



# TRADITIONAL SHEET MUSIC

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# INCREDI WORLD

Ran Hamilton & Cheryl Reid  
Music by Ron Hamilton, Arr. by Brian Buda

Freely, slow

Piano

6

\* Allegro risoluto ♩ = 142

11

*mf*

1. Just  
2. There's

\* Introduction may start here.

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16

look all a-round you— just step out your door. Cre-a-tion sur-  
real-ly no ques-tion; the an-swer is clear. We have a Cre-

21

rounds you—the the works of the Lord! Each beau-ti-ful flow-er, each  
a-tor who put us all here. God spoke and it hap-pened; all

26

hand-paint-ed rose— our God is the art-ist, each col-or He  
na-ture o-beyed. His in-fi-nite pow-er cre-a-tion dis-

31 *f* *mf* Chorus

chose. \_\_\_\_\_ God put the stars in the sky and He  
 played. \_\_\_\_\_

36

calls them each by name. He tells the sun, "It's time to get up." And He tells the clouds, "It's

41 *f* Part 1 Part 2 All

time to rain." Rug - ged moun - tains, rag - ing o - ceans, all cre - a - ted

46

by His word. \_\_\_\_\_ It's an un - for - get - ta - ble, in - de - scrib - a - ble, un - be - liev - a - ble,

*div.*

51

in - con - ceiv - a - ble In - cred - i - World!

*ff*

*ff* *mf*

56

In - cred - i - World! \_\_\_\_\_

*f* *ff*

*8vb*

# DAYS OF CREATION

Ron Hamilton & Cheryl Reid

Music by Ron Hamilton, Arr. by Brian Buda & Shelly Hamilton

Playfully ♩ = 120

Piano

*f*

The piano introduction consists of two staves in 4/4 time. The right hand plays a series of chords and eighth notes, while the left hand plays a simple bass line. The tempo is marked 'Playfully' with a quarter note equal to 120 beats per minute. The dynamic is marked 'f' (forte).

4

*mf*

Read the Bi - ble for a clear ac -

*mf*

The first line of the song starts at measure 4. The vocal line begins with the lyrics 'Read the Bi - ble for a clear ac -'. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The dynamic is marked 'mf' (mezzo-forte).

8

count of ex - act - ly how the world came a - bout. God made ev - 'ry - thing in just six

The second line of the song starts at measure 8. The vocal line continues with the lyrics 'count of ex - act - ly how the world came a - bout. God made ev - 'ry - thing in just six'. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

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12

days! Read Gen - e - sis one, and be a - mazed!

16

*mf* (Shout) (Sing)

Day One: He made the heav - ens and the earth and light. Day Two: God di - vid - ed the

20

*subito p*

sea and sky. Day Three: He made the earth to bloom. Day Four: He made the sun, the

24 *mf*

stars, and moon. Day Five: God made the fish and birds by the pow - er of His

*mf*

28

might - y word. Day Six: He fin - ished up His plan with an - i - mals and fi - nal - ly

33 *mf* Hymn-like

man. The sev - enth day God rest - ed from

*mf*



37

*mp*

all that He had made. Cre - a - tion week was now com - plete; it

41

*slight rit.*

*a tempo*

was a ho - ly day.

46

*mf*

Read the Bi - ble for a clear ac - count of ex - act - ly how the world came a -

50

bout. God made ev - 'ry - thing in just six days! Read Gen - e - sis one, and be a -

54

mazed! Day One: He made the heav - ens and the

*mf* (Shout) (Sing)

*mf*

58

earth and light. Day Two: God di - vid - ed the sea and sky. Day Three: He made the

62 *subito p* *mf*

earth to bloom. Day Four: He made the sun, the stars, and moon. Day Five: God made the

66

fish and birds by the pow-er of His might-y word. Day Six: He fin-ished up His plan with

71 *mf* Hymn-like

an - i - mals and fi - nal - ly man. The sev - enth day God

76 *p*

rest - ed from all that He had made. Cre - a - tion week was

80 *mp* *slight rit.* *a tempo*

now com - plete; it was a ho - ly day.

