

PIANO • VOCAL • GUITAR

E L V I S P R E S L E
Songs of Inspiration

FEATURING:

AMAZING GRACE

•

CRYING IN THE CHAPEL

•

FARTHER ALONG

•

HE TOUCHED ME

•

HOW GREAT THOU ART

•

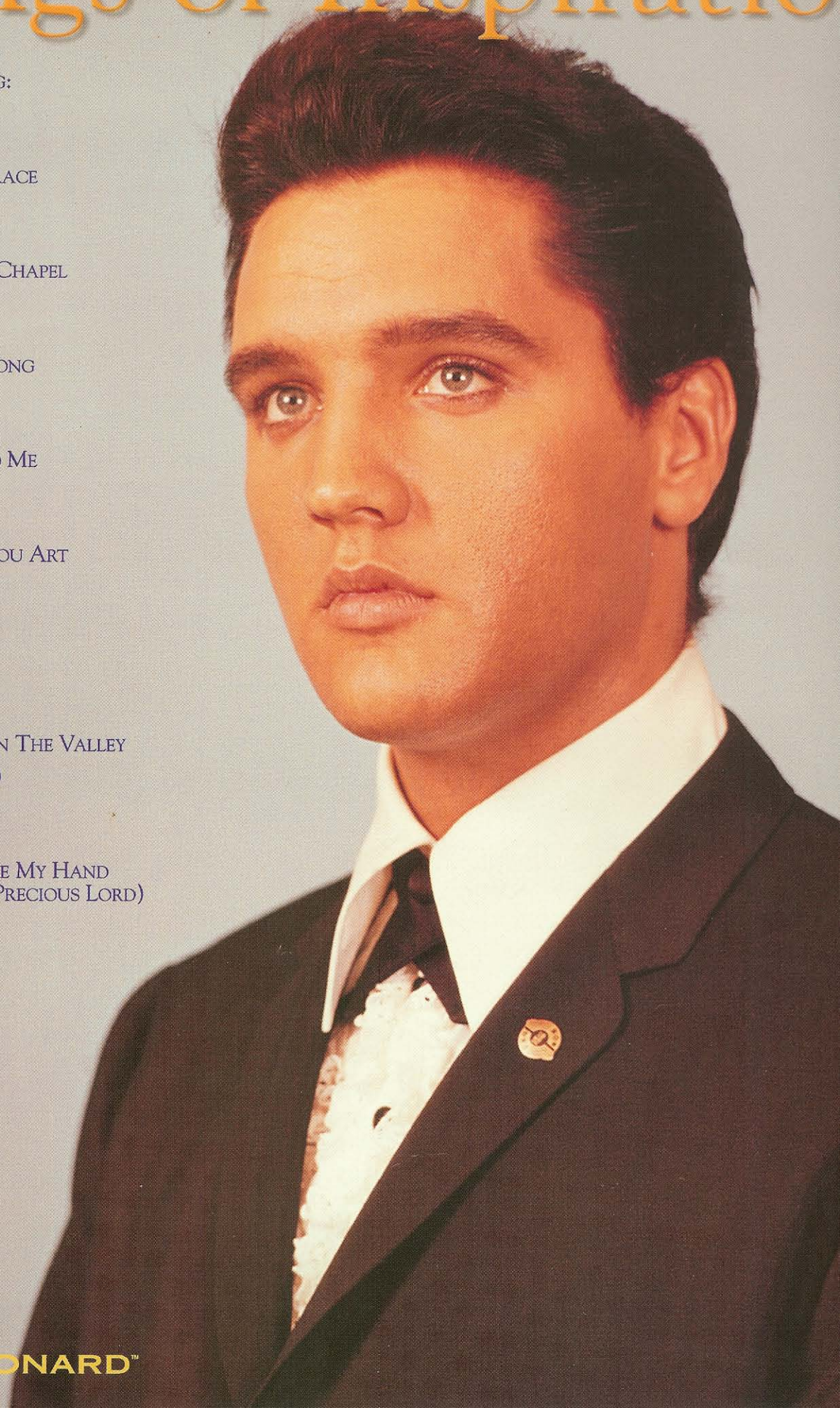
I BELIEVE

•

(THERE'LL BE) PEACE IN THE VALLEY
(FOR ME)

•

PRECIOUS LORD, TAKE MY HAND
(a.k.a. TAKE MY HAND, PRECIOUS LORD)



E L V I S P R E S L E Y
*S*ongs of Inspiration

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(THERE'LL BE)

PEACE IN THE VALLEY

(FOR ME)

Moderato

Words and Music by
THOMAS A. DORSEY

mf

The piano introduction consists of two staves in 3/4 time. The right hand plays a melody of eighth and quarter notes, while the left hand provides a simple accompaniment of quarter notes. The music is marked *mf* (mezzo-forte).

Verse

Fmaj7 **F6**

1. I am tir ed and wea - ry but
2. flow'rs will be bloom ing, the
3. bear will be gen - tle, the

The first verse is written for voice and piano. The vocal line has three verses of lyrics. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand. Chord diagrams for Fmaj7 and F6 are provided above the vocal staff.

Bb6 **Bb** **Fmaj7** **G7**

I must toil on Till the Lord comes to call me a -
grass will be green, And the skies will be clear and se -
wolf will be tame, And the lion will lay down by the

ped.

The second verse continues the musical theme. The piano accompaniment includes a 'ped.' (pedal) marking at the bottom. Chord diagrams for Bb6, Bb, Fmaj7, and G7 are shown above the vocal staff.

C7

G7

C7

Fmaj7

F6

way, _____
rene, _____
Lamb _____

Where the morn - ing is bright and the
The host from the wild, shi - nes, giv - ing
will be

B♭6

B♭

Fmaj7

G7

C7

Lamb is the light And the night is as fair as the
one end - less beam And no clouds there will ev - er be
led by a Child, I'll be changed from the crea - ture I

F6

ped.

B♭m7

F6

Chorus

B♭

B♭6

day, _____
seen, _____
am. _____

There'll be peace in the val - ley for

Fmaj7

G7

me some - day, There'll be peace in the val - ley for

C7 G7 G7 F F7
 me. I pray no more sor - row and sad - ness or

B♭ G7 F G7 C7
 trou - ble will be, There'll be peace — in the val - ley for

1,2,3 F6 B♭m7 F6 4 F6 B♭m7 F6
 me. 2, 3 There the me.

Verse 4

4. No head-aches or heart-aches or misunderstands
 No confusion or trouble won't be
 No frowns to defile just a big endless smile,
 There'll be peace and contentment for me.

AMAZING GRACE

Adapted and Arranged by
ELVIS PRESLEY

Slowly



1. 4. A - maz - ing - grace, how - sweet the - sound that - saved a -
2. (When) we've been - there ten - thou - sand - years, bright - shin - ing -



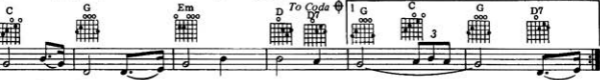
Em

D7

G

G7

wretch like me! I once was lost, but
as the sun. We've no less days to



now I'm found, was blind, but now I see.
sing God's praise, than when we'd first be -



gun. 3. Through man - y dan - gers, toils and



G Em D7

snare 1 have al - read - y come; 'Tis

G G7 C G Em

grace that brought me safe thus far, And grace will

D D7 G C G D.S. al Coda Coda G C G D7

lead me home. 4. A - see. Was

Em D D7 C G

blind, but now I see.

rall.

AN EVENING PRAYER

Words and Music by C.M. BATTERSBY
and CHAS. H. GABRIEL

Rubato, with feeling

B \flat F7 B \flat

Ooh; _____ If

mp

B \flat 7/D E \flat F7

I have wound - ed an - y soul to - day, if I have caused one's foot to

B \flat F7 B \flat B \flat 7/D E \flat Edim7

go a - stray, if I have walked in my own will - ful way, dear —

mf

Bb/F Bb F7 Bb G7

Lord, _____ for - give. For -

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The lyrics are "Lord, _____ for - give. For -". Above the vocal staff, guitar chord diagrams are provided for Bb/F, Bb, F7, Bb, and G7.

Detailed description: This system shows the piano accompaniment for the first system. It features a left-hand bass line and a right-hand treble line with chords. The music concludes with a double bar line and repeat signs.

C C7/E F G7

give the sins I have con - fessed to Thee. For - give my se - cret sins I

Detailed description: This system contains the third and fourth staves of music. The lyrics are "give the sins I have con - fessed to Thee. For - give my se - cret sins I". Above the vocal staff, guitar chord diagrams are provided for C, C7/E, F, and G7.

Detailed description: This system shows the piano accompaniment for the second system. It features a left-hand bass line and a right-hand treble line with chords. The music concludes with a double bar line and repeat signs.

C G7 C C7/E F F#dim7

do not see. Oh guide, watch o'er me and my Keep - er be. Dear _

Detailed description: This system contains the fifth and sixth staves of music. The lyrics are "do not see. Oh guide, watch o'er me and my Keep - er be. Dear _". Above the vocal staff, guitar chord diagrams are provided for C, G7, C, C7/E, F, and F#dim7.

Detailed description: This system shows the piano accompaniment for the third system. It features a left-hand bass line and a right-hand treble line with chords. The music concludes with a double bar line and repeat signs.

C/G G7 F C/E Dm C

Lord, _____ A - men, _____ A - men.

Detailed description: This system contains the seventh and eighth staves of music. The lyrics are "Lord, _____ A - men, _____ A - men.". Above the vocal staff, guitar chord diagrams are provided for C/G, G7, F, C/E, Dm, and C.

Detailed description: This system shows the piano accompaniment for the fourth system. It features a left-hand bass line and a right-hand treble line with chords. The music concludes with a double bar line and repeat signs.

