

We Meet in the Street

Pam Moore

Les Sherlock

Cue. Bill: "Cheers." Pete: "See you!"

1. We meet in the street, "How are things?" we ask. "Just
 2. each time we meet it is just the same: "I'm

E^b Fm/G B^b6+7 E^b B^bm7 Cm Fm/B^b B^b7

4
 fine; how are you?" we re - ply. But my smile is as false as a cir - cus clown's and the
 fine; how are you?" we'll say. And we hand each oth - er an - oth - er stone, and the

E^b G7 Cm C/B^b F/A Fm/A^b C/G G^bdim7

8
 words I speak are a lie. Oh! Why can't we share with each oth - er? Oh!
 wall grows high - ereach day.

Fm7 A^bm/F Fm Gm/B^b E^b Cm Fm B^b9 Gm/B^b

12

Why can't we say how we feel? Why, when our heart is

E^b Cm Fm A^b/B^b B^b7 E^b G/D

15

fall-ing a-part are we so a-fraid to be real 2. But real?

Cm $Fdim^7$ E^b Fm Fm/B^b E^b Fm/G B^b6+7 A^b/E^b E^b

Every Joy

3

Pam Moore

Les Sherlock

Cue. Stella: "...about that promotion?" Pete: "Yeah! They've sacked me instead."

1 Fm Fm/E^b Fm/D^b Csus⁴ C

5

1. Eve - ry joy_ soon gives way_ to a sorr ow. Eve - ry smile_ soon re-
 2. Rev - e - la-tions are_ foll-owed by_ dark ness_ where you wan-der con -
 3. Just be- ware_ when the fu - ture looks ros - y for it's just when things start_
 4. Look at love_ joy and hope_ with sus pic - ion, hearts are ea - sy to_

Fm Fm/E^b Fm/D^b

8

verts to a frown; eve - ry hard-won succ-ess turns to fail - ure and mess; stru-ggle
 fused and in pain 'til you sort it all out, bid fare - well to your doubt.Then it
 go - ing_ well that a bolt from the blue will be aimed right at you blast-ing
 break,hard to mend.Know that dark-ness for sure will go on and en - dure, and that

Csus⁴ C Fm Fm/E^b B^bm G/B

11

up and you'll soon be knocked down.
 happ - ens all o - ver a - gain.
 hopes of your heav - en to hell.
 on - ly the rain - bows will end.

Cm Cm/B^b A^b Gsus⁴ G

13

Last time

Fm Fm/E^b Fm/D^b Fm/C C Fm+² Last time

Gentle Jesus

VI Charles Wesley; Vs 2-4 Les Sherlock

Les Sherlock

Cue. Stella: "I know I should pray before... I think He'll understand"

1

Verses 1-3: Soloist
Verse 4: Soloist plus choir

1. Gen - tle Je - sus
2. Fa - ther, please meet
3. I love him so
4. Lord, I know You

C Em F Gsus⁴ G C Em

4

meek and mild, look up - pon a lit - tle child.
with my man. He has done the best he can.
ve - ry much. Please let him know Your kind touch.
an - swer prayer. I be - lieve You're al - ways there.

F C F Em Dm Gsus²⁺⁴ G⁷

7

Pi - ty my sim - pli - ci - ty; su - ffer me to come to Thee.
 But I know his best won't do. He is poor com - pared to You.
 Please change him in - to Your son. Please un - ite us both as one.
 I give to You ev - ry - thing. In our home, Lord, reign as King.

E E/D A#/C# C⁹ F Dm G⁷ C

The Arms of Jesus

7

Pam Moore

Les Sherlock

Cue: Pete enters the room.

