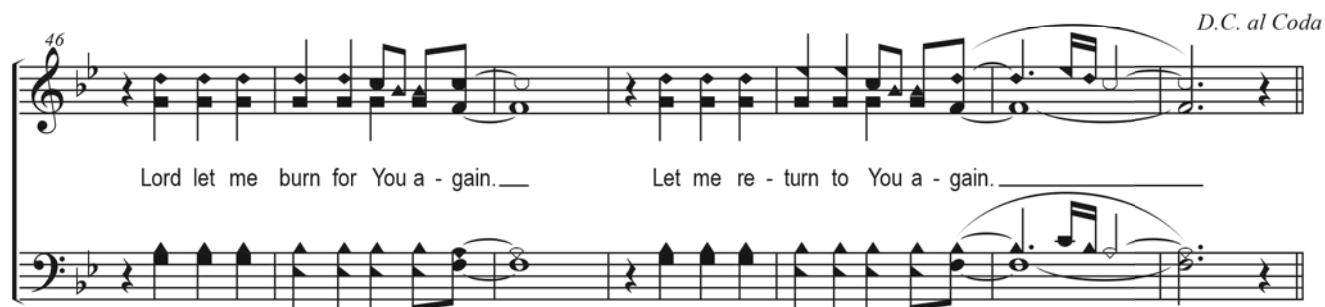
Lord, I'm long-ing for Your ways. I'm wait-ing for the day when I am a soul on fi-re, 'til I am a

39



soul on fi-re. Lord, let me burn for You a-gain. Let me re-turn to You a-gain.

46 *D.C. al Coda*



Lord let me burn for You a-gain. Let me re-turn to You a-gain.



53



soul on fi-re, 'til I am a soul on fi-re.

# We Fall Down

## (With Holy, Holy, Holy)

Arranged by  
Brandon Scott Thomas

Words and Music by  
Chris Tomlin

We fall down, we lay — our crowns — at the feet — of Je - sus. — The

The first system of musical notation for the song. It features a treble and bass staff in G major (one sharp) and 4/4 time. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the treble staff.

great-ness of mer - cy and love — at the feet — of Je - sus. we cry,

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are written below the treble staff.

"Ho - ly, ho - ly, ho - ly!" We cry, "Ho - ly, ho - ly, ho - ly!" We cry,

The third system of musical notation. It continues the melody and accompaniment. The lyrics are written below the treble staff.

"Ho - ly, ho - ly, ho - ly! is the Lamb!" — We fall down, we

The fourth system of musical notation. It concludes the song with a key change to E minor (three flats) for the final phrase. The lyrics are written below the treble staff.

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lay — our crowns — at the feet — of Je - sus. — The great-ness of

This system contains the first two staves of music. The treble staff has a key signature of two flats (B-flat and E-flat) and a common time signature. The melody begins with a half note G4, followed by quarter notes A4, B-flat4, and C5, then a half note D5. The bass staff begins with a half note G3, followed by quarter notes F3, E-flat3, and D3, then a half note C3. The lyrics are positioned below the treble staff.

mer-cy and love — at the feet — of Je - sus. We cry, "Ho - ly, ho - ly, ho -

This system contains the next two staves of music. The treble staff continues the melody with a half note D5, followed by quarter notes C5, B-flat4, and A4, then a half note G4. The bass staff continues with a half note B2, followed by quarter notes A2, G2, and F2, then a half note E2. The lyrics are positioned below the treble staff.

ly!" We cry, "Ho - ly, ho - ly, ho - ly!" We cry, "Ho - ly, ho - ly, ho -

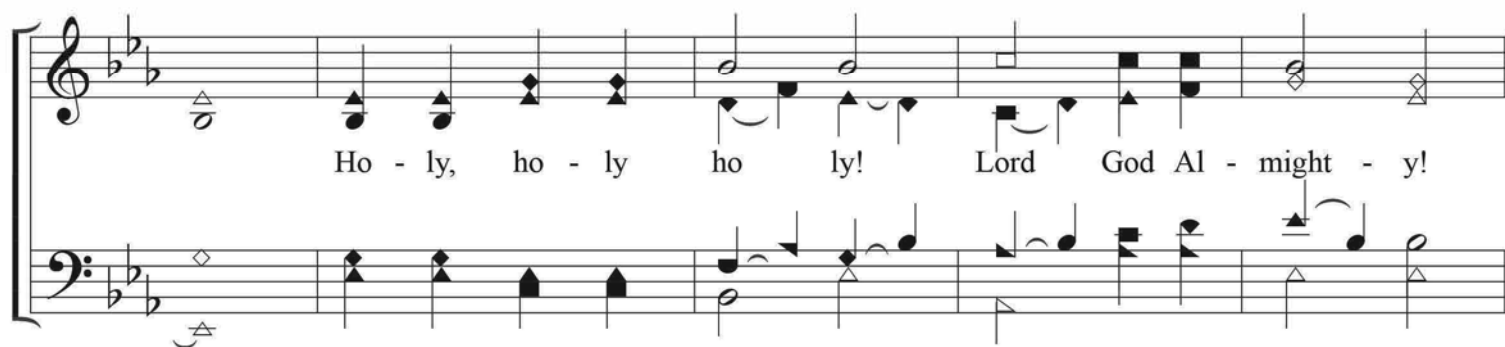
This system contains the next two staves of music. The treble staff continues the melody with a half note F4, followed by quarter notes E4, D4, and C4, then a half note B3. The bass staff continues with a half note D2, followed by quarter notes C2, B1, and A1, then a half note G1. The lyrics are positioned below the treble staff.

