

JESUS NEVER FAILS—A Youth Musical

JESUS NEVER FAILS.

CREATED AND ARRANGED BY
JOHN LEE AND JOHN ROSASCO

SINGSPARATION

**SURE FOUNDATION
KNOWING YOU
UNDERSTANDING HEART
TEACH ME HOW TO TRUST YOU
CREATE IN ME
PROMISES
JESUS NEVER FAILS
THE WEDDING DAY
WILLOW IN THE WIND
FIRST LOVE**

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A Youth Musical
SAB

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FOREWORD

One of life's most devastating experiences is failure. For in failing, you not only miss the anticipated reward, you suffer the anguish caused by a lack of self-worth and peer approval. Perhaps this is one of the reasons that the Christian walk of faith is particularly challenging for a young person.

Doubt and discouragement present obstacles to an evolving faith. But like Thomas, we must learn that Christ can turn our doubts and discouragements into spiritual victories through faith. The devastation of moral sin in a life can only be overcome by Christ's forgiveness. Like David, we discover Christ ready and willing to cleanse even the darkest sin from a penitent heart. It is in our weakness and inability to live the Christian life that we find Christ totally sufficient. Like Peter, we see that our failure to live out our promises only illumines more clearly Christ's ability to keep His. It is in these times of testing that we always find. . .in our weakness, He is made strong; in our failure, we are able to see that He never fails.

Jesus never fails. . .Jesus. . .totally sufficient to cleanse us of our sins. . .fully able to carry us through the struggles of daily life. . .completely powerful to keep us for all eternity. . .Jesus. . .the same yesterday, today, and forever. . .Jesus never fails!

PROGRAM NOTES

JESUS NEVER FAILS is a message that young and old alike need to hear today. The musical is divided into three progressive segments, just as our salvation encompasses three progressive stages. Justification deals with Christ's ability to bridge the gap between God and man and provide the way of salvation for all. Sanctification is the process of the Christian "working out his salvation." Christ purifies and sets apart His own. The bulk of the musical deals with this aspect of the salvation experience. Glorification is Christ's final step in salvation as He takes His church to be with Him at the second coming.

JESUS NEVER FAILS can be performed as a stand-up musical. The spiritual statements that are made will be powerful in themselves. However, you will discover that the use of visual depiction will enhance its performance. Try using a multi-media presentation to display the message of the songs and narrations. Vignettes in specially lighted areas can effectively portray the struggles of a Christian that are expressed in the music and narrations. Although none are included in the musical itself, personal testimonies would be an effective addition. Please notice that *Willow In The Wind* is intended to be used as an invitation song. Perhaps your pastor could prepare a brief five or ten minute message to accompany the thrust of the musical and then extend an invitation. If you involve him in this way, the message and invitation should follow *The Wedding Day* and precede *Willow In The Wind*.

First Love and the brief reprise that follows are intended to be a joyful close to your presentation. Audience participation is encouraged in this song as well as in the title song, *Jesus Never Fails*. In *First Love* if your audience is a "clapping congregation," involve them in this manner. This will encourage a sense of celebration and make the reprise more effective.

Most of all, use *your* resources and creativity. Develop a bible study to go hand-in-hand with the spiritual concepts presented in the musical. Plan a choir retreat to learn the music and immerse the young people in the message. Involve as many in your church as you can. An effort like this can literally change the lives and direction of your young people. We are praying that it will.

John B. Lee

John Rosasco

SURE FOUNDATION

Words by JOHN LEE
Music by JOHN ROSASCO
arranged by JOHN LEE

Majestically
Am/D

Am⁷/D

Am⁷/D

Am⁷/D

mp

mf

f

f

Je - sus nev - er fails!

G

G

Am/G

Je - sus nev - er fails!

Am/G

A^b/G

A^b

A^b

B^bm/A^b

System 1: Melody and piano accompaniment. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The piano part features chords labeled $B^b m/A^b$ and Gm^7/C .

System 2: Melody and piano accompaniment. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has three flats. The piano part features chords labeled Gm^7/C and dynamic markings f .

System 3: Melody and piano accompaniment. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has three flats. The system is marked *Rhythmically*.

System 4: Melody and piano accompaniment. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has three flats. The piano part features chords labeled F , F/A , B^b , and B^b/C . The system is marked *Rhythmically*.

1 2

mf When I was lost —

Detailed description: This block shows the first two measures of a vocal line. The first measure is marked with a '1' and the second with a '2'. The melody consists of a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The lyrics 'When I was lost' are written below the notes. The dynamic marking *mf* is placed above the first measure.

F B^b Maj⁷/C F E^b7

mf

Detailed description: This block shows the piano accompaniment for the first system. The right hand plays chords: F major, Bb major 7/C, F major, and Eb7. The left hand plays a bass line with eighth and quarter notes. The dynamic marking *mf* is placed above the first measure.

and lone - ly, —

Detailed description: This block shows the vocal line for the second system. The melody consists of a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The lyrics 'and lonely' are written below the notes.

A⁷(b9) Am⁷/D Dm Cm⁷ E^b/F

Detailed description: This block shows the piano accompaniment for the second system. The right hand plays chords: A7(b9), Am7/D, Dm, Cm7, and Eb/F. The left hand continues the bass line. The dynamic marking *mf* is implied from the previous system.

wan - der - in' aim - less - ly, —

Detailed description: This block shows the vocal line for the third system. The melody consists of a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The lyrics 'wander - in' aim less - ly' are written below the notes.

B^b Maj⁷ A⁷ D⁷ G⁷ Cm⁷

Detailed description: This block shows the piano accompaniment for the third system. The right hand plays chords: Bb major 7, A7, D7, G7, and Cm7. The left hand continues the bass line.

Je - sus reached down — and

Cm⁷ F⁷ B⁹(b5) B^bMaj⁹ F/A

turned my life — a - round. — He lift - ed me — from sand —

A⁷/C# Dm G⁷ G⁷

to sol - id ground —

B^b/C

When Je - sus found — me I was drift - in' —
Je - sus was there — when oth - ers failed me; —

F E ϕ 7 A 7 (b9) Am/D Dm 7 Cm 7

with - out a light — to show — the way —
just when I need - ed Him — the most. —

E b /F B b Maj 9 A 7 D 7

He came a - long. —

G 7 Cm 7 F 7 B 9 (b5) B b Maj 9

and filled me with his song. — Now I'm sing -

F/A A⁷/C[#] Dm C/D Dm

in' it, sing - in' it all day long. —

Gm⁷ F/A Gm⁷ F/A Gm⁷ F/A

mp Je - sus the rock, — the sure — found - a - tion,

B^b/C E^b/F B^b/F *mp*

full - y sup - plies — my needs. —

He is the rock; —

E^b/F *B^b/F*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in a soprano clef with a key signature of one flat (Bb). The lyrics are "full - y sup - plies — my needs. —". The bottom staff is a piano accompaniment in a bass clef, featuring chords and a melodic line. The lyrics "He is the rock; —" are positioned between the two staves. Chord markings *E^b/F* and *B^b/F* are placed above the piano staff.

He is my for - tress and — sal - va - tion.

— my for - tress and — sal - va - tion.

E^b/F *B^b/F*

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics "He is my for - tress and — sal - va - tion." The bottom staff is a piano accompaniment with lyrics "— my for - tress and — sal - va - tion." below it. Chord markings *E^b/F* and *B^b/F* are present above the piano staff.