*mp* *slight rit.* *f* *a tempo*

85 *mf*

Read the Bi - ble for a clear ac - count of ex - act - ly how the

*mf*

89

world came a - bout. God made ev - 'ry-thing in just six days! Read Gen - e - sis

93

*Coda*

one and be a - mazed! God made ev - 'ry-thing in just six days! Read Gen - e - sis

97

*f*

one, and be a - mazed!

# IT COULDN'T JUST HAVE HAPPENED

Sandy Howell, Robert Sobo, & Ron Hamilton  
Arr. by Shelly Hamilton

With conviction ♩ = 112

Piano

*mf*

5

*mf*

1. It's cra - zy! to find in a sci - ence book  
2. It's cra - zy! how beau - ty is ev - 'ry - where.

9

that we're mu - ta - tions — from some pri - mor - di - al gook! It's cra - zy! 'cause the  
And would you know it? We've got eyes to see that it's there. It's cra - zy! how a

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12

odds are clear— fish don't turn to ze-bras e-ven in a bil-lion years. There had to be a plan—  
 red - wood seed — holds all the in-for-ma-tion to be-come the tall-est tree. There had to be a plan—

16

— there are too man-y mov-ing parts. There had to be a plan,  
 — there are too man-y mov-ing parts. There had to be a plan,

20

*mf* Chorus  
 — and a Build - er Who could fin - ish what He starts. It  
 — and a Build - er Who could fin - ish what He starts.

23

could-n't just have hap-pened; there real-ly is no chance. There is a great Cre-a-tor, not some

26

luck-y cir-cum-stance. It could-n't just have hap-pened; don't throw rea-son out the door!

29

Or-der comes from or-der, and cha-os caus-es more and more cha-os.



32 *f*

Cha-os caus-es cha-os. God is the an-swer that you're look-ing for!

*f*

8vb--

36 *mf*

God is the an-swer that you're look-ing for—

*mf*

40 Coda (last time only) *p rit.*

*mp* that you're look-ing for— God's the an-swer!

*mp p rit.*

8vb

# SIMPLE AS THAT

Jim Snyder & David Yeager

Music by Steve Wick, Arr. by Ron & Shelly Hamilton, Shelton Ridge Love

**Lilting** ♩ = 84

Piano *mf*

4 *mf*

1. Ev-ry house has a build-er, a de-sign-er, and a plan. Ev-ry paint-ing has a paint-er who

8

paints with his own hand. It's the same with all cre-a-tion; it's ev-ry-where you look. Our

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11 *f* Chorus

God made heav - en and the earth, — and He tells us in His Book. It's

14

sim - ple, sim - ple, sim - ple as that. God made heav - en and the earth—

17

sim - ple as that. It's sim - ple, sim - ple, sim - ple as that. The

20

Bi - ble says it. That set - tles it— sim - ple as that.

23 *mf*

2. Ev - 'ry - thing has a rea - son, a pur - pose, and a plan. God

26

spoke the word, and it hap - pened— that's how the world be - gan. In

28

six days God made ev - 'ry - thing; He made Ad - am; He made Eve. His

30

*f* Chorus  
fin - ger - prints are ev - 'ry - where; just look and you will see. It's

33

*f*  
sim - ple, sim - ple, sim - ple as that. God made heav - en and the earth—

36

sim - ple as that. It's sim - ple, sim - ple, sim - ple as that. The

39

*Optional descant mf*

sim - ple, sim - ple,

Bi - ble says it. That set - tles it— sim - ple as that. It's sim - ple, sim - ple,

*mf*

42

sim - ple as that. God made heav - en and the earth— sim - ple as that. It's

45

sim - ple, sim - ple,  
 sim - ple, sim - ple, sim - ple as that. The Bi - ble says it. That set - tles it—

48

sim - ple as that. The Bi - ble says it. That set - tles it— sim - ple as that. It's

51

sim - ple, sim - ple, sim - ple as that!

sim - ple as that! It's sim - ple, sim - ple, sim - ple as that!

