

*Shouts
of Grace
Grace*
SONG BOOK



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A Word from THAMO NAIDOO
Apostolic Oversight

'For of His fullness (grace and truth) we have all received, grace for grace' (John 1:16). The gift of God to His Church is Himself. Our inheritance is more than material things. We have received the 'substance' that constitutes the immaterial nature of the Godhead . This 'substance' is what we refer to as the 'gift of grace'. My prayer is that this CD, '**Shouts of Grace, Grace**' will transmit through the administrations (including songs of worship) of the Holy Spirit, the grace of God, to build us up into the fullness of Christ.



Thamo Naidoo, River of Life Christian Ministries, Pietermaritzburg, South Africa

SHOUTS OF GRACE, GRACE



'Shouts of Grace, Grace' Songbook is the accompanying work to the Praise and Worship CD production entitled, '**Shouts of Grace, Grace**', a project of Eternal Sound Music, produced and arranged by Riaan Pretorius of Heart and Soul Records and administered and marketed by Eternal Publishing. Direct any queries relating to the Copyright Clause, the Songbook, or the CD recording, 'Shouts of Grace, Grace', to ...



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Foreword



The 'Shouts of Grace, Grace' album celebrates the grace of God, as the key to our salvation as well as to our capacity to execute the purposes of God successfully. Paul said, 'I am what I am by grace; I work, yet not I but grace that is with me' (1 Cor. 15:10). Grace made him who he was and grace caused him to labour diligently and function effectively to fulfill the divine mandate over his life.

God's grace refers to both His unmerited and merited favour, enablement and empowerment. Grace introduces one to life in the kingdom of God, and growth in grace is essential to accomplish the assignment of God over your life. The impartation of and therefore growth in grace occurs through many mediums, e.g. the Word of God, submission and obedience to the spiritual fathering, humility, wisdom, financial offerings to spiritual fathers, etc. Some of these principles are highlighted in the songs on this CD. Many songs highlight 'Table of the Lord' or 'Breaking of Bread' as a pivotal key for accessing grace for long life, strength, healing and every other benefit afforded to us through the death of our Lord Jesus Christ on the cross. At the bottom of the CD cover is an abstract artistic depiction of the 'last supper' where Jesus broke bread with His disciples.

As this age culminates, and the purposes of God climax, God is releasing shouts of the double grace – 'Grace, Grace' intended to obliterate every mountainous obstacle that opposes the swift execution of His will, and also to finalize and resolve specific aspects of His global intent. These sentiments, expressed in many of the songs, are encapsulated in Zechariah 4:6,7

Zechariah 4: 6,7

*Then he said to me, "This is the word of the Lord to Zerubbabel saying, 'Not by might nor by power, but by My Spirit,' says the Lord of hosts. 'What are you, O great mountain? Before Zerubbabel you will become a plain; and he will bring forth the top stone **with shouts of "Grace, grace to it!***

Our prayer is that grace would be multiplied to you as you listen to and engage God through these songs. Divine Shouts of Grace, Grace to you!

Every song contains piano and guitar chords (and specific notes in some cases) on the actual arrangements as it was performed. Where there is a note under a slash (eg. D/F[#]), the note above the slash (eg. D) is to be played by the upper register instruments (guitar, right hand of piano, etc.). The note below the slash (eg. F[#]) is to be played by the lower register instruments (bass guitar, left hand of the piano, etc.).

This songbook also contains the scriptural foundation of each song. Our firm conviction is that the Word of God must be the basis for all singing according to Colossians 3:16, which says, "Let the word of Christ richly dwell within you, with all wisdom teaching and admonishing one another with psalms and hymns and spiritual songs, singing with thankfulness in your hearts to God." The specific group of songs in this songbook has a strong didactic dimension of 'expressing riddles on the harp'.

Psalms 49:3-4

*My mouth will speak wisdom, and the meditation of my heart will be understanding. I will incline my ear to a proverb; **I will express my riddle on the harp.** (NASB)
(KJV: I will incline mine ear to a parable: **I will open my dark saying upon the harp.**)*

'Riddles' or 'Dark sayings', in Hebrew, is 'chiydah', which means 'spiritual riddles, or perplexing sayings or questions, an enigmatic saying, a difficult proverb'. 'Open', in Hebrew is 'pathach', which means to loose or throw open wide'. The harp is symbolic of praise and worship. This verse teaches that we are able to throw wide

open and loose an understanding of difficult spiritual sayings and mysteries in the context of musical expressions of praise and worship. Through our songs, we are able to unravel and unlock things that are closed and out of reach. Whilst this truth applies to praise and worship generally, there is a specific emphasis of the expression of praise musically. Musicians in particular must understand this truth and trust God that this dimension is evident in their musical expression of praise and worship to the Father. Biblically, anointed music and song possess the potential for setting the atmosphere for greater penetration into the Word of God and more profound revelation of His will. Yet, firstly and thus importantly, it is the revelation through the preached Word through those whom God sends, that should inform and determine the content of the music and song. There is a demand upon modern day musicians and psalmists to seek to make plain that which God is revealing today through Apostles and Prophets (Eph 3:5). All singing must be rooted in a thorough understanding of the truth which the songs seeks to convey: Psalms 47:7 “sing praises with understanding.” (kjb).

Included in this Songbook also is a helpful classification table which categories the songs in terms of tempo, and key. This will assist singers and musicians to easily identify particular songs by these criteria or group them in arranging medley options.

In Christ, our Chief Musician, full of Grace and Truth,



Randolph Barnwell

Executive Producer for Eternal Sound
Founding Director for Eternal Publishing

*1 Cor 15:10
But by the grace of God ***I am what I am,***
and ***His grace toward me did not prove***
vain; but ***I labored*** even more than all of
them, yet not I, but ***the grace of God with me.****



Riaan Pretorius

Producer and Arranger
Heart and Soul Records

*Acts 20:32
And now I commend you to God
and to the Word of His Grace,
which is able to build you up
and to give you the inheritance
among all those who are sanctified*

CLASSIFICATION TABLE OF THE SONGS

NO.	TITLE	KEY	TEMPO
1	Grace to You	A,B,C	Slow
2	Shouts Of Grace , Grace	E, F	Moderate
3	Reigning with Jesus	F	Slow
4	Carrier of Grace	A, B ^b	Slow
5	My Help Comes	D, E	Slow
6	Breaking of Bread	D, E	Slow
7	At the Table	F	Slow
8	Beyond the Veil	G,A	Slow
9	Here we are	G	Slow
10	Come to the Table	G	Slow
11	At Your Table	A	Slow
12	I am what I am by Grace	D, E	Fast

Key: A,B,C

Grace to You

Richard Johnson

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Intro: A D E F^{#m7} C^{#maj}/B B⁷ B^{m7} E D ---

Chorus 1:

A D² A^{sus}/B E^{m7} A⁷/C[#]
 Grace to You, Grace to You
 D^{maj7} D/E A² E^{m7} A⁷/C[#]
 May Grace abound in all You do
 D^{maj7} E F^{#m7} E^{m7} A⁷/C[#]
 Grace to do the will of the Father
 D E A^{sus} A
 Grace , Grace to You

