



CCLI TOP 100 + BEYOND

Recommended Song List 2024



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A Thousand Hallelujahs – Brooke Ligertwood

Key Wesleyan Theological Emphases: Time; Incarnation/Atonement

Song Perspective: Personal and Corporate

“A Thousand Hallelujahs” is a song of praise to Christ, who died and rose again for the redemption of humankind. It highlights creation’s longing to join in this praise. This song uses expansive naming practices for Jesus, including “Lord,” “Lamb,” and “King of Heaven.” The melody is singable and can be arranged for an ensemble of any size. It is suitable for all skill levels.

ADDITIONAL ARRANGEMENTS: [Bilingual English/Spanish - North Palm Worship](#) | [Acoustic Only – Phil Wickham](#)
[SATB - Praise Charts](#)

LICENSING COVERAGE: CCLI, Multitracks.com

Abide in Me – Urban Doxology

Key Wesleyan Theological Emphases: Holy Spirit; Sanctification

Song Perspective: Personal

This is a scriptural song written from the perspective of Jesus in John 15. Though it does not mention any particular means of grace, it speaks to the work/flow of grace through the power of the Spirit in the life of the believer—giving rest/strength and empowering ministry/fruit. “Abide in Me” is suited for a skilled band and small vocal ensemble. Consider using the chorus as a congregational refrain/response to the liturgy or scripture reading.

ADDITIONAL ARRANGEMENTS: N/A

LICENSING COVERAGE: N/A, Contact Arrabon (the copyright holder) at <https://arrabon.com/contact-us>

Accepted – Israel Houghton

Key Wesleyan Theological Emphases: Love; Means of Grace

Song Perspective: Personal and Corporate

“Accepted” includes strong themes of prevenient grace and assurance grounded in the wonder of God’s inclusive love and grace. God is solely referred to as “You” throughout the song, so we recommend supplementing this with other songs that name God more explicitly. Liturgically, this song can serve many occasions, such as Baptism, the joining of new members, and Holy Communion. Musically, it’s easy to sing (though it needs to be lowered in key) and could be done with an ensemble of any size.

ADDITIONAL ARRANGEMENTS: [Extended Version – Israel Houghton](#)

LICENSING COVERAGE: CCLI, Multitracks.com



Adonai – *Nathaniel Bassey*

Key Wesleyan Theological Emphases: N/A

Song Perspective: Corporate

Written by Nigerian songwriter, trumpeter, and worship leader Nathaniel Bassey, “Adonai” is a simple song of reverence based on Psalm 113. While the recording is highly produced (and long), it could be pared down instrumentally for an ensemble of any size. It is slow and contemplative in feel and could be used as a prayer response.

ADDITIONAL ARRANGEMENTS: N/A

LICENSING COVERAGE: N/A, Contact Nathaniel Bassey at info@nathanielbassey.com

Agnus Dei – *Michael W. Smith*

Key Wesleyan Theological Emphases: Time

Song Perspective: Corporate

“Agnus Dei” is a timeless song of praise that invites worshipers to join in the cosmic song of eternity outlined in Revelation, declaring the holiness of God. It is easily singable and adaptable for any instrumentation (or can be done a cappella). Use it on its own as a song; use it as a “tag” onto another song; use it liturgically as a prayer response.

ADDITIONAL ARRANGEMENTS: [The Worship Initiative](#) | [Tasha Cobbs Leonard](#) | [Tagged to “What a Beautiful Name”](#)
[SATB - Hope Publishing](#)

LICENSING COVERAGE: CCLI, ONE LICENSE, Multitracks.com

All Belong Here – *The Many*

Key Wesleyan Theological Emphases: Means of Grace

Song Perspective: Personal and Corporate

A song of invitation to the Table, “All Belong Here” emphasizes that all individuals, regardless of their struggles or wounds, have a place of belonging and acceptance in a faith community and at the Table. However, there was a notable lack of divine language in the song (i.e., whose table is this?), so we recommend framing the song intentionally. Melodically, the verses do not flow easily and may be difficult for a congregation to follow, but the chorus is accessible.

ADDITIONAL ARRANGEMENTS: [Acoustic / Keys – The Many](#)

LICENSING COVERAGE: CCLI, ONE LICENSE



All Hail King Jesus – Bethel Music

Key Wesleyan Theological Emphases: Incarnation; Atonement

Song Perspective: Corporate

“All Hail King Jesus” sings about the atoning work of Christ on the cross, which leads to humanity’s response of praise. The model of atonement depicted in this song is limited to substitutionary themes (which is one of many images the Wesley brothers employ), so we encourage leaders to supplement this with alternative images or themes. Liturgically, this is particularly fitting for Easter. In terms of performance practice, the chorus can be used as a standalone piece or tagged onto another song with similar themes. A full band will be most effective.

ADDITIONAL ARRANGEMENTS: [Acoustic – Rhiza Church](#) | [En Español – Bethany Wahrle](#)

LICENSING COVERAGE: CCLI, Multitracks.com

All My Days – Evans Ighodalo

Key Wesleyan Theological Emphases: N/A

Song Perspective: Personal

“All My Days” expresses deep devotion toward God, emphasizing the constant and enduring nature of worship throughout life. The lyrics name God as “Jehovah,” the “Father,” and the “Healer.” Churches might consider ad libbing (but not projecting on screens due to copyright) other names for God to be more expansive. Musically, it is simple and easily singable in most contexts with or without much instrumentation.

