

Your Grace Still Welcomes Me



Words by
John Gowans, Louise Mathieson

Music by
Louise Mathieson

♩ = 50

Lead

Piano

Punch Brass I B $\flat$
(Cornet B $\flat$)

Punch Brass II B $\flat$
(Cornet B $\flat$)

Punch Brass III B $\flat$
(Trombone B $\flat$)

Punch Brass IV C
(Bass Trombone)

Brass Pad I B $\flat$
(Cornet B $\flat$)

Brass Pad II B $\flat$
(Cornet B $\flat$)

Brass Pad II E $\flat$
(Horn E $\flat$)

Brass Pad III B $\flat$
(Trombone B $\flat$)

Brass Pad IV E $\flat$
(Bass E $\flat$)

Brass Pad IV B $\flat$
(Bass B $\flat$)

Chords: D, A/C $\sharp$, Bm 7 , G, A

Tempo: *mp*

5 D A/C# Bm7 A G² Verse 1 D A/C# Bm7 A/C# D

Lead

Kneel-ing in pen-i-tence I make my prayer, own-ing my

Piano

mp

Punch I B $\flat$

mp

Punch II B $\flat$

Punch III B $\flat$

Punch IV C

Pad I B $\flat$

Pad II B $\flat$

Pad II E $\flat$

Pad III B $\flat$

Pad IV E $\flat$

Pad IV B $\flat$

The musical score is written for a full band. The Lead part is in treble clef with a key signature of one sharp (F#). The Piano part is in grand staff (treble and bass clefs). The Percussion parts (Punch I-IV) and Pad parts (Pad I-IV) are in treble clef. The key signature for all parts is one sharp (F#). The score is divided into measures by vertical bar lines. The Lead part has lyrics: "Kneel-ing in pen-i-tence I make my prayer, own-ing my". The Piano part has a dynamic marking of *mp* (mezzo-piano). The Percussion and Pad parts are mostly silent, indicated by horizontal lines on the staves.

13 A/C# Bm7 A G A^{SUS} A D/F# Bm7 A G

Lead

weak-ness-es and my des - pair; Fail-ures I can-not hide,___ bro-ken my self-ish pride, mer-cy___ my

Piano

Punch I B $\flat$

Punch II B $\flat$

Punch III B $\flat$

Punch IV C

Pad I B $\flat$

Pad II B $\flat$

Pad II E $\flat$

Pad III B $\flat$

Pad IV E $\flat$

Pad IV B $\flat$

Chorus

20 D/F# Em A^{sus} A G D/F# G A D

Lead

God pro-vides, full par-don de-clares.____ So Lord, I cling to You a-gain, Your grace still wel-comes me.____ So

Piano

mp - mf

Punch I B $\flat$

2nd time

mf

Punch II B $\flat$

2nd time

mf

Punch III B $\flat$

2nd time

mf

Punch IV C

2nd time

mf

Pad I B $\flat$

2nd time

mp

Pad II B $\flat$

2nd time

mp

Pad II E $\flat$

2nd time

mp

Pad III B $\flat$

2nd time

mp

Pad IV E $\flat$

2nd time

mp

Pad IV B $\flat$

2nd time

mp

1.

27 G A Bm⁷ Em D/F# G A D A/C# Bm⁷ G A

Lead
beau - ti - ful, Your mer - cy. Je - sus says, "For - gi - ven," and I am free.

