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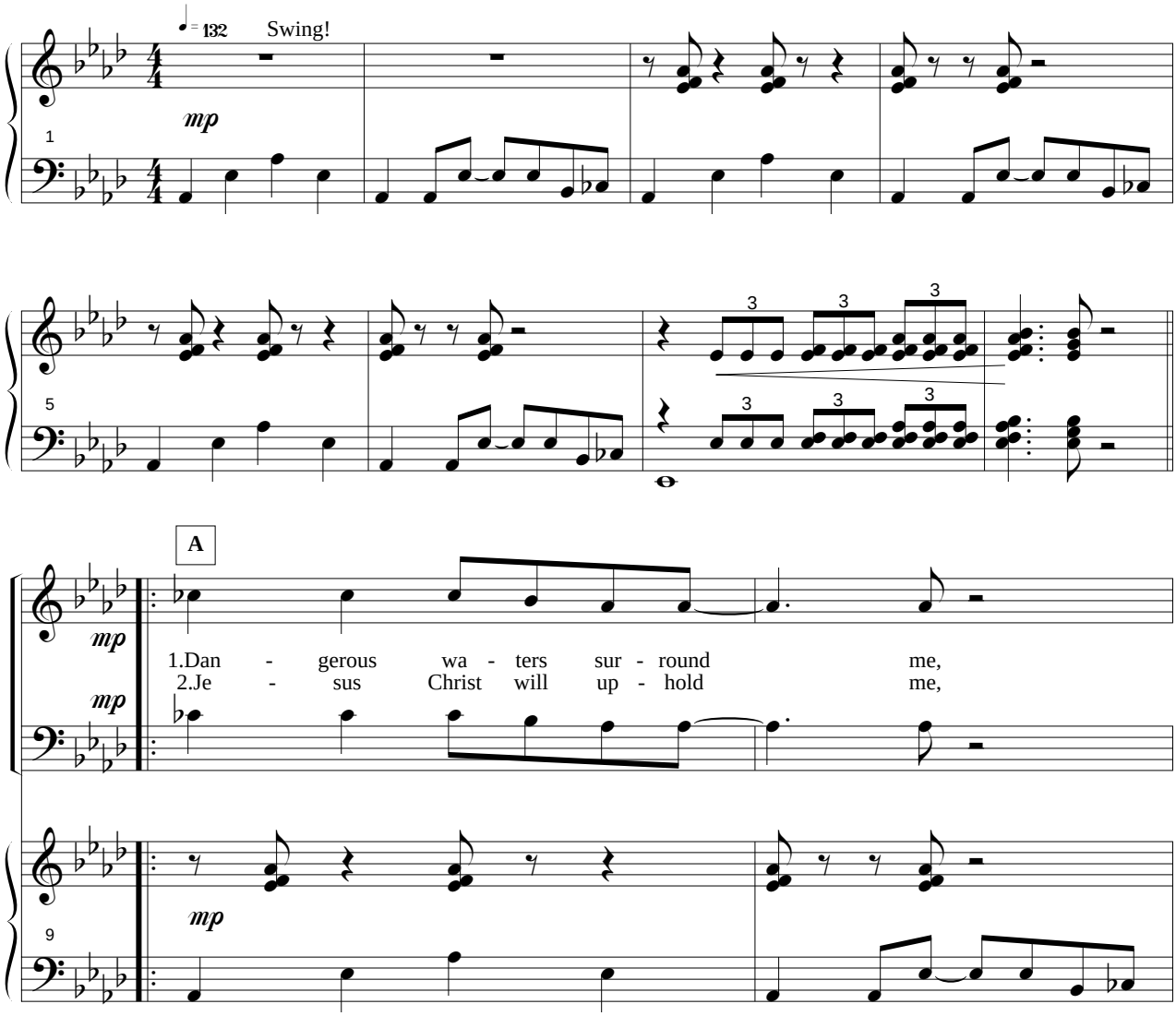
God bless you as you minister for His glory!

