

# GlorySongs

This magazine is for volunteer and part-time music directors  
and the members of their church choirs.

## **Advent Hymn (SATB)..... 18**

Words by Charles Wesley

Music by Dennis Allen

Arranged by Randy Smith

## **Christ Be with Me (SATB)..... 37**

Words and Music by Travis Cottrell and Phillip Keveren

Arranged by Phillip Keveren

## **God's Greatness (SATB)..... 10**

Arranged by Dennis Allen

*includes*

### **Our God**

Words and Music by Jonas Myrin, Matt Redman,

Jesse Reeves, and Chris Tomlin

*and*

### **How Great Thou Art**

Words by Stuart K. Hine

Music based on a Swedish folk melody

## **I Am with You (SATB)..... 3**

Words and Music by Mike Harland, Chris Machen, and Diane Machen

Arranged by Cliff Duren

## **Jesus, God's Own Son (SATB)..... 25**

Words and Music by Mike Harland and Phillip Keveren

Arranged by Phillip Keveren

*\*Download resources for congregational use of this song at [lifewayworship.com](http://lifewayworship.com)*

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# I Am with You

Words and Music by  
MIKE HARLAND, CHRIS MACHEN,  
and DIANE MACHEN  
Arranged by Cliff Duren

Gospel groove (shuffled 16ths) ♩ = 115

1/23

drum lead-in

*f*

*mf*

CHOIR

*mf*

unison

I am with you wher - ev - er

*mf*

The musical score is written for piano, choir, and guitar. The piano part features a 'drum lead-in' and is marked with a forte (*f*) dynamic. The choir part enters at measure 6, marked with a mezzo-forte (*mf*) dynamic and the instruction 'unison'. The lyrics are 'I am with you wher - ev - er'. The piano accompaniment includes various chords such as Dm7, C/E, Dm/F, G/C, G/F, Em7, Am7, G7, C, F, and N.C. The tempo is indicated as 115 beats per minute with a 'Gospel groove (shuffled 16ths)' feel. A large diagonal watermark 'FOR PREVIEW ONLY' is overlaid on the page.

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Glory Songs, Fall 2021

you will go. I am with you, and I'll

*unison*

*unison*

Dm<sup>7</sup> G<sup>7</sup><sub>sus</sub> C Dm<sup>7</sup> C/E Am<sup>7</sup>

12 (2/24) (2nd time)

1 (back to meas. 6)

nev - er leave you a - lone.

Dm<sup>7</sup> E/G C 3 E/G N.C. Dm/G

*f*

14 2, 3

lone. Go in - to ev - 'ry na - tion, bap - tiz - ing them in the

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

*f*

17

Fa - ther, Son, and Spir - it. You'll be my

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

19

wit - ness and ser - vant to car - ry the gos - pel to

F Dm<sup>7</sup>

21 3/25 (2nd time) *unison* *2nd time to Coda*  $\oplus$  *1st time D.S. al Coda*  $\%$   
(back to meas. 6)

all the world.

Em<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup>/G

## 23 CODA

world. I am with you wher-

*unison*

*f*

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

ev - er you will go. am

*unison*

*f*

*G D F# Em<sup>7</sup> A<sup>9sus</sup> D Em<sup>7</sup>*

with you, and I'll nev-er leave you a - lone. The cross be -

*unison*

*4/26*

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

32

fore you, the world be - hind you. The cross be - fore you, the world be -

GM<sup>9</sup> D<sup>2</sup><sub>F#</sub> GM<sup>7</sup>

35

hind you. The cross be - fore you, the world be - hind you. No turn-ing

D<sup>2</sup><sub>F#</sub> GM<sup>7</sup> F#m<sup>7</sup> Bm<sup>7</sup>

38

back! No turn - ing back!

