

Welcome to the ninth New City Music Conference, presented digitally for your safety and convenience!

We hope that you will be energized, encouraged, and empowered in your music ministry as a result of this video series.

We are very aware that though growing, cross- and multi-cultural music is still a marginalized field in contemporary worship, with huge majorities content to stay in their separate corners of white, black, Asian, and Hispanic worship styles. In fact, most of what we try to do in cross-cultural music is reaching beyond the white church into the repertoire of other ethnic bodies for a fresh understanding of praise and the kingdom of God.

The result at the New City Fellowships of Chattanooga is a *blend*. Blended worship usually means hymns mixed with contemporary choruses, but this blend includes different traditions and different contemporary sources.

That blend also pulls generations together, as we reach back into the past for traditional worship and into the future for the ways the newest generations connect with and experience Jesus Christ and his church.

So as we pull together our ideas, our praise, and our experiences of God's grace in our worship music, may we find ourselves becoming a little more *one* in the unity that Christ prayed for. We hope the theme "Music Heals Our Hearts" will be a testimony of how this conference helped you; of how your church began to change and in turn change your city. We know there's a deep need for healing across the board, and Lord let it begin with us!

Thanks for watching, and may God heal you through his Spirit-filled music, bringing you closer and closer into this multi-ethnic, multi-generational family!

Sincerely,

Daniel Young  
Music Director  
New City Fellowship at Westminster (Chattanooga)

## 2021 New City Music Conference

### Conference Purpose Statement

The New City Music Conference aims to bring together worship leaders and planners, musicians and pastors from the New City Network and likeminded congregations to engage in cross-cultural worship, fellowship, learning and discussion around worship planning, resources, anthems, and congregational song.

The conference program is Reformed, principled and practical, appreciative of Northern European, African, African-American, and Hispanic traditions as well as contemporary expressions in these cultures.

The conference is committed to understanding how Reformed worship should seek justice and mercy relative to co-cultures in America, and demonstrating how these may unite believers in spite of past injustice, and how future generations will come to know grace and unity within each local body.

### Conference Program | “Music Heals Our Hearts”

We are all too familiar with these phrases: “now more than ever,” “in these unprecedented times,” and “as we navigate the new normal.” We have been so bold as to even say, “we’re in this together” when clearly we are not. The pandemic exposed us in every way imaginable and in our trauma, we have not only been separated from each other but have pushed each other away. How can we bridge our deep political, racial, economic, and health divide? How can we trust each other again? How can we love each other again?

Those of us engaged in cross-cultural ministry have been hard at work on these very questions. We believe that God has the answer for us. We have an opportunity to point this world in the right direction, but we must first be healed ourselves.

This year we have a condensed format to lower the health risk to our attendees. We also have a streaming option for those who are not ready to join us in person. We have to start reaching out to each other again. We need to come together, as a family, for that “good group counseling.” Let us ask our Good Father for healing, and to send us out as healers in His Name, for the sake of the lost, the broken, the traumatized, the weary, the lonely, the depressed, and the self-reliant. We lift up our eyes to where our Help comes from.

## Plenary Speakers

### Phil Bingham



Phil Bingham is **Minister of Music Emeritus** for Concord Baptist Church of Christ in **Brooklyn, NY**. He is also a music consultant with the New York City vicinity School Districts, and the cover conductor of the The Barry Harris 50-Year Concert Retrospective Concert Band, Orchestra and Choir. Mr. Bingham is a composer, arranger, and conference leader. He has conducted professional development workshops for both the secular and sacred music communities. Some examples of his presentations are "Worship Intentionally", "Worship Intentionally", "Worship Contoured", and "Worship with a discernible bridge to the various music traditions."

