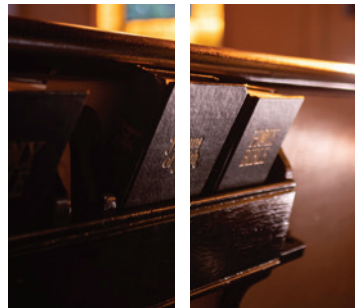




CCLI TOP 100 + BEYOND:  
RECOMMENDED  
SONG LIST



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## All the Poor and Powerless – *ALL SONS & DAUGHTERS*

**Key Wesleyan Theological Emphases:** Time; Means of Grace

**Song Perspective:** Corporate

“All the Poor and Powerless” focuses thematically on the holiness of God, while also centering the poor and marginalized. However, the God-language in this song is minimal and vague. (Tip: consider adding more expansive naming and imagery for God leading up to and/or following this song.) Regarding performance practice, the song is versatile in style and arrangements, although the drum pattern in the verses can be complicated for beginning musicians.

**ADDITIONAL ARRANGEMENTS:** [Choral/Orchestral – FBC Jax](#) | [Acoustic – CrossCulture Music](#)

## Alpha and Omega – *ERASMUS MUTAMBIRA (ZIMBABWE)*

**Key Wesleyan Theological Emphases:** Time

**Song Perspective:** Corporate

Popularized by Israel Houghton for listeners in the United States, “Alpha and Omega” is a simple song of adoration, awe, and praise, focusing on God as our Alpha and Omega, to whom we give all our honor and glory. This song could be used as a standalone piece or as a “tag” to another song. The song is versatile with regard to instrumentation and is appropriate for all skill levels.

**ADDITIONAL ARRANGEMENTS:** [With “O Come Let Us Adore Him” Tag - REVERE Worship](#)  
[Contemporary Gospel w/ “Better is One Day” Tag – Chandler Moore](#)

## Amazing Grace – *JOHN LAKIN & BAND OF WORSHIPPERS (FEAT. TRAVIS GREENE)*

**Key Wesleyan Theological Emphases:** Love; Means of Grace

**Song Perspective:** Personal and Corporate

“Amazing Grace” is an upbeat song that celebrates God’s love and grace. While this is a simple song of praise, it also lacks imagery and any naming of God. (Tip: consider adding more expansive naming and imagery for God leading up to and/or following this song.) Regarding performance practice, this song needs a confident song leader. Having a full band and a team of vocalists for the call-and-response nature of the song will help it excel in your worship setting.

**ADDITIONAL ARRANGEMENTS:** [Live Worship Ensemble – John Lakin](#)

## Another in the Fire – HILLSONG UNITED

**Key Wesleyan Theological Emphases:** Love; Time; Means of Grace; Incarnation/Atonement;  
Holy Spirit/Sanctification

**Song Perspective:** Personal

“Another in the Fire” is a reflective worship song about the solidarity of God in Christ when we are going through the trials of life, reminding us that we will “*never be alone.*” With scriptural grounding in Daniel 3 and the Exodus narrative, this song touches on all our Wesleyan theological emphases. While it may not be overtly “congregational” with regard to singing, we recommend its strategic use as a solo or special music. The song is versatile regarding instrumentation and can be scaled up or pared down as needed.

**ADDITIONAL ARRANGEMENTS:** [Acoustic Version – Hillsong UNITED](#) | [Virtual Choir – New Hope Leeward](#)

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## Another World – KERRI MEYER

**Key Wesleyan Theological Emphases:** Time

**Song Perspective:** Personal

“Another World” is a short-form song that can be done *a capella* or supported by instruments. Thematically, it envisages “*another world*” that is on the way. While there is no explicit Christian language in this song, the flexibility of the song presents an opportunity to teach about the inbreaking reign of God. Alternatively, this song could be used for interfaith worship services or faith-based protests and/or demonstrations.

[Score can be downloaded HERE](#)

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## B

## Be Lifted – MICAH STAMPLEY

**Key Wesleyan Theological Emphases:** N/A

**Song Perspective:** Corporate

“Be Lifted” is an energetic bilingual (English and Spanish) song of praise addressed to Christ. It would function best as a gathering song, featuring a full band and a high-energy worship leader. The Spanish is simple and accessible for non-native speakers.

**ADDITIONAL ARRANGEMENTS:** [Full Band \(Live\) – NowChurch Music](#)

## Be Still – Andy Davis, Jeremy Hearn, Josh Smith

*United Methodist Songwriters*

**Key Wesleyan Theological Emphases:** Love; Incarnation/Atonement

**Song Perspective:** Personal

“Be Still” is a song written from God’s perspective, reminding worshipers to *“be still and know that I am God”* (cf. Psalm 46:10). This song is meditative in its acoustic styling and is appropriate for a solo piece or special music. Liturgically, it could work as a centering song in the gathering or as a reflective response to the Word.

## Beautiful Things – GUNGOR

**Key Wesleyan Theological Emphases:** Means of Grace; Holy Spirit/Sanctification

**Song Perspective:** Personal and Corporate

“Beautiful Things” speaks to the grace-laden reality that God fashions beautiful things (i.e. humanity) from the dust. This same God is constantly *“making me (us) new,”* which speaks to the ongoing work of the Holy Spirit in sanctification. This song is very malleable—with the chorus being particularly useful for Ash Wednesday services. We recommend ending the song before the “clapping outro” featured in the song video.

**ADDITIONAL ARRANGEMENTS:** [Acoustic - Gungor](#) | [Youth Choir - Catonsville Choir](#)

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## Behold Him – PAUL BALOCHE

**Key Wesleyan Theological Emphases:** Time; Incarnation/Atonement

**Song Perspective:** Corporate

“Behold Him” speaks of the preeminence of Christ, whom we are called to *“behold.”* The team had some reservations about the transactional nature of atonement in this song without any other supporting atonement imagery. This song excels in offering expansive language for Jesus, who is regarded as Alpha and Omega, Lamb, and Roaring Lion. Regarding performance practice, this song is versatile instrumentally and congregationally singable as pitched in the song video.

**ADDITIONAL ARRANGEMENTS:** [Full Band w/ Choir - REVERE Worship](#) | [Spanish Cover - Ez Barroso](#)

## Bless the Name of the Lord – EARL BYNUM AND THE MOUNT UNITY CHOIR

**Key Wesleyan Theological Emphases:** Love; Means of Grace

**Song Perspective:** Personal and Corporate

“Bless the Name of the Lord” is an upbeat song of praise that expresses admiration and ascribed worth to Jesus. Parts of the song echo language from the gospels, as well as Isaiah 9. The song could be kept “as is” by a skilled group of vocalists and musicians who are comfortable with multiple modulations; or it could be simplified and pared down instrumentally and still be effective. This song requires a confident song leader.

**ADDITIONAL ARRANGEMENTS:** [Live Version w/ Choir – Earl Bynum](#)

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## Build My Life – PAT BARRETT

**Key Wesleyan Theological Emphases:** Love; Holy Spirit/Sanctification

**Song Perspective:** Personal and Corporate

Debating as the number one CCLI song during our period of vetting, “Build My Life” is an intimate song of praise, declaring the worthiness of God for our worship. The vetting team appreciates that this song petitions Jesus to lead us “*in Your love to those around*” us, which ties in to Wesleyan notions of cooperation with God in Christ Jesus. This song is versatile for worship teams of all sizes and skill levels, as well as being easy to teach to congregations.