1

1. You have been re -
2. But you're so a -
3. On that day you'll

G Am⁷ G⁶/D Em/D C/D Am/D G

6

jec - ted, oh, so ma - ny times be - fore. Have lost your trust in eve - ry - one, your
fraid of love you fight it when it's near. Ten - der hands held out to you cause
know at last that you're se - cure with me. Suff - er - ing is in the past, my

Am⁷ GM⁷ C⁶/G FM⁷ Em⁷

11

heart is sick and sore. Lone - ly, cold, a - fraid, you feel the sun will ne - ver
you to hide in fear. For you feel if you ac - cept it you'll pay pen - al - ty and
love has set you free from all the hurts that you've sus - tained at each point down the

Cm⁶ G/D Cm⁶/A D⁹ GM⁷

16 (vs 1+3)

shine, for too ma - ny arms have dropped you, come to mine.
 fine. But these arms will not drop you, come to mine.
 line; know arms for - ev - er round you and they're mine. (Choir take over on verse 3)

Gm/E GM⁷/A Gdim⁷/A G/D Ddim⁷ Dm⁷ D⁷

21

Long-ing for a love you think can ne - ver quite be yours. All the love you've
 Long-ing for my love to fill you, one day, yes, it will; though of heart-ache
 Arms that will not drop you, will not smo-ther not op - press. Hold-ing you, en -

G Am⁷/G Cm G

26

known 'til now has had so ma - ny flaws. De - mands been made up - on you 'til you're
suff - er - ing you feel you've had your fill. I've set for you a ban-quet and one
fold - ing you in deep - est ten - der - ness. Sup - port - ing you trans - port - ing you to

Am⁷ Bm/D D/B E⁷ C/A

31

(v3) (v3) | 1.2.

wea - ry and you pine_ for_ arms that will not drop you, come to mine.
day at it you'll dine. You'll feel strong arms a - round you, they'll be mine.
realms of life and light. The ev - er - last - ing arms of Je - sus hold you

Cm/D C⁶/A Cm⁶/A Edim⁷ C/A Em/D B/D | 1.2. G

36

3. tight.

Am7 G⁶/D Em/D C/D Am/D 3. E^b

40

Hold you tight.

Cm/A GM7 rit

Just Because

Les Sherlock

Les Sherlock

Cue. Pete: "But of course... we don't need religion now any more."

1

1. Just _____ be-cause things
2. App - les al - ways
3. Plan - ets or - bit

Repeat until soloist begins

F Gm F Gm F

4

seem to happ - en and _____ you can't see why,
fall to earth; _____ two _____ and two make four.
round the sun_ and each _____ main-tains its place.

Gm A Dm

7

you _____ ass-ume it's all by chance, and let _____ these things pass
Froz - en wa-ter hard-ens, yet_ with heat _____ as steam it
All _____ the un - i - verse o - beys the laws _____ of time and

B^b F G

10

by. Yet you know that all eff - orts_ must
 soars. You can live be - cause you know that
 space. But you are too 'wise' to look_ and

C F Gm

13

have a cause to be. Well, the cause is
 you can trust these laws. Well, these laws are
 see what all things show. Well, they show it's

A Dm Bb

16

God but you're so blind you can-not see.
 God, whom you would ra - ther just ig - nore.
 God who holds all things as all things know.

F/A A^b Cm F B^b C F

8^{vb} 8^{vb} 8^{vb}

Son of God

Les Sherlock

Les Sherlock

Cue: (Angel) "Look well, human... done to keep you from hell!"

1 G F/G G F/G G F/G Dsus⁴ D

5 Last time to CODA

You're the Son of God. — You're the Son of God. — You

G F/G G F/G Last time to CODA

9 1. are the Son of God. —

1. E^b/G C/G Dsus⁴ D

(8)

13

are the Son of God. 1. By
2.
3.

2. Eb C Dsus4 D

3

8th

17

1. You were all things made in Heav - en and on earth;
2. You're be-fore all things; by You all things con - sist.
3. Though in God's own form You did not cling there to stay.

