

MEDIUM VOICE RANGE

PETRA

WAKE-UP CALL



Recorded by Petra on Dayspring cassette #7014238574, CD #7014238620

WORD MUSIC

W
A
K
E
-
U
P
C
A
L
L

PETRA

Recorded by Petra on Dayspring cassette #7014238574, CD #7014238620
Transcribed by Bill Wolaren. Edited by Bryce Inman.

WORD MUSIC

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Midnight Oil

Words and Music by
BOB HARTMAN

Rock feel in two $\text{♩} = 92$

N.C.

Am

D(no³)

G(no³)

Repeat once

Am

mf

1. We wait since the day He as - cend - ed, He said He would
2. Some wait for the top of the moun - tain, a - way from the
(3rd time: instrumental)

D(no³) G(no³) Am

come a - gain; ___
world be - low; ___

Some think it will be such a long time,
Some work while there's still a ___ har - vest,

D(no³) G(no³) Am

some think they know ___ just when. We live like there's
no rest when there's seed to sow. We go out to

D(no³) G(no³)

no to - mor - row, we wait with our lamps of oil, ___
wait for the bride - groom, some bring oil of rea - di - ness; ___

Am D(no³) G(no³)

we watch for the mid - night ho - ur the day — we cease our toil.
Some lamps will be burned out wait - ing, left out — in their emp - ti - ness.

F C F $\frac{Am}{C}$ G

When the trum - pet sounds and the bride - groom comes.
Will our lamps be full at Pa - rou - si - a?

Em

f The wed - ding's gon - na be so roy - al, so we

f got - ta keep stay - ing loy - al. 'Cause our feet are gon - na leave this

3rd time to CODA ⊕ Am

so - il when we burn the mid - night o - il.

Burn the mid - night o - il.

1.

R.H.

Detailed description: This system contains the first two systems of music. The first system has a vocal line with lyrics 'so - il when we burn the mid - night o - il.' and a piano accompaniment. The piano part features a treble and bass clef with a key signature of one sharp (F#). The second system continues the vocal line with 'Burn the mid - night o - il.' and the piano accompaniment. A first ending bracket labeled '1.' spans the final measures of the piano part in the second system. The right-hand piano part in the second system is marked 'R.H.'.

D(no³) G(no³)

Detailed description: This system contains the piano accompaniment for the second system of music. It consists of a treble and bass clef with a key signature of one sharp (F#). The piano part features a treble and bass clef with a key signature of one sharp (F#). The piano part features a treble and bass clef with a key signature of one sharp (F#).

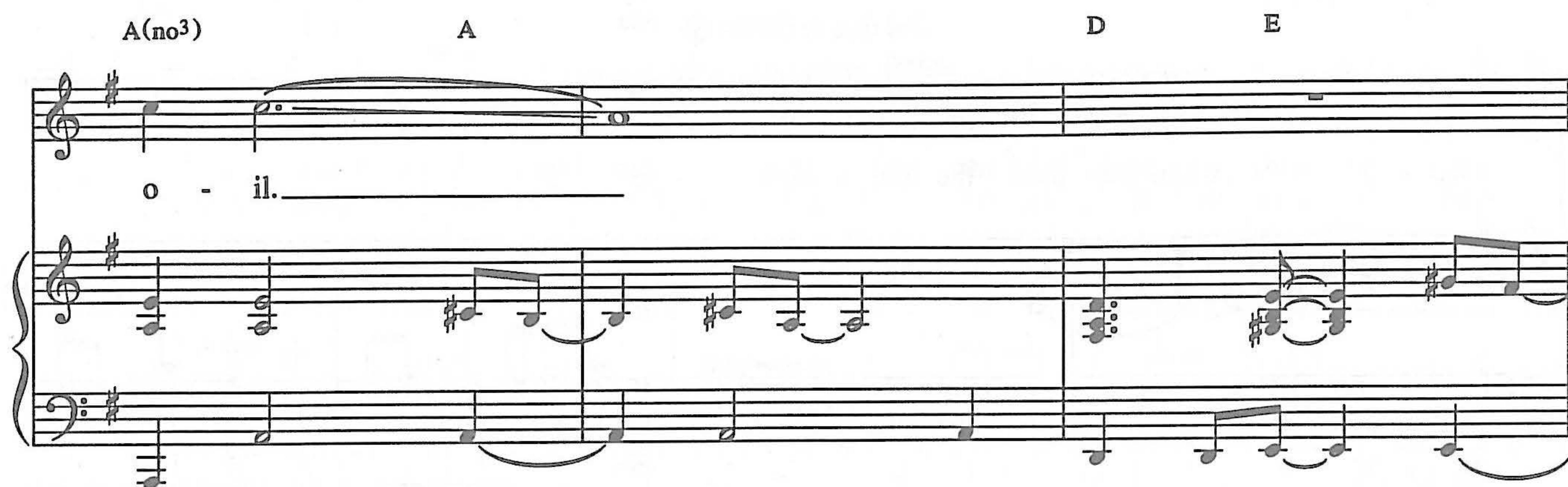
2. A(no³)

D(no³) G(no³)

o - il. When we burn the mid - night

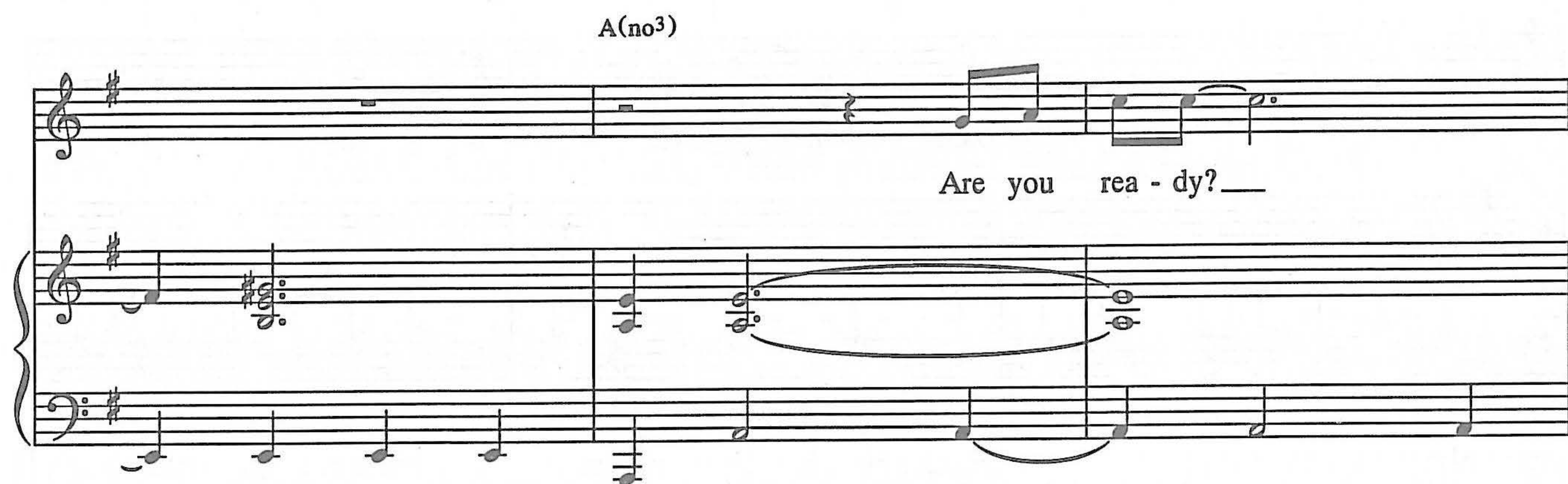
Detailed description: This system contains the third system of music. The first system has a vocal line with lyrics 'o - il. When we burn the mid - night' and a piano accompaniment. The piano part features a treble and bass clef with a key signature of one sharp (F#). The piano part features a treble and bass clef with a key signature of one sharp (F#). The piano part features a treble and bass clef with a key signature of one sharp (F#).

