

Not Gonna Worry

Words by
SUZANNE JENNINGS
and **WOODY WRIGHT**

Music by
WOODY WRIGHT

Relaxed swing ♩ = 80

Chord symbols: E/A, Abdim7, Gm7, C13, E/A, Abdim7. Dynamic: *mp*.

4

1. I'm not gon - na wor - ry, I'm not gon - na
 (2. I won't let it) haunt me, I won't let it

Chord symbols: Gm7, C13, Bdim7/F, F6. Dynamic: *mp*. Boxed number 5 above the staff.

Chord symbols: Gm7, C13, Bdim7/F, F6.

6

fret, I'm not gon - na spec - u - late or con - tem - plate what
 win, I'm not gon - na ru - mi - nate or med - i - tate on

Chord symbols: D♭9, F6.

8

has - n't hap - pened yet. I'm not gon - na wor - ry, He's got the
 how it might have been. I'm gon - na re - lease it, He's got the

Bb9 Bbm6 Bdim7 F6

10

1. whole thing in His hands. SOLO (pg. 23, ms. 5)
 whole thing in His hands. 2. 1. — won't let it

Db9 C9 1. F6 Bb9 F6 C13 (pg. 23, ms. 5)

13

2.

2. F6 Bb9 F6

19 20

15

mf

May - be late - ly I've start - ed to re - sign, so

B \flat 9 B \flat 6 Bbm9 Bbm6 F6 D9

21 (33) 22 34

17

here it goes, God on - ly knows it might just ease my mind. I'm not gon - na

G9 G9sus C9

23 24

19

wor - ry, I'm not gon - na fret. I'm just gon - na I'm not gon - na

Bdim7 F6 D \flat 9

25 26

21

wait and see, and in be - tween give thanks for what I get. I'll live in the
 spec - u - late or con - tem - plate what has - n't hap - pened yet. I'm not gon - na

F6 Bb9 Bbm6

23

mo - ment, — He's got the whole thing in His hands. —
 wor - ry, — He's got the

Bdim7 F6 1. D9 C9

25

(pg. 25, ms. 15)

F6 Bb9 F6

(pg. 25, ms. 15)

27

2.

whole thing in His hands. — He's got the

2. D \flat 9 C9 F6 Bdim7 F F6 D7

29

Slower and freely ten.

whole — thing in His hands. — He's got the whole thing ten.

G7(b9) G9 C9 F6 Bdim7 F F6 D7 G7(b9)

32

in — His hands. —

C9 F9

42 48

Heartbreak Ridge And New Hope Road

Words and Music by
LARRY GATLIN

Gospel rock feel ♩ = 132

G♭7

drum lead-in *mf*

4

mf

It was a wide spot out— in the coun - try, a - way

G♭7

7

— from the lights— of the cit - y, — where an old time preach - er pitched a

C♭7

G♭7

10

rag - ged old — tent, looked like — it was a hun - dred years —

Fb Cb

12

old. He start - ed out preach - in' to no — one, but pret - ty

Db Gb7

15

soon a crowd — start - ed gath - 'rin' and he preached the gos - pel at the

Cb7 Gb7

cor - ner of Heart - break Ridge and New Hope Road.

Db7 Gb Fb Cb

SOLO

I turned in - to a wild man, some peo - ple said I'd gone

Gb7 Cb7

cra - zy! But all too soon came the har - vest of the wild.

Gb7

27

— seeds that I had— sown. I— stum - bled in - to the meet -

F \flat C \flat D \flat G \flat 7

Musical notation for measures 27-29. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature has four flats (B-flat major/C-flat minor).

30

- ing, I was look - in' like— death— warmed o -

C \flat 7

Musical notation for measures 30-31. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. The key signature has four flats.

32

- ver and then I heard the gos - pel at the cor - ner of— Heart - break— Ridge—

G \flat 7

Musical notation for measures 32-34. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. The key signature has four flats.

35

— and New— Hope— Road.— When they sang,

D \flat 7 G \flat

Musical notation for measures 35-36. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. The key signature has four flats.

f

“Come, ye sin - ners, lost and hope - less,”

Chords: Cb7, Fb, Cb7

Lord, I was hope - less, Heav - en - knows!

Chords: Gb, Gb7, Gb, Fb, Cb

Then some - thin' got a - hold of me, some -

Chords: Db, Gb, Gb7/Bb

46

thin' got a hold, Hal - le - lu jah, — when I

Cb7

49

heard the gos - pel at the cor - ner of — Heart - break — Ridge —

Gb7

51

and New Hope — Road. —

Db7 Gb7

SOLO

It's still a wide spot out in the coun -

G7 G7

- try, a - way from the lights of the cit - y. I pitch -

C7 G7

that old tent that he gave me the day he died and went -

F C

home. Some - times I start preach - in' to no one, but pret - ty

D G7

66

soon a crowd starts gath - 'rin' and I preach the gos - pel at the

C7

G7

69

cor - ner of Heart - break Ridge and New Hope Road. And we sing,

D7

G

F

C

72

"Come, ye sin - ners, lost and hope - less."

C7

F

C7

Lord, I was hope - less, Heav - en - knows!

G G G F C

These 2 bars 1st time

These 2 bars 2nd time

SOLO

Well,

These 2 bars 1st time

These 2 bars 2nd time

D D

ALL

some - thin' got a - hold of me, some - thin' got a hold, Hal - le - lu jah,

G G7/B C7

85

2nd time to Coda \oplus 37
(pg. 38, ms. 97)

when I heard the gos - pel at the cor - ner of Heart - break Ridge

G7

2nd time to Coda \oplus
(pg. 38, ms. 97)

88

and New Hope Road. Glo - ry, hal - le - lu - jah!