### Cal Reeves



Cal Reeves is a conductor, communicator and creative residing in Central Florida. A graduate of Full Sail University, Cal serves as **Music and Communications Director for Christ United Fellowship in Orlando, Florida**, a cross-cultural, multi-generational church under the leadership of Rev. Michael Aitchison. Cal began singing gospel music at a young age under the tutelage of his mother and now brings a wealth of experience in worship music and directing. His debut original single "Champion" garnered him recognition as a songwriter and a nomination for "Best New Artist" with the Tampa Bay Gospel awards. He is host of an annual Gospel Music Celebration in Orlando as well as a Worship Music Workshop. Cal enjoys playing the Hammond organ, writing songs and traveling to share his gifts.

## Libby O'Neil



Libby O'Neil is one of the founders of **East Lake Expression Engine**, a music education after school and summer program for underserved children. It is patterned after the El Sistema plan developed in Venezuela in the early 2000s, and is the only faith-based program of its kind in North America. Libby holds a B.A. in Music from Covenant College, and she and her staff work with 50-70 African American and Latino children on traditional orchestra instruments, choir, and bucket band.

Expression Engine is a 501(c)(3) organization that uses the facilities of New City East Lake in Chattanooga.

Revelation 5:9-10 (KJV) <sup>9</sup>And they **sang a new song**, saying “Thou art worthy to take the book, and to open the seals thereof; for thou wast slain, and hast redeemed us to God by thy blood out of every kindred, and tongue, and people, and nation; <sup>10</sup>And hast made us unto our God kings and priests: and we shall reign on the earth.”

**Introduction**

*Listen, can you hear it!* This is the season of the *New Song* of the Lord. The *New Song* of the Lord is being sent out from the heavenlies and shaking up the music industry. The Music Ministry Revival has arrived! God has made an appearance in the Music Neighborhood. The Revival sound in the Music Neighborhood includes a limited bandwidth. This bandwidth is a frequency never heard before by humans. Yet God is opening up that frequency to create a *New Song* that includes a new dimension in God. The attributes of the Trifecta – music revival are:

- New knowledge of God
- New knowledge and innovation of Church music
- New knowledge and understanding of ourselves

**Music Trifecta**

Music and time are not static but dynamic and therefore music and time run parallel with societal changes. A historical review of the development of music clearly demonstrates the impact of time and music:

1. **Music Age**
  - a. Every millennium (1000 years) God does a completely new music declaration
2. **Music Generation**
  - a. Every century (100 years) God raises up a new music generation for the Kingdom
3. **Music Cycle**
  - a. Every decade (10 years) God changes and begins a new music cycle. God does things in 10 year cycles.

**No musician is greater than their prayer life**

Elijah prayed	Miracles	
Drought 1 Kings 17-18; James 5:17	<b>Climate control</b>	Elijah was a man with a nature like ours, and he prayed fervently that it might not rain, and for three years and six months it did not rain on the earth.

- 1) Causing the rain to cease for 3 ½ years (1 Ki 17:1)
- 2) Being fed by the ravens (1 Ki 17:4)
- 3) Miracle of the barrel of meal and cruse of oil (1 Ki 17:14)
- 4) Resurrection of the widow's son (1 Ki 17:22)
- 5) Calling of fire from heaven on the altar (1 Ki 18:38)
- 6) Causing it to rain (1 Ki 18:45)
- 7) Prophecy that Ahab's sons would all be destroyed (1 Ki 21:22)
- 8) Prophecy that Jezebel would be eaten by dogs (1 Ki 21:23)
- 9) Prophecy that Ahaziah would die of his illness (2 Ki 1:4)
- 10) Calling fire from heaven upon the first 50 soldiers (2 Ki 1:10)
- 11) Calling fire from heaven upon the second 50 soldiers (2 Ki 1:12)
- 12) Parting of the Jordan (2 Ki 2:8)
- 13) Prophecy that Elisha should have a double portion of his spirit (2 Ki 2:10)
- 14) Being caught up to heaven in a whirlwind (2 Ki 2:11)

