

GAITHER GOSPEL SERIES®



God Is Good

Gaither Vocal Band



God Is Good All The Time

Words and Music by
TINA SADLER

Shuffle gospel feel ♩ = 154 ♩-♩-♩

mf Ab7

4 Db9 Ab7

8 Db9

11 *f* (slide!)

God is good, — yes, He is. — He's good all — the time. —

Ab7

15

God is good,— you know He is,— He's good all the time.

Db9

This system contains measures 15, 16, and 17. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The key signature has three flats (Bb, Eb, Ab). Measure 15 starts with a bass line and piano accompaniment. Measure 16 has the vocal line and bass line. Measure 17 continues the piano accompaniment. A Db9 chord is indicated above measure 17.

18

You can search— the whole world— o - ver, no

Ab7

This system contains measures 18, 19, and 20. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The key signature has three flats (Bb, Eb, Ab). Measure 18 starts with a bass line and piano accompaniment. Measure 19 has the vocal line and bass line. Measure 20 continues the piano accompaniment. An Ab7 chord is indicated above measure 20.

21

great - er Friend— you'll— find.

Db7

This system contains measures 21, 22, and 23. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The key signature has three flats (Bb, Eb, Ab). Measure 21 starts with a bass line and piano accompaniment. Measure 22 has the vocal line and bass line. Measure 23 continues the piano accompaniment. A Db7 chord is indicated above measure 23.

24

3rd time to Coda \oplus
(pg. 6, ms. 48)

He's not good just once in a while;—

He's good all the time.—

A \flat

Fm7

E \flat 3rd time to Coda \oplus
(pg. 6, ms. 48)

27

1.

(pg. 2, ms. 11)

2.

SOLO
mf

Now we've all—

(Hey!)

1.

A \flat 7

(pg. 2, ms. 11)

2.

A \flat 7

31

— had friends— who've let us— down,—

you know what I'm talk - in' a - bout;—

A \flat 7

34

At the ver - y first sign of trou - ble, they're

Db7

37

no - where to be found. Well, Je - sus stays when

Ab7

40

oth - ers go; He'll nev - er leave your side, He's your Friend in

Db7 Ab7

44

storm - y weath - er 'cause He's good all the time.

Eb Ab7

D.S. al CODA (pg. 2, ms. 11)

CODA

48

SOLO

Well, ————— He's the

Ah,

Ooo. —————

CODA

52

One you call ————— in the mid - dle of the night ————— when your

A7

54

bod - y moans ————— with pain. Don't wor - ry a - bout ————— that way -

D7

57

- ward child, 'cause He's heard you call His name. He'll put

60

food in your kitch - en when you don't have a dime.

63

He's not good just now and then,

D7 A7

66

He's good all the time. SOLO 2 Yeah!

E7 A7

69 *ff* *(slide!)*

God is good, — yes, He is. — He's good all — the time. —

A7

73

God is good, — you know He is. — He's good all the time. —

D9

76

— You can search — the whole world — o - ver, and no

A7

79

great - er Friend— you'll— find. (slide!)

D7

82

He's not good just once in a while;—

A F#m7

84

Well, He's good all the time.

E A9 D/A A7

God is good,— yes, He is.— He's good all— the time.—

This system contains measures 87, 88, and 89. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment consists of two staves in treble and bass clefs. The melody features eighth and quarter notes with some ties. The lyrics are written below the vocal staff.

D7

This system shows the piano accompaniment for measures 87-89. The right hand plays chords and moving lines, while the left hand provides a steady bass line with mostly half and quarter notes.

90 (slide!)

God is good,— you know He is.—

This system contains measures 90, 91, and 92. Measure 90 begins with a 'slide!' instruction over a sustained chord in the vocal line. The piano accompaniment continues with similar harmonic support. The lyrics are written below the vocal staff.

G9

This system shows the piano accompaniment for measures 90-92. The harmonic texture remains consistent with the previous system, supporting the vocal melody.

93

He's good all the time.— You can search—

This system contains measures 93, 94, and 95. The vocal line continues the melody, with a long note in measure 94. The piano accompaniment provides harmonic support. The lyrics are written below the vocal staff.

D7

This system shows the piano accompaniment for measures 93-95. The piece concludes with sustained chords in the right hand and a final bass line in the left hand.

95

the whole world— o - ver, and no great - er Friend— you'll—

D7

This system contains measures 95, 96, and 97. It features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The key signature has two sharps (F# and C#). Measure 95 starts with a repeat sign. The lyrics are: "the whole world— o - ver, and no great - er Friend— you'll—". A chord symbol "D7" is placed above the piano staff at the beginning of measure 96.

98

find. ————— He's not good just once in a while;—

G7 D Bm7

This system contains measures 98, 99, 100, and 101. The vocal melody continues in the treble clef, with a long note in measure 98. The piano accompaniment is in the bass clef. The lyrics are: "find. ————— He's not good just once in a while;—". Chord symbols "G7", "D", and "Bm7" are placed above the piano staff at measures 98, 100, and 101 respectively.

102

1. He's good all the time. ————— You can search—

1. A D

This system contains measures 102, 103, 104, and 105. It begins with a first ending bracket labeled "1." above measure 102. The vocal melody in the treble clef has a long note in measure 102. The piano accompaniment in the bass clef also has a long note in measure 102. The lyrics are: "He's good all the time. ————— You can search—". Chord symbols "A" and "D" are placed above the piano staff at measures 103 and 104 respectively.

105

2.

He's

good

all

the time!

2.

A

107

D7

G9

Am

G

110

D7

D9

gliss.

I Heard It First On The Radio

Words by
GLORIA GAITHER

Music by
WILLIAM J. GAITHER

Easy acoustic feel ♩ = 102

Chords: Dbsus D \flat G \flat 2 A \flat 6 A \flat 7

3 D \flat 2

1. G \flat D \flat Dbsus $\frac{4}{2}$ D \flat 2. D \flat

6 *mp*

Je - sus loves — me, this I know, — for the Bi - ble

D \flat G \flat D \flat

The musical score is written for piano and voice. It begins with a treble and bass clef in 4/4 time, key of D-flat major (three flats). The tempo is marked 'Easy acoustic feel ♩ = 102'. The first system shows a piano introduction with chords Dbsus D \flat and G \flat 2. The second system continues the piano part with A \flat 6 and A \flat 7 chords. The third system starts with a vocal line (treble clef) and piano accompaniment (bass clef). The vocal line has a first ending and a second ending. The piano part has a bass line with chords D \flat 2, G \flat , D \flat , and Dbsus $\frac{4}{2}$. The fourth system shows the vocal line with the lyrics 'Je - sus loves — me, this I know, — for the Bi - ble' and piano accompaniment with chords D \flat and G \flat . The fifth system continues the piano part with chords D \flat and G \flat .

4

9

tells me so, — and I heard it first —

G \flat D \flat D \flat F D \flat G \flat

8

12

on the ra - di - o. This

D \flat 2

15

love of God — so rich and strong, — shall be the saints' — and

so Bli ME DON y q' NO PVE - and

Ebm D \flat D \flat

18

com - pagnée
an - gels' song, —

et per lui
and I heard

inacio
it first —

Ebm Db Ebm7 Db F Db7 F Gb

21

JEH LA CRUZ
on the ra -

MURIO
di - o. —

mf

Ab Db

24

ma - zing grace! —

TA To boel more
How sweet the sound —

the lost and lone - ly

Gb Cb Gb

mf

GRAN PA PEL NO BAS TA NI A PA - RA ES CAN
can be found, and grace can e - ven save a wretch like

Cb Gb Db Gb Db $\text{Dbsus } \frac{4}{2}$ Db

30

Bil me! No oth - er love - Twin could

Ab Db

33

MEU SI' HAI EI HOM BNE HO PO BNA COW MAR
make a way, No oth - er love my debt could pay,

Gb Db Gb Db

36

Handwritten lyrics: *El Poet M NA CIO*
and I heard it first

Handwritten lyrics: *7EV CA om? MUNO.*
on the ra - di - o.