ADDITIONAL ARRANGEMENTS: N/A

LICENSING COVERAGE: N/A, Contact Evans Ighodalo at evansighodalo@gmail.com

Awesome God – Eric Lige

Key Wesleyan Theological Emphases: Time

Song Perspective: Personal and Corporate

“Awesome God” exalts the majesty, mystery, and power of God. It portrays God as glorious, marvelous, powerful, and victorious. The song’s lyrics emphasize God’s role as a deliverer, redeemer, and refuge for humanity. Musically, it’s very singable with a quasi-gospel feel that may work best with a full ensemble (band, vocals, choir) but could also be pared down.

ADDITIONAL ARRANGEMENTS: [Acoustic – InterVarsity Christian Fellowship](#)

LICENSING COVERAGE: CCLI

Battle Belongs – *Phil Wickham*

Key Wesleyan Theological Emphases: Love

Song Perspective: Personal and Corporate

“Battle Belongs” conveys a message of trust in God’s power, presence, and protection during challenging times with strong scriptural allusions. At the same time, pastors and worship leaders should be sensitive to worshipers who do not feel that God has “won” many battles for them. The simple, singable melody works best with a full band, but it can be adapted to simpler instrumentation.

ADDITIONAL ARRANGEMENTS: [Acoustic and Keys – Phil Wickham](#) | [Reggae Version – Joyce Mutyaba](#)
[Alto led – The Worship Initiative](#)

LICENSING COVERAGE: CCLI, Multitracks.com

Believe for It – *CeCe Winans*

Key Wesleyan Theological Emphases: N/A

Song Perspective: Personal and Corporate

“Believe for It” is a declaration of God’s power to “move the unmovable” and “break the unbreakable” for those who believe. We encourage worship leaders to frame this song intentionally to avoid prosperity theology (which was not the intent of the songwriters). For the line “You said it, I believe it,” our team understood this as speaking of the promises of God. Musically, this song’s simplicity is its strength, and it can be executed with any size ensemble. It has a catchy melody that most congregations would pick up quickly.

ADDITIONAL ARRANGEMENTS: [Acoustic and Piano – CeCe Winans](#) | [Piano – Dwan Hill and Mitch Wong](#)

LICENSING COVERAGE: CCLI, Multitracks.com

Better Than Good – *Todd Galberth*

Key Wesleyan Theological Emphases: N/A

Song Perspective: Personal

A paraphrase of Psalm 34, “Better Than Good” is a general song of praise, focusing on God’s goodness as the reason for praise. The bridge turns into a testimony in which the lyrics declare, “*I should’ve been dead*” or “*lost my mind*,” but God has been “better than good to me.” Those lines may require some sensitive teaching and conversation around mental health. Musically, an exceptional skill level is needed to play this “as written,” so we recommend a full band and ensemble with multitracks.

ADDITIONAL ARRANGEMENTS: [Full Band – The Block Church](#)

LICENSING COVERAGE: Multitracks.com

Broken People – Israel Houghton

Key Wesleyan Theological Emphases: Love; Means of Grace

Song Perspective: Personal

“Broken People” conveys a message of God’s love, acceptance, and redemption for those who have experienced brokenness and rejection. It emphasizes God’s special care and attention to wounded and rejected individuals. Musically, it can be abbreviated and simplified. “Broken People” would especially work well as a testimonial-type of song.

ADDITIONAL ARRANGEMENTS: [Acoustic / Keys – Free 2 Wrshp.](#)

LICENSING COVERAGE: N/A. For the sake of copyright ease, we recommend doing this song without printed or projected lyrics and without a live stream. For anything else, you must contact all three copyright holders: Israel Houghton at israelandnewbreed.com; DOE and Chandler Moore’s credits are administered through Essential Music Publishing. You can purchase the “print” license and “streaming” license [here](#).

C

Christ Our Hope in Life and Death – Getty Music

Key Wesleyan Theological Emphases: Love

Song Perspective: Corporate

Although rooted in a Calvinist theological lens (for example, the line: “*What comes apart from His command*”), this song speaks of Christ’s death, Resurrection, and reign, which gives us present hope and elicits praise. This song would fit well in “blended” settings, as it feels familiar to those accustomed to strophic hymnody, but it can also be band-led. Liturgically, it would be a great song to sing as a response to Holy Communion.

ADDITIONAL ARRANGEMENTS: [SATB – Hal Leonard](#) | [Small Band, No Drums – Christ Covenant](#)

LICENSING COVERAGE: CCLI, ONE LICENSE, Multitracks.com

Come As You Are – The Many

Key Wesleyan Theological Emphases: Love

Song Perspective: Corporate

Based on Matthew 11:28, “Come As You Are” elaborates on just “who” is invited to answer Jesus’ invitation to “come.” We found the God-language in this song to be lacking, so we recommend supplementing this in spoken or prayer form. If framed as an invitation to the Table, this could be a powerful song. The chorus is especially suited for congregational singing.

ADDITIONAL ARRANGEMENTS: N/A

LICENSING COVERAGE: CCLI

Death Was Arrested – *North Point InsideOut*

Key Wesleyan Theological Emphases: Love; Incarnation; Atonement

Song Perspective: Personal and Corporate

“Death Was Arrested” emphasizes the victory of Christ’s resurrection over the powers of sin and death, which results in our freedom and praise. However, some congregations and contexts may find the modern parallel to carceral language in this song troubling.

