

Shepherd Boy

Words and Music by CHRIS TOMLIN
and MARTIN SMITH

With introspection ♩ = 70

Dm7 Am7 Dm7

mp

With pedal

The piano introduction is in 4/4 time, marked *mp* and *With pedal*. It consists of three measures. The first measure has a Dm7 chord and a bass line of D4-F4-A4-B4. The second measure has an Am7 chord and a bass line of A3-C4-E4-F4. The third measure has a Dm7 chord and a bass line of D4-F4-A4-B4.

VERSE 1

Am7 Dm7 *mp* 3 3 Am7

1. I'm no he - ro of the faith.

The first line of Verse 1 features a vocal melody starting on a whole note G4, followed by a quarter note F4, and then a triplet of eighth notes E4, D4, and C4. The piano accompaniment provides harmonic support with chords Am7, Dm7, and Am7.

Dm7 Am7 F

I'm not as strong as I once thought I was. I'm just a

The second line of Verse 1 continues the vocal melody with a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The piano accompaniment uses chords Dm7, Am7, and F.

G F C G

shep - herd boy, sing - ing to a choir of burn - ing lights.

The third line of Verse 1 features a vocal melody with a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The piano accompaniment uses chords G, F, C, and G. The time signature changes from 4/4 to 2/4 for the second measure and back to 4/4 for the third and fourth measures.

CHORUS

mf C F/A C/G

I'm just sing - ing, sing-ing o - ver you. —

F/A C F/A

Come and lay your trou - bles down, 'cause love is — break - ing

To Coda

VERSE 2

C/G Dm⁷ *mp* Am⁷

— through. — 2. I was born to lift a song of hope,

Dm⁷ Am⁷ F

see the heav - ens — o - pen up. Take this ar - mor,

C G F/A C G *mf* D.S. al Coda

lest I die. Take this crown and let me fly. I'm just

The first system of the musical score features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a common time signature. The lyrics are "lest I die. Take this crown and let me fly. I'm just". The piano accompaniment is in bass clef and includes a 2/4 time signature change. A dynamic marking of *mf* and the instruction "D.S. al Coda" are present.

⊕ CODA

INTERLUDE

G C Am⁷ F C

love is break-ing through.

mp

The interlude section consists of a piano accompaniment in bass clef. It begins with a treble clef and a common time signature. The lyrics "love is break-ing through." are written below the piano line. The piano part includes a dynamic marking of *mp* and a 3/8 time signature change.

Am⁷ F Am⁷ F C

mf *cresc.*

This section shows the piano accompaniment in bass clef. It features a dynamic marking of *mf* and a *cresc.* instruction. The piano part includes a 3/8 time signature change.