Chords: Db F , Db7 F , Gb , Ab

39

TRIO
mp

Handwritten lyrics: *MU CHOTIEM - RO*
Need - ing ref - uge

Chords: Db , Db

42

Handwritten lyrics: *RE SIST*
for my soul, —

Handwritten lyrics: *1 TU GRA*
when I had —

Handwritten lyrics: *CI A DES - PRECIE*
no place to go, —

Chords: Db , Gb Db , Db

45

Handwritten lyrics in blue ink: *ET POR MI NACIO*
and I heard it first—

Handwritten lyrics in blue ink: *Y EN LA CRUZ MURO*
on the ra - di - o—

Chords: Db / F , Db7 / F , Gb

48

Handwritten lyrics in blue ink: *PROPO-SUI*
From a life—

Handwritten lyrics in blue ink: *HAZLE EN TI*
of wast - ed years— He

Chords: Db2 , Ebm / Db , Db

52

Handwritten lyrics in blue ink: *E-SEAMOR*
gave me peace—

Handwritten lyrics in blue ink: *Y RE-CITASE*
and calmed the fears,—

Handwritten lyrics in blue ink: *ET POR MI NACIO*
and I heard it first—

Chords: Ebm / Db , Db , Ebm7 , Db / F , Db7 / F

55

Handwritten: *yo en cruz nino*
 on the ra - di - o.

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

58

Handwritten: *2 coro mf*
 Had I not heard — where would I be, — with —

Chords: G \flat , C \flat /G \flat , G \flat

61

out this love — that lift - ed me, — when I was lost — and

Chords: C \flat /G \flat , G \flat , D \flat

4

noth - ing else — would help?

Just

$G\flat/D\flat$ $D\flat$ $D\flat$ $sus\ 4$ $D\flat$ $A\flat$

67

as I was — with - out one plea, — sweet Je - sus came — and

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

70

res - cued me — and I heard it first —

$Ebm/D\flat$ $D\flat$ $Ebm\ 7$ $D\flat\ 7/F$ $D\flat\ 7/F$ $G\flat$

73

on the ra - di - o.

A \flat

D \flat

76

TRIO 2
mf

A - las, and did—

MEEN
my

D

79

CUE MEAL -
Sav - ior bleed,—

that cap - tive spir

its could be freed,—

G
D

D

G
D

D

and I heard it first — on the ra - di - o. —

D F# D7 F# G

85

My soul has found — a

D D

88

rest - ing place — un - til I meet — Him face to face, —

G/D D Em/D D Em7

91

and I heard it first — on the ra - di - o. —

D F# D7 F# G A

94

I love to tell — the

D G

97

sto - ry true, — and those who know — still love it, too; — Oh,

C G G G C G G

100



what a pre - cious Friend we have — in Him!



D G/D D Dsus4 D A



103



And when in glo - ry saints will tell, — 'twill



D G/D D



106



be the theme — they love so well — and we heard it first —



D Em/D D Em7 D/F# D7/F#



45

geth - er all in one ac - cord,

$\Delta\flat$
E \flat E \flat E \flat 7 $\Delta\flat$ E \flat A \flat $\Delta\flat$ A \flat A \flat $\Delta\flat$ A \flat

48

some - bod - y must have been a - gree - in', SOLO 'cause the jail—

A \flat D \flat 7

51

be - gan to shake; No long - er weak, they be -

A \flat 7 F7 B \flat 7

gan — to speak, She - ki - nah glo - ry shin - ing on each — face! When - ev - er we a - gree to -

E \flat 7

geth - er,

the Ho - ly Spir - it starts to move,

A \flat D \flat A \flat A \flat D \flat A \flat

E \flat 7 A \flat E \flat E \flat A \flat E \flat

when - ev - er we a - gree to - geth - er, —

His might - y pow - er He will

E7 E \flat 7 A \flat E \flat A \flat E \flat

63

prove; If His chil - dren love each oth - er—

Ab D \flat Ab D \flat Ab D \flat Ab D \flat Ab7 D \flat Ab7

66

'til their hearts be - come as one, — and two or three a - gree to -

D \flat 7

69

geth - er He has prom - ised He will be there and the work will be done. —

Ab Eb7

71 *ff*

When - ev - er we a - gree to -

Ab G Gb F E

73

geth - er, the Ho - ly Spir - it starts to move,

A D/A A D/A A E7 A/E E A/E E

76

when - ev - er we a - gree to - geth - er, — His might - y pow - er He will

E#7 E7 A/E E A/E E

79

prove;

If His chil - dren love each oth - er—

A D/A A D/A A D/A A D/A A7 D/A A7

82

'til their hearts be - come as one,—

and two or three a - gree to -

D7

85

geth - er He has prom - ised He will be there and the work will be done.—

A

E7

1. (pg. 37, ms. 85) 2.

And two or three a - gree to -

And—

1. A D7 (pg. 37, ms. 85) 2. A

90

two or three a - gree to - geth - er He has prom - ised He will

D7 A

92

be there and the work will be done.

E7 A7 C6 D D#dim E7 A(5)

Child, You're Forgiven

Words by
GLORIA GAITHER

Music by
WILLIAM J. GAITHER, GUY PENROD
and KEVIN WILLIAMS

Slow gospel feel ♩ = 64

The musical score is written for piano and voice. It consists of four systems of music. The first system (measures 1-2) features a piano introduction with a melody in the right hand and a bass line in the left hand. The second system (measures 3-5) continues the piano introduction. The third system (measures 6-8) includes a piano introduction and a vocal line. The fourth system (measures 9-12) features a solo piano introduction and a vocal line. The key signature is B-flat major (two flats). The time signature is 4/4. The tempo is marked 'Slow gospel feel' with a quarter note equal to 64 beats per minute. The dynamics are marked 'mf' (mezzo-forte) and 'SOLO mf'.

Chord symbols: G \flat A \flat , D \flat , G \flat 6, D \flat , C \flat G \flat , G \flat , D \flat A \flat , A \flat 7, A \flat 7, D \flat , F \flat A \flat , F \flat A \flat , E \flat sus A \flat , D \flat , E \flat D \flat , G \flat D \flat , D \flat , E \flat D \flat .

Vocal line: I came to Je - sus, I took my —

stand, but what I sur - ren - dered was

D9 Eb7 A+ D \flat A \flat D \flat A \flat

back in my hand; De - feat - ed by

G \flat 7 D \flat G \flat A \flat D \flat E \flat m D \flat

— fail - ure, — haunt - ed by fear, I

D \flat E \flat m A \flat D \flat A \flat C \flat B \flat m G \flat

cried out in an - guish, — "My God, are You —

D \flat A \flat B \flat m D \flat A \flat A \flat 7

24

here?"

He

said,

"Child,

you're

for -

Db

Gb
Ab

Db

Cb
EbDb
F

Gb

Gb7

mf

27

giv - en, —

for - giv - en — and — free!"

He

Db

Eb7

30

said it,

I heard — it.

Sweet

vic - to - ry! —

Ab7

Db

33

slide!

The fu - ture can nev - er in -

Em7 D \flat G \flat G \flat 7

36

tim - i - date me, since I've been for -

D \flat D \flat F G \flat G \flat 7 D \flat Elm D \flat

39

giv - en, for - giv - en and free.

D \flat D \flat A \flat 7 D \flat

42

SOLO

I'm

Gb7

Db

Fm
AbEb
AbEbsus
Ab

45

rest - ing and grow - ing in His strong em -

Db

Ebm
Db

Db

Ebm
DbEb
Ab

Db

Ebm
Db

48

brace.

