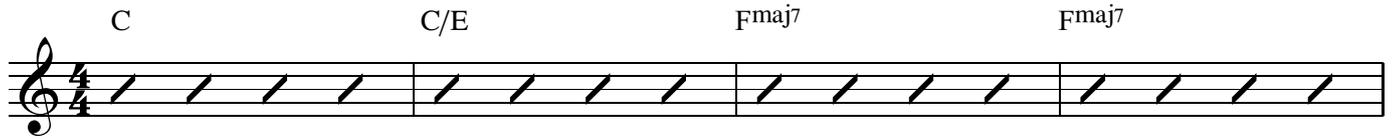


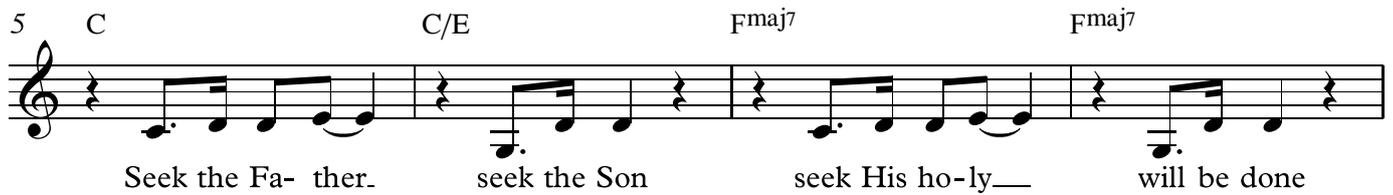
With and Above

Music by Jake Heading, Lydia Burford and Joseph Burgess
Words by Jake Heading Hannah Heading, Jo Burgess and Lydia Burford

C C/E Fmaj7 Fmaj7

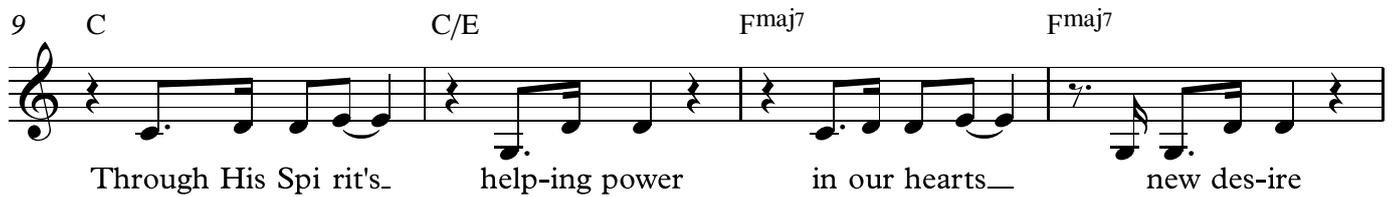


5 C C/E Fmaj7 Fmaj7



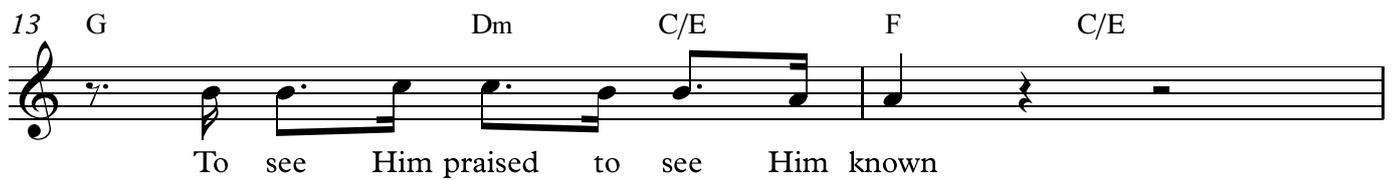
Seek the Fa- ther. seek the Son seek His ho-ly_ will be done

9 C C/E Fmaj7 Fmaj7



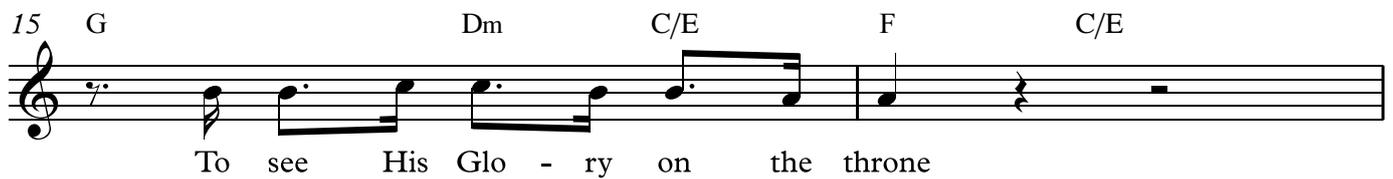
Through His Spi rit's_ help-ing power in our hearts_ new des-ire

