

PLAYING GOSPEL PIANO

The Basics

With Examples from
Lift Every Voice and Sing II



Carl MaultsBy

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By Carl Maults



Church Publishing, New York

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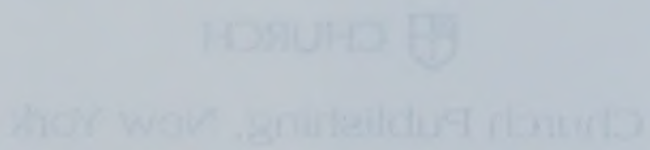
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PLAYING GOSPEL PIANO: THE BASICS

More and more gospel music is finding its way into liturgical and other mainline worship services. Gospel music in worship is growing by leaps and bounds. It is not just a passing trend. In some quarters, gospel music has been met with resistance. However, most of the resistance to gospel music in worship generally comes from persons who are not familiar with gospel music's stylistic traditions, its beauty, or its emotional and spiritual impact.

Until recently, this music was notated with a sketch or outline of the vocal melody, together with basic harmonic progression. The same is true of the instrumental accompaniment. It was assumed that both the singer and the accompanist would be versed enough in the style to supply the missing detail. Therefore, the best way for a keyboardist to learn the style was through listening to other gospel musicians and to their recordings, and imitating their playing until the keyboardist was able to put his or her personal stamp on the music.

At a recent conference on sacred music, I was asked to lead a workshop on the use of gospel music in the liturgy. After hearing me give a brief history of gospel music, presenting many examples of gospel-style service music and anthems keyed to the liturgy, one attendee lamented, "How am I supposed to learn to play this music if it's not written, and if, when it *is* written, it's not complete?" The answer to that remains: *imitation is best*. But there are a few basic rudiments of the gospel keyboard style that, with a little ingenuity, can make the most elementary keyboardist sound like a proficient gospel musician. This book contains several examples of hymns as written and as played.

Historical Perspective

To play gospel, it is helpful to understand a bit of its history. While William Henry Sherwood's "Mountain Top Dwelling" was published in 1883 and Charles Price Jones's "Where Shall I Be When the First Trumpet Sounds?" was published in 1899, Thomas Andrew Dorsey is given much of the credit for shaping and developing early African-American gospel music.¹ His first gospel composition, "He'll Know Me Over Yonder," was published in 1930. Until his "reconversion to Christianity", Dorsey was a "blues and ragtime piano man for Ma Rainey."²

Three figures emerge as the leading examples and most influential keyboardists in early traditional gospel music: Clara Ward of Philadelphia and the team of Roberta Martin and Lucie E. Campbell of the Roberta Martin Singers of Chicago. Ward and Martin were protégées of Dorsey. The Roberta Martin Singers were generally accompanied by Martin on piano and Campbell on the Hammond organ.

Although a Baptist, Clara Ward translated the drum and tambourine rhythms of the Holiness Church into piano figures. Her style was more percussive than lyrical. Ward was said to "tear-up a piano" (African-American church lingo for playing a piano extremely well and with a lot of fire).

On the other hand, Roberta Martin, a pianist trained in the classical conservatory technique, played in a more restrained style. With the chords concentrated in the lower middle piano register, she used a driving rhythm figure that alternated between a principal chord and a chord that was a diatonic second higher. Martin's style defined what I call the "Baptist shuffle" (see *Example 1*).

¹ Boyer, Horace, "Take My Hand, Precious Lord, Lead Me on," in *We'll Understand It Better By and By*, ed. Bernice Reagon, p. 142. Smithsonian Institution Press, Washington and London, 1992.

² Quote by Thomas Dorsey in 1982 film *Say Amen, Somebody*.

Example 1 *The Baptist Shuffle*



The music of Dorsey and other early proponents of gospel music reflects a synthesis of African-American musical traditions: chant, spirituals, blues, and jazz. All of these styles are rooted in African performance practice. Hence, the rhythmic element is of utmost importance, especially in the accompaniment.

In contrast, European and Western-based music emphasizes the melody. Harmony and rhythm are subordinate. In an African-based music such as gospel, even the melody tends to be rhythmically connected. For example, a singer may vamp—i.e., repeat a figure an unspecified number of times—for minutes on a simple phrase such as “Oh, Jesus” simply because of a hypnotic quality created by the rhythm of the words.

Gospel and Blues

Gospel and blues have always been intertwined. Harmonically, both forms rely heavily on dominant seventh chords. Many of the melodic lines are interchangeable between the sacred and the secular blues. Structurally, they are different. Whereas the primary chord progression of the secular blues has emerged into a set form of twelve bars which follows the basic progression I⁷ | I⁷ | I⁷ | I⁷ | IV⁷ | IV⁷ | I⁷ | I⁷ | V⁷ | IV⁷ | I⁷ | I⁷, the gospel blues format is not as crystallized. More often than not, the gospel blues is 16 bars or longer in structure.

Lucie E. Campbell’s “Touch Me, Lord Jesus” (see page 21) is an excellent illustration of a gospel blues. Although its originally published hymn-like setting belies the song’s blues character, the recording by the Angelic Singers of Philadelphia became the definitive rendition and left little room for doubt of the blues influence. The structure of “Touch Me, Lord Jesus” is IIIV, IV⁷IIIIV | II⁷ (major) | IV⁷I, IV/I, IIIV⁷ | V⁷IIIIVIII/V, II (major), V⁷I. Moreover, this example is representative of how a fair amount of early traditional gospel was disseminated in print.

Rhythmic Features found in Gospel

Meter

Because of its African roots, most traditional gospel music has an underlying triple feel, even when it is in duple meter. Therefore, the music, as in blues and jazz, tends to have either a 6/8, 9/8 or 12/8 feel. In their book *West African Rhythms for Drumset*, Hartigan, Adzenyah and Donkor write:

Remember that notation in 12/8 and 4/4 is a western musical concept. While these time signatures are helpful in learning to play them, West African and Afro-Caribbean music do not structure time in such a pronounced manner. One of the many beauties of these traditions is the blurring of duple/triple distinctions in performance....³

Similarly in gospel music, duple/triple distinctions are often blurred or at best intertwined.