Bb F Ab Eb

(8)

20

Things seen and un - seen. Thrones, dom - in - ions and all
 You're first in ev - ery thing. Allful - ness dwells in
 but You emp - tied what You were to be a man - a

E^b B⁷ A^b/C D^b F⁷/C F⁷/B

(8)-----

24

⊕ CODA

powers. are the Son of
 You. slave.

⊕ CODA

D⁷/A D⁷ E^b C

(8)-----

27

God. _____

G

3

3

(8)-----|

Crucifixion

Les Sherlock

Les Sherlock

Cue: (Angel) "You dare to suggest... Now look. This was for you."

1

A^b Fm Cm Fm A^b Fm Cm Fm A^b Fm Cm Fm A^b Fm

8^{vb}

8

SOLOIST

1. This cross I wear up-on my back; a cloak of
 2. I take God's curse up-on my soul. I take all
 3. This thir - ty three year hu-man shell, which took me

Cm Fm A^b Fm Cm Fm A^b Fm Cm Fm B^bm G^bdim⁷

8^{vb}

14

wood with clasps of iron. This crown I bear _____
 Sa - tan's hate and scorn. I take the worst _____
 through the world so well, now carr-ies all _____

D^bm G^bm B^bm G^bdim⁷ B^bm G^bm E^b E^b/D^b Fm Fm/B^b

8^{vb}

19

— up - on my head, pro - du - cing ru - - by jew - els
 — that man can do. This is the rea - son I was
 — earth's hurt and pain; ev - ry sick - ness, all its

Fm/D^b E^b E^b/D^b Cm Cm/B^b Fm/D^b Fm/C B^bm B^bm/A^b

24

there. I glad - ly choose this garb of love,
 born, that in this fire of a - go - ny
 sin. This load's so great for me to bear;

E^bsus⁴ A^bM⁷/E^b E^b7 B^bm⁷ E^b E^b/D^b Cm⁷

29

— which though so pain - ful now to me is batt - le dress in which I fight to
 — these gifts in me may be trans - formed to bless - ing, love and praise - the best as
 — but there's one thing that's left to do: my life must end that as I die my

F B^bm B^b/A^b E^b E^b/D^b C Fm C/EF/E^b D

34

gain my bride and set her free.
 dow - ry for the bride I'll win.
 ev - il bur - den will die too.

B^bm?D^b B^bm/C B^bm B^bm/A^b Fm D^bm/E E^bsus⁴ A^b Fm Cm Fm

39

It is fin-ished. **CHOIR** It is fin-ished. It is

ff *pp*

A^b Fm C C/B^b A^b Fm C C/B^b A^b Fm

(8).....

44

fin- ished This was the Son of God. — You are the Son of God.

fff

Cm Fm A^b Fm Cm Fm D^b D^b/C B^bm B^bm/G F

(8).....

That's How Much He Cares

Cue: Straight after previous song, when soloist is ready

1

Soloist: all verses
Choir: verses 3 & 4

1. That's how much He cares!
2. That's how much He loves!
3. That's how hard He fights!
4. Look hard at that cross.

C F F/G G⁶ C F F/G G⁶

5

That's how much He cares! He knew that when He came to earth His
That's how much He loves! There's not a child that cries in pain, in
That's how hard He fights! He sees man-kind, His pride and joy, des -
Look hard at that cross. See there hangs One who loves you more that

C F F/G G⁶ FM⁷ Em⁷

9

end would be up - on that tree, and in those ho - urs racked with pain all
 an - guish or des - pair - ing - ly, that He doesn't see and feel the same and
 poiled and tor - tured by His foe. His rage ag - ainst the De - vil's hordes sends
 a - ny - one in time or space. See there is Love re - vealed, which you can

Dm⁷ CM⁷ C⁷ Fm Db

13

man-kind's sin in Him would be. Each de - mon's foul - est deed con - densed in -
 groans to see that one set free. He couldn't stand by, but had to come to
 Him to earth to crush them low. Ab - sor - bing in Him - self their powers, des -
 ne - ver find in an - y place. Can you re - ject the One whose death for

F Dm⁶/B F/A B^b

17

side this man's hu - man - i - ty. That's how much He
 take Him - self that a - go - ny. That's how much He
 troy - ing each last one a - lone. That's how hard He
 you maens you can know God's grace? Look hard at that

Chord symbols: Eb, F, Gm, G/F

20

cares! That's how much He cares!
 loves! That's how much He loves!
 fights! That's how hard He fights!
 cross. Look hard at that cross.