**ADDITIONAL ARRANGEMENTS:** [Contemporary Gospel – Bri Babineaux](#) | [Acoustic – Shawn Skim](#)

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## C

## Called Me Higher – ALL SONS & DAUGHTERS

**Key Wesleyan Theological Emphases:** Means of Grace; Holy Spirit/Sanctification

**Song Perspective:** Personal

“Called Me Higher” functions as an exhortation and calling to personal and social holiness. It offers a gentle push for those of us who may get too comfortable in our perfunctory expressions of faith. The vetting team noted that the only God-language in this song is a vague reference to “*Lord*” with no clear indication of divine address. The arrangement is versatile and could be used for corporate worship or a solo/reflective song. All skill levels and worship team compositions can pull off this song.

**ADDITIONAL ARRANGEMENTS:** [Full Acoustic Band – South Hills Burbank](#) | [Choral a capella – The Acapella Company](#)

## Chain Breaker – ZACH WILLIAMS

Key Wesleyan Theological Emphases: N/A

Song Perspective: Corporate

A scriptural allusion to Acts 16, “Chain Breaker” communicates the liberative power of Jesus (the chain-breaker), who frees us from our bondage. The masculine pronoun (“*he*”) throughout the song refers to Jesus. The song is very congregational and easily singable. It helps to have a full band, but it can also be pared down. Youth groups might particularly enjoy this song.

ADDITIONAL ARRANGEMENTS: [Southern Gospel – Gaither Vocal Band](#)  
[Choral/Contemporary Gospel – Brooklyn Tabernacle Choir](#)

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## Come to the Table – COMMON HYMNAL

Key Wesleyan Theological Emphases: Love; Means of Grace

Song Perspective: Personal and Corporate

“Come to the Table” is a song that welcomes all people to the table “*of the king*” and alludes to the banquet imagery throughout the gospels. Rather than being addressed to God, this song exhorts all people to come to the table and to “*come as you are*.” One noted concern is how the author(s) list various groups of people (*i.e.* “*the proud*,” “*the rebels*,” “*the gay*,” *etc.*) without much intention behind their placement and pairings. Liturgically, this song works well either before or during Holy Communion. Regarding performance practice, this song works best with one or two acoustic guitars and/or a piano.

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## Created to Worship – JOHN LAKIN & BAND OF WORSHIPPERS

Key Wesleyan Theological Emphases: N/A

Song Perspective: Personal

“Created to Worship” is a great opening song of praise that reflects on our identity to worship God. The vetting team noted that this song has no expansive imagery for God or any other naming conventions other than God as “*You*.” Be sure to supplement this song with more robust and expansive God-language either before or after this song. This song works best with a confident song leader, a full band, and background singers with experience in layering harmonies.

ADDITIONAL ARRANGEMENTS: [Live Band & Ensemble – John Lakin](#)

## D

### Daughters of Zion – THE PORTER’S GATE

**Key Wesleyan Theological Emphases:** Time; Means of Grace

**Song Perspective:** Corporate

A song of lament, “Daughters of Zion” is a biblically rich composition that echoes the questioning cry of the psalmists and prophets: “*How long, O Lord?*” Regarding performance practice, we recommend pitching the song in G for a solo tenor, D for a solo alto, or E for split tenor/alto leads. The song can incorporate multiple instrumentalists or be pared down. We recommend using this song for special services rather than a part of a general song rotation.

**ADDITIONAL ARRANGEMENTS:** [Small Worship Team – Eastside Church](#)

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### Do It Again – ELEVATION WORSHIP

**Key Wesleyan Theological Emphases:** Love; Time; Means of Grace

**Song Perspective:** Personal

“Do It Again” resoundingly articulates the faithfulness of God. “*The battle’s won*” points to *Christus Victor* and the assurance that God’s faithfulness is ever-present, leading us on to perfection, even in the midst of doubt. The perspective of this song is perhaps overly personal in its orientation, so we recommend pairing this song with another text (sung or prayed) that is corporate. The song can work with a variety of arrangements and is suitable for all skill levels; however, if introducing this as a congregationally sung hymn, we recommend a full band.

**ADDITIONAL ARRANGEMENTS:** [Contemporary Gospel w/ “Alpha and Omega” Tag – Elevation Worship](#)

## E

### En La Lucha – MARK MILLER, LYDIA MUÑOZ

*United Methodist Songwriters*

**Key Wesleyan Theological Emphases:** Means of Grace

**Song Perspective:** Corporate

To be sung in Spanish, “En La Lucha” emphasizes the hope that is found in the struggle (la lucha) for justice. There is no explicit Christian God-language in this song, which makes it a useful song for interfaith services. If used in a church service, we recommend supporting this song with explicitly Christian language either in song, teaching, or prayer before or after. Regarding performance practice, this song could be led with voices only, supported by percussion, or with a small band.



## Every Praise – HEZEKIAH WALKER

**Key Wesleyan Theological Emphases:** Means of Grace

**Song Perspective:** Corporate

“Every Praise” is an energetic, easy-to-sing, song of corporate praise offered to God. Use this in the beginning of a worship service. This song works best with a full band and a team of vocalists and/or a choir. If your musicians and vocalists are comfortable with multiple modulations, keep them in the arrangement.

**ADDITIONAL ARRANGEMENTS:** [Full Band w/ Choir – Light and Salt](#)

## F

## Freedom – JESUS CULTURE

**Key Wesleyan Theological Emphases:** Love; Means of Grace; Holy Spirit/Sanctification

**Song Perspective:** Corporate

Based on 2 Corinthians 3:17, “Freedom” is an upbeat gathering song that focuses thematically on the liberating power of the Spirit. The vetting team noted some issues surrounding vagueness of divine address. Regarding performance practice, this song works best with a full band and a team of vocalists. In most circumstances (unless your worship technology and energy level mirrors the song video), we recommend removing the extended instrumental breaks.

**ADDITIONAL ARRANGEMENTS:** [Acoustic Version – Jesus Culture](#) | [“Eres Libre” \(Spanish Version\) – EXJ Tribe](#)

## G

## Glorify – MIKE BROWN & F.O.C.U.S.

**Key Wesleyan Theological Emphases:** Love

**Song Perspective:** Corporate

“Glorify” is a simple song of praise that glorifies the name of God. This song works best with a skilled full band, a strong song leader, and a team of vocalists confident with harmony.

## God is Great – JOHN LAKIN, RECORDED BY RICKY DILLARD & NEW G

**Key Wesleyan Theological Emphases:** Love

**Song Perspective:** Corporate

“God is Great” is a call-and-response song of praise that focuses on the abundant love and greatness of God. The vetting team noted that there was limited naming and imagery for God. (Tip: surround this song with liturgical components—songs, prayers, visual art—that feature more expansive language/imagery of God.) Regarding performance practice, this song works best with a full band and a choir. Some contexts might find the syncopation challenging.

## God Is Love – CHRIS RENZEMA

**Key Wesleyan Theological Emphases:** Love; Means of Grace; Incarnation/Atonement

**Song Perspective:** Personal

“God Is Love” centers the salvific work of Christ’s death on the cross as an act of love. The vetting team noted a heavy use of masculine naming and imagery for God and recommends supplementing the worship service with more expansive imagery elsewhere. This song is more appropriate for special music or a solo piece rather than a regular congregational worship song. However, it is versatile and conducive to a variety of instruments and arrangements.