Piano
mf

Punch I B $\flat$
mp

Punch II B $\flat$
mp

Punch III B $\flat$
mp

Punch IV C
mp

Pad I B $\flat$

Pad II B $\flat$

Pad II E $\flat$

Pad III B $\flat$

Pad IV E $\flat$

Pad IV B $\flat$

This musical score is for the fifth page of a full score titled "Your Grace Still Welcomes Me". It begins at measure 27 and spans 10 measures. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is divided into several parts: Lead (vocal line with lyrics), Piano (accompaniment), and four groups of Pads (I Bb, II Bb, II Eb, III Bb, IV Eb, IV Bb). The Lead part has lyrics: "beau - ti - ful, Your mer - cy. Je - sus says, 'For - gi - ven,' and I am free." The Piano part includes a dynamic marking of *mf* (mezzo-forte) at measure 32. The Punch parts (I Bb, II Bb, III Bb, IV C) have dynamic markings of *mp* (mezzo-piano) at measure 32. The Pad parts (I Bb, II Bb, II Eb, III Bb, IV Eb, IV Bb) are mostly static, with some notes in the first four measures. A first ending bracket is indicated above measure 35, leading to a repeat sign at the end of the page.

Verse 2

35 D A/C# Bm7 A/C# D A/C# Bm7 A

Lead

Noth-ing can I a-chieve, noth-ing at-tain; Build-ing with-out You, I've la-boured in vain.

Piano

mp

Punch I Bb

mp

Punch II Bb

mp

Punch III Bb

mp

Punch IV C

mp

Pad I Bb

p

Pad II Bb

p

Pad II Eb

p

Pad III Bb

p

Pad IV Eb

p

Pad IV Bb

p

The musical score is for a song titled "Your Grace Still Welcomes Me". It is page 6 of the full score. The score is for Verse 2, starting at measure 35. The key signature has one sharp (F#), and the time signature is 4/4. The Lead part is a vocal line with lyrics: "Noth-ing can I a-chieve, noth-ing at-tain; Build-ing with-out You, I've la-boured in vain." The Piano part provides accompaniment, starting with a mezzo-piano (*mp*) dynamic. There are four Punch parts (Punch I Bb, Punch II Bb, Punch III Bb, and Punch IV C) and six Pad parts (Pad I Bb, Pad II Bb, Pad II Eb, Pad III Bb, Pad IV Eb, and Pad IV Bb). The Punch parts enter in measure 36 and play a short melodic phrase. The Pad parts enter in measure 35 and play a sustained harmonic background. The dynamics for the Pad parts are piano (*p*). The Punch parts have a mezzo-piano (*mp*) dynamic. The Piano part has a mezzo-piano (*mp*) dynamic. The Lead part has a mezzo-piano (*mp*) dynamic. The score is written for a full band or orchestra, with parts for Lead, Piano, Punch, and Pad.

41

Lead

G A^{SUS} A D/F# Bm⁷ A G D/F#

Shat-ter my poor de-sign,___ shap-ing Your plan di-vine, Sav-iour,___ re-store a-gain

Piano

mf

Punch I B $\flat$

mp

Punch II B $\flat$

mp

Punch III B $\flat$

mp

Punch IV C

mp

Pad I B $\flat$

Pad II B $\flat$

Pad II E $\flat$

Pad III B $\flat$

Pad IV E $\flat$

Pad IV B $\flat$

47 Em Asus A D A/C# Bridge Bm7

Lead

these ru-ins of mine. So free. Sweet for - give - ness,

Piano

f

Red. *Red.* *sim.*

Punch I B♭

f

Punch II B♭

f

Punch III B♭

f

Punch IV C

f

Pad I B♭

mf

Pad II B♭

mf

Pad II E♭

mf

Pad III B♭

mf

Pad IV E♭

mf

Pad IV B♭

mf

The musical score is written for a full band. The vocal lead part begins at measure 47 with the lyrics 'these ru-ins of mine. So free. Sweet for - give - ness,'. The piano accompaniment features a complex texture with multiple layers of chords and melodic lines. The piano part includes dynamic markings such as *f* (forte) and *sim.* (sustained). The instrumental parts include four punch tracks (Punch I B♭, Punch II B♭, Punch III B♭, Punch IV C) and six pad tracks (Pad I B♭, Pad II B♭, Pad II E♭, Pad III B♭, Pad IV E♭, Pad IV B♭). The pad tracks are marked with *mf* (mezzo-forte). The score is written in a key signature of one sharp (F#) and a common time signature (C). The tempo is indicated by a 4/4 time signature. The score is divided into measures by vertical bar lines, with a repeat sign at the end of the first section. The bridge section begins at measure 48 and continues through measure 51. The score is written for a full band, including vocal lead, piano, and various instrumental parts.