## Make a commitment to copy the prayer habits of great people of prayer every day

- 1) **Charles Simeon** was the pastor of Trinity Church, Cambridge, England for 49 years. He devoted the hours from four till eight in the morning to God.
- 2) **Daniel Nash** 1775-1831 – Prayer warrior for Charles Finney. Prayed so hard and long his nose began to bleed.
- 3) **Mr. Wesley** spent two hours daily in prayer. He began at four in the morning.
- 4) **John William Fletcher** (12 September 1729 – 14 August 1785) was a Swiss-born English divine and Methodist leader. Fletcher stained the walls of his room by the breath of his prayers.
- 5) **E. M. Bounds** was a Methodist pastor around the time of the American Civil War. He prayed daily for four hours before he would begin work on his writings.
- 6) **Robert Leighton** (1611 – 25 June 1684) was a Scottish prelate and scholar, best known as a church minister. He was so much alone with God that he seemed to be in perpetual meditation.
- 7) **Joseph Alleine** was the devoted pastor of Taunton. A non-conformist (that is, one who rejected the practices of England's state church), he arose at four o'clock for his business of praying till eight.
- 8) **Robert Murray M'Cheyne** (21 May 1813 – 25 March 1843) was a minister in the church of Scotland from 1835 to 1843. The memorable Methodist band in their praying shame us. "From four to five in the morning, private prayer; from five to six in the evening, private prayer."

**The music ministry can be paradigmatic...**

Serving as a typical example of a movement of God in the earth (Ephesians 4:11). Historically, musicians garnered significance by capturing a movement of God and associating themselves with a leader who personifies and exemplifies that movement. Which movement of God characterizes the 21<sup>st</sup> century gospel music?

**Intercession Prayer Is The Greatest Force on Earth!**

“Give me souls, oh God, or I die!” – Rees Howells, 1935

**Increase Power And Fervent Prayer Over Music Ministry, Family, and Regions**

- 1) Divine Intervention of God in Music Ministry
- 2) Change Moral Climate of the Music Ministry

<b>Move of God</b>	<b>Forerunner</b>	<b>Musician</b>
Evangelism	Billy Graham	George Beverly Shea
Evangelism	Tom Skinner	Soul Liberation
Evangelism	Dwight L. Moody	Fanny Crosby
Apostolic	John Wesley	John Wesley
Apostolic	William Seymour	Jennie Seymour
Prophetic	Negro Spiritual	Negro Spiritual
Prophetic	Martin Luther King, Jr.	Mahalia Jackson
<b>Move of God</b>	<b>Forerunner</b>	<b>Music</b>
Miracle Son Hannah conceived and bore a son, and named him <b>Samuel</b> , literally Heard By God, “since she had asked the Lord for him.” (1 Samuel 1:20)	Hannah	Hannah’s Song of Thanksgiving (1 Samuel 2)
Wall of Jericho fell	Joshua	When the trumpets sounded, the army shouted; and at the sound of the trumpet when the men gave a loud shout, the wall collapsed.
“And suddenly there was a great earthquake, so that the foundations of the prison were shaken: and immediately all the doors were opened, and everyone’s bands were loosed.”	Paul and Silas	Paul and Silas were praying and singing hymns to God

Jonah released from the whale	Jonah	“But I will offer sacrifices to you with songs of praise, and I will fulfill all my vows. For my salvation comes from the Lord alone.”
Mary’s Song Luke 1:46-55	Mary and Elizabeth	“And it came to pass, that, when Elisabeth heard the salutation of Mary, the babe leaped in her womb; and Elisabeth was filled with the Holy Ghost”
Jesus Before Crucified	Jesus and disciples	“And when they had sung a hymn, they went out into the mount of olives”
Christ Return	Angels	“In a moment, in the twinkling of an eye, at the last trump: for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.”
International Civil Rights	Charles Albert Tindley	“We Shall Overcome”

<b>Movement</b>	<b>Musician</b>
The Protestant Reformation	Martin Luther
Methodist Theology	Charles Wesley
Second Great Awakening in America	Fanny Crosby, Ira D. Sankey
Methodist Revival of the eighteenth century	William Williams Pantycelyn and Ann Griffiths
Father of gospel music/civil rights	Charles Albert Tindley
Gospel music	Thomas A. Dorsey
Evangelism/Billy Graham	George Beverly Shea

The musician must never rest until everything inside us worships God. The musician must never rest until every quarter note, half note, whole note, every rhythm change, harmonic progression, music chart surrenders. That means giving ourselves wholly to God, and the idea of giving ourselves wholly to God contains laws. The first law is the law of surrender. If you do not surrender, it will be totally impossible for the Lord to do anything for you. Give yourself as a living sacrifice. That means living day by day on the altar.



