

# You

$\text{♩} = 138$

Words & Music by Joel Houston

B



*tacit 1st x*

Music notation for the first system, including vocal line and piano accompaniment.

V1: In - va -

B



F#



Music notation for the second system, including vocal line and piano accompaniment.

ding — all — my weak - ness, — You wrapped — me up — in grace. —

E



Music notation for the third system, including vocal line and piano accompaniment.

— The worst — of me — suc - ceed - ed by the best of You. —



**Hillsong LIVE**  
A BEAUTIFUL EXCHANGE

B

B

This system contains two measures of guitar notation. The first measure shows a B major chord (x24232) and a whole rest. The second measure shows a B major chord (x24232) and a whole rest. The piano accompaniment consists of two staves. The right hand plays a sequence of eighth-note triplets: G4-A4-B4, C5-B4-A4, G4-A4-B4, C5-B4-A4, G4-A4-B4, C5-B4-A4, G4-A4-B4, C5-B4-A4. The left hand plays a sustained bass line with a slur over two notes: G2 and B1.

F#

E

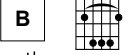

This system contains two measures of guitar notation. The first measure shows an F# major chord (x23332) and a whole rest. The second measure shows an E major chord (x22202) and a whole rest. The piano accompaniment consists of two staves. The right hand plays a sequence of eighth-note triplets: G4-A4-B4, C5-B4-A4, G4-A4-B4, C5-B4-A4, G4-A4-B4, C5-B4-A4, G4-A4-B4, C5-B4-A4. The left hand plays a sustained bass line with a slur over two notes: G2 and B1.

B

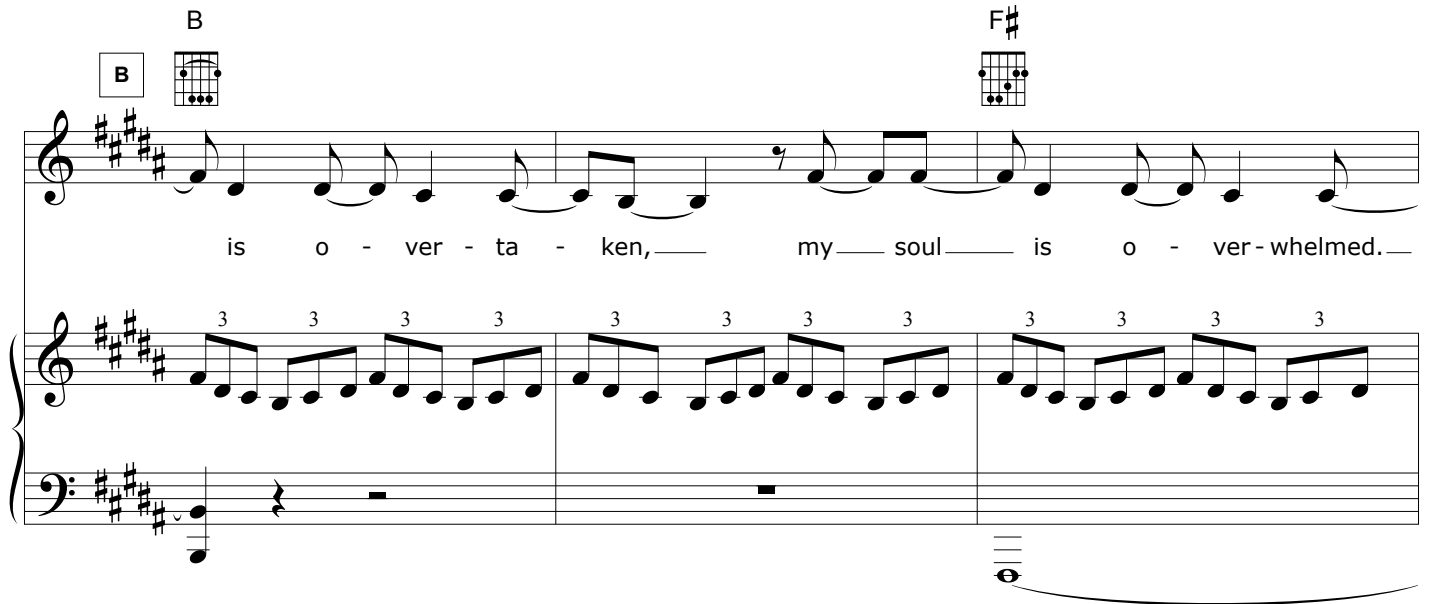
B


This system contains two measures of guitar notation. The first measure shows a B major chord (x24232) and a whole rest. The second measure shows a B major chord (x24232) and a whole rest. The piano accompaniment consists of two staves. The right hand plays a sequence of eighth-note triplets: G4-A4-B4, C5-B4-A4, G4-A4-B4, C5-B4-A4, G4-A4-B4, C5-B4-A4, G4-A4-B4, C5-B4-A4. The left hand plays a sustained bass line with a slur over two notes: G2 and B1.