52 G A^{sus} D A/C# Bm⁷

Lead

free - ly giv - en. Bold - ly now, I

Piano

Punch I B^b

Punch II B^b

Punch III B^b

Punch IV C

Pad I B^b

Pad II B^b

Pad II E^b

Pad III B^b

Pad IV E^b

Pad IV B^b

56 G Asus D A/C# F#m7 G2

Lead

seek Your King - dom.

Piano

Punch I Bb

Punch II Bb

Punch III Bb

Punch IV C

Pad I Bb

Pad II Bb

Pad II Eb

Pad III Bb

Pad IV Eb

Pad IV Bb

The musical score is written for a full band. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures by vertical bar lines. The Lead part is a vocal line with lyrics. The Piano part consists of a right-hand melody and a left-hand accompaniment. The Punch parts (I, II, III, IV) are short, rhythmic bursts. The Pad parts (I, II, III, IV) are sustained, atmospheric textures. The score is arranged in a system with multiple staves. The Lead part is on a single staff. The Piano part is on a grand staff (treble and bass clef). The Punch and Pad parts are each on a single staff. The score is written in a professional, clean style with clear notation and a good layout.

60 Verse 3

ASUS A D A/C# Bm7 A/C# D A/C# Bm7 A

Lead

My lim-it-ed gifts are now Yours to be used. Your lo-ving demands on me, I won't re - fuse;

Piano

mp

Punch I B $\flat$

mp

Punch II B $\flat$

mp

Punch III B $\flat$

mp

Punch IV C

Pad I B $\flat$

p

Pad II B $\flat$

p

Pad II E $\flat$

p

Pad III B $\flat$

p

Pad IV E $\flat$

p

Pad IV B $\flat$

p

67 G A^{SUS} A D/F# Bm7 A G D/F#

Lead

Take all there is of me,___ take all I hope to be. Your way___ at last I see,

Piano

f

Punch I B $\flat$

f

Punch II B $\flat$

f

Punch III B $\flat$

f

Punch IV C

Pad I B $\flat$

Pad II B $\flat$

Pad II E $\flat$

Pad III B $\flat$

Pad IV E $\flat$

Pad IV B $\flat$

73 Em Asus A G D/F# G A D

Chorus 2

Lead

Your way I will choose.____ So Lord, I cling to You a-gain,____ Your grace still wel-comes me.____ So

Piano

mf

Punch I Bb

fp *mf*

Punch II Bb

fp *mf*

Punch III Bb

fp *mf*

Punch IV C

mf

Pad I Bb

p *mf*

Pad II Bb

p *mf*

Pad II Eb

p *mf*

Pad III Bb

p *mf*

Pad IV Eb

p *mf*

Pad IV Bb

p *mf*

79 G A Bm⁷ Em D/F# G A G D

Lead

beau - ti - ful, Your mer - cy. Je - sus said, "For - giv - en!" And Lord, I'll walk with You a - gain, Your

Piano

Punch I B^b

Punch II B^b

Punch III B^b

Punch IV C

Pad I B^b

Pad II B^b

Pad II E^b

Pad III B^b

Pad IV E^b

Pad IV B^b

The musical score is written for a full band. The Lead part is a vocal line in G major, starting on a whole note G4 and moving through a series of eighth and quarter notes. The Piano part provides harmonic support with chords and arpeggios, including a forte (f) dynamic marking. The Punch parts (I, II, III, IV) are percussive elements, with Punch I, II, and III in B-flat major and Punch IV in C major. The Pad parts (I, II, III, IV) are sustained harmonic pads, with Pad I, II, and III in B-flat major and Pad IV in E-flat major. The score is divided into measures by vertical bar lines, and the key signature is G major (one sharp).

