

SONGBOOK • JULY 16, 2023



Grace Chapel
CHURCH OF CHRIST

Sunday Worship Assembly

Worship Leaders: Tim Reynolds & Brandon Shaw

ORDER OF WORSHIP

Beautiful One

Welcome

Rocky Wyatt

My Help Comes From the Lord
Come, Thou Fount of Every Blessing
We Fall Down (with Holy, Holy, Holy)

Communion

Dale Kilpatrick

Who Can Satisfy My Soul Like You?

Offering & Kids Dismissal

Rocky Wyatt

Great Is the Lord
Still

Message: What's Shaping You? (Part 1)
Be Strong and Courageous: Part 3 of 5

Rob Shaver

My Only Hope Is You

Next Steps

Rocky Wyatt

Shepherd's Prayer

Dale Kilpatrick

Beautiful One

Arranged by Kiip Long and
The ZOE Group

Words and Music by
Tim Hughes

1

Won - der - ful, so won - der - ful, is Your un - fail - in love, Your
Pow - er - ful, so pow - er - ful, Your glo - ry fills the skies, Your

Musical notation for measures 1-4, featuring a treble and bass staff in 4/4 time with a key signature of three flats.

5

cross has spo - ken mer - cy o - ver to me. (o - ver to me.) No
might - y works dis - played for all to see. (all to see.) The

Musical notation for measures 5-8, continuing the melody and accompaniment.

9

eye has seen, no ear has heard, no heart could ful - ly know how
beau - ty of Your maj - es - ty a - wakes my heart to sing how

Musical notation for measures 9-12, continuing the melody and accompaniment.

13

glo - ri - ous how beau - ti - ful you are. Beau - ti - ful One I
mar - vel - ous, how won - der - ful You are.

Musical notation for measures 13-16, concluding the piece with a triplet in the final measure.

18

love, beau-ti-ful One— I a - dore, Beau-ti-ful One— my soul must—

23

sing.— Beau-ti-ful One— I love, beau ti ful

28

One— I a - dore, Beau-ti-ful One— my soul must— sing.—

33

— You O - pened my eyes— to Your won - ders a-new,— You cap-

36

tured my heart— with this love, 'cause noth - ing on earth— is as beau -

39

- ti - ful— as You.—— You O - pened my eyes— to Your won -

42

- ders a-new,—— You cap - tured my heart— with this love, 'cause noth -

45

- ing on earth— is as beau - ti - ful— as—— You.—— Beau-ti-ful

49

One I love, beau-ti-ful One I a - dore, Beau-ti-ful One my

54

soul must sing. Beau-ti - ful

436 My Help Comes from the Lord

E♭/B♭

My help comes from the Lord, who made heaven and earth. – Psalm 121:2

(D.C.) 1. I lift up my eyes to the hills, where does my help
 2. A thou-sand may fall at my side, ten thou-sand at my

come from? right hand. My help comes from the Lord, my help
 But, my help comes from the Lord, my help

comes from the Lord; My help comes from the

FINE

Lord, mak - er of heav - en and earth.

Bridge

He will not al - low my foot to be moved, He who

WORDS: Stephen Bray, Don Moen, Martin Nystrom (w. 1989), adapted from Psalm 121:2

MUSIC: Stephen Bray, Don Moen, Martin Nystrom (w. 1989)

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I LIFT UP MY EYES

Irregular

WORD OF GOD

keeps me will not slum - ber; For the Lord who made the heav -

- ens and earth Will be my strength for - ev - er.

D.C.

The image shows a musical score for a hymn titled "WORD OF GOD". It consists of four staves. The first two staves are a vocal melody in treble and bass clefs, with lyrics "keeps me will not slum - ber; For the Lord who made the heav -". The third and fourth staves are a piano accompaniment in treble and bass clefs, with lyrics "- ens and earth Will be my strength for - ev - er." The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be common time. The score ends with a double bar line and the instruction "D.C." (Da Capo).

Come, Thou Fount of Every Blessing 226

E/G

Praise be to the God who has blessed us. – Ephesians 1:3

FINE

1. { Come, Thou Fount of ev - 'ry bless - ing, Tune my heart to sing Thy grace; }
 { Streams of mer - cy, nev - er ceas - ing, Call for songs of loud - est praise; }
 2. { Here I raise my *Eb - en - e - zer; Hith - er by Thy help I've come; }
 { And I hope by Thy good plea - sure Safe - ly to ar - rive at home; }
 3. { O to grace how great a debt - or Dai - ly I'm con - strained to be! }
 { Let Thy good - ness like a fet - ter Bind my wan - d'ring heart to Thee; }

(D.C.) While the hope of end - less glo - ry Fills my heart with joy and love.
 (D.C.) He to res - cue me from dan - ger In - ter - posed His pre - cious blood.
 (D.C.) Here's my heart, O take and seal it, Seal it for Thy courts a - bove.