Example 2: *The Baptist Shuffle*, written and played

The image shows a musical score for 'The Baptist Shuffle' in two parts: 'written' and 'played'. The 'written' part is in 4/4 time, with a treble clef and a bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. A triplet of eighth notes is marked with a '3' above it. The 'played' part is in 12/8 time, with a treble clef and a bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. The notation is identical to the 'written' part, but the time signature is changed to 12/8.

For example, the fast gospel-shout style is written in 4/4; however, it is traditional for it to subdivide at key points into a triple feel, thereby creating a sense of 12/8 rhythm.

Those students of classical western music will recognize this principle of subdivision or secondary meters from the writings of J. S. Bach. In the hymn chorale “Jesu, Joy of Man’s Desiring,” Bach transforms Johann Schop’s original square 3/4 time hymn tune into a flowing masterpiece in 9/8 time. (See *Examples 2a and 2b*.)

³ Hartigan, Royal with Adzenyah, Abraham and Dnkor, Freeman, *West African Rhythms for Drumset*, ed. Dan Thress, p. 65. Manhattan Music, Inc. (Administered by Warner Bros. Publications Inc.), Miami, FL, 1995.

Example 2a

Come With Us, O Blessed Jesus (*The hymn as written; transposed for use with Example 2b*)

Words: John Henry Hopkins, Jr.
Charles P. Price

Music: *Werde munter*, Johann Schop
arr. and harm. Johann Sebastian Bach

1. Come with us, O bless - ed Je - sus, with us ev - er -
*2. Come with us, O might - y Sa - vior, God from God, and
*3. Come with us, O King of glo - ry, by an - gel - ic

more to be; and though leav - ing now thine
Light from es; Light; and thou art God, - ing thy glo - thine
voic - es praised; in our hearts as in thy

al - tar, let us nev - er - more leave thee.
veil - ing, so that we may bear the sight.
hea - ven, be en - rap - tured an - thems raised.

Be thou one with us for ev - er, in our life thy
Now we go to seek and serve thee, through our work as
Let the might - y cho - rus ev - er sing its glad ex -

love di - vine our own flesh and blood has
 through our prayer; grant us light to see and
 ul - tant songs; let its hymn be heard for

tak - en, and to us thou giv - est thine.
 know thee, in thy peo - ple ev - ery - where.
 ev - er - peace for which cre - a - tion longs.

Example 2b

Jesu, Joy of Man's Desiring

(The hymn chorale)

J. S. Bach

The first system of musical notation consists of three staves. The top staff is the right hand of a grand staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a melodic line with eighth notes and quarter notes, with a '+' symbol above the first note of each measure. The middle staff is the left hand of the grand staff, featuring a treble clef and a key signature of one sharp (F#), with a bass line of quarter notes. The bottom staff is the bass line of the grand staff, featuring a bass clef and a key signature of one sharp (F#), with a bass line of quarter notes.

The second system of musical notation consists of three staves. The top staff is the right hand of a grand staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a melodic line with eighth notes and quarter notes, with a '+' symbol above the first note of each measure. The middle staff is the left hand of the grand staff, featuring a treble clef and a key signature of one sharp (F#), with a bass line of quarter notes. The bottom staff is the bass line of the grand staff, featuring a bass clef and a key signature of one sharp (F#), with a bass line of quarter notes.

The third system of musical notation consists of three staves. The top staff is the right hand of a grand staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a melodic line with eighth notes and quarter notes, with a '+' symbol above the first note of each measure. The middle staff is the left hand of the grand staff, featuring a treble clef and a key signature of one sharp (F#), with a bass line of quarter notes. The bottom staff is the bass line of the grand staff, featuring a bass clef and a key signature of one sharp (F#), with a bass line of quarter notes. The system concludes with a double bar line and a 3/4 time signature change.

+ Chorale Melody

In *LEVAS II*, hymn 105, "I'm So Glad Jesus Lifted Me," is a perfect example of this duple/triple obscuration (see *Examples 3 and 4*).

Example 3: I'm so Glad Jesus Lifted Me (*The hymn as written*)

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The notation illustrates a duple/triple obscuration, where the upper voice (treble clef) often contains a melodic line with a triplet feel, while the lower voice (bass clef) maintains a steady duple accompaniment. This creates a rhythmic tension between the two parts. The first system shows the initial entry of the melody. The second system continues the melodic development with some grace notes. The third system concludes the piece with a final cadence.

Example 4: I'm so Glad Jesus Lifted Me (*The hymn as played*)

The image displays a musical score for the hymn "I'm so Glad Jesus Lifted Me" in piano accompaniment. The score is written in 12/8 time and the key of B-flat major (three flats). It consists of five systems, each with a grand staff (treble and bass clefs). The right hand (treble clef) features a melody of eighth and quarter notes, often with beamed eighth notes, and includes some triplet-like patterns. The left hand (bass clef) provides a steady accompaniment with chords and moving lines, often using slurs to connect notes. The piece concludes with a final cadence in the right hand and a sustained chord in the left hand.

First system of musical notation. The treble clef staff contains a sequence of chords and single notes, including a half note G4, a quarter note F4, and a quarter note E4. The bass clef staff features a steady eighth-note accompaniment with a melodic line in the right hand.

Second system of musical notation. The treble clef staff continues with chords and single notes, including a half note D4, a quarter note C4, and a quarter note B3. The bass clef staff maintains the eighth-note accompaniment.

Third system of musical notation, concluding the piece. The treble clef staff ends with a final chord. The bass clef staff concludes with a final chord. A double bar line is present at the end of the system.

The Repeated Note

The repeated note is another example of the rhythmic component of gospel music. In the early days, gospel was more often than not played on substandard, untuned pianos with keys that did not easily sound. This resulted in the keyboardist playing a series of rapidly repeated notes on a single key (usually the tonic or the dominant of the song's tone center) to insure the sounding of the note (see *Example 5*).

