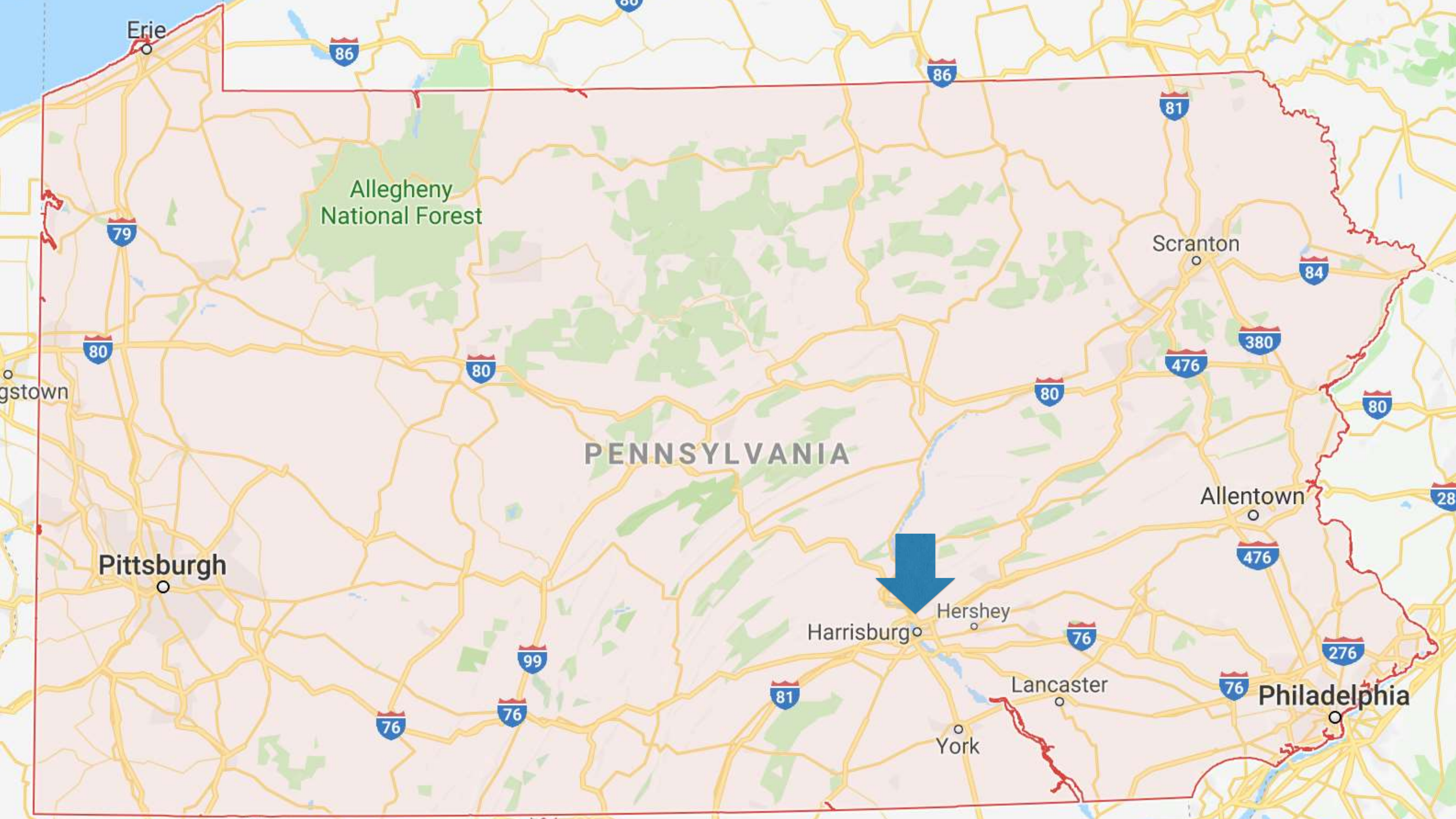


WHY DOES GOD WANT US TO SING?

PEPPER ROAD SONG WORSHIP SERIES | SEPT 15–17, 2023



Erie

Allegheny
National Forest

PENNSYLVANIA

Scranton

Allentown

Pittsburgh

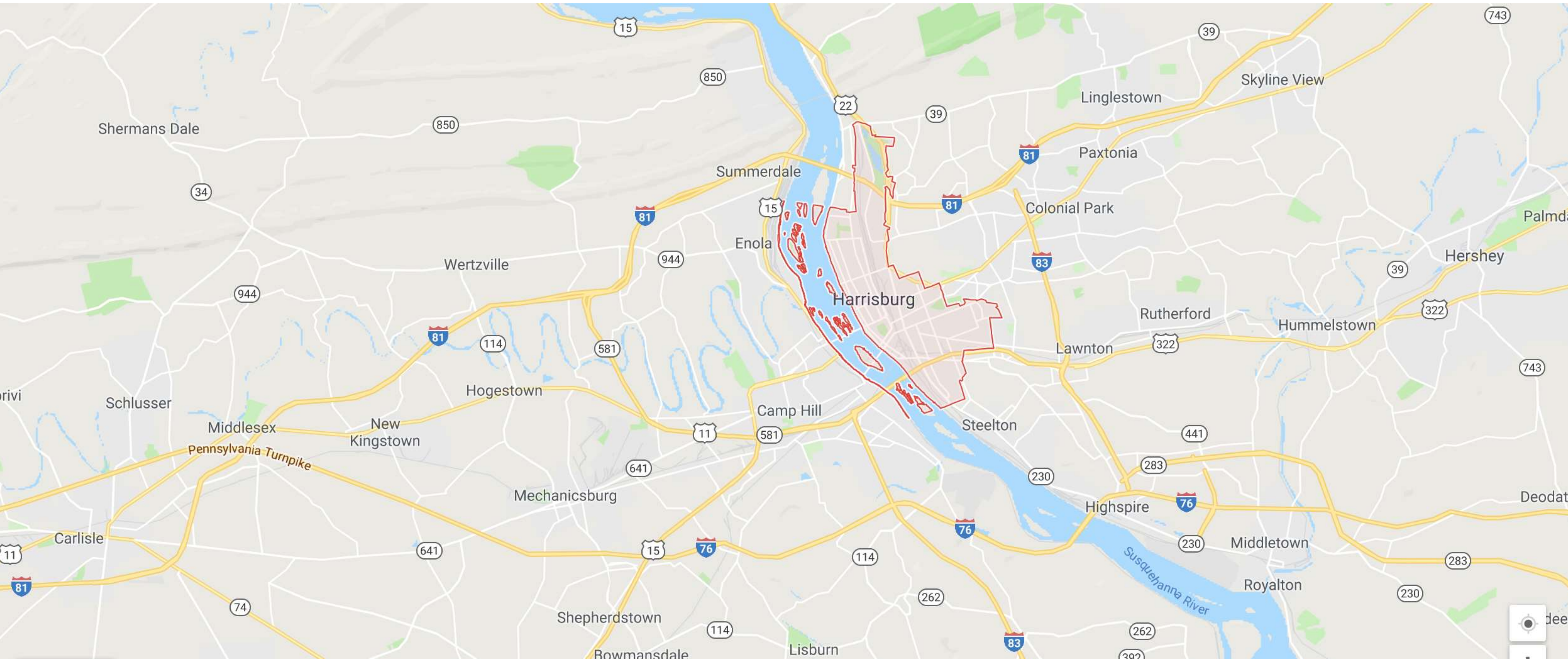
Harrisburg

Hershey

Lancaster

York

Philadelphia



1500 N 2nd St,
Harrisburg, PA 17102

H Penn State Health Holy Spirit Medical Center

PennDOT Driver's License Center

Harrisburg Area Community College

Cracker Barrel Old Country Store

Department of General Services Annex Complex

West Fairview

Wormleysburg

DOWNTOWN HARRISBURG

ALLISON HILL

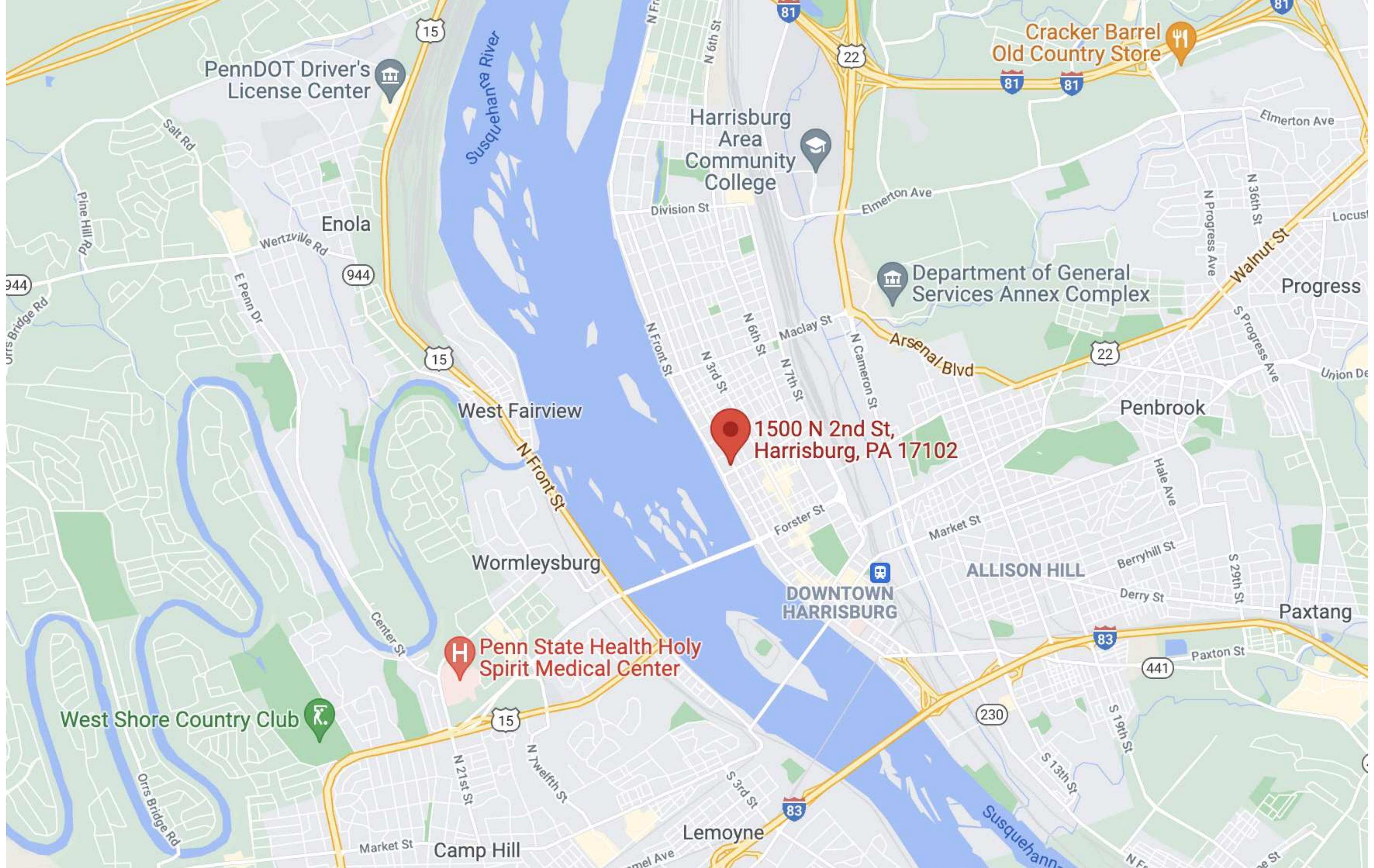
Penbrook

Paxtang

West Shore Country Club

Camp Hill

Lemoyne















WHY DOES GOD WANT US TO SING?

PEPPER ROAD SONG WORSHIP SERIES | SEPT 15–17, 2023

WHY DOES GOD WANT US TO SING?

- **Job 38:7** - To join with creation in our purpose: glorifying God

Psalms, Hymns, and Spiritual Songs #142

Joyful, Joyful, We Adore Thee

Author: Van Dyke, Henry / Composer: van Beethoven, Ludwig

Musical notation for the first system, treble clef, 4/4 time signature, key of D major. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4.

4. Mor - tals join the might - y cho - rus,

Musical notation for the first system, bass clef, 4/4 time signature, key of D major. The accompaniment consists of quarter notes: D3, E3, F#3, G3, A3, B3, A3, G3, F#3, E3, D3.

