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**Wonderfully Made**  
SATB Choir, Solo, Piano, and Guitar

Paulo K Tiról



Inspired  
Songs

**Wonderfully Made**

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# Wonderfully Made

Inspired by Psalm 139

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## INTRO With tender intensity ( $\text{♩} = \text{ca. } 52$ )

**Piano**

*mp*

C#m B A add9 E add9/G#

F#m7 G#m7 F#add9/A#

## VERSE 1

*mp*

1. I've seen ev - ery tear — that you've cried, — the fears and the fail -

A B E A

1. - ures you've strug - gled to hide. — The wor - thi-ness — doubt - ed be - neath —

B A/E E A add9

1. — all that pride, the vi-sions — and dreams left be-hind. —

C#m B F#m7 G#m7 F#add9/A#

1. I know your re-morse —

A B C#madd9 A

1. — and re-gret, — the se-crets and sto-ries you ache to for-get. —

B E A B A/E

1. — So man - y peo - ple you'd die to be, — yet I

E Aadd9 C#m7 B

*with movement*  
(Melody)

*mp*

1, 2. choose you. I

*p*

Tenor

Bass

1, 2. Oo

B/A Amaj7 B/A Amaj7 A/B

*p* *cresc. poco a poco*

1, 2. choose you. Do you know why I

Alto *p*

1, 2. Oo

T *p*

B

B/C# C#m7 B/C# C#m7 C#m7/B

\*If possible, choir should stagger breathe throughout this section to create the effect of a single, long, intensifying line.

1, 2. choose you? I

*mp*  
Soprano

A  
1, 2. Oo

T  
*mp*  
B

B/A Amaj7 B/A Amaj7 Amaj7/B

This system contains the first four measures of the piece. It features a vocal line with lyrics "1, 2. choose you? I", a soprano line with lyrics "1, 2. Oo", and a piano accompaniment. The piano part includes a treble clef with a melodic line and a bass clef with a bass line. Chord symbols B/A, Amaj7, B/A, Amaj7, and Amaj7/B are written above the piano part. Dynamics include *mp* for the vocal lines and *mp* for the piano part.

1, 2. choose you. If on - ly you could

*mp*  
1, 2. Oo

*mf*  
B/C# C#m B E/B

This system contains the next four measures of the piece. It features a vocal line with lyrics "1, 2. choose you. If on - ly you could", a soprano line with lyrics "1, 2. Oo", and a piano accompaniment. The piano part includes a treble clef with a melodic line and a bass clef with a bass line. Chord symbols B/C#, C#m, B, and E/B are written above the piano part. Dynamics include *mp* for the vocal lines and *mf* for the piano part.

## REFRAIN

The musical score for the Refrain of 'Wonderfully Made' is presented in four systems. Each system includes a vocal line with lyrics, a piano accompaniment, and guitar chords. The key signature is A major (three sharps: F#, C#, G#) and the time signature is 4/4.

**System 1:** The vocal line begins with the lyrics "see your - self the way that I \_\_\_ do and". The piano accompaniment starts with a *sub. p* dynamic. The guitar accompaniment features chords Aadd9, A/B, and C#m7.

**System 2:** The vocal line continues with "know your - self the way I know you, then you'd". The piano accompaniment has a *mp* dynamic. The guitar accompaniment features chords F#m7, A add9/C#, B add9/D#, and B/D#.

**System 3:** The vocal line concludes with "love your - self as some - bod - y \_\_\_ who is". The piano accompaniment has a *mf* dynamic. The guitar accompaniment features chords Aadd9, C#m, B sus2, and B.

won - der - ful - ly made.

C#m C#m/B F#/A# F#/G# F#add9

*f*

8vb

Won - der - ful ly made are

F#m7 B7sus4 B (no3) to Coda ⊕

*mp*

8vb

you.

Aadd9 C#madd9 B6

*mf*

2. When

B/A Amaj7 F#/A# F#sus2

## VERSE 2

2. you were first formed, I \_\_\_ was there. I've count - ed each \_\_\_

Aadd9 B E Aadd9

*mf*

2. step and each strand of your hair. \_\_\_ How pre - cious you are \_\_\_ and yet

B A/E E Aadd9

2. so un - a - ware \_\_\_ that no trea - sure \_\_\_ could ev - er \_\_\_ com - pare. \_\_\_

C#m B6 F#m G#m F#add9/A#

2. \_\_\_ With all of your \_\_\_ bruis - es and stains, \_\_\_ I

A B E

2. call you be-lov - ed; — that nev - er — will change. The

A B A/E E

2. moun - tains may crum - ble but this will re-main: — I

Aadd9 C#m B6

*D.S. al Coda (to page 4)*

⊕ CODA

you.