Example 5



The musical notation for Example 5 is presented in a grand staff with a 12/8 time signature. The right hand (treble clef) begins with a triplet of eighth notes, followed by a series of eighth notes, some of which are also grouped in triplets. The left hand (bass clef) starts with a whole rest, followed by a few notes, including one with a flat sign. The piece concludes with a double bar line and repeat dots.

Initially a performance necessity, but now a stylistic practice, the repeated-note figure has another interesting history that arose out of gospel piano accompanying techniques. Often times a vocalist would start singing a cappella without advising the pianist of the key of the song. It was then the job of the pianist to find the key and accompany the singer. Inasmuch as most accompanists did not have perfect pitch, the repeated note was used as a means of reassuring the pianist and the singer that they were in the same key. Today the repeated note, generally played in a sixteenth triplet rhythm, is a standard motif in gospel keyboard accompaniment.

Metric Transformation

A typical rhythmic feature of African-American gospel music is the practice of taking a $3/4$ meter hymn and performing it as a $12/8$ —hence, a four-beat pulse. This gives the music both a duple and triple feel at the same time. Triple meter in the form of a Western-waltz time is eschewed in gospel. For example, let us examine how the J. J. Husband hymn “Revive Us Again” (*LEVAS II*, hymn 157) is transformed:

Example 6: *The hymn as written*

Revive Us Again

Words: William P. MacKay

Music: John J. Husband

1. We praise thee, O God, for the son of thy
2. We praise thee, O God, for thy spir - it of
3. All glo - ry and praise to the lamb that was
4. Re - vive us a - gain, fill each heart with thy

love, for — Je - sus who died and is now gone a - bove.
light, who has shown us our Sav - ior, and scat - tered our night.
slain, who has borne all our sins and has cleansed ev - 'ry stain.
love, may each soul be re - kin - dled with fire from a - bove.

Hal - le - lu - jah! Thine the glo - ry, Hal - le - lu - jah! A -

men, Hal - le - lu - jah! Thine the glo - ry, re - vive us a - gain.

Example 7

Revive Us Again
(The hymn as played)

♩. = 112

The musical score is presented in five systems, each consisting of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 12/8. The tempo is marked as ♩. = 112. The score begins with a treble clef and a key signature of one sharp. The first system includes a triplet of eighth notes in the right hand. The second system features a triplet of eighth notes in the right hand and a half note in the bass. The third system continues the melodic line in the right hand with chords in the bass. The fourth system shows a melodic line in the right hand and chords in the bass, with some rests. The fifth system concludes the piece with a final melodic phrase in the right hand and chords in the bass.

First system of musical notation. The treble clef staff contains a series of chords and a melodic line. The bass clef staff contains a bass line with some triplets. The key signature is one sharp (F#).

Second system of musical notation. The treble clef staff shows more complex chordal textures. The bass clef staff has a more active bass line. The key signature is one sharp (F#).

Third system of musical notation. The treble clef staff features a melodic line with some chromaticism. The bass clef staff has a steady bass line. The key signature is one sharp (F#).

Piano Pedals as Drums

As a further illustration of the importance of the rhythm in gospel music, consider the historical use of the piano pedals.

Many churches did not and still do not use drums in worship services. Sometimes this omission was attributed to religious dictums, a carryover from the seventeenth-century ban on African slaves playing drums. At other times, drums simply were not available.

Since it was a lucky day when the gospel church piano's sostenuto pedal sustained properly or the una corda pedal indeed made the piano softer, the pedals were often relegated to the role of a bass drum-like, time keeper. This effect was achieved by the “thump” sound the pedals made against the baseboard when the pedal was struck hard and released. Fortunately, today this is not the norm; and this stylistic component has disappeared.

Other Influences Shaping Rhythmic Accompaniment

The influence of the African chant on gospel music is best seen in the vocal styling. However, the rhythmic drum accompaniment figures associated with the chant became an integral part of gospel piano accompaniment. Moreover, the crucial factors that shape the rhythm of a gospel-style keyboard accompaniment are meter, tempo, basic chord progression, and melody.

The melody and chord progression go hand in hand in determining which of the following functional harmonic chords are to be used: appoggiatura or leaning chord, passing chord, leading chord (see *Example 8*).⁴

A fast gospel shout (see *Example 1*) will use more appoggiatura chords than a gospel ballad; similarly, a gospel ballad (e.g., *LEVAS II*, hymn 214, “God Is So Good”) is likely to use more passing chords than a gospel shout. Nevertheless, it is the underlying rhythm that gives a gospel composition its character.

We have seen in *Example 1* the use of the passing chord as an integral element of the basic shout rhythm. Similarly, passing and leading tones in octaves are used in the bass as a connector from one chord in a progression to the next (see *Example 8*).

Example 8: Functional harmonic chords

Appoggiatura Appoggiatura Passing Leading Leading

The musical notation for Example 8 is presented in a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The piece is divided into five measures, each illustrating a different functional harmonic chord. Above the staff, the labels 'Appoggiatura', 'Appoggiatura', 'Passing', 'Leading', and 'Leading' are placed over their respective measures. The bass line shows a consistent rhythmic pattern of quarter notes, often moving in octaves. The treble line shows chords and single notes that correspond to the labels. The first two measures are appoggiatura chords, the third is a passing chord, and the last two are leading chords.

In the playing of Ward, Martin and Smith, the driving left-hand bass was an integral part of the technique. Usually, the left hand played in octaves. A stylistic feature that is used in today's playing. Because of gospel music's roots in early jazz—principally ragtime and blues—the left hand of the piano often imitated a string bass line in which the root of a chord alternated with the fifth of the chord (see “*I'm So Glad Jesus Lifted Me*,” *Example 3*.) In slower moving passages, the left hand played more in the stride style: the root of the chord in octaves followed by the chord (see *Example 9*).