A(no3) A D E



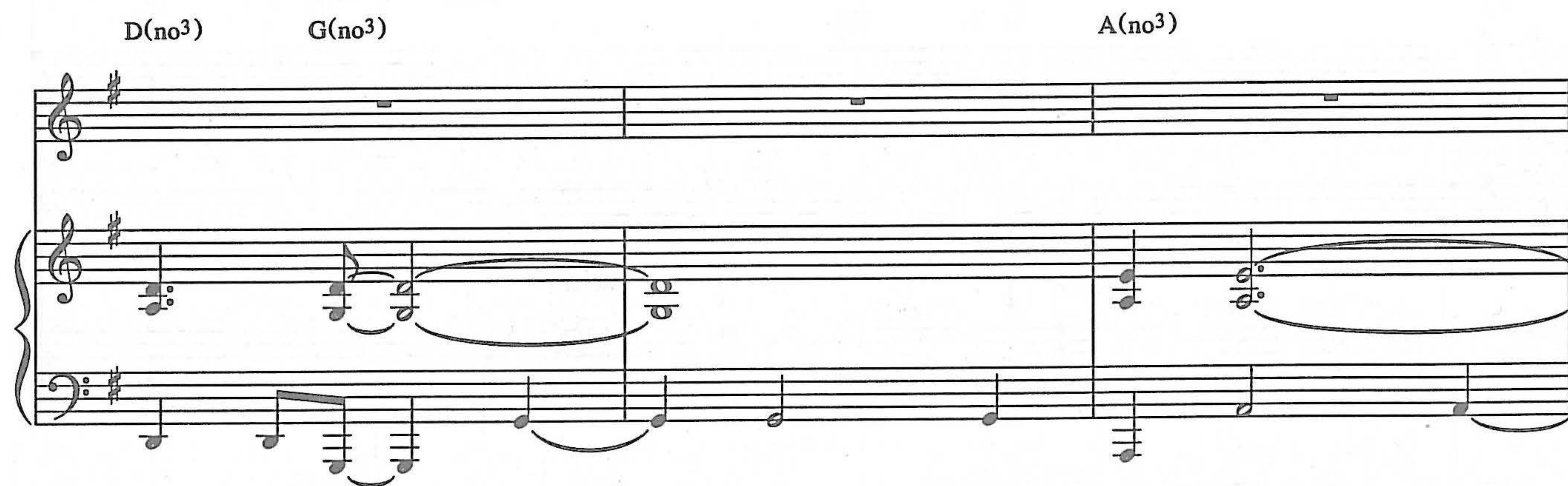
o - il. _____

A(no3)



Are you rea - dy? _____

D(no3) G(no3) A(no3)



D E

D.S. al CODA 



Come on! _____

⊕ CODA

Em

so - il When we burn the mid - night o - il. (The

G

wed - ding's gon - na be so roy - al, so we got - ta keep stay - ing

A²(no³)B^{sus}

loy - al. 'Cause our feet are gon - na leave this so - il, when we

D(no³) E(no³)

burn the mid - night o - il!

Am

R.H.

Burn the mid - night o - il!

N.C.

ff

The musical score is written for piano and voice. It is in G major (one sharp) and 4/4 time. The score is divided into five systems. The first system shows the vocal melody and piano accompaniment for the first line of the song. The second system shows the piano accompaniment for the second line. The third system shows the vocal melody and piano accompaniment for the second line. The fourth system shows the piano accompaniment for the third line. The fifth system shows the piano accompaniment for the third line, ending with a double bar line and a forte (ff) dynamic marking.

Good News

Words and Music by
BOB HARTMAN

Fast rock feel ♩ = 132

A(no³)

D(no³)

G(no³)

A(no³)

The first system of musical notation consists of three measures. The top staff is a single treble clef line with whole rests in all three measures. The bottom staff is a grand staff (treble and bass clefs) with a mezzo-forte (mf) dynamic marking at the beginning. The melody in the treble clef features eighth and quarter notes, while the bass clef provides a harmonic accompaniment with chords and moving lines.

D(no³)

G(no³)

A(no³)

D(no³)

G(no³)

The second system of musical notation consists of three measures. The top staff is a single treble clef line with whole rests in all three measures. The bottom staff is a grand staff with a mezzo-forte (mf) dynamic marking at the beginning. The melody in the treble clef continues with eighth and quarter notes, and the bass clef provides a harmonic accompaniment with chords and moving lines.

A(no³)

D(no³)

G(no³)

The third system of musical notation consists of two measures. The top staff is a single treble clef line with whole rests in both measures. The bottom staff is a grand staff with a mezzo-forte (mf) dynamic marking at the beginning. The melody in the treble clef continues with eighth and quarter notes, and the bass clef provides a harmonic accompaniment with chords and moving lines.

N.C. *mf* D(no3) A(no3)

1. It's just the same thing ev - e - ry - day, — it's on - ly bad news
2. Some peo - ple can't see the light — of day, — they need some - bod - y to

D(no3) G(no3) D(no3) A(no3)

com - ing my way; —
show them the way; —

D(no3) A(no3)

An - oth - er war, there's a film at e - lev - en, an - oth - er crime from the
They climb the walls — in fear of the fu - ture, but God a - lone has the

F(no3) C(no3)

F(no3) C(no3)

heart of man.
on - ly cure. —

I can sit here with my lock on the door, —
The world is spin - ning like it's out of con - trol, —

D(no3)

change the chan - nel as I try to ig - nore; —
there's on - ly one thing that can save — the soul. —

Or get read - y with
Well, I'm feel - ing to -

Dsus D(no3)

A(no3)

shoes on my feet
day is the day,

and start danc - ing to an - oth - er beat. —
so lis - ten up, — I've got some - thing to say.

B(no³) **E(no³)** **A(no³)** **B(no³)**

f

Good news— you can read all a - bout it. Good news— speak the

D **A** **B(no³)** **E(no³)** **A(no³)**

word, nev - er doubt it. Good news— 'cause we can't live with - out it.

D **A** **G** **D** **G** **D**

3rd time to CODA ⊕

I got good news— on a long - stand - ing of - fer: Life you can nev - er lose..

1. E **A(no³)** **D(no³)** **G(no³)**

A(no³) D(no³) G(no³) A(no³)

C - C - C - C - C - C - 'mon!

D(no³) G(no³) A(no³) D(no³) G(no³)

2. E A(no³) D(no³) Dsus A(no³)

All this bad news is get - ting me down,

D(no³) Dsus A(no³)

Got my head spin - ning a - round. Don't have to take it, you

D(no³) Dsus A(no³) D(no³) Dsus

know you can choose, So lis-ten up, I've got some good news.

F#m E(no³) B F#m

f

E(no³) B F#m E(no³) B

F#m C#(no³) N.C. E

mf $\frac{D}{E}$ E

The world needs to hear___ the good news___ of the love___ of God's Son.

mf N.C. E $\frac{D}{E}$

Ev - 'ry life___ can be changed___ by the hear - ing of what_

E F# N.C. G

___ He's done._____

D.S. al CODA \oplus

CODA

E

B(no³)

Good news!

E(no³)A(no³)B(no³)

1.2.3.

D

A

Good news! (Speak the word, nev - er doubt it.) Good

4.

D(no³)C#(no³) A(no³)

(vocal 1st time only)

Repeat and fade

Optional ending

Stand up and shout it!

Strong Convictions

Words and Music by
BOB HARTMAN

Steady rock beat ♩ = 126

G(no³) F C G(no³)

mf

Bb(no³) C(no³) F(no³) G(no³) F C

G(no³) N.C. G(no³) *mf*

1. West - ern world where the

strong sur - vive___ and the meek will in - her - it the dregs;

Liv - ing now in the twi - light time,___ will the world hear the an - swer it

begs?

2. Se - cu - lar and sa - cred blur with -
3. It's so hard see - ing black and white when

out e - ven rais - ing a flag; When so man - y mas -
so much ap - pears to be gray; With no faith in the

Chords: Bb, F, Csus, C, G(no3), Bb, F, Csus, C, G(no3)

Triplets: 3, 3, 3, 3, 3, 3, 3, 3

F G(no³) B \flat C^{sus} F C

- ters call, is it the tail or the dog that will wag?
ab - so - lute, — it's no won - der the stan - dard will stray.