To Annette Ruder

Through The Fire
(SATB)

Words and music by Larry Sue (ASCAP)
Living Water Composition Project, No. 12



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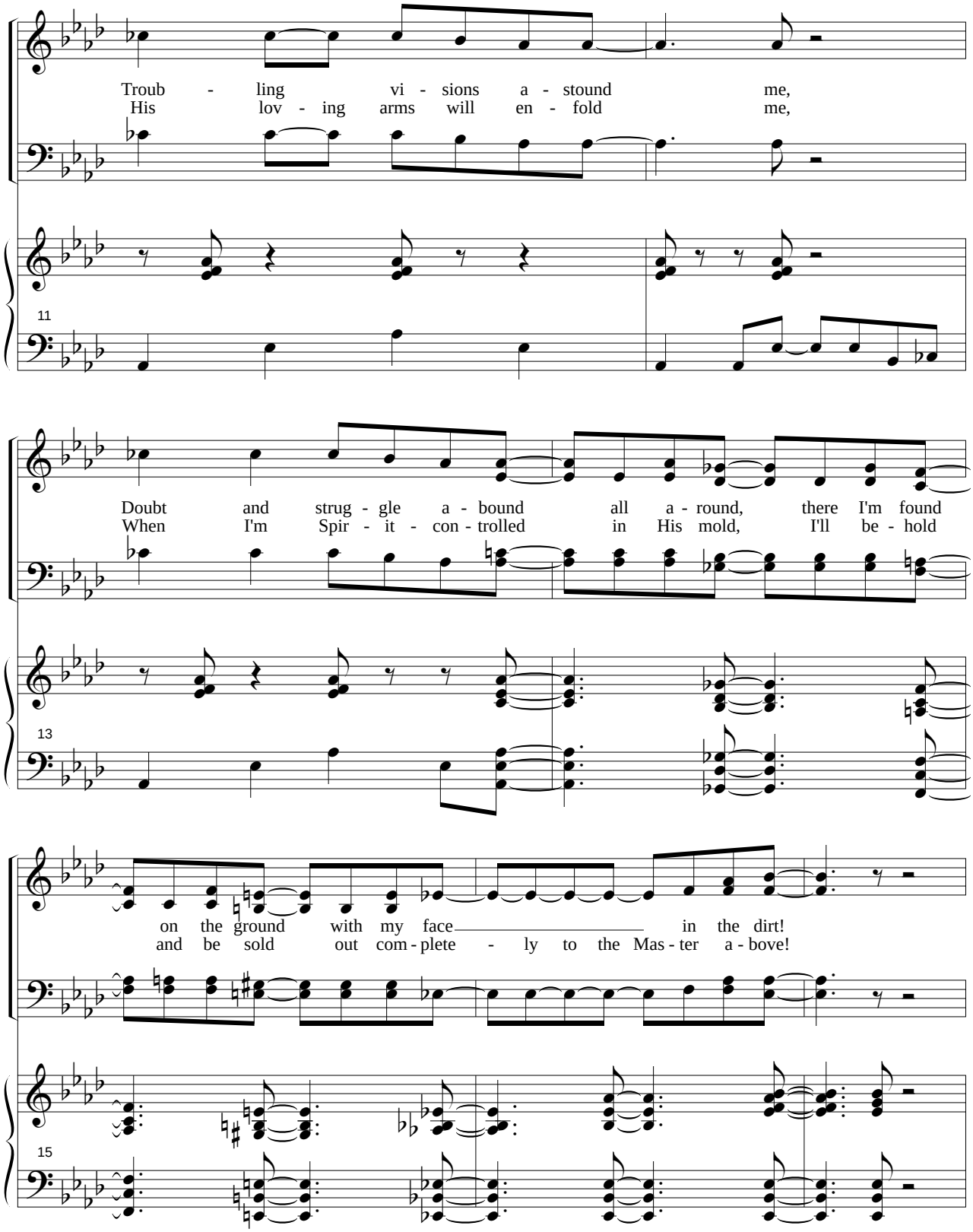