## **The Goal of the Music Ministry is to Complete the Music Ministry**

- **Healed and Whole (Minimize/Without Scars)**
- **Without Causing and Inflicting Scars on Others**
- **Following the Kingdom Mandate to Love God and Others**

### Music Ministry Commission

1. There are some things that even Abba can't get you out of
2. You might not be able to beat back (their) fate
3. Put your war clothes on with courage, loyalty, and passion
4. Climb on the Rock with sackcloth and ashes and stay there
5. Abide on the Rock

If you have a vision for your destiny in your mind, the Holy Spirit will Mapquest/GPS you to your final destination. God's Spirit beckons us. There are new things for us to do and new places for us to go! I challenge us to place our statements on 5-10 conspicuous locations in our homes (i.e: bathroom mirror, bedroom mirror, computer, closet, kitchen table) for the next 30 days. If you have a vision for your destiny in your mind, the Holy Spirit will Mapquest/GPS you to your final destination. 30 Day Prayer Focus! The Music Ministry needs to build a spiritual, emotional, physical, and financial roadmap in order to complete the music ministry assignment without scars. The Music Ministry can complete the music ministry without being broken ("torn up from the floor up"). Master plan! All you need is the plan, the road map, and the courage to press on to your destination. Bucket list our music ministry assignment.

### **Musician! Don't begin the music assignment until you've counted the cost. Your assignment may cost:**

- Your relationship with God, family, spouse, friends
- Health
- Sanity
- Monetary success
- CD sales
- Fame and Fortune
- Reputation
- Time, talent, and treasure
  - Every music choice comes with a price
  - Every music dream has a price
  - Every music dream has a shelf life

# Musician 2021 Reflections and Goals for 2022

2021 is the best year yet. It is not the best year we will ever have. 2021 is the best year that we have experienced. A better life in 2022 means gaining mastery of your life. Become fully engaged in life! Increase your power of full engagement of the seven (7) areas listed below.

2022 is the best year:

1. Spiritually
2. Mentally
3. Financially
4. Physically
5. Emotionally
6. Socially
7. Musically

Please select two (2) goals in the seven areas

- Learn how to encourage yourself
- Stay fully engaged
- Stay in the moment

2022 is the best year:

- Spiritually
  - Pray 15 minutes (minimum)
  - Write down your spiritual thoughts
  - Journal according to your life's purpose
- Mentally
  - Journal
  - Read (30 minutes) in the area of your assignment and calling (the area that you want to get paid)
  - Increase your vocabulary in the area of your assignment and calling
  - Lack makes you too easy to offend
- Financially
  - Become spiritually aware of God's economy
  - 10% tithe
  - 10% saving
- Physically
  - Set your body rhythm
  - Go to bed on a scheduled time
  - Your day starts at sundown
  - For insomnia: Download. Write down your thoughts. Get the thoughts out of your mind by writing them on paper.



## **Expression Engine Creative Project**

### ***Creative Process & Steps to Creating a Group Composition***

1. Warm up as a large group

- vocally (make strange sounds, sing basic notes/melodies, experiment with what your vocal cords can do)
- physically (through tapping, counting exercises and doing the same action at the same time)
- rhythmically (create simple body percussion rhythms that group echoes, combine multiple layers of rhythmic body percussion)

2. Teach some kind of opening material, composed by teachers/leaders. The opening for the piece is based on the overarching theme, should be artistically complex and satisfying to the leaders rather than based on the kids' perceived level of ability. Include some kind of chordal framework/key and rhythmic framework which can be taught to the kids as a base for further creativity.