I've trad - ed per - form - ance for a -

Db

Eb7

Ab

Ab7

51

maz - ing grace. My soul is at

G \flat 7 D \flat G \flat 7 A \flat D \flat E \flat m D \flat

54

rest and I still must re - joice, when I

D \flat E \flat m A \flat D \flat A \flat C B \flat m G \flat 7

57

think of the day that I heard His

D \flat A \flat B \flat m A \flat D \flat A \flat A \flat 7

60

voice. What a re -

D \flat A7 D Dsus $\frac{4}{2}$

mf

63

lief! I can't earn my way! When

D G/D D G/D D E7

66

I come up empty, my Father

A7 D/A A7 G7

69

pays. building I'm learning to live and I'm

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

72

learn - ing to die, and one of these days I'll be

D A2/C# Bm G7 D/A F#aug Bm G7 Em/G

learn - ing — to fly! — He said, —

f

D A A D C E D7

Detailed description: This block contains measures 76, 77, and 78. The treble staff has a melody starting on G4, moving to A4, then a half note G4. Measure 77 continues with A4, B4, and C5. Measure 78 has a half note C5, then a half note B4, and ends on A4. The bass staff provides accompaniment with chords and moving lines. Chords D, A, A, D, C, E, and D7 are indicated above the treble staff. A forte (*f*) dynamic marking is present at the start of measure 77.

"Child, you're — for - giv - en, — for - giv - en — and —

G G7 D

mf

Detailed description: This block contains measures 79, 80, and 81. The treble staff has a melody starting on G4, moving to A4, then a half note G4. Measure 80 continues with A4, B4, and C5. Measure 81 has a half note C5, then a half note B4, and ends on A4. The bass staff provides accompaniment with chords and moving lines. Chords G, G7, and D are indicated above the treble staff. A mezzo-forte (*mf*) dynamic marking is present at the start of measure 79.

free!" He said it, I heard — it

B7 A7

Detailed description: This block contains measures 82, 83, and 84. The treble staff has a melody starting on G4, moving to A4, then a half note G4. Measure 83 continues with A4, B4, and C5. Measure 84 has a half note C5, then a half note B4, and ends on A4. The bass staff provides accompaniment with chords and moving lines. Chords B7 and A7 are indicated above the treble staff.

85 *slide!*

Sweet vic - to - ry! The fu - ture can

Em⁷ D F⁷ G

88

nev - er in - tim - i - date me, since

G⁷ D D F⁷ G G⁷

91

I've been for - giv - en, I've been for -

D Em D Em D G

giv - en, I've been for - giv - en, for -

F D Em D D G D F D Em D D C F# Bm G#

giv - en and free.

A F#m A F A Em A D

100

Em G G7 D F D Em D D

rit.

Good, Good News

Words by
SUZANNE JENNINGS

Music by
GUY PENROD and
MICHAEL SYKES

Fast gospel shuffle ♩ = 177

B♭(no3)

E♭
B♭ B♭

mf

4

mf

Good,

good

news.

B♭(no3)

E♭
B♭ B♭(no3)

7

SOLO

I woke—

E♭
B♭ B♭(no3)

E♭
B♭ B♭

1st time

— up Mon - day morn - in' and I walked out on the lawn, —

2nd time

— my tel - e - vi - sion and be - gan — to flip on through —

Bb(no3)

Eb
Bb Bb

— my eyes were bare - ly o - pen and my

— all — one hun - dred chan - nels, H - B -

N.C.

Bb(no3)

Eb
Bb Bb

mouth be - gan to yawn; — Picked up the dai - ly pa -

O and pay - per - view; — Not one mes - sage had a mean -

Bbm
Db

Eb(no3)

19

- per, ev - 'ry sin - gle head - line said, — that

- ing that was good — in an - y way. — Just be -

Db(no3)

22

this old world — is full of trou - ble and I wished I'd stayed in bed. —

fore I wrote — the whole world off, I heard the Fa - ther say, —

Bb(no3) Eb Bb Bb

25

1. — Some - times the bad that's go - in' on's — e -

— "Don't for -

1. Gm

(pg. 50, ms. 10)

28

nough to bring you down.

Turned on

E♭(no3)

32

2.

get what I have prom - ised,

you can o - ver - come it

Gm

E♭(no3)

35

all.

I'll

N.C.

38

spread this talk all o - ver town— 'bout the peace and joy— I've

Chord symbols: Eb, Eb, Eb

Measure 38: Bass clef, Bb major key signature. Treble clef, Eb major key signature. Bass line: Bb, Eb, Bb, Eb. Treble line: Eb, Bb, Eb, Bb. Measure 39: Bass clef, Bb major key signature. Treble clef, Eb major key signature. Bass line: Bb, Eb, Bb, Eb. Treble line: Eb, Bb, Eb, Bb. Measure 40: Bass clef, Bb major key signature. Treble clef, Eb major key signature. Bass line: Bb, Eb, Bb, Eb. Treble line: Eb, Bb, Eb, Bb.

41

found in— You. (Good news, good, good news.)

Chord symbols: Eb, Eb, Bb, Eb, Bb, Eb, Bb

Measure 41: Bass clef, Bb major key signature. Treble clef, Eb major key signature. Bass line: Bb, Eb, Bb, Eb. Treble line: Eb, Bb, Eb, Bb. Measure 42: Bass clef, Bb major key signature. Treble clef, Eb major key signature. Bass line: Bb, Eb, Bb, Eb. Treble line: Eb, Bb, Eb, Bb. Measure 43: Bass clef, Bb major key signature. Treble clef, Eb major key signature. Bass line: Bb, Eb, Bb, Eb. Treble line: Eb, Bb, Eb, Bb.

44

This sto - ry is a - bout to break— and

Chord symbols: Eb, Eb

Measure 44: Bass clef, Bb major key signature. Treble clef, Eb major key signature. Bass line: Bb, Eb, Bb, Eb. Treble line: Eb, Bb, Eb, Bb. Measure 45: Bass clef, Bb major key signature. Treble clef, Eb major key signature. Bass line: Bb, Eb, Bb, Eb. Treble line: Eb, Bb, Eb, Bb. Measure 46: Bass clef, Bb major key signature. Treble clef, Eb major key signature. Bass line: Bb, Eb, Bb, Eb. Treble line: Eb, Bb, Eb, Bb.

— bless - ed are — the feet — that take the Truth. — (Good news, good, —

Eb

Ab
Eb

Eb

Bb

Ab
Bb

Bb

Ab
Bb

— good news.)

I'm slip - pin' on —

Bb

— my danc - in' shoes, —

'cause I've — got good, good

Dm
FDm Cm
F FDb
EbCm
EbDb
EbEb
F

58

news. Well, my

SOLO
mf

62

knees be - gan to shak - in' and my heart be - gan to beat,—

Bb
mp

65

DUET
(mel.) and a fun - ny new — sen - sa - tion worked its

N.C. *Bb(no3)* *E♭ B♭ B♭*

mf

way in - to my feet; ——— SOLO The spir - it of ——— glad ti -

Bbm
D \flat *E \flat (no3)*

71 - dings came from some - where deep ——— in - side, ——— DUET and hold -

D \flat (no3)

74 - in' back the flood ——— was just ——— like hold - in' back the tide, —

B \flat (no3) *E \flat* *B \flat* *B \flat*

77 SOLO I could - n't help but cir - cu - late ——— to

Gm

80

ev - 'ry one I know. I'll

Measures 80-83: Vocal melody in treble clef, key of B-flat major. Measure 80: Bb4, A4, G4, F#4, E4, D4. Measure 81: C4, Bb3, A3, G3, F3, E3. Measure 82: D3, C3, Bb2, A2, G2, F2. Measure 83: E2, D2, C2, Bb1, A1, G1. Bass line in bass clef: Measure 80: Bb3, A3, G3, F#3, E3, D3. Measure 81: C3, Bb2, A2, G2, F2, E2. Measure 82: D2, C2, Bb1, A1, G1, F1. Measure 83: E1, D1, C1, Bb0, A0, G0.

Eb(no3)

N.C.

