

Amazing Grace

Words by John Newton
and John P. Rees

Moderately

1. A -

mf *mp*

Detailed description: This system shows the first four measures of the piece. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is a grand staff (treble and bass clefs). The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and ends with a mezzo-piano (*mp*) dynamic. The vocal line begins with a whole rest in the first three measures, followed by a quarter note 'A' in the fourth measure.

G G⁺ C/G G

2. maz ing - ing - grace! how sweet the sound That
3. grace that taught my heart thou to fear, And
we've been there ten thou sand years, Bright

Detailed description: This system contains the vocal melody and piano accompaniment for the second and third verses. The top staff shows the vocal line with lyrics. The piano accompaniment is in the grand staff. Chord symbols G, G+, C/G, and G are placed above the vocal line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Em7 A9/C# A/C# C/D D7/F#

saved a wretch like me! I
grace my fears re - lied; How
shin ing as the sun, We've

cresc. *mf*

Detailed description: This system continues the vocal melody and piano accompaniment. The top staff shows the vocal line with lyrics. The piano accompaniment is in the grand staff. Chord symbols Em7, A9/C#, A/C#, C/D, and D7/F# are placed above the vocal line. The piano accompaniment includes a *cresc.* (crescendo) marking and ends with a mezzo-forte (*mf*) dynamic.

G G/F C/G G D/F#

once pre no was cious less lost did days but that to now grace sing am ap God's found, pear praise Was The Than

Em G/D D9 1.,2. G GMaj7 C/G G

blind hour when but I we'd now first first I be be see. lied 2. 'Twas 3. When

decresc. *mp*

3. G N.C.

gun.

decresc. *mf* *molto rit.* *mp*

Blessed Assurance

Words by Fanny J. Crosby
Music by Phoebe P. Knapp

Moderately

1. Bless-ed as -

mf *mp*

D G/D D A/E E7

sur - ance, Je - sus is mine! O what a fore - taste of glo - ry di -
mis - sion, per - fect de - light, Vis - ions of rap - ture now burst on my
mis - sion, all is at rest, I in my Sav - ior am hap - py and

A A7(b9) D G/D D

vine! Heir of sal - va - tion, pur - chase of God Born of His
sight. An - gels de - scend - ing, bring from a - bove Ech - oes of
blest. Watch - ing and wait - ing, look - ing a - bove, Filled with His

Em/G G/A D G/A A7 D G/D

Spir - it, washed in His blood. } This is my sto - ry, this is my
 mer - cy, whis - pers of love. }
 good - ness, lost in His love. }

cresc. *mf*

D G D/F# A/E E7 A A/GG6 A9 D G/D

song, Prais - ing my Sav - ior all the day long. This is my sto - ry, this is my

rit. *cresc.* *f*

D D/F# Em/G G/A 1.,2. D G/A

song, Prais - ing my Sav - ior all the day long. 2. Per - fect sub -
 3. Per - fect sub -

decresc. *mf* *decresc.* *mp*

3. D N.C.

long.

molto rit.

Doxology (Praise God)

♩ = 126

The musical score is written in 6/8 time with a tempo of 126 beats per minute. It consists of three systems of music, each with a vocal line and a piano accompaniment. The first system covers the lyrics 'Praise God from whom all'. The second system covers 'blessings flow;'. The third system covers 'Praise Him all creatures here'. Chord symbols are placed above the vocal line, and the piano accompaniment is written in grand staff notation.

System 1:

Chords: C, Am G7, C, F, E7

Lyrics: Praise God from whom all

System 2:

Chords: Am, G/D, D7, G, C/G, G7, N.C.