CHORUS

Am⁷ *f* F C F/A C/G

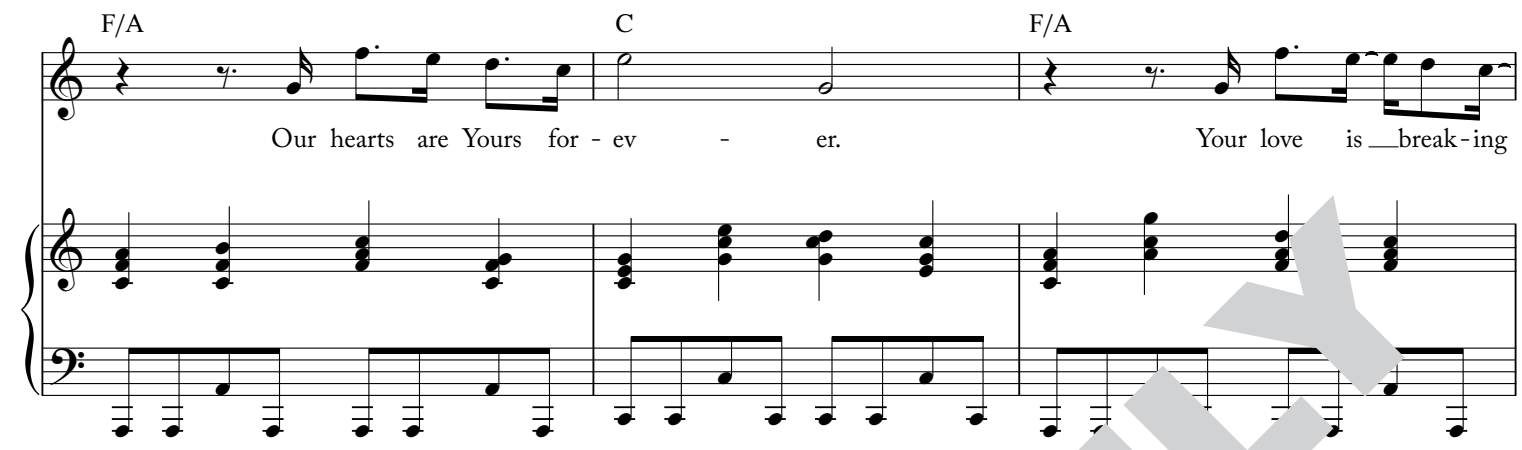
We're just sing - ing, sing-ing out - to You. —

f

The chorus section features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a common time signature. The lyrics are "We're just sing - ing, sing-ing out - to You. —". The piano accompaniment is in bass clef and includes a dynamic marking of *f*.

F/A C F/A

Our hearts are Yours for - ev - er. Your love is break - ing



C/G 1. G

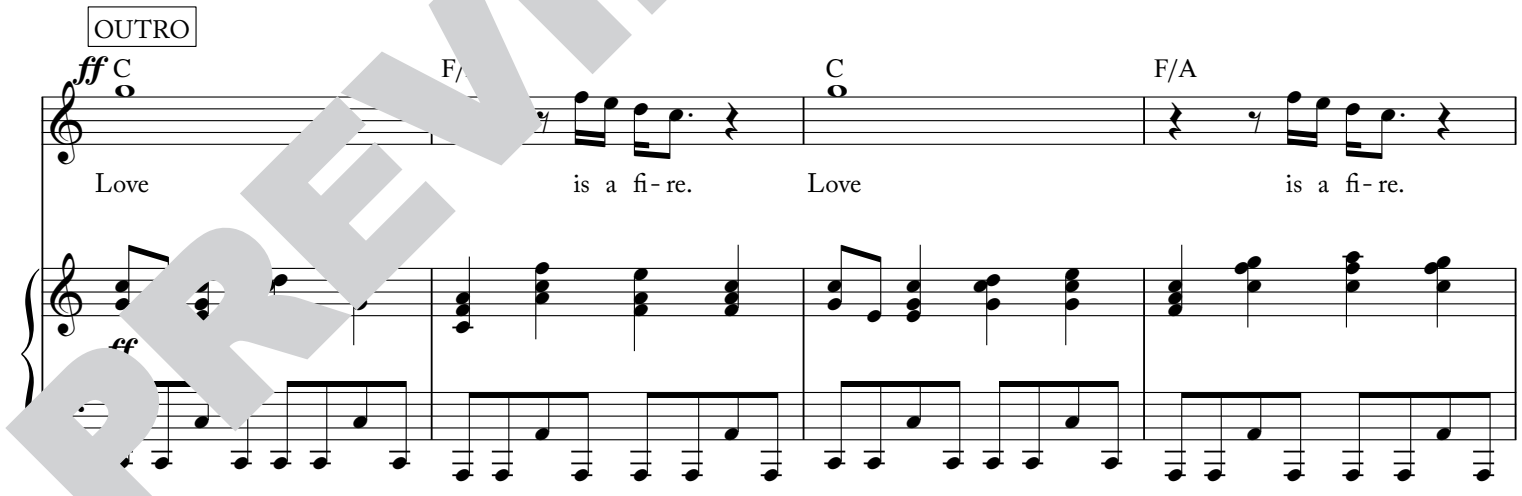
through. We're

cresc.



