

# Infinite Grace

Edition # 20949-Z1

Sarah Hart and Marc Byrd  
Keyboard arrangement by David Brinker

INTRO *With gentle confidence* (♩ = ca. 88)

Cm7 Eb Bb F/A Cm7 Eb Bb F/A

## VERSE 1

1. There is a welcome field where even the wa-

Cm7 Ebmaj7 Bbadd9 F/A Cm7add11 Ebmaj7

1. - ter's still, a pas-ture made for rest in the arms

Bbadd9 F/A Cm7 Ebmaj7 Bbadd9 F/A

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1. \_\_\_\_ of ho - li - ness.                      Where mer - cy gent - ly sings \_\_\_\_

Gm                      Ebadd9                      Cm7add11                      Ebmaj7                      Bbadd9                      F/A

1. and thirst - y hearts \_\_\_\_ can drink. \_\_\_\_                      Let us find \_\_\_\_ our way, \_\_\_\_

Cm7                      Ebmaj7                      Bbadd9                      F/A                      Gm

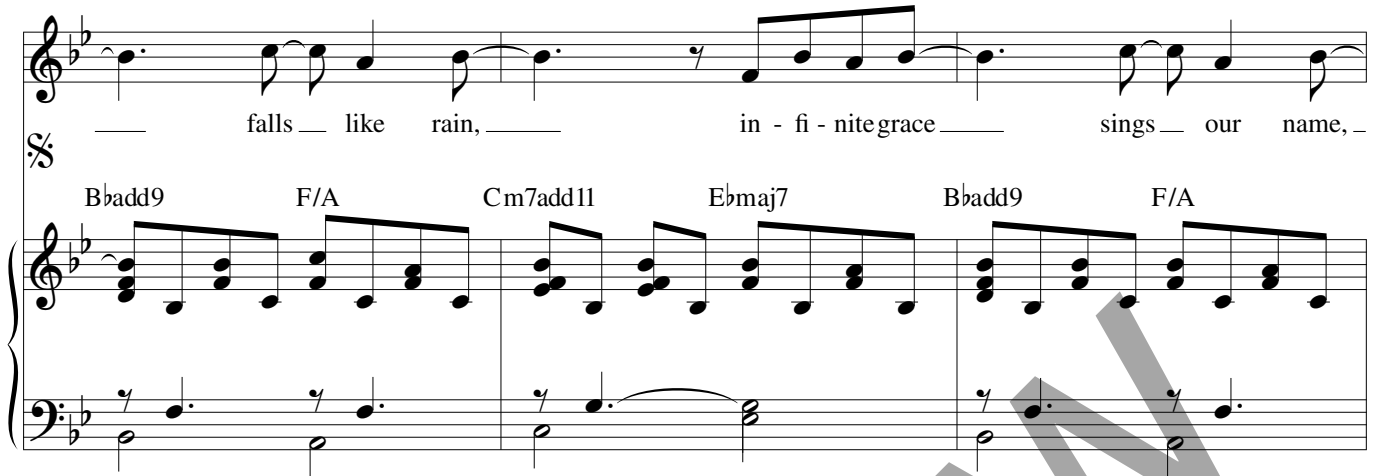
1. \_\_\_\_ lead us to \_\_\_\_ that place \_\_\_\_ where in - fi - nite grace \_

Cm                      Eb                      F

REFRAIN


\_\_\_\_\_ falls like rain, \_\_\_\_\_ in - fi - nite grace \_\_\_\_\_ sings our name, -

Bbadd9 F/A Cm7add11 Ebmaj7 Bbadd9 F/A



\_\_\_\_\_ where mer - ci - ful love \_\_\_\_\_ shep - herds us \_\_\_\_\_ in beau - ti - ful ways \_\_\_\_\_

Cm7add11 Ebmaj7 Bbadd9 F/A Cm7add11 Bb/D to Coda ⊕ Eb F/Eb to Coda ⊕



with in - fi - nite grace. \_\_\_\_\_

Ebadd9 F Cm7 Eb Bb F/A Cm7 Eb Bb F/A



VERSE 2

2. And let\_\_\_ us want\_\_\_ no more\_\_\_ than to\_\_\_ be with\_\_\_

Cm7add11 Ebmaj7 Bbadd9 F/A Cm7add11 Ebmaj7

2. \_\_\_ you, Lord,\_\_\_ to sim - ply catch\_\_\_ our breath\_\_\_ when we see\_\_\_

