

Play in C

# ONLY JESUS

Words and Music by MATTHEW WEST,  
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Moderately fast

D



Musical notation for the first system, measures 1-3. The vocal line begins with a whole rest in measure 1, followed by a half note G4 in measure 2, and a half note A4 in measure 3. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand. The dynamic marking *mp* is present in the piano part.

Make it count, make your

A



Musical notation for the second system, measures 4-6. The vocal line continues with a half note A4 in measure 4, a half note G4 in measure 5, and a half note F#4 in measure 6. The piano accompaniment continues with the same rhythmic pattern.

mark, build a name for your-self. — Dream your dreams, chase your heart a - bove \_ all else. —

G



D



Musical notation for the third system, measures 7-9. The vocal line has a whole rest in measure 7, followed by a half note G4 in measure 8, and a half note A4 in measure 9. The piano accompaniment continues with the same rhythmic pattern.

— Make a name the world \_ re - mem - bers.

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But all an emp-ty world \_ can sell is emp-ty dreams. \_

This system contains measures 10, 11, and 12. The vocal line begins with a whole rest in measure 10, followed by a half note G4 in measure 11, and then a half note F#4 in measure 12. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand.

— I got lost in the lie \_ that it was up to me \_ to make a

This system contains measures 13, 14, and 15. Measure 13 includes guitar chord diagrams for A (x o o o) and G (o o o o). The vocal line continues with a half note G4 in measure 13, a half note F#4 in measure 14, and a half note E4 in measure 15. The piano accompaniment continues with the same rhythmic pattern.

name the world \_ re - mem - bers. But

This system contains measures 16, 17, and 18. Measure 16 includes guitar chord diagrams for D (x x o) and Dsus (x x o). The vocal line has a half note D4 in measure 16, a half note C#4 in measure 17, and a half note B3 in measure 18. The piano accompaniment continues with the same rhythmic pattern.

Je-sus is the on - ly name \_ to re-mem-ber. And

This system contains measures 19, 20, and 21. Measure 19 includes guitar chord diagrams for Bm (x o o o), G (o o o o), and D (x x o). The vocal line has a half note G4 in measure 19, a half note F#4 in measure 20, and a half note E4 in measure 21. The piano accompaniment continues with the same rhythmic pattern.

23

A




I, \_\_\_\_\_ I don't wan - na leave a leg - a - cy.


*mf*

26

G




D




I don't care if they re - mem - ber me, on - ly Je - sus. \_\_\_\_\_

30

Bm7




A




And I, \_\_\_\_\_ I've on - ly got one life to live.

34

G



D



I'll let ev-'ry sec-ond point to Him, on - ly Je - sus. \_\_\_\_\_

Measures 38-40 of the musical score. The vocal line begins with a whole rest in measure 38, followed by a half note in measure 39 and a quarter note in measure 40. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. The key signature has two sharps (F# and C#).

All the king-doms built, — all the tro - phies won —

Measures 41-43 of the musical score. Measure 41 includes guitar chord diagrams for A, Bm7, and G. The vocal line continues with a half note in measure 41, a quarter note in measure 42, and a half note in measure 43. The piano accompaniment continues with the same rhythmic pattern.

— will crum-ble in - to dust — when it's said and done. — 'Cause

Measures 44-46 of the musical score. Measure 44 includes guitar chord diagrams for D and Asus. The vocal line has a half note in measure 44, a quarter note in measure 45, and a half note in measure 46. The piano accompaniment features sustained chords in the treble and a moving bass line.

all that real - ly mat - ters:

Measures 47-49 of the musical score. Measure 47 includes a guitar chord diagram for A. The vocal line has a half note in measure 47, a quarter note in measure 48, and a half note in measure 49. The piano accompaniment continues with the same rhythmic pattern.

Did I live the truth — to the ones I love? — Was my life the proof —

50

F#m7 G

— that there is on - ly one — whose name will last — for - ev -

53

D D

- er? — And I, —

56

A

— I don't wan - na leave a leg - a - cy. I don't care if they re -

59

G D

mem - ber me, on - ly Je - sus. — And

63

Bm7 A

I, \_\_\_\_\_ I've on - ly got one life to live.

66

G

I'll let ev - 'ry sec - ond point to Him, on - ly Je -

69

D Bm(add2) G6

To Coda ☺

- sus. \_\_\_\_\_ (Oh. \_\_\_\_\_)

73

D(add9) Dsus2/F# Bm(add2) G6

Oh. \_\_\_\_\_ Oh. \_\_\_\_\_

77   

Oh, — oh, — oh.) — Je - sus is the on - ly name, —

80   

— Je - sus is the on - ly name, —

83   

Je - sus is the on - ly name — to re - mem - ber. — (Oh, — oh, — Oh, —

86   

— oh.) — Je - sus is the on - ly name, —

8

D(add9)

Dsus2/F#

89

N.C.

Je - sus is the on - ly name, —

Je - sus is the on - ly name —

*D.S. al Coda*

CODA

92

— to re-mem - ber. And

93

D

I,

*mp*

95

A

I don't wan-na leave a leg - a - cy.

I don't care if they re -

G(add2)

98

N.C.

mem - ber me,

on - ly Je - sus.