Measures 80-83: Piano accompaniment. Measure 80: Eb3, Eb2, Eb1. Measure 81: Eb3, Eb2, Eb1. Measure 82: Eb3, Eb2, Eb1. Measure 83: Eb3, Eb2, Eb1. Chords: Eb3, Eb2, Eb1. Measure 84: Eb3, Eb2, Eb1. Chords: Eb3, Eb2, Eb1. Measure 85: Eb3, Eb2, Eb1. Chords: Eb3, Eb2, Eb1. Measure 86: Eb3, Eb2, Eb1. Chords: Eb3, Eb2, Eb1. Measure 87: Eb3, Eb2, Eb1. Chords: Eb3, Eb2, Eb1. Measure 88: Eb3, Eb2, Eb1. Chords: Eb3, Eb2, Eb1. Measure 89: Eb3, Eb2, Eb1. Chords: Eb3, Eb2, Eb1. Measure 90: Eb3, Eb2, Eb1. Chords: Eb3, Eb2, Eb1. Measure 91: Eb3, Eb2, Eb1. Chords: Eb3, Eb2, Eb1. Measure 92: Eb3, Eb2, Eb1. Chords: Eb3, Eb2, Eb1. Measure 93: Eb3, Eb2, Eb1. Chords: Eb3, Eb2, Eb1. Measure 94: Eb3, Eb2, Eb1. Chords: Eb3, Eb2, Eb1. Measure 95: Eb3, Eb2, Eb1. Chords: Eb3, Eb2, Eb1. Measure 96: Eb3, Eb2, Eb1. Chords: Eb3, Eb2, Eb1. Measure 97: Eb3, Eb2, Eb1. Chords: Eb3, Eb2, Eb1. Measure 98: Eb3, Eb2, Eb1. Chords: Eb3, Eb2, Eb1. Measure 99: Eb3, Eb2, Eb1. Chords: Eb3, Eb2, Eb1. Measure 100: Eb3, Eb2, Eb1. Chords: Eb3, Eb2, Eb1.

84

spread this talk all o - ver town — 'bout the peace and joy — I've

Measures 84-86: Vocal melody in treble clef, key of B-flat major. Measure 84: Bb4, A4, G4, F#4, E4, D4. Measure 85: C4, Bb3, A3, G3, F3, E3. Measure 86: D3, C3, Bb2, A2, G2, F2. Bass line in bass clef: Measure 84: Bb3, A3, G3, F#3, E3, D3. Measure 85: C3, Bb2, A2, G2, F2, E2. Measure 86: D2, C2, Bb1, A1, G1, F1.

Eb

Ab
Eb

Eb

Measures 84-86: Piano accompaniment. Measure 84: Eb3, Eb2, Eb1. Measure 85: Eb3, Eb2, Eb1. Measure 86: Eb3, Eb2, Eb1. Chords: Eb3, Eb2, Eb1. Measure 87: Eb3, Eb2, Eb1. Chords: Eb3, Eb2, Eb1. Measure 88: Eb3, Eb2, Eb1. Chords: Eb3, Eb2, Eb1. Measure 89: Eb3, Eb2, Eb1. Chords: Eb3, Eb2, Eb1. Measure 90: Eb3, Eb2, Eb1. Chords: Eb3, Eb2, Eb1. Measure 91: Eb3, Eb2, Eb1. Chords: Eb3, Eb2, Eb1. Measure 92: Eb3, Eb2, Eb1. Chords: Eb3, Eb2, Eb1. Measure 93: Eb3, Eb2, Eb1. Chords: Eb3, Eb2, Eb1. Measure 94: Eb3, Eb2, Eb1. Chords: Eb3, Eb2, Eb1. Measure 95: Eb3, Eb2, Eb1. Chords: Eb3, Eb2, Eb1. Measure 96: Eb3, Eb2, Eb1. Chords: Eb3, Eb2, Eb1. Measure 97: Eb3, Eb2, Eb1. Chords: Eb3, Eb2, Eb1. Measure 98: Eb3, Eb2, Eb1. Chords: Eb3, Eb2, Eb1. Measure 99: Eb3, Eb2, Eb1. Chords: Eb3, Eb2, Eb1. Measure 100: Eb3, Eb2, Eb1. Chords: Eb3, Eb2, Eb1.

87

found in — You. — (Good news, good, — good news.)

Measures 87-90: Vocal melody in treble clef, key of B-flat major. Measure 87: Bb4, A4, G4, F#4, E4, D4. Measure 88: C4, Bb3, A3, G3, F3, E3. Measure 89: D3, C3, Bb2, A2, G2, F2. Measure 90: E2, D2, C2, Bb1, A1, G1. Bass line in bass clef: Measure 87: Bb3, A3, G3, F#3, E3, D3. Measure 88: C3, Bb2, A2, G2, F2, E2. Measure 89: D2, C2, Bb1, A1, G1, F1. Measure 90: E1, D1, C1, Bb0, A0, G0.

Ab
Eb

Eb

Bb

Ab
Bb

Bb

Ab
Bb

Bb

Measures 87-90: Piano accompaniment. Measure 87: Eb3, Eb2, Eb1. Measure 88: Eb3, Eb2, Eb1. Measure 89: Eb3, Eb2, Eb1. Measure 90: Eb3, Eb2, Eb1. Chords: Eb3, Eb2, Eb1. Measure 91: Eb3, Eb2, Eb1. Chords: Eb3, Eb2, Eb1. Measure 92: Eb3, Eb2, Eb1. Chords: Eb3, Eb2, Eb1. Measure 93: Eb3, Eb2, Eb1. Chords: Eb3, Eb2, Eb1. Measure 94: Eb3, Eb2, Eb1. Chords: Eb3, Eb2, Eb1. Measure 95: Eb3, Eb2, Eb1. Chords: Eb3, Eb2, Eb1. Measure 96: Eb3, Eb2, Eb1. Chords: Eb3, Eb2, Eb1. Measure 97: Eb3, Eb2, Eb1. Chords: Eb3, Eb2, Eb1. Measure 98: Eb3, Eb2, Eb1. Chords: Eb3, Eb2, Eb1. Measure 99: Eb3, Eb2, Eb1. Chords: Eb3, Eb2, Eb1. Measure 100: Eb3, Eb2, Eb1. Chords: Eb3, Eb2, Eb1.

Measures 90-92 of the musical score. The vocal line (soprano and alto) begins with the lyrics "This sto - ry is a -". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A key signature change to E-flat major is indicated above the right-hand piano staff at measure 92.

Measures 93-95 of the musical score. The vocal line continues with the lyrics "bout to break— and bless - ed are— the feet— that take the Truth...". The piano accompaniment continues with the same rhythmic pattern. Chord changes are marked above the right-hand piano staff: A-flat major/E-flat major at measure 93, E-flat major at measure 94, A-flat major/E-flat major at measure 95, and E-flat major at measure 96.

Measures 96-98 of the musical score. The vocal line begins with the lyrics "(Good news, good, — good news.)". The piano accompaniment continues with the same rhythmic pattern. Chord changes are marked above the right-hand piano staff: B-flat major at measure 96, A-flat major/B-flat major at measure 97, B-flat major at measure 98, A-flat major/B-flat major at measure 99, and B-flat major at measure 100.

99

I'm slip - pin' on — my danc - in' shoes, — 'cause I've got

Dm
F

Dbm *Cm*
F *F*

Dbm *Cm*
Eb *Eb*

103

1. (ad lib. fill) (pg. 57, ms. 84)

I've got good news. I'll

good, good news. I'll

Dbm *Eb*
Eb *F*

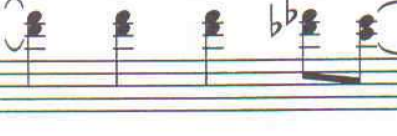
1. (pg. 57, ms. 84)

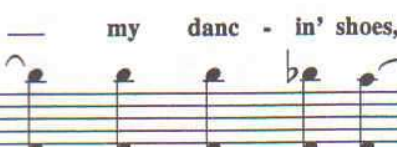
2. 













news. 

I'm slip - pin' on— 

2. 
Bb(no3)  Eb Bb 

112 

— my danc - in' shoes, — 'cause I've got good, good 

Dm  F  Dbm  Cm  F  Db  Eb  Cm  Eb  Db  Eb  F 

116 

news. 