⁴ These terms correspond to terms used to characterize non-harmonic tones in conservatory basic theory analysis of a melody; the chords also function similarly.

Example 9: *Left Hand in "Stride" style*

Musical notation for Example 9, showing the left hand in a "Stride" style. The piece is in 12/8 time. The right hand features a melody with slurs, and the left hand provides a rhythmic accompaniment with chords and single notes.

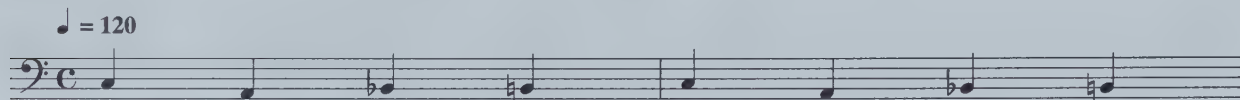
However, as is often the case in jazz vocal accompaniment, chords are voiced so that at any given time the highest note in the chord is the same as a corresponding note in the melody (see *Example 10*).

Example 10: *Melody line with melody in upper voice of chords in the piano*

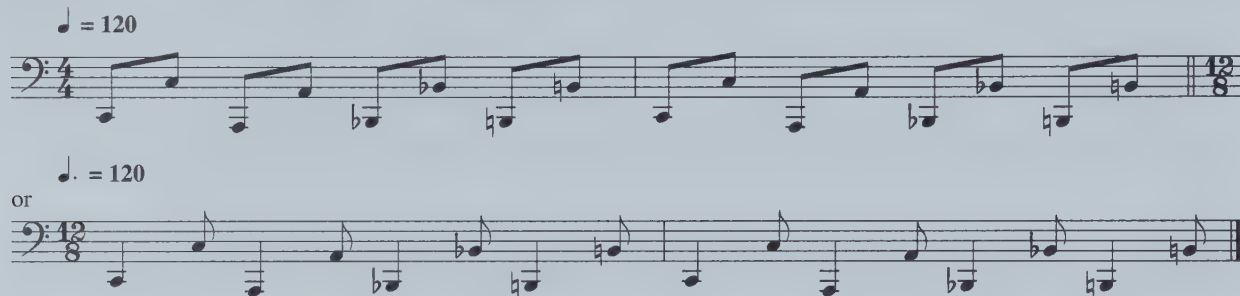
Musical notation for Example 10, showing a melody line with the melody in the upper voice of chords in the piano. The tempo is marked as $\text{♩} = 69$. The piece is in 9/8 time. The right hand features a melody, and the left hand provides a rhythmic accompaniment. The chords are voiced so that the highest note is the same as the melody note.

However, the most popular and perhaps most infectious bass accompaniment is the chromatic-bass shout pattern (see *Example 11*). This pattern is often played as an “Alberti” (also known as a “Boogie”) bass pattern as shown in *Example 12*.

Example 11: *Chromatic bass shout pattern*



Example 12: *Alberti/Boogie chromatic bass pattern*



The leading contemporary heir to these styles is Richard Smallwood of Washington, D. C. Smallwood did for gospel piano playing what Beethoven did for the classical sonata form: he extended it to the point that it became an almost new entity unto itself. His solo piano treatment of Albert Hay Malotte’s “The Lord’s Prayer”⁵ and “Blessed Assurance”⁶ incorporated conservatory concertato-styled figures with gospel figures and contemporary popular piano figures.

The Gospel Ballad

The term “gospel ballad” refers to music in the gospel idiom that is performed at a slow tempo or in free, recitative-like style. Unlike historical European folk ballads in which the form of the text is dictated by a set number of rhyme schemes, the gospel ballad text may follow a particular rhyme scheme, but often it is improvisational in manner and may not follow a rhyme pattern, preset or otherwise.

Gospel Fills (Licks)

Standard gospel fills, which provide the music necessary to complete or “fill up” a measure at the end of a phrase, are derived from performance practices. One was the playing of tunes in keys of four or more flats. For example, Clara Ward’s favorite key was A Flat. Since many of the early gospel piano players were not proficient in reading music, they, unlike many of their musically literate counterparts, were not afraid to play in tonalities such as D Flat (C Sharp), G Flat (F Sharp) and B (C Flat) Major. In fact, gospel pianists preferred these tonalities because the keyboard conformed more easily to the shape of the hands.

⁵ The Richard Smallwood Singers, “The Lord’s Prayer,” track 5 of the CD *Recorded Live at Howard University*, Sparrow Records 1352.

⁶ “Blessed Assurance,” track 7 of the CD *Portrait*, A&M/Word CD 75021 84692.

Therefore, one favorite gospel fill is a descending pentatonic scale based on a minor chord with a dominant seventh and suspended fourth played in a triple feel (see *Example 13*). Of course, over the years this lick has been transposed and varied (see *Example 14*); but it essentially retains its punch in any key.

Example 13: A Pentatonic Fill

Musical notation for Example 13 in D major. The piece is in 6/8 time. The right hand starts with a D major triad (D, F#, A) and then plays a descending pentatonic scale: D, F#, E, D, C, B, A, G, F#, E, D. The left hand plays a D minor chord with a suspended fourth (D, F, A) and then a D minor chord with a dominant seventh (D, F, A, C). The key signature has two sharps (F# and C#).

(or in the key of C)

Musical notation for Example 13 in C minor. The piece is in 6/8 time. The right hand starts with a C minor triad (C, Eb, G) and then plays a descending pentatonic scale: C, Eb, D, C, Bb, Ab, G, F, Eb, D, C. The left hand plays a C minor chord with a suspended fourth (C, Eb, G) and then a C minor chord with a dominant seventh (C, Eb, G, Bb). The key signature has one flat (F).