By his strong hand — He leads. —

mf Hal - le - lu! —

E^b/F *B^b/F*

Detailed description: This system contains the final two staves of music. The top staff is a vocal line with lyrics "By his strong hand — He leads. —". The bottom staff is a piano accompaniment with lyrics "*mf* Hal - le - lu! —" below it. Chord markings *E^b/F* and *B^b/F* are present above the piano staff.

Je - sus the hope — of my — de - li - ver - ance

— The hope — of my —

F/G G

dai - ly re - news — my strength. — He is my re - fuge and —

He is the rock; — my re - fuge and —

F/G G F/G f

2nd x to ⊕

— pro - vi - sion. Po - wer be - longs — to Him —

G F/G G Gm7

System 1: Treble and bass clefs with a key signature of one flat. The piano accompaniment features chords labeled F/A, Gm7, F/A, Gm, F/A, and Am/D. The melody in the bass clef consists of eighth notes.

System 2: Treble and bass clefs with a key signature of one flat. The piano accompaniment features chords labeled F/A, Gm7, F/A, Gm7, F/A, and Gm7. The melody in the bass clef consists of eighth notes.

System 3: Treble and bass clefs with a key signature of one flat. The piano accompaniment features chords labeled F/A, B^b/C, G, and Gm7. The melody in the bass clef consists of eighth notes. The system includes a *D.S. al* marking with a repeat sign and a fermata.

le - lu! Hal - le - lu! Hal - le - lu -

F/A Gm⁷ F/A Gm⁷ F/A Am/D

jah! Hal - le - lu! Hal -

F/A Gm⁷ F/A Gm⁷ F/A Gm⁷

le - lu! Hal - le (Hal - le) lu - jah!

F/A Gm⁷/C (Hal - le) Hal - le - lu - jah! F

KNOWING YOU

Jesus . . . the rock, the sure foundation. The very basis of our relationship to God is secured in Christ Himself. It is His sufficiency, His unfailing nature that (music begins)...assures us of forgiveness.

Words by JOHN LEE
Music by JOHN ROSASCO
arranged by JOHN LEE

Gently flowing

E^b2 *E^b2* *E^b2*

mf

mf

1st x - girls
2nd x - parts

(You) Choic - es of the mind; Be -
paid the to - tal price;

E^b2 *E^b2* *E^b2*

(sing both x's)

chang - es in a life nev - er come eas - i - ly.
came the sac - ri - fice to make love known.

E^b2 *E^b2* *E^b/D^b D^b*

But since I heard your name
So, here I humbly stand to

E^b/D^b D^b E^b2 E^b2

(both x's)
things are not the same in side of me.
of - fer all I am to You a - lone.

E^b2 E^b2 E^b/G E^b/D^b D^b

You've changed me: Saved me re
You saw me: Sought me

A^b2/C E^b/B^b B^b B^o E^b7(#5)/B

(All sing both x's)

made me. I nev - er dreamed know - ing
bought me.

B^b/C Cm⁷ E^b/G A^b

you would com - plete - ly re - new all the

B^b7 Fm⁷/B^b E^b E^b/D Cm⁷ Cm/B^b

deep - ly with - in.
hopes yearn - ing deep - ly deep - ly with -

Fm⁷ B^b G⁷/B

in you've giv - en me a — new start you've

Cm A^b Fm
D

o - pened up — my heart — Oh, what — a dif - 'frence — it's

G⁷ Cm Fm 3rd x to

made know - ing you.

Repeat on D.S. only

B^b7/4 B^b7 E^b2 *Repeat on D.S. only* E^b2

D.S. al \oplus

You made_____

E^b2 E^b2 *D.S. al* \oplus

B^b7_4 B^b7

The first system of the score consists of four staves. The top two staves are for the vocal line, with the lyrics 'You' and 'made_____'. The bottom two staves are for the piano accompaniment. The key signature has two flats (B-flat and E-flat). The first measure of the piano part has a chord marking of E^b2 . The second measure also has E^b2 . The third measure has $D.S. al$ and a repeat sign. The fourth measure has B^b7_4 and B^b7 .

mp

know - ing you.

mp

Fm^7 B^b7_4 E^b

The second system consists of four staves. The top two staves are for the vocal line, with the lyrics 'know - ing you.'. The bottom two staves are for the piano accompaniment. The key signature has two flats. The first measure of the piano part has a chord marking of Fm^7 . The second measure has B^b7_4 . The third measure has E^b .

Cm^7 Fm^7 Fm^7/B^b

mf

The third system consists of two staves for the piano accompaniment. The key signature has two flats. The first measure has a chord marking of Cm^7 . The second measure has Fm^7 . The third measure has Fm^7/B^b . The dynamic marking *mf* is present.

A $F\#m^7$ Bm^7

The fourth system consists of two staves for the piano accompaniment. The key signature has three sharps (F-sharp, C-sharp, G-sharp). The first measure has a chord marking of A. The second measure has $F\#m^7$. The third measure has Bm^7 .

UNDERSTANDING HEART

Words by DON ROGERS
Music by JOHN ROSASCO
arranged by JOHN LEE

Alto solo $\frac{3}{4}$

I nev - er re - al - ized
He nev - er seemed to be

Bm⁷/E A² F#m⁷

the years I missed of love,
too far a - way

Bm⁷ Bm⁷/E C#m⁷

love of the Lord
wait - ing for me

F#m⁷ Bm⁷ Bm⁷/E

I He stayed in - side, my - self and
He knew the change would come; to

A² F#m⁷ Bm⁷

Detailed description: This system contains the first two lines of the musical score. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are: "I He stayed in - side, my - self and" on the first line, and "He knew the change would come; to" on the second line. The piano accompaniment is in grand staff (treble and bass clefs). The first measure has a whole note chord A². The second measure has a half note chord F#m⁷. The third measure has a half note chord Bm⁷. The piano part features a melodic line in the right hand and a bass line in the left hand.

cared for no one else; no one meant more...
be a bend - ing heart, a - ble to see.

Bm⁷/E E/D C#m⁷ F#m⁷

Detailed description: This system contains the second two lines of the musical score. The top staff is a vocal line. The lyrics are: "cared for no one else; no one meant more..." on the first line, and "be a bend - ing heart, a - ble to see." on the second line. The piano accompaniment continues in grand staff. The first measure has a whole note chord Bm⁷/E. The second measure has a whole note chord E/D. The third measure has a half note chord C#m⁷. The fourth measure has a half note chord F#m⁷.

Then the Lord spoke out...
Then He touched my eyes...

Bm⁷ Bm⁷/E Cb/D^b Bbm⁷

Detailed description: This system contains the third two lines of the musical score. The top staff is a vocal line. The lyrics are: "Then the Lord spoke out..." on the first line, and "Then He touched my eyes..." on the second line. The piano accompaniment continues in grand staff. The first measure has a whole note chord Bm⁷. The second measure has a whole note chord Bm⁷/E. The third measure has a whole note chord Cb/D^b. The fourth measure has a whole note chord Bbm⁷. The piano part features a melodic line in the right hand and a bass line in the left hand.

and He told me, and He showed me

“Oth - er peo - ple need love,”
all the un - hap - py lives..

spoke out my eyes... He told me Ah
He showed me

mp *mf*

Ebm7 *Abm7* *A^bm7/D^b* *D^b/C^b* *B^bm7*

and He o - pened them to me. So Lord, let me love
Now, I know how I should be. } *mf*

Lord,

Ebm7 *Abm7* *Abm7/D^b* *Ab/B^b* *E^b2* *E^b*

f

with an un - der - stand - ing heart. Let me know what it is...

let me love...