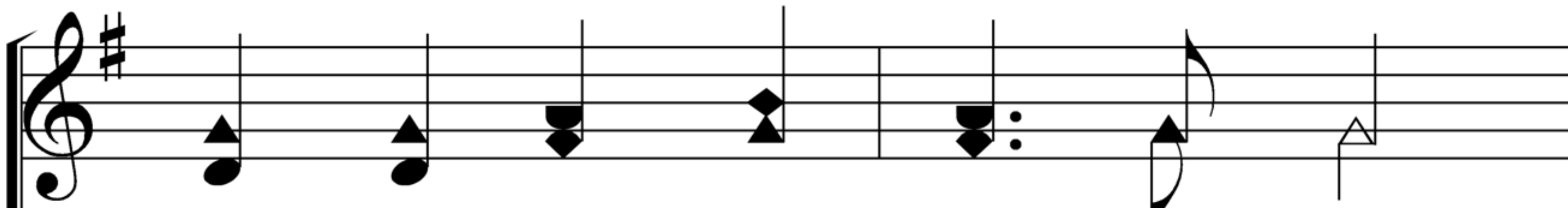
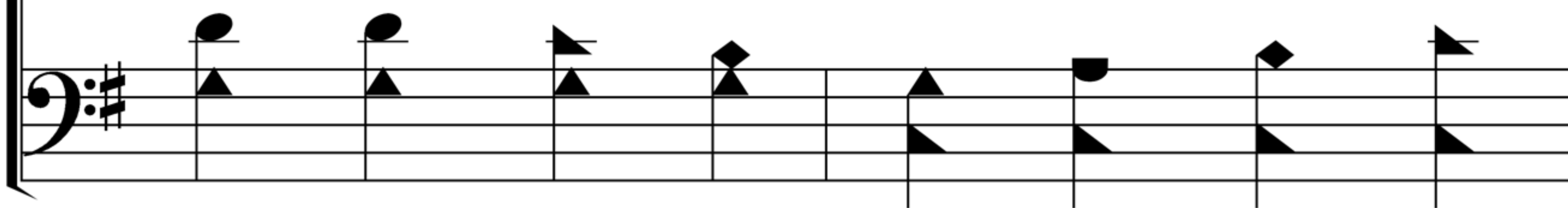
Musical notation for the second system, treble clef, 4/4 time signature, key of D major. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4.

Which the morn - ing stars be - gan;

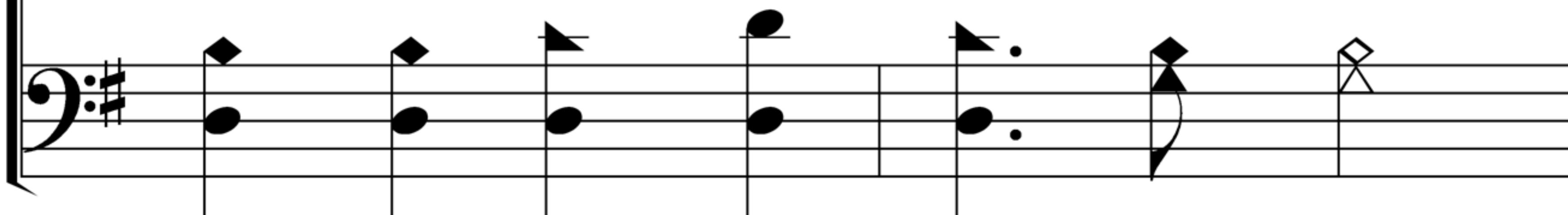
Musical notation for the second system, bass clef, 4/4 time signature, key of D major. The accompaniment consists of quarter notes: D3, E3, F#3, G3, A3, B3, A3, G3, F#3, E3, D3.



Fa - ther love is reign - ing o'er us;



Broth - er love binds man to man.



Ev - er sing - ing, march we on - ward,

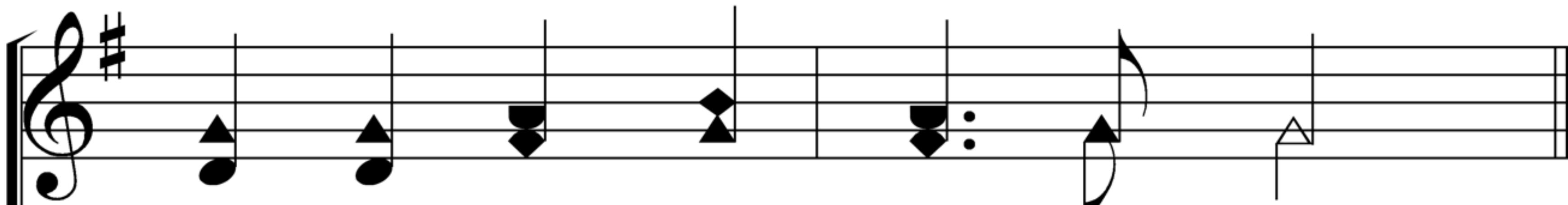
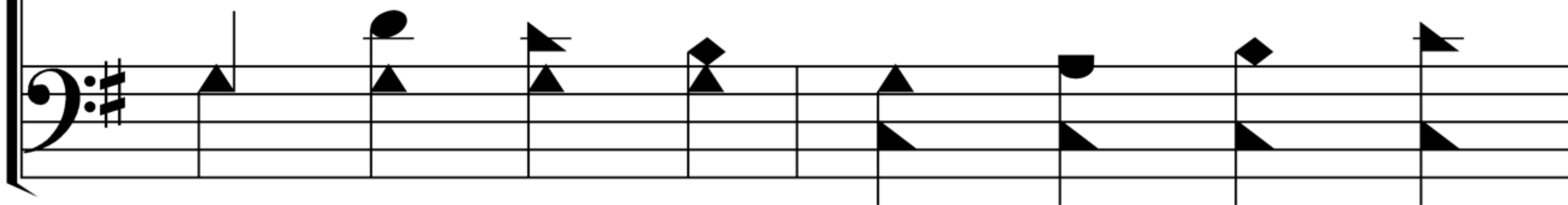
Ev - er sing - ing, march we on - ward,

Vic - tors in the midst of strife.

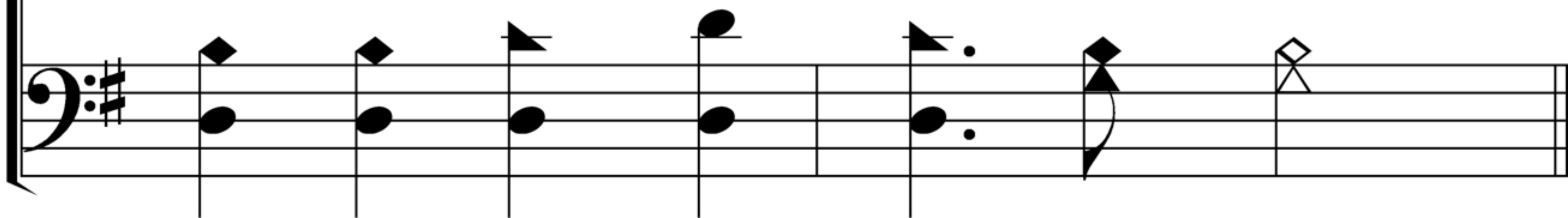
Vic - tors in the midst of strife.



Joy - ful mu - sic leads us sun - ward



In the tri - umph song of life.



END

WHY DOES GOD WANT US TO SING?

- **Job 38:7** - To join with creation in our purpose: glorifying God
- **Deut 31:19, Psalm 110** - To internalize vital truth & carry it with us
- **Eph 5:18-19** - To be *filled*—not with wine, but with His Spirit
- **Psalm 73** - To remember who God is
 - At the highest heights and lowest depths

Psalms, Hymns, & Spiritual Songs #29

The Rock of My Heart

Author: Bassford, M. W. / Composer: Schales, Glenda B.

Psalm 73 ESV

Truly God is good to Israel,
to those who are pure in heart.
But as for me, my feet had almost stumbled,
my steps had nearly slipped.
For I was envious of the arrogant
when I saw the prosperity of the wicked.

Psalm 73 ESV

For they have no pangs until death;

their bodies are fat and sleek.

They are not in trouble as others are;

they are not stricken like the rest of mankind.

Therefore pride is their necklace;

violence covers them as a garment.

Their eyes swell out through fatness;

their hearts overflow with follies.

Psalm 73 ESV

They scoff and speak with malice;

loftily they threaten oppression.

They set their mouths against the heavens,

and their tongue struts through the earth.

Therefore his people turn back to them,

and find no fault in them.

And they say, “How can God know?

Is there knowledge in the Most High?”

Psalm 73 ESV

Behold, these are the wicked;

always at ease, they increase in riches.

All in vain have I kept my heart clean

and washed my hands in innocence.

For all the day long I have been stricken

and rebuked every morning.

If I had said, "I will speak thus,"

I would have betrayed the generation of your children.

Psalm 73 ESV

But when I thought how to understand this,
it seemed to me a wearisome task,
until I went into the sanctuary of God;
then I discerned their end.

Psalm 73 ESV

Truly you set them in slippery places;
you make them fall to ruin.

How they are destroyed in a moment,
swept away utterly by terrors!

Like a dream when one awakes,

O Lord, when you rouse yourself, you despise
them as phantoms.

Psalm 73 ESV

When my soul was embittered,
when I was pricked in heart,
I was brutish and ignorant;
I was like a beast toward you.
Nevertheless, I am continually with you;
you hold my right hand.
You guide me with your counsel,
and afterward you will receive me to glory.

Psalm 73 ESV

Whom have I in heaven but you?

And there is nothing on earth that I desire besides
you.

My flesh and my heart may fail,

but God is the strength [rock] of my heart and my
portion forever.

Psalm 73 ESV

For behold, those who are far from you shall perish;
you put an end to everyone who is unfaithful to you.
But for me it is good to be near God;
I have made the Lord GOD my refuge,
that I may tell of all your works.

Musical notation for the first system, treble clef, 3/4 time signature, key of B-flat. The melody consists of eighth and quarter notes, ending with a double bar line and repeat sign.

1. My Lord, I need noth - ing be - side You;

Musical notation for the first system, bass clef, 3/4 time signature, key of B-flat. The accompaniment features quarter and eighth notes, with a final half note.

Musical notation for the second system, treble clef, 3/4 time signature, key of B-flat. The melody continues with quarter and eighth notes, ending with a half note.

With - out You, I could not have stood.

Musical notation for the second system, bass clef, 3/4 time signature, key of B-flat. The accompaniment continues with quarter and eighth notes, ending with a half note.

Musical notation for the first system in treble clef. It features a series of notes: a half note G4, a half note A4, a half note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. A repeat sign is placed after the eighth measure, and a diamond-shaped symbol is at the end of the system.

Your prom-ise is my hope and my ref - uge;

Musical notation for the first system in bass clef. It features a series of notes: a half note G3, a half note A3, a half note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, and a quarter note B2. A repeat sign is placed after the eighth measure, and a diamond-shaped symbol is at the end of the system.

Musical notation for the second system in treble clef. It features a series of notes: a half note G4, a half note A4, a half note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. A repeat sign is placed after the eighth measure, and a diamond-shaped symbol is at the end of the system.

Your near-ness, my strength and my good.

Musical notation for the second system in bass clef. It features a series of notes: a half note G3, a half note A3, a half note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, and a quarter note B2. A repeat sign is placed after the eighth measure, and a diamond-shaped symbol is at the end of the system.

CHORUS

Musical notation for the first staff of the chorus, featuring a treble clef, a key signature of one flat, and a melody with eighth and quarter notes.

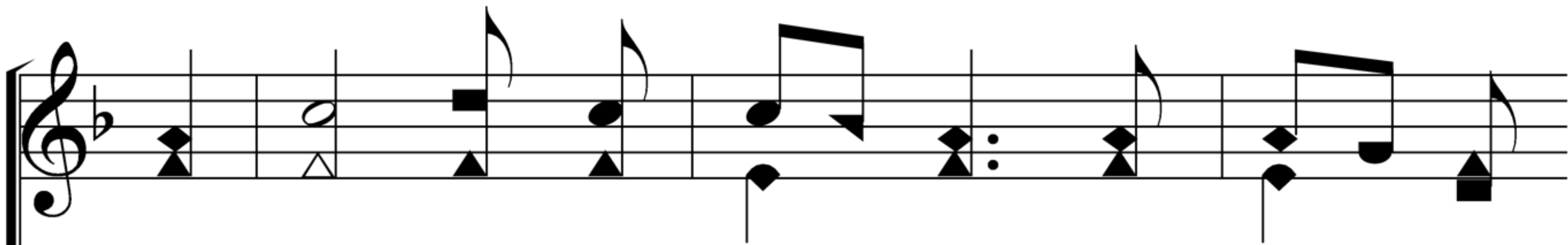
My heart may be bro - ken with - in me;

Musical notation for the second staff of the chorus, featuring a bass clef and a bass line with quarter and eighth notes.