ADDITIONAL ARRANGEMENTS: [Acoustic – North Point InsideOut](#) | [Ensemble, Choir, and Orchestra – FBA Worship](#)

LICENSING COVERAGE: CCLI, Multitracks.com

Declaring Glory – *Porter’s Gate*

Key Wesleyan Theological Emphases: Love

Song Perspective: Personal and Corporate

Written from the perspective of the earth, “Declaring Glory” speaks of the impulse of all creation to praise its Creator. It could be a congregational song or a special music piece. The rhythm of the verses could be difficult for congregational singing, but the chorus and concluding bridge are easy to follow. Sing this during the Season of Creation (an ecumenical observance in September), for Earth Day, or any time you want to highlight creation’s role in God’s redemptive plans.

ADDITIONAL ARRANGEMENTS: [Congregational Version – Wood Street Worship](#)

LICENSING COVERAGE: CCLI

Díos de Toda Creación/God of All Creation – *Ethnos Project Collective*

Key Wesleyan Theological Emphases: N/A

Song Perspective: Corporate

“Díos de Toda Creación/God of All Creation” is a simple, bilingual song of praise. It doesn’t explicitly touch on any Wesleyan category, but it draws scriptural language from the Psalms. The lyrics are intentionally global, which can help counter the ethnocentrism present in many US-based congregations. It would be fitting for any Sunday of the week as a gathering song, but it may be especially helpful for World Communion Sunday. Musically, this song can be done by an ensemble of any size, though it would be helpful to have a larger team to add interest to the simplistic melody.

ADDITIONAL ARRANGEMENTS: N/A

LICENSING COVERAGE: CCLI, Multitracks.com

Establish the Work of Our Hands – Porter's Gate

Key Wesleyan Theological Emphases: Holy Spirit; Sanctification

Song Perspective: Corporate

“Establish the Work of Our Hands” calls for the grace of God to aid us in doing the work of God here on Earth. It also calls attention to our human fragility and asks God to help us make the best of the time we’ve been given. Liturgically, it would make a great sending song. Musically and stylistically, this song employs a gospel feel that is somewhat slow and may be difficult to sustain. We recommend a vocal ensemble for harmonies.

ADDITIONAL ARRANGEMENTS: N/A

LICENSING COVERAGE: CCLI

Eternal Weight of Glory – Wendell Kimbrough

Key Wesleyan Theological Emphases: Time; Means of Grace; Incarnation; Atonement

Song Perspective: Corporate

“Eternal Weight of Glory” is a folksy worship song rooted in the Psalms, featuring lament and theologically signaling the New Creation. The line, “*Our pain is real and pressing, where our faith is thin and weak*” can make it seem like the pain in life is directly correlated with weak faith. However, we know that the struggles of life can occur during times of strong faith, so it might be helpful for leaders to offer a pastoral reframing. Musically, it could be done with a variety of ensemble sizes and instrumentation.

ADDITIONAL ARRANGEMENTS: [Acoustic – Hope City Church Edinburgh](#)

LICENSING COVERAGE: CCLI

Evidence – Josh Baldwin

Key Wesleyan Theological Emphases: Time; Incarnation; Atonement

Song Perspective: Personal

“Evidence” is a celebration of the evidence of God’s goodness over our lives, which is ultimately rooted in Christ’s death and resurrection. This song is pitched appropriately and is adaptable for a variety of congregations and ensemble sizes.

ADDITIONAL ARRANGEMENTS: [Gospel Version – Israel & New Breed](#) | [Acoustic and Piano – Josh Baldwin](#)

LICENSING COVERAGE: CCLI, Multitracks.com

F

Firm Foundation – *Austin Davis, Chandler Moore, Cody Carnes*

Key Wesleyan Theological Emphases: Time

Song Perspective: Personal

“Firm Foundation” is a song about putting our trust, hope, and confidence in Christ, our firm foundation that will not fail. Liturgically, this is a great, generic song of praise to Christ that could fit anywhere in the order of worship. We recommend supplementing it with another song that has a more “corporate” declaration, as this one is very personal. While this song works best with the dynamics of a full band, it can also be pared down.

ADDITIONAL ARRANGEMENTS: [Maverick City Music Version](#) | [Acoustic Version – Katy Nichole](#)
[Power Soloist – Hannah Henry and Efe Mac Roc](#)

LICENSING COVERAGE: CCLI, Multitracks.com

G

Give Me Jesus – *Adrian Dunn feat. La’Quentin Jenkins*

Key Wesleyan Theological Emphases: N/A

Song Perspective: Personal

“Give Me Jesus” features the words of the famous spiritual, but the song is given an alternative melody and arrangement. This arrangement will work best with a solid vocal ensemble and soloist. Instrumentation, however, could be as little as a simple (but capable) keyboardist or as large as an orchestra.

ADDITIONAL ARRANGEMENTS: [Acoustic – Monterey Church](#) | [Choral Arrangement – JW Pepper](#)
LICENSING COVERAGE: N/A, Contact Adrian Dunn at <https://adriandunn.com/contact>

Glorious Day – *Passion*

Key Wesleyan Theological Emphases: Love

Song Perspective: Personal

“Glorious Day” uses the Lazarus story to speak of the power of the Resurrection in our lives. It’s a fitting song for Eastertide. Musically, this song has driving energy that works best with a full band, but it can also be adapted for an ensemble of any size. The octave jump in the bridge might prove difficult for some vocalists.