3. Break the large group into smaller groups for brainstorming sessions. Compile a bank of:

- Lyrics (or words from which lyrics can be made)
  - Melodies (often comes after lyrics; ask kids to set the lyrics they have written)
  - Rhythms (to be used as body percussion grooves, bucket grooves, and settings for the melodies/lyrics)
- Begin to put these elements into some kind of shape during brainstorm break-outs, with kids' input.

4. Put the smaller segments of text/melody/rhythm into a larger shape. Leaders jam together to figure out some transitions and where the kids' ideas can fit together and create layers of musical material.

5. Teach the final product back to the entire group, and rehearse for performance. We will do run throughs of the material primarily on Wednesday and Thursday. There are always rough edges even up until the last minute, and that is ok. In the end the leaders do a lot of directing of entrances etc so that the kids don't have to keep track of as much.

### ***Discussion Guidelines***

1. At the beginning of a break-out brainstorming session, start by mentioning the *big theme* (i.e. Comfort; each break-out will have a big theme assigned/confirmed at the beginning of the day).

2. Ask the kids what this big theme makes them think of:

- Moments in their lives
- People
- Physical places
- emotions
- colors

3. An adult scribe (or two) keeps track by writing down all of the words the kids come up with, and grouping them if they are related or strike related themes. Look for themes in the kids' ideas, and try to start channeling the ideas down one or two directions (i.e. if there are a lot of kids talking about a specific scenario in a discussion about Comfort, try to paint a picture with them of what that looks like and see if they can make a few lines of a verse (rhyme can be a way to help them come up with words) from the individual words they've already given)

4. Once you have a verse of lyrics, start talking about what it should sound like musically (much of this probably won't happen at all until at least Tuesday):

- Rhythm
- Timbre
- Dynamic
- Instruments to be played
- Melody

5. Based on the kids' ideas, leaders can come up with a few basic chords (we'll decide on key areas for the large segments of the piece). Ask kids to sing a few of the words or one line of the verse how they think it should sound, and use iphones or similar to record their ideas; take the best ideas for a given line and fit them together, then ask what the kids think. If they approve, teach that line to all the kids once or twice, then move on. If you can get through a whole verse, review the verse with melody (and add motions to help with remembering lyrics) at the end of the session several times so you could share it with another group.

6. For instrumental material, have kids work from the timbre, rhythmic, dynamic, and instrumental suggestions they have when thinking about the big theme. Any small rhythmic cell can be taught on various instruments, and sound effects are a good way to utilize beginning instrumentalists. Always ask the kids why they think an instrumental section on rhythm/groove should sound the way it does.

7. Once we have cells of material (short verses, maybe 3-6 lines long with melody over basic chords), the small break-out groups share with bigger groups and eventually the leaders will decide how they all fit together into the big piece.

### *Troubleshooting:*

- If kids have difficulty sharing in a larger group, have them turn to the two or three kids next to them and the nearest adult and share a couple ideas there, either words or melody
- Try to not allow one or two kids to dominate the conversation. Ask quieter kids what they think of the vocal kids' ideas.
- Ask for a vote if you have to make decisions between two lyrics or words in a lyric and there is disagreement
- Prompt the kids by coming up with some of your own words or ideas if they cannot think of anything, and ask if they've ever felt the same way.
- If you don't come up with a finished product in one break-out session, don't panic! That's what the adult musicians' time together organizing material is for.
- Use related subjects to guide the conversation. If there is nothing coming up while exploring the idea of peace, talk about peace as when you feel loved, or when you feel happy- approach it from the vantage point of adding a different big idea from the overall project.

### ***Helpful "Rules" for Improvising***

1. There's no such thing as a mistake
2. Applause and Silence [we are silent while people are sharing and at the very end of a break-out session we applaud everyone's efforts.]
3. Never criticize a friend

### ***Warm-ups & Games***

#### **Pass the Clap/Shhh**

In a big circle, the leader passes the clap to the person on his/her right. The clap goes around the circle in the same direction by each person clapping once and physically showing with their facial expression that they are passing to the person on their right. For a more complex version of the game (works well with a large circle), pass the clap to the right and a verbal "shhh" to the left. At some point they will cross at one person, and continue opposite directions until they reach the leader again. If the kids break the chain a couple times, adults should just try to keep the clap and shh moving until they return to the originator.

