

# NOT TODAY

Words and Music by  
JOEL HOUSTON &  
MATT CROCKER

With energy ♩ = 92

F#m A

*add cues on repeat*

The piano introduction consists of two systems of music. The first system is in F#m and the second system is in A. Both systems feature a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

VERSE 1/2

4 F#m

Trou-ble\_\_ won't throw me,\_\_ can't break me, won't scare me\_\_ no  
Tell me,\_\_ don't e - ne - my pan - ic as you took up\_\_ that

The musical notation for Verse 1/2 shows the vocal line and piano accompaniment. The key signature is F#m and the time signature is 4/4. The piano accompaniment features a consistent eighth-note pattern in the right hand and a bass line in the left hand.

7 A F#m

more\_\_  
cross?\_\_ Fear must\_\_ have thought I\_\_ was  
Tell me,\_\_ did the dark - ness\_\_ cry

The musical notation continues the vocal line and piano accompaniment. The key signature is F#m and the time signature is 4/4. The piano accompaniment maintains the same rhythmic pattern as the previous system.

10 A *sing cues 2nd time*

faith-less when it came for\_\_ my heart\_\_ 'Cause I got a song\_\_  
mer - cy as You rolled back\_\_ that rock? 'Cause I know Your life\_\_

The musical notation concludes the vocal line and piano accompaniment. The key signature is F#m and the time signature is 4/4. The piano accompaniment maintains the same rhythmic pattern as the previous systems.

PRE-CHORUS 1/2

13

D E F#m

that will nev - er die, I know Your love is the rea - on why.  
 is the life in mine, I know Your love is the rea - on why.

CHORUS

16

D A D

I'll sing the night in to the morn - ing, I'll sing the fear

19

F#m D A

Your praise. I'll sing my soul in - to Your pres -

22

D F#m

- ence when-ev - er I say Your name, 2nd time: (Je -

24

D cues: 2nd time A

- sus,) let the dev - il know, not to - day.\_\_\_\_

26

1. D F#

1. When - ev - er I say Your name,\_\_\_\_

28

2, 3. A D

2, 3. Let the de - vil know, not to - day.\_\_\_\_

30

F#m D

Je - sus, let the de - vil know, not to - day.\_\_\_\_  
No,\_\_\_\_ no, not\_\_\_\_ now,\_\_\_\_ not ev - er a - gain.\_\_\_\_

To Coda 

32

A D F#m

Not now, not ev-er a - gain.\_\_\_\_  
Let the de-vil know, not to- day.\_\_\_\_

35

BRIDGE

D A

Your love\_ood down\_ death,\_\_\_\_ crushed the de - vil's\_ head.\_\_\_\_

38

F#m7 A D

\_\_\_\_ just a\_\_\_\_ liar\_\_\_\_ run-ning out of\_\_ breath. The fight be-neath Your feet,\_\_\_\_

41

E F#m7 D

\_\_\_\_ I'm stand-ing on Je - sus'\_ Name.\_\_\_\_ So let the de-vil know, not to-day.\_\_\_\_

44 A D

Let the de - vil know, not to - day...

46 F#m7

No, \_\_\_\_\_ not now, not ev - er a - gain...

48 A D

Je - sus, let the de - vil know, not to - day...

50 F#m7 D D.S. al Coda

not to - day, not to - day. I'll sing the night.

⊕ CODA

52

F#m7

D

Let the de-vil know, not to - day, — let the de-vil know,

This system contains measures 52 and 53. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). Measure 52 starts with a fermata over the first note, followed by eighth notes. Measure 53 continues with eighth notes. A large 'PREVIEW ONLY' watermark is overlaid on the score.

54

A

not to - day. —

not to - day. —

This system contains measures 54 and 55. The vocal line in measure 54 has a fermata over the final note. The piano accompaniment continues with eighth-note chords. A large 'PREVIEW ONLY' watermark is overlaid on the score.

56

This system contains measures 56 and 57. The vocal line in measure 56 has a fermata over the final note. The piano accompaniment continues with eighth-note chords. A large 'PREVIEW ONLY' watermark is overlaid on the score.

# NOT TODAY

Words and Music by  
JOEL HOUSTON &  
MATT CROCKER

With energy ♩ = 92

Fm Ab

*add cues on repeat*

The piano introduction consists of two systems of music. The first system has a treble clef with a melody of eighth notes and a bass clef with a steady eighth-note accompaniment. The second system continues the melody and accompaniment. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4.

VERSE 1/2

4 Fm

Trou-ble\_\_ won't throw me,\_\_ can't break me, won't scare me\_\_ no  
Tell me,\_\_ can the e - ne - my pan - ic as you took up\_\_ that

The first system of the verse shows the vocal melody starting on a whole note, followed by eighth notes. The piano accompaniment continues with the same eighth-note pattern. The key signature remains three flats.

7 Ab Fm

more.\_\_  
cross? Fear must\_\_ have thought I\_\_ was  
Tell me,\_\_ did the dark - ness\_\_ cry

The second system of the verse continues the vocal melody and piano accompaniment. The piano accompaniment features some chordal textures in the right hand.

10 Ab *sing cues 2nd time*

faith-less when it came for\_\_ my heart.\_\_  
mer - cy as You rolled back\_\_ that rock? 'Cause I got a song\_\_  
'Cause I know Your life\_\_

The third system of the verse concludes the vocal melody and piano accompaniment. The piano accompaniment ends with a final chord in the right hand.

PRE-CHORUS 1/2

13

Db Eb Fm

that will nev - er die, I know Your love is the rea - son why.  
 is the life in mine, I know Your love is the rea - son why.

CHORUS

16

Db Ab Db

I'll sing the night in to the morn - ing, I'll sing the fear

19

Fm Db Ab

Your praise. I'll sing my soul in - to Your pres -

22

Db Fm

- ence when-ev - er I say Your name, 2nd time: (Je -



24

*Db* *cues: 2nd time* *Ab*

- sus,) let the dev - il know, not to - day.\_\_\_\_

26

1. *Db* *F*

28

2, 3. *Ab* *Db*

When-ev - er I say Your name,\_\_\_\_  
Let the de-vil know, not to - day.\_\_\_\_

30

*Fm* *Db*

Je - sus, let the de - vil know, not to - day.\_\_\_\_  
No,\_\_\_\_ no, not\_\_\_\_ now,\_\_\_\_ not ev - er a - gain.\_\_\_\_

To Coda  $\oplus$

32

Ab Db Fm

Not now, not ev-er a-gain.\_\_\_\_  
Let the de-vil know, not to day.\_\_\_\_

35

BRIDGE

Db Ab

Your love hood down death,\_\_\_\_ crushed the de - vil's head.\_\_\_\_

38

Fm7 Ab Db

just a liar\_\_\_\_ run-ning out of breath. The fight be-neath Your feet,\_\_\_\_

41

Eb Fm7 Db

I'm stand-ing on Je - sus' Name.\_\_\_\_ So let the de-vil know, not to-day.\_\_\_\_

44 Ab Db

Let the de - vil know, not to - day...

46 Fm7

No, not now, not ev - er a - gain...

48 Ab Db

Je - sus, let the de - vil know, not to - day...

50 Fm7 Db D.S. al Coda

not to - day, not to - day. I'll sing the night...

♩ CODA

52

Fm7

D♭

Let the de-vil know, not to-day, let the de-vil know,

This system contains the musical notation for measures 52 and 53. It features a vocal line with lyrics, a piano accompaniment, and a grand staff. The key signature is three flats (B-flat major/C minor). Measure 52 starts with a treble clef and a common time signature. The piano accompaniment includes chords and a bass line. A large 'PREVIEW ONLY' watermark is overlaid on the page.

54

A♭

not to-day.

This system contains the musical notation for measures 54 and 55. It features a vocal line with lyrics, a piano accompaniment, and a grand staff. The key signature is three flats. Measure 54 starts with a treble clef and a common time signature. The piano accompaniment includes chords and a bass line. A large 'PREVIEW ONLY' watermark is overlaid on the page.

56

This system contains the musical notation for measures 56 and 57. It features a vocal line, a piano accompaniment, and a grand staff. The key signature is three flats. Measure 56 starts with a treble clef and a common time signature. The piano accompaniment includes chords and a bass line. A large 'PREVIEW ONLY' watermark is overlaid on the page.

# NOT TODAY

Words and Music by  
JOEL HOUSTON &  
MATT CROCKER

With energy ♩ = 92

Em G

*add cues on repeat*

VERSE 1/2

4 Em

Trou - ble\_\_ won't throw me, \_\_ don't break me, won't scare me\_\_ no  
Tell me, \_\_ did the e - ne - my pan - ic as you took up\_\_ that

7 G Em

more. \_\_ Fear must\_ have thought I\_\_ was  
cross? \_\_ Tell me, \_\_ did the dark - ness\_ cry

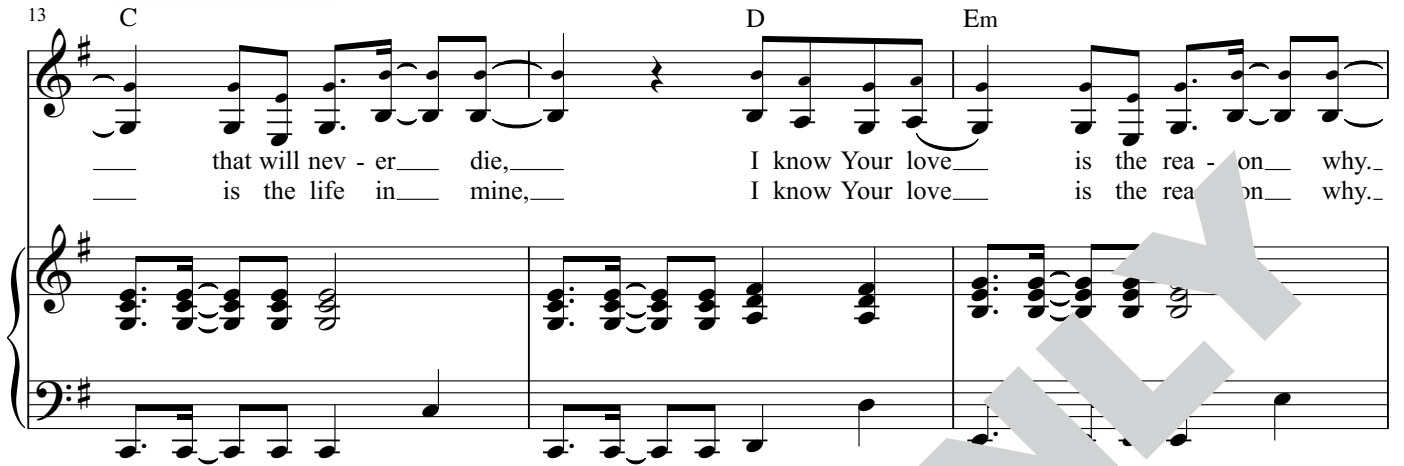
10 G *sing cues 2nd time*

faith-less when it came for\_\_ my heart. \_\_ 'Cause I got a song\_\_  
mer - cy as You rolled back that rock? \_\_ 'Cause I know Your life\_\_

PRE-CHORUS 1/2

13 C D Em

that will nev - er die, I know Your love is the rea - on why.  
is the life in mine, I know Your love is the rea - on why.



CHORUS

16 C G C

I'll sing the night in to the morn - ing, I'll sing the fear



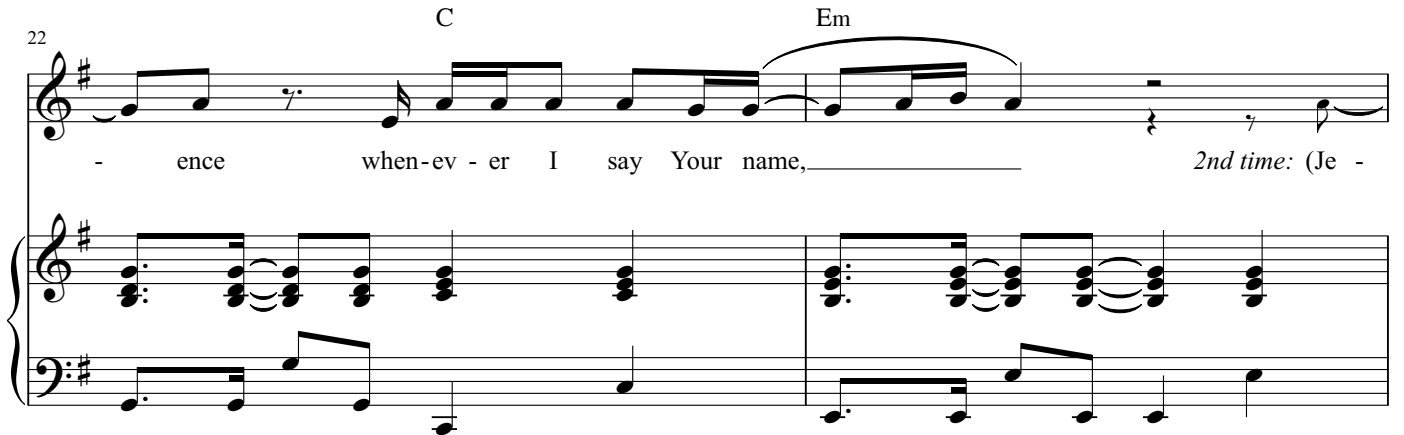
19 Em C G

to Your praise. I'll sing my soul in - to Your pres -



22 C Em

- ence when-ev - er I say Your name, 2nd time: (Je -



24

C cues: 2nd time G

- sus,) let the dev - il know, not to - day.\_\_\_\_

1.

26

C Em

28

C G C


2, 3.

When-ev - er I say Your name,\_\_\_\_  
Let the de - vil know, not to - day.\_\_\_\_

30

Em C

Je - sus, let the de - vil know, not to - day.\_\_\_\_  
No, no, not now, not ev - er a - gain..\_\_\_\_

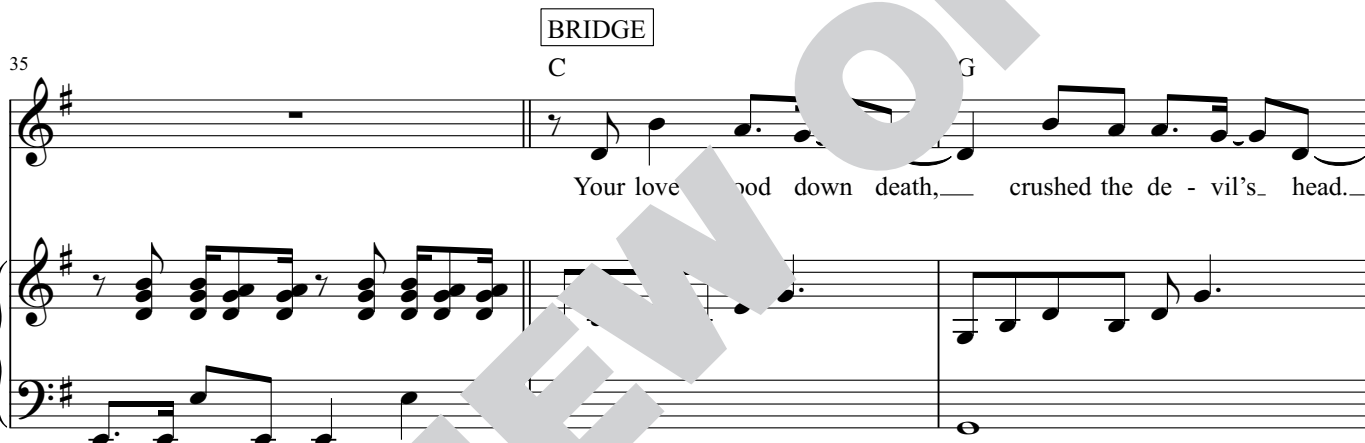
To Coda  Em

32 G C



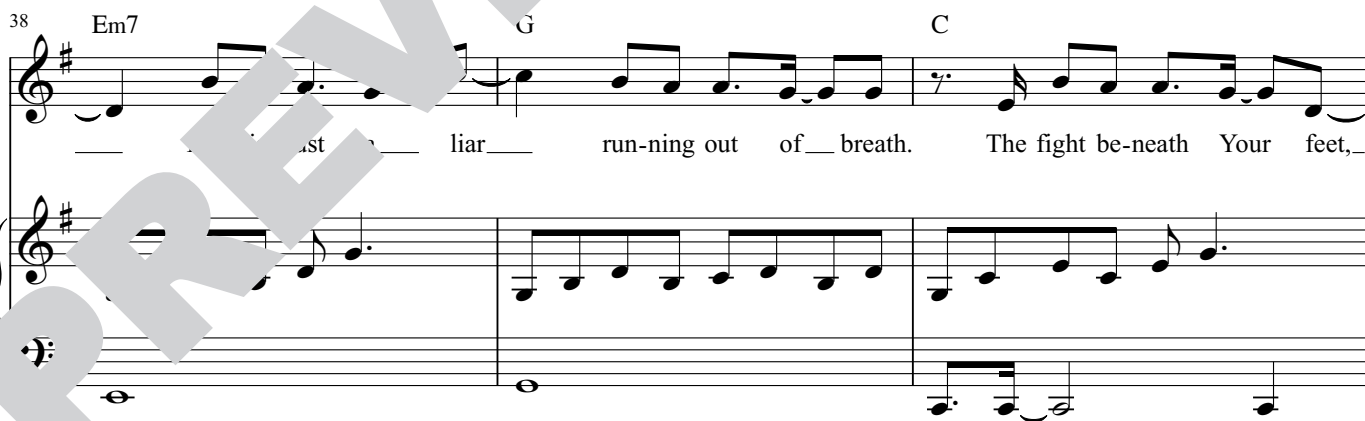
Not now, not ev-er a-gain.  
Let the de-vil know, not to day.

