

# We Could Change the World

Words and Music by  
JONAS MYRIN, JASON INGRAM  
and MATT REDMAN

Arranged and Orchestrated by  
Cliff Duren

Driving! ♩ = 144 *"In the Gospel of Mark,..."*

Choir

Flute 1, 2

Oboe

Clarinet 1, 2

Horn 1, 2

Trumpet 1, 2

Trumpet 3

Tenor Sax

Trombone 1, 2

Trombone 3  
Tuba

Percussion 1, 2

Harp

Rhythm

Violin 1, 2

Viola

Cello

String Bass

1 2 3 4 5

*Elk(no3)*  
*p* Synth Pad & Elec. Gtr. diamond

*Elk(no3)*  
*G*  
*mp* Elec. Gtr. (playing written)

*A1/2*

*Cm7*

*p*

*mp*

*mp*

*mp*

*mp*

Choir

Fl. 1, 2

Ob.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Ten. Sax

Tbn. 1, 2

Tbn. 3  
Tba

Perc. 1, 2

Harp

Rhy.

Vln. 1, 2

Vla.

Vcl.

Str. Bs.

Bisus

$E^b(\text{no } 3)$   
G

A $\flat$ 2

Cm7

Bisus

6

7

8

9

10

**Choir**

**Fl. 1, 2**

**Ob.**

**Cl. 1, 2**

**Hn. 1, 2**

**Tpt. 1, 2**

**Tpt. 3**

**Ten. Sax**

**Tbn. 1, 2**

**Tbn. 3  
Tba**

**Perc. 1, 2**

**Harp**

**Rhy.**

**Vln. 1, 2**

**Vla.**

**Vcl.**

**Str. Bs.**

**E♭(no3)  
G**

**A♭2**

**Cm7**

**B♭sus**

**mf** Full Band building  
All Gtrs. on strong 8ths  
Drums on Snare & Ks  
Keys on diamonds

**mf**

**mf**

**mf**

... greater than these."

CHOIR: unison  
With energy! *mf*

Choir

Fl. 1, 2

Ob.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Ten. Sax

Tbn. 1, 2

Tbn. 3  
Tba

Perc. 1, 2

Harp

Rhy.

Vln. 1, 2

Vla.

Vcl.

Str. Bs.

Could we live like

Sus. Cymbal

Drum fill

add Kick on all 4

*E♭(no3)  
G*

*A♭2*

*Cm7*

*B♭sus*

15

16

17

18

Choir Your grace is strong - er than

Fl. 1, 2

Ob.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Ten. Sax

Tbn. 1, 2

Tbn. 3  
Tba

Perc. 1, 2 *mf*

Harp

Rhy. *mf* *Kick 4 on the floor*  
*Gtrs. on 8ths*  
*Keys on diamonds*

Vln. 1, 2

Vla.

Vcl.

Str. Bs.

Choir all our faults and fail - ures? Could we live like

Fl. 1, 2

Ob.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Ten. Sax

Tbn. 1, 2

Tbn. 3  
Tba

Perc. 1, 2

Harp

Rhy. A<sup>b</sup> B<sup>b</sup> Cm7

Vln. 1, 2

Vla.

Vcl.

Str. Bs.

Choir Your love is deep - er than our hearts can fath - om?

Fl. 1, 2

Ob.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Ten. Sax

Tbn. 1, 2

Tbn. 3  
Tba

Perc. 1, 2

Harp

Rhy. A<sup>b</sup> B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>  
D

Vln. 1, 2

Vla.

Vcl.

Str. Bs.

Choir

Could we live like this? Could we live like

Fl. 1, 2

Ob.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Ten. Sax

Tbn. 1, 2

Tbn. 3  
Tba

Perc. 1, 2

Harp

Rhy.

A<sup>b</sup> Cm7 B<sup>b</sup>(no3)

Drum fill

Vln. 1, 2

Vla.

Vcl.

Str. Bs.

Choir

Your Name is high - er than

Fl. 1, 2

Ob.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Ten. Sax

Tbn. 1, 2

Tbn. 3  
Tba

Perc. 1, 2

Harp

Rhy.

A<sup>b</sup> B<sup>b</sup> Cm7

add Power Gtr, diamonds  
add Snare on 4

Vln. 1, 2

Vla.

Vcl.

Str. Bs.

Choir

ev - 'ry oth - er pow - er? Could we live like

div.

div.

Fl. 1, 2

Ob.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Ten. Sax

Tbn. 1, 2

Tbn. 3  
Tba

Perc. 1, 2

Harp

Rhy.

A<sup>b</sup> B<sup>b</sup> Cm7

Vln. 1, 2

Vla.

Vcl.

Str. Bs.

Choir

Your \_\_\_\_\_ ways \_\_\_\_\_ are wis - er than our un - der - stand - ing?

unison

unison

Fl. 1, 2

Ob.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Ten. Sax

Tbn. 1, 2

Tbn. 3  
Tba

Perc. 1, 2

Harp

Rhy.

A<sup>b</sup> B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>  
D

Vln. 1, 2

Vla.

Vcl.

Str. Bs.

Choir

Could we live like this?

Fl. 1, 2

Ob.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Ten. Sax

Tbn. 1, 2

Tbn. 3  
Tba

Perc. 1, 2

Harp

Rhy.

Vln. 1, 2

Vla.

Vcl.

Str. Bs.

*div.*

*div.*

*mf*

*mf*

*mf*

*A<sup>b</sup>*

*Cm7*

*B<sup>b</sup>(no3)*

Choir

Could we live like this?

Fl. 1, 2

Ob.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Ten. Sax

Tbn. 1, 2

Tbn. 3  
Tba

Perc. 1, 2

Harp

Rhy.

Vln. 1, 2

Vla.

Vcl.

Str. Bs.

51 52 53 54

**Choir** *f* Yes! Our God is all He says, all He says He is.

**Fl. 1, 2**

**Ob.**

**Cl. 1, 2**

**Hn. 1, 2**

**Tpt. 1, 2** *2nd time only*

**Tpt. 3** *f* *2nd time only*

**Ten. Sax** *f* *2nd time only*

**Tbn. 1, 2** *f* *2nd time only*

**Tbn. 3** *f* *2nd time only / Tbn. 3 only*

**Tba**

**Perc. 1, 2** *f* *Piatti (playing written)* *Tamb. (playing 8th note groove until noted)*

**Harp** *f* *Chimes* *2nd time only*

**Rhy.** *f* *Rock groove* *Snare on 2 and 4* *Kick on 1 & 3*

**Vln. 1, 2**

**Vla.**

**Vcl.**

**Str. Bs.**

**Chords:** Eb(no3) Bb D Cm7 Eb Bb

Choir Je - sus, in Your Name we could change the world. We

Fl. 1, 2

Ob.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Ten. Sax

Tbn. 1, 2

Tbn. 3  
Tba

Perc. 1, 2

Harp

Rhy.

Vln. 1, 2

Vla.

Vcl.

Str. Bs.

2nd time only

*f*

*f*

*f*

*f*

*f*

*f*

*f*

Sus. Cymbal

Drum fill

A $\flat$  Cm7 B $\flat$

66

Choir: unison *mf*

Je - sus, in Your Name we could change the world. We be - lieve that

Fl. 1, 2

Ob.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Ten. Sax

Tbn. 1, 2

Tbn. 3  
Tba

Perc. 1, 2

Harp

Rhy.

Vln. 1, 2

Vla.

Vcl.

Str. Bs.

*A $\flat$*  *Cm7* *B $\flat$*

*Sus. Cymbal (1st time only)*

*Drum fill*

*mf* *mf* *mf* *mf*

67 68 69 70

Choir Your grace is strong - er than

Fl. 1, 2

Ob.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Ten. Sax

Tbn. 1, 2

Tbn. 3  
Tba

Perc. 1, 2  
*mf* *end Tamb.*

Harp

Rhy.  
*mf* *tighten up a little*  
A $\flat$  B $\flat$  Cm7

Vln. 1, 2  
*f*

Vla.  
*f*

Vcl.  
*f*

Str. Bs.  
*f*

71 72 73 74

Choir all our faults and fail - ures. We be - lieve that

Fl. 1, 2

Ob.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Ten. Sax

Tbn. 1, 2

Tbn. 3  
Tba

Perc. 1, 2

Harp

Rhy. A<sup>b</sup> B<sup>b</sup> Cm7

Vln. 1, 2

Vla.

Vcl.

Str. Bs.

75 76 77 78

Choir: Your love is deep - er than our hearts can fath - om.

unison

unison

mf

mf

mf

mf

A $\flat$  B $\flat$  E $\flat$  B $\flat$  D

Vln. 1, 2: mf

Vla.

Vcl.

Str. Bs.

Choir

*div.* So, could we live like this and shine in all the world? *unison*

Fl. 1, 2

Ob.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Ten. Sax

Tbn. 1, 2

Tbn. 3  
Tba

Perc. 1, 2

Harp

Rhy.  $A^b$  Cm7 B(no3)

Vln. 1, 2

Vla.

Vcl.

Str. Bs.

*D.S. al CODA*

Choir — Could we live like this? *div.*

Fl. 1, 2 *mf*

Ob. *mf*

Cl. 1, 2 *mf*

Hn. 1, 2 *mf*

Tpt. 1, 2 *mf*

Tpt. 3 *mf*

Ten. Sax *mf*

Tbn. 1, 2 *mf*

Tbn. 3 Tba *mf* add Tuba

Perc. 1, 2

Harp

Rhy. A<sup>b</sup> Cm7 B<sup>b</sup>(no3) Drum fill

Vln. 1, 2 *mf*

Vla. *mf*

Vcl. *mf*

Str. Bs. *mf*

87 88 89 90

Choir Je - sus, in Your Name we could change the world.

Fl. 1, 2

Ob.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Ten. Sax

Tbn. 1, 2

Tbn. 3  
Tba

Perc. 1, 2

Harp

Rhy.

Vln. 1, 2

Vla.

Vcl.

Str. Bs.

Choir: unison *mf*

Je - sus, in Your Name we could change the world. We're say - in',

Fl. 1, 2 *f*

Ob. *f*

Cl. 1, 2 *f*

Hn. 1, 2 *f*

Tpt. 1, 2 *f*

Tpt. 3 *f*

Ten. Sax *f*

Tbn. 1, 2 *f*

Tbn. 3 *f*

Perc. 1, 2 *Sus. Cymbal*

Harp

Rhy. *Ab Cm7 Bb*

Vln. 1, 2 *f*

Vla. *f*

Vcl. *f*

Str. Bs. *f*

95 96 97 98

Choir "Yes, Lord. Yes, Lord."

Fl. 1, 2

Ob.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Ten. Sax

Tbn. 1, 2

Tbn. 3  
Tba

Perc. 1, 2  
*mf* *end Tamb.*

Harp

Rhy.  
*mf* *Half-time feel*  
*Toms groove/Snare on 3*  
*Keys & Gtrs. on diamonds*

Fm Eb Gm Cm

Vln. 1, 2

Vla.

Vcl.

Str. Bs.

Choir      What   else   could \_\_\_\_ we   say? \_\_\_\_      What   else   could \_\_\_\_ we   say? \_\_\_\_      We're say - in',

Fl. 1, 2

Ob.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Ten. Sax

Tbn. 1, 2

Tbn. 3  
Tba

Perc. 1, 2

Harp

Rhy.      Fm      Cm      Eb      B $\flat$ /  
D

Vln. 1, 2

Vla.

Vcl.

Str. Bs.

Choir "Yes, Lord. Yes, Lord. We'll

Fl. 1, 2

Ob.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Ten. Sax

Tbn. 1, 2

Tbn. 3  
Tba

Perc. 1, 2

Harp

Rhy. Fm Eb Gm Cm  
building  
add Kick on all 4

Vln. 1, 2 *mf*

Vla. *mf*

Vcl. *mf*

Str. Bs. *mf*

107 108 109 110

Choir fol - low all the way. We'll fol - low all the way." We're gon - na live like this!

Fl. 1, 2

Ob.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Ten. Sax

Tbn. 1, 2

Tbn. 3  
Tba

Perc. 1, 2

Harp

Rhy. Fm Cm Eb Bb

Vln. 1, 2

Vla.

Vcl.

Str. Bs.

Sus. Cymbal

111 112 113 114 115

Choir Yes! Our God is all He says, all He says He is.

Fl. 1, 2 *f*

Ob. *f*

Cl. 1, 2 *f*

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Ten. Sax

Tbn. 1, 2

Tbn. 3  
Tba

Perc. 1, 2 *f*

Harp

Rhy. *f* *Kick cont.* *Snare hit!*

Vln. 1, 2 *f*

Vla. *f*

Vcl. *f*

Str. Bs. *f*

116 117 118 119

Choir Yes! Our God is all He says, all He says He is.

Fl. 1, 2 *mf* *ff*

Ob. *mf* *ff*

Cl. 1, 2 *mf* *ff*

Hn. 1, 2 *sfz* *f* *ff*

Tpt. 1, 2 *sfz* *f* *ff*

Tpt. 3 *sfz* *f* *ff*

Ten. Sax *sfz* *f* *ff*

Tbn. 1, 2 *sfz* *f* *ff*

Tbn. 3  
Tba *sfz* *f* *ff*

Perc. 1, 2

Harp

Rhy. *sfz* *ff*

Vln. 1, 2 *sfz* *ff*

Vla. *sfz* *ff*

Vcl. *sfz* *ff*

Str. Bs. *sfz* *ff*

120 121 122 123

*div. ff*

Choir Yes! Our God is all He says, all He says He is.

*div.*

Fl. 1, 2

Ob.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Ten. Sax

Tbn. 1, 2

Tbn. 3  
Tba

*Tbn. 3 only*

*Piatti (playing written)*  
*Tamb. (playing 8th note groove until noted)*

Perc. 1, 2

*f*  
*Chimes*  
*f*

Harp

Rhy.

*E♭(no3)* *B♭  
D* *Cm7* *E♭  
B♭*

*Back to Hard Rock groove*

Vln. 1, 2

Vla.

Vcl.

Str. Bs.

Choir Je - sus, in Your Name we could change the world. We

Fl. 1, 2

Ob.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Ten. Sax

Tbn. 1, 2

Tbn. 3  
Tba

Perc. 1, 2

Harp

Rhy. *A<sup>b</sup>* *Cm7* *B<sup>b</sup>*

Vln. 1, 2

Vla.

Vcl.

Str. Bs.

*Sus. Cymbal*

*Drum fill*

Choir stand in Your love, in Your pow'r, and all You say we are.

Fl. 1, 2 *f*

Ob. *f*

Cl. 1, 2 *f*

Hn. 1, 2 *ff*

Tpt. 1, 2 *ff*

Tpt. 3 *ff*

Ten. Sax *ff*

Tbn. 1, 2 *ff*

Tbn. 3  
Tba *ff*

Perc. 1, 2 *f*

Harp

Rhy. *E♭(no3)* *B♭<sup>b</sup> D* *Cm7* *E♭<sup>b</sup> B♭*

Vln. 1, 2

Vla.

Vcl.

Str. Bs.

Choir Je - sus, in Your Name \_\_\_\_\_ we could change the world. \_\_\_\_\_

Fl. 1, 2

Ob.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Ten. Sax

Tbn. 1, 2

Tbn. 3  
Tba

Perc. 1, 2

Harp

Rhy. A $\flat$  Cm7 B $\flat$

Vln. 1, 2

Vla.

Vcl.

Str. Bs.

Choir Je - sus, in Your Name we could change the world.

Fl. 1, 2

Ob.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Ten. Sax

Tbn. 1, 2

Tbn. 3  
Tba

Perc. 1, 2

Harp

Rhy.

Vln. 1, 2

Vla.

Vcl.

Str. Bs.

Choir Je - sus, in Your Name \_\_\_\_\_ we could change the world! \_\_\_\_\_

Fl. 1, 2

Ob.

Cl. 1, 2

Hn. 1, 2

Tpt. 1, 2

Tpt. 3

Ten. Sax

Tbn. 1, 2

Tbn. 3  
Tba

Perc. 1, 2  
*end Tamb.*  
*f*  
*Sus. Cymbal*  
*f*  
*add Piatiti*

Chimes  
*f*

Bass Drum  
*f*

Harp

Rhy.  
*A<sup>b</sup>*  
*Cm7*  
*B<sup>b</sup>*  
*Drum fill*  
*Drum fill*

Vln. 1, 2

Vla.

Vcl.

Str. Bs.

## Flute 1, 2

# We Could Change the World

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Cliff Duren

Driving! ♩ = 144

"Could we live like" "Could we live like"

"Yes! our God"

"Jesus, in Your name"

♩ CODA

"We're sayin' "

# Flute 1, 2

## We Could Change the World - Page 2 of 2

"We're sayin' "

"Yes! our God"

Musical staff for measures 107-114 and 116-119. Measure 107-114 contains an 8-measure rest. Measure 115 is a whole rest. Measure 116 starts with a dynamic *f* and a crescendo hairpin. Measure 117-119 contains a 3-measure rest. A large diagonal watermark "Preview Only" is overlaid across the staff.

Musical staff for measures 120-123. Measure 120 starts with a dynamic *mf*. Measure 121 is a whole rest. Measure 122 is a whole rest. Measure 123 starts with a dynamic *ff* and a crescendo hairpin. A large diagonal watermark "Preview Only" is overlaid across the staff.

"Yes! our God"

Musical staff for measures 124-127. Measure 124 starts with a dynamic *f* and a crescendo hairpin. Measure 125 is a whole rest. Measure 126 is a whole rest. Measure 127 is a whole rest. A large diagonal watermark "Preview Only" is overlaid across the staff.

Musical staff for measures 128-133. Measure 128 is a whole rest. Measure 129-131 contains a 3-measure rest. Measure 132 is a whole rest. Measure 133 starts with a dynamic *f* and a crescendo hairpin. A large diagonal watermark "Preview Only" is overlaid across the staff.

Musical staff for measures 134-137. Measure 134 is a whole rest. Measure 135 is a whole rest. Measure 136 is a whole rest. Measure 137 is a whole rest. A large diagonal watermark "Preview Only" is overlaid across the staff.

Musical staff for measures 138-141. Measure 138 starts with a dynamic *mf*. Measure 139 is a whole rest. Measure 140 is a whole rest. Measure 141 is a whole rest. A large diagonal watermark "Preview Only" is overlaid across the staff.

Musical staff for measures 142-145. Measure 142 starts with a dynamic *mf*. Measure 143 is a whole rest. Measure 144 is a whole rest. Measure 145 is a whole rest. A large diagonal watermark "Preview Only" is overlaid across the staff.

Musical staff for measures 146-149. Measure 146 is a whole rest. Measure 147 is a whole rest. Measure 148 is a whole rest. Measure 149 is a whole rest. A large diagonal watermark "Preview Only" is overlaid across the staff.