ADDITIONAL ARRANGEMENTS: [Acoustic - Passion](#) | [Contemporary Gospel – Faith City Music](#)
LICENSING COVERAGE: CCLI, Multitracks.com

God Is – *Melvin Crispell III*

Key Wesleyan Theological Emphases: Means of Grace

Song Perspective: Personal

“God Is” is a classic gospel song with an updated rhythm and melody. Its lyrics exalt God as the source of joy, strength, and comfort in life. The song encourages a life of faith, prayer, fasting, and commitment to God. The language for God is masculine, so we recommend supplementing this with additional names and images elsewhere in the service. Musically, this song is very technical and is best led with a confident soloist, a supporting choir, and a skillful band.

ADDITIONAL ARRANGEMENTS: [Acoustic – Melvin Crispell III](#)

LICENSING COVERAGE: Multitracks.com

God Is – *The Outer Banks*

Key Wesleyan Theological Emphases: Love

Song Perspective: Personal and Corporate

A testimonial song written for people who have been harmed by the church’s teachings, “God Is” speaks of God’s primary nature as love. The lyrics identify God as one who was “never angry” or “never far away.” Scripturally, we know this is not true because God’s anger is real and God can also seem distant. However, given the testimonial nature of this song, the authors are saying, “God was never angry at me” to speak liberation to those who’ve been harmed. This can be a powerful pastoral corrective when used and framed intentionally. Our team had a lot of theological objections to this song, but also felt that that it could do some good in many United Methodist communities that serve marginalized populations. Use discerningly. It also employs feminine pronouns for God. Musically, it is accessible for a variety of ensembles and is easily singable.

ADDITIONAL ARRANGEMENTS: N/A

LICENSING COVERAGE: N/A, Contact Outer Banks at theouterbanksinfo@gmail.com

God Our Mother – *The Liturgists*

Key Wesleyan Theological Emphases: Incarnation; Atonement

Song Perspective: Corporate

“God Our Mother” is a song about what God does for humanity (as Father, as Mother, as Brother Jesus), which gives rise to our response of praise. We appreciate the expansive language for God, while also noting that the role of mothering was tied to the traditional role of “comforting.” Musically, this can be done by an ensemble of any size, but it’s helpful to have a skilled piano player, as well as vocalists comfortable with harmony. It can be a regular congregational song or used as a congregational response to prayer.

ADDITIONAL ARRANGEMENTS: [Small Ensemble – Gretchen Mertes](#)

LICENSING COVERAGE: CCLI

God So Loved – *We The Kingdom*

Key Wesleyan Theological Emphases: Love; Incarnation; Atonement

Song Perspective: Corporate

Rooted in John 3:16, “God So Loved” speaks of the centrality of God’s nature as love and our response of praise. We appreciate the focus on the “Table” that is open to all. Language for God is masculine and scriptural, so be sure to employ expansive language elsewhere in the service. Musically, this song is high energy with a singable melody. Although all arrangements would work, a full band would best support the energy of the lyrics.

ADDITIONAL ARRANGEMENTS: [Acoustic – We The Kingdom](#) | [Multilingual Version – We The Kingdom](#)

LICENSING COVERAGE: CCLI, Multitracks.com

Gratitude – *Brandon Lake, Benjamin Hastings, Dante Bowe*

Key Wesleyan Theological Emphases: N/A

Song Perspective: Personal

An invitational song of gratitude and praise, the song’s bridge exhorts worshipers to “*get up and praise the Lord.*” This song did not explicitly touch on any of our theological vetting categories, but its simplicity as a song of praise stands on its own. The divine address is unclear, as the lyrics are limited to “king” and “Lord.” This song needs to be supplemented by songs with clearer divine references, as well as more corporate songs. Musically, this piece could be adapted for any size ensemble and needs a soloist for the verses (pitched lower).

ADDITIONAL ARRANGEMENTS: [Acoustic – Benjamin Hastings](#) | [SATB w/ Orchestra – arr. David Wise](#)

LICENSING COVERAGE: CCLI, Multitracks.com

H

Holy – *Dondre Joyner*

Key Wesleyan Theological Emphases: Holy Spirit/Sanctification

Song Perspective: Personal and Corporate

An adaptation of The Lord’s Prayer, “Holy” focuses on God’s holiness and the believer’s desire for sanctification. The song switches from humanity’s perspective to God’s perspective (“*Be ye holy, for I am holy*” in the bridge), so we recommend setting that up well. Regarding performance practice, we recommend a full band and a vocal ensemble.

ADDITIONAL ARRANGEMENTS: N/A

LICENSING COVERAGE: N/A, Contact Dondre Joyner at dondrejoyner.booking@gmail.com



Holy Forever – *Chris Tomlin et al.*

Key Wesleyan Theological Emphases: Time

Song Perspective: Corporate

Rich in scriptural allusions from Revelation (throne room) and Colossians (the preeminence of Christ), “Holy Forever” is a song of praise that can fit a variety of liturgical uses. Musically, this song can be done with a variety of ensemble sizes; however, the key will likely need to be lowered for greater congregational participation.

