

WESTOVER HILLS

Order of Worship

February 4, 2018

- That's Why We Praise Him
 - Soft Welcome – Brent
 - Here I Am to Worship
- Wonderful, Merciful Savior
 - Luke Intro's Elder Time
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 - Elder Interviews – Luke w/ 3 Elders
 - Sharing the Bread & Cup – Luke (Elders at Tables)
- Have Thine Own Way, Lord
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 - Sermon – Luke
 - Prayer Time
- I Will Never Be the Same Again
 - Offering – Christian
 - Announcement VIDEO
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- This Is How We Overcome

That's Why We Praise Him

Arrangement by
the ZOE Group

Words and Music by
Tommie Walker

1. He came to live, (to— live,) live a per - fect life. He came to
2. He came to live, (to— live,) live a - gain in us. He came to

be (to— be) the liv - ing Word, our Light. He came to die so we'd be
be (to— be) our con-qu'ring King and Friend. He came to heal and show the

re - con - ciled. He came to rise (to— rise) to show His pow'r and might!
lost ones His love. He came to go (to— go) pre - pare a place for us.—

That's why we praise — Him; — that's why we sing. —

That's why we of - fer Him our ev-ry-thing. That's why we bow down and

wor-ship this King, 'cause He gave His ev - 'ry thing, 'cause He

1. & 3.

Fine

gave His ev - 'ry - thing. He came to thing. Hal - le,

2.

hal - le - lu - jah! Hal - le, hal - le - lu - jah!

D.S. al Fine

Hal - le, hal - le - lu - jah! Hal - le, hal - le - lu - jah!

Here I Am to Worship

E/G#

Words and Music by
Tim Hughes

1

Light of the world, — You stepped down in - to dark - ness, —
King of all days, — all so high - ly ex - alt - ed, —

3

o - pened my eyes, — let me — see,
glo - rious in heav - en a - bove, —

5

beau - ty that made — this — heart a - dore you, —
hum - bly You came to the earth — You cre - at - ed, —

7

hope of a life — spent with You. Here I am to wor - ship. Here I am to
all for our sake — be - came poor.

10

bow down. Here I am to say that You're my God. — You're al-to-geth - er

Detailed description: This system contains measures 10, 11, and 12. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The vocal line starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment consists of chords: G4-B4-D5, A4-C5-E5, B4-D5-F#5, G4-B4-D5, A4-C5-E5, B4-D5-F#5, G4-B4-D5. Measure 12 ends with a quarter rest.

13

Last Time To Coda 1.

love-ly, al-to-geth - er wor-thy, al-to-geth - er won - der - ful to me. —

Detailed description: This system contains measures 13, 14, 15, and 16. The vocal line begins with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features chords: G4-B4-D5, A4-C5-E5, B4-D5-F#5, G4-B4-D5, A4-C5-E5, B4-D5-F#5, G4-B4-D5. Measure 16 concludes with a double bar line and repeat dots.

17

2.

won - der - ful to me. — I'll nev - er know — how much

Detailed description: This system contains measures 17, 18, and 19. The vocal line starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment includes chords: G4-B4-D5, A4-C5-E5, B4-D5-F#5, G4-B4-D5, A4-C5-E5, B4-D5-F#5, G4-B4-D5. Measure 19 ends with a double bar line and repeat dots.

20

1.

it cost — to see my — sin — up-on — that — cross. — I'll nev -

Detailed description: This system contains measures 20, 21, and 22. The vocal line begins with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features chords: G4-B4-D5, A4-C5-E5, B4-D5-F#5, G4-B4-D5, A4-C5-E5, B4-D5-F#5, G4-B4-D5. Measure 22 concludes with a double bar line and repeat dots.

23 *D.S. al Fine*

that cross. Here I am to

Detailed description: This system contains measures 23 and 24. The key signature is three sharps (F#, C#, G#). Measure 23 starts with a treble clef and a bass clef. The treble staff has a whole note chord (F#, C#, G#) followed by a half note chord (F#, C#) and a whole note chord (F#, C#, G#). The bass staff has a whole note chord (F#, C#, G#) followed by a half note chord (F#, C#) and a whole note chord (F#, C#, G#). Measure 24 has a treble clef and a bass clef. The treble staff has a whole note chord (F#, C#, G#) followed by a half note chord (F#, C#) and a whole note chord (F#, C#, G#). The bass staff has a whole note chord (F#, C#, G#) followed by a half note chord (F#, C#) and a whole note chord (F#, C#, G#). The lyrics are "that cross. Here I am to".