To repeat chorus 1 in A, play ... D/E ... on 'Grace'

To change key to B in chorus 2 play ... E/F[#] ... on 'Peace'

Chorus 2 :

E/F[#] B² E B^{sus}/C^{#m} F^{#m7} B⁷/D[#]
 Peace to You , Peace to You
 E^{maj7} F[#] B F^{#m7} B⁷/D[#]
 May Peace abound in all You do
 E^{maj7} F[#] G^{#m7} F^{#m7} B⁷/D[#]
 Peace to do the will of the Father
 E F[#] B^{sus} B
 Peace , Peace to You

To change key to C in repeating chorus 1 Play ... F/G on 'Grace'

Chorus 1:

F/G C F² C^{sus}/D G^{m7} C⁷/E
 Grace to You, Grace to You
 F^{maj7} G C G^{m7} C⁷/E
 May Grace abound in all You do
 F^{maj7} G A^{m7} G^{m7} C⁷/E
 Grace to do the will of the Father
 F G C^{sus} C
 Grace , Grace to You

To repeat chorus 1 in C, play ... F/G ... on 'Grace'

Ending :

F^{maj7} G A^{m7} G^{m7} C⁷/E } repeat
 Grace to do the will of the Father } 3 times
 F G A^{m7} E/D D⁷ D^{m7} G A^{m7} E/D D⁷
 Grace , Grace to You ; Grace, Grace to You
 D^{m7} G F → sustain F for a while and resolve to C
 Grace, Grace to You

Key : E

Zechariah. 4;6,7

SHOUTS OF GRACE, GRACE

Randolph Barnwell
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Intro: G^{#m7} C^{#m7} F^{#m7} A^m B^m C D

Verse 1 :
E C^{#m} F^{#m} A/B B
Grace is given to the humble; Greater Grace each day
E C^{#m} F^{#m} A B^{sus}
Grace abundant, Grace sufficient; Grace upon Grace

Chorus :
B/A G^{#m7} C^{#m7} C[#]/F
Through Your Word in the one You send to us
F^{#m7} B^{sus} B/A
The Word of Your Grace is shaping us
G^{#m7} C^{#m7} C[#]/F
To be more than we could ever be
F^{#m7} B^{sus} D E B^{sus}
You're building Your house, with shouts of "Grace, Grace" to it.

Repeat Verse 1 and Chorus

Verse 2 :
E C^{#m} F^{#m} A/B B
Grace is enough when times get tough; In weakness we're made strong
E C^{#m} F^{#m} A B^{sus} B/A
Strength is perfected as Grace is imparted; To finish the work begun

Repeat Chorus B^{sus} E/D A/C[#] A^m/C E/B F[#]/A[#] B^{sus}

Ending of Chorus : with shouts of "Grace, Grace" to it.

Bridge :
E/D A/C[#] A^m/C E/B
We will be more than we could ever be
E/D A/C[#] A^m/C E/B
We will do more than we could ever dream
E/D A/C[#] A^m/C E/B
The Word of Your grace empowers us
E/D A/C[#] A^m/C E/B
We will be more than we could ever be
E/D A/C[#] A^m/C E/B
We will do more than we could ever dream
F^{#m} A A
We lift up our hands in this place
F^{#m} B^{sus} C^{sus}
The 'God of All Grace' we praise, praise

Repeat Chorus in key of F

[Continued on Next Page]

Chorus in 'F': Through Your Word in the one You send to us
 The Word of Your Grace enables us
 To do more than we could ever do
 You're building Your house, with shouts of "Grace, Grace" to it.

Ending :

F/E ^b	B ^b /D	B ^{bm} /D ^b	F/C	} <i>Repeat as many times as you want</i>
"Grace Grace"	"Grace Grace"	"Grace Grace"	"Grace Grace"	
F/E ^b	B ^b /D	B ^{bm} /D ^b	F/C	
"Grace Grace"	"Grace Grace"	"Grace Grace"	"Grace Grace"	
F/E ^b	B ^b /D	B ^{bm} /D ^b	F/C	
"Grace Grace"		"Grace Grace"		
G ^{m7}		C ^{sus}	E ^b F	
You're building Your house, with shouts of "Grace, Grace" to it.				
G ^{m7}		C ^{sus}	F	
You're building Your house, with shouts of "Grace, Grace" to it.				

REIGNING WITH JESUS

Intro : F F/E^b B^b F F/E^b B^b

Verse 1: D^m B^b D^m B^b
We a people of choice, Bow at Your feet, At the sound of Your voice
D^{m7} B^b G^m C
The Word of Your Grace, builds us within; That we might reign as kings

Verse 2: D^m B^b D^m B^b
We the clay in Your hands, Molded into vessels so grand
D^m B^b G^m C
People of Grace, every tribe every race, Teaching all nations Your ways

Chorus : F C
We lift our voice, united in praise
G^m D^m
Singing one song, clothed in Your grace
B^b F/A
Nations will come, bow at Your throne
E^b C
Exalting Your holy name
F C
The Heaven declare Jesus is King
G^m D^m
The Earth shouts for joy, falls on her knees
B^b F/A
True Sons of God rise up in faith
E^b C F F F/E^b B^b F F/E^b B^b
Reigning with Jesus, Reigning with Jesus

Repeat Verse 1 and Chorus

Ending of Chorus : E^b C C^{sus}/D E^{b2} F F^{sus} F
Reigning with Jesus, Reigning with Jesus

Bridge : Nations will c o m e ; singing one song } **Repeat 3 Times**
C^{sus}/D F²/E^b F F^{sus} F

Repeat Chorus Twice

Carrier of Grace

Intro: A A/C# D D/F# E/G# A A/C# E/D E/F# F#m Bm --- D/E

Verse 1:
I have favour and acceptance; Preference and am privileged
A A/C# D E
A F#m E^{sus} E
My father carries grace deep within
A A/C# D E
I have gratitude and benefits; Enablement, empowerment
A F#m E^{sus} E
My father carries grace deep within

Chorus :
Grace in me cause I am connected; Grace, from fathers to their sons
A D/F# E/G# A^{sus} A D B^m G D/E E
A A/C# E/D D B^m D/E A
Grace, shouts of grace in Z - i - o - n; My father is a carrier of grace

Verse 2
I'm connected from my heart; By love and in alignment
A A/C# D E
A F#m E^{sus} E
My father carries grace deep within
A A/C# D E
I have Grace to accomplish the purposes of God;
A F#m E^{sus} E⁷
My father carries grace deep within

Repeat Chorus Twice

Bridge :
D² E^{sus}/F# D² E^{sus}/F#
All that I am, I see it in my father
D² E^{sus}/F# B^{m7} A/C# E F^{sus}
All that I am, I see it all in him, in him

Chorus :
B^b E^b/G F B^b E^b C^m A^b E^b/F F
Grace in me cause I am connected; Grace, from fathers to their sons
B^b B^b/D F/E^b E^b C^m E^b/F B^b
Grace, shouts of grace in Z - i - o - n; My father is a carrier of grace