**ADDITIONAL ARRANGEMENTS:** [Full Band w/ Strings – Cross Point Music](#)  
[Acoustic & Keys \(women-led\) – Jacob’s Well Worship](#)

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## God Is Good – JONATHAN McREYNOLDS

**Key Wesleyan Theological Emphases:** Means of Grace

**Song Perspective:** Personal and Corporate

“God Is Good” is a meditative song that functions like a benediction. Thematically, this song is about God’s goodness through all of life’s ups and downs. “*May your whole life prove that God is good*” is the central proclamation. The simplicity and singability of this song lend it to voices-only arrangements, as well as ones accompanied by piano.

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## God, You’re So Good – PASSION

**Key Wesleyan Theological Emphases:** Love; Incarnation/Atonement

**Song Perspective:** Personal

“God, You’re So Good” expands on the traditional African tune (the chorus of this song) and adds verses and a bridge. This is a great moment to teach—and center—the African origins of this song ([for more information, see Hymnary’s page](#)). While some of the atonement language in this song may seem “transactional” or even “penal,” the vetting team noted that these atoning actions were inextricably tied to God’s goodness, which is resonant with our Wesleyan heritage. The performance practice of this song is versatile and can work for a variety of instrumental arrangements and skill levels. The added bonus of a familiar tune for the chorus makes this song easily teachable and especially appropriate for churches looking for more “blended worship” materials.

**ADDITIONAL ARRANGEMENTS:** [Live w/ Full Band, Woman-led – NLC Worship](#) | [Acoustic Full Band – Red Letter Society Music](#)

## Good Grace – HILLSONG UNITED

**Key Wesleyan Theological Emphases:** Love; Means of Grace; Incarnation/Atonement

**Song Perspective:** Corporate

“Good Grace” centers on the redemptive work of Jesus. The vetting team noted some potential Trinitarian collapse issues with “Jesus” and “God” being used interchangeably and indiscriminately. The song also attributes some traditional actions of God the Father (first person)—i.e. caring for “His children”—with Jesus. Regarding performance practice, we recommend a large ensemble and dropping the interlude “ohhs” for most worshiping contexts.

**ADDITIONAL ARRANGEMENTS:** [Acoustic Version – Hillsong UNITED](#)

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## Goodness of God – BETHEL MUSIC

**Key Wesleyan Theological Emphases:** Love; Means of Grace

**Song Perspective:** Personal

“Goodness of God” focuses on the goodness and faithfulness of God through “all my life.” This song is addressed to the first person of the Trinity, who is regarded “as a father” rather than explicitly named “Father,” which is a notable distinction among songs with Father language. The tune is simple, and the instrumentation is accessible for a variety of worship team structures.

**ADDITIONAL ARRANGEMENTS:** [Acoustic w/ “God You’re So Good” Tag – CeCe Winans](#)  
[Bilingual Version \(Spanish & English\) Full Band - Blanca](#)

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## Graves into Gardens – ELEVATION WORSHIP

**Key Wesleyan Theological Emphases:** Love

**Song Perspective:** Personal

“Graves into Gardens” focuses on the love of God that satisfies the desires of humanity, even in the midst of life’s difficulties. This song has hints of bodily Resurrection (i.e. graves into gardens) but is underdeveloped. This song does not fit into United Methodist Church language guidelines (“man’s empty praise,” referring to humanity). However, we recommend it with caution because of its scriptural allusions, harmony with our tradition, and singability. Regarding performance practice, we recommend a larger ensemble; but if using a smaller number of musicians, please include percussion (drum, cajon, djembe, etc.) to enliven the tune.

**ADDITIONAL ARRANGEMENTS:** [Acoustic Contemporary Gospel – Koryn Hawthorne](#)

## Great Things – PHIL WICKHAM

Key Wesleyan Theological Emphases: N/A

Song Perspective: Personal and Corporate

“Great Things” offers a surface-level engagement with Wesleyan notions of love and atonement, but it does not go deep enough. The song’s upbeat tone, however, makes it suitable for the opening of a worship service. Consider pitching it in D or E for the melody lines to be more suitable for the average congregation. We recommend this to be led with a guitarist confident in strumming patterns, as this song relies heavily upon rhythmic strumming. However, this could be led as an acoustic-only piece or with a full band.

ADDITIONAL ARRANGEMENTS: [Choral/Orchestral – The Lorenz Corp](#)  
[Spanish Version \(“Grandes tus Obras”\) – Calvary Worship](#)

## H

## Head to the Heart – UNITED PURSUIT (FEAT. WILL REAGAN)

Key Wesleyan Theological Emphases: Love; Holy Spirit/Sanctification

Song Perspective: Personal

“Head to the Heart” is about the transformative journey that God’s love takes us on (from the head to the heart). The song emphasizes that we experience God best in “*the open fields*,” which we take to mean “in practice” (in contradistinction to textbook knowledge). The team noted that this song contains no references for God other than “*You*.” So, be sure to use expansive language and wider naming of God elsewhere. Regarding performance practice, this folksy song works best when led by acoustic guitar featuring percussion. We recommend having a lead vocalist comfortable with making the octave jump, which helps preserve the energy of the song. Consider pitching it in C for lower-register leads; if you have lower and higher voice leads, consider pitching it in G and switching vocalists for the octave jumps.

ADDITIONAL ARRANGEMENTS: [Women-led, no octave jump – Whit & Erica](#)

## Here Again – ELEVATION WORSHIP

Key Wesleyan Theological Emphases: N/A

Song Perspective: Personal

“Here Again” is a power-ballad worship song that functions as a petition to God: “*Will you meet me here again?*” While the team had some reservations with the line, “*I’m not enough unless you come*” (What about prevenient grace?), we appreciated the active nature of God depicted in this song, both textually and musically. The song does not feel congregationally singable until the bridge. Consider using the bridge as a standalone component or as a tag to another song that suits your congregation. The chord progressions on this song are basic and accessible for all skill levels. The song can be dressed up or pared down and still work effectively.

ADDITIONAL ARRANGEMENTS: [Acoustic – Elevation Worship](#) | [Contemporary Gospel, Full Band – Elevation Worship](#)

## His Mercy Is More – MATT BOSWELL, MATT PAPA

**Key Wesleyan Theological Emphases:** Love

**Song Perspective:** Corporate

“His Mercy Is More” will feel familiar to many because of its hymnic qualities. We celebrate the deep theology engrained into the song, but the vetting team struggled with the transactional nature of the atonement and how it seems to be time-stamped in the past. However, we appreciate that this atoning work is centered on God’s love. The song is dominated by masculine references to God, but does not make clear that these are references to Jesus. Regarding performance practice, this song works especially well for “blended” services and can be executed with as few or as many instruments as desired. Some of the intervals are difficult to sing, which would require some teaching and repetition.

**ADDITIONAL ARRANGEMENTS:** [Gospel – H.B. Charles Jr.](#)

## How Long? – MARK MILLER

*United Methodist Songwriters*

**Key Wesleyan Theological Emphases:** Time

**Song Perspective:** Corporate

“How Long” is a song of lament about waiting, which makes it suitable for Advent or any other moment when we might be waiting for justice. The song does not have a lot of imagery for God or naming other than “*Lord*,” so we recommend supplementing this elsewhere in the service. We recommend leading it with piano. Vocally, it’s pitched well for a tenor lead or a soprano. This could work as service music, especially for corporate confession and corporate prayer.

## I Thank You for It All – MARVIN SAPP

**Key Wesleyan Theological Emphases:** Time; Means of Grace

**Song Perspective:** Personal

“I Thank You for It All” is a song that testifies to the goodness of God throughout the life of the believer. The only name for God is “*You*” in this song, so be sure to supplement this with more robust naming practices and imagery. Regarding performance practice, we strongly recommend the use of a choir and a lead soloist; otherwise, the song may fall flat.

