

# The Lord Has Come

Words and Music by  
JOEL SHOEMAKE  
Arranged by  
JOHN PATRICK

Majestically (♩ = 82)

Chords: G<sup>b2</sup>, D<sup>b</sup>/<sub>F</sub>, D<sup>b</sup>/<sub>F</sub>, E<sup>b2</sup>/<sub>G</sub>, A<sup>b</sup>sus<sub>2</sub><sup>4</sup>, A<sup>b2</sup>

Dynamic: *mp*

4/4

Chords: G<sup>b2</sup>, D<sup>b</sup>/<sub>F</sub>, D<sup>b</sup>/<sub>F</sub>, E<sup>b2</sup>/<sub>G</sub>, A<sup>b</sup>sus<sub>2</sub><sup>4</sup>, A<sup>b</sup>

Dynamic: *mf*

5

WOMEN (opt. SOLO)  
*mp*

Lyrics: Un-to the ones who wan-dered in the night;—

Chords: E<sup>b2</sup>, D<sup>b</sup>/<sub>F</sub>, A<sup>b2</sup>

Dynamic: *mp*

9

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Un - to the ones who\_ wait - ed for the light.\_\_\_\_

Chords: Eb2, D<sup>b</sup>/<sub>F</sub>, Ab<sup>2</sup>

13

The dark - ness\_\_\_\_\_ fades, the\_

Chords: A<sup>b</sup>, A<sup>b</sup>/<sub>sus</sub>, B<sup>b</sup>, C, D<sup>b</sup>, E<sup>b</sup>/<sub>D<sup>b</sup></sub>

building

16

morn - ing is\_ nigh. Be - hold, be -

Chords: C7, B<sup>b</sup>/<sub>D</sub>, C/<sub>E</sub>, F<sup>m</sup>, F<sup>m</sup>/<sub>E<sup>b</sup></sub>, D<sup>b</sup>M7

19

CHOIR *mf*

hold the dawn of light! The Lord has\_

22

A<sup>b</sup><sub>C</sub> E<sup>b</sup><sub>sus</sub> E<sup>b</sup> D<sup>b</sup><sub>2</sub>

come, the Lord has\_ come. Let all with - in us

25

A<sup>b</sup><sub>2</sub> E<sup>b</sup> D<sup>b</sup>

*mf*

praise. The Lord has\_ come, the Lord has\_ come. Your

28

E<sup>b</sup><sub>sus</sub> E<sup>b</sup> F<sup>m</sup> E<sup>b</sup>

peo - ple stand a - mazed. The Lord has \_\_\_\_\_ come..

D<sup>b</sup> E<sup>b</sup><sub>sus</sub> E<sup>b</sup> A<sup>b</sup>2

31

*p*  
For - ev - er - more the \_\_\_\_\_ dark - ness flies a - way; -

E<sup>b</sup>2 D<sup>b</sup>/<sub>F</sub>

*p*  
34

For - ev - er - more we \_\_\_\_\_ tread the light of day..

A<sup>b</sup>2 E<sup>b</sup>2 D<sup>b</sup>/<sub>F</sub>

37

Our hope has come. Let the

41

*building*

A<sup>b2</sup> A<sup>b</sup>A<sup>b</sup>susA<sup>b</sup> B<sup>b</sup> C D<sup>b</sup> E<sup>b</sup> D<sup>b</sup>

na - tions say, be - hold, be -

45

C7 B<sup>b</sup> D C E Fm F<sup>m</sup> E<sup>b</sup> D<sup>b</sup>M7

hold and stand a - mazed! The Lord has

*mf*

48

A<sup>b</sup> C E<sup>b</sup>sus E<sup>b</sup> D<sup>b2</sup>

come, the Lord has \_\_\_\_\_ come. Let all with - in us

*mf*

A<sup>b2</sup> E<sup>b</sup> D<sup>b</sup>

51

praise. The Lord has\_ come, the Lord has \_\_\_\_\_ come. Your

E<sup>b</sup>sus E<sup>b</sup> Fm E<sup>b</sup>

54

peo - ple stand a - mazed. The Lord has \_\_\_\_\_ come..

D<sup>b</sup> E<sup>b</sup>sus E<sup>b</sup> A<sup>b2</sup>

57

*f*

How mar-vel-ous, how won-der-ful

*f*

F<sup>b</sup>M7 G<sup>b</sup>2 A<sup>b</sup> Cm7 Fm7

60

and my song shall ev - er be. How mar-vel-ous,

B<sup>b</sup>m7 B<sup>b</sup>m7 / A<sup>b</sup> G<sup>b</sup> E<sup>b</sup>sus E<sup>b</sup> A<sup>b</sup>

63

how won-der-ful is my Sav - ior's love for

Cm7 Fm7 B<sup>b</sup>m7 A<sup>b</sup> B<sup>b</sup>m7 / D<sup>b</sup> E<sup>b</sup> B<sup>b</sup>m7 / E<sup>b</sup> E<sup>b</sup>

66

me. \_\_\_\_\_ The Lord has\_ come, the Lord has\_

A<sup>b2</sup> D/E A<sup>2</sup>  
f

69

— come. Let all with - in us praise. The Lord has\_

E D Esus E

72

come, the Lord has\_ come. Your peo - ple stand a -

F<sup>#m</sup> E D

75



mazed. The Lord has\_ come, the Lord has\_ come. Let

Esus E A<sup>2</sup> E

78

all with - in us praise. The Lord has\_ come, the Lord has\_

D Esus E F#m

81

\_ come. Your peo - ple stand a - mazed. The Lord has\_

E D Esus E

84

— come. — The Lord has — come. —

The vocal line consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with the same key signature. The melody is written with eighth and quarter notes, often beamed together. The lyrics are placed below the notes.

A<sup>2</sup> Dm6  
A A<sup>2</sup>

The piano accompaniment is shown in grand staff notation. The right hand plays a steady eighth-note accompaniment. The left hand plays a simple bass line. Chord symbols are placed above the right-hand staff.

87

— The Lord has — come. —

The vocal line continues with two staves. The melody is similar to the previous section, with lyrics placed below. A *rit.* marking is placed above the final notes of the phrase.

Dm6  
A A<sup>2</sup>

*rit.*

The piano accompaniment continues in grand staff notation. It includes a *rit.* marking in the lower staff and a fermata over the final chord in the right hand. The piece concludes with a double bar line.

90