Example 14: Variation of a Pentatonic fill

Musical notation for Example 14 in C minor. The piece is in 6/8 time. The right hand starts with a C minor triad (C, Eb, G) and then plays a descending pentatonic scale: C, Eb, D, C, Bb, Ab, G, F, Eb, D, C. The left hand plays a C minor chord with a suspended fourth (C, Eb, G) and then a C minor chord with a dominant seventh (C, Eb, G, Bb). The key signature has one flat (F).

The I-V fill is another popular lick used at the end of verses:

Example 15: I-V fill

Musical notation for Example 15 in D major. The piece is in 12/8 time. The right hand starts with a D major triad (D, F#, A) and then plays a descending pentatonic scale: D, F#, E, D, C, B, A, G, F#, E, D. The left hand plays a D major chord (D, F#, A) and then a D major chord with a dominant seventh (D, F#, A, C#). The key signature has two sharps (F# and C#).

Gospel Chord Progressions and Vamps

Perhaps the most popular progression in gospel music is the I – IV – I (see *Example 16*).

Example 16: [*I-IV-I Progression*]

Musical notation for Example 16: I-IV-I Progression. The score is in 12/8 time and B-flat major. The right hand (treble clef) plays chords in the first and second inversions, while the left hand (bass clef) plays a steady eighth-note bass line. The progression is I (C major), IV (F major), and I (C major).

A tonic chord in the second inversion (called either a “ I_4^6 ” or a “ I/V ” chord) is found so often in gospel that any piece that uses it, especially on a piano, at any strategic point in the composition or with any regularity, is going to suggest a decidedly gospel influence. Frequently, this chord is used as a substitute for a dominant 7th chord. Two favorite gospel progressions on which keyboardists and singers vamp *ad infinitum* are the $I_4^6 - VI$ (see *Example 17*) and the $I_4^6 - IV$ (see *Example 18*).

These progressions as vamps are found more in solo and choral than in congregational hymn accompanying. Their use immediately heightens the emotional moment.

Example 17: [*I_4^6 -VI Progression*]

Musical notation for Example 17: I_4^6 -VI Progression. The score is in 12/8 time and B-flat major. The right hand (treble clef) plays chords in the second inversion and the sixth degree, while the left hand (bass clef) plays a steady eighth-note bass line. The progression is I_4^6 (C major) and VI (B-flat major).

Example 18: [*I_4^6 -IV Progression*]

Musical notation for Example 18: I_4^6 -IV Progression. The score is in 12/8 time and B-flat major. The right hand (treble clef) plays chords in the second inversion and the fourth degree, while the left hand (bass clef) plays a steady eighth-note bass line. The progression is I_4^6 (C major) and IV (F major).

Gospel and the Pipe Organ

A large number of churches throughout the world are designed so that the pipe organ is the only instrument available in either the chancel, the gallery, or any other location in the worship space. Although targeted for piano, the principles outlined in this manual are for the most part transferable to the pipe organ or to any other keyboard. A few minor modifications are necessary.

In the treble manuals, use only flute 8' and 2' stops. On some organs, certain 4' flutes may be used as long as they don't obscure the sound of the 8'. This combination will give the effect of a Hammond organ, the second most widely used keyboard instrument in gospel. When the tempo is not too bright, left-hand bass passages written in octaves should be played as single notes in either the pedal or on a separate manual which uses a fat 16' foundation stop combined with flutes 8' and 16'. If the organ is in a very reverberant room, play fast passages as detached as possible.

Contemporary Gospel (1968-1998)

The discussion to this point has focused on playing in the “traditional gospel” style. To its credit gospel has always been an eclectic music. It readily accepts influences from various sources—e.g., jazz, reggae, classical conservatory. With the release in 1968 of the Edwin Hawkins recording of “Oh Happy Day” from the album *Let Us Go Into the House of the Lord*, gospel music began a new era: contemporary gospel.

As mentioned earlier, an attribute of African-based music is the lack of distinction between the sacred and the secular. “Oh Happy Day” is a perfect illustration of this concept. On this track and throughout the album, Hawkins fused the sacred traditional gospel/hymnody with secular sixties rhythm and blues (r&b) riffs (a short repeated melody of 2-4 bars in length) and rhythm patterns. In addition, he introduced chords that used the upper harmonics of 9ths, 11ths, 13ths. This paved the way for the introduction of bi-tonality and other musical elements that had previously existed only in the realm of jazz and conservatory-based compositions. The result was an unqualified commercial success. Over the last three decades, the album has sold more than 7million units. “Oh Happy Day” created an unprecedented interest and accelerated growth in the appeal of gospel music.

Another track from the *Let Us Go Into the House of the Lord* album is Hawkins' version of “Jesus, Lover of My Soul.” The text, like “Oh Happy Day” is based upon an 18th century hymn (see example 31a). Contrast the hymn setting of “Jesus, Lover of My Soul” with the Hawkins tune (see page 52).

In the late sixties and the early seventies, the evangelical “Born Again” Christian (BAC) movement swept the nation and claimed a fair number of rhythm and blues/pop/disco artists as converts—most notably, Al Green and Donna Summer. Not unlike Thomas A. Dorsey before them, these BAC proselytes took their secular music idioms, combined them with sacred texts, and performed them in Christian sanctuaries instead of—and in the case of Summer—in addition to, concerts and sports arenas.

Nouveau Gospel (1998-)

In 1998, gospel artist Kirk Franklin released an album, *Kirk Franklin and the Family*, which included the track “Why We Sing.” The commercial impact of this track was reminiscent of the success of “Oh Happy Day” three decades earlier. Within the first year of its release, *Kirk Franklin and the Family* sold in excess of a million units. In addition to its marketing success, this album made it possible for a 1997 recording by Franklin and the group billed as “God's Property” to have a major crossover gospel hit single, “Stomp.” “Stomp” is significant because it reflected an unabashed fusion of gospel and the rhythms of “hip-hop,” a secular music that was an outgrowth of “rap” music. The music is

quite syncopated and built upon a few riffs, usually in the bass. Although the piano is still used, the keyboard instrument of choice tends to be the synthesizer. Often when a piano sound is preferred, the sound is a synthesized or sampled piano.

