



# CONTEMPORARY SHEET MUSIC

Copyright © 2010 Answers in Genesis. All rights reserved. No part of this publication may be reproduced in any form or by any means without prior written permission of the publisher.

For more information, write:  
 Answers in Genesis  
 PO Box 510, Hebron, KY 41048

Project Coordinator: Stacia McKeever  
 Interior layout by Diane King  
 Cover illustration and design by Jon Seest

All Scripture quotations are taken from the New King James Version.

Copyright © 1982 by Thomas Nelson, Inc. Used by permission. All rights reserved.

## CONTENTS

“Incrediworld” Amazement Park . . . . .	2
24/7 . . . . .	10
It Couldn’t Just Have Happened . . . . .	21
Simple as That . . . . .	27
Admit, Believe, Forever Receive . . . . .	33
Right Side Up Turned Upside Down . . . . .	40
The Woodpecker Song . . . . .	48
Behemoth Is a Dinosaur . . . . .	54
Absolute Authority . . . . .	60
All Creatures of Our God and King . . . . .	64

# INCREDI WORLD AMAZEMENT PARK

Sandy Howell & Bob Sobo  
Arr. by John Campbell/Jennifer Huff

Voice

*mf* Whoa oh oh, Let's go!

Piano

*mf*

D $\flat$  G $\flat$

Detailed description: This system contains the first five measures of the piece. The vocal line is in treble clef with a key signature of three flats and a common time signature. It begins with a whole rest for five measures, then has a half note G $\flat$  and a quarter note G $\flat$  in the fifth measure. The piano accompaniment is in grand staff with a key signature of three flats and a common time signature. It features a melody in the right hand and a bass line in the left hand. The dynamic marking *mf* is present. Chord symbols D $\flat$  and G $\flat$  are indicated below the piano part.

6

to the A-maze-ment \_\_\_ Park In - cre-di-World A - maze-ment \_\_\_ Park! Where there are

6 E $\flat$ m A $\flat$  D $\flat$  G $\flat$  E $\flat$ m A $\flat$

Detailed description: This system contains measures 6 through 8. The vocal line continues with the lyrics 'to the A-maze-ment \_\_\_ Park In - cre-di-World A - maze-ment \_\_\_ Park! Where there are'. The piano accompaniment continues with the same melody and bass line. The dynamic marking *mf* is implied. Chord symbols E $\flat$ m, A $\flat$ , D $\flat$ , G $\flat$ , E $\flat$ m, and A $\flat$  are indicated below the piano part.

9

thrills by day and a fi - re-works dis-play \_\_\_ af - ter dark In - cred - i - World A -

9 D $\flat$  G $\flat$  E $\flat$ m A $\flat$  D $\flat$  G $\flat$

Detailed description: This system contains measures 9 through 11. The vocal line continues with the lyrics 'thrills by day and a fi - re-works dis-play \_\_\_ af - ter dark In - cred - i - World A -'. The piano accompaniment continues with the same melody and bass line. The dynamic marking *mf* is implied. Chord symbols D $\flat$ , G $\flat$ , E $\flat$ m, A $\flat$ , D $\flat$ , and G $\flat$  are indicated below the piano part.

12

maze - ment \_\_\_\_ Park! Oh, you don't need di - rec - tions

12 Ebm Ab Db

14

be - cause it's ev - 'ry - where \_\_\_\_ Just step out - side your door and

14 Ab Bbm

16

Look! you're al - read - y there \_\_\_\_ A world that's filled with things that

16 Gb Db

18 SHOUT

fly and swim and jump and run *f* All in 3-D! It could-n't be more fun! Wi

18 B $\flat$ m A $\flat$  G $\flat$

21 *mf* Whoa oh oh, Let's go! to the A-maze-ment\_\_ Park In-cre-di-World A-

21 D $\flat$  G $\flat$  E $\flat$ m A $\flat$  D $\flat$  G $\flat$

25 maze - - ment\_\_ Park! Where there are thrills by day and a fi -

25 E $\flat$ m A $\flat$  D $\flat$  G $\flat$

27

re-works dis-play af-ter dark In-cred-i-World A-maze-ment Park!

27  $E^b m$   $A^b$   $D^b$   $G^b$   $E^b m$   $A^b$

30

Let's talk a-bout the Build-er and all that He de-signed

30  $D^b$   $A^b$

32

From sea to mount-ain top He built it all in re-cord time He formed the hea-vens ev-ry

32  $B^b m$   $G^b$   $D^b$

35 SHOUT

a - ni - mal and wa - ter - fall *f* The great Cre - a - tor, come on give it up for God, Y'all!