OUTRO ff C F/A C F/A

Love is a fi - re. Love is a fi - re.



C F/A C F/A C

Love is a fi - re.



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F#m7 C#m7 F#m7

mp
With pedal

VERSE 1

C#m7 F#m7 *mp* C#m7

1. I'm no he - the faith.

F#m7 C#m7 A

I'm not as I once thought I was. I'm just a

E B A E B

shep - herd boy, sing - ing to a choir of burn - ing lights.

CHORUS

mf E A/C# E/B

I'm just sing - ing, sing - ing o - ver you. —

A/C# E

Come and lay your trou - bles down, 'cause love is — break - ing

VERSE 2

To Co

E/B B F#m7 *mp* C#m7

— through — 2. I was born to lift a song of hope, —

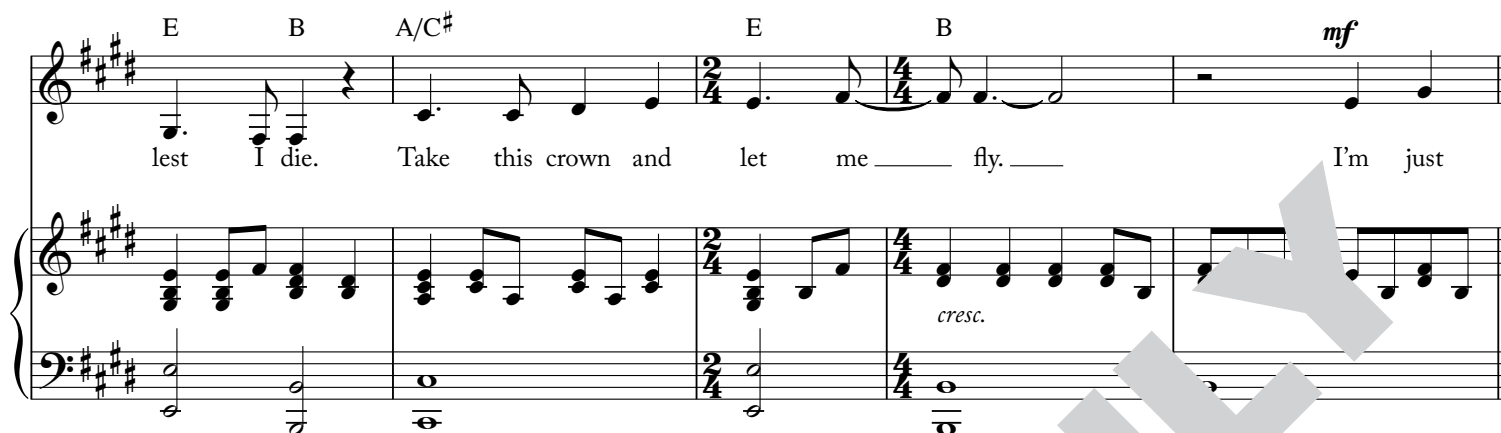
F#m7 C#m7 A

see the heav - ens — o - pen up. Take this ar - mor,

D.S. al Coda 

E B A/C# E B *mf*

lest I die. Take this crown and let me _____ fly. _____ I'm just



cresc.