BOSOM OF ABRAHAM

Words and Music by WILLIAM JOHNSON,
GEORGE McFADDEN and TED BROOKS

Bright Gospel

no chord



Well, you rock my soul. Bos - om of
(Down in the bos - om;)

mf

A

E7

A - bra - ham_ and then rock my soul. Bos - om of
(Down in the bos - om;)

A - bra - ham_ and then rock my soul. Bos - om of
(Down in the bos - om;)

A

A - bra - ham_ and then rock, um - hmm, rock, oh yeah, _ rock; oh,
oh,
once

E B E To Coda B

Lord - y Lord, } oh, rock my soul. (Why don't you rock my
 Lord - y Lord, }
 a - gain boys, }

E 2 B

soul?) Why don't you rock my _ soul? (Down in the rock my

E

soul.) Well, the rich man lives, (With all his glo - ry and

B

he _____ lives so _____ well. _____
 hon - or; _____) (Won't you praise _____ the Lord?_

Chil - dren, when he _____ dies _____
 _____) (With all His glo - ry and

I will hold him in heav - en. _____
 hon - or; _____) (Won't you praise _____ the Lord?_

Why don't you rock _____ my _____ soul?
 _____) (Down in the

D.S. al Coda
(Take 1st ending)

rock my soul.

CODA

poco rit.

BY AND BY

Adapted and Arranged by
ELVIS PRESLEY

Brightly

Piano introduction in G major, 4/4 time. The right hand plays a melody starting with a quarter rest, followed by quarter notes G, A, B, C, D, E, F, G. The left hand plays a bass line starting with a quarter rest, followed by quarter notes G, F, E, D, C, B, A, G. The dynamic is marked *mf*.

Well, chil-dren, by and by, oh when the morn-ing comes, All the

Chords: F, F7, Bb, F

Vocal line: Well, chil-dren, by and by, oh when the morn-ing comes, All the

Piano accompaniment: The right hand plays chords F, F7, Bb, F. The left hand plays a bass line with quarter notes G, F, E, D, C, B, A, G.

saints of God are gath-er-ing home; We will tell the sto-ry how we'll o-ver-

Chords: Dm7, G7, C7, F, F7, Bb

Vocal line: saints of God are gath-er-ing home; We will tell the sto-ry how we'll o-ver-

Piano accompaniment: The right hand plays chords Dm7, G7, C7, F, F7, Bb. The left hand plays a bass line with quarter notes G, F, E, D, C, B, A, G.

Piano accompaniment: The right hand plays chords Dm7, G7, C7, F, F7, Bb. The left hand plays a bass line with quarter notes G, F, E, D, C, B, A, G.

come, And we'll un-der-stand it bet-ter by and by.

Chords: F, C7, F, Bb, 1. F, Segue, 2. Fine

Vocal line: come, And we'll un-der-stand it bet-ter by and by.

Piano accompaniment: The right hand plays chords F, C7, F, Bb, 1. F, Segue, 2. Fine. The left hand plays a bass line with quarter notes G, F, E, D, C, B, A, G.

1. Tri-als
2. — Temp—

Piano conclusion in G major, 4/4 time. The right hand plays a melody starting with a quarter rest, followed by quarter notes G, A, B, C, D, E, F, G. The left hand plays a bass line starting with a quarter rest, followed by quarter notes G, F, E, D, C, B, A, G. The dynamic is marked *mp*.

F F7 Bb F

dark on ev - 'ry hand and we can - not un - der - stand, All the
ta - tion's hid - den snares of - ten take us un - a - wares, And our

G7 C7

ways God will lead us thru the bless - ed Prom - ised Land, He will
hearts are made to bleed for some thought - less word or deed, And we

F C+ F7 Bb F

guide us with His eye and we'll fol - low till we die, And
won - der why they test, when we try to do our best, But we'll

C7 F Bb F

un - der - stand it bet - ter by and by. Well, chil - dren,

D. S. §

D. S. §

CRYING IN THE CHAPEL

Slowly, with expression

Words and Music by
ARTIE GLENN

The piano introduction consists of two staves. The right hand plays a melodic line starting with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a bass line with chords: G2-B2-E3, F2-A2-C3, G2-B2-E3, F2-A2-C3. The piece ends with a double bar line and repeat dots.

Chorus

The chorus section features a vocal line and piano accompaniment. The vocal line has two verses: "1. You saw me Cry - ing In The Chap - el, The tears I shed were tears of" and "(2. Ev - ry sin - ner looks for) some - thing That will put his heart at". The piano accompaniment includes a guitar chord diagram for F major and a dynamic marking of *mp - mf*. The music is in 4/4 time and ends with a double bar line and repeat dots.

This section continues the chorus with the vocal line: "joy; I know the mean - ing of con - tent - ment, ease; There is on - ly one true an - swer,". The piano accompaniment includes guitar chord diagrams for C major, A7, D7, and Fm6. The music is in 4/4 time and ends with a double bar line and repeat dots.

G7 Dm7 D7 F6 C F C F7 C (tacet)

Now I am hap - py with the Lord. Just a plain and sim - ple
 He must get down on his knees. Meet your neigh - bor in the

F6 C

chap - el, Where hum - ble peo - ple go to pray:
 chap - el, Join with him in tears of joy:

A7 D7 Fm6 G7 Dm7 D7 F6

I pray the Lord that I'll grow strong er, As I live from day to
 You'll know the mean - ing of con tent ment, Then you'll be hap - py with the

C F C F7 C C7 F Fm6 Ab7

day. I've searched and I've searched, but
 Lord. You'll search and you'll search but

C A7 D7 Am7 D7 G7 (tacet)

I could - n't find No way on earth to gain peace of mind. Now I'm hap - py in the
 you'll nev - er find No way on earth to gain peace of mind. Take your trou - bles to the

F6 C

chap - el, Where peo - ple are of - one ac - cord;
 chap - el, Get down on your knees and pray;

A7 D7 Fm6 G7 Dm7 D7 F6

We - gath - er in the chap - el, Just to sing and praise the
 Your bur - dens will be light - er, And you'll sure - ly find the

1 C Dm7 G7 (tacet) 2 C F C F7 C

Lord. 2. Ev - 'ry sin - ner looks for way.

mf

FARTHER ALONG

Words and Music by J.R. BAXTER, JR.
and W.B. STEVENS

Moderato

Piano introduction in 3/8 time, marked *p*. The music consists of two staves (treble and bass clef) with a melody in the treble and accompaniment in the bass.

Guitar chord diagrams for the first system of the vocal line. The chords are: F, F7, Bb, F, and G#dim.

1. Temp - ted and tried we're oft made to won - der Why it should
2. (When death has) come and tak - en our loved ones, It leaves our
3. (Faith - ful till) death said our lov - ing Mas - ter, A few more
4. (When we see) Je - sus com - ing in glo - ry, When He comes

Piano accompaniment for the first system, marked *p*. It continues the melody and accompaniment from the introduction.

Guitar chord diagrams for the second system of the vocal line. The chords are: F, G7, C, F, F7, and Bb.

be thus all the day long; While there are oth - ers liv - ing a -
home so lone - ly and drear; Then do we won - der why oth - ers
days to la - bor and wait; Toils of the road will then seem as
from His home in the sky; Then we shall meet Him in that bright

Piano accompaniment for the second system, continuing the melody and accompaniment.

F

G#dim

F

C7

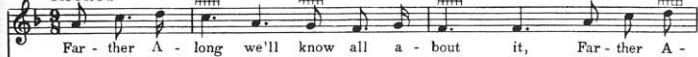
F



bout us, Nev - er mo - lest - ed tho in the wrong. _____
 pros - per, Liv - ing so wick - ed year af - ter year. _____
 noth - ing, As we sweep thru the beau - ti - ful gate. _____
 man - sion, We'll un - der - stand it all by and by. _____



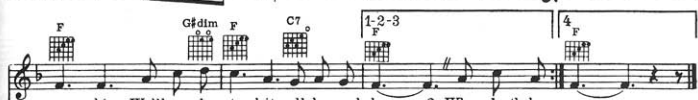
CHORUS



Far - ther A - long we'll know all a - bout it, Far - ther A -



long we'll un - der - stand why; — Cheer up my broth - er, live in the



sun - shine, We'll un - der - stand it all by and by. — 2. When death has
 3. Faith - ful till
 4. When we see by. _____



HE IS MY EVERYTHING

Words and Music by
DALLAS FRAZIER

Moderate Gospel Waltz (♩ = ♩⁵)

Ab/Eb

Fdim7

Eb7/G

Ab

Bbm

Ab/C



I long to be His pos -

mf

Db

Ddim7

Ab/Eb

Eb

Eb7



ses - sion. Oh, He is my ev - 'ry -

Ab

Ab/Eb

Fdim7

Eb7/G


Ab

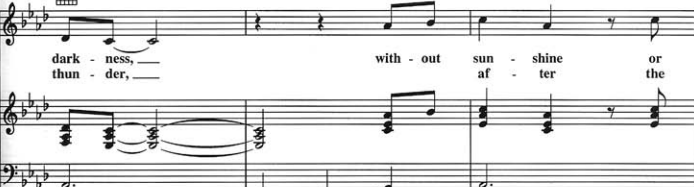
Db





thing.


I re - mem - ber my days - of
Af - ter the light - ning and

Ab  4fr






dark - ness, — with - out sun - shine or
thun - der, — af - ter the

Eb7  Ab  4fr



sight — to lead the way. — Then the
last bell has rung, —

Db  Ab  4fr



whis - per of His voice — soft - ly call - ing —
I want to bow down be - fore Him, —

Eb7 



to the arms of my mak - er to
and — hear Him say, — "Well

Ab ^{4fr} Ab/Eb Fdim7 Eb7/G Ab ^{4fr} Eb7

stay. done." } He is my rea - son for

Ab ^{4fr} Ab7 ^{4fr} Db Eb ^{3fr}

liv - ing. He is the king of all

Ab ^{4fr} Ab/Eb Ab ^{4fr}

kings. I long to

Bbm Ab/C Db Db dim7

be His pos - ses - sion. Oh,

Ab/Eb Eb Eb7 1 Ab

He is my ev - 'ry - thing.