ly! is the Lamb!" — We cry "Ho - ly, ho - ly, ho - ly!" We cry,

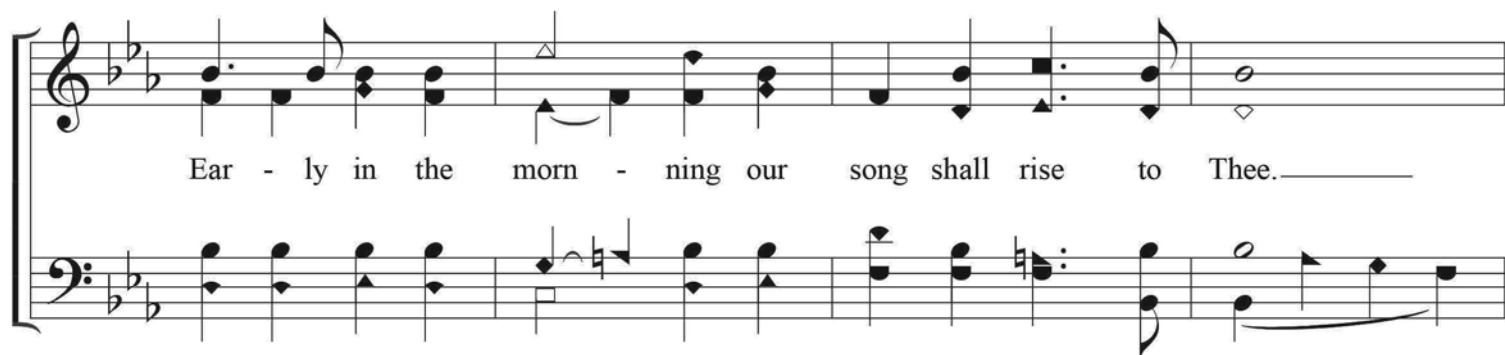
This system contains the final two staves of music on this page. The treble staff continues the melody with a half note F4, followed by quarter notes E4, D4, and C4, then a half note B3. The bass staff continues with a half note D2, followed by quarter notes C2, B1, and A1, then a half note G1. The lyrics are positioned below the treble staff.



"Ho - ly, ho - ly, ho - ly!" We cry, "Ho - ly, ho - ly, ho - ly is the Lamb!"



Ho - ly, ho - ly ho ly! Lord God Al - might - y!



Ear - ly in the morn - ning our song shall rise to Thee.



Ho - ly, ho - ly, ho - ly! Mer - ci - ful and might - y! God in three

per - sons bless - ed Trin - i - ty. We cry,

"Ho - ly, ho - ly, ho - ly!" We cry, "Ho - ly, ho - ly, ho - ly, ho - ly, ho - ly!"

ly!" We cry "Ho - ly, ho - ly, ho - ly is the Lamb!" —

# Open the Eyes of My Heart

Paul Baloche  
arr. Keith Lancaster  
& Clarissa Cox

♩ = 110

O - pen the eyes of my heart, Lord. O - pen the eyes of my heart,

The first system of the musical score, measures 1-4. It features a treble and bass staff in 4/4 time. The melody is in the treble staff, and the bass line is in the bass staff. The lyrics are 'O - pen the eyes of my heart, Lord. O - pen the eyes of my heart,'.

I want to see You, I want to see You.

The second system of the musical score, measures 5-8. It continues the melody and bass line. The lyrics are 'I want to see You, I want to see You.'.

To see You high and lift - ed up shin -  
high, high and lift - ed up  
high and lift - ed up

The third system of the musical score, measures 9-11. It continues the melody and bass line. The lyrics are 'To see You high and lift - ed up shin - high, high and lift - ed up high and lift - ed up'.

ing in the light of Your glo - ry. Pour out Your pow er and love

The fourth system of the musical score, measures 12-14. It continues the melody and bass line. The lyrics are 'ing in the light of Your glo - ry. Pour out Your pow er and love'.

as we sing Ho - ly, Ho - ly, Ho - ly. Ho - ly, ho - ly, ho - ly.