As r&b, hip-hop, and other secular styles exerted greater influence on gospel, publishers of this sacred music genre followed the lead of their secular counterparts (see page 59, as an example), and printed and distributed note-per-note sheet music transcriptions of contemporary and nouveau gospel recordings. As a result, the music is more accessible to larger audience. Because nouveau gospel is now so widely available in print, it is not within the purview of this discussion. Thanks to the Internet, copies are bought overnight, rehearsed by the local choir on Thursday evenings, and sung in worship on Sunday morning.

Although the debate about the appropriateness of gospel music in worship is less widespread, the debate in some quarters is no less intense than in the early days of Thomas A. Dorsey. In the twenty-first century, the whole spectrum of gospel music from traditional to nouveau is valid for inclusion in worship if it satisfies the following two conditions: is it good—i.e., is it presented with integrity, and does it enhance the word of God? God is good and all good things come from God.

Slow

1. Touch me, Lord Je - sus, _____ with Thy hand of mer - cy, _____
 2. Mold me, dear Mas - ter; _____ as I bow be - fore Thee, _____
 3. Feed me, dear Je - sus, _____ from Thy ho - ly ta - ble, _____
 4. Guide me, Je - ho - vah, _____ thru this vale of sor - row, _____

make each thro - bing heart - beat _____ feel Thy pow'r di - vine.
 pros - trate and help - less, _____ make my heart Thy throne.
 rain _____ bread from heav - en, _____ let my cup o'er - flow.
 I am safe for - ev - er, _____ trust - ing in Thy love.

Take my will for - ev - er, _____ I will doubt Thee nev - er, _____
 Purge my dross with his - sop; _____ burn me with Thy Fire; _____
 Na - ked, sick and hun - gry; _____ poor and weak and lone - ly, _____
 Bear me thru the cur - rent; _____ o'er the chil - ly Jor - dan, _____

cleanse me, dear Sav - iour, _____ make me whol - ly Thine. _____
 Lord, make and use me; _____ ev - er all Thine own. _____
 feed me, Lord Je - sus _____ till I want no more. _____
 lead me, dear Mas - ter _____ to my home a - bove. _____

Lift Him Up *(The hymn as written)*

Words: Johnson Oatman, Jr.

Music: B. B. Beall

1. How to reach the mass - es, those of ev - 'ry birth, for an
 2. Oh! the world is hun - gry for the liv - ing bread, lift the
 3. Don't ex - alt the preach - er, don't ex - alt the pew, preach the
 4. Lift Him up by liv - ing as a Chris - tian ought, let the

an - swer Je - sus gave the key; "And I, if I be lift - ed
 Sav - ior up for them to see; trust Him and do not doubt the
 gos - pel sim - ple, full and free; prove Him and you will find that
 world in you the Sav - ior see; then all will glad - ly fol - low

up from the earth, will draw all men* un - to Me."
 words that He said, "I'll draw all men* un - to Me."
 prom - ise is true, "I'll draw all men* un - to Me."
 Him who once taught, "I'll draw all men* un - to Me."

Lift Him up, _____ lift Him up, _____
 Lift the pre - cious sav - ior up, lift the pre - cious sav - ior up,

* "folk" may be substituted for "men."

still He speaks from e - ter - ni - ty: "And I, if I be lift - ed

up from the earth, will draw all men* un - to Me."

Piano

Lift Him Up

(The hymn as played)

arr. Carl MaultsBy
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♩ = 84

The image displays a piano score for the hymn 'Lift Him Up'. The score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of four systems of music, each with a grand staff (treble and bass clefs). The tempo is marked as quarter note = 84. The music features a steady bass line and a treble line with chords and melodic fragments. The first system includes a fermata over a chord in the treble. The second system continues the harmonic progression. The third system features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The fourth system concludes with another triplet in the treble and a final chord in the bass.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (three flats). The music features a series of chords and melodic lines. The upper staff begins with a half note chord, followed by a series of eighth notes and quarter notes. The lower staff provides a harmonic accompaniment with chords and moving lines.

The second system of musical notation continues the piece. It features similar chordal textures and melodic development in both the treble and bass staves. The upper staff shows a progression of chords and a melodic line with some grace notes. The lower staff maintains a steady accompaniment.

The third system of musical notation introduces a triplet in the upper staff, marked with a '3' and a bracket. The lower staff continues with its accompaniment. The music maintains its harmonic structure while adding rhythmic interest with the triplet.

The fourth system of musical notation concludes the piece. It features a triplet in the upper staff, marked with a '3' and a bracket. The final measures show a resolution of the chords and a final melodic flourish in the upper staff.

Near the Cross (The hymn as written)

Words: Fanny J. Crosby

Music: William H. Doane

1. Je - sus, keep me near the cross, there's a pre - cious foun - tain;
2. Near the cross, a trem - bling soul, love and mer - cy found me;
3. Near the cross! O Lamb of God, bring its scenes be - fore me;
4. Near the cross, I'll watch and wait, hop - ing, trust - ing ev - er,

free to all, a heal - ing stream flows from Cal - v'ry's moun - tain.
there the Bright and Morn - ing Star sheds its beams a - round me.
help me walk from day to day with its shad - ows o'er me.
till I reach the gold - en strand just be - yond the riv - er.

In the cross, in the cross be my glo - ry ev - er;

till my rap - tured soul shall find rest be - yond the riv - er.

Piano

♩. = 60

Near the Cross

(The hymn as played)

arr. Carl MaultsBy
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The image displays a piano score for the hymn 'Near the Cross'. The score is written in 9/8 time and consists of five systems of music, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The tempo is marked as ♩. = 60. The score includes various musical notations such as chords, single notes, and a triplet in the fourth system. The piece concludes with a final chord in the fifth system.

First system of a piano score. The right hand features a melodic line with eighth notes and a triplet of eighth notes at the beginning. The left hand provides a harmonic accompaniment with chords and single notes. The key signature has one flat (B-flat).