## Is He Worthy? – ANDREW PETERSON

**Key Wesleyan Theological Emphases:** Atonement

**Song Perspective:** Personal

“Is He Worthy” is a call-and-response, litany-style song that features expansive imagery for God. However, the song is overly masculine in its references for all persons of the Trinity, so it may not be suitable for every context. This song can be done with as few or as many instruments and vocalists as your context sees fit. Because of its antiphonal nature, this song is accessible and singable for all congregations.

**ADDITIONAL ARRANGEMENTS:** [Full band and choir – ORU Live & Chamber Singers](#)

[Piano and two vocalists – Melody Joy Cloud](#)

[Full band – Maverick City](#)

## J

## Jesus at the Center – ISRAEL HOUGHTON

**Key Wesleyan Theological Emphases:** Time

**Song Perspective:** Personal and Corporate

“Jesus at the Center” is a song of adoration to Christ, who is with us from beginning until the end. The vetting team appreciated the line, “*Jesus be the center of Your Church,*” because of its alternative portrayal of hierarchy (i.e., Jesus as the center, rather than Jesus always being “above”). For performance practice, this song is versatile and amenable to a variety of ensembles.

**ADDITIONAL ARRANGEMENTS:** [Acoustic Version – Summit Worship](#)

## K

## King of Kings – HILLSONG WORSHIP

**Key Wesleyan Theological Emphases:** Love; Incarnation/Atonement

**Song Perspective:** Personal and Corporate

“King of Kings” is a song with hymnic qualities that recounts the history of salvation in the person of Jesus, with an easily singable Trinitarian chorus. Instrumentally, this song lends itself to a variety of ensemble arrangements. In congregational singing, the phrasing of the verses can be difficult. To facilitate familiarity, we recommend reinforcing this song by including it in a regular rotation.

**ADDITIONAL ARRANGEMENTS:** [Acoustic Version – Hillsong Worship](#) | [SATB Choir – Hal Leonard Church Music](#)

## Let Justice Roll – SOJOURN MUSIC

**Key Wesleyan Theological Emphases:** Means of Grace

**Song Perspective:** Corporate

“Let Justice Roll” is a powerful rock-like song that communicates a message of justice and equality. It also functions as a lament, which is underrepresented in the contemporary worship genre. While there is great scriptural language here from Amos, the language for God is limited (“*Lord*” and “*You*”). With its rock and bluesy feel, a steady rhythm section is needed for this song to work well. The chord progressions are simple enough for most skill levels.

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## Living Hope – BETHEL MUSIC, PHIL WICKHAM

**Key Wesleyan Theological Emphases:** Love; Incarnation/Atonement

**Song Perspective:** Personal

“Living Hope” focuses on Jesus as our living hope, while articulating the key moments from Good Friday to Easter. The team appreciated the thematic focus on grace, but we also believe the role of prevenient grace is missing within the “*chasm that lay between us [and God]*.” Regarding performance practice, this song has a wide singing range, so we recommend pitching it in C or D for tenor leads and G for alto and soprano leads. The strophic form of the song makes this accessible for congregations employing a “blended” approach to worship.

**ADDITIONAL ARRANGEMENTS:** [Gospel – Peter Shu feat. Genesis Cabrera-Mendoza](#) | [Acoustic – Phil Wickham](#)

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## Lord, You Are Good – TODD GALBERTH

**Key Wesleyan Theological Emphases:** Love

**Song Perspective:** Personal

“Lord, You Are Good” is a simple song of praise and gratitude for the goodness of God in our lives. “*Lord*” is the only name for God mentioned in this song. So, we recommend supplementing this with more robust language. This song will be difficult for most church bands because it requires advanced musicianship and vocal ability. To simplify the arrangement, remove some of the modulations, or use the chorus as a standalone song or tag.

## Love Came Down – *BETHEL MUSIC*

**Key Wesleyan Theological Emphases:** Love; Incarnation/Atonement

**Song Perspective:** Personal

“Love Came Down” focuses on the rescuing love of Jesus Christ. This song would be especially suitable for Christmas or Easter because the incarnation and the atonement represented in this song are both rooted in love. This song is versatile and can be done with a full band or as an acoustic/solo piece. The lead vocalist must be comfortable singing a 1.5 octave range.

**ADDITIONAL ARRANGEMENTS:** [Acoustic Version – Brian and Jenn Johnson](#)

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## Love Will Never Fail - 1 Corinthians 13 – *THE PORTER'S GATE*

**Key Wesleyan Theological Emphases:** Love

**Song Perspective:** Corporate

“Love Will Never Fail” is a beautiful and easily singable scripture song based on 1 Corinthians 13. Regarding performance practice, we recommend an acoustically-driven arrangement of the song (like the song video). This song is helped by background vocalists, but they are not necessary for the song to flourish.

**ADDITIONAL ARRANGEMENTS:** [Virtual Choir/Band – RUF at Indiana University](#) | [Small Band – Eastside Church ATL](#)

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## M

## Made a Way – *TRAVIS GREENE*

**Key Wesleyan Theological Emphases:** Love; Time

**Song Perspective:** Personal and Corporate

“Made a Way” focuses on the power of God, who has—throughout time—made a way for humanity. God is referred to only as “*You*” throughout the song, so we recommend supplementing this with more expansive language and/or more direct naming practices of God. Regarding performance practice, we recommend a full band (although we offer some acoustic versions below). While the chorus and bridge are both easy to sing, the verses are difficult to learn congregationally, which may require intentional teaching and/or repetition.

**ADDITIONAL ARRANGEMENTS:** [Acoustic – Evile Laloata](#) | [Solo Acoustic - JEDIAH](#)



## My Worship – PHIL THOMPSON

Key Wesleyan Theological Emphases: N/A

Song Perspective: Personal

“My Worship” is a reflective and simple song about offering one’s worship to God. The vetting team noted that this song is vague about how/why God deserves our worship or why we worship God. We recommend some leadership around answering those questions either before, during, or after this song. Regarding performance practice, this song is easy to interpret musically and a full band and supporting vocalists with strong harmonies make it especially robust and singable.

ADDITIONAL ARRANGEMENTS: [Full Band w/ Choir – Leeland w/ REVERE](#) | [Acoustic Version - Kanji](#)

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## My Worth Is Not in What I Own – GRAHAM KENDRICK, KEITH & KRISTYN GETTY

Key Wesleyan Theological Emphases: Love; Time; Incarnation/Atonement

Song Perspective: Personal

“My Worth Is Not in What I Own” is a strophic, hymn-like contemporary worship song that focuses on our worth being found in the atoning work of Christ. The creative naming practices of Christ and the atonement language rooted in love that results in our praise are especially welcome. The masculine language throughout the song refers to Christ, even though the song does not always make that clear. The arrangement of this song can be pared down or baroque with regard to instrumentation. We think this song would work best when driven by acoustic guitar(s) and supported by two vocalists.

ADDITIONAL ARRANGEMENTS: [SATB Choir – Hal + Leonard Church Music](#)

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# N

## Never Runs Out – CHANDLER MOORE

Key Wesleyan Theological Emphases: Love

Song Perspective: Personal

“Never Runs Out” is about the love, goodness, mercy, and grace of God that never runs out on us, regardless of what we have done or left undone. The only divine naming in the song is to “*You*,” so we recommend supplementing this with more specific and expansive naming practices. The arrangement of this song is simple and accessible, and it works best led by a worship leader, a couple of background vocalists, and a small praise band.