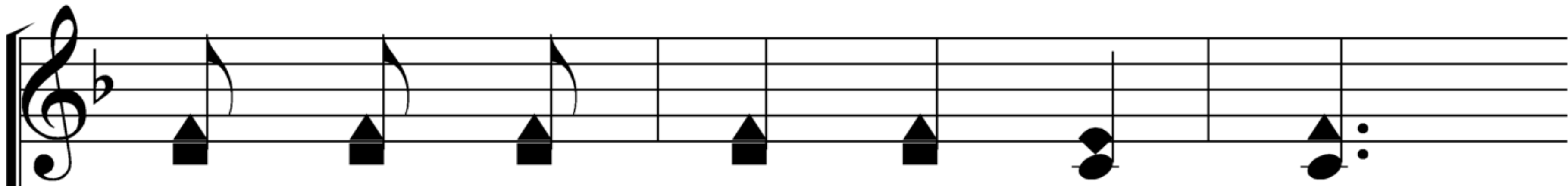
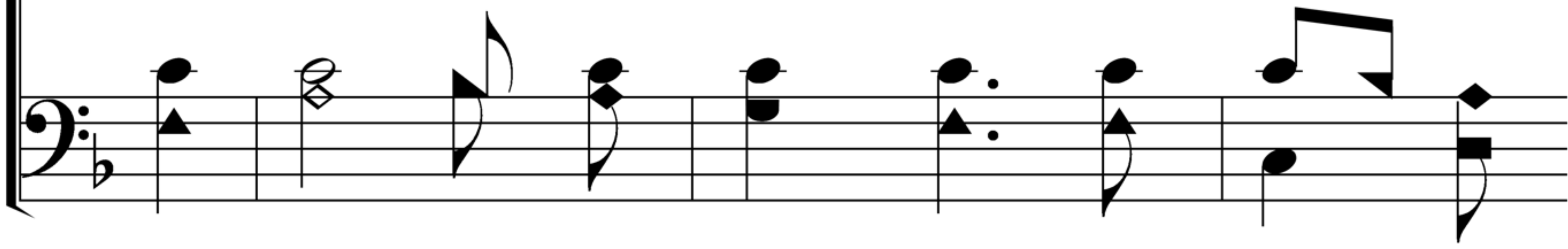
Musical notation for the first staff of the second line, featuring a treble clef and a melody of quarter notes.

My earth - ly strength may de - part.

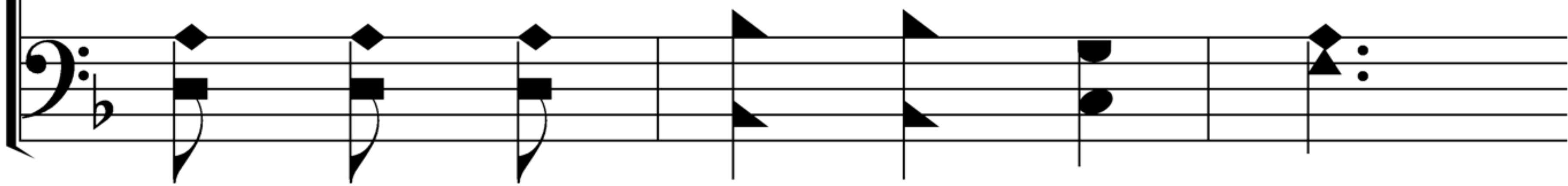
Musical notation for the second staff of the second line, featuring a bass clef and a bass line with quarter notes.



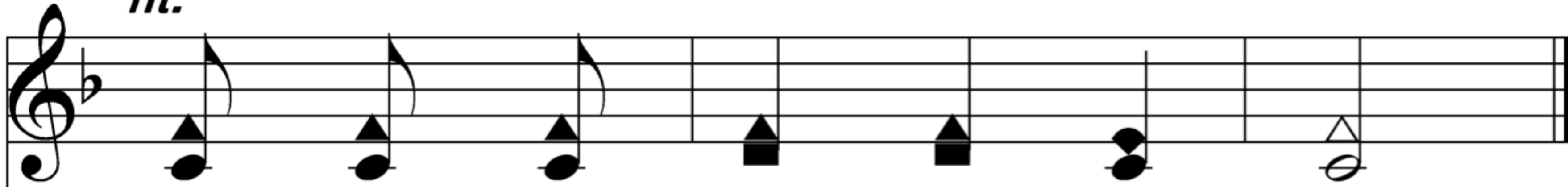
But You are my por - tion for - ev - er,



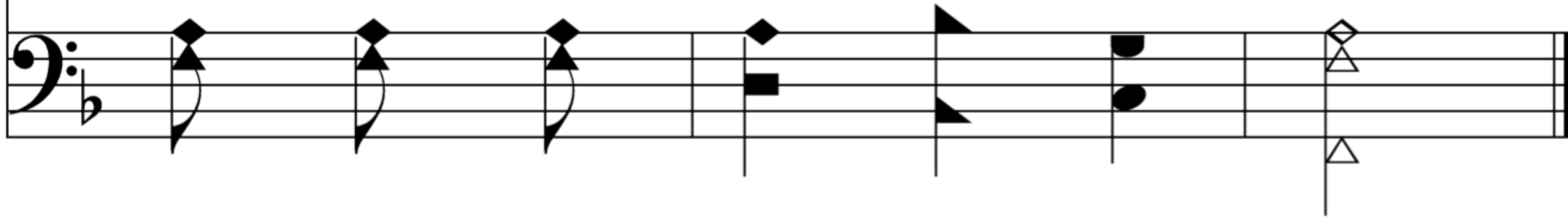
You are the Rock of my heart.



rit.



You are the Rock of my heart.



3/4

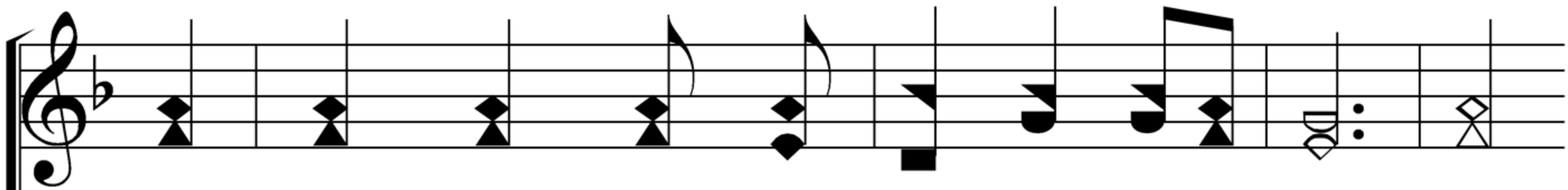
2. When I was dis-tressed and em-bit-tered,

3/4

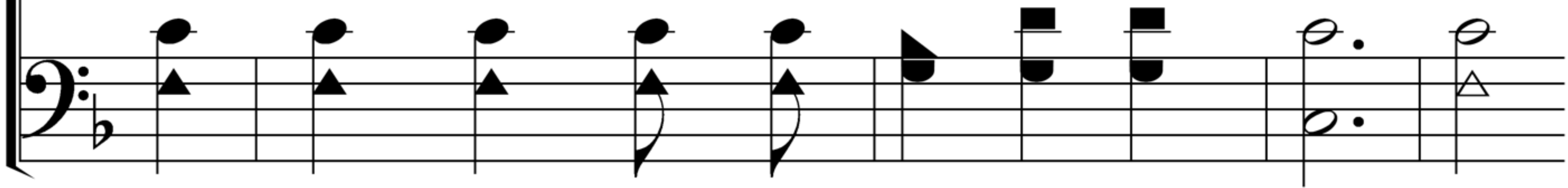
3/4

By things I could not un-der-stand,

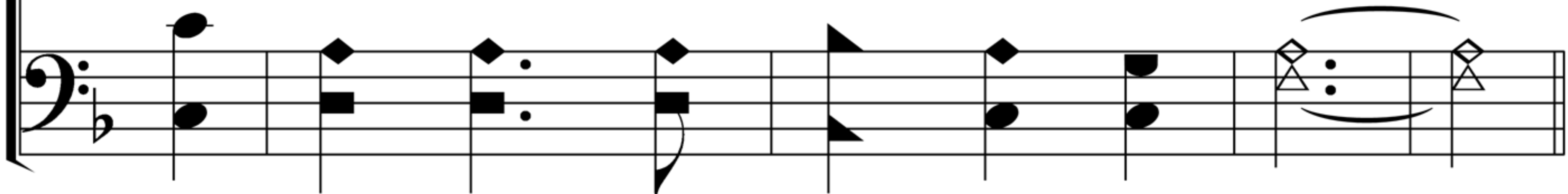
3/4



Your pres-ence was con-tin-ual-ly with me;



You al-ways took hold of my hand.



CHORUS

Musical notation for the first line of the chorus, featuring a treble clef, a key signature of one flat, and a melody with eighth and quarter notes.

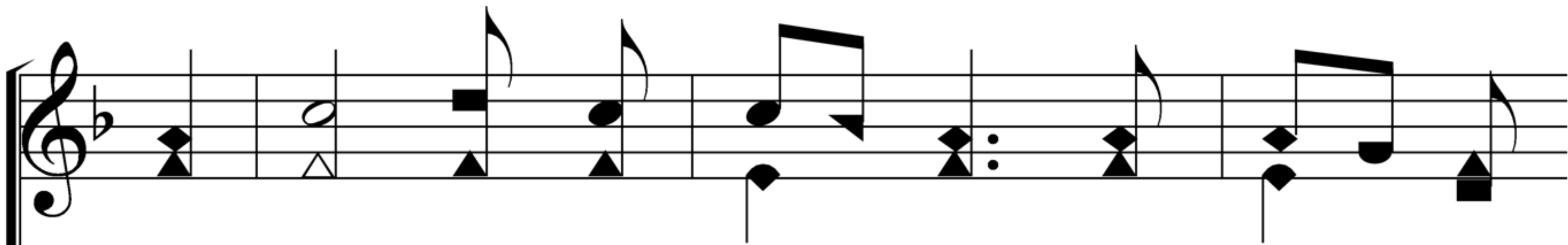
My heart may be bro - ken with - in me;

Musical notation for the second line of the chorus, featuring a bass clef and a bass line with quarter and eighth notes.

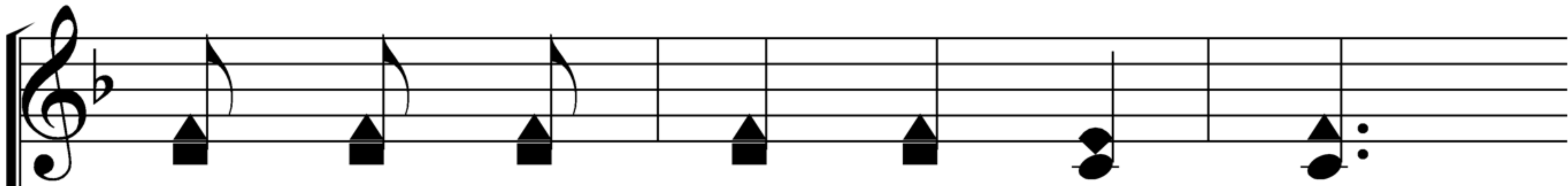
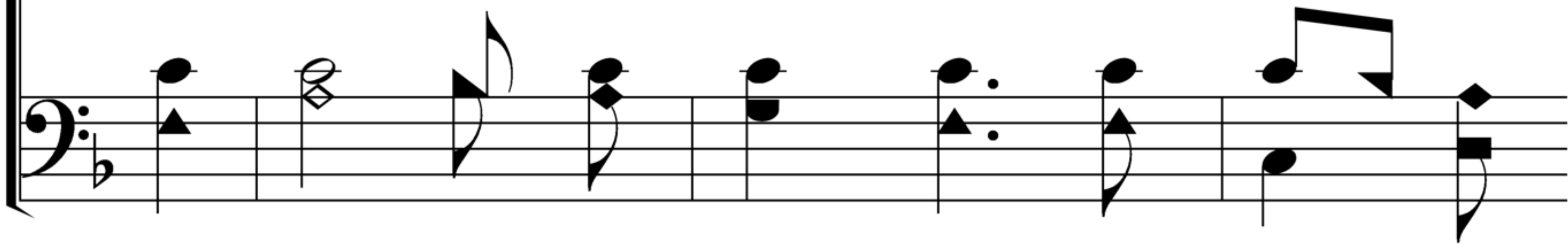
Musical notation for the first line of the second phrase, featuring a treble clef and a melody of quarter notes.