35 B $\flat$ m A $\flat$ sus G $\flat$

38 SHOUT

Yeah! Wool! *mp* Ride the

38 G $\flat$ /D $\flat$  D $\flat$  *f* *mp*

*8va* *8va* *8va*

43

Chee - tah Chase \_\_\_ and Rap - tor Run \_\_\_ They're su - per, su - per fast! \_\_\_ Hop

43 D $\flat$  C $\flat$  A $\flat$ m7 D $\flat$

*8va* *8va*

45

on the Cra - zy Kang - a - roo You're gon - na have a blast! Be

45 *8va* *D<sup>b</sup>* *C<sup>b</sup>* *A<sup>b</sup>m7* *D<sup>b</sup>*

47

sure to see the Dol - phin Dance and Pen - guins on Pa - rade Then

47 *8va* *A<sup>b</sup>m7* *C<sup>b</sup>* *A<sup>b</sup>m7* *D<sup>b</sup>*

49

give the Lord the glo - ry for the won - ders that He's made! Put your

49 *8va* *D<sup>b</sup>* *A<sup>b</sup>m7* *C<sup>b</sup>* *D<sup>b</sup>* *mf*

51 SHOUT SHOUT

hands up in the air \_\_\_ Yeah! It's time to take \_\_\_ that ride! \_\_\_ Put your hands up in the air \_\_\_ Woo! And

*f* *mf* *f*

54 SHOUT

let the Lord be glor-i-fied! Put your hands up in the air \_\_\_ Yeah! It's time to take \_\_\_ that ride! \_\_\_ Put your

*mf* *f* *mf*

57 SHOUT

hands up in the air \_\_\_ Woo! And let the Lord \_\_\_ be glo-ri-fied! \_\_\_

*f*



60

*f* Whoa oh oh, Let's go! to the A-maze-ment \_\_\_\_ Park In - cre - di - World A -

60

D G Em A D G

63

maze-ment \_\_\_\_ Park! Where there are thrills by day and a fi - re - works dis - play \_\_\_\_ af - ter dark

63

Em A D G Em A

66

In - cred - i - World A - maze - ment \_\_\_\_ Park! SHOUT

66

D G Em A *ff* Yeah! Let's go!

# 24/7

John Campbell

Arr. by John Campbell/Jennifer Huff

Piano

Musical notation for the piano introduction. It consists of two staves (treble and bass clef) in common time. The melody starts with a treble clef staff containing notes G4, A4, B4, C5, B4, A4, G4. The bass clef staff contains notes G2, A2, B2, C3, B2, A2, G2. Chord symbols F, G, D, F, G are placed above the treble staff. Dynamics include *mp* and *mf*. There are also *8va* markings with dashed lines.

4

Musical notation for the first line of the song. It includes a vocal line and a piano accompaniment. The vocal line starts with a treble clef staff containing notes G4, A4, B4, C5, B4, A4, G4. The piano accompaniment consists of two staves (treble and bass clef). Chord symbols D, C, D, C are placed above the treble staff. Dynamics include *mf*.

God cre - at - ed earth in no \_\_\_ time flat in just six days i - mag - ine that! He

7

Musical notation for the second line of the song. It includes a vocal line and a piano accompaniment. The vocal line starts with a treble clef staff containing notes G4, A4, B4, C5, B4, A4, G4. The piano accompaniment consists of two staves (treble and bass clef). Chord symbols D, C/E, F, G, D are placed above the treble staff.

worked so fast, His plan was tight. Each day pre - pared \_\_\_ and it was \_\_\_ right!

10

Cre - a - tion week is what we're talk - in' a - bout Gen - e -

10 D C

12

sis One One is the place no doubt! It tells us how things came to be \_\_\_ and

12 D C D C/E

14

how God made you and \_\_\_ me! \_\_\_ Our God is Twen-ty-Four Sev-en \_\_\_

14 F G D F G

17

SHOUT

Our God is Twen - ty - Four Sev - en

*f* Let's take a look!

SHOUT

*f* Let's take a look!

17 D F G

20

from the Book! Let's take a look from the Book! DAY

from the Book! Let's take a look from the Book! DAY

20 (Singers clap)

(clap) (clap) (clap) (clap) (clap) (clap)

*gva*

23

ONE! (clap) (clap) (clap) (clap)  
 Spoken - Rap Style  
 ONE in the be - gin - ning God cre - at - ed heav - ens and the earth a - Let

25

(clap) (clap) (clap) (clap) DAY  
 there be light and dark - ness too, He said be - fore DAY ONE was through. DAY

27

TWO! (clap) (clap) (clap) (clap)  
 TWO God split the wa - ters and put a name \_\_\_ to hea - ven. Then

29

(clap) (clap) (clap) (clap) (clap) (clap) DAY  
 all the sky \_\_\_ came to be \_\_ a day two com - plete next day three! DAY

32

THREE! (clap) (clap) (clap) (clap)

THREE God formed the oceans and the lands with plants and trees. The

34

(clap) (clap) (clap) (clap) DAY

flow - ers bloomed thru all the earth oh what a sight to see! DAY

36

FOUR! (clap) (clap) (clap) (clap)

FOUR God hung the moon and stars that twink - led in the night then He

38

(clap) (clap) (clap) (clap)

set the sun to shine to warm the earth and give it light!