## New Wine – HILLSONG WORSHIP

**Key Wesleyan Theological Emphases:** Means of Grace; Incarnation/Atonement

**Song Perspective:** Personal

Written like a prayer, “New Wine” is addressed to Jesus and asks him to “*bring new wine out of me.*” Some of the themes in this song resonate with the “Covenant Prayer in the Wesleyan Tradition.” The team noted that the bridge introduces some themes (for example, the kingdom of God) in an uninspiring way. Regarding performance practice, we viewed this song as amenable to a variety of arrangements and settings. It is suitable for all skill levels.

**ADDITIONAL ARRANGEMENTS:** [Acoustic Version – Hillsong Worship](#) | [Piano w/ Soloist – Tshepang Mphuthi](#)

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## No Outsiders – REND COLLECTIVE

**Key Wesleyan Theological Emphases:** Love

**Song Perspective:** Personal and Corporate

“No Outsiders” emphasizes the inclusivity of God’s love, a God who has “*no borders,*” in whose presence there is “*grace enough.*” This song would be especially appropriate as an invitation to the Table. We appreciated some of the images of God in this song (Refuge, Harbor). Regarding performance practice, this song can be executed with a variety of arrangements, from acoustic-only to full band. If you use two vocalists—a lower voice and a higher voice—you can avoid the octave jump in the song by allowing these vocalists to switch.

**ADDITIONAL ARRANGEMENTS:** [Acoustic w/ Mandolin – Ruthie Santiago](#)

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## Not in a Hurry – UNITED PURSUIT (FEAT. WILL REAGAN)

**Key Wesleyan Theological Emphases:** Holy Spirit/Sanctification

**Song Perspective:** Personal

“Not in a Hurry” describes the importance of waiting upon the Lord, of resting in the nearness of God, and not being “*in a hurry*” about it. The divine address in the song is unclear. This song relies on dynamics to keep up its energy, so we recommend a full band, a lead vocalists, and a few harmony singers. Having a supporting choir for multilayered harmonies will make this song soar.

**ADDITIONAL ARRANGEMENTS:** [Solo Acoustic – Joseph Solomon](#) | [Full band, woman-led – The Band Jono](#)

## Nothing Else – CODY CARNES

Key Wesleyan Theological Emphases: N/A

Song Perspective: Personal

“Nothing Else” is wanting theologically, but we are including it because of its contemplative nature and noting that it could function liturgically in a time of confession. The only divine address is to “*You, Jesus.*” This song is best led as a solo, with as little or as much accompaniment as desired.

ADDITIONAL ARRANGEMENTS: [Full Band – The Worship Project](#) | [Acoustic – Orchard Hill Music](#)

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## Nothing to Fear – THE PORTER’S GATE (FEAT. AUDREY ASSAD)

Key Wesleyan Theological Emphases: Love; Time

Song Perspective: Personal

Featuring rich scriptural language from Isaiah 43 and elsewhere, “Nothing to Fear” is written from the perspective of God. The lyrics focus on the assurance from God that in God’s presence, there is nothing to fear. This song works best with a small ensemble, vocally and instrumentally. Because of the quick phrasing in the song, it requires teaching and repetition to make it more congregationally accessible.

ADDITIONAL ARRANGEMENTS: [Acoustic – University Christian Church, Cincinnati](#)

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## P

## Perfect Place – KENNY SMITH (FEAT. MIKAELA ALLEN DAVIS)

Key Wesleyan Theological Emphases: Means of Grace

Song Perspective: Personal

“Perfect Place” focuses on intimacy with God. The team noted that the intimate language for God (ex. Jesus taking “*my breath away*”) might not be suitable for all contexts. We recommend a confident song leader, a large band, and a team of background vocalists or a choir.

## Presence – JEREMY HEARN

*United Methodist Songwriters*

**Key Wesleyan Theological Emphases:** Love

**Song Perspective:** Personal

“Presence” is an upbeat song that touches on the surface-level aspects of the love, grace, joy, hope, and peace found in the presence of God. The author has given permission to change some of the “I” references to “We” references (verse 2), which helps the song remain consistent in its perspective. The simple chord progression and arrangement of the song allows this to be tailored to a variety of skill levels and contexts. This song excels with a “four-to-the-floor” drumming pattern.

## Promises – MAVERICK CITY MUSIC

**Key Wesleyan Theological Emphases:** Time; Means of Grace

**Song Perspective:** Personal

“Promises” articulates the faithfulness of God throughout all times and ages, featuring rich scriptural and covenantal language. Regarding performance practice, we recommend two vocalists to lead this song, one baritone/tenor and one alto/soprano. The congregation may struggle singing along with the phrasing of the verses, but the chorus and bridge are more accessible. The song is vocally driven, so it is amenable to a variety of instrumental arrangements.

**ADDITIONAL ARRANGEMENTS:** [Solo Acoustic – Vanessa Obunde](#) | [Acoustic Band – NJ UNITED Worship](#)

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## Psalm 23 – I Am Not Alone – PEOPLE & SONGS

**Key Wesleyan Theological Emphases:** Love; Time; Means of Grace

**Song Perspective:** Personal

“Psalm 23 (I Am Not Alone)” is a Christocentric reading of Psalm 23, focusing on Jesus as a restorer and protector, in whom we have victory. Regarding performance practice, the team celebrates the congregational nature of this song, which makes it easy to learn and suitable for call-and-response. A full band and full team of vocalists will help this song soar, but it can also be pared down.

**ADDITIONAL ARRANGEMENTS:** [Acoustic Version – People & Songs](#) | [Full Band – Summit RDU](#)

### Raise a Hallelujah – *BETHEL MUSIC*

Key Wesleyan Theological Emphases: N/A

Song Perspective: Personal

“Raise a Hallelujah” is a song about obtaining victory in spiritual battles through raising songs of praise about what Christ “*the king*” has done for us. The song borrows language from the Psalms, such as God (interpreted Christocentrically) preparing a table for us in the presence of our enemies. The vetting team noted that this song is quite individualistic, so it might help to context this song by framing it congregationally (i.e., God in Christ gives us victory over our spiritual battles). Regarding performance practice, this high-energy song is best helped by a full band and two lead vocalists.

ADDITIONAL ARRANGEMENTS: [Contemporary Gospel, full band – The Block Worship](#) | [Acoustic Version – Bethel Music](#)

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### Reamo Leboga [TRADITIONAL BOTSWANA]

Key Wesleyan Theological Emphases: Love

Song Perspective: Corporate

“Reamo Leboga (To God Our Thanks We Give)” is a global song about offering ourselves—our thanks, our praise—to God. This song is stylistically versatile, and can be done in a high energy format with multiple instrumentalists, or pared down to a piano or even voices only. We recommend teaching this line-by-line to your congregation before singing it corporately.

ADDITIONAL ARRANGEMENTS: [Choir with Percussion – St. Peters Choir](#)

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### Reckless Love – *CORY ASBURY, BETHEL MUSIC*

Key Wesleyan Theological Emphases: Love; Time

Song Perspective: Personal

“Reckless Love” is about the faithful and steadfast love of God that is “*reckless*” in that it “*chases me down*” and “*fights till I’m found*.” The vetting team had some reservations about the language choices in the song. To some, the word “*reckless*” might imply a lack of control. Also, the phrase “*chases me down*” could also prove harmful for those who are survivors of physical or sexual abuse. At the same time, the idea of God’s love pursuing us and leaving the “99” is a powerful and evocative image. Regarding performance practice, we recommend instrumentalists who are well-versed in 6/8 time because this song can easily be slowed down and turned into a dirge.

