

Infinite Grace

Edition # 20949-Z1

Sarah Hart and Marc Byrd
Keyboard arrangement by David Brinker

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

Chords: Cm7 Eb Bb F/A Cm7 Eb Bb F/A

VERSE 1

1. There is a wel - come field where e - ven the wa -

Chords: Cm7 Ebmaj7 Bbadd9 F/A Cm7add11 Ebmaj7

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

Chords: Bbadd9 F/A Cm Ebmaj7 Bbadd9 F/A

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

Gm Ebadd9 Cm7add11 Ebmaj7 Bbadd9 F/A

1. and thirst - y hearts ____ Let us find ____ our way, ____

Cm7 Ebmaj7 Bbadd9 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 Eb F/Eb to Coda

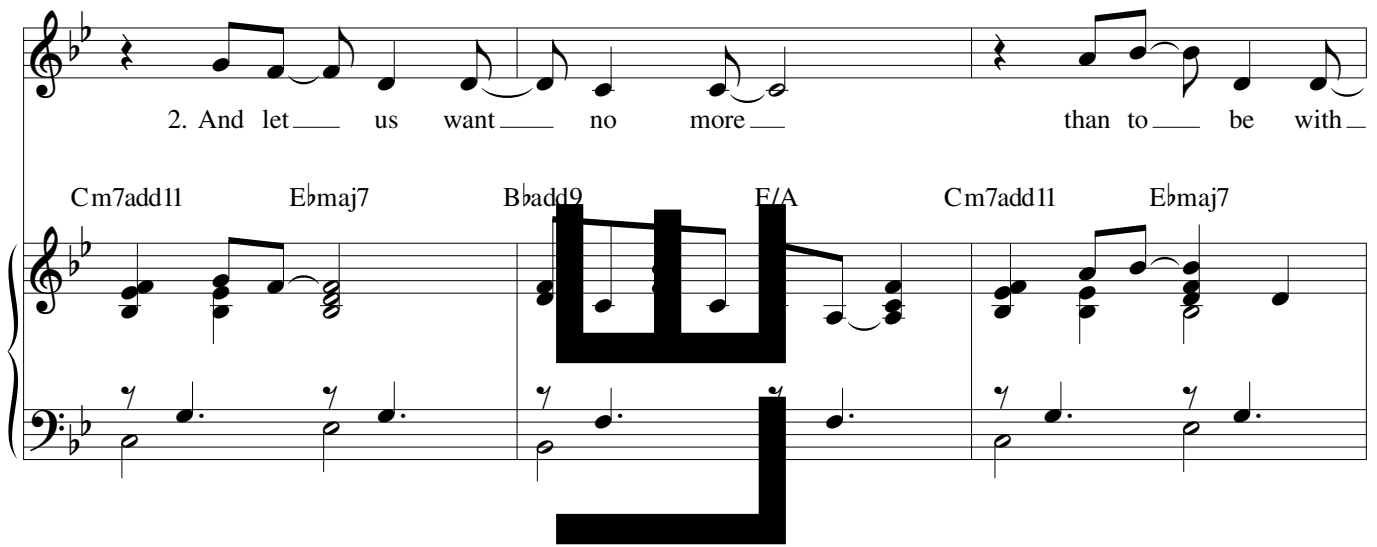
with in - fi - nite grace. _____

Ebadd9 F Cm7 Eb F Cm7 Eb Bb F/A

VERSE 2

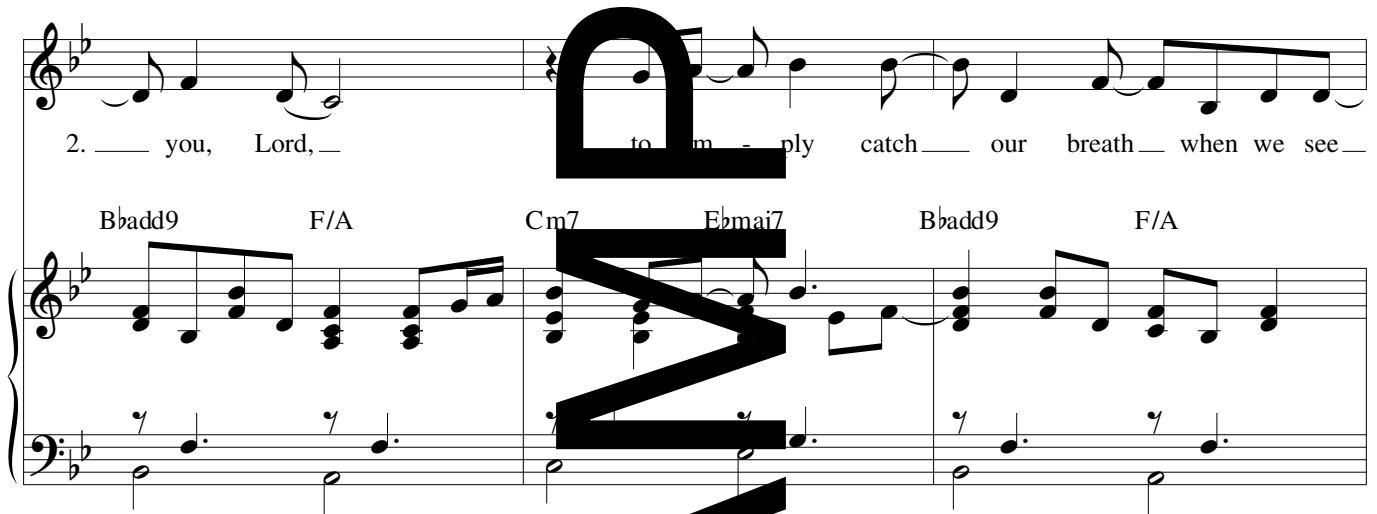
2. And let ___ us want ___ no more ___ than to ___ be with ___

Cm7add11 Ebmaj7 Bbadd9 F/A Cm7add11 Ebmaj7



2. ___ you, Lord, ___ to ___ m - ply catch ___ our breath ___ when we see ___

Bbadd9 F/A Cm7 Ebmaj7 Bbadd9 F/A



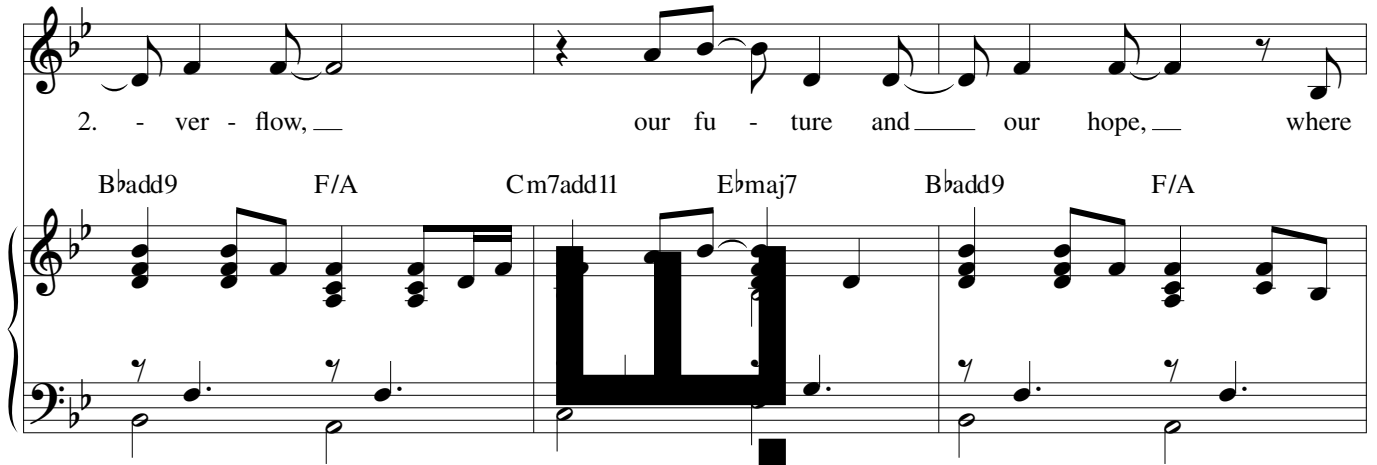
2. ___ the ta - ble set with cups ___ that o -