## Oboe

## We Could Change the World

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Driving! ♩ = 144

"Could we live like" "Could we live like"

Musical notation for the first system, measures 1-53. The notation includes rests for 10 measures (1-10), 8 measures (11-18), 16 measures (19-34), and 19 measures (35-53). A dynamic marking of *f* is present at measure 54.

"Yes! our God"

Musical notation for the second system, measures 55-66. The notation includes rests for 3 measures (55-57) and 6 measures (60-65). A dynamic marking of *f* is present at measure 66. A section marker indicates the 2nd time to CODA.

"We believe that"

Musical notation for the third system, measures 67-80. The notation includes rests for 3 measures (68-70) and 9 measures (71-79). A dynamic marking of *mf* is present at measure 80.

D.S. al CODA

Musical notation for the fourth system, measures 81-90. The notation includes rests for 6 measures (83-88). A dynamic marking of *mf* is present at measure 89.

"Jesus, in Your name"

⌘ CODA

Musical notation for the fifth system, measures 91-95. The notation includes rests for 2 measures (91-92). A dynamic marking of *mf* is present at measure 93.

"We're sayin' "

Musical notation for the sixth system, measures 96-106. The notation includes rests for 8 measures (99-106). A dynamic marking of *f* is present at measure 97.

# Oboe

## We Could Change the World - Page 2 of 2

"We're sayin'"

"Yes! our God"



"Yes! our God"



## Clarinet 1, 2

## We Could Change the World

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Driving! ♩ = 144

"Could we live like" "Could we live like"

Musical notation for Clarinet 1, 2, measures 1-53. The notation includes rests of 10, 8, 16, and 19 measures, followed by a melodic line starting at measure 54. Dynamics include *f* (forte).

"Yes! our God"

Musical notation for Clarinet 1, 2, measures 55-66. The notation includes rests of 3 and 6 measures, followed by a melodic line starting at measure 59. Dynamics include *f* (forte). A section marker indicates "2nd time to CODA".

"We believe that"

Musical notation for Clarinet 1, 2, measures 67-80. The notation includes rests of 3 and 9 measures, followed by a melodic line starting at measure 67. Dynamics include *mf* (mezzo-forte).

D.S. al CODA

Musical notation for Clarinet 1, 2, measures 81-90. The notation includes rests of 6 measures, followed by a melodic line starting at measure 81. Dynamics include *mf* (mezzo-forte).

"Jesus, in Your name"

⌘ CODA

Musical notation for Clarinet 1, 2, measures 91-95. The notation includes rests of 2 measures, followed by a melodic line starting at measure 91. Dynamics include *mf* (mezzo-forte).

"We're sayin'"

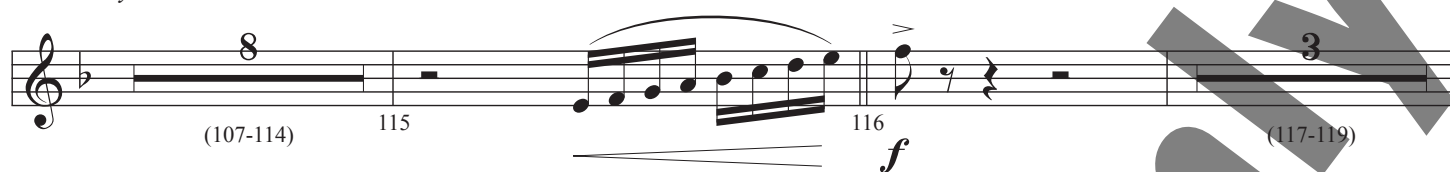
Musical notation for Clarinet 1, 2, measures 96-106. The notation includes rests of 8 measures, followed by a melodic line starting at measure 96. Dynamics include *f* (forte).

# Clarinet 1, 2

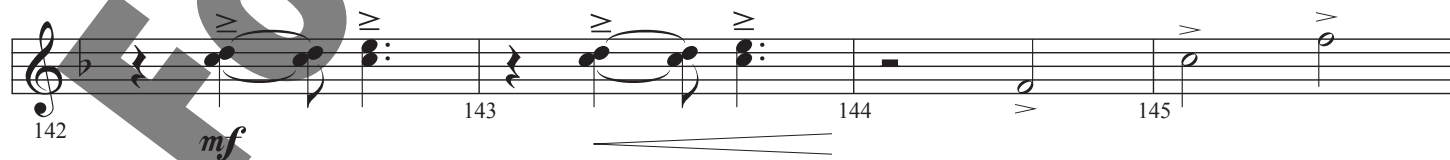
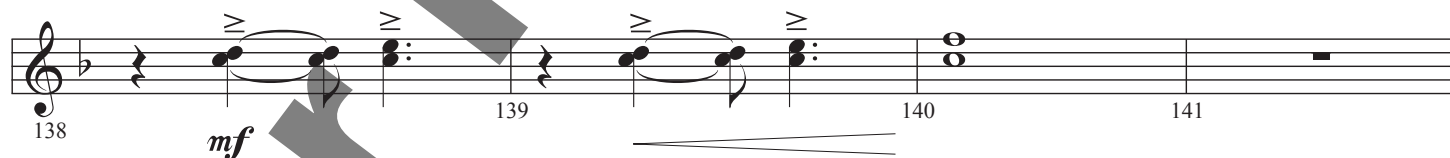
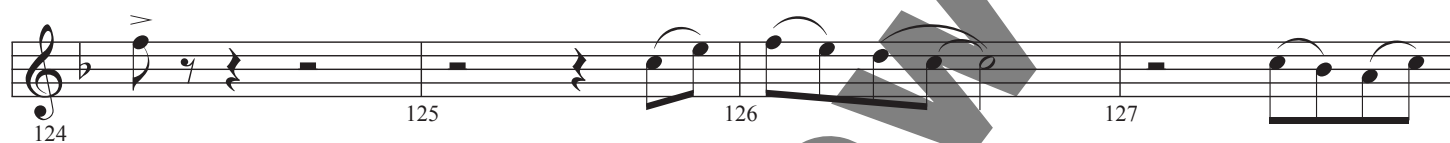
## We Could Change the World - Page 2 of 2

"We're sayin'"

"Yes! our God"



"Yes! our God"



## Horn 1, 2

# We Could Change the World

Words and Music by  
JONAS MYRIN, JASON INGRAM  
and MATT REDMAN  
Arranged and Orchestrated by  
Cliff Duren

Driving! ♩ = 144

10 8 16 20

(1-10) (11-18) (19-34) (35-54)

6 2nd time only

(55-60) 61 62

**f**

2nd time to CODA

63 66

**ff** (64-65)

4 19 D.S. al CODA

(67-70) (71-89) 90

**mf**

⊕ CODA

3 3

(91-93) 94 95 (96-98)

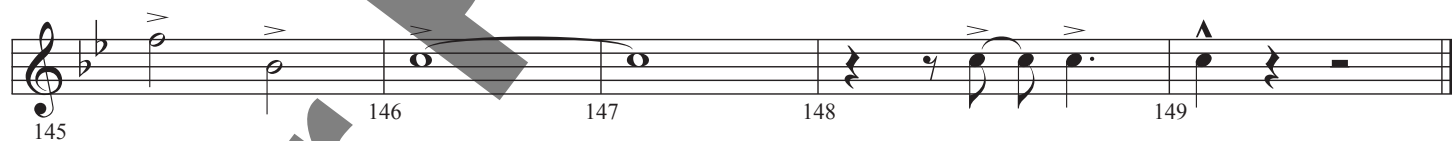
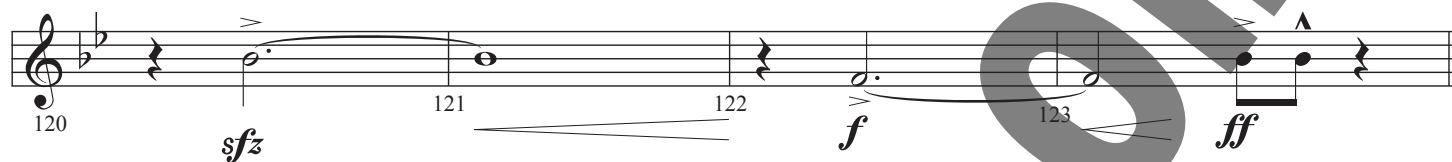
**mf** **f**

8 7

(99-106) (107-113) 114 115

**sfz**

# Horn 1, 2



## Trumpet 1, 2

## We Could Change the World

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Driving! ♩ = 144

"Could we live like"

"Could we live like"

10 8 16 20

(1-10) (11-18) (19-34) (35-54)

"Yes! our God"

2nd time only

55 *f* 5 (56-60) 61 *f* 62

63 *ff* 2 (64-65) 66

2nd time to CODA ⊕

"We believe that"

4 19 90 *mf*

(67-70) (71-89)

D.S. al CODA

"Jesus, in Your name"

⊕ CODA

3 94 *mf* 95 *f* 3 (96-98)

(91-93)

"We're sayin'"

"We're sayin'"

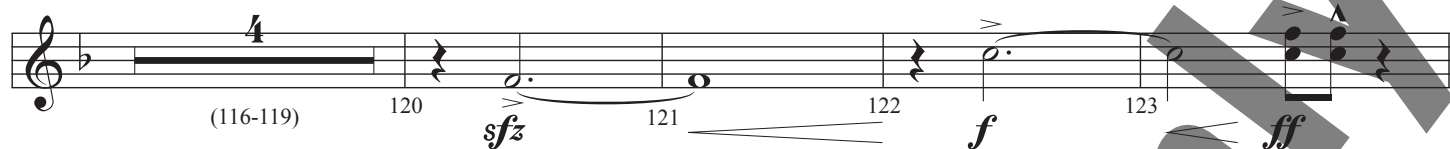
8 7 114 *sfz* 115

(99-106) (107-113)

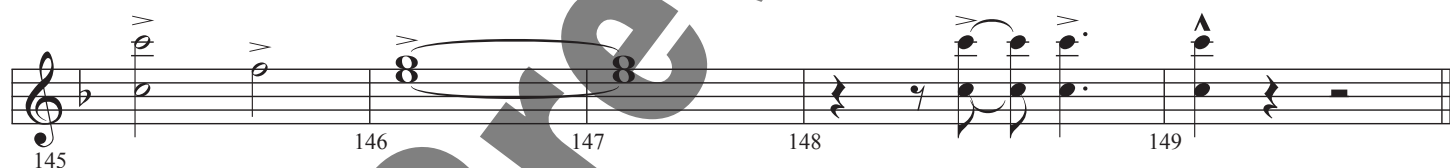
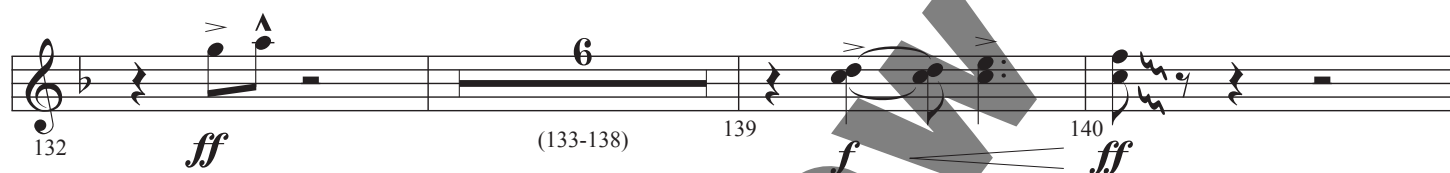
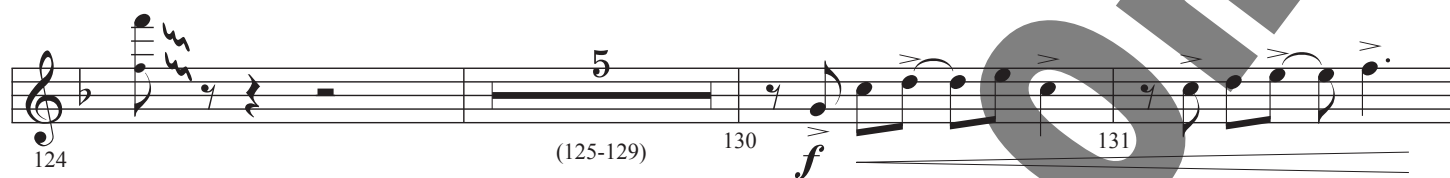
# Trumpet 1, 2

We Could Change the World - Page 2 of 2

"Yes! our God"



"Yes! our God"



# Trumpet 3 We Could Change the World

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and MATT REDMAN  
Arranged and Orchestrated by  
Cliff Duren

Driving! ♩ = 144

"Could we live like"

"Could we live like"

10 8 16 20

(1-10) (11-18) (19-34) (35-54)

"Yes! our God"

2nd time only

55 *f* 56-60 61 *f* 62

2nd time to CODA ⊕

63 *ff* 64-65 66

"We believe that"

D.S. al CODA

4 19 90 *mf*

(67-70) (71-89)

"Jesus, in Your name"

⊕ CODA

3 94 *mf* 95 *f* 3 (96-98)

(91-93)

"We're sayin'"

"We're sayin'"

8 7 114 *sfz* 115

(99-106) (107-113)

# Trumpet 3

We Could Change the World - Page 2 of 2

"Yes! our God"

Musical staff for measures 116-119 and 120-123. Measures 116-119 contain a whole rest with a '4' above it. Measure 120 starts with a *sfz* dynamic, followed by a half note. Measure 121 has a half note. Measure 122 has a half note. Measure 123 starts with a *f* dynamic, followed by a half note, and ends with a *ff* dynamic. A large diagonal watermark 'For Preview Only' is visible across the staff.

"Yes! our God"

Musical staff for measures 124 and 125-129. Measure 124 starts with a *f* dynamic, followed by a half note. Measures 125-129 contain a whole rest with a '5' above it. Measure 130 starts with a *f* dynamic, followed by a half note. Measure 131 has a half note. A large diagonal watermark 'For Preview Only' is visible across the staff.

Musical staff for measures 132 and 133-138. Measure 132 starts with a *ff* dynamic, followed by a half note. Measures 133-138 contain a whole rest with a '6' above it. Measure 139 starts with a *f* dynamic, followed by a half note. Measure 140 has a half note, and the staff ends with a *ff* dynamic. A large diagonal watermark 'For Preview Only' is visible across the staff.

Musical staff for measures 141 and 142-144. Measure 141 has a whole rest. Measure 142 starts with a *f* dynamic, followed by a half note. Measure 143 has a half note. Measure 144 has a half note. A large diagonal watermark 'For Preview Only' is visible across the staff.

Musical staff for measures 145 and 146-149. Measure 145 has a half note. Measure 146 has a half note. Measure 147 has a half note. Measure 148 has a half note. Measure 149 has a half note. A large diagonal watermark 'For Preview Only' is visible across the staff.

Tenor Sax

# We Could Change the World

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 and **MATT REDMAN**  
*Arranged and Orchestrated by*  
**Cliff Duren**

**Driving!** ♩ = 144*"Could we live like"**"Could we live like"*

(1-10) (11-18) (19-34) (35-54)

*"Yes! our God"*

55 *f* (56-60) 61 *f* 62

*2nd time to CODA* ⊕

63 *ff* (64-65) 66

*"We believe that"**D.S. al CODA*

(67-70) (71-89) 90 *mf*

*"Jesus, in Your name"*

⊕ CODA

(91-93) 94 *mf* 95 *f* (96-98)

*"We're sayin' "**"We're sayin' "*

(99-106) (107-113) 114 *sfz* 115

# Tenor Sax

"Yes! our God"

Musical staff for measures 116-123. Measure 116 contains a whole rest. Measure 117 contains a whole note G4. Measure 118 contains a whole note A4. Measure 119 contains a whole note B4. Measure 120 contains a whole rest. Measure 121 contains a whole note C5. Measure 122 contains a whole note D5. Measure 123 contains a whole note E5. Dynamics: *sfz* at measure 120, *f* at measure 122, *ff* at measure 123. A crescendo hairpin spans measures 121 and 122.

"Yes! our God"

Musical staff for measures 124-131. Measure 124 contains a whole rest. Measure 125 contains a whole rest. Measure 126 contains a whole rest. Measure 127 contains a whole rest. Measure 128 contains a whole rest. Measure 129 contains a whole rest. Measure 130 contains a whole note F5. Measure 131 contains a whole note G5. Dynamics: *f* at measure 130.

Musical staff for measures 132-140. Measure 132 contains a whole rest. Measure 133 contains a whole note A5. Measure 134 contains a whole note B5. Measure 135 contains a whole note C6. Measure 136 contains a whole note D6. Measure 137 contains a whole note E6. Measure 138 contains a whole note F6. Measure 139 contains a whole note G6. Measure 140 contains a whole note A6. Dynamics: *ff* at measure 132, *f* at measure 139, *ff* at measure 140. A crescendo hairpin spans measures 133-138.

Musical staff for measures 141-144. Measure 141 contains a whole rest. Measure 142 contains a whole note B6. Measure 143 contains a whole note C7. Measure 144 contains a whole note D7. Dynamics: *f* at measure 142. A crescendo hairpin spans measures 143 and 144.

Musical staff for measures 145-149. Measure 145 contains a whole note E7. Measure 146 contains a whole note F7. Measure 147 contains a whole note G7. Measure 148 contains a whole note A7. Measure 149 contains a whole note B7. Dynamics: *f* at measure 145, *ff* at measure 147.

## Trombone 1, 2

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Driving! ♩ = 144

"Could we live like"

"Could we live like"

10 8 16 20

(1-10) (11-18) (19-34) (35-54)

"Yes! our God"

2nd time only

55 *f* 5 (56-60) 61 *f* 62

63 *ff* 2 (64-65) 66 2nd time to CODA

"We believe that"

4 19 90 *mf* D.S. al CODA

(67-70) (71-89)

"Jesus, in Your name"

⊕ CODA

3 94 *mf* 95 *f* 3 (96-98)

(91-93)

"We're sayin'"

"We're sayin'"

8 7 114 *sfz* 115

(99-106) (107-113)

# Trombone 1, 2

We Could Change the World - Page 2 of 2

"Yes! our God"

Measures 116-119: A whole rest with a '4' above it. Measure 120: A quarter rest. Measure 121: A half note G2 with an accent (>) and a dynamic marking of *sfz*. Measure 122: A half note G2 with an accent (>) and a dynamic marking of *f*. Measure 123: A half note G2 with an accent (>) and a dynamic marking of *ff*.

"Yes! our God"

Measure 124: A quarter note G2 with an accent (>). Measures 125-129: A whole rest with a '5' above it. Measure 130: A quarter note G2 with an accent (>) and a dynamic marking of *f*. Measure 131: A quarter note G2 with an accent (>).

Measure 132: A quarter note G2 with an accent (>) and a dynamic marking of *ff*. Measures 133-138: A whole rest with a '6' above it. Measure 139: A quarter note G2 with an accent (>) and a dynamic marking of *f*. Measure 140: A quarter note G2 with an accent (>) and a dynamic marking of *ff*.