40

(clap) (clap) (clap) (clap) DAY

All the crea - tures of the sea came on DAY

42

FIVE! (clap) (clap) (clap) (clap)

FIVE at \_\_\_ God's de-cree Then He waved His hand \_\_\_ from here to there \_\_\_ as

44

(clap) (clap) (clap) (clap)

birds and things \_\_\_ took to the air. \_\_\_ Then a - ni - mals \_\_\_ came on DAY SIX that

46

(clap) (clap) (clap) (clap)

moved up - on the ground \_\_\_ The dogs and cats and cows and sheep and

48

(clap) (clap) (clap) (clap) (clap) (clap) (clap) (clap)

di - no - saurs and things that creep! God

51

knew that He was al - most done but He saved the best\_ for last. He cre-

51 F G D

*pp* 8<sup>va</sup>

53

*mf* Day Sev - en God rest-ed made

a - ted man and wo - man as His fi-nal task. DAY SEV-EN!

53 F G D C

*p*



56

it the Sab-bath day. We're called to stop and give Him thanks; \_\_\_ to wor-ship Him and pray!

Spoken - Rap Style

56 D C D C/E F G Cause'

59

when He spoke \_\_\_ from where He stood \_\_\_ He cre - a-ted what no oth-er could \_\_\_ He

59 D C/E F G

*pp*

61

*mf* Our God is Twen-ty-Four Sev-en \_\_\_\_\_

blessed the things that He had made and saw that it was good!

61 D D F G

*mf*

65

\_\_\_\_\_ Our God is Twen-ty-Four Sev-en \_\_\_\_\_

Twen-ty-Four Sev-en that ain't no lie! Re-

65 D *8va* F G

*8va*

67

Our God is Twen - ty - Four Sev - en

mem - ber God filled the earth and sky

67 *8va* D F G

69

Our God is Twen - ty - Four Sev - en! *f* Just take a look!

Se - ven days and that's all it took *f* Just take a look!

69 D (clap) (clap) (clap) (clap) (clap)

72

at the Book! Just take a look at the Book!

at the Book! Just take a look at the Book!

72

(clap) (clap) (clap) (clap) (clap)

Detailed description: The image shows a musical score for three parts. The top two parts are vocal staves in treble clef. The first vocal part has lyrics: "at the Book! Just take a look at the Book!". The second vocal part has the same lyrics. The piano accompaniment is in the bottom system, with a grand staff (treble and bass clefs). The treble clef part has clapping instructions: "(clap) (clap) (clap) (clap) (clap)". The bass clef part has rests. The number "72" is written above the first measure of each system.

# IT COULDN'T JUST HAVE HAPPENED

Sandy Howell & Bob Sobo  
 Arr. by John Campbell/Jennifer Huff

Piano *mp*

G Em D C G Em D C

The first system of the piano introduction consists of two staves. The right hand starts with a G major chord, followed by an E minor chord, then a D major chord, and finally a C major chord. The left hand plays a simple bass line with quarter notes. The tempo is marked *mp* (mezzo-piano).

5

*mp*

1. It's cra-zy to find in a sci-ence book that we're mu-ta-tions from  
 2. It's cra-zy how beau-ty is ev-ry where and would you know it we've got

5 G Em D C/E G Em

The second system begins with a repeat sign and a measure rest. The vocal line has two verses. The piano accompaniment continues with chords G, E minor, D, C/E, G, and E minor. The tempo remains *mp*.

8

some eyes pri-mor-di-al gook! It's cra-zy 'cause the odds are clear Fish  
 to see that it's there! It's cra-zy how a red-wood seed holds all

8 C2/E D G Em D C2/E

The third system continues the vocal and piano accompaniment. The piano accompaniment features chords C2/E, D, G, E minor, D, and C2/E. The tempo remains *mp*.

