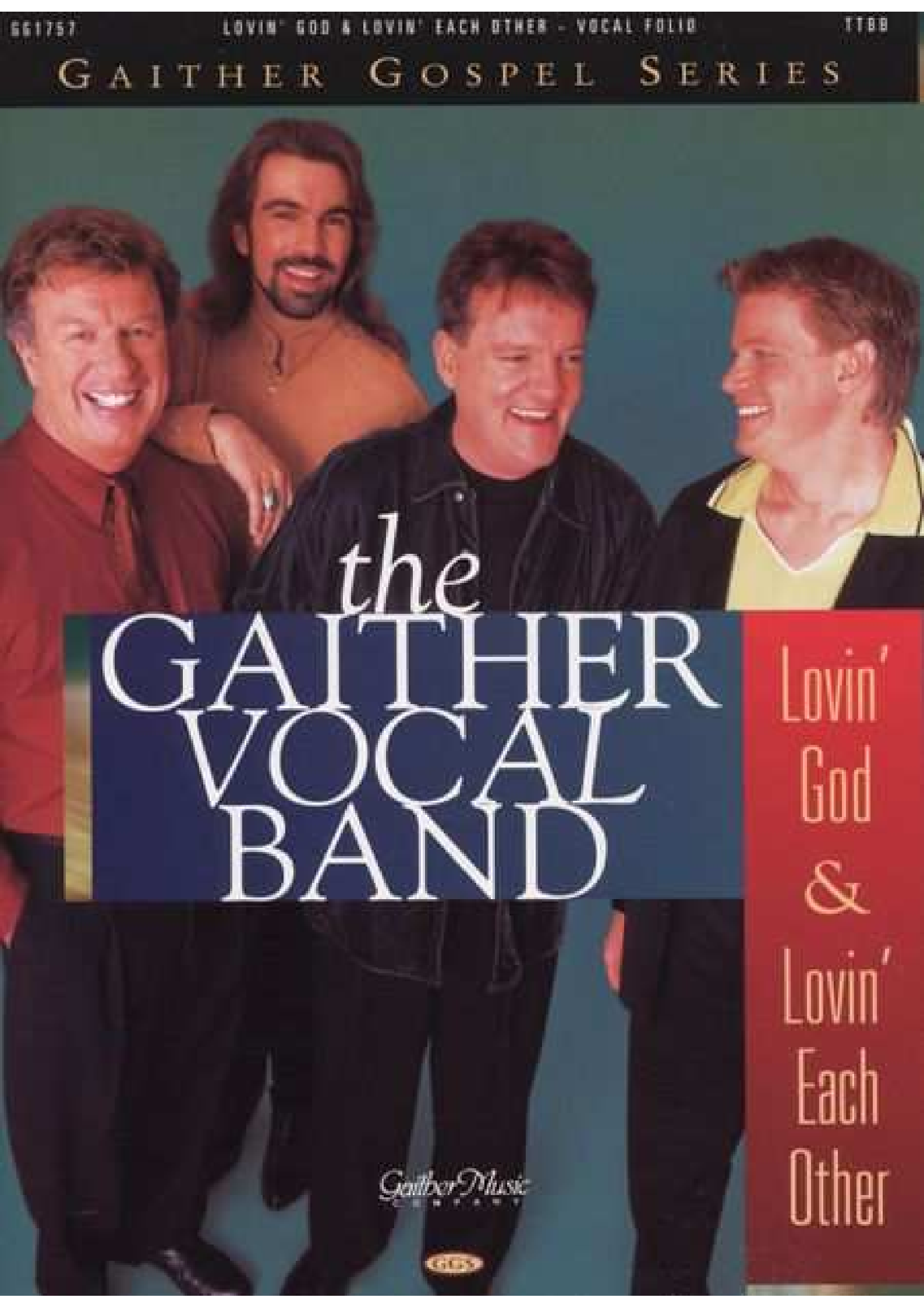




GG1757

LOVIN' GOD & LOVIN' EACH OTHER - VOCAL FOLIO

TTBB

GAITHER GOSPEL SERIES

the GAITHER VOCAL BAND

Lovin'
God
&
Lovin'
Each
Other

Gaither Music
CORPORATION



My Lord and I

Public Domain
Arranged by the Gaither Vocal Band

Fast swing feel $J = 153$ $\text{♩} \cdot \text{♩} \text{♩}$

mf $A\flat 7$

4. 1. 2.

7. $A\flat$

9. Solo: 2nd time *mf* 1. 2.

Well, we're gon-na

12

walk this road to glo - ry, chil - dren, my Lord and I, -

12

mf Ab D#7 Ab

15

We're gon - na walk and tell the sto - ry, chil - dren,

15

Fm7

18

my Lord and I, - When I come - to the

18

Bb9 Eb7 Ab

21

riv - er, wide, — the bless - ed Lord — is gon - na calm the tide, —

21

$A\flat 7$ $D\flat 7$ $Ddim7$

24

We're gon - na walk this road to glo - ry, (chil - dren)

24

$A\flat 7$ $Fm7$ $B\flat 7$

27

my Lord — and I. — Yes, — we're gon - na — Yes, — we're gon - na

27

$E\flat$ $A\flat$ $B\flat m / A\flat$ $A\flat 7$ $B\flat m / A\flat$ $B\flat m / A\flat$ $A\flat$

30

walk this road to glo - ry, chil - dren, my Lord and I;—

31

Ab7 D6 Db7 Ab

32

We're gon - na walk and tell the sto - ry, chil - dren,

33

Fm7

36

my Lord and I. Rain or

36

Bb9 Eb7

38

Solo

shine, snow or sleet, bless - ed Lord, guide my

Rain or shine, snow or sleet, bless - ed Lord,

38 $A\flat$ $A\flat 7$ $D\flat 7$

41

feet. We're gon - na

guide my feet. We're gon - na

41 $D\dim 7$

43

(mel.) walk this road to glo - ry, my Lord and I.

(chil - dren)

43 $A\flat$ $E\flat m$ $B\flat 7$ $A\flat$ $E\flat$ $A\flat$

47

Solo

Such is my con - so - la - tion; — bur - dens out — of the way.

47

Ab7

Db7

Ab

50

The Ho - ly Spir - it guides — me as I

50

53

trav - el — day — by — day. — I just pull in - to — the sta -

53

Bb7

Eb7

Ab

56

tion — and I get a full — sup - ply. — *Solo 2* Well, — we're gon - na

56

Ab7

Db7

Ddim7

59 *All*

walk this road to glo - ry, my Lord and I.

(chil - dren)

59 Δ^b $Fm7$ $Bb7$ Δ^b Eb Ab

62 *Slide!!* *f* [63] Σ

We're gon - na walk and talk all the way to glo - ry, gon - na

Slide!!