My earth - ly strength may de - part.

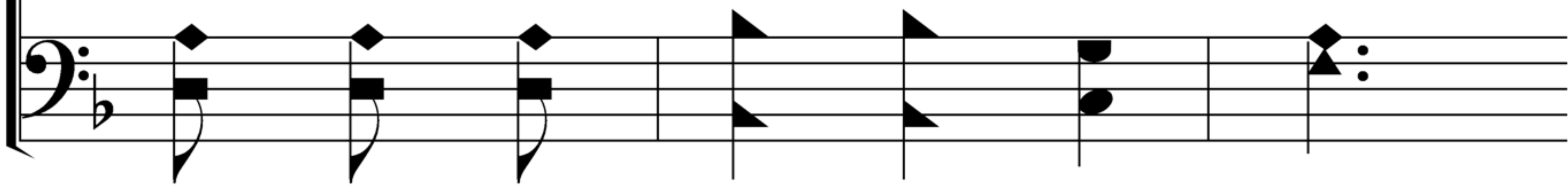
Musical notation for the second line of the second phrase, featuring a bass clef and a bass line with quarter notes.



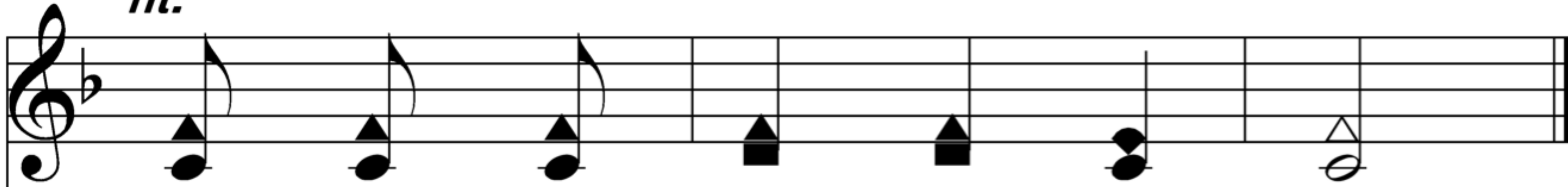
But You are my por - tion for - ev - er,



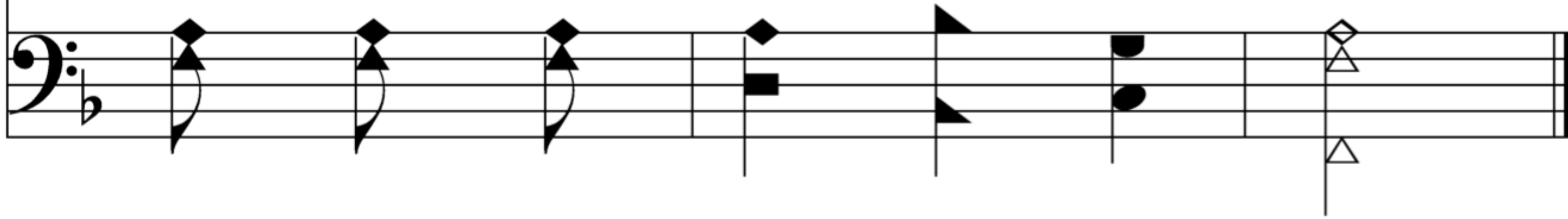
You are the Rock of my heart.



rit.



You are the Rock of my heart.



Musical notation for the first system, treble clef, 3/4 time signature. The melody consists of eighth and quarter notes, ending with a repeat sign and a fermata.

3. I know that Your coun-sel will guide me

Musical notation for the first system, bass clef, 3/4 time signature. The accompaniment features quarter and eighth notes, ending with a fermata.

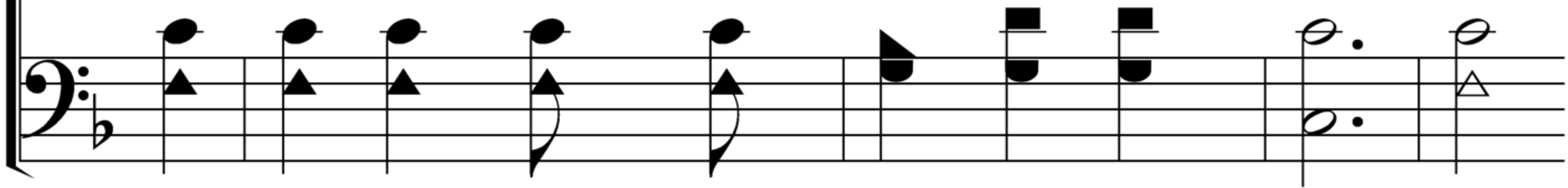
Musical notation for the second system, treble clef, 3/4 time signature. The melody continues with quarter and eighth notes, ending with a fermata.

In wis-dom, de-vo-tion, and love,

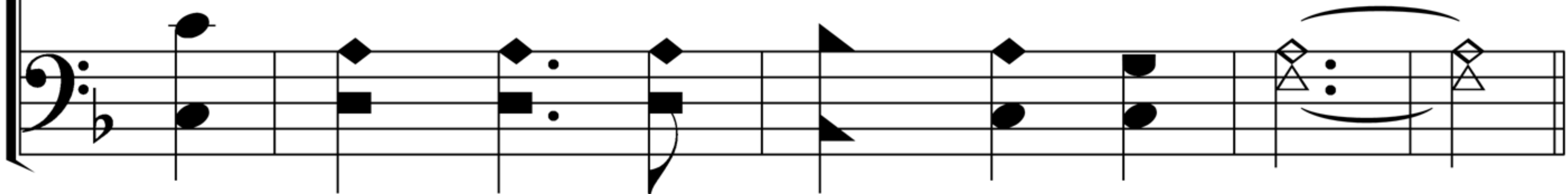
Musical notation for the second system, bass clef, 3/4 time signature. The accompaniment continues with quarter and eighth notes, ending with a fermata.



And af-ter-ward You'll call me to glo - ry



To dwell in Your pres - ence a - bove.



CHORUS

Musical notation for the first staff of the chorus, featuring a treble clef, a key signature of one flat, and a melody with eighth and quarter notes.

My heart may be bro - ken with - in me;

Musical notation for the second staff of the chorus, featuring a bass clef, a key signature of one flat, and a bass line with quarter and eighth notes.

Musical notation for the first staff of the second line, featuring a treble clef, a key signature of one flat, and a melody with quarter notes.

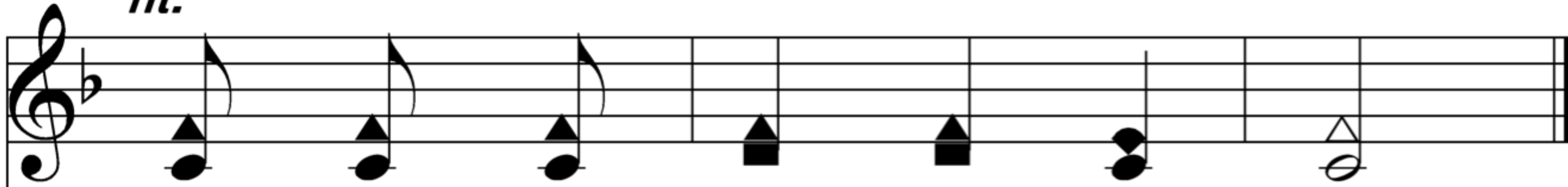
My earth - ly strength may de - part.

Musical notation for the second staff of the second line, featuring a bass clef, a key signature of one flat, and a bass line with quarter notes.

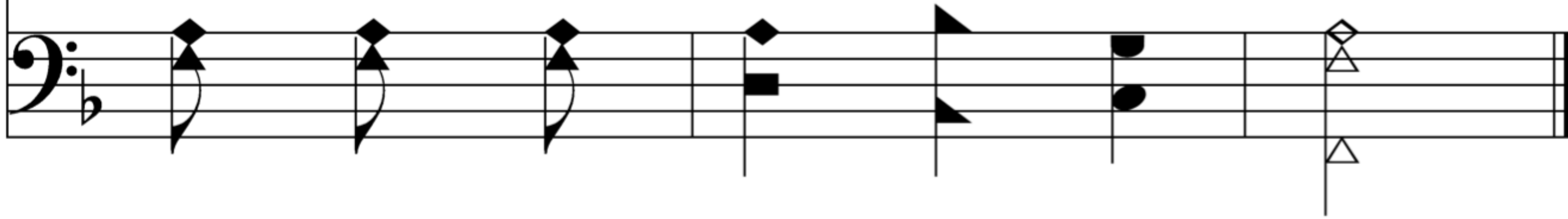
But You are my por - tion for - ev - er,

You are the Rock of my heart.

rit.



You are the Rock of my heart.



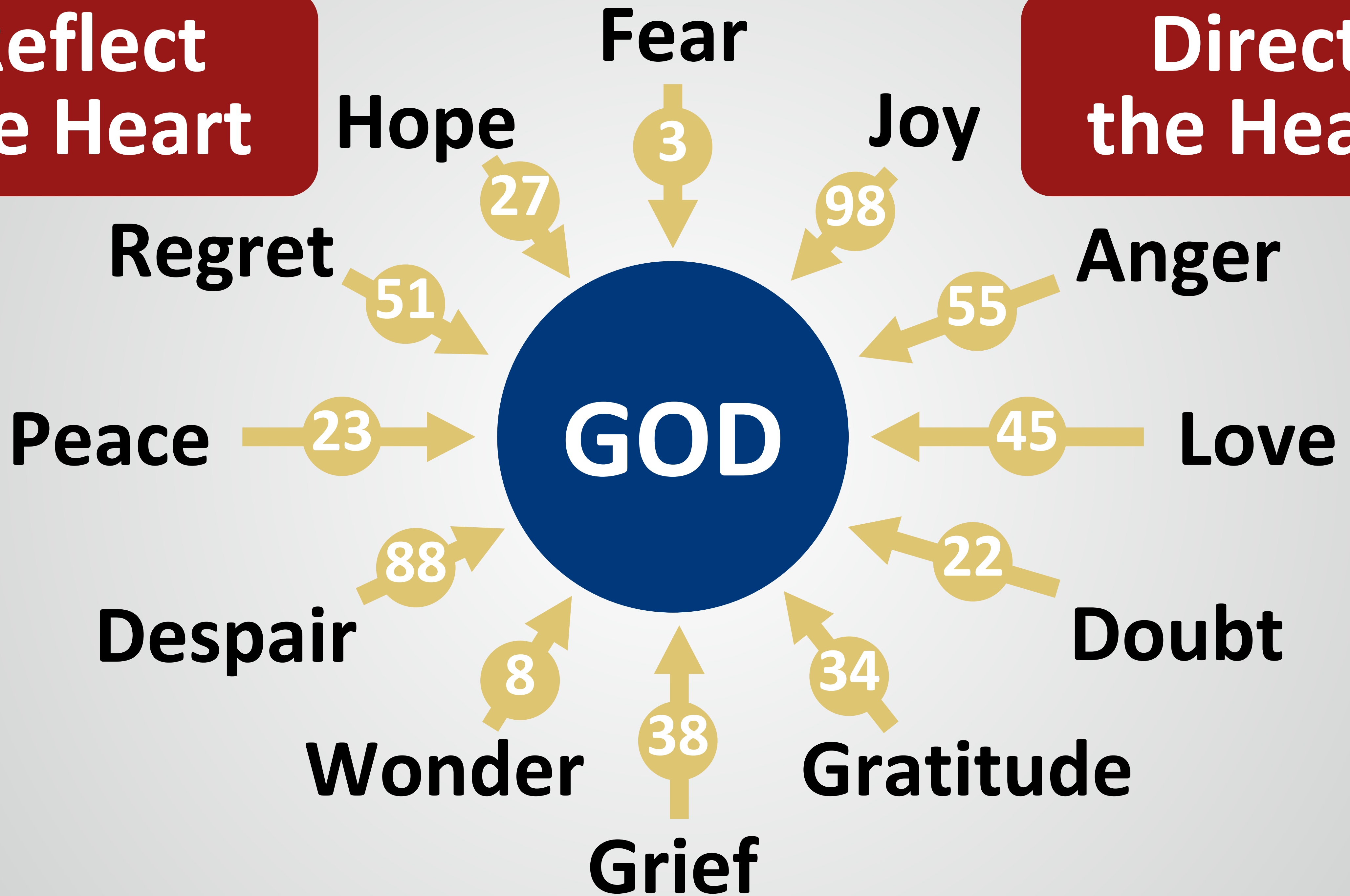
END

WHY DOES GOD WANT US TO SING?