ADDITIONAL ARRANGEMENTS: [Full Band Acoustic – The Recording Collective](#)  
[Gospel, Full Band and Choir - First Baptist Church of Glenarden](#)

## Rise – HOUSEFIRES (FEAT. PAT BARRETT)

**Key Wesleyan Theological Emphases:** Love; Holy Spirit/Sanctification

**Song Perspective:** Corporate

“Rise” is a song that petitions for an increase (a “rise”) of Christ, who is described as the Living Water, and the Holy Spirit is compared with a deep well. The vetting team appreciated some of the expansive language and naming practices of God and that the goodness of God is readily available in this life. This song is best led by an acoustically-driven band and is approachable for most skill levels.

**ADDITIONAL ARRANGEMENTS:** [Virtual Band – Blacksburg UMC](#) | [Acoustic – South Beach Church](#)

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## Run to the Father – CODY CARNES, MATT MAHER

**Key Wesleyan Theological Emphases:** Love; Means of Grace

**Song Perspective:** Personal

“Run to the Father” is a song of adoration to the first person of the Trinity, who is referred to as “Father” for the duration of the song. Theologically, we celebrate the presence of prevenient grace in this song (“*my heart has been in Your sight long before my first breath*”), as well as the emphasis on the experiential mystery of God’s love. The verses may be challenging for congregational singing, but the chorus and bridge are manageable when pitched appropriately. Instrumentally, this song is in 6/8 and is amenable to a variety of arrangements.

**ADDITIONAL ARRANGEMENTS:** [Full band, woman-led – VOUS Worship](#) | [Acoustic Version – Matt Maher, Essential Worship](#)

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# S

## Say So – ISRAEL HOUGHTON

**Key Wesleyan Theological Emphases:** Means of Grace; Holy Spirit/Sanctification

**Song Perspective:** Personal and Corporate

“Say So” is a song of exhortation, encouraging the redeemed of the Lord to “say so” by being the salt and light of Christ to the world. In addition to being an upbeat worship opening or closing tune/anthem, it functions as a great mission and discipleship song. Regarding performance practice, we recommend a high energy group of worship leaders, confident harmony singers, and a full band. The chord progressions and syncopated rhythms are geared for intermediate to advanced musicians.

**ADDITIONAL ARRANGEMENTS:** [Acoustic Version – Israel Houghton](#) | [Spanish Cover, full band – CEAD Worship](#)

## Smile – TASHA COBBS-LEONARD

Key Wesleyan Theological Emphases: N/A

Song Perspective: Personal

“Smile” is a song about presenting one’s heart and life to God so that God may smile. Because this song raises questions about what makes God smile, we recommend supplementing this song with some teaching about what makes worship pleasing and acceptable to God. The simplicity of this song leaves room for vocal and instrumental adaptability to your context.

ADDITIONAL ARRANGEMENTS: [Medley with “Fill Me Up” – Cherished Sapphires](#)

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## So Will I (100 Billion X) – HILLSONG UNITED

Key Wesleyan Theological Emphases: Love; Time; Incarnation/Atonement

Song Perspective: Personal

“So Will I (100 Billion X)” recounts the history of salvation in Christ Jesus, from the creation to the new creation. We celebrate that this song speaks to God’s active presence in all aspects of the created order, even God’s hand in evolutionary design. While the melody of the song is mostly singable, it’s not explicitly congregational; this song better functions as a reflective song to support another aspect of the service. A high production value will help this song soar, but it can be pared down to a solo acoustic or piano piece and still work.

ADDITIONAL ARRANGEMENTS: [Solo Acoustic – Tori Kelly](#) | [Gospel w/ Choir – Plantation SDA Church](#)

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## Somlandela – ERIC LIGE, THE ETHNOS PROJECT

Key Wesleyan Theological Emphases: Love

Song Perspective: Corporate

Written in English and Zulu, “Somlandela” is about Jesus, who is love incarnate and is “*calling out to everyone.*” This song is structured lyrically as a call-and-response, which invites worshipers to respond “*yes*” to following Love (Jesus). The Zulu phrases in this song are accessible, but we still recommend teaching them to your congregation. We recommend a simple band for this (guitar, keyboard, drums) with a few vocalists, but this song could also work well with a choir, or as a solo piece led by a worship leader. This is a great “bridge song” for contemporary worship ensembles seeking to add more global music to their repertoires.

ADDITIONAL ARRANGEMENTS: [Virtual Band, Acoustic – InterVarsity](#) | [Full Band – Gracepoint Worship](#)

## Springtime – CHRIS RENZEMA

**Key Wesleyan Theological Emphases:** Love; Time; Means of Grace; Incarnation/Atonement;  
Holy Spirit/Sanctification

**Song Perspective:** Personal and Corporate

“Springtime” is a song brimming with gardening metaphors about the centrality of Christ’s resurrection and the implications of that for our lives as Christians. We celebrate the poetic and fresh language in the lyrics. While this song is not “congregational” in an obvious sense, it can work well congregationally over time with teaching and repetition. The song is best led with a solo worship leader with any size instrumental ensemble.

**ADDITIONAL ARRANGEMENTS:** [Acoustic Full Band, Virtual – Eastside Church](#)

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## Stand in Your Love – JOSH BALDWIN, BETHEL MUSIC

**Key Wesleyan Theological Emphases:** Love

**Song Perspective:** Personal

“Stand in Your Love” talks about the love of God in Christ that casts out our fears. The vetting team noted that the song seems to chastise sorrow, which is not something that is universally negative. This may require some teaching around this topic. There is also a lack of naming practices for God (who is “*You*” throughout the song), so we recommend adding expansive naming practices either before or after this song. While we find the melody unimaginative, the simplicity of its arrangement is suitable for a variety of arrangements.

**ADDITIONAL ARRANGEMENTS:** [Full Band, woman-led – Grace Church, St. Louis](#)  
[Acoustic Version – Josh Baldwin, Essential Worship](#)

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## Surrounded (Fight My Battles) – UPPERROOM

**Key Wesleyan Theological Emphases:** Means of Grace

**Song Perspective:** Personal

Employing language from Psalm 23, “Surrounded” (“Fight My Battles”), talks about fighting the battles of life through the power of worship, using the “*weapons*” of “*praise and thanksgiving*.” We appreciated some of the eucharistic imagery in this song but found it to be surface level in most of its theological engagement. There is also a lack of naming practices for God (who is “*You*” throughout the song; occasionally “*Jesus*”), so we recommend adding expansive naming practices either before or after this song. The song is highly repetitive and relies on dynamics to communicate its message, so we recommend a larger ensemble.

**ADDITIONAL ARRANGEMENTS:** [Contemporary Gospel, full band – Tasha Cobbs Leonard](#)  
[Acoustic Version - GENESIS](#)  
[Smaller Band – Bridge Church](#)



## The Blessing – *ELEVATION WORSHIP (FEAT. KARI JOBE AND CODY CARNES)*

**Key Wesleyan Theological Emphases:** Love; Means of Grace

**Song Perspective:** Personal and Corporate

Based on the Aaronic blessing from Numbers 6:24-26, “The Blessing” is an anthemic song of worship about the enduring presence, favor, and blessing of God in all the days of our lives. The language for God is masculine, but it is employing scriptural language. To state the obvious, it can function well as a benediction in worship services. While the live recording linked above features a full band with multiple vocalists and intense dynamics, this song can be pared down well and arranged for a variety of contexts and skill levels. It helps to have multi-layered harmonies for the “*amens*,” which lends to a range of interpretations from choirs or vocal teams.

