

# Choraegus ShareMusic®

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1. Make the number of copies you need. Ensure that this notice appears on each copy.
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**Choraegus ShareMusic, P.O. Box 4444, Mountain View, CA 94040, USA**  
with a list of the songs you are using and the number of copies made for each song.

You can also visit the Choraegus Web site at <http://www.choraegus.com/> -  
God bless you as you minister for His glory!

*To Todd & Ambr, and to Bob & Lynne*

## Far Beyond (TTBB)

Words and music by Larry Sue (ASCAP)

1

4

7

*mp*

*Unison*

*mp*

Far be-yond — the

ways of God are past our un-der - stand-ing, Far be - yond— from the

10

first to last He's great - er than we see, So when

13

cir - cum - stanc - es push you to the lim - its of your faith, Look be-yond

15

them — far be - yond them — and trust Him faith - ful -

17

ly.

20

*Solo 1*  
*mp*  
When the

23

**B**

*Solo 2*

world a-round is troub-led, and for-sakes its san-i-ty, When your

*mp*

*mp*

25

*Solo 3*

con-flicts are re-doub-led, and all seems van-i-ty, Re-

*mp*

27

*Solo 4*

mem-ber God holds ev-ery-thing with-in His might-y arms, That in

*mf*

29

spite of dan-gers all a-bout, He'll keep you safe from

*mf*

31

C

harm. *mf* Far be-yond — the ways of God are past our un - der -

33

stand - ing, Far be - yond — from the

36

first to last He's great - er than we see, So when

38

ATP002 - Far Beyond

8  
cir - cum - stanc - es push you to the lim - its of your faith, Look be - yond

40

them — far be - yond them — and trust Him faith - ful -

42

*Solo* **D**  
*mp* ly. When you meet with des - per - a - tion, and your life seems a loss, When you  
Ooo\_

45  
*mp*

suf-fer trib - u - la - tion, and bear the Sav - ior's cross, Re -

48

mem - ber God has full con - trol ev - ery min - ute of each hour, And the

50

One who rose up from the dead will keep you by His power. *mf* Far be - yond —

52

**E**

the ways of God are past our un - der - stand - ing, Far be -

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The music is in 4/4 time. The piano part features a steady accompaniment of chords and single notes.

*mf*

55

This system shows the piano accompaniment for the first system, starting at measure 55. It consists of two staves: a treble staff with chords and a bass staff with single notes. The dynamics are marked *mf*.

yond — from the first to last He's great - er than we see,

This system contains the second vocal line and piano accompaniment. The vocal line continues from the previous system. The piano accompaniment continues with similar chordal textures.

58

This system shows the piano accompaniment for the second system, starting at measure 58. It consists of two staves: a treble staff with chords and a bass staff with single notes.

So when cir - cum - stanc - es push you to the

This system contains the third vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment continues with similar chordal textures.

60

This system shows the piano accompaniment for the third system, starting at measure 60. It consists of two staves: a treble staff with chords and a bass staff with single notes.

lim - its of your faith, Look be - yond them — far be - yond

62

them — and trust Him faith - ful - ly. *f* Far be - yond —

64

F

the ways of God are past our un - der - stand - ing, Far be -

67

yond — from the first to last He's great - er than we see,

70

So when cir - cum - stanc - es push you to the

72

lim - its of your faith, Look be - yond them — far be - yond

74

them — to the Lord who waits be-yond them — and

76

Detailed description: This system contains measures 76, 77, and 78. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of block chords in the right hand and a simple bass line in the left hand. A 2/4 time signature change is indicated at the beginning of measure 78.

trust Him faith - ful - ly.

79

Detailed description: This system contains measures 79, 80, and 81. The vocal line has a long note in measure 80 with a fermata. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand.

82

Detailed description: This system contains measures 82, 83, and 84. The piano accompaniment continues with the eighth-note pattern in the right hand and a simple bass line in the left hand.

85

Detailed description: This system contains measures 85, 86, and 87. The piano accompaniment continues with the eighth-note pattern in the right hand and a simple bass line in the left hand. The system ends with a double bar line and a repeat sign.

## **Far Beyond (TTBB)**

### **Choraegus Share Music Rehearsal Notes**

The first verse is written with one line per quartet part, i.e. “relay solos”, if you like. Because of this, it works best if the voice-to-voice handoffs are engineered so that the two vocal timbres match reasonably smoothly at the melodic junction points. You can accomplish this by a judicious choice of soloist order or by having each soloist effect a gradual timbre change to match the next singer (you probably should do both...). (Rehearsal letter B)

The baritone and bass have the melody in the second chorus. (Rehearsal letter C)

The backup vocals in the second verse will need to work on keeping an exceptionally smooth sound throughout their “Ooo”s. I recommend singing as much of this in falsetto as possible to allow this to happen - this also has the advantage of providing for the soloist to stand out more easily. (Rehearsal letter D)

The first tenor part gets pretty high, which means that most of us will have to switch from full voice to falsetto. The temptation is to force your falsetto volume to match your full voice volume; be careful that you don’t overstress your voice! If you’re singing with microphones, eliminate this problem by pulling the mic a bit closer when you go to the upper notes; if you’re singing unamplified, back off a bit before the switch occurs so that you can sing the part smoothly and clearly (note: a forced falsetto, like any other vocal register, will tend to go tremendously flat when you push it too hard).

Add a fairly large crescendo to the last note!

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](mailto:larry@choraegus.com) .