Bbadd9 F/A Cm7 Ebmaj7 Bbadd9 F/A

2. \_\_\_ the ta - ble set with cups\_\_\_ that o -

Gm Ebadd9 Cm7 Ebmaj7

2. - ver - flow, — our fu - ture and — our hope, — where

B $\flat$ add9 F/A Cm7add11 E $\flat$ maj7 B $\flat$ add9 F/A

2. fear is lost — to love — and you are — more than — e - nough, —

Gm Cm E $\flat$

⊕ CODA

*D.S. al Coda*

2. — where in - fi - nite grace — with in - fi - nite grace. —

F *D.S. al Coda* E $\flat$  F/E $\flat$  E $\flat$ add9 F B $\flat$  B $\flat$ sus4

BRIDGE

How — sweet — the sound — that sings — us the word —

B $\flat$  B $\flat$ sus4 B $\flat$  F Cm7add11

The first system of the bridge features a vocal line with lyrics "How — sweet — the sound — that sings — us the word —". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. Chords are labeled as B $\flat$ , B $\flat$ sus4, B $\flat$ , F, and Cm7add11.

— by which — we're — found. — The pro-mise that — sus - tains —

E $\flat$ add9 B $\flat$  F

The second system continues the vocal line with lyrics "— by which — we're — found. — The pro-mise that — sus - tains —". The piano accompaniment continues with similar harmonic support. Chords are labeled as E $\flat$ add9, B $\flat$ , and F.

— us, the light — that leads — us home. — Lead us home, —

Cm7add11 E $\flat$ add9 F F $\sharp$ us2

The third system concludes the bridge with the vocal line "— us, the light — that leads — us home. — Lead us home, —". The piano accompaniment provides harmonic support. Chords are labeled as Cm7add11, E $\flat$ add9, F, and F $\sharp$ us2.

FINAL REFRAIN

where in - fi - nite grace falls like rain, in - fi - nite grace

F F/A Bbadd9 F/A Cm7add11 Ebmaj7

sings our name, where mer - ci - ful love shep - herds us

Bbadd9 F/A Cm7add11 Ebmaj7 Bbadd9 F/A

in beau - ti - ful ways with in - fi - nite grace,

Cm7add11 Bb/D Ebadd9 F/Eb Ebadd9 F

in - fi - nite grace, \_\_\_\_\_ with

B $\flat$  F/A Cm7 Ebadd9 B $\flat$  F/A Cm7

This system contains the first two staves of music. The vocal line (top staff) begins with a whole note rest, followed by a melodic phrase of eighth notes: G $\flat$ , A $\flat$ , B $\flat$ , C, D, E, F, G. The piano accompaniment (bottom staff) features a bass line of eighth notes: G $\flat$ , A $\flat$ , B $\flat$ , C, D, E, F, G, and a right-hand part with chords and moving lines. Chord symbols B $\flat$ , F/A, Cm7, Ebadd9, B $\flat$ , F/A, and Cm7 are placed above the piano staff.

in - fi - nite grace, \_\_\_\_\_ *rit.* in - fi - nite grace. \_\_\_\_\_

Ebadd9 B $\flat$  F/A Cm7 Ebadd9 B $\flat$

This system contains the next two staves of music. The vocal line (top staff) continues with a melodic phrase of eighth notes: G $\flat$ , A $\flat$ , B $\flat$ , C, D, E, F, G, followed by a whole note rest. The piano accompaniment (bottom staff) continues with the bass line and right-hand part. Chord symbols Ebadd9, B $\flat$ , F/A, Cm7, Ebadd9, and B $\flat$  are placed above the piano staff. A *rit.* (ritardando) marking is present above the vocal staff and below the piano staff.



# Infinite Grace

(Guitar/Vocal)

Edition # 20949-Z2

Sarah Hart and Marc Byrd

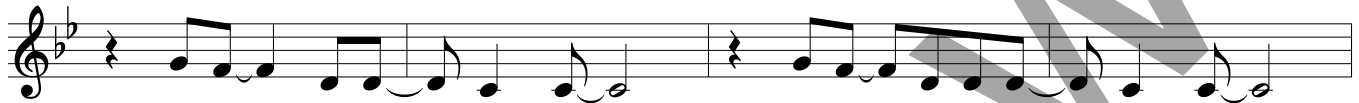
**INTRO** *With gentle confidence* (♩ = ca. 88)

Capo 3: (Am7) (C) (G) (D/F#) (Am7) (C) (G) (D/F#)  
 Cm7 Eb Bb F/A Cm7 Eb Bb F/A



**VERSE 1**

(Am7) (Cmaj7) (G add9) (D/F#) (Am7add11) (Cmaj7) (G add9) (D/F#)  
 Cm7 Ebmaj7 Bbadd9 F/A Cm7add11 Ebmaj7 Bbadd9 F/A



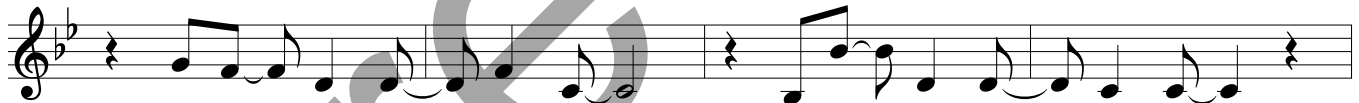
1. There is a welcome field where even the water's still,

(Am7) (Cmaj7) (G add9) (D/F#) (Em) (Cadd9)  
 Cm7 Ebmaj7 Bbadd9 F/A Gm Ebadd9



1. a pasture made for rest in the arms of holiness.