D.C.

Teach me ev - er to a - dore Thee; May I still Thy good - ness prove,
 Je - sus sought me when a stran - ger, Wan - d'ring from the fold of God;
 Nev - er let me wan - der from Thee, Nev - er leave the God I love;

WORDS: Robert Robinson (w. 1758)

MUSIC: John Wyeth's *Repository of Sacred Music* (w. 1813)

*Ebenezer - stone of help

NETTLETON

8.7.8.7.D

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

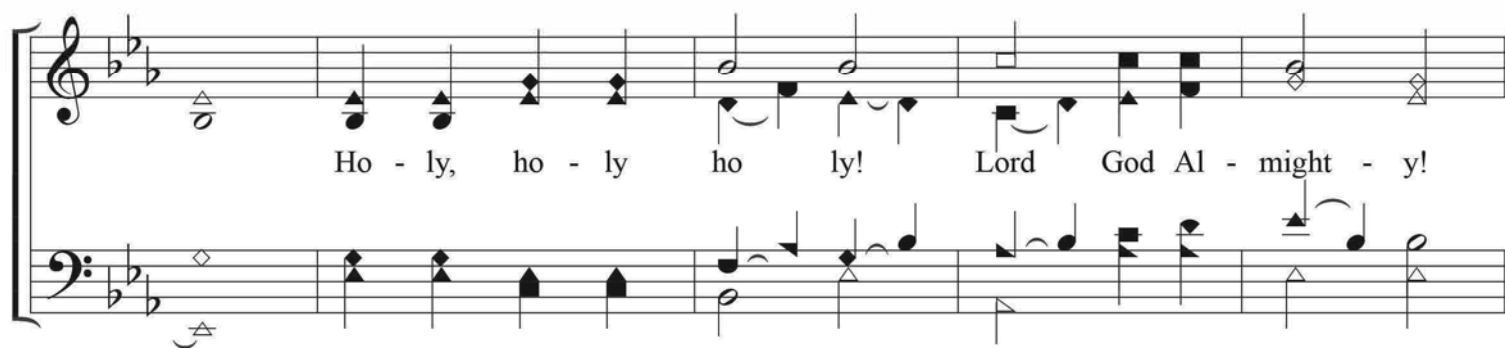
mer-cy and love — at the feet — of Je - sus. We cry, "Ho - ly, ho - ly, ho -

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

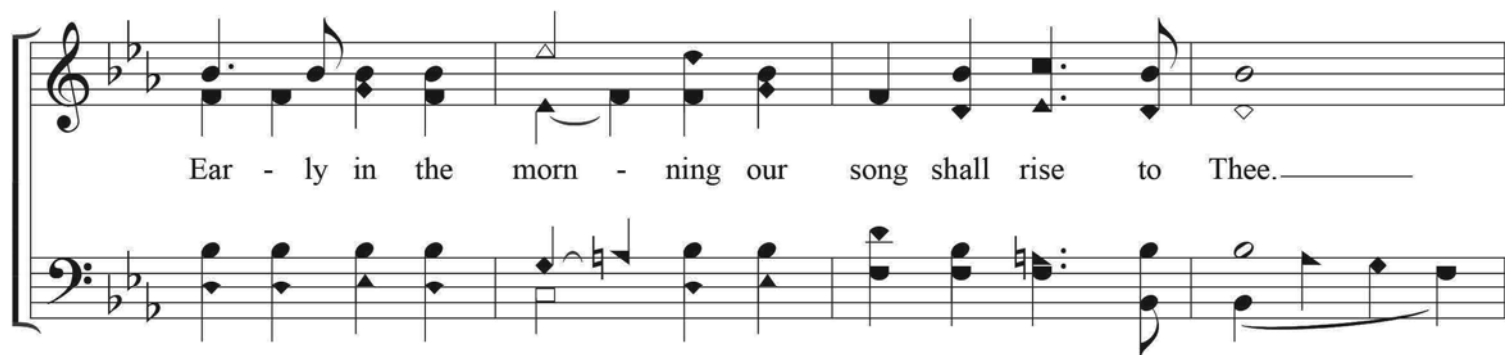
ly! is the Lamb!" — We cry "Ho - ly, ho - ly, ho - ly!" We cry,



"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"

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

591 Who Can Satisfy My Soul Like You?

C/E

For He satisfies the thirsty. – Psalm 107:9

Opt. Solo

Who can sat - is - fy my soul like You?

