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Joel Raney

SATB

**HOPE Publishing Company**  
*I Am  
the Lord  
of the  
Dance*



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A Musical  
for Holy Week

*Joel Raney*

**HOPE** Publishing Company  
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# HOPE Publishing Company

*Lord of the Dance*

by SYDNEY CARTER  
Since 1892

I danced in the morning when the world was begun,  
and I danced in the moon and the stars and the sun,  
and I came down from heaven and I danced on the earth.  
At Bethlehem I had my birth.

I danced for the scribe and the Pharisee,  
but they would not dance, and they would not follow me,  
I danced for the fishermen, for James and John,  
they came with me and the Dance went on.

I danced on the Sabbath and I cured the lame,  
the holy people said it was a shame;  
they whipped and they stripped and they hung me on high;  
and they left me there on a cross to die.

I danced on a Friday when the sky turned black;  
it's hard to dance with the devil on your back;  
they buried my body and they thought I'd gone,  
but I am the Dance and I still go on.

They cut me down and I leapt up high,  
I am the life that'll never, never die;  
I'll live in you if you'll live in me;  
I am the Lord of the Dance, said he.

*Refrain*

Dance, then, wherever you may be;  
I am the Lord of the Dance, said he.  
And I'll lead you all, wherever you may be,  
and I'll lead you all in the Dance, said he.

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Sydney Carter's classic hymn, *Lord of the Dance*, is a metaphor of the life of Christ. In beautiful, poetic language, Carter describes Jesus as The Piper, calling his followers to the dance of life. This work is an elaboration on that hymn, portraying each verse individually in a dramatic, colorful presentation -- all retelling the story from John 3:16, "For God so loved the world that he gave his only Son, so that everyone who believes in him may not perish but may have eternal life."

This 30-minute work is flexible enough to be used anytime during Lent, following Sydney Carter's hymn text, as it frames the life of Christ.

BIRTH: *I danced in the morning when the world was begun.*

LIFE: *I danced for the scribe and the Pharisee.*

DEATH: *I danced on a Friday when the sky turned black.*

RESURRECTION: *They cut me down and I leapt up high.*

For Maundy Thursday or Good Friday, it may be concluded with the musical benediction, *My Jesus, I Love Thee*. For Palm Sunday or Easter morning there is an additional narration and underscore (*On the Third Day*) that leads into an exciting, complete setting of *Lord of the Dance*, celebrating Christ's victorious resurrection.

Narration and scripture have been carefully chosen to complete the story, tying together the verses of *Lord of the Dance* with a variety of other timeless hymns and songs, creating a meaningful worship experience for the congregation. The piano accompaniment works extremely well by itself, while the optional instrumental parts require a minimal number of players and will enhance the overall effect.

No matter how you use *Lord of the Dance*, I hope you will enjoy sharing this musical experience with your congregation.

-Joel Raney



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# 1. I Danced in the Morning

Words by  
SYDNEY CARTER  
Arranged by JOEL RANEY

LORD OF THE DANCE  
Shaker Melody, 19th c.  
Adapted by SYDNEY CARTER

**Piano**

(1) Reflectively ( $\text{♩} = \text{c. 90}$ )

NARRATOR: For God so loved the world that he gave his only Son,

that whoever believes in him shall not perish but have eternal life. For God did not send his Son into the world to condemn the world...

13

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...but to save the world  
through him. (*John 3:16-17*)

Through his Son, God's word became flesh. "In him was life and  
that life was the Light of all mankind." (*John 1:4*)

rit.

a tempo

17

20 [2] S.A. *mp*  
T.B. *mp*

I danced in the morn-ing when the  
I danced in the morn-ing when the

23

world was be-gun, \_\_\_\_\_ I  
world was be-gun, when the world was be-gun, \_\_\_\_\_ I

I Danced in the Morning

4

26

danced in the moon and the stars\_ and the sun, the stars and  
danced in the moon and the stars\_ and the sun,

29

sun, I came down from heav-en and I danced on the earth.

32

At Beth - le - hem I

I Danced in the Morning

35

NARRATOR: And so the life of Jesus began. He grew up in  
had my birth.

in a town called Nazareth. Even as a child he was filled with wisdom. He grew in stature and became strong, and the grace of God was on him. (*Luke 2*)

40

44

*mp* rit. SEGUE

And I'll lead you all in the Dance, said he.

*mp*

rit. SEGUE

## 2. Fairest Lord Jesus



Words: *Gesangbuch*, Münster, 1677  
Arranged by JOEL RANEY

CRUSADER'S HYMN

Music: Schlesische Volkslieder, 1842

NARRATOR: When all the people were being baptized, Jesus was baptized too.

(3) Sweetly ( $\text{♩} = \text{c. } 90$ )

And as he was praying, heaven was opened and the Holy Spirit descended on him in bodily form like a dove. And a voice came from heaven:

A little slower ( $\text{♩} = \text{c. } 80$ )

"You are my Son, whom I love; with you I am well pleased." (Luke 3:21-22)

(4)

S.A. Unison *mp*

12 Fair - est Lord Je - sus, rul - er of all  
T.B. Unison *mp*

15 na - ture, O \_\_\_\_ thou of God and \_\_\_\_  
*mf*

18 man \_\_\_\_ the \_\_\_\_ Son,  
*mf* thee will I

Fairest Lord Jesus

21

thee will I honor, thou,  
cher-ish,

my soul's glo-ry, joy,  
and

crown!

(5) NARRATOR: Jesus said,  
I am the good shepherd;

27

I know my sheep and my sheep know me; just as the Father knows me and I know the Father.

30

I will lay down my life for the sheep, and there shall  
be one flock and one shepherd. (*John 10*)

**BRADBURY**  
Words: Atfr. Dorothy A. Thrupp  
Music: William B. Bradbury

33

Sav - ior, like a Shep-herd

T.B. *mf*

36

lead us, much we need thy ten-der care;

Fairest Lord Jesus

10

39

in thy pleas - ant pas - tures feed us,

41

(6)

*f*

for our use thy folds pre - pare: Bless-ed

*f*

44

Je - sus, bless-ed Je - sus, thou hast bought us, thine we

Fairest Lord Jesus

47

are;  
bless-ed Je - sus,  
bless-ed Je - sus,

50 rit.                      *mp*                      Slowly ( $\text{♩} = \text{c. } 72$ )  
thou hast bought us, thine we  
*mp*

rit.                      Slowly ( $\text{♩} = \text{c. } 72$ )  
*mp*

53 rit.  
are.

*rit.*

$8^{\text{vb}} \text{ --- }$

Fairest Lord Jesus

12

### 3. I Danced for the Scribe and the Pharisee

Words by  
SYDNEY CARTER  
Arranged by JOEL RANEY

LORD OF THE DANCE

Shaker Melody, 19th c.

Adapted by SYDNEY CARTER

Since 1892

(SOPRANO &  
ALTO TACET)

(7) Slowly ( $\text{♩} = \text{c. 76}$ )

Piano

NARRATOR: But who believed the message and to whom has the arm of the Lord been revealed? He grew up like a tender shoot,

and like a root out of dry ground. He had no beauty or majesty to attract us to him, nothing in his appearance that we should desire him. He was despised and rejected by mankind,

a man of suffering, and familiar with pain. Like one from whom people hide their faces, he was despised, and held in low esteem. (Isaiah 53)

12 (8) T.B. Unison *mp*

I danced for the scribe and the Phar - i - see,

— but they would not dance and they would not fol-low me;

I danced for the fish - er - men, for

James and John; they came with me and the Dance went on.

SEGUE

I Danced for the Scribe and Pharisee

## 4. I Want Jesus to Walk with Me



NARRATOR: James and John were two of the twelve disciples Jesus called to walk with him on earth.

(9) Steady ( $\text{♩} = \text{c. 96}$ )

Piano

A musical score for piano in 4/4 time, key signature of B-flat major (two flats). The piano part consists of two staves: treble and bass. Measure 1 starts with a sustained note in the treble staff followed by a bass note. Measures 2 and 3 show a repeating pattern of chords in both staves. The dynamic is marked 'p' (piano).

They saw him heal the sick and walk on the water, and they eagerly listened as he spoke to his followers.

4

A continuation of the piano score. The treble staff shows sustained notes and chords. The bass staff shows a repeating pattern of chords. The dynamic remains 'p'.

They ate with him, fished with him, and learned from him. They saw the crowds cheering him as he walked along the road to Jerusalem for the last time.

8

A continuation of the piano score. The treble staff shows sustained notes and chords. The bass staff shows a repeating pattern of chords. The dynamic remains 'p'.

12 (10) S.A. Unison ***mp***

I want Je - sus to walk with me.

T.B. Unison ***mp***

16

I want Je - sus to walk with me.

19 ***mf***

me; all a - long my

***mf***

***mf***

I Want Jesus to Walk with Me

16

22

pil - grim - jour - ney, I want  
mp

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mp

25

Je - sus to walk with me.

28

(11)

mf

In my tri - als, Lord, walk - with me.

mf

mf

I Want Jesus to Walk with Me

31

me. In my tri - als, Lord,  
walk with me. In my

Since 1892

34

walk with me. When my  
trials, Lord, walk with me.

37

whole life be-comes a bur - den,

*8<sup>vb</sup> - - !*

I Want Jesus to Walk with Me

18

40

I want Je-sus to walk with

*mp*

8

43

me.

In my

(12) *f*

*f*

47

sor-row, Lord,

please walk with me.

I Want Jesus to Walk with Me

50

In my sor-row, Lord, please walk with me.

me. When my poor heart

is al-most break-ing, I want

I Want Jesus to Walk with Me

20

59

Je-sus \_\_\_\_\_ to walk with me,

*mp*

62

to walk with me, to walk with

to walk with me,

65

me.

Je-sus, walk with me.

*rit.*

*f*

*rit.*

*f*

8

8

I Want Jesus to Walk with Me

# 5. My Jesus, I Love Thee

Words by  
WILLIAM R. FEATHERSTONE

GORDON

Music by ADONIRAM J. GORDON  
Arranged by JOEL RANEY

(13) Expressively ( $\text{♩} = \text{c. } 80$ )

NARRATOR: That night in Jerusalem, Jesus shared the Passover feast with his disciples. He broke bread for them,

Piano

shared the cup with them, and asked them to think of him whenever they did this.  
Jesus spoke of his enemies, of his death, and even told his disciples

5

that one of them would betray him before the night was through. They each refused to believe it could be them, and all declared their loyalty and undying love.

9

13 (14) S.A. Unison *mp*

My Je - sus, I love thee, I



22

16

know thou art mine,  
for thee all the

T.B. Unison *mp*

Since 1892

19

my  
*mf*

fol - lies of sin I re - sign;

22

gra - cious Re - deem - er, my Sav - ior art

My Jesus, I Love Thee



25

thou; if ev - er I loved thee,

28

— my Je sus, 'tis —

31

(15) NARRATOR: After the meal, they sang a hymn together, and then departed for the Mount of Olives, where Jesus went to...

now.

My Jesus, I Love Thee



24

...the Garden of Gethsemane to pray.

34

In man-sions of

37

glo - ry and end - less de - light, I'll

40

ev - er a - dore thee in heav - en so

My Jesus, I Love Thee

43

bright;  
I'll sing with the glit - ter - ing

crown on my brow; if

ev - er I loved thee,

My Jesus, I Love Thee

52                                      *mp*                              *a tempo*

Since 1892                              *a tempo*

56                                      *f*

now.

59                                      *rit.*                              *p*

My Jesus, I Love Thee

## 6. I Danced on the Sabbath

Words by  
SYDNEY CARTER  
Arranged by JOEL RANEY

LORD OF THE DANCE  
Shaker Melody, 19th c.  
Adapted by SYDNEY CARTER

**[16] Gently (♩ = c. 88)**

NARRATOR: During his ministry on earth, Jesus had amassed many enemies.

Because he performed miracles of healing on the Sabbath, some Pharisees accused him of breaking the Sabbath law.

4

They sought to kill him because he insisted that God was his Father, making himself equal with God. That night after Passover,

7

as Jesus was praying in the Garden, Roman soldiers came and arrested him. He was accused, tried, and ultimately convicted of crimes he didn't commit.

11

28

15

(17)

S.A. Unison *mf*

T.B. Unison *mf*

I  
I danced on the Sab-bath and I

18

danced on the Sab-bath and I cured the lame,  
the  
cured the lame, I cured the lame, *mf*

21

rit.

ho - ly peo - ple said it was a shame;

rit.

I Danced on the Sabbath

(18) a tempo

NARRATOR: Jesus was whipped, mocked, and forced to carry  
a cross on his back to Golgotha where he was to be crucified.

25

Since 1892

29 Dramatically

(19)

f

they

f

Dramatically

ff

33

whipped and they stripped and they hung me on high; \_\_\_\_\_

f

I Danced on the Sabbath

30

35 *mp* Slowly ( $\text{♩} = 66$ )

and they left me there on the cross to die.

*mp* Slowly ( $\text{♩} = 66$ )

Since 1892

Slowly ( $\text{♩} = 66$ )

*8vb-*

(20) Contemplatively ( $\text{♩} = \text{c. } 80$ ) Solo *p*

Dance, then, where - ev - er you may be;

Contemplatively ( $\text{♩} = \text{c. } 80$ ) Oboe cue

41 rit. NARRATOR: When they came  
a tempo to the place called the Skull,

I am the Lord of the Dance, said he.

rit. a tempo

I Danced on the Sabbath

they crucified him there, along with two criminals, one on either side. Jesus cried out, "Father, forgive them, for they do not know what they are doing."

Gently ( $\text{J} = \text{c. 88}$ )

46                                      poco accel.                              (21)                              S.A. *mp*

Fa - ther, for-  
T.B. *mp*

Gently ( $\text{J} = \text{c. 88}$ )

50  
give them, bring them home to you.

53  
Fa - ther, for - give them, for they know not what they

32

56

do. Fa - ther, for - give them,

59

bring them home to you. Fa - ther, for -

62

give them, for they know not what they do. pp

rit.

I Danced on the Sabbath

## 7. Remember Me



Words by  
JOEL RANEY

Traditional Spiritual  
Arranged by JOEL RANEY

Since 1892

NARRATOR: One of the criminals who hung there hurled insults at Jesus:  
“Aren’t you the Messiah? Save yourself and us!”

[22] Steady ( $\text{♩} = \text{c. } 80$ )

Piano

But the other criminal rebuked him, saying, “We are punished justly, for we are getting what our deeds deserve. But this man has done nothing wrong.”

Then he said, “Jesus, remember me when you come into your kingdom.” Jesus replied,  
“Today you will be with me in paradise.”

34

12 (23) *mp*

In your king-dom, Lord, re - mem - ber

*mp*

15 me. In your king-dom, Lord,

18 re - mem - ber me;

Remember Me

20                          *mf*                          *f*

when my life on earth is —

23                          *mf*

o - ver, Lord Je sus,

26                          *rit.* *mp*

re - mem - ber me.

*rit.* *mp*

Remember Me

## 8. I Danced on a Friday

Words by  
SYDNEY CARTER  
Arranged by JOEL RANEY

LORD OF THE DANCE  
Shaker Melody, 19th c.  
Adapted by SYDNEY CARTER

[24] Mournfully ( $\text{♩} = \text{c. } 72$ )

NARRATOR: It was now about noon, and darkness came over the whole land until three in the afternoon,

Piano

for the sun stopped shining. And the curtain of the temple was torn in two. Jesus called out with a loud voice,

"Father, into your hands I commit my spirit." When he had said this, he breathed his last.

7

[25]

*mf*

I

*mf*

10

danced on a Fri - day when the sky turned black;

12

— it's hard to dance with the

14

dev - il on your back;

I Danced on a Friday

38

16 [26] *p*

then — they — bur - ied my bod - y and they

*p*

19 thought I'd gone, — but

*8va* —

rit. SEGUE

I am the Dance and I still go on.

rit. SEGUE

I Danced on a Friday

# 9. O Master, Let Me Walk with Thee

Words by  
WASHINGTON GLADDEN

MARYTON  
Music by WILLIAM H. WALTER  
Arranged by JOEL RANEY

NARRATOR: And the Dance goes on...still. It goes on in the hearts of believers, and in the lives of his followers. His crucifixion was not without meaning.

(27) Quietly ( $\text{♩} = \text{c.76}$ )

Piano

"He was pierced for our transgressions, he was crushed for our iniquities; the punishment that brought us peace was on him, and by his wounds we are healed." (Isaiah 53) Yes, the Dance goes on...

rit.

5

Reflectively ( $\text{♩} = \text{c. 92}$ ) "In hope that sends a shining ray far down the future's broadening way,

9

mp

in peace that only Christ can give, with thee, O Master, let us live."

13

40

17 [28] S.A. Unison *mp*

T.B. Unison *mp*

O Mas - ter, let me walk with

22 *mf*

thee in low - ly paths of ser - vice

*mf*

*mf*

26

free;

*mp*

tell me thy se - cret:

*mp*

O Master, Let Me Walk with Thee

30 *mp* ————— *mf*

help me bear the strain of  
help me bear, help me bear the strain of

35 *f*

toil, the fret of care.  
toil,

40

The musical score consists of three staves. The top staff is in soprano clef, the middle staff in alto clef, and the bottom staff in bass clef. The piano part is indicated by a brace under the bass and alto staves. The score includes lyrics such as "help me bear the strain of", "toil, the fret of care.", and "toil,". Dynamic markings include *mp*, *mf*, and *f*. The piano part features chords and some eighth-note patterns.

O Master, Let Me Walk with Thee

42

45 [29] T.B. *mp*

\*When I sur - - vey the won - drous

*mp*

cross on which the Prince of glo - ry

*mf*

S.A. *mp*

my rich - est gain I count but loss, \_\_\_\_\_

died, count but

*mp*

\*From "When I Survey the Wondrous Cross", Words: Isaac Watts

O Master, Let Me Walk with Thee

58

and pour con - tempt on all my pride.

loss

63 (30) rall. *f* Broadly ( $\text{d} = \text{c. } 88$ )

Were the whole

rall. *f* Broadly ( $\text{d} = \text{c. } 88$ ) *f*

realm of na - ture mine, \_\_\_\_\_ that were an of - fering

O Master, Let Me Walk with Thee

44

72

far too small; love so amazing

77

(31) rit. With grandeur ( $\text{d} = \text{c. } 80$ )

so divine, demands my

rit.

With grandeur ( $\text{d} = \text{c. } 80$ )

ff

81

With movement ( $\text{d} = \text{c. } 92$ )

soul, my life, my all,

rit.

With movement ( $\text{d} = \text{c. } 92$ )

rit.

With movement ( $\text{d} = \text{c. } 92$ )

O Master, Let Me Walk with Thee

85                          *mf*

decresc.

my all, my all.

*mf*

*decresc.*

89                          *rit.* (32) *p* Hushed ( $\text{♩} = \text{c. 80}$ )

And I'll lead you all in the

Hushed ( $\text{♩} = \text{c. 80}$ )

*rit.*

94                          *rit.* *pp*

Dance, said he. *pp*

*rit.* *pp*

O Master, Let Me Walk with Thee

# 10. Benediction\*

Words by  
WILLIAM R. FEATHERSTONE  
Arranged by JOEL RANEY

GORDON  
Music by  
ADONIRAM J. GORDON

(33) Reflectively ( $\text{♩} = \text{c. } 76$ )

S.A. Unison **p** (*opt. Congregation join on melody*) \*\*

My Je-sus, I

T.B. Unison **p**

Piano { **p**

Reflectively ( $\text{♩} = \text{c. } 76$ )

4

love \_\_\_\_\_ thee, I know thou art mine, for

\*NOTE: If "I Am the Lord of the Dance" (final movement) is used, then omit this piece.

\*\*Congregational part can be found on pg. 62

7

thee all the fol - lies of sin I re -

sign; my gra - cious Re - deem - er, my

10

Sav - ior art thou; if ev - er I

13

Sav - ior art thou; if ev - er I

Benediction

48

rit.

16

loved thee, my Je - sus, 'tis now. I  
rit.

19      a tempo

love thee be - cause thou hast first lov - ed me, and

23

pur - chased my par - don on Cal - va - ry's tree; I

27

love thee for wear - ing the thorns on thy brow; if

31      rit.

ev - er I loved thee, my Je - sus, 'tis now.

*(If being performed during Holy Week, prior to Easter, congregation may exit in silence.)*

Benediction

# 11. On the Third Day

(Instrumental Only)

Arranged by  
JOEL RANEYCRUSADER'S HYMN &  
LORD OF THE DANCE

Adapted by SYDNEY CARTER

(CHOIR TACET)

[34] Steady (♩ = c. 80)

NARRATOR: The third day after his crucifixion, friends of Jesus went to visit the tomb where he was buried, only to find it empty.

Piano

Two men in gleaming clothes said to them: "Why do you look for the living among the dead? He is not here; he has risen!"

And upon his resurrection, Christ became more than "Lamb of God," he became "Christ the Conqueror." He came to earth as "Emmanuel" and left the earth as "Redeemer,"

"Lord of All," "Lord of Hosts," "Lord of Glory," and yes, "Lord of the Dance."

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50

16 [35]

19

Christ is the incarnation of the piper, calling us to the Dance of eternal life. He came down from heaven to lead that Dance.

22

In love and grace he endured the cross so we could all move together, in sync with God's divine plan.

26

His life, death and resurrection were carefully choreographed by God, and selflessly performed...for us.

29

SEGUE

On the Third Day

# 12. I Am the Lord of the Dance

Words by  
SYDNEY CARTER  
Arranged by JOEL RANEY

LORD OF THE DANCE  
Shaker Melody, 19th c.  
Adapted by SYDNEY CARTER

NARRATOR: Dance, then, wherever you may  
be. I'll live in you.... if you'll live in me.

(36) Joyfully ( $\text{♩} = \text{c. } 120-124$ )

The musical score consists of three systems of music. System 1 (measures 1-3) shows a piano part in treble and bass staves with dynamics *mp*. System 2 (measures 4-6) shows a piano part with dynamics *mp* and *mp I*, followed by a vocal part in treble and bass staves. System 3 (measures 7-8) shows a piano part with dynamics *mp* and *mp II*, followed by a vocal part. The vocal part includes lyrics: "danced in the morn-ing when the world was be-gun," and "8". The piano part features various chords and rhythmic patterns throughout the score.

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52

10

I danced in the moon, and the stars and the sun.

13

I came down from heav-en and I

danced on the earth.

16

At

I Am the Lord of the Dance

19

Beth - le - hem I had my birth.

(37)

22 *mf*

Dance, then, where - ev - er you may be; I am the Lord of the

*mf*

25

Dance, said he. And I'll lead you all where - ev - er you may be, and I'll

I Am the Lord of the Dance

54

28

(38) *mp*

lead you all in the Dance, said he.

31

danced for the Scribe and the Phar - i - see,

but they would not dance, and they

34

I danced for the fish - er - men, for

would not fol - low me; \_\_\_\_\_

I Am the Lord of the Dance

37

James and John;  
they came with me and the  
on, on, and on, and on.  
on. on.  
Dance went on, and on, and on.  
Dance, then, where - ev - er you may be; I am the Lord of the

40

(39)

43

*f*

*f*

*f*

I Am the Lord of the Dance

56

46

Dance, said he. And I'll lead you all where - ev - er you may be, and I'll

49

lead you all in the Dance,

52 (40)

he.

I danced on a Fri-day when the

Meno mosso

mp

Meno mosso

mp

I Am the Lord of the Dance

55

sky turned black; it's hard to dance with the

Since 1892

rit.

Slower ( $\text{♩} = \text{c. } 104$ )

dev-il on your back; they bur - ied my bod - y and they

rit.

Slower ( $\text{♩} = \text{c. } 104$ )

thought I'd gone, but

61

I Am the Lord of the Dance

58

accel. e cresc. poco a poco

I am the Dance and I still go on,

I am the Dance and I still go on,

accel. e cresc. poco a poco

67

I am the Dance and I still go on,

I am the Dance and I still go on,

70

cresc.

molto rit.

(41) Joyfully ( $\text{d} = \text{c. } 118$ )*ff*

I am the Dance and I still go on, and on.

*cresc.*

molto rit.

Joyfully ( $\text{d} = \text{c. } 118$ )*ff*

*cresc.*

I Am the Lord of the Dance

73

molto rall.

They

molto rall.

mf

f

76 With breadth ( $\text{♩} = \text{c. } 108$ )

cut me down and I leapt up high, I am the life that'll

With breadth ( $\text{♩} = \text{c. } 108$ )

79

nev-er, nev-er die, I'll live in you— if you'll live in me;

I Am the Lord of the Dance

## I Am the Lord of the Dance

90

ev - er you may be, and I'll lead you all

and I'll

Since 1892

rit.

— in the Dance, said

lead you all in the Dance, rit.

a tempo

he.

a tempo

I Am the Lord of the Dance

*Benediction*

Words by  
WILLIAM R.  
FEATHERSTONE

“My Jesus, I Love Thee”

GORDON  
Music by  
ADONIRAM J. GORDON

Congregation  
(on cue)

1. My Je-sus, I love thee, I know thou art first lov-ed;  
 2. I love thee be-cause thou hast first lov-ed  
 mine, for thee pur-chased the my fol-lies of  
 me, and all the pur-chased my fol-lies of on  
 sin Cal-va-ry's re-sign; my gra-cious Re-for  
 deem wear-ing my the Sav-thorns - ior art thou; if  
 ev-er I loved thee, my Je-sus, 'tis now.

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