62 [63] Σ $Ab6$

65

walk and tell the bless - ed old sto - ry, walk and talk all the

(h)

65 $Bb9$ $Ab6$

68

way to glo - ry, my Lord and I. *Slide!!*

68 Fm7 Bb7 Eb Fm7 Eb G

71

When I come to the riv - er, wide, the bless - ed Lord is gon - e

2nd time to Code
(pg. 11, ms. 84)

71 Ab Ab7 D7

2nd time to Code
(pg. 11, ms. 84)

74

calm the tide, We're gon - e

74 Ddim7

76

walk this road to glo - ry.

(chil - dren)

76

Δ^b F^b $Fm7$ B^b7

78

Solo

my Lord and I.

My Lord and

78

Δ^b E^b E^b7 A^b D^b

D.S. al CODA $\text{\text{Coda symbol}}$
(pg. 8, ms. 63)

Solo

Well, we're gon - na

D.S. al CODA $\text{\text{Coda symbol}}$
(pg. 8, ms. 63)

81

A^b

♩ CODA

84

calm the tide, We're gon + na

84 Ddim7

♩ CODA

84

84 Ddim7

86

walk this road to glo - ry, (chil - dren)

86

86 A7 Fm7 Bb7

88

my Lord and I. Ooo

88 p 8

88

88 A7 Eb7 A7 A7 p 8

Singing With The Saints

Words and Music by
JOHN ROWSEY, JOHN STARNES
and DARYL WILLIAMS

Gospel rock $\text{♩} = 141$

N.C. *mf* $B\flat$ (no 3)

5 *Solo mf* 1. Heav -

8 *Solo: both times*

- en's get - tin' reed - y for an end It all cel - e - bra - tion

(2.) - bou - rine's ring - in' and Da - vid starts to feel the rhy - thm.

$B\flat$ (no 3)

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11

To be - gin — e - ter - ni - ty with a right - eous con - gre - ga -

Paul and Si - las are hum - min' a tune — they wrote — in pris -

F#7

14

- tion. — This world's com - in' to an end and it

Duet

on. (Ooo) — Well, — Ga - briel bears the mu - sic and he

Bb7 Bbdim7 Bb7 F7

17

won't be — long; — the par - ty's gon - na start and go on — and on — and on

Solo

picks up his horn; — It's just — an - oth - er glo - ry, hal - le - lu - jah morn!

F#7

All: both times

20

And I'll be sing - in' with the saints at the morn - in' light, — Ring -

Rl(no 3)

23

- in' in the day 'cause there is no night; — Say - in' good - bye to the

Eb7

26

heart - ~~the~~, trou - ble and pain. —

I'll be sit -

Bb

29

- tin' at the throne with an an - gel hand, — shout - in' hal - le - lu - jah to the

Bb(no3)

32

Great I Am! If you think it's a dream, — well, it ain't, —

1. Cm F#sus

35

Solo I'll be sing - in' with the saints.

Bb(no3)

(pg. 12, ms. 8)

2.

think it's a dream, — well, it ain't, —

2. The tam -

(pg. 12, ms. 8)

2. Cm

I'll be sing-in' with the saints.

Fsus

8va Bb7

(8va)

Eb7

(8va)

Bb7

[illegible]

53

mf

I'll be sing -

Handwritten musical score for 'B♭(no3)'. The score is written on two staves, treble and bass clef, in B-flat major (two flats). The melody is in the treble clef, and the bass line is in the bass clef. The notation includes various musical symbols such as notes, rests, and accidentals.

56 *mf-f*

in' with the saints at the morn - in' light,— Ring - in' in the day 'cause there

This musical score is for the hymn 'The Day of the Lord'. It is a two-part setting for a four-part choir (Soprano, Alto, Tenor, Bass). The key signature has one flat (B-flat), and the time signature is 4/4. The tempo and dynamics are marked 'mf-f' (mezzo-forte to forte). The score is divided into two systems. The first system contains the first line of music, which includes a repeat sign and a first ending bracket. The lyrics 'in' with the saints at the morn - in' light,—' are written below the first system. The second system contains the second line of music, also with a repeat sign and a first ending bracket. The lyrics 'Ring - in' in the day 'cause there' are written below the second system. The music features various musical notations including eighth notes, quarter notes, half notes, and rests, with some notes beamed together. The lyrics are written in a simple, sans-serif font.

1st time: Less motion

mf-f

59

is no night; — Say - in' good - bye to the

E♭7

61

These 3 bars 1st time only

heart - ache, trou - ble and pain. I'll be sit -

These 3 bars 1st time only

B♭7

64

These 3 bars 2nd time only

Solo

heart - ache, trou - ble and pain. trou - ble and pain. I'll be sit -

These 3 bars 2nd time only

*E♭7**B♭*

67



- tin' at the throne with an an-gel band, shout - in' hal-le-lu-jah to the



Bk(no3)



70



Great I Am! If you think it's a dream, well, it ain't,



Eb7

Cm



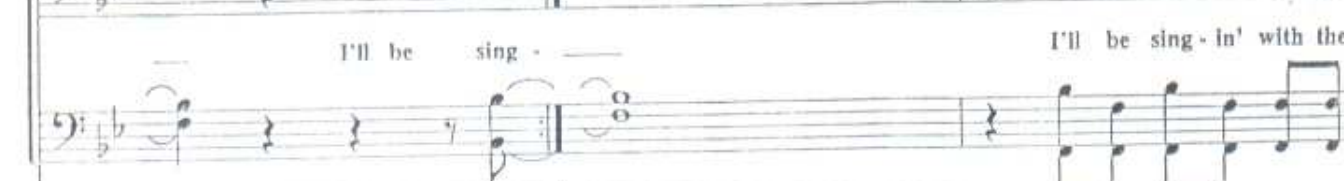
72



I'll be sing -

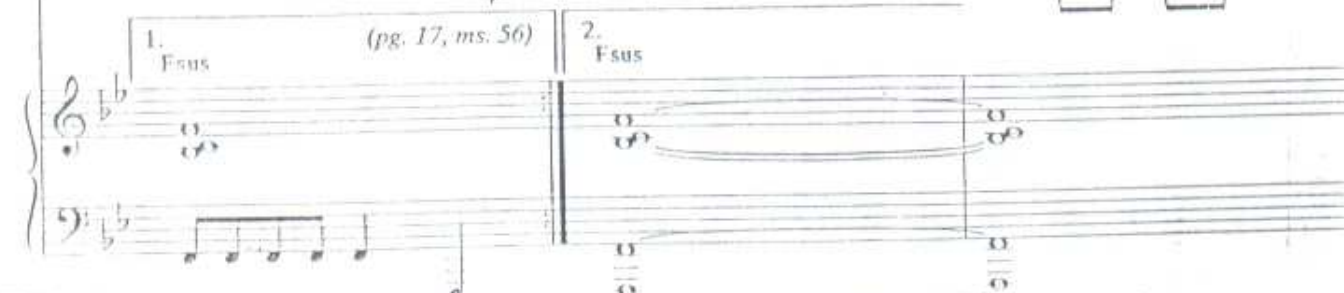


I'll be sing - in' with the



1. *(pg. 17, ms. 56)*

2. *Fsus*



75

8

saints.