35 BRIDGE C G



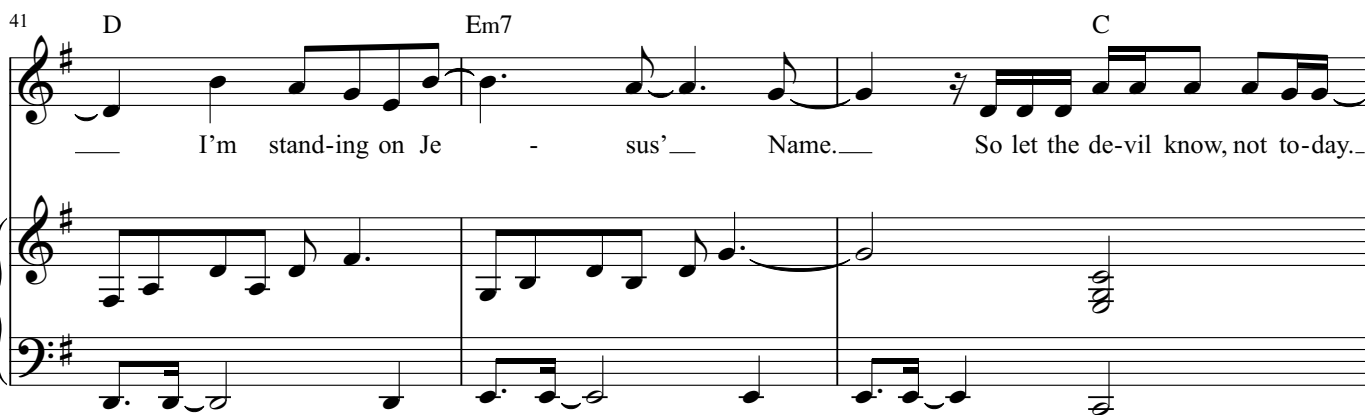
Your love hood down death, crushed the de - vil's head.

38 Em7 G C



ast liar run-ning out of breath. The fight be-neath Your feet,

41 D Em7 C



I'm stand-ing on Je - sus' Name. So let the de-vil know, not to-day.





♠ CODA

52 Em7

C

Let the de-vil know, not to-day, let the de-vil know,

This system contains two measures of music. The first measure (52) starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features a bass line of quarter notes: G2, A2, B2, C3, and a right-hand part of eighth notes: G4, A4, B4, C5, B4, A4, G4. The second measure (53) has a treble clef and a common time signature. The melody begins with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features a bass line of quarter notes: G2, A2, B2, C3, and a right-hand part of eighth notes: G4, A4, B4, C5, B4, A4, G4.

54 G

not to-day.

not to-day.

This system contains two measures of music. The first measure (54) has a treble clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features a bass line of quarter notes: G2, A2, B2, C3, and a right-hand part of eighth notes: G4, A4, B4, C5, B4, A4, G4. The second measure (55) has a treble clef and a common time signature. The melody begins with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features a bass line of quarter notes: G2, A2, B2, C3, and a right-hand part of eighth notes: G4, A4, B4, C5, B4, A4, G4.

56

This system contains two measures of music. The first measure (56) has a treble clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features a bass line of quarter notes: G2, A2, B2, C3, and a right-hand part of eighth notes: G4, A4, B4, C5, B4, A4, G4. The second measure (57) has a treble clef and a common time signature. The melody begins with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features a bass line of quarter notes: G2, A2, B2, C3, and a right-hand part of eighth notes: G4, A4, B4, C5, B4, A4, G4.