ADDITIONAL ARRANGEMENTS: [Bilingual \(English and Spanish\) – Marcus and Carolina Music](#)
[Choir and Orchestra – First Baptist Dallas](#)

LICENSING COVERAGE: CCLI, Multitracks.com

Honey in the Rock – *Brooke Ligertwood, Brandon Lake, Mitch Wong*

Key Wesleyan Theological Emphases: Time; Holy Spirit; Sanctification

Song Perspective: Personal

“Honey in the Rock” is a Christocentric reading of Psalm 81 peppered with other scriptural allusions of God’s provision. The song uses expansive images for Christ (Living Well, Rock). Musically, it has an anthemic feel that would work best with a full band.

ADDITIONAL ARRANGEMENTS: [Acoustic w/ Band – The Summit Church](#)

LICENSING COVERAGE: CCLI, ONE LICENSE, Multitracks.com

House of the Lord – *Phil Wickham, Jonathan Smith*

Key Wesleyan Theological Emphases: N/A

Song Perspective: Corporate

“House of the Lord” is a corporate song of praise and joy. Regarding language, verses one and two made us wonder to whom the song is addressed—the First or Second Person of the Trinity or both? We encourage worship leaders to frame this intentionally. Musically, the high energy nature of the song works best with a full band.

ADDITIONAL ARRANGEMENTS: [Acoustic – Phil Wickham](#) | [Contemporary Gospel – Saddleback Worship](#)

LICENSING COVERAGE: CCLI, Multitracks.com



How Long? – Heatherlyn

Key Wesleyan Theological Emphases: Means of Grace

Song Perspective: Corporate

“How Long” is a contemplative song that uses scriptural language of lament. The song is notably lacking divine naming, so we recommend supplementing this by framing the song with scripture or a teaching moment. This could be a congregational song if used in the context of corporate prayer.

ADDITIONAL ARRANGEMENTS: N/A

LICENSING COVERAGE: N/A, Contact Heatherlyn Music at heatherlyn@heatherlynmusic.com

Hymn of Heaven – Phil Wickham et al.

Key Wesleyan Theological Emphases: Time

Song Perspective: Personal and Corporate

“Hymn of Heaven” paints a picture of the eschatological “day” when death is no more and all bow before Christ and meet him face to face. Liturgically, this could be useful for funerals, as well as occasions in the church year such as All Saints/All Souls, The Reign of Christ, or Eastertide. Musically, this can be done with any size ensemble. We recommend lowering the key for greater congregational participation.

ADDITIONAL ARRANGEMENTS: [Choir and Orchestra, with “Holy, Holy, Holy” – First Baptist Orlando](#) | [Acoustic – Phil Wickham](#)

LICENSING COVERAGE: CCLI, Multitracks.com

I Speak Jesus – Jesse Reeves et al.

Key Wesleyan Theological Emphases: N/A

Song Perspective: Personal

“I Speak Jesus” is about the power of the name of Jesus. We appreciate that this song tries to tackle important subjects such as addiction, fear, anxiety, and depression. However, if not framed carefully, it is easy for this song to suggest that speaking Jesus’ name might be a “quick fix” for some of these clinical conditions. For some congregations and circumstances, it may be wise to skip Verse 3, which contains this loaded language. Musically, “I Speak Jesus” can be adapted for a variety of ensembles. Lower voices may need to sing the chorus an octave down.

ADDITIONAL ARRANGEMENTS: [Acoustic - KingsPorch](#) | [Choir / Large Ensemble – The Brooklyn Tabernacle Choir](#)
[Charity Gayle Version](#)

LICENSING COVERAGE: CCLI, ONE LICENSE, Multitracks.com



I Thank God – *Maverick City Music*

Key Wesleyan Theological Emphases: Holy Spirit; Sanctification

Song Perspective: Personal

“I Thank God” is a testimonial song that contains a number of scriptural allusions. We understood the line *“hell lost another one; I am free”* as pointing to the power of hell/death having lost its sting in light of Christ’s death and resurrection. The hype nature of the song might not work in all contexts, and the song works best with a full band. We recommend shortening the song for most congregations (this was a live recording with some extensive ad libbing).

ADDITIONAL ARRANGEMENTS: [Acoustic/Keys – Aaron Moses](#) | [Reggae/Choir with “Glorious Day” – Altarsound 360](#)

LICENSING COVERAGE: CCLI, Multitracks.com

L

Let Justice Roll – *The Ethnos Project*

Key Wesleyan Theological Emphases: Means of Grace

Song Perspective: Corporate

“Let Justice Roll” is a scriptural and confessional song of justice for corporate worship. The language of the song is poetic and evocative with vivid imagery that highlights the urgency of addressing social injustices. It calls for forgiveness, conviction, and a transformation of hearts to respond to the cries of those in need. Musically, this can be done with an ensemble of any size. The song’s meter is 86.86.88.86 with refrain, which can allow for alternative tunes.

ADDITIONAL ARRANGEMENTS: [Acoustic – The Ethnos Project](#) | [Rock Version – Apostles Church Uptown](#)

LICENSING COVERAGE: CCLI

M

Make Room – *Community Music*

Key Wesleyan Theological Emphases: N/A

Song Perspective: Personal

“Make Room” is a song of surrender, where we are invited to create space (“make room”) for God to move in our lives. The naming of God in this song is limited to “You,” so we recommend supplementing this song with other components that name God more explicitly and expansively. Musically, this can work with a variety of ensemble sizes and is very easy to sing.