85 G A F#m7 Bm A Bm A G Em D/F#

Lead

grace is hold-ing me.____ So beau-ti - ful,____ Your mer - cy,____ Your mer - cy.____ Je - sus said, "For -

Piano

p

Punch I Bb

Punch II Bb

Punch III Bb

Punch IV C

Pad I Bb

Pad II Bb

Pad II Eb

Pad III Bb

Pad IV Eb

Pad IV Bb

91 G A D A/C# Bm⁷ G D

Lead

giv - en," and I am free.

Piano

mp

Punch I B $\flat$

Punch II B $\flat$

Punch III B $\flat$

Punch IV C

Pad I B $\flat$

Pad II B $\flat$

Pad II E $\flat$

Pad III B $\flat$

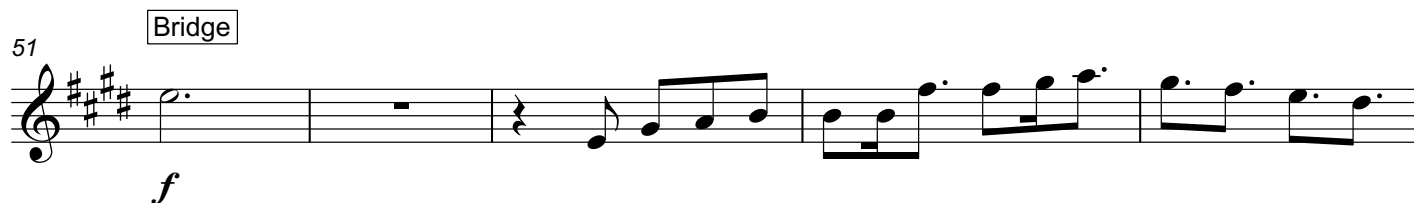
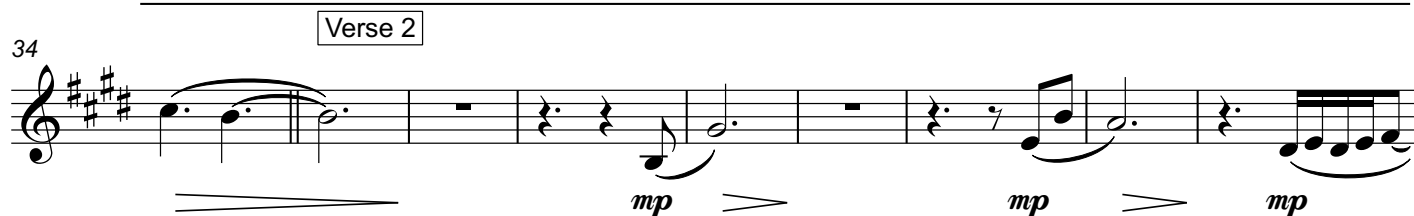
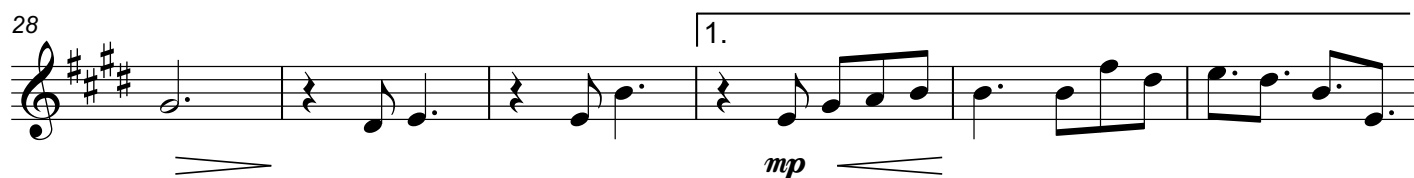
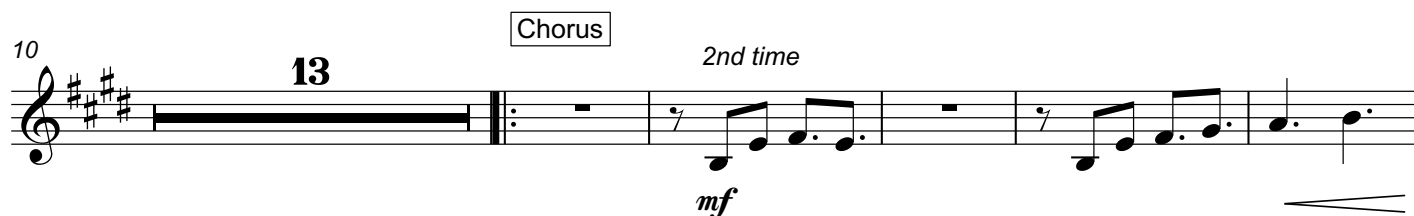
Pad IV E $\flat$