Second system of the piano score. The right hand continues the melodic line with eighth notes and a triplet. The left hand has a bass line with a long note and a triplet of eighth notes. The key signature has two flats (B-flat and E-flat).

Third system of the piano score. The right hand has a melodic line with eighth notes and a triplet. The left hand has a bass line with a long note and a triplet of eighth notes. The key signature has one flat (B-flat).

Fourth system of the piano score. The right hand has a melodic line with eighth notes and a triplet. The left hand has a bass line with a long note and a triplet of eighth notes. The key signature has one flat (B-flat).

Fifth system of the piano score. The right hand has a melodic line with eighth notes and a triplet. The left hand has a bass line with a long note and a triplet of eighth notes. The key signature has one flat (B-flat).

First system of a piano score. The right hand features a melodic line with eighth notes and chords, while the left hand provides a harmonic accompaniment with chords and eighth notes. A fermata is placed over the final chord in the right hand.

Second system of the piano score. The right hand contains a triplet of eighth notes. The left hand continues with a steady accompaniment of eighth notes.

Third system of the piano score. The right hand has a melodic line with some grace notes. The left hand features a bass line with eighth notes and chords.

Fourth system of the piano score. The right hand includes a triplet of eighth notes. The left hand has a bass line with chords and eighth notes.

Fifth system of the piano score. The right hand has a melodic line with grace notes. The left hand features a bass line with chords and eighth notes.

Sixth system of the piano score. The right hand contains a triplet of eighth notes. The left hand has a bass line with chords and eighth notes. The system concludes with the instruction *rit.* (ritardando).

On Christ the Solid Rock *(The hymn as written)*

Words: Edward Mote

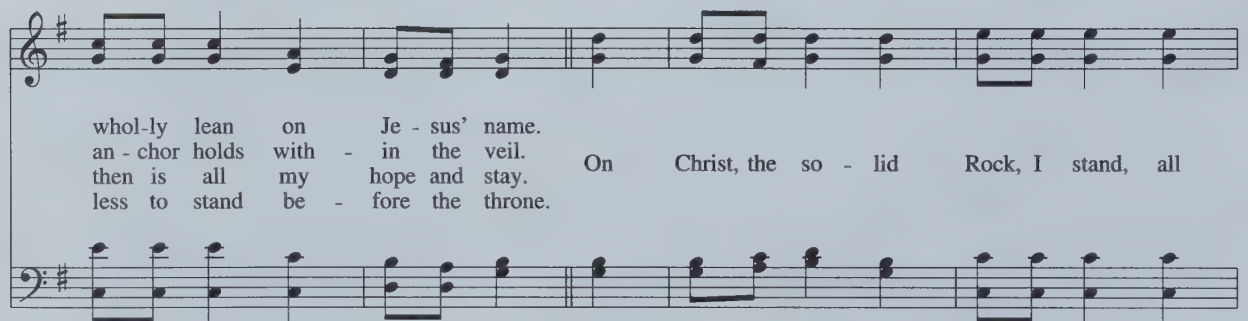
Music: William B. Bradbury



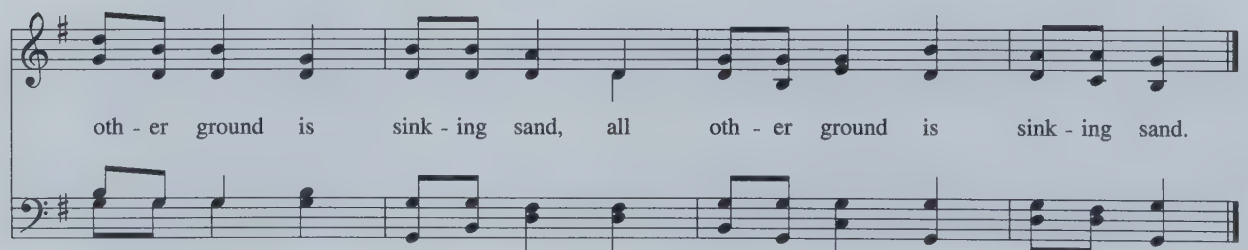
1. My hope is built on nothing less than Je - sus' blood and
2. When dark - ness veils His love - ly face, I rest on His un -
3. His oath, His cov - e - nant and blood, sup - port me in the
4. When He shall come with trum - pet sound, O may I then in



right - eous - ness; I dare not trust the sweet - est frame, but
chang - ing grace; in ev - 'ry high and storm - y gale, my
whelm - ing flood; when all a - round my soul gives way, he
Him be found; dressed in His right - eous - ness a - lone, fault -



whol - ly lean on Je - sus' name.
an - chor holds with - in the veil. On Christ, the so - lid Rock, I stand, all
then is all my hope and stay. less to stand be - fore the throne.



oth - er ground is sink - ing sand, all oth - er ground is sink - ing sand.

On Christ the Solid Rock

Piano

(The hymn as played)

arr. Carl MaultsBy
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♩ = 69

The image displays a piano score for the hymn 'On Christ the Solid Rock'. The score is written for piano and is in 3/8 time, with a tempo of 69 beats per minute. The key signature is one sharp (F#), indicating the key of D major. The score is organized into five systems, each consisting of a grand staff with a treble and bass clef. The first system begins with a treble clef and a key signature of one sharp. The second system includes a fermata over the final note of the first measure. The third system continues the melodic and harmonic development. The fourth system features a repeat sign at the beginning. The fifth system concludes with two endings, labeled '1.' and '2.', which lead to different final chords. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

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Come, Ye Disconsolate (*The hymn as written*)

Words: Stanza 1–2. Thomas Moore
Stanza 3. Thomas Hasting

Music: Samuel Webbe

1. Come, ye dis - con - so - late, wher - e'er ye lan - guish,
2. Joy of the des - o - late, light of the stray - ing,
3. Here see the bread of life; see wa - ters flow - ing

come to the mer - cy seat, fer - vent - ly kneel:
hope of the pen - i - tent, fade - less and pure!
forth from the throne of God, pure from a - bove:

here bring your wound - ed hearts, here tell your an - guish;
Here speaks the com - fort - er, ten - der - ly say - ing,
come to the feast of love; come, ev - er know - ing

earth has no sor - row that heav'n can - not heal.
"Earth has no sor - row that heav'n can - not cure."
Earth has no sor - row but heav'n can re - move.