25 *Coda*

won - der - ful to me. Beau - ty that made this

Detailed description: This system contains measures 25 and 26. The key signature is three sharps (F#, C#, G#). Measure 25 starts with a treble clef and a bass clef. The treble staff has a whole note chord (F#, C#, G#) followed by a half note chord (F#, C#) and a whole note chord (F#, C#, G#). The bass staff has a whole note chord (F#, C#, G#) followed by a half note chord (F#, C#) and a whole note chord (F#, C#, G#). Measure 26 has a treble clef and a bass clef. The treble staff has a whole note chord (F#, C#, G#) followed by a half note chord (F#, C#) and a whole note chord (F#, C#, G#). The bass staff has a whole note chord (F#, C#, G#) followed by a half note chord (F#, C#) and a whole note chord (F#, C#, G#). The lyrics are "won - der - ful to me. Beau - ty that made this".

28

heart a - dore — You, hope of a life — spent with You.

Detailed description: This system contains measures 28 and 29. The key signature is three sharps (F#, C#, G#). Measure 28 starts with a treble clef and a bass clef. The treble staff has a whole note chord (F#, C#, G#) followed by a half note chord (F#, C#) and a whole note chord (F#, C#, G#). The bass staff has a whole note chord (F#, C#, G#) followed by a half note chord (F#, C#) and a whole note chord (F#, C#, G#). Measure 29 has a treble clef and a bass clef. The treble staff has a whole note chord (F#, C#, G#) followed by a half note chord (F#, C#) and a whole note chord (F#, C#, G#). The bass staff has a whole note chord (F#, C#, G#) followed by a half note chord (F#, C#) and a whole note chord (F#, C#, G#). The lyrics are "heart a - dore — You, hope of a life — spent with You."

Wonderful Merciful Savior

Arranged by:
*Brandon Scott Thomas,
Sheryl, Rathbun & Brian Randolph*

Words & Music by:
Dawn Rodgers & Eric Wyse

C/G

Won-der - ful, mer - ci - ful Sav-ior Pre - cious Re - deem - er and friend

5

Who would have thought that a lamb could res-cue the souls of men Oh, You

9

res-cue the souls of men. You are the one that we praise, You are the one we a -

14

dore. You give the heal - ing and grace our

17

hearts al - ways hun - ger for, Oh, our hearts al - ways hun - ger for.

21

Coun - se - lor, Com - fort - er, Keep - er; Spir - it we long to em - brace, —
Al - might - y in - fin - ite Fath - er, Faith - ful - ly lov - ing Your own, —

25

You off - er hope when our hearts have hope - less - ly lost the way Oh, we've
Here in our weak - ness You find us fall - ing be - fore Your throne, Oh, we're

29

hop - less - ly lost the way. You are the one that we praise. You are the one we a -
fall - ing be - fore Your throne

34

Musical notation for measures 34-37. The system consists of a treble clef staff and a bass clef staff. The key signature has three flats (B-flat, E-flat, A-flat). Measure 34 starts with a whole note chord in the bass clef (B-flat, E-flat, A-flat) and a whole note chord in the treble clef (B-flat, E-flat, A-flat). Measure 35 has a whole note chord in the bass clef (B-flat, E-flat, A-flat) and a whole note chord in the treble clef (B-flat, E-flat, A-flat). Measure 36 has a whole note chord in the bass clef (B-flat, E-flat, A-flat) and a whole note chord in the treble clef (B-flat, E-flat, A-flat). Measure 37 has a whole note chord in the bass clef (B-flat, E-flat, A-flat) and a whole note chord in the treble clef (B-flat, E-flat, A-flat).

dore. — You give the heal - ing and grace our hearts al - ways hun - ger

38

Musical notation for measures 38-41. The system consists of a treble clef staff and a bass clef staff. The key signature has three flats (B-flat, E-flat, A-flat). Measure 38 starts with a whole note chord in the bass clef (B-flat, E-flat, A-flat) and a whole note chord in the treble clef (B-flat, E-flat, A-flat). Measure 39 has a whole note chord in the bass clef (B-flat, E-flat, A-flat) and a whole note chord in the treble clef (B-flat, E-flat, A-flat). Measure 40 has a whole note chord in the bass clef (B-flat, E-flat, A-flat) and a whole note chord in the treble clef (B-flat, E-flat, A-flat). Measure 41 has a whole note chord in the bass clef (B-flat, E-flat, A-flat) and a whole note chord in the treble clef (B-flat, E-flat, A-flat).

for, Oh, our hearts al - ways hun - ger for.