**ADDITIONAL ARRANGEMENTS:** [Contemporary Gospel Revamp – Elevation Worship](#) | [Piano/Keys Version – Mpoomy Ledwaba](#)

## The Kingdom Is Yours – *COMMON HYMNAL*

**Key Wesleyan Theological Emphases:** Means of Grace

**Song Perspective:** Personal and Corporate

A modern take on the Beatitudes, “The Kingdom Is Yours” is an accessible, acoustically driven worship song featuring rich scriptural language supported by a poetic touch. The vetting team noted that verses three and five could be triggering for some contexts (especially for congregations with sexual assault and abuse survivors). As such, we recommend this song be used in moderation. Regarding performance practice, we found this song to be simple and accessible for a variety of contexts and skill levels.

**ADDITIONAL ARRANGEMENTS:** [Full Band – Blacksburg UMC](#) | [Acoustic – The Common Place](#)

## The Way – *PAT BARRETT*

**Key Wesleyan Theological Emphases:** Love; Holy Spirit/Sanctification

**Song Perspective:** Personal and Corporate

“The Way” is rooted in John 14:6, singing to Jesus who is “*the way, the truth, the life,*” in whom we believe. The song functions as a sung affirmation of faith. The vetting team appreciated the scriptural language employed throughout the song, as well as its simplicity. The song is upbeat, easy to teach, very congregational, and amenable to a variety of arrangements.

**ADDITIONAL ARRANGEMENTS:** [Contemporary Gospel Ensemble – Angel Davis](#) | [Acoustic Full Band – Pat Barrett](#)

## Tremble – MOSAIC MSC

Key Wesleyan Theological Emphases: N/A

Song Perspective: Personal

“Tremble” focuses on the power of Jesus’ name to “*make the darkness tremble.*” This power of Jesus’ name “*cannot be overcome*” and grants us peace and security. The theological engagement in this song is superficial, which means that this song relies on the theological power of the music to communicate its message. This song needs a vocalist with a good range, but can be employed by bands large and small. We recommend introducing it as a solo piece prior to a congregational song.

ADDITIONAL ARRANGEMENTS: [Acoustic Version – Mosaic MSC](#) | [Vocal Tutorial – NLC Worship](#)

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## Trinity Song – SANDRA MCCrackEN (FEAT. ALL SONS & DAUGHTERS)

Key Wesleyan Theological Emphases: Love

Song Perspective: Corporate

“Trinity Song” is a short-form song of adoration to the Trinity: Father, Son, and Holy Spirit. This song works best with a small ensemble of musicians and no more than three voices. If your congregation enjoys singing songs in rounds, this song is especially great for that. Liturgically, this song works best as a contemplative song and could work well with *lectio divina*.

ADDITIONAL ARRANGEMENTS: [Small band – Sandra McCracken](#) | [Virtual Band – St. Mary of Bethany, Nashville](#)

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# W

## Way Maker – SINACH

Key Wesleyan Theological Emphases: Time; Means of Grace; Incarnation/Atonement;  
Holy Spirit/Sanctification

Song Perspective: Personal

“Way Maker” is an accessible and powerful song of praise and worship, identifying and praising the characteristics of God as “*way maker,*” “*miracle worker,*” “*promise keeper,*” and “*light in the darkness.*” The vetting team appreciated the expansive imagery and naming practices for God, as well as the singable and teachable nature of the song. It is amenable to a variety of arrangements and can work for all skill levels.

ADDITIONAL ARRANGEMENTS: [Full Band - Leeland](#) | [Gospel w/ Choir – Jovonta Patton](#) | [Spanish, full band – Leidy Diana](#)

## We Create an Atmosphere of Praise – ARCHBISHOP WILLIAM HUDSON III

Key Wesleyan Theological Emphases: Holy Spirit/Sanctification

Song Perspective: Corporate

Rooted in a strong Pentecostal theology, “We Create an Atmosphere of Praise” asks for the Spirit to “*move*” among us, then outlines what happens when the Spirit moves (“*life rearranged,*” “*whole life changed,*” etc.). Because this song so boldly petitions the Spirit, we recommend this as a worship opener. Regarding performance practice, we recommend a large praise band with a supporting team of vocalists or a full choir.

ADDITIONAL ARRANGEMENTS: [Full Band w/ worship team – The Gathering at Forestville](#)

## We Resist – MARK MILLER

*United Methodist Songwriters*

Key Wesleyan Theological Emphases: Means of Grace

Song Perspective: Corporate

Grounded in a communal theology, “We Resist” is a call to action that we would resist and refuse to “*let hatred in*” and not “*back down.*” The lyrics also implore us to pray for our enemies, “*welcome the stranger,*” and show love to our neighbors. There is no divine address or God-language in this song, so we recommend adding expansive language and/or explicit teaching to support this song in worship. Instrumentally, we recommend a percussionist for this song, as well as a strong bass line to support this vocally-driven piece.

ADDITIONAL ARRANGEMENTS: [Band w/ Choir – Clifton UMC Ohio](#) | [Virtual Choir – Randy Elkins](#)

## We Serve a Mighty God – TRAVIS MALLOY

Key Wesleyan Theological Emphases: N/A

Song Perspective: Corporate

“We Serve a Mighty God” is a song of call-and-response that proclaims the attributes of God, such as awesome, mighty, and holy. This song also practices expansive naming and imagery in describing God. Working well as a worship opener, this song is best helped by a medium to full band with a team of vocalists and/or a choir. Because of the repetitive nature of the song, it helps to have a variety of instruments to add texture to the song. The syncopation throughout the song may require a greater skill level for instrumentalists.

ADDITIONAL ARRANGEMENTS: [Keys with Choir – Travis Malloy](#) | [Woman-led, full band – Blanche McAllister](#)

## We'll All Be Free – WILLIAM MATTHEWS, GUNGOR

Key Wesleyan Theological Emphases: N/A

Song Perspective: Corporate

“We'll All Be Free” declares hope in the promise of freedom and liberation, while also articulating a prayer to contribute to that freedom. The God-language and naming in this song is minimal, so we recommend teaching this song within Jesus’ paradigm of liberation (cf. Luke 4; Isaiah 61). Stylistically, this song is malleable, but we recommend having multiple singers with layered harmonies for the chorus and the bridge. The guitar solos can be removed if they prove to be too difficult.

ADDITIONAL ARRANGEMENTS: [Keys + 2 Vocalists – Neighborhood Church Atlanta](#)  
[Dance – Reclaim Dance Company](#)  
[Full Band – Lutheran Church of Hope GRIMES](#)

## Wesley Prayer (Come Like a Fire) – MARK SWAYZE

*United Methodist Songwriters*

Key Wesleyan Theological Emphases: Holy Spirit/Sanctification

Song Perspective: Personal

“Wesley Prayer (Come Like a Fire)” is a modern take on the “Covenant Prayer in the Wesleyan Tradition,” with an added chorus that pleads, “*come like a fire; burn in us.*” Regarding performance practice, this song can work with a small or a large band, but we recommend a drummer/percussionist so that the song will not drag. Some of the phrasing is difficult to sing along with on the first attempt, but with intentional repetition and teaching, this can be overcome.

ADDITIONAL ARRANGEMENTS: [Acoustic Version – Mark Swayze](#)

## What We Need Is Here – AMY MCCREATH

Key Wesleyan Theological Emphases: N/A

Song Perspective: Corporate

“What We Need Is Here” is both the title of the song and the full lyrics. This short-form song is contemplative in style and based on 2 Peter 1:3. While this song does not have a divine address or any imagery for God, we recommend using this piece liturgically (in litany form, perhaps) to context it within a service of Christian worship. This works best with voices-only and a song leader (as in the video), but you can also incorporate simple accompaniment for interludes or for call-and-response.

