

# Throne Room

Words and Music by  
 LINDSEY SWEAT, JACOB SOOTER,  
 MIA FIELDS and KIM WALKER-SMITH

Pop groove ♩ = 64

Dmaj7 Bm9

*mp*

3 A6 E

VERSE 1

5 Dmaj7 Bm9

*mp*

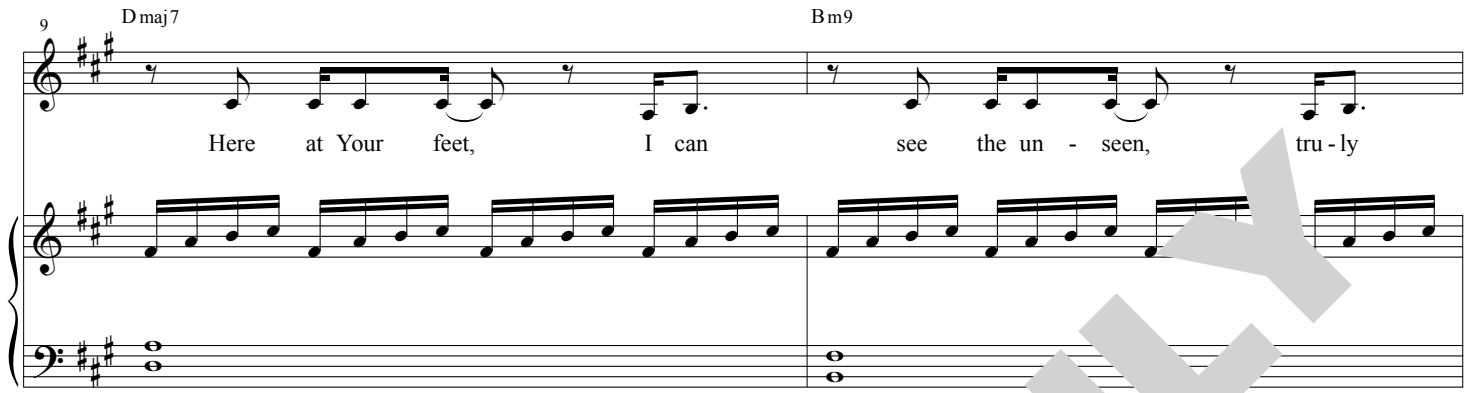
Dream af - ter word, You are speak - ing to me, — breath - ing

A6 E

word af - ter word of king - dom — come. —

9 Dmaj7 Bm9

Here at Your feet, I can see the un - seen, tru - ly



11 A6

one look at You— and I'm— un - done. I run



13 Dmaj7 Bm9

— to the room. I run— to the throne room. And I



15 Dmaj7 Bm9

**CHORUS**

*f* fall on— my face with an - gels and saints— and all— I can say— is, “Ho -



17 F#m7 E

ly, ho - ly, ho - ly are — You, — God!" My

19 Dmaj7 Bm9

heart can't — con - tain — the weight — of You — and all — I can say — is, "Ho -

21 F#m7 E

ly, ho - ly, ho - ly are — You!"

2nd time to CODA ⊕  
(to m. 33)

23 Dmaj7 Bm9

*mf*

Grace up - on grace, all my fears fall a - way. On - ly

*mf*

25 A6 E

Your per - fect love — for me — re - mains. —

27 Dmaj7 Bm9

time af - ter time, You stay by my side, burn - ing

29 A6 E

fi in I can't con - tain. — I run

31 Dmaj7 Bm9

— to the throne room. I run — to the throne room. — And I

*D.S. al CODA %  
(Back to m. 15)*

♩ CODA INTERLUDE

33 D2 Bm9 F#m9 E D2 Bm9

BRIDGE

36 F#m9 E *mf* D2 Bm9 F#m9 E

39 D2 Bm9 F#m9 E D2 Bm9

42 F#m9 E D2 Bm9 F#m9 E

CHORUS

45 D2 Bm9 F#m9 E Dmaj7

*f*

Oh, \_\_\_\_\_ and I fall on \_\_\_\_\_ my face with an -



48 Bm9 F#

- gels and saints \_\_\_\_\_ and all \_\_\_\_\_ I can say \_\_\_\_\_ is, "Ho \_\_\_\_\_ ho - ly, ho - ly are \_\_\_\_\_ You, \_\_\_\_\_



