

When The Roll Is Called Up Yonder

Words and Music by
James Milton Black

VERSE

$\text{♩} = 108$ D D/F#

1. When the trum - pet of the Lord shall sound and
2. On that bright and cloud - less morn - ing when the
3. Let us la - bor for the Mas - ter from the

2 G D E7/B A

time shall be no more, and the morn-ing breaks e - ter - nal, bright and fair— When the
dead in Christ shall rise, and the glo - ry of His res - ur - rec - tion share— When His
dawn till set - ting sun, let us talk of all His won-drous love and care; Then when

5 D D/F# G D

saved of earth shall gath - er o - ver on the oth - er shore, and the
cho - sen ones shall gath - er to their home be - yond the skies, and the
all of life is o - ver and our work on earth is done, and the

CHORUS

7 D/A A7 D D

roll is called up yon-der— I'll be there! When the roll is called up yon-der, when the
roll is called up yon-der— I'll be there!
roll is called up yon-der— I'll be there!

11 A7 D G

roll is called up yon - der, when the roll is called up yon - der— When the

15 D/A A7 D

roll is called up yon - der I'll be there!

The Lion And The Lamb

(as published by Bethel Music Publishing)

Words and Music by
Brenton Brown, Brian Johnson and Leeland Mooring

INTRO

$\text{♩} = 90$

C Dm F

1 2

He's
So)

VERSE

C Dm F

com - ing on the clouds, kings and king - doms will bow down. And
o - pen up the gates, make way be - fore the King of kings. The

10 Am G F

ev - 'ry chain will break as bro - ken hearts de - clare His praise. For who can stop the
God who comes to save is here to set the cap - tives free. For who can stop the

CHORUS

13 G C G Am7

Lord Al - might - y? Our God is the Li - on, the Li - on of Ju - dah. He's roar - ing with pow -
Lord Al - might - y?

17 G F G C

- er, and fight - ing our bat - tles. And ev - 'ry knee will bow be - fore Him. Our God is the Lamb,

21 G Am7 G

the Lamb that was slain. For the sins of the world, His blood breaks the chains.

24 F G F *Last time to Coda* Φ

And ev-'ry knee will bow be-fore the Li-on and the Lamb. Ev-'ry knee will

TURNAROUND

27 1 2
G C Dm F G

bow be-fore Him.

So bow be-fore Him.

INSTRUMENTAL

BRIDGE

Dm C/E F G Dm C/E

Who can stop the Lord Al-might-y?

39 1,2,3 4
F G F G

Who can stop the Lord Al-might-y?

Who can stop the Lord?

G
Coda

C

OUTRO

44 *D.S. al Coda* Φ

bow be-fore Him.

48

Cornerstone

Words by
Jonas Myrin, Reuben Morgan,
Eric Liljero and Edward Mote

Music by
Jonas Myrin,
Reuben Morgan, Eric Liljero
and William Batchelder Bradbury

♩=71 **INTRO**
C

Am

4

F G

VERSE 1

7

C F

1. My hope is built on noth - ing less, than Je - sus' blood and

10

G Am Am/G

right - eous - ness. — I dare not trust the sweet - est frame,

13

F G

1.
C

but whol - ly trust in Je - sus' Name. —

16 2. CHORUS

C C^{sus} C F Am G C/E

- sus' Name. _ Christ a - lone. Corn - er - stone. Weak made

20 F Am G C F Am G

strong in the Sav - iour's love. _ Through the storm, He is Lord. Lord of

⌘ VERSE 2 & 3

24 C C

all. 2. When dark-ness seems to hide His face,
3. When He shall come with trump-et sound,

28 F G Am

I rest on His un - chang - ing grace. _ In ev - 'ry high and
oh may I then in Him be found. _ Dressed in His right - eous -

2nd time to Coda ⊕

31 Am/G F G C F G

storm - y gale, my an - chor holds with-in _ the veil. _ My an-chor holds with-in _
-ness a-lone. Fault-less stand be - fore _

CHORUS

35 C F Am G C/E

_ the veil. _ Christ a - lone. Corn - er - stone. Weak made

39 F Am G C F Am G

strong in the Sav - iour's love. — Through the storm, He is Lord. Lord of

INTERLUDE

43 C Am

all. He is — Lord. — Lord of

47 F G C/E G C

all. Christ a - Lord. Lord of all.

51 G C

Christ a - Lord. Lord of all.