 CODA

INTERLUDE

B E G E

love is break-ing through.



mf

C#m7 A E C#m7 A E

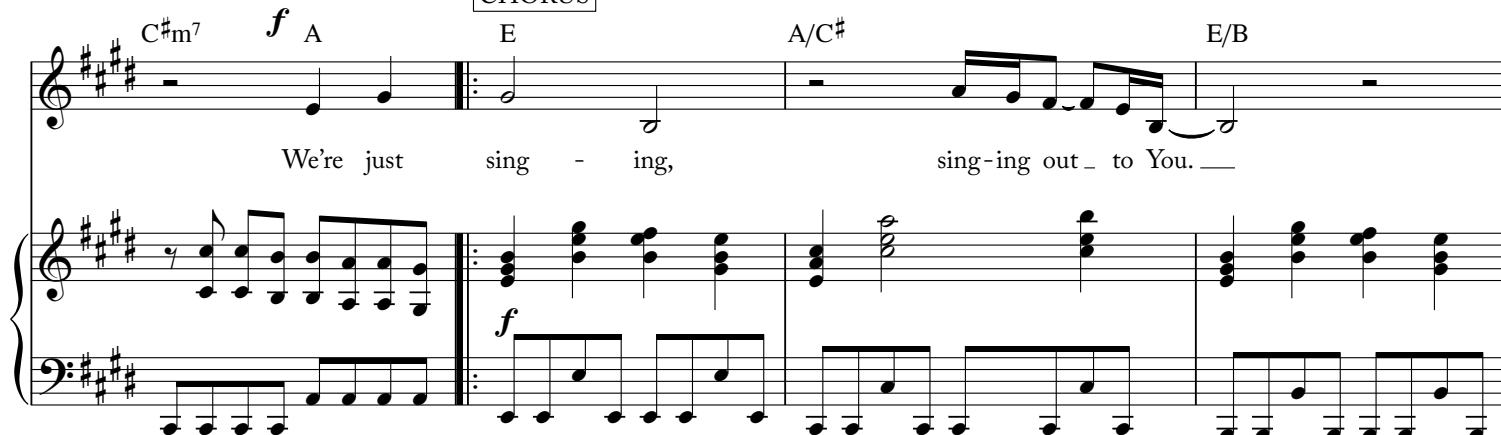


mf *cresc.*

CHORUS

C#m7 *f* A E A/C# E/B

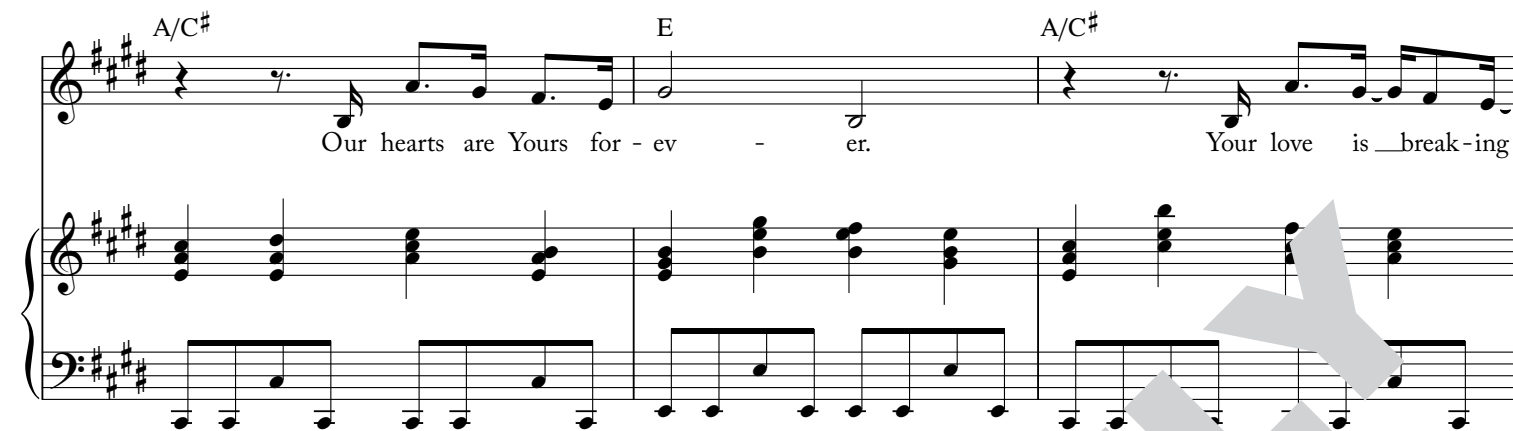
We're just sing - ing, sing-ing out _ to You. _