B \flat $\frac{B\flat}{D}$ E \flat (no³) $\frac{B\flat}{D}$ B \flat (no³) F(no³)

With some a - mong us weak at the knees, and man - y oth - ers who
With bold con - vic - tions lead - ing the way, with those who have them —

N.C. G(no³) F C

do as they please, there still — re - mains — a wit - ness—
will - ing to say, there is — a new — hor - i - zon

G(no³) C_{sus} C $\text{A}(\text{no}^3)$

The few — who will stand and say. — I've got strong con - vic - tions
 I can say for — me and mine. —

C(no³) D A(no³) C(no³) G(no³)

'bout the way that I — live, I've got

A(no³) C(no³) D A(no³)

no con - ces - sions that I'm will - ing to give.

F G A(no³) C(no³) D

Strong con - vic - tions that are worth liv - ing —

A(no³) N.C. G(no³) F

by, strong con - vic - tions

3rd time to CODA ⊕ 1. D(no³)

C(no³) G(no³)

'til the day I die.

2. A(no³) Bb²(no³) mf

die. Pres - sure — makes the

Bb(no³) C(no³) F(no³) C(no³)

per - fect dia - mond, mea - sure__ of the saints re - fin - ing;

Bb(no³) C(no³) F

Don't ev - er want to stray, I real - ly want to stay stead - fast and im -

C F G(no³) A(no³) Am

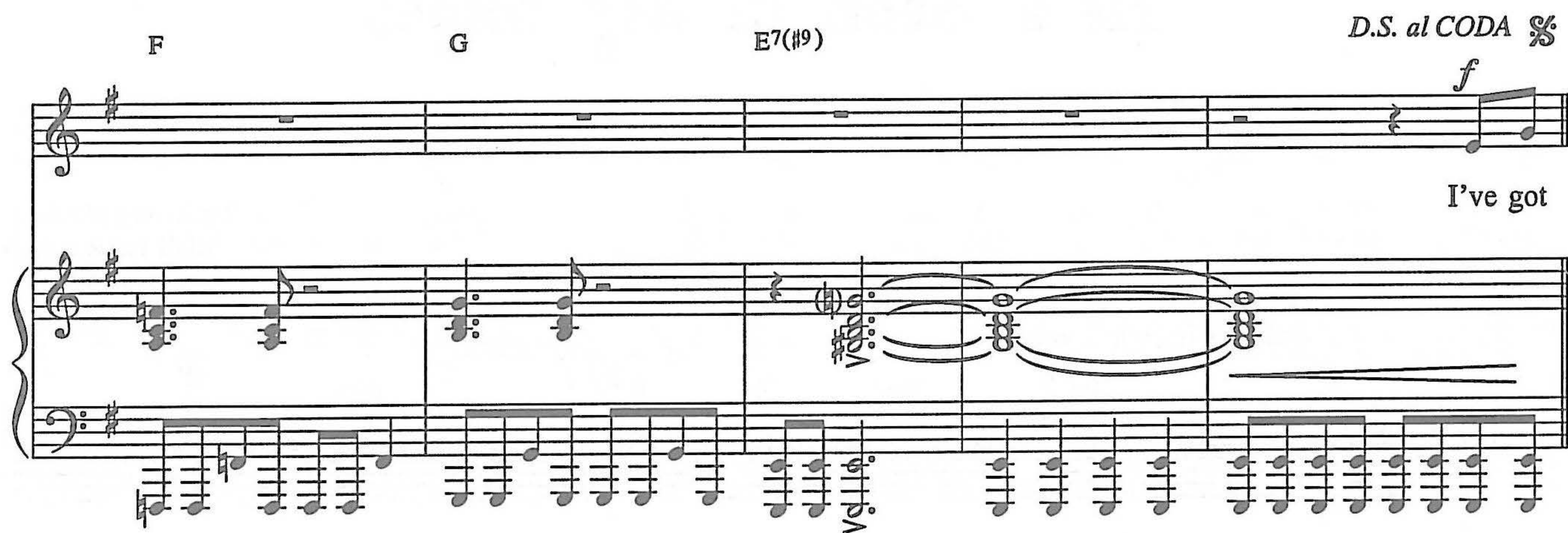
mov - a - ble__ in Him.

D G(no³) D A(no³) Am D G D

F G E7(#9) *D.S. al CODA* X

f

I've got

 Φ CODA

D(no3)

F

die. _____

Strong con - vic - tions

C(no3)

G(no3)

A(no3)

N.C.

'til the day I die.

He's Been in My Shoes

Words and Music by
BOB HARTMAN

Steadily in four ♩ = 84

E Esus E B C#m

E Esus E Bsus

E G D A²(no³)

mp

1. Here in__ my ho - ur__ of need I'm lone - ly,__ for -
2. The un - ion__ of God in__ a man is a my - st'ry__ that I

E Bm E G D

sak - en__ a - gain. I'm wound - ed__ and left here__ to bleed with no
can't un - der - stand. But now, with__ my suf - fer - ing known, I'm re -

E **Esus** **E** **Esus**

in my shoes, been down this road be - fore; He's been

E **Esus** **C#m** **A²(no³)**

test - ed too, He's been through this door.

E **B** **A^{ma}j⁷** **C#m⁷**

He feels the pain and He heals the bruise. He's been

2nd time to CODA ⊕

E A²(no³) E Bsus C#m⁷ 1. E A²(no³) E Bsus

in my ___ shoes, ___ He's been in my shoes. ___

2. E A²(no³) E G D

in my shoes. ___

G C G D

A²(no³) Bsus B *mf*

He was ___ a

C#m A²(no³) Bsus B

man just — like me, but He lived — His

C#m E E/G# Bsus B

life blame - less - ly. — Now I'm — be -

C#m G#m A²

gin - ning — to see He holds — my — hand, —

B⁷sus B D.S. al CODA

He un - der - stands. — He's been

⊕ CODA E A²(no³) E Bsus C#m⁷ E A²(no³) E Bsus

in my shoes, ___ He's been in my shoes. ___

Vocal 1st time only

Optional ending
Repeat and fade B

Praying Man

JOHN LAWRY

JOHN LAWRY
and JIM COOPER

With energy ♩ = 128

Db(no³)Db^{sus}Db(no³)Gb^{sus}

Gb

Gb²

The piano introduction consists of two staves. The right hand plays a series of eighth notes in a descending scale, starting on Gb and ending on Db. The left hand plays a series of eighth notes in a descending scale, starting on Gb and ending on Db. The tempo is marked as 128 beats per minute. The key signature is one flat (Bb).

Gb

G(no³)*mf*G(no³)
AGm
BbC⁷^{sus}

1. No - ah saw the com - ing of the flood.

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The vocal melody starts on Gb and moves up to Db. The piano accompaniment consists of eighth notes in the right hand and eighth notes in the left hand. The tempo is marked as 128 beats per minute. The key signature is one flat (Bb).

C

G(no³)

(He built an ark up - on dry land.)

When Mos - es prayed, God part -

The second line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The vocal melody starts on Gb and moves up to Db. The piano accompaniment consists of eighth notes in the right hand and eighth notes in the left hand. The tempo is marked as 128 beats per minute. The key signature is one flat (Bb).

$\frac{G(\text{no}^3)}{A}$ $\frac{Gm}{Bb}$ C^7 C^7_{sus} C^7

- ed the Red Sea. (In faith, he made His stand.)

$G(\text{no}^3)$ $\frac{G(\text{no}^3)}{A}$ $\frac{Gm}{Bb}$ C^7_{sus}

And Da - vid dropped the gi - ant to his knees. (Em - pow - ered by a

$G(\text{no}^3)$ $\frac{G(\text{no}^3)}{A}$ $\frac{Gm}{Bb}$ C^7

stron - ger hand.) God changed the course of his - to - ry.