Pad IV B $\flat$

Your Grace Still Welcomes Me

Words by
John Gowans, Louise MathiesonMusic by
Louise Mathieson $\text{♩} = 50$

Verse 1



61 Verse 3

5

mp *f*

70

fp

75 Chorus 2

mf

80

f

85

9

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$\text{♩} = 50$

Verse 1

8 14

Chorus

23 2nd time

mf

29 1. Verse 2

mp

36 *mp* *mp* *mp*

43

Bridge

49 2. *f*

55

61 Verse 3

5

mp *f*

70

fp

75 Chorus 2

mf

80

f

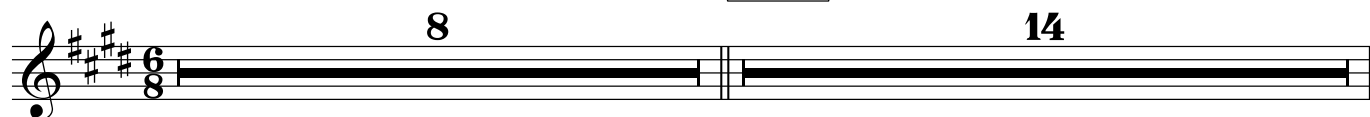
85

9

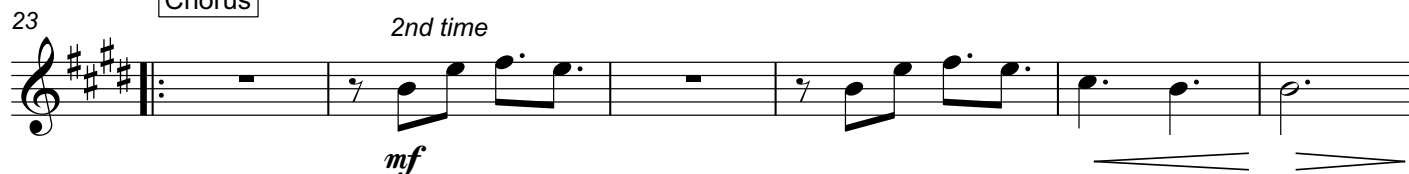
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Verse 1

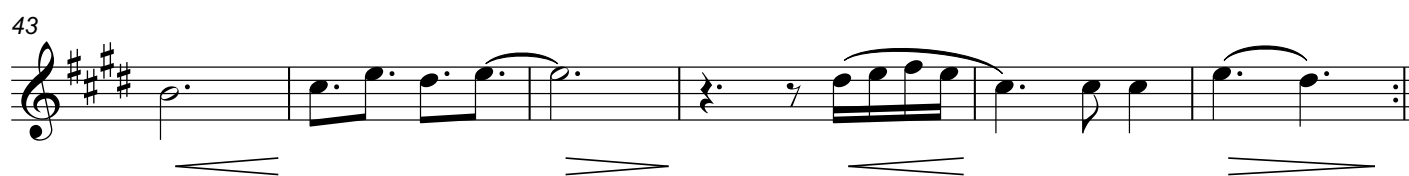
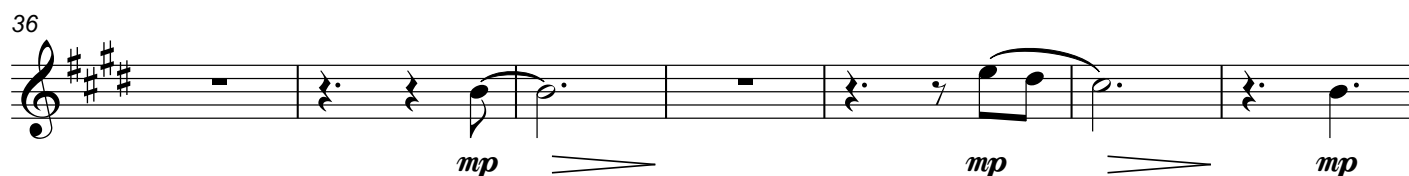