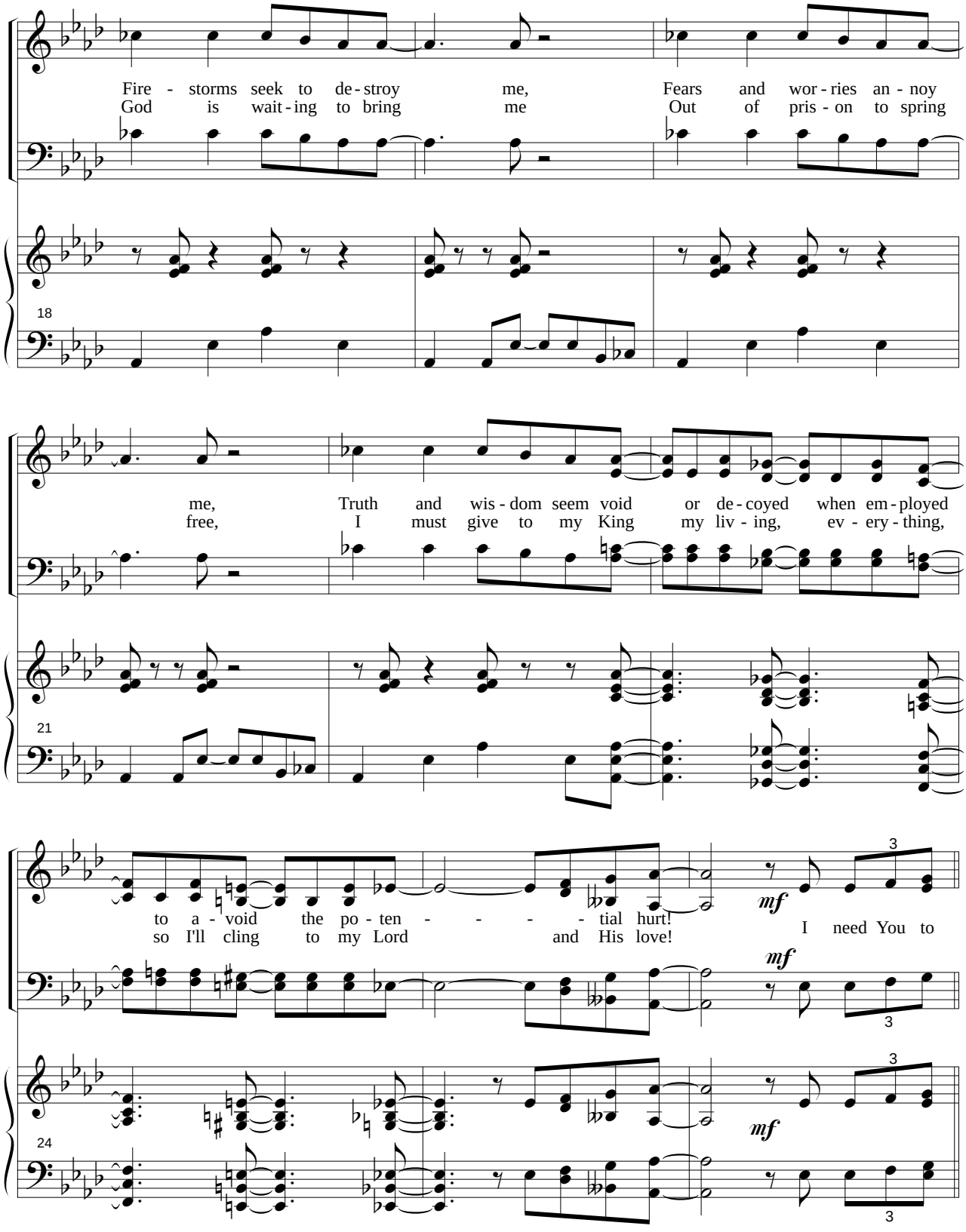
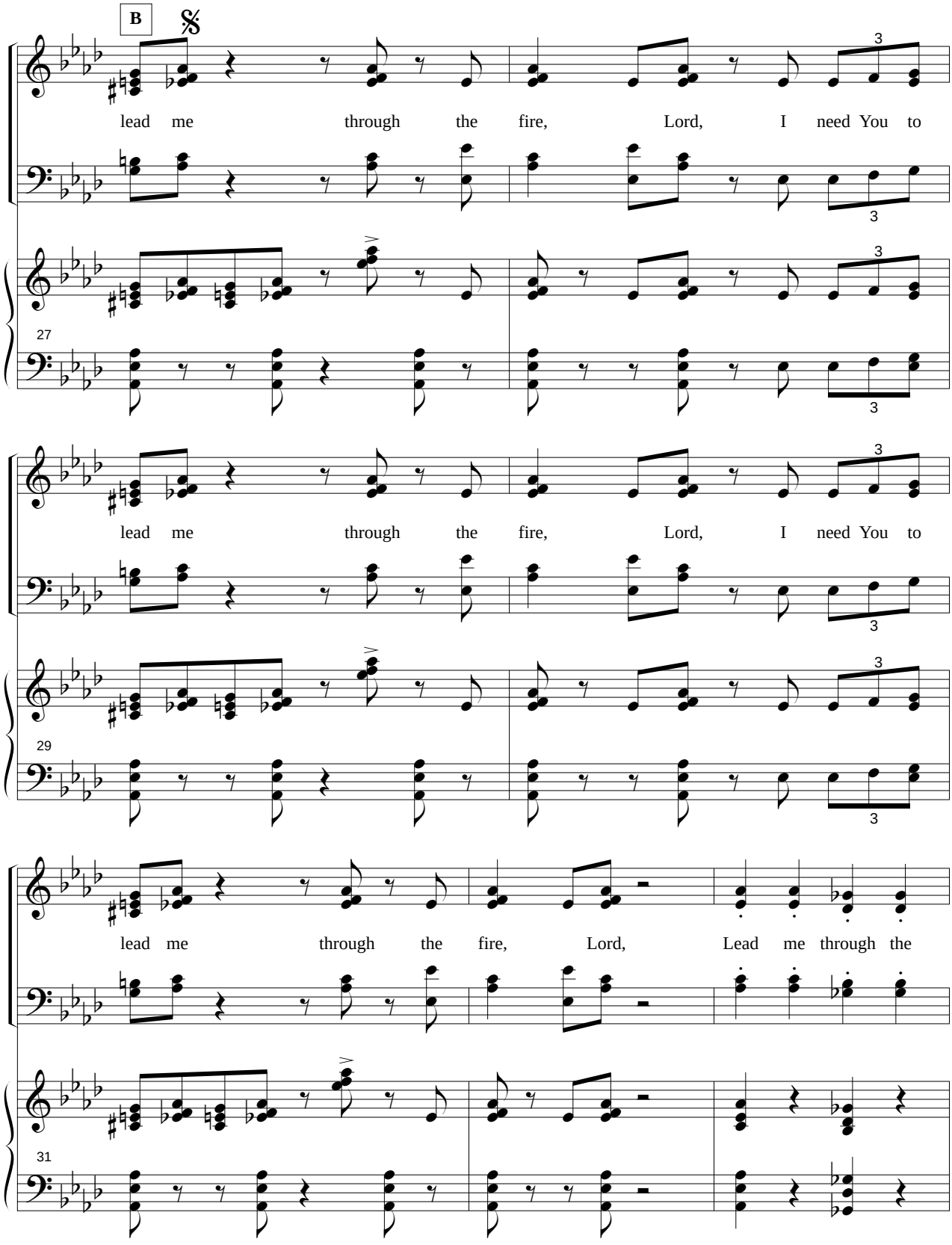