Chord symbols: C/E, Cm/Eb, F/D, Am/E, G, C

Have you seen His hands?

Sheila Blude

Sheila Blude arr. Les Sherlock

1 Cue: Follows previous song as soon as soloist is ready

Have you seen His
B^b E^b F B^b E^b

7 hands? The walk that Je - sus took? Have you
B^b E^b F B^b

14 seen how He's blee - ding? The King the peo - ple mock.
E^b B^b G^m F F⁷ B^b G⁷

21

Have you seen His brow? His body so beaten and

C F C F

27

frail? Have you seen His crown of thorns? His face so

G C F Am C Dm⁷

34

gray and so pale? Can you see the love

G⁷ C A^b A^{b7}

41

pour - ing out from Him? He's ta - king all our blame; He's

D^b Fm E^b

49

ta - king all our sin. Oh! Lamb of God, my Prince of

B^bm A^b/E^b Cm A^b7 D^b A^b B^bm

56

Peace for-give me, I ne - ver knew un - til I came to Cal - va-

D^b G^b A^b D^b E^b A^b

64

ry and fixed my eyes on You. — Oh! — our Sa - viour's cross! —

Fm B^bm A^b/E^b A^b/C A^b7 D^b G^b D^b

73

Lord, what You went through. — You su - ffered there for —

G^b A^b D^b G^b

79

us. — Christ died there just for you. —

B^bm D^b E^bm A^b7 D^b

Jesus, Please

Les Sherlock

Les Sherlock

Cue: (Pete) "Please angel..." (Angel) "...Give me your hand."

1 Cm Cdim7/D

A piano introduction in 4/4 time, starting with a C minor chord (Cm) and moving to a C diminished 7th chord over D (Cdim7/D). The melody is in the right hand, and the bass line is in the left hand.

4

A vocal line starting at measure 4, in 4/4 time, with a C minor key signature. The melody is in the treble clef.

1. Je - sus, please don't come _____ down here, we'll
2. Je - sus please don't come _____ down here, we
3. Lord, I'm glad You came _____ down here. I

Gm

Piano accompaniment for the first measure of the verse, starting with a G minor chord (Gm). The right hand has a sustained chord, and the left hand has a moving bass line.

7

A vocal line starting at measure 7, continuing the melody from the previous measure.

cause You too much pain _____ down here, we'll smear Your love - ly name _____ down here, we'll
sim - ply are not worth _____ the price. It's we who ought to die, _____ not You. We'll
praise Your love - ly name _____ down here, I bow be - fore Your throne _____ down here. I

F Eb

Piano accompaniment for the second measure of the verse, starting with an F major chord (F) and moving to an E-flat major chord (Eb). The right hand has a sustained chord, and the left hand has a moving bass line.

11

crush. You. Child, I have to come down there, I
mur-der You. Child, I have to come down there, you're
love_ You. Child,,y plans for you are great. I'm

Cdim⁷/D Gm

15

see you have such pain down there, I want to change your name down there, I
worth so much to me I'll glad-ly pay sin's aw - ful price to set you
going to take you home to stay. I'm going to be for-e - ver with you,

F E^b

19



love_ you. _____
 ful - ly free. _____
 lov - ing you. _____

Christ, _____ though in the
 He _____ who _____
 Christ _____ will come a -

Cdim7/D Cm F9

23

form of God left His home _____ and be - came a
 knew no sin be - came sin; _____ yes, be - came vile
 gain for us, so that we _____ might be with

BbM7 EbM7 Cm7 F9 BbM7

28

man. Ev-en more _____ He em-braced pain and death just for
 sin, and His life _____ we tore a - way and He
 Him and for - e - - ver _____ be with Him as He

G⁷ Cm F⁹ B^bM⁷ E^bM⁷

33

you _____ and me. _____
 died _____ for you and me. _____
 is _____ in _____

Cm Cdim⁷/D

1.2.