Ab/Eb Fdim7 Eb7/G 2 Ab Ab/Eb Fdim7 Eb7/G Ab

thing. I long to

Bbm Ab/C Db Ddim7

be His pos - ses - sion. Oh,

Ab/Eb Eb6 Eb7 Db Ab/C Bbm7 Ab

He is my ev - 'ry - thing.

rit.

HE TOUCHED ME

With an easy flow

Sua

Words and Music by
WILLIAM J. GAITHER

Piano introduction in 3/4 time, key of F major. The melody starts with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The bass line consists of a steady eighth-note accompaniment: F2, C3, F3, C3, F3, C3.

C7



C6



C9



F



F#dim



C6



C7



Shack - led by a heav - y bur - den _____ 'Neath a load of
Since I met this bless - ed Sav - ior _____ Since He cleansed and

Piano accompaniment for the first vocal line, featuring chords and a steady eighth-note bass line.

C6



C7



E7



Fmaj7



F6



F7



Bbmaj7



Bb6



Bb



Bdim



guilt and shame _____ Then the hand of Je - sus
made me whole _____ I will nev - er cease to

Piano accompaniment for the second vocal line, featuring chords and a steady eighth-note bass line.

F



Fmaj7



F6



F#dim



C6



C7



Gm7



C6



C7



F



touched me _____ and now I am no long - er the same. _____
praise Him _____ I'll shout it while e - ter - ni - ty rolls. _____

Piano accompaniment for the third vocal line, featuring chords and a steady eighth-note bass line.

Gm7



C7



F#9-5



F6/9



F9



Chorus

He touched me — Oh, He touched me — And

B>



F



D7



G7



C9



F



oh, the joy that floods my soul — Some-thing —

C7



F



F7



B>maj7



B>6



Bdim



F



Cm6



D7



hap-pened — and now I know, He touched me — and

made — me whole, — whole. —

1.

F



F6



Ftdim



2.

F




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HIS HAND IN MINE

Words and Music by
MOŠIE LISTER

Gently

A7



Ooh, _____ ooh, _____ ooh.

mf

D



A7



You may ask me how _____ I know

D



my Lord is real. _____ (My Lord is real.) You may doubt the

A7 D

things — I say and doubt — the way I feel, — (the way — I

A7

feel.) But I know He's real — to - day, He'll al - ways

D A7

be. — (He'll al - ways be.) I can feel His hand — in mine and

D D7

that's e - nough for me. — I will — nev - er

G D A7

walk a - lone, He holds my hand. (He holds my

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a half note 'walk', followed by a quarter note 'a - lone,'. The piano accompaniment features a steady bass line and chords in the right hand. Chord diagrams for G, D, and A7 are provided above the staff.

D E7

hand.) He will guide each step I take and if I fall I

Detailed description: This system contains the next three measures. The vocal line continues with 'hand.)', 'He will guide each step', 'I take', 'and if I', and 'fall I'. The piano accompaniment continues with similar harmonic support. Chord diagrams for D and E7 are shown above the staff.

A7 no chord A7

know He'll un - der - stand. Till the day He tells me why

Detailed description: This system contains the next three measures. The vocal line has 'know', 'He'll', 'un - der - stand.', 'Till the day', 'He tells', and 'me why'. The piano accompaniment includes a measure with 'no chord' written above the staff. Chord diagrams for A7 are provided above the staff.

D7 A7 D

He loves me so. (He loves me so.) I can feel His

Detailed description: This system contains the final three measures. The vocal line concludes with 'He loves me so.', '(He loves me so.)', and 'I can feel His'. The piano accompaniment provides harmonic support. Chord diagrams for D7, A7, and D are shown above the staff.

A7 D

hand ___ in mine, that's all I need ___ to know. _____

1 D7 2 A7

___ I will nev-er ___ (I can feel His hand ___ in mine, that's

D

all I need ___ to know. _____) I can feel His

A7 D G D A D

hand ___ in mine, that's all I need ___ to know. _____

HOW GREAT THOU ART

By STUART K. HINE

Slowly

F13

Bb

Bb/D

Eb

1. O Lord my God, when I in awe-some
think that God His Son not

Cm7

Edim

Bb/F

F6

F7

Bb

F13

won - der - Con - sid - er all the worlds Thy hands have made, I see the
spar - ing, Sent Him to die, I scarce can take it in; That on the

Bb

Bb/D

Eb

Cm7

Edim

Bb/F

F6

F7

stars, I hear the rol - ling thun - der, Thy pow'r through - out the u - ni - verse dis -
cross, my bur - den glad - ly bear - ing, He bled and died to take a - way my

Bb

Bb7

Eb

Bb/D

F7/C

Bb

Bb/D

played, sin; } Then sings my soul, my Sav - iour God to Thee; How Great Thou

Cm7 F7 Bb Bb7 Eb

Art, How Great Thou Art. Then sings my soul, my Sav - iour God to

Bb/D F7/C Bb F7/C Bb/D Cm7 F7 Bb F13

Thee, How Great Thou Art, How Great Thou Art! 2. When through the
 4. When Christ shall

Bb Bb7 Eb/G Eb Edim Bb/F F7

woods come and for - est glades I wan - der, And hear the birds sing sweet - ly in the
 withshout of ac - cla - ma - tion And take me home, what joy shall fill my

Bb F13 Bb Bb7 Eb/G Eb Edim

trees, heart! When I look down from lol - ty moun - tain gran - deur, And hear the
 Then I shall bow in hum - ble ad - o - ra - tion And there pro -

Bb/F

F7

Bb -

Refrain

Bb7

Eb

brook
claim,and
Myfeel
God,the
Howgen - tle
Great

Thou

breeze;
Art!

Then sings my

soul,

my Sav - iour

God to

Bb

Eb

Cm7

F7

Bb

Thee;

How Great Thou

Art,

How Great Thou

Art!

Then sings my

Bb7

Eb

Bb

F7/C

Bb

Eb

Cm7

F7

soul,

my Sav - iour God to

Thee;

How Great Thou

Art,

How Great Thou

Art!

3. And when I

Art!

I BELIEVE

Moderately (with much expression)

Words and Music by ERVIN DRAKE, IRVIN GRAHAM,
JIMMY SHIRL and AL STILLMAN

Piano introduction in 4/4 time. The right hand plays chords in the treble clef, and the left hand plays a simple bass line in the bass clef.

First system of the song. It includes a vocal line with lyrics, a guitar chord chart, and piano accompaniment. The lyrics are: "I Be - lieve for ev - 'ry drop of rain that falls, a flow - er".

C **F** **G7**

mp

Second system of the song. It includes a vocal line with lyrics, a guitar chord chart, and piano accompaniment. The lyrics are: "grows. I Be - lieve that some where in the".

C **Fmaj7** **G7-9** **C** **Am** **Am7**

Third system of the song. It includes a vocal line with lyrics, a guitar chord chart, and piano accompaniment. The lyrics are: "dark - est night, a can - dle glows.".

Dm7 **G7** **Cmaj7** **C6**

C Am7 F B7

I Be - lieve for ev - 'ry one who goes a - stray, some - one will

E E7 Am

come to show the way.

mf

Dm7 G7

I Be - lieve I Be - lieve.

mp

C F G7

I Be - lieve a - bove the storm the small - est pray'r will still be

mp

C Fmaj7 G7-9 C Am Am7 Dm7

heard. I Be - lieve that some - one in the great some - where

Detailed description: This system contains the first line of music. The vocal line starts with a whole note 'heard.' followed by a half note rest, then a melodic phrase for 'I Be - lieve that some - one in the great some - where'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord diagrams for C, Fmaj7, G7-9, C, Am, Am7, and Dm7 are shown above the staff.

G7 Cmaj7 C6 C Am7

hears ev - 'ry word. Ev - 'ry time I hear a new - born

Detailed description: This system contains the second line of music. The vocal line continues with 'hears ev - 'ry word.' followed by a half note rest, then 'Ev - 'ry time I hear a new - born'. The piano accompaniment continues with the same bass line and chords. Chord diagrams for G7, Cmaj7, C6, C, and Am7 are shown above the staff.

F B7 E E7 Am

ba - by cry, or touch a leaf, or see the sky,

Detailed description: This system contains the third line of music. The vocal line continues with 'ba - by cry, or touch a leaf, or see the sky,'. The piano accompaniment features a more active bass line and chords. Chord diagrams for F, B7, E, E7, and Am are shown above the staff. A dynamic marking of 'mf' is present in the piano part.

Dm7 G7 C

then I know why I Be - lieve!

Detailed description: This system contains the fourth line of music. The vocal line concludes with 'then I know why I Be - lieve!'. The piano accompaniment features a steady bass line and chords. Chord diagrams for Dm7, G7, and C are shown above the staff. Dynamic markings of 'ff' and 'p' are present in the piano part.

I BELIEVE IN THE MAN IN THE SKY

Words and Music by
RICHARD HOWARD

Slowly

mp

rall.

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand provides a steady bass line. The tempo is marked 'Slowly' and the dynamics are 'mp' (mezzo-piano) and 'rall.' (rallentando).

Verse (*Freely*)

F Dm Gm7 C7 F Dm Gm C7

The steps that lead to an-y church form a stair-way to a star. They're

The vocal line is on a single staff with a treble clef. It features a series of chords and notes corresponding to the lyrics. The dynamics are 'mp'.

The steps that lead to an-y church form a stair-way to a star. They're

mp

The piano accompaniment for the first part of the verse consists of two staves. The right hand plays chords and single notes, while the left hand provides a steady bass line. The dynamics are 'mp'.

F Dm Gm7 C7 G9 C7

part of God, and should be 'trod more of-ten than they are.

The vocal line continues with the lyrics 'part of God, and should be 'trod more of-ten than they are.' The dynamics are 'mp'.

part of God, and should be 'trod more of-ten than they are.

The piano accompaniment for the second part of the verse consists of two staves. The right hand plays chords and single notes, while the left hand provides a steady bass line. The dynamics are 'mp'.