C^7_{sus} C^7

(See the pow - er of the pray - ing man.)

F C Bb

f

Faith lives in fold - ed hands,

F Bb/D Bb/C C F C

moun - tains move when you make a stand. It's nev - er been a case of

Am7 Bb Gm7 Csus C

slight of hand, it's the pow - er, oh, the pow - er of the pray - ing

Db(no3) Eb Db/F Gbsus Gb

man. Woh, I see the pow - er of the

$G\flat^2$ $G\flat$ $D\flat$ $\frac{D\flat(\text{no}^3)}{E\flat}$ $\frac{D\flat}{F}$

pray - ing man.____ Woh,____

$G\flat\text{sus}$ $G\flat$ $G\flat^2$ N.C.

I see the pow - er of the pray - ing man.

$\text{G}(\text{no}^3)$ $\frac{\text{G}(\text{no}^3)}{A}$ $\frac{G\flat}{B\flat}$ C^7

1. Je - sus turned the wa - ter in - to wine.____ (No tricks,____
 2. Prayer is a - live and well to - day.____ (It's a mat - ter of

$C^7\text{sus}$ C^7 $\text{G}(\text{no}^3)$ $\frac{\text{G}(\text{no}^3)}{A}$ $\frac{G\flat}{B\flat}$ $C^7\text{sus}$

no ma - gi - cian.____ } He rules the earth, the wind, the sky.
 de - di - ca - tion.____ } Prayer works when you take the time to pray.

(Will you o - bey His de - ci - sion)
 (It's a mat - ter of true de - vo - tion.)
 He knew that
 You'll see that

Faith lives in fold - ed hands,

moun - tains move when you make a stand.

It's nev - er been a case of slight of hand, it's the pow - er, oh, the

F C Bb
 f
 f
 F Bb/D Bb/C C
 F C Am7 Bb Gm7

2nd time to CODA 

Chords: Csus, C, Db(no³), $\frac{Db(no^3)}{Eb}$, $\frac{Db}{F}$, Gbsus, Gb, Gb², Gb, Db(no³), $\frac{Db(no^3)}{Eb}$, $\frac{Db}{F}$, Gbsus, Gb, Gb², Gb, Esus, A(no³), $\frac{A(no^3)}{B}$, $\frac{Am}{C}$, D⁷sus.

Vocal lines:

pow - er of the pray - ing man. Woh, _____

I see the pow - er of the pray - ing man. _____ Woh, _____

I see the pow - er of the pray - ing man. _____

(vocal 1st time only)



The musical score is written for a vocal line and a piano accompaniment. The key signature has two flats (Bb and Eb). The time signature is 4/4. The score is divided into four systems. The first system contains the first vocal line and piano accompaniment. The second system contains the second vocal line and piano accompaniment. The third system contains the third vocal line and piano accompaniment. The fourth system contains the fourth vocal line and piano accompaniment. The lyrics are: 'pow - er of the pray - ing man. Woh, _____', 'I see the pow - er of the pray - ing man. _____ Woh, _____', 'I see the pow - er of the pray - ing man. _____', and '(vocal 1st time only)'. The chords are indicated above the vocal line and below the piano accompaniment.

G(no³)G⁷sus

C^{sus}

C

1.

2.

D.S. al CODA

CODA

D^b(no³)D^b(no³)
E^bD^b
F

G^bsusG^bG^b2G^b*Repeat and fade*

Underneath the Blood

BOB HARTMAN

RONNY CATES

Pounding rock ♩ = 100

N.C.

f

8va -----

mf

1. I was just a young man with a burn - ing fuse;
2. Now a lit - tle old - er, I re - call the past;

mf

(8va) -----

Head - ed in the wrong way 'til I heard the news____
Far - ther from me than east is from west.____

(8va) -----

'bout a sub - sti - tu - tion, blood shed for me, —
But in all the wis - dom that my grow - ing brings —

(8va) —————

2nd time to CODA ⊕

'bout a grace so am - az - ing it can make a man free. —
I can't seem to — put down all my child - ish things. —

(8va) —————

F#m

G²

Now I'm res - cued, — pulled from — the mud; —

F#m G²

F#m

G²A(no³)

It's all be - hind me, — un - der — the blood. —

F#m G² A(no³)

N.C.

Un - der - neath the blood, through the clean - sing flood,

r.h.

Guilt is left be - hind, nev - er brought to mind.

B(no³)A(no³)D(no³)A(no³)

I'm an in - no - cent man un - der - neath the

N.C.

blood.

8va

First system of musical notation. The vocal line (treble clef) contains whole rests. The piano accompaniment (grand staff) features a bass line with eighth and quarter notes. The key signature is A major (three sharps).

(8va) -

D.S. al CODA

Second system of musical notation. The vocal line (treble clef) contains whole rests. The piano accompaniment (grand staff) features a bass line with eighth and quarter notes. The key signature is A major (three sharps).

CODA

Third system of musical notation. The vocal line (treble clef) contains a melody. The piano accompaniment (grand staff) features a bass line with eighth and quarter notes. The key signature is A major (three sharps).

Where do I go__ when I've missed the mark__ and my heart starts feel - ing like it's stained and dark?

Fourth system of musical notation. The vocal line (treble clef) contains a melody. The piano accompaniment (grand staff) features a bass line with eighth and quarter notes. The key signature is A major (three sharps).

On - ly know__ one way to go,__ I take it to the crim - son flow.

Un - der - neath the blood, through the clean - sing flood;
Un - der - neath the blood, pulled up from the mud;

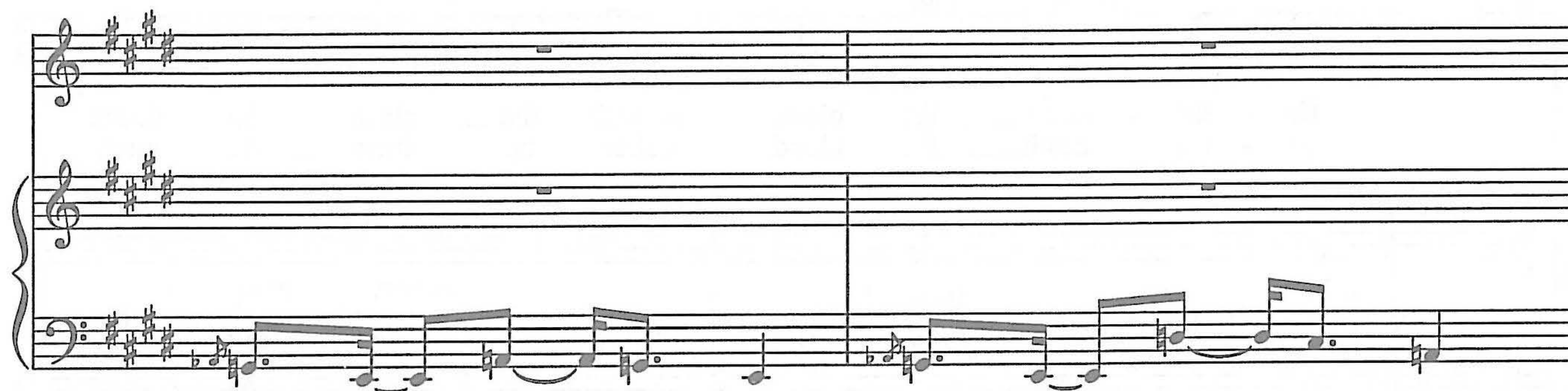
R.H.

Guilt is left be - hind, nev - er brought to mind.
Feet on sol - id ground, what was lost is found.