11

— don't turn to ze-bras ev-en in a mil - lion years! — There had to be a plan —  
 — the in - for - ma - tion to be the tall - est tree! —

11 G E m D C/E C

14

— 'cause there are so ma - ny mov - ing parts And a Build - er who could  
 And a Mak - er who is

14 D A m 7 G/B

16

fin - ish what He starts. — *mf* lt could - n't just have hap - pened  
 cal - ling to our hearts. —

16 C D G A m 7

18

Don't throw all rea-son out the door! No rea-son out the door\_\_\_\_\_

18 C D G Am7 C D

21

Or-der comes from or-der\_\_\_\_\_ and cha-os on-ly caus-es more. More cha-os

21 G Am7 C D G Am7

24

on-ly mo-re.\_\_\_\_\_ It could-n't just have hap-pened, there tru-ly is\_\_\_\_\_ no chance! Un-

24 C D Am7 D

27

less a great Cre - a - tor set this world in - to a dance \_\_\_\_\_ It

Am7 /C D

30

could-n't just have hap-pened God \_\_\_\_\_ is the an - swer that you're look - ing for! \_\_\_\_\_

G Am7 C D G Em

2nd time to Coda

33

D.S. al Coda

*p* We

D C G Em D C D C

*p*



37

know there's a Cre - a - tor 'cause the whole world fits to - geth - er. *mp* We

39

know there's a Cre - a - tor 'cause the whole world fits to - geth - er. *mp* *mf* It

41

could - n't just have hap - pened God is the ans - wer that you're look - *mf*

43

ing for! \_\_\_\_\_ *f* God \_\_\_\_\_ is the ans-wer that you're look - ing for! \_\_\_\_\_ *ff* God

43 G A m C D G A m

46

\_\_\_\_\_ is the ans - wer that you're look - ing for! \_\_\_\_\_

46 C D G E m D C

*mf*

49

G E m D C G

*rit.*

# SIMPLE AS THAT

Jim Snyder & David Yeager  
Arr. by Steve Wick/Jennifer Huff

Piano *mp*

D G2 Bm G2 D/F#

5 *mp* Ev-'ry house has \_\_\_ a build - er, a de - sign-er and \_\_\_ a plan; \_\_\_ ev -'ry

5 Em7A7sus D D G2 D

8 paint - ing has \_\_\_ a paint - er who paints with his \_\_\_ own hand. \_\_\_ It's the

8 D Em7 /G Asus A

10

same with all cre - a - tion, ev - 'ry - where you look.

G2 D/F# F#7 Bm

12

God made hea-ven and the earth, and He tells us in His book.

G2 D/F# Em7 Asus A *mf* It's

*mf*

15



sim - ple, sim - ple as, sim - ple as that; God made hea - ven and the earth

D G2 D D

18

sim - ple as \_\_\_ that. It's sim - ple, sim - ple as, sim - ple as \_\_\_ that; the

18 G2 A7sus A D G2 Bm

21 *2nd time to Coda*

Bi - ble says it; that set - tles it, sim - ple as \_\_\_ that.

21 G2 D/F# E m7 A7sus D Bm G

*mp*

24

Ev' - ry-

24 D A Bm G E m7 A7sus D *mp*

27

thing had a rea - son, a pur - pose and a plan; God spoke the word, it hap - pened, that's

D G2 D D

30

how the world be - gan. In six days God made ev - 'ry - thing He made

E m7 /G Asus A G2 D/F#

32

A - dam, He made Eve; His fin - ger - prints are ev - 'ry - where, just

F#7 B m G2 D/F#

34 *D.S. al Coda*  $\text{\textcircled{C}}$

look and you \_\_\_ will see. \_\_\_ It's sim-ple as \_\_\_ that. It's

34 *Em7 Asus A mf Em7 A7sus D*

37

sim-ple, sim-ple sim-ple as \_\_\_ that; God made hea-ven and \_\_\_ the earth,

37 *D G2 D D*

40 SHOUT

sim-ple as \_\_\_ that. *f* It's sim-ple, sim-ple as, sim-ple as \_\_\_ that;

40 *Bsus E A2 E*

43

God made hea - ven and \_\_\_ the earth sim - ple as \_\_\_ that. It's sim - ple, sim - ple as,

E A2 B7sus B E

46

sim - ple as \_\_\_ that; the Bi - ble says it; that set - tles it, sim - ple as \_\_\_ that. The

A2 C#m A2 E/G# F#m7 B7sus E

49

Bi - ble says it that set - tles it \_\_\_ sim - ple as \_\_\_ that.

A2 E/G# A2 B E

*rit.* *a tempo*



# ADMIT, BELIEVE, FOREVER RECEIVE

David Yeager  
Arr. by Jennifer Huff

Voice 1

*mf* You want to know the love of Je-sus in your heart; You

Piano

*mf*

E

Detailed description: This system contains the first three measures of the piece. The top staff is for Voice 1, and the bottom two staves are for Piano. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The voice part begins with a whole rest in the first measure, followed by the lyrics starting in the second measure.