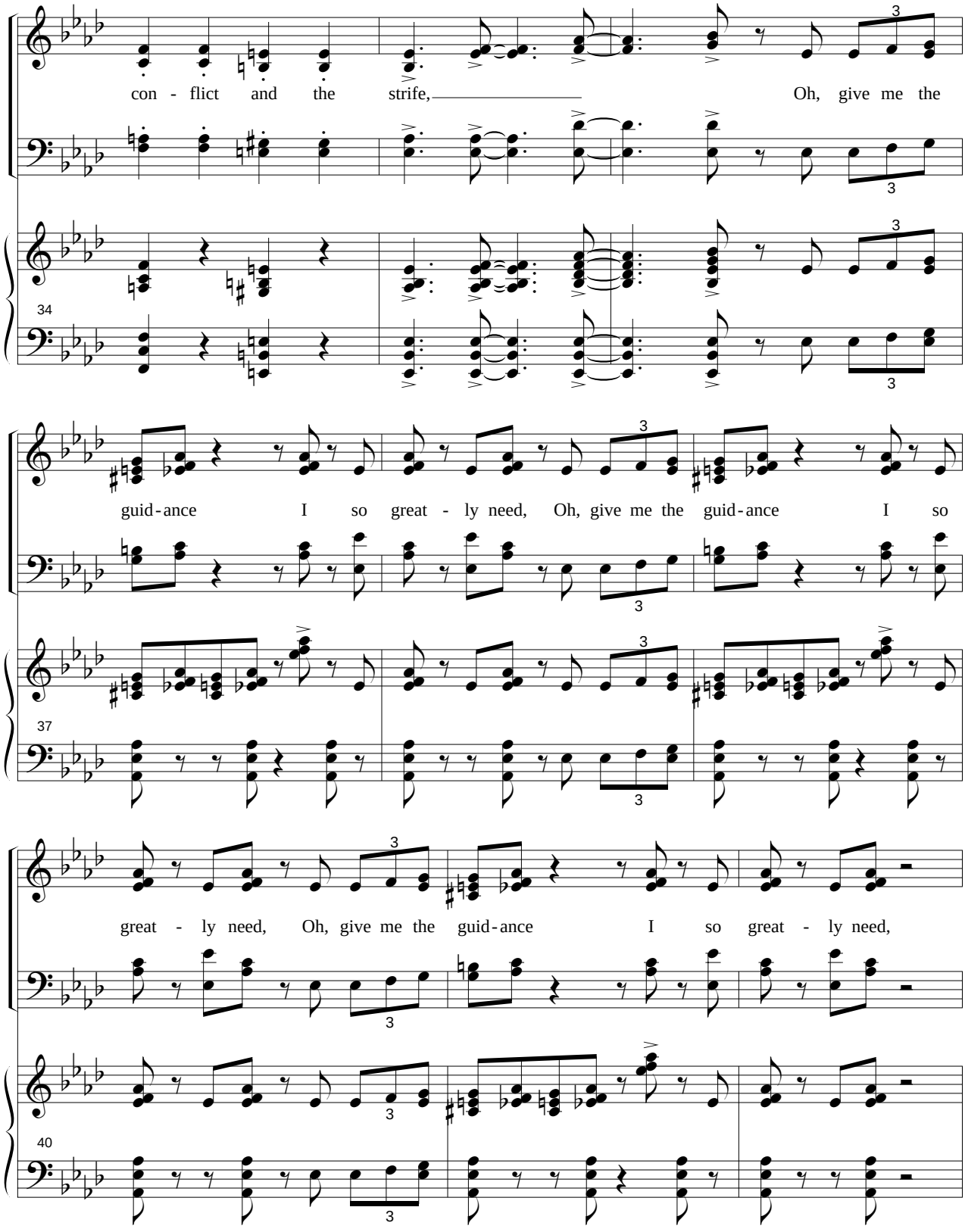