Well, — I'm slip - pin' on— 

Bb(no3) 

120

— my danc - in' shoes, — 'cause I've — got good, — good

Chords: Dm F, Dm F Cm F, Db Eb, Cm Eb, Db Eb, Eb F

124

GROUP II : both times

1.

Good news, good, — good news.

GROUP I : 1st time only

news. —

Chords: Ab Bb, Bb, Ab Bb, Bb

1.

128

2. SOLO I

I've got good, good news.

2.
Bk(no3)

Good news, good, good news.

132

SOLO II Good

cues: 1st time only
news.

Good news, good, good news.

Good news, good, good news.

136

1.

2.

Good news, good, good, good news. good, good, good news.

1.

2.

Good news, good, good, good news. good, good, good news.

Let Freedom Ring

LIBERA LAS CADENAS

Words by
GLORIA GAITHER

Music by
WILLIAM J. GAITHER

With much feeling ♩ = 80

Abm7 D^b2 / Ab E^b / Ab

mf

The piano introduction consists of three measures in 4/4 time. The first measure has a treble staff with a melodic line and a bass staff with a chordal accompaniment. The second and third measures continue the accompaniment with different chord voicings. The key signature is three flats (B-flat, E-flat, A-flat).

4 E^bsus A^bsus A^b2

Measures 4, 5, and 6 of the piano accompaniment. Measure 4 has a treble staff with a chord and a bass staff with a chord. Measures 5 and 6 have a treble staff with a chord and a bass staff with a chord. The key signature is three flats.

7 unison *mp*

EN LO MAS PRO FUN DO DE MI SER MESIEN - TO
Deep with - in the heart has al - ways known that there is

D^b2 / Ab A^b2

The first line of the song, starting at measure 7. It features a unison vocal line and a piano accompaniment. The lyrics are: "EN LO MAS PRO FUN DO DE MI SER MESIEN - TO". The piano accompaniment has a treble staff with a melodic line and a bass staff with a chordal accompaniment. The key signature is three flats.

10

Li-BRE E-SOES AL GO RUE PIESIEN TEL CO - - PA-
 free - dom, some - how breathed in - to the ver - y soul of

Db Ab Eb Ab Eb

13

ZON. unison
 life; EL PRI SIO NE RO
 The pris - on - er, the

Ab Abmaj7 Db Ab Ab2

16

EL ES CLA - VO SIEM RE LOHAN SA BI DO EL
 pow - er - less, the slave have al - ways known - it, there's

Db2 Ab Ab Db Ab

19

SOLO

ciE lo te re CA LA fi ber I ~~had~~
 some - thing that keeps reach - ing for the sky. And

E_b
A b

D_b
A b

A b

D_b^2
A b

23

with some freedom

Vi - DAASi co mi en 2A con- EL UAWTO UN
 e - ven life be - gins be - cause a ba - by fights for

A b

D_b

A b^2

26

free - dom, CANCIO NES DE A - MOR res pi
 and songs we love to sing have free -

D_b A b

E_b

E_b^7

ALL building

dom's theme.

Some have walked through

Ab Ab Gb Ebm Ebm7 Ab

fire and flood to find a place of free-dom, and

Dbmaj7 Cm7 Fm

some faced hell it - self for free-dom's dream. Let free-dom

C E C7 Fm Eb sus

mf

39

mf

ring where - ev - er minds know what it means to be in

42

chains, let free - dom ring where - ev - er hearts know -

45

pain; Let free - dom ech - o through the

Ah

Fm Ab^7/Eb $\text{Db}^{\text{maj}}7$ Eb Ab

Handwritten notes: *AD*, *ANH*, *E LOUN*, *A*, *AB*, *CAN*, *2AR*, *y Rom po*, *LAS*, *CA - DE - NAS*, *VIL*, *Li*, *BE*, *RA*, *ECO*

lone - ly streets where pris - ons have no — key, we can be

Absus
Gb

A \flat
Gb

D \flat
F

A \flat

D \flat 2
F

A \flat

free and we can sing,

"Let free - dom

B \flat m7

A \flat
C

D \flat 6

B \flat 7
D

Ebsus

E \flat

D \flat
F

E \flat
G

ring!"

A \flat

D \flat
A \flat

A \flat 2

D \flat
A \flat

SOLO
mp

58

God built free - dom in - to ev - 'ry fi - ber — of cre -

A D⁶/_A A²

mp

61

a - tion, and He meant for us to all be free — and —

D_A A E_A D_A

64

— whole, — Oh, — but when my Lord bought

free and whole;

A² G⁶ Bm⁷ F#m F#m E

mf

free - dom with the blood _____ of His re - demp - tion, — His

Chords: D, A/C#, E, E/G#, A, Bm7(4)

This block contains the musical score for measures 67 through 70. The vocal line is in the top staff, with lyrics "free - dom with the blood _____ of His re - demp - tion, — His". The piano accompaniment consists of two staves. The right hand plays chords and moving lines, while the left hand plays a steady bass line. Chords indicated above the staff are D, A/C#, E, E/G#, A, and Bm7(4).

cross stamped par - don on — my — ver - y — soul! —

I'll

Chords: E, A/E, E7, Asus, A, Eb/F

This block contains the musical score for measures 70 through 73. The vocal line continues with lyrics "cross stamped par - don on — my — ver - y — soul! —". The piano accompaniment continues with the same two-staff format. Chords indicated above the staff are E, A/E, E7, Asus, A, and Eb/F. The piece concludes with a double bar line and a key signature change to one flat.

74

sing it out with ev - 'ry breath! I'll let the whole world

77

hear it; This hal - le - lu - jah an - them of the

80

free. That I - ron bars and

heav - y chains— can nev - er hold us cap-tive,— the Son has made us

$E\flat$ $C7$
 E $B\flat$
 F $Gm7$ F $B\flat$
 F

free and— free in - deed!— Let free - dom

$F7$ $B\flat$ $Fsus$

ring down through the a - ges from a hill called Cal - va -

$B\flat$ $E\flat$ F $E\flat$ F A $B\flat$ $E\flat$ F

94

ry, let free - dom ring wher - ev - er hearts

B \flat E \flat A C \flat 7 G F D \sharp F \sharp

97

know — pain; *SOLO* Let free - dom — ech - o — through the

Gm \sharp B \flat 7 F Ebmaj \sharp F B \flat F B \flat

100

lone - ly streets — where pris - ons have no — key, *ALL* you can be

B \flat sus A \flat B \flat Eb G Eb B \flat Eb \sharp 2 G B \flat

103

SOLO

free and you can sing, "Let free - dom ring!" Let free - dom—

Chords: Cm7, Bb/D, Eb, C7/E, Fsus, F, Eb/G, E/A, Bb

107

ech - o — through the lone - ly streets — where pris - ons — have no —

Chords: Db, Ab, Db, Dbsus/Cb, Db/Cb, Gb/Bb, Gb

110

ALL

key, you can be free and you can sing, "Let free - dom

Chords: Db, Gb2/Bb, Db, Ebm7, Db/F, Gb, Eb7/G, Absus, Ab, Gb/Bb, Ab/C

113

ring!" You can be free and you can

$D\flat$ $E\flat m7$ $D\flat$ F $G\flat$ $E\flat 7$ G

116

sing, "Let free - dom ring!

$A\flat 7sus$ $A\flat 7$ $D\flat$

119

rit. "Let free - dom ring!"

$A\flat m$ $C\flat$ $A\flat m7$ $D\flat$

rit.

He Came Down To My Level

Words and Music by
DWIGHT LILES

Gospel rock ♩ = 158

G♭(no3)

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked *mf*. The key signature has three flats (B♭, E♭, A♭). The first system shows the piano accompaniment with a treble and bass staff. The second system, starting at measure 4, features a sustained chord in the treble and a moving bass line. The third system, starting at measure 7, includes a vocal line with the lyrics "He came" and a piano accompaniment. The key signature changes to G♭7 in the final system. The score is marked with measure numbers 4 and 7.

11

down to my lev - el when I could - n't get up to — His,—

Chords: Gb

14

with a strong arm — He lift - ed me up to

Chords: Cb, Gb, Db7

17

show me what liv - in' is. — He'll come down to your

Chords: Gb

20

lev - el

if you'll o - pen up the door, —

He wants to

C \flat G \flat

23

3rd time to Coda Φ
(pg. 81, ms. 48)

1.

make your life worth liv - in',

that's what He came down — for. —

D \flat 73rd time to Coda Φ
(pg. 81, ms. 48)

1.

Am A \flat m G \flat

26

(pg. 77, ms. 11) 2.

He came came down — for. —

(pg. 77, ms. 11) 2.

Am A \flat m G \flat

29

SOLO

If you're

G \flat 7

32

look - in' for con - tent - ment

in the things that you — can see, —

G \flat

35

— you're gon - na have some dis - ap - point - ment,

so won't you

D \flat 7

lis - ten to — me, please? —

TRIO

'Cause I know a - bout a Sav - ior,

G \flat



DUET

SOLO

He came down — to be — a man,

and when He

D.S. al CODA $\text{\$}$
(pg. 77, ms. 11)

left He sent His Spir - it,

He made me ev - 'ry - thing — I am. —

He came

D.S. al CODA $\text{\$}$
(pg. 77, ms. 11)

⊕ CODA

48

came down — for.

⊕ CODA

Am

Abm

Gb

Am Abm Gb

51

SOLO

Some - times I make de - ci - sions that

G7

G7

55

TRIO

lat - er I — re - gret,

but the Lord keeps on as - sur - in' me He's not —

Eb7

D7

Eb7 D7

82

59

fin - ished with me yet. I don't wor - ry 'bout to - mor - row,

Chords: G7, Gm7, Am/G, G

Measure 59: Bass clef, key of G major. Notes: G2, B2, D3, E3. Measure 60: Bass clef, key of G major. Notes: G2, B2, D3, E3. Measure 61: Bass clef, key of G major. Notes: G2, B2, D3, E3.

62

SOLO

I don't wor - ry 'bout yes - ter - day, I don't

Chords: G7, Am/D, G

Measure 62: Bass clef, key of G major. Notes: G2, B2, D3, E3. Measure 63: Bass clef, key of G major. Notes: G2, B2, D3, E3. Measure 64: Bass clef, key of G major. Notes: G2, B2, D3, E3.

65

wor - ry a - bout this cra - zy world 'cause I've found a bet - ter way!

Chords: D7, G/D, D7, G

Measure 65: Bass clef, key of G major. Notes: G2, B2, D3, E3. Measure 66: Bass clef, key of G major. Notes: G2, B2, D3, E3. Measure 67: Bass clef, key of G major. Notes: G2, B2, D3, E3.

68

*ALL**f*

He came down to my level when I

G

71

could - n't get up to His, with a strong arm He

D7

74

lift - ed me up to show me what liv - in' is. He'll come

G

77

down to your lev - el if you'll o - pen up the door,

This system contains measures 77, 78, and 79. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a steady bass line in the left hand and chords in the right hand. The key signature has one sharp (F#).

80

He wants to make your life worth liv - in', that's what He

D7

This system contains measures 80, 81, and 82. The vocal line continues with the lyrics. The piano accompaniment includes a D7 chord marking above measure 81. The key signature has one sharp (F#).

83

came down for. He came

Bb Am G

This system contains measures 83, 84, and 85. The vocal line continues with the lyrics. The piano accompaniment includes chord markings Bb, Am, and G below measures 83, 84, and 85 respectively. The key signature changes to one flat (Bb) at the start of measure 83.

85

down to my lev - el when I could - n't get up to — His, —

down,

yeah, —

A

88

With a strong arm — He lift - ed me up to

could - n't get up — to His, —

91

show me what liv - in' is. —

He'll come down to your

show me what liv - in' is.

94

lev - el if you'll o - pen up the door, He wants to
O - pen up the door.

This system contains measures 94, 95, and 96. It features a vocal line with lyrics and a piano accompaniment. The key signature has three sharps (F#, C#, G#). Measure 94 starts with a vocal line and piano accompaniment. Measure 95 continues the vocal line and piano accompaniment. Measure 96 ends with a vocal line and piano accompaniment.

97

make your life worth liv - in', that's what He

This system contains measures 97 and 98. It features a vocal line with lyrics and a piano accompaniment. The key signature has three sharps (F#, C#, G#). Measure 97 starts with a vocal line and piano accompaniment. Measure 98 continues the vocal line and piano accompaniment.

99

came down for. He came

F7 Bm E A

This system contains measures 99 and 100. It features a vocal line with lyrics and a piano accompaniment. The key signature has three sharps (F#, C#, G#). Measure 99 starts with a vocal line and piano accompaniment. Measure 100 continues the vocal line and piano accompaniment. The piano accompaniment includes chord symbols: F7, Bm, E, and A.

101

down to my lev - el when I could - n't get up to — His, —

A

104

With a strong arm — He lift - ed me up — to

E7

107

show me what liv - in' is. — He'll — come down to your

Show me what liv - in' is.

A

110

lev - el if you'll o - pen up the door, He wants to

This system contains measures 110, 111, and 112. It features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The key signature has two sharps (F# and C#). The lyrics are: 'lev - el if you'll o - pen up the door, He wants to'.

113

make your life worth liv - in', that's what He came down for.

E7 Cm6/B Bm/E A

This system contains measures 113, 114, and 115. The lyrics are: 'make your life worth liv - in', that's what He came down for.' The piano part includes chord markings: E7, Cm6/B, Bm/E, and A.

116

He wants to make your life worth liv - in', that's what He

E7

This system contains measures 116, 117, and 118. The lyrics are: 'He wants to make your life worth liv - in', that's what He'. The piano part includes a chord marking: E7.

119

came down for.

slide!

Cm^6
B

Bm^7
E

A

122

(spoken) (Yeah!)

Cm^6
B

Bm
E

Cm^6
B

Bm
E

125

That's what He came down for!

(no Bass)

A(no3)

C

G

A

Satisfied

ENCONTRE 4...

Words and Music by
CLARA T. WILLIAMS and
RALPH E. HUDSON
Arranged by The Gaither Vocal Band

Gently ♩ = 118

E2 Esus E2 A
 E

mp

5

mp

All my

E2 Esus E2 A
 E

9

life long I had pant - ed for a

E2 A B E

13

drink from some cool spring, — that I

A

E/G#

C#m

B

17

hoped would — quench the burn - ing of the

E

E
G#

A2(#4)

A

A
E

E

Esus⁴/₂

21

thirst I felt with - in. Oh, hal - le -

E

B⁹

E

B⁷sus

lu - jah! I have found Him, whom my

E G# A

mf

soul so long has craved! Je - sus

these 2 bars 1st time only

B F# D#m F# C#m F# B E/B B7

craved! Je - sus sat is - fies my

these 2 bars 2nd time only

B E/B B7 A/B E A/E

37

2nd time to Coda \oplus
(pg. 95, ms. 61)

long - ing-

through His blood

I now — am

2nd time to Coda \oplus
(pg. 95, ms. 61)
B7

E

E
G#

E#m
A

E
B

41

SOLO

saved.

Feed - ing

E2

Esus

E2

A
E

45

on the

husks a - round me,

'til my

E2

A
B

E

strength was al - most - gone, longed my

A $\frac{E}{G\#}$ C \sharp m B

soul for — some - thing — bet - ter, — on - ly

E $\frac{E}{G\#}$ A2(\sharp 4) A $\frac{A}{E}$ E Esus $\frac{4}{2}$

still to hun - ger — on. Oh, hal - le -

mf D.S. al CODA $\frac{\text{Coda symbol}}$
(pg. 92, ms. 25)

D.S. al CODA $\frac{\text{Coda symbol}}$
(pg. 92, ms. 25)
B $\frac{7}{\text{sus}}$

E Bsus B E

61 \oplus CODA

SOLO

saved. _____

Well of

 \oplus CODA

E2

A
E

F

B \flat
F

65

wa - ter _____

ev - er spring - ing, _____

Bread of

F2

B \flat
C

F

69

Life

so _____

rich

and _____

free, _____

un - told

B \flat E
A

Dm

C

27-98-99

wealth that nev - er fail - eth, my Re -

F E A B \flat 2(#4) B \flat B \flat F Gm F

77 deem - er is to me. Oh, hal - le -

F Csus C F C7sus

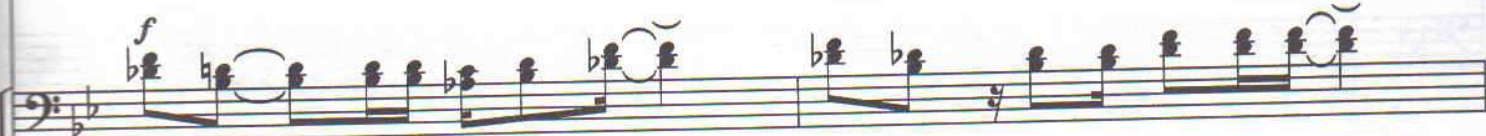
81 lu - jah! I have found Hlm,

F E A B \flat F

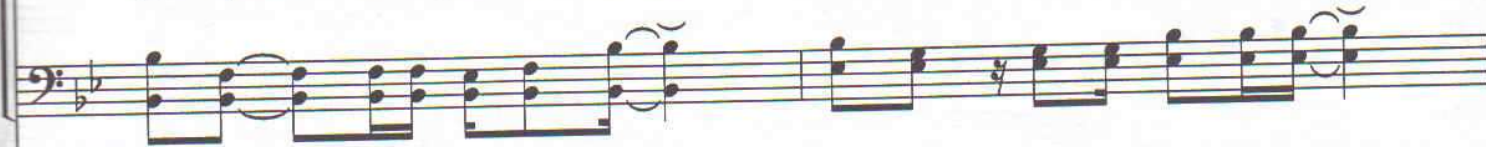
33



Mer - cy! —



Mer - cy — full of grace and love, — mer - cy from the throne a - bove, —



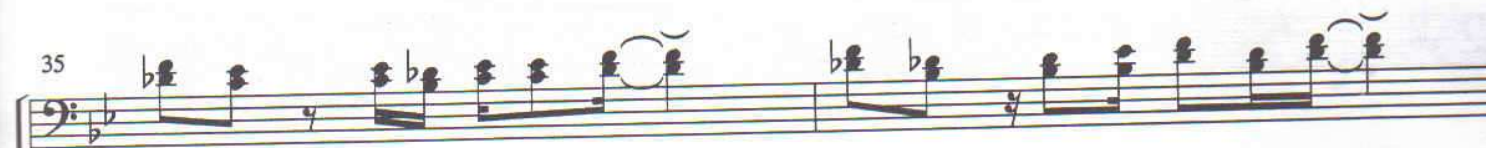
B \flat

D \flat
B \flat

E \flat 7



35



mer - cy took a - way my sin, — mer - cy gave me peace with - in. —



F7

E \flat 7



37

Mer - cy o - pened up my eyes,— mer - cy made me re - al - ize,—

Bb

D \flat
B \flat

Eb7

2nd time to Coda Φ
(pg. 107, ms. 46)

39

mer - cy found me lost in sin, but mer - cy gave me life a - gain.—

2nd time to Coda Φ
(pg. 107, ms. 46)

F7

Eb7


D \flat (no3)

C(no3)

41


Bb

Eb

D.S. al CODA 
(pg. 105, ms. 33)

SOLO

Well, _____ don't you see it took

D.S. al CODA 
(pg. 105, ms. 33)

F

E \flat D \flat (no3) C(no3)B \flat  CODA

46

Mer - cy took a - way my sin, -

 CODAB \flat C \flat
B \flat D \flat
B \flat E \flat 7

48

mer - cy gave me peace with -

D \flat
B \flat E \flat 7D \flat (no3)

C(no3)

50

SOLO

in,

mer - cy gave me life a - gain...

B \flat E \flat 7D \flat (no3)

C(no3)

52

molto rit.

freely

Yes,

D \flat
B \flat *molto rit.*D \flat

Cm

54

*a tempo**ff*

mer - cy, mer - cy, mer

cy...

It took mer - cy!

B \flat D \flat
B \flat E \flat
B \flat B \flat 7B \flat 7(#9) B \flat 7*a tempo**ff*

He Touched Me

Words and Music by
WILLIAM J. GAITHER

In three $\text{♩} = 74$

F

Gm⁷

mp

3

Fmaj⁷
A

Bbmaj⁹

Bb⁶

Bbmaj⁷

F

6

Gm⁷

Fmaj⁷
A

F#dim⁷

9

mp

Shack

led by a heav

y

bur - den,

C

Am
C

Gm
C

F

12

'neath a load of guilt and
 F#dim7 C Am C E

15

shame; Then the hand of
 F F9 Dm F F7 Bb

18

Je - sus touched me, and
 F

21

ya now No say I am no long - er the same. He

C⁹ Am
C C⁷ F

25

CRIS- TO
touched me,

O,

ni CRIS-TO
He touched me,

C⁷

C

Dm⁷C⁷
E

F

28

and

O,

2. CRIS-TO EN
the joy

ni CRIS-TO
that floods my-

B^b

F

Daug

D⁷

31

Handwritten: *zon* — soul; — *AL - GO* Some - thing —

Chords: G7, C, F

34

Handwritten: *NS - JO* hap - pened, — *CAH - SO* and now *ni* I *son* know, — *ni* He

Chords: C7, F7, Bb

37

Handwritten: *CHIS - TO* touched me — *TA²* and — *CO* made — *ni* *CO - TO - ZON* me whole. —

Chords: F, Am, Abm, Gm, Am/C, C7, F, Dm/F

41

SOLO: with some freedom

Since I've met this blessed Sav - lor,

C Am C7 F

44

since He's cleansed and made me

F#dim7 C7 Am C E7

47

whole; I will nev - er

Oh, Ah,

F Gm7 E A Bb

50

cease ^{no} to praise Him, I'll

to praise Him, I'll

F Gm F F#dim7

Handwritten notes: *no*, *Deus non*, *Hon. non.*, *Lo*

53

shout it while e - ter - ni - ty

shout it while e - ter - ni - ty

C7 Bb C Am C7

Handwritten notes: *no*, *non*, *ter*, *ni*, *ty*

55

rolls. O, He

rolls.

F

Handwritten notes: *CSA*

57

Handwritten: *cris - to*
 touched me, — O, He touched me, — He

Handwritten: *ni cris - to*

Chords: Gm^7 , E^7/A , B^b

Dynamic: f

60

Handwritten: *cris - to*
 touched — me, and O, — the

Handwritten: *sw*

Chords: Cm/B^b , B^b , E^b

62

Handwritten: *on*
 joy that floods my — soul;

Handwritten: *ni cris - to*

Chords: B^b , $Gaug$, G^7 , C^7 , F^7

65

Some - thing hap - pened, and

Bb

F7

67

now I know, He touched me and

♩ = ♩ (even 8ths)

Bb2

- Bb

Bb2

D

2

Bb

D

Eb2

Eb

Bb

Dm

Dbm

70

rit.

molto rit.

made me whole.

Cm

Dm

F

F7

Eb

Bb

Bb

The Baptism Of Jesse Taylor

Words and Music by
DALLAS FRAZIER and
SANGER D. SHAFER

In two ♩ = 74

G \flat

G \flat sus G \flat

C \flat
G \flat

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'In two ♩ = 74' and the dynamics are 'mp'.

4

1.

2.

SOLO *mf*

A - mong the lo - cal tav - erns there - 'll

G \flat

The piano accompaniment for the first vocal line features a steady eighth-note pattern in the left hand and chords in the right hand. The key signature is G-flat major.

8

be a slack in bus - 'ness,

'cause Jes - se's drink - in'

C \flat
G \flat

G \flat

The piano accompaniment for the second vocal line continues with the same eighth-note pattern in the left hand and chords in the right hand. The key signature remains G-flat major.

11

came be - fore — the gro - c'ries and — the rent. —

Db

14

A - mong the lo - cal wom - en there - 'll

Db7 Gb

17

be a slack — in cheat - in', 'cause Jes - se won't — be

Gb Gb Gb/Bb Abm/Cb

20

step - pin' out — a - gain. — They

Gb/Db Db7 Gb Gb/Cb Gb7 Gb/Cb Gb

mf

23

bap - tized Jes - se Tay - lor in Ce - dar Creek — last

G \flat G \flat
B \flat C \flat

26

Sun - day,

Je - sus gained a soul — and Sa - tan lost —

G \flat

29

a good — right — arm.

They all — cried, "Hal - le - lu -

D \flat D \flat dim D \flat G \flat

32

- jah" when Jes - se's head — went un - der, 'cause

$G\flat$ $B\flat$ $C\flat$ $C\flat$ $G\flat$ $G\flat$

2nd time to Coda \oplus
(pg. 122, ms. 58)

35

this time he went un - der for — the Lord.

$G\flat$ $B\flat$ $A\flat m$ $C\flat$ $G\flat$ $D\flat$ $G\flat$

2nd time to Coda \oplus
 $D\flat 7$ (pg. 122, ms. 58) $G\flat$

38

SOLO

The

$G\flat$ sus $G\flat$ $G\flat$

41

scars on Jes - se's knuck - les were more than just — re - spect - ed,

G \flat G \flat 7C \flat
G \flat

44

the coun - ty court - house rec - ords — tell all —

G \flat

47

— there is — to tell. —


The pock - ets of — the gam -

E \flat m
G \flat D \flat B \flat m
D \flat A \flat m
D \flat G \flat

51

- blers — will — soon — miss — Jes - se's mon - ey, and the

C \flat
G \flat

D.S. al CODA 
(pg. 119, ms. 23)

54

DUET


black eye of the law will soon be well. They

G \flat G \flat B \flat A \flat m C \flat G \flat D \flat 7 G \flat C \flat G \flat 7 C \flat G \flat

 CODA

58

Lord.

 CODA

G \flat G \flat sus G \flat C \flat G \flat

62

SOLO

From now

G G sus G C

66

on Nan - cy Tay - lor can proud - ly speak to neigh -

G C

mp

69

- bors, and tell 'em just how Jes - se took up -

G

72

— with lit - tle Jim; — Now — Jim - my's got —

D Bm D Am G

76

dad - dy and — Jes - se's got a fam - 'ly, and Frank - lin Coun - ty's

C G B Am C

80

got a lot more man. They

G D D7 G C G7 C G

This system contains measures 80, 81, and 82. The vocal line has lyrics 'got a lot more man. They'. The piano accompaniment features chords G, D, D7, G, C, G7, C, and G. The bass line has a melodic line with eighth and quarter notes, while the treble line has chords and some melodic fragments.

83

bap - tized Jes - se Tay - lor in Ce - dar Creek last

G G/B C

This system contains measures 83, 84, and 85. The vocal line has lyrics 'bap - tized Jes - se Tay - lor in Ce - dar Creek last'. The piano accompaniment features chords G, G/B, and C. The bass line has a melodic line with eighth and quarter notes, while the treble line has chords and some melodic fragments.

86

Sun - day, Je - sus gained a soul and Sa - tan lost

G

This system contains measures 86, 87, and 88. The vocal line has lyrics 'Sun - day, Je - sus gained a soul and Sa - tan lost'. The piano accompaniment features a G chord. The bass line has a melodic line with eighth and quarter notes, while the treble line has chords and some melodic fragments.

89

these 2 bars 1st time

a good right arm. They all cried, "Hal - le - lu -

these 2 bars 1st time

D Ddim D G

92

these 2 bars 2nd time

arm. They all cried, "Hal - le - lu - jah" when

these 2 bars 2nd time

D Ddim D G G/B

95

Jes - se's head went un - der, 'cause this time he went un -

C C/G G G/B Am/C

1. 8 (pg. 124, ms. 83)

- der for the Lord. Oh, they

G D D7 1. G C G7 C G

(pg. 124, ms. 83)

Lord. Yeah, this time he went un - der for the

2. G G/B Am C G D7

Lord!

G C G7 C G G C G

The Star Spangled Banner

Words and Music by
FRANCIS SCOTT KEY
Arranged by The Gaither Vocal Band

A cappella
mp

O — say, can you see, , by the dawn's — ear - ly

This system contains the first two staves of music. The top staff is a vocal line in 3/4 time, starting with a whole note 'O' followed by eighth notes for 'say, can you see,' and a quarter rest, then a half note 'by' and a quarter note 'the', followed by a half note 'dawn's' and a quarter note 'ear - ly'. The bottom staff is a piano accompaniment line, starting with a whole note chord, followed by eighth notes, and then a half note chord. The key signature has one sharp (F#).

light, What so proud - ly we hailed at the twi - light's last gleam -

This system contains the third and fourth staves of music. The vocal line continues with a quarter note 'light,', followed by a half note 'What so', a quarter note 'proud -', a half note 'ly we', a quarter note 'hailed', a half note 'at the', a quarter note 'twi -', a half note 'light's', and a quarter note 'last gleam -'. The piano accompaniment continues with eighth notes and a half note chord.

ing, Whose broad stripes and bright stars, through the per - il - ous

This system contains the fifth and sixth staves of music. The vocal line continues with a quarter note 'ing,', followed by a half note 'Whose broad', a quarter note 'stripes and', a half note 'bright stars,', a quarter note 'through the', a half note 'per -', a quarter note 'il -', and a half note 'ous'. The piano accompaniment continues with eighth notes and a half note chord. There are dashed lines above the vocal line and below the piano line, indicating a continuation of the melody.

fight, O'er the ram - parts we watched, were so gal - lant - ly stream -

This system contains the seventh and eighth staves of music. The vocal line continues with a quarter note 'fight,', followed by a half note 'O'er the', a quarter note 'ram -', a half note 'parts we', a quarter note 'watched,', a half note 'were so', a quarter note 'gal -', a half note 'lant -', and a quarter note 'ly stream -'. The piano accompaniment continues with eighth notes and a half note chord. The system ends with a dynamic marking of *mf*.

16

ing? And the rock - ets' red glare, the bombs burst - ing in

This system contains measures 16 through 19. It features a piano introduction with a forte (*f*) dynamic. The melody is in the right hand, and the bass line is in the left hand. The time signature is 4/4. The key signature has one flat (B-flat). The lyrics are: "ing? And the rock - ets' red glare, the bombs burst - ing in".

20

air, Gave proof through the night that our flag was still

This system contains measures 20 through 23. The melody continues in the right hand, and the bass line is in the left hand. The time signature is 4/4. The key signature has one flat (B-flat). The lyrics are: "air, Gave proof through the night that our flag was still".

24

there. O say, does that star span - gled

This system contains measures 24 through 27. It features a piano introduction with a forte (*f*) dynamic. The melody is in the right hand, and the bass line is in the left hand. The time signature is 4/4. The key signature has one flat (B-flat). The lyrics are: "there. O say, does that star span - gled".

28

ban - ner yet wave O'er the land of the

This system contains measures 28 through 31. The melody continues in the right hand, and the bass line is in the left hand. The time signature is 4/4. The key signature has one flat (B-flat). The lyrics are: "ban - ner yet wave O'er the land of the".

32

free and the home of the brave?

This system contains measures 32 through 35. It features a piano introduction with a forte (*ff*) dynamic. The melody is in the right hand, and the bass line is in the left hand. The time signature is 4/4. The key signature has one flat (B-flat). The lyrics are: "free and the home of the brave?".