55 D.S. al Coda

D.S. al Coda

⊕ Coda

57 C

— the throne. —

The King Is Coming

(based on the recording by Red Rocks Worship | original key: A)

Jonathan Smith, Mia Fieldes, Sidney Bakken and Tyler Roberts

Words and Music by

INTRO

C C2(no3) Csus C2(no3) C G

$\text{♩} = 57$

1. The

VERSE 1

C Csus C G

Spir-it and the bride to-geth-er tes-ti - fy all things shall be made right. A - men.

16 Am7 F2(no3) C

The lost shall be re - stored. The grave shall be no more. And all the church will

CHORUS 1

22 G ♩ Am7 F2 C G(4)

roar, "A - men!" Pre-pare the way; the King is com-ing. En-

29 Am7 F2 C/G G(4) Am7 F2

-throned on praise, the King is com-ing. The last, the first, the liv-ing Word, in

VERSE 2

35 C Dm7 Am7 F2 G(4) C

2nd time to Coda ♩

glo-ry shall re - turn. We pre-pare the way. 2. With hearts like lamps that

42 *Csus* *C* *G(4)*

burn as light up-on the earth, we wait for His re - turn. A - men. No

49 *Am7* *F2* *C/E* *F2* *G(4)*

fear of what's to come, our hope set in the One who said that it is done. A - men.

56 *D.S. al Coda* *Coda* **TAG 1** *Am7* *F2* *G(4)*

Pre Je - sus, we pre-pare the way. 3. The

VERSE 3

C *Csus* *C*

trum-pet soon shall sound. He'll ride up-on the clouds, and ev-'ry knee will bow. A -

70 *G* *Am7* *F2* *C/G*

- men. The hon-or and the fame, the glo-ry, pow'r and praise be un-to Je - sus'

TAG 2

77 *G(4)* *Am7* *F2* *C/G* *G(4)* *Am7* *F2*

name. A - men. A - men. A - men. A - men. A -

CHORUS 2

86 *G(4)* *Am7* *F2* *C* *G(4)* *Am7*

- men. Pre-pare the way; the King is com-ing. En - throned on

93 F2 C/G G(4) Am7 F2

praise, the King is com-ing. The last, the first, the liv-ing Word, in

98 C Dm7 Am7 F2 C G(4)

glo-ry shall re-turn. The great I Am, the Son of Man, the Li-on and the Lamb, the

104 Am7 F2 C Dm7 Am7 F2 G(4)

Cor-ner-stone who stands a-lone, in light will lead us home. We pre-pare the way.

111 TAG 1 TURNAROUND

Am7 F2 G(4) |1,2 |3 F2 G(4)

Je-sus, we pre-pare the way. Je-sus,

121 CHORUS 1

Am7 F2 C G(4) Am7

Pre-pare the way; the King is com-ing. En-throned on

127 F2 C/G G(4) Am7 F2

praise, the King is com-ing. The last, the first, the liv-ing Word, in

132 TAG 1

C Dm7 Am7 F2 G(4) Am7 F2 G(4)

glo-ry shall re-turn. We pre-pare the way. Je-sus, we pre-pare the way.

OUTRO

141 1,2 | 3 Am F G C/E Am F

Je-sus,

149 G

All Creatures of Our God And King

Key: C-D

(based on the recording from the Sovereign Grace album "Prayers of The Saints Live")
www.praisecharts.com/70584

St. Francis of Assisi, William Henry Draper,
Jonathan Baird & Ryan Baird
Arr. by Dustin Loehrs and Grant Wall
Orch. by Dan Galbraith

♩ = 76

Am G B C Dm7 C F

The piano introduction consists of two staves. The right hand plays chords in the treble clef, and the left hand plays a rhythmic accompaniment of eighth notes in the bass clef. The tempo is marked as quarter note = 76.

1 Verse

mf
Octaves

1. All crea-tures of our God and King, lift up your voice and with us sing, O
2. Let all things their Cre - a - tor bless, and wor-ship Him in hum-ble-ness O

C Am

5

The first system of the verse shows the vocal line with two verses of lyrics and the piano accompaniment. The piano part features chords in the right hand and a rhythmic accompaniment in the left hand. The tempo is marked as mezzo-forte (mf).

praise Him! Al - le - lu - ia! Thou, burn - ing sun with gold - en beam,
praise Him! Al - le - lu - ia! Praise, praise the Fa - ther, praise the Son,

F C

9

The second system of the verse shows the vocal line with two verses of lyrics and the piano accompaniment. The piano part features chords in the right hand and a rhythmic accompaniment in the left hand.

thou, sil - ver moon with sof - ter gleam,
and praise the Spir - it, three in one.