ADDITIONAL ARRANGEMENTS: [Acoustic/Keys – Hope Collective NYC](#) | [In Spanish – Meredith Andrews](#)

LICENSING COVERAGE: CCLI, Multitracks.com

Mother Bird, Mother Bear – Leslie Jordan

Key Wesleyan Theological Emphases: Love

Song Perspective: Corporate

“Mother Bird, Mother Bear” reflects a theological theme of God’s nurturing and protective nature, using the feminine scriptural imagery of a mother bird and mother bear. It emphasizes God’s selfless love, watchful care, and unwavering presence in the lives of believers. This song is best introduced as special music, but if it is explicitly taught, it could be arranged for regular congregational use. A small ensemble is best.

ADDITIONAL ARRANGEMENTS: [Acoustic – Leslie Jordan](#)

LICENSING COVERAGE: CCLI

My Jesus – Anne Wilson

Key Wesleyan Theological Emphases: Love; Incarnation; Atonement

Song Perspective: Personal

This is a testimonial song (i.e., “*Let me tell you about my Jesus*”) with themes of grace, atonement, and love. Verse three says that Christ paid the price “for my guilty,” which doesn’t make sense grammatically and needs further unpacking theologically. With its country music vibes, this song could work well as presentational music or for corporate worship, depending on the context. It’s easy to sing and can be done by a variety of ensembles.

ADDITIONAL ARRANGEMENTS: [Acoustic Version - Anne Wilson](#) | [Choral Arrangement \(with My Jesus, I Love Thee\)](#)

LICENSING COVERAGE: CCLI, Multitracks.com

My Testimony – Elevation Worship

Key Wesleyan Theological Emphases: Means of Grace; Incarnation; Atonement

Song Perspective: Personal

“My Testimony” marvels at the love and grace of God and justification through belief in Christ. The song features brief scriptural allusions, some Trinitarian language, references to baptism, and the ongoing work of sanctification. Worship leaders should be mindful that the God language is masculine, the atonement is briefly described in transactional terms, and the song employs binary language for humanity. Musically, this song works best with a full band with high energy. Some of the rhythms might throw off a novice drummer.

ADDITIONAL ARRANGEMENTS: [Acoustic/Keys – Elevation Worship](#) | [Bilingual \(English/Spanish\) – Elevation Worship](#)

LICENSING COVERAGE: CCLI, Multitracks.com

O

Only a Holy God – *CityAlight*

Key Wesleyan Theological Emphases: Time

Song Perspective: Personal

“Only a Holy God” invites worshipers to ascribe praise to God’s sovereignty, power, and holiness. We appreciate that this song is primarily about the work of God in the First Person. As such, it uses masculine-gendered language for God that can be supplemented in the service elsewhere in a more expansive way. The strophic nature (with refrain) of the song lends itself well to blended services, but also makes it easy for others to learn and follow.

ADDITIONAL ARRANGEMENTS: [Acoustic/Keys - CityAlight](#) | [Acappella – The Acappella Company](#)

LICENSING COVERAGE: CCLI, Multitracks.com

P

Pull Me Through – *KXC*

Key Wesleyan Theological Emphases: Love

Song Perspective: Personal

“Pull Me Through” reflects a theological theme of God’s guidance, comfort, and faithfulness in times of difficulty and uncertainty. The song contains helpful metaphorical language about God (“lamp,” “fire by night,” “cloud by day”). Verse two references the work of Jesus without explicitly naming him, conflating these actions with other images of God elsewhere in the song. Musically, it can be adapted for an ensemble of any size and is quite catchy melodically.

ADDITIONAL ARRANGEMENTS: [Acoustic, Piano, and Vocals – Rich Dicas](#)

LICENSING COVERAGE: CCLI, Multitracks.com

R

Rest on Us – *Maverick City/Upperroom*

Key Wesleyan Theological Emphases: Holy Spirit; Sanctification

Song Perspective: Personal and Corporate

This song is a great invocation of the Holy Spirit to move in a personal way in the life of the believer and those gathered for worship. The song has good imagery for the Spirit (fire, wind) as well as biblical references (over the waters at creation, the Spirit “resting”). The song’s perspective frequently switches between personal and corporate, but that seems to work well for a song about the Holy Spirit! Musically, this cyclical song is easy to sing (when pitched appropriately) and can be done in a variety of ensembles. Sing this for Pentecost but also at any time your congregation needs more songs about the Spirit.

ADDITIONAL ARRANGEMENTS: [Acoustic/Keys - Maverick City](#)

LICENSING COVERAGE: CCLI, Multitracks.com



Reward – Josh Yeoh

Key Wesleyan Theological Emphases: Time; Means of Grace

Song Perspective: Personal

“Reward” is a nice adaptation of Philippians 3 as both a declaration of dedication/commitment and a prayer to enable that dedication/commitment. It would be fitting for a covenant renewal service in the Wesleyan tradition or any Sunday with an invitation to the Christian life. Musically, it is very singable and adaptable for many ensembles.

ADDITIONAL ARRANGEMENTS: N/A

LICENSING COVERAGE: N/A, Contact Josh Yeoh at joshyeohmusic@gmail.com

Right Place – Jonathan Nelson

Key Wesleyan Theological Emphases: N/A

Song Perspective: Corporate

“Right Place” carries a message of divine blessing and timing. It suggests that individuals can find themselves in the right place at the right time to receive a blessing from the Lord. Worship planners and leaders need to take caution to ensure that “prosperity gospel” teaching is not deduced from this song. For example, this song could be framed around the Table such that the “blessing” is equated with the sacrament. A full, skilled band is needed for this piece to work well. The song will also feel more “at home” in contexts that regularly employ call-and-response gospel songs.