B^b/C *Cm7* *Fm7* *Fm7/B^b* *F/G* *Cmaj7*

that will set my life a - part. Let me know

Oh Let me know

Fmaj7 Abmaj7 D° G7 (#9/5) Cm7

and I'll grow. I said, "Lord, let me love

I'll grow. Lord,

Cm7/F F7 2nd x to ⊕ Fm7/Bb Fm7/Bb Bb/Ab Gm7

with an al - ways bend - ing, un - der - stand - ing heart"

let me love

Bb/C Cm7 Fm7 Fm7/Bb Eb2

D.S. al

First system of the musical score. It consists of two vocal staves and a piano accompaniment. The piano part features chords Eb2/G, Ab, and Fm7/Bb. The dynamic marking is *mf*. The section concludes with the instruction *D.S. al*.

Second system of the musical score. The vocal lines continue with the lyrics "and I'll grow" and "I'll grow". The piano accompaniment features chords Fm7/Bb, Fm7/Bb, and Fm7/B. The dynamic marking is *mf*.

Third system of the musical score. The vocal lines continue with the lyrics "Oh, Lord, let me love with an un-" and "Lord, let me love". The piano accompaniment features chords Fm7/B, E2, E, B/C#, and C#m7. The dynamic marking is *f*.

der - stand - ing heart. — Let me know what it is —

Chords: F#m7, F#m7/B, F#/G#, C#maj7

that will set — my life — a - part. — Let me —

Oh —

Chords: F#maj7, A maj7, D#o, G#7 (9/5)

know — and I'll — grow. —

Let me know. — I'll

Chords: C#m7, C#m7/F#, F#9, F#m7/B

I said, "Lord, let me love... with an al -
grow... Lord, let me love...

F#m7/B B/A G#m7 B/C# C#m7

Detailed description: This system contains the first two systems of a musical score. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "I said, 'Lord, let me love... with an al -". The second staff is another vocal line with lyrics "grow... Lord, let me love...". The piano accompaniment consists of two staves (treble and bass clef). The first system of piano accompaniment includes the following chords: F#m7/B, B/A, G#m7, B/C#, and C#m7.

ways bend - ing, un - der - stand - ing heart."

F#m7 F#m7/B E2

Detailed description: This system contains the second two systems of the musical score. The top staff is a vocal line with lyrics "ways bend - ing, un - der - stand - ing heart." The second staff is a piano accompaniment staff with chords F#m7, F#m7/B, and E2.

E2/G# A F#m7/B E2

Detailed description: This system contains the third system of the musical score, which is a piano accompaniment. It features four measures with chords E2/G#, A, F#m7/B, and E2.

TEACH ME HOW TO TRUST YOU

The difference that Jesus makes in a life, the change in a person as he literally becomes a new creature in Christ, is often quite dramatic. (music begins) But doubt and discouragement quickly prove to be a strong test to that evolving faith.

Words by JOHN LEE
Music by JOHN ROSASCO
arranged by JOHN LEE

Light shuffle (♩ = $\frac{3}{4}$)

D² D C² C B^{b2} B^b A⁷ A⁷

mf

Detailed description: This block contains the piano introduction. It features a treble and bass clef with a 4/4 time signature. The melody in the treble clef consists of eighth notes, while the bass clef provides a simple accompaniment. Chords are indicated above the staff: D², D, C², C, B^{b2}, B^b, A⁷, and A⁷. The tempo is marked 'Light shuffle' with a note value of 3/4. The dynamic is 'mf'.

1x unison
2x parts mf

Doo doo. — Doo doo. — Doo doo.

mf

Detailed description: This block shows the vocal line for the first chorus. It is written for one unison part or two parts. The melody is simple, consisting of quarter and eighth notes. The lyrics are 'Doo doo. — Doo doo. — Doo doo.' The dynamic is 'mf'.

1. Doubts come eas - i - ly when dis - cour - age - ment comes my way..
 2. When the strug - gles and pain of mak - ing de - ci - sions come;

D² D Em⁷ A⁷ F^{#m7} B^{7(b9)}

Detailed description: This block contains the piano accompaniment for the first chorus. It features a treble and bass clef with a 4/4 time signature. The chords are indicated above the staff: D², D, Em⁷, A⁷, F^{#m7}, and B^{7(b9)}.

Doo doo. — Doo doo. — Doo doo. —

Detailed description: This block shows the vocal line for the second chorus. The melody is similar to the first chorus. The lyrics are 'Doo doo. — Doo doo. — Doo doo. —'.

When peo - ple let me down and all I've count - ed on
 feel - ing so all a - lone, won - der - ing if I'm the

Em⁷ A^{7(b9)} D² D Em⁷ A⁷

Detailed description: This block contains the piano accompaniment for the second chorus. The chords are indicated above the staff: Em⁷, A^{7(b9)}, D², D, Em⁷, and A⁷.

Parts both x's

The on - ly one. help me find a way and
 help my un - be - lief be -

(mel.)

seems on - ly one. to fail, ly one.

D² D Am⁷ D⁹ Gmaj⁷ D/F#

the strength to - day just to see me through.
 come per - fect peace, know - ing that I'm yours;

And com -

Em⁷ G/A D Am⁷/E D⁷/F#

give me cour - age to take your hand and sim - ply fol - low you.
 mit - ting all that I am to you with - in your will se - cure.

Gmaj⁷ A^{b0} D^{b7}(b9) F#m⁷ B⁹ Em⁷ D/F# G⁶ G/A

Teach me how to trust you, Lord;—

trust you Lord.—

G/A C#0 F#7(b9)

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal melody in treble clef with lyrics. The second line is a bass line in bass clef. The third and fourth lines are piano accompaniment in treble and bass clefs, respectively, with chord symbols G/A, C#0, and F#7(b9) written above the treble staff.

grow - ing dai - ly in your word;— just be - liev - ing

in your word.—

Bm7 Am7 C/D Gmaj7

Detailed description: This system contains the second two lines of the musical score. The top line is a vocal melody in treble clef with lyrics. The second line is a bass line in bass clef. The third and fourth lines are piano accompaniment in treble and bass clefs, respectively, with chord symbols Bm7, Am7, C/D, and Gmaj7 written above the treble staff.

what I've learned;— plac - ing all my faith in you.—

F#0 B7(b9) Em7 Gm6 G/A

Detailed description: This system contains the third two lines of the musical score. The top line is a vocal melody in treble clef with lyrics. The second line is a bass line in bass clef. The third and fourth lines are piano accompaniment in treble and bass clefs, respectively, with chord symbols F#0, B7(b9), Em7, Gm6, and G/A written above the treble staff.

Show me how to love you more;— cer - tain of the

C#⁰ F#⁷(b⁹) Bm⁷

things in store.— Teach me how to trust you, Lord,--

Am⁷ C/D Gmaj⁷ F#⁰ B⁷(b⁹)

and to walk by faith— in all— I say— and do.—

Em⁷ Gm⁶ F#m⁷ Bm⁷ Em⁷ G/A D² D

D.S. al \oplus

Chords: C², C, B^b2, B^b, A⁷, A⁷ *D.S. al* \oplus

Coda \oplus

Coda \oplus D² D

Teach me how to trust— you Lord.—

Chords: C², C, B^b2, B^b, A⁷, A⁷, D², D

rit. \odot (off on 5)
Teach me how to trust— you Lord.