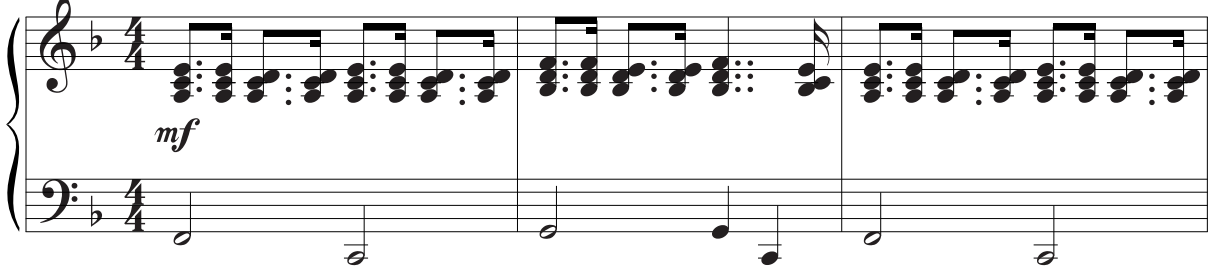


# ADMIT, BELIEVE, FOREVER RECEIVE

David Yeager & Ron Hamilton  
Music by Ron Hamilton, Arr. by Shelly Hamilton

In confusion ♩ = 104


Piano



*mf*

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 4/4 time. The treble staff features a complex chordal accompaniment with many beamed eighth notes, while the bass staff has a simpler line of quarter notes.


4 *mf*



1. You want to know the love of Je - sus deep down in your heart. You  
(2. You) feel so ver - y guilt - y for the bad things you have done. You

Musical notation for the first system, including a vocal line and piano accompaniment. The vocal line starts at measure 4 with a rest, then begins with a quarter note. The piano accompaniment continues with the same complex chordal texture.

7



want to get to know Him, but you don't know where to start. You'd  
try to do the right thing, but you of - ten do the wrong. Re -

Musical notation for the second system, including a vocal line and piano accompaniment. The vocal line continues from the previous system. The piano accompaniment remains consistent.

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9

like to live for - ev - er through the prom - ise that He gave. You won - der, "What must I  
mem - ber Je - sus died for you to take a - way your sin. He rose a - gain, and He'll

12

*Chorus*

***f***

**Like a march**

do to be \_\_\_ saved?" Ad - mit, be - lieve, and for - ev - er re - ceive. Ad -  
raise you up with Him.

16

mit, be - lieve, and for - ev - er re - ceive. Ad - mit you are a sin - ner; be - lieve in Je - sus Christ. Re -

20

ceive Him as your Sav - ior, and you'll have e - ter - nal life. Ad-

23

mit, be - lieve, and for - ev - er re - ceive.

1st Ending

*mf*

27

ceive.

2. You

2nd Ending

8vb

# RIGHT SIDE UP TURNED UPSIDE DOWN

Jim Snyder, Cathy Weber,  
& Ron Hamilton Arr. by Shelly Hamilton

Haunting  $\text{♩} = 68$  *mf*

1. It

5

all be - gan in a par - a - dise; in a per - fect gar - den was the Tree of Life. There

9

was a rule they could not break; there was just one fruit they must not taste.

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13 *f* Chorus

Right side up turned up - side down. Man chose sin; God

17

cursed the ground. Then the Son of God came down; in the Cross our

21 *mf*

hope is found! 2. It all be - gan with a

25

big fat lie, "If you eat the for - bid - den fruit, you will not die." They

28

thought one taste would \_\_\_ make them wise, but they lost their home in \_\_\_ par - a - dise.

32

*f* Chorus

Right side up turned up - side down. Man chose sin; God

36

cursed the ground. Then the Son of God came down; in the Cross our

40

hope is found! Sin brought sor - row,

*mp* Bridge

*mp*

44

death, and shame. God's per - fect earth was not the same. Thorns and poi - son

*grad. cresc.*

*grad. cresc.*

48 *f*

i - vy grew; earth - quakes shook, and hur - ri - canes blew! \_\_\_\_\_

*f*

52 *f* Chorus

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

*f*

56

Then the Son of God came down; in the Cross our hope is found!

*f*



61 *f*

Right side up turned up - side down. Man chose sin; God

65

cursed the ground. Then the Son of God came down; in the cross our

69

hope is found!