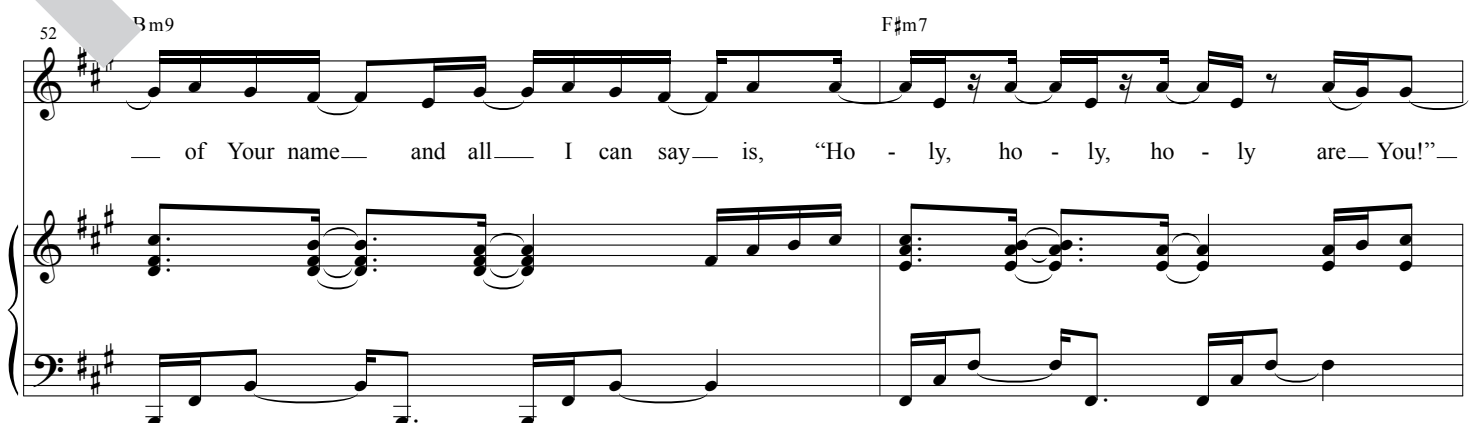
50 E Dmaj7

\_\_\_\_\_ God \_\_\_\_\_ My heart can't \_\_\_\_\_ con - tain \_\_\_\_\_ the weight



52 Bm9 F#m7

\_\_\_\_\_ of Your name \_\_\_\_\_ and all \_\_\_\_\_ I can say \_\_\_\_\_ is, "Ho - ly, ho - ly, ho - ly are \_\_\_\_\_ You!" \_\_\_\_\_



INSTRUMENTAL

54 E D maj7 Bm9

Musical notation for measures 54-56. Measure 54 has a whole note E in the treble clef. Measures 55-56 contain piano accompaniment with chords and moving lines in both hands.

57 F#m7 E D maj9

Musical notation for measures 57-60. Measure 57 has a whole note F#m7 in the treble clef. Measures 58-60 contain piano accompaniment with chords and moving lines in both hands.