ADDITIONAL ARRANGEMENTS: N/A

LICENSING COVERAGE: Multitracks.com

S

Same God – Elevation Worship

Key Wesleyan Theological Emphases: Time; Holy Spirit; Sanctification

Song Perspective: Personal

“Same God” uses well-known scriptural stories to proclaim that the God we worship now is the same God who worked mightily in the past. It’s a song that expresses our need for God and is primarily addressed to God, the First Person, with nongendered names and images. Regarding performance practice, we recommend a full band to express the dynamics of the song. It’s very singable and can be used any time of the liturgical year.

ADDITIONAL ARRANGEMENTS: [Acoustic/Keys – Elevation Worship](#) | [Choral and Orchestral – Praise Charts](#)
[Mismo Dios – Elevation Worship](#)

LICENSING COVERAGE: CCLI, Multitracks.com



Santo Espírito Vem – Gabriela Rocha

Key Wesleyan Theological Emphases: Holy Spirit; Sanctification

Song Perspective: Personal and Corporate

“Santo Espírito Vem” is a worship song sung in Portuguese. The lyrics function as a petition for the Holy Spirit to move and manifest God’s presence among the worshipers. Liturgically, the refrain “Santo Espírito, venha mover” (Holy Spirit, come and move) could be used as a musical prayer response for corporate prayer. The song is very singable and approachable for English speakers.

ADDITIONAL ARRANGEMENTS: [Acoustic – Mariah Gomes](#)

LICENSING COVERAGE: Multitracks.com

Senzeni Na

Key Wesleyan Theological Emphases: Means of Grace

Song Perspective: Corporate

Written in Xhosa, “Senzeni Na” finds its origins as a freedom song in the struggle against apartheid in South Africa. A variety of folk lyrics can be found for this online, but our team had the following lyrics in mind – “*what have we done?*” Originally written from the perspective of the oppressed (i.e., “*What have we done [to deserve this]? Is it because we’re black?*”), churches in the United States may be invited to invert the question. “Senzeni Na” thus invites the church and the world to respond to the question, “What have we done to marginalized populations?” This can be used as a powerful prayer response in corporate worship. It can be done with simple accompaniment, a full choir, or acapella.

ADDITIONAL ARRANGEMENTS: [Hans Zimmer](#)

LICENSING COVERAGE: Public Domain (some versions), ONE LICENSE

Show Me the Way – Jazmine Lynn Jones

Key Wesleyan Theological Emphases: Holy Spirit; Sanctification

Song Perspective: Personal

“Show Me the Way” is a song of petition for God to “show me the way” to live a life that knows God, hears God’s voice, stays humble, and does not stray. In other words, this song petitions God for help in pursuing the path of sanctification. There is some language in here that can be construed as ableist (“*my eyes are open, Lord, to see what you want me to do*”). This song needs a full, skilled band with a capable vocalist and vocal ensemble.

ADDITIONAL ARRANGEMENTS: N/A

LICENSING COVERAGE: N/A, Contact Jazmine Lynn Jones at www.jazminelynnjones.com

Thank You Lord – Jason Singleton

Key Wesleyan Theological Emphases: N/A

Song Perspective: Corporate

“Thank You Lord” is a straightforward song of gratitude. Due to the simplicity of the lyrics, we recommend supplementing this song with liturgical actions that frame gratitude in a more theologically substantive way. Regarding performance practice, this is a corporate song best suited for congregations familiar with call-and-response (or those excited to learn). Liturgically, it could be used as a familiar refrain to be sung at the same point in the service each week. This could be adapted in a variety of ways—even a cappella.

ADDITIONAL ARRANGEMENTS: N/A

LICENSING COVERAGE: N/A, Contact Jason Singleton at SingletonMusicGroup@gmail.com

The Lord’s Prayer (It’s Yours) – Matt Maher

Key Wesleyan Theological Emphases: Means of Grace

Song Perspective: Personal and Corporate

This is a lively arrangement of the Lord’s Prayer that is best used with a full band to keep up the energy.

ADDITIONAL ARRANGEMENTS: [Acoustic – Matt Maher, TAYA](#) | [Choral – Word Music](#)

LICENSING COVERAGE: CCLI, Multitracks.com

There’s a Peace I’ve Come to Know – COR Worship Collective

Key Wesleyan Theological Emphases: Love; Time

Song Perspective: Personal and Corporate

“There’s a Peace I’ve Come to know” is a beautiful, reflective song about Christ’s peace throughout the history of salvation. In a very Wesleyan way, this song communicates Christ’s love as the means to our peace. Regarding performance practice, it can be done with a full band or a small group, is congregationally friendly, and suitable for any Sunday of the year.

ADDITIONAL ARRANGEMENTS: N/A

LICENSING COVERAGE: N/A, Contact Justin Huey at justin.huey@cor.org

There's Nothing That Our God Can't Do – *Passion*

Key Wesleyan Theological Emphases: N/A

Song Perspective: Personal and Corporate

This song is primarily about the power of God that “makes a way” for us, often switching between addressing “God” (the First Person) and Jesus. We recommend supplementing it with songs that touch on other theological themes rooted in God’s nature as love. Regarding performance practice, a full band will work best to supplement the simplistic nature of the lyrics.

ADDITIONAL ARRANGEMENTS: [Acoustic/Keys - Passion](#) | [Choral – JW Pepper](#)

LICENSING COVERAGE: CCLI, Multitracks.com

This Is Our God – *Phil Wickham*

Key Wesleyan Theological Emphases: Love; Time; Incarnation; Atonement

Song Perspective: Personal and Corporate

“This Is Our God” layers the past works of Christ with the present, inviting us to remember and to celebrate the God of love, “King Jesus.” We appreciated the Christus Victor atonement themes present in the song. Musically, we recommend a full band and for it to be pitched lower.

ADDITIONAL ARRANGEMENTS: [Acoustic – Passion](#) | [Choral and Orchestral – Semsen Music](#)

LICENSING COVERAGE: CCLI, Multitracks.com

W

Waiting for You – *The Many*

Key Wesleyan Theological Emphases: Time

Song Perspective: Corporate

“Waiting for You” expresses a longing for justice, peace, and the presence of God in a broken and troubled world. As an Advent song, it also highlights the hope and expectation of a better future. Musically, the verses pose challenges for congregational singing, but the bridge, with its repeated lines, invites congregational participation and emphasizes the call to be a sign of hope and love in the world. It can be done with ensembles of any size.

ADDITIONAL ARRANGEMENTS: [Acoustic – The Many](#)

LICENSING COVERAGE: CCLI



Wake Up, Jesus – *Porter's Gate*

Key Wesleyan Theological Emphases: Time

Song Perspective: Corporate

“Wake Up Jesus” is a song that expresses a sense of urgency and longing for Jesus to intervene in a turbulent and challenging situation. The lyrics reflect the disciples’ experience when they were caught in a storm on the Sea of Galilee and woke Jesus, who then calmed the storm. It can be used any time, but it might be especially suitable for Good Friday or Holy Saturday as a song of lament. Musically, this song is very singable and adaptable for many ensembles.

ADDITIONAL ARRANGEMENTS: [Acoustic/Keys – Paradox Church](#)

LICENSING COVERAGE: CCLI

Weep with Me – *Rend Collective*

Key Wesleyan Theological Emphases: Love; Means of Grace

Song Perspective: Personal

“Weep with Me” is a modern psalm that follows the pattern of lament turning into praise. The song emphasizes the idea that God weeps with God’s people in their moments of grief and that even in the shadows and darkness, God’s love remains constant. This can be done with an ensemble of any size. The chorus is very singable, and the verses are best led by soloists.

ADDITIONAL ARRANGEMENTS: [Acoustic – Rend Collective](#)

LICENSING COVERAGE: CCLI, Multitracks.com

Witness – *Dexter Walker*

Key Wesleyan Theological Emphases: N/A

Song Perspective: Personal

“Witness” is a testimonial song where the worship leaders witness to all that God has done for them. This song is presented in the style of a gospel choir anthem. A full, skilled band with a skilled vocal ensemble and song leader is necessary for this song to work.

ADDITIONAL ARRANGEMENTS: N/A

LICENSING COVERAGE: N/A, Contact Dexter Walker at Dexandzm@yahoo.com



Worth – Anthony Brown

Key Wesleyan Theological Emphases: Love; Incarnation; Atonement

Song Perspective: Personal

“Worth” is a song of praise to Christ who “*thought I was worth saving*” and died for humanity’s sins so that we can be free, whole, and witnesses of that love in the world. Musically, it can be done by ensembles of any size, but it’s most powerful with a full band and vocal ensemble. This would be a great song for Eastertide.

ADDITIONAL ARRANGEMENTS: [Acoustic – Danielle Brown](#)

LICENSING COVERAGE: CCLI

Worthy – Elevation Worship

Key Wesleyan Theological Emphases: Love

Song Perspective: Personal

“Worthy” is a simple song of praise about the goodness and worthiness of Jesus’ name. This melody has great contour and is easily learnable. The key is a good one for congregational singing.

ADDITIONAL ARRANGEMENTS: [Acoustic Arrangement – ONE&ALL Worship](#) | [Choral and Orchestral – Word Music](#)

LICENSING COVERAGE: CCLI, Multitracks.com

Worthy of It All – CeCe Winans

Key Wesleyan Theological Emphases: N/A

Song Perspective: Corporate

“Worthy of It All” is present on the CCLI Top 100 because many worship leaders use the chorus as a standalone piece. The chorus functions as a doxology, declaring the worthiness of Christ with language adapted from Revelation 4. Regarding performance practice, you can sing it with a band, with simple accompaniment, or a cappella.

ADDITIONAL ARRANGEMENTS: [Acoustic/Keys – Worship Artistry](#) | [Choral and Orchestral – Sesmen Music](#)

LICENSING COVERAGE: CCLI, Multitracks.com

You've Been Good to Me – Zacardi Cortez

Key Wesleyan Theological Emphases: N/A

Song Perspective: Personal

“You’ve Been Good to Me” is a simple song of praise for God’s goodness. The cyclical nature of the song allows for improvisations where the worship leader can declare how God has been good. It can be arranged for ensembles of any size, but a full band is preferred.

ADDITIONAL ARRANGEMENTS: N/A

LICENSING COVERAGE: N/A, Contact Zacardi Cortez at Zacardi@creativeclassic.com