v2: My heart

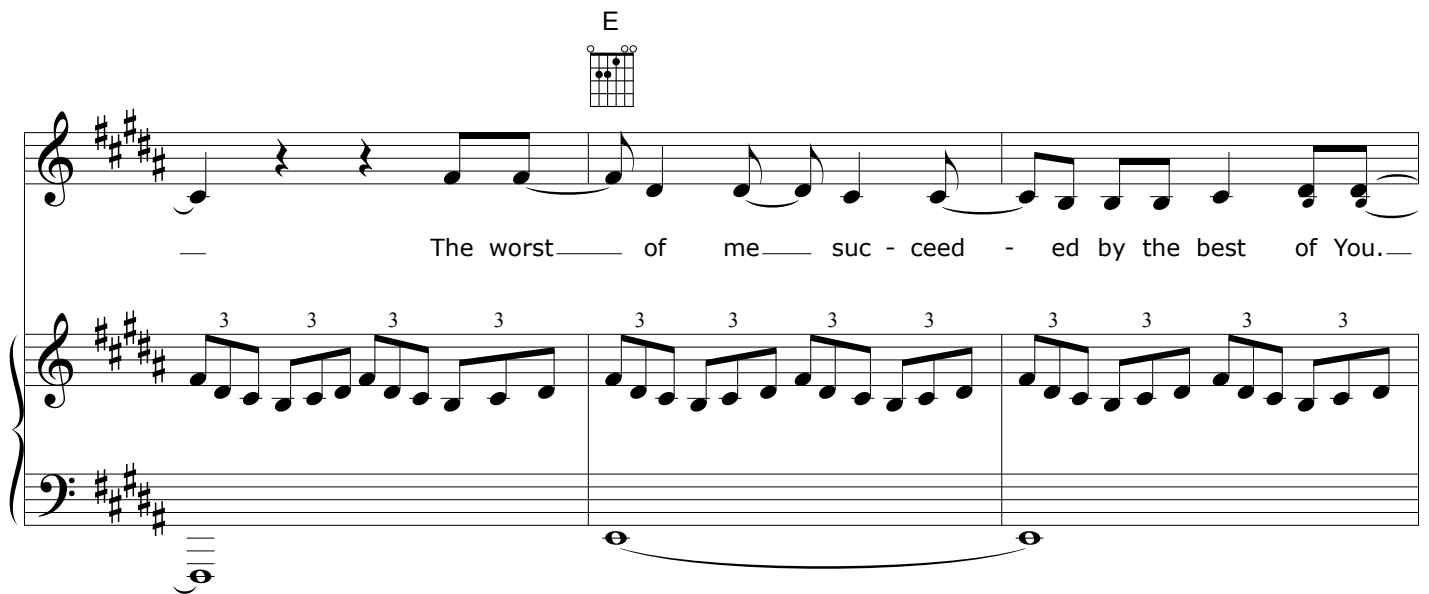
**B**  



is o - ver - ta - ken, — my — soul — is o - ver - whelmed. —



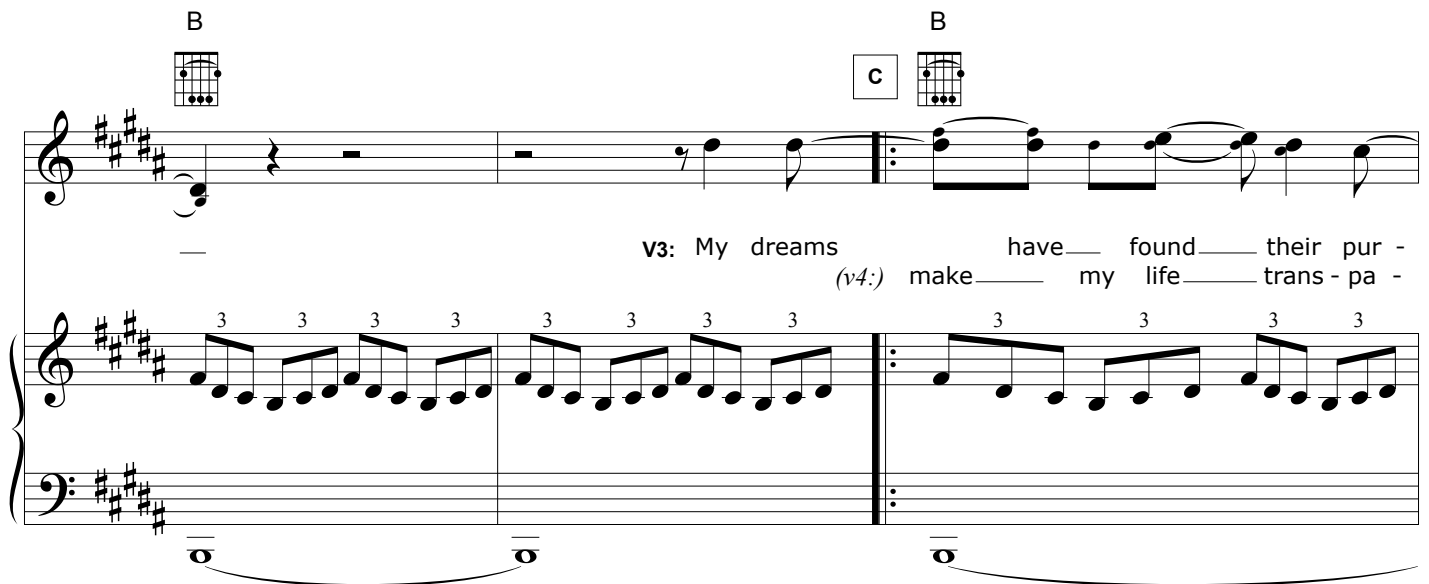
**E** 

— The worst — of me — suc - ceed - ed by the best of You. —



**B**  **C** 

v3: My dreams have — found — their pur -  
 (v4:) make — my life — trans - pa -



F#



pose, — my fu - ture — in — Your — hands. — This life —  
 rent, — Your life — in — mine — dis-played. — And let ev -

E



B



— would have — no mea - ning if it weren't for You. —  
 ery earth - ly glo - ry go — back to You. —

D G#m 4fr.

B



P'Chs 1: So I lay me down — for king -

E F# G#m

*mel.*

dom come. — Steel all that is with-in

F# E

— me, — 'cause all I want in this world is more of You.