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Pop groove ♩ = 64

Ebmaj7 Cm9

3 Bb6 F

VERSE 1

5 Ebmaj7 mp Cm9

Dream af - ter word You are speak - ing to me, — breath - ing

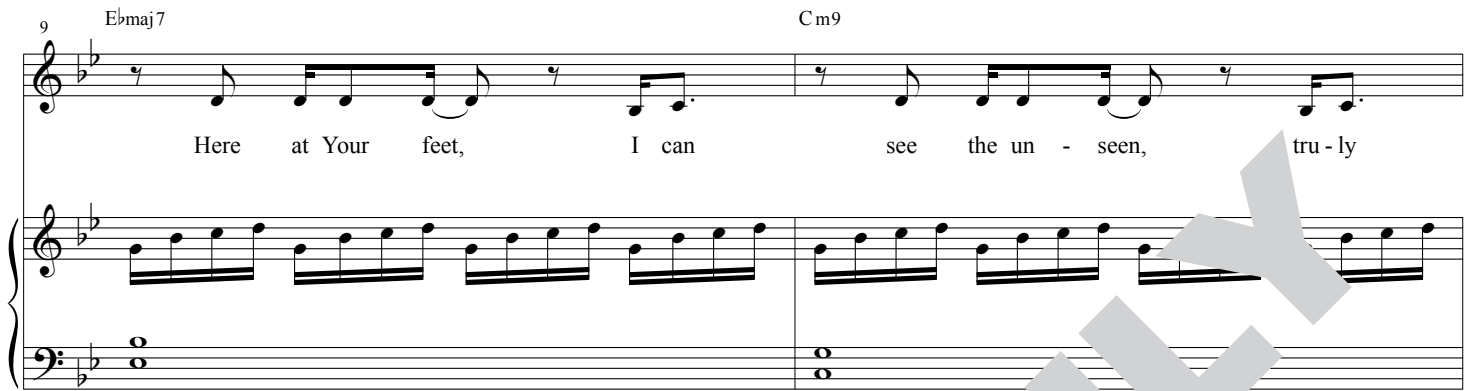
6 F

word af - ter word of king - dom come. —



9 Ebmaj7 Cm9

Here at Your feet, I can see the un - seen, tru - ly



11 Bb6 F

one look at You— and I'm— un - done. I run



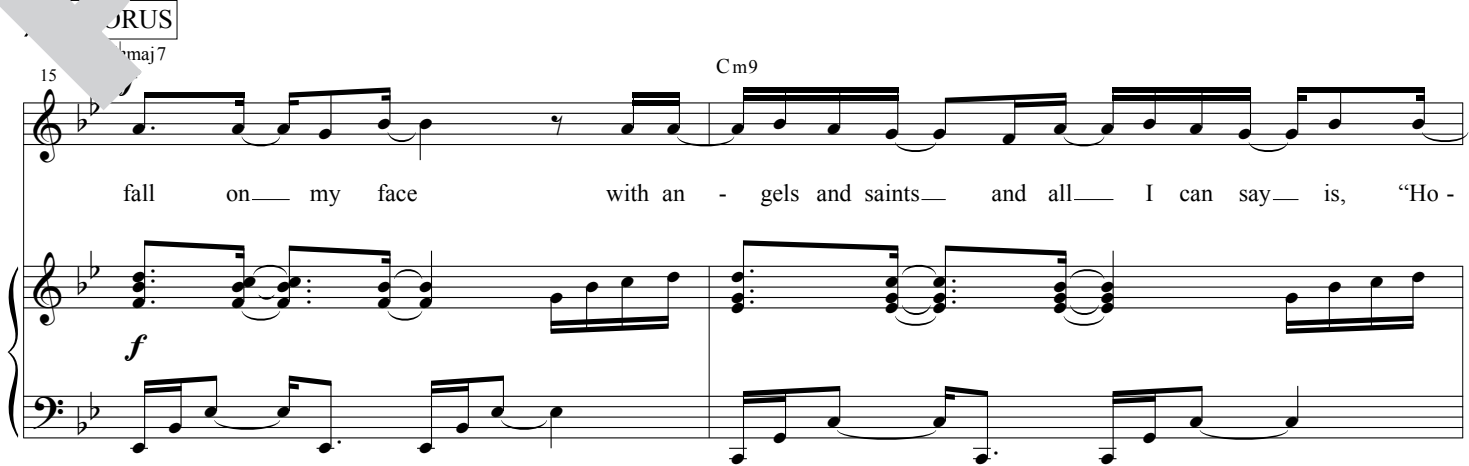
13 Ebmaj7 Cm9

— to the room. I run— to the throne room. And I



15 Ebmaj7 Cm9

fall on— my face with an - gels and saints— and all— I can say— is, "Ho -



17 Gm7 F

ly, ho - ly, ho - ly are — You, — God!" My

19 Ebmaj7 Cm9

heart can't — con - tain — the weight — of You — and all — I can say — is, "Ho -

21 Gm7 F

ly, ho - ly, ho - ly are — You!"