Chorus: Slowly (*with feeling*)

B7 C7 C7 Gm7 C7 F6 Fdim F C7 Gm7

I BE-LIEVE IN THE MAN IN THE SKY. I be-lieve, with His

mp - mf

The piano accompaniment for the chorus consists of two staves. The right hand plays chords and single notes, while the left hand provides a steady bass line. The dynamics are 'mp - mf'.

C7 F A7 Dm A
 help, I'll get by. My foot-steps may fal-ter, my eyes may grow

Dm G7 C7 B7 C7 B7 C7 Gm7
 dim, but He's my Gi-bral-tar, I'm trust-ing in Him. Tho' a spar-row is

C7 F6 F7 Bb D7
 all I may be, On me, He will still keep an eye

Gm Bb Bbm F D7
 Yes, I'm sing-ing His praise till the end of my days, for I BE-

C7 Gm7 C7 F Dm7 Gm7 C7 B7 C7 F Bbm F
 LIEVE IN THE MAN IN THE SKY. I BE-SKY.

rit

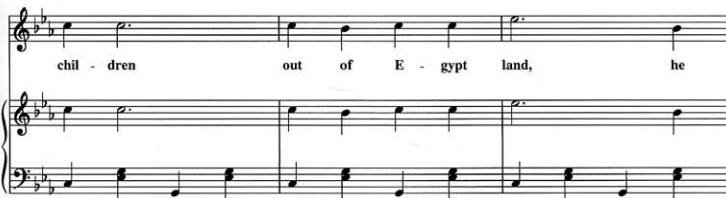
I GOT A FEELIN' IN MY BODY

Words and Music by
DENNIS LINDE

Lively
Cm




When Mo - ses walked the



chil - dren out of E - gypt land, he




said, "Now don't you wor - ry, we're in the Lord's ____


hands. He's gon - na walk be - side us, the
Dan - iel faced the li - on, there

time is com - ing near. He's gon - na wash a - way -
was - n't an - y doubt. We've got to be like Dan -

- iel all our mis - 'ry and our fear." } I got a feel -
and the lord will help us out.


F
in' in my bo - dy to - mor - ow'll

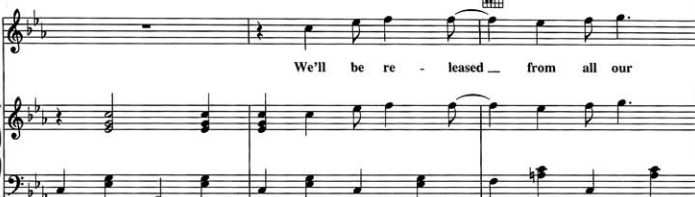
Cm  3fr



be our luck - y day.



F 



We'll be re - leased — from all our



Ab7  4fr

G7 



sor - row, leave it layin' a - long the



Cm  3fr

To Coda ⊕ 1



way. —



2
Cm
 3fr

G7


When

Won't you lift your eyes up, chil-dren, lift-'em to the sky?—

Hea-ven stands be-fore you,

gates are open wide.— Shel-ter for the wear-

F Cm G7

y, com - fort for the weak. —

Cm F Cm

We'll leave the dev - il's e - vil sweat - in' on the street..

I've got a... I've got a... I've got a...

D.S. al Coda

Well, I've got a feel -

CODA

I, JOHN

Words and Music by WILLIAM JOHNSON,
GEORGE McFADDEN and TED BROOKS

Bright Gospel



Oh well and I, John, he saw my

mf

num - ber. I'm mov - in' way

up in the mid - dle of the air. Well,

I, John, he saw my number.

To Coda ⊕

I'm mov - in' way in the mid - dle of the

1
air. God Al - might - y mov - in'.
2
air. Well,

there were three gates in the

east and there were three gates in the

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat). The lyrics are "east and there were three gates in the". The piano accompaniment is written in grand staff notation (treble and bass clefs) with a key signature of one flat. The music is in a 4/4 time signature. The vocal line begins with a quarter note on 'east', followed by a quarter note on 'and', a quarter note on 'there', a quarter note on 'were', a quarter note on 'three', a quarter note on 'gates', a half note on 'in', and a quarter note on 'the'. The piano accompaniment features a steady bass line and chords in the right hand.

west, let me tell you 'bout three gates in the

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "west, let me tell you 'bout three gates in the". The piano accompaniment continues with the same harmonic structure as the first system.

north, hal - le - lu - jah. There were three gates in the

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "north, hal - le - lu - jah. There were three gates in the". The piano accompaniment continues with the same harmonic structure as the first system.

south and that makes twelve gates to the

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "south and that makes twelve gates to the". The piano accompaniment continues with the same harmonic structure as the first system.

cit - y, four square wide, hal - le -

D.S. al Coda

lu. God Al - might - y mov - in'.

CODA

air. Well, old

John, he de - clared that he saw a man. He had twelve -
 want - ed to run, but his feet would - n't go 'cause he
 twelve an - gels in the east and there were

felt the Gos - pel cut - tin' in his right hand. Well, his
 twelve an - gels in the west, edged sword. Then he

eyes flashed fire like the burn - ing sun. Old John.
heard a voice, he said John, take a look and
twelve an - gels in the north,

1,2
— got scared and want - ed to run. Well, he
read what you see. You'll write it in a book. You saw
twelve an - gels in the south. That's a

3
to - tal of for - ty - eight an - gels to the cit - y, four

square wide, hal - le - lu. God Al -

might - y mov - in. I, John, he saw my — num - ber.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The lyrics are "might - y mov - in. I, John, he saw my — num - ber." The piano accompaniment is shown in two staves below: the right hand in treble clef and the left hand in bass clef. The piano part features a steady bass line and chords that support the vocal melody.

— I'm mov - in' way up in the mid - dle of — the

The second system continues the musical score. The vocal line begins with a dash, followed by the lyrics "I'm mov - in' way up in the mid - dle of — the". The piano accompaniment continues with similar harmonic support, including some chordal textures in the right hand.

air. Well, I, John, he saw my — num - ber.

The third system features the vocal line with the lyrics "air. Well, I, John, he saw my — num - ber." The piano accompaniment provides harmonic support, with the right hand playing chords and the left hand maintaining a consistent bass line.

— I'm mov - in' way in the mid - dle of the air.

The fourth system concludes the musical score. The vocal line has the lyrics "— I'm mov - in' way in the mid - dle of the air." The piano accompaniment ends with a final chord in the right hand and a sustained bass note in the left hand.

IF I CAN DREAM

41

Words and Music by
W. EARL BROWN

Very slow, with much drive

mf

B \flat Gm B \flat Gm

There must be lights burn-in' bright-er
peace and un-der-stand-ing

some-where, Got to be birds fly-in' high-er in a
some-time. Strong winds of prom-ise that will blow a-way the

sky more blue. If I can dream of a bet-ter land, where
doubt and fear. If I can dream of a warm-er sun, where

E \flat Gm B \flat Gm E \flat /F B \flat Gm B \flat Gm

E \flat 6 F7 B \flat B \flat 7

Eb D7 Gm Gdim7 Bb/F Gm

all my broth-ers work hand_ in hand, } tell me why, oh why, oh
 hope keeps shin-in' on ev-er-y-one, }

1 Eb Cm7 Dm Gm Cm7 F7

why_ can't my dream come true? Oh _

Eb/F F7

why? _____ There must be why_ won't that sun ap -

2 Eb Cm7 Bb/D Eb/F

Bb Eb Bb Bb7

pear? _____

E_b^{3fr} **Edim7** **B_b** **B_b7**

We're lost in a cloud _ with too much rain, _

E_b^{3fr} **Edim7** **B_b** **B_b7**

we're trapped in a world _ that's trou-bled with pain, _

E_b^{3fr} **Edim7** **B_b/F** **D7** **Gm**^{3fr}

but as long as a man has _ the strength to _ dream, _ he can re -

C9 **Cm7/F** **Fm7** **F7**

deem his soul _ and fly. _ He can

G G7 C Am

fly. _____ Deep in my heart _____ there's a trem - blin' _____

F6 G7 C Em Am Em

ques - tion. _____ Still I am sure _____ that the an - swer's _____ gon - na

Dm G7 F/G C C7

come _____ some-how. Out there in the dark _____ there's a beck - on - ing

F7 F#dim C/G Am

can - dle, _____ And while I can think!... While I can talk! While I can

C/G Am Fmaj7

stand! While I can walk! While I can dream! Please let my

Detailed description: This system contains the first two measures of the song. The vocal line starts with a quarter note 'stand!', followed by a quarter rest, then eighth notes for 'While I can walk!', another quarter rest, eighth notes for 'While I can dream!', and finally a quarter note 'Please let my'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Detailed description: This block shows the piano accompaniment for the first system. The right hand plays chords, including a C/G chord, while the left hand plays a consistent eighth-note bass line.

Dm7 Dm7/G

dream come true

Detailed description: This system contains the next two measures. The vocal line continues with 'dream', a quarter rest, 'come', another quarter rest, and 'true'. The piano accompaniment continues with the same eighth-note bass line and chords.

Detailed description: This block shows the piano accompaniment for the second system, including the continuation of the eighth-note bass line and the chordal accompaniment in the right hand.

G7 C Am

right now!

Detailed description: This system contains the next two measures. The vocal line has a quarter rest, then 'right', another quarter rest, and 'now!'. The piano accompaniment continues with the eighth-note bass line and chords.

Detailed description: This block shows the piano accompaniment for the third system, including the continuation of the eighth-note bass line and the chordal accompaniment in the right hand.

C Am C F C

Detailed description: This system contains the final two measures. The vocal line has a quarter rest, then a half note, and finally a quarter note. The piano accompaniment continues with the eighth-note bass line and chords.

Detailed description: This block shows the piano accompaniment for the fourth system, including the continuation of the eighth-note bass line and the chordal accompaniment in the right hand.

IF THAT ISN'T LOVE

Words and Music by
DOTTIE RAMBO

Moderate Gospel Waltz (♩ played as $\overset{r}{\underset{3}{\text{♩}}}$)



mf

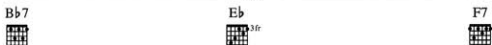


dim.