- **Job 38:7** - To join with creation in our purpose: glorifying God
- **Deut 32:19, Psalm 110** - To internalize vital truth & carry it with us
- **Eph 5:18-19** - To be *filled*—not with wine, but with His Spirit
- **Psalm 73** - To remember who God is
 - At the highest heights and lowest depths
 - To process the range of human experience: praise & lament

**Reflect
the Heart**

**Direct
the Heart**



THE IMPORTANCE OF LAMENT

- Lament psalms outnumber praise psalms
- A holy way to process grief alongside joy



- Jesus wept & Jesus weeps with us
- We learn to relate to & better comfort others

THE IMPORTANCE OF LAMENT

The Problem with Happy-Face Christianity

by Matt Bassford

The other day, a friend of mine unburdened himself on Facebook about his struggles with depression. He talked about his confusion and fear and self-hatred. I came away from his post feeling deeply saddened and troubled, not only because of his plight, but because of my conviction that as a brotherhood, we have failed him and those like him.

I agree with Steve Wolfgang that the greatest failure of the Lord's church in the past 50 years has been the failure to raise up men who will be spiritual leaders. Right behind that one, though, is surely our failure to meet the needs of and give a voice to Christians who wrestle with depression, grief, and suffering.

THE IMPORTANCE OF LAMENT

Indeed, there exists in our teaching and especially in our singing the presumption that Christians ought to be happy people. I think this is driven by salesmanship. We want the lost to come to Christ, so we feel the need to make Christianity as attractive as possible by pretending that everything is A-OK with us. “Look how wonderful my life is!!! Don’t you want to have a life as wonderful as mine???”

This is problematic for several reasons. First, it’s fundamentally dishonest. You can be a faithful Christian and still, for reasons beyond your control, have a miserable life. To argue otherwise is quite literally to adopt the position of Job’s friends.

THE IMPORTANCE OF LAMENT

Nonetheless, Christians who are suffering intensely often are expected to paste a smile on and act like nothing's wrong. I've seen a sister who had lost her child six weeks beforehand get rebuked on Facebook for dwelling on her grief. If we believe that Christians ought to be happy all the time, then Christians who are obviously unhappy introduce cognitive dissonance that we're not prepared to handle. Clearly, even though they have every reason to be unhappy, they must be doing something wrong! Lack of faith, probably.

Second, it's not faithful to the witness of Scripture. One would never guess it from much of our teaching and preaching, but the Bible reflects more deeply on human suffering than any other book ever written. Many of the great heroes of faith were men and women of intense suffering.

THE IMPORTANCE OF LAMENT

Job was one such, obviously, but there are many more. David wrote that he felt like God was drowning him. Elijah pleaded with God to kill him. Paul despaired even of life. Even Christ Himself was a man of sorrows and acquainted with grief.

We need to talk about these things because they are written for us to talk about. The book of Job (the whole thing, not just the first two and final chapters) exists for a reason. Half the psalms in Psalms exist for a reason. 1 Peter exists for a reason. All those stories about the suffering of the godly exist for a reason. I don't think it's so we can ignore them and talk about upbeat passages that we're comfortable with ("Do not be anxious!") instead.

THE IMPORTANCE OF LAMENT

Finally, it's not helpful. Here, I want to focus particularly upon our singing. In contrast to the Psalms, which offer the mourning consolation and sometimes simply self-expression (see Psalm 89, which contains nothing resembling a resolution), our hymn repertoire is overwhelmingly, relentlessly, bouncy and cheerful. The help we offer to suffering brethren frequently sounds like "Sing and Be Happy", which admittedly is fun to sing but seems to have learned compassion from Dolores Umbridge.

THE IMPORTANCE OF LAMENT

We can do better than this. Indeed, we must. We can be open about our own griefs and understanding toward Christians who can't get over theirs. We can be honest with the word and grapple with the hard questions about suffering that it presents. We can weep with those who weep in our singing as fully as we rejoice with those who rejoice.

Will all this sadness and suffering deter seekers? I think the opposite is true. When we act like we don't have any problems, we aren't being genuine, and insincerity is always repellent. If, on the other hand, we are willing to be vulnerable and honest, if we offer consolation and meaning to those who mourn, it's more than likely that mourners will start showing up.

THE IMPORTANCE OF LAMENT

- Lament psalms outnumber praise psalms
- A holy way to process grief alongside joy



- Jesus wept & Jesus weeps with us
- We learn to relate to & better comfort others

WHY DOES GOD WANT US TO SING?

- **Job 38:7** - To join with creation in our purpose: glorifying God
- **Deut 32:19, Psalm 110** - To internalize vital truth & carry it with us
- **Eph 5:18-19** - To be *filled*—not with wine, but with His Spirit
- **Psalm 73** - To remember who God is
 - At the highest heights and lowest depths
 - To process the range of human experience: praise & lament
- **Ex 15:1-18** - To remember who we are as God's people
 - Where we've come from, where we're going

Psalms, Hymns, and Spiritual Songs #545

Blessed Assurance

Author: Crosby, Fanny J. / Composer: Knapp, Phoebe Palmer



1. Bless - ed as - sur - ance, Je - sus is mine!



Oh, what a fore - taste of glo - ry di - vine!

Heir of sal - va - tion, pur - chase of God,

Born of His Spir - it, washed in His blood.

CHORUS

Musical notation for the first system of the chorus, featuring a treble clef, a key signature of two sharps (F# and C#), and a melody of eighth and quarter notes.

This is my stor - y; this is my song,

Musical notation for the second system of the chorus, featuring a bass clef, a key signature of two sharps (F# and C#), and a bass line of eighth and quarter notes.

Musical notation for the third system of the chorus, featuring a treble clef, a key signature of two sharps (F# and C#), and a melody of eighth and quarter notes.

Prais - ing my Sav - ior all the day long;

Musical notation for the fourth system of the chorus, featuring a bass clef, a key signature of two sharps (F# and C#), and a bass line of eighth and quarter notes.

This is my stor - y; this is my song,

Prais-ing my Sav - ior all the day long.

WHY DOES GOD WANT US TO SING?

- **Job 38:7** - To join with creation in our purpose: glorifying God
- **Deut 32:19, Psalm 110** - To internalize vital truth & carry it with us
- **Eph 5:18-19** - To be *filled*—not with wine, but with His Spirit
- **Psalm 73** - To remember who God is
 - At the highest heights and lowest depths
 - To process the range of human experience: praise & lament
- **Ex 15:1-18** - To remember who we are as God's people
 - Where we've come from, where we're going
 - As individuals and as a community

Powerpoint / Handout

As God Has Made Me

Words: 8.7.8.7. with chorus • Zach Olson (2023)

Music: SOMA • S. E. Rouse (2023)

© 2023 Zach Olson

E♭ - 3 - DO

1. God has blessed us with our bo - dies;

1. God has blessed us with our bo - dies;

By His love, we are de - signed.

By His love, we are de - signed.

Man and wo - man, in His im - age,

All a ro - yal hu - man kind.

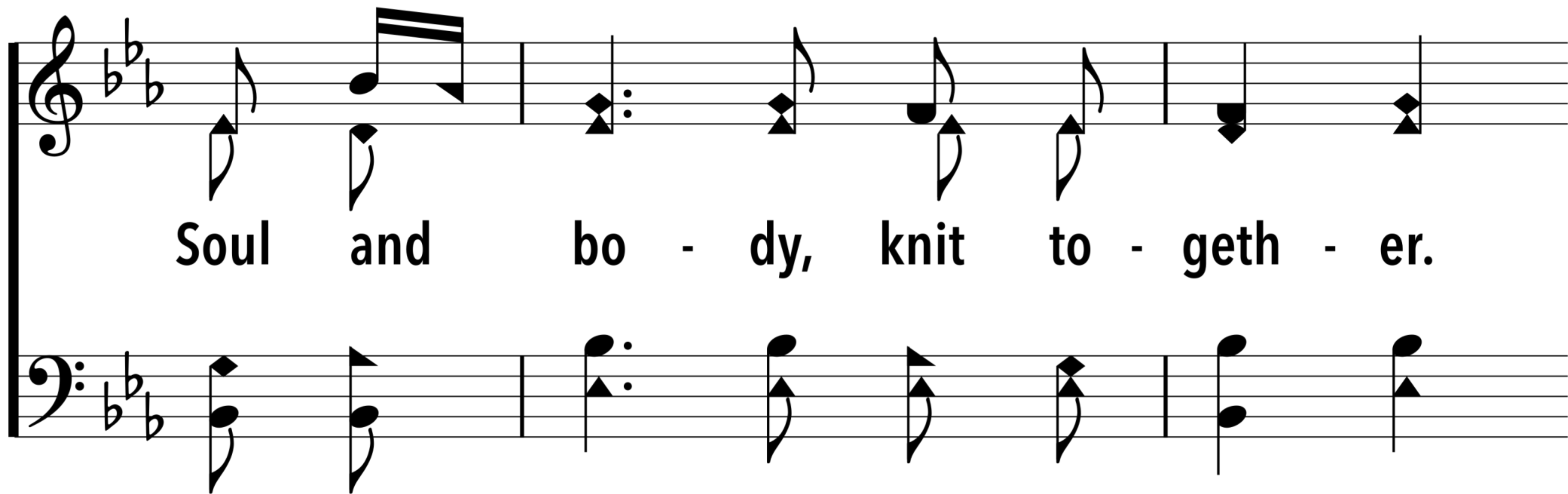
CHORUS

Here I am, as God has made me,

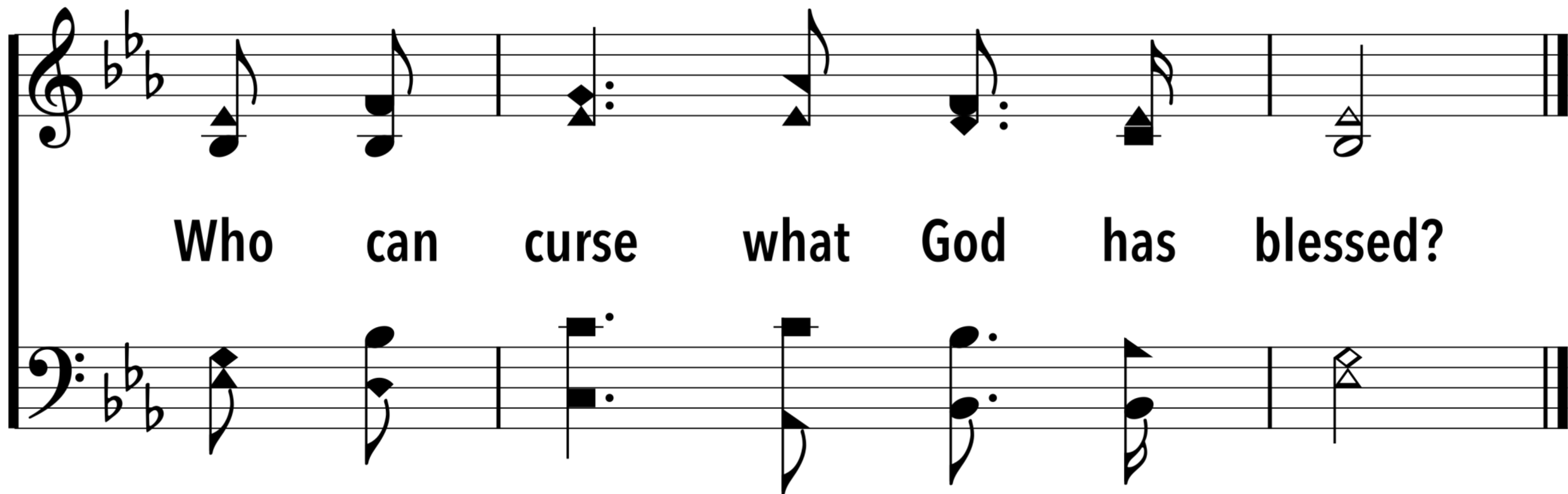
The first system of the chorus consists of two staves. The top staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It contains the melody for the first line of lyrics. The bottom staff is in bass clef with the same key signature, providing a harmonic accompaniment. The lyrics are: "Here I am, as God has made me,". The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and a repeat sign.