Em<sup>7</sup> G/A 3 D B<sup>b</sup><sub>D</sub> Cm<sup>7</sup> B<sup>b</sup>

5/27

40 *f* *ff*

I am with you wher - ev - er

*unison*

*f* *ff*

*E♭* *Fm<sup>7</sup>* *E♭* *N.C.* *Cm* *B♭m* *A♭* *E♭* *G*

43

you will go. am

*Fm<sup>7</sup>* *B♭<sup>9</sup> sus* *E♭* *Fm<sup>7</sup>*

45 *unison*

with you, and I'll nev - er leave you a - lone. *mel.* I'll

*unison*

*E♭* *G* *Cm<sup>7</sup>* *(Tenor opt. 8vb)* *Fm<sup>7</sup>* *A♭* *B♭* *E♭* *Cm<sup>7</sup>*

48

nev - er leave you a - lone. No I'll

Fm<sup>7</sup> A<sup>b</sup> B<sup>b</sup> Eb G<sup>#9</sup> Cm<sup>7</sup> B<sup>b</sup> D Eb

50 *molto rit.*

nev - er leave you a - lone.

Fm<sup>7</sup> A<sup>b</sup> B<sup>b</sup> Eb

*molto rit.*

# God’s Greatness

*includes*

## Our God *and* How Great Thou Art

*Arranged by Dennis Allen*

*Driving* ♩ = 105

6/28

Cm<sup>7</sup>

A<sup>b</sup>2

First system of piano accompaniment. Treble and bass staves. Treble staff has a Cm<sup>7</sup> chord (F, A<sup>b</sup>, C, E<sup>b</sup>) marked *mf*. Bass staff has a continuous eighth-note pattern. The system ends with an A<sup>b</sup>2 chord (A<sup>b</sup>, C, E<sup>b</sup>).

Second system of piano accompaniment. Treble staff has Eb and B<sup>b</sup>(4) chords. Bass staff continues the eighth-note pattern. The system ends with a Cm<sup>7</sup> chord.

Third system of piano accompaniment. Treble staff has A<sup>b</sup>2, Eb, and B<sup>b</sup>(4) chords. Bass staff continues the eighth-note pattern.

Fourth system of piano accompaniment. Treble staff has a vocal line for "Our God" (LADIES unison) with lyrics: "Wa - ter You turned in - to wine,". The vocal line is marked *mf*. The piano accompaniment in the bass staff continues the eighth-note pattern. Chords Cm<sup>7</sup>, A<sup>b</sup>, and Eb are indicated below the vocal line.

†“Our God.” Words and Music by Jonas Myrin, Matt Redman, Jesse Reeves, and Chris Tomlin.  
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11

o - pened the eyes\_ of the blind;\_ There's no one like You,

$Cm^7$   $A\flat$   $E\flat$   $E\flat sus$   $E\flat$   $Fm^7$

14

none like — You. —

$B\flat sus$   $B\flat$

17 CHOIR unison

In - to the dark - ness You shine, —

$Cm^7$   $A\flat$   $E\flat$

19

out of the ash - es we rise; — There's no one

$Cm^7$   $A\flat$   $E\flat$   $Ebsus$   $E\flat$

21

like You, none like You. —

$Fm^7$   $Bbsus$

7/29

24

*f*

Our God is great - er,

$B\flat$   $Cm^7$

*f*

26

our God is strong - er. God, You are high - er than an -

$A\flat^2$   $E\flat$

28

- y oth - er. Our God is Heal - er,

$B\flat$   
 $D$   $Cm^7$

30

awe-some in pow - er; Our God, — our God.

$A\flat^2$   $E\flat$

32

8/30

B $\flat$  A $\flat$ <sup>2</sup>

35

†“How Great Thou Art”  
*f* unison

Then sings my

Absus A $\flat$ <sup>2</sup> E $\flat$ <sup>7</sup> sus

†“How Great Thou Art.”

Words by Stuart K. Hine. Music based on a Swedish folk melody.

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38

soul, my Sav - ior God, to Thee;

41

How great Thou art! How great Thou

44

art! Then sings my soul, my

Ab<sup>2</sup> Db<sup>2</sup> Ab<sup>2</sup>

f

Fm<sup>7</sup> Bbm<sup>7</sup> Eb<sup>7</sup><sub>sus</sub>

Ab<sup>2</sup> Eb<sup>7</sup><sub>sus</sub> Ab<sup>2</sup>

The musical score is written for a vocal line and a piano accompaniment. The key signature has four flats (B-flat major or D-flat minor). The tempo and style are indicated by a large, diagonal watermark reading 'FOR PREVIEW ONLY' and 'Copying Prohibited'. The score is divided into three systems, each starting with a measure number (38, 41, 44). The lyrics are placed below the vocal line. Chord markings are placed above the piano part. The piano part features a variety of textures, including block chords, arpeggiated figures, and moving lines. The vocal line is simple and melodic, following the lyrics. The score ends with a double bar line and repeat dots.