4

want to get to know Him, but you don't know where to start. You'd

E

Detailed description: This system contains measures 4 and 5. The musical notation continues from the previous system. The piano accompaniment remains consistent. The voice part continues with the lyrics, with a whole rest in measure 5.

6

like to live for - e - ver through the prom - ise that He gave, and you won - der "what must I do

E

Detailed description: This system contains measures 6, 7, and 8. The piano accompaniment continues with the same eighth-note pattern. The voice part continues with the lyrics, with a whole rest in measure 8.

9

— to be saved?" It starts with a de-ci-sion; the steps to take are these; ad -

9

A7 *f*

12

mit, be - lieve and for - e - ver re - ceive. *mf* Ad - mit, be - lieve —

12

E7 *mf* A7 Ad - mit,

15

— and for - e - ver re - ceive — Ad -

be - lieve; — ad - mit, be - lieve — and for - e - ver re - ceive. —

15

E7

18

mit you are a sin-ner, be-lieve in Je-sus Christ, re-ceive Him as your Savior and you'll

B7 /B /A#/A A A7 E7

21

have e-ter-nal life. Ad-mit, be-lieve, for-e-ver re-ceive

Ad-mit, be-lieve \_\_\_ and for-

B7 A7 E7

25

e-ver re-ceive. \_\_\_

E

28

You feel sor - ry for the

31

times you've gone a - stray; you've dis - o - beyed the Word of God and

33

wan - dered from His way. Re - mem - ber Je - sus died for you to

35

take a - way your sin. *f* And then \_\_\_\_\_ He rose a - gain and He'll

37

raise you up with Him when you Ad - mit, be - lieve \_\_\_\_\_ and for - e-ver re - ceive

Ad - mit, be - lieve; \_\_\_\_\_ ad -

37

A7

40

\_\_\_\_\_ Ad - mit, be - lieve \_\_\_\_\_

mit, be - lieve \_\_\_\_\_ and for - e-ver re - ceive. \_\_\_\_\_ Ad - mit,

40

E7 A7

43

and for-e - ver re - ceive \_\_\_\_\_ Ad -

be-lieve; \_\_\_\_\_ ad - mit, be-lieve \_\_\_\_\_ and for - e - ver re - ceive. \_\_\_\_\_

43

E

46

mit you are a sin-ner, be - lieve in Je - sus Christ, re - ceive Him as your Sav-ior and you'll

46

B7 /B /A#/A A A7 E7

49

1. have e - ter - nal life. Ad - 2. have e - ter - nal life. Ad - mit, be -

49

1. 2. B7

52

lieve, for - e-ver re - ceive.

Ad - mit, be-lieve and for - e-ver re-ceive.

52 A7 E7 E

56

*f* It starts with a de-ci-sion, the

56 B7 /B /A# /A

60

steps to take are these: ad - mit, be - lieve and for - e-ver re-ceive.

60 A A7 *ff* E7 /G /F#E7

*f* *rit.* *mp*

# RIGHT SIDE UP TURNED UPSIDE DOWN

Jim Snyder & Cathy Weber  
Frank Ralls

Piano

Measures 1-3 of the piano introduction. The music is in 4/4 time with a key signature of one flat (Bb). The first system consists of three measures. Above the staff, the chords are Dm, F, Dm, Dm, and F. The piano part features a melody in the right hand and a bass line in the left hand, both starting with a forte (*f*) dynamic.

4 Solo - Male sing 8va down from written range

Measures 4-5 of the piece. The vocal line begins at measure 4 with the instruction "Solo - Male sing 8va down from written range". The lyrics are "lt all be - gan in \_\_\_ par - a - dise. In a". The piano accompaniment continues with chords Dm and A7(#9). The dynamic is marked *mf*.

Measures 6-7 of the piece. The vocal line continues with the lyrics "per - fect gar - den was the Tree of Life. A spe - cial rule they \_\_\_ could not break,". The piano accompaniment features chords G, Am, and Dm. The dynamic remains *mf*.



8

just one fruit they must not taste. Right side up turned up - side down.

8 G A m D m F

Ens.

*f*

10

When man sinned, God cursed the ground. Right side up turned up - side down.

10 G F D m C

12

Man chose sin, God cursed the ground. Right side up turned up - side down.

12 G F G D m F

14

When man sinned, God cursed the ground. Right side up turned up-side down.

14 G F Dm C

16

Man chose sin, God cursed the ground.

16 G F G Dm F

18

Dm Dm F

20 Solo

*mf* It all be - gan with a big fat lie, "If you

20 Dm A7#9 *mf*

22 eat the fruit, you will not die." They thought one taste would \_ make them wise but

22 G Am Dm Dm

24 lost their home in par - a - dise. *f* Right side up turned up - side down.