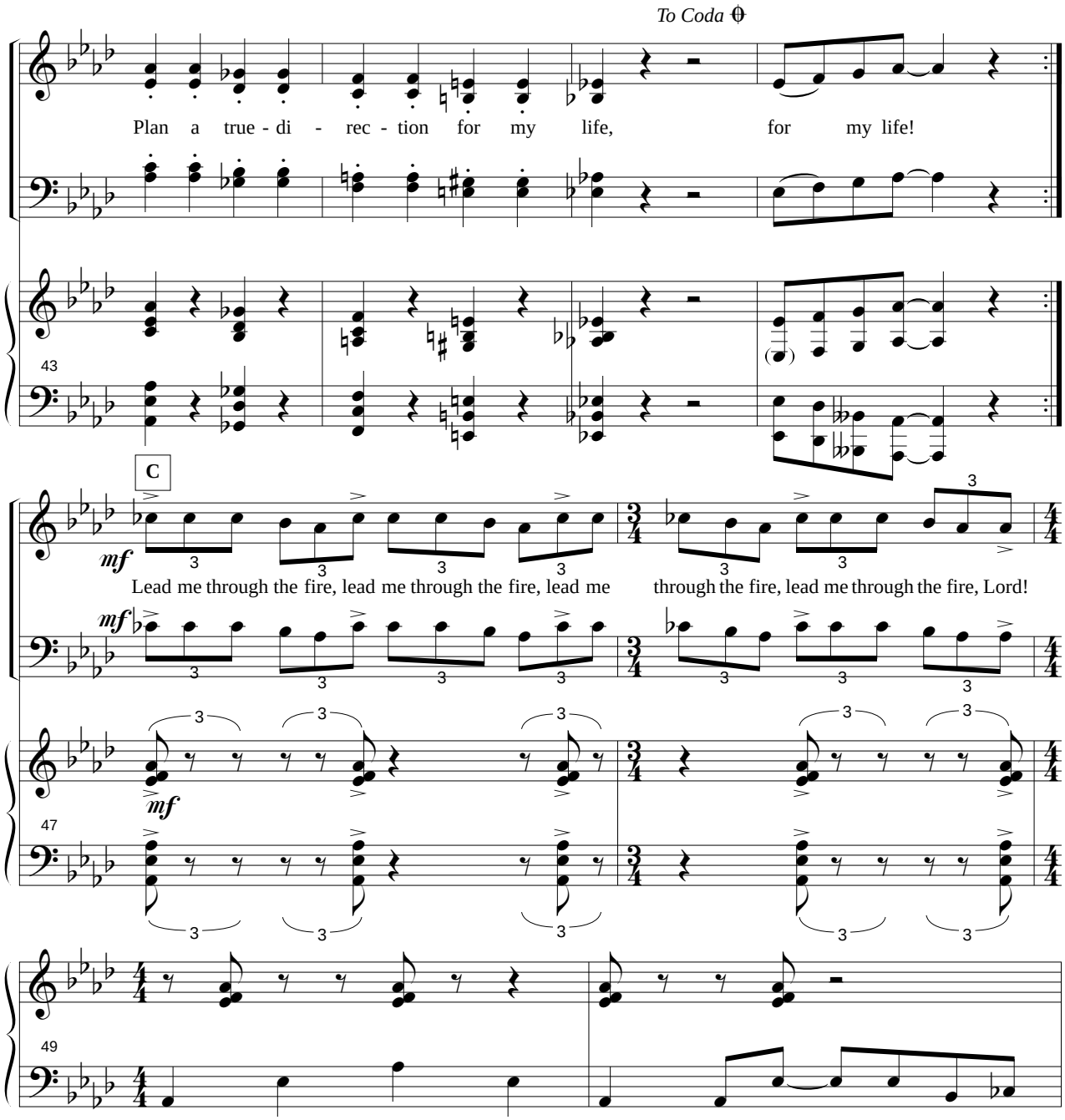
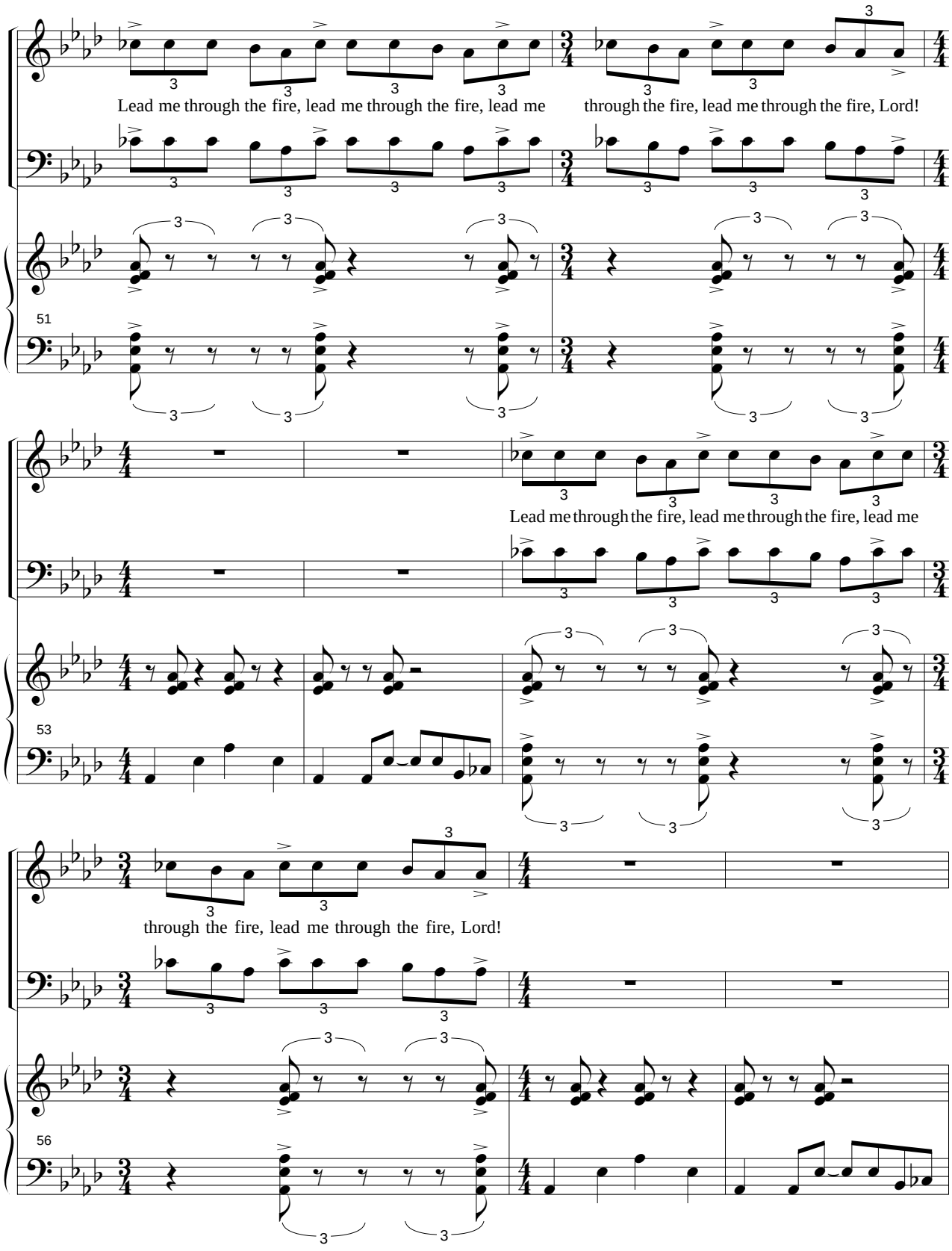