Measure 141: A quarter rest. Measure 142: A quarter note G2 with an accent (>) and a dynamic marking of *f*. Measure 143: A quarter note G2 with an accent (>). Measure 144: A quarter note G2 with an accent (>).

Measure 145: A quarter note G2 with an accent (>). Measure 146: A quarter note G2 with an accent (>). Measure 147: A quarter note G2 with an accent (>). Measure 148: A quarter note G2 with an accent (>). Measure 149: A quarter note G2 with an accent (>).

# Trombone 3

## Tuba

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and MATT REDMAN

Arranged and Orchestrated by  
Cliff Duren

Driving! ♩ = 144

"Could we live like"

"Could we live like"

10 8 16 20

(1-10) (11-18) (19-34) (35-54)

"Yes! our God"

2nd time only / Tbn. 3 only

55 *f* 5 (56-60) 61 *f* 62

63 *ff* 2 (64-65) 66

2nd time to CODA

"We believe that"

4 19 90

(67-70) (71-89)

*mf* add Tuba

D.S. al CODA

"Jesus, in Your name"

⊕ CODA

3 94 95 3

(91-93) (96-98)

*mf* *f* add Tuba

"We're sayin'"

"We're sayin'"

8 7 114 115

(99-106) (107-113)

*sfz*

# Trombone 3

## Tuba

"Yes! our God"

116-119 120 121 122 123

*sfz* *f* *ff*

"Yes! our God"

*Tbn. 3 only*

124 125-129 130 131

*f*

132 133-138 139 140

*ff* *f* *ff* *add Tuba*

141 142 143 144

*f*

145 146 147 148 149

**Sus. Cymbal**  
**Chimes**  
**Piatti**  
**Tambourine**  
**Bass Drum**

# We Could Change the World

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**JONAS MYRIN, JASON INGRAM**  
and **MATT REDMAN**

*Arranged and Orchestrated by  
Cliff Duren*

## Driving! ♪ = 144

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is for the vocal melody, written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The bottom staff is for the piano accompaniment, also in treble clef with the same key signature and time signature. The melody begins with a quarter rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment starts with a quarter note G3, a quarter note A3, and a half note Bb3. The score includes a repeat sign after the first measure of the melody and a double bar line after the second measure. The tempo is marked "Allegretto". The song title "The Rose Tree" is written in a decorative font at the top right. The lyrics "The Rose Tree, the Rose Tree, the Rose Tree, the Rose Tree" are written below the melody. The score ends with a double bar line and a repeat sign.

*“Could we live like”*

19 *mf* 15 20 (20-34) (35-54)

*“Yes! our God”*

*Piatti (playing written)*

*Tamb. (playing 8th note groove until noted)*

*Sus. Cymbal*

2nd time to CODA  $\oplus$

The musical score for 'The Wind' is presented in two systems. The first system consists of a piano part (bottom staff) and a chime part (top staff). The piano part begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a series of notes and rests, with a forte (*f*) dynamic marking. The chime part is marked 'Chimes' and features a series of notes and rests, with a forte (*f*) dynamic marking. The second system continues the piano part, with a forte (*f*) dynamic marking and a crescendo leading to a forte (*f*) dynamic marking. The piano part includes measures 55, 56, (57-61), 62, 63, (64-65), and 66. The chime part includes measures 55, 56, (57-61), 62, 63, (64-65), and 66. The piano part includes a series of notes and rests, with a forte (*f*) dynamic marking. The chime part includes a series of notes and rests, with a forte (*f*) dynamic marking.

*“We believe that”*

*Sus. Cymbal (1st time only)*

*end Tamb.*

## D.S. *al* CODA

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a vocal line with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The bottom staff is a piano accompaniment line with a bass clef, a key signature of one flat, and a 3/4 time signature. The music is divided into measures by vertical bar lines. Measure numbers 67, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, and 100 are indicated below the piano staff. The vocal line has a melodic line with notes and rests, and a bass line with notes and rests. The piano accompaniment has a bass line with notes and rests. The music is written in a simple, folk-like style. A large, stylized watermark "FOI" is visible across the center of the image.

# Percussion 1, 2

We Could Change the World - Percussion 1, 2 - Page 2 of 2

"Jesus, in Your name"

♢ CODA

Sus. Cymbal

"We're sayin'"

end Tamb.

(91-97) 98 99

"We're sayin'"

Sus. Cymbal

"Yes! our God"

(100-106) (107-114) 115 116

"Yes! our God"

Piatti (playing written)

Tamb. (playing 8th note groove until noted)

(117-123) 124 125 (126-130)

Sus. Cymbal

Sus. Cymbal

end Tamb.

131 132 (133-142) 143 144

Chimes

Sus. Cymbal

add Piatti

145 146 147 148 149

Bass Drum

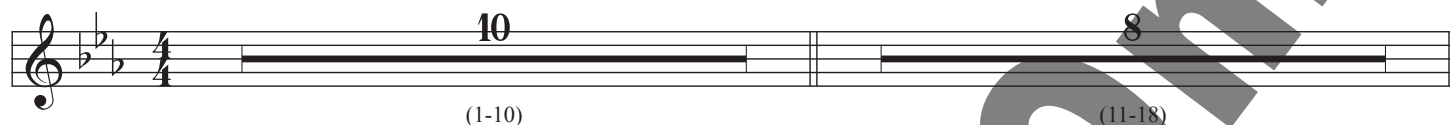
## Harp

## We Could Change the World

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and MATT REDMAN

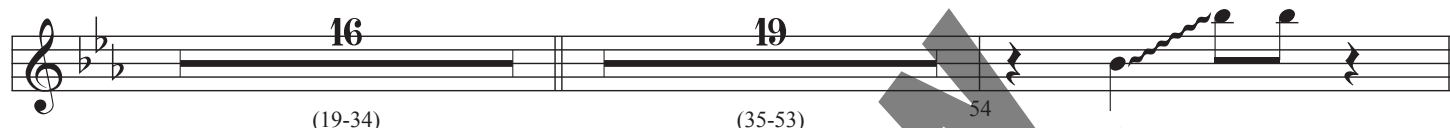
Arranged and Orchestrated by  
Cliff Duren

Driving! ♩ = 144



"Could we live like"

"Could we live like"

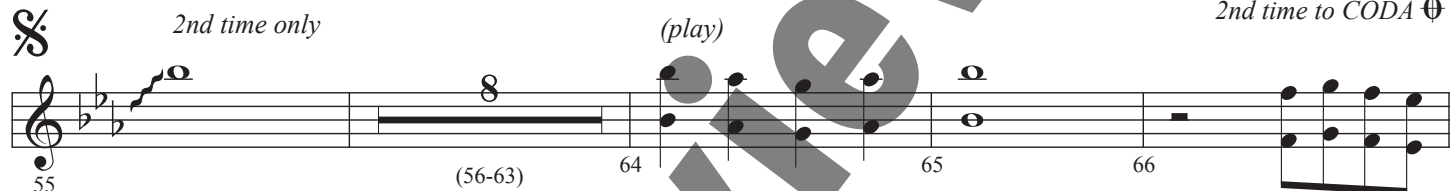


"Yes! our God"

2nd time only

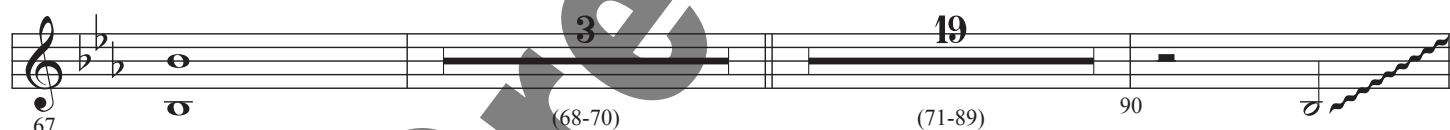
(play)

2nd time to CODA



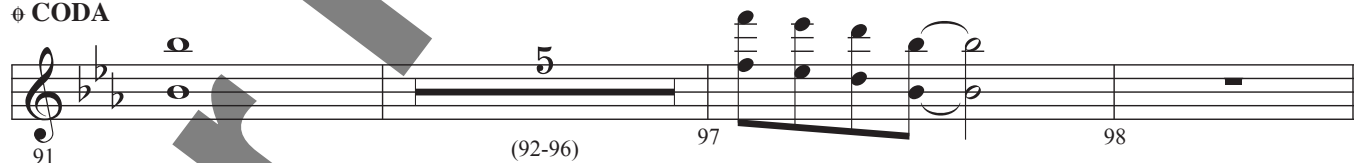
"We believe that"

D.S. al CODA

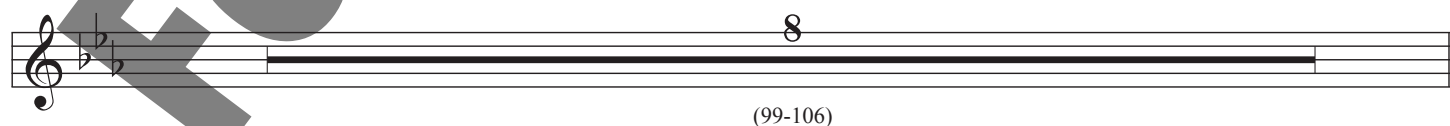


"Jesus, in Your name"

⊕ CODA



"We're sayin'"



# Harp

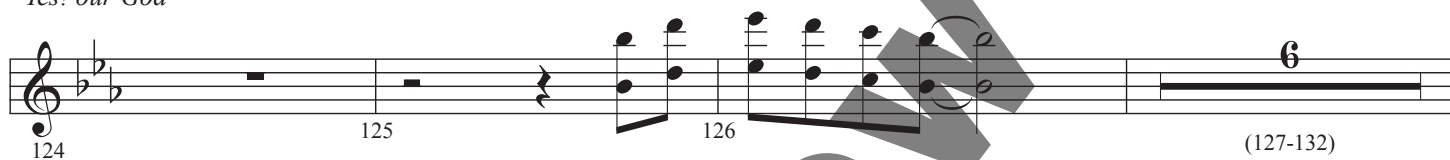
## We Could Change the World - Harp - Page 2 of 2

*"We're sayin' "*

*"Yes! our God"*



*"Yes! our God"*



## Rhythm

## We Could Change the World

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Cliff Duren

Driving! ♩ = 144

**Chord Progression:**

- Measures 1-2:  $E\flat(\text{no}3)$  / G
- Measure 3:  $E\flat(\text{no}3)$  / G
- Measure 4:  $A\flat2$
- Measure 5:  $Cm7$
- Measure 6:  $B\flat\text{sus}$
- Measure 7:  $E\flat(\text{no}3)$  / G
- Measure 8:  $A\flat2$
- Measure 9:  $Cm7$
- Measure 10:  $B\flat\text{sus}$
- Measure 11:  $E\flat(\text{no}3)$  / G
- Measure 12:  $A\flat2$
- Measure 13:  $Cm7$
- Measure 14:  $B\flat\text{sus}$
- Measure 15:  $E\flat(\text{no}3)$  / G
- Measure 16:  $A\flat2$
- Measure 17:  $Cm7$
- Measure 18:  $B\flat\text{sus}$
- Measure 19:  $A\flat$
- Measure 20:  $B\flat$
- Measure 21:  $Cm7$
- Measure 22:  $Cm7$
- Measure 23:  $A\flat$
- Measure 24:  $B\flat$
- Measure 25:  $Cm7$
- Measure 26:  $Cm7$
- Measure 27:  $A\flat$
- Measure 28:  $B\flat$
- Measure 29:  $E\flat$
- Measure 30:  $B\flat$  / D

**Performance Notes:**

- Measures 1-2: *p* Synth Pad & Elec. Gtr. diamond
- Measure 3: *mp* Elec. Gtr. (playing written)
- Measures 11-14: *mf* Full Band building  
All Gtrs. on strong 8ths  
Drums on Snare 8ths  
Keys on diamonds
- Measure 15: add Kick on all 4
- Measure 18: Drum fill
- Measures 19-22: *mf* Kick 4 on the floor  
Gtrs. on 8ths  
Keys on diamonds

# Rhythm

## We Could Change the World - Rhythm - Page 2 of 5

Chords: A $\flat$  Cm7 B $\flat$ (no3)

Measures: 31 32 33 34

31

32

33

34

Drum fill

Chords: A $\flat$  B $\flat$  Cm7

Measures: 35 36 37 38

35

36

37

38

“Could we live like”

add Power Gtr; diamonds

add Snare on 4

Chords: A $\flat$  B $\flat$  Cm7

Measures: 39 40 41 42

39

40

41

42

Chords: A $\flat$  B $\flat$  E $\flat$  D

Measures: 43 44 45 46

43

44

45

46

Chords: A $\flat$  Cm7 B $\flat$ (no3)

Measures: 47 48 49 50

47

48

49

50

Chords: A $\flat$  Cm7 B $\flat$ (no3)

Measures: 51 52 53 54

51

52

53

54

Chords: E $\flat$ (no3) B $\flat$  D Cm7 E $\flat$  B $\flat$

Measures: 55 56 57 58

55

56

57

58

“Yes! our God”

**f** Rock groove

Snare on 2 and 4

Kick on 1&3

Chords: A $\flat$  Cm7 B $\flat$

Measures: 59 60 61 62

59

60

61

62

Drum fill

# Rhythm

## We Could Change the World - Rhythm - Page 3 of 5

*2nd time to CODA*  $\text{CODA}$

$E\flat(\text{no}3)$   $B\flat$   
 $D$   $Cm7$   $E\flat$   
 $B\flat$

63 64 65 66

$A\flat$   $Cm7$   $B\flat$

67 68 69 70

*Drum fill*

*"We believe that"*

$A\flat$   $B\flat$   $Cm7$

71 72 73 74

*mf* tighten up a little

$A\flat$   $B\flat$   $Cm7$

75 76 77 78

$A\flat$   $B\flat$   $E\flat$   $B\flat$   
 $D$

79 80 81 82

$A\flat$   $Cm7$   $B\flat(\text{no}3)$

83 84 85 86

$A\flat$   $Cm7$   $B\flat(\text{no}3)$  *D.S. al CODA*

87 88 89 90

*Drum fill*

*"Jesus, in Your name"*

$\text{CODA}$   $A\flat$   $Cm7$   $B\flat$

91 92 93 94

# Rhythm

Chords: A $\flat$  Cm7 B $\flat$

Measures: 95 96 97 98

Lyrics: "We're sayin' "

Chords: Fm E $\flat$  Gm Cm

Measures: 99 100 101 102

**mf** Half-time feel  
Toms groove/Share on 3  
Keys & Gtrs. on diamonds

Chords: Fm Cm E $\flat$  B $\flat$ /D

Measures: 103 104 105 106

Lyrics: "We're sayin' "

Chords: Fm E $\flat$  Gm Cm

Measures: 107 108 109 110

building  
add Kick on all 4

Chords: Fm Cm E $\flat$  B $\flat$

Measures: 111 112 113 114 115

Lyrics: "Yes! our God"

Chords: E $\flat$ (no3)

Measures: 116 117 118 119

**f** Kick cont.

Chords: E $\flat$ (no3)

Measures: 120 121 122 123

Lyrics: "Yes! our God"

Chords: E $\flat$ (no3) B $\flat$ /D Cm7 E $\flat$ /B $\flat$

Measures: 124 125 126 127

Back to Hard Rock groove

# Rhythm

128 129 130 131

A $\flat$  Cm7 B $\flat$

Drum fill

132 133 134 135

E $\flat$ (no3)  $\frac{B\flat}{D}$  Cm7  $\frac{E\flat}{B\flat}$

136 137 138 139

A $\flat$  Cm7 B $\flat$

140 141 142 143

A $\flat$ maj9 Cm7 B $\flat$

Drum fill

144 145 146 147 148 149

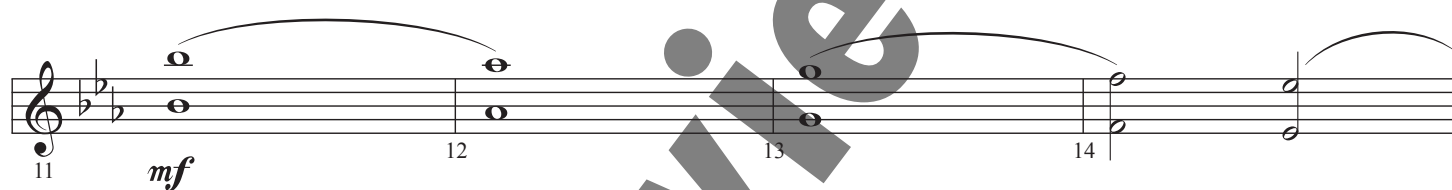
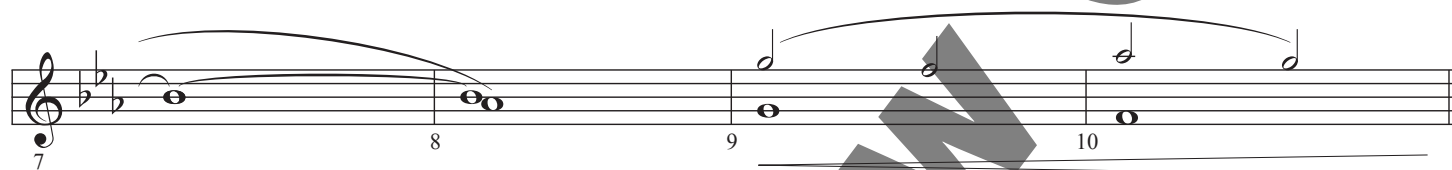
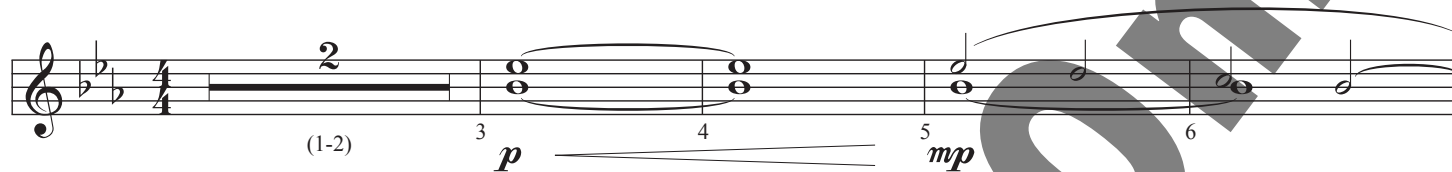
A $\flat$  Cm7 B $\flat$