Gm Ebadd9 Cm7 Ebmaj7



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

Bbadd9 F/A Cm7add11 Ebmaj7 Bbadd9 F/A



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

Gm Cm Eb

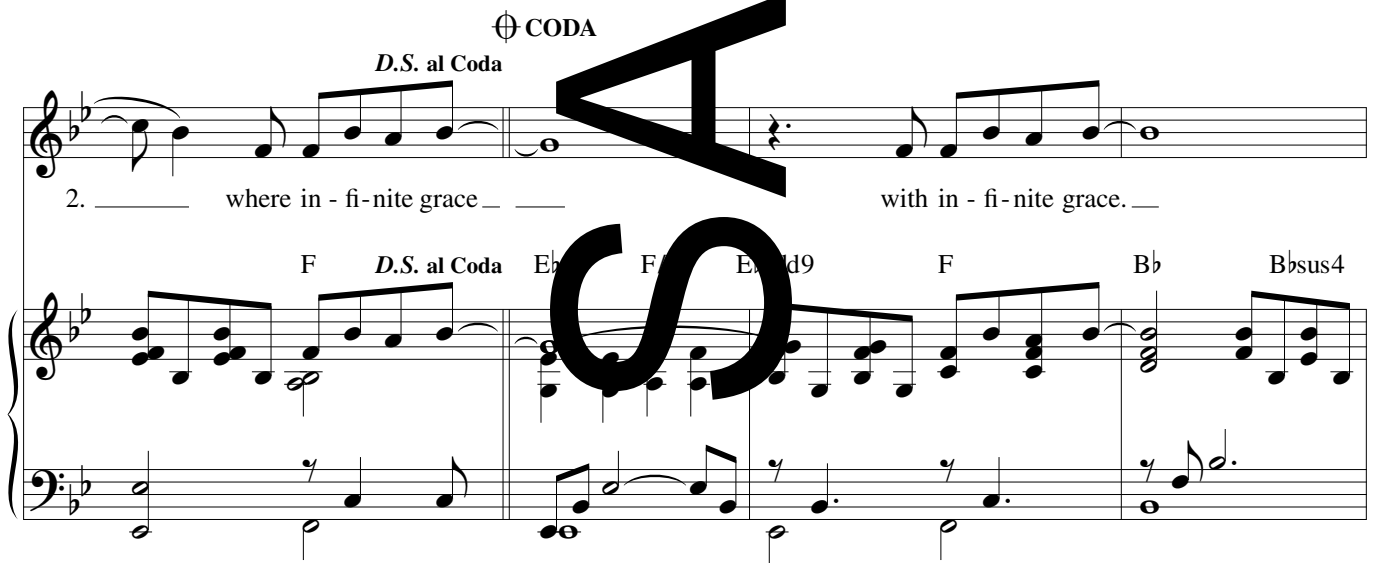


⊕ CODA

D.S. al Coda

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

F *D.S. al Coda* Eb F Ebadd9 F Bb Bbsus4



BRIDGE

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

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

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

E \flat add9 B \flat F

— us, the light — that lea — us — me. — Lead us home, —

Cm7add11 E \flat add9 F Fsus2

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/F Ebadd9 F

in - fi - nite grace, _____ with

Bb F/A Cm7 Ebadd9 Bb F/A Cm7

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

Ebadd9 Bb F/A Cm7 Ebadd9 Bb

SAWS

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



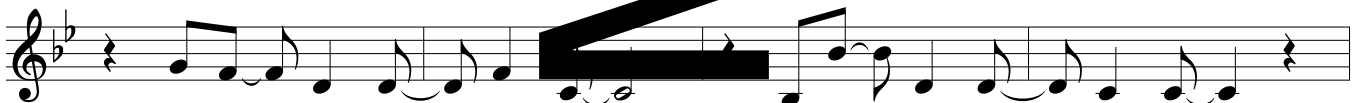
1. There is ___ a wel - come field ___ where e - ven the wa - ter's still, ___

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



1. a pas - ture made ___ for ___ the arms ___ of ho - li-ness.