8vb

# THE WOODPECKER SONG

Buddy Davis

Arr. by Ron & Shelly Hamilton & Shelton Ridge Love

Playfully  $\text{♩} = 100$

Piano

*p* *f*

The piano introduction consists of two staves. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand plays a simple bass line. The music is in 2/2 time and B-flat major. Dynamics range from piano (*p*) to forte (*f*).

5 *f* Chorus

How much wood does a

The first line of the chorus begins at measure 5. The vocal line starts with the lyrics "How much wood does a". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include piano (*p*) and forte (*f*).

9

wood-peck-er peck when a wood-peck-er pecks on wood? When a wood-peck-er pecks that

The second line of the chorus begins at measure 9. The vocal line continues with the lyrics "wood-peck-er peck when a wood-peck-er pecks on wood? When a wood-peck-er pecks that". The piano accompaniment continues with the same rhythmic pattern. Dynamics include piano (*p*) and forte (*f*).

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13

wood-peck-er pecks as much wood as he should peck wood. God made the wood-peck-er

17

on Day Five. When He finished, He said, "It's good!" How much wood does a

21

wood-peck-er peck when a wood-peck-er pecks on wood?

*mf*

25

*mf*

1. You'd think that a wood - peck - er's  
2. That wood - peck - er sounds like a

30

head would split with a mi - graine when he eats; but God de - signed that  
beat - ing drum as he thumps a - gainst a tree. He blinks his eyes, and

34

wood - peck - er kind with a spring be - hind his beak. When he drills in a tree it a -  
saw - dust \_\_\_ flies; he will nev - er miss a beat. For \_\_\_ God put a cush - ion \_\_\_

38

maz - es me that the bird does - n't break his neck. So how much wood does a  
in his head so his brain does - n't turn to mush; put stick - y stuff on his

42

wood - peck - er peck when he goes peck, peck, peck, peck, peck, peck, peck, peck,  
cute lit - tle tongue so the bird can catch those bugs, bugs, bugs, bugs,

45

peck, peck, peck, peck? How much wood does a  
bugs, bugs, bugs, bugs.

*f* Chorus

*f*

49

wood - peck - er peck when a wood - peck - er pecks on wood? When a wood - peck - er pecks that

53

wood - peck - er pecks as much wood as he should peck wood. God made the wood - peck - er

57

on Day Five. When He fin - ished He said, "It's good!" How much wood does a

61

1st Ending

2nd Ending

wood - peck - er peck when a wood - peck - er pecks on wood? wood - peck - er pecks on

65

*f*

wood? How much wood does a wood - peck - er peck when a wood - peck - er pecks on

*f*

69

*ff*

wood? Peck, peck, peck, peck, peck, peck, peck, peck, peck, peck, peck, peck!

*ff*

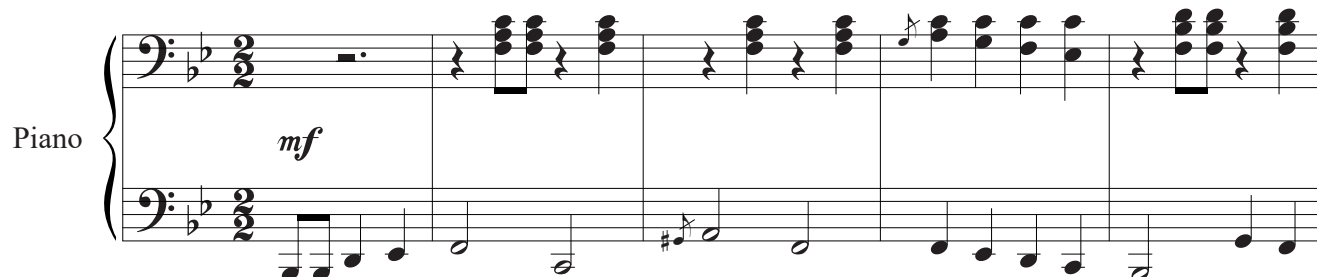
# BEHEMOTH IS A DINOSAUR

Buddy Davis

Arr. by Ron & Shelly Hamilton & Shelton Ridge Love

In a lazy two  $\text{♩} = 84$

Piano



*mf*

The piano introduction consists of two staves in 2/2 time. The right hand plays chords, and the left hand plays a simple bass line. The tempo is marked as 'In a lazy two' with a quarter note equal to 84 beats per minute.