Chorus



1.

Verse 2



Bridge



61 Verse 3

5

mp $\longleftarrow$ *f*

70

fp $\longleftarrow$

75 Chorus 2

mf

80

f

85

9

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Verse 1

8

14



Chorus

2nd time

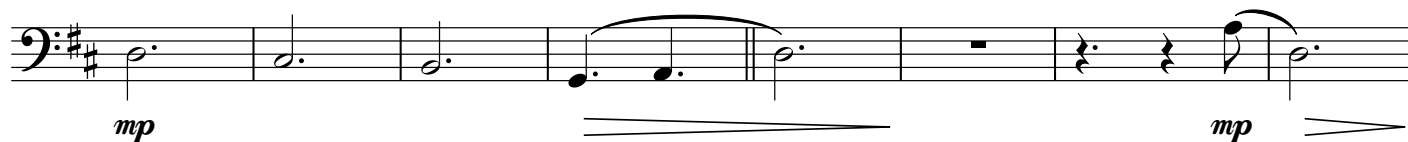
23



1.

Verse 2

31



39

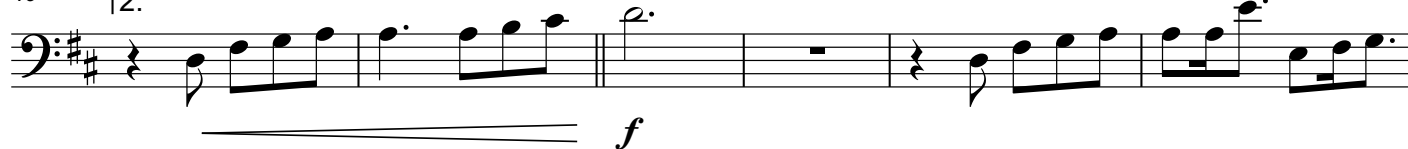
3



Bridge

49

2.



55



Verse 3

Chorus 2

61

14



81

9



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Verse 1

8 14

Chorus

23 2nd time

mp

31 1. Verse 2

4

p

42 2.

Bridge

51

mf *p*

Verse 3

61

13

Chorus 2

p *mf*

81 9

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Music by
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$\text{♩} = 50$

Verse 1

8 14

Chorus
2nd time

23 *mp*

Verse 2

31 4 *p*

42 2.

Bridge

51 *mf* *p*

Verse 3 **Chorus 2**

61 13 *p* *mf*

81 9

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$\text{♩} = 50$

Verse 1

8 14

23

Chorus
2nd time

mp

31

1. Verse 2

4

p

42

2.

51

Bridge

mf

p

61

Verse 3

Chorus 2

13

p *mf*

81

9

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Verse 1

8 14

Chorus
2nd time

23

mp

31

1. Verse 2

4

p

42

2.

Bridge

51

mf *p*

Verse 3

61

13

Chorus 2

p *mf*

81

9

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Verse 1

8 14

23

Chorus
2nd time

mp

31

1. Verse 2

4

p

42

2.

51

Bridge

mf

p

61

Verse 3

Chorus 2

13

p *mf*

81

9

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Verse 1

8 14

23

Chorus

2nd time

mp

31

1. Verse 2

4

p

42

2.

51

Bridge

mf

p

61

Verse 3

Chorus 2

13

p *mf*

81

9