

No One Ever Cared for Me Like Jesus

For Mixed Voices, S.A.T.B., with Piano

John 15: 13, alt.
CHARLES F. WEIGLE, 1932

WEIGLE
Arranged by
DAVID SCHWOEBEL

$\text{♩} = 56$ With much Rubato

Soprano
Alto
Tenor
Bass
Piano

Great-er love has no one— than
this, —
Great-er love has no one— than this, —
Great-er love has no one— than this, — than to lay— down their life for a

rall. *a tempo* *mp*
rall. *a tempo*
p *rall.* *a tempo*
rall. *a tempo* *rall.*
rall. *a tempo* *mp* *rall.*
rall. *a tempo* *mf* *rall.* *a tempo* *rall.*
a tempo *mp* *slightly faster* *mf* *rall.* *a tempo* *rall.*
a tempo *mp* *slightly faster* *rall.* *mf* *a tempo* *rall.*

8^{va} 8^{va} 8^{va} 8^{va}
Red. Red. Red. Red.
8^{ub-1} 8^{ub-1}

♩ = 72
a tempo

11

rall.

friend.

rall. mp unis. a tempo

I would love to tell you what I think of

rall. mp a tempo

mp unis.

8_{ub} - 1

14

I would

Je - sus since I found in Him a friend so strong and true;

8_{ub} - 1

8_{ub} - 1

17

rall.

tell you how He changed my life com - plete - ly, He did

rall.

rall.

8_{ub} - 1

19 *a tempo* *rall.* *div. mp* *a tempo*

some-thing that no oth - er friend could do. No one ev - er cared for me like

a tempo *rall.* *div. mp* *a tempo*

a tempo *rall.* *a tempo*

Sub - 1

22 *mf rall.*

Je - sus, There's no oth - er friend so kind as He; No one

mf rall.

mf rall.

Sub - 1 *Sub - 1*

25 *a tempo* *rall.* *a tempo* *rall.*

else could take the sin and dark-ness from me, O how much He cared for

a tempo *rall.* *a tempo* *rall.*

a tempo *rall.* *a tempo* *rall.*

28 *a tempo* *rall.* *a tempo* *rall. mf unis.*

me. All my

a tempo *rall.* *a tempo* *rall. mf unis.*

a tempo *rall.* *a tempo* *rall. mf*

8va *8vb*

32 *slightly faster a tempo* *simile* *div.*

life was full of sin when Je-sus found me, — All my heart was full of mis-er - y and

slightly faster a tempo *simile* *div.*

slightly faster a tempo *simile*

8vb

35 *rall.* *a tempo*

woe; Je-sus placed His strong and lov - ing arms a - round me, — And He

rall. *a tempo*

rall. *a tempo*

38

led me in the way I ought to go; Ought to go. Ev'-ry

rit. *f*

rit. *f*

rit. *f*

41

day He comes to me with new as - sur - ance, More and

a tempo

a tempo

a tempo

43

more I un-der-stand His words of love; But I'll nev-er know just why He came to

rall. unis. a tempo

rall. unis. a tempo

rall. a tempo

46 *div.* save me, Till some day I see His bless - ed face 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 one sharp (F#) and a common time signature. It begins with a whole note 'save me,' followed by a series of eighth notes: 'Till some day I see His bless - ed face a -'. Above the notes are several slurs and accents. The bottom staff is a piano accompaniment in bass clef, starting with a whole note chord and followed by eighth notes. It includes a 'div.' (diviso) marking above the first few notes.

Detailed description: This system shows the piano accompaniment for the first system, consisting of two staves (treble and bass clefs). The music features chords and moving lines in both hands, supporting the vocal melody.

48 *rit.* *a tempo* = 84 With Joy! for me like
 bove. No one ev - er cared for me, for me like

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef. It starts with a whole note 'bove.' followed by eighth notes: 'No one ev - er cared for me, for me like'. Above the notes are slurs and a 'rit.' (ritardando) marking. A tempo change to 'a tempo' is indicated above the notes 'for me, for me like'. A tempo marking '= 84 With Joy!' is placed above the final notes. The bottom staff is a piano accompaniment in bass clef, starting with a whole note chord and followed by eighth notes. It includes a 'rit.' marking above the first few notes.

rit. *a tempo* = 84 With Joy!

Detailed description: This system shows the piano accompaniment for the second system, consisting of two staves. The music features chords and moving lines in both hands. A 'rit.' marking is above the first few notes, and a tempo change to 'a tempo' is indicated. A tempo marking '= 84 With Joy!' is placed above the final notes. A '3' (triple) marking is above the final notes. A 'Sub.' (sub-octave) marking is below the final notes.

51 Je - sus, as
 Je - sus, There's no oth - er friend so kind as

Detailed description: This system contains the third two staves of music. The top staff is a vocal line in treble clef. It starts with a whole note 'Je - sus,' followed by eighth notes: 'There's no oth - er friend so kind as'. Above the notes are slurs and accents. The bottom staff is a piano accompaniment in bass clef, starting with a whole note chord and followed by eighth notes. It includes a 'rit.' marking above the first few notes.

loco

Detailed description: This system shows the piano accompaniment for the third system, consisting of two staves. The music features chords and moving lines in both hands. A 'loco' marking is placed above the final notes. A '3' (triple) marking is above the final notes. A '8va' (octave up) marking is above the first few notes.

55 He; *rall.* *a tempo*
 He, as He; No one else could take the sin and dark-ness

He; *rall.* *a tempo* *loco*
 (8^{va})

59 from me, *rall.* *a tempo* *Relaxing tempo slightly* for *rall.*
 O how much He cared for

rall. *a tempo* *Relaxing tempo slightly* for *rall.*
 (8^{va})

63 $\text{♩} = \frac{72}{\text{me.}}$ *a tempo* *rall.* for me. *a tempo* *mf* *rall.*
 me, for me. Great-er love has no one,
 me, for me. *a tempo* *mf* *rall.*
 me, for me.

(8^{va}) *a tempo* *rall.* *ten.* *loco* *a tempo* *rall.*