37 3. Repeat 1st verse (from bar 21) with alternative word (bar 30)

love. _____ D.S. me. _____

Gm G7 Gm 8^{va}

D.S.

Detailed description: The image shows a musical score for a voice and piano. The voice part is written on a single staff with a treble clef and a key signature of one flat. It contains two phrases: 'love.' followed by a dotted line, and 'me.' followed by a dotted line. A 'D.S.' (Da Capo) instruction is placed between the two phrases. The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one flat. The first two measures of the piano part are marked with chords Gm and G7. The third measure is marked with Gm. The fourth measure has an 8^{va} marking above it, indicating an octave higher. The piano part also includes a 'D.S.' instruction. The score is numbered 37 in the top left corner and 31 in the top right corner. A box at the top of the page contains the instruction '3. Repeat 1st verse (from bar 21) with alternative word (bar 30)'.

Alleluiah to our King

Les Sherlock

Les Sherlock

Cue: (Angel) "Now see the rest of the story."

The musical score is written in 4/4 time. It begins with a piano introduction (marked 'I') consisting of two systems of piano accompaniment. The first system includes guitar chords: C, G/B, Am, C/G, Dm, Gsus⁴, and G. The second system of piano accompaniment is followed by a vocal line starting at measure 5. The lyrics are:

1. See the world's Cre - a - tor ris - ing from His great ma - jes - tic throne.
2. Su - dden si - lence! In a - maze - ment an - gels see their Godreach Earth.
3. God in weak - ness as an Earth - ling, Sa - tan must - ers all his power.
4. In His death as Godhung help - less Sa - tan thought he'd won at last.

The vocal line is accompanied by piano accompaniment. Below the vocal line, guitar chords are indicated: C, G/B, Am, Am/G, Dm, and G⁷.

9

See the an - gels line His path - way as He leaves His glor - ious home.
 Not the might - y fight - ing warr - ior, but a help - less hu - man birth.
 "I'll des - troy_ this God in - car - nate, then all things to me must bow.
 Then Christ rose_ from death in tri - umph, tramp - ling e - vil in the dust.

C G/B Am Am/G F Gsus⁴ E^b G

13

Hear the roar_ of ac - cla ma - tion as He rides to meet His foes..
 Then, as real - is - a - tion dawns they foll - ow Him to hills near - by,—
 But the weap - ons Je - sus us - es are not those which Sa - tan knows.
 Now He lives and reigns for - e - ver, seat - ed on His might - y throne.

F Dm⁶/F Em A Dm Gsus⁴ G

17

Hear the an - gels proud ly praise Him as to earth in power He goes.
 prais - ing God_ to start - led shep - herds: "Glo - ry to the God on high."
 Love's His sword, and for His cloth - ing, pain and death and all our sin...
 An - gels praise the Great Je - ho - vah as we join them in their song.

F Dm⁶/F Em A F D G G⁷

21

A - lle - lu - iah! A - lle - lu - iah! A - lle - lu - iah to our King.

C G/D C/E F C/E F/D B^b G⁷

25 ^{2.} D.S.  After last verse only

A - lle - lu - iah to our King. A - lle - lu - iah to our

^{2.} C/E Dm G7 C C/E Dm G7

28 King. A - lle - lu - iah! A - lle - lu - iah!

C D^b D^b_{sus²+4/E^b A^b/E^b D^b/F G^b/E^b}



31

1. A - lle - lu - iah to our King. A - lle - lu - iah to our

2. A - lle - lu - iah to our

1. Eb/F Gb/Eb B Ab7

2. Db/F Ebm Ab7

34

King. A - lle - lu - iah! A - lle - lu - iah!