Drum fill Drum fill

# Violin 1, 2    We Could Change the World

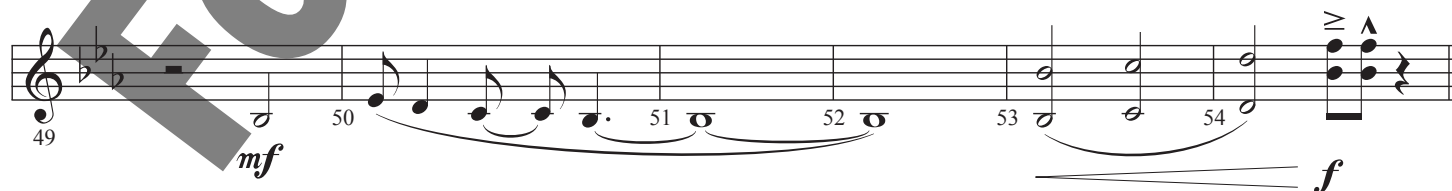
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Arranged and Orchestrated by  
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Driving! ♩ = 144



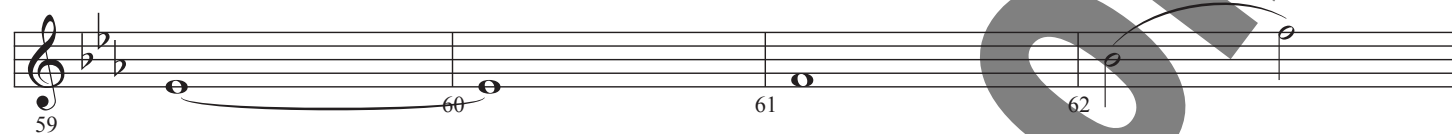
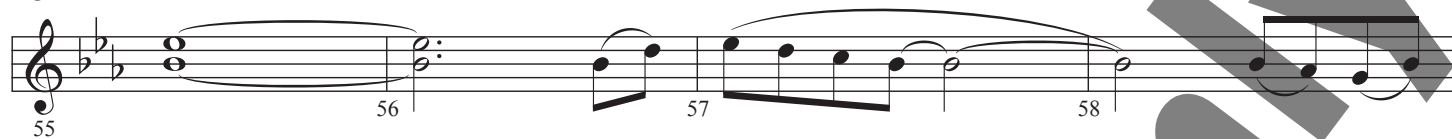
“Could we live like”

“Could we live like”

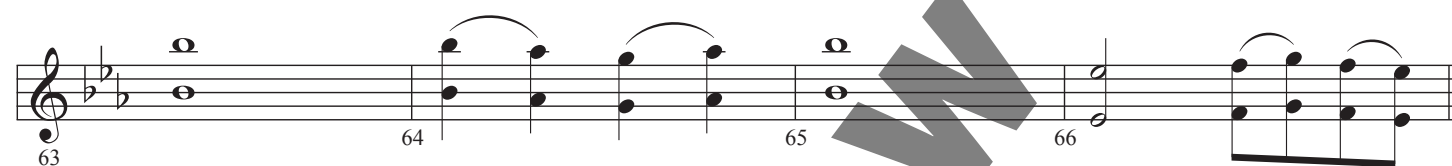


# Violin 1, 2

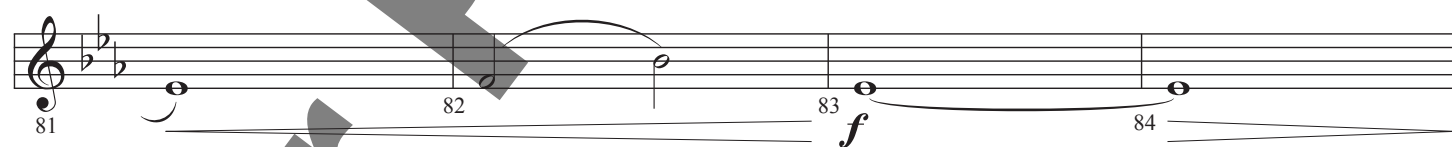
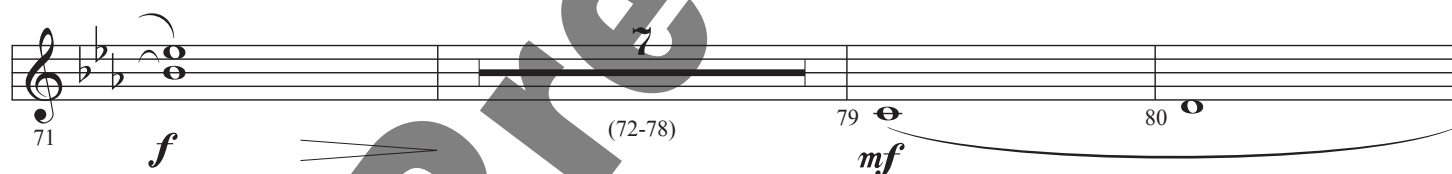
*“Yes! our God”*



*2nd time to CODA* ◊



*“We believe that”*



*D.S. al CODA*



*“Jesus, in Your name”*

◊ CODA



# Violin 1, 2

We Could Change the World - Page 3 of 4

“We’re sayin’”

95 *f* 96 97 98 (99-106)

“We’re sayin’”

107 *mf* 108 109 110

111 112 113 114 *sfz* 115

“Yes! our God”

116 *f* 117 118 119

120 *sfz* 121 122 123 *ff*

“Yes! our God”

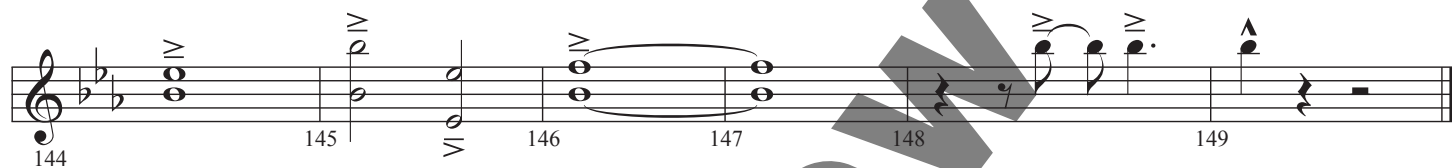
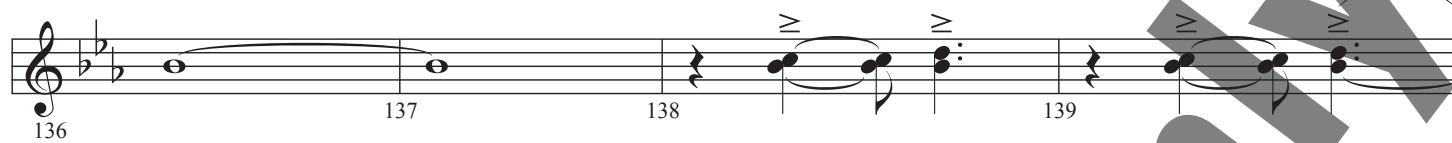
124 125 126 127

128 129 130 131

132 133 134 135

# Violin 1, 2

We Could Change the World - Page 4 of 4



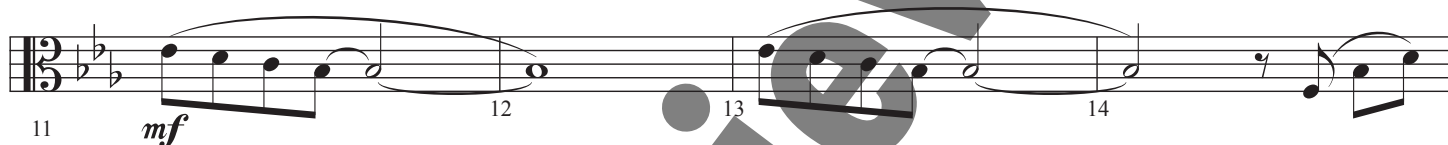
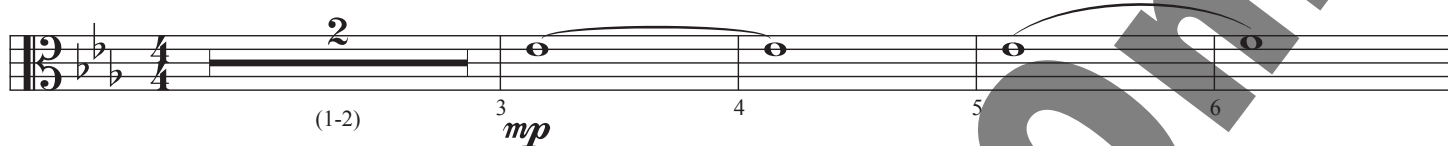
## Viola

## We Could Change the World

Words and Music by  
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and MATT REDMAN

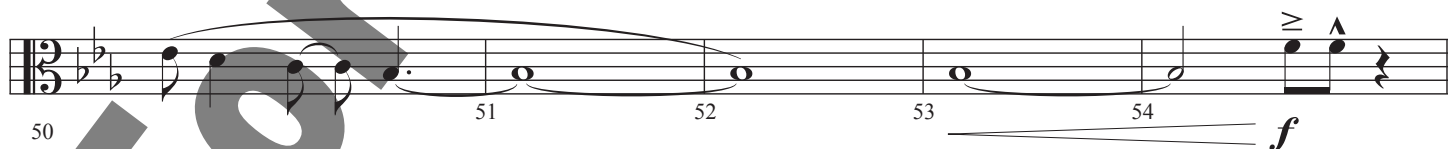
Arranged and Orchestrated by  
Cliff Duren

Driving! ♩ = 144

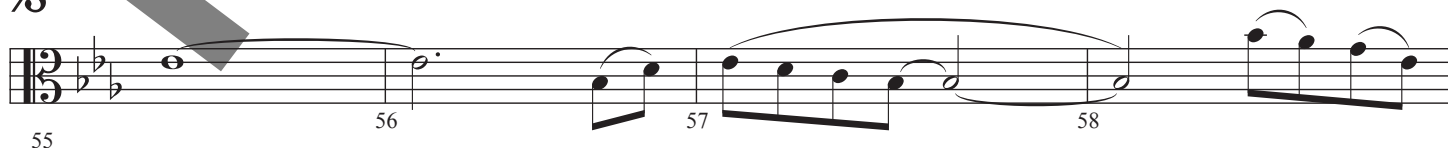


"Could we live like"

"Could we live like"

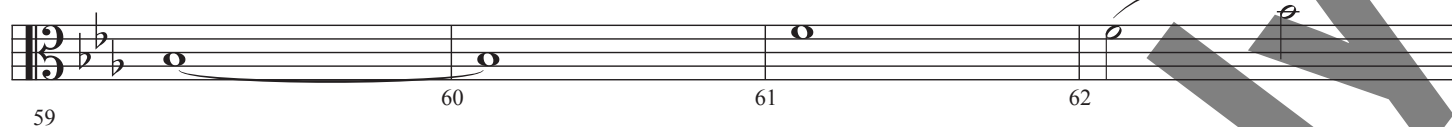


♩ "Yes! our God"

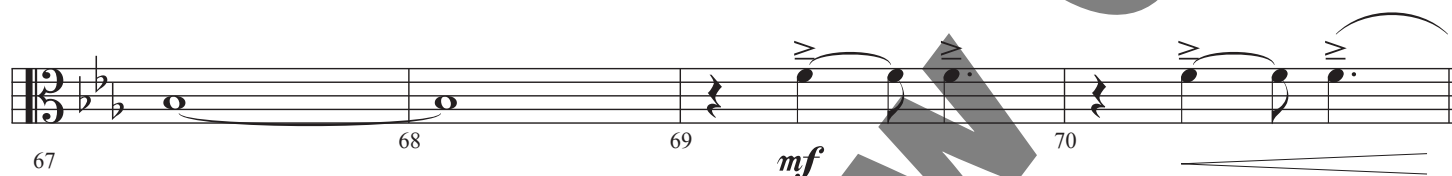
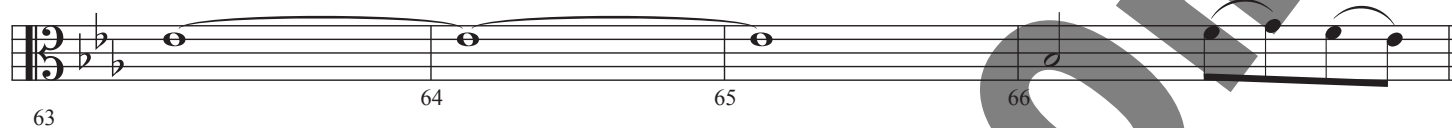


# Viola

## We Could Change the World - Page 2 of 3



2nd time to CODA



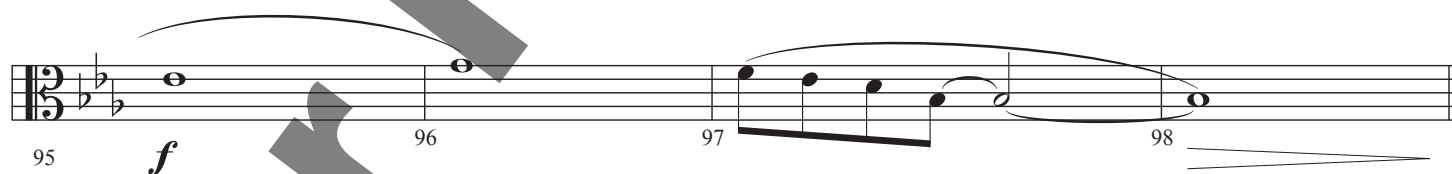
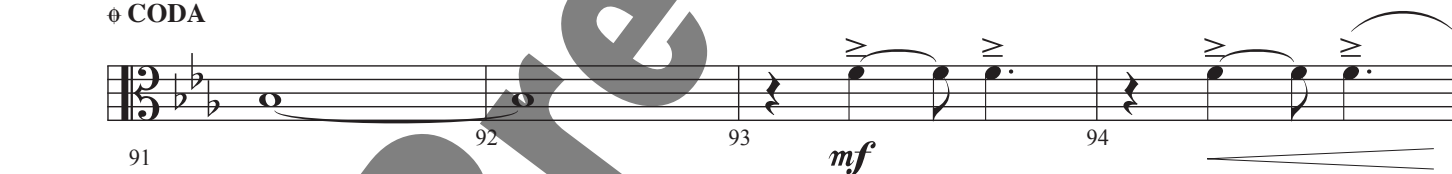
"We believe that"

D.S. al CODA



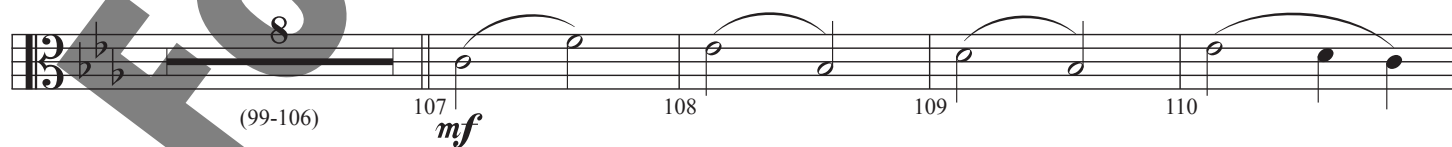
"Jesus, in Your name"

⌘ CODA



"We're sayin'"

"We're sayin'"



*“Yes! our God”*

*“Yes! our God”*

“Yes! our God”

116 *f* 117 118 119

The musical score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the dynamics are 'f' (forte). The score consists of four measures, numbered 116 to 119. Measure 116 starts with a forte dynamic and a half note G4. Measure 117 contains a half note A4. Measure 118 contains a half note Bb4. Measure 119 contains a half note C5. The notes are connected by a slur, and there is a fermata over the final note in measure 119.

120 *sfz* 121 122 123 *ff*

*“Yes! our God”*

Musical notation for measures 124-127. Measure 124: Treble clef, key signature of one flat (B-flat), 3/4 time signature. The note is a whole note G4. Measure 125: Treble clef, key signature of one flat (B-flat), 3/4 time signature. The note is a whole note G4. Measure 126: Treble clef, key signature of one flat (B-flat), 3/4 time signature. The notes are quarter notes: G4, A4, B4, A4, G4. Measure 127: Treble clef, key signature of one flat (B-flat), 3/4 time signature. The notes are quarter notes: G4, A4, B4, A4, G4. A large grey arrow points from the right towards the notes in measures 126 and 127.

128 129 130 131

Measures 132-135 of the piece. Measure 132: Bass clef, key signature of two flats (B-flat and E-flat), common time signature. The first measure contains a whole note G2 (one line below the staff) and a whole note E2 (two lines below the staff). Measure 133: Continuation of the previous measure. Measure 134: Continuation of the previous measure. Measure 135: Continuation of the previous measure. The final measure of the system (measure 136) contains a half note G2 and a half note E2, both beamed together.

136 137 138 139

Musical score for 'The Rose Tree'. The score is written for a single melodic line on a treble clef staff. The key signature has one flat (B-flat), and the time signature is 3/4. The melody begins with a half note G4, followed by a quarter note A4, and then a half note B4. A slur covers the next three measures: a quarter note G4, an eighth note F#4, and an eighth note E4. This is followed by a quarter note D4, a half note C4, and a final half note B3. The score is divided into measures 140 through 144.