24 G Am Dm F *f*

24 Ens.

26

When man sinned, God cursed the ground. Right side up turned up - side down.

26 G F Dm C

28

Man chose sin, God cursed the ground. Right side up turned up - side down.

28 G F G Dm F

30

When man sinned, God cursed the ground. Right side up turned up - side down.

30 G F Dm C

32

Man chose sin, God cursed the ground.

32 G F G D m F

*mp* *mf*

34

Sin brought sor - row, death, and shame. God's

34 D m A D/A

*mp* *f* *mf*

8<sup>vb</sup>

36

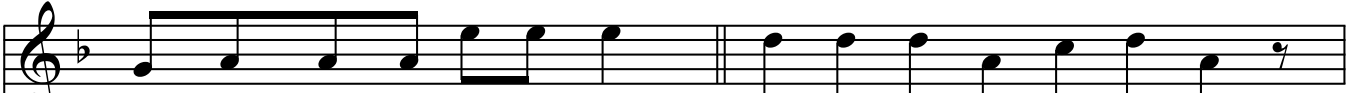
per - fect earth was not the same thorns and this - tles, storm clouds blew,

36 E m/A D/A E m/A F#m/A

*f*

(8<sup>vb</sup>)

38



earth - quakes, floods, tsu - na - mis, too.

Right side up turned up - side down.

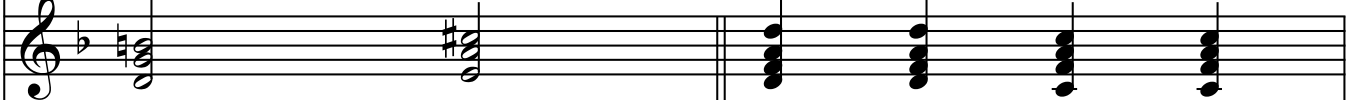
38

G/A

A

D m

F



(8vb)

40



When man sinned, God cursed the ground.

Right side up turned up - side down.

40

G

F

D m

D m

C



42



Man chose sin, God cursed the ground.

Right side up turned up - side down.

42

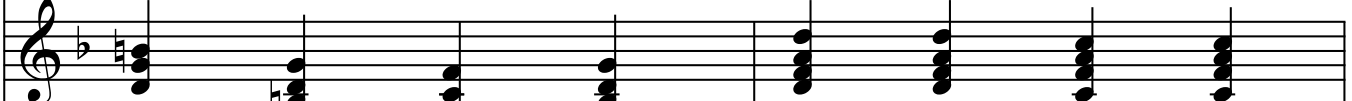
G

F

G

D m

F



44

Vocal line for measures 44-45. The melody is in a B-flat major key signature. Measure 44 contains the lyrics "When man sinned, God cursed the ground." and measure 45 contains "Right side up turned up - side down." The notes are: G4, A4, Bb4, C5, Bb4, A4, G4 (44); G4, A4, Bb4, C5, Bb4, A4, G4 (45).

When man sinned, God cursed the ground. Right side up turned up - side down.

44 G F D m

D m C

Piano accompaniment for measures 44-45. The right hand plays chords and the left hand plays a simple bass line. Chords for measure 44 are G, F, and Dm. Chords for measure 45 are Dm and C.

46

Vocal line for measures 46-47. Measure 46 contains the lyrics "Man chose sin, God cursed" and measure 47 contains "the ground." The notes are: G4, A4, Bb4, C5, Bb4, A4, G4 (46); G4, A4, Bb4, C5, Bb4, A4, G4 (47).

Man chose sin, God cursed the ground.

46 G F G D m F

Piano accompaniment for measures 46-47. The right hand plays chords and the left hand plays a simple bass line. Chords for measure 46 are G, F, and G. Chords for measure 47 are Dm and F.

48

D m D m *8va* F D m

Solo

Piano solo for measures 48-50. The right hand plays a melodic line with grace notes and the left hand plays a rhythmic accompaniment. Chords for measure 48 are Dm, Dm, and F. Chords for measure 49 are Dm and F. Chords for measure 50 are Dm and F. The tempo marking *8va* is indicated above the right hand in measure 48, and *8vb* is indicated below the left hand in measure 48.

# THE WOODPECKER SONG

Buddy Davis  
Arr. by Jennifer Huff

Piano

*mf* *f*

5

*f* How much wood does a wood - peck - er peck when a

8

wood - peck - er pecks on wood? When the wood - peck - er pecks that



11

wood - peck - er pecks as much wood as it should peck wood.