Who on earth could com-fort me and love me like You do?

Who could ev - er be more faith - ful, true?

I will trust in You! I will trust in You, my God!

Ooo Ooo Ooo

1. There is a foun - tain who is a King!
2.,3. My rock, my shel - ter, my ver - y own!

Ooo Ooo

1., 2.
Vic - tor - ious War - rior and Lord of ev - 'ry
Bless - ed re - deem - er who reigns up - on the

WORDS: Dennis L. Jernigan (w. 1988)

MUSIC: Dennis L. Jernigan (w. 1988), arr. Pam Stephenson (w. 1993)

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WHO CAN SATISFY

Irregular

3.

thing.
throne!

reigns up - on the throne!

The image shows a musical score for a song titled "CHRISTIAN LIFE". It consists of two staves: a treble staff on top and a bass staff on the bottom. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and the same key signature. The music is written in a common time signature (C). The lyrics are written below the staves. The first line of the treble staff has a measure with a whole note chord (F#4, A4, C5) and a measure with a whole note chord (F#4, A4, C5). The second line of the treble staff has a measure with a whole note chord (F#4, A4, C5) and a measure with a whole note chord (F#4, A4, C5). The third line of the treble staff has a measure with a whole note chord (F#4, A4, C5) and a measure with a whole note chord (F#4, A4, C5). The fourth line of the treble staff has a measure with a whole note chord (F#4, A4, C5) and a measure with a whole note chord (F#4, A4, C5). The fifth line of the treble staff has a measure with a whole note chord (F#4, A4, C5) and a measure with a whole note chord (F#4, A4, C5). The sixth line of the treble staff has a measure with a whole note chord (F#4, A4, C5) and a measure with a whole note chord (F#4, A4, C5). The seventh line of the treble staff has a measure with a whole note chord (F#4, A4, C5) and a measure with a whole note chord (F#4, A4, C5). The eighth line of the treble staff has a measure with a whole note chord (F#4, A4, C5) and a measure with a whole note chord (F#4, A4, C5). The ninth line of the treble staff has a measure with a whole note chord (F#4, A4, C5) and a measure with a whole note chord (F#4, A4, C5). The tenth line of the treble staff has a measure with a whole note chord (F#4, A4, C5) and a measure with a whole note chord (F#4, A4, C5). The eleventh line of the treble staff has a measure with a whole note chord (F#4, A4, C5) and a measure with a whole note chord (F#4, A4, C5). The twelfth line of the treble staff has a measure with a whole note chord (F#4, A4, C5) and a measure with a whole note chord (F#4, A4, C5). The thirteenth line of the treble staff has a measure with a whole note chord (F#4, A4, C5) and a measure with a whole note chord (F#4, A4, C5). The fourteenth line of the treble staff has a measure with a whole note chord (F#4, A4, C5) and a measure with a whole note chord (F#4, A4, C5). The fifteenth line of the treble staff has a measure with a whole note chord (F#4, A4, C5) and a measure with a whole note chord (F#4, A4, C5). The sixteenth line of the treble staff has a measure with a whole note chord (F#4, A4, C5) and a measure with a whole note chord (F#4, A4, C5). The seventeenth line of the treble staff has a measure with a whole note chord (F#4, A4, C5) and a measure with a whole note chord (F#4, A4, C5). The eighteenth line of the treble staff has a measure with a whole note chord (F#4, A4, C5) and a measure with a whole note chord (F#4, A4, C5). The nineteenth line of the treble staff has a measure with a whole note chord (F#4, A4, C5) and a measure with a whole note chord (F#4, A4, C5). The twentieth line of the treble staff has a measure with a whole note chord (F#4, A4, C5) and a measure with a whole note chord (F#4, A4, C5). The first line of the bass staff has a measure with a whole note chord (F#3, A3, C4) and a measure with a whole note chord (F#3, A3, C4). The second line of the bass staff has a measure with a whole note chord (F#3, A3, C4) and a measure with a whole note chord (F#3, A3, C4). The third line of the bass staff has a measure with a whole note chord (F#3, A3, C4) and a measure with a whole note chord (F#3, A3, C4). The fourth line of the bass staff has a measure with a whole note chord (F#3, A3, C4) and a measure with a whole note chord (F#3, A3, C4). The fifth line of the bass staff has a measure with a whole note chord (F#3, A3, C4) and a measure with a whole note chord (F#3, A3, C4). The sixth line of the bass staff has a measure with a whole note chord (F#3, A3, C4) and a measure with a whole note chord (F#3, A3, C4). The seventh line of the bass staff has a measure with a whole note chord (F#3, A3, C4) and a measure with a whole note chord (F#3, A3, C4). The eighth line of the bass staff has a measure with a whole note chord (F#3, A3, C4) and a measure with a whole note chord (F#3, A3, C4). The ninth line of the bass staff has a measure with a whole note chord (F#3, A3, C4) and a measure with a whole note chord (F#3, A3, C4). The tenth line of the bass staff has a measure with a whole note chord (F#3, A3, C4) and a measure with a whole note chord (F#3, A3, C4). The eleventh line of the bass staff has a measure with a whole note chord (F#3, A3, C4) and a measure with a whole note chord (F#3, A3, C4). The twelfth line of the bass staff has a measure with a whole note chord (F#3, A3, C4) and a measure with a whole note chord (F#3, A3, C4). The thirteenth line of the bass staff has a measure with a whole note chord (F#3, A3, C4) and a measure with a whole note chord (F#3, A3, C4). The fourteenth line of the bass staff has a measure with a whole note chord (F#3, A3, C4) and a measure with a whole note chord (F#3, A3, C4). The fifteenth line of the bass staff has a measure with a whole note chord (F#3, A3, C4) and a measure with a whole note chord (F#3, A3, C4). The sixteenth line of the bass staff has a measure with a whole note chord (F#3, A3, C4) and a measure with a whole note chord (F#3, A3, C4). The seventeenth line of the bass staff has a measure with a whole note chord (F#3, A3, C4) and a measure with a whole note chord (F#3, A3, C4). The eighteenth line of the bass staff has a measure with a whole note chord (F#3, A3, C4) and a measure with a whole note chord (F#3, A3, C4). The nineteenth line of the bass staff has a measure with a whole note chord (F#3, A3, C4) and a measure with a whole note chord (F#3, A3, C4). The twentieth line of the bass staff has a measure with a whole note chord (F#3, A3, C4) and a measure with a whole note chord (F#3, A3, C4). The lyrics are: "thing. throne! reigns up - on the throne!". The word "thing." is on the first line of the treble staff, "throne!" is on the second line of the treble staff, "reigns" is on the first line of the bass staff, "up - on" is on the second line of the bass staff, "the" is on the third line of the bass staff, and "throne!" is on the fourth line of the bass staff. The word "3." is written above the first measure of the treble staff. The word "thing." is written below the first measure of the treble staff. The word "throne!" is written below the second measure of the treble staff. The word "reigns" is written below the first measure of the bass staff. The word "up - on" is written below the second measure of the bass staff. The word "the" is written below the third measure of the bass staff. The word "throne!" is written below the fourth measure of the bass staff.