(Am7add11) (Cmaj7) (G add9) (D/F#) (Am7) (Cmaj7) (G add9) (D/F#)  
 Cm7add11 Ebmaj7 Bbadd9 F/A Cm7 Ebmaj7 Bbadd9 F/A



1. Where mercy gently sings and thirsty hearts can drink.

(Em) (Am) (C) (D)  
 Gm Cm Eb F



1. Let us find our way, lead us to that place where infinite grace

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**REFRAIN**

**(G add 9)** **(D/F#)** **(Am7add11)** **(Cmaj7)** **(G add 9)** **(D/F#)**  
**Bbadd9** **F/A** **Cm7add11** **Ebmaj7** **Bbadd9** **F/A**

falls like rain, in - fi - nite grace sings our name,

**(Am7add11)** **(Cmaj7)** **(G add 9)** **(D/F#)** **(Am7add11)** **(G/B)**  
**Cm7add11** **Ebmaj7** **Bbadd9** **F/A** **Cm7add11** **Bb/D**  
 to Coda ⊕

where mer - ci - ful love shep - herds us in beau - ti - ful ways

**(C)** **(D/C)** **(Cadd9)** **(D)** **(Am7)** **(C)** **(G)** **(D/F#)** **(Am7)** **(C)** **(G)** **(D/F#)**  
**Eb** **F/Eb** **Ebadd9** **F** **Cm7** **Eb** **Bb** **F/A** **Cm7** **Eb** **Bb** **F/A**

with in - fi - nite grace.

**VERSE 2**

**(Am7add11)** **(Cmaj7)** **(G add 9)** **(D/F#)** **(Am7add11)** **(Cmaj7)** **(G add 9)** **(D/F#)**  
**Cm7add11** **Ebmaj7** **Bbadd9** **F/A** **Cm7add11** **Ebmaj7** **Bbadd9** **F/A**

2. And let us want no more than to be with you, Lord,

**(Am7)** **(Cmaj7)** **(G add 9)** **(D/F#)** **(Em)** **(Cadd9)**  
**Cm7** **Ebmaj7** **Bbadd9** **F/A** **Gm** **Ebadd9**

2. to simply catch our breath when we see the ta - ble set

**(Am7)** **(Cmaj7)** **(G add 9)** **(D/F#)** **(Am7add11)** **(Cmaj7)** **(G add 9)** **(D/F#)**  
**Cm7** **Ebmaj7** **Bbadd9** **F/A** **Cm7add11** **Ebmaj7** **Bbadd9** **F/A**

2. with cups that o - ver-flow, our fu - ture and our hope, where

**(Em)** **(Am)** **(C)** **(D)**  
**Gm** **Cm** **Eb** **F** *D.S. al Coda*

2. fear is lost to love and you are more than e - nough, where in - fi - nite grace

⊕ CODA

(C) (D/C) (Cadd9) (D) (G) (Gsus4) (G) (Gsus4) (G)  
 Eb F/Eb Ebadd9 F Bb Bbsus4 Bb Bbsus4 Bb

\_\_\_\_\_ with in - fi - nite grace. \_\_\_\_\_ How sweet \_\_\_\_\_

BRIDGE

(D) (Am7add11) (Cadd9)  
 F Cm7add11 Ebadd9

\_\_\_\_\_ the sound \_\_\_\_\_ that sings \_\_\_\_\_ us \_\_\_\_\_ the word \_\_\_\_\_ by which \_\_\_\_\_ we're \_\_\_\_\_ found. \_\_\_\_\_

(G) (D) (Am7add11)  
 Bb F Cm7add11

\_\_\_\_\_ The pro - mise that \_\_\_\_\_ sus - tains \_\_\_\_\_ us, \_\_\_\_\_ the light \_\_\_\_\_

(Cadd9) (D) (Dsus2) (D) (D/F#)  
 Ebadd9 F Fsus2 F F/A

\_\_\_\_\_ that leads \_\_\_\_\_ us home. \_\_\_\_\_ Lead us home, \_\_\_\_\_ where in - fi - nite grace \_\_\_\_\_