Chords: C², C, B^b2, B^b, A⁷, A⁷, D

rit. \odot

CREATE IN ME

The constant conflict in a Christian's walk of faith is between this new nature which Christ gives and the old nature which was once in control. It is the separation as a result of surrendering to the old nature that robs the Christian of the joy of His salvation.

Words by JOHN LEE
 Music by JOHN ROSASCO
 arranged by JOHN LEE

With conviction *E^bmaj7* *A^b6* *A^bmaj7* *(begin narration) *G^o* *G^o/C* *C7^(b9)* 3

Fm⁹ 3 *A^b/B^b* *E^b2* *A^bmaj⁹*

1st x - girl solo
2nd x - duet

Cre-ate in me... a clean heart... Pur-i - fy me... in ev -ry part:Thor-ough-ly

B^b/E^b *E^b* *B^b/A^b* *A^bmaj7* *G^o* *G^o/C* *C7^(b9)* 3

1

wash me from sin and re - new a right spir - it with - in.

3 3

Fm⁹ A^b/B^b 1 E^b2

2

- in.

in. Deep with - in.

2 E^b2 A^bmaj⁹

3

But sin in - side this heart of mine.

is a long-ing to know the joy that I once knew.

E^b2 E^b D^b2 D^b Cm² Cm/B^b A^bmaj⁷ G⁴₇ G⁷

3

— has sep - a - rat - ed me from you. — So, cre - ate in me. —

Cm⁴ F⁴₇ F₇ Fm⁷(2)/Bb Fm⁷(2)/Bb Bb/Eb Eb

a clean heart, — pur - i - fy me. — in ev - 'ry part thor - ough - ly

Bb/Ab Abmaj⁷ G^ø G^ø/C C⁷(b9)

wash me from sin — and re - new a right spir - it with - in. —

Fm⁹ Ab/Bb Eb²

Stronger rhythmically

(mel.)

If there was an - y - thing - that I could give, -

Oo - - - - - Ah I could

Stronger rhythmically

Abmaj9 *G^b* *Ab/G^b* *Fm7* *Fm7/B^b* *B^b7(b9)*

an - y price - that I could pay; -

give, an - y price - that I - - - - - could

E^bm7 *G^b/A^b* *D^bmaj7* *E^bm7* *Fm7*

an - y sac - ri - fice that I could make to

pay; Ah

Gbmaj7 G° C7(b9) Fm7 Bb9

cause the fav - or of your face to shine on me. But (mel.)

shine on me.

Bmaj7 G/Ab Ab/Bb

all you want are lips that openly declare your praise; a

all you want Ah

Abmaj7 Bb/Ab G^o G^o/C C7(b9)

bro - ken spir - it that de - nies my will and seeks your way; a

Oo and seeks your

Fm⁷(2) Ab/Bb Ebmaj⁹ D^b/Eb Eb⁷

con - trite heart... de - sir - ing most of all to hear you say ...

way. for -

Abmaj7 G7 G7 Bb/C F7 F7

Detailed description: This system contains the first two systems of a musical score. The first system features a vocal line in the treble clef and a piano accompaniment in the bass clef. The lyrics are "con - trite heart... de - sir - ing most of all to hear you say ...". A triplet of eighth notes is marked with a "3" above it. The second system continues the vocal line with the lyrics "way. for -". The piano accompaniment for this system includes chord markings: Abmaj7, G7, G7, Bb/C, F7, and F7.

Majestically

cre - ate in me... a clean heart,...

giv - en you are for - giv - en.

Majestically

Eb/Bb Abm6

Detailed description: This system contains the second and third systems of the musical score. The second system is marked "Majestically" and features a vocal line with lyrics "cre - ate in me... a clean heart,..." and a piano accompaniment. The third system continues the vocal line with lyrics "giv - en you are for - giv - en." and the piano accompaniment. The piano accompaniment for the third system is also marked "Majestically" and includes chord markings Eb/Bb and Abm6.

cre - ate in me — a clean heart — I stand in

you are for - giv - en

G° G°/C $C7(b9)$ $Fm7$ Eb^2/G

Him com - plete. — for - giv - en. —

You are for - giv - en. —

Ab/Bb Bb/Eb Eb

PROMISES

Driving Rhythmically

Words by JOHN LEE
 Music by JOHN ROSASCO
 arranged by JOHN LEE

G/A D/A A G/A D/A A 1

The first system of piano accompaniment is in 4/4 time with a key signature of two sharps (F# and C#). It features a driving bass line in the left hand and a melody in the right hand. The melody consists of eighth and quarter notes, with some chords. Above the staff, the chords G/A, D/A, and A are indicated for the first three measures, and G/A, D/A, and A for the next three measures. A first ending bracket covers the final two measures.

2

I al - ways thought I could stand —

The vocal line for the first system is on a single staff in treble clef. It begins with a rest for two measures, followed by the lyrics "I al - ways thought I could stand —". The melody is written in eighth and quarter notes.

G/A D/A A

The piano accompaniment for the second system continues the driving bass line and melody. Above the staff, the chords G/A, D/A, and A are indicated for the three measures.

— up to the test. — No — one made de - ci - sions for me. —

The vocal line for the second system continues the melody with the lyrics "— up to the test. — No — one made de - ci - sions for me. —". The melody is written in eighth and quarter notes.

A G/A D/A A

The piano accompaniment for the third system continues the driving bass line and melody. Above the staff, the chords A, G/A, D/A, and A are indicated for the four measures.

I pro - mised that I would on -

G/A D/A A

ly be the best, — serv - ing Je - sus faith - ful - ly. —

G/A D/A A

I stepped out brave - ly in - to the rag - ing sea; right —

C/D G/D D C/D

— on top of ev - 'ry - thing. — But then those voic-es came call-

C/D G/D D G/A D/A A

in' out to me — of — im - pos-si - bil - i - ties. —

G/A D/A A C#m7

I took my eyes off Him and quick - ly start - ed to sink.
But, Lord, I did re - fuse de - ny - ing I ev - er knew.

D D A/C# Bm7 A/C# D D/E

I made those prom - is - es prom - is - es. Prom -

D/E C/F G/C C/F G/C C/F

is - es. Prom - is - es. Prom -

C/F D/G G/A D/A A C/F G/C C/F

is - es. Prom - is - es.

2nd x to ⊕

G/C C/F G/C D/G 2nd x to ⊕ G/A D/A A

It was so eas-y to fol -

G/A D/A A G/A D/A A

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a whole rest for two measures, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The bottom staff is a piano accompaniment in bass clef, starting with a whole rest for two measures, then playing a bass line with eighth notes. Above the piano staff, the chords G/A, D/A, and A are indicated for the first three measures, and G/A, D/A, and A for the next three measures.

low af - ter Him. All — my friends were do-in' the same. —

Fol - low Him. — Do - in' the same.

G/A D/A A

Detailed description: This system contains the next two staves of music. The vocal line continues from the previous system, with lyrics "low af - ter Him. All — my friends were do-in' the same. —". The piano accompaniment continues with a similar bass line. Above the piano staff, the chords G/A, D/A, and A are indicated for the three measures of this system.

I prom-ised nev-er to hes - i - tate a - gain — or — ne - glect to speak in His name..