2nd time to CODA

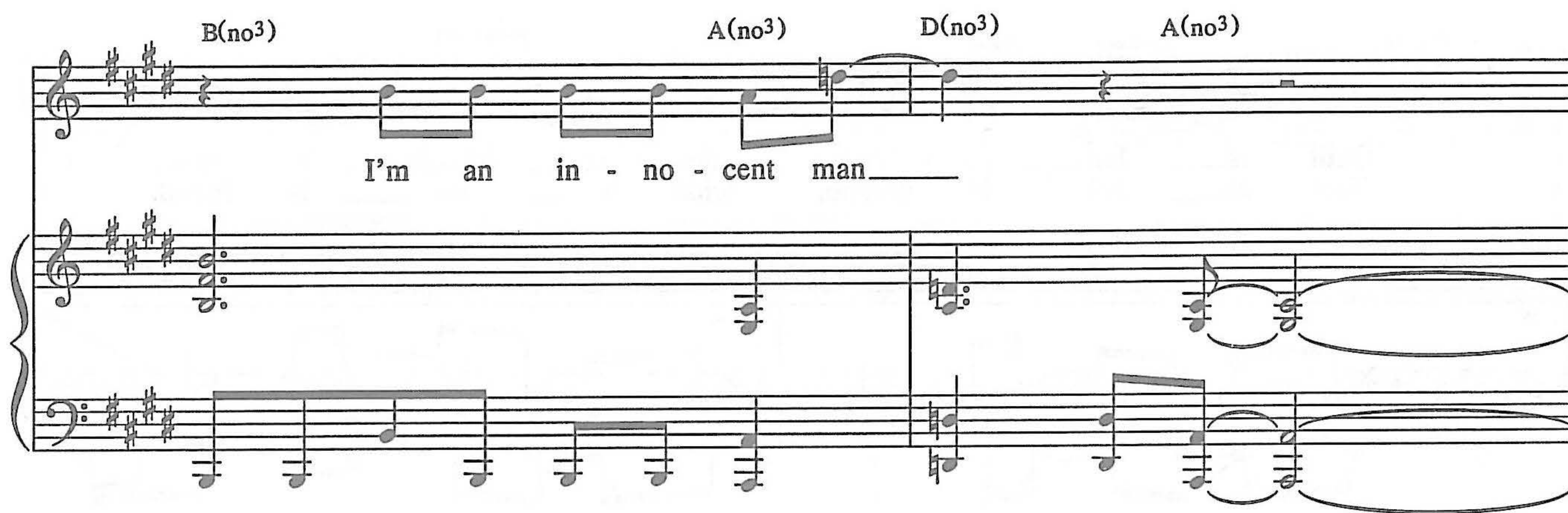
B(no³) A(no³) D(no³) A(no³)
I'm an in - no - cent man un - der - neath the

blood.



B(no³) A(no³) D(no³) A(no³)

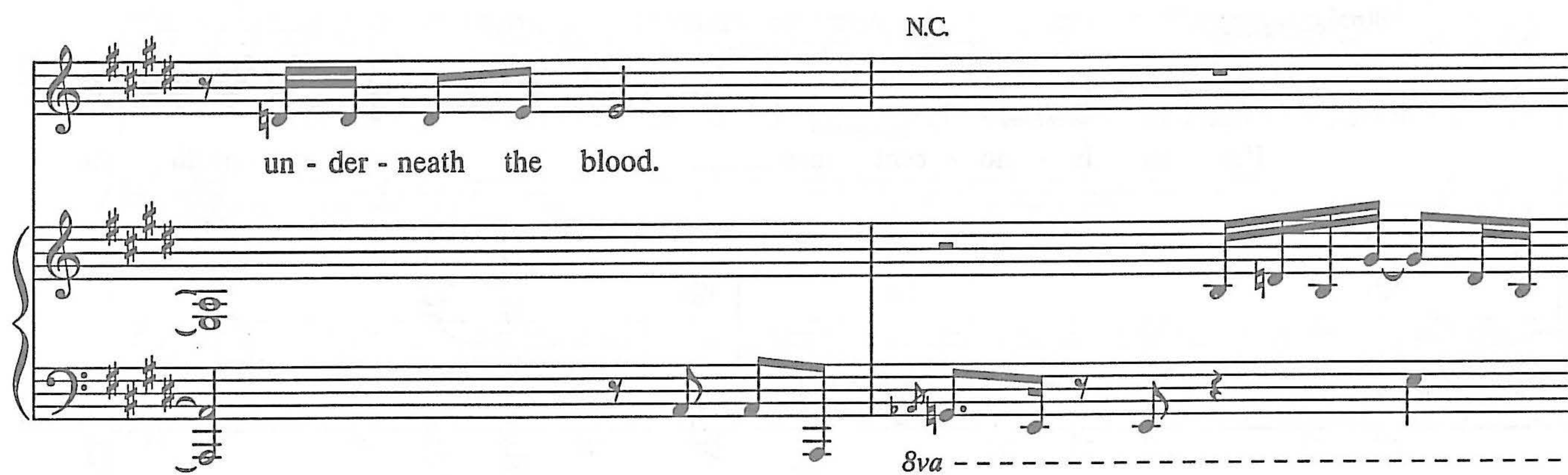
I'm an in - no - cent man _____



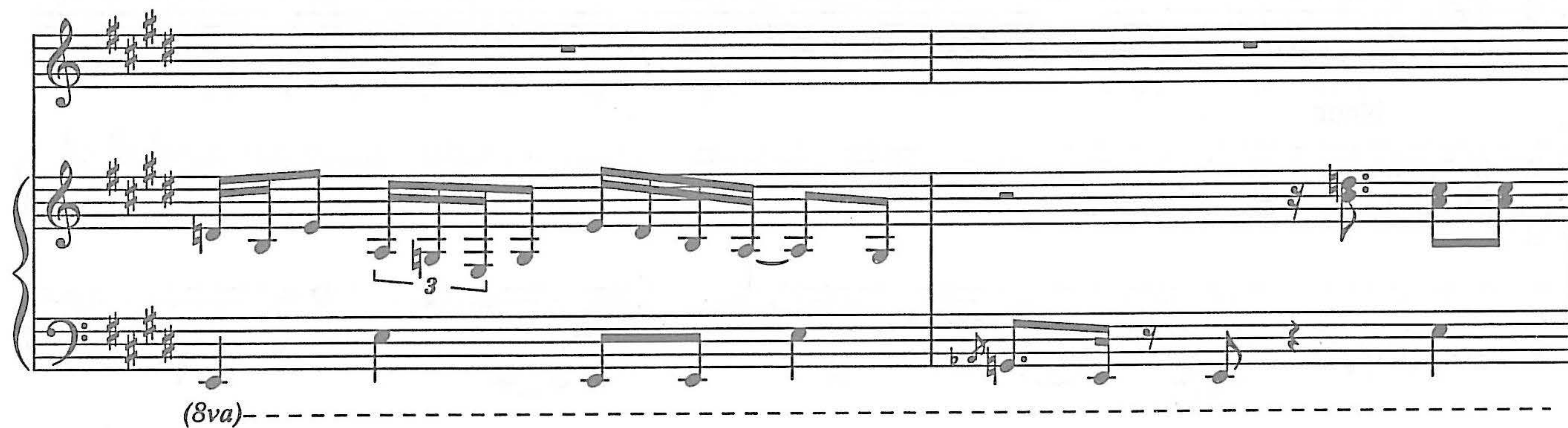
N.C.