Glo - ry, I sang

D7

91

building

Glo - ry, hal - le - lu - jah! Glo - ry, hal -

glo - ry! —

Hey, hey, glo - ry! —

C7

B \flat
C

C

G

B \flat
G

D.S. al CODA (pg. 35, ms. 72)

94

f

le - lu - jah! Glo - ry, glo - ry, glo - ry! They sing,

Glo - ry, glo - ry, glo - ry! They sing,

D.S. al CODA (pg. 35, ms. 72)

G E/G G

97 \oplus CODA

and New Hope Road.

\oplus CODA
D7

G7

99

When I heard the gos - pel at the

G

101

cor - ner of Heart - break Ridge and New Hope Road.

D7

Glo -

103

Glo - ry, hal - le - lu - jah!

ry.

G F/G G Bb/G G F/G G

105

Glo - ry, hal - le - lu - jah!

glo - ry!

G F/G G Bb/G G F/G G(no3)

Knowing You'll Be There

Words by
SUZANNE JENNINGS
and **MICHAEL SYKES**

Music by
MICHAEL SYKES

Gently ♩ = 84

SOLO *mp*

First system of musical notation. It consists of a bass line and a piano accompaniment. The piano part has a treble and bass staff. Chords $D\flat 7$ and $A\flat m D\flat$ are indicated above the piano staff. The tempo is marked "Gently ♩ = 84" and the dynamics are "SOLO *mp*".

Second system of musical notation, starting at measure 5. It includes a vocal line with lyrics: "oth - er day — I passed — the place — you al - ways liked — to go". The piano accompaniment continues below. Chords $G\flat$ and $C\flat 2$ are indicated below the vocal line.

Third system of musical notation, starting at measure 8. It includes a vocal line with lyrics: "and I picked up the phone — be - cause — I". The piano accompaniment continues below. The chord $G\flat$ is indicated below the vocal line.

11

thought you'd — wan - na know, — but I for - got you

A \flat 7 D \flat G \flat

14

were - n't there. — I miss you on these days that

C \flat 2 A \flat 7

17

I'm re - mind - ed of — your smile — and the fun - ny — things — you'd

G \flat D \flat D \flat 7

20

say. I see you most — at

G \flat

42

23

Christ - mas; you were like _____ a lit - tle kid. You

Cb2 Gb

26

al - ways loved a good — sur - prise, — and now I must ad -

Ab7

29

mit that I long — more — for Heav - en — than I

Db Gb

32

ev - er — did be - fore. You give me one — more —

Cb2 Ab7 Gb Db

35

rea - son and each day I want it more.

D^{b7} *G*^b

38

mf

Know - ing we can spend a life - time rem - i -

*Abm*⁷ *G*^b/*B*^b *C*^b

mf

41

nisc - ing on the past, know - ing I will see your

G^b *Abm*⁷ *G*^b/*B*^b *C*^b

face a - gain where ten - der mo - ments last.

Chords: G \flat , D \flat 7

It makes me want to go there, know - ing

Chords: E \flat m, D \flat / $\overset{\text{D}\flat}{\text{F}}$, G \flat , A \flat m7, G \flat / $\overset{\text{G}\flat}{\text{B}\flat}$

SOLO

I won't be a - lone. Know - ing you'll be there makes it

Chords: C \flat , G \flat , A \flat m/ $\overset{\text{A}\flat}{\text{C}\flat}$, G \flat / $\overset{\text{G}\flat}{\text{D}\flat}$

ALL

53

SOLO

Musical score for measures 53-55. The vocal line (soprano) has lyrics: "eas - y to go home. You". The bass line (bass clef) has lyrics: "eas - y to go home. You". The piano accompaniment (treble and bass clefs) includes chords D \flat 7 and G \flat .

56

Musical score for measures 56-57. The vocal line (soprano) has lyrics: "left a group of fish - er - men-". The bass line (bass clef) has lyrics: "left a group of fish - er - men-". The piano accompaniment (treble and bass clefs) includes chord G.

58

Musical score for measures 58-59. The vocal line (soprano) has lyrics: "some - how You left me, too. Though". The bass line (bass clef) has lyrics: "some - how You left me, too. Though". The piano accompaniment (treble and bass clefs) includes chords C² and G.

60

Musical score for measures 60-61. The vocal line (soprano) has lyrics: "I have felt You man - y times". The bass line (bass clef) has lyrics: "I have felt You man - y times". The piano accompaniment (treble and bass clefs) continues the accompaniment.

and know You saw me through, I've al - ways longed to

A7 D G

feel Your — arms — and look in - to Your

C2

eyes, and talk — for - ev - er, —

A7 G D

me and — You, — some - where — in Par - a -

D7

71

74

77

last. It makes me want to go.

D7 Em D F# G

Detailed description: This system contains measures 80, 81, and 82. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part includes a treble and bass staff with chords D7, Em, D F#, and G. The vocal line has a circled note on 'want'.

83 SOLO

there, know - ing I won't be a - lone.

Am7 G B C

Detailed description: This system contains measures 83 and 84. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part includes a treble and bass staff with chords Am7, G B, and C. A 'SOLO' instruction is placed above the piano part in measure 83. The vocal line has a circled note on 'be'.

85 ALL

Know - ing you'll be there makes it

G Am C G

Detailed description: This system contains measures 85, 86, and 87. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part includes a treble and bass staff with chords G, Am C, and G. The vocal line has a circled note on 'be' and a triplet of notes at the end of measure 87.

87

eas - y to go home. Know - ing you'll

D7 G C Am C

90

be there makes it eas - y to go

G D7

92

home.

G G/D D C/D G

molto rit.