47

Sav - ior God, to Thee;

Db<sup>2</sup> Ab<sup>2</sup>

49

How great Thou art!

Fm<sup>7</sup> Bbm<sup>7</sup>

51

How great Thou art!

Ebm<sup>7</sup><sub>sus</sub> Eb Ab<sup>2</sup>

53

How great Thou art!\_\_\_\_\_

55

How great Thou art!\_\_\_\_\_

57

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# Advent Hymn

Words by  
CHARLES WESLEY

Music by  
DENNIS ALLEN  
*Arranged by Randy Smith*

**9/31** *Earnestly* ♩ = 70  
*connected throughout*

*mp*

5

9 *WOMEN unison* *mp* (,)

Come, Thou long - ex - pect-ed Je - sus, Born to set Thy peo - ple

The musical score is written for piano and women's unison. It begins with a piano introduction in 3/4 time, key of D major, with a tempo of 70. The introduction is marked 'mp' and 'connected throughout'. The first system shows the piano introduction. The second system shows the women's unison entry, marked 'WOMEN unison' and 'mp'. The lyrics are: 'Come, Thou long - ex - pect-ed Je - sus, Born to set Thy peo - ple'. The score includes a large diagonal watermark that reads 'FOR PREVIEW ONLY' and 'COPYING PROHIBITED'.

12 (9)

free; From our fears and sins re-lease us;

15

Let us find our rest in Thee.

MEN *mp*

Is-rael's strength and

18

(9) *unison*

con-so-la-tion, Hope of all the earth Thou art;

(,)

Dear de - sire of ev - 'ry na - tion, Joy of ev - 'ry long - ing

(,)



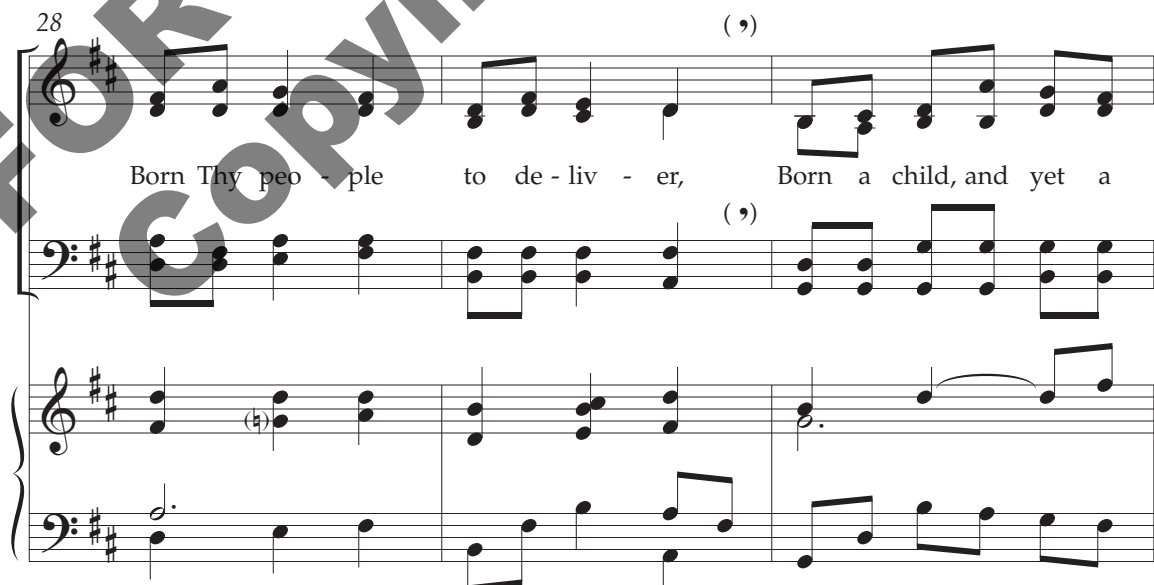
heart.



