

## Foreword

I was raised in a home and a tradition where Sunday night church was a part of weekly life....and that was a good thing! My parents would pack my four sisters and me into the car each week and off we'd go.

Sunday night church had a different “personality” than Sunday morning worship. The atmosphere was very distinctive. Everything was a little less formal (including the clothes I got to wear). There was more interaction between worshipers. The songs we sang were filled with joy; often more “testimonial” in nature as we sang about God’s goodness and faithfulness. Sometimes our music minister would even allow us to request specific songs we wanted to sing in the service. As a child and teenager, I remember playing the piano and/or singing on numerous occasions. Several of my friends were invited to use their gifts as well in these services. Though this occasionally happened on Sunday morning, it was a fairly frequent occurrence on Sunday evening: *The Sunday Night Special*.

When we decided to proceed with this project to do a collection of some of these beloved gospel songs, I approached four of my friends – Heather, Mary, Jay, and Joel – who grew up in similar traditions to mine with Sunday night church experiences. They readily agreed to contribute. (The major challenge was narrowing this down to ten selections!) As you prepare and play these arrangements, you will quickly note that there is nothing here that dictates they be played on a Sunday night (or any other specific night, for that matter!). But I think you will quickly see why they got included in this collection.

These favorite gospel songs have survived the test of time. They continue to be meaningful and vital expressions of our faith. And I think you will enjoy the fresh settings each arranger has given to these piano solos. Our collective prayer is that you and those who hear you play these arrangements will find renewed inspiration in these enduring melodies of our faith.

—Lloyd Larson, Editor

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# 'Tis So Sweet to Trust in Jesus

with  
I Surrender All

WILLIAM J. KIRKPATRICK  
Arr. by Heather Sorenson

Fluidly ♩ = ca. 120

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# When We All Get to Heaven

EMILY D. WILSON  
Arr. by Mary McDonald

With excitement ♩. = ca. 92

Measures 1-2 of the piano arrangement. The music is in 12/8 time. The right hand features a melody of eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The dynamic marking *mf* is present.

Measures 3-4 of the piano arrangement. The right hand continues the melodic line, and the left hand features a more active bass line with eighth notes. The dynamic marking *8vb* is present.

Measures 5-6 of the piano arrangement. The right hand has a more complex melodic pattern with some triplets. The left hand continues with a steady accompaniment. Dynamic markings *f* and *mf* are present.

Measures 7-8 of the piano arrangement. The right hand features a series of chords and single notes, while the left hand provides a consistent harmonic support. The dynamic marking *f* is present.

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# Love Lifted Me

HOWARD E. SMITH  
Arr. by Joel Raney

Easy jazz waltz ♩ = ca. 160 (♩ =  $\overline{\text{♩}^3\text{♩}}$ )

Measures 1-5 of the piano arrangement. The music is in 3/4 time. Measure 1 starts with a mezzo-piano (*mp*) dynamic. Measure 5 ends with a crescendo (*cresc.*) marking.

Measures 6-10. Measure 6 begins with a mezzo-forte (*mf*) dynamic. Measure 8 includes a ritardando and diminuendo (*rit. e dim.*) marking. Measure 10 starts with a mezzo-piano (*mp*) dynamic and a tempo change to *a tempo*.

Measures 11-14. This system contains measures 11, 12, 13, and 14 of the piece.

Measures 15-18. This system contains measures 15, 16, 17, and 18 of the piece. The key signature changes to two sharps (F# and C#) in measure 15.