f

A/C# E A/C#


Our hearts are Yours for - ev - er. Your love is break - ing



E/B 1. B

through. We're

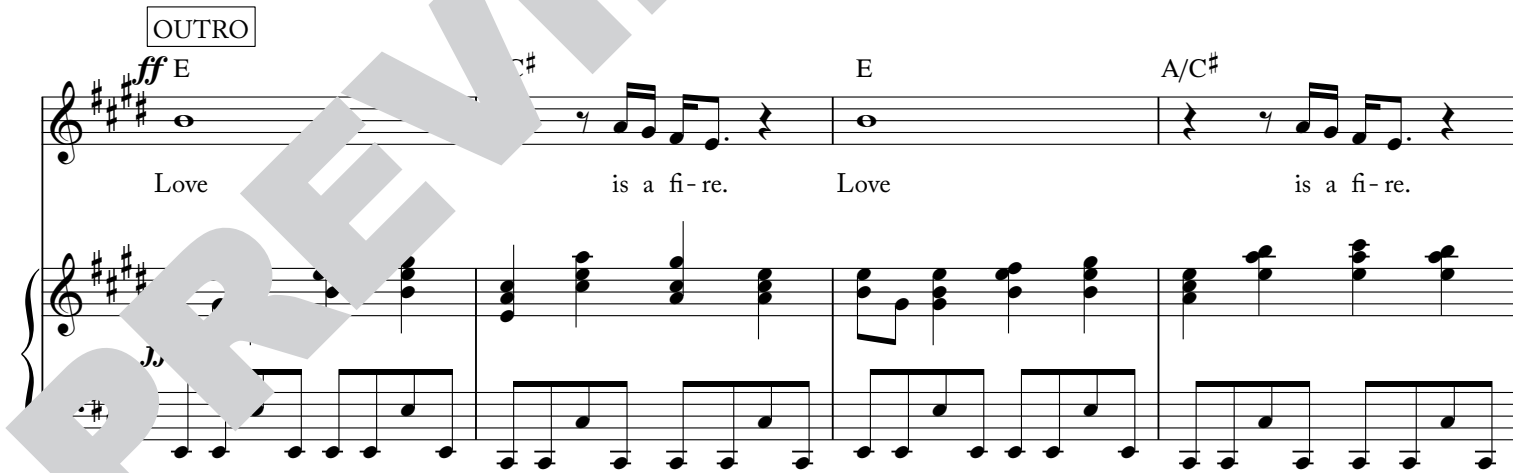
cresc.



OUTRO

ff E C# E A/C#

Love is a fi - re. Love is a fi - re.



E A/C# E A/C# E

Love is a fi - re.



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B^bm⁷ Fm⁷ B^bm⁷

mp

With pedal

VERSE 1

The piano introduction consists of three measures in 4/4 time. The first measure has a B^bm⁷ chord and a bass line starting on G² with a half note. The second measure has an Fm⁷ chord and a bass line starting on C³ with a half note. The third measure has a B^bm⁷ chord and a bass line starting on G² with a half note. A pedal point is indicated by a horizontal line under the G² note in the first measure.

Fm⁷ B^bm⁷ *mp* Fm⁷

1. I'm no he - the faith.

The first line of Verse 1 features a vocal melody in the treble clef and piano accompaniment in the bass clef. The vocal line starts with a whole rest, followed by a quarter note G⁴ (I), a quarter note B^b4 (m), a quarter note D⁵ (no), a quarter note E⁵ (he), a quarter note G⁵ (the), and a quarter note F⁵ (faith). The piano accompaniment provides harmonic support with chords Fm⁷, B^bm⁷, and Fm⁷. The tempo is marked *mp* and there are triplet markings over the notes in the second and third measures.