B $\flat$ (no3)

Solo: ad lib to end

78

Ah

E $\flat$ 7

81

(ad lib.)

I'll be sing - in' with the saints!

B $\flat$ (no3)

Loving God, Loving Each Other

Words by
WILLIAM J. & GLORIA GAITHER

Music by
WILLIAM J. GAITHER

Gently $\text{♩} = 92$

mp

Pedal harmonically

5

mp

Lov - ing

mp - mf

10

God, lov - ing each oth - er, mak - ing

mp - mf

(more motion: 2nd & 3rd times)

The musical score is written for piano and voice. It begins with a tempo marking of 'Gently' and a quarter note equal to 92 beats per minute. The key signature has one flat (B-flat). The piano introduction consists of two staves. The right hand plays a melody with chords C, C/F, C/E, and F2. The left hand plays a bass line. A dynamic marking of 'mp' is present. A 'Pedal harmonically' instruction is written below the first staff. The score then transitions to a vocal line with lyrics 'Lov - ing' and a piano accompaniment. The piano part includes chords Am7, Em7, C/E, Fmaj9, F6, and Gsus. A 'Ped' (pedal) marking is shown. The vocal line continues with lyrics 'God, lov - ing each oth - er, mak - ing'. The piano accompaniment for this section includes chords C, C/E, F2(no3), Dm/F, and C2. A dynamic marking of 'mp - mf' is shown. The score concludes with the instruction '(more motion: 2nd & 3rd times)'.

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14

mu sic with my friends; Lov - ing

G7sus G7 G7sus G7 C2 C Dm

18

God, lov - ing each oth - er, and the

C2 C2 E C Fmaj7 Dm C Csus C

22

3rd time to Coda
(pg. 24, ms. 43)

sto ry nev - er ends. Solo

1. They Solo

2. We

G7sus G7 3rd time to Coda (pg. 24, ms. 43) C2

26

pushed back from the tu - ble to lis - ten to His words, -
 tend to make it hard - er, build steep - les out of stone; -

C F2 C2

29

His se - cret plan — be - fore He had to go. —
 Fill books with ex - pla - na - tions of "the way." —

Dm F Gsus G C2(no3) Csus

(cues: 2nd time)

33

Duet
 (mel) It's not com - pli - cat - ed, don't
Trio But if we'd stop — and lis - ten *Solo* and

C C(no3) C F2

Solo

need a lot of rules; — This is all you need to know; —

Trio

break a lit-tle bread, — we would hear — the Mas-ter say, —

C F C G7sus G G7sus G7

40

1. (pg. 21, ms. 10) 2. D.S. al CODA (pg. 21, ms. 10)

All It's lov-ing — Lov-ing —

C C/G Dm/G C/E C/G Dm/G

43 CODA

ends. Lov-ing —

C A♭13 D♭ A♭ G♭ A♭

45

God, lov - ing each oth - er, mak - ing

Db Db F Gbmaj9 Gb6 Db

49

mu - sic with my friends; Lov - ing

A57sus A57 Gb7 Ab7 Db Db Ab Ebm Ab

53

God, lov - ing each oth - er,

Db Db F Gbmaj7 Ebm Gb Db

56

and the sto ry nev er

Db sus Db Ab7 sus Ab7 Gb Ab Ab7

59

ends, and the sto

Db Db2 Db Db sus Db Ab7 sus

62

ry nev er ends. No, the

Ab7 Gb Ab Ab7 Db Db sus Db

65

mp

sto ry nev - er

Ab7sus Ab7 Gb Ab Ab7

68

ends.

D $\flat$ D $\flat$ F Gbmaj9 D $\flat$ F Gbmaj9

mp

72

molto rit.

Bbm Ab Gb D $\flat$

molto rit.

In That Great Gettin' Up Morning

Words traditional

"Music 'Spiritual"
Arranged by the Gaither Vocal Band

Gospel feel, in two $J = 92$

A cappella

mf

Solo

I'm a - gon - na tell you 'bout the com - in' of the judge - ment, fair thee well,

fair thee well. I'm a - gon - na tell you 'bout the

com - in' of the judge - ment, fair thee well, fair thee well. There's a

bet - ter day a - com - in', fair thee well, fair thee well. There's a

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12

bet - ter day a - com - in', fair thee well, — fair thee well. — In that

16

great a - get - tin' up morn - in', fair thee well, — fair thee well. — In that

2nd time to Coda Φ
(pg. 30, ms. 40)

20

great a - get - tin' up morn - in', fair thee well, — fair thee well. — When you

24

see the light - nin' a - flash - in', fair thee well, — fair thee well. — When you

28

hear the thun - der a - crash - in', fair thee well, — fair thee well. — When you

32

see the stars a - fall - in', fair thee well, fair thee well. When you

D.S. al CODA 
(pg. 29, ms. 16)

36

hear the char - i - ot's call - in', fair thee well, fair thee well. In that

 CODA

40

unison
When you see the light - nin' flash - in', when you
unison

43

hear the thun - der crash - in', When you see the stars a -

46

fall - in', When you hear the char - i - ot's call - in', *Solo* Good

49

news, Good news, char - i - ot's a - com - in', Good news, Good news, char -

52

- i - ot's a - com - in', So glad So glad char - i - ot's a - com - in' and I

55

don't wan - na be left out. There's a long white robe in the

58

Heav - en, I know, Long white robe in the Heav - ens, I

60

know, Long white robe in the Heav - ens, I know! I said, Good

63

news, Good news, char - i - ot's a - com - in', Good news, Good news, char.

66

- i - ot's a - com - in', So glad So glad char - i - ot's a - com - in' and I

69

don't wan - na be left out. In that

72

great a - get - tin' up morn - in', fair thee well,

74

fair thee well. In that great a - get - tin' up

77

morn - in', fair thee well, fair thee well. In that

80

great a - get - tin' up morn - in', fair thee well,

82

fair thee well. In that great a - get - tin' up

85

morn - in', fair thee well, fair thee

88

well!

I'll Tell It Wherever I Go

Words and Music by
THOMAS A. DORSEY

Relaxed swing ♩ = 71

First system of piano accompaniment. Treble and bass staves. Chords: F#dim7, Gb6, Eb7(95). Dynamics: *mf*.

Solo: with some freedom
mp

Second system of piano accompaniment. Treble and bass staves. Chords: Ab9, Db, Gb6, Cb7, Gb6, Db13. Dynamics: *mp*. Includes the word "I'll" above the treble staff.

Third system of piano accompaniment. Treble and bass staves. Chords: Gb, Gdim7, D2 Ab, Db13, F7, Gb, Bb+. Includes the lyrics: "tell of the Sav - lor, I'll tell of His".

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9

fa - vor; I'll tell it, Lord, — wher -

C $\flat$ 6 Cdim7 G $\flat$ D $\flat$ E $\flat$ 7

11

ev - er — I — go. I'll

A $\flat$ 9 D $\flat$ 9 G $\flat$ 6 E $\flat$ m7 A $\flat$ m7 D $\flat$ 13

14

count — ev 'ry bless - ing, — I'll

mp Ooo — Ooo —

G $\flat$ Gdim7 D $\flat$ 7 A $\flat$ D $\flat$ 7 F7

16

go on con - fess - ing; I'll tell it, Lord, wher-

Lord, wher-

Gb6 Bb7 Eb6 Cdim7 Gb7 Eb7

19

ev - er I go. What

ev - er I go.

Ab9 Db9 Gb6

22

He is to you may - be you can not

Ooo

Cb6 Gb

25

see, But this thing I know, He's

Ooo Ooo

Cb6 Bb7 A7

28

ev - 'ry - thing to me. Oh, He'll be there, -

He'll be there, Oh,

Ab7 Db9 F7 Gb Gdim7

31

meet me there, then go where

meet me there, then go where

Db7 F7 Gb Gb

33

He'll pre - pare; I'll tell it, Lord, wher -

He'll pre - pare; I'll tell it, Lord, wher -

Chords: Cb, Cdim7, Gb/Db, Eb7

35

ev - er... I go. And

Chords: Ab7, Db7, Gb, Cb7, Gb

37

if I were dy - ing with just one word to

Chords: Cb6, Gb

41

say, I'd speak it for Je - sus, then

Ooo Ooo

Bb7 Cb6 Bb7 A7

44

breathe my life a - way. 'Cause

Ab7 Db9 F7

46

He'll be there, meet me there,

He'll be there, Oh, meet me there,

Gb Gdim7 Db Ab Db7 F7

then go where He's pre - pared; I'll

then go where He's pre - pared; I'll

G $\flat$ G $\flat$ ⁺ C $\flat$ Cdim7

rubato

tell it, Lord, wher - ev - er

tell it, Lord, wher - ev - er

G $\flat$ /D $\flat$ F $\sharp$ 7 A $\flat$ 9

(even 8th's)

go. Slide!!

go. Slide!!

D $\flat$ 7 C $\flat$ C $\flat$ 7 G $\flat$ 6

Tell Me

Words by
GLORIA GAITHER

Music by
WILLIAM J. GAITHER

Easy two feel $\text{♩} = 65$

1.

2.

Solo mp

First system of musical notation. It includes a vocal line and a piano accompaniment. The piano part starts with a treble clef and a key signature of one flat (Bb). The tempo is marked 'Easy two feel' and the time signature is 4/4. The first measure of the piano part is marked 'F' and 'mp'. The second measure is marked 'Bb'. The third measure is marked 'I'm'. The fourth measure is marked 'I'm'.

6

Second system of musical notation. It includes a vocal line and a piano accompaniment. The vocal line has the lyrics 'tired of hol - low sound - ing words,'. The piano part continues with the same key signature and tempo. The first measure of the piano part is marked 'F'. The second measure is marked 'Bbmaj7'. The third measure is marked 'Gm Bb'. The fourth measure is marked 'Gm Bb'.

10

Third system of musical notation. It includes a vocal line and a piano accompaniment. The vocal line has the lyrics 'I'm tired of emp - ty prom - ise. Won't'. The piano part continues with the same key signature and tempo. The first measure of the piano part is marked 'Csus'. The second measure is marked 'C'. The third measure is marked 'Bb F'. The fourth measure is marked 'F'. The fifth measure is marked 'Bb C'. The sixth measure is marked 'Bb C'.

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14

some - one sing a sim - ple song - of

F Bbsus $\frac{4}{2}$ Bb Bbm Bbm $\frac{6}{4}$

18

Je - sus' love?

E C C7 C E F



Female Solo: 2nd time only

22

mf

Tell me the old, old sto - ry, It's my on - ly hope in glo - ry.

(both times) *mf*

Tell me, tell me the

E Bb Bb6 Fmaj7 Dm F

26

Tell me the sto - ry of Je - sus.

sto - ry of Je - sus.

C C⁹ F C^m F

30

Tell me the old, old sto - ry, it shall be my theme in glo - ry.

Tell me, tell me, tell me

F B^b B^b6 Fmaj⁷ D^m F

2nd time to Coda Θ
(pg. 46, ms. 70)

34

Tell me once a - gain a - bout His

once a - gain a - bout His love.

C C⁷ F²

2nd time to Coda Θ
(pg. 46, ms. 70)

38 *Female Solo*

Tell me the old, old sto - ry, it's my on - ly hope in glo - ry.

F *Bb* *Bb6* *Fmaj7* *Dm* *F*

42

Tell me the sto - ry — of Je - sus.

C *C9* *F* *Cm* *F*

46

Tell me the old, old sto - ry, it shall be my theme — in glo - ry.

F *Bb* *Bb6* *Fmaj7* *Dm* *F*

50

Tell me once a - gain — a - bout His love. Like

C *F*

Duet (mel.)

54

en gle wings, It lifts me up a

F E B $\flat$ Gm7

58

bove the world a-round me. Like

Csus $\frac{4}{2}$ C B $\flat$ F B $\flat$ C

Trio

62

cool re-fresh-ing sum-mer rain, It

F E Bbsus $\frac{4}{2}$ B $\flat$ Bbm Bbm6

66

D.S. al CODA Coda symbol
(pg. 42, ms. 22)

leaves me clean.

F C7 C E

D.S. al CODA Coda symbol
(pg. 42, ms. 22)

CODA

70

love. Ooo

love. Tell

CODA F Fb

73

me, tell me the

Bb6 Fmaj7 Dm F

76

Tell me the sto - ry of Je - sus.

sto ry of Je - sus.

C C⁹ F C^m F

80

Oon

Tell me, tell

F B^b B^b6 Fmaj⁷

83

a - bout His

me, tell me once a - gain a - bout His

D^m F C C⁷

86

love. Tell me once a - gain.

love. Tell me once a -

F C

This system contains measures 86, 87, and 88. It features a vocal melody in the treble clef, a bass line in the bass clef, and a piano accompaniment in grand staff. The key signature has one flat (B-flat). Measure 86 has a whole rest in the vocal line. Measure 87 has a whole note in the vocal line. Measure 88 has a whole note in the vocal line. The lyrics are 'love. Tell me once a - gain.' for the vocal line and 'love. Tell me once a -' for the bass line. Chord symbols F and C are indicated below the piano accompaniment.

89

a - bout His love. Tell me

gain a - bout His love. Tell me

C7 F

This system contains measures 89, 90, and 91. It features a vocal melody in the treble clef, a bass line in the bass clef, and a piano accompaniment in grand staff. The key signature has one flat (B-flat). Measure 89 has a whole note in the vocal line. Measure 90 has a whole note in the vocal line. Measure 91 has a whole note in the vocal line. The lyrics are 'a - bout His love. Tell me' for the vocal line and 'gain a - bout His love. Tell me' for the bass line. Chord symbols C7 and F are indicated below the piano accompaniment.

92

Ooo a - bout His

once a - gain a - bout His

C

This system contains measures 92, 93, and 94. It features a vocal melody in the treble clef, a bass line in the bass clef, and a piano accompaniment in grand staff. The key signature has one flat (B-flat). Measure 92 has a whole note in the vocal line. Measure 93 has a whole note in the vocal line. Measure 94 has a whole note in the vocal line. The lyrics are 'Ooo a - bout His' for the vocal line and 'once a - gain a - bout His' for the bass line. Chord symbol C is indicated below the piano accompaniment.

95

Two vocal staves (soprano and bass) and a piano accompaniment. The vocal staves have the word "love." written below them. The piano part features a melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat).

99

Two vocal staves and a piano accompaniment. The piano part continues the melody from the previous system. The key signature remains one flat.

102

Two vocal staves and a piano accompaniment. The system includes first and second endings, marked "1." and "2." respectively. The tempo marking "molto rit." (molto ritardando) is present. The piano part features a melody in the right hand and a bass line in the left hand. The key signature remains one flat.

I Believe In A Hill Called Mount Calvary

Words by
WILLIAM J. & GLORIA GAITHER
and DALE OLDHAM

Music by
WILLIAM J. GAITHER

With conviction J = 63

The musical score is written for a piano and voice. It features a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'With conviction J = 63'. The score is divided into two systems. The first system includes a piano introduction with a melody in the right hand and a bass line in the left hand, accompanied by chords D, D, D, and D. The second system begins with a vocal entry on the fifth measure, marked with a '5' above the staff. The vocal line is accompanied by piano chords G, D, and Dsus D. The lyrics 'I believe in a hill called Mount Calvary' are written under the vocal line, with 'I be' appearing at the end of the first system and 'I be' at the end of the second system. The piano accompaniment includes various chords and melodic lines in both hands.

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9

lieve what - ev - er the cost; And when

Bm E7 Em7 A7

13

time has sur - ren - dered and earth is no more, I'll still

D F#7 E7/A# G E7sus E7 C#m/Bm E

17

cling to the old rug - ged cross.

A G/A A7 Dsus D Em7/D

21 *Solo with some freedom*

1. I be- lieve that this life with its great mys- ter-ies sure-ly

D G G/D D G/A D

25

some-day will come to an end; Oh, but

A7 D Am7 D7

29

faith will con-quer the dark-ness and death, and will

G Bm G# D/A G/A D E9

33

lead me at last to my Friend. 2. I be-

A7 Bm E A7 Bm A A7 Bb

mp

37

lieve that the Christ who was slain on the

mp

40

cross has the power to change lives to

mf

43

day; For He changed me com

mf

46

plete - ly, a new life is mine, That is

why by the cross I will stay! I be -

f *All*

Bb7 Bb9 Δ^b Bb Bb7 Δ^b Eb

lieve in a hill called Mount Cal - v'ry- I be -

f

A $\flat$ Gm A $\flat$ Em A $\flat$ Δ^b Eb

lieve what - ev - er the cost; And when

Cm F7 Fm Db C $\flat$ Db

61 *ff*

time has sur - ren - dered and earth is no—

ff

G♭ *B♭7* *C♭*

64 *rit.*

more, I'll still cling— to the old rug - ged

Ab7sus *Ab7* *D♭* *C♭* *D♭7*

rit.

67

cresc.

cresc.

G♭

Palms Of Victory

Words and Music by
JOHN B. MATTHIAS
Arranged by the Gaither Vocal Band

Country two step $\text{♩} = 74$

mf

G♭

4

1. *Solo mf*

2.

1. I saw a way - worn

G♭

7

trav - 'ler in tat - tered gar - ments clad, and

D♭7 *G♭*

The musical score is written for piano and voice. It features a country two-step tempo of 74 beats per minute. The key signature has one flat (B-flat). The piano accompaniment consists of a left hand with a steady bass line and a right hand with a more melodic line. The vocal line enters at measure 4 with a solo section. The lyrics are: 'I saw a way - worn', 'trav - 'ler in tat - tered gar - ments clad, and'. The score includes first and second endings for the vocal line. Chord markings include G♭, D♭7, and G♭.

10

strug - gling up — the moun - tain, — It seemed that he was

Chords: E_b , D_m , D_7

13

sad; His back was heav - y lad - en, his

Chords: G_b , F_b

16

strength was al - most gone, but he shout - ed as — he jour -

Chords: D_7 , G_b

19

- neyed, "De - liv - er - ance — will come." Then

Chords: D_{bm}^7 , D_7 , G_b

22

Tras
mf

palms

of

vic - to - ry,

crowns

of

D $\flat$ 7

25

glo -

ry,

Palms

of

vic - to - ry

G $\flat$

28

I

shall

wear:

Solo

2. I

D $\flat$ 7G $\flat$

31

saw him in the eve - nin', the sun was sink-in' low, He'd

G D7 G

35

o - ver - come the moun - tain and reached the vale be - low; He

Am G D7 G F

39

saw the gold - en cit - y, his ev - er - last - ing home, and he

G D7 G

43

shout - ed loud, "Ho - san - na, de - liv - er - ance will come." Then

Dm7 D7 G

47 *All*
f

palms

of

vic

to

ry,

crowns

of

D7

50

glo

ry,

Palms

of

vic

to

ry

G

53

I

shall

wear.

Trio *mf*

3. While

D7

G

56

gaz - ing on — that cit - y, just o'er the nar - row flood, A band

G D7 G

mf

60

— of ho - ly an - gels — came from the throne of God; — They —

G D7 G7

64

bore him on — their pin - ions safe o'er the dash - ing foam, and

G D7 G

68

joined him in his tri - umph, "De - liv - er - ance has come!" Then

G D7 G B $\flat$ D Am D

72 *All*

palms (palms) of vic - to - ry, crowns (crowns) of

This system contains measures 72, 73, and 74. It features a vocal line with lyrics and a piano accompaniment. The key signature has one sharp (F#). Measure 72 starts with a vocal note on a whole rest, followed by a piano chord. Measure 73 continues the vocal line and piano accompaniment. Measure 74 ends with a vocal note on a whole rest and a piano chord.

f (more back beat)

This system shows the piano accompaniment for measures 72-74. It includes a treble and bass staff. Measure 72 has a treble staff with a G chord and a bass staff with a whole note. Measure 73 has a treble staff with a D7 chord and a bass staff with a whole note. Measure 74 has a treble staff with a G chord and a bass staff with a whole note.

75 glo - ry, Palms (Palms) of vic - to - ry

This system contains measures 75, 76, and 77. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support. Measure 75 starts with a vocal note on a whole rest, followed by a piano chord. Measure 76 continues the vocal line and piano accompaniment. Measure 77 ends with a vocal note on a whole rest and a piano chord.

G

This system shows the piano accompaniment for measures 75-77. It includes a treble and bass staff. Measure 75 has a treble staff with a G chord and a bass staff with a whole note. Measure 76 has a treble staff with a G chord and a bass staff with a whole note. Measure 77 has a treble staff with a G chord and a bass staff with a whole note.

78 I shall wear. 4. It

Solo

This system contains measures 78, 79, and 80. The vocal line has a solo section. The piano accompaniment provides harmonic support. Measure 78 starts with a vocal note on a whole rest, followed by a piano chord. Measure 79 continues the vocal line and piano accompaniment. Measure 80 ends with a vocal note on a whole rest and a piano chord.

p

This system shows the piano accompaniment for measures 78-80. It includes a treble and bass staff. Measure 78 has a treble staff with a G chord and a bass staff with a whole note. Measure 79 has a treble staff with a G chord and a bass staff with a whole note. Measure 80 has a treble staff with a G chord and a bass staff with a whole note.

81



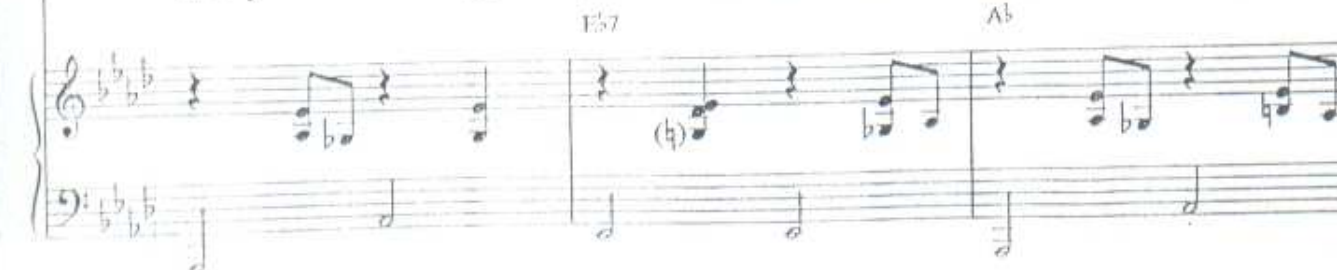
84



87



90



93

*Solo**ff All*

all shout loud, "Ho - san - na, de - liv - er - ance has come!" Then—

Eb^m7

Eb7

Ab

97

palms (palms) of vic - to - ry, crowns (crowns) of glo - ry,

Ab

Eb7

Ab

ff (more back beat)

101

Palms (palms) of vic - to - ry I shall wear. Then—

1.

D^b₂
Eb

Ab

Eb7

C^m
EbB^b₂
Eb

Ab

105

2.

Palms of vic - to - ry I shall

2. A^b $D^b E^b$ A^b $E^b 7$ Fm E^b

This system contains measures 105 through 108. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a second ending bracketed over measures 105 and 106. Chord symbols are written above the piano staff for measures 106 through 108.

109

wear.

wear.

A^b G^b D^b

This system contains measures 109 through 111. It continues the vocal and piano parts. Chord symbols A^b , G^b , and D^b are indicated above the piano staff for measures 109, 110, and 111 respectively.

112

A^b

This system contains measures 112 through 115. It continues the vocal and piano parts. A chord symbol A^b is indicated above the piano staff for measure 112. The piano part features a complex rhythmic pattern in the right hand starting in measure 114.

At the Cross

Words by
ISAAC WATTS

Music by
RALPH E. HUDSON
Arranged by the Gaither Vocal Band

Slowly, in four $\text{♩} = 60$

Chords: G, Gmaj7, G7, C^2/G , Cm/G , Cm^6/G

Dynamic: *mp*

Chords: G, Gmaj7, G7, C^2/G , Cm/G , G7, Cm^6/G

Dynamic: *mf*, *mp*

1. A

Chords: G^2 , G^2/B

Dynamic: *mp*

5

lay and did my Sav for bleed? And

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7

did my Sov - 'reign die?

Cmaj⁷ Bm⁷ Am⁷ Gmaj⁷ Fmaj⁷

9

Would He de - vote that

D⁷sus G²

11

cred head for such a worm

G² B Am C Am G D B5 C D

13

At the

F⁷ G C G7 C G

15

cross, at the cross where I

G E7 E7+ E7

17

first saw the light, And the

A7 Bm7 Cdim7 A7/C

19

bur - den of my heart rolled a

Am E A D7 Bm7 D7

21

mf

way,

rolled a - way,

It

was

G

Am
G

G7

Em
G

23

there

by

faith

I

re -

C

Dm
C

Cdim7

*mf*2nd time to Coda
(pg. 72, ms. 47)

25

ceived

my

sight,

And

G
DB
D

Em

2nd time to Coda
(pg. 72, ms. 47)
Em7

27

now I am hap - py all the

Am7 D9 Em D7

29

day!

Solo Freely

2. Was

G Gmaj7 G7 C2 G Cm G7 Cm6

31

It for crimes that

G2



I have done, He

Em⁹



groaned up on

Cmaj⁷

Bm⁷

Am⁷

Gmaj⁷



the tree?

Fmaj⁷

C
D

Bm
D

A
Am
D



maz

G

Am
G

G

ing pit - y,

Am
G

G

Am⁷



41

grace un - known, And

G B C² G G7

43

love he yond de -

Am C Am G D Bm D Am D

45

greet

G C G G7 C G

D.S. al CODA $\frac{\infty}{\infty}$
(pg. 68, ms. 15)
All

At the

D.S. al CODA $\frac{\infty}{\infty}$
(pg. 68, ms. 15)

47 CODA

now, and now, and

Am⁷ E7 Am⁷ E7

49

now I am hap - py all the

Am⁷ D⁹ Bm D D7

51

day! All the

G Gmaj⁷ G7 C²_G Cm G Cm⁶_G

53

day! *molto rit.* *pp* Ooo

G Gmaj⁷ G7 C²_G Cm G7 Cm⁶_G G²

mf *molto rit.* *mp*

Songs That Answer Questions

Words by
GLORIA GAITHER

Music by
WILLIAM J. GAITHER

Moderately $\text{♩} = 90$

Dm G Dm G

mp

3

Solo mp

I don't wan - na

c2

5

spend my time a - writ - in' songs that an - swer ques - tions that no -

c2(no3)

7

bod - y's e - ven ask - in' an - y - how. When the

G(no3)

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9

house is burn - in' to the ground, just no time to stand a - round — ar -

Dm G Dm G

11

rang - in' all the pic - tures on the wall. I wan - na

Dm G C2(no3)

13

spend — my life a - giv - in' folks the liv - in' wa - ter and the

15

bread of life — they just — can't live with - out, — In - stead of

F2

17

spend - in' all that time a - writ - in' songs to an - swer ques - tions that no -

F Fm C2 A7

19

bod - y's e - ven ask - in' an - y - how. Don't wan - na

D7 G7 C2(no3) C7

21

spend my life n - preach - in' ser - mons that give an - swers to the

F mf

23

ques - tions no one's ask - in' an - y - where. When there's

25

so much pain and hurt - in' there's no time to be search - in' for the nee-
Gm7 C Gm7 C

27

- dles in the hay - stacks that aren't there. I wan - na
Gm7 C F2

29

spend my time a - wear - in' my - self out for Je - sus with the news.

Chord F is indicated above the first measure of the piano accompaniment.

31

the cure's been found to heal our land. In - stead of

Chords F7 and Bb2 are indicated above the piano accompaniment.

33

mak - in' lists, in - vent - in' creeds, that aren't con - cerned with peo - ple's needs, I'll

Chords Bb, Bbm, F, and D7 are indicated above the piano accompaniment.

35

show 'em how — to touch — the nail — scarred — hand. Don't wan - na

Solo

G7 C7 F D7

37

spend — my time pray - in' prayers, — bom - bard - in' Heav - en with re - quests —

G $\flat$

(half-time feel)

39

— to rain — down fire — on saints who care. — In our

D $\flat$

41

meth - ods we may dif - fer, but if Christ the Lord we live for, may we

Abm7 D6 Abm7 D67

43

not for - get the en - e - my is out there! I wan - na

Abm7 D67 Gb Gb D6

45

spend my life a - mak - in' my part of the bod - y of the Son

Gb

resume "4" feel

47

- for work with smooth ef - fi - cien - cy. One may

Gb7 Cb

49

All

be the knee— and one the toes,— "I'm the chin,"— "And I'm the nose," but

Cbm *Gb* *Eb7*

51

lis - ten, broth - er, we have need of thee. Don't wan - na

Ab7 *Db* *Gb* *D*

53

spend — my time a - writ - in' songs — to an - swer ques - tions that no -

G

55

bod - y's e - ven ask - in' an - y - how.

When the

57

house is burn - in' to the ground... there's just no time to stand a - round... ar.

Am7

D

Am7

D

59

rang - in' all the pic - tures on the wall.

I wan - na

Am7

D

G

G

61

spend — my life n - giv - in' folks — the liv - in' wa - ter and the bread.

The musical score for measures 61 and 62 is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal parts feature a melody with various note values and rests, while the piano accompaniment provides a harmonic foundation with chords and single notes. A chord symbol 'G' is written above the piano part in measure 62.

63

— of life — they just can't live — with - out, — In - stead of

The musical score for measures 63 and 64 continues the four-part vocal ensemble and piano accompaniment. The key signature remains one sharp (F#), and the time signature is 4/4. The vocal parts continue the melody, and the piano accompaniment provides harmonic support. A chord symbol 'C' is written above the piano part in measure 64.

65

spend - in' all that time a - writ - in' songs — to an - swer ques - tions that no -

C Cm G E

67

1. bod - y's e - ven ask - in' an - y - how. — 'Stand — of

1. A D7 G

69

2. bod - y's e - ven ask - in' an - y - how!

2. A D7 G D C G

Promises One By One

Words and Music by
DARYL K. WILLIAMS
and KENNETH H. MULLINS

Rock feel ♩ = 132

mf L.H. 2nd time only

1.

He prom-ised to hold my hand, He prom-ised to help me stand.

2.

When the val-ley's too low and the riv-er's too wide, He prom-ised He would

G7

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12

lead me to the oth - er side. — His prom - is - es light my way, —

12

$E\flat$ Dm C Dm $E\flat$ Dm C

G G C C C C C

15

nev - er lead my feet to stray. — Liv - in' in His

15

$E\flat$ Dm C C

C C C C C C C

8th — — — — —
3rd time to Coda
(pg. 88, ms. 32)

18

Word I will o - ver - come, stand - in' on His prom - is - es one by —

3rd time to Coda
(pg. 88, ms. 32)
 $E\flat/G$ Dm/G

18

$G7$

C C C C C C C

21 This bar 1st time only

These 2 bars 2nd time only



21 This bar 1st time only

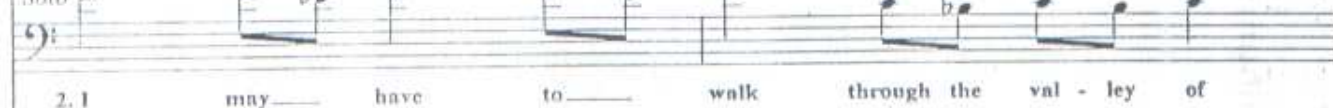
These 2 bars 2nd time only



Solo



Solo



24 F7



26

Duet



Him,

but I don't have to



death,

I may not be

26 C7



29

1st time: Repeat
2nd time: D.S. al CODA
(pg. 85, ms. 6)

wor - ry if I sink or swim, — 'cause He prom - ised to
sure of my ver - y next step, no, no! He prom - ised to

29

G7

1st time: Repeat
2nd time: D.S. al CODA
(pg. 85, ms. 6)

one. He prom - ised to hold my hand, — He prom - ised to

CODA

32

one. He prom - ised to hold my hand, — He prom - ised to

CODA

32

C

help me stand. — When the val - ley's too low and the riv - er's too —

35

help me stand. — When the val - ley's too low and the riv - er's too —

35

C7

G7

help me stand. — When the val - ley's too low and the riv - er's too —

38 wide, He prom - ised He would lead me to the oth - er side. His prom - is - es

48

one. Liv - in' in His Word I will o - ver - come, stand - in' on His

48

C

G7

(Vocals out)

51

prom - is - es one by one.