5 *mf* Chorus



Be - he - moth is a di - no - saur — a di - no - saur is he! He

The chorus begins at measure 5. It features a vocal line in the treble clef and piano accompaniment in the bass clef. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

10



eats the grass like an ox; — his tail's like a ce - dar tree. His bones are strong as

The second part of the chorus begins at measure 10. It continues with the same vocal line and piano accompaniment as the first part.

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15

*(Shout)*

*(Sing)*

bars of iron; — he's chief in the ways of God. Could Be - he - moth be a

19

di - no - saur— a might - y sau - ro - pod? 1. Let's look at the

24

Bi - ble; let's look in the book of Job. Just turn to chap - ter for - ty; in

29

verse fif - teen we're told a - bout a might - y crea - ture that Job must have —

34

known. In the jun - gle of the plants and trees, Be - he-moth made his home.

39

*mf* Chorus

Be - he-moth is a di - no - saur— a di - no - saur is he! He

44

eats the grass like an ox; — his tail's like a ce - dar tree. His bones are strong as

49

*(Shout)*

*(Sing)*

bars of iron; — he's chief in the ways of God. Could Be - he - moth be a

53

di - no - saur — a might-y sau - ro - pod?

58

2. Some say that Be - he - moth is noth - ing more than

63

this: an el - e - phant or a hip - po, but I don't think it fits; be -

68

cause they do not have a tail like a ce - dar tree. So Be - he - moth seems a

73 *mf* Chorus

lot more like a di - no - saur to me. Be - he - moth is a

78

di - no - saur— a di - no - saur is he! He eats the grass like an ox;— his

83

tail's like a ce - dar tree. His bones are strong as bars of iron;— he's

(Shout) (Sing)

87

chief in the ways of God. Could Be - he-moth be a di - no - saur— a might-y sau - ro -

92

pod? Be - he-moth is a di - no-saur— a di - no - saur is

*f*

8vb

97

he! He eats the grass like an ox;— his tail's like a ce - dar tree. His

8vb

102

(Shout) (Sing)

bones are strong as bars of iron; he's chief in the ways of God. Could Be - he-moth be a

8vb

107

*f*

di - no - saur - a might - y sau - ro - pod? Be-

113

*div.*

he-moth is a di - no - saur - a di - no - saur is he!