Db D A/E Dsus²⁺⁴/E D/F# G

37

1. A - lle-lu-iah to our King. 2. A - lle-lu-iah to our King.

D/F# D/E C A7 D/F# Em A7 D

41

Em/D D

8^{vb}

8^{vb}

When I survey

Isaac Watts (final line, Les Sherlock)

Les Sherlock

Cue: Follows previous song as soon as soloist is ready

1

1. When I sur - vey the
 2. For - bid it Lord that
 3. See from His head, His
 4. Were the whole realm of

F Gm7 Am7 Gm7 C⁹

6

won - drous cross on which the Prince of glo - ry died, my rich - est gain
 I should boast, save in the cross of Christ my God. All the vain things
 hands, His feet, sor - row and love flow ming - ling down. Did e'er such love
 na - ture mine, that were an off - ering far too small. Love so a - ma -

FM7 F⁶ F Gm7 C⁹ Dm+⁴/A Edim⁷/A Dm F/C B^bM7

12

I count but loss and pour con - tempt on all my
 that charm me most I sac - ri - fice them to His
 or sor - row meet, or thorns com - pose so rich a
 zing, so di - vine de-mands my soul, my life, my

C⁹ Am⁷ Cdim⁷/D Dm/G C⁹ Am/C C⁷

17

1. 2. 3. 4.

pride.
 blood.
 crown? **SOLOIST** all. Je - sus, my Sa - viour, now I give

CHOIR all.

1. 2. 3. 4.

F Dm Gm⁷ B^{b7} C⁹ Am⁷

23

to You my soul, my life, my all.

Cdim⁷/D Dm/G C⁹ Am/C C⁷ F

27

give to You my soul, my life, my all.

D^b FM⁷

I Dreamed

Pam Moore

Les Sherlock

Cue: (Stella) "What is it, Pete? Couldn't you sleep?"

I

1. I dreamed that I
 2. I lay in His
 3. I cudd - lled up
 4. And each beat of His
 5. My an - ger
 6. And there I

Pete sings all verses.
 Choir: verse 4, "Mmm"
 : verse 5, "Ah"
 : verse 6, lyrics

4. And each

E^b Fm⁹/E^b Fm⁷/E^b E^b Fm⁹/E^b Fm⁷/E^b E^b

6

slept in His arms last night and He pill - owed my head on His breast. _____
 arms and I shut my eyes in _____ deep - est _____ sweet - est _____ prayer. _____
 close to Him like a child and He shel - tered me from all _____ harm; _____
 heart told me I was His; that His arms would be al - ways there _____
 ceased and my pain was soothed and I passed from the storms to _____ calm. _____
 rest - ed se - cure all night know - ing com - fort and peace and _____ care. _____

Fm/E^b E^b⁹ E^b Cm Gm B^b

12

Pro - tec - ted and shield - ed, — loved, se -
 And He rocked me — gent - ly and held me
 and I found a — rest - ing — place, warm,
 to — love me, to hod me, to pick me
 My — hurt was — healed and my long - ings
 And at dawn I a - woke and it wasn't a

G⁷/B Cm A[♭] E

16

cure, I re - laxed, con - tent, at — rest.
 close, 'til I knew not a sing - le — care.
 safe, — en - cir - cled in lov - ing — arms.
 up, — my bur - dens and worr - ies — share.
 met as I fell a - sleep in His arms.
 dream, for His pre - sence — lin - gered — there.

D[♭] A[♭] E[♭]/G Fm E[♭]

Alleluiah Praise

Pam Moore

Les Sherlock

Cue: (Stella) "Like what we're..." (Pete) "... our response to them should be!"