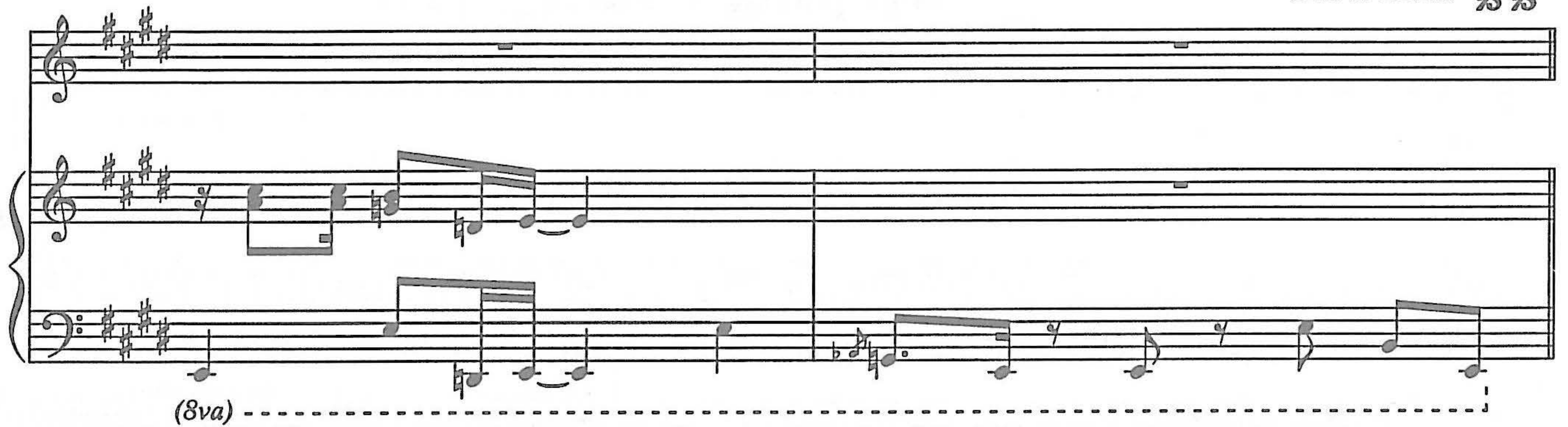
un - der - neath the blood.

8va - - - - -




(8va) - - - - -

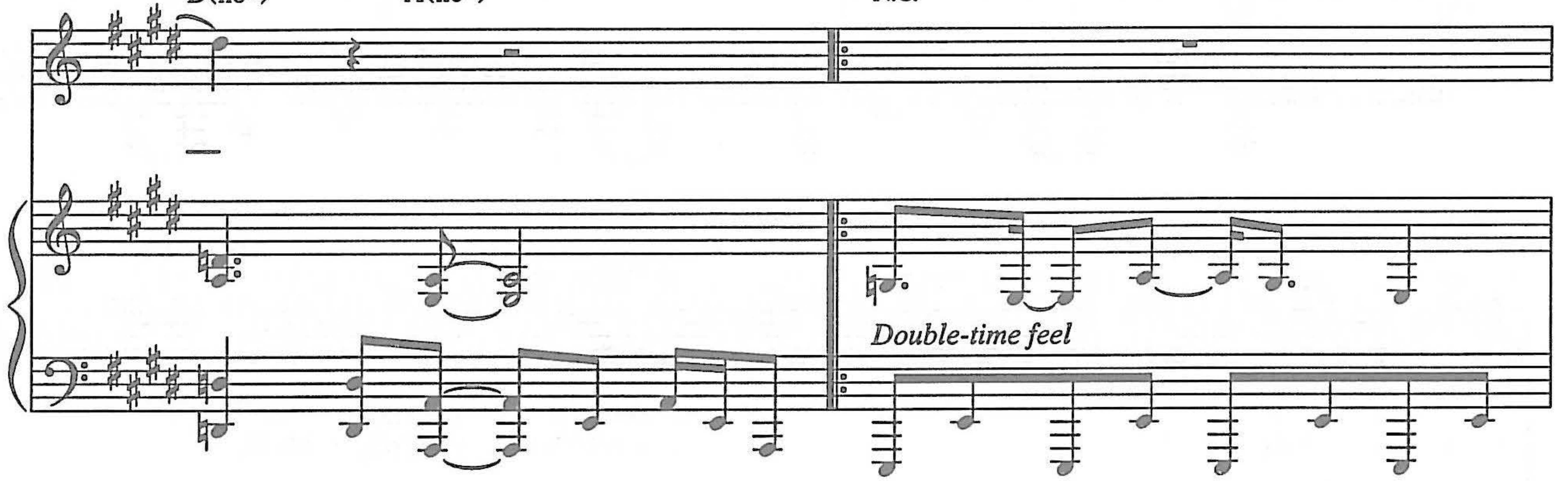


D.S. al CODA  

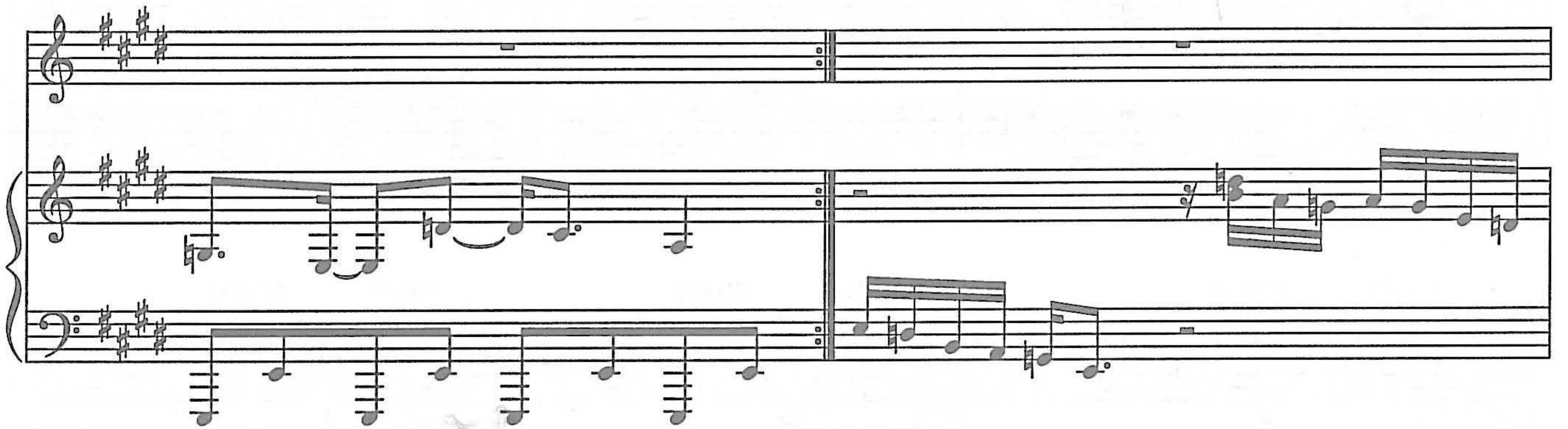
(8va) -----

 *CODA*D(no³)A(no³)

N.C.

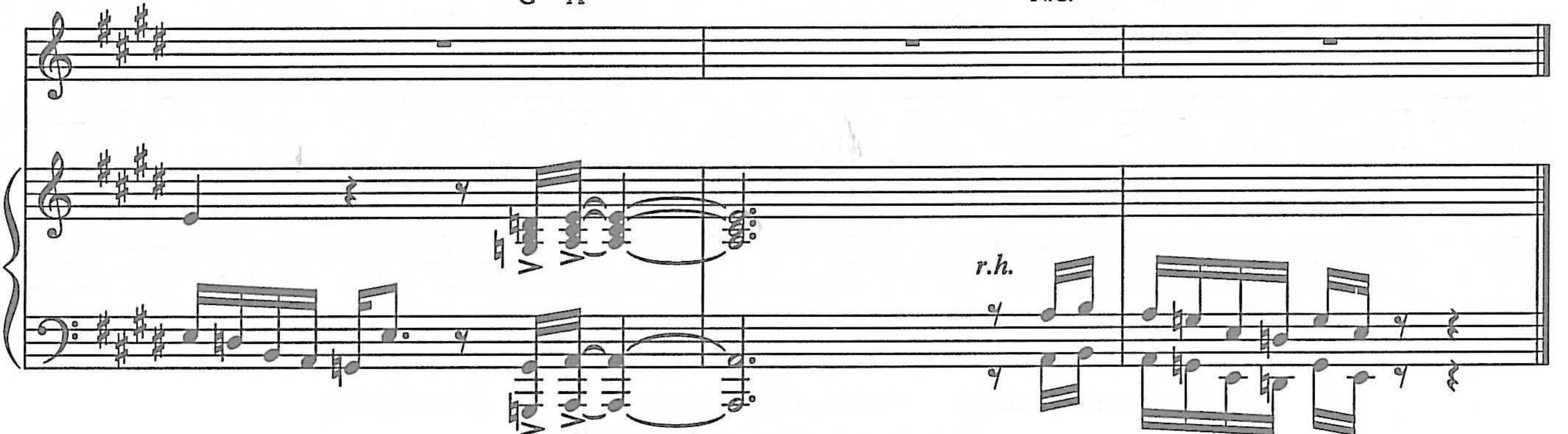


Double-time feel



G A

N.C.



r.h.