Great Is the Lord

C/E

Great is our Lord and mighty in power. – Psalm 147:5

Great is the Lord, He is ho-ly and just; By His pow-er we trust in His love.

Great is the Lord, He is faith-ful and true; By His mer-cy He proves He is love.

1., 2. Great is the Lord and wor- thy of glo- ry! Great is the Lord and
(D.S.) Great are You, Lord, and wor- thy of glo- ry! Great are You, Lord, and

wor- thy of praise. Great is the Lord; now lift up your voice, Now
wor- thy of praise! Great are You, Lord; I lift up my voice, I

1., 2. Second time D.S. 3.
lift up your voice: Great is the Lord! Great is the Lord!
lift up my voice: Great are You, Lord! Great are You, Lord!

WORDS: Michael W. Smith and Deborah D. Smith (w. 1982)

MUSIC: Michael W. Smith and Deborah D. Smith (w. 1982)

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END OF GREAT IS THE LORD MEDLEY

GREAT IS THE LORD

Irregular

Still

Words and Music by Reuben Morgan
Arranged by the ZOEgroup

Hide me now un - der Your wings.
rest my soul in Christ a - lone.

Cov - er me with -
Know His pow'r in

in in. Your might - y and hand. trust. When the o - ceans

rise and thun - ders roar, I will soar with

You a - bove the storm. Fa - ther, You are

13

King o - ver the flood. I will be still

15 1.

and know You are God. Find

17 2.

and know You are God. When the o - ceans

D.S. $\frac{8}{8}$

19 3.

and know You are God. I will be still

21

and know You are God.

8

My Only Hope Is You

29

♩ = 86

John Paul Trimble

1. My on - ly hope is You, Je - sus,
2. My on - ly peace is You, Je - sus,
3. My on - ly joy is You, Je - sus,
4. All that I need is You, Je - sus,

my on - ly hope is You.
my on - ly peace is You.
my on - ly joy is You.
all that I need is You.

From ear - ly in the morn - ing till late at night,

my on - ly hope is You.
my on - ly peace is You.
my on - ly joy is You.
all that I need is You.