B^bm⁷ Fm⁷ D^b

I'm not as I once thought I was. I'm just a

The second line of Verse 1 continues the vocal melody and piano accompaniment. The vocal line starts with a quarter note G⁴ (I), a quarter note B^b4 (m), a quarter note D⁵ (not), a quarter note E⁵ (as), a quarter note G⁵ (I), a quarter note A⁵ (once), a quarter note B^b5 (thought), a quarter note D⁶ (I), a quarter note E⁶ (was), a quarter note G⁵ (I'm), a quarter note A⁵ (just), and a quarter note B^b5 (a). The piano accompaniment features chords B^bm⁷, Fm⁷, and D^b.

A^b E^b D^b A^b E^b

shep - herd boy, sing - ing to a choir of burn - ing lights.

The third line of Verse 1 concludes the vocal melody and piano accompaniment. The vocal line starts with a quarter note G⁴ (shep), a quarter note A⁴ (herd), a quarter note B^b4 (boy), a quarter rest, a quarter note G⁴ (sing), a quarter note A⁴ (ing), a quarter note B^b4 (to), a quarter note C⁵ (a), a quarter note D⁵ (choir), a quarter note E⁵ (of), a quarter note G⁵ (burn), a quarter note A⁵ (ing), and a quarter note B^b5 (lights). The piano accompaniment features chords A^b, E^b, D^b, A^b, and E^b. The time signature changes from 4/4 to 2/4 and back to 4/4.

CHORUS

mf A^b D^b/F A^b/E^b

I'm just sing - ing, sing - ing o - ver you. —

D^b/F A^b

Come and lay your trou - bles down, 'cause love is — break - ing

VERSE 2

To God A^b/E^b E^b $B^b m^7$ *mp* Fm^7

— through — 2. I was born to lift a song of hope,

$B^b m^7$ Fm^7 D^b

see the heav - ens — o - pen up. Take this ar - mor,

A^b E^b D^b/F A^b E^b *mf* *D.S. al Coda*

lest I die. Take this crown and let me fly. I'm just

cresc.

⊕ CODA

INTERLUDE

E^b A^b A^b

love is break-ing through.