FINAL REFRAIN

(Gadd9) (D/F#) (Am7add11) (Cmaj7) (Gadd9) (D/F#)  
 Bbadd9 F/A Cm7add11 Ebmaj7 Bbadd9 F/A

\_\_\_\_\_ falls \_\_\_\_\_ like rain, \_\_\_\_\_ in - fi - nite grace \_\_\_\_\_ sings \_\_\_\_\_ our name, \_\_\_\_\_

(Am7add11) (Cmaj7) (Gadd9) (D/F#) (Am7add11) (G/B)  
 Cm7add11 Ebmaj7 Bbadd9 F/A Cm7add11 Bb/D

\_\_\_\_\_ where mer - ci - ful love \_\_\_\_\_ shep - herds us \_\_\_\_\_ in beau - ti - ful ways \_\_\_\_\_

(Cadd9) (D/C) (Cadd9) (D) (G) (D/F#) (Am7) (Cadd9)  
E♭add9 F/E♭ E♭add9 F B♭ F/A Cm7 E♭add9

with in - fi - nite grace, in - fi - nite grace, -

(G) (D/F#) (Am7) (Cadd9) (G) (D/F#) (Am7) (Cadd9) (G)  
B♭ F/A Cm7 E♭add9 B♭ F/A Cm7 E♭add9 B♭

with in - fi - nite grace, in - fi - nite grace. *rit.*

Preview

# Infinite Grace

(Guitar/Vocal)

Edition # 20949-Z2

Sarah Hart and Marc Byrd

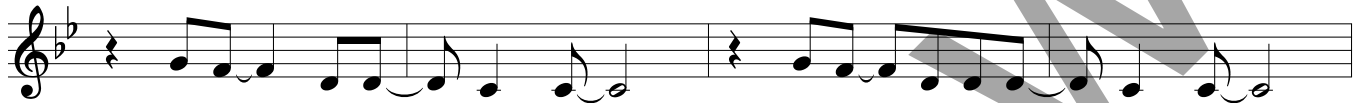
**INTRO** *With gentle confidence* (♩ = ca. 88)

Capo 3: (Am7) (C) (G) (D/F#) (Am7) (C) (G) (D/F#)  
Cm7 Eb Bb F/A Cm7 Eb Bb F/A



**VERSE 1**

(Am7) (Cmaj7) (G add9) (D/F#) (Am7add11) (Cmaj7) (G add9) (D/F#)  
Cm7 Ebmaj7 Bbadd9 F/A Cm7add11 Ebmaj7 Bbadd9 F/A



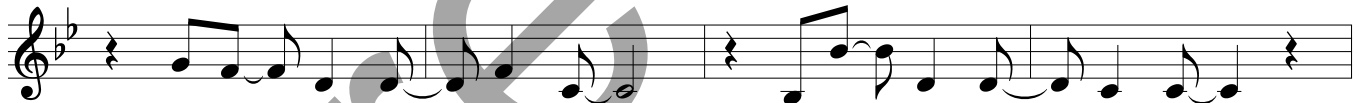
1. There is \_\_\_ a wel - come field \_\_\_ where e - ven the wa - ter's still, \_\_\_

(Am7) (Cmaj7) (G add9) (D/F#) (Em) (Cadd9)  
Cm7 Ebmaj7 Bbadd9 F/A Gm Ebadd9



1. a pas - ture made \_\_\_ for rest \_\_\_ in the arms \_\_\_ of ho - li-ness.

(Am7add11) (Cmaj7) (G add9) (D/F#) (Am7) (Cmaj7) (G add9) (D/F#)  
Cm7add11 Ebmaj7 Bbadd9 F/A Cm7 Ebmaj7 Bbadd9 F/A



1. Where mer - cy gent - ly sings \_\_\_ and thirst - y hearts \_\_\_ can drink. \_\_\_

(Em) (Am) (C) (D)  
Gm Cm Eb F



1. Let us find \_\_\_ our way, \_\_\_ lead us to \_\_\_ that place where in - fi - nite grace \_

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**REFRAIN**

**(G add 9)** **(D/F#)** **(Am7add11)** **(Cmaj7)** **(G add 9)** **(D/F#)**  
**Bbadd9** **F/A** **Cm7add11** **Ebmaj7** **Bbadd9** **F/A**

falls like rain, in - fi - nite grace sings our name,

**(Am7add11)** **(Cmaj7)** **(G add 9)** **(D/F#)** **(Am7add11)** **(G/B)**  
**Cm7add11** **Ebmaj7** **Bbadd9** **F/A** **Cm7add11** **Bb/D**  
 to Coda ⊕

where mer - ci - ful love shep - herds us in beau - ti - ful ways

**(C)** **(D/C)** **(Cadd9)** **(D)** **(Am7)** **(C)** **(G)** **(D/F#)** **(Am7)** **(C)** **(G)** **(D/F#)**  
**Eb** **F/Eb** **Ebadd9** **F** **Cm7** **Eb** **Bb** **F/A** **Cm7** **Eb** **Bb** **F/A**

with in - fi - nite grace.