Hes - i - tate.

G/A D/A A G/A D/A A

Detailed description: This system contains the final two staves of music on the page. The vocal line has lyrics "I prom-ised nev-er to hes - i - tate a - gain — or — ne - glect to speak in His name..". The piano accompaniment continues. Above the piano staff, the chords G/A, D/A, and A are indicated for the first three measures, and G/A, D/A, and A for the next three measures.

If there was an - y - one strong — e - nough to be con -

A C/D G/D D C/D

stant-ly faith - ful and true. — I was so sure it would cer -

G/D D G/A D/A A

tain-ly be me. "Je - sus, I could nev-er fail you." —

Cer - tain - ly, "Je - sus, I could nev-er fail you." —

G/A D/A A D.S. al ⊕

Coda

The musical score is written for piano and consists of five systems of music. The first system begins with a Coda symbol and a key signature of two sharps (F# and C#). The first system contains two staves with chords A, C/F, G/C, C/F, G/C, and C/F. The second system contains two staves with chords G/C, D/G, G/A, D/A, A, and C/F. The third system contains two staves with chords G/C, C/F, G/C, C/F, G/C, and D/G. The fourth system contains two staves with chords N.C., A7, and D7. The fifth system contains two staves with chords A7, D7, A7, and D7. The lyrics are: "Lord, you know that I love — you.. — Lord, you know — that I care. —".

A C/F G/C C/F G/C C/F

G/C D/G G/A D/A A C/F

G/C C/F G/C C/F G/C D/G

N.C. A7 D7

A7 D7 A7 D7

Lord, you know that I love — you.. — Lord, you know — that I care. —

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment starts with a half note G2, a quarter note A2, and a half note B2.

I in - tend - ed to serve — you. —

The piano accompaniment for the first system consists of two staves. The right hand plays chords, with A7 and D7 chords explicitly labeled above the notes. The left hand plays a simple bass line with quarter notes.

The second system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment starts with a half note G2, a quarter note A2, and a half note B2.

But I know — that I failed —

Lord, I tried — to be there. —

The piano accompaniment for the second system consists of two staves. The right hand plays chords, with A7 and D7 chords explicitly labeled above the notes. The left hand plays a simple bass line with quarter notes.

The third system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment starts with a half note G2, a quarter note A2, and a half note B2.

— you —

just like all — of the rest. —

The piano accompaniment for the third system consists of two staves. The right hand plays chords, with A and D7 chords explicitly labeled above the notes. The left hand plays a simple bass line with quarter notes.

In my strength — I can't make — it —

The first system shows a vocal line in treble clef with a key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes. The lyrics are "In my strength — I can't make — it —".

A7 D7

The piano accompaniment for the first system is in bass clef. It features a steady eighth-note bass line and chords in the right hand. Chords A7 and D7 are explicitly labeled above the staff.

e - ven do - ing my best I made those prom - is - es, prom -

The second system continues the vocal line. The lyrics are "e - ven do - ing my best I made those prom - is - es, prom -". The melody includes a triplet of eighth notes.

A7 D7 C/F G/C C/F

The piano accompaniment for the second system continues with the same bass line and chords. Chords A7, D7, C/F, G/C, and C/F are labeled above the staff.

is - es, prom - is - es.

The third system shows the vocal line concluding the phrase. The lyrics are "is - es, prom - is - es.". The melody features a triplet of eighth notes.

G/C C/F G/C D/G G/A

The piano accompaniment for the third system concludes with the same bass line and chords. Chords G/C, C/F, G/C, D/G, and G/A are labeled above the staff.

Prom - is - es, prom - is - es, prom -

D/A A C/F G/C C/F G/C C/F

is - es. I made those prom -

G/C D/G C/F

is - es, prom - is - es, prom - is - es.

G/C C/F G/C C/F G/C

JESUS NEVER FAILS

Words and Music by
GARY DRISKELL
arranged by JOHN LEE

Contemplative

mp

Gm7 Abmaj7 Abmaj7 Bb2

It seems that it is always at the

C2 C2 Cm B0

height of our spiritual victories that we fall to the depths of defeat. The pressure to succeed, to be popular, and countless others often lead to a compromising of our faith. But it is in these times of testing that we always find in our

Cm/Bb Aø7 Abmaj7 Gm7

weakness He is made strong; in our failures, we are able to see that He never fails.

Gm7/C C F2

(Alto solo or girls)

So man - y souls_ have test - ed Him_ through-

F2 *F2*

Detailed description: This system contains the first two systems of music. The top system has a vocal line for an alto solo or girls, with lyrics 'So man - y souls_ have test - ed Him_ through-'. The piano accompaniment features a right-hand part with a rhythmic pattern of eighth notes and a left-hand part with a sustained bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first system ends with a double bar line.

out the course_ of_ time. So man - y still_ reach out to Him_ with

Gm/F *Fmaj7*

Detailed description: This system contains the second and third systems of music. The vocal line continues with lyrics 'out the course_ of_ time. So man - y still_ reach out to Him_ with'. The piano accompaniment continues with the same rhythmic pattern. The second system ends with a double bar line. The key signature and time signature remain the same.

bro - ken hearts and minds._

(Tenor solo or guys)

And ev-ry - one of them_ will say with no ex -

Gm/F *F/A* *Bb*

Detailed description: This system contains the fourth and fifth systems of music. The vocal line continues with lyrics 'bro - ken hearts and minds._' and then a tenor solo or guys part with lyrics 'And ev-ry - one of them_ will say with no ex -'. The piano accompaniment features a right-hand part with a rhythmic pattern and a left-hand part with a sustained bass line. The fourth system ends with a double bar line. The key signature and time signature remain the same.

Je - sus nev - er fails. —

cep - tions that — they find — Je - sus nev - er fails. —

F/C B \flat /D Gm F/A B \flat Gm/C

This system contains the first two systems of a musical score. The top system features a vocal line in treble clef with the lyrics "Je - sus nev - er fails. —" and a piano accompaniment in bass clef. The second system continues the vocal line with the lyrics "cep - tions that — they find — Je - sus nev - er fails. —" and includes a piano accompaniment with chord markings: F/C, B \flat /D, Gm, F/A, B \flat , and Gm/C.

E - ven in the days — of old — He brought His peo - ple through — and

F² Gm/F

This system contains the third and fourth systems of the musical score. The top system features a vocal line in treble clef with the lyrics "E - ven in the days — of old — He brought His peo - ple through — and" and a piano accompaniment in bass clef. The fourth system continues the piano accompaniment with chord markings: F² and Gm/F.

then He came — to show His love — and died for me and you. —

Fmaj⁷ Gm/F He

This system contains the fifth and sixth systems of the musical score. The top system features a vocal line in treble clef with the lyrics "then He came — to show His love — and died for me and you. —" and a piano accompaniment in bass clef. The sixth system continues the piano accompaniment with chord markings: Fmaj⁷, Gm/F, and the word "He".

rose a - gain__ to prove that ev - 'ry sto - ry had__ been true. __

F/A B \flat F/C B \flat /D

This system contains the first two systems of music. The top system shows a vocal line in bass clef with lyrics: "rose a - gain__ to prove that ev - 'ry sto - ry had__ been true. __". The bottom system shows piano accompaniment in bass clef with lyrics: "F/A B \flat F/C B \flat /D".

all sing
Je - sus nev - er fails. __ Je - sus nev - er fails. __

Gm 7 F/A B \flat Gm 7 /C F

This system contains the third and fourth systems of music. The top system shows a vocal line in bass clef with lyrics: "Je - sus nev - er fails. __ Je - sus nev - er fails. __". The bottom system shows piano accompaniment in bass clef with lyrics: "Gm 7 F/A B \flat Gm 7 /C F".