He left the splen - dor of heav - en
E - ven in death he re - mem - bered

mp



the know - ing His des - ti -
thief hang - in' by His

ny side. F6 F7 Bb

was the lone spoke - ly of
Then He spoke of

hill of Gol - goth - a, there to
love and and com - pas - sion and He

Bb 7/D Eb Cm7

lay down His life for me. And if
took him to Par a - dise.)

Bb/F Eb F6 F7 Bb

that is - n't love, then the

Bb 7 Eb

Bb

o - cean is dry. _____ There's no

Detailed description: This system shows the first two measures of the piece. The vocal line starts with a quarter note 'o', a quarter rest, a quarter note 'cean', a quarter rest, a quarter note 'is', a quarter rest, a quarter note 'dry', followed by a long horizontal line. The piano accompaniment features a bass line with a quarter note 'o', a quarter note 'cean', a quarter note 'is', and a quarter note 'dry'. The right hand has a series of chords: Bb major (F4, Ab4, Bb5), a whole rest, and another Bb major chord.

Detailed description: The piano accompaniment for the first system. The right hand plays chords: Bb major (F4, Ab4, Bb5), a whole rest, and another Bb major chord. The left hand plays a bass line with a quarter note 'o', a quarter note 'cean', a quarter note 'is', and a quarter note 'dry'.

F Cm7 F

stars in the sky _____ and the lit - tle spar -

Detailed description: This system covers measures 3 and 4. The vocal line has a quarter note 'stars', a quarter note 'in', a quarter note 'the', a quarter note 'sky', followed by a long horizontal line. The piano accompaniment has a bass line with a quarter note 'stars', a quarter note 'in', a quarter note 'the', and a quarter note 'sky'. The right hand has chords: F major (F4, A4, C5), Cm7 (F4, Ab4, Bb5, Eb5), and F major.

Detailed description: The piano accompaniment for the second system. The right hand has chords: F major (F4, A4, C5), Cm7 (F4, Ab4, Bb5, Eb5), and F major. The left hand has a bass line with a quarter note 'stars', a quarter note 'in', a quarter note 'the', and a quarter note 'sky'.

F7 Bb Cm Bb7/D

- rows_ can't fly. _____ Yeah, if

Detailed description: This system covers measures 5 and 6. The vocal line has a quarter note '-', a quarter note 'rows', a quarter rest, a quarter note 'can't', a quarter note 'fly', followed by a long horizontal line. The piano accompaniment has a bass line with a quarter note '-', a quarter note 'rows', a quarter note 'can't', and a quarter note 'fly'. The right hand has chords: F7 (F4, Ab4, Bb5, C5), Bb major (F4, Ab4, Bb5), Cm7 (F4, Ab4, Bb5, Eb5), and Bb7/D (F4, Ab4, Bb5, D5).

Detailed description: The piano accompaniment for the third system. The right hand has chords: F7 (F4, Ab4, Bb5, C5), Bb major (F4, Ab4, Bb5), Cm7 (F4, Ab4, Bb5, Eb5), and Bb7/D (F4, Ab4, Bb5, D5). The left hand has a bass line with a quarter note '-', a quarter note 'rows', a quarter note 'can't', and a quarter note 'fly'.

Bb/F Bb7 Eb

that_ is - n't love, _____ then

Detailed description: This system covers measures 7 and 8. The vocal line has a quarter note 'that', a quarter note 'is', a quarter note 'n't', a quarter note 'love', followed by a long horizontal line. The piano accompaniment has a bass line with a quarter note 'that', a quarter note 'is', a quarter note 'n't', and a quarter note 'love'. The right hand has chords: Bb/F (F4, Ab4, Bb5), Bb7 (F4, Ab4, Bb5, D5), and Eb major (Eb4, Gb4, Bb5).

Detailed description: The piano accompaniment for the fourth system. The right hand has chords: Bb/F (F4, Ab4, Bb5), Bb7 (F4, Ab4, Bb5, D5), and Eb major (Eb4, Gb4, Bb5). The left hand has a bass line with a quarter note 'that', a quarter note 'is', a quarter note 'n't', and a quarter note 'love'.

B \flat

heav-en's a myth. There's no

F Cm7^{3fr} F

feel - ing like this if

1

F7 B \flat B \flat /D E \flat B \flat /D Cm7^{3fr} B \flat

that is - n't love. (It's got to be love.)

2

F6 F7 B \flat B \flat /D E \flat 6 B \flat /D Cm7^{3fr} B \flat

love. It's got to be love.

rit.

IF THE LORD WASN'T WALKING BY MY SIDE

Words and Music by
HENRY SLAUGHTER

Moderate Shuffle (♩ played as $\overset{\text{tr}}{\text{tr}}\text{tr}$)

no chord

Ab $\overset{\text{tr}}{\text{tr}}\text{tr}$ Db7 $\overset{\text{tr}}{\text{tr}}\text{tr}$

I don't know just what I'd do if the

mf

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by the lyrics 'I don't know just what I'd do if the'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord diagrams for Ab and Db7 are provided above the vocal staff.

Ab $\overset{\text{tr}}{\text{tr}}\text{tr}$ Eb7 $\overset{\text{tr}}{\text{tr}}\text{tr}$ Ab $\overset{\text{tr}}{\text{tr}}\text{tr}$

Lord was-n't walk-in' by my side. Well, I was drift-in' (I was drift-in' on the

Detailed description: This system contains the next two measures. The vocal line continues with 'Lord was-n't walk-in' by my side. Well, I was drift-in' (I was drift-in' on the'. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for Ab, Eb7, and Ab are shown above the vocal staff.

Db7 $\overset{\text{tr}}{\text{tr}}\text{tr}$

sea of de - spair.) and I was wan-d'r'in', (I was wan-d'r'in' in this

Detailed description: This system contains the final two measures. The vocal line concludes with 'sea of de - spair.) and I was wan-d'r'in', (I was wan-d'r'in' in this'. The piano accompaniment ends with a final chord. A chord diagram for Db7 is shown above the vocal staff.

old world of care...) but Je - sus found me. (Je - sus found me in my

Ab^{4fr}

sin - ful plight...) He heard me pray - in'. (He heard me pray - in' on my

Bb

knees at night...) And now I'm sing-in' (Now I'm sing-in' a glad new song...) be-cause I'm

Eb7 Ab^{4fr}

hap-py. (be-cause I'm hap-py as I go a - long...) And I don't know (I don't know.)

Db7^{4fr} Ab^{4fr}

Db7



4fr

Ab



4fr

Eb7



Ab



4fr

just what I'd do — if the Lord was-n't walk-in' by my side. What would I

Db7



4fr

Ab



4fr

do?

(What would I do when the tears filled my eyes?)

What would I

do?

(What would I do when it's

Bb



my time to die?) Well, I'd be lone-ly, dis-cour-aged, bur-ned on the way, if the

Eb



no chord

Ab



4fr

Lord was-n't walk-in' by my side ev-'ry day... I'd be so friend-less (I'd be friend-less, all a -

lone_ and blue.) and I'd be help-less, — And I don't
I'd be help-less, would-n't know what to do.)

know (I don't know.) just what I'd do — if the Lord was-n't walk-in' by my

side. What would I side ev-'ry day, — if the Lord —

was - n't walk-in' by my side, — hmn.
(Was - n't walk-in' by my side.)

JOSHUA FIT THE BATTLE

Adapted and Arranged by
ELVIS PRESLEY

Moderately bright

F



Josh-ua fit the bat-tle 'round Jer - i - cho, (a-round)

mp *mp - mf*

C7



F



Jer - i - cho, (a-round) Jer - i - cho, Josh-ua fit the bat-tle of

mp *mp - mf*

C7



Last time
to Coda



1. F



2. F

Segue to all
Verses

Jer - i - cho, And the walls come tum-bl - in' down, (God knows it,) down.

mp *mp - mf*

F



Verse I
(a.) Good morn - in', Sis - ter Mar - y, Good morn - in', Broth - er
know you've heard a - bout Josh - u - a, He was the son of

mp

C7^o F Bb

John; Well, I don't wan-na stop and talk with you, I'll
 Nun; He nev - er stopped his work un - til, Un-

F C7^o 1. F 2. F D.S. al Fine

tell you while I come a - long. (b.) I done. (God knows it.)
 til the work was

Verse II F

(a.) You may talk a-bout your men of Gid-e-on, You may brag a-bout your men of Saul;
 to the walls of Jer-i-cho, he marched with spear in hand;

C7^o F Bb

There's none like good old Josh - u - a, At the
 "Go blow them ram horns," Josh - u - a cried, "Cause the

F C7 | 1. F | 2. F D.S. %

Bat-tle of Jer-i - cho. (b.) Up (God knows it)
 bat-tle is in my hand!"

F

Verse III

(a.) You may talk a - bout your men of Gid - e - on, You may
 tell me, great God, that Josh - u - a's spear was
 bold and brave he stood, sal -

mp

talk a - bout the King of Saul, Well, there's none like
 well nigh twelve feet long, And up - on his hip was a
 va - tion in his hand, Go - blow them ram - horns!"

Bb F C7 | 1. 2. F | 3. F D.S. %

Josh-u - a, at the Bat-tle of Jer-i - cho. (b.) They
 dou-ble edged sword and his mouth was a Gos-pel - horn. (c.) Yet
 Josh-u - a cried, "Cause the dev - il can't do you no harm." (God knows it)

Verse IV



(a.) Then up to the walls of Jer-i-cho he marched with spear in hand; lamb, ram, sheep horns be-gan to blow, the trum-pets be-gan to sound;

mp

Bb

— "Go blow them ram horns", Josh-u-a cried, "'Cause the
Old Josh-u-a shout-ed, "Glo-ry". And the

F C7 1. F 2. F

bat-tle am in my hand," (b.) Then the — (God knows it)
walls come tum-bl-in' down.

D.S. al Coda %

D.S. al Coda %

Coda C7 F

down, down, down, down, down, tum-blin' down.