Repeat Chorus

KEY : D, E

Psalm 121

MY HELP COMES

Randolph Barnwell (2004)
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Intro : D G D G

Verse: I will lift my eyes to the hills, Where does my help come from?
 When troubled times bring darkness and fear
 Whose help is present and near?
 Who is this Shade on my right hand?
 Who keeps me safe from the enemy's plan?
 Whose thoughts of me number more than the sand? **G/B A/C#** [2 beats before chorus]

Chorus: My help comes from the Lord, Maker of Heaven and earth
 He does neither, sleep nor slumber; Keeper of my soul
 In going out, and coming in, My Steps are ordered by Him

Verse in 'E': I will lift my eyes to the hills, Where does my help come from?
 When troubled times bring darkness and fear
 Whose help is present and near?
 Who is this Shade on my right hand?
 Who keeps me safe from the enemy's plan?
 Whose thoughts of me number more than the sand? **A/C# B/D#** [2 beats before chorus]

Chorus in 'E': My help comes from the Lord, Maker of Heaven and earth
 He does neither, sleep nor slumber; Keeper of my soul
 In going out, and coming in, My Steps are ordered by Him

Repeat Chorus ; Ending: E A E A E

In the Breaking of Bread

Intro: [G A B^m A] [G A B^m A] [G A B^m A] E^{m7} A^{sus}

Chorus: You will be known in the Breaking of Bread
 Your death is shown just as You said
 As we partake of the bread and the cup
 We will proclaim Your death till You come
 In the Breaking of Bread; In the Breaking of Bread
 In the Breaking of Bread

Verse: We remember Your Body broken
 We remember your Blood shed for all to receive; The life You freely give
 Grace You're releasing; Long Life and healing
 Victory over sin and death is ours

Repeat Chorus and Verse C G/B A^{sus} B^{sus}
Last Line of Verse : Victory over sin and death is ours

Chorus un 'E': You will be known in the Breaking of Bread
 Your death is shown just as You said
 As we partake of the bread and the cup
 We will proclaim Your death till You come
 In the Breaking of Bread; In the Breaking of Bread
 In the Breaking of Bread

Key : F

1 Cor.11:23ff

At The Table

Daphnae Anthony

© 2009 River of Life Worship Ministry

Intro: Dm C Bb Gm Csus

F C/F B^b/F C/F

Verse 1:

Lord I come to Your table, in remembrance of You

F F/A

As I celebrate your grace

B^b C C/B^b

I'm Amazed at all you do

A^{m7} A⁷/C[#] D^m C B^b F/A

My body is healed and here I am set free

G^m B^b C [Lead chords to chorus : B^b/D C/E]

At Your table that I'm made complete

Repeat Verse

F C/E D^m

Chorus:

Your grace is sufficient for

G^m G^{m7}/F C D^{m7} C/E

Your blood the atonement for me

F C/E D^m C B^b

I'll publish your death Lord as oft' as I can

G^{m7} C B^b [To repeat chorus: F B^b/D C/E]

At your table I am made complete [... I am made complete]

F C/F B^b/F C/F

Verse 2:

As I embrace all Your truth, my mind is renewed

F F/A

As I drink of Your cup

B^b C C/B^b

Your mercy covers me

A^{m7} A⁷/C[#] D^m C B^b F/A

My body is healed and here I am set free

G^m B^b C D^m C/E

At Your table that I'm made complete

Repeat Chorus

G^{m7} C D^{m7} C/E D⁷/F[#]

Ending :

It's at your table that I am set free

G^{m7} C D^{m7} C/E D⁷/F[#]

It's at your table that I am healed

G^{m7} C F

It's at your table that I am complete!

Beyond the Veil

Intro: E^m D C² E^m D C² D^{sus}

Verse 1:
C/D G² C/G
Who will enter in beyond the Mercy seat
G² C/G
Above where angels fly into Your throne room
G² G/B C²
Lord as I lift my hands , let my life be the perfume
C/D G
That fragrances Your presence
G/B C C/D
And you let me in

Chorus:
G² G/B C² C/D
Beyond the Veil, there is only spirit
G² G/B C² D B⁷/D[#]
Beyond the Veil, my flesh cannot stand
E^{m7} D C G/B
Where Spirit calls to Spirit, And deep calls to deep
A^{m7} D^{sus} G
Beyond the Veil, Beyond the Veil

Repeat Verse and Chorus(x2)

Music Interlude : C – G/B C G/B C G/B A G/B D^{sus}

Chorus in
G² G/B C² C/D
Beyond the Veil, there is only spirit
G² G/B C² D B⁷/D[#]
Beyond the Veil, my flesh cannot stand
E^{m7} D C G/B
Where Spirit calls to Spirit, And deep calls to deep
A^{m7} D^{sus} G
Beyond the Veil, Beyond the Veil

Where Spirit calls to Spirit, And deep calls to deep
A^{m7} D^{sus} G
Beyond the Veil, Beyond the Veil

Key : A

1 Cor.11:23ff.

Here We Are

Quinton Adams (2009)

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Intro:

Verse :

A A/C# D E
 Here we are, Invited to this Table
 A F#m7 E/G#
 Here we stand, Drawn by Your call
 F#m F#m7/E B/D#
 To a Table of Bread and of Wine
 Bm7 D E^{sus}
 To be Seated with sons of Light
 A A/C# D E
 Here we are, to remember Jesus
 A F#m E^{sus} E
 Here we stand, Partaking of the Bread and the Cup
 F#m F#m7/E D A/C#
 To eat of Your body, To drink of Your blood
 Bm7 D E^{sus}
 An act of love and grace

Chorus :

A F#m7 E^{sus} E
 Your blood, poured out for me
 A F#m7 G E
 Your body, marred for my transgression
 F#m F#m7/E D
 As we eat; As we drink
 A/C# Bm7
 Grace is served to heal
 D/E
 All people of the earth

Bridge (optional):

A F#m7
 Come Closer (Closer); Draw Nearer (Nearer)
 D E^{sus}
 Drink Deeper (Deeper); Of my love
 A F#m7
 Come Closer (Closer); Draw Nearer (Nearer)
 D E^{sus}
 Drink Deeper (Deeper); Of my Grace

Key : D

1 Cor.11:23ff

COME TO THE TABLE

Brett Kroutz (2009)
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Intro : D A/C# B^m G (X4)

Verse :
D A/B B^{m7}
We come to the table to remember Him
B⁷/D# E^{m7} D/A A
We come to the table for m e r c y
D A/B B^{m7} B⁷/D#
At the table there is grace for us
E^m A
Come and remember

Repeat Verse

Chorus :
D/F# G A D A/C# B^m
Come to the Table, Where mercy and grace abound
G A B^{m7} A/C# D
Come and be part of Him, As we partake of the bread and the wine
D/F# G A B^m A G D/F# (or A/B)
Come to the Table, Come and be part of this celebration
E^{m7} A D
Come to the Table, eat and Drink of Christ