#### **Big Claps**

Lead kids in clapping all together once, twice, or however many times in a row. Breathe before clapping and make the motion huge so they can follow without prep or conducting. Try to trick them into thinking you'll clap but don't. Good for watching a conductor/leader and building ensemble. For little kids: have them make up animals and the clap becomes a crocodile snapping his jaws, or a hippo yawning, etc...

#### **Playing the Circle**

Students and teachers make a circle. In the basic rules, you agree on a rhythmic meaning for someone who is standing up (e.g. 1 clap) and sitting down (e.g. 2 claps). Students/teachers create a random pattern of people standing and sitting, then "read" the entire circle by clapping. A leader can change the

direction or pattern by asking people to stand and sit, or people can voluntarily switch when you come around to the beginning of the circle. The game can also be adjusted to include three levels (standing, sitting, standing on chairs) and each level can change meaning for different rounds as decided by the group.

### **Ensemble Body Percussion**

Two leaders lead a large group in doing body percussion of layered or even mixed meter rhythms at the same time. This can be started by small groups creating rhythmic patterns a measure long in the same meter, then having a leader tell each group when to come in or fade out in overlapping counterpoint. Or, the group can stand in a large circle and be split in half with two leaders in the center, who compose and change the rhythmic patterns at will so that they fit together.

### **Tickle Down**

Start with both hands on head, with the fingers tickling like little spiders. Kids have to follow the leader's every move, while leader abruptly changes the location of the spiders to whatever part of the body (shoulders, knees, feet, hips, make them crawl up and down your arms, stay in the palm of your hand... kids have to remain quiet while doing this exercise even if it's funny)

### **Count Down**

Count to 8 out loud while patting head with both hands 8 times, then pat 8 times on shoulders, thighs, feet. Decrease next time to 6 on head, shoulders, thighs, feet in the same order. Decrease again to 4, then 2, then 1 pat at each location, then kids can jump in the air on zero and yell it together, but only if they freeze and become completely silent after that 1 jump. Can be done at different tempos and dynamics as a challenge to ensemble.

### **Animal Rhythms (or color, food, whatever topic)**

Sitting on the floor cross-legged, have the kids pat their legs to keep a tempo in 4/4 or whatever time signature is being explored for the overall piece or section. Have the kids say words in a category (i.e. color, food, animals) and use the way they say it rhythmically to create a body percussion rhythm. (e.g. El-e-phant could be a leg pat, chest slap, and clap in a triplet). Good for helping kids who are stuck with improvising to come up with rhythmic material.

### **Muffin Game**

Leader narrates the creation of a magical muffin as a clandestine vocal warm-up. Students have to do motions with the leader and say the sounds they create. (Use whssh and ch sounds for putting in ingredients, and when it's made, pick up the muffin from the floor, smell it and rub belly (mmmm!), then take a bite (chomp) and open mouth because it's so hot (panting/heheheh), then when we swallow it, the muffin goes down in a descending vocal gliss, then comes back up again in an ascending vocal gliss and gets spat out on the floor (bleahhch!). Kids have to follow the emotions, vocal sounds, and do whatever the leader does on cue.

### **Fly Buzz Warm-up**

Leader pretends that the tip of their index finger is a buzzing fly. Kids buzz vocally and use their fingers to follow the fly's flight, in circles, onto their noses, onto their ears, and wherever else the leader wants to send the fly. Have their voices rise and fall with the height or speed of the fly's activity (great vocal/attention warm-up, or break in a brainstorming session with little kids)

### **Magic Word (Imitation, Canon)**

Begin a movement idea (thigh patting, etc.) which the children may join when you say the magic word. Then introduce a new movement (tapping the floor, etc) which the class may join only when you again say the magic word. Continue the movement until all are secure before introducing the next motive. (from *Discovering Orff* by Jane Frazee)

### **Name Games**

-Go around the circle and each person says their name and creates a motion or silly face to go with it.