*p* *cresc. poco a poco*

Oo

*p* *cresc. poco a poco*

C#m7 B Amaj7

*mp* *cresc. poco a poco*

Whoa

whoa

G#m7 F#m7 G#m7

*f*

*f* *mp*

I

F#add9/A#

BRIDGE

*Solo mp*

For ev - er and ev - er,

**Unison (Melody)**

choose you. I choose

*mp*

B/A Amaj7 B/A Amaj7 Amaj7/B B/C#

just as you are,

you. I choose

C#m7 B/C# C#m7 C#m7/B B/A

8vb

**(Melody)**

a - gain and a - gain, I choose you. If

you. I choose you. If

Amaj7 B/A Amaj7 Amaj7/B B/C# C#m

FINAL REFRAIN

on - ly you could see your - self the

S/A  
on - ly you could see your - self the

T/B  
B  
E/B  
Aadd9  
B  
mf

way that I do and know your - self the

A/B  
C#m7  
F#m7

*f*

way I know you, then you'd love your - self as

*f*

way I know you, then you'd love your - self as

*f*

A add9/C#      B add9/D#      B      A add9

*f*

some - bod - y who is won - der - ful - ly

some - bod - y who is won - der - ful - ly

C#m      B sus2      B      C#m      C#m/B

*f*

8vb

The musical score is arranged in three systems. The first system contains the first vocal line with lyrics "made. \_\_\_\_\_ Won - der - ful - ly made, \_\_\_\_\_" and the piano accompaniment. The second system contains the second vocal line with lyrics "made. \_\_\_\_\_ Oh, \_\_\_\_\_ won - der -" and the piano accompaniment. The third system contains the third vocal line with lyrics "\_\_\_\_\_ won - der - ful - ly made, \_\_\_\_\_" and the piano accompaniment. The piano accompaniment includes chord markings: F#/A#, F#/G#, F#add9, F#m7, G#m7, Amaj7, and G#m7. The dynamic marking *mf* is present throughout the score.

*mp*  
won - der - ful - ly made \_\_\_\_\_ are you. \_\_\_\_\_  
made.

F#m7                      B 7sus2                      B (no3)                      Aadd9  
*mp*

*rit.*  
*rit.*  
C#madd9                      B6                      B/A                      B 6/9                      C#add9  
8vb

## Composer Notes

“Wonderfully Made” was written while reflecting on Psalm 139, after attending a retreat that centered on that Psalm. It was composed as an intimate, impassioned love song, so that intimacy and passion could come out in the music. Let the choir lines and piano *arpeggios* be tender, with dynamics ebbing and flowing; allow for subtle *ritardandos* in the accompaniment rather than making it metronomic; and give the soloist allowance for expression and interpretation of the text.

—Paulo K Tiról

# Wonderfully Made

(Guitar/Vocal)

Inspired by Psalm 139

Paulo K Tiról

**INTRO** *With tender intensity* (♩. = ca. 52)

Capo 4: (Am) C#m (G) B (Fadd9) Aadd9 (Cadd9/E) Eadd9/G# (Dm7) F#m7

*mp*

(Pno)

**VERSE 1**

(Em7) G#m7 (Dadd9/F#) F#add9/A# (F) A *mp*

1. I've seen ev - ery tear \_

(G) B (C) E (F) A (G) B

1. \_ that you've cried, \_ the fears and the fail - ures you've

(F/C) A/E (C) E (Fadd9) Aadd9

1. strug - gled to hide, \_ the wor - thi - ness \_ doubt - ed be - neath \_

(Am) C#m (G) B (Dm7) F#m7 (Em7) G#m7 (Dadd9/F#) F#add9/A#

1. \_ all that pride, the vi - sions \_ and dreams left be - hind. \_

(F) A (G) B (Amadd9) C#madd9 (F) A

1. \_ I know your re - morse \_

(G) B (C) E (F) A (G) B

1. \_ and re - gret, \_ the se - crets and sto - ries you

(F/C) (C) (Fadd9) (Am7) (G)  
A/E E Aadd9 C#m7 B

1. ache to for-get. — So man - y peo - ple you'd die to be, — yet I

*With movement*

(G/F) (Fmaj7) (G/F) (Fmaj7) (F/G) (G/A) (Am7) (G/A)  
B/A Amaj7 B/A Amaj7 A/B B/C# C#m7 B/C#

