

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

mp

4

mf mp

8

Bring out melody

rit. a tempo

12

mf



When We All Get to Heaven

EMILY D. WILSON
Arr. by Mary McDonald

With excitement ♩ = ca. 92

The first system of music consists of two staves. The upper staff is in treble clef with a 12/8 time signature. It begins with a dynamic marking of *mf*. The lower staff is in bass clef with a 12/8 time signature. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

The second system of music continues from the first. It begins with a measure rest marked '3'. The upper staff continues with the melodic line, and the lower staff provides accompaniment. A dynamic marking of *mf* is present. The system concludes with a fermata over the final notes.

The third system of music begins with a measure rest marked '5'. The upper staff features a dynamic marking of *f* and contains a more active melodic line with some grace notes. The lower staff continues with accompaniment. A dynamic marking of *mf* appears later in the system. The system ends with a fermata.

The fourth system of music begins with a measure rest marked '7'. The upper staff starts with a dynamic marking of *f* and continues with the melodic line. The lower staff provides accompaniment. The system concludes with a fermata.

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Love Lifted Me

HOWARD E. SMITH
 Arr. by Joel Raney

Easy jazz waltz ♩ = ca. 160 (♩ = $\overset{\sim}{\underset{\sim}{\text{J}}}$)

Musical notation for measures 1-5. Treble clef (right hand) and bass clef (left hand). Measure 1 starts with a piano dynamic marking *mp*. Measure 5 ends with a crescendo marking *cresc.*

Musical notation for measures 6-10. Treble clef (right hand) and bass clef (left hand). Measure 7 has a mezzo-forte dynamic marking *mf*. Measure 8 has a ritardando and diminuendo marking *rit. e dim.*. Measure 10 has a mezzo-piano dynamic marking *mp* and a tempo marking *a tempo*.

Musical notation for measures 11-14. Treble clef (right hand) and bass clef (left hand). Measure 14 ends with a double bar line.

Musical notation for measures 15-18. Treble clef (right hand) and bass clef (left hand). The key signature changes to two sharps (F# and C#) starting in measure 15. Measure 18 ends with a double bar line.

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What a Friend We Have in Jesus

CHARLES C. CONVERSE

Arr. by Jay Rouse

Warmly ♩ = ca. 120

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of one flat (Bb). The right hand has whole rests, and the left hand plays a steady eighth-note accompaniment. The dynamic marking *mp* is present.

5

Musical notation for measures 5-8. The right hand begins with a dotted quarter note followed by eighth notes. The left hand continues with the eighth-note accompaniment.

9

Musical notation for measures 9-12. The right hand has a half note followed by a half note with a slur over it. The left hand continues with the eighth-note accompaniment.

13

Musical notation for measures 13-16. The right hand has a dotted quarter note followed by eighth notes. The left hand continues with the eighth-note accompaniment.

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Satisfied

RALPH E. HUDSON
Arr. by Lloyd Larson

Gently ♩ = ca. 72

mp

3

6

9

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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

I Know Whom I Have Believed

JAMES McGRANAHAN
 Arr. by Mary McDonald

Calm assurance, freely ♩ = ca. 63

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Sweet By-and-by

JOSEPH P. WEBSTER
Arr. by Joel Raney

Expressively ♩ = ca. 92

Measures 1-3 of the piano score. The piece is in 4/4 time. The right hand features a melody with dotted rhythms and eighth notes. The left hand provides a bass line with eighth notes and chords. A piano (*p*) dynamic marking is present in the first measure.

Measures 4-6 of the piano score. Measure 4 begins with a measure rest. The right hand continues the melody with eighth notes and chords. The left hand has a steady eighth-note bass line. A crescendo hairpin is used in measure 5.

Measures 7-9 of the piano score. Measure 7 starts with a measure rest and includes a *rit.* (ritardando) marking. The right hand has a melody with dotted rhythms. The left hand has a bass line with chords. Measure 8 includes a *mp* (mezzo-piano) marking. Measure 9 returns to *a tempo*.

Measures 10-12 of the piano score. Measure 10 begins with a measure rest and includes a piano (*p*) dynamic marking. The right hand melody continues with dotted rhythms. The left hand bass line remains consistent with eighth notes and chords.



He Hideth My Soul

WILLIAM J. KIRKPATRICK

Arr. by Jay Rouse

Warmly ♩ = ca. 104

3

5

7

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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 dynamic is marked *mf*. The right hand plays a melody of quarter notes and eighth notes, while the left hand provides a simple accompaniment of quarter notes.

Measures 4-6. The melody continues with eighth notes and quarter notes. The accompaniment remains consistent with quarter notes in the left hand.

Measures 7-9. The melody features some chords and eighth notes. The accompaniment continues with quarter notes.

Measures 10-12. The melody concludes with a final phrase. The accompaniment ends with a final chord in the left hand.

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