The musical score is written in 4/4 time and consists of three systems. The first system is a piano introduction with a treble and bass clef. The second system contains the vocal melody and bass line with lyrics. The third system is a piano accompaniment with a treble and bass clef.

System 1: Piano Introduction

Chords: B^b , B, F/C, D, G, C Caug⁵, F, Caug⁵

System 2: Vocal Lines

Lyrics: A - lle-lu - ia! A - lle-lu - ia! A - lle-lu - ia!

1. Praise!
2. Though
3. Yet
4. Stay
5. Sing.

System 3: Piano Accompaniment

Chords: F, C, B^b , F, D, Gm

God has told us He is with us now and all our days.
 dark-ness comes and hides Him from us; down and down we go.
 those we love, be - lieved and trust - ed sudd - en - ly re - ject.
 Hold on through the clouds and dark-ness, sun - shine's on its way.
 God has told us He is with us right through ev - ery - thing.

E^bm B^b B^b6/A Dm/G B^b/F E^b G⁷/D C

A - lle - lu - ia! A - lle - lu - ia! We can be quite sure
 A - lle - lu - ia! A - lle - lu - ia! Cold and grey it seems.
 A - lle - lu - ia! A - lle - lu - ia! Friend-less and a - lone.
 A - lle - lu - ia! Al - lle - lu - ia! We can't un - der - stand.
 Once con- found-ed, now surr- ound-ed with His love we raise

F C B^b F D Gm

17

that His pro-mise stands for - e - ver. We can rest_ se - cure.
 I - so - la - ted, lost, des pair-ing; still our God re - deems.
 God is there and though we're bro - ken, He'll stand by_ His own.
 Then one day we re - a - lise - God had it all_ in hand.
 hearts and hands and voice - es to_Him. A - lle - lu - ia!_____

B^b Bdim⁷ F/C D G C Caug⁵ F Caug⁵

1. 2. 3. 4.

21

Praise!_ Hearts and hands and voic - es to_Him. A - lle lu - ia Praise._

5. F E^b D E^b Bdim⁷ F/C D G C⁷ F E^b D

26

Hearts and hands and voic - es to Him. A - lle - lu - iah!

B^b Bdim⁷ F/C D G C

30

Praise!

Hearts and hands and voic - es to Him A - lle - lu - iah! Praise!

F F⁷/A B^b D^b6/B F/C C⁷ F

34

1. 2.

PRAISE!
(Shouted)

/A /B^b /B /C /C[#] /C /D /E /F /F

1. 2.

Go with our love

Pam Moore

Les Sherlock

Cue: When all are ready.

1

1. Go with our love in your
 2. Go with His peace in your
 3. Go with our songs on your
 4. Go in the know-ledge you're

Chords: Eb G7/F Cm Cm/Bb Ab Fm Bb7 Eb G7/F G7

7

heart. Go with God's bless-ing on you. En-cour-aged and
 mind, rest-ing in Him as you go. Know-ing you're
 lips to cheer you each mo-ment, each day. En-fold-ed, up-
 loved. That those of us here rea-lly care. Go in se-

Chords: Cm Eb/Bb Ab F7 Bbm Bb/Ab Eb/G Eb

14

1. 2. 3.

com-for - ted, strength - ened, em powered, re - freshed and a - noint - ed a - new. _____
 led by the God of all truth, that oth - ers His teach - ing might know. _____
 held by His lov - ing arms; kept safe in His love while a - way. _____
 cu - ri - ty know - ing that we're re -

E^b/D^b A^b/C A^bm^6/B E^b/B^b F^7 Fm^7

20

4.

- mem - ber - ing you. Re - mem - ber - ing

B^b7 E^b/B^b Cm/A A^b

24

you. Re - mem - bering you al - ways in prayer.

G⁷ Cm Gm/B^b A^b E^b/G A^bm⁶/F E^b