**VERSE 2**

**(Am7add11)** **(Cmaj7)** **(G add 9)** **(D/F#)** **(Am7add11)** **(Cmaj7)** **(G add 9)** **(D/F#)**  
**Cm7add11** **Ebmaj7** **Bbadd9** **F/A** **Cm7add11** **Ebmaj7** **Bbadd9** **F/A**

2. And let us want no more than to be with you, Lord,

**(Am7)** **(Cmaj7)** **(G add 9)** **(D/F#)** **(Em)** **(Cadd9)**  
**Cm7** **Ebmaj7** **Bbadd9** **F/A** **Gm** **Ebadd9**

2. to sim - ply catch our breath when we see the ta - ble set

**(Am7)** **(Cmaj7)** **(G add 9)** **(D/F#)** **(Am7add11)** **(Cmaj7)** **(G add 9)** **(D/F#)**  
**Cm7** **Ebmaj7** **Bbadd9** **F/A** **Cm7add11** **Ebmaj7** **Bbadd9** **F/A**

2. with cups that o - ver-flow, our fu - ture and our hope, where

**(Em)** **(Am)** **(C)** **(D)**  
**Gm** **Cm** **Eb** **F** *D.S. al Coda*

2. fear is lost to love and you are more than e - nough, where in - fi - nite grace

⊕ CODA

(C) (D/C) (Cadd9) (D) (G) (Gsus4) (G) (Gsus4) (G)  
 Eb F/Eb Ebadd9 F Bb Bbsus4 Bb Bbsus4 Bb

\_\_\_\_\_ with in - fi - nite grace. \_\_\_\_\_ How sweet \_\_\_\_\_

BRIDGE

(D) (Am7add11) (Cadd9)  
 F Cm7add11 Ebadd9

\_\_\_\_\_ the sound \_\_\_\_\_ that sings \_\_\_\_\_ us \_\_\_\_\_ the word \_\_\_\_\_ by which \_\_\_\_\_ we're \_\_\_\_\_ found. \_\_\_\_\_

(G) (D) (Am7add11)  
 Bb F Cm7add11

\_\_\_\_\_ The pro - mise that \_\_\_\_\_ sus - tains \_\_\_\_\_ us, \_\_\_\_\_ the light \_\_\_\_\_

(Cadd9) (D) (Dsus2) (D) (D/F#)  
 Ebadd9 F Fsus2 F F/A

\_\_\_\_\_ that leads \_\_\_\_\_ us home. \_\_\_\_\_ Lead us home, \_\_\_\_\_ where in - fi - nite grace \_\_\_\_\_

FINAL REFRAIN

(Gadd9) (D/F#) (Am7add11) (Cmaj7) (Gadd9) (D/F#)  
 Bbadd9 F/A Cm7add11 Ebmaj7 Bbadd9 F/A

\_\_\_\_\_ falls \_\_\_\_\_ like rain, \_\_\_\_\_ in - fi - nite grace \_\_\_\_\_ sings \_\_\_\_\_ our name, \_\_\_\_\_

(Am7add11) (Cmaj7) (Gadd9) (D/F#) (Am7add11) (G/B)  
 Cm7add11 Ebmaj7 Bbadd9 F/A Cm7add11 Bb/D

\_\_\_\_\_ where mer - ci - ful love \_\_\_\_\_ shep - herds us \_\_\_\_\_ in beau - ti - ful ways \_\_\_\_\_

(Cadd9) (D/C) (Cadd9) (D) (G) (D/F#) (Am7) (Cadd9)  
 Ebadd9 F/Eb Ebadd9 F Bb F/A Cm7 Ebadd9

with in - fi - nite grace, in - fi - nite grace, -

(G) (D/F#) (Am7) (Cadd9) (G) (D/F#) (Am7) (Cadd9) (G)  
 Bb F/A Cm7 Ebadd9 Bb F/A Cm7 Ebadd9 Bb

with in - fi - nite grace, in - fi - nite grace. —

Preview



# Infinite Grace

Edition # 70934-Z3

SOLO INSTRUMENT in C

Sarah Hart and Marc Byrd

Arr. DB

INTRO *With gentle confidence* (♩ = ca. 88)