Everyone repeats their name and motion after them. You can do multiple rounds with only the motion, only the names, or both. As a final challenge, go around and the group says the name/does the motion without the person who it belongs to doing it first.

-Go around the circle and do a body percussion rhythm (that stays constant) between each name, so that names are rhythmic and chant-like

-Go around the circle and say the name of the person next to you

-Standing in a circle, start saying someone's name and walking towards them. They have to say the name of someone else in the circle before you get there and start walking towards them, or they are out and have to sit down.

# Friendship Finale

2019 Creative Project

The Expression Engineers

$\text{♩} = 122$  *Swung*  
C

The musical score is written in 4/4 time with a tempo of 122 beats per minute and a 'Swung' feel. It consists of eight staves of music, each with a line of lyrics underneath. The key signature changes from C major to B-flat major at measure 16. Chord symbols are placed above the staff lines. The lyrics are: 'When my friend gave up on me, My heart was a little bit broken, Then it got broken more, Pray to God for strength, For-giveness is the key, For-giveness is the key, To heal my broken heart. You're not alone cause God is with you, You're not alone cause God is with you, He gives his heart to us, He cares for us, He prays for us, He died on the cross for us, Great-est love in the u-ni-verse, He died on the cross for us, Great-est love in the'.

C E<sup>7</sup> A<sup>-7</sup> A<sup>-7</sup>/G F C

When my friend gave up on me, My heart was a little bit

6 C/A G D<sup>-7</sup> A- G D<sup>-7</sup> F

bro-ken, Then it got bro-ken more, Pray to God for ste - ngth, For-

11 A- E- F A- G F G C

give-ness is the key, For - give-ness is the key, To heal my bro-ken heart.

16 C- C-

You're not a - lo - ne cause God is with you, You're not a -

21 FM<sup>7</sup> B $\flat$  B $\flat$

lo - ne cause God is with you, He gives his heart to us, He cares for us, He

25 F B $\flat$ /F C- F<sup>7</sup>

prays for us, He died on the cross for us, Great-est love in the

29 C- F<sup>7</sup>

u - ni-verse, He died on the cross for us, Great-est love in the



33

Broad

B $\flat$

E $\flat$

E $\flat$

F

E $\flat$ <sup>2</sup>



u - ni-verse. We love You Je - sus, You call us friend, You

39

F

B $\flat$

B $\flat$

E $\flat$

E $\flat$

F

E $\flat$



call us friend. We love You Je - sus, You call us friend, You

45

F

G

C

F

G



call us friend, we love you Je - sus, You call us friend, You

51

F

G

A

<sup>98</sup>E $\flat$

D

A/C $\sharp$

B-

Adim

<sup>7</sup>E/G $\sharp$

E<sup>7</sup>

E-

D

A/C $\sharp$

F $\sharp$



call us friend! Go to God for strength, when you make a mis-take,

57

B-<sup>7</sup>

E-

D

A/C $\sharp$

B-

B-/A

E-

D

A/C $\sharp$

F $\sharp$



When you fall He helps you up up up up up, for us His life was cut

61

B-<sup>7</sup>

G

D/F $\sharp$ E-

G/A

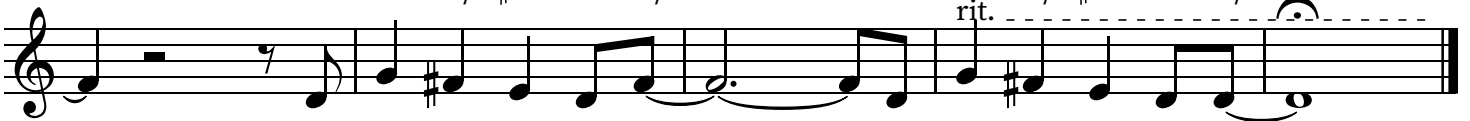
B-

G

D/F $\sharp$ E-

G/A

D



This is the great-est love! This is the great-est love!