(,)

Born Thy peo - ple to de - liv - er, Born a child, and yet a

(,)



31

King, — Born to reign in

34 (,) 11/33

us for - ev - er, Now Thy gra - cious king - dom bring. —

37 *mf*

Is - rael's strength and con - so - la - tion,

*mf*

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature (C). The score is divided into three systems. The first system (measures 31-33) shows the vocal line starting with 'King, —' and the piano accompaniment. The second system (measures 34-36) continues the vocal line with 'us for - ev - er, Now Thy gra - cious king - dom bring. —' and includes a rehearsal mark '11/33'. The third system (measures 37-39) continues the vocal line with 'Is - rael's strength and con - so - la - tion,' and includes a crescendo hairpin and a mezzo-forte (*mf*) dynamic marking. A large diagonal watermark 'FOR PREVIEW ONLY' is overlaid across the entire page.

unison

Hope of all the earth Thou art; — Dear de - sire of

unison

ev - 'ry na - tion, Joy of ev - 'ry long - ing heart.

(9)

(b)

grad. cresc.

49 *f* (,) *unison*

By Thine own e - ter - nal Spir - it Rule in all our hearts a -

(,) *unison*

*f*

52 *Broaden slightly* ♩ = ca. 68

lone; By Thine all - suf -

*Broaden slightly*

55 (,) 13/35

fi - cient mer - it, Raise us to Thy glo - rious throne.

(,)

*Stronger**, ff*

By Thine all - suf - fi - cient mer - it, Raise us

*Stronger* *ff*

to Thy throne.

throne, Thy throne.

To Thy glo - rious throne!

*rit.*

*rit.*

# Jesus, God’s Own Son

Words and Music by  
MIKE HARLAND and  
PHILLIP KEVEREN  
*Arranged by Phillip Keveren*

14/36 With wonder ♩ = c. 88

3

*p*

*rit.*

LADIES unison  
*p a tempo hushed*

6

Who would be - lieve that Beth - le - hem would

*a tempo*

8

be the place to wel - come Him: the

10

Son of God; the Son of man; Je - sus, God's own

*rit.*

13

Son?

*a tempo*

*p a tempo*

MEN unison

16 *mp*

Who would be - lieve a maid - en fair would

*mp*

18

be the first to brush His hair, while shep - herds join the

16/38

*rit.*

21

wor - ship there of Je - sus, God's own Son?

*rit.*

28

CHOIR

24 *mf a tempo*

Musical score for measures 24-25. The top system shows a vocal line with lyrics "Sing the song of Si - lent Night, as" and a piano accompaniment. The bottom system continues the piano accompaniment. The tempo and dynamics are marked *mf a tempo*.

Musical score for measures 26-27. The top system shows a vocal line with lyrics "an - gels rush to wing their flight, and" and a piano accompaniment. The bottom system continues the piano accompaniment. The tempo and dynamics are marked *mf a tempo* and *p*.

Musical score for measures 28-29. The top system shows a vocal line with lyrics "sound the glo - ry at the sight of" and a piano accompaniment. The bottom system continues the piano accompaniment. The tempo and dynamics are marked *p poco a poco cresc.*

30

Je - sus, God's own Son.

32 *f*

Join the hosts in joy - ous song, and all the strains of

35 *unison* *rit.* *p*

joy pro - long. God has blessed us, one and all, through

*unison* *rit.* *p*

The musical score is arranged in three systems. Each system contains a vocal line (treble and bass clefs), a piano accompaniment (treble and bass clefs), and a grand staff (treble and bass clefs). The first system (measures 30-31) features a vocal melody with a fermata on the final note and a piano accompaniment with a similar melodic line. The second system (measures 32-34) is marked with a forte (f) dynamic and features a more active piano accompaniment with eighth-note patterns. The third system (measures 35-36) is marked with a piano (p) dynamic and includes a 'unison' instruction for the vocal parts, with a 'rit.' (ritardando) marking over the piano accompaniment.

38

*a tempo*

Je - sus, God's own Son.

40

17/39

43

*p*  
*unison*

Who would be - lieve this Christ - mas night that

*unison*

45 *mf* *unison*

Love would of - fer up His life to pierce sin's dark - ness

*unison*

48 *p* 18/40

with the light of Je - sus, God's own Son?

of Je - sus, God's own, God's own Son?

*p* *cresc.*

51 *f* *rit.*

Je - sus, God's own Son!