2nd time to CODA ⊕  
(to m. 33)

23 Ebmaj7 Cm9

*mf*

Grace up - on grace, all my fears fall a - way. On - ly

*mf*

25 Bb6 F

Your per - fect love — for me — re - mains. —

27 Ebmaj7 Cm9

time af - ter time, You stay c... any side, burn-ing

29 Bb6 F

fi - in I can't con - tain. — I run

31 Ebmaj7 Cm9

— to the throne room. I run — to the throne — room. — And I

*D.S. al CODA %  
(Back to m. 15)*

♩ CODA INTERLUDE

33 Eb2 Cm9 Gm9 F Eb2 Cm9

*subito mp*

BRIDGE

36 Gm9 F *mf* Eb2 Cm9 Gm9 F

I run — to the throne room be — fore You, the on - ly — One. I — run

*mf*

39 Eb2 Cm9 Gm9 F Eb2 Cm9

— to the throne room be — fore — You, I'm o - ver - come. I — run — to the throne room be - fore

42 Gm9 F Eb2 Cm9 Gm9 F

— You, the on - ly One. I — run — to the throne room. Be - fore — You, I'm o - ver - come. —

CHORUS

45 Eb2 Cm9 Gm9 F Ebmaj7

Oh, and I fall on my face with an -



48 Cm9 Gm9

- gels and saints and all I can say is, "Ho - ly, ho - ly are - You, -



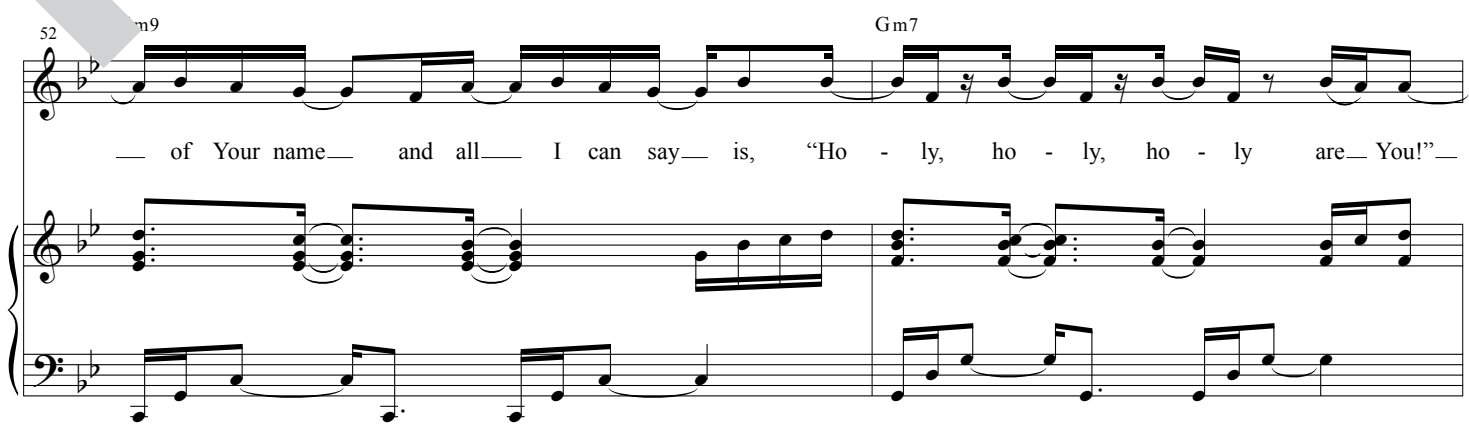
50 F Ebmaj7

God. My heart can't con - tain the weight



52 Cm9 Gm7

of Your name and all I can say is, "Ho - ly, ho - ly, ho - ly are - You!" -



INSTRUMENTAL

54 F Ebmaj7 Cm9

Musical notation for measures 54-56. Measure 54 has a whole note F in the treble clef. Measures 55-56 are instrumental accompaniment for piano, with chords Ebmaj7 and Cm9 indicated above the staff.

57 Gm7 F Ebmaj9

Musical notation for measures 57-60. Measure 57 has a whole note Gm7 in the treble clef. Measures 58-60 are instrumental accompaniment for piano, with chords F and Ebmaj9 indicated above the staff.