E B F#



*mel.*

**Chs:** In the less — of — me — it is You. In - crea - sing as — I

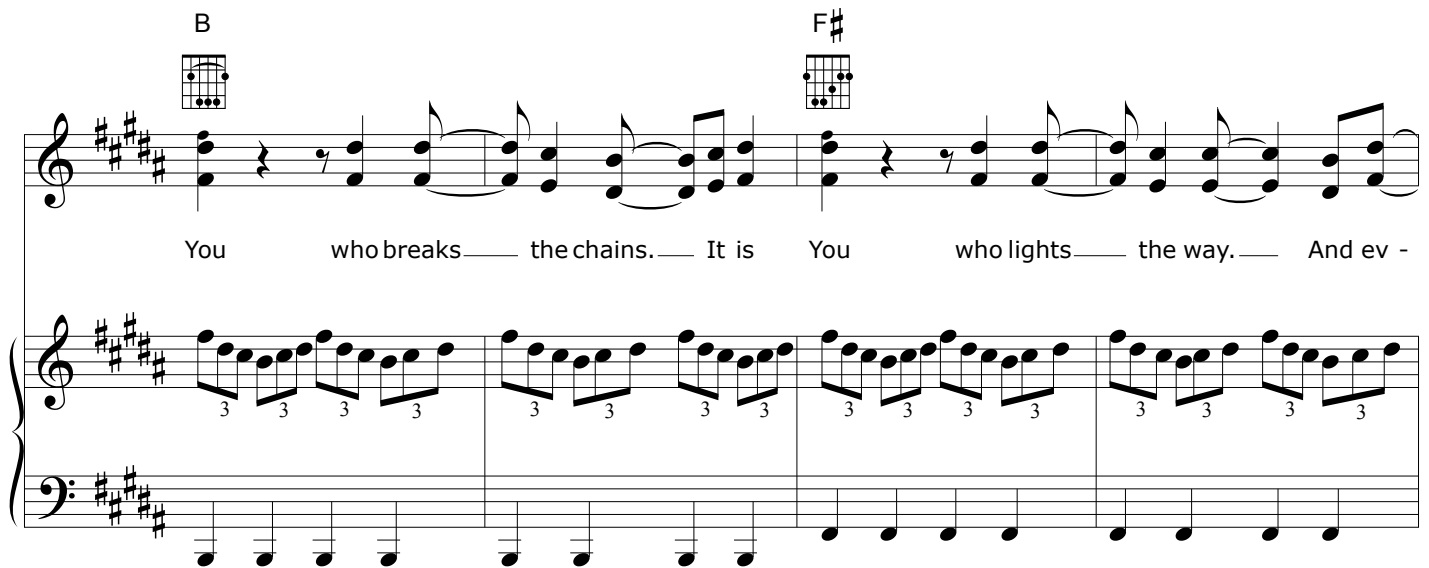
E  B 



fade a-way, — Your — light — for all the world to see. — God, — it is



B  F# 

You who breaks — the chains. — It is You who lights — the way. — And ev -



E  I B 

ery-thing — I am — cries out — for You. — V4: Lord,



2, 3 B

G#m F G#m 4fr. B

to You. \_\_\_\_\_ Woah. \_\_\_\_\_

E B F# G#m 4fr. F#

Woah. \_\_\_\_\_ Woah. \_\_\_\_\_

E G#m 4fr. B

Last to  $\emptyset$

Oh, P'Chs 2: So I lay me down. \_\_\_\_\_

E F# G#m F#

So I lay me down.

E

D  $\text{\textcircled{S}}$  al Coda

P'Chs 1: So I

H

Coda

E G#m B E

Woah. Woah.



B F# G#m 4fr. F# E

rit.

Woah.

3 3 3 3 3 3 3 3 3 3 3 3