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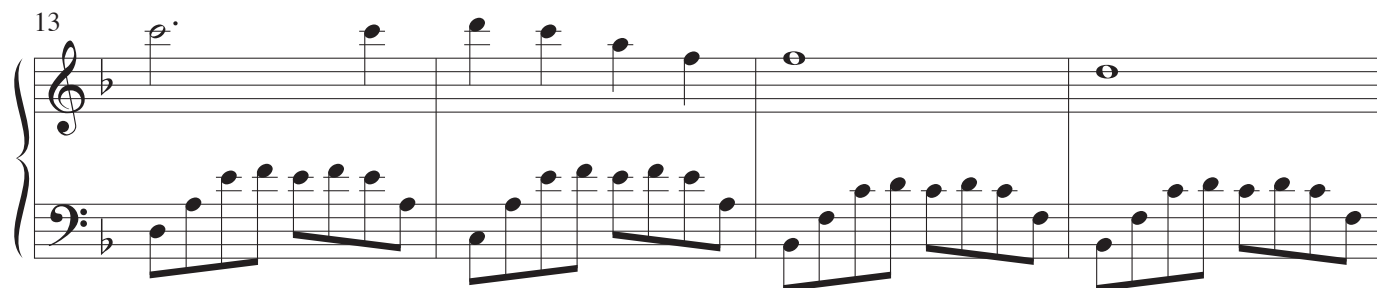
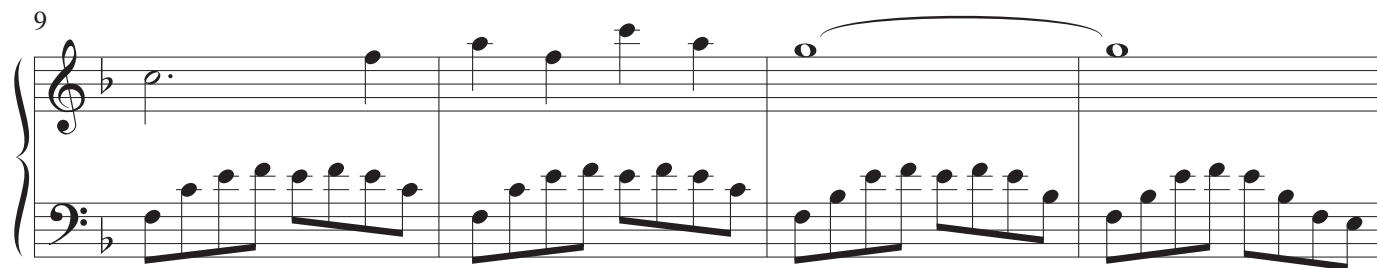
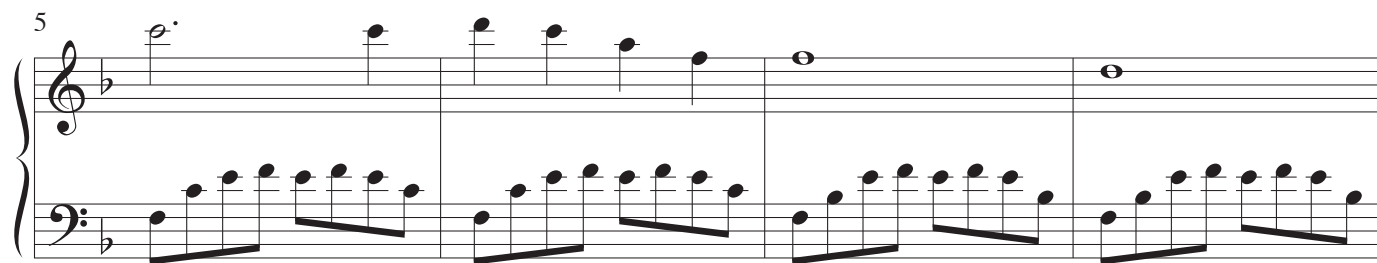
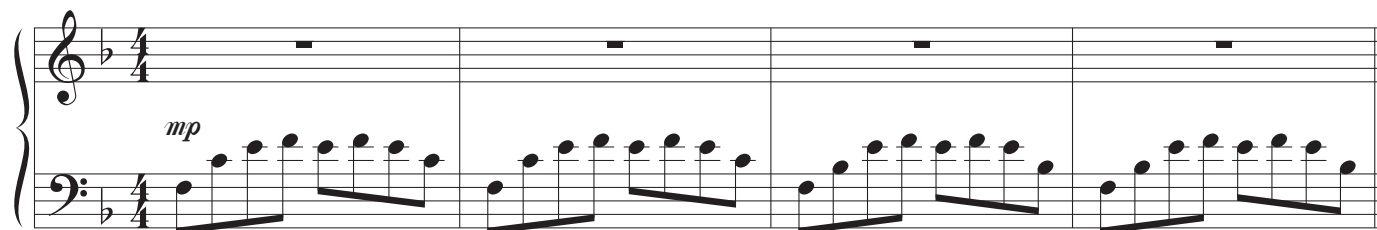
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# What a Friend We Have in Jesus

CHARLES C. CONVERSE

*Arr. by Jay Rouse*

Warmly ♩ = ca. 120



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# Satisfied

RALPH E. HUDSON  
Arr. by Lloyd Larson

Gently ♩ = ca. 72

mp

Measures 1-2 of the piano arrangement. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'Gently' with a quarter note equal to approximately 72 beats per minute. The dynamic is 'mp' (mezzo-piano). The right hand plays a melody starting on D5, while the left hand provides a simple harmonic accompaniment.

3

Measures 3-4 of the piano arrangement. The right hand continues the melody, and the left hand accompaniment remains consistent with the previous measures.

