

People of the Church

For Multigenerational Worship

Words and Music by
JOHN BOLIN and DON KOCH

Arranged by Eric Belvin,
John Bolin, and Don Koch

Driving Rock ♩ = 102

1/10

4-bar drum solo

f

6
2 3 1 2 3 4

5

G C²

DO NOT COPY

7

KID SOLO *mf*

Time has told the sto - ry

G C² D

mf

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10

of those who stood their ground;.

Em⁷

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12

Who lived their lives by faith, and sang the song of grace,.

C²

DO NOT COPY

14

A nev - er - end - ing sound..

D G

DO NOT COPY

16 *YOUTH SOLO*

Now this mo - ment calls us _____

D

18

_____ to go and do the _____ same; _____

Em⁷

20

ev - 'ry gen - er - a - tion, ev - 'ry tribe_ and

C²

22 2/11

na - tion, we're call - ing out ___ Your ___ name. ___

D G

DO NOT COPY

24

W.L. joins

Lord, may You find_ us__ faith - ful. __

Adults and Youth

Oo _____

Am7

27

Lord, may You find us faith - ful.

Oo

DO NOT COPY

c

29

WL. & Kids on mel.
Adults - SATB
Youth - SAT ***f***

When we kneel in prayer, we

N.C. C² G

f

31

stand in truth. There is noth - ing that can stop us,

D Em7 C² G

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33 *unis.*

noth - ing stands a - gainst. When we walk in love, we

unis.

D Em7 C² G

35

live for You. There is noth - ing that can stop us,

D Em7 C² G

DO NOT COPY

37 *unis.*

noth - ing stands a - gainst. We are salt, we are light, we are_

unis.

D Em7 Am7 $\frac{G}{B}$

39

unis.

(3/12)

the peo-ple of the church.

unis.

D N.C. G Dm7 $\frac{C}{E}$ F

42

W.L./ADULT SOLO *mf*

DO NOT COPY

So, show us all Your glo-ry,

G Dm7 $\frac{C}{E}$ F² D

mf

45

oh and we will sing Your _____ praise._

Em7

74 6/15

unis.

the peo - ple of the church.

unis.

D N.C. G C²

76 *KIDS ONLY mp*

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We're

G C²

79

called out to live out; we're sent out to shout it out. We're

C G D Em7

mp

81

called out to live out the way of Je - sus. _ Called out to live out; we're

C G D Em7 C G

84

sent out to shout it out. We're called out to live out the

D Em7 C G

DO NOT COPY

86

Add Youth, W.L. mf

way. We're called out to live out; we're

D Em7 C² G

mf

88

sent out to shout it out. We're called out to live out the

D(add4) Em7 C² G

90

way of Je - sus. — Called out to live out; we're

D(add4) Em7 C² G

92

sent out to shout it out. We're called out to live out the

D(add4) Em7 C² G

(7/16)

The image shows a musical score for piano and voice. It consists of three systems of music, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The first system (measures 88-89) has the lyrics 'sent out to shout it out. We're called out to live out the'. The second system (measures 90-91) has the lyrics 'way of Je - sus. — Called out to live out; we're'. The third system (measures 92-93) has the lyrics 'sent out to shout it out. We're called out to live out the'. The piano accompaniment features a consistent harmonic pattern with chords D(add4), Em7, C², and G. A watermark 'DO NOT COPY' is overlaid on the second system. A circled measure number '(7/16)' is located above the piano accompaniment in the third system.

18
94

Youth on SAT
Add Adults SATB

f

way. We're called out to live out; we're

D(add4) 5 Db9(#11) C² G

f

This system contains measures 18 through 94. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part includes a dynamic marking of *f* and a fermata over a measure. Chord symbols are provided above the piano part.

96

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unis.

sent out to shout it out. We're called out to live out the *unis.*

D(add4) Em7 C² G

This system contains measures 96 through 98. It features a vocal line with lyrics, a bass line, and a piano accompaniment. Chord symbols are provided above the piano part.

98

way of Je - sus. — Called out to live out; we're

D(add4) Db9(#11) Cmaj7 G/B

This system contains measures 98 through 100. It features a vocal line with lyrics, a bass line, and a piano accompaniment. Chord symbols are provided above the piano part.

100

sent out to shout it out. We're called out to live out the

B7(#9) Em7 Db9(#11) C² G/B

102

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way. We're called out to live out; we're

D Db9(#11) N.C. Cmaj7 N.C. G/B

104

sent out to shout it out. We're called out to live out the

N.C. B7(#9) Em7 Db9(#11) N.C. Cmaj7 N.C. G/B

20

106

8/17

unis. When we kneel in prayer, we

way. unis.

D D7 N.C. A

ff

109

stand in truth. There is noth-ing that can stop us,

DO NOT COPY

E/G# A A2/C# D² A

111

noth-ing stands a-against. When we walk in love, we

unis.

E F#m7 D² A

113

live for You. There is noth - ing that can stop us,

E F#m7 D² A

115 *unis.*

noth - ing stands a - gainst. We are salt, we are light, we are; -

unis.

E F#m7 Bm7 $\frac{A}{C\#}$

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117 (9/18)

we are salt, we are light, we are — the peo - ple of the

unis.

unis.

E N.C. Bm7 $\frac{A}{C\#}$ E N.C.

(Kids repeat this unison line to the end)

church, _____ the peo - ple of the

Musical notation for measures 120-121. The vocal line starts with a whole note rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a bass line with a whole note G2 and a treble line with a whole note chord of A4, B4, and C5.

A Em7 D F# G²

Piano accompaniment for measures 120-121. The treble clef part has a melody starting on A4, moving to B4, then C5. The bass clef part has a bass line starting on G2, moving to F#2, then E2. Chords are indicated as A, Em7, D (F#), and G².

church, _____ the peo - ple of the

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Musical notation for measures 122-123. The vocal line starts with a whole note rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a bass line with a whole note G2 and a treble line with a whole note chord of A4, B4, and C5. A large orange watermark "DO NOT COPY" is overlaid on the bass line.

A Em7 D F# G²

Piano accompaniment for measures 122-123. The treble clef part has a melody starting on A4, moving to B4, then C5. The bass clef part has a bass line starting on G2, moving to F#2, then E2. Chords are indicated as A, Em7, D (F#), and G².

church! _____

Musical notation for measures 124-125. The vocal line starts with a whole note rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a bass line with a whole note G2 and a treble line with a whole note chord of A4, B4, and C5.

A (no3)

Piano accompaniment for measures 124-125. The treble clef part has a melody starting on A4, moving to B4, then C5. The bass clef part has a bass line starting on G2, moving to F#2, then E2. Chords are indicated as A (no3). The piece ends with a double bar line and a bass clef symbol.