Melody

Harmony I

Harmony II

Cm7 Eb Bb F/A Cm7 Eb Bb F/A

VERSE 1

Cm7 Ebmaj7 Bbadd9 F/A Cm7add11 Ebmaj7 Bbadd9 F/A

Cm7 Ebmaj7 Bbadd9 F/A Cm7add11 Ebmaj7 Bbadd9 F/A

Cm7 Ebmaj7 Bbadd9 F/A Gm Ebadd9

Cm7 Ebmaj7 Bbadd9 F/A Gm Ebadd9

INFINITE GRACE (Solo Instrument in C), pg. 2 of 6

Cm7add11 Ebmaj7 Bbadd9 F/A Cm7 Ebmaj7 Bbadd9 F/A

Gm Cm Eb F

♩ REFRAIN

Bbadd9 F/A Cm7add11 Ebmaj7 Bbadd9 F/A Cm7add11 Ebmaj7

INFINITE GRACE (Solo Instrument in C), pg. 3 of 6

B $\flat$ add9 F/A Cm7add11 B $\flat$ /D Eb F/E $\flat$  Ebadd9 F  
to Coda  $\oplus$

The first system of music consists of three staves. The top staff contains a melodic line with eighth and quarter notes, some with slurs. The middle and bottom staves provide harmonic accompaniment with chords and sustained notes. Chord symbols are placed above the staves: B $\flat$ add9, F/A, Cm7add11, B $\flat$ /D, Eb, F/E $\flat$ , Ebadd9, and F. A circled cross symbol  $\oplus$  is placed below the B $\flat$ /D chord, with the text 'to Coda' written above it.

Cm7 Eb B $\flat$  F/A Cm7 Eb B $\flat$  F/A

The second system of music consists of three staves. The top staff contains a melodic line with eighth and quarter notes, some with slurs. The middle and bottom staves provide harmonic accompaniment with chords and sustained notes. Chord symbols are placed above the staves: Cm7, Eb, B $\flat$ , F/A, Cm7, Eb, B $\flat$ , and F/A.

VERSE 2

Cm7add11 Ebmaj7 B $\flat$ add9 F/A Cm7add11 Ebmaj7 B $\flat$ add9 F/A

The third system of music consists of three staves. The top staff contains a melodic line with eighth and quarter notes, some with slurs. The middle and bottom staves provide harmonic accompaniment with chords and sustained notes. Chord symbols are placed above the staves: Cm7add11, Ebmaj7, B $\flat$ add9, F/A, Cm7add11, Ebmaj7, B $\flat$ add9, and F/A.

INFINITE GRACE (Solo Instrument in C), pg. 4 of 6

Cm7 Ebmaj7 Bbadd9 F/A Gm Ebadd9

Cm7 Ebmaj7 Bbadd9 F/A Cm7add11 Ebmaj7 Bbadd9 F/A

Gm Cm Eb F *D.S. al Coda*

INFINITE GRACE (Solo Instrument in C), pg. 5 of 6

⊕ CODA

Chord progression for CODA: Eb F/Eb Ebadd9 F Bb Bbsus4 Bb Bbsus4 Bb

BRIDGE

Chord progression for BRIDGE (first system): F Cm7add11 Ebadd9 Bb F

Chord progression for BRIDGE (second system): Cm7add11 Ebadd9 F Fsus2 F F/A

INFINITE GRACE (Solo Instrument in C), pg. 6 of 6

FINAL REFRAIN

Bbadd9 F/A Cm7add11 Ebmaj7 Bbadd9 F/A Cm7add11 Ebmaj7 Bbadd9 F/A

Cm7add11 Bb/D Ebadd9 F/Eb Ebadd9 F Bb F/A Cm7 Ebadd9

Bb F/A Cm7 Ebadd9 Bb F/A Cm7 Ebadd9 Bb

*rit.*

*rit.*

*rit.*

The musical score is written for three staves in a 3/4 time signature. The key signature has two flats (Bb and Eb). The first system contains the first two measures of the refrain, with a repeat sign at the end of the second measure. The second system contains the next four measures, ending with a repeat sign. The third system contains the final four measures, with a 'rit.' marking under the first measure of the system. The notation includes various chords, eighth notes, and quarter notes, with some notes beamed together. A large 'PREVIEW' watermark is overlaid diagonally across the page.

# Infinite Grace

Edition # 70935-Z3

SOLO INSTRUMENT in B $\flat$

Sarah Hart and Marc Byrd

Arr. DB

INTRO *With gentle confidence* ( $\text{♩} = \text{ca. } 88$ )

Melody

Harmony I

Harmony II

Dm7 F C G/B Dm7 F C G/B

VERSE 1

Dm7 Fmaj7 Cadd9 G/B Dm7add11 Fmaj7 Cadd9 G/B

Dm7 Fmaj7 Cadd9 G/B Am Fadd9

INFINITE GRACE (Solo Instrument in Bb), pg. 2 of 6

Dm7add11 Fmaj7 Cadd9 G/B Dm7 Fmaj7 Cadd9 G/B

The first system of music features a treble clef staff with a melodic line. The melody consists of eighth and quarter notes, with some beamed eighth notes. Above the staff, a large slur covers the first two measures, and another large slur covers the last two measures. Below the treble staff are two empty bass clef staves.