Repeat Verse and Chorus

Bridge :
G^m/D D B^{2sus}/C# F^{#7} B^{m7}
He has prepared for us the bread and the wine
C G/B G^m/B^b D/A
Bringing us to a new position in Him
D/C G/B G^m/B^b D
Remembering His body broken to you, broken for me
G^m/D D B^{2sus}/C# F^{#7} B^{m7}
He has prepared for us the bread and the wine
C G/B G^m/B^b D/A
Bringing us to a new position in Him
D/C G/B G^m/B^b D
Remembering His blood poured out for you, poured out for me

Repeat Chorus

Key: G

1 Cor.11:23ff.

AT YOUR TABLE

Phillip Tapsell & Jason Tuhaka
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Intro: G C E^m C G C E^m C
G D

Verse 1: We come before Your table Lord with willing hearts
G C D
Ready to receive the grace it holds
B^m C F²
As we take the bread and wine in remembrance of You, Lord Jesus
G C/E D/F# C/G G
For the finish work completed on the cross

Chorus: At Your Table , there is power,
D C/G G
At Your table , there is healing
D/F# E^{m7} D
At Your table , You've given everything I need
E^b F G^{sus} G
Even life forevermore

Repeat Verse 1 and Chorus

Last line of Chorus
E^b F G^{sus} G E^b F G^{sus} G E^b F G^{sus} G
Even life forevermore, Even life forevermore, Even life forevermore

Bridge: Take this bread, eat it, Take this cup , drink it
A^{m7} G/B E^{m7} D/F# A^{m7} G/B E^{m7} D/F#
A^{m7} G/B E^{m7} D/F# A^{m7} G/B E^{m7} D/F#
Take this bread, eat it, Take this cup, drink it
A^{m7} G/B E^{m7} D/F# A^{m7} G/B E^{m7} D/F#
Take this bread, eat it, Take this cup, drink it
A^{m7} G/B E^{m7} D/F# C²
Take this bread, eat it, Take this cup

Chorus: At Your Table , there is power,
D G A^{m7} G/B A^{m7}
At Your table , there is healing
B/D# E^{m7} D
At Your table , You've given everything I need
E^b F G^{sus} G E^b F G^{sus} G E^b F G^{sus} G
Even life forevermore, Even life forevermore, Even life forevermore

Key : D

1 Corinthians 15:10

I Am What I Am By Grace

Randolph Barnwell
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Intro : D D/F# G C D D/F# G C D D/F# G E7 E^{m7} A B^{bmaj7} C

Chorus :
I am what I am by grace; I work, yet not I, but grace within me
D D/F# G D D/F# G A^{sus}
For all that I've done, For all that's to come
D D/F# G A/B B^m
E^{m7} A B^m E⁷
Grace will work through me
E^{m7} A B^{bmaj7} (C)

I am what I am by grace
Repeat Chorus: last line E^{m7} A D

I am what I am by grace
Verse 1: B^b C D B^b C D
Growing in Grace everyday; I know it's the only way
G^m C F F/A B^b E^{m7(b5)} A^{sus}
To finish the work God called me to; In Grace, I am renewed **[Repeat Chorus]**

Verse 2: B^b C D B^b C D
According to the Grace He gave; My labour will not be in vain
G^m C F F/A B^b E^{m7(b5)} A^{sus}
I will finish the work God called me to; Grace will see me through

Repeat 2nd Chorus

B^b C D B^b C D
Bridge : I hear the Shout of our God; Shouts of Grace to my heart
B^b C D^m C/E F
Not by power, Not by Might, By the Spirit of God
B^b G^m C F
By His Grace, every mountain will be erased
F B^b E^{m7(b5)} A^{sus} B^{sus}
By His Grace, Shouts of Grace; I am able finish the race

E E/G# A E E/G# A B^{sus}
Chorus : I am what I am by grace; I work, yet not I, but grace within me
E E/G# A B/C# C^{#m}
For all that I've done, For all that's to come
F^{#m7} B C^{#m7} F^{#7}
Grace will work through me
F^{#m7} B C^{maj7} (D)

I am what I am by grace
Repeat Chorus: last line F^{#m7} B E
I am what I am by grace

Scriptural Basis of the Songs

GRACE TO YOU

2 Tim. 1:2 Grace, mercy and peace from God, the Father, and Jesus Christ our Lord

SHOUTS OF GRACE, GRACE

Zechariah 4: 6,7 Then he said to me, “This is the word of the Lord to Zerubbabel saying, ‘**Not by might nor by power, but by My Spirit,**’ says the Lord of hosts. ‘What are you, O great mountain? Before Zerubbabel you will become a plain; and he will bring forth the top stone with shouts of “Grace, grace to it!”

John 1:16 For of His fullness we have all received, and grace upon grace

Acts 20:32 “And now I commend you to God and to the word of His grace, which is able to build you up and to give you the inheritance among all those who are sanctified”

1 Cor 15:10 But by the grace of God I am what I am, and His grace toward me did not prove vain; but I labored even more than all of them, yet not I, but the grace of God with me.

Psalms 45:2 You are fairer than the sons of men; Grace is poured upon Your lips; Therefore God has blessed You forever.
Message Bible : ‘every word from your lips is sheer grace’
NIV : ‘Your lips have been anointed with grace’

Proverbs 1:8,9 Hear, my son, your father’s instruction And do not forsake your mother’s teaching; Indeed, they are a graceful wreath to your head And ornaments about your neck.

MY HELP COMES

Psalms 121 I WILL lift up my eyes to the mountains; From whence shall my help come? My help comes from the LORD, Who made heaven and earth. He will not allow your foot to slip; He who keeps you will not slumber. Behold, He who keeps Israel Will neither slumber nor sleep. The LORD is your keeper; The LORD is your shade on your right hand. The sun will not smite you by day, Nor the moon by night. The LORD will protect you from all evil; He will keep your soul. The LORD will guard your going out and your coming in from this time forth and forever.

Psalms 46:1 GOD is our refuge and strength, A very present help in trouble.

Ps 139:17,18 How precious also are Your thoughts to me, O God! How vast is the sum of them! If I should count them, they would outnumber the sand. When I awake, I am still with You.

Psalms 37:23 The steps of a man are established by the LORD, And He delights in his way.

CARRIER OF GRACE

Phil 1:1-8

- 1 Paul and Timothy, bond-servants of Christ Jesus, To all the saints in Christ Jesus who are in Philippi, including
the overseers and deacons:
2 **Grace to you** and peace from God our Father and the Lord Jesus Christ.
3 I thank my God in all **my remembrance** of you,
4 always offering **prayer with joy** in my **every prayer for you all**,
5 in view of **your participation** in the gospel from the first day until now.
6 For I am confident of this very thing, that **He who began a good work in you will perfect it until the day of Christ**
Jesus.
7 For it is only right for me to **feel this way about you all**, because **I have you in my heart**, since both **in my**
imprisonment and in the defense and confirmation of the gospel, you all are partakers of grace with me.
8 For God is my witness, how **I long for you** all with the **affection of Christ Jesus**.