PREVIEW ONLY

# Throne Room

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Pop groove ♩ = 64

Emaj7 C#m9

*mp*

3 B6 F#

VERSE 1

5 Emaj7 C#m9

*mp*

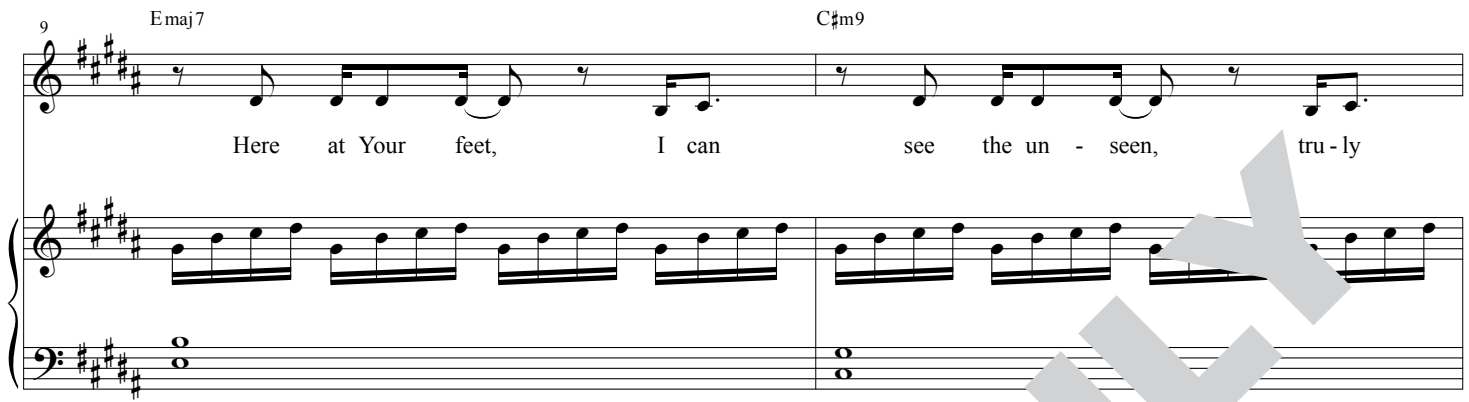
Dream af - ter - am, You are speak - ing to me, — breath - ing

B6 F#

word af - ter word of king - dom come. —

9 Emaj7 C#m9

Here at Your feet, I can see the un - seen, tru - ly



11 B6

one look at You— and I'm— un - done. I run



13 Emaj7 C#m9

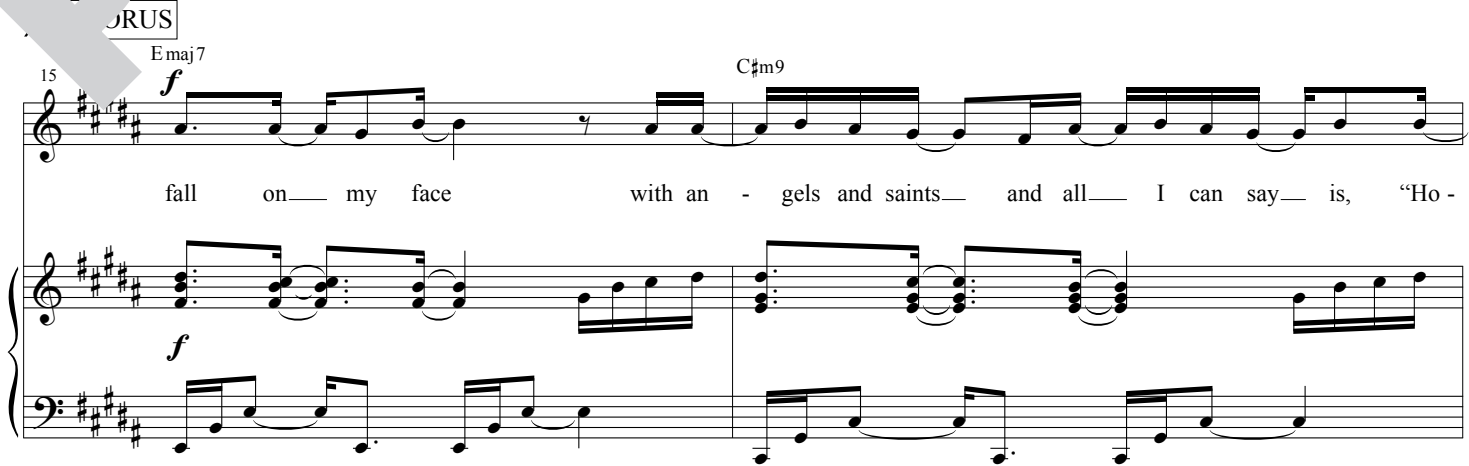
— to room. I run— to the throne room. And I