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



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

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



1. Let us find ___ our way, ___ let us find ___ that place where in - fi - nite grace _

REFRAIN

(G add 9) **(D/F#)** **(Am7add11)** **(Cmaj7)** **(G add 9)** **(D/F#)**
 B♭add9 F/A Cm7add11 E♭maj7 B♭add9 F/A

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

(Am7add11) **(Cmaj7)** **(G add 9)** **(D/F#)** **(Am7add11)** **(G/B)**
 Cm7add11 E♭maj7 B♭add9 F/A Cm7add11 B♭/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#)**
 E♭ F/E♭ E♭add9 F Cm7 E♭ B♭ F/A Cm7 E♭ B♭ F/A

with in - fi - nite grace.

VERSE 2

(Am7add11) **(Cmaj7)** **(G add 9)** **(D/F#)** **(Am7add11)** **(Cmaj7)** **(G add 9)** **(D/F#)**
 Cm7add11 E♭maj7 B♭add9 F/A Cm7add11 E♭maj7 B♭add9 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 E♭maj7 B♭add9 F/A Gm E♭add9

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 E♭maj7 B♭add9 F/A Cm7add11 E♭maj7 B♭add9 F/A

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

(Em) **(Am)** **(C)** **(D)**
 Gm Cm E♭ 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... sus - tains us, the light

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

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

FINAL REFRAIN

(Gadd9) (D/F#) (Am7add11) (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/ Ebadd11 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. -

SAMPLE

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



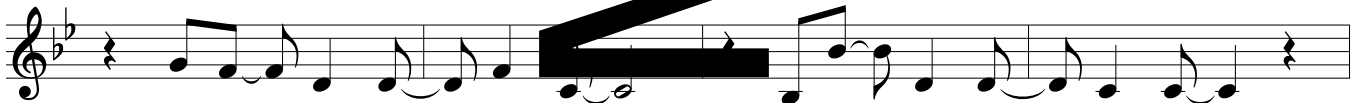
1. There is ___ a wel - come field ___ where e - ven the wa - ter's still, ___

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



1. a pas - ture made ___ for ___ the arms ___ of ho - li-ness.

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



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

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



1. Let us find ___ our way, ___ let us ___ that place where in - fi - nite grace _

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... sus - tains us, the light

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

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

FINAL REFRAIN


(Gadd9) (D/F#) (Am7add11) (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/ Ebadd11 Cm7add11 Bb/D

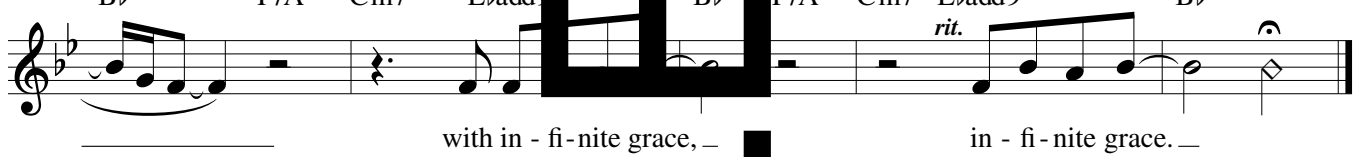
where mer - ci - ful love shep - herds us in beau - ti - ful ways

(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. —

SAMPLE

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

Musical notation for the first system, including a treble clef staff with a melodic line and two bass clef staves with accompaniment. A large watermark 'SAMPLE' is overlaid on the page.

Gm Cm F

Musical notation for the second system, including a treble clef staff with a melodic line and two bass clef staves with accompaniment. A large watermark 'SAMPLE' is overlaid on the page.

REFRAIN

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

Musical notation for the third system, including a treble clef staff with a melodic line and two bass clef staves with accompaniment. A large watermark 'SAMPLE' is overlaid on the page.