Am Dm F G

The second system of music features a treble clef staff with a melodic line. The melody continues with eighth and quarter notes. Above the staff, a large slur covers the first two measures, and another large slur covers the last two measures. Below the treble staff are two bass clef staves with accompaniment. The accompaniment consists of quarter and eighth notes, with some beamed eighth notes.

REFRAIN

Cadd9 G/B Dm7add11 Fmaj7 Cadd9 G/B Dm7add11 Fmaj7

The third system of music features a treble clef staff with a melodic line. The melody consists of quarter notes. Above the staff, a large slur covers the first two measures, and another large slur covers the last two measures. Below the treble staff are two bass clef staves with accompaniment. The accompaniment consists of quarter notes.



INFINITE GRACE (Solo Instrument in Bb), pg. 3 of 6

Cadd9 G/B Dm7add11 C/E F G/F Fadd9 G  
to Coda ⊕

This system contains the first three measures of the piece. The treble clef staff features a melodic line with eighth and quarter notes, often beamed together. The two bass clef staves provide a harmonic accompaniment with chords and moving bass lines. A large watermark 'PREVIEW' is overlaid on the right side of the page.

Dm7 F C G/B Dm7 F C G/B

This system contains the next three measures. The notation continues with a melodic line in the treble clef and accompaniment in the bass clefs. The chord sequence is Dm7, F, C, G/B, Dm7, F, C, G/B. The watermark 'PREVIEW' remains visible.

VERSE 2

Dm7add11 Fmaj7 Cadd9 G/B Dm7add11 Fmaj7 Cadd9 G/B

This system contains the first three measures of Verse 2. The notation follows the same format as the previous systems, with a treble clef staff for the melody and two bass clef staves for accompaniment. The chord sequence is Dm7add11, Fmaj7, Cadd9, G/B, Dm7add11, Fmaj7, Cadd9, G/B. The watermark 'PREVIEW' is still present.

INFINITE GRACE (Solo Instrument in Bb), pg. 4 of 6

Chords: Dm7, Fmaj7, Cadd9, G/B, Am, Fadd9

Chords: Dm7, Fmaj7, Cadd9, G/B, Dm7add11, Fmaj7, Cadd9, G/B

Chords: Am, Dm, F, G

*D.S. al Coda*

INFINITE GRACE (Solo Instrument in Bb), pg. 5 of 6

⊕ CODA

F G/F Fadd9 G C Csus4 C Csus4 C

BRIDGE

G Dm7add11 Fadd9 C G

Dm7add11 Fadd9 G Gsus2 G G/B

INFINITE GRACE (Solo Instrument in Bb), pg. 6 of 6

FINAL REFRAIN

Cadd9 G/B Dm7add11 Fmaj7 Cadd9 G/B Dm7add11 Fmaj7 Cadd9 G/B

Dm7add11 C/E Fadd9 G/F Fadd9 G C G/B Dm7 Fadd9

C G/B Dm7 Fadd9 C G/B Dm7 Fadd9 C

*rit.*

*rit.*

*rit.*

The musical score consists of three systems of three staves each. The first system begins with the title 'FINAL REFRAIN' and a set of chords: Cadd9, G/B, Dm7add11, Fmaj7, Cadd9, G/B, Dm7add11, Fmaj7, Cadd9, G/B. The second system continues with chords: Dm7add11, C/E, Fadd9, G/F, Fadd9, G, C, G/B, Dm7, Fadd9. The third system concludes with chords: C, G/B, Dm7, Fadd9, C, G/B, Dm7, Fadd9, C. The notation includes treble clefs, eighth and sixteenth notes, rests, and slurs. The piece ends with a 'rit.' (ritardando) marking on the bottom staff of each system.

# Infinite Grace

Edition # 70936-Z3

SOLO INSTRUMENT in Eb

Sarah Hart and Marc Byrd

Arr. DB

INTRO *With gentle confidence* (♩ = ca. 88)