13 G Dm C/E F C/E



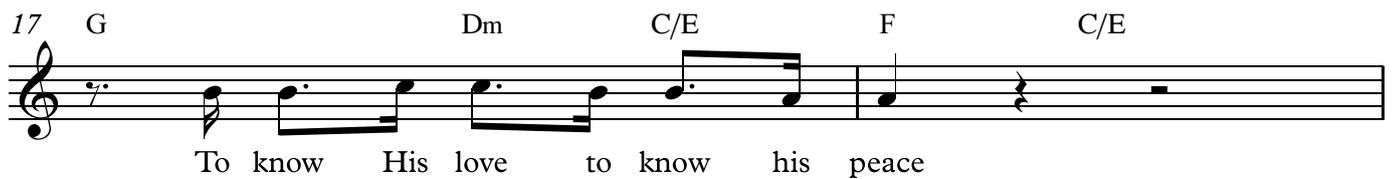
To see Him praised to see Him known

15 G Dm C/E F C/E



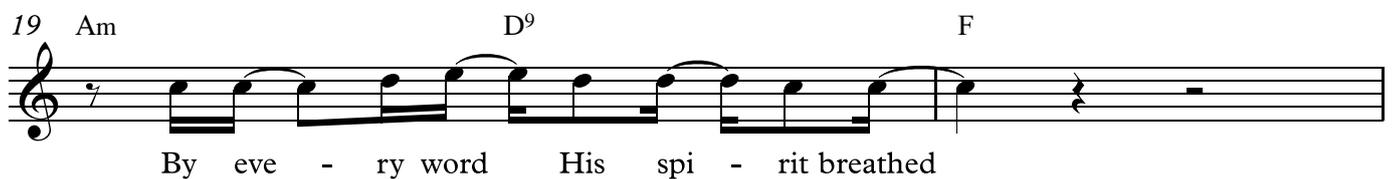
To see His Glo - ry on the throne

17 G Dm C/E F C/E



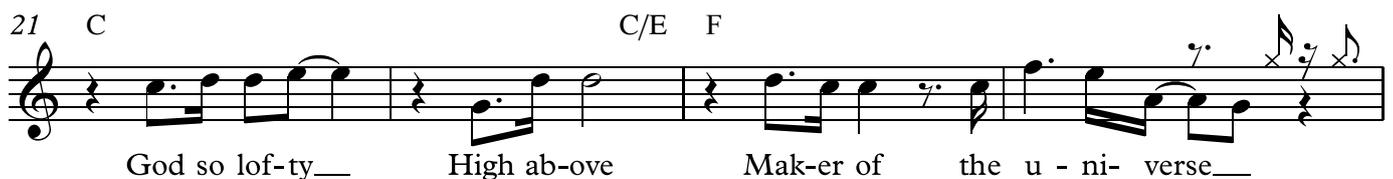
To know His love to know his peace

19 Am D⁹ F



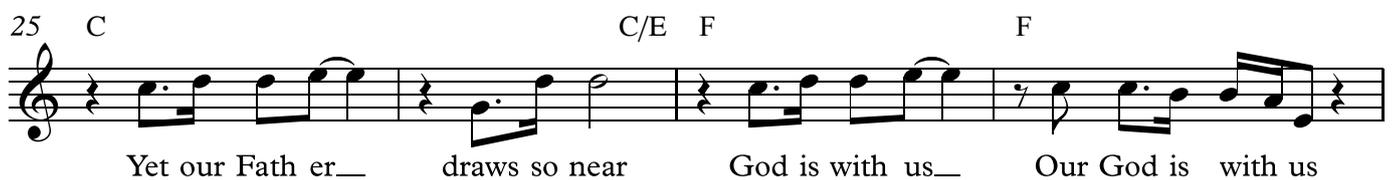
By eve - ry word His spi - rit breathed

21 C C/E F



God so lof-ty_ High ab-ove Mak-er of the u - ni- verse_

25 C C/E F F



Yet our Fath er_ draws so near God is with us_ Our God is with us

29 C C/E Fmaj7 Fmaj7

33 C C/E Fmaj7 Fmaj7

From His pres- ence dark-ness runs Yet in His pres- ence I am beloved

37 C C/E Fmaj7 Fmaj7

Not by my me- rit_ not for my praise But for His glo ry_ my joy all days

41 G Dm C/E F C/E

To see Him praised to see Him known

43 G Dm C/E F C/E

To see His Glo - ry on the throne

45 G Dm C/E F C/E

To know His love to know his peace

47 Am D⁹ F

By eve - ry word His spi - rit breathed

49 C C/E F

God so lof-ty_ High ab-ove Mak-er of the u - ni verse_

53 C C/E F

Yet our Fath er_ draws so near God is with us_ Our God is with us

57 D Fmaj9 C Em

61 D Fmaj9 C Em

By His name_____ we___ are saved Christ was raised from

65 D Fmaj9 C Em

death to life_____ in our place was sa - cri-fi - ced

69 D G13(sus4) C Em

God e-ter - nal three___ in one per - fect love is

73 D Fmaj9 C

shared with us_____ We will sing our song of praise and live

76 Em F Fmaj9

___ with Him for all our our days_____

79 C C/E F

God so lof-ty___ high ab-ove mak-er of the

83 C C/E F

Yet our Fath er___ draws so near God is with us___ Our God is with us

it's a convention in certain genres of music to write some handy notes for musicians to help them to play the music as it was intended. Church music has been missing this convention. Until now.

The song, generally speaking, is fairly vanilla, rhythmically and chord-ally with some particularly interesting variation in the bridge.

It's worth noting in the chorus there are two specific rhythms between the C/E F and they change. There is the first rhythm, the second rhythm, the first again and then no rhythm on the last one. It's worth doing this, even if it takes extra effort, it makes the band seem tight and it probably will make you become more tight as a band.

The bridge has some interesting chords that aren't fully expressed in the chart. I would recommend for acoustic players, when playing the D, just take the G/C shape (C chord with a G on top), slide the whole shape up two frets so that you are playing a D and let that high e ring out, let the High e ring out for the F and the C also.

Keep an eye out for that Em chord, on the guitar there is a specific way I play it and, it's a weird one, for guitarists it looks like 020010, and also don't miss that G13(sus4) (303010) which is where you would expect an F to be in the second time round the bridge chords, I think the chord enhances the melody and helps to make the build more exciting and puts emphasis on the lyrics, it's there for a purpose.

The first half of the bridge works well played lightly but keep it quite and rhythmically interesting, don't play it straight. The second half of the bridge I recommend playing it straight, make it punchy if that makes sense.