Lyrics: bless - ings flow;

System 3:

Chords: C, Am G7, C2/E, C/E, Dm

Lyrics: Praise Him all crea - tures here

C/E Dm G Am/G Dm/G F Em7 C

be - low; Praise

Am G7 C2 C F E7 D/F# E7/G# Am G/D D7

Him a - bove, Ye heav - 'n - ly

G G/F Dm7/E G7/D C C C7

host; Praise Fa - ther,

F Dm/F C/E G

Son, and Ho - ly

C C7 C Dm C/E F C F/C

Ghost. A men,

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, containing a melody of whole notes: C4, G4, F4, E4, D4, C4. Above this staff are the chords: C, C7, C Dm C/E F, C, and F/C. The middle staff is the piano's right hand, and the bottom staff is the left hand. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The lyrics "Ghost." and "A men," are written below the vocal line.

C F/C C7 Bb7/D C7/E F Em Dm7 C F/C

A men

The second system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, containing a melody of whole notes: C4, G4, F4, E4, D4, C4. Above this staff are the chords: C, F/C, C7, Bb7/D, C7/E, F, Em Dm7, C, and F/C. The middle staff is the piano's right hand, and the bottom staff is the left hand. The piano accompaniment continues with eighth-note bass lines and chords. The lyrics "A men" are written below the vocal line.

C7 Bb/C C7 Bb/D C7/E F C/E Dm G7 C

A men.

The third system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, containing a melody of whole notes: C4, G4, F4, E4, D4, C4. Above this staff are the chords: C7, Bb/C, C7, Bb/D, C7/E, F, C/E, Dm, G7, and C. The middle staff is the piano's right hand, and the bottom staff is the left hand. The piano accompaniment concludes with eighth-note bass lines and chords. The lyrics "A men." are written below the vocal line.

Give Me That Old Time Religion

Allegretto

D7 G

Give me that Old Time Re - li - gion, Give Me That

mf

D7 G7 C

Old Time Re - li - gion, Give Me That Old Time Re -

G Gdim G Em A7 D7 G D7

li - gion, It's good e - nough for me.

1. It was
2. It will
3. It was

G D7

good for the He - brew chil - dren, It was good for the He - brew
bring you — out of bon - dage, It will bring you — out of
good for my dear old mo - ther, It was good for my dear old

D7 G7 C Gdim G D7

chil - dren, It was good for the He - brew chil - dren,
bon - dage, It will bring you — out of bon - dage, } And it's
mo - ther, It was good for my dear old mo - ther, }

G Em A7 D7 1.,2. G D.S. 3. G

good e - nough for me. Give Me That me.

mf

Good News

Brightly

Piano introduction in C major, 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

C

G7

C

Vocal line: Good News, The Char - iot's Com-in', Good

Piano accompaniment continues with chords and a bass line.

G

C

G7

C

Vocal line: News, The Char - iot's Com - in', Good News, The

Piano accompaniment continues with chords and a bass line.

G7

C

F

G7

C

Fine

Vocal line: Char - iot's Com-in', I don't want her leave - a me be - hind.

Piano accompaniment concludes with chords and a bass line.

F C F C F C

1. Goin' to get up in the char - i - ot, — car - ry me home,
 2. There's a long gold up white robe in the heav - en I know,
 3. There's a gold - en harp in the heav - en I know,

C F C F C F C F

Get up in the char - i - ot, — car - ry me home,
 Long white robe in the heav - en I know,
 Gold - en harp in the heav - en, I know,
 Get up in the char - i - ot, —
 Long white robe in the
 Gold - en harp in the

C C7 F C F G7 C *D.C. al Fine*

car - ry me home,
 heav - en I know,
 heav - en I know,
 An' I don't want her leave - a me be - hind.

