

Evidence

with 'Tis So Sweet to Trust in Jesus

Words and Music by
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Arranged by Cliff Duren

Energetic ballad ♩ = 70



'TIS SO SWEET TO TRUST IN JESUS (Words by Louisa M.R. Stead/
Music by William J. Kirkpatrick)

Em⁷ D F# G G/B C C/G G Em⁷ C G/D D

mp

SOLO (with freedom)

mf

5

All through-out my his - to - ry,

5 Em⁷ D F# G

mf

7

Your faith - ful - ness has walked be - side me.

7 Am⁷ G D

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9

9

The win-ter storms_ make way for spring.

Em⁷

D
F#

G

9

11

2
10

11

In ev - 'ry sea - son, - from_ where_ I'm stand - ing

Am⁷

Em⁷

D

11

CHOIR and CONGREGATION (SOLO joins CHOIR singing melody with freedom)

13

f

13

I see the ev - i - dence of Your good - ness_ all o - ver my_

mel.

(opt. Basses tacet)

13

G

C
G

G

D
F#

13

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15

— life, all o - ver my — life.

Detailed description: This block shows the vocal line for measures 15 and 16. The melody starts on a half note 'life,' followed by a quarter rest, then a quarter note 'all', a quarter note 'o - ver', a quarter note 'my', and a half note 'life.' The accompaniment consists of a steady eighth-note bass line in the left hand and a similar eighth-note line in the right hand.

15

Em⁷ D C²

Detailed description: This block shows the piano accompaniment for measures 15 and 16. The right hand features chords: Em⁷ (E3, G3, Bb3, D4), D (D3, F#3, A3, C4), and C² (C3, E3, G3, Bb3). The left hand plays a simple eighth-note bass line.

17

I see Your prom - is - es in ful - fill - ment — all o - ver my —

Detailed description: This block shows the vocal line for measures 17 and 18. The melody begins with a quarter rest, followed by a quarter note 'I', a quarter note 'see', a quarter note 'Your', a quarter note 'prom - is - es', a quarter note 'in', a quarter note 'ful - fill', a quarter note 'ment', a quarter rest, a quarter note 'all', a quarter note 'o - ver', and a half note 'my'. The accompaniment is a steady eighth-note bass line in the left hand and a similar eighth-note line in the right hand.

17

G C G D F#

Detailed description: This block shows the piano accompaniment for measures 17 and 18. The right hand features chords: G (G3, B3, D4), C (C3, E3, G3), G (G3, B3, D4), and D F# (D3, F#3, A3, C4). The left hand plays a simple eighth-note bass line.

19

— life, all o - ver my — life.

Detailed description: This block shows the vocal line for measures 19 and 20. The melody starts with a quarter rest, followed by a quarter note 'life,', a quarter rest, a quarter note 'all', a quarter note 'o - ver', a quarter note 'my', and a half note 'life.'. A box containing '3' over '11' is positioned above the first measure. The accompaniment is a steady eighth-note bass line in the left hand and a similar eighth-note line in the right hand.

19

E⁷ D C²

Detailed description: This block shows the piano accompaniment for measures 19 and 20. The right hand features chords: E⁷ (E3, G3, B3, D4), D (D3, F#3, A3, C4), and C² (C3, E3, G3, Bb3). The left hand plays a simple eighth-note bass line.

21 *SOLO mf*

Help me re-mem - ber when I'm weak—

Piano accompaniment for measures 21 and 22. Measure 21 features a treble clef with a G major chord (G-B-D) and a bass clef with a G2 note. Measure 22 features a treble clef with a G major chord (G-B-D) and a bass clef with a G2 note. The dynamic is *mf*. Chord symbols above the staff are Em⁷, D/F#, and G.

Measure 23 of the vocal line in G major. The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, an eighth note C5, a quarter note D5, an eighth note E5, a quarter note F#5, an eighth note G5, a quarter note G4, and a quarter rest.

that fear_ may come,_ but fear_ will leave_

Piano accompaniment for measures 23 and 24. Measure 23 features a treble clef with an Am⁷ chord (A-C-E-G) and a bass clef with an A2 note. Measure 24 features a treble clef with a G major chord (G-B-D) and a bass clef with a G2 note. The dynamic is *mf*. Chord symbols above the staff are Am⁷, G, and D.

Measure 25 of the vocal line in G major. The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, an eighth note C5, a quarter note D5, an eighth note E5, a quarter note F#5, an eighth note G5, a quarter note G4, and a quarter rest.

You lead_ my heart_ to vic - to - ry.——

Piano accompaniment for measures 25 and 26. Measure 25 features a treble clef with an Em⁷ chord (E-G-B-D) and a bass clef with an E2 note. Measure 26 features a treble clef with a G major chord (G-B-D) and a bass clef with a G2 note. The dynamic is *mf*. Chord symbols above the staff are Em⁷, D/F#, and G.

4/12

27

Musical staff with treble clef, key signature of one sharp (F#), and 4/12 time signature. The melody consists of eighth and quarter notes.

You are my strength and You always will be!

27

Am⁷

Em⁷

D

Piano accompaniment for measures 27-28, featuring chords and a bass line.

CHOIR and CONGREGATION (SOLO joins CHOIR singing melody with freedom)

29

f

Musical staff with treble clef, key signature of one sharp (F#), and 4/12 time signature. The melody is marked with a forte dynamic.

I see the ev-i-dence of Your good-ness all o-ver my

mel.

Musical staff with bass clef, key signature of one sharp (F#), and 4/12 time signature. The bass line is marked with a forte dynamic.

29

G

C

G

D

F#

Piano accompaniment for measures 29-30, featuring chords and a bass line.

31

life, all o-ver my life.

Musical staff with treble clef, key signature of one sharp (F#), and 4/12 time signature. The melody continues with a forte dynamic.

Musical staff with bass clef, key signature of one sharp (F#), and 4/12 time signature. The bass line continues with a forte dynamic.

31

E⁷

D

C²

33

I see Your prom - is - es in ful - fill - ment_ all o - ver my_

33

G C G D
F#

35

5/13

life, all o - ver my life.

35

Em⁷ D C² G
F#

37

grad. building unison

I see the cross, the emp - ty grave! The ev - i - dence is end - less.

mel. unison

37

(pt. D. rises to cct)

G D Em⁷ D F# G

grad. building

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39

All my sin rolled a - way, - be-cause of You, oh Je - sus!

39

C² D Em⁷ D F# G

41

I see the cross, the emp-ty grave! The ev-i-dence is end - less.

41

C² (add Basses) D Em⁷ D F#

43

All my sin rolled a - way, - be-cause of You, oh Je - sus!

43

C² D Em⁷ D F# G

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10

(SOLO with great freedom throughout)

45

Oh, *ff* I see the ev-i-dence of Your good-
mel.

45

ff

47

ness_ all o-ver my life, all o-ver my
mel.

47

ff

49

life. I see Your prom-is-es in ful-fill-
mel.

49

ff

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51 *mel.*
- ment_ all o-ver my_ life, all o-ver my_

51 G D F# Em⁷ D

53 life. I see the ev-i-dence of Your good-
mel.

53 C² G C

55 *mel.*
- ness_ all o-ver my_ life, all o-ver my_

55 D F# Em⁷ D

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57

— life. I see Your prom - is - es in ful - fill -

mel.

57 C² N.C. G G

59 *mel.* ment_ all o - ver my — life, all o - ver my —

6/14

59 G D F# Em⁷ D

61 — life. Why should I

61 C² G G

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63

fear? The ev - i - dence is here!

Detailed description: This block shows the vocal line for measures 63 to 65. The melody starts with a quarter note 'fear?' followed by a quarter rest, then a quarter note 'The', a quarter rest, a quarter note 'ev', a quarter rest, a quarter note 'i', a quarter rest, a quarter note 'dence', a quarter rest, a quarter note 'is', a quarter rest, and a quarter note 'here!' with a final quarter rest. The key signature has two sharps (F# and C#).

63

G D F# Em⁷ D C²

Detailed description: This block shows the piano accompaniment for measures 63 to 65. The right hand plays chords: G (quarter), D (quarter), F# (quarter), Em⁷ (quarter), D (quarter), and C² (quarter). The left hand plays a steady eighth-note accompaniment.