11

B $\flat$

14

spoken

God made the wood - peck - er on Day Five, when He fin - ished He said, "It's

14

B $\flat$ 7

17

good." But how much wood does a wood - peck - er peck when a

17

E $\flat$

B $\flat$

20

wood - peck - er pecks on wood?

spoken

*mf* 1. You'd  
2. That

20

23

think that \_\_\_ wood - peck - er's bill would break or get mi - granes when it  
wood - peck - er sounds just \_\_\_ like a drum as he thumps a - gainst the

23

26

eats. But God de - signed that \_\_\_ wood - peck - er kind with a spring be - hind their  
tree. He blinks his eyes as the saw dust flies he'll \_\_\_ ne - ver miss a

26

30

beak. As they drill in the tree it a - ma - zes me those  
beat. God put a cushion in his head so his

30 Bb

33

birds don't break their necks. How much wood does a  
brains don't turn to mush. Put stick - y stuff

33 Eb

36

wood - peck - er peck when they go peck, peck, peck, peck,  
on his tongue so it can catch those bug, bug, bug, bug,  
spoken

36 Bb F Bb

39

peck, peck, peck, peck?  
bug, bug, bug, bugs.

How much wood does a wood - peck-er peck when a

B $\flat$

42

wood-peck-er pecks on wood? When the wood-peck-er pecks that wood-peck-er pecks as

F

46

spoken

much wood as it should peck wood. God made the wood-peck-er on Day Five, when He

B $\flat$

50 spoken

fin-ished He said, "It's good." But how much wood does a wood-peck-er peck when a

50 B $\flat$ 7 E $\flat$  B $\flat$

54

wood-peck-er pecks on wood? *f* When the wood-peck-er pecks that wood-peck-er pecks as

54 F B $\flat$  E $\flat$  B $\flat$

58 spoken

much wood as it should. peck, peck!

58 F B $\flat$  F7 B $\flat$

# BEHEMOTH IS A DINOSAUR

Buddy Davis  
Arr. by Jennifer Huff

Voice

*mf* Be - he-moth is a

Piano

*mf*

Chords: G, F, C, G7, C, C

Detailed description: This system contains the first five measures of the piece. The voice part begins with a whole rest for four measures, followed by a quarter rest and a quarter note G4 in the fifth measure. The piano accompaniment starts with a G major triad in the right hand and a G2 bass note in the left hand. The melody in the right hand consists of G4, A4, B4, and C5. The left hand provides a simple harmonic accompaniment with chords G, F, C, G7, C, and C.

6

din - o - saur, a din - o - saur is he. He eat - eth grass as an ox, — his

6

Chords: F, C, F, G7

Detailed description: This system contains measures 6 through 10. The voice part continues with the lyrics 'din - o - saur, a din - o - saur is he. He eat - eth grass as an ox, — his'. The piano accompaniment continues with chords F, C, F, and G7. The melody in the right hand is G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

11

Spoken

tail's like a ced - ar tree. His bones are strong as bars of iron, — He's

11

C (His bones are strong)

Detailed description: This system contains measures 11 through 15. The voice part is marked 'Spoken' and includes the lyrics 'tail's like a ced - ar tree. His bones are strong as bars of iron, — He's'. The piano accompaniment continues with a C major triad in the right hand and a C2 bass note in the left hand. The melody in the right hand is G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

15

chief in the ways of God. Could be - he - moth be a din - o - saur a

15

F G

19

might - y sau - ro - pod? \_\_\_\_\_ 1. Let's look at the Bi - ble; let's  
2. Some \_\_\_ say be - he - moth is

19

G7 C F G7 C F C

24

Spoken  
look in the book of Job. Turn to chap - ter for - ty, in  
no - thing \_\_\_ more than this An el - ephant or a hip - po but

24

G

28

verse fif - teen we're told of a might - y crea - ture that  
 I don't think it fits. - - - cause they don't have a tail

28

32

Job must have known in the jun - gle of the reeds and ferns, be -  
 like a ce - dar tree. Be - he - moth seems much more like a

32

36

he - moth made his home. Be - he - moth is a din - o - saur, a  
 din - o - saur to me.

36



41

din - o - saur is he. He eat - eth grass as an ox, — his tail's like a ced - ar

41

F G7

46

Spoken

tree. His bones are strong as bars of iron, — He's chief in the ways of

46

C (His bones are strong)

50

God. Could be - he - moth be a din - o - saur a might - y sau - ro -

50

F G G7

54

pod? *f* Be - he-moth is a

54 C F G7 A7 D

*rit.* *f* *a tempo*

59

din - o - saur, a din - o - saur is he. He eat - eth grass as an ox, \_\_\_ his

59 G D G A7

64

Spoken

tail's like a ced - ar tree. His bones are strong as bars of iron, \_\_\_ He's

64 D (His bones are strong)

68

chief in the ways of God. Could be - he - moth be a din - o - saur a

68 G A

72

might - y sau - ro - pod? \_\_\_\_\_ I think that's what it is!