*mp cresc. poco a poco*

1, 2. choose you. — I — choose you. Do you know

(Am7) (Am7/G) (G/F) (Fmaj7) (G/F) (Fmaj7) (Fmaj7/G) (G/A)  
C#m7 C#m7/B B/A Amaj7 B/A Amaj7 Amaj7/B B/C#

1, 2. why I choose you? — I — choose

**REFRAIN**

(Am) (G) (C/G) (Fadd9)  
C#m B E/B Aadd9

1, 2. you. If on - ly you could see your - self the

(F/G) (Am7) (Dm7) (Fadd9/A) (Gadd9/B) (G/B)  
A/B C#m7 F#m7 Aadd9/C# Badd9/D# B/D#

way that I — do and know your - self the way I know you, then you'd

(Fadd9) (Am) (Gsus2) (G) (Am) (Am/G)  
Aadd9 C#m B sus2 B C#m C#m/B

*mf f*

love your - self as some - bod - y — who is won - der - ful - ly

(D/F#) (D/E) (Dadd9) (Dm7) (G7sus4) (G(no3))  
F#/A# F#/G# F#add9 F#m7 B 7sus4 B(no3)

*mp*

made. — Won - der - ful - ly made — are — to Coda ⊕

(Fadd9) (Amadd9) (G6) (G/F) (Fmaj7) (D/F#) (Dsus2)  
Aadd9 C#madd9 B 6 B/A Amaj7 F#/A# F#sus2

*mf*

you. — 2. When

VERSE 2

(Fadd9) A add9 (G) B (C) E (Fadd9) A add9  
 2. you were first formed, I \_\_\_ was there. I've count - ed each \_\_\_

(G) B (F/C) A/E (C) E (Fadd9) A add9  
 2. step and each strand of your hair. \_\_\_ How pre - cious you are \_\_\_ and yet

(Am) C#m (G6) B6 (Dm) F#m (Em) G#m (Dadd9/F#) F#add9/A#  
 2. so un - a - ware \_\_\_ that no trea - sure \_\_\_ could ev - er \_\_\_ com - pare. \_\_\_ With

(F) A (G) B (C) E (F) A (G) B  
 2. all of your \_\_\_ bru - is - es and stains, \_\_\_ I call you be - lov - ed; \_\_\_ that

(F/C) A/E (C) E (Fadd9) A add9 (Am) C#m (G6) B6  
 2. nev - er \_\_\_ will change. The moun - tains may crum - ble but this will re - main: \_\_\_ I

*D.S. al Coda*

⊕ CODA

(Am7) C#m7 (G) B (Fmaj7) A maj7 (Em7) G#m7  
*mp* *cresc. poco a poco*  
 you. \_\_\_\_\_ Whoa \_\_\_\_\_

(Dm7) F#m7 (Em7) G#m7 (Dadd9/F#) F#add9/A# *mp*  
 \_\_\_\_\_ I \_\_\_\_\_

BRIDGE

(G/F) B/A (Fmaj7) A maj7 (G/F) B/A (Fmaj7) A maj7 (Fmaj7/G) A maj7/B (G/A) B/C# (Am7) C#m7 (G/A) B/C#  
*mp*  
 choose you. \_\_\_\_\_ I \_\_\_\_\_ choose you. \_\_\_\_\_

(Am7) (Am7/G) (G/F) (Fmaj7) (G/F) (Fmaj7) (Fmaj7/G) (G/A)  
 C#m7 C#m7/B B/A Amaj7 B/A Amaj7 Amaj7/B B/C#

*f* I choose you. I choose

**FINAL REFRAIN**

(Am) (G) (C/G) (Fadd9)  
 C#m B E/B Aadd9

*mf* you. If on - ly you could see your - self the

(F/G) (Am7) (Dm7) (Fadd9/A) (Gadd9/B) (G)  
 A/B C#m7 F#m7 Aadd9/C# Badd9/D# B

way that I do and know your - self the way I know you, then you'd

(Fadd9) (Am) (Gsus2) (G) (Am) (Am/G)  
 Aadd9 C#m Bsus2 B C#m C#m/B

*f* love your - self as some - bod - y who is won - der - ful - ly

(D/F#) (D/E) (Dadd9) (Dm7) (Em7) (Fmaj7)  
 F#/A# F#/G# F#add9 F#m7 G#m7 Amaj7

*mf* made. Won - der - ful - ly made. won - der -

(Em7) (Dm7) (G7sus2) (G(no3))  
 G#m7 F#m7 B7sus2 B(no3)

*mp* ful - ly made, won - der - ful - ly made are

(Fadd9) (Amadd9) (G6) (G/F) (G9) (Aadd9)  
 Aadd9 C#madd9 B6 B/A B9 C#add9

*rit.* you.