IN THE BREAKING OF BREAD; AT THE TABLE; HERE WE ARE; COME TO THE TABLE; AT YOUR TABLE

- Luke 24:35** And they told what things were done in the way, and how **he was known of them in breaking of**
bread. (KJV)
- 1 Cor 11:24-26** and when He had given thanks, He broke it and said, "This is My body, which is for you; do this **in**
remembrance of Me." In the same way He took the cup also after supper, saying, "This cup is the new
covenant in My blood; do this, as often as you drink it, **in remembrance of Me**." For as often as you eat
this bread and drink the cup, **you proclaim the Lord's death** until **He comes**. (NASB)

BEYOND THE VEIL

- Heb. 10:19-22** Therefore brethren, since we have confidence to enter the holy place by the blood of Jesus, by a new and
living way which He inaugurated for us through the veil, that is, His flesh **let us draw near** ..

I AM WHAT I AM BY GRACE

- 1 Cor 15:10** But by the grace of God **I am what I am**, and **His grace toward me did not prove vain**; but **I labored** even
more than all of them, yet not I, but **the grace of God with me**.

Principles of Song Writing

By Randolph Barnwell

This chapter is an excerpt from a comprehensive manual dealing with the issues of Thanks, Praise and Worship, available from Eternal Sound Ministries.

All worship must be 'in truth' (John 4:24). An aspect of worshipping 'in truth' includes worshipping God according to a particular revelation of Himself as it is made known to the worshipper. Worshipping 'in truth' according to this interpretation will prevent worship from becoming 'stale' and irrelevant. Worship must always embrace the most current revelation of God to the worshipper individually or the Church corporately. Since singing is the most common expression of praise and worship, it therefore is imperative that praise and worship songs carry within them a relevance of who God is and what He is doing currently or desires to do in the lives of his people or in the world generally. We often quote and even sing "The LORD is my strength and MY SONG" (Ex. 15:3). Well, the LORD is continually and progressively revealing aspects of his nature and His purposes, and hence the songs we write must seek to capture this ever changing dynamic.

God is raising up a new breed of songwriters, whose songs are the direct products of an intimate relationship with Him and an ever increasing awareness of His increasingly unfolding character and will. The urge to write new songs must be ignited by this, and not just out of a desire to have a new song simply to add to our already large repertoire of songs globally.

Be careful not to produce another golden calf in your attempt to produce a new song. A fundamental prerequisite for songwriters is to be connected to the spirit of the 'sent one' – as in your spiritual father or set man and/or the apostolic grace from which you draw spiritual nourishment and covering. Songwriters must write in terms of the seed within their spiritual fathers. (Thamo Naidoo)

SING UNTO THE LORD A NEW SONG

The Greek word 'new', 'kainos' denotes "new," of that which is unaccustomed or unused, not "new" in time, recent, (neos); but "new" as to form, character or quality, of different nature from what is contrasted as old. (Vines). If 'new' essentially relates to form and quality and not recency in time, we could logically conclude that a song written yesterday or today might not necessarily be a 'new' song in a biblical sense. It could be new - "neos" , but not new - "kainos". A new song may releases the intent of God for that specific hour or season.

On a another level, in a prophetic sense, people sometimes cannot relate to the new song immediately because it may speak of things still to come. The song actually is given as a kind of 'preparer of the way' - conditioning the hearts and minds of God's people to receive what God is yet to do among them.

Two New Testament references to new songs are

Revelation 5:9,10

And they **sang a new song**, saying, "**Worthy are You to take the book and to break its seals; for You were slain, and purchased for God with Your blood men from every tribe and tongue and people and nation.** "You have made them *to be* a kingdom and priests to our God; and they will reign upon the earth."

The breaking of the seals signify the activation of specific dimension of God's will upon the earth. This process is prefaced by the singing of a 'new' song. 'New' songs should have the effect of being precursors and ignition factors to the swift fulfillment and finalisation of God's purposes on the earth.

Revelation 14:3 And they **sang a new song** before the throne and before the four living creatures and the elders; and **no one could learn the song except** the one hundred and forty-four thousand who had been purchased from the earth.

A select group of individuals could only sing the 'new' song of Revelation 14:3. Their unique experiences and state of being qualified them to sing the new song. This scenario gives us further insight to 'new songs'. Not everyone can sing the new song. Everyone could very well vocalise the lyrics and sing in tune, but not everyone can enter into the truth of the new song and consequently reap the benefits of it. The Greek word translated 'learn' is 'manthano', which means to be increased in knowledge - so as to walk differently. Learning a biblical new song is entering into a new level of obedient and overcoming lifestyle. The new song must of necessity have this effect.

The Psalmist uses the phrase "a new song" in the following sense: a new saving acts of God has occurred and a song responding to that act celebrates it. Six times in the Book of Psalms, we are encouraged to sing a 'new song' unto the Lord:

1) **Ps.33:3**: Sing to Him a new song; Play skillfully with a shout of joy (or 'with a loud noise': NKJV)

Psalm 33 calls upon us to praise God, our Preserver, with a new song because his word is upright and all his deeds are done in truth and faithfulness.

2) **Ps.40:3**: He put a **new song** in my mouth, **a song of praise to our God**; Many will see and fear And will trust in the LORD.

Psalm 40:1-2 celebrates the fact that God hears our cry for help, delivering us from destruction and causing us to stand secure. From this context, He places the new song in our mouths - a song of praise, becomes of powerful evangelistic tool causing many to place their trust in God.

3) **Ps.96:1**: SING to the LORD **a new song**; Sing to the LORD, all the earth.

4) **Ps.98:1**: O SING to the LORD **a new song**, For **He has done wonderful things**,...

Psalm 96 & 98 invites us to sing a new song in the light of the wonderful things that God has done. The 'song' is a powerful medium of documenting and recording the many great things performed by the Lord. After God delivered Israel through the Red Sea, drowning the Egyptian army, Moses penned a song to commemorate that event so that the generations following would forever have an understanding of the wonderful deliverance God

brought them. The new song then becomes a means to recall and recount the good dealings of God with His children.

Aside : Herein is also a caution: Do not discard and disdain 'older songs', but cherish them because some of them represent an invaluable resource highlighting the deeds of God, or a profound revelation or truth once revealed at some point in time. In our bid to remain 'current and relevant ' in our songwriting, remember we are building upon good songs that have gone before.

5) Ps.144:9: I will sing a new song to You, O God; Upon a harp of ten strings I will sing praises ...

Psalm 144 is plea by David for God to rescue him from the snare of his enemies. In midst of this plea, he is resolved to 'sing a new song' to the Lord. In the heat of your greatest trial and affliction, there is something tremendously powerful about breaking forth into a new song of praise to God. This new song becomes a 'song of deliverance' which releases God's power and deliverance in your situation. The pressure and intensity of a satanic onslaught on your life and destiny, can become a powerful impetus to write a new song to the Lord. Many of David's songs (psalms) were composed within the context of calamity. Some the greatest praise and worship songs today were written during times of great difficulty or personal tragedy.