Coda

LEAD ME, GUIDE ME

Words and Music by
DORIS AKERS

Moderately

Piano introduction in B-flat major, 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The piece begins with a piano (*p*) dynamic. The first four measures are chords, and the next four measures are a simple eighth-note bass line.

VERSE

First system of the verse. The vocal line is in the right hand, and the piano accompaniment is in the left hand. The piano part includes guitar chord diagrams for Eb, C7, Fm, Fm7, and Bb7. The lyrics are: 1. I am weak and I need Thy strength and pow'r. To — 2. Help me tread in the paths of right - eous- ness. Be my

Second system of the verse. The vocal line is in the right hand, and the piano accompaniment is in the left hand. The piano part includes guitar chord diagrams for Fm, Bb7, Eb, Bb7, Eb, and C7. The lyrics are: help me o - ver my weak - est hour. Let me through the dark - ness Thy aid when Sa - tan and sin op - press. I am put - ting all — my

Third system of the verse. The vocal line is in the right hand, and the piano accompaniment is in the left hand. The piano part includes guitar chord diagrams for Fm, C7, Fm, Abm 4 ft., Eb, Bb7, Eb, Ab, and Eb. The lyrics are: face to see; Lead me, oh, Lord, lead me. trust in Thee; Lead me, oh, Lord, lead me. —

CHORUS-reverently

E^b F7 B^b7 A^b 4fr. E^b Fm

Lead me, guide me a - long the way; For if you lead me

E^b G7 C^m A^bm E^b 4fr. D^b7 C7

I can-not stray. Lord, let me walk each day with Thee.

Fm Ed1m Fm E^b B^b7 E^b A^b E^b E^b A^b E^b

Lead me, oh, Lord, lead me. 2. Help me me.

3. I am lost if You take Your hand from me.

I am blind without Thy Light to see.

Lord, just always let me Thy servant be;

Lead me, oh, Lord, Lead Me.

LET US PRAY

Words by BUDDY KAYE
Music by BEN WEISMAN

Moderately, with a beat
no chord



mf

The piano introduction consists of two measures. The right hand has whole rests. The left hand plays a steady eighth-note accompaniment: C4, D4, E4, F4, G4, A4, B4, C5, G4, F4, E4, D4, C4.



C

Come, praise the Lord, — for He is good.
When stran - gers reach — out for your hand.
The love of God — is on our side.

The first vocal line begins with a C major chord diagram. The melody starts on a whole rest, then descends: G4, F4, E4, D4, C4, B3, A3, G3. The lyrics are aligned with the notes.



The piano accompaniment for the first vocal line features a steady eighth-note accompaniment in the left hand and block chords in the right hand. The chords are C major, F major, and C major.



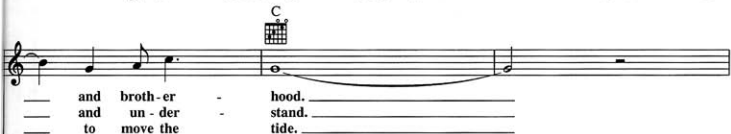
F G7

Come join in love —
re - spond to them —
We have the strength —

The second vocal line begins with an F major chord diagram, followed by a G7 chord diagram. The melody starts on a whole rest, then descends: G4, F4, E4, D4, C4, B3, A3, G3. The lyrics are aligned with the notes.



The piano accompaniment for the second vocal line features a steady eighth-note accompaniment in the left hand and block chords in the right hand. The chords are F major, C major, and F major.



C

— and broth - er - hood.
— and un - der - stand.
— to move the tide.

The third vocal line begins with a C major chord diagram. The melody starts on a whole rest, then descends: G4, F4, E4, D4, C4, B3, A3, G3. The lyrics are aligned with the notes.



The piano accompaniment for the third vocal line features a steady eighth-note accompaniment in the left hand and block chords in the right hand. The chords are C major, F major, and C major.

C7 F A7/E

We'll hear the "Word" and bring our gifts of bread and wine
 We'll rise as one to calm the storm out - side the gate.
 The world was saved, so there be peace and love for all

Dm C/G Dm7/G G7

and we'll be blessed be - neath this sign.
 With faith in Him we won't be late.
 and we must hear our broth - ers call.

C F C G7 C

So let us pray to -

F G Em

geth - er, pray to - geth - er,

MANSION OVER THE HILLTOP

Words and Music by
IRA F. STANPHILL

Moderato



Piano introduction musical notation in G major, 4/4 time, marked Moderato. The piece begins with a piano (p) dynamic. The right hand features a melody of eighth and quarter notes, while the left hand provides a simple harmonic accompaniment of quarter notes.



1. I'm sat - is - fied with just a cot - tage be - low A lit - tle
(2. Tho of - ten) tempt - ed, tor - ment - ed and test - ed And like the
(3. Don't think me) poor or de - sert - ed or lone - ly, I'm not dis -

Guitar chords: C, F, C



Piano accompaniment for the first vocal line, continuing the melody and accompaniment from the introduction.



sil - ver and a lit - tle gold; But in that Cit - y
proph - et my pil - low a stone; And tho' I find here
cour - aged, I'm heav - en bound; I'm but a pil - grim

Guitar chords: G7, C



Piano accompaniment for the second vocal line.



— where the ran - somed will shine I want a gold one
— no per - ma - nent dwell - ing, I know He'll give me
— in search of a cit - y, I want a man - sion

Guitar chords: F, C, G7



Piano accompaniment for the third vocal line.

CHORUS

— that's sil - ver lined. _____
 — a man - sion my own. _____ 1-8. I've got a MAN - SION — JUST O - VER THE
 — a harp and a crown. _____

HILL - TOP, _____ In that bright land where _____ we'll nev - er grow old; _____

— And some - day yon - der _____ we will nev - er more wan - der _____ But walk on

streets that _____ are pur - est gold. _____

1. Tho' of - ten
 2. Tho' of - ten
 3. Don't think me

rit.

rit.

PRECIOUS LORD, TAKE MY HAND

(a.k.a. TAKE MY HAND, PRECIOUS LORD)

Words and Music by
THOMAS A. DORSEY

Slow with Spirit

The piano introduction for the first system is written in 3/4 time with a key signature of three flats (B-flat major/D-flat minor). It consists of two staves: a treble staff with a melody of eighth and quarter notes, and a bass staff with a simple harmonic accompaniment of quarter notes.

The first system of the vocal line and guitar accompaniment. The vocal line is on a single staff with lyrics: "Pre - cious Lord take my hand lead me on, let me stand, I am tired, I am". The guitar accompaniment is on a separate staff with chord diagrams for Ab, Ab7, and Db. A double bar line with a repeat sign is placed at the beginning of the guitar part.

The piano accompaniment for the second system, continuing the melody and harmony from the first system. It features a consistent rhythmic pattern in both the treble and bass staves.

The second system of the vocal line and guitar accompaniment. The vocal line continues with lyrics: "weak, I am worn. Thru the storm, thru the night lead me". The guitar accompaniment includes chord diagrams for Eb7, Ab, and Ab7, along with a *cresc.* marking.

The piano accompaniment for the third system, featuring a *cresc.* marking in the bass staff. The melody continues to rise in intensity.

The third system of the vocal line and guitar accompaniment. The vocal line concludes with lyrics: "on to the light, Take My Hand, Pre - cious Lord lead me home." The guitar accompaniment includes chord diagrams for Db, Ab, Eb7, and Ab, and ends with a *Fine* marking.

The piano accompaniment for the fourth system, which serves as the final ending of the piece. It features a sustained chord in the bass staff and a melodic flourish in the treble staff.

When my way dark grows drear, Pre - cious the Lord lin - ger
 When the the dark ness ap - pears and the night draws

Ab Ab7 Db

near, — When my life is al most gone.
 near — And the day is past and gone.

Ab Eb7

Hear my cry, hear my call, Hold my hand, lest I
 At the riv er I stand, Guide my feet hold my

cresc. *dim.* *cresc.* *dim.*

Ab Ab7 Db

fall — Take — My Hand — Pre - cious Lord, — lead me home. —
 hand — Take — My Hand — Pre - cious Lord, — lead me home. —

Db7 Ab Bb7 Eb7 Ab

2nd Time
D.S. al Fine

REACH OUT TO JESUS

Words and Music by
RALPH CARMICHAEL

Gospel Waltz (♩ played as $\frac{3}{4}$)



mp

B



F#



C#7



F#



C#7



F#



B



A#



A#/C#



Is your bur - den heav - y as you bear it all a -

mf

D#m



F#



B



lone? Does the road you trav - el har - bor

F# C#7 C#7sus C#7/E F#

dan - gers yet un - known? Are you grow - ing

B A# A#/C# D#m

wear - y in the strug - gle of it all?

B6 F#/A# G#m7 F# G#m7 C#7

Je - sus will help - you - when on his name you

F# G#m7 F#/A# B B#dim7 F#

call. He is al - ways there, hear - ing ev - 'ry prayer, faith - ful and

D#m

G#7

G#9

no chord

true.

Walk-ing by our side,

in His love we hide

all the day

C#

D#m

C#/E#

F#

B

A#

A#/C#

through.

When you get dis-cour-aged — just re-mem-ber what to

D#m

B6

F#/A#

G#m7

F#

do.

Reach

out

to

Je-sus, — He's

G#m7/C#

C#7

F#

D7

G

reach-ing out to you.

Is the life you're

p

C B Em

liv - ing filled with sor - row and des - pair?

G G7 C C#dim7 G/D

Does the fu - ture press you with it's wor - ry and it's

D7 D7sus D7 G C

care? Are you tired and friend - less, have you

B Em Em/D C6 G/B Am7

al - most lost your way? Je - sus will

G Am7 D7 G Am7 G/B

help — you, — just call to Him to - day.

3

C C#dim7 G

He is al - ways there, hear - ing ev - 'ry prayer, faith - ful and

f

Em A7 A9

true. Walk - ing by our side, in His love we hide

f

no chord D G7

all the day through.

dim. *mp*

C F E

When you get dis - cour - aged — just re - mem - ber what to

f

Am F6 C/E Dm7 C

do. Reach out to Je - sus, come on and

F6 C/E Dm7 C F6 C/E Dm7

reach out to Je - sus. I said to reach out to

C G7 Csus

Je - sus. He's reach - ing out to you.

ff rit.