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

B♭add9 F/A Cm7add11 B♭/D to Coda ⊕ E♭ F/E♭ E♭add9 F

The first system of music consists of three staves. The top staff contains a melodic line with eighth and quarter notes, accented. The middle and bottom staves provide harmonic accompaniment with chords and sustained notes. A large watermark 'SAMPLES' is overlaid on the music.

Cm7 E♭ B♭ Cm7 E♭ B♭ F/A

The second system of music consists of three staves. The top staff contains a melodic line with quarter notes and rests. The middle and bottom staves provide harmonic accompaniment with chords and sustained notes. A large watermark 'SAMPLES' is overlaid on the music.

VERSE 2

Cm7add11 E♭maj7 B♭add9 F/A Cm7add11 E♭maj7 B♭add9 F/A

The third system of music, labeled 'VERSE 2', consists of three staves. The top staff contains a melodic line with eighth and quarter notes, accented. The middle and bottom staves provide harmonic accompaniment with chords and sustained notes. A large watermark 'SAMPLES' is overlaid on the music.

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: F Cm7add11 Bb F 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 image shows a musical score for a solo instrument in C major. It consists of three systems of three staves each. The first system has a treble clef and a key signature of one flat (Bb). The second system has a treble clef and a key signature of one flat (Bb). The third system has a treble clef and a key signature of one flat (Bb). The score includes various chords and melodic lines. A large, bold, black watermark 'SAMPLES' is overlaid vertically across the center of the page. The word 'SAMPLES' is written in a stylized, blocky font. The first system of music is followed by a large, bold, black watermark 'SAMPLES'. The second system of music is followed by a large, bold, black watermark 'SAMPLES'. The third system of music is followed by a large, bold, black watermark 'SAMPLES'. The word 'SAMPLES' is written in a stylized, blocky font. The first system of music is followed by a large, bold, black watermark 'SAMPLES'. The second system of music is followed by a large, bold, black watermark 'SAMPLES'. The third system of music is followed by a large, bold, black watermark 'SAMPLES'. The word 'SAMPLES' is written in a stylized, blocky font.

Infinite Grace

Edition # 70935-Z3

SOLO INSTRUMENT in Bb

Sarah Hart and Marc Byrd

Arr. DB

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

Melody

Harmony I

Harmony II

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

VERSE 1

Dm7 Fmaj7 Cadd9 G/B Fm7add11 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

Musical notation for the first system, including a treble clef staff with a melodic line and two bass clef staves with accompaniment. A large watermark 'SAMPLE' is overlaid on the page.

Am Dm G

Musical notation for the second system, including a treble clef staff with a melodic line and two bass clef staves with accompaniment. A large watermark 'SAMPLE' is overlaid on the page.

REFRAIN

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

Musical notation for the third system, including a treble clef staff with a melodic line and two bass clef staves with accompaniment. A large watermark 'SAMPLE' is overlaid on the page.

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

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

The first system of music consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and quarter notes, some with slurs. The middle and bottom staves are in bass clef and contain a harmonic accompaniment of chords. The chords are indicated by the text above the staves: Cadd9, G/B, Dm7add11, C/E, F, G/F, Fadd9, and G. A circled cross symbol (⊕) is placed below the 'F' chord, with the text 'to Coda' written above it.

Dm7 F C G/ m7 F C G/B

The second system of music consists of three staves. The top staff is in treble clef and contains a melodic line. The middle and bottom staves are in bass clef and contain a harmonic accompaniment of chords. The chords are indicated by the text above the staves: Dm7, F, C, G/, m7, F, C, and G/B.

VERSE 2

Dm7add11 Fmaj7 Cadd9 G D7add11 Fmaj7 Cadd9 G/B

The third system of music consists of three staves. The top staff is in treble clef and contains a melodic line. The middle and bottom staves are in bass clef and contain a harmonic accompaniment of chords. The chords are indicated by the text above the staves: Dm7add11, Fmaj7, Cadd9, G, D7add11, Fmaj7, Cadd9, and G/B.

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

Dm7 Fmaj7 Cadd9 G/B Am Fadd9

The first system of music consists of three staves. The top staff is in treble clef and 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 chords and moving lines. A large, bold, black watermark 'W' is centered over the middle staff.