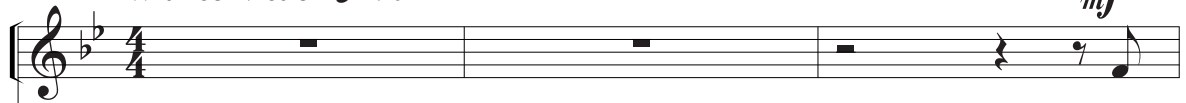
# BIBLE GLASSES

Cheryl Reid & Ron Hamilton  
Music by Ron Hamilton, Arr. by Shelly Hamilton

With conviction ♩ = 96

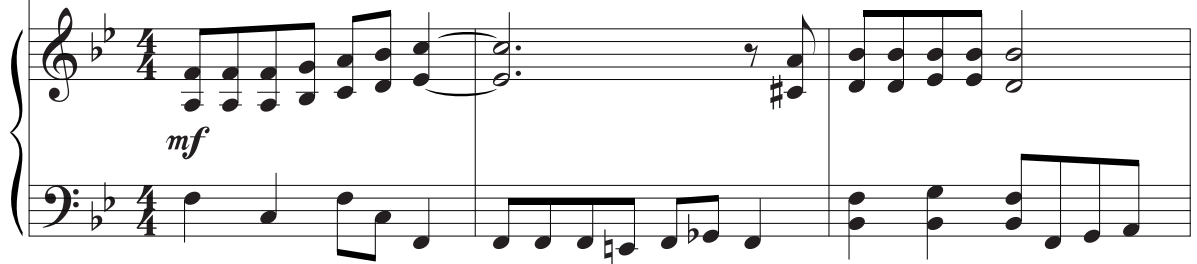
*mf*

Choir



1. Some -  
(2. Your)

Piano



4



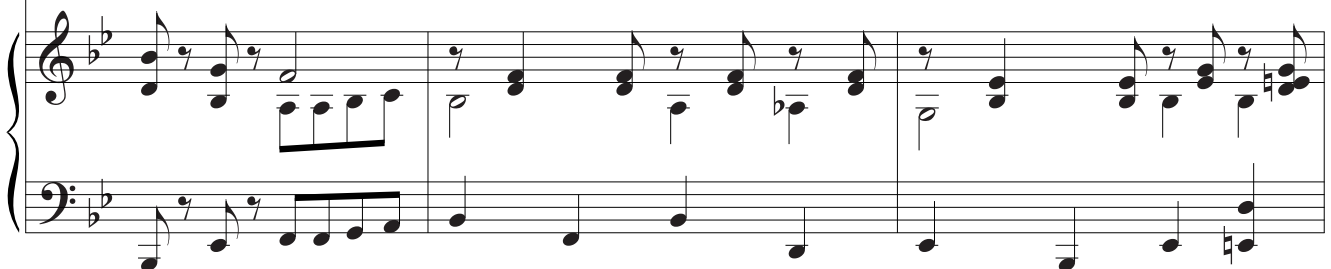
times you're in a pick - le and you don't know what to do; you won - der if the things you hear are  
friends may try to make you think that sin is not so bad; you're tempt - ed to do man - y things that



7



false or true. May I sug - gest a rem - e - dy that al - ways works for me— just  
make God sad. Re - mem - ber that the Bi - ble's there to guide you ev - 'ry day; just



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10

look at things the Bi - ble way, and you will clear - ly see.  
look for wis - dom from God's book to see the world God's way.

13 *mf* Chorus

Put on your Bi-ble glass-es, and wear them ev-'ry day. You'll have much sharp-er vi-sion when you

16

look at the world God's way. The Word of God gives truth and light to

18 1st Ending

ques-tions big andsmall; so put on your Bi-ble glass-es for the an-swera to them all.

22 2nd Ending *mf*

2. Your an-swera to them all. Put on your Bi-ble glass-es.

*mf*

26 *p* *f*

Put on your Bi-ble glass-es. Put on your Bi-ble glass-es for the an-swera to them all.

*p* *f*

# ALL CREATURES OF OUR GOD AND KING

Francis of Assisi & Steve Wick

Music by Geistliche Kirchengesange, Cologne,

Arr. by Shelton Love & Shelly Hamilton

With excitement ♩ = 100

Piano

*f*

8vb - - - -

5 *mf*

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

*mf*

8

sing - ness. Al - le - lu - ia! Al - le - lu - ia! O li - on proud with gold - en  
Al - le - lu - ia! Al - le - lu - ia! Come laugh - ing dol - phins, sing - ing

*mf*

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12

mane, whales, O ti - ger bright with stripes of flame— O — praise Him! O —  
and splash - ing fish with sil - ver scales— O — praise Him! O —

16

*div.* praise Him! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!  
*unis.* praise Him! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

20

1st Ending 2nd Ending

ia! ia!

*f* *f*

8vb

25 *Optional descant 1* ***f***

Al - le - lu - ia! \_\_\_\_\_

3. Praise God from whom all bless - ings flow.

28 ***f*** *Optional descant 2*

Al - le - lu - ia! \_\_\_\_\_ Al - le - lu - ia!

Al - le - lu - ia! \_\_\_\_\_ Al - le - lu - ia!

Praise Him all crea - tures here be - low. Al - le - lu - ia! Al - le - lu - ia!

32

Praise, praise Him all ye sing-ing birds.

Praise, praise Him all ye sing-ing birds. Join now and let your song be

35

*div.*

Join now and sing. O\_\_ praise Him! O\_\_

heard— O\_\_ praise Him! O\_\_ praise Him! Al-le-lu-ia! Al-le-

39

*unis.*

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

*f*

*sub*

43

*p* Coda

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

*p*

45

*div. mp*

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

*mp*

47 *mf* *Optional descant 1*

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

47 *mf*

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

*mf*

49 *f*

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

49 *f*

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

*f*