Have Thine Own Way

We are the clay, You are the potter. - Isaiah 64:8

Lyrics by: Adelaide Pollard

Music by: George C. Stebbins

1. Have Thine own way, Lord! Have Thine own way! Thou art the
2. Have Thine own way, Lord! Have Thine own way! Search me and
3. Have Thine own way, Lord! Have Thine own way! Hold o'er my

3

Pot - ter, I am the clay. Mold me and make me
try me, Mas - ter to - day! Whit - er than snow, Lord.
be - ing Ab - so - lute sway! Fill with Thy Spit - it

5

Af - ter Thy will, While I am wait - ing; Yield - ed and still.
Wash me just now, As in Thy prea - sence Hum - bly I bow.
Till all shall see Christ on - ly al - ways, Liv - ing in me!

Stronger

Words & Music by:
Reuben Morgan & Ben Fielding

There is love that came for us. Hum - bled to a sin - ner's
(Faith - ful) - ness none can de - ny. Through the storm, and through the

5
cross. You broke my shame, and sin - ful - ness, You rose a -
fire. There is truth that sets me free. Je - sus

8
1. 2.
gain vic - to - ri - ous. Faith - ful me. You are stron - ger, You are
Christ who lives in

12
stron - ger. Sin is bro - ken, You have saved me. It is

Arrangement by:
D. J. Bulls

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15

writ - ten, "Christ is ri - sen!" Je - sus, You are Lord of all. No be -

Musical notation for measures 15-18, including vocal line and piano accompaniment.

19

gin - ning and no end. You're my hope, and my de -

Musical notation for measures 19-21, including vocal line and piano accompaniment.

22

- fense. You came to seek and save the lost. You paid it

Musical notation for measures 22-24, including vocal line and piano accompaniment.

25

all up - on the cross. You are stron - ger, You are stron - ger. Sin is

Musical notation for measures 25-28, including vocal line and piano accompaniment.

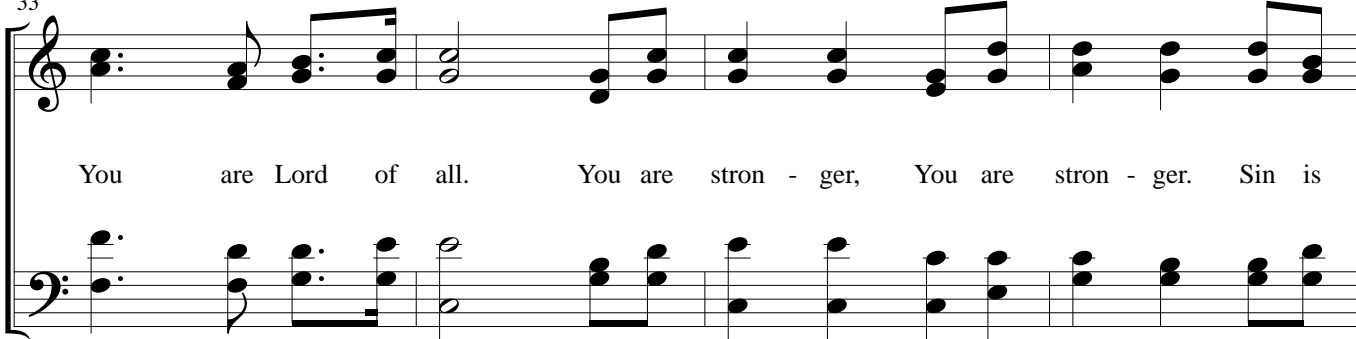
29



bro - ken, You have saved me. It is writ - ten, "Christ is ri - sen!" Je - sus,

Detailed description: This system contains measures 29 through 32. The vocal line (treble clef) features a melodic line with eighth and quarter notes, including a phrase with a slur and a fermata over a dotted quarter note. The piano accompaniment (bass clef) consists of a steady eighth-note bass line and a chordal accompaniment in the right hand.

33



You are Lord of all. You are stron - ger, You are stron - ger. Sin is

Detailed description: This system contains measures 33 through 36. The vocal line (treble clef) has a melodic line with quarter and eighth notes, including a phrase with a slur and a fermata over a dotted quarter note. The piano accompaniment (bass clef) features a steady eighth-note bass line and a chordal accompaniment in the right hand.