6) Ps.149:1: PRAISE the LORD! Sing to the LORD a new song, And His praise in the congregation of the godly ones.

Psalm 149 is an invocation to praise the Lord. New songs have the capacity to incite and inspire us to worship. They bring a new sense of freshness and enthusiasm and can avoid our praise and worship from becoming dull and routine.

Some understand new songs only to be spiritual songs (Eph. 5:19-20) that one sings spontaneously under the inspiration of the Holy Spirit. These are unrehearsed, impromptu songs either of praise to the Lord, or which contain a prophetic elements in that God literally sings through the singer His 'now' word for the singer or for those present. Spiritual singing does encompass singing the new song in a biblical sense. But the 'new song' need not necessarily only be a spiritual song in the sense that is given impromptu or 'on the spot'. A spiritual song could very well be written over a few days, weeks or even months.

In conclusion, whether 'new' song is prophetic in terms of paving the way for God's future dealings with us, or whether it is in response to God's miraculous dealings with us, it contains a present emphasis or focus that He wishes to accentuate and bring attention to, because this becomes strategic for His will to be enacted and prevail.

... continued

GUIDING PRINCIPLES FOR WRITING PRAISE AND WORSHIP SONGS FOR CONGREGATIONAL USE AND PARTICIPATION

The guiding principles set forth below apply primarily to the writing of songs for **congregational use and participation**. Some the principles could apply to or be adapted for writing songs for choirs and/or soloists.

1. INSPIRATION / MOTIVATION:

'Inspiration' is the most vital principle of songwriting for the Christian songwriter. Inspiration is that factor which stimulates or provokes your creative potential to write the song. As sons of God, we walk and live in the Spirit, and hence all we do, even songwriting, must be inspired by **the indwelling, overflowing Spirit and the indwelling, rich Word** (Eph 5:18,19; Col.3:16).

The Greek word translated 'inspiration' is **pneustotheo**, which means 'to breathe or blow'. The song you write must like the Scriptures were, be **in-breathed by God** (2 Tim.3:16); they must be prompted by God or divinely inspired. A song produced from a source other than the indwelling Spirit and Word will not have the desired enduring 'spiritual' effect intended. Whether you are writing from the context of great trial or great triumph, allow God to literally write the song through you. **The desire to function as songwriter is a serious one, with a tremendous sense of accountability. Music and song have powerful effects upon the minds and ultimately the destiny of people. Hence a Christian songwriter must not take this task lightly.**

The issue of 'Inspiration' i.e. what inspired the writing song, also highlights the issue of 'motivation', i.e. why did you write the song, or what is the reason(s) for your writing the song. We should not be writing to bring glory to ourselves; remain humble and in 'whatever you do, whether in word or deed, do all to the glory of God the Father'.

2. BIBLICAL TRUTH:

Colossians 3:16 indicates that songs are also meant to 'teach'. Some songs definitely have a didactic or instructive element to it. If this is so, then our songs must be completely **aligned with and echo the truth of the Scriptures**. If for example you are led to write a song about 'God's love', you should study all scriptures that speak on the love of God. A good practice is to meditate upon these scriptures for a few days, even weeks or sometimes months before you start writing the song. This will provide a solid scriptural foundation upon which you can build the song and **prevent error** being weaved into the song.

3. SIMPLICITY:

Do not make the melody line too complex. Remember you are writing for the purpose of activating the Body of Christ generally to praise and worship God, specifically accentuating the message the songs contains. The average person, who is musically challenged, should be able to sing your song. Keep the musical or vocal arrangements as basic as possible. Congregations generally have difficulty learning intricate arrangements. By all means, be creative within reason, but be simple.

4. COLOUR:

While keeping the song as simple as possible, do not over-simplify it to the point of boredom, where it becomes dull. Simplicity does not necessarily imply, for example, only using a basic three chord structure in the first, third and fifth degrees (eg. G - C - D). Relative minors, diminished chords, major sevenths, elevenths, thirteenth, etc. could be added in the right places to add a degree of character to the song. On the other hand, do not use these chords simply to embellish the song with difficult chords. At times they may detract from the message and beauty of the song; and yet when used correctly they could greatly enhance the song. Too many musical ideas for one single song should generally be avoided.

5. RHYTHM AND TEMPO :

The rhythm should be catchy and have something attractive about it. Generally the rhythm and tempo is largely determined by the message or lyrics of the song. Praise songs are generally faster and may have a range of rhythms. Worship songs are usually slower. Line up the words with the meter of the song. At times tenor of the lyrics - i.e. the overall nature, mood or pattern of the words, could dictate the tempo and rhythm and even the musical style.

Try also to vary the musical style within which you write the song. Do not become stuck on a particular style, tempo or rhythm.

6. THEME:

The song's theme or message should be abundantly evident in the lyrics. You should be able to summarise the message of your song in one sentence. Try avoid writing on more than one theme in a single song. A single concept could be emphasized in the 'verse' and 'chorus' parts of the song through different lyrics. Your song could emphasis one particular idea in different ways lyrically and musically.

7. LYRICS:

Lyrics are probably the most important aspect of a song. Use simple, yet effective words, terms and phrases that ignite vivid mental pictures in the mind of the singer. Bear in mind also, that the quality of your lyrics should match the style or quality of the musical arrangement. Excellent lyrics set to an inappropriate melody line, is ineffective. Try to marry the mood of the lyrics with the mood or 'feel' of the music. If you are writing a song directly from a verse in Scripture, consult various versions of the Bible for alternative ways of wording the verse. As a rule, never alter the words of Scripture yourself to the point where you change the essence or meaning of the verse. Also broaden your vocabulary or your ability to express yourself in different words or images. This capacity can be developed with practice. Use 'word pictures' , images from everyday life, etc. The general rule for matching lyrics with melody is 'Sing it as you would say it.'

8. THE HOOK:

The 'hook' refers to a word or a short lyrical or musical phrase that catches the listeners attention, around which the entire song is built. Usually the 'hook' is the first idea that comes to the songwriter; after this has

been determined, the rest of the song simply adds body in support the message of the 'hook'. Generally, repetition of the 'hook' lyrically or musically can be extremely effective in enhancing the song's message.

9. KEY:

Do not pitch the song too high or too low. Upbeat and energetic songs, should be pitched just slightly higher than the average person's range. This will allow people to sing the song more loudly with gusto and enthusiasm. Prayerful and contemplative songs should be pitched lower than normal to encourage a sense of reverence. Congregational singing generally should not venture out of one octave. You need not strictly observe this suggestion, but write to cater for the average person in the crowd, whose vocal range is generally limited.