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

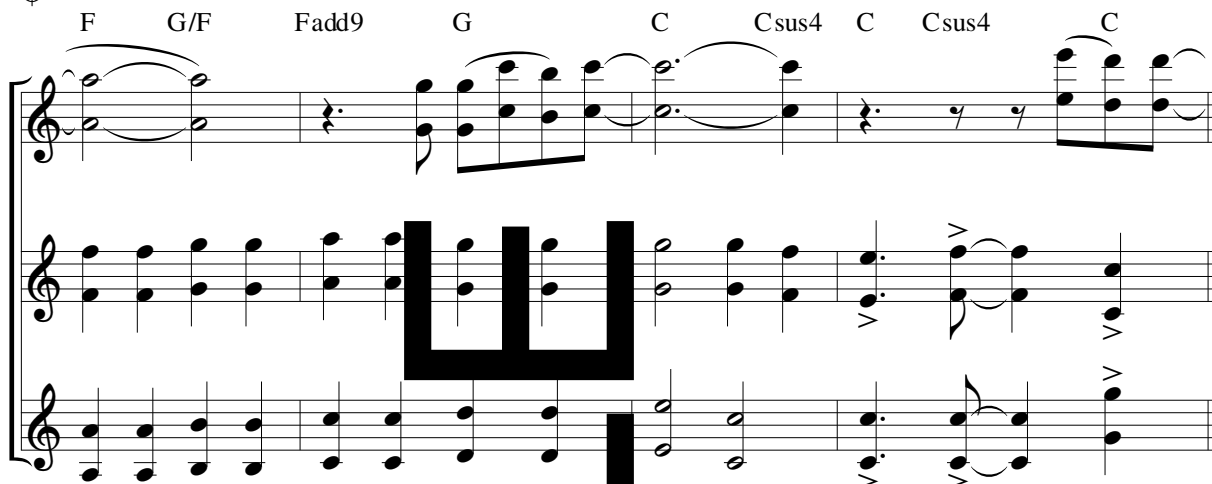
The second system of music consists of three staves. The top staff continues the melodic line. The middle and bottom staves continue the harmonic accompaniment. A large, bold, black watermark 'M' is centered over the middle staff.

Am Dm G *D.S. al Coda*

The third system of music consists of three staves. The top staff continues the melodic line, ending with a double bar line. The middle and bottom staves continue the harmonic accompaniment. A large, bold, black watermark 'S' is centered over the middle staff.