Je - sus nev - er fails. __ You might as well __

Gm 7 Gm 7 /C F Gm 7 /C

This system contains the fifth and sixth systems of music. The top system shows a vocal line in bass clef with lyrics: "Je - sus nev - er fails. __ You might as well __". The bottom system shows piano accompaniment in bass clef with lyrics: "Gm 7 Gm 7 /C F Gm 7 /C".

— get thee be - hind — me Sa - tan. You can - not — pre - vail. — Be - cause,

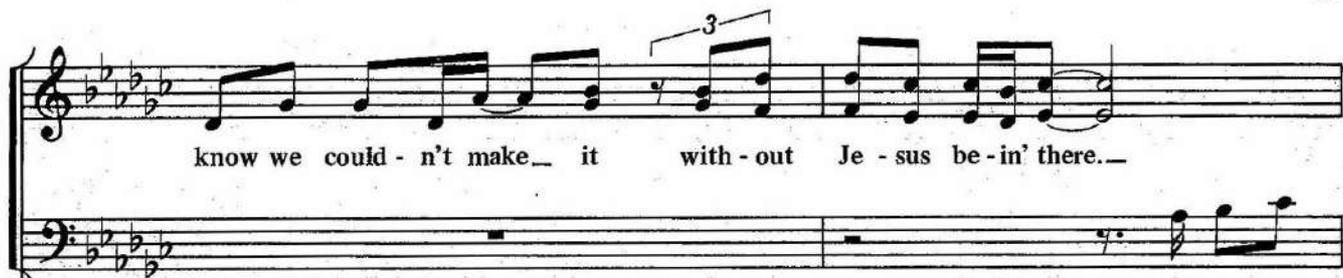
F F/A Bb Gm⁷ F/A

Je - sus nev - er fails. Some -

Bb F/A Gm⁷ Gm⁷/C F² Gm⁷/F

times this world brings trou - bles we find so hard to bear. — We

Gb² Abm⁷/Gb



know we could - n't make_ it with - out Je - sus be - in' there. —

3

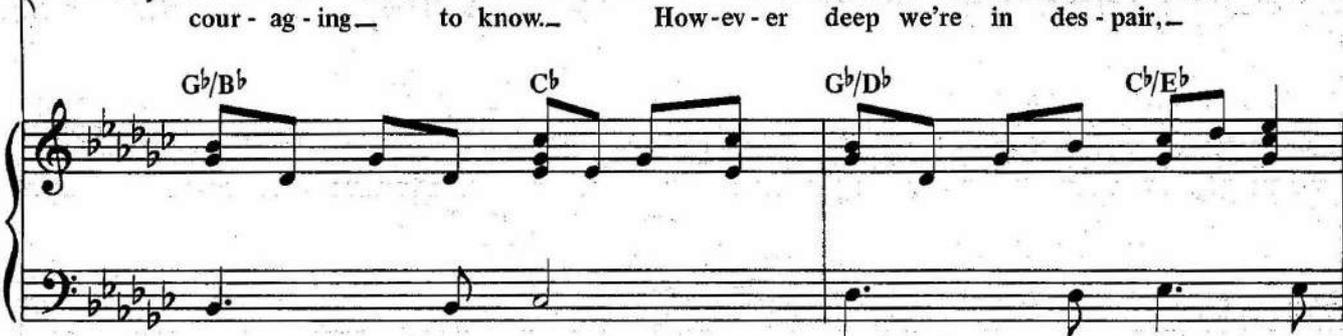


It's so en -

Gbmaj⁹ Abm⁷/Gb



cour - ag - ing_ to know. — How - ev - er deep we're in des - pair, —



G^b/B^b C^b G^b/D^b C^b/E^b



Je - sus nev - er fails. — So, what can I do_ to prove to you? Tell me,



Abm⁷ G^b/B^b C^b C^b/D^b G²

how can you de - ny? — No un - told facts, no mys - ter - ies! — It's

Am⁷/G Gmaj⁷

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, starting with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The lyrics are "how can you de - ny? — No un - told facts, no mys - ter - ies! — It's". The bottom line is a piano accompaniment in G major, featuring a steady eighth-note bass line and chords in the right hand. Chord changes are indicated as Am⁷/G and Gmaj⁷.

all so cut and dry. — On the wit - ness stand — of your life, — I'll be the

Am⁷/G G/B C

Detailed description: This system contains the second two lines of music. The vocal melody continues with eighth notes E5, D5, C5, B4, A4, and G4. The lyrics are "all so cut and dry. — On the wit - ness stand — of your life, — I'll be the". The piano accompaniment continues with similar rhythmic patterns. Chord changes are indicated as Am⁷/G, G/B, and C.

first to tes - ti - fy. Je - sus nev - er fails. —

G/D C/E Am⁷ G/B C Am⁷ C/D

Detailed description: This system contains the final two lines of music. The vocal melody concludes with a quarter note G4. The lyrics are "first to tes - ti - fy. Je - sus nev - er fails. —". The piano accompaniment features a more active right hand with chords. Chord changes are indicated as G/D, C/E, Am⁷, G/B, C, Am⁷, and C/D.

Je - sus nev - er fails.

C/D G² G Am⁷

Je - sus nev - er fails. You might as well

C/D D⁷ G C/D

get thee be - hind me Sa - tan, you can - not pre - vail. be - cause

G G/B C Am⁷ G/B

rit.

Je - sus nev - er fails.

rit.

C G/B Am⁷ Am⁷/D G D^b/E^b E^b

rit.

Choir and Congregation

Je - sus nev - er fails.

rit.

A^b B^bm

Je - sus nev - er fails. You might as well

D^b/E^b B^bm/A^b A^b D^b/E^b

- get thee be - hind - me Sa - tan. You can - not - pre - vail. — Be - cause,

Ab Ab/C Db Bbm7 Ab/C

Je - sus nev - er fails. Je - sus

Db Ab/C Bbm7 Db/Eb Fm7 Ab/Bb Bb9 Bbm7 Ab/C

nev - er fails. He nev - er fails

Db Db/Eb tr E maj7 Gb Ab



THE WEDDING DAY

Jesus never fails . . . Jesus . . . totally sufficient to cleanse us of our sins . . . fully able to carry us through the struggles of daily life . . . completely powerful to keep us for all eternity . . . Jesus . . . the same yesterday, today, and forever.

Words and Music by
BRENT LAMB
arranged by *JOHN LEE*

With Excitement

D A/D D G/D G⁶/D A/D D Bm⁷ A/B Bm⁷ Em⁷ A⁷ A⁷

The piano introduction consists of two staves. The right hand plays a series of chords in a 4/4 time signature, starting with D, A/D, D, G/D, G⁶/D, A/D, D, Bm⁷, A/B, Bm⁷, Em⁷, A⁷, and A⁷. The left hand provides a simple bass line with quarter notes.

Late - ly I've — been think - in', as I look all a - round — me.

The vocal line is written on a single staff in treble clef. It begins with a quarter rest, followed by the lyrics 'Late - ly I've — been think - in', as I look all a - round — me.' The melody is simple and follows the natural inflection of the words.