145 146 147 148 149

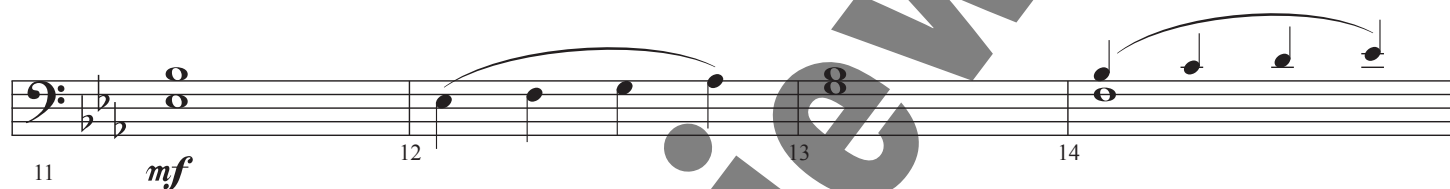
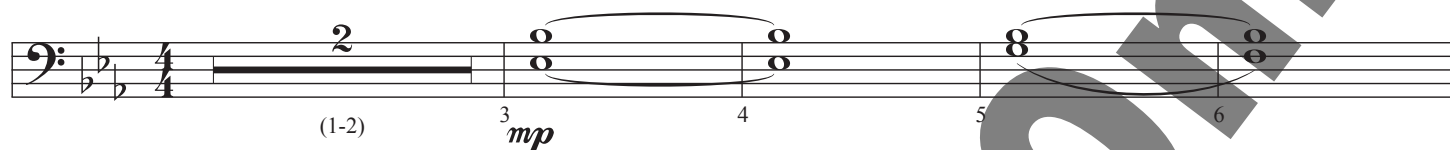
The Rose Tree

## Cello

## We Could Change the World

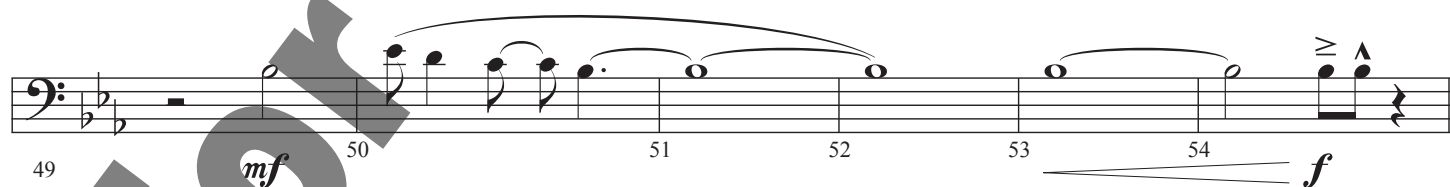
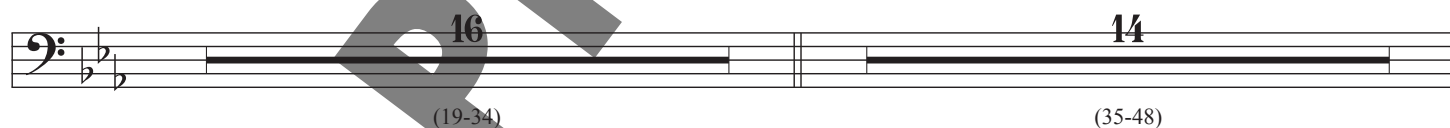
Words and Music by  
JONAS MYRIN, JASON INGRAM  
and MATT REDMAN  
Arranged and Orchestrated by  
Cliff Duren

Driving! ♩ = 144

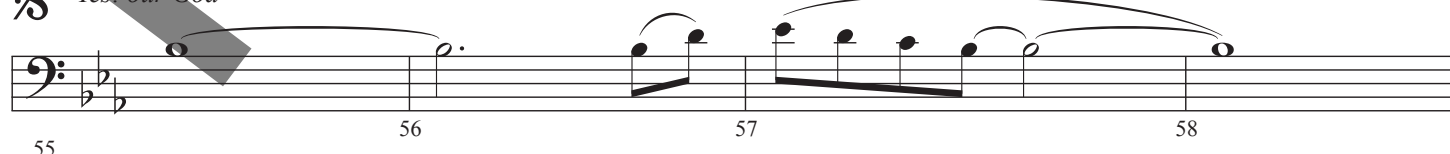


"Could we live like"

"Could we live like"



§ "Yes! our God"



# Cello

## We Could Change the World - Page 2 of 3

59 60 61 62

63 64 65 66

67 68 69 70

*mf*

"We believe that"

71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90

*f* *mf*

(72-88)

*D.S. al CODA*

"Jesus, in Your name"

91 92 93 94

*mf*

95 96 97 98

*f*

"We're sayin'" "We're sayin'"

99 100 101 102 103 104 105 106 107 108 109 110

*mf*

(99-106)

111 112 113 114 115

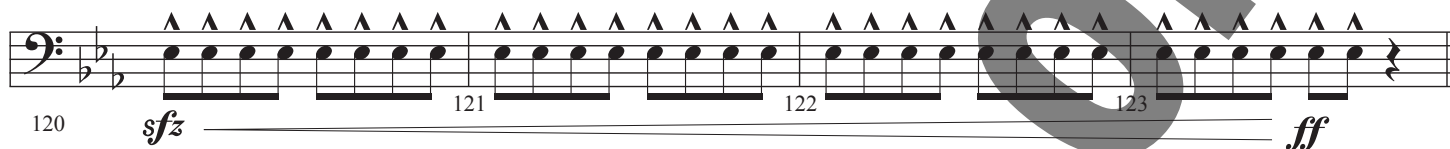
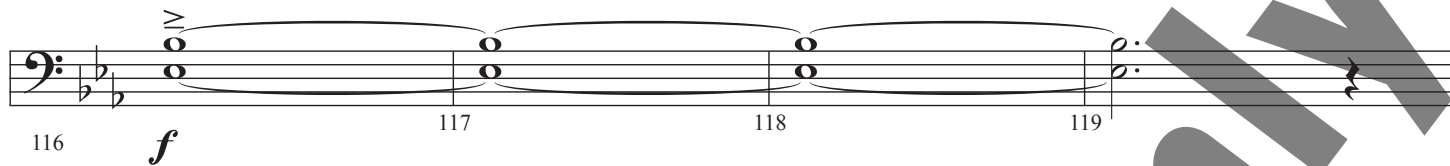
*sfz*

2nd time to CODA

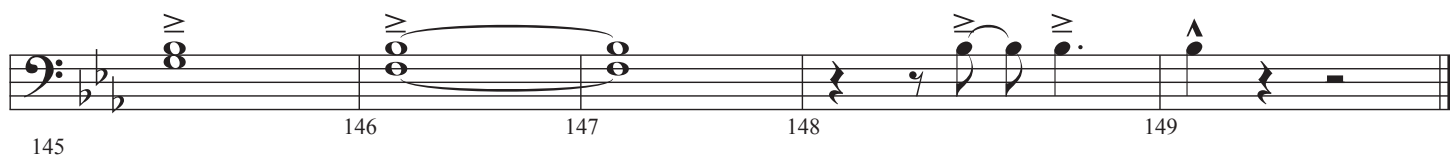
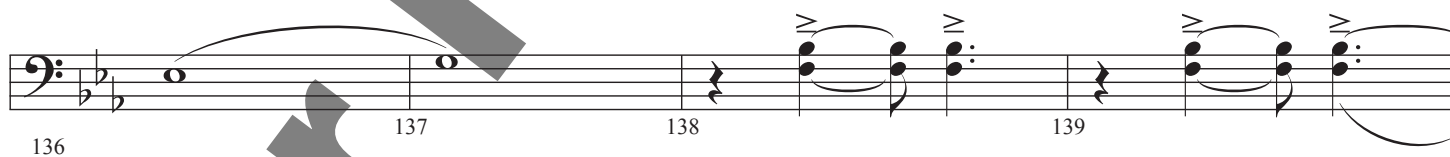
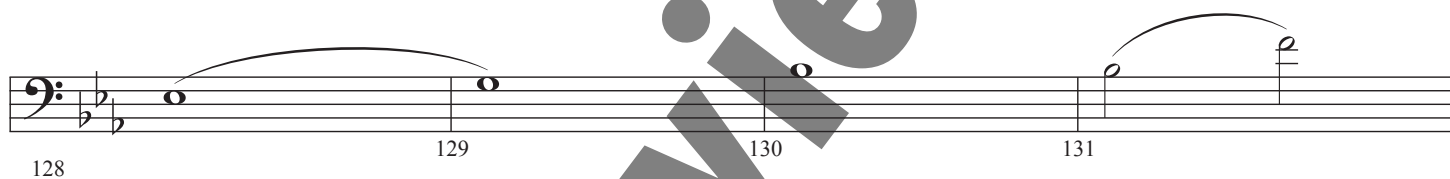
# Cello

## We Could Change the World - Page 3 of 3

"Yes! our God"



"Yes! our God"



## String Bass

## We Could Change the World

Words and Music by  
JONAS MYRIN, JASON INGRAM  
and MATT REDMAN

Arranged and Orchestrated by  
Cliff Duren

Driving! ♩ = 144

1-2 3 4 5 6 7 8 9 10

*mp*

11 12 13 14 15 16 17 18

*mf*

"Could we live like"

"Could we live like"

16 19 54

(19-34) (35-53)

*f*

§ "Yes! our God"

2nd time to CODA ♪

11 2 69 70

(55-65) 66 (67-68)

*mf*

"We believe that"

*D.S. al CODA*

71 17 89 90

(72-88)

*f* *mf*

"Jesus, in Your name"

♪ CODA

2

(91-92)

# String Bass

We Could Change the World - Page 2 of 2

Musical staff for measures 93-98. The staff is in bass clef with a key signature of two flats. Measures 93-94 contain eighth notes with accents. Measures 95-96 contain eighth notes with accents. Measures 97-98 contain half notes with accents. Dynamics: *mf* at measure 93, *f* at measure 95.

"We're sayin'"

Musical staff for measures 99-106. The staff is in bass clef with a key signature of two flats. Measures 99-106 contain a whole note. Dynamics: *f* at measure 95.

"We're sayin'"

Musical staff for measures 107-111. The staff is in bass clef with a key signature of two flats. Measures 107-111 contain half notes. Dynamics: *mf* at measure 107.

Musical staff for measures 112-115. The staff is in bass clef with a key signature of two flats. Measures 112-113 contain half notes. Measures 114-115 contain eighth notes with accents. Dynamics: *sfz* at measure 114.

"Yes! our God"

Musical staff for measures 116-119. The staff is in bass clef with a key signature of two flats. Measures 116-119 contain half notes. Dynamics: *f* at measure 116.

Musical staff for measures 120-123. The staff is in bass clef with a key signature of two flats. Measures 120-123 contain eighth notes with accents. Dynamics: *sfz* at measure 120, *ff* at measure 123.

"Yes! our God"

Musical staff for measures 124-141. The staff is in bass clef with a key signature of two flats. Measures 124-137 contain a whole note. Measures 138-141 contain eighth notes with accents. Dynamics: *f* at measure 116.

Musical staff for measures 142-145. The staff is in bass clef with a key signature of two flats. Measures 142-145 contain eighth notes with accents. Dynamics: *f* at measure 116.

Musical staff for measures 146-149. The staff is in bass clef with a key signature of two flats. Measures 146-149 contain eighth notes with accents. Dynamics: *f* at measure 116.

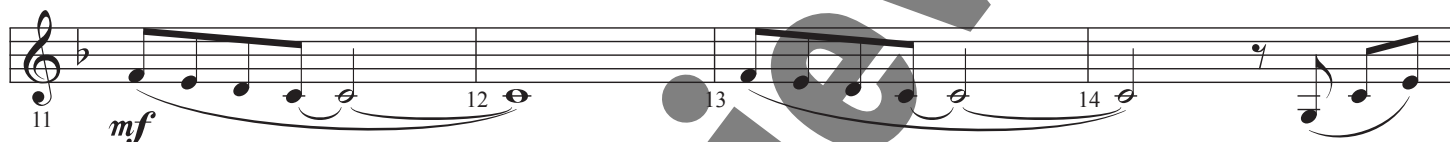
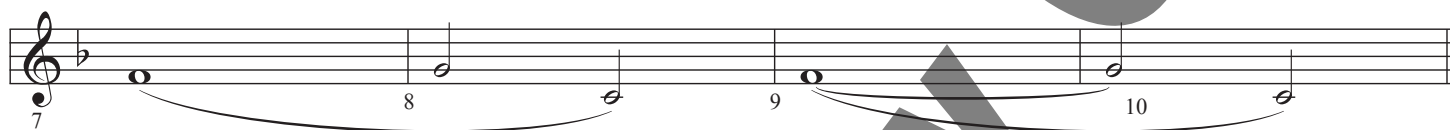
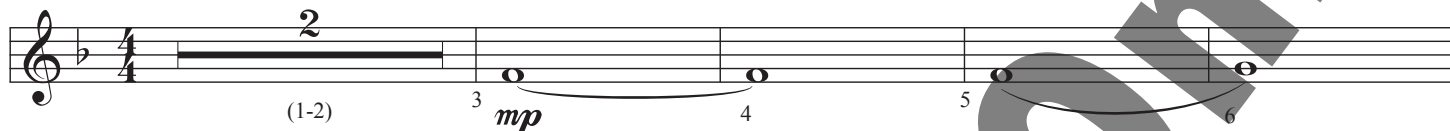
Clarinet 3  
(doubles Viola)

WORD MUSIC & CHURCH RESOURCES - Anthem Orchestration

# We Could Change the World

Words and Music by  
JONAS MYRIN, JASON INGRAM  
and MATT REDMAN  
Arranged and Orchestrated by  
Cliff Duren

Driving! ♩ = 144



"Could we live like"

"Could we live like"



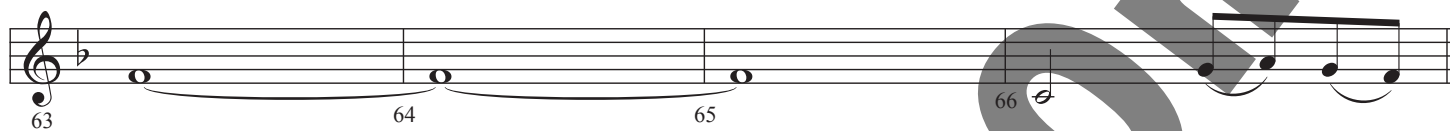
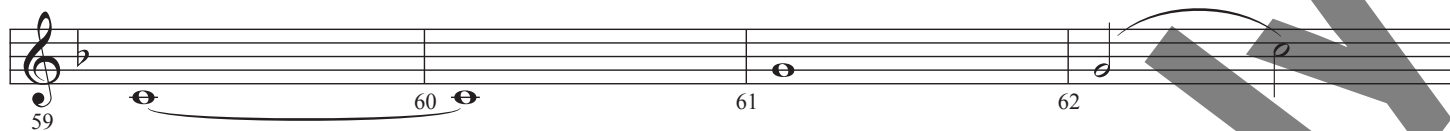
♩ "Yes! our God"



# Clarinet 3

(doubles Viola)

We Could Change the World - Page 2 of 3



"We believe that"

*D.S. al CODA*



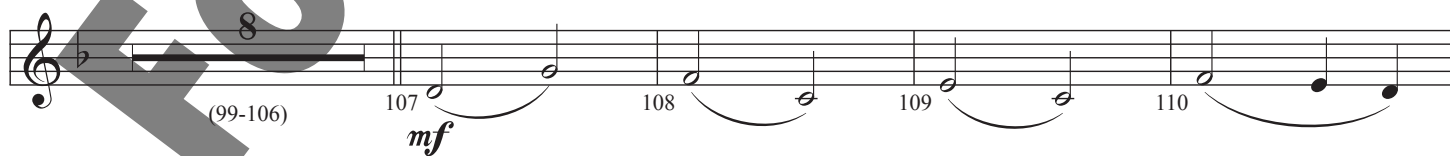
"Jesus, in Your name"

⌘ CODA



"We're sayin'"

"We're sayin'"



# Clarinet 3

(doubles Viola)

We Could Change the World - Page 3 of 3

*"Yes! our God"*

This musical score is for the Clarinet 3 part, which also doubles the Viola. It covers measures 116 to 149 of the piece "We Could Change the World". The music is written in a single system with a key signature of one flat (Bb) and a common time signature (C). The score is divided into several systems of staves. The first system (measures 116-119) features a melodic line starting on a half note G4, followed by a series of eighth notes. The second system (measures 120-123) is a continuous eighth-note pattern. The third system (measures 124-127) returns to a melodic line with a half note G4 and a quarter note F#4. The fourth system (measures 128-131) features a half note G4 and a quarter note F#4. The fifth system (measures 132-135) features a half note G4 and a quarter note F#4. The sixth system (measures 136-139) features a half note G4 and a quarter note F#4. The seventh system (measures 140-144) features a half note G4 and a quarter note F#4. The eighth system (measures 145-149) features a half note G4 and a quarter note F#4. The score includes various musical notations such as notes, rests, beams, and slurs. A large, diagonal watermark reading "For Preview Only" is overlaid across the entire page.

116 *f* 117 118 119

120 *sfz* 121 122 123

*"Yes! our God"*

124 125 126 127

128 129 130 131

132 133 134 135

136 137 138 139

140 141 142 143 144

145 146 147 148 149

**Bass Clarinet**  
(doubles String Bass)

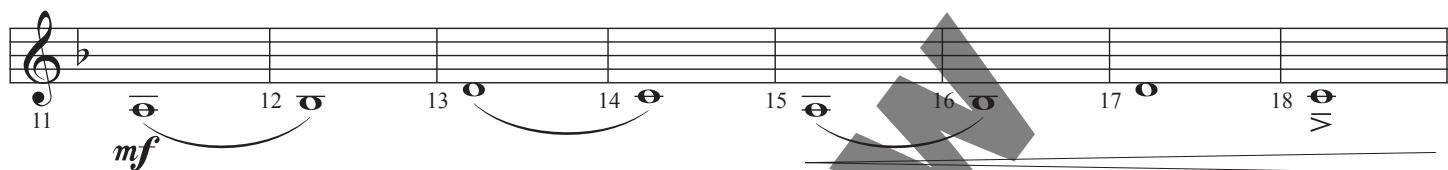
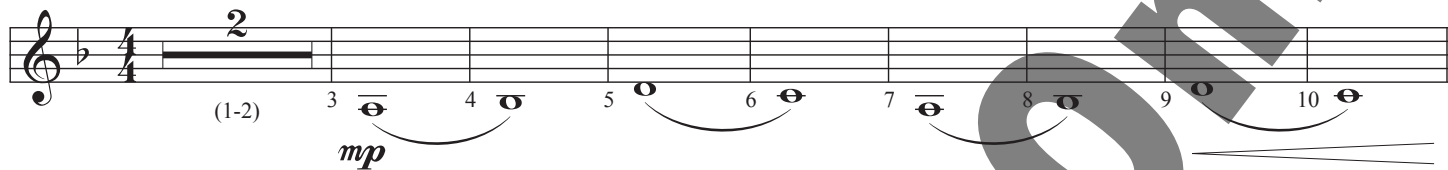
WORD MUSIC & CHURCH RESOURCES - Anthem Orchestration

# We Could Change the World

Words and Music by  
**JONAS MYRIN, JASON INGRAM**  
and **MATT REDMAN**

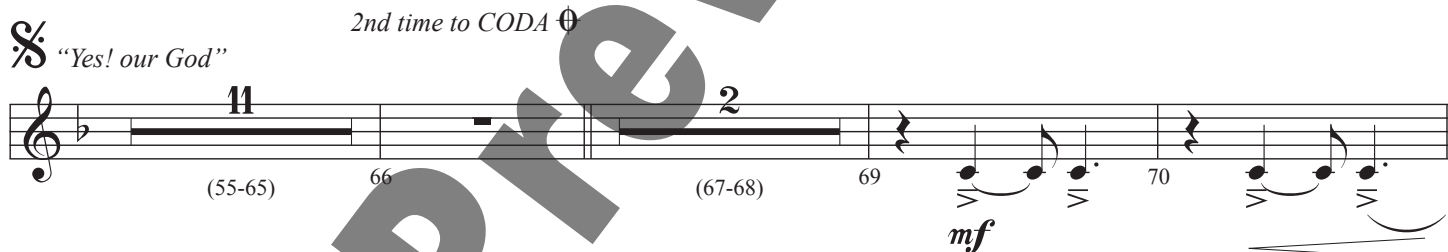
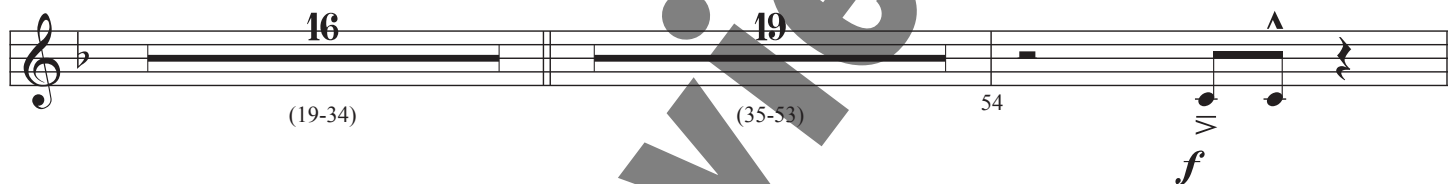
Arranged and Orchestrated by  
*Cliff Duren*