Here His wisdom is expressed:

The second system of the chorus continues the melody and accompaniment. The top staff (treble clef) concludes the phrase with a long note and a fermata. The bottom staff (bass clef) provides a steady accompaniment. The lyrics are: "Here His wisdom is expressed:". The music continues with similar note values and rests as the first system.



Soul and bo - dy, knit to - geth - er.



Who can curse what God has blessed?

Musical notation for the first system, treble clef, 3/4 time signature, key signature of two flats. The melody consists of quarter and eighth notes with slurs and accents.

2. God pre - pared my in - ward be - ing,

Musical notation for the first system, bass clef, 3/4 time signature, key signature of two flats. The bass line consists of quarter and eighth notes with slurs and accents.

Musical notation for the second system, treble clef, 3/4 time signature, key signature of two flats. The melody continues with quarter and eighth notes, including a slur over the final two notes.

Wove my spir - it on the loom.

Musical notation for the second system, bass clef, 3/4 time signature, key signature of two flats. The bass line continues with quarter and eighth notes, ending with a half note.

He was first to know and love me

He was first to know and love me

He was first to know and love me

In the dark - ness of the womb.

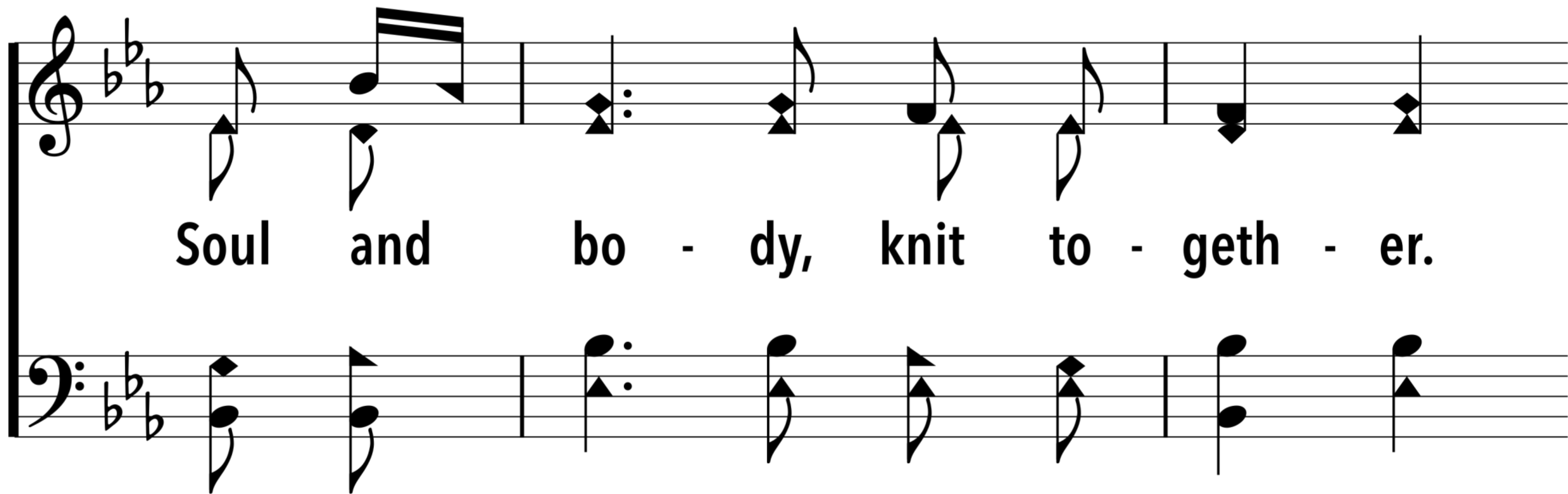
In the dark - ness of the womb.

In the dark - ness of the womb.

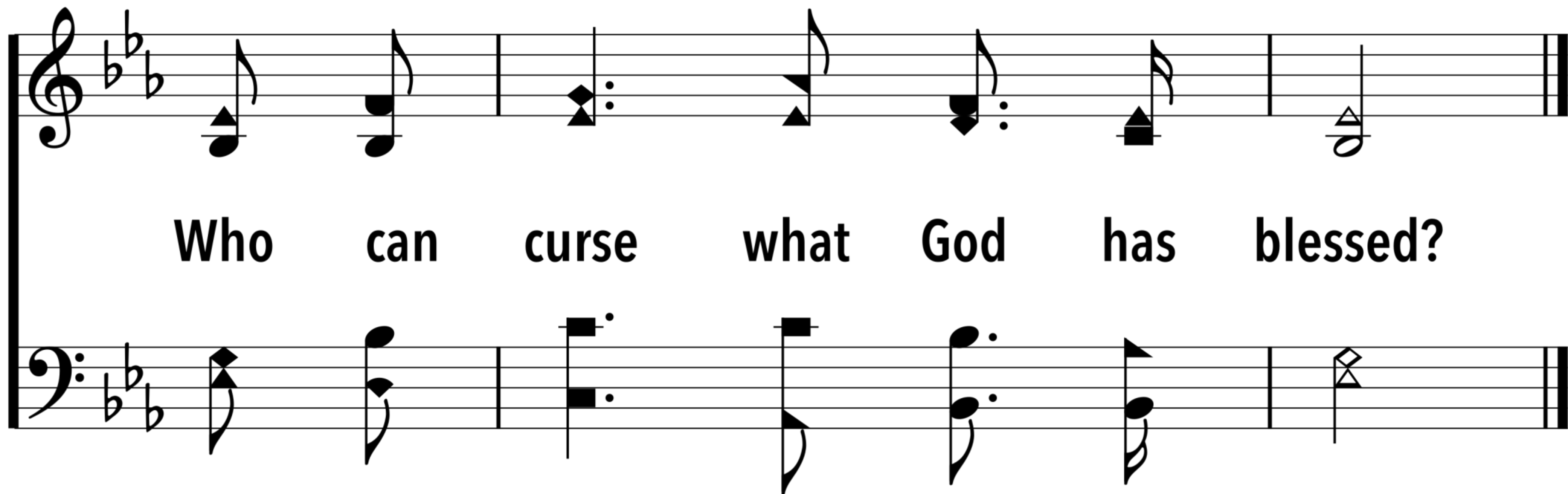
CHORUS

Here I am, as God has made me,

Here His wis - dom is ex - pressed:



Soul and bo - dy, knit to - geth - er.



Who can curse what God has blessed?

3. I am made with fear and won - der,

3. I am made with fear and won - der,

Ful - ly known and un - der - stood,

Ful - ly known and un - der - stood,

For the LORD made me with wis - dom,

"And He saw that it was good."

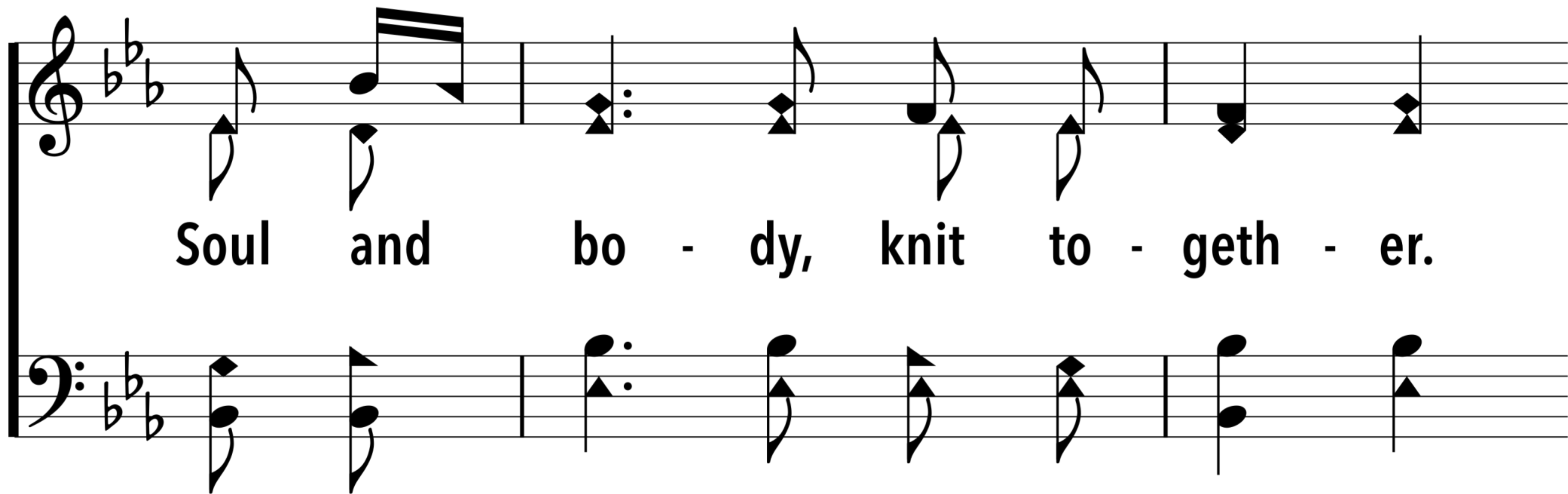
CHORUS

Here I am, as God has made me,

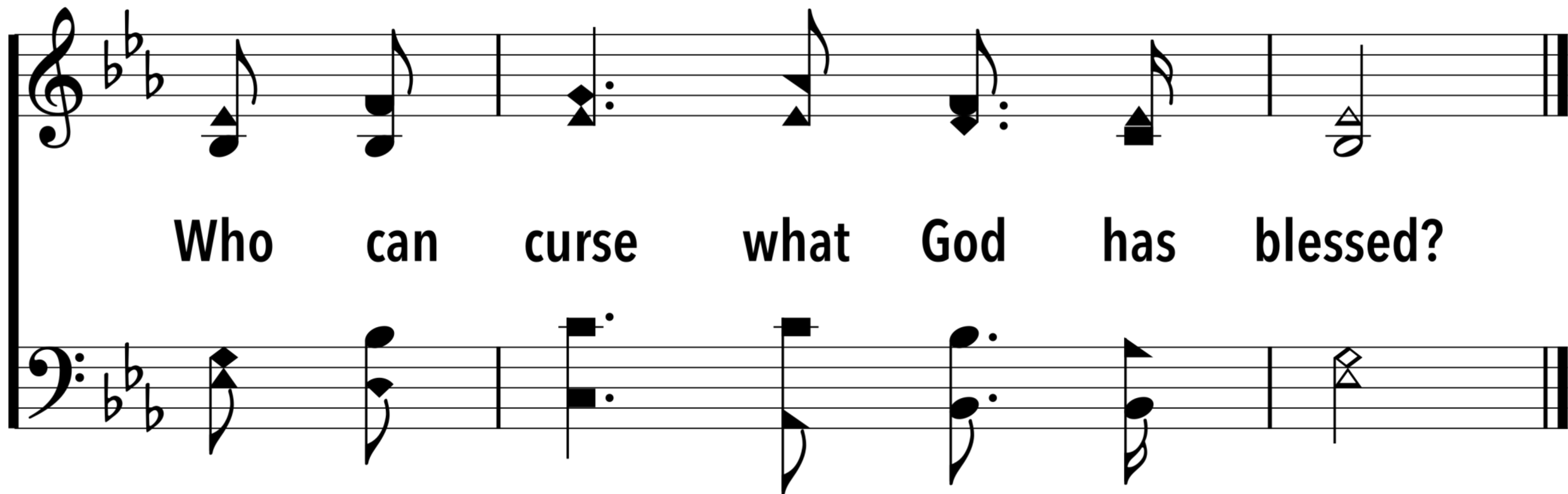
The first system of the chorus consists of two staves. The top staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It contains the melody for the first line of lyrics. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The lyrics are: "Here I am, as God has made me,"

Here His wisdom is expressed:

The second system of the chorus also consists of two staves. The top staff is in treble clef with a key signature of three flats and a common time signature. It contains the melody for the second line of lyrics. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The lyrics are: "Here His wisdom is expressed:"



Soul and bo - dy, knit to - geth - er.