10. VOCAL AND MUSICAL ARRANGEMENT :

A good song may be spoiled because the vocal or musical arrangements were poorly done. Some elements to consider would be the following:

a) Introduction : This must not be too long. It should set the 'tone' for the rest of the song. It should make it easy for the vocalists to start the singing. Attempt to strike a balance between the introduction being simple enough, yet creative to create the sense of expectation for what is coming as the listener waits for the vocals to start.

b) Ending : This will largely be determined by the type of song, the message of the song, the instruments used in the song, etc. For example, an intimate worship song might simply flow into free and spontaneous worship without a definitive ending. Loud abrupt endings are effective in some songs, yet detract from others.

c) Key Changes : Changing the key in which the song is written at a particular point in the song is a very effective tool for enhancing and accentuating the message of the song - this is called 'modulation' . Also explore a variety of musical ideas or avenues to get to the new key. Example: if you are singing in the key of G and want to go to A, the leading chord (called the pivot chord) to play would be E, E⁷, E¹³, or some variation of the E chord. There are some creative ways to get to the leading chord to introduce a key change, eg. to get to A from G, using the E leading chord, you could play (B^{m7} then E) or (G , G⁷/F then E) or (G , G⁷/F, D/E, E , F^{#m}/E , E). The particular way you change the key depends on the flow and general mood of the song. Be creative - create a flow musically that stimulates worship.

d) Vocal Arrangement : Effective and creative use of **harmony** (the blend of soprano, alto, tenor and/or bass voices) in the entire song or just in specific parts of the song go a long way into elevating the song from a 'good song' to a 'great song'.

11. COLLABORATION

Trust God for a good spiritual collaborator, someone who knows your heart particularly in reference to praise and worship singing. Collaborators are excellent helps, especially if your get stuck lyrically or musically. They can also provide finishing touches to the song and refine it further. Be prepared to adjust your ideas if needs be.

12. TEST THE SONG

Teach the song to a few people eg. the worship team. Ask for their opinions. Do not be offended by valid and justifiable criticisms - they will only serve to make you a more effective song writer. If the song goes off well with the small group, teach it to congregation. After this you can make further adjustments if necessary.

Hebrews 5:13-14 teaches the principle that 'by reason of USE we train our sense to discern between good and evil. Similarly, the more songs you write, the better and more skillful you become at it. Not every song you write will be a hit. Do not be discouraged by your initial attempts that seem not to take off. Be diligent, be patient, wait upon your 'song writing' gift. With repetition, spiritual maturity, greater musical proficiency, more enrichment through the Word and being always filled with the Holy Spirit, God will bless and honour your efforts to facilitate praise and worship within His Body

AS A PRAISE AND WORSHIP SONG WRITER, SEEK TO BECOME A 'SWEET PSALMIST'

2 Sam 23:1 Now these are the last words of David. Thus says David the son of Jesse; Thus says the man raised up on high, The anointed of the God of Jacob, And the sweet psalmist of Israel:

David was not simply 'raised up' from a shepherd boy to become a king, but he was raised to God. The Hebrew word used for 'high' is 'al' which means the Highest (i.e. God). David was raised up to God Himself and he expressed this intimacy through songs.

David is also described as 'anointed' and 'sweet'. The Hebrew word for 'sweet' is 'naiym' which means 'delightful or pleasant'. The root word, na'em means "to be agreeable, to be a delight, to be pleasant". Other uses of the word sweet in the Old Testament always indicate some scent or aroma. David's life of worship produced an aroma pleasing to the Lord. In our bid to become effective psalmists and song writers in the Kingdom of God, let us remember that it is not primarily the new songs that ultimately impress God, but a 'sweet' fragrance from a life completely dedicated to Him and one that brings Him pleasure. This state of being and caliber of Christlike character will be the greatest factor that will cause you to produce new songs that affect your entire generation and even for those still to come.

Song Writing Exercises

For those who have had no or little experience in song writing, here a few exercises to help get you going. Feel free to amend (add, subtract, change) the words if necessary.

EXERCISE 1 : Set a Tune to the following Words

Praise the Lord in the Heavens, Praise the Lord in the earth
Praise the Lord in His sanctuary, Praise Him for His worth
Praise Him for mighty power and excellent works
Make His praise glorious, His praise fills all the earth.

EXERCISE 2 : Attempt to write a song based on Isaiah 12, or any other portion of Scripture

EXERCISE 3 : Write a song in which you attempt to capture the kernel of what you have been hearing your 'set-man' or pastor preach on for the past few weeks.

This chapter is an excerpt from a comprehensive manual dealing with the issues of Thanks, Praise and Worship, available from Eternal Sound Ministries - to order, contact the office

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Hold the same rights for their members as SARRAL hold for its members. NORM members are different to SARRAL members so the church/school would normally need to ascertain which members belong to which organisation. However, there is a more simple solution for the church/school than constantly having to contact SARRAL and NORM for permission that is explained below.

CCLI : Christian Copyright Licensing International (Pty) Ltd. (021 975 1393)

Owned by Christian Copyright Licensing International (CCLI), it is mandated by owners and publishers to issue a licence to the church/school for their reproduction of words of hymns and worship songs in copyright plus a further licence for the photocopying of words and music from published editions of hymn and worship song books. If the church/school is using, for example, overhead projector acetates, hymn sheets, service sheets, light boards or other means to provide the words and/or music from which the congregation/assembly sing the hymns or worship songs, they should consider a Church Copyright Licence (CCLI) or a Music Reproduction Licence (MRL). The CCLI includes the full non-commercial recording rights of SARRAL and NORM for churches/schools.

Since 1st June 1995, Christian Copyright Licensing has been offering the CCLI to South African churches/schools and other organisations at the request of copyright owners and publishers. Although CCLI has been serving the church in Australia, Canada, New Zealand, The United Kingdom and the United States for up to seventeen years, Christian Copyright Licensing International in Cape Town is the newest of the copyright organisations in South Africa and one which, quite correctly, the church/school has been asking questions about. So, what are those questions - and what are the answers.

The seven most asked questions by the church are:

1. **We have a licence with SAMRO, why must we have a licence with CCLI?**

It depends what you need to licence because there is a radical difference between what the SAMRO licence and the CCLI and MRL licences cover.

The SAMRO licence covers the “*performance*” of copyright material. It appears to be a common misconception within the church in South Africa that the SAMRO Licence also covers the reproduction of words of copyright hymns and worship songs. It doesn’t!

Only the Church Copyright Licence covers the non-commercial reproduction of words of copyright hymns and worship songs by the church/school which it can then use for congregational/assembly worship, Sunday

schools, missions, weddings and other celebrations - and so on - in a hand written or printed form, through electronic storage and retrieval, by visual projection (e.g. light boards or video projection) or by audio or video recording. Only the Music Reproduction Licence covers the *photocopying* of words and music of copyright words and music from published editions - books.

To put it simply:

If you *perform* copyright music you should enquire about the SAMRO licence.

If you *reproduce* copyright words of hymns and worship songs you should enquire about the CCLI.

If you *photocopy* copyright words and music of hymns and worship songs you should enquire about the MRL

2. Where can I get hold of the latest songs being sung in the church/school?

You won't find the latest songs in even the newest songbook because songbooks can take months to compile, edit, print, produce and distribute - by which time there are many newer songs! And even when a new book becomes available it can only reflect a small segment of the latest songs. You will usually find the latest songs available on CD or cassette long before they appear in print.