15 Emaj7 C#m9

**CHORUS**

*f* fall on— my face with an - gels and saints— and all— I can say— is, “Ho -





17 G#m7 F#

- ly, ho - ly, ho - ly are— You, ——— God!" My

19 Emaj7 C#m9

heart can't— con - tain— the weight— of You and all— I can say— is, "Ho -

21 G#m7 F#

- ly, ho - ly are— You!" ———

2nd time to CODA ⊕  
(to m. 33)

23 Emaj7 C#m9

*mf*

Grace up - on grace, all my fears fall a - way. On - ly

25 B6 F#

Your per - fect love\_ for me\_ re - mains. h,

This system contains measures 25 and 26. It features a vocal line with lyrics, a piano accompaniment with a steady eighth-note pattern in the right hand and block chords in the left hand, and a grand staff. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 4/4. Chords B6 and F# are indicated above the vocal line.

27 Emaj7 C#m9

time af - ter time, You stay my side, burn - ing

This system contains measures 27 and 28. It features a vocal line with lyrics, a piano accompaniment with a steady eighth-note pattern in the right hand and block chords in the left hand, and a grand staff. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 4/4. Chords Emaj7 and C#m9 are indicated above the vocal line.

29 B6 F#

fi re in I can't con - tain. I run

This system contains measures 29 and 30. It features a vocal line with lyrics, a piano accompaniment with a steady eighth-note pattern in the right hand and block chords in the left hand, and a grand staff. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 4/4. Chords B6 and F# are indicated above the vocal line.

31 Emaj7 C#m9

to the throne room. I run to the throne room. And I

*D.S. al CODA %  
(Back to m. 15)*

This system contains measures 31 and 32. It features a vocal line with lyrics, a piano accompaniment with a steady eighth-note pattern in the right hand and block chords in the left hand, and a grand staff. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 4/4. Chords Emaj7 and C#m9 are indicated above the vocal line. A double bar line with repeat dots is at the end of measure 31. A double bar line with repeat dots and a percentage sign is at the end of measure 32, with the instruction "D.S. al CODA % (Back to m. 15)" written below it.

♩ CODA INTERLUDE

33 E2 C#m9 G#m9 F# E2 C#m9

BRIDGE

36 G#m9 F# mf E2 C#m9 G#m9 F#

39 E2 C#m9 G#m9 F# E2 C#m9

42 G#m9 F# E2 C#m9 G#m9 F#

CHORUS

45 E2 C#m9 G#m9 F# Emaj7

*f*

Oh, \_\_\_\_\_ and I fall on my face with an -

48 C#m9 C#m9

- gels and saints — and all — I can say — is, “Ho - ly, ho - ly are — You, —

50 F# Emaj7

My heart can't con - tain — the weight

52 C#m9 G#m7

— of Your name — and all — I can say — is, “Ho - ly, ho - ly, ho - ly are — You!” —

INSTRUMENTAL

54 F# Emaj7 C#m9

Musical notation for measures 54-56. Measure 54 has a whole note F# in the treble clef. Measures 55-56 contain piano accompaniment with chords and moving lines in both hands.

57 G#m7 F# Emaj9

Musical notation for measures 57-60. Measure 57 has a whole note G#m7 in the treble clef. Measures 58-60 contain piano accompaniment with chords and moving lines in both hands.

PREVIEW ONLY