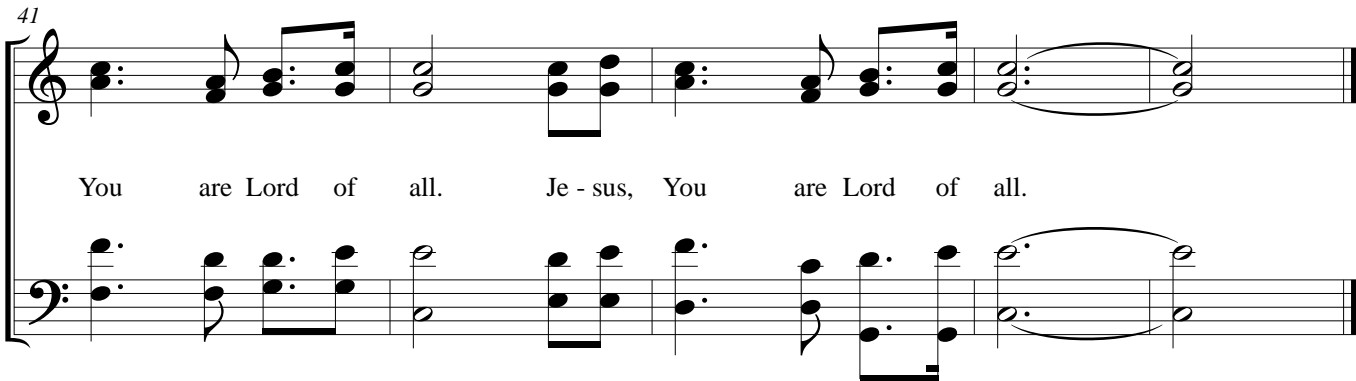
37



bro - ken, You have saved me. It is writ - ten, "Christ is ri - sen!" Je - sus,

Detailed description: This system contains measures 37 through 40. The vocal line (treble clef) features a melodic line with eighth and quarter notes, including a phrase with a slur and a fermata over a dotted quarter note. The piano accompaniment (bass clef) consists of a steady eighth-note bass line and a chordal accompaniment in the right hand.

41



You are Lord of all. Je - sus, You are Lord of all.

Detailed description: This system contains measures 41 through 44. The vocal line (treble clef) has a melodic line with quarter and eighth notes, including a phrase with a slur and a fermata over a dotted quarter note. The piano accompaniment (bass clef) features a steady eighth-note bass line and a chordal accompaniment in the right hand.

I Will Never Be the Same

Words and Music by
Geoff Bullock

Quietly (♩=72)

I will nev-er be the same a-gain. I can nev-er re-turn, I've

closed the door. I will walk the path; I'll run the race. And I will nev-er be the

1. same a-gain. 2. same a-gain. Fall like fire; soak like rain.

Flow like might-y wat - ers a - gain and a-gain. Sweep a-way the dark - ness

burn a-way the chaff. And let a flame burn to glo-ri-fy Your name. *2nd time to Coda*

There are high - er heights; ——— there are deep - er seas. ——— What-

ev-er You need ——— to do, ——— Lord, do it in me! ——— The glo-ry of — God ———

D.S. al Coda

fills my life. ——— And ——— I will never ——— be the same a - gain. ———

I will nev-er be ——— the same — a-gain. ——— I can nev-er re-turn, ——— I've

closed the door. ——— I will walk the path; ——— I'll run the race. ——— And ———

I will nev-er ——— be the same a-gain. ——— No ——— I will nev-er ——— be the same a-gain.

This Is How We Overcome

Arranged by
ZOE Singers

Words and music by
Ruben Morgan

Your light broke through my night, re - stored ex - ceed - ing joy.
Your hand lift - ed me up; I stand on high - er ground.

5
Your grace fell like the rain and made this des - ert live. You have
Your praise rose in my heart and made this val - ley sing.

9
turned my mourn - ing in - to danc - ing. You have

13
turned my sor - row in - to joy. You have turned

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18

my mourn - ing in - to danc - ing. You have turned

22

my sor - row in - to joy. joy.

27 **WORSHIP LEADER**

27 This is how we o - ver - come. **LADIES** This is how we

MEN This is how we o - ver - come.

32

32 This is how we o - ver - come. This is how we

o - ver - come. **ALL** This is how we o - ver - come. This is how we o - ver - come.

37

This is how we o - ver - come. This is how we o - ver - come.

41

WORSHIP LEADER

You have turned

41

ALL

This is how we o - ver - come. turned my mourn - ing in - to

45

DESCANT

This is how we o - ver - come. danc - ing. You have turned my sor - row in - to

49

joy. You have turned my mourn-ing in - to

53

WORSHIP LEADER

This is how we o - ver - come. my sor-row in - to
danc - ing. You have turned my sor-row in - to

57

rit.

joy. This is how we o - ver - come. This is how we o - ver - come.