RUN ON

Adapted and Arranged by
ELVIS PRESLEY

Rubato

F



Bright Shuffle (♩♩ played as $\overset{\curvearrowright}{\text{♩}}\overset{\curvearrowright}{\text{♩}}$)

Well, you may run on ___ for a long time... (Run on for a

long time...) Run on ___ for a long time... Let me

tell you God Al-might-y's gon-na cut you down. Go tell ___ that long-tongued

li - ar, go tell__ that mid-night rid-er, tell the gam-blers and ram-blers and

back bit - ter. Tell__ them God Al-might-y's gon - na cut 'em down...

C F

Stop God Al-might-y, let me tell you the news. _ My heads been wet _ with the mid -

- night dew's. _ I been down _ on my bend - ed knees _ talk -

- in' to the man from Gal - i - lee. — My God spoke — and He spoke.



— so sweet. — I thought I heard the shuf - fle of an - gels feet. — He



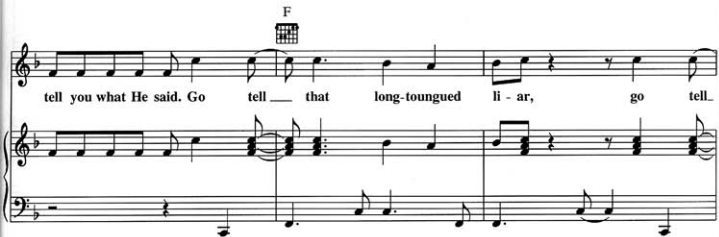
put one hand up - on — my head. — Great God Al-might-y, let me

no chord



tell you what He said. Go tell — that long-tongued li - ar, go tell.

F



— that mid - night rid - er, tell the gam - blers and ram - blers and

back bit - er. Tell — them God Al - might - y's gon - na cut 'em down.. You may run..

C F

— on — for a long time.. (Run on for a

long time..) Run on — for a long time.. Let me



tell you God Al-might-y's gon-na cut you down. You may throw your rock and
 - ple go to church just to

hide your hand, work - in' in the dark a-against your fel - low man. As
 sig - ni - fy, try'n_ to make a date with the neigh-bor's wife. Well

sure as God_ made the day and the night, what you do in the dark will be
 broth-er, let me tell you sure as you're born, you'd bet - ter leave that

brought to the light. You may run and hide, slip and slide_ try'n_
 wo - man a - lone be-cause one of these days, mark my word, you _

— to take the mote from your neighbor's eye, As sure as God made the
 — think that brother is going to work. You sneak up and knock

rich and poor, you're gonna reap a just what you sow. — You may
 on the door. That's all brother. You'll knock no more. —

run on _____ for a long time. — (Run on for a

long time. —) Run on _____ for a long time. — Let me

C F

tell you God Al-might-y's gon-na cut you down. — Go tell — that long-tongued

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. Above it are two guitar chord diagrams for C and F. The middle line is the piano right-hand part in treble clef, and the bottom line is the piano left-hand part in bass clef.

li - ar, go tell — that mid - night rid - er, tell the

Detailed description: This system contains the third and fourth lines of music. It continues the vocal melody and piano accompaniment from the first system.

gam-blers and ram-blers and back bit - er, tell — them God Al-might-y's gon-na

Detailed description: This system contains the fifth and sixth lines of music. It continues the vocal melody and piano accompaniment.

1 C F 2 C F

cut 'em down. — Some peo - cut 'em down. —

Detailed description: This system contains the seventh and eighth lines of music. It features a first ending (marked '1') and a second ending (marked '2'). Above the first line are four guitar chord diagrams for C, F, C, and F. The system concludes with repeat signs and fermatas.

SO HIGH

Adapted and Arranged by
ELVIS PRESLEY

Brightly

Piano introduction in C major, 4/4 time. The right hand plays chords and the left hand plays a simple bass line.

It's real-ly so high, _____ So

Group: (So high, you can't get o-ver it.)

The vocal line starts with a whole note 'It's' and a half note 'real-ly'. The piano accompaniment features a steady bass line and chords in the right hand.

mf

The piano accompaniment continues with a consistent bass line and chords in the right hand.

wide, _____ So low, _____

(So wide, you can't get a-round it.)

The vocal line continues with 'wide,' and 'So low,'. The piano accompaniment remains steady.

The piano accompaniment continues with a consistent bass line and chords in the right hand.

low, you can't.)

You can't get un-der it, You must come in through the

To Coda

The vocal line concludes with 'low, you can't.)' and 'You can't get un-der it, You must come in through the'. The piano accompaniment continues.

To Coda

The piano accompaniment concludes with a final chord and a fermata over the last note.

1. c | 2. c

door. It's real-ly so door. _____ 1. Well, I went down in the
2. Well, I ain't _____ been to

mp

val-ley, heav-en, You know I did, I went there, there to stay. _____
But I _____ I am told; _____

G7

My soul got hap-py in the val-ley, _____ You know I
The streets, the streets are _____ of pearl, _____ You know the

C C7 F

stayed _____ right _____ down all day. } It's so
might-y, might-y, might-y gates are gold. }

D.S. at Coda %

Coda ⊕

door. _____

rall.

Coda ⊕

D.S. at Coda

STAND BY ME

Adapted and Arranged by
ELVIS PRESLEY

Slowly

Piano introduction in G major, 4/4 time. The right hand features a melodic line with eighth notes, and the left hand provides a steady bass line. The tempo is marked 'Slowly' and the dynamics are 'mf'. The introduction concludes with a 'L.H.' (Left Hand) flourish.

Vocal line 1 with guitar chord diagrams. The chords are D, A7sus4, D, and G. The lyrics are: 1. When the storms of life are rag - ing, (2. When I'm grow - ing old and fee - ble,) Stand by me, _____

Piano accompaniment for the first vocal line. The dynamics are 'mp - mf'. The right hand plays chords, and the left hand plays a rhythmic bass line.

Vocal line 2 with guitar chord diagrams. The chords are D, F#m, and Bm. The lyrics are: When the storms of life are rag - ing, (When I'm grow - ing old and fee - ble,) Stand by

Piano accompaniment for the second vocal line. The right hand plays chords, and the left hand plays a rhythmic bass line.

Vocal line 3 with guitar chord diagrams. The chords are A7sus4, A7, and D. The lyrics are: me; _____ When the world _____ is toss - ing (When I do _____ the best I

Piano accompaniment for the third vocal line. The right hand plays chords, and the left hand plays a rhythmic bass line.

me, Like a ship out on the sea, Thou who
 can, And my friends mis-un-der-stand, Thou who

F#m **Gmaj7** **E9**

ru - est wind and wa - ter, Stand by me.
 nev - er lost a bat - tle.

D **A7sus4** **D** **G**
 (Stand by)

2. When I'm Thou who nev - er lost a

1. D **2. D**
 (me) (me)

bat - tle, Stand by me.

A7sus4 **D** **G** **D**
 (Stand by) (me)

rall.

SWING DOWN, SWEET CHARIOT

Adapted and Arranged by
ELVIS PRESLEY

Moderately bright

The musical score is arranged in four systems, each with a vocal line and piano accompaniment. The piano part includes guitar chord diagrams for F, C7, F7, Bb, and F. The tempo is marked 'Moderately bright'. The lyrics are: 'Why don't you swing down, sweet char-i - ot, stop and let me ride. — Swing down, char-i - ot, stop and let me ride. — Rock me, Lord, rock me, Lord, Calm and eas - y, well I've got a home on the oth - er side. Why don't you side.'

System 1: Vocal line starts with a rest, then 'Why don't you swing down, sweet'. Piano accompaniment starts with a rest, then a series of chords. Chord diagram for F is shown above the piano line.

System 2: Vocal line continues with 'char-i - ot, stop and let me ride. — Swing down, char-i - ot, stop and'. Piano accompaniment continues with chords. Chord diagram for C7 is shown above the piano line.

System 3: Vocal line continues with 'let me ride. — Rock me, Lord, rock me, Lord, Calm and eas - y, well'. Piano accompaniment continues with chords. Chord diagrams for F7, Bb, and F are shown above the piano line.

System 4: Vocal line ends with 'I've got a home on the oth - er side. Why don't you side.'. Piano accompaniment continues with chords. Chord diagrams for G7, C7, and F are shown above the piano line. The score concludes with a double bar line.

Group: (*Swing, swing, swing, swing,*) Well, well. (*Swing, swing, swing,*)

mp

Well, well, well, well. (*Swing, swing, swing.*)

1. E - zek - iel went
2. E - zek - iel went

down in the mid-dle of the field, He saw — an an - gel work - in' on a
down and — got on — board, — Char - i - ot went a - bump - in' and on

char - i - ot wheel. — Was - n't — so par - tic - u - lar 'bout the char - i - ot
down — the road, — Zeke was - n't so par - tic - u - lar 'bout the bump - in' on the

wheel, Just want - ed to see how a char - i - ot feel. — } Why don't you
road, Just want - ed to lay down his heav - y load. — }

D.S. al Coda

Coda

C7 F F

oth - er side, Well, I got a Fa - ther in the Prom - ised Land, —

Coda

C7 F7

— Ain't gon - na stop un - til I shake His hand. — Rock me, Lord,

Bb F G7 C7

rock me, Lord, Calm and eas - y, I've got a home on the oth - er

F F

side. Why don't you swing down, sweet char-i - ot, stop and let me ride; —

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in grand staff. Two guitar chord diagrams for F major are shown at the top. The piano accompaniment features a steady bass line and chords in the right hand.

C7 F7

Swing down, char-i - ot, stop and let me ride. — Rock me, Lord,

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in grand staff. Two guitar chord diagrams for C7 and F7 are shown at the top. The piano accompaniment continues with a consistent rhythmic pattern.