**Driving!** ♩ = 144



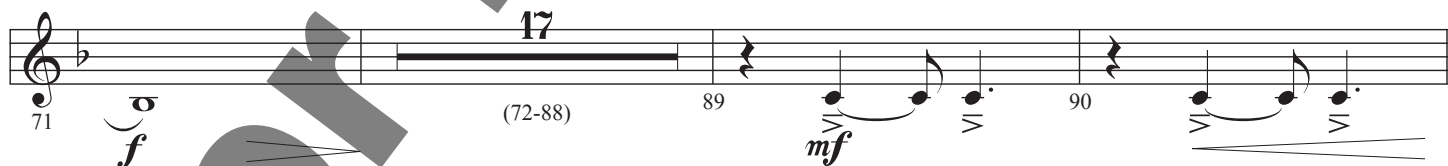
*"Could we live like"*

*"Could we live like"*



*"We believe that"*

*D.S. al CODA*



*"Jesus, in Your name"*

⌘ CODA



# Bass Clarinet

(doubles String Bass)

We Could Change the World - Page 2 of 2

93 *mf* 94 95 *f* 96 97 98

"We're sayin'"

8 (99-106)

"We're sayin'"

107 *mf* 108 109 110 111

112 113 114 115 *sfz*

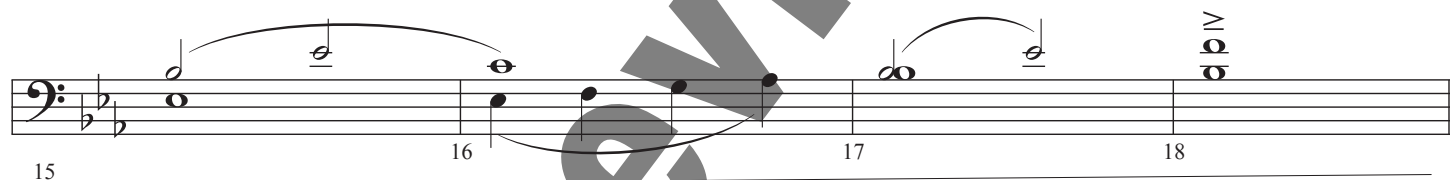
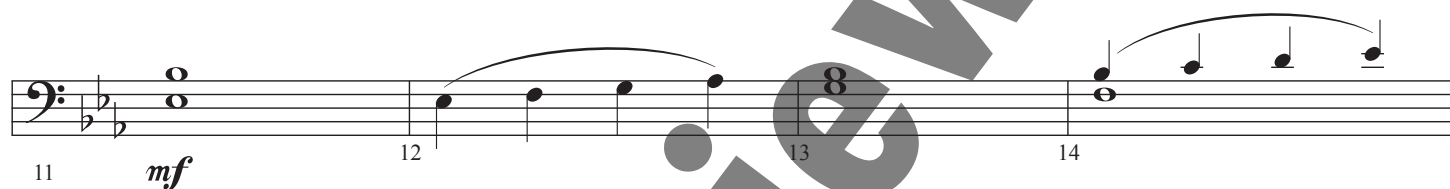
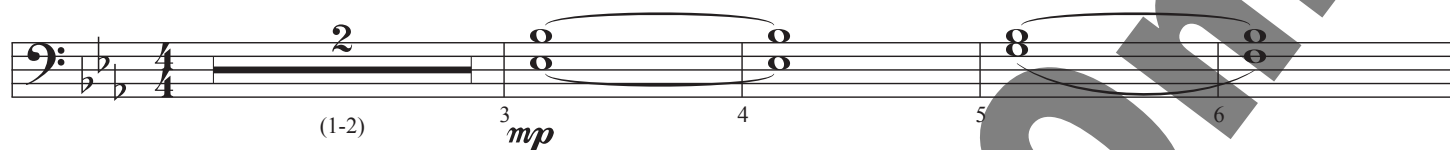
# Bassoon

(doubles Cello)

# We Could Change the World

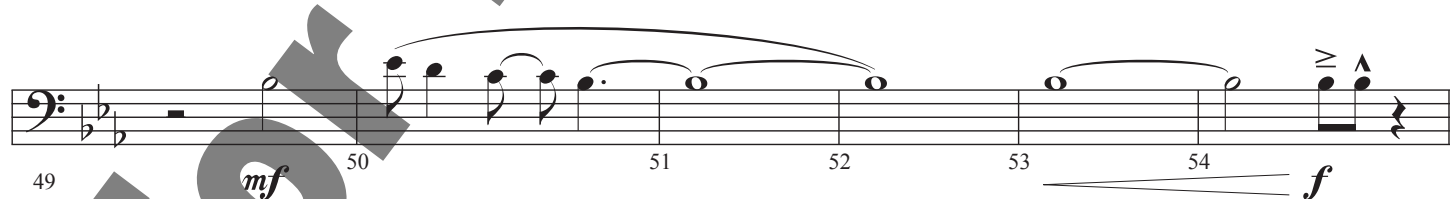
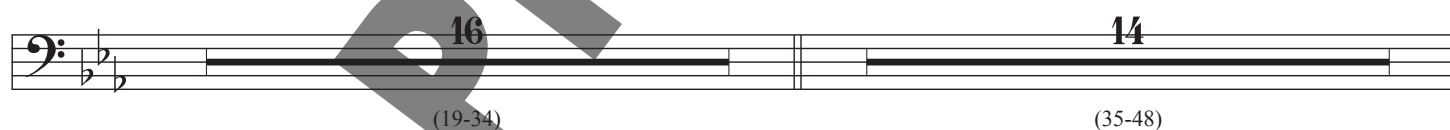
Words and Music by  
JONAS MYRIN, JASON INGRAM  
and MATT REDMAN  
Arranged and Orchestrated by  
Cliff Duren

Driving! ♩ = 144

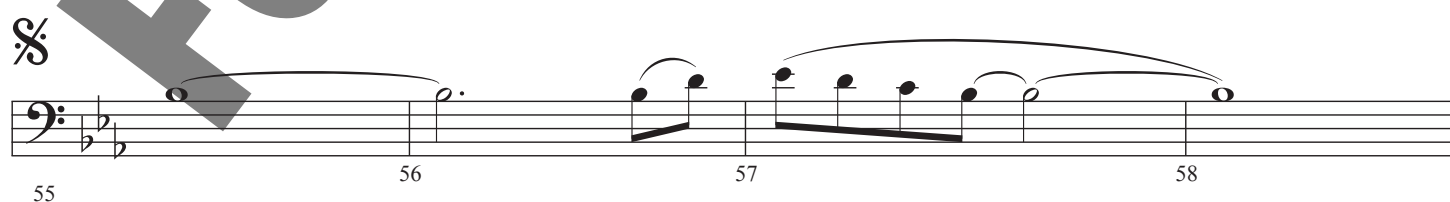


"Could we live like"

"Could we live like"



"Yes! our God"



# Bassoon

(doubles Cello)

59 60 61 62

63 64 65 66

67 68 69 70

*mf*

"We believe that"

71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90

*f* *mf*

⌘ CODA "Jesus, in Your name"

91 92 93 94

*mf*

95 96 97 98

*f*

"We're sayin'" "We're sayin'"

99 100 101 102 103 104 105 106 107 108 109 110

*mf*

111 112 113 114 115

*sfz*

2nd time to CODA ⌘

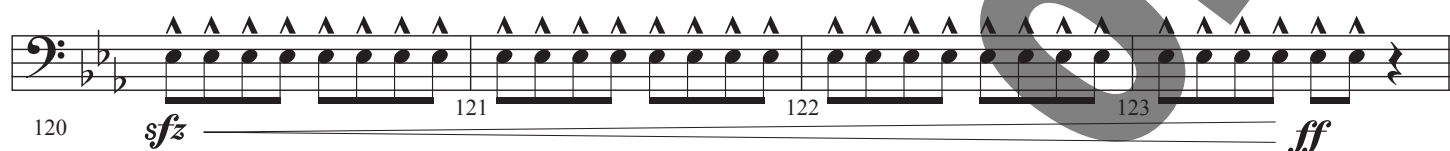
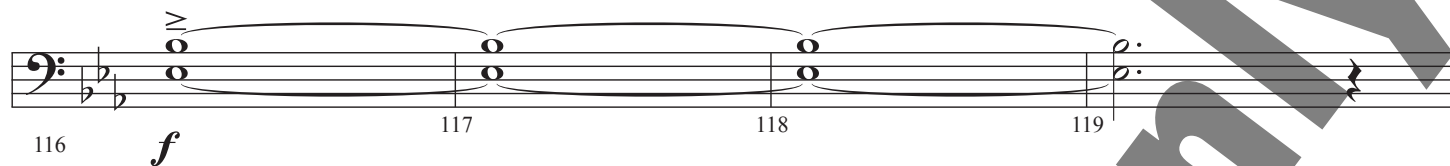
D.S. al CODA

# Bassoon

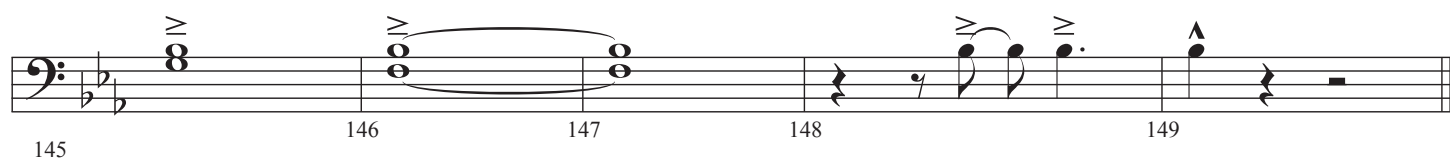
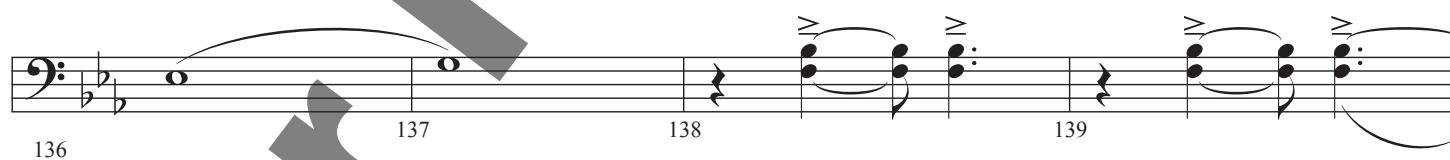
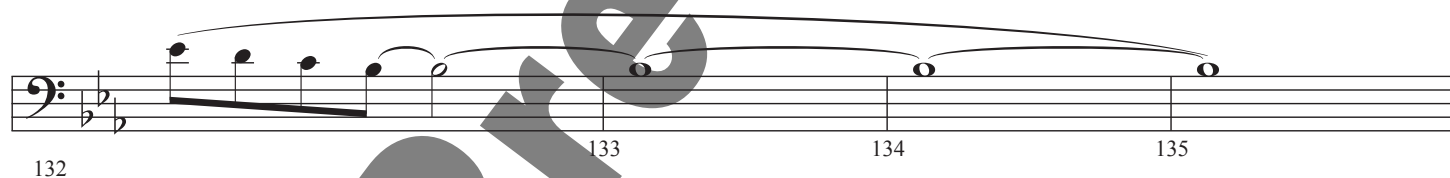
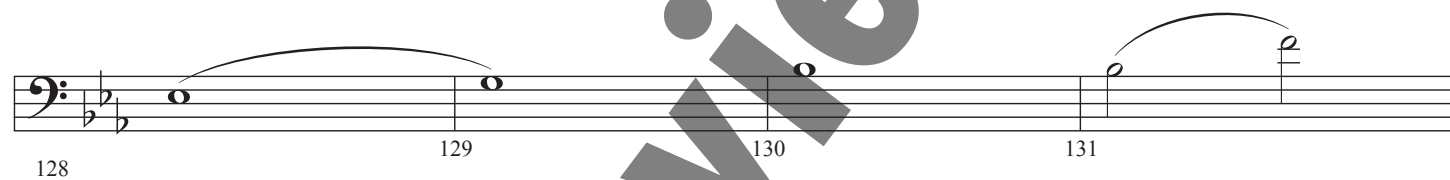
(doubles Cello)

We Could Change the World - Page 3 of 3

*"Yes! our God"*



*"Yes! our God"*



**Soprano Sax**  
(doubles Oboe)

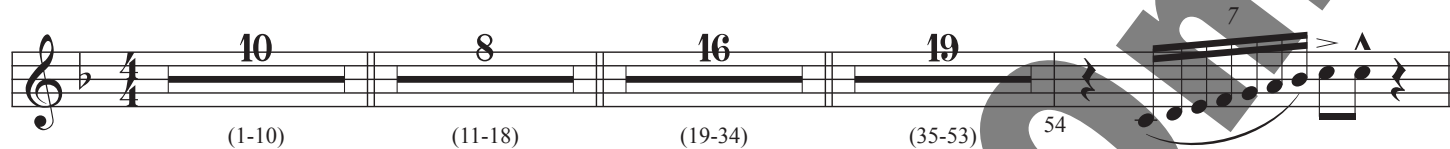
# We Could Change the World

Words and Music by  
**JONAS MYRIN, JASON INGRAM**  
and **MATT REDMAN**

Arranged and Orchestrated by  
*Cliff Duren*

**Driving!** ♩ = 144

"Could we live like" "Could we live like"



♩ "Yes! our God"

2nd time to CODA



"We believe that"



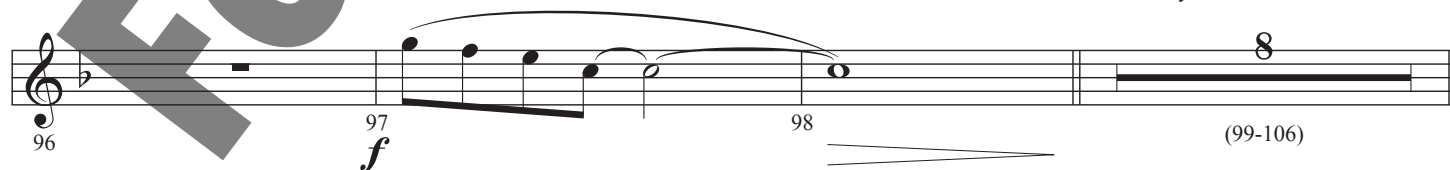
*D.S. al CODA*



♩ CODA "Jesus, in Your name"



"We're sayin'"



# Soprano Sax (doubles Oboe)

We Could Change the World - Page 2 of 2

"We're sayin'""

"Yes! our God"

Musical score for Soprano Sax (doubles Oboe). The score is written in treble clef with a key signature of one flat (Bb). It includes various musical notations such as rests, eighth notes, quarter notes, half notes, and triplet markings. Dynamics include *mf* (mezzo-forte) and *ff* (fortissimo). The score is divided into measures, with measure numbers 107-114, 115, 116, 117-119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129-131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, and 149. The score is marked with a large diagonal watermark reading "For Preview Only".

# Alto Sax 1, 2

(doubles Horn 1, 2)

## We Could Change the World

Words and Music by  
JONAS MYRIN, JASON INGRAM  
and MATT REDMAN

Arranged and Orchestrated by  
Cliff Duren

Driving! ♩ = 144

"Could we live like"

"Could we live like"

♩ "Yes! our God"

2nd time only

"We believe that"

D.S. al CODA

♩ CODA

"Jesus, in Your name"

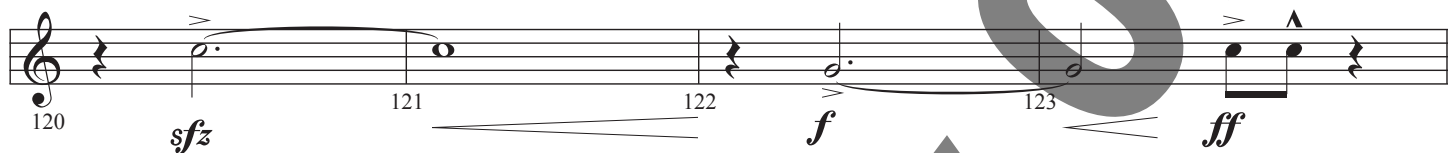
"We're sayin'"

"We're sayin'"

# Alto Sax 1, 2

(doubles Horn 1, 2)

*"Yes! our God"*



*"Yes! our God"*



# We Could Change the World

*Arranged and Orchestrated by  
Cliff Duren*

*“Could we live like”*

*"Could we live like"*

*“Yes! our God”*

2nd time to CODA  $\oplus$

*“We believe that”*

## *D.S. al CODA*

*“Jesus, in Your name”*

## ⊕ CODA

*"We're sayin' "*

*"We're sayin'"*

The first system of the musical score for 'The Rose Tree' is shown. It begins with a treble clef and a key signature of one flat (B-flat). The first measure is a whole note chord, marked with a large 'X' and the number '8' above it, with the measure number '(99-106)' below. This is followed by a double bar line. The second measure is another whole note chord, marked with the number '7' above it, with the measure number '(107-113)' below. The third measure is a whole note chord, marked with the number '114' below. The fourth measure is a whole note chord, marked with the number '115' below. The system ends with a double bar line. The tempo marking 'sfz' (sforzando) is placed below the fourth measure.

**Tenor Sax-Baritone T.C.** We Could Change the World - Page 2 of 2  
(doubles Trombone 1, 2)

*"Yes! our God"*

Musical staff 1: Measures 116-119, 120, 121, 122, 123. Includes dynamics *sfz*, *f*, and *ff*.

*"Yes! our God"*

Musical staff 2: Measures 124, 125-129, 130, 131. Includes dynamic *f*.

Musical staff 3: Measures 132, 133-138, 139, 140. Includes dynamics *ff* and *f*.

Musical staff 4: Measures 141, 142, 143, 144. Includes dynamic *f*.

Musical staff 5: Measures 145, 146, 147, 148, 149. Includes dynamics *f* and *ff*.