Sleeping Giant

BOB HARTMAN

RONNY CATES

Heavy rock feel ♩ = 108

G(no³) C(no³) G(no³) C(no³) G(no³)

D(no³) G(no³) C(no³) G(no³)

1. Woh,
2. Woh,

F(no³) G(no³) C(no³) G(no³) F(no³) G(no³)

sleep - ing the night _____
 been sleep - ing so long, _____

a - way, _____
 yeah. _____

C(no3) $\frac{G}{B}$ Am⁷ G(no3) F

Dark - ness en - clos - ing the world so des - p'rate for day. _____
 How can we hope to dis - cern the right from the wrong? _____ Woh. _____

G(no3) C(no3) G(no3) F(no3) G(no3)

_____ We're un - der the spell _____ of dis - un - i -
 _____ The gaunt - let is thrown _____ in the face of de -

C(no3) G(no3) F(no3) G(no3) C(no3) $\frac{G}{B}$

ty, _____ yeah. _____ When will this gi - ant a -
 ni - al, _____ each time we sleep through an

Am⁷ D(no³) G D Dsus (2nd time go to 2nd Channel) 1st Channel G

wake and stand and be free? Now the ho - ur has come.
inch we're los - ing a mile.

C(no³) G(no³) C(no³) G(no³) C(no³) G(no³)

— to a - wak - en and re - deem the time giv - en to the night; Curse this dark - ness and

Go to CHORUS 2nd Channel

Eb(no³) F(no³) G Eb Bb

stand in the light. Can you We will get this rude a -

Eb Ab Eb Bb F

wak - en - ing to re - a - li - ty and a - rise in un - i - ty. Can you

The musical score is written for a vocal line and a piano accompaniment. The vocal line is in treble clef, and the piano part is in grand staff (treble and bass clefs). The score is divided into three systems. The first system includes a key signature change to G major (indicated by a sharp on the F line). The second system includes a key signature change to E-flat major (indicated by two flats). The third system includes a key signature change to F major (indicated by one flat). The lyrics are written below the vocal line. Chords are indicated above the staff. The score includes a 'Go to CHORUS' instruction and a '2nd Channel' instruction.

CHORUS

G(no³) Gsus G(no³) D(no³) C(no³) G(no³)

hear the a - larm e - cho down the hall? The sleep - ing gi - ant gets a

D(no³) G(no³) D(no³) Em⁷ C² C(no³)

wake - up call. A - wake from your sleep 'cause it's time to stand tall. The
('cause it's time to stand tall.)

G(no³) D(no³) C(no³) G(no³) C(no³) G(no³)

sleep - ing gi - ant gets a wake - up call, the sleep - ing gi - ant gets a

D(no³) G(no³) 3rd time to CODA \oplus 1. C(no³) G(no³) C(no³)

wake - up__ call.__ Hey, hey, hey!

G(no³) C(no³) G(no³) N.C. 2.

G⁷_{sus} B(no³)

E(no³) E²(no³) E

The musical score is written for a vocal line and a piano accompaniment. The key signature has one sharp (F#). The score is divided into several systems. The first system includes a vocal line with the lyrics 'wake - up__ call.__ Hey, hey, hey!' and a piano accompaniment. Above the first system, guitar chords are indicated: D(no³), G(no³), and C(no³). A '3rd time to CODA' symbol is placed above the piano part. The second system continues the piano accompaniment, with guitar chords G(no³), C(no³), G(no³), and N.C. (Natural Chord) indicated above. A first ending bracket labeled '1.' spans the final measures of the second system. The third system begins with a second ending bracket labeled '2.' and continues the piano accompaniment, with guitar chords G⁷_{sus} and B(no³) indicated above. The fourth system continues the piano accompaniment, with guitar chords E(no³), E²(no³), and E indicated above. The score concludes with a final piano accompaniment line.

E2(no3)

E

A6

A

First system of music, measures 1-4. The key signature has three sharps (F#, C#, G#). The melody in the right hand starts with a whole rest, then moves to a half note E4, a quarter note F#4, and a half note G#4. The piano accompaniment in the left hand consists of a steady eighth-note bass line starting on E2, with chords in the right hand: E2(no3) in measure 1, E in measure 2, A6 in measure 3, and A in measure 4.

E(no3)

A2(no3)

Second system of music, measures 5-8. The melody continues with a half note A4, a quarter note B4, and a half note C#5. The piano accompaniment continues with the eighth-note bass line and chords: E(no3) in measure 5, A2(no3) in measure 6, and A2(no3) in measure 7. Measure 8 ends with a double bar line.

A6 A

C

G(no3)

Third system of music, measures 9-12. The key signature changes to two sharps (F#, C#). The melody starts with a whole rest, then moves to a half note D5, a quarter note E5, and a half note F#5. The piano accompaniment continues with the eighth-note bass line and chords: A6 in measure 9, A in measure 10, C in measure 11, and G(no3) in measure 12. Measure 12 ends with a double bar line.

F2(no3)

C(no3)

Fourth system of music, measures 13-16. The melody continues with a half note G#5, a quarter note A5, and a half note B5. The piano accompaniment continues with the eighth-note bass line and chords: F2(no3) in measure 13, C(no3) in measure 14, and C(no3) in measure 15. Measure 16 ends with a double bar line. Lyrics are present under the melody in measures 13 and 14.

It's been dark for so long, — night is al - most gone; —

G(no³) G(no³)
 A G⁶(no³) F²(no³)

Al - ways dark - est be - fore the dawn. Sun - light soon ap - pear - ing,

C(no³) D *D.S. al CODA*

a new day it will bring.____ Do you feel it?____ Can you

⊕ CODA G(no³) C(no³) G(no³) C(no³) G(no³)
 Repeat several times

f

Believer in Deed

Words and Music by
BOB HARTMAN

Steadily in four ♩ = 100

B(no³) *E(no³)* *mp* *Bsus* *B*

On this jour - ney we be - gin at birth, —

B²sus *F[♯]sus* *F[♯]* *A²*
C[♯]

this fleet - ing mom - ent that we spend on earth. — No sec - ond chance to live it

E²
G[♯] *Asus* *A* *Bsus* *B*

all a - gain, — it must be now or nev - er to cher - ish each en - deav - or

The musical score is written for voice and piano. It features a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked 'Steadily in four ♩ = 100'. The score is divided into three systems. The first system contains the first line of the song, starting with a piano introduction in B major (B(no3) chord) and moving to E major (E(no3) chord). The second system continues the melody and accompaniment, featuring chords B2sus, F#sus, F#, and A2/C#. The third system concludes the phrase with chords E2/G#, Asus, A, B2sus, and B. The lyrics are: 'On this journey we begin at birth, — this fleeting moment that we spend on earth. — No second chance to live it all a - gain, — it must be now or never to cherish each endeavor'.

$D^2(\text{no}3)$ $\frac{E}{D}$ $D^2(\text{no}3)$

mf

What will they say that I have left be - hind? — A faith - ful her - i - tage for

mf

$\frac{E}{D}$ $C^2(\text{no}3)$ $\frac{D}{C}$

all to find. — What will — they see? —

$\frac{E}{B}$ B $\%$ C G *f*

I want my leg - a - cy to be: — He was — a be -

Dm F C $\frac{F}{A}$ Bb F

liev - er in deed, — he had a heart of a dif - fer - ent breed. —

2nd time to CODA ⊕

G F G C F $\frac{G}{B}$
 He made his mark and he lived by his creed, — a true be - liev - er,

F G C G A
 a be - liev - er in deed. — Am I liv - ing ev - 'ry -

Esus E E2(no3) Bsus B
 thing I say? — Am I point - ing oth - ers to the way? —

D $\frac{A^2}{C\#}$ Dsus D
 Will I leave this world a bet - ter place? — Will Je - sus say he knew me?