The fifth system of the musical score, measures 15-18. It continues the melody and bass line. The lyrics are 'as we sing Ho - ly, Ho - ly, Ho - ly. Ho - ly, ho - ly, ho - ly.'.



20

Ho - ly, ho - ly, ho - ly. Ho - ly, ho - ly, ho - ly, I want to

24

see You. I want to see You.

# Come To The Table

25

$\text{♩} = 75$

Claire Cloninger and  
Martin J. Nystrom

Come to the ta - ble of mer - cy, pre - pared with the wine and the bread.

The first system of music is in 4/4 time, featuring a treble and bass staff. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the treble staff.

All who are hun - gry and thir - sty come and your souls will be fed.

The second system of music continues the melody and accompaniment. The lyrics are written below the treble staff.

Come at the Lord's in - vi - ta - tion, re - ceive from His nail - scarred hand.

The third system of music continues the melody and accompaniment. The lyrics are written below the treble staff.

Eat of the bread of sal - va - tion, drink of the blood of the Lamb.

The fourth system of music concludes the piece. The lyrics are written below the treble staff.

## Oh, to Be Like Thee

D/D

*Be perfect, as your heavenly Father is perfect. – Matthew 5:48*

1. Oh, to be like Thee! bless-ed Re-deem-er: This is my con-stant  
 2. Oh, to be like Thee! full of com-pas-sion, Lov-ing, for-giv-ing,  
 3. Oh, to be like Thee! Lord, I am com-ing, Now to re-ceive th'a-

long-ing and prayer; Glad-ly I'll for-feit all of earth's treas-ures,  
 ten-der and kind, Help-ing the help-less, cheer-ing the faint-ing,  
 noint-ing di-vine; All that I am and have I am bring-ing;

*Refrain*  
 Je-sus, Thy per-fect like-ness to wear.  
 Seek-ing the wan-d'ring sin-ner to find. Oh, to be like Thee!  
 Lord, from this mo-ment all shall be Thine.

Oh, to be like Thee! Bless-ed Re-deem-er, pure as Thou art; Come in Thy

*Rit.*  
 sweet-ness, come in Thy full-ness; Stamp Thine own im-age deep on my heart.

# I Will Never Be the Same

Words and Music by  
Geoff Bullock

Quietly (♩=72)

I will nev-er be the same a-gain. I can nev-er re-turn, I've

closed the door. I will walk the path; I'll run the race. And I will never be the

1. same a-gain. 2. same a-gain. Fall like fire; soak like rain.

Flow like might y wat - ers a - gain and a-gain. Sweep a-way the dark - ness

burn a way the chaff. And let a flame burn to glo ri fy Your name.

2nd time to Coda

There are high - er heights; — there are deep - er seas. — What

ev-er You need — to do, — Lord, do it in me! — The glo-ry of — God —

*D.S. al Coda*

fills my life. — And — I will never — be the same a - gain. —

I will nev-er be — the same — a-gain. — I can nev-er re-turn, — I've

closed the door. — I will walk the path; — I'll run the race. — And —

I will nev er — be the same a-gain. — No — I will nev er — be the same a-gain.

## Yes, Lord, Yes

F/F

*The promises God has made are "yes" in Christ. - 2 Corinthians 1:20*

I'll say yes, Lord, yes, to Your will and to Your way, I'll say Yes, Lord, yes,

I will trust You and o-bey; Oh, When the Spir - it speaks to me with my

whole heart I'll a-gree And my an-swer will be, "Yes, Lord, yes!" Lord, yes!

1. Lord I give You all the glo - ry for all You've giv - en me, You have  
 2. If I nev - er knew the full-ness of liv - ing in Your will, I would

filled my life un - til I o - ver - flow; All I have is Yours to use in  
 nev - er know how rich my life could be; Lord, my will-ing-ness to serve is the

WORDS: Lynn Keesecker (w. 1983)

MUSIC: Lynn Keesecker (w. 1983), arr. Don Marsh

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YES LORD  
Irregular

## CONSECRATION AND DEVOTION

*D.C. al FINE*

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The melody is composed of eighth and sixteenth notes, with some rests. The lyrics are written below the staff, aligned with the notes. The piece concludes with a double bar line and the instruction 'D.C. al FINE'.

an - y way You choose, You are Lord of all so how can I say, "No?"  
least that You de - serve, for the bless - ing You have show - ered o - ver me.