# Baritone Sax

(doubles Tuba)

# We Could Change the World

Words and Music by  
JONAS MYRIN, JASON INGRAM  
and MATT REDMAN

Arranged and Orchestrated by  
Cliff Duren

Driving! ♩ = 144

"Could we live like" "Could we live like"

(1-10) (11-18) (19-34) (35-42) (43-54)

♩ "Yes! our God" 2nd time to CODA

(55-62) (63-65) 66 (67-70)

"We believe that" D.S. al CODA

(71-78) (79-89) 90

"Jesus, in Your name"

♩ CODA

(91-93) 94 95 (96-98)

"We're sayin'" "We're sayin'"

(99-106) (107-113) 114 115

"Yes! our God"

(116-119) 120 121 122 123

# Baritone Sax

(doubles Tuba)

We Could Change the World - Page 2 of 2

*"Yes! our God"*

8  
(124-131)

7  
(132-138)

139

*f*

140  
*ff*

141

142

*f*

143

2  
(144-145)

146

147

148

149

The musical score is written on three staves. The first staff contains measures 124-131 (marked with an 8) and 132-138 (marked with a 7), ending at measure 139. The second staff begins at measure 140 (marked *ff*) and continues through measures 141, 142, 143 (marked *f*), and 144-145 (marked with a 2). The third staff continues from measure 146 through measures 147, 148, and 149. The score includes various musical notations such as rests, eighth notes, and dynamic markings.

Violin 1, 2  
(Simplified)

## We Could Change the World

Words and Music by  
JONAS MYRIN, JASON INGRAM  
and MATT REDMAN  
Arranged and Orchestrated by  
Cliff Duren

Driving! ♩ = 144

Driving! ♩ = 144

1 (1-2) 3 *p* 4 *mp* 5 6

7 8 9 10

11 *mf* 12 13 14

15 16 17 18

“Could we live like” “Could we live like”

16 14

(19-34) (35-48)

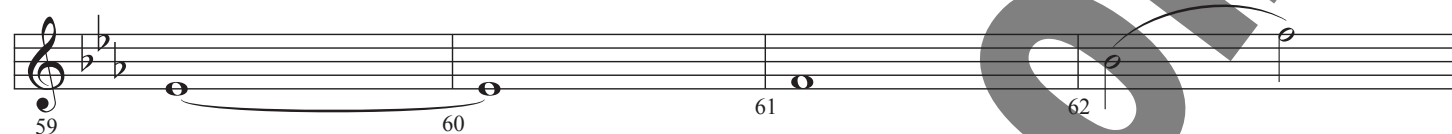
49 *mf* 50 51 52 53 54 *f*

# Violin 1, 2

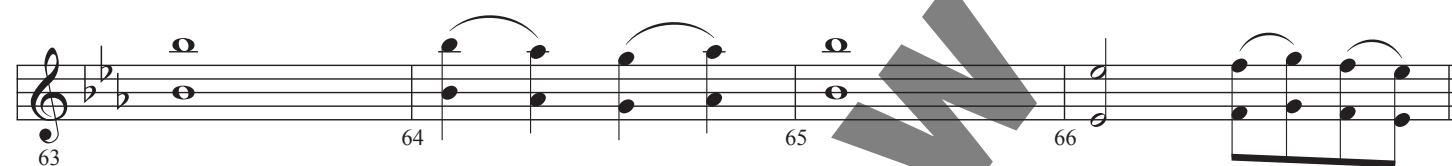
(Simplified)

We Could Change the World - Page 2 of 4

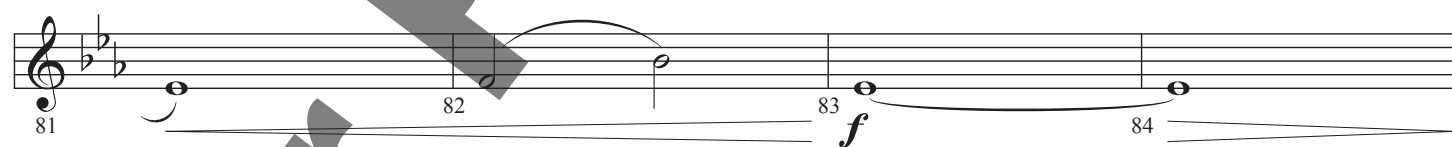
 "Yes! our God"



2nd time to CODA 



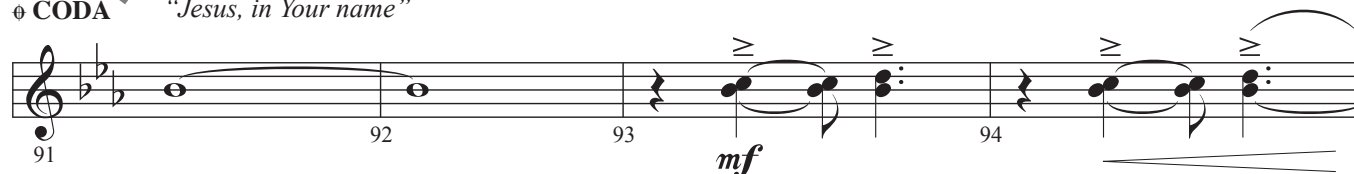
"We believe that"



*D.S. al CODA*



 CODA "Jesus, in Your name"



# Violin 1, 2 (Simplified)

We Could Change the World - Page 3 of 4

*"We're sayin'"*

95 *f* 96 97 98 (99-106)

*"We're sayin'"*

107 *mf* 108 109 110

111 112 113 114 *sfz* 115

*"Yes! our God"*

116 *f* 117 118 119

120 *sfz* 121 122 123 *mf*

*"Yes! our God"*

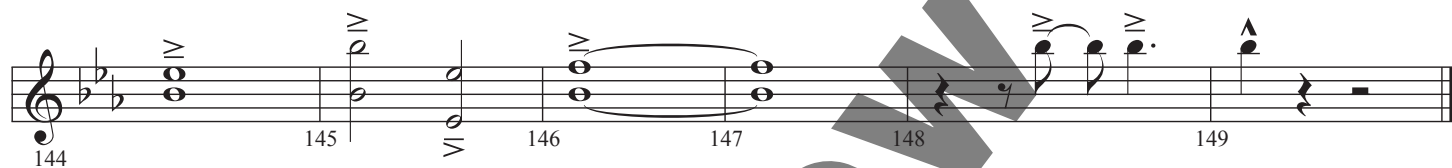
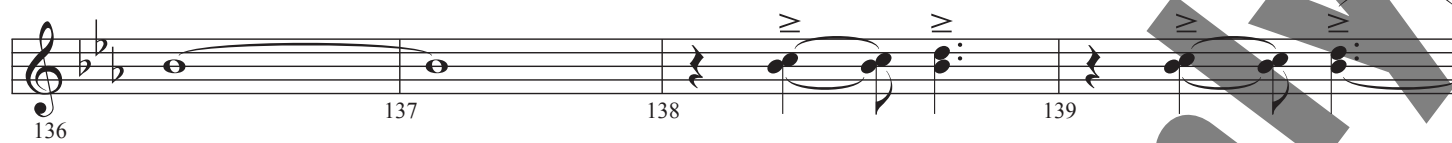
124 125 126 127

128 129 130 131

132 133 134 135

# Violin 1, 2 (Simplified)

We Could Change the World - Page 4 of 4



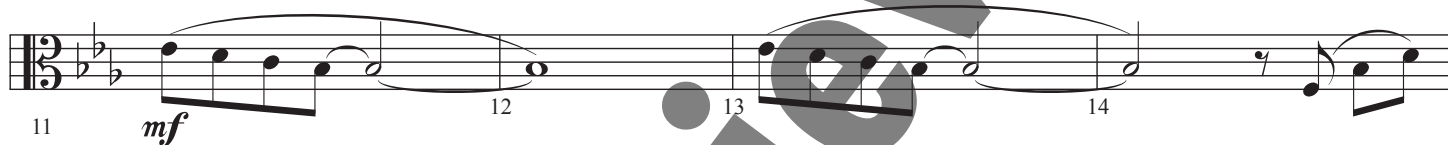
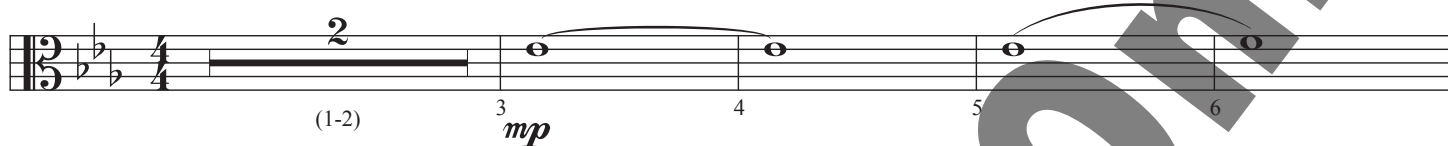
Viola  
(Simplified)

WORD MUSIC & CHURCH RESOURCES - Anthem Orchestration

# We Could Change the World

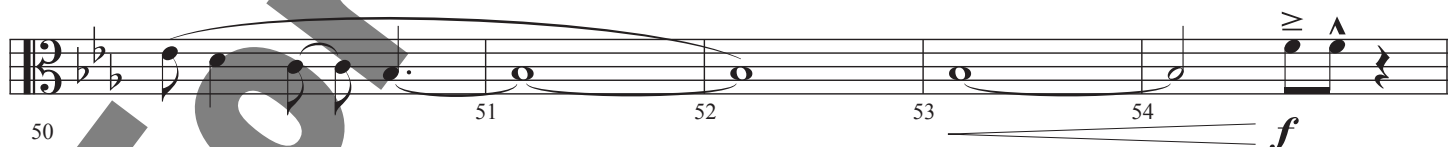
Words and Music by  
JONAS MYRIN, JASON INGRAM  
and MATT REDMAN  
Arranged and Orchestrated by  
Cliff Duren

Driving! ♩ = 144

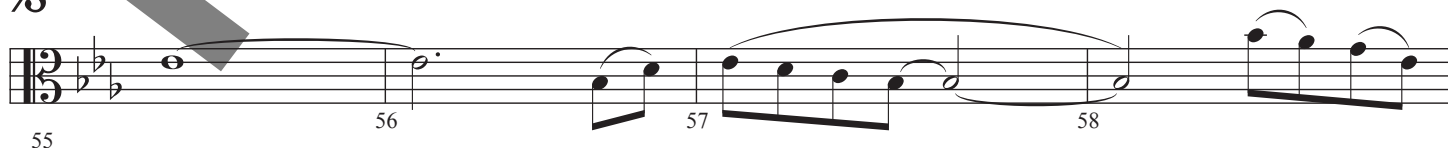


"Could we live like"

"Could we live like"



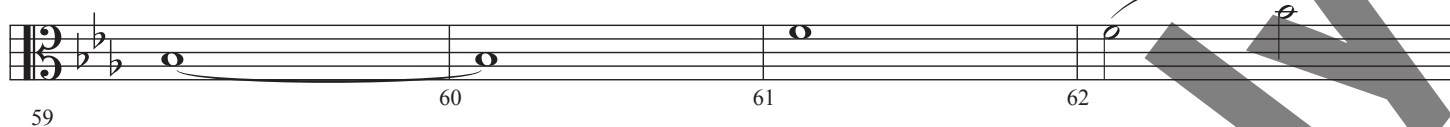
✂ "Yes! our God"



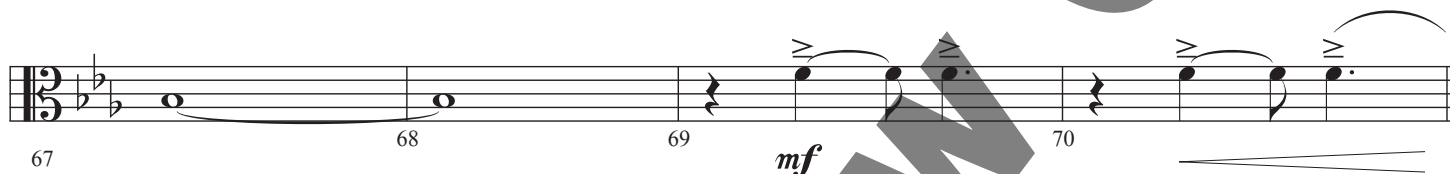
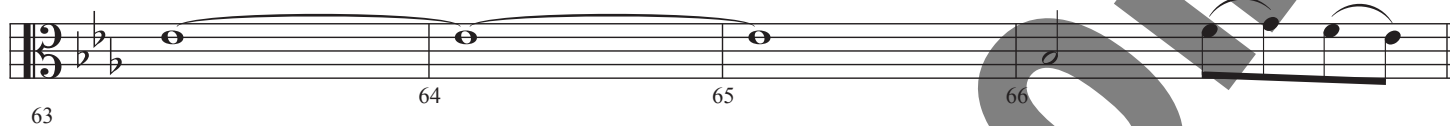
# Viola

(Simplified)

We Could Change the World - Page 2 of 3



2nd time to CODA

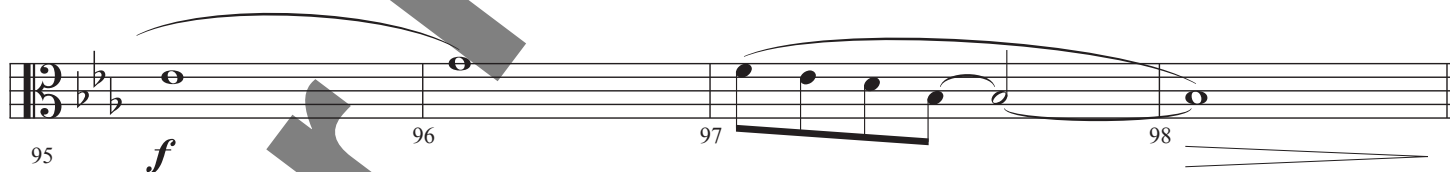
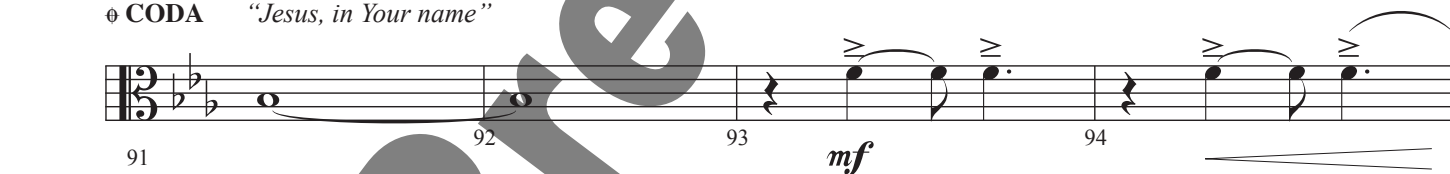


"We believe that"

D.S. al CODA

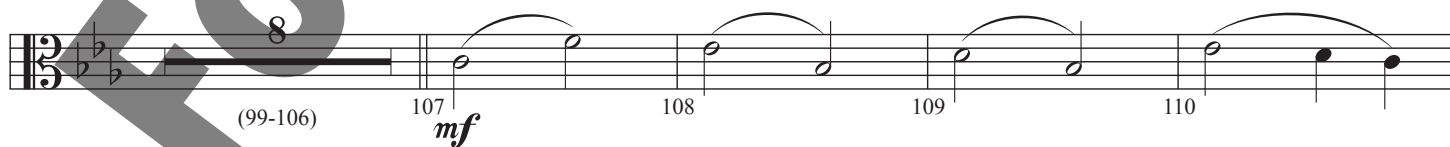


♢ CODA "Jesus, in Your name"



"We're sayin'"

"We're sayin'"

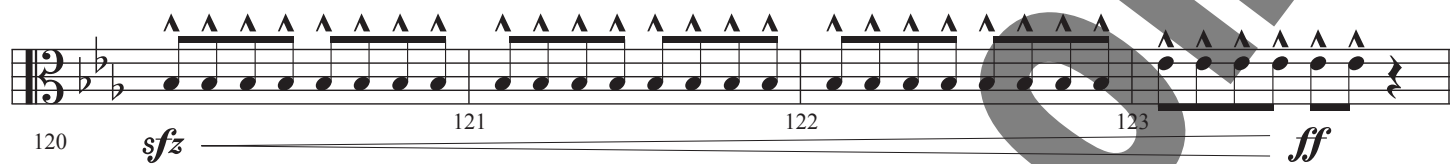
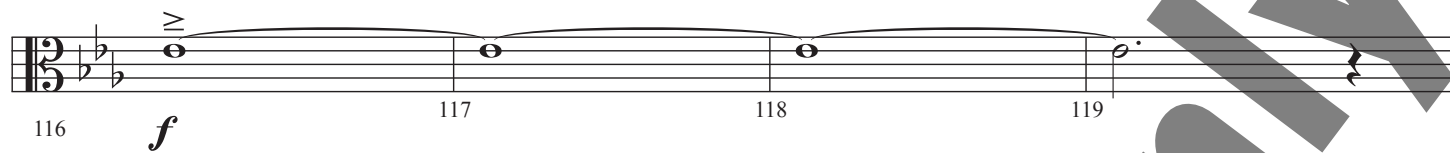


# Viola

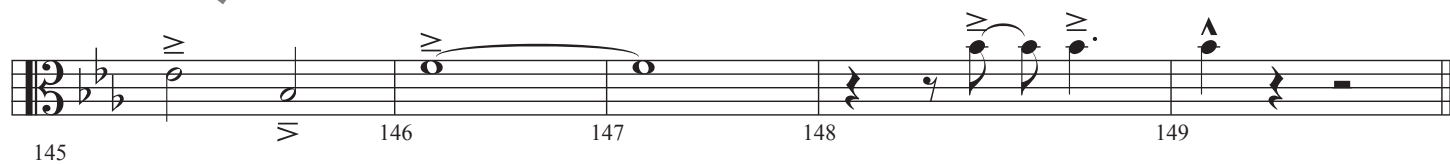
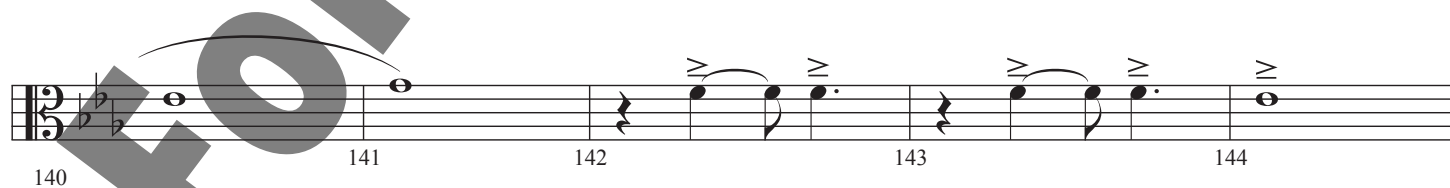
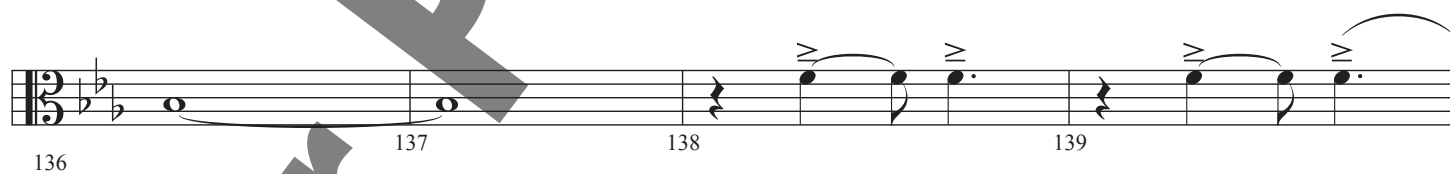
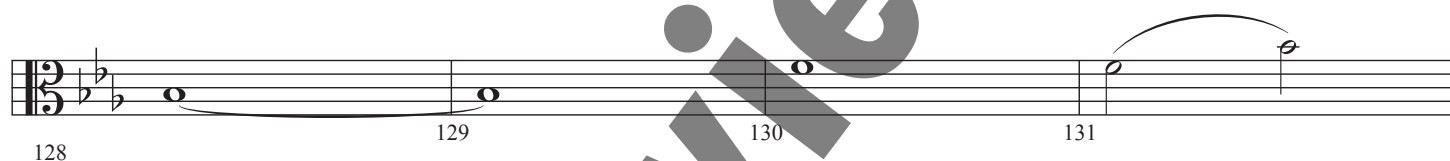
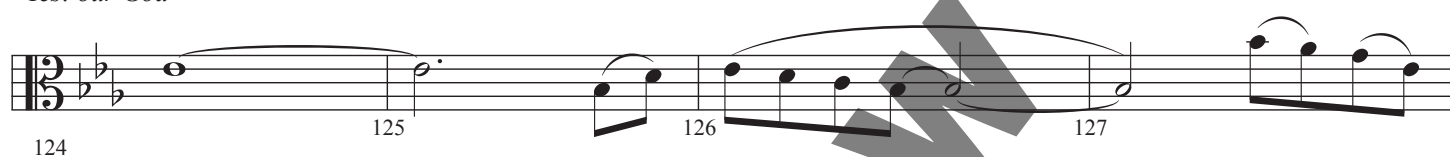
(Simplified)

We Could Change the World - Page 3 of 3

"Yes! our God"



"Yes! our God"



## String Reduction

## We Could Change the World

Words and Music by  
JONAS MYRIN, JASON INGRAM  
and MATT REDMAN

Arranged and Orchestrated by  
Cliff Duren

Driving! ♩ = 144

Musical score for measures 1-6. The key signature is B-flat major (two flats). The time signature is 4/4. The tempo is marked 'Driving! ♩ = 144'. The score is for piano (p) and mezzo-piano (mp). Measures 1-2 are marked with a '2' above the staff. Measures 3-4 are marked with a '3' above the staff. Measures 5-6 are marked with a '6' above the staff.