Melody

Am7 C G D/F# Am7 C G D/F#

Harmony I

Harmony II

VERSE 1

Am7 Cmaj7 Gadd9 D/F# Am7add11 Cmaj7 Gadd9 D/F#

Am7 Cmaj7 Gadd9 D/F# Em Cadd9

INFINITE GRACE (Solo Instrument in Eb), pg. 2 of 6

Am7add11 Cmaj7 Gadd9 D/F# Am7 Cmaj7 Gadd9 D/F#


Em Am C D

REFRAIN

Gadd9 D/F# Am7add11 Cmaj7 Gadd9 D/F# Am7add11 Cmaj7

INFINITE GRACE (Solo Instrument in E $\flat$ ), pg. 3 of 6

Gadd9 D/F# Am7add11 G/B C D/C Cadd9 D  
to Coda ⊕

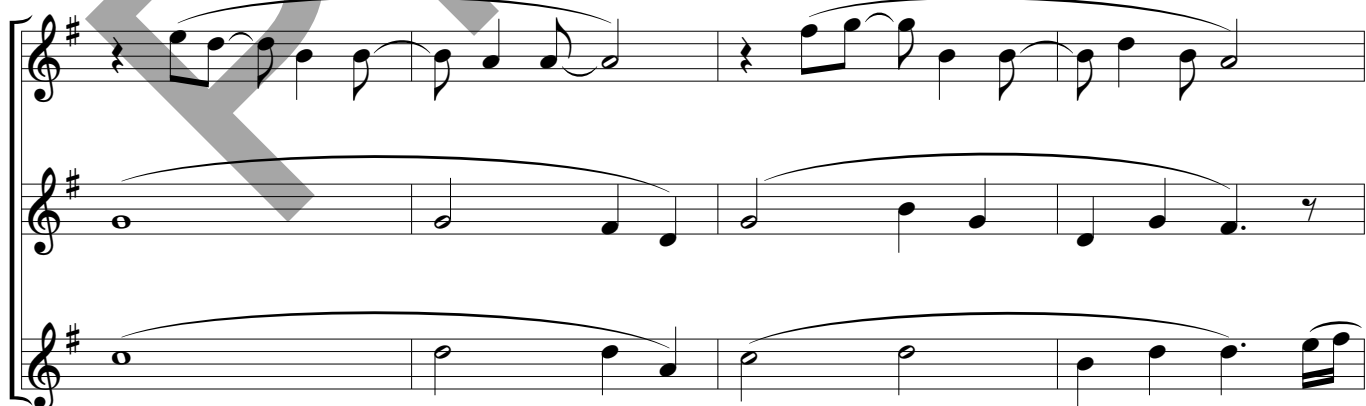


Am7 C G D/F# Am7 C G D/F#



VERSE 2

Am7add11 Cmaj7 Gadd9 D/F# Am7add11 Cmaj7 Gadd9 D/F#



INFINITE GRACE (Solo Instrument in E $\flat$ ), pg. 4 of 6

Am7 Cmaj7 Gadd9 D/F# Em Cadd9

Am7 Cmaj7 Gadd9 D/F# Am7add11 Cmaj7 Gadd9 D/F#

Em Am C D *D.S. al Coda*

The image displays three systems of musical notation for a solo instrument in E-flat major. Each system consists of three staves: a treble clef staff with a melodic line, and two bass clef staves with harmonic accompaniment. The first system is marked with chords Am7, Cmaj7, Gadd9, D/F#, Em, and Cadd9. The second system is marked with Am7, Cmaj7, Gadd9, D/F#, Am7add11, Cmaj7, Gadd9, and D/F#. The third system is marked with Em, Am, C, and D, and concludes with the instruction 'D.S. al Coda'. A large, semi-transparent 'PREVIEW' watermark is oriented diagonally across the page.



INFINITE GRACE (Solo Instrument in E $\flat$ ), pg. 5 of 6

⊕ CODA

C D/C Cadd9 D G Gsus4 G Gsus4 G

INFINITE GRACE (Solo Instrument in E $\flat$ ), pg. 6 of 6

FINAL REFRAIN

Gadd9 D/F# Am7add11 Cmaj7 Gadd9 D/F# Am7add11 Cmaj7 Gadd9 D/F#

The first system of the final refrain consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and quarter notes, some beamed together. The middle and bottom staves are in bass clef and contain a harmonic accompaniment of quarter and half notes, with some notes beamed together. A large, semi-transparent watermark reading 'PREVIEW' is overlaid diagonally across the page.

Am7add11 G/B Cadd9 D/C Cadd9 D G D/F# Am7 Cadd9

The second system of the final refrain consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and quarter notes, some beamed together. The middle and bottom staves are in bass clef and contain a harmonic accompaniment of quarter and half notes, with some notes beamed together. A large, semi-transparent watermark reading 'PREVIEW' is overlaid diagonally across the page.

G D/F# Am7 Cadd9 G D/F# Am7 Cadd9 G

The third system of the final refrain consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and quarter notes, some beamed together. The middle and bottom staves are in bass clef and contain a harmonic accompaniment of quarter and half notes, with some notes beamed together. The system concludes with a double bar line and the marking 'rit.' (ritardando) in the bass clef staves. A large, semi-transparent watermark reading 'PREVIEW' is overlaid diagonally across the page.