Come, Ye Disconsolate

(The hymn as played)

Piano

arr. Carl MaultsBy
© 2001 Malted Milk Music

♩. = 48

The image displays a piano score for the hymn 'Come, Ye Disconsolate'. The score is written for piano and is in 4/8 time, with a tempo marking of quarter note = 48. The key signature has one flat (B-flat). The score is organized into four systems, each consisting of a grand staff (treble and bass clefs). The first system begins with a 'Ped.' marking under the bass line. The music features a variety of textures, including chords, arpeggiated figures, and melodic lines in both hands. The second system continues the piece with similar textures. The third system features a more complex texture with a prominent arpeggiated bass line. The fourth system concludes the piece with a final cadence, including a triplet in the bass line.

First system of a piano score. The right hand features a melodic line with eighth notes and a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and moving bass lines. Brackets below the staves indicate phrasing.

Second system of a piano score. The right hand includes a triplet of eighth notes. The left hand continues with a steady accompaniment. Brackets below the staves indicate phrasing.

Third system of a piano score. The right hand has a melodic line with a fermata. The left hand features a bass line with a flat sign. Brackets below the staves indicate phrasing.

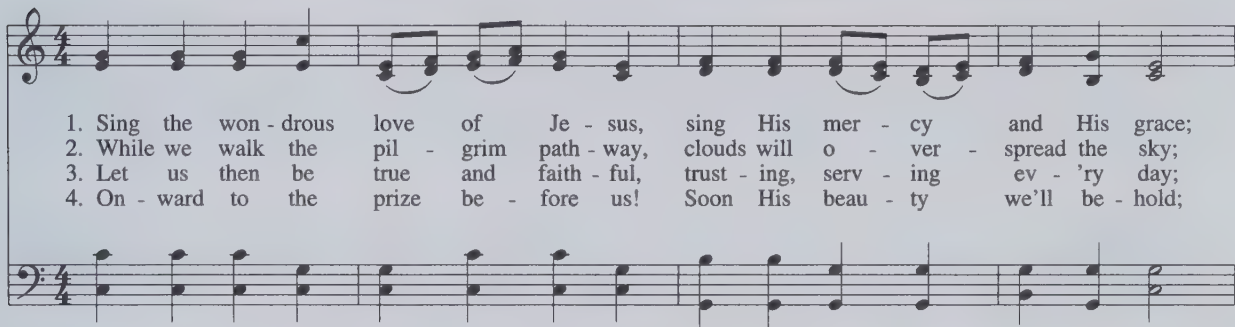
Fourth system of a piano score. The right hand features a melodic line with a fermata and a sixteenth-note triplet. The left hand includes a *rit.* (ritardando) marking. Brackets below the staves indicate phrasing.

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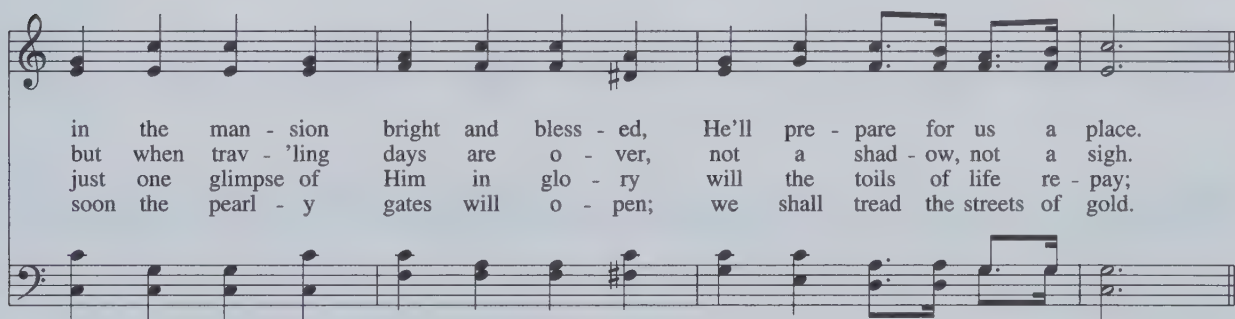
When We All Get to Heaven *(The hymn as written)*

Words: Eliza Edmunds Hewitt

Music: Emily Divine Wilson

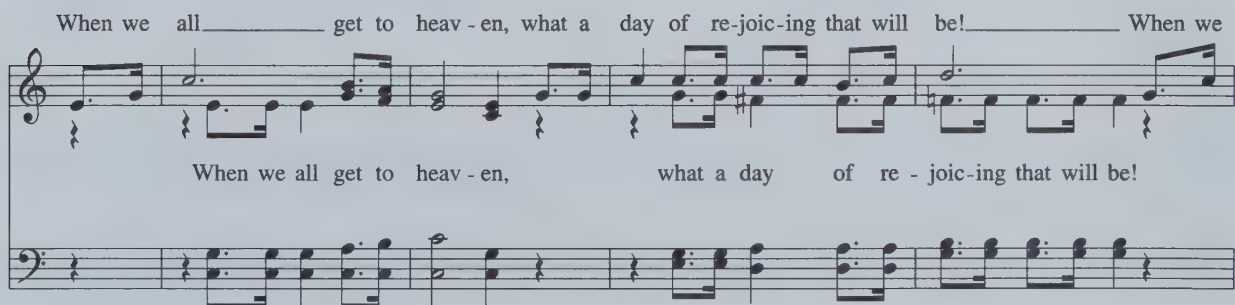


1. Sing the won - drous love of Je - sus, sing His mer - cy and His grace;
2. While we walk the pil - grