

The Good Lord's Lookin' After Me

("Good News")

Words & Music: 'Mo' Rector

This song is dedicated to John Falvo, Austin, Texas

Arrangement: Mo Rector

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Good news, _____

Good news, _____

Good news, _____

Have you heard the good news?— The

Good news, —

good Lord's look-in' af-ter me. *ritard* Oh, the good Lord's look-in' af-ter *fast swing tempo*

me, good news!— He's help-in' me grow to be strong.— He's

preach-in' me the "good news"— ser-mon.— Sing-in' me the "good news"—

song.— He's teach-in' me all a-bout hea-ven.— How to

A

B

The Good Lord's Lookin' After Me

16 trust him, come what may. 17 It's a 18 whole new world a-

This system contains measures 16, 17, and 18. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). Measure 16: 'trust him, come what may.' Measure 17: 'It's a' Measure 18: 'whole new world a-'

19 round me. 20 Ev- 'ry day is a "good news" 21 day. Oh, the

This system contains measures 19, 20, and 21. Measure 19: 'round me.' Measure 20: 'Ev- 'ry day is a "good news"' Measure 21: 'day. Oh, the'

C 22 good Lord's look- in' af- ter me, good news. 23 24 The good Lord set me

This system contains measures 22, 23, and 24. A box with the letter 'C' is at the beginning. Measure 22: 'good Lord's look- in' af- ter me, good news.' Measure 23: (continuation) Measure 24: 'The good Lord set me'

25 free. 26 He reached way down, an' he 27 turned me 'round. The

This system contains measures 25, 26, and 27. Measure 25: 'free.' Measure 26: 'He reached way down, an' he' Measure 27: 'turned me 'round. The'

D 28 good Lord's look- in' af- ter me. 29 Yes, the 30 good Lord's look- in' af- ter

This system contains measures 28, 29, and 30. A box with the letter 'D' is at the beginning. Measure 28: 'good Lord's look- in' af- ter me.' Measure 29: 'Yes, the' Measure 30: 'good Lord's look- in' af- ter'

The Good Lord's Lookin' After Me

16 trust him, come what may. 17 It's a 18 whole new world a-

This system contains measures 16, 17, and 18. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). Measure 16: 'trust him, come what may.' Measure 17: 'It's a' Measure 18: 'whole new world a-'

19 round me. 20 Ev- 'ry day is a "good news" 21 day. Oh, the

This system contains measures 19, 20, and 21. Measure 19: 'round me.' Measure 20: 'Ev- 'ry day is a "good news"' Measure 21: 'day. Oh, the'

C

22 good Lord's look- in' af- ter me, good news. 24 The good Lord set me

This system contains measures 22, 23, and 24. Measure 22: 'good Lord's look- in' af- ter me, good news.' Measure 23: (continuation) Measure 24: 'The good Lord set me'

25 free. 26 He reached way down, an' he 27 turned me 'round. The

This system contains measures 25, 26, and 27. Measure 25: 'free.' Measure 26: 'He reached way down, an' he' Measure 27: 'turned me 'round. The'

D

28 good Lord's look- in' af- ter me. 29 Yes, the 30 good Lord's look- in' af- ter

This system contains measures 28, 29, and 30. Measure 28: 'good Lord's look- in' af- ter me.' Measure 29: 'Yes, the' Measure 30: 'good Lord's look- in' af- ter'

31 me, good news. I'm 32 hap- py as a man can 33 be. He

34 took my hand, and he 35 helped me stand. The 36 good Lord's look- in' af- ter

37 me, good news! I'm 38 walk- in' down the "good news" 39 high- way. He's

40 lead- in' ev- 'ry step of the 41 way. He's 42 tell- in' me how to read the

43 bi- ble. Teach- in' 44 me how 45 to pray. He's

F

46 show- in' me how to be 47 hum- ble. How to 48 lift my eyes— a-

49 bove. He 50 picks me up when I 51 stum- ble, with the

G

52 good news— of his 53 love. Oh, the 54 good Lord's look- in' af- ter

55 me, good news. The 56 good Lord set me 57 free. He

58 reached way down, an' he 59 turned me 'round. The 60 good Lord's look- in' af- ter



61 me. — Yes, the ^H good Lord's look- in' af- ter 63 me, good news. — I'm

64 hap- py as a man can 65 be. — He 66 took my hand, and he

67 helped me stand. — The *a-tempo* good Lord's look- in' af- ter 69 me. — Yes, the

70 good Lord — is 71 look- in' af- ter 72 me. —

73 Tell the world the "good 74 news"! — *Fine'*

Tell Me The Story Of Jesus

Words : Fanny J. Crosby
Music: John R. Sweeney

Arrangement: 'Mo' Rector

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Rubato with 'feeling'

1 Tell me the sto- ry — of Je- — sus. — Write on my

2 3 4 5

6 heart — ev- 'ry word. — Tell me the sto- ry — most

7 8 9 10

A

11 pre- — cious. — Sweet- est — that ev- er — was heard. —

12 13 14 15

16 Tell how the an- gels — in cho- — rus, —

17 18 19 20

B

21 sang as they wel- comed — his birth. — Glo- ry to

22 23 24 25

C

Tell Me The Story Of Jesus

26 God in the high- 27 est! 28 Peace 29 and good tid- 30 ings to

31 earth. 32 Tell me the sto- 33 ry of Je- 34 35

36 sus. 37 Write on my heart- 38 ev-'ry word. 39 40

E 41 Tell me the sto- 42 ry most pre- 43 cious. 44 Sweet- 45 est that

46 ev- 47 er was heard. 48 That ev- 49 er was 50

molto ritard

51 heard. 52

Fine'

If That Isn't Love

Arrangement Copyright – Jim McKee and 'Mo' Rector – Used by permission.

Arrangement: Jim McKee and 'Mo' Rector

The musical score is written for piano and voice. It features a key signature of one sharp (F#) and a 3/4 time signature. The score is divided into systems, each with a treble and bass staff. The lyrics are written below the treble staff. The score includes measure numbers 1 through 25. There are several instances of '(oo)' in the bass staff, likely indicating a double bar line or a specific musical notation. A section labeled 'A' is marked above measure 17. The lyrics are: 'He left the splen- dor of hea- ven know- ing his des- ti- ny was the lone- ly hill of Gol- go- tha. There to lay down his life for me. for me. Ev- en in death he re- mem- bered the for me. thief hang- ing by his side. He spoke with'.

He left the splen- dor of hea- ven know- ing his
des- ti- ny was the lone- ly hill of Gol-
go- tha. There to lay down his life for me.
me. **A** Ev- en in death he re- mem- bered the
me. for me.
thief hang- ing by his side. He spoke with

26 love and com- 27 pas- 28 sion. Then he 29 took him 30 to par- a-

[B] 31 dise. If 32 that is- 33 n't love, if 34 that is- 35 n't love, the

36 o- cean is 37 dry. 38 There's no 39 stars in the 40 the o- cean is dry.

41 sky 42 and the 43 spar- 44 row can't 45 fly.

[C] 46 (spar- row can't 47 fly.) If 48 that is- 49 n't love, if 50 that is- n't

(spar- row can't fly.)

If That Isn't Love

51 love, — then hea- ven's a myth. — 52 53 54 55 There's no
than hea- ven's a myth.

56 feel- ing like this, — 57 58 59 60 if that is- n't

61 love. — 62 63 It had to be 64 65 love. — D

66 67 68 It had to be 69 love. — 70 *Fine'*
Molto ritard.....

Precious Lord, Take My Hand

Words & Music: Thomas A. Dorsey

Arrangement: 'Buzz' Haeger and 'Mo' Rector

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Pre- cious Lord— take my hand,— lead me on,— help me

stand.— I am tired,— I am weak,— I am worn.—

Thru the storm,— thru the night,— lead me on— to the

light.— Take my hand,— pre- cious Lord,— lead me home.—

When my way— grows drear,— pre- cious Lord— lin- ger

Lead me home,— lead me home,— lead me home,—

Precious Lord, Take My Hand

lead me home, lead me home, lead me home, Lord, lead me
 near. When my life is al- most gone.
 lead me home, lead me home, lead me home, Lord, lead me
 home. **C** Hear my cry, hear my call, hold my hand,
 Hear my cry, hear my call, hold my hand, lest I
 home. Hear my cry, hear my call, hold my hand,
 lest I fall, take my hand pre- cious Lord, Lord, lead me
 fall. Take my hand, pre- cious Lord, lead me home.
 lest I fall, take my hand pre- cious Lord, Lord, lead me
 home. **D** Hear my cry, hear my call, hold my hand, lest I
 home.
 take my hand Lord, lead me
 fall. Take my hand pre- cious Lord, lead me home.
 take my hand Lord, lead me

home. E

40 41 42 43

take my hand, — pre- cious Lord, — lead me home, — home sweet

ritard *Molto ritard*

home.

Fine'

44

home. —

My Hope Is In The Lord (He Freely Gives)

Arrangement Copyright – Jay Wright – Used by permission.

Words & Music: Norman Clayton

Arrangement: Jay Wright

1 2 3

Our ev- er- last- ing life and light, he free- ly —

4 5 6 7

gives. My hope — is in the Lord, — who gave him- self — for

(oo) (oo) (oo)

me. And paid the price of all my sins at Cal- va-

ry. For me, he died. For me, he

lives. An ev- er- last- ing life and light, he free- ly

he lives.

gives. His grace has planned it all. 'Tis mine but to be-

lieve and re- cog- nize his work of love and Christ re-

The musical score is written for piano and voice. It consists of six systems of music. Each system has a piano accompaniment on the left and a vocal line on the right. The piano part is in G major and 4/4 time. The vocal part is in G major and 4/4 time. The lyrics are written below the vocal line. There are two repeat signs, one at measure 13 and one at measure 21. The first repeat sign is labeled 'A' and the second is labeled 'B'. There are also two 'oo' markings above the piano part, one at measure 9 and one at measure 21.

For me, For me, he died. For me, he

ceive. For me, For me, he

lives. An ev-er-last-ing life and light, he free-ly

he lives.

ritard

Fine'

gives.

28 29 30 31 32 33 34 35 36 37

Nothing But The Blood

Arrangement Copyright - 'Mo' Rector - Used by permission.

Words & Music: Robert Lowry

Arrangement: 'Morris F. 'Mo' Rector

oh— oh— oh—

No-thing but the blood, no-thing but the blood. What can wash a-

so - lo - en je - sus so - lo - en je - sus Que me pue-de

1 2 3

A

Nothing But The Blood

4 way my sin? — No thing but the blood — of — Je — sus. What can make me
dar per - dom *so - lo de Je - su la San - gre* *y on lim - pto*

8 whole a — gain? — No thing but the blood — of — Je — sus. —
co - ra - zon *so - lo de Je - su la* *San - gre*

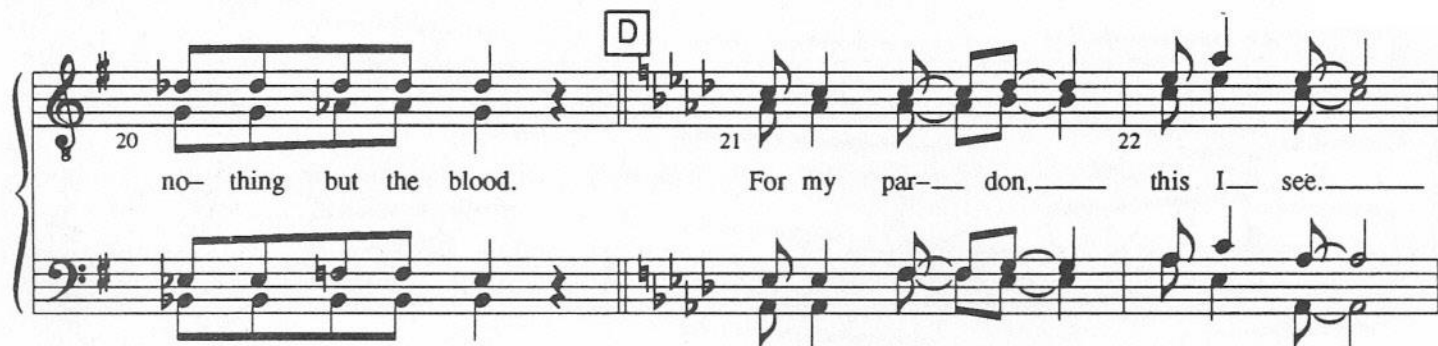
B Oh, — pre — cious — is the flow — that makes me —
Oh, pre - cious *eb rau - dal* *that makes me*

14 white as snow. — No — oth — er — fount I know. —
to - do *ma - x* *no - hay* *hay* *ma - nan - tial*

17 No — thing but the blood of Je — sus. No — thing but the blood, —
so - lo de Je - su la *San - gre*

Nothing But The Blood

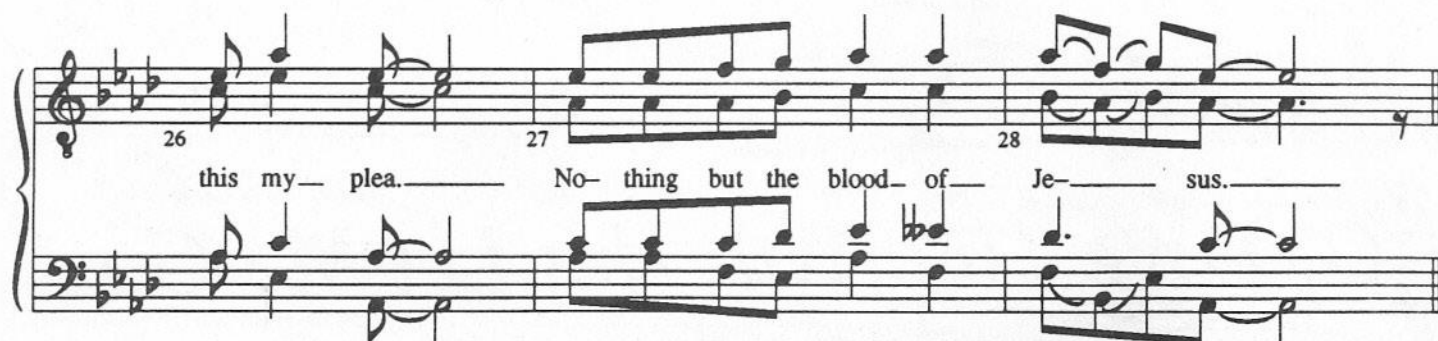
D



20 no- thing but the blood. 21 For my par- don, 22 this I see.

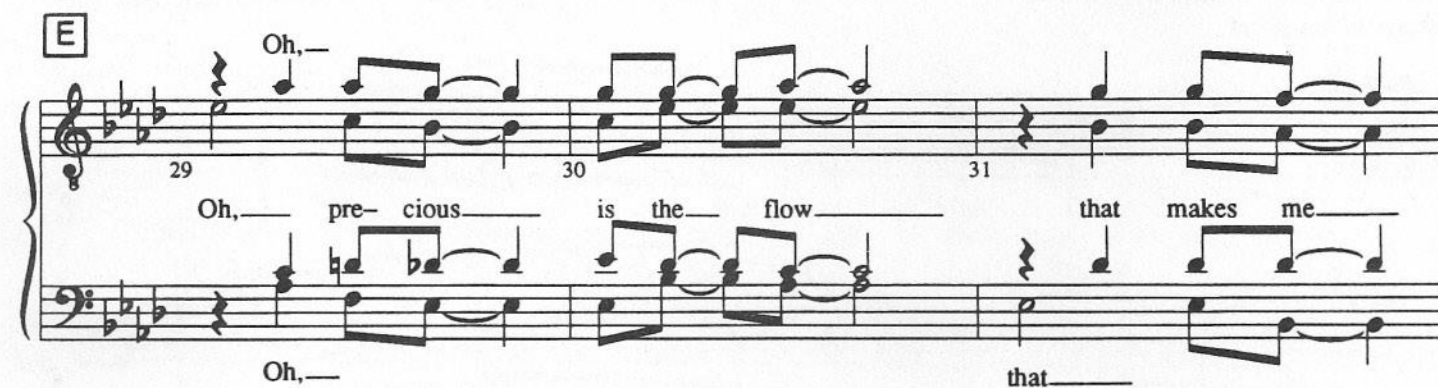


23 No- thing but the blood of 24 Je- sus. 25 For my clean- sing,

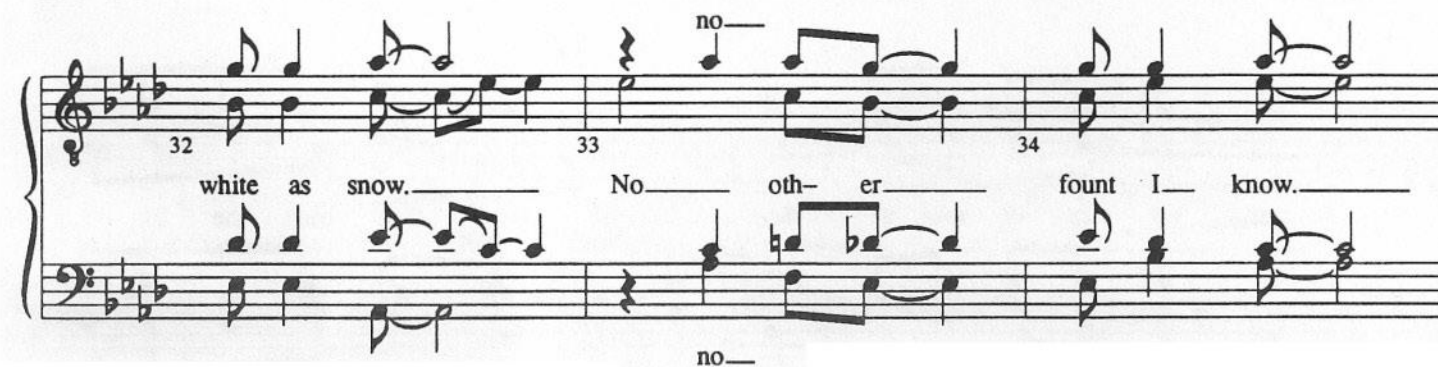


26 this my plea. 27 No- thing but the blood of 28 Je- sus.

E



29 Oh, pre- cious 30 is the flow 31 that makes me Oh, that



32 white as snow. 33 No oth- er 34 fount I know. no

Musical score for the hymn "Nothing But The Blood". The score is written for piano and voice. It consists of two systems. The first system contains measures 35, 36, and 37. Measure 35 is marked with a box containing the letter 'F'. The lyrics are: "No- thing but the blood— of— Je— sus. No- thing but the blood,— of". The second system contains measure 38, which is marked with a box containing the word "Fine". The lyrics are: "Je— sus.—". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

O, Love That Will Not Let Me Go

Words: George Matheson

Arrangement Copyright – 'Mo' Rector – Used by permission.

Arrangement: 'Mo' Rector

Music: Albert Peace

Musical score for the hymn "O, Love That Will Not Let Me Go". The score is written for piano and voice. It consists of two systems. The first system contains measures 1 and 2. The lyrics are: "O, love— that will not let me go.— I". The second system contains measures 3, 4, and 5. Measure 3 is marked with a box containing the letter 'A'. The lyrics are: "rest— my wea- ry soul in thee.— I give thee back the life I". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

O, Love That Will Not Let Me Go

owe. That in thine o-cean depths it's flow may rich-er

Measures 6, 7, and 8 of the musical score. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two sharps (F# and C#). Measure numbers 6, 7, and 8 are indicated below the staff.

full-er be. O, joy that seek-est me through

Measures 9, 10, and 11 of the musical score. Measure 11 is marked with a 'B' in a box. The melody continues in the treble clef, and the bass line is in the bass clef. Measure numbers 9, 10, and 11 are indicated below the staff.

pain. I can-not close my heart to thee. I

Measures 12, 13, and 14 of the musical score. The melody continues in the treble clef, and the bass line is in the bass clef. Measure numbers 12, 13, and 14 are indicated below the staff.

trace- the rain- bow through the rain and feel- thy pro- mise is not

Measures 15, 16, and 17 of the musical score. Measure 15 is marked with a 'C' in a box. The melody continues in the treble clef, and the bass line is in the bass clef. Measure numbers 15, 16, and 17 are indicated below the staff.

vain- that morn shall tear- less be.

Measures 18, 19, and 20 of the musical score. The melody continues in the treble clef, and the bass line is in the bass clef. Measure numbers 18, 19, and 20 are indicated below the staff. The piece ends with the word 'Fine'.

Victory In Jesus

Words & Music:: Eugene Bartlett, Jr.

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Arrangement: Mo Rector

Oh, vic- to- ry in Je- sus, my sav- ior for-

The first system of musical notation for the song 'Victory In Jesus'. It features a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: 'Oh, vic- to- ry in Je- sus, my sav- ior for-'. The system includes measure numbers 1, 2, and 3.

ev- er. He sought me an' bought me with his re- deem- ing

The second system of musical notation. The melody continues in the treble clef, and the bass line is in the bass clef. The lyrics are: 'ev- er. He sought me an' bought me with his re- deem- ing'. The system includes measure numbers 4, 5, 6, and 7.

blood. He loved me, e're I knew him, and all my love is

The third system of musical notation. It includes a section marker 'A' in a box above measure 9. The melody continues in the treble clef, and the bass line is in the bass clef. The lyrics are: 'blood. He loved me, e're I knew him, and all my love is'. The system includes measure numbers 8, 9, 10, and 11.

due him. He plunged me to vic- to- ry be- neath the clean- sing

The fourth system of musical notation. The melody continues in the treble clef, and the bass line is in the bass clef. The lyrics are: 'due him. He plunged me to vic- to- ry be- neath the clean- sing'. The system includes measure numbers 12, 13, 14, and 15.

flood. I heard an old, old sto- ry, how a sa- vior came from

The fifth system of musical notation. It includes a section marker 'B' in a box above measure 17. The melody continues in the treble clef, and the bass line is in the bass clef. The lyrics are: 'flood. I heard an old, old sto- ry, how a sa- vior came from'. The system includes measure numbers 16, 17, 18, and 19.

20 glo - ry. How he 21 gave his life on 22 Cal- va- ry to 23 save a wretch like

24 me. I 25 heard a- bout his 26 groan- ing, of his 27 pre- cious blood's a-

28 ton- ing. Then 29 I re- pent- ed 30 of my sins, an' 31 won the vic- to-

32 ry. Oh, 33 vic- to- ry in 34 Je- sus, my 35 sav- ior for-

36 ev- er. He 37 sought me an' 38 bought me with 39 his re- deem- ing

44 blood. He 41 loved me, e're I 42 knew him, and 43 all my love is

44 due him. He 45 raised me to 46 vic- to- ry with his re-

48 deem- ing blood. 49

Fine'

He Looked Beyond My Fault (And Saw My Need)

Arrangement Copyright - 'Mo' Rector, Renee Craig and Jim Clancy - Used by permission.

Words: Dottie Rambo

Music: 'Londonderry Air' ('Danny Boy')

Arrangement: Mo Rector

(adapted from arr. by Renee Craig & Jim Clancy)

Rubato with 'feeling' (oo) _____

1 A- ma- zing grace shall 2 al- ways be 3 my song of praise.

(oo) _____

(oo) _____

He Looked Beyond My Fault

(oo) _____

4 For it was 5 grace. 6 that bought my 7 li-ber- ty.

(oo) _____

(oo) _____

A (oo) _____

8 I do not 9 know 10 just why he came 11 to love me so.

(oo) _____

(oo) _____

12 He looked be- 13 yond 14 my fault 15 and saw my need.

B

16 I shall for- 17 ev- 18 er lift mine eyes 19 to Cal- va- ry

20 to view the 21 cross 22 where Je- sus died 23 for me.

He Looked Beyond My Fault

How mar-vel-ous the grace that caught my fall-ing soul. (my soul.) He looked be-yond my fault and saw my need.

He looked be-yond my fault and saw my need.

Fin

God Is So Good

Words & Music: Traditional

Arrangement Copyright – 'Mo' Rector – Used by permission.

Arrangement: Mo Rector

God is so good. God is so good.

God is so good.

5 God is so good, he's so good to me. to me. to me.

6

7

8

9 He cares for me. He cares for me.

10

11

12

(bass melody) He cares for me. He cares for me.

13 He cares for me. He's so good to me. to me.

14

15

16

(bari melody) He cares for me. He's so good to me.

B I I I I

17 I love him so. I love him so.

18

19

20

I I I I

21 I love him so. he's so good to me. to me. (tenor melody)

22

23

24

to me.

C

I praise his name. I praise his name.

I praise his name, he's so good to me. I

praise his name his name. *Fine*

Molto ritard

Great Is Thy Faithfulness

Words: Thomas Chisholm
Music: William Ryan

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Arrangement: Mo Rector

Great is thy faithfulness, oh God, my father.

Great Is Thy Faithfulness

There is no sha- dow of turn- ing with thee.

This system contains measures 5 through 8 of the song. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has three sharps (F#, C#, G#). Measure numbers 5, 6, 7, and 8 are indicated below the staff.

Thou chang- est not, thy com- pas- sions they fail not.

This system contains measures 9 through 12. It begins with a section marker 'A' in a box. The melody continues in the treble clef, and the accompaniment is in the bass clef. Measure numbers 9, 10, 11, and 12 are indicated below the staff.

As thou hast been, thou for- ev- er will be.

This system contains measures 13 through 16. The melody continues in the treble clef, and the accompaniment is in the bass clef. Measure numbers 13, 14, 15, and 16 are indicated below the staff.

Great is thy faith- ful- ness, — Great is thy faith- ful- ness. —

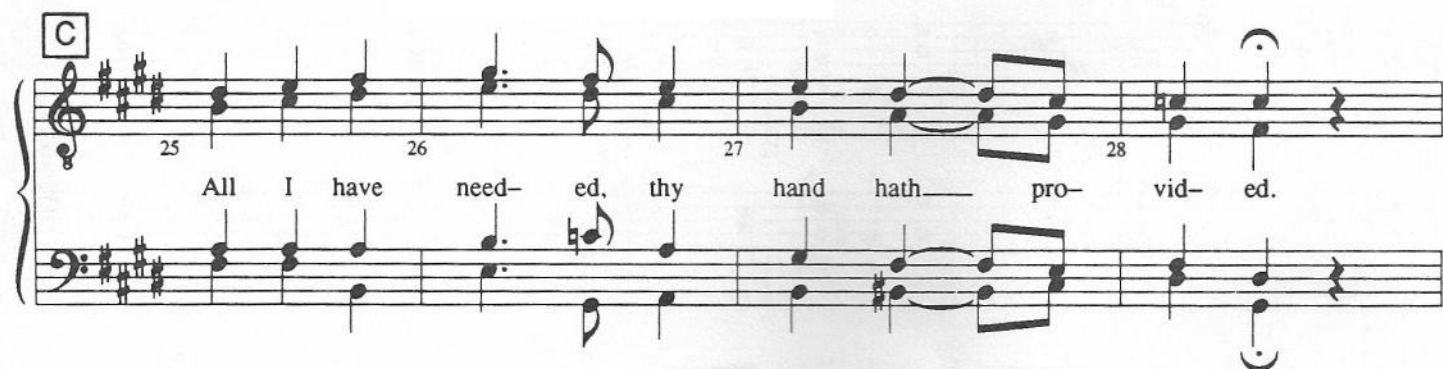
This system contains measures 17 through 20. It begins with a section marker 'B' in a box. The melody continues in the treble clef, and the accompaniment is in the bass clef. Measure numbers 17, 18, 19, and 20 are indicated below the staff.

Morn- ing by morn- ing, new mer- cies — I see. —

This system contains measures 21 through 24. The melody continues in the treble clef, and the accompaniment is in the bass clef. Measure numbers 21, 22, 23, and 24 are indicated below the staff.

Great Is Thy Faithfulness

C



25 All I have need- ed, thy hand hath pro- vid- ed.




29 Great is thy faith- ful- ness, Lord un- to thee.

D



33 Par- don for sin and a peace that en- dur- eth.



37 Thy own dear pre- sence to cheer and to guide.

E



41 Strength for to- day, and bright hope for to- mor- row.

Great Is Thy Faithfulness

(oo) ————— with ten thou- sand be- side.
 Bless- ings all mine, with ten thou- sand be- side.
 (oo) ————— with ten thou- sand be- side.

F
 Great is thy faith- ful- ness, — Great is thy faith- ful- ness.

Morn- ing by morn- ing, new mer- cies — I sec. — I sec.
Molto ritard

G
a-tempo
 All I have need- ed, thy hand hath — pro- vid- ed.

Great is thy faith- ful- ness, Lord un- to thee. — *Fine'*
Molto ritard

Give Us This Day

Words: Buddy Kaye

Music: Bobby Day

Arrangement: Morris F. 'Mo' Rector

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Rubato with 'feeling'

The musical score is written for piano and voice. It features a key signature of one sharp (F#) and a 4/4 time signature. The tempo/style marking is 'Rubato with "feeling"'. The score is divided into several systems, each with a vocal line and a piano accompaniment. The lyrics are: 'Give us this day to see thy guid- ing light a- bove. Give us this day to share thy grace with those we love. Let us tend a bough that's bro- ken with gen- tle care. Be a friend to those who need us. Just lead us there. Just Give us this day to show the way to ev- 'ry- one.' The score includes measure numbers 1 through 20. There are two section markers, [A] and [B], indicating different parts of the arrangement. The piano part includes triplets and various chordal textures.

1 Give us this day to see thy guid- ing light a- bove.

5 Give us this day to share thy grace with those we love.

[A] 9 Let us tend a bough that's bro- ken with gen- tle care.

13 Be a friend to those who need us. Just lead us there.

[B] 17 Give us this day to show the way to ev- 'ry- one.

Give Us This Day

Give us this day and thy com- mand- ments shall be done.

Comes the night, the peace- ful night. Si- lent- ly we pray in

thank- ful- ness, for ritard..... giv- ing us this day. Fine

The Old Account Was Settled Long Ago

Arrangement Copyright – 'Mo' Rector – Used by permission.

Words & Music: F. M. Graham

Arrangement: Morris F. 'Mo' Rector

There was a time on earth when in the book of heav'n, an'

The Old Account Was Settled Long Ago

A

5 old ac- count was stand- ing for sins yet un- for- giv'n. My name was at the

6 7 8 9

10 top, and ma- ny things be- low. I went un- to the keep- er and

11 12 13 14

B

15 set- tled long a- go. Long a- go long a- go

16 17 18 19

3 3 3
down on my knees I set- tled it

20 Yes the old ac- count was set- tled long a- go. and the

21 22 23 24

all. Hal- le- lu- jah,

C

25 re- cord's clear to- day, for he washed my sins a- way when the old ac- count was

26 27 28 29

The Old Account Was Settled Long Ago

30 31 *ritard.....* 32 *a-tempo.....* 33 34

set- tled long a- go, long a- go. The old ac- count was large, and

D

35 36 37 38 39

grow- ing ev- 'ry day. For I was al- ways sin- ning — and ne- ver tried to

40 41 42 43 44

pay. But when I looked a- head, and saw such pain and woe, I

E

45 46 47 48 49

said that I would set- tle. I set- tled long a- go. Long a- go —

down on my

F

50 51 52 53 54

long a- go — Yes the old ac- count was set- tled long a-

knees I set- tled it all.

go. and the re- cord's clear to- day, for he washed my sins a-
Hal- le- lu- jah,
way when the old ac- count was set- tled long a- go. When the
old ac- count was set- tled. Set- tled long a- go.

55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70

G

ritard..... a-tempo..... rubato

H

Fi

God's Singers

(Dedicated to George McCaslin, tenor - "Bartlesville Barflies")

Words: H. W. Longfellow

Music: Morris F. 'Mo' Rector

Arrangement: Morris F. 'Mo' Rector

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God sent his sing- ers up on the earth with songs of

1 2 3 4 5

A

6 sad- ness and 7 of 8 mirth. 9 That they might 10 touch- the

11 hearts of 12 men and 13 bring them 14 back- to 15 hea- ven once a-

16 gain. 17 Bring them 18 back- to 19 hea- ven. 20 To

21 hea- ven 22 once 23 a- 24 gain. Fine

George's mother gave him a handwritten copy of this poem when he was a young man. He kept it in a small gold frame on the organ in his home. While visiting him there one Sunday in 1953, he played some simple chords and recited it to me, saying, "write this song for me some day". This is it.

Mo Rector