Who can curse what God has blessed?

4. God Him - self has joined to - geth - er,

4. God Him - self has joined to - geth - er,

Male and fe - male, man and wife.

Male and fe - male, man and wife.

Blessed and fruit - ful, mul - ti - ply - ing,

Fill - ing all the Earth with life.

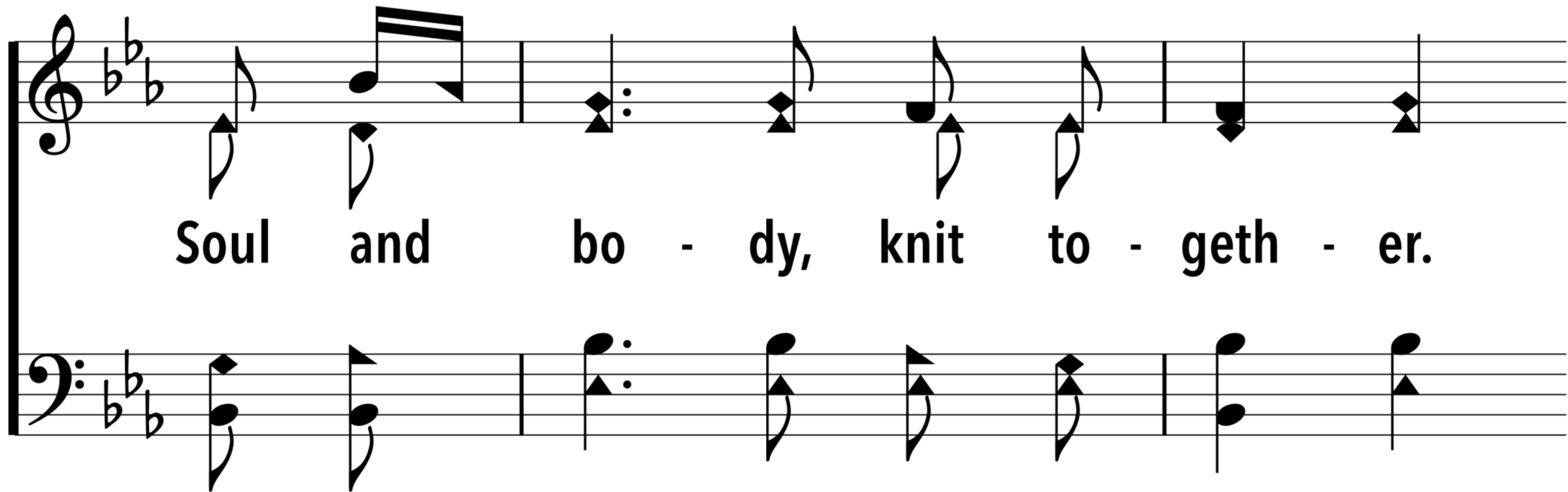
CHORUS

Here I am, as God has made me,

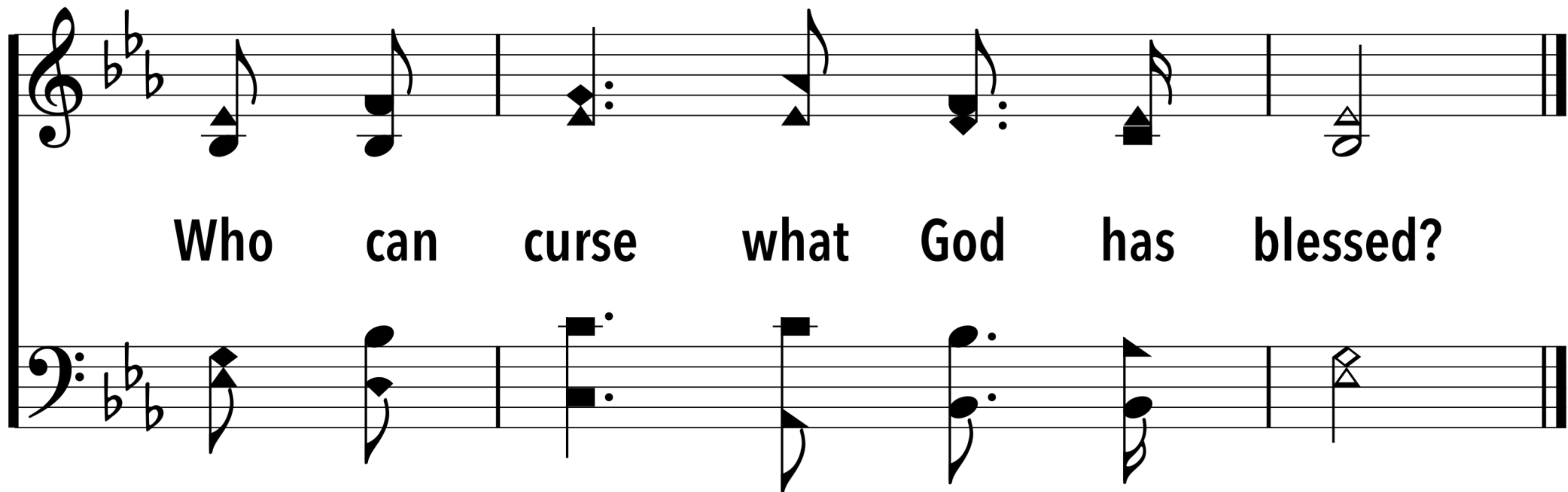
The first system of the chorus consists of two staves. The top staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It contains the melody for the first line of lyrics. The bottom staff is in bass clef with the same key signature and contains the bass line. The lyrics are: "Here I am, as God has made me,". The melody features a dotted quarter note on "Here", a quarter note on "I", a dotted quarter note on "am,", a quarter note on "as", a dotted quarter note on "God", a quarter note on "has", a dotted quarter note on "made", and a quarter note on "me,". The bass line provides harmonic support with chords and single notes.

Here His wis - dom is ex - pressed:

The second system of the chorus continues the melody and bass line. The top staff (treble clef) contains the melody for the second line of lyrics. The bottom staff (bass clef) contains the bass line. The lyrics are: "Here His wis - dom is ex - pressed:". The melody features a dotted quarter note on "Here", a quarter note on "His", a dotted quarter note on "wis -", a quarter note on "dom", a dotted quarter note on "is", a quarter note on "ex -", a dotted quarter note on "pressed:", and a final quarter note. The bass line continues with harmonic support.



Soul and body, knit together.



Who can curse what God has blessed?

END

WHY DOES GOD WANT US TO SING?

- **Job 38:7** - To join with creation in our purpose: glorifying God
- **Deut 32:19, Psalm 110** - To internalize vital truth & carry it with us
- **Eph 5:18-19** - To be *filled*—not with wine, but with His Spirit
- **Psalm 73** - To remember who God is
 - At the highest heights and lowest depths
 - To process the range of human experience: praise & lament
- **Ex 15:1-18** - To remember who we are as God's people
 - Where we've come from, where we're going
 - As individuals and as a community
- **Rev 7:15** - To draw our hearts to the future—worship around the throne

Psalms, Hymns, & Spiritual Songs #722

On Zion's Glorious Summit

Author: Kent, John / Composer: Skene, Robert

1. On Zi - on's glo - rious sum - mit stood

A nu - m'rous host re - deemed by blood!

Musical notation for the first system, treble clef. The key signature has three flats (B-flat, E-flat, A-flat). The melody consists of quarter notes in the first five measures, followed by a half note in the sixth measure, and then a pair of eighth notes beamed together in the seventh and eighth measures.

They hymned their King in strains di - vine;

Musical notation for the first system, bass clef. The accompaniment consists of quarter notes in the first five measures, followed by a half note in the sixth measure, and then a pair of eighth notes beamed together in the seventh and eighth measures.

Musical notation for the second system, treble clef. The melody consists of quarter notes in the first five measures, followed by a half note in the sixth measure, and then a pair of eighth notes beamed together in the seventh and eighth measures.

I heard the song and strove to join,

Musical notation for the second system, bass clef. The accompaniment consists of quarter notes in the first five measures, followed by a half note in the sixth measure, and then a pair of eighth notes beamed together in the seventh and eighth measures.

Musical notation for the treble clef staff. It begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of a half note G4, a dotted half note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note F5, a quarter note E5, and a dotted half note D4.

I heard the song and strove to join.

Musical notation for the bass clef staff. It begins with a bass clef and a key signature of three flats (B-flat, E-flat, A-flat). The accompaniment features a series of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, F4, E4, and D4. There are also some dotted notes and rests interspersed.

2. Here all who suf-fered sword or flame,

2. Here all who suf-fered sword or flame,

For truth, or Je-sus' love-ly name,

For truth, or Je-sus' love-ly name,

Musical notation for the first system in treble clef. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The melody consists of quarter notes in the first five measures, followed by a half note, and then two measures of eighth notes beamed together.

Shout vic - t'ry now and hail the Lamb

Musical notation for the first system in bass clef. The bass line consists of quarter notes in the first five measures, followed by a half note, and then two measures of eighth notes beamed together.

Musical notation for the second system in treble clef. The melody continues with quarter notes and eighth notes, ending with a double bar line.

And bow be - fore the great I AM,

Musical notation for the second system in bass clef. The bass line continues with quarter notes and eighth notes, ending with a double bar line.

Musical notation for the treble clef staff, showing a melody in G minor. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

And bow be - fore the great I AM.

Musical notation for the bass clef staff, showing a bass line in G minor. The notes are: G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), Bb2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter).

Musical notation for the first system, treble clef, 4/4 time signature, key signature of three flats. The melody consists of a quarter note G4, followed by four quarter notes A4, Bb4, C5, and D5. The fifth measure contains a dotted half note chord of G4 and Bb4. The sixth measure is a quarter note C5, and the seventh is a quarter note Bb4.

3. While ev - er - last - ing ag - es roll,

Musical notation for the first system, bass clef, 4/4 time signature, key signature of three flats. The bass line consists of a quarter note G3, followed by four quarter notes A3, Bb3, C4, and D4. The fifth measure contains a dotted half note chord of G3 and Bb3. The sixth measure is a quarter note C4, and the seventh is a quarter note Bb3.

Musical notation for the second system, treble clef, 4/4 time signature, key signature of three flats. The melody consists of a quarter note G4, followed by four quarter notes A4, Bb4, C5, and D5. The fifth measure contains a dotted half note chord of G4 and Bb4. The sixth measure is a quarter note C5, and the seventh is a quarter note Bb4.

E - ter - nal love shall feast their soul,

Musical notation for the second system, bass clef, 4/4 time signature, key signature of three flats. The bass line consists of a quarter note G3, followed by four quarter notes A3, Bb3, C4, and D4. The fifth measure contains a dotted half note chord of G3 and Bb3. The sixth measure is a quarter note C4, and the seventh is a quarter note Bb3.

Musical notation for the first system in treble clef. The key signature has three flats (B-flat, E-flat, A-flat). The melody consists of quarter notes in the first five measures, followed by a half note, and then two measures of eighth notes beamed together.

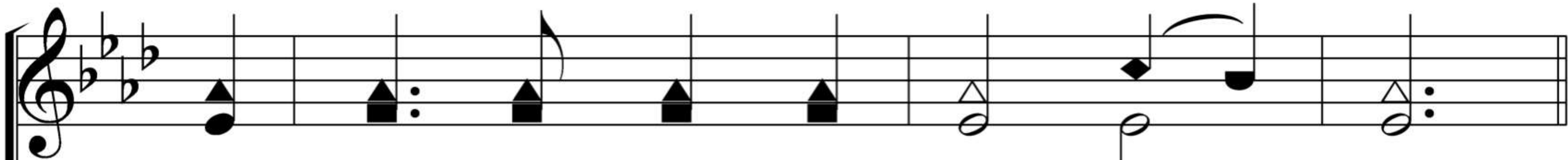
And scenes of bliss, for - ev - er new,

Musical notation for the first system in bass clef. The bass line consists of quarter notes in the first five measures, followed by a half note, and then two measures of eighth notes beamed together.