Musical score for measures 7-12. The key signature is B-flat major. The time signature is 4/4. The score is for mezzo-forte (mf). Measures 7-8 are marked with an '8' below the staff. Measures 9-10 are marked with an '8' below the staff. Measures 11-12 are marked with an '8' below the staff.

Musical score for measures 13-18. The key signature is B-flat major. The time signature is 4/4. The score is for mezzo-forte (mf). Measures 13-14 are marked with an '8' below the staff. Measures 15-16 are marked with an '8' below the staff. Measures 17-18 are marked with an '8' below the staff.

"Could we live like"

"Could we live like"

Musical score for measures 19-48. The key signature is B-flat major. The time signature is 4/4. The score is for mezzo-forte (mf). Measures 19-34 are marked with a '16' above the staff. Measures 35-42 are marked with an '8' above the staff. Measures 43-48 are marked with a '6' above the staff.

Musical score for measures 49-54. The key signature is B-flat major. The time signature is 4/4. The score is for mezzo-forte (mf) and forte (f). Measures 49-52 are marked with an '8' below the staff. Measures 53-54 are marked with an '8' below the staff.

# String Reduction

We Could Change the World - Page 2 of 4

♩ "Yes! our God"

Measures 55-58. Treble and bass staves. Measure 55: Treble has a whole note chord (F4, A4, C5), bass has a whole note chord (F3, A2, C3). Measure 56: Treble has a whole note chord (F4, A4, C5), bass has a whole note chord (F3, A2, C3). Measure 57: Treble has a half note (F4), a quarter note (A4), and a half note (C5); bass has a half note (F3), a quarter note (A2), and a half note (C3). Measure 58: Treble has a half note (F4), a quarter note (A4), and a half note (C5); bass has a half note (F3), a quarter note (A2), and a half note (C3).

Measures 59-62. Treble and bass staves. Measure 59: Treble has a whole note chord (F4, A4, C5), bass has a whole note chord (F3, A2, C3). Measure 60: Treble has a whole note chord (F4, A4, C5), bass has a whole note chord (F3, A2, C3). Measure 61: Treble has a whole note chord (F4, A4, C5), bass has a whole note chord (F3, A2, C3). Measure 62: Treble has a whole note chord (F4, A4, C5), bass has a whole note chord (F3, A2, C3).

Measures 63-66. Treble and bass staves. Measure 63: Treble has a whole note chord (F4, A4, C5), bass has a whole note chord (F3, A2, C3). Measure 64: Treble has a half note (F4), a quarter note (A4), and a half note (C5); bass has a half note (F3), a quarter note (A2), and a half note (C3). Measure 65: Treble has a half note (F4), a quarter note (A4), and a half note (C5); bass has a half note (F3), a quarter note (A2), and a half note (C3). Measure 66: Treble has a half note (F4), a quarter note (A4), and a half note (C5); bass has a half note (F3), a quarter note (A2), and a half note (C3).

2nd time to CODA ♪

Measures 67-71 and 72-78. Treble and bass staves. Measure 67: Treble has a whole note chord (F4, A4, C5), bass has a whole note chord (F3, A2, C3). Measure 68: Treble has a whole note chord (F4, A4, C5), bass has a whole note chord (F3, A2, C3). Measure 69: Treble has a whole note chord (F4, A4, C5), bass has a whole note chord (F3, A2, C3). Measure 70: Treble has a whole note chord (F4, A4, C5), bass has a whole note chord (F3, A2, C3). Measure 71: Treble has a whole note chord (F4, A4, C5), bass has a whole note chord (F3, A2, C3). Measure 72-78: Treble has a whole note chord (F4, A4, C5), bass has a whole note chord (F3, A2, C3). Dynamics: *mf* at measure 69, *f* at measure 71.

Measures 79-84. Treble and bass staves. Measure 79: Treble has a whole note chord (F4, A4, C5), bass has a whole note chord (F3, A2, C3). Measure 80: Treble has a whole note chord (F4, A4, C5), bass has a whole note chord (F3, A2, C3). Measure 81: Treble has a whole note chord (F4, A4, C5), bass has a whole note chord (F3, A2, C3). Measure 82: Treble has a whole note chord (F4, A4, C5), bass has a whole note chord (F3, A2, C3). Measure 83: Treble has a whole note chord (F4, A4, C5), bass has a whole note chord (F3, A2, C3). Measure 84: Treble has a whole note chord (F4, A4, C5), bass has a whole note chord (F3, A2, C3). Dynamics: *mf* at measure 79, *f* at measure 83.

D.S. al CODA

Measures 85-88 and 89-90. Treble and bass staves. Measure 85-88: Treble has a whole note chord (F4, A4, C5), bass has a whole note chord (F3, A2, C3). Measure 89: Treble has a whole note chord (F4, A4, C5), bass has a whole note chord (F3, A2, C3). Measure 90: Treble has a whole note chord (F4, A4, C5), bass has a whole note chord (F3, A2, C3). Dynamics: *mf* at measure 89.

# String Reduction

"Jesus, in Your name"

♢ CODA

Musical score for measures 91-94. The key signature is B-flat major (two flats). The score is for a string reduction. Measure 91 has a whole note in the treble and a whole note in the bass. Measure 92 has a whole note in the treble and a whole note in the bass. Measure 93 has a whole note in the treble and a whole note in the bass. Measure 94 has a whole note in the treble and a whole note in the bass. The dynamic *mf* is marked in measure 93.

"We're sayin'"

Musical score for measures 95-98 and (99-106). The key signature is B-flat major (two flats). The score is for a string reduction. Measure 95 has a whole note in the treble and a whole note in the bass. Measure 96 has a whole note in the treble and a whole note in the bass. Measure 97 has a whole note in the treble and a whole note in the bass. Measure 98 has a whole note in the treble and a whole note in the bass. The dynamic *f* is marked in measure 95. The measure (99-106) is marked with a whole note in the treble and a whole note in the bass.

"We're sayin'"

Musical score for measures 107-113. The key signature is B-flat major (two flats). The score is for a string reduction. Measure 107 has a whole note in the treble and a whole note in the bass. Measure 108 has a whole note in the treble and a whole note in the bass. Measure 109 has a whole note in the treble and a whole note in the bass. Measure 110 has a whole note in the treble and a whole note in the bass. Measure 111 has a whole note in the treble and a whole note in the bass. Measure 112 has a whole note in the treble and a whole note in the bass. Measure 113 has a whole note in the treble and a whole note in the bass. The dynamic *mf* is marked in measure 107.

"Yes! our God"

Musical score for measures 114-119. The key signature is B-flat major (two flats). The score is for a string reduction. Measure 114 has a whole note in the treble and a whole note in the bass. Measure 115 has a whole note in the treble and a whole note in the bass. Measure 116 has a whole note in the treble and a whole note in the bass. Measure 117 has a whole note in the treble and a whole note in the bass. Measure 118 has a whole note in the treble and a whole note in the bass. Measure 119 has a whole note in the treble and a whole note in the bass. The dynamic *sfz* is marked in measure 114. The dynamic *f* is marked in measure 116.

Musical score for measures 120-123. The key signature is B-flat major (two flats). The score is for a string reduction. Measure 120 has a whole note in the treble and a whole note in the bass. Measure 121 has a whole note in the treble and a whole note in the bass. Measure 122 has a whole note in the treble and a whole note in the bass. Measure 123 has a whole note in the treble and a whole note in the bass. The dynamic *sfz* is marked in measure 120. The dynamic *ff* is marked in measure 123.

# String Reduction

We Could Change the World - Page 4 of 4

*"Yes! our God"*

Measures 124-127. The music is in G major (one sharp) and 4/4 time. Measures 124 and 125 feature sustained chords in the right hand and single notes in the left hand. Measures 126 and 127 show more active melodic lines in both hands, with eighth and sixteenth notes.

Measures 128-131. Measures 128 and 129 consist of sustained chords. Measures 130 and 131 feature half notes in the right hand and whole notes in the left hand.

Measures 132-135. Measures 132 and 133 have sustained chords in the right hand and moving lines in the left hand. Measures 134 and 135 show eighth-note patterns in the right hand and sustained notes in the left hand.

Measures 136-139. Measures 136 and 137 feature sustained chords. Measures 138 and 139 are characterized by repeated eighth-note chords in both hands, marked with 'V' (accents).

Measures 140-143. Measures 140 and 141 have sustained chords. Measures 142 and 143 feature repeated eighth-note chords in both hands, marked with 'V' (accents).

Measures 144-149. Measures 144 and 145 feature sustained chords. Measures 146 and 147 have sustained chords. Measures 148 and 149 show eighth-note patterns in the right hand and sustained notes in the left hand, marked with 'V' (accents).

# Lead Sheet We Could Change the World

Words and Music by  
JONAS MYRIN, JASON INGRAM  
and MATT REDMAN  
Arranged and Orchestrated by  
Cliff Duren

Driving! ♩ = 144

**Chorus:** *"In the Gospel of Mark,...*

**Instrumental:** *p* Synth Pad & Elec. Gtr. diamond *mp* Elec. Gtr. (playing written)

**Chorus:** *...greater than these."*

**Chorus:** *CHOIR: unison With energy! mf*

Could we live like—

**Verse:** Your grace is strong - er than

**Verse:** all our faults and fail - ures? Could we live like

**Chorus:** *...greater than these."*

**Chorus:** *CHOIR: unison With energy! mf*

Could we live like—

**Verse:** Your grace is strong - er than

**Verse:** all our faults and fail - ures? Could we live like

# Lead Sheet

We Could Change the World - Page 2 of 6

27  $A\flat$   $B\flat$   $E\flat$   $B\flat$   $D$   
Your \_\_\_\_\_ love is deep - er than our hearts can fath - om?

31  $A\flat$   $Cm7$   $B\flat(no3)$   
Could we live like \_\_\_\_\_ this? Could we live like \_\_\_\_\_

35  $A\flat$   $B\flat$   $Cm7$   
Your Name is high - er than

39  $A\flat$   $B\flat$   $Cm7$  *div.*  
ev - 'ry oth - er pow - er? Could we live \_\_\_\_\_ like

43  $A\flat$   $B\flat$  *unison*  $E\flat$   $B\flat$   $D$   
Your \_\_\_\_\_ ways are wis - er than our un - der - stand - ing?

47  $A\flat$  *div.*  $Cm7$   $B\flat(no3)$   
Could we live like \_\_\_\_\_ this?

51  $A\flat$   $Cm7$   $B\flat(no3)$   
Could we live like \_\_\_\_\_ this? \_\_\_\_\_

# Lead Sheet

We Could Change the World - Page 3 of 6

**55** *f* *E♭(no3)* *B♭/D* *Cm7* *unison* *E♭/B♭*  
 Yes! Our God is all He says, all He says He is.

**59** *A♭* *div.* *Cm7* *B♭*  
 Je - sus, in Your Name we could change the world. We

**63** *E♭(no3)* *B♭/D* *Cm7* *unison* *E♭/B♭* *2nd time to CODA*  
 stand in Your love, in Your pow'r and all You say we are.

**67** *A♭* *div.* *Cm7* *B♭* *mf CHOIR: unison*  
 Je - sus, in Your Name we could change the world. We be - lieve that

**71** *A♭* *B♭* *Cm7*  
 Your grace is strong - er than

**75** *A♭* *B♭* *Cm7* *div.*  
 all our faults and fail - ures. We be - lieve that

**79** *A♭* *B♭* *unison* *E♭* *B♭/D*  
 Your love is deep - er than our hearts can fath - om.

# Lead Sheet

We Could Change the World - Page 4 of 6

*A $\flat$*  *div.* *Cm7* *B $\flat$ (no3)* *unison*

83 So, could we live like this 84 85 and shine in all 86 the world?

*A $\flat$*  *div.* *Cm7* *B $\flat$ (no3)* *D.S. al CODA*

87 Could we live like this? 88 89 90

$\oplus$  CODA *A $\flat$*  *div.* *Cm7* *B $\flat$*

91 Je-sus, in Your Name 92 we could change the world. 93 94

*A $\flat$*  *Cm7* *B $\flat$*  *CHOIR: unison* *mf*

95 Je-sus, in Your Name 96 we could change the world. 97 98 We're say-in',

*Fm* *E $\flat$*  *Gm* *Cm*

99 "Yes, Lord. 100 Yes, Lord." 101 102

*Fm* *Cm* *E $\flat$*  *B $\flat$ /D*

103 What else could we say? 104 What else could we say? 105 106 We're say-in',

*Fm* *E $\flat$*  *Gm* *Cm* *Fm*

107 "Yes, Lord. 108 Yes, Lord. 109 We'll fol-low all 110 the way. 111

# Lead Sheet

We Could Change the World - Page 5 of 6

Cm Eb Bb *f*

112 — We'll fol - low all the way." 113 114 115 We're gon - na live like this!

Eb(no3)

116 Yes! Our God is all He says, all He says He is. 117 118 119

Eb(no3)

120 Yes! Our God is all He says, all He says He is. 121 122 123

*ff div.* Eb(no3) Bb/D Cm7 *unison* Eb/Bb

124 Yes! Our God is all He says, all He says He is. 125 126 127

Ab *div.* Cm7 Bb

128 Je - sus, in Your Name we could change the world. 129 130 131 We

Eb(no3) Bb/D Cm7 *unison* Eb/Bb

132 stand in Your love, in Your pow'r, and all You say we are. 133 134 135

Ab *div.* Cm7 Bb

136 Je - sus, in Your Name we could change the world. 137 138 139

# Lead Sheet

We Could Change the World - Page 6 of 6

140  $A\flat maj9$   $Cm7$   $B\flat$

Je - sus, in Your Name\_\_\_\_\_ we could change the world.\_\_\_\_\_

143  $A\flat$   $Cm7$

Je - sus, in Your Name\_\_\_\_\_ we could change the world!

146  $B\flat$

147 148 149

# Chord Chart

WORD MUSIC & CHURCH RESOURCES - Anthem Orchestration

# We Could Change the World

Key: E $\flat$

Time Signature: 4/4

Tempo: 144 bpm

Words and Music by  
JONAS MYRIN, JASON INGRAM  
and MATT REDMAN  
Arranged by Cliff Duren

INTRO: E $\flat$ (no3) E $\flat$ (no3) E $\flat$ (no3)/G A $\flat$ 2 Cm7 B $\flat$ sus  
E $\flat$ (no3)/G A $\flat$ 2 Cm7 B $\flat$ sus  
E $\flat$ (no3)/G A $\flat$ 2 Cm7 B $\flat$ sus  
E $\flat$ (no3)/G A $\flat$ 2 Cm7 B $\flat$ sus

VERSE 1: Could we live like Your grace is strong-er than all our faults and fail-ures?  
Could we live like Your love is deeper than our hearts can fathom?  
Could we live like this?

VERSE 2: Could we live like Your Name is high-er than ev'ry other pow-er?  
Could we live like Your ways are wiser than our understanding?  
Could we live like this?  
Could we live like this?

CHORUS: Yes! Our God is all He says, all He says He is.  
Jesus, in Your Name we could change the world.  
We stand in Your love, in Your pow'r and all You say we are.  
Jesus, in Your Name we could change the world. (2<sup>nd</sup> time to CODA)

VERSE 3: We believe that Your grace is strong-er than all our faults and fail-ures.

# Chord Chart

We Could Change the World – Page 2 of 2

*VERSE 3 Cont.:* We believe that Your love is deeper than our hearts can fathom

So we could we live like this and shine in all the world?

Could we live like this?

*Repeat CHORUS*

*CODA:* Jesus, in Your Name we could change the world.

*BRIDGE:* We're sayin', "Yes, Lord. Yes, Lord."

What else could we say? What else could we say?

We're sayin', "Yes, Lord. Yes, Lord."

"We'll follow all the way. We'll follow all the way." We're gonna live like this!

*VAMP:* Yes! Our God is all He says, all He says He is.

*CHORUS:* Yes! Our God is all He says, all He says He is.

Jesus, in Your Name we could change the world.

We stand in Your love, in Your pow'r and all You say we are.

Jesus, in Your Name we could change the world.

*TAG:* Jesus, in Your Name we could change the world.

Jesus, in Your Name we could change the world!