I Need Thee Every Hour

Words by Annie S. Hawks
and Robert Lowry

Music by Robert Lowry

Expressively

1. I

G Maj 7 C/G G G/F C⁶/E C6/D

need
need
need

Thee ev - 'ry hour.
Thee ev - 'ry hour,
Thee ev - 'ry hour,

Most
Stay
Teach

gra - cious
Thou - - - - - near
me - - - - - Thy

G Am/G D/F# G Maj 7 C9/E

Lord.
by,
will,

No
Temp
And

ten - ta -
Thy

der
tions
rich

voice
lose
pro -

like
their
mis -

Thine
pow'r
es

Can
When
In

D/A A7 D7sus4 D7 G D/F#

peace - - - - - af - - - - - ford. }
 Thou - - - - - art - - - - - nigh. }
 me - - - - - ful - - - - - fill. }

I need Thee, O I need Thee;

mf

D C/G G G#m7 (#9) C9/G A#7

Ev - 'ry hour I need Thee! O bless me now, my

Bm Em Am7(b5) G/D Am/D 1.,2. C/G G

Sav - ior, I come - - - - - to Thee. 2.,3. I

mp

3. G N.C.

Thee.

mf *desresc* *molto rit.* *mp*

In the Garden

Words and Music by
C. Austin Miles

Piano introduction in B-flat major, 6/8 time. The right hand features a melody of eighth and quarter notes, while the left hand provides a steady accompaniment of eighth notes.

B \flat **B \flat 7**

1. I come to the gar - den a - lone, While the
 2. speaks, and the sound of His voice Is so
 3. stay in the gar - den with Him Tho' the

Vocal line with piano accompaniment. The piano part consists of chords in the right hand and a bass line in the left hand. The key signature is B-flat major.

E \flat **B \flat** **Cm** **F7**

dew is still on the ro - ses, And the voice I hear fall - ing
 sweet the birds hush their sing - ing, And the mel - o - dy, That He
 night a - rouns me be fall - ing, But He bids me go; Thro' the

Vocal line with piano accompaniment. The piano part continues with chords and a bass line. The key signature remains B-flat major.

B \flat **Bdim** **F** **B \flat** **F** **C7** **F** **C7** **F7**

on gave my ear The Son of God dis - clos - es.
 voice to of me With His - in voice my heart is ring - ing.
 woe His voice to me is call - ing.

Vocal line with piano accompaniment. The piano part concludes with a final chord in the right hand and a sustained bass note in the left hand. The key signature remains B-flat major.

B \flat F7

And He walks with me and He talks with me, And He

Cm7 F7 B \flat D7

tells me I am His own; And the joy we share as we

Gm B \flat 7 E \flat B \flat F7

tar - ry there None oth - er has ev - er

1.,2. B \flat C \sharp dim B \flat F7 B \flat 3. B \flat

known. 2. He 3. I'd known.

It Is Well With My Soul

Words by Horatio G. Spafford

Music by Philip P. Bliss

With reverence

1. When

Musical notation for the first system, including a vocal line and a piano accompaniment. The piano part starts with a mezzo-forte (mf) dynamic and ends with a mezzo-piano (mp) dynamic.

C Dm/A C G/F C/E G7/D G7 G7/B C F/G G/F

peace like a riv - er at - tend - eth my way, When
 sin, O, the bliss - er of this glo - ri - ous thought My
 Lord, haste the day day when the faith - shall be sight, The

Musical notation for the second system, including a vocal line with lyrics and a piano accompaniment.

Am E/G# Am Am/C G/D D G F/G G/F C Em7

sor - rows like sea bil - lows roll. What - ev - er to my
 sin, not in rolled back as the a whole, Is The nailed trump shall re -
 clouds be rolled back as the a scroll; The trump shall re -

Musical notation for the third system, including a vocal line with lyrics and a piano accompaniment.

F A/E A/C# Dm D D/F# G F/G G/F C/E Dm7/F

lot, Thou hast taught me to say, "It is well, it is
 cross and I bear the Lord shall no de - scend. Praise is the Lord, so, it is
 sound and the Lord

cresc *mf*

C/G G7 C G

well Lord, well. with O with my soul" my soul! } It is well (It is well) with my

decresc *mp*

G7 C F Em7 Dm7 C/G G7 1.,2. C F/G

soul, (with my soul) It is well, it is well with my soul, 2. My 3. And,

3. C N.C.

soul.

rit

Jesus Loves Me

Words by Anna B. Warner
 Music by William B. Bradbury

Gently

C G7

Je - sus loves me!
 Je - sus loves me!
 Je - sus loves me!

mf *mp*

C C9/E FMaj7 Dm9 CMaj9 F/G

This I know, For the Bi gate - ble tells o - me so.
 He who died stay Heav en's be gate side to men pen the wide.
 He will stay Close - en's be side me all - pen the way.

C G7 C Gm7 C7(b9)/G FMaj7 Em7 D7

Lit - tle ones to Him be - long, They are weak but
 He will wash a - way Him my for sin, me, Let And His some lit - tle
 He's pre - pared a home for me, And some day His

The musical score is written in common time (C) and consists of three systems. The first system is marked 'Gently' and includes a vocal line with lyrics and a piano accompaniment with dynamics *mf* and *mp*. The second system continues the piano accompaniment with lyrics and guitar chords: C, C9/E, FMaj7, Dm9, CMaj9, F/G. The third system also continues the piano accompaniment with lyrics and guitar chords: C, G7, C, Gm7, C7(b9)/G, FMaj7, Em7, D7.

C/G G7 C FMaj7 Am

He child face is come I'll strong in. see. } Yes, Je - sus loves me!

The first system of the score features a vocal line and piano accompaniment. The vocal line starts with a half note 'He' on C4, followed by a quarter note 'child' on D4, a quarter note 'face' on E4, a quarter note 'is' on F4, a quarter note 'come' on G4, a quarter note 'I'll' on A4, a quarter note 'strong' on B4, a quarter note 'in.' on C5, and a quarter note 'see.' on B4. A bracket groups 'strong in. see.' and is followed by a comma. The piano accompaniment consists of chords: C/G (C4, G2), G7 (G4, B4, D5, F5), C (C4, E4, G4), FMaj7 (F4, A4, C5, E5), and Am (A4, C5, E5).

Em7 Am Am/G Dm F/G CMaj9 C9/G

Yes, Je - sus loves me! Yes, Je - sus

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'Yes,' on C4, a quarter note 'Je -' on D4, a quarter note 'sus' on E4, a quarter note 'loves' on F4, a quarter note 'me!' on G4, a quarter note 'Yes,' on C4, a quarter note 'Je -' on D4, and a quarter note 'sus' on E4. The piano accompaniment includes chords: Em7 (E3, G3, B3, D4), Am (A3, C4, E4), Am/G (A3, G2, E4), Dm (D3, F3, A3), F/G (F3, G2, A3), CMaj9 (C4, E4, G4, B4, C5), and C9/G (C4, G2, E4, B4, C5). A 'cresc.' marking is placed above the piano part.

FMaj7 D9 C/G FMaj7/G G7 1.2. C F/G G7/F

loves me! The Bi - ble tells me so.

The third system features a vocal line and piano accompaniment. The vocal line has a quarter note 'loves' on F4, a quarter note 'me!' on G4, a quarter note 'The' on C4, a quarter note 'Bi -' on D4, a quarter note 'ble' on E4, a quarter note 'tells' on F4, a quarter note 'me' on G4, and a quarter note 'so.' on C4. The piano accompaniment includes chords: FMaj7 (F4, A4, C5, E5), D9 (D4, F4, A4, C5, E5, G5), C/G (C4, G2), FMaj7/G (F4, A4, C5, E5, G5), G7 (G4, B4, D5, F5), C (C4, E4, G4), F/G (F4, G2), and G7/F (G4, B4, D5, F5, C4). Dynamics include 'mf' and 'decresc.'.

3. C N.C.

so.

The fourth system shows the vocal line and piano accompaniment. The vocal line has a quarter note 'so.' on C4. The piano accompaniment includes chords: C (C4, E4, G4) and N.C. (No Chords). Dynamics include 'mp' and 'rit.'.

Just A Closer Walk With Thee

Slowly, with a lilt

Piano introduction in C major, 4/4 time. The music is marked *f* (forte). The right hand features a melody of chords and eighth notes, while the left hand provides a steady bass line with chords and eighth notes.

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in C major, 4/4 time, with lyrics: "Just a clos - er walk with Thee." The piano accompaniment is marked *mf* (mezzo-forte). Chords C, C6, and G7 are indicated above the vocal line.

Vocal line and piano accompaniment for the second line of lyrics. The vocal line is in C major, 4/4 time, with lyrics: "Grant it, Je - sus, is my plea." The piano accompaniment continues with chords and eighth notes. A chord C is indicated above the vocal line.

C7 F F#m7(b5)

Dai - ly walk - ing close to Thee. Let it

to Coda ⊕

C/G Am7 Dm7 F/G C F/G C

be, dear Lord, let it be.

C6 G7

1. I am weak but Thou art strong.
2. Through this world of toil and snares,

C

Je - sus, keep me from all wrong.
If I fal - ter, Lord, who cares?

C7 F F#m7(b5)

I'll be sat - is - fied as long As I
Who with me my bur - den shares? None but

C/G Am7 Dm7 F/G 1. C F7 C

walk, let me walk close to Thee.
Thee, dear Lord, none but

Just As I Am

Words by Charlotte Elliott
Music by William B. Bradbury

Gently

mf **mp**

D A/C# A7 A7/C# D

as as I am, with out one plea But
as I am, and wait ing re not To
as I am, Thou wilt re ceive, Wilt

A D/A A7/C# G/D D G/A

that Thy blood was shed for me. And
rid my come, soul of one dark blot, To
wel - come, par - don, cleanse, re - lieve. Be

Slowly

C F C

1. Kum ba yah, my Lord, kum ba yah, Kum ba
2. Some - one's cry - ing, Lord, kum ba yah, Some - one's
3. Some - one's sing - ing, Lord, kum ba yah, Some - one's

mp

F G C F

yah, my Lord, kum ba yah! Kum ba yah, my Lord, kum ba
cry - ing, Lord, kum ba yah! Some - one's cry - ing, Lord, kum ba
sing - ing, Lord, kum ba yah! Some - one's sing - ing, Lord, kum ba

Em F C G7 C

yah, O Lord, kum ba yah.
yah, O Lord, kum ba yah.
yah, O Lord, kum ba yah.

4. Someone's hoping, Lord, kum ba yah,
Someone's hoping, Lord, kum ba yah!
Someone's hoping, Lord, kum ba yah,
O Lord, kum ba yah.

5. Someone's dancing, Lord, kum ba yah,
Someone's dancing, Lord, kum ba yah!
Someone's dancing, Lord, kum ba yah,
O Lord, kum ba yah.

6. Someone's shouting, Lord, kum ba yah,
Someone's shouting, Lord, kum ba yah!
Someone's shouting, Lord, kum ba yah,
O Lord, kum ba yah.

7. Someone's praying, Lord, kum ba yah,
Someone's praying, Lord, kum ba yah!
Someone's praying, Lord, kum ba yah,
O Lord, kum ba yah.

Love Lifted Me

Words by James Rowe
Music by Howard E. Smith

Moderately

The piano introduction is in 3/4 time, B-flat major, and starts with a mezzo-forte (mf) dynamic. It features a melodic line in the right hand and a bass line in the left hand. A ritardando (rit.) marking is present in the second measure.

Verse:
B \flat

The first system of the verse shows the vocal line and piano accompaniment. The piano part is marked mezzo-piano (mp) and a tempo. The vocal line has three verses of lyrics.

1. I was sink ing to deep in sin,
2. All my heart to Him I give,
3. Souls in dan ger, look a bove,

Edim F7

The second system of the verse shows the vocal line and piano accompaniment. The piano part includes chords marked Edim and F7. The vocal line has three verses of lyrics.

Far from the peace - ful shore,
Ev - er to Him I'll cling,
Je - sus com - plete - ly saves;

Ver - y deep - ly stained with in,
In His will bless - ed you pres - ence His live,
He will lift you by His love

B \flat Bdim F7

Sink - ing to rise no more;
Ev - er of His the prais - es sing.
Out of the the an - gry waves.

B \flat

But the Mas - ter of the sea
Love's so the Mas - ter and of the sea
He's the Mas - ter of the true sea,

B \flat 7

E \flat

Heard my de - spair - ing cry,
Me - rits de - spair - ing best songs;
Bil - lows His will o - bey;

Edim Bb Edim

From Faith He - the ful, your wa - lov Sav - ters ing iour lift serv wants - ed ice, to me, too, be; Now To Be

F7 Bb F7

safe Him saved am be to - I. longs day.

Chorus Bb F7 Bb

Love Lift - ed Me!

mf

D7+5 D7 Eb G7

Love Lift - ed Me!

Cm Edim Bb Gm

When no - thing else could help,

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a half note on G4, followed by a quarter note on A4, a quarter note on Bb4, and a half note on C5. The piano accompaniment consists of a treble and bass clef. The treble clef has a half note on G4, a quarter note on A4, and a quarter note on Bb4. The bass clef has a half note on G3, a quarter note on A3, and a quarter note on Bb3. The lyrics are "When no - thing else could help,".

C7 F7

Love Lift - ed Me!

The second system of music features a vocal line and piano accompaniment. The vocal line starts with a half note on C5, followed by a quarter note on D5, a quarter note on E5, and a half note on F5. The piano accompaniment consists of a treble and bass clef. The treble clef has a half note on C5, a quarter note on D5, and a quarter note on E5. The bass clef has a half note on C4, a quarter note on D4, and a quarter note on E4. The lyrics are "Love Lift - ed Me!".

Bb F7 Bb

Love Lift - ed Me!

The third system of music features a vocal line and piano accompaniment. The vocal line starts with a half note on C5, followed by a quarter note on D5, a quarter note on E5, and a half note on F5. The piano accompaniment consists of a treble and bass clef. The treble clef has a half note on C5, a quarter note on D5, and a quarter note on E5. The bass clef has a half note on C4, a quarter note on D4, and a quarter note on E4. The lyrics are "Love Lift - ed Me!".

D7+5 D7 Eb G7

Love Lift - ed Me!

The fourth system of music features a vocal line and piano accompaniment. The vocal line starts with a half note on C5, followed by a quarter note on D5, a quarter note on E5, and a half note on F5. The piano accompaniment consists of a treble and bass clef. The treble clef has a half note on C5, a quarter note on D5, and a quarter note on E5. The bass clef has a half note on C4, a quarter note on D4, and a quarter note on E4. The lyrics are "Love Lift - ed Me!".

Precious Memories

Prayerfully

Ab

Bbm

Ab7

Db

Pre - cious mem - 'ries, un - seen
 Pre - cious fa - ther, lov - ing
 As I trav - el on life's

Ab

Eb6

Eb7

Ab

Bb7

an - gels, Sent from - some - where to my
 moth - er, Fly a - cross the lone - ly
 path - way, I know - not what life shall

Prayerfully

Piano accompaniment for the first system, featuring treble and bass staves with chords and triplets.

Ab

Bbm

Ab7

Db

Pre - cious mem - 'ries, un - seen
Pre - cious fa - ther, lov - ing
As I trav - el on life's

Vocal line and piano accompaniment for the second system, including lyrics.

Ab

Eb6

Eb7

Ab

Bb7

an - gels, moth - er, path - way,
Sent Fly I
from - a know - some - where cross the lone - ly
to my life shall

Vocal line and piano accompaniment for the third system, including lyrics.

Ab Eb6 Eb7 Ab Eb11

Pre - cious mem - 'ries,

Ab Bbm Ab Bbm7 Ab7 Db

how they lin - ger, How they

Dbm D Dbm Db Ab Cm Bbm Ab Db Cm Bbm

ev - er flood my soul;

Ab Bbm Ab7 Db

In the still - ness of the

Detailed description: This system contains the first two measures of the piece. The vocal line is in a soprano register, with notes corresponding to the lyrics 'In the still - ness of the'. The piano accompaniment consists of two staves (treble and bass clef) with a complex texture of triplets and chords. The key signature has three flats (B-flat major/C minor).

Ab Eb6 Eb7 Ab Fm Bbm Eb7#5

mid - night, Pre - cious, sa - cred scenes un -

Detailed description: This system covers the next two measures. The vocal line continues with the lyrics 'mid - night, Pre - cious, sa - cred scenes un -'. The piano accompaniment features a prominent triplet pattern in the right hand and a more rhythmic bass line. The key signature remains three flats.

Db Cm Bbm 1.,2. Ab Eb11 3.

fold

Detailed description: This system contains the final two measures. The vocal line has a long note with a fermata over it, with the word 'fold' written below. The piano accompaniment includes a repeat sign and a final cadence. The key signature changes to two flats (B-flat major/C minor).

Rock-A- My Soul

Lively

The piano introduction is in 4/4 time with a key signature of two sharps (F# and C#). The right hand starts with a treble clef and a forte (*f*) dynamic. It features a series of eighth notes in the first two measures, followed by quarter notes and eighth notes in the next two measures. The left hand starts with a bass clef and a common time signature (C), then changes to 4/4. It plays a simple bass line of quarter notes.

D

Oh! Rock - A - My Soul — in the bo - som of A - bra - ham,

The first system of the vocal melody is in 4/4 time with a key signature of two sharps. The melody is written on a treble clef staff. The piano accompaniment is on a grand staff (treble and bass clefs). The right hand of the piano accompaniment plays a melody that mirrors the vocal line, while the left hand plays a bass line of quarter notes. The dynamic is mezzo-forte (*mf*). A 'D' chord symbol is placed above the first measure of the piano accompaniment.

A7

D

Rock - A - My Soul — in the bos - om of A - bra - ham, Rock - A My Soul — in the

The second system of the vocal melody continues the previous line. The piano accompaniment continues with the same bass line and right-hand melody. The dynamic remains mezzo-forte (*mf*). 'A7' and 'D' chord symbols are placed above the first and fifth measures of the piano accompaniment, respectively.

A7

D

Fine

bos - om of A - bra - ham Oh! Rock - A My Soul.

The final system of the vocal melody concludes the piece. The piano accompaniment ends with a final chord. The dynamic is mezzo-forte (*mf*). 'A7' and 'D' chord symbols are placed above the first and fifth measures of the piano accompaniment, respectively. The word 'Fine' is written at the end of the system.

C D C

1. When I went down to the valley to pray,
 2. When I came home from the valley at night,
 3. I felt so sad on the morn - ing be - fore
 4. The sun shines bright on the cloud - i - est day,

D G D G A7 G A7

Oh! Rock - A My Soul. My soul got hap - py and I
 Oh! Rock - A My Soul. I knew that ev - y - thing would
 Oh! Rock - A - My Soul. I found the is peace that I need
 Oh! Rock - A - My Soul. A pray'r is all you need to

D A7 D G A7 D G D *D.C. al Fine*

stayed all day, Oh, Rock - A My Soul.
 be all right, Oh! Rock - A - My Soul.
 look - ing for, Oh! Rock - A - My Soul.
 light your way, Oh! Rock - A - My Soul.

Solid Rock

by Edward Mote

♩ = 62 Abm6 Eb/Bb Eb+ Cm Fm Bb7 Ebsus Eb Bb7

Verses

1. My

hope is built on no - thing less than Je - sus' blood and
 2. dark - ness veils His love - ly face, I rest on His un -
 3. He shall come with trum - pet sound, O may I then in

righteous - ness; I dare not trust the sweet - est frame, But
 chang - ing grace; In ev - 'ry high and storm - y gale, My
 Him be found, Dressed in His right - teous - ness a - lone, Fault -

Chords: Eb, E°7, Fm2, Fm, C7, Fm, Eb/Bb, Bb7, Eb, Bb, Eb, E°7, Fm2, Fm, C7/G

Fm Fm/Bb Eb/Bb Bb7 Eb Chorus

whol - ly lean on Je - sus' name, }
 an - chor to holds with be - in sus' the veil, }
 less chor to stand on the throne } On

Eb Bb7/F Eb/G Fm/Ab Eb/G Fm Eb/Bb Eb

Christ, the so - lid rock, I stand; All oth - er ground is

F9 Bb7 Eb AbMaj7/Eb Bb7 Eb Bb Verses

sink - ing sand, All oth - er ground is sink - ing sand. When

Swing Low, Sweet Chariot

♩ = 66 G \flat /A \flat D \flat /A \flat A \flat 7 D \flat sus 4 D \flat Chorus D \flat D \flat (add4)

Swing low, sweet

char i - ot Com-ing for to car-ry me home. Swing—

low, sweet char - i - ot Com-ing for to car-ry me

Chord symbols: G \flat Maj7, Fm7, E \flat m7, D \flat /A \flat , E \flat m, A \flat 7, B \flat m, G \flat Maj7/A \flat , Fm7, E \flat m 9, A \flat 7.

Db/sus 4 Db Verses Db/F Gb Db

home 1. I looked o - ver Jor - dan, and what did I see
 2. If you get there and be - fore did I do
 3. I'm some - times up, I'm some - times down,

Bbm Ab7sus 4 Ab7 Db/Ab

Com - ing for to car - ry me home { A band of an - gels
 Tell all my friends
 But still my soul I'm feels

Gb Db F7 Bbm Ebm 9 Ab7 Db/sus 4 Db Chorus

com ing af - ter me,
 com - ing too,
 heav - 'n ly bound,

Com - ing for to car - ry me home Swing

Were You There?

Not too fast

Musical score for the first system. It features a vocal line and a piano accompaniment. The piano part starts with a *mf* dynamic and ends with a *mp* dynamic. The vocal line begins with the lyrics "Were you".

Musical score for the second system. The piano part includes the following chord changes: Eb, Bb7, Cm, Bb9sus, Bb9, Eb, Bb/Eb, Ab, Eb(add9). The vocal line continues with the lyrics: "there when they cru - ci - fied my Lord? Were you", "there when they laid Him in the tomb? Were you", "there when He rose up from the dead? Were you".

Musical score for the third system. The piano part includes the following chord changes: Gm7, Eb/G, Cm7, Bb/D, Cm7, Bb/D, C9/E, F7, Bb9sus, Eb, Ab. The vocal line continues with the lyrics: "there when they cru - ci - fied my Lord? O!", "there when they laid rose Him in the tomb? O!", "there when He rose up from the dead? O!". The piano part includes a *cresc.* marking and a *mf* dynamic.

Eb
AbMaj7 Eb/G
G+7
Cm
Cm7/Bb
Fm/Ab
Ab

Some - times it caus - es me to trem - ble,
 Some - times it cau - ses me to trem - ble,
 Some - times I feel like shout - ing glo - ry,

Eb/G
Fm Bb7sus
Ab/Bb Eb/Bb Ab/Bb B°7
Cm
F9
F+9

trem - ble, trem - ble, were you there when they
 trem - ble, trem - ble! trem - ble! were you there when they
 glo - ry, glo - ry! glo - ry! were you there when they

decresc. *mp*

Fm/Bb
Bb7(b9)
1.,2. Eb
Ab/Bb
3. Eb
N.C.

cru - ci - fied my Lord? Were you dead?
 laid Him in the tomb? Were you
 rose up from the tomb? Were you

rit. e decresc.

p