Bb F G7

rock me, Lord, Calm and eas - y, well, I've got a home on the

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in grand staff. Three guitar chord diagrams for Bb, F, and G7 are shown at the top. The piano accompaniment features a steady bass line and chords in the right hand.

C7 F

oth - er side. —

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in grand staff. Two guitar chord diagrams for C7 and F are shown at the top. The piano accompaniment continues with a consistent rhythmic pattern.

UP ABOVE MY HEAD

Adapted and Arranged by
W. EARL BROWN

Gospel Rock

F7



no chord

F7



Up a-bove my head —

mf

there is mu-sic in the air. — Up a-bove my head.

there is mu-sic in the air. —

C7

F

F7

Up a - bove my head _____ there is mu - sic in the

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with lyrics 'Up a - bove my head _____ there is mu - sic in the'. The bottom staff is a piano accompaniment. A guitar chord diagram for F7 is shown at the top right.

Bb7 Bdim7 F/C Dm

air, _____ oh yeah... And I real-ly do be - lieve, real-ly do be - lieve,

Detailed description: This system contains the third and fourth staves. The vocal line continues with 'air, _____ oh yeah... And I real-ly do be - lieve, real-ly do be - lieve,'. The piano accompaniment continues. Guitar chord diagrams for Bb7, Bdim7, F/C, and Dm are provided above the staff.

Gm7 Gm7/C F F7#9 F#7#9 F7#9

real-ly do be - lieve there's a heav-en some-where.

Detailed description: This system contains the fifth and sixth staves. The piano accompaniment continues. The vocal line is silent. Guitar chord diagrams for Gm7, Gm7/C, F, F7#9, F#7#9, and F7#9 are provided above the staff.

F7 Gm7/C

Detailed description: This system contains the seventh and eighth staves. The piano accompaniment continues. The vocal line is silent. Guitar chord diagrams for F7 and Gm7/C are provided above the staff.

F Eb Bb C F Eb Bb C

F Eb Bb C F Bb F Bb

F Bb F G Bb Am G

There's a heav - en some - where


Bb Am G Gm7 Am G

up a - bove my head, — up, up a - bove my head. —

WE CALL ON HIM

Words and Music by BEN WEISMAN,
SID WAYNE and FRED KARGER

Moderately slow, with expression



mp

(8)

Ab 4 fr.

Eb

The piano introduction is in 4/4 time, starting with a mezzo-piano (mp) dynamic. The right hand features a series of chords and a melodic line, while the left hand plays a steady eighth-note accompaniment. A fermata is placed over the final chord in the right hand.

Tacet

{ 1. We call on Him when - ev - er storm clouds gath - er,
{ 2. We call on) Him when no one else will an - swer,

We call on Him to light our dark - est day;
We ask of Him a rea - son to go on;

Why__ must it be that on - ly when we're lone - ly
When our cup of joy be - comes a - cup of sor - row,

Fm7

Bb7

— and hopes are dim, ————— We call on
 — filled to the brim, ————— We call on

Him. ————— } Why don't we call on Him be-fore we lose our
 Him. ————— }

mf

way? ————— To count our bless-ings and thank Him while we

1. Eb Tacet
 may. We call on may. —————

2. Eb Ab 4 ft. Eb
rall.

Cantabile

WHERE COULD I GO

Words and Music by
JAMES B. COATS

Moderato

mf

The piano introduction consists of two staves. The right hand plays a melody of eighth and quarter notes, while the left hand provides a steady accompaniment of eighth notes. The tempo is marked 'Moderato' and the dynamic is 'mf'.

Verse

G Gmaj7 G7 C Cm G Am7

Chord diagrams for the first line of the verse: G, Gmaj7, G7, C, Cm, G, Am7.

{ 1. Liv - ing be - low in this old sin - ful world,
2. Neigh - bors are kind, I love them ev - 'ry one,
3. Life here is grand with friends I love so dear,

mp

The piano accompaniment for the first line of the verse consists of two staves. The right hand plays a melody of eighth and quarter notes, while the left hand provides a steady accompaniment of eighth notes. The dynamic is 'mp'.

G D7 G G#dim Am D7 G Gmaj7 G7

Chord diagrams for the second line of the verse: G, D7, G, G#dim, Am, D7, G, Gmaj7, G7.

Hard - ly a com - fort can af - ford;
We get a - long in sweet ac - cord;
Com - fort I get from God's own Word;

Striv - ing a - lone to
But when my soul needs
Yet when I face the

The piano accompaniment for the second line of the verse consists of two staves. The right hand plays a melody of eighth and quarter notes, while the left hand provides a steady accompaniment of eighth notes.

face temp-ta-tions sore,
 man-na from a-bove, } Where could I go but to the Lord?
 chill-ing hand of death, }

Chorus

 Where could I go, O where could I go, Seek - ing a ref-uge for my

mf

 soul? Need - ing a friend to save me in the end,

soul? Need - ing a friend to save me in the end,

Where could I go but to the Lord? Lord?

WHO AM I

By RUSTY GOODMAN

Moderately, not too slow

Eb maj7 3fr C7b9 Fm Ab/Bb Bb7



Eb 3fr Cm 3fr Fm Bb7 Eb 3fr Cm 3fr

When I think of how He
mind ed of His



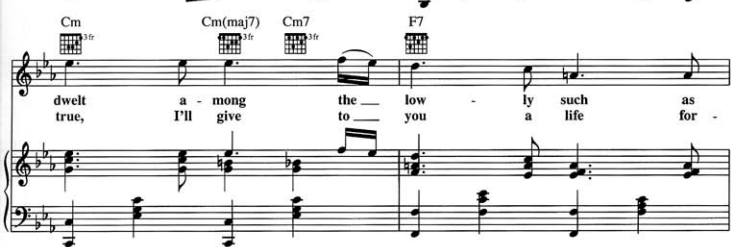
Fm Bb7 Eb 3fr G7/D

came words, so far from Glo - ry, _____ came and
"I'll leave thee nev - er. _____ Just be



Cm 3fr Cm(maj7) 3fr Cm7 3fr F7

dwelt true, a - mong give the - low you - ly such as
I'll give to - you a life for -



Bb Eb/Bb Bb7

I, _____ To
ever." I suf - fer
I won - der

Eb Bb7 Eb Eb7

shame and such dis - grace on Mt.
what I could have - done to de -

Ab Bb Eb Abm

Cal - v'ry take on my place. Then I
serve God's on ly Son, fight my

Ebmaj7 C7b9 Fm Ab/Bb Bb7 Eb

ask my - self the ques - tion, "Who am I?"
bat - tles 'til they're won, - Who am I?"

Who am I that a king would bleed and

Chord diagrams: Eb+ (3fr), Ab (4fr)

die for? _____ Who am I that He would

Chord diagrams: Eb (3fr), Bb7, Eb (3fr)

pray, "Not my will, thine" for? _____ The an-
swer

Chord diagrams: Bb7, Fm7, Bb7

I may nev - er know why He ev - er loved me

Chord diagrams: Eb (3fr), Bb7, Eb (3fr), Ab (4fr), Bb7

Eb
Eb maj7
C7b9

so that to an old rug-ged cross He'd

Fm
Ab/Bb
Bb7
Eb
1
Bb7

go. For Who am I? _____ When I'm re -

2
Bb7
Eb maj7
C7b9

That to an old rug-ged cross He'd

Fm
Ab/Bb
Bb7
B
Eb

go, for Who am I? _____

WORKING ON THE BUILDING

Words and Music by W.O. HOYLE
and LILLIAN BOWLES

Bright Gospel (♩ = $\frac{3}{4}$)

E^b



B^b7



E^b



A^b



E^b



Well, I'm a - work - in' on the build - ing.

It's a true foun - da - tion.

I'm a - hold - in' up the

blood - stained - ban - ner for my Lord.

B^b7



F



Bb7#5

Eb

Eb7#9

To Coda

Well, I nev - er get tired, — tired, tired of work-in' on the

Ab

Adim7

Eb/Bb

C7

build - ing. I'm a - go - in' up to heav - en, oh, oh,

F7

Bb7

Eb

Ab

yeah to get my re - ward, — my re - ward. —

1,2

Eb

3

Eb

D.S. al Coda

Well, I'm a - work - in' on the — Well, I'm a - work - in' on the

CODA

Eb



no chord

Eb7



tired, I nev - er get tired of work - in' on the

Ab



no chord

Adim7



build - ing for my Lord. I'm goin' up to

Eb/Bb



C7



F7



Bb7



Eb



heav - en, oh Lord, to get my re - ward.

YOU'LL NEVER WALK ALONE

(From "CAROUSEL")

Lyrics by OSCAR HAMMERSTEIN II

Music by RICHARD RODGERS

With great warmth, like a hymn

When you walk through a storm, hold your
head up high And don't be afraid of the dark,
At the end of the storm is a golden
sky And the sweet silver song of a lark.

C
G **F** **C** **G**
Gm **Dm** **Bb** **F**
Dm **Bb** **Am** **Gm** **F** **E**

C7 F Bdim C
 Walk on through the wind, Walk on through the
 rain, Tho' your dreams be tossed and blown Walk
 on, walk on, with hope in your heart, And you'll
 nev- er walk a- lone, You'll
 nev- er walk a- lone! When you -lone!

mf
mf
mf
poco *a* *poco*
poco *a* *poco*
molto espr.
ff *molto espr.*
dim. *mf* *rit.*

Fm6 C Em F G9 G7 *cresc.*
 C C+ F D7
 C C+ Fm7 F7-5 Em G7
 1. C Em Fm7 F 2. F Dm Em C
 8ba

Detailed description of the musical score: The score is arranged for voice, piano, and guitar. It consists of 16 measures. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The guitar part is shown as a series of chord diagrams with fingerings. The piece begins with a C7 chord and a melody in the voice and piano. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The guitar part provides harmonic support with various chords including Fm6, C, Em, F, G9, and G7. The score includes dynamic markings such as *mf*, *poco*, *molto espr.*, and *ff*. There are also performance instructions like *cresc.* and *rit.* The piece concludes with a double bar line and a *rit.* marking.