Troub - ling vi - sions a - stound me,
His lov - ing arms will en - fold me,
11
Doubt and strug - gle a - bound all a - round, there I'm found
When I'm Spir - it - con - trolled in His mold, I'll be - hold
13
on the ground with my face in the dirt!
and be sold out com - plete - ly to the Mas - ter a - bove!
15

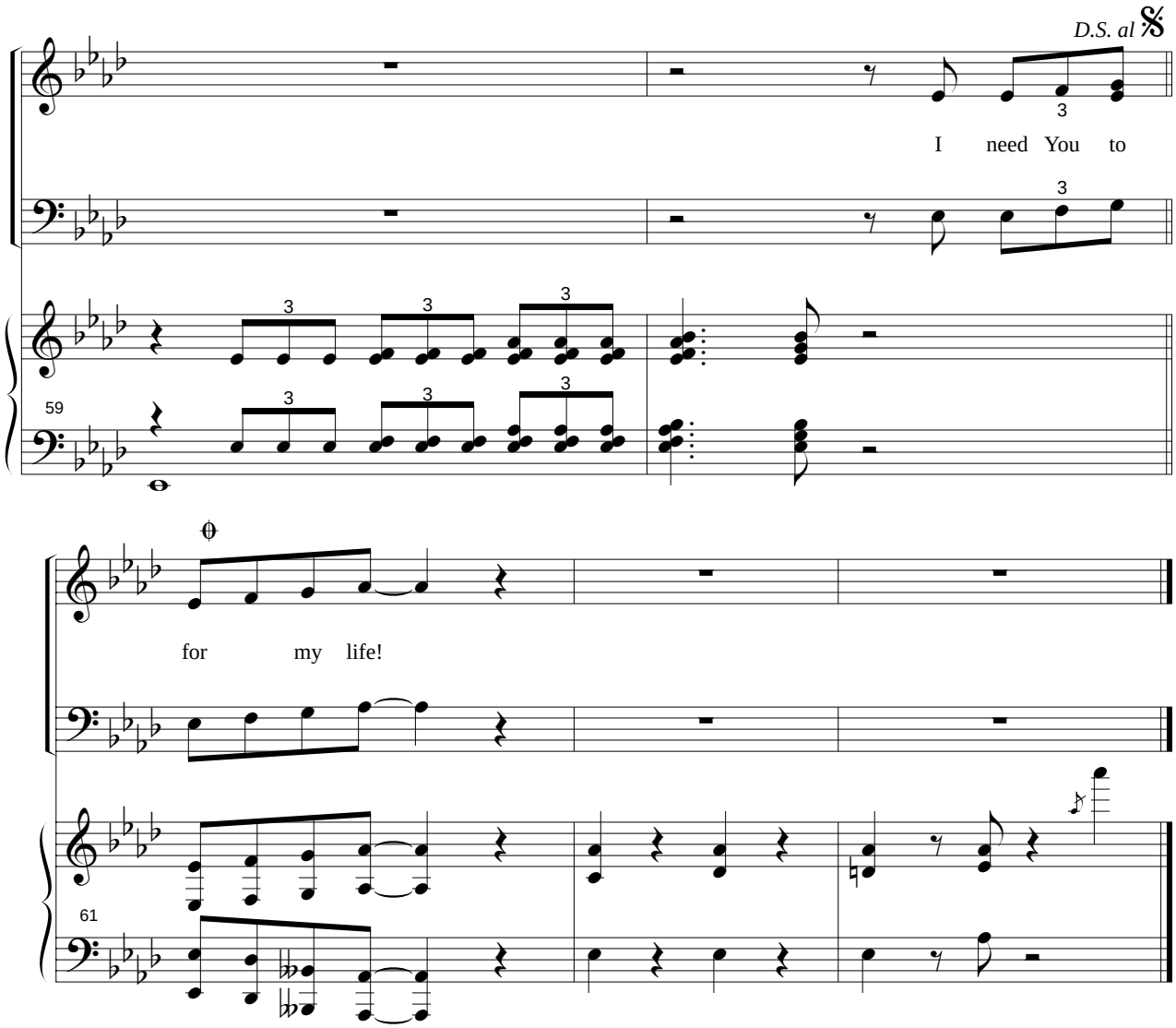

Fire - storms seek to de - stroy me, Fears and wor - ries an - noy
God is wait - ing to bring me Out of pris - on to spring
18
me, Truth and wis - dom seem void or de - coyed when em - ployed
free, I must give to my King my liv - ing, ev - ery - thing,
21
to a - void the po - ten - - - - tial hurt!
so I'll cling to my Lord and His love!
mf
I need You to
mf
24


B
lead me through the fire, Lord, I need You to
27
lead me through the fire, Lord, I need You to
29
lead me through the fire, Lord, Lead me through the
31


con - flict and the strife, Oh, give me the
34
guid-ance I so great - ly need, Oh, give me the guid-ance I so
37
great - ly need, Oh, give me the guid-ance I so great - ly need,
40


To Coda
Plan a true - di - rec - tion for my life, for my life!
43
C
mf
Lead me through the fire, lead me through the fire, lead me through the fire, lead me through the fire, Lord!
mf
47
mf
49


Lead me through the fire, lead me through the fire, lead me
through the fire, lead me through the fire, Lord!
51
Lead me through the fire, lead me through the fire, lead me
53
through the fire, lead me through the fire, Lord!
56


D.S. al 𝄋
I need You to
59
for my life!
61

Through The Fire (SATB)
Choraegus ShareMusic Rehearsal Notes

General

Remember to think of the Swing Era!

The bridge (m. 47-59) is rhythmically interesting in that it contains overlaid patterns based on three, fives, and sevens. Learn this part of the song well!

Choir

Practice the chromatic passages carefully! Pay special attention to measures 13-16 and 22-26 in the verses, and the entire chorus. I suggest singing each chord separately so that you're sure you're singing the right pitches, then taking it up to tempo gradually - the reason for this is that it's a bit difficult to make parallel chromaticism come together, and also because in the chorus there are many places where the vocal parts are moving in almost-parallel fashion (e.g. measure 27, where the altos sing a whole step jump but everyone else moves only a half step).

Accompanist

Keep the accompaniment light and springy!

Got any other suggestions for rehearsal notes? Send them to Choraegus ShareMusic, P.O. Box 4444, Mountain View, CA 94040 USA or e-mail them to larry@choraegus.com .