# Hope Shines Through

Hope Creative Project

Gulf Coast Church with the Expression Engineers

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of seven staves of music with lyrics underneath. Chord symbols are placed above the notes. The score includes a key change from Bb major to D major at measure 12. The lyrics are: 'Hope is com-pa - ssion, we're break-ing through a light in the dark-ness keep push-ing through God's com-pa - ssion ne - ver gives up it's free-dom it's po-wer it keeps break-ing through Some-thing you can count - on It - 'll ne-ver lea-ve you Hope sh-ines through the cave of de-spair like sun - shine in wi - nter or new life in spring Hope sh - ines through He's with you for - e - - ver.'

Cm  
Hope is com-pa - ssion,

6 Cm Cm Ab Bb Cm  
we're break-ing through a light in the dark-ness keep push-ing through

9 Fm<sup>7</sup> Ab<sup>7</sup> Cm  
God's com-pa - ssion ne - ver gives up it's free-dom it's po-wer it

12 Fm Eb Bb/D /F/G A<sup>sus</sup> A D D/C#  
keeps break-ing through Some-thing you can count - on

15 Bm<sup>7</sup> G A<sup>sus</sup> A  
It - 'll ne-ver lea-ve you Hope sh-ines through the cave of de-spair like

18 F# Bm<sup>9</sup>  
sun - shine in wi - nter or new life in spring

20 Em<sup>9</sup> A Bbdim Bm  
Hope sh - ines through He's with you for - e - - ver.

# 1 Peter 3:8

Live in Harmony

Summer 2020

The Expression Engineers

♩=82 G C<sup>2</sup> C Dadd<sup>4</sup> G C<sup>2</sup> C Dadd<sup>4</sup> English melody G C<sup>2</sup>

All you peo-ple:

6 C Dadd<sup>4</sup> G C<sup>2</sup> C Dadd<sup>4</sup> G C<sup>2</sup>

live in har-mo-n-y, with one a-no-ther love and sym-pa-thy. Love like bro-thers

10 C Dadd<sup>4</sup> G C<sup>2</sup> C Dadd<sup>4</sup>

in com-mun-i - t - y, be tend-er-heart-e - ed, show hu - mi - li - ty.

13 G C C Dadd<sup>4</sup> G C

First Pe - ter three eight, First Pe - ter three eight, First Pe - ter three eight,

16 C Dadd<sup>4</sup> Spanish melody G 3 C<sup>2</sup> C Dadd<sup>4</sup>

First Pe - ter three eight. To - dos per - so - nas: vi-vir en har-mo - ni - a,

19 G C<sup>2</sup> C Dadd<sup>4</sup> G 3 C<sup>2</sup>

con los ot-ros, a - mor y sym-pa ti - a. A - mor có-mo her man - os

22 C Dadd<sup>4</sup> G C<sup>2</sup> C Dadd<sup>4</sup>

en com-mu - ni - da-d, ser bon-da-do-so, mo-strar hul-mi-dad. Pri -

25  $\underline{G} \quad \underline{C}$   $C \quad Dadd^4$   $\underline{G} \quad \underline{C}$   $C \quad Dadd^4$   $\underline{G} \quad \underline{C}^2$

me-ro de Pe-dro tres o-cho, Pri me-ro de Pe-dro tres o-cho. To-dos per-so-nas:

30  $C \quad Dadd^4$   $G \quad C^2$   $C \quad Dadd^4$

vi-vir en har-mo-ni - a, con los o-tros a - mor y sym-pa-ti - a. A -

33  $\underline{G} \quad \underline{C}^2$   $C \quad Dadd^4$   $G \quad C^2$

mor có-mo her-ma-nos en com-mu-ni-da-d, ser bon-da-do-so,

36  $C \quad Dadd^4$   $\underline{G} \quad \underline{C}$   $C \quad Dadd^4$   $\overset{\text{rit.}}{G} \quad \underline{C}^2$   $C \quad Dadd^4$

mo-strar hul-mi-dad. Pri - me-ro de Pe-dro tres o-cho.