

# We Will Wait Upon the Lord

(Guiding Light)

## Part I

We will wait upon the Lord  
Lying still upon our face'  
Expectant of His word  
And guiding light to fill this place

## Part II

Ho - ly Spir - it  
Send Your fire  
Fill us with Your  
Love and wisdom

## Part III

Alleluia  
Allelu - Yahweh  
Alleluia  
Allelu - Yahweh



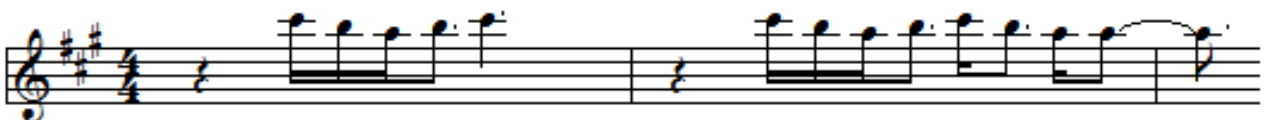
We will wait up - on the Lord Ly - ing still up - on our face'



Ex - pectant of His word And guiding light to fill this place



Ho - ly Spir - it Send Your fir - e  
Fill us with You - r Love and wis - dom



A - lle - lu - ia A - lle - lu - Y - ah - weh

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The song is also used as a backing track on the W4T promotional video.

# We Will Wait Upon the Lord

(Guiding Light)

Piano arrangement

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains a series of chords: A major, F# minor, D major, F# minor, A major, F# minor, D major, and F# minor. The bottom staff is in bass clef with the same key signature and time signature. It contains a melodic line of eighth notes: A2, G#2, F#2, E2, D2, C#2, B1, A1, G#1, F#1, E1, D1, C#1, B0, A0, G#0, F#0, E0, D0, C#0, B-1, A-1, G#-1, F#-1, E-1, D-1, C#-1, B-2, A-2, G#-2, F#-2, E-2, D-2, C#-2, B-3, A-3, G#-3, F#-3, E-3, D-3, C#-3, B-4, A-4, G#-4, F#-4, E-4, D-4, C#-4, B-5, A-5, G#-5, F#-5, E-5, D-5, C#-5, B-6, A-6, G#-6, F#-6, E-6, D-6, C#-6, B-7, A-7, G#-7, F#-7, E-7, D-7, C#-7, B-8, A-8, G#-8, F#-8, E-8, D-8, C#-8, B-9, A-9, G#-9, F#-9, E-9, D-9, C#-9, B-10, A-10, G#-10, F#-10, E-10, D-10, C#-10, B-11, A-11, G#-11, F#-11, E-11, D-11, C#-11, B-12, A-12, G#-12, F#-12, E-12, D-12, C#-12, B-13, A-13, G#-13, F#-13, E-13, D-13, C#-13, B-14, A-14, G#-14, F#-14, E-14, D-14, C#-14, B-15, A-15, G#-15, F#-15, E-15, D-15, C#-15, B-16, A-16, G#-16, F#-16, E-16, D-16, C#-16, B-17, A-17, G#-17, F#-17, E-17, D-17, C#-17, B-18, A-18, G#-18, F#-18, E-18, D-18, C#-18, B-19, A-19, G#-19, F#-19, E-19, D-19, C#-19, B-20, A-20, G#-20, F#-20, E-20, D-20, C#-20, B-21, A-21, G#-21, F#-21, E-21, D-21, C#-21, B-22, A-22, G#-22, F#-22, E-22, D-22, C#-22, B-23, A-23, G#-23, F#-23, E-23, D-23, C#-23, B-24, A-24, G#-24, F#-24, E-24, D-24, C#-24, B-25, A-25, G#-25, F#-25, E-25, D-25, C#-25, B-26, A-26, G#-26, F#-26, E-26, D-26, C#-26, B-27, A-27, G#-27, F#-27, E-27, D-27, C#-27, B-28, A-28, G#-28, F#-28, E-28, D-28, C#-28, B-29, A-29, G#-29, F#-29, E-29, D-29, C#-29, B-30, A-30, G#-30, F#-30, E-30, D-30, C#-30, B-31, A-31, G#-31, F#-31, E-31, D-31, C#-31, B-32, A-32, G#-32, F#-32, E-32, D-32, C#-32, B-33, A-33, G#-33, F#-33, E-33, D-33, C#-33, B-34, A-34, G#-34, F#-34, E-34, D-34, C#-34, B-35, A-35, G#-35, F#-35, E-35, D-35, C#-35, B-36, A-36, G#-36, F#-36, E-36, D-36, C#-36, B-37, A-37, G#-37, F#-37, E-37, D-37, C#-37, B-38, A-38, G#-38, F#-38, E-38, D-38, C#-38, B-39, A-39, G#-39, F#-39, E-39, D-39, C#-39, B-40, A-40, G#-40, F#-40, E-40, D-40, C#-40, B-41, A-41, G#-41, F#-41, E-41, D-41, C#-41, B-42, A-42, G#-42, F#-42, E-42, D-42, C#-42, B-43, A-43, G#-43, F#-43, E-43, D-43, C#-43, B-44, A-44, G#-44, F#-44, E-44, D-44, C#-44, B-45, A-45, G#-45, F#-45, E-45, D-45, C#-45, B-46, A-46, G#-46, F#-46, E-46, D-46, C#-46, B-47, A-47, G#-47, F#-47, E-47, D-47, C#-47, B-48, A-48, G#-48, F#-48, E-48, D-48, C#-48, B-49, A-49, G#-49, F#-49, E-49, D-49, C#-49, B-50, A-50, G#-50, F#-50, E-50, D-50, C#-50, B-51, A-51, G#-51, F#-51, E-51, D-51, C#-51, B-52, A-52, G#-52, F#-52, E-52, D-52, C#-52, B-53, A-53, G#-53, F#-53, E-53, D-53, C#-53, B-54, A-54, G#-54, F#-54, E-54, D-54, C#-54, B-55, A-55, G#-55, F#-55, E-55, D-55, C#-55, B-56, A-56, G#-56, F#-56, E-56, D-56, C#-56, B-57, A-57, G#-57, F#-57, E-57, D-57, C#-57, B-58, A-58, G#-58, F#-58, E-58, D-58, C#-58, B-59, A-59, G#-59, F#-59, E-59, D-59, C#-59, B-60, A-60, G#-60, F#-60, E-60, D-60, C#-60, B-61, A-61, G#-61, F#-61, E-61, D-61, C#-61, B-62, A-62, G#-62, F#-62, E-62, D-62, C#-62, B-63, A-63, G#-63, F#-63, E-63, D-63, C#-63, B-64, A-64, G#-64, F#-64, E-64, D-64, C#-64, B-65, A-65, G#-65, F#-65, E-65, D-65, 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# We Will Wait Upon the Lord (Guiding Light)