51

Eb
GDm
G

54

57

*Optional repeat: Go back to Meas. 32-38,
repeat again to meas. 42 and sing to the end

Happy Rhythm

Words and Music by
MOSIE LISTER

Happy swing feel $J = 146$

4

D7 Eb7 D7

mf

1. Broth -

8

er, let me tell you, tell you how I feel, tell
2. There is mu - sic ring - ing deep with - in my soul, I

G7 C G7

The musical score is written for piano and voice. It begins with a treble and bass clef, key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Happy swing feel' with a quarter note equal to 146 beats per minute. The first system (measures 1-4) features a piano introduction with chords D7, Eb7, and D7. The second system (measures 5-8) includes the first vocal line '1. Broth -' and piano accompaniment with chords G, C, and G. The third system (measures 9-12) contains the second vocal line '2. There is mu - sic ring - ing deep with - in my soul, I' and piano accompaniment with chords G7, C, and G7. The score includes various musical notations such as eighth notes, quarter notes, and chords.

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10

you 'bout a feel - in', feel - in' that is real;
can feel it bub - ble, I can feel it roll;

C G G7

12

Broth - er, let me tell you how the glo - ry rolls, — tell —
Then I get the feel - in' that I wan - na shout, — makes —

C7 Bb C Am C

14

you how it bub - bles in my hap - py soul, — Hap -
me feel so good I've got to move a - bout. — Broth -

G C7 G7

16

pi - ness is free, it's nev - er bought or sold, let me
 er, there could nev - er be a sin - gle doubt, I can

D7 E7 D7

18

tell you how I feel, let me tell you.
 feel it, I can feel hap - py rhy - thm.

G C7 G

Bass Solo
Hey, Well,

20

Da da da Da da da Da da da da da
 there's a hap - py rhy - thm keeps a - rock - in' and a - roll - in', I

G7

22

Da da da Da da da Da da da da da

can feel it mov - in' when I sing this song; What

This system contains measures 22 and 23. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of chords in the right hand and single notes in the left hand. Measure 22 ends with a double bar line.

24

Da da da Da da da Da da da da da

a joy to feel it mov - in' on and nev - er stop - pin', deep

C7

This system contains measures 24 and 25. The piano accompaniment includes a C7 chord marking above the first measure of measure 25. Measure 24 ends with a double bar line.

26

Da da da Da da da Da da da da da

with - in my heart it keeps a - roll - in' and a - rock - in'; Roll -

G7

This system contains measures 26 and 27. The piano accompaniment includes a G7 chord marking above the first measure of measure 27. Measure 26 ends with a double bar line.

28

rock - in' and a - roll - in', It's a
in' and a - rock - in' and a - rock - in' and a - roll - in', It's a

17

30

hap - py rhy - thm in my

3rd time to Coda (pg. 96, ms. 37)

3rd time to Coda (pg. 96, ms. 37)

Bm D Am D

32

1. *sub. mp* (pg. 91, ms. 8)

soul. Do do do do do

Bum bum bum bum

1. (pg. 91, ms. 8)

34

2.

*sub mp**D.S. al CODA* 
(pg. 93, ms. 20)

soul.

Do do do do do

Bum bum bum bum

2.

D.S. al CODA 
(pg. 93, ms. 20) CODA

37

soul,

in my

soul!

 CODA

G

C

G7

I'll Worship Only At The Feet of Jesus

Words by
GLORIA GAITHER

Music by
WILLIAM J. GAITHER
and J. D. MILLER

Gently, in four $\text{♩} = 84$

Solo: with some freedom
mp

The musical score is written for voice and piano. It begins with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The tempo is marked 'Gently, in four' with a quarter note equal to 84 beats per minute. The music is in common time (4/4). The vocal line starts with a solo section marked 'Solo: with some freedom' and 'mp' (mezzo-piano). The piano accompaniment features chords and arpeggiated figures. The lyrics are: '1. I went to (2. The call of) vis - it the shrine of plen - ty - for - tune made me a pil - grim'. The score includes a repeat sign at the beginning of the piano part and a double bar line at the end of the vocal line. The piano part continues with a melodic line in the right hand and a bass line in the left hand. The key signature changes to two flats (B-flat, E-flat) for the final section. The score is numbered 5 at the beginning of the piano part.

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but found its store - rooms all filled with
to jour - ney to fame's prom - ised

G $\flat$ D $\flat$

dust. I bowed at al - tars
heights. But as I climbed

A $\flat$ 7 D $\flat$

of gold and sil - ver but as I
the prom - ise ful - ed, and wind blew

G $\flat$ D $\flat$ D $\flat$ G $\flat$ D $\flat$

Trio

17

knelt there, they turned to rust.

ly all through the night.

Chords: D $\flat$, A $\flat$ 7, D $\flat$, E $\flat$ m D $\flat$

20

All
mf

So I'll wor - ship on - ly at the feet of

Chords: D $\flat$ 7, A $\flat$ m, G $\flat$

23

Je - sus, His cup a - lone,

Chords: D $\flat$, G $\flat$ D $\flat$, D $\flat$, D $\flat$ A $\flat$, A $\flat$ 7

26

my ho - ly grail. There'll be no

Db Db7 Abm F

29

oth - er gods be - fore Him,

Gb Db

32

just Je - sus on - ly will nev - er -

1. Db Ab 1. Db Ab Ab7sus

35

Solo (pg. 97, ms. 5) 2.

fail. 2. The call of on - ly

Db (pg. 97, ms. 5) 2. $D\flat$ $A\flat$ $A\flat 7$

38

Solo

will nev - er fail. 3. Just des - ert

$A\flat 7$ sus $D\flat$ $Em 7$ $A 7$ G A

41

dust and emp - ty shad - ow, all

D G D G

45

prom - is - es that turned

D

47

to lies. The gods of earth

A7 D

50

fell and be - trayed me.

D

52

You, n - lone, are

D

54

truth and life! So I'll wor - ship

A7 D D7 Am F#

57

on - ly at the feet of Je - sus, His cup - a -

G D Em D G D D

61

lone, my ho - ly grail. There'll be no -

D A A7 G A A7 D D7 Am F#

Solo

All

65

oth - er

gods be - fore Him,

Just Je - sus

G

D

Em

D

G

D

69

on - ly

will nev - er fail.

Just Je - sus

D

A7

D

Em

D

G

D

73

on - ly

will nev - er fail.

D

A7

D

rit.

rit.