O praise Him! O praise Him! Al - le -
O praise Him! O praise Him! Al - le -

Am F C
E

13

lu - ial! Al - le - lu - ial! Al - le - lu - - - ial!
lu - ial Al - le - lu - ial! Al - le - lu

F Am G Am G
B

17

ial

C Dm⁷ C F F

21

2 Verse

3. All the re - deemed washed by His blood,

25

D G D

This system contains the first three measures of the second verse. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part includes a treble and bass clef with chords and a bass line. Measure numbers 25, 26, and 27 are indicated. Chord symbols D, G, and D are placed above the piano part.

come and re - joice in His great love. O praise Him! Al - le -

28

Bm Em D G

This system contains measures 28, 29, and 30. The vocal line continues with lyrics. The piano accompaniment continues with chords and a bass line. Measure numbers 28, 29, and 30 are indicated. Chord symbols Bm, Em, D, and G are placed above the piano part.

lu - ia! Christ has de - feat - ed ev - 'ry sin.

31

D G D

This system contains measures 31, 32, and 33. The vocal line concludes with lyrics. The piano accompaniment continues with chords and a bass line. Measure numbers 31, 32, and 33 are indicated. Chord symbols D, G, and D are placed above the piano part.

Cast all your bur-dens now on Him. O praise Him! O

Bm Em D G

34

praise Him! Al-le-lu-ia! Al-le-lu-ia! Al-le-lu-ia!

D F# G Bm A

37

3 Verse

ial 4. He shall re-turn in pow'r to

G D

Drum breakdown (cues)

41

reign. Heav - en and earth will join to say, O

Bm

44

Detailed description: This system contains measures 44, 45, and 46. The vocal parts (SATB) sing the lyrics "reign. Heav - en and earth will join to say, O". The piano accompaniment features a Bm chord in measure 45. The piano part includes a complex rhythmic pattern of eighth notes with 'x' marks, likely indicating a specific performance technique like a tremolo or a specific articulation.

praise Him! Al - le - lu - ial Then who shall fall on bend - ed

N.C. G D

47

Detailed description: This system contains measures 47, 48, and 49. The vocal parts sing "praise Him! Al - le - lu - ial Then who shall fall on bend - ed". The piano accompaniment includes chords N.C. (No Chord), G, and D. The piano part continues with the rhythmic pattern of eighth notes with 'x' marks.

knee? All creat-ures of our God and King, O

G D Bm Em D

50

Detailed description: This system contains measures 50, 51, and 52. The vocal parts sing "knee? All creat-ures of our God and King, O". The piano accompaniment includes chords G, D, Bm, Em, and D. The piano part continues with the rhythmic pattern of eighth notes with 'x' marks.

praise Him! O praise Him! Al - le lu - ia! Al - le

G D F# G

53

Detailed description: This system contains measures 53, 54, and 55. The vocal line features the lyrics 'praise Him! O praise Him! Al - le lu - ia! Al - le'. The piano accompaniment includes chords G, D, F#, and G. Measure 53 is marked with the number 53.

lu - ia! O praise Him! O praise Him! Al - le lu - ia! Al - le -

Bm Em D G

56

Detailed description: This system contains measures 56, 57, 58, and 59. The vocal line continues with 'lu - ia! O praise Him! O praise Him! Al - le lu - ia! Al - le -'. The piano accompaniment includes chords Bm, Em, D, and G. Measure 56 is marked with the number 56.

lu - ia! Al - le - lu - ia!

4 Outro

Bm A Bm A C# D

60

Detailed description: This system contains measures 60, 61, 62, and 63. The vocal line concludes with 'lu - ia! Al - le - lu - ia!'. A box labeled '4 Outro' is positioned above the vocal line. The piano accompaniment includes chords Bm, A, Bm, A, C#, and D. Measure 60 is marked with the number 60.

Musical score for measures 64-66. The score is in D major (two sharps) and 4/4 time. It consists of three systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (grand staff). The piano accompaniment features a bass line with eighth-note patterns and a treble line with chords. Chord symbols are placed above the treble staff: Em, D, G, Bm, and A. The second system has a vocal line and a piano accompaniment, both of which are mostly blank with some rests. The third system has a vocal line and a piano accompaniment, both of which are mostly blank with some rests. The measure number 64 is written at the beginning of the first system.

Musical score for measures 67-69. The score is in D major (two sharps) and 4/4 time. It consists of three systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (grand staff). The piano accompaniment features a bass line with eighth-note patterns and a treble line with chords. Chord symbols are placed above the treble staff: D, Em, D, and G. The second system has a vocal line and a piano accompaniment, both of which are mostly blank with some rests. The third system has a vocal line and a piano accompaniment, both of which are mostly blank with some rests. The measure number 67 is written at the beginning of the first system.