ADDITIONAL ARRANGEMENTS: [Acoustic Accompaniment – Sunnyhill UU](#)

## Who You Say I Am – HILLSONG WORSHIP

Key Wesleyan Theological Emphases: Love

Song Perspective: Personal and Corporate

“Who You Say I Am” is filled with themes of love and grace, and it functions self-referentially with the repeated declaration, “*I’m a child of God, yes I am.*” This song has limited masculine-oriented imagery for God, so we recommend adding more expansive language elsewhere in the liturgy. The vetting team noted that the chorus could be used as a standalone piece or even as a liturgical response (perhaps as a response to the assurance of pardon). The song is easily teachable and appropriate for a variety of ensembles and skill levels

ADDITIONAL ARRANGEMENTS: [Acoustic Version – Hillsong Worship](#)

[In Afrikaans – Hillsong Worship](#)

[SATB Choir – Hal + Leonard Church Music](#)

[Contemporary Gospel – Charlin Neal](#)

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## Who You Say You Are – COMMON HYMNAL

Key Wesleyan Theological Emphases: N/A

Song Perspective: Corporate

“Who You Say You Are” contains and elaborates on the proclamation that God is “*for us.*” The lyrics in this song are both intimate and corporate, and the song is suitable for congregational singing. We recommend this song to be led on acoustic guitar, although some of the chords will take practice for beginning guitarists.

ADDITIONAL ARRANGEMENTS: [Small Band – Eastside Church ATL](#)

## Wildfire – CCW BAND

*United Methodist Songwriters*

Key Wesleyan Theological Emphases: Love; Holy Spirit/Sanctification

Song Perspective: Personal and Corporate

“Wildfire” is an invocation of the Holy Spirit, whose love is like a wildfire that “*covers all*” and is “*all around us.*” This song is especially appropriate for Pentecost celebrations. It is important to note that metaphorical usage of “wildfire” might not be appropriate for congregations on the West Coast of the United States. Regarding performance practice, this song is accessible for all skill levels and amenable to a variety of arrangements.

ADDITIONAL ARRANGEMENTS: [Small Band, male-led – Eastside Church ATL](#)

## Won't Stop Now – ELEVATION WORSHIP

Key Wesleyan Theological Emphases: N/A

Song Perspective: Personal and Corporate

“Won't Stop Now” is a song of commitment, thanking and giving God glory for all that God has brought “me” through. We celebrate the enduring reality and sufficiency of grace “in every season.” At the same time, the bridge presents some theological problems because of its vagueness: What promise did God make? The promise of miracles or a breakthrough? It is unclear. Regarding language, God is primarily “You” throughout the song. Regarding performance practice, this song works best with a full band and is appropriate for all skill levels. If using a smaller team, a drummer/percussionist is highly recommended.

ADDITIONAL ARRANGEMENTS: [Acoustic Version – Elevation Worship](#) | [Woman-led, full band – Church on the Rock](#)

## Y

## Yes and Amen – CHRIS MCCLARNEY, BETHEL MUSIC, AND HOUSEFIRES

Key Wesleyan Theological Emphases: Love

Song Perspective: Personal

“Yes and Amen” attempts to be based on 2 Corinthians 1:20, but the vetting team believes this song misses the intent of the scripture (i.e., the “amen” is spoken by humanity in response to a God whose promise is “yes”). Aside from this problem, we appreciate the intent of this song that focuses thematically on trusting the promises of God, who is faithful. This congregationally singable song works best with a full band and is amenable to a variety of arrangements and stylistic imprints.

ADDITIONAL ARRANGEMENTS: [Acoustic Version – Chris McClarney](#)  
[Contemporary Gospel – The Recording Collective, feat. Onaje Jefferson](#)

## Yes I Will – VERTICAL WORSHIP

Key Wesleyan Theological Emphases: Time

Song Perspective: Personal

“Yes I Will” is a simple song of praise and worship to the God who is faithful and is working all things out. The chorus exhorts us to lift high the name of God, especially in times when we are in the “lowest valley” and when our hearts are heavy. Regarding language, the song lacks some coherence in that it switches from third person to second person references to God. Regarding performance practice, the phrasing of the verses may be challenging for congregational singing; however, the rest of the song is very accessible. This can work with a variety of instrumental arrangements and is appropriate for all skill levels.

ADDITIONAL ARRANGEMENTS: [Acoustic Full Band Version – Vertical Worship](#) | [Woman-led, full band – Mavra Helvadijian](#)

## Yet Not I but Through Christ in Me – CITYALIGHT

**Key Wesleyan Theological Emphases:** Love; Time; Means of Grace; Incarnation/Atonement;  
Holy Spirit/Sanctification

**Song Perspective:** Personal

“Yet Not I but Through Christ in Me” is one of the few songs that touches on all five Wesleyan theological emphases, with its strongest claim in describing the atonement (which results in humanity’s utmost praise). This song is strophic and approachable for congregations that employ “blended worship” approaches. This can work with a variety of instrumental arrangements and is appropriate for all skill levels.

**ADDITIONAL ARRANGEMENTS:** [Acoustic/Piano - CityAlight](#) | [Virtual Choir/Band - Cornerstone Church](#)

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## You Are My Strength – HILLSONG WORSHIP

**Key Wesleyan Theological Emphases:** Love; Time; Means of Grace; Incarnation/Atonement;  
Holy Spirit/Sanctification

**Song Perspective:** Personal

“You Are My Strength” is an older song published by Hillsong, but it has gained recent traction (since 2017) in contemporary gospel circles. This song of worship and adoration emphasizes God’s love as “*strong*,” a love that “*reaches to me*.” This song primarily refers to God as “*You*,” so we recommend supplementing this with more expansive language elsewhere in the service. Regarding performance practice, this song is very versatile; it can be sped up, slowed down, executed with a full band or a solo acoustic guitar, sung as a solo or with a full choir.

**ADDITIONAL ARRANGEMENTS:** [Contemporary Gospel - William Murphy](#)  
[Full Band with Orchestra and Choir - Ijeoma Ozichi Omotade](#)  
[Choral - St. John Cathedral Choir](#)

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## You Keep Hope Alive – MANDISA, JON REDDICK

**Key Wesleyan Theological Emphases:** Incarnation/Atonement

**Song Perspective:** Personal and Corporate

“You Keep Hope Alive” speaks of the hope that springs forth from Christ’s resurrection and into our lives right now. Regarding performance practice, this song is versatile and can be done as a meditative solo piece or a full band anthemic song of worship with backing vocalists.

**ADDITIONAL ARRANGEMENTS:** [Solo Piano/Vocals - Jon Reddick](#) | [Full Band - The Worship Initiative](#)

**Your Spirit** – TASHA COBBS LEONARD (FEAT. KIERRA SHEARD)

**Key Wesleyan Theological Emphases:** Love; Holy Spirit/Sanctification

**Song Perspective:** Corporate

Referencing Zechariah 4:6, “Your Spirit” is an anthemic song of adoration and awe of the Holy Spirit. While the song petitions the Spirit, there are not any references to the ongoing work of sanctification. This may present an opportunity to teach on that subject. Regarding performance practice, this song works best with multiple backup singers with a confident song leader who has a wide vocal range.

**ADDITIONAL ARRANGEMENTS:** Piano with Vocals – Melody Joy Cloud, feat. Jared Reynolds

Full band with Choir – Trinity Church Cedar Hill