Bass arrangement

[e = suggestion to play a high E, relative to 'walking' progression]

**A**      **G#**              **F#**  
 We will wait upon the Lord  
          **E**                      **D**  
 Lying still upon our face'  
          **e**                      **F#**  
 Expectant of His word  
                          **G#**              **A**  
 And guiding light to fill this place

**A**      **G#**  
 Ho - ly Spir - it  
**F#**      **E**  
 Send Your fire  
**D**      **e**  
 Fill us with Your  
**F#**      **G#**  
 Love and wisdom

**A**      **G#**  
 Alleluia  
**F#**      **E**      **D**  
 Allelu - Yahweh  
**(D)**      **e**  
 Alleluia  
**F#**      **G#**      **A**  
 Allelu - Yahweh

[Alternative Bass line]

### † Possible variations

In order to build up / strip away the musical elements of the song, I suggest beginning using only the A and D: Then go on to include every other chord in the progression (A – F# – D – F#). You could also add the last G# in this variation to make the transition into the full-progression (A – F# – D – F# - G#). Towards the end of the song I simply suggest reversing this process.

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The song is also used as a backing track on the W4T promotional video.

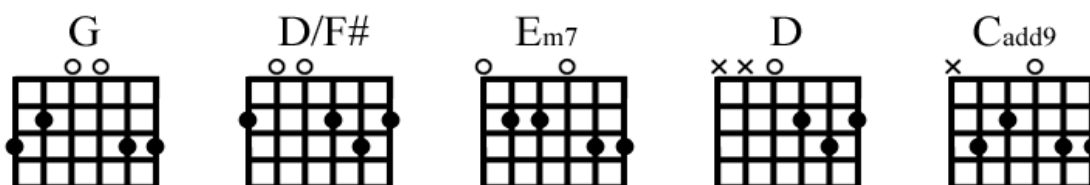
# We Will Wait Upon the Lord (Guiding Light)

[Capo II]

**G**      **D/F#**      **Em<sup>7</sup>**  
We will wait upon the Lord  
**D**                  **Cadd<sup>9</sup>**  
Lying still upon our face'  
**D**                  **Em<sup>7</sup>**  
Expectant of His word  
**D/F#**              **G**  
And guiding light to fill this place

**G**      **D/F#**  
Ho – ly Spir – it  
**Em<sup>7</sup>**      **D**  
Send Your fire  
**Cadd<sup>9</sup>** **D**  
Fill us with Your  
**Em<sup>7</sup>**      **D/F#**  
Love and wisdom

**G**      **D/F#**  
Alleluia  
**Em<sup>7</sup>** **D**      **Cadd<sup>9</sup>**  
Allelu – Yahweh  
(**Cadd<sup>9</sup>**) **D**  
Alleluia  
**Em<sup>7</sup>** **D/F#**      **G**  
Allelu – Yahweh



## † Possible variations

In order to build up / strip away the musical elements of the song, I suggest beginning using only the G and Cadd<sup>9</sup> chords: Then go on to include every other chord (G – Em<sup>7</sup> – Cadd<sup>9</sup> – Em<sup>7</sup>). You could also add the last D/F# in this variation to make the transition into the full-progression (G – Em<sup>7</sup> – Cadd<sup>9</sup> – Em<sup>7</sup> – D/F#). Towards the end of the song I simply suggest reversing the process.

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