*f* *rit.*

3

53

*a tempo*

Sing the song of Si - lent Night, as

*a tempo*

55

*unison*

Oo

*p*

an - gels rush to wing their flight, and

57

sound the glo - ry at the sight of

*p poco a poco cresc.*

59

Je - sus, God's own Son.

This system contains measures 59 and 60. The vocal part (soprano and bass staves) has a key signature of two sharps (F# and C#). Measure 59 contains the lyrics "Je - sus, God's own Son." with a long note on "Son." that extends into measure 60. The piano accompaniment (treble and bass staves) features a steady eighth-note pattern in the right hand and a simple harmonic accompaniment in the left hand.

61

Join the hosts in joy - ous song, and

This system contains measures 61 and 62. Measure 61 begins with a forte (*f*) dynamic marking. The vocal part continues with the lyrics "Join the hosts in joy - ous song, and". The piano accompaniment features a more active melody in the right hand, with eighth and sixteenth notes, while the left hand provides a steady harmonic base.

63

all the strains of joy pro - long.

This system contains measures 63 and 64. Measure 63 begins with a forte (*f*) dynamic marking. The vocal part continues with the lyrics "all the strains of joy pro - long.". The piano accompaniment continues with a similar active melody in the right hand and a steady harmonic base in the left hand.

65 *unison*

God has blessed us, one and all, through Je - sus,

68 *rit.* *a tempo*

God's own Son.

70 *rit. e dim.* (19/41) *rit. e dim.*

The musical score is written for a choir and piano. It features three systems of staves. The first system (measures 65-67) is marked 'unison' and contains the lyrics 'God has blessed us, one and all, through Je - sus,'. The second system (measures 68-69) is marked 'rit.' and 'a tempo' and contains the lyrics 'God's own Son.'. The third system (measures 70-72) is marked 'rit. e dim.' and includes a rehearsal mark '(19/41) rit. e dim.'. The piano accompaniment consists of chords and moving lines in both hands. A large diagonal watermark 'FOR PREVIEW ONLY' is overlaid across the score.

*Slower, freely* ♩ = c. 80

SOLO

*p*

73

Who would be - lieve that one like me can

The musical score for measures 73-74 features a vocal line in treble clef with a key signature of two sharps (F# and C#). The melody begins on a whole note G4, followed by a half note A4, a quarter note B4, and a quarter note C5. The lyrics "Who would be - lieve that one like me can" are aligned with these notes. The piano accompaniment consists of a right hand with a whole note chord of G4-A4-B4 and a left hand with a whole note chord of G3-B2. A piano dynamic marking (*p*) is placed above the piano staff.

75

join in His Na - tiv - i - ty, and

The musical score for measures 75-76 continues the vocal line. The melody starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics "join in His Na - tiv - i - ty, and" are aligned with these notes. The piano accompaniment features a right hand with a whole note chord of G4-A4-B4 and a left hand with a whole note chord of G3-B2. A wavy line indicates a fermata over the final chord in measure 76.

77

wel - come Him to be my King—

The musical score for measures 77-78 continues the vocal line. The melody starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics "wel - come Him to be my King—" are aligned with these notes. The piano accompaniment features a right hand with a whole note chord of G4-A4-B4 and a left hand with a whole note chord of G3-B2. The piece concludes with a double bar line and repeat dots in both staves.

79

*slower*

Je - sus, God's own Son? Je - sus,

*slower*

82

*with more motion*

God's own Son.

*pp* *p* *with more motion cresc.*

85

*molto rit.*

*mf* *molto rit.* *p*

# Christ Be with Me

Words and Music by  
 TRAVIS COTTRELL  
 and PHILLIP KEVEREN  
*Arranged by Phillip Keveren*

20/42 *Tenderly* ♩ = 92


CHOIR unison  
*p*  
 3  
 Christ be with me, Christ with -  
 6  
 in me, Christ be - hind me, Christ be -

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*Glory Songs*, Fall 2021

9

fore me. Christ be -



12

side me, Christ to win me,



15

Christ to com - fort and re -



17 21/43 *mf*

store me. Christ be -

20

neath me, Christ a - bove me,

23

Christ in qui - et, Christ in dan -

26 *p*

ger. Christ in hearts of

29 *f* (22/44)

all who love me, Christ in

32 *rit.*

mouth of friend and stran - ger.

*rit.*

35 *mf* *slower* *p*

A - men, a -

37

men. — A - men.

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