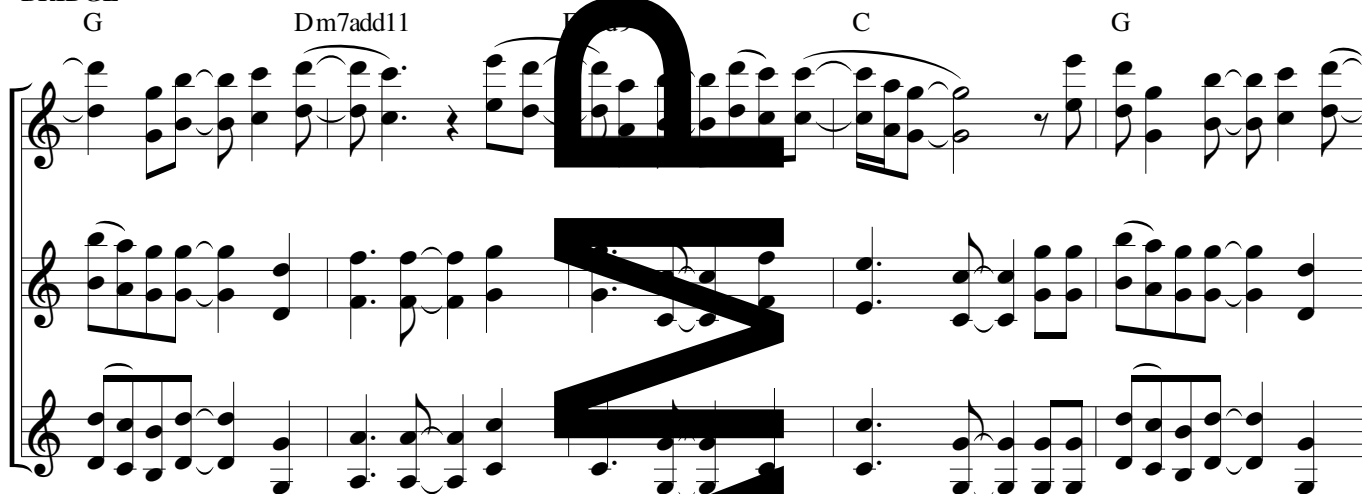
⊕ CODA

F G/F Fadd9 G C Csus4 C Csus4 C



BRIDGE

G Dm7add11 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 is written for a solo instrument in Bb. It consists of three systems of three staves each. The first system contains the first two lines of music, the second system contains the next two lines, and the third system contains the final line. The notation includes various chords and melodic lines. The word 'FINALS' is printed in large, bold, black letters across the center of the page, overlapping the musical notation.

Infinite Grace

Edition # 70936-Z3

SOLO INSTRUMENT in Eb

Sarah Hart and Marc Byrd

Arr. DB

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

Melody

Harmony I

Harmony II

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

VERSE 1

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

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

Am7 Cmaj7 Gadd9 D/F# Em Cadd9

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 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 \oplus

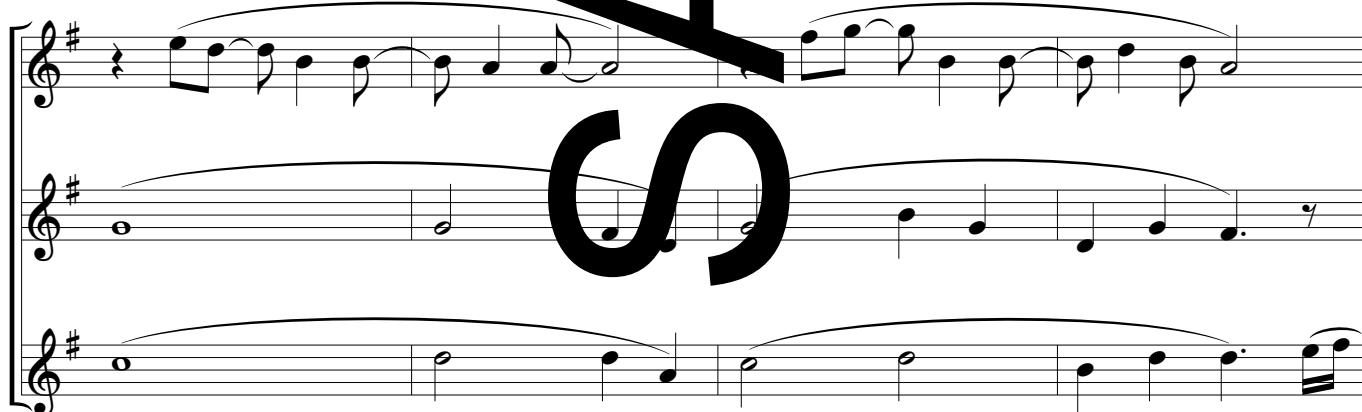


Am7 C G D/F# Am7 C G D/F#



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 ~~11~~ Cmaj7 Gadd9 D/F#

Em Am D *D.S. al Coda*

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

⊕ CODA

C D/C Cadd9 D G Gsus4 G Gsus4 G

BRIDGE

D Am7add11 Cadd9 G D

Am7add11 Cadd9 D Dsus2 D D/F#

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 bass line with quarter and eighth notes, some beamed together. A large, bold, black watermark 'SAMPLES' is overlaid on the middle staff.

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 bass line with quarter and eighth notes, some beamed together. A large, bold, black watermark 'SAMPLES' is overlaid on the middle staff.

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 bass line with quarter and eighth notes, some beamed together. The word 'rit.' is written below the bottom staff. A large, bold, black watermark 'SAMPLES' is overlaid on the middle staff.