

# Change Our Hearts

Rory Cooney

♩ = 65  
(Capo 3) Ab(F) Eb(C/E) Fm(Dm) G(E)

CANTOR and CONG.

SOPRANO

ALTO

BARITONE

PIANO\*  
8va ad. lib.

ORGAN\*  
♩ = 65

\* These introductions not meant to be used together. If both organ and piano used, organ should enter at measure 8, probably on the second refrain.

Ab/(F) Abm(Fm) Eb/Bb(C/G) Ab/Bb(F/G) Eb/Bb(C/G)

Ab/Bb (F/G) Eb(C) Ab(F) Eb(C) Ab/Eb(F/C) Eb(C) Eb/D (C/B)

Change our hearts this time, Your word says it can be. Change our  
Change our hearts, \_\_\_\_\_  
Change our hearts this time, Your word says it can be. Change our  
Change our hearts this time, Your word says it can be. Change our



Gm7 (Em7) Cm7 (Am7) F7/A (D7/F#) Bb(G) Bb/Ab (G/F)

minds, this time, Your life could make us free. We are the peo -  
change our minds. \_\_\_\_\_ We are the peo -  
minds, this time, Your life could make us free. We are the peo -  
minds, this time, Your life could make us free. We are the peo -





Fm7(Dm7) Gm7(Em7) Fm7(Dm7) Bb(G) Eb(C) Cm(Am)

1. edge of our dreams. One foot in par - a - dise, —  
 2. stretch out Your hands, of - 'fring a - bun - dan - ces,  
 3. leads to Your side, o - ver the moun - tains and

The first system of the musical score consists of three vocal staves and two piano accompaniment staves. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The key signature has two flats (Bb and Eb). The first vocal staff has three lines of lyrics. The piano accompaniment features a steady bass line and a more active treble line with eighth and sixteenth notes.

F7/A(D7/F#) Bb9(G9) Bb/Ab(G/F) G(E) Cm(Am) Bb(G)

1. one in the waste. — Drawn by Your prom - i - ses, — still we are  
 2. full - ness of joy. Your milk and hon - ey seem dis - tant, un -  
 3. sands of the soul. — Be for us man - na, wa - ter from

The second system of the musical score continues with three vocal staves and two piano accompaniment staves. The key signature remains two flats. The vocal staves have three lines of lyrics. The piano accompaniment continues with a consistent harmonic and rhythmic pattern, supporting the vocal lines.

$E\flat(C)$   $C7/E(A7/C\#)$   $Fm7(Dm7)$   $E\flat/G(C/E)$   $A\flat(F)$   $F/A(D7/F\#)$   $B\flat(G)$   $A\flat/B\flat(F/G)$

1. lured by the sha - dows and the chains we leave be - hind. But  
 2. real, when we have bread and wa - ter in our hands. But  
 3. stone, light which says we nev - er walk a - lone. And

**⊕ CODA**  $E\flat(C)$   $E\flat/G(C/E)$   $A\flat(F)$   $A\flat/B\flat(F/G)$   $E\flat(C)$  *Repeat ad. lib.*

hearts. this time change our 1. hearts (2. minds.) This time  
 hearts. This time, this  
 hearts. This time, this

**⊕ CODA** *Repeat ad. lib.*  
**⊕ CODA** *Repeat ad. lib.*

*Last time*  
Eb/G(C/E)      Ab(F)      Ab/Bb(F/G) Bb7(G7)      Eb(C)

change our hearts,      change our hearts.  
time,      change our hearts.  
time,      change our hearts.

*Last time*  
8va  
*Last time*

The musical score consists of four systems. The first system shows the vocal melody with lyrics and guitar chords. The second system continues the vocal melody. The third system shows the piano accompaniment with a 'Last time' instruction and an 8va marking. The fourth system continues the piano accompaniment with another 'Last time' instruction. A large 'Preview' watermark is overlaid on the score.