66

Why should I fear? The ev - i - dence is

Detailed description: This block shows the vocal line for measures 66 to 68. The melody starts with a quarter note 'Why', a quarter note 'should', a quarter note 'I', a quarter note 'fear?', a quarter rest, a quarter note 'The', a quarter rest, a quarter note 'ev', a quarter rest, a quarter note 'i', a quarter rest, a quarter note 'dence', and a quarter note 'is' with a final quarter rest. The key signature has two sharps (F# and C#).

66

G G G D F# G D

Detailed description: This block shows the piano accompaniment for measures 66 to 68. The right hand plays chords: G (quarter), G (quarter), G (quarter), D (quarter), F# (quarter), G (quarter), and D (quarter). The left hand plays a steady eighth-note accompaniment.

69

rit. here!

A little slower 68

Detailed description: This block shows the vocal line for measures 69 and 68. Measure 69 has a whole note 'here!' with a fermata. Measure 68 is a whole rest. The tempo marking 'rit.' is above measure 69, and 'A little slower' with a hairpin deceleration is below measure 68.

69

rit. C² G

A little slower

Detailed description: This block shows the piano accompaniment for measures 69 and 68. Measure 69 has a whole note chord C² with a fermata. Measure 68 has a whole note chord G with a fermata. The tempo marking 'rit.' is above measure 69, and 'A little slower' with a hairpin deceleration is below measure 68.

OPT. TAG INTRO

'TIS SO SWEET TO TRUST IN JESUS (Words by Louisa M. R. Snead/
Music by William J. Kirkpatrick) *mp* SOLO (with freedom)



72

Musical staff for the vocal line, starting at measure 72. The melody begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4.

Je - sus, Je - sus,

72

G C²/_G

Piano accompaniment for measures 72-74. The right hand features a steady eighth-note accompaniment, while the left hand plays a simple bass line. The dynamic marking *mp* is present.

75

Musical staff for the vocal line, starting at measure 75. The melody continues with a quarter note C5, a quarter note B4, and a quarter note A4.

how I trust You... How I've proved You o'er and o'er!

75

C²/_G G C²/_G

Piano accompaniment for measures 75-77. The accompaniment continues with the same rhythmic pattern as in the previous system.

78

Musical staff for the vocal line, starting at measure 78. The melody includes a quarter note G4, a quarter note A4, and a quarter note B4.

Je - sus, Je - sus, pre - cious Je - sus! O for grace to

78

Em⁷ D C² G/B C²

Piano accompaniment for measures 78-80. The right hand accompaniment changes to a dotted quarter note followed by an eighth note. The left hand continues with a simple bass line. The time signature changes to 2/4.

81

Musical staff for the vocal line, starting at measure 81. The melody begins with a quarter note G4, a quarter note A4, and a quarter note B4.

trust You more! O trust You more.

81

Dsus D G C²/_G

Piano accompaniment for measures 81-83. The accompaniment continues with the dotted quarter-eighth note pattern. The time signature remains 2/4.

84 *mp*

Je - sus, Je - sus, how I trust You!

mel.

Musical notation for measures 84-85, vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in bass clef. The lyrics are "Je - sus, Je - sus, how I trust You!". A dynamic marking of *mp* is present. A melisma line is indicated above the piano accompaniment.

84 G C²

Musical notation for measures 84-85, piano accompaniment. The key signature is one sharp (F#) and the time signature is common time. Chord symbols G and C² are indicated above the staff.

86

How I've proved You o'er and over!

Musical notation for measures 86-87, vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in bass clef. The lyrics are "How I've proved You o'er and over!".

86 G C²

Musical notation for measures 86-87, piano accompaniment. The key signature is one sharp (F#) and the time signature is common time. Chord symbols G and C² are indicated above the staff.

88

Je - sus, Je - sus pre - cious Je - sus!

Musical notation for measures 88-89, vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in bass clef. The lyrics are "Je - sus, Je - sus pre - cious Je - sus!".

88 E⁷ D C²

Musical notation for measures 88-89, piano accompaniment. The key signature is one sharp (F#) and the time signature is common time. Chord symbols E⁷, D, and C² are indicated above the staff.

90

O for grace to trust You more! O for grace to

90 G/B C² D^{sus} D G G^{sus}/_A G/B C²

93

trust You more!

93 D/G D

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