D A/D D G/D G⁶/D A/D D

The piano accompaniment for the first phrase consists of two staves. The right hand plays chords corresponding to the lyrics: D, A/D, D, G/D, G⁶/D, A/D, D. The left hand continues with a simple bass line.

I see by the signs — that we're soon gon-na be leav - in' — The

The vocal line continues with the lyrics 'I see by the signs — that we're soon gon-na be leav - in' — The'. The melody is simple and follows the natural inflection of the words.

Bm⁷ F[#]m⁷ G² A¹³

The piano accompaniment for the second phrase consists of two staves. The right hand plays chords corresponding to the lyrics: Bm⁷, F[#]m⁷, G², and A¹³. The left hand continues with a simple bass line.

Bride - groom is com - in' to take us all - a - way.

D A/D D G/D G⁶/D A/D D

May-be to - mor - row, but I pray that it's to - day. —

Bm⁷ F[#]m⁷ G² A¹³

And we will

Fly a - way; twink - ling of — an eye.

fly — a - way — in the twink - ling of — an eye.

D F[#]m⁷ G² A/D D F[#]m⁷

Ah _____ Tell - in' - good-bye.

Leav-in' all our heart-aches; tell-in' em all - good-bye. _____ And we will

Bm7 F#m7 G2 A13

Fly a - way. _____ Ah _____

fly _____ a - way _____ when he hears his Fa - ther say, _____

D G2 Gm6/Bb

To - day's your wed - ding

"Je - sus go _____ and get _____ your bride . _____

D/A F#m7 Bm7 A6 Em7 G/A

2nd x to ⊕

day." Now

D A/D D G/D G⁶/D A/D D Bm⁷ A/B Bm⁷ Em⁷ A⁷ A⁷

when we see... the Bridegroom on the clouds in the sky, - will he be tell - in' you hel-lo - or

D A/D D G/D G⁶/D A/D D Bm⁷ F[#]m⁷

tell - in' you - good - bye? Oh be - sure and be rea - dy to

G² A¹³ D A/D D G/D G⁶/D

meet Him face — to face. We've got to fight the good — fight. We've

A/D D Bm⁷ F#m⁷

D.S. al got to keep our faith. And we will

Coda And we will fly — a - way — in the day And we will fly(Fly) a - way — Fly a - way —

G² A13 *D.S. al*

Coda Fm⁷/Bb B^{b7} E^b Gm⁷

twink-ling of — an eye. Ah.

Leav-in'all our heart-aches; tell -in'em all — good-bye. —

A^{b2} B^b/E^b E^b Gm⁷ Cm⁷ Gm⁷ A^{b2}

Tell - in' — good - bye. And we will fly a - way when He

And we will fly (Fly) a - way when He hears His Fa-ther

Fly a - way — when He

B^b13 E^b Gm A^b2

say, ————— "Je - sus go - and get — your bride . — To - day's your wed - ding

A^m6/C^b E^b/B^b Gm⁷ Cm⁷ B^b6 Fm⁷ A^b/B^b

day."

E^b B^b/E^b E^b A^b/E^b A^b6/E^b B^b/E^b Cm⁷ B^b/C Cm⁷ Fm⁷ B^b4 B^b7 E^b

rit.

WILLOW IN THE WIND

Words by **CLAIRE CLONINGER**

Music by **JOHN ROSASCO**

arranged by **JOHN LEE**

Piano introduction in G major, 4/4 time. Chords: G, C6/G, D7/G, C/G, Am/D.

mp
 Here in the quiet of this holy room, You touched me like a rose and
 There's nothing in this life I'd rather do than spend my moments one by

Chords: G, Am7/G, B4, B7

watched me bloom. — Lord, You know — me. Now, just show — me
 one with You. — Now You've reached — me. Lord, just teach — me

Chords: Em, Em/D, Cmaj7, Em

what You will. I want to see ex - act - ly
what You will. You are the ar - tist. I am

A4 A7 D13 C/D G

what You see. And be just who I was_ de - signed to be._
just the clay. I am the wan - der - er_ and You're the way._

Am7/G B4 B7 Em Em/D

I'm so sure_ now that I'm Yours_ now. Make me_ what You
Lord, You freed me. Now just lead_ me. Use me_ as You

Cmaj7 Em A4 A7

mf

will. _____ Like a wil - low in the wind, _____ bend me. Like a

will. _____ *mf*

C/D D/C Bm⁷ Em⁷ Am⁷ C/D D/C

mf

trea - sure in Your hand, _____ spend me. Lord, You're in me. And

Bm⁷ Em⁷ Am⁷ B^{b9}₁₃ B Bm/E Em Em/D

f *f* *2nd x to* ⊕

I'm just like a let - ter signed with love. _____ So send me where You

Am⁷ Bm⁷ Cmaj⁷ C/D Bm⁷ Em⁷ *2nd x to* ⊕ Am⁷ C/D D⁷

f

D.S. al ♩

will. _____

G *C⁶/G* *D⁷/G* *C/G* *Am⁷/D*
D.S. al ♩

mp

Coda ♩

send me where You will. _____

Am⁷ *D⁹* *G* *C⁶/G*

mp

D⁷/G *C/G* *rit.* *Am⁷/D* *G*

FIRST LOVE

Words by DON ROGERS
Music by JOHN ROSASCO
arranged by JOHN LEE

With excitement

E^b/F B^b/F E^b/F B^b/F E^b/F F E^b/F B^b/F E^b/F B^b/F F

mf

1.

2.

mf

If there's a sin - gle most thing that's cer - tain; If

mf

2.F

E^b/F B^b/F E^b/F B^b/F E^b/F F

ev - er a truth was true. — It's that in spite of my man - y fail -

E^b/F B^b/F E^b/F B^b/F F E^b/F B^b/F E^b/F B^b/F E^b/F

ures, my ver - y first love is You. —

F Eb/F Bb/F Eb/F Bb/F F

(tenors) Lord, the world is filled with lies. — They make the truth fade from view. —

C⁶/D G/D C⁶/D G/D C⁶/D D C⁶/D G/D D C D

(all) But noth - in' in all cre - a - tion will ev - er

Eb/F Bb/F Eb/F Bb/F Eb/F F

less - en my love for you. — Hav - in' Je - sus for my

E \flat /F B \flat /F E \flat /F B \flat /F F Gm⁷ F/A

first love makes the dark - est day shine.

B \flat C/D Dm⁷/A Gm⁷ F/A B \flat C/D

He has filled me with his spir - it. And I'll love Him un - til —

Gm⁷ F/A B \flat C/D Dm⁷/A Gm⁷ F/A D \flat maj⁷/E \flat

(claps)

the end of time.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with lyrics 'the end of time.' The bottom staff is a piano accompaniment in G major. Above the piano staff, there are two measures of rests with a '(claps)' instruction above the first measure.

D^b13 B^bmaj⁷/C *Am/D G/D Am⁷ G/A Am*

Detailed description: This system contains the piano accompaniment for the second system. It features two staves (treble and bass clef) with chords and melodic lines. The chords are labeled as D^b13, B^bmaj⁷/C, Am/D, G/D, Am⁷, and G/A Am.

First love

Detailed description: This system contains the third two staves of music. The top staff is a vocal line with lyrics 'First love'. The bottom staff is a piano accompaniment. Above the piano staff, there are two measures of rests with a '(claps)' instruction above the first measure.