Esus E D²(no³) $\frac{E}{D}$

Is Je - sus liv - ing through me? Did I main - tain my au - then - ti - ci - ty?__

D²(no³) $\frac{E}{D}$ C²(no³)

A man of hon - or and in - te - gri - ty?__ Re - mem - b'ring me, -

$\frac{D}{C}$ $\frac{E}{B}$ B *D.S. al CODA*

I hope that they will tru - ly see.____

⊕ CODA

F

G

C

G

D \flat

A be - liev - er in deed. —

E \flat D \flat A \flat
E \flat E \flat D \flat

Ebsus

E \flat *mf*

At the end of my days — I know I'm gon - na say

D \flat E \flat E \flat
B \flat A \flat E \flat
G

I would - n't live my life an - y oth - er way.

F G C G

I'll look to my pos - ter - i - ty to car - ry on for

F G Am G F G Am $\frac{G}{B}$

me and pray that they will see:

C G Dm F C $\frac{F}{A}$

f He was a be - liev - er in deed, he had a heart of a

Bb F G F G C

dif - fer - ent breed. he made his mark and he lived by his creed,

Chord symbols: F, $\frac{G}{B}$, F, G, C, $\frac{G}{C}$, $\frac{F}{C}$, $\frac{G}{C}$, C, $\frac{G}{C}$, $\frac{F}{C}$, $\frac{G}{C}$, C, $\frac{G}{C}$, $\frac{F}{C}$, $\frac{G}{C}$, C, $\frac{G}{C}$, $\frac{F}{C}$, $\frac{G}{C}$, C.

Lyrics: a true be - liev - er, a be - liev - er in deed. —

Lyrics: A true be - liev - er, — a be - liev - er in deed. —

Optional ending

Repeat and fade

Marks of the Cross

BOB HARTMAN

RONNY CATES

With conviction ♩ = 96

A(no³) G⁶(no³)

The piano introduction consists of two systems of music. The first system is marked *mp* and features a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is composed of eighth and quarter notes, while the bass line consists of sustained chords. The second system continues the melody and bass line.

A(no³) *mp*

1. These _____ days shal - low _____ and fee - ble _____ re -
 2. These _____ days the search for _____ de - tach - ment _____ and

The vocal entry is marked *mp* and features a treble clef with a key signature of two sharps. The melody is composed of quarter and eighth notes. The piano accompaniment consists of a treble and bass staff with a 4/4 time signature, featuring a steady eighth-note accompaniment in the right hand and sustained chords in the left hand.

G⁶(no³) A(no³)

solve a - bound, _____ and true de - vo - tion and
 sol - i - tude _____ lead to re - treat - ing to

The vocal entry is marked *mp* and features a treble clef with a key signature of two sharps. The melody is composed of quarter and eighth notes. The piano accompaniment consists of a treble and bass staff with a 4/4 time signature, featuring a steady eighth-note accompaniment in the right hand and sustained chords in the left hand.

G⁶(no³)

pas - sion - ate fer - vor are sel - dom found. But there are
for - tress - es no one would dare in - trude. Then there are

D²(no³)Em⁷

those who of - ten feel they're all a - lone;
those whose rest - less bur - dens start to show;

D
F#G⁶(no³)

Those of whose i - den - ti - ties are known by the
Those who un - mis - tak - en - ly must know there's no

D²(no³)A²(no³)

mark of the cru - ci - fied Son.
crown 'til we suf - fer the cross.

E² B⁹ C⁷
mf

Pray - ing, — car - ing, — lov - ing, —

A C⁷ A²(no³) B⁹

shar - ing; — These are — the marks of — the

E²

cross. Oh, — giv - ing, —

B⁹ C⁷ A

bear - ing, — feel - ing, — dar - ing — to

D²(no³) **Bsus**

lay down___ your life on___ the line,_____ for -

C#m **B** **A**

get - ting___ what you leave___ be - hind, and

C#m⁷ **A²(no³)** **Bsus** **1. D²(no³)**

will - ing___ to suf - fer___ the loss of the marks of___ the cross.

A² **C#** **Bsus** **2. D²(no³)** **C#m**

cross._____ All our___ i - den - ti - ty

A²(no³)E²

rests in the knowl - edge of who we're cre - at - ed to

B

G[#]7
B[#]C[#]m

be; Oh, we are His work - man - ship

A²(no³)E²

made in His im - age for all of cre - a - tion to

B

E²B^{sus}

see. The marks of His pain and His glo

B²(no³)

ry.

G^b2

Dbsus

Ebm7

f Pray - ing, car - ing, lov - ing, *f*

C^b

Ebm7

C^b2(no³)

Dbsus

shar - ing; These are the marks of the

G^b2

cross. Oh, giv - ing,

Dbsus

Ebm7

bear - ing, ___ feel - ing, ___

Cb

Fb2

Dbsus

dar - ing, ___ to lay down ___ your life on ___ the line, ___ for -

Ebm

Db

Cb

get - ting ___ what you leave ___ be - hind, and

Ebm7

Cb2(no3)

Dbsus

Repeat and fade

Optional ending

Gb

will - ing ___ to suf - fer ___ the loss of the marks of ___ the cross.

Just Reach Out

Words and Music by
JOHN SCHLITT
and RICH GOOTEE

Moderately in four ♩ = 84

G(no³)

$\frac{D}{F\#}$

C²(no³)

Em⁷

$\frac{D}{F\#}$

G(no³)

mf

$\frac{D}{F\#}$

1. Some - times the night seems to go on for days, _____ when it's
2. Stand - ing in a crowd but _____ still all a - lone, _____

C²(no³)

Dsus

D

hard to see the light through the dark-ness and the haze.
cry-ing out for an-swers that no-bod-y knows.

G(no³)D
F#

While the world a-round you makes you feel out of place and the
Ev-ry-bod-y's bu-sy look-ing out for them-selves. Is there

C²(no³)

Dsus

D

bur-dens that you car-ry are just too hard to face. Just reach
an-y-one who real-ly cares a-bout an-y-one else?

Em7 C²(no³) G(no³) C(no³) G(no³)

out _____ and He'll reach in, take your

f

Em7 C²(no³) Dsus D

brok - en heart _____ and make it whole a - gain. _____ It don't

Em7 C²(no³) G(no³) C(no³) G(no³)

mat - ter where _____ you are _____ and where _____ you've been, _____ just reach

3rd time to CODA ⊕

1. Am7 D G(no³)

out _____ and He'll _____ reach _____ in.

mf

D
F#

F(no3)

Em7

D

Ooo yeh.

2. *Am7*

D

G(no3)

out and He'll reach in.

F(no3)

C(no3)

G(no3)

mf

You say you've walked ten thousand steps a way,

F(no3)

C(no3)

G(no3)

mf

but don't you know that it's only one step back.

F(no³) C(no³) G(no³)

Be - cause the One who hears you when you pray _____ is the

F(no³) D F# D D.S. al CODA

One who's there be - side you and He'll nev - er walk a - way. _____ Just reach

CODA

Am⁷

D

G(no³)

out _____ and He'll reach in. _____ Just reach

Gm

Eb

Bb

Eb

Bb

out _____ and He'll reach in, take your

Gm Eb Fsus F

brok - en heart____ and make it whole a - gain.____ It don't

Gm Eb Bb Eb Bb

mat - ter where____ you are____ or where____ you've been,____ just reach

Cm F Eb

out____ and He'll____ reach____ in.____

Bb

BELIEVER IN DEED
GOOD NEWS
HE'S BEEN IN MY SHOES
JUST REACH OUT
MARKS OF THE CROSS
MIDNIGHT OIL
PRAYING MAN
SLEEPING GIANT
STRONG CONVICTIONS
UNDERNEATH THE BLOOD

**WORD MUSIC**