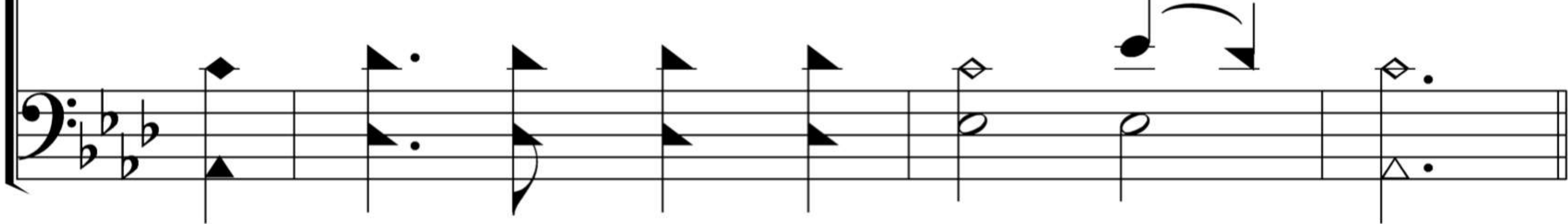
Musical notation for the second system in treble clef. The melody features eighth notes, quarter notes, and a half note, ending with a double bar line.

Rise in suc - ces - sion to their view,

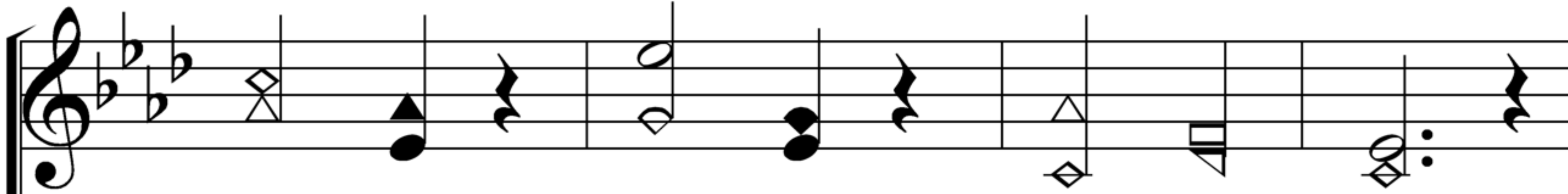
Musical notation for the second system in bass clef. The bass line features eighth notes, quarter notes, and a half note, ending with a double bar line.



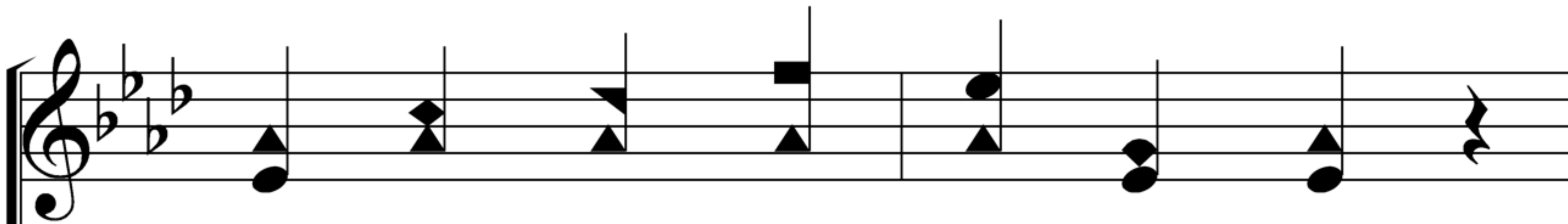
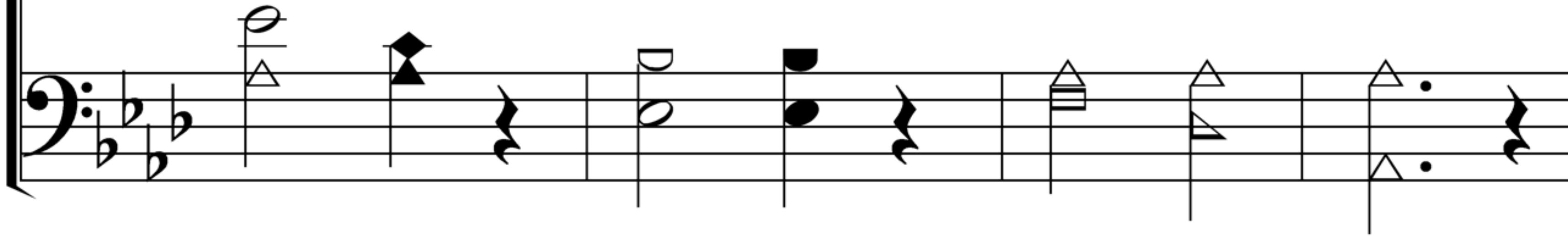
Rise in suc - ces - sion to their view.



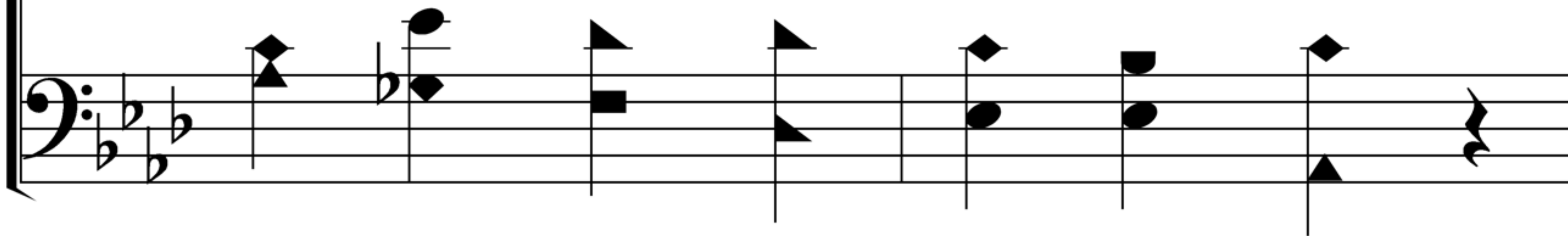
SANCTUS



Ho - ly, ho - ly, ho - ly Lord,

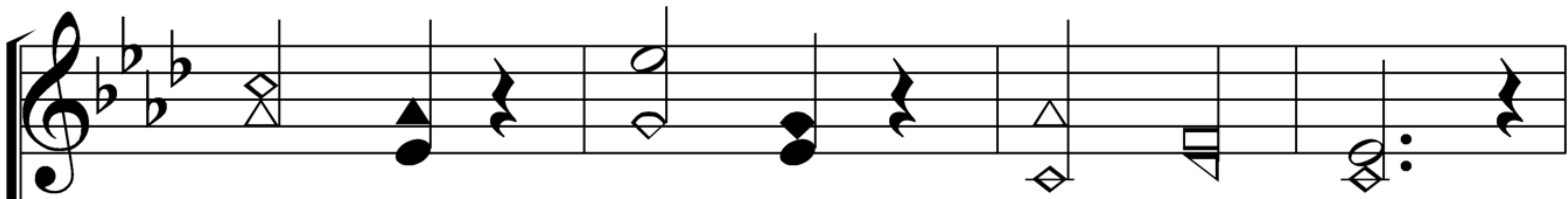


God of hosts, on high a - dored!

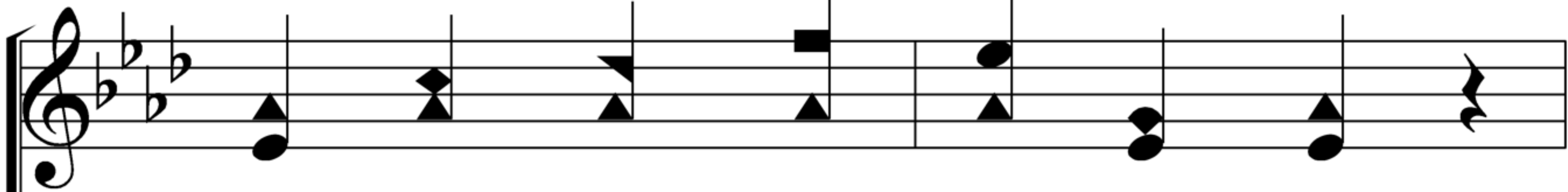
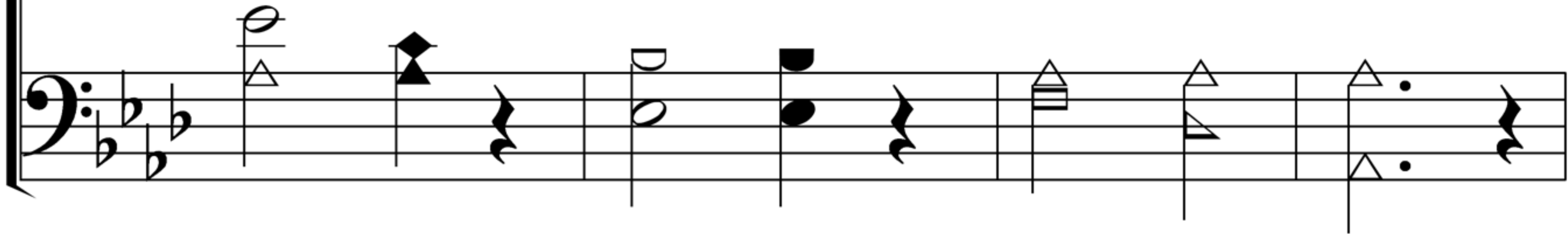


Who like me Thy praise should sing,

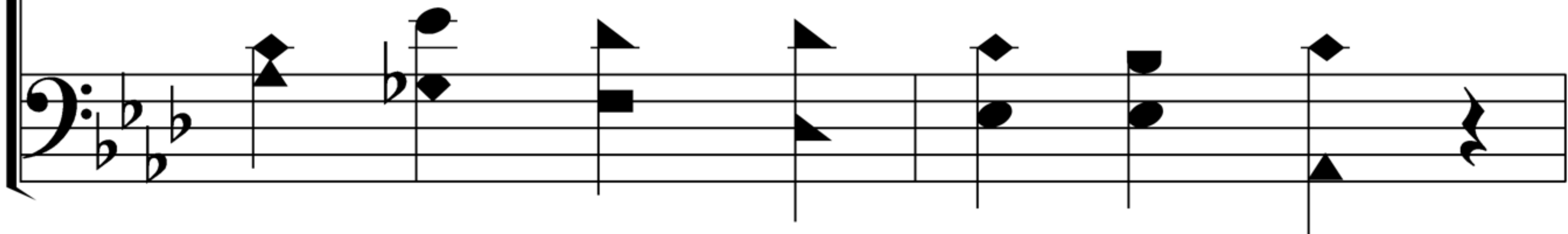
O Al - might - y King!

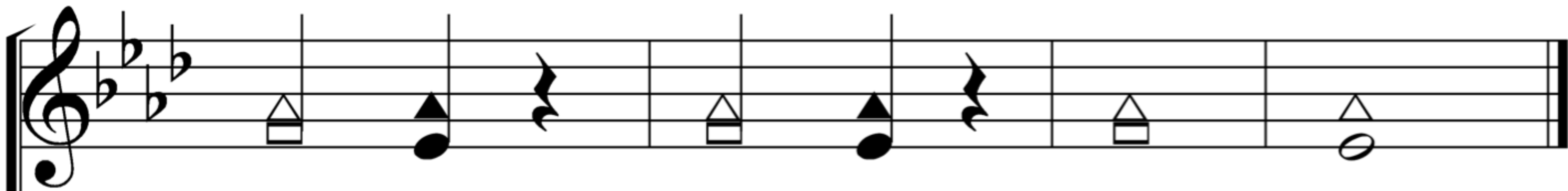


Ho - ly, ho - ly, ho - ly Lord,



God of hosts, on high a - dored!





Ho - ly, ho - ly, ho - ly.



END

WHY DOES GOD WANT US TO SING?

- **Job 38:7** - To join with creation in our purpose: glorifying God
- **Deut 32:19, Psalm 110** - To internalize vital truth & carry it with us
- **Eph 5:18-19** - To be *filled*—not with wine, but with His Spirit
- **Psalm 73** - To remember who God is
 - At the highest heights and lowest depths
 - To process the range of human experience: praise & lament
- **Ex 15:1-18** - To remember who we are as God's people
 - Where we've come from, where we're going
 - As individuals and as a community
- **Rev 7:15** - To draw our hearts to the future—worship around the throne