So, how can your church learn and use the new words when the song is new? Either by writing to the copyright owner or the owner's representative of each song asking permission to reproduce them, or through the CCLI and MRL, which cover around 2800 catalogues of music from copyright owners worldwide. The majority of English language originated hymns and worship songs in copyright - about 220 000 - are covered by Christian Copyright Licensing with more being continually added as the copyright owner writes them! A wide range of Afrikaans originated and translated hymns and worship songs are also covered.

3. Will Christian Copyright Licensing send us a list of all the publishers and songs?

Every church, school or other organisation, which takes out a CCLI, is sent a full list of every publisher represented by their licences, and a Copy Report of over 500 of the most popular pieces covered. It would be prohibitive and unmanageable to send everyone a full title or first line list of every one of the 220 000 pieces covered. Every song within the catalogues of each of the 2800 publishers, as detailed in the Copy Report supplied to licence holders, is covered - including every new song immediately it is published.

4. How do we know as a church/school that the publishers and songwriters will get their money?

Christian Copyright Licensing International, of which CCLI in South Africa is a part, has been in existence since April 1988. It also runs licensing programmes in Australia, Canada, New Zealand, the United Kingdom and the United States. CCLI has over 195 000 licence holders worldwide.

Since its inception in 1988, CCLI has paid the equivalent of around R50 million to copyright owners in royalties. As the licences have grown worldwide, so the annual royalties paid has increased. Currently the equivalent of about R5 Million is paid annually. Christian Copyright Licensing International in South Africa is proud to announce that it has paid out nearly R5 million in royalties in South Africa alone!

5. Does the Licence fee go up every year and by how much?

The original licence fee announced in June 1995 which launched the CCLI in South Africa was not considered for an increase until October 1996 some 15 months later. At that time it was increased only at a level to reflect inflation - 10% - and copyright owners considered this to be a low but fair increase. From then on, if any increases happen, they would be annually considered and only reflect inflation.

6. Do the CCLI and MRL run from January - December?

No. It they run for a period of one year from the month in which the licences are issued to an applicant.

7. Does CCLI have music books for sale or where can we find music books for worship?

No, it does not engage itself in any other form of activity other than licensing and the provision of goods or materials that assist in the more effective use of their licences. It also needs to maintain a fair commercial independence so as to be as effective as possible for all the owners it represents and therefore does not involve itself in the sale or promotion of songbooks. These should be available from all good Christian retail outlets throughout South Africa or, in case of difficulty, direct from the South African publisher or distributor.

Further information and a brochure may be obtained by phoning Sunel van der Merwe or Elmarie Olivier at CCLI on (021) 975 1393 or writing to CCL International (Pty) Ltd. PO Box 2347, Durbanville, 7551 or by email to info@ccli.co.za.

Some of the people involved in the Shouts of Grace, Grace Project.

		
Audrey Adams Soprano	Moira Saker Alto	Julienne Bartleson Soprano
		
Marj Lawrence Alto	Daphnae Anthony Soprano	Bruce Eaves Tenor;Soprano
		
Quinton Adams Tenor; Soprano	Brett Kroutz Soprano	Matthew Barnwell Bass Guitar

Stay in Touch !

If you would like to be timeously informed of future recordings and publications by Eternal Sound and other Churches or Artists who publish through Eternal Publishing, then drop an email with the following details: First Name; Surname; Telephone; Cell phone no; Church/Institution; Postal Address.

You will be entered on to the Eternal Publishing Database and you will also receive the bi-monthly 'Here the Sound of the Lord God' Newsletter, in which you will amongst other things, find relevant articles on praise and worship in the current apostolic season. You may unsubscribe at any point.

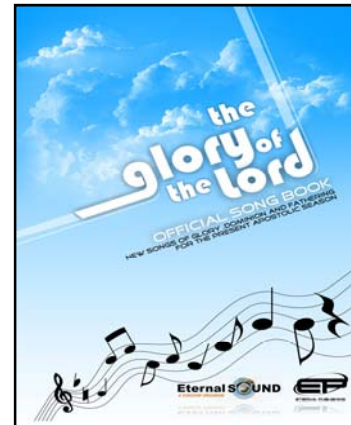
Our website will be operative soon where this can also be done : www.eternalsound.co.za

OTHER MUSIC RESOURCES AVAILABLE FROM ETERNAL SOUND MINISTRIES

The GLORY OF THE LORD Praise and Worship CD and Accompanying SONGBOOK



This Songbook is available in PDF format FREE OF CHARGE on request. Email to rbarnwell@mweb.co.za



Produced by highly acclaimed producer, Riaan Pretorius. The songs contained in this CD and songbook were recorded in Durban, South Africa in October 2008. This recording is the realization of many prophetic words given to us in reference praise and worship recordings. All the songs are original and were written by people within Eternal Sound or those closely associated with the ministry. The songs were borne out of a desire to capture the present truth emphasis in the current season, which some have labeled, 'the Apostolic Season'. Some songs originated out of prophetic singing, i.e. the Song of the Lord or 'spiritual songs', or as a result to capture musically a particular truth or principle of the Word of God as it was revealed personally to the songwriters or through a sermon or teaching. The overriding theme of this group of songs is a deep seated cry to see the manifestation of the Glory of God within each of His sons as we journey toward maturity in God. It is in this way that the knowledge of the Glory of God will cover the earth, which belongs to the Lord, and hence to us, to steward and rule on His behalf. Expressing our stewardship of the earth and God's eternal purposes necessitates us coming into our preordained dominion and governance mandate originally given to man. We are called as Kings to rule and govern as exact representations of God, as we reconcile all things back to Christ. A secondary theme is that of Fathering and Sonship captured in songs like 'Brand New Day', 'Father in Me' and 'We Honour You'. May these serve to facilitate and consolidate this emphasis of the Lord in the Kingdom of God today, as he 'turns the hearts of fathers to sons and the hearts of sons to fathers (Malachi 4:5-6). The Father-Son dimension is critical component of restoration that will neutralize any prevailing curse, activate the release of the fullness of God's glory and facilitate our function as rulers over the earth. This songbook also contains the scriptural foundation of each song. Our firm conviction is that the Word of God must be the basis for all singing according to Colossians 3:16, which says, "Let the word of Christ richly dwell within you, with all wisdom teaching and admonishing one another with psalms and hymns and spiritual songs, singing with thankfulness in your hearts to God." Included in this Songbook also is a helpful classification table which categories the songs in terms of tempo, and key. This will assist singers and musicians to easily identify particular songs by these criteria or group them in arranging medley options.

The CD and songbook may be ordered by contacting the church office on Julienne (073 6112 260) julienne@eternalsound.co.za / Randolph (083 2729 579) rbarnwell@mweb.co.za / Orders via email are preferred. The CD sells for R100. The songbook sells for R60. For postage add R20. PDF copies of the songbook are available free of charge on request – this will be emailed to you.