m

Fm^7 D^b A^b Fm^7 D^b A^b

mf *cresc.*

CHORUS

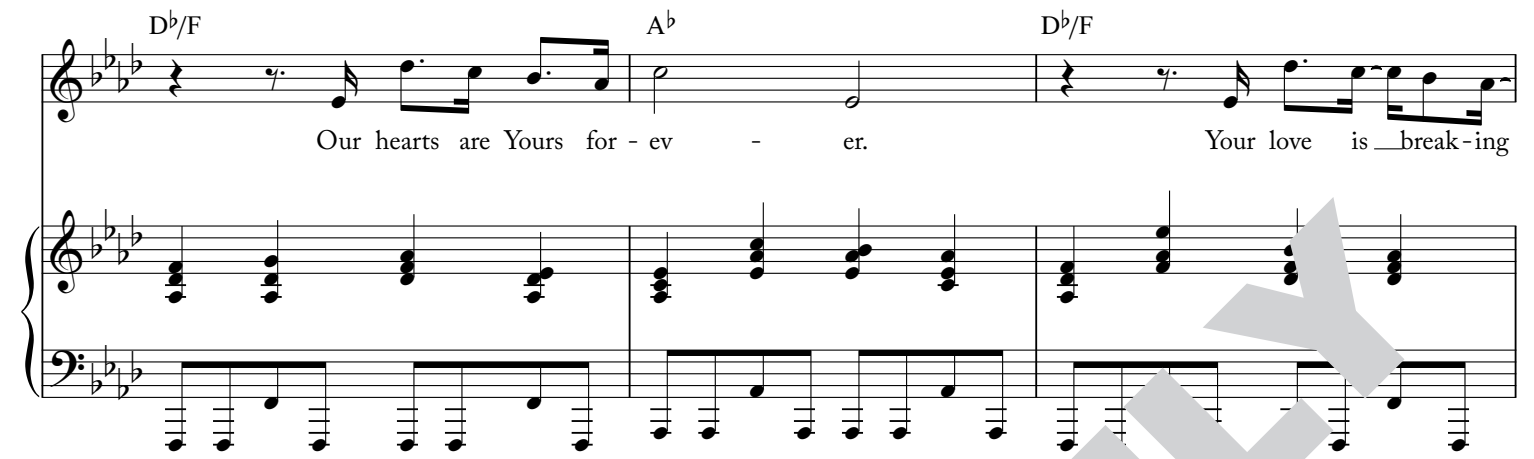
Fm^7 *f* D^b A^b D^b/F A^b/E^b

We're just sing-ing, sing-ing out to You.

f

D^b/F *A^b* *D^b/F*

Our hearts are Yours for - ev - er. Your love is break - ing



A^b/E^b *E^b*

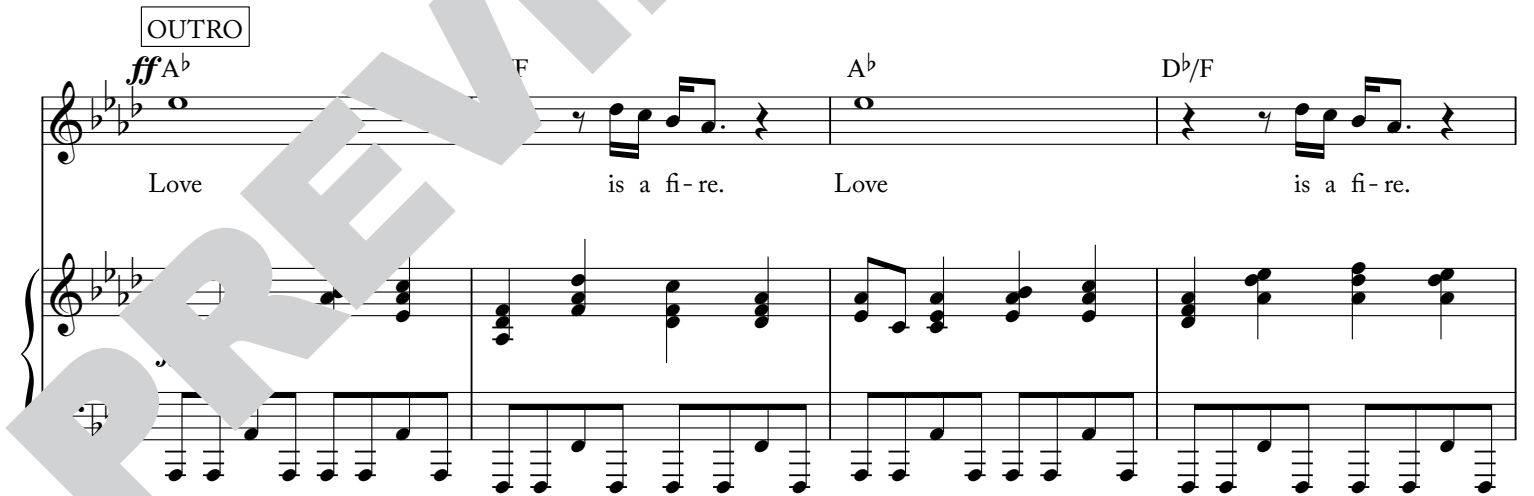
through. We're

cresc.



OUTRO *ff* *A^b* *F* *A^b* *D^b/F*

Love is a fi - re. Love is a fi - re.



A^b *D^b/F* *A^b* *D^b/F* *A^b*

Love is a fi - re. _____