6

Measures 5-6 of the piano arrangement. Measure 5 contains a first ending bracket labeled '(h)' leading to a repeat sign. The right hand melody and left hand accompaniment continue.

9

Measures 7-8 of the piano arrangement. The right hand melody and left hand accompaniment continue through the final measures of this system.

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# Sweet Hour of Prayer

WILLIAM B. BRADBURY  
Arr. by Heather Sorenson

Flowing, freely ♩ = ca. 120

*mp* *poco rit.* *a tempo* *poco rit.*

5

*accel. e cresc.* *rit. e dim.*

7

Steadily

*tr.* *mp a tempo*

10

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# I Know Whom I Have Believed

JAMES McGRANAHAN  
Arr. by Mary McDonald

Calm assurance, freely ♩ = ca. 63

*mp*

4

7

10

*p cresc.*

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# Sweet By-and-by

JOSEPH P. WEBSTER  
Arr. by Joel Raney

Expressively ♩ = ca. 92

Measures 1-3 of the piece. The music is in 4/4 time. The right hand (treble clef) starts with a half rest, followed by a quarter note G4, a dotted quarter note A4, and an eighth note G4. The left hand (bass clef) starts with a half rest, followed by a quarter note F3, a quarter note G3, a quarter note A3, and a quarter note B3. The dynamic is marked *p* (piano). The key signature has one flat (Bb).

Measures 4-6. Measure 4 continues the pattern. Measure 5 features a tremolo in the right hand on a whole note chord of G4 and A4. Measure 6 continues the pattern. The dynamic remains *p*.

Measures 7-9. Measure 7 starts with a half rest, followed by a quarter note G4, a dotted quarter note A4, and an eighth note G4. The left hand has a half note F3. The dynamic is marked *rit.* (ritardando). Measure 8 features a half note chord of G4 and A4 in the right hand, and a half note F3 in the left hand. The dynamic is marked *mp* (mezzo-piano). Measure 9 continues the pattern. The dynamic is marked *a tempo* (allegretto).

Measures 10-12. Measure 10 continues the pattern. Measure 11 features a half note chord of G4 and A4 in the right hand, and a half note F3 in the left hand. The dynamic is marked *p*. Measure 12 continues the pattern.



# He Hideth My Soul

WILLIAM J. KIRKPATRICK  
Arr. by Jay Rouse

Warmly ♩ = ca. 104

Musical notation for measures 1-2. The piece is in 6/8 time with a key signature of three flats (B-flat, E-flat, A-flat). Measure 1 starts with a mezzo-piano (*mp*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. A crescendo hairpin is shown over the first measure.

Musical notation for measures 3-4. Measure 3 begins with a mezzo-piano (*mp*) dynamic. The right hand continues with chords and eighth notes. Measure 4 features a decrescendo (*dim.*) hairpin. The piece concludes with a double bar line and repeat signs in both staves.

Musical notation for measures 5-6. Measure 5 starts with a mezzo-piano (*mp*) dynamic. The right hand has a whole rest, while the left hand plays a triplet of eighth notes. Measure 6 features a *simile* marking, indicating the triplet pattern continues. The right hand plays a series of eighth notes.

Musical notation for measures 7-8. Measure 7 continues the eighth-note melody in the right hand and the eighth-note accompaniment in the left hand. Measure 8 concludes the piece with a double bar line and repeat signs in both staves.

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# Trust and Obey

Gently, steadily ♩ = ca. 116

DANIEL B. TOWNER  
Arr. by Lloyd Larson

Measures 1-3 of the piece. The music is in G major (one sharp) and 4/4 time. The tempo is marked 'Gently, steadily' with a quarter note equal to approximately 116 beats per minute. The first measure starts with a mezzo-forte (mf) dynamic. The melody in the right hand features a dotted half note G4, followed by a quarter note A4, and then a quarter note B4. The bass line in the left hand consists of a half note G3 and a half note B2.

Measures 4-6. The melody continues with a quarter note C5, a quarter note B4, and a quarter note A4. The bass line remains on G3 and B2. Measure 5 introduces a new bass line with a quarter note G3, a quarter note A3, and a quarter note B3.

Measures 7-9. The melody continues with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line continues with G3, A3, and B3. Measure 8 features a new bass line with a quarter note G3, a quarter note A3, and a quarter note B3.

Measures 10-12. The melody continues with a quarter note C5, a quarter note B4, and a quarter note A4. The bass line continues with G3, A3, and B3. Measure 11 features a new bass line with a quarter note G3, a quarter note A3, and a quarter note B3.

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