72 A7 D Spoken

# ABSOLUTE AUTHORITY

Sandy Howell & Bob Sobo

Arr. by Jennifer Huff

Voice

*mf* The

Piano

*mf* E7

5

Word of God is the ab-so-lute au-thor-it-y in ev-'ry-thing. The

5 E7

9

Word of God is the ab-so-lute au-thor-it-y straight from the King! Line by

9 E

13

line you will find it's got \_\_\_\_\_ su - pe - ri - or - i - ty. \_\_\_\_\_ So ev - 'ry day, I'll

13 F#7 A

16

make it a pri-or-i-ty. The Word of God is the ab-so-lute auth-or-i-ty!

16 C7 B E

20

We can dive, dive, dive in the deep blue sea, fish-in' for clues \_\_\_\_\_ of how we

20 G D E

24

came to be! — We can dig, dig, dig to un - earth the past — stud - y big fos - sil - lized

24

G D E

28

di - no - saur tracks. We can fly up in - to the stars, — search - in' for an - swers on

28

G D E

32

Sa - turn and Mars. — But what you'll find when you real - ly — look — the truth is found in the

32

C D

36 SHOUT SHOUT

Book of books! *f* HEY! HEY! HEY! The word is out! GOD RULES! with-

36 E D A E

*f* *mf* *f* *mf*

40 SHOUT SHOUT

out a doubt! HEY! HEY! HEY! Come on and shout GOD RULES! with-

40 D A E D A E

*f* *mf* *f* *mf*

44 1. 2. SHOUT

out a doubt! The out a doubt! GOD RULES!

44 D A D A G E

*ff*

# ALL CREATURES OF OUR GOD AND KING

Arr. by Steve Wick/Jennifer Huff

Piano

C /A /F G<sub>sus</sub> G C /A /F G

5

*mf* 1. All crea - tures of our God and King, lift up your voice and with us sing; O -  
 2. Let all things their Cre - a - tor bless, and wor - ship Him in hum - ble - ness;

5 C /A /F G<sup>7</sup> G C /A /F G<sup>7</sup> G Am<sup>7</sup>

9

praise Him! — Al - le - lu - ia! — O li - on proud with gold - en  
 Come laugh - ing dol - phins sing - ing

9 F G/B Am<sup>7</sup> F G/B Am<sup>7</sup> C /A /F



12

mane, O ti - ger bright with stripes of flame; O - praise Him! O -

whales, and splash ing fish with sil - ver scales;

G C /A /F G Dm G C Dm

16

praise Him! Al - le - lu - ia! - Al - le - lu - ia! Al - le - lu - - -

2nd time to Coda

G C Am7 F G Am7 F G Dm Gsus G

20

ia!

D.S. al Coda

C /A /F Gsus G C /A /F G

*mf* *mp*

24  $\text{C}$   $\text{A}$   $\text{F}$   $\text{C}\sharp$   $\text{A}\sharp$   $\text{F}\sharp$   $\text{D}$   $\text{B}$   $\text{G}$

ia! Praise God from whom all blessings

*mp* *mf*

27  $\text{A7}$   $\text{A}$   $\text{D}$   $\text{B}$   $\text{G}$   $\text{A7}$   $\text{A}$   $\text{Bm7}$   $\text{G}$   $\text{A/C}\sharp$   $\text{Bm7}$

flow, praise Him all crea-tures here be - low; Al-le - lu - ia! — Al-le

31  $\text{G}$   $\text{A/C}$   $\text{Bm7}$   $\text{D}$   $\text{B}$   $\text{G}$   $\text{A}$

lu - ia! — Praise, praise Him all you sing - ing birds,

34

join now and let your song be heard; Al-le - lu - ia! Al-le -

D /B /G A E m A D E m

37

lu - ia! Al-le - lu - ia! Al-le - lu - ia! Al-le - lu -

A D B m7 G A B m7 G A E m Asus A

41

*mp* All crea - tures of our God and King lift up your voice and with us sing!

*mp* D

43

All crea - tures of our God and King stand up and shout, let His prais - es ring!

43

45

All crea - tures of our God and King lift up your voice and with us sing!

45

47

All crea - tures of our God and King stand up and shout, let His prais - es ring!

47

49

*f*

All crea - tures of our God and King lift up your voice and with us sing!

49

51

*f*

All crea - tures of our God and King stand up and shout, let His prais - es ring!

51