

# THE FATHER'S HOUSE

From Prism Music's *NEVER LOST A BATTLE*

Words and Music by  
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56 Laid-back Soul ♩ = 81

Am G C E F2

*mf*

4/4 time signature. The piano introduction features a steady bass line and a melodic line in the right hand. Chords are indicated above the staff: Am, G, C/E, and F2.

4 *SOLO mp*

Some-times on\_ this jour - ney I get lost in my\_ mis-takes. What

Am G F C

*mp*

Measures 4-8. The vocal line begins with a triplet of eighth notes. The piano accompaniment continues with the same bass line and a more active right hand. Chords are indicated above the staff: Am, G, F, and C.

7

looks to me\_ like weak-ness is a can-vas for\_ your strength. And my sto-ry is - n't o - ver; my

Am G F C Am G

Measures 7-10. The vocal line continues with a triplet of eighth notes. The piano accompaniment remains consistent. Chords are indicated above the staff: Am, G, F, C, Am, and G.

10

sto-ry's just\_ be - gun. And fail - ure won't\_ de - fine\_ me, 'cause that's

F C Am G

Measures 10-14. The vocal line concludes with a triplet of eighth notes. The piano accompaniment continues. Chords are indicated above the staff: F, C, Am, and G.

12

what my Fa - ther does. — Yeah, fail - ure won't de - fine — me, 'cause that's

F C Am G

14

what my Fa - ther does. — *mf* Ooo, — lay your bur - dens — down, ooo, —

*CHOIR*  
*mf*  
*Alto mel.* Ooo, — ooo.

F C Am7 Gsus F2 C

17

— here in the Fa - ther's — house. Check your shame — at the door, 'cause it ain't wel-

*f* Check your shame — at the door, 'cause it ain't wel-

*TENORS only*

ooo.

Am7 Gsus F2 C Am7 Gsus

20  
 - come an-y-more... Ooo, — you're in the Fa - ther's\_ house\_

- come an-y-more... Ooo, — you're in the Fa - ther's\_ house\_

Ooo, — you're in the Fa-ther's house\_

F2 C Am7 Gsus F C Am G

*mf*

58 1:11

DUET  
*mp*

24

Ar -

C E F2

27

ri-val's not\_ the end\_ game; the jour-ney's where\_ you are. — You nev-er want-ed per - fect; You just

Am G F C Am G

*mp*

30 *mf* (SOLO)

want-ed my heart. And the sto-ry is - n't o - ver if the sto-ry is - n't good. And

F C Am G F C

33

fail-ure's nev - er fi - nal when the Fa-ther's in the room.

Am G F C

59 1:40

35 *f*

Fail-ure's nev - er fi - nal when the Fa-ther's in the room. Ooo, lay your

*CHOIR f*

Ooo, lay your

Ooo, lay your

Am G F C Am7 Gsus

38

bur - dens\_ down, \_ ooo, \_ here in the Fa - ther's\_ house. Check your shame\_

bur - dens\_ down, \_ ooo, \_ here in the Fa - ther's\_ house. Check your shame\_

bur - dens down, \_ ooo, \_ here in the Fa - ther's house.

F2 C Am7 Gsus F2 C

41

\_ at the door, 'cause it ain't wel - come an-y-more.\_ Ooo, you're in the

\_ at the door, 'cause it ain't wel - come an-y-more.\_ Ooo, you're in the

Ooo, you're in the

Am7 Gsus F2 C Am7 Gsus

Fa - ther's\_ house.\_

Fa - ther's\_ house.\_

Fa - ther's\_ house.\_

F C Dm/C C E/C C

*mp*

48

*mp* SOLOIST and CHOIR

Prod-i-gals come home, - the help-less find hope, -

Dm/C C Dm/C C

51

*Sop. mel.*

love is on\_ the move\_ when the Fa-ther's in\_ the room.\_ Pris-on doors fling wide, - the

E/C C Dm/C C

54

dead come to life, love is on the move when the Fa-ther's in the room.

*Dm* *C* *E* *C* *Dm* *C*

*SOLOIST on melody at pitch*  
*Alto mel.*

61 2:51

57

*mf*  
Mir-a-cles take place, the cyn-i-cal find faith, love is break-ing through when the

*C* *Dm* *C* *E* *A* *C* *G*

60

Fa-ther's in the room. Jer-i-cho walls are quak-ing.

*f*  
*Ten. mel.*

*F* *C* *Db* *F*

strong-holds now are shak - ing, - love is break - ing through - when the

G $\flat$  D $\flat$  / A $\flat$  G $\flat$  / B $\flat$  D $\flat$  / A $\flat$

Fa - ther's in the room. - Love is break - ing through - when the

G $\flat$  D $\flat$  E $\flat$ m7 D $\flat$  / F

*ff* SOLOIST may ad lib

Fa - ther's in the room. - Ooo, - lay your

G $\flat$  G $\flat$  / A $\flat$  D $\flat$  B $\flat$ m7 Absus



68

bur - dens — down, — ooo, — here in the

bur - dens down, — ooo, — here in the

G $\flat$  D $\flat$  B $\flat$ m7 A $\flat$ sus

70

Fa - ther's — house. Check your shame — at the door, 'cause it ain't wel -

Fa - ther's house.

G $\flat$  D $\flat$  B $\flat$ m7 A $\flat$ sus

72

- come an - y - more. — Ooo, — you're in the

Ooo, — you're in the

G $\flat$  D $\flat$  B $\flat$ m7 A $\flat$ sus

63 3:33

Fa - ther's house. Ooo, lay your

Fa - ther's house. Ooo, lay your

G $\flat$  D $\flat$

*Drums continue*

bur - dens down. ooo, here in the Fa - ther's house. Check your shame.

bur - dens down. ooo, here in the Fa - ther's house.

N.C.

at the door, 'cause it ain't wel - come an - y - more. Ooo,

B $\flat$ m7 Absus G $\flat$  D $\flat$

81

— you're in the Fa - ther's — house. — Ooo, —

Ooo, — you're in the Fa - ther's house. —

Bbm7 Absus Gb Db

83

— you're in the Fa - ther's — house. — Ooo, —

Ooo, — you're in the Fa - ther's house. —

Bbm7 Absus Gb Db

85

— you're in the Fa - ther's — house. —

Ooo, — you're in the Fa - ther's house. —

Bbm7 Absus Gb Db

*rit.*