D add4 *Am/D G/D Dm⁷/A Em D⁷*

Detailed description: This system contains the piano accompaniment for the third system. It features two staves (treble and bass clef) with chords and melodic lines. The chords are labeled as D add4, Am/D, G/D, Dm⁷/A, Em, and D⁷.

First love

Detailed description: This system contains the fourth two staves of music. The top staff is a vocal line with lyrics 'First love'. The bottom staff is a piano accompaniment. Above the piano staff, there are two measures of rests with a '(claps)' instruction above the first measure.

Am/D Gm/D Am G/A Am D add 4 *Am/D G/D Dm⁷ Em D⁷*

Detailed description: This system contains the piano accompaniment for the fourth system. It features two staves (treble and bass clef) with chords and melodic lines. The chords are labeled as Am/D, Gm/D, Am, G/A, Am, D add 4, Am/D, G/D, Dm⁷, Em, and D⁷.

If ev - er there comes a dark — time, when

Eb/F Bb/F Eb/F Bb/F Eb/F F

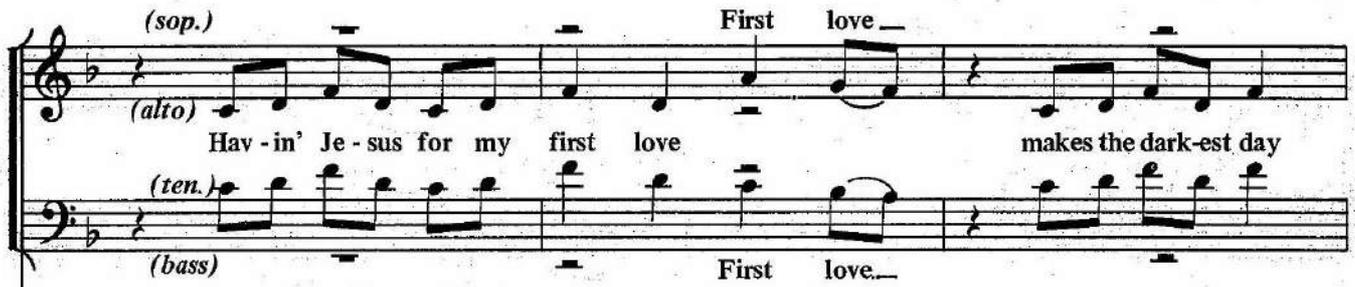
love is no - where in view, — I know that noth-in' in all cre - a -

Eb/F Bb/F Eb/F Bb/F F Eb/F Bb/F Eb/F Bb/F Eb/F

tion will ev - er less - en my love for You. —

F Eb/F Bb/F Eb/F Bb/F F

(sop.) First love —
(alto) Hav - in' Je - sus for my first love makes the dark - est day
(ten.)
(bass) First love —



Gm7 F/A Bb C/D Dm7/A Gm7 F/A



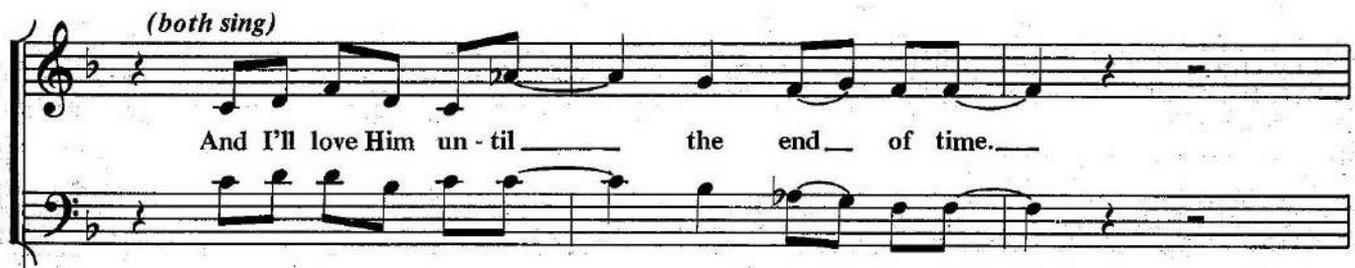
shine. He has filled me with His spir - it.
spir - it —



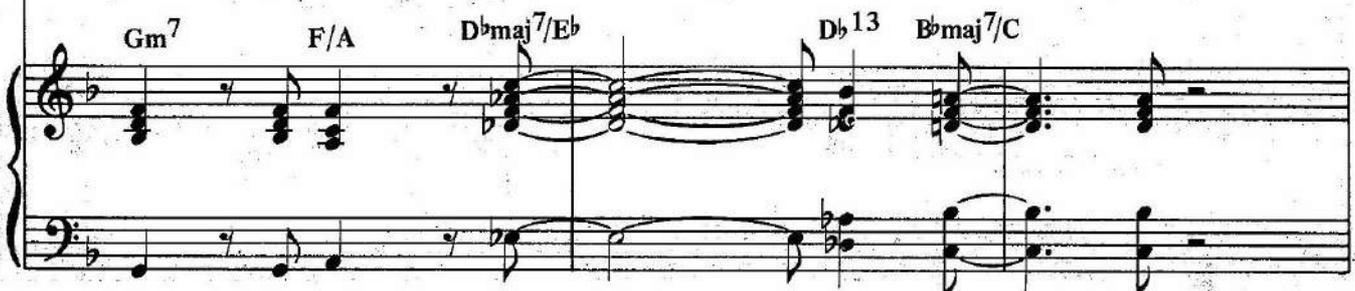
Bb C/D Gm7 F/A Bb C/D Dm7/A



(both sing) And I'll love Him un - til — the end — of time. —



Gm7 F/A Dbmaj7/Eb Db13 Bbmaj7/C



76 (claps)

Je - sus the Rock, — the sure — foun - da - tion —
 He is the Rock.

E^b/F B^b/F E^b/F B^b/F E^b/F B^b/F E^b/F F

Je - sus the Rock, — the sure — foun - da - tion, —
 (basses) First love. — He is the Rock. —

E^b/F B^b/F E^b/F B^b/F E^b/F B^b/F E^b/F F

(alto) Hav - in' Je - sus for my
 (tenor)

Gm⁷ F/A

(opt. FIRST CHORUS)

(sop) First love. —

first love makes the dark-est day shine.

(bass) First love. —

Bb Am7/D Dm7/A Gm7 F/A Bb Am7/D

spir - it

He has filled me with His spir - it. And He's mine for all

spir - it —

Gm7 F/A Bb Am7/D Dm7/A Gm7 F/A

1.2. He is time. Oh, yeah! Hav - in' Je - sus for my time. Hal -

3. He is time. Hal -

Bb He is (sing all times) He is

1.2. Am7/D Gm7 F/A 3. Gm7 Am7/D Gm7

le - lu! Hal - le - lu! Hal - le - lu -

F/A Gm⁷ F/A Gm⁷ F/A Am/D

jah! Hal - le - lu! Hal -

F/A Gm⁷ F/A Gm⁷ F/A Gm⁷

(sop) Hal - le - lu - lu - jah!

(Hal - le) (Hal - le) Hal - le lu - jah!

F/A Gm⁷/C Gm⁷/C F

*NOTE: A reprise of the Hallelujah section is included on the accompaniment tape. When not using the accompaniment tape, begin on the third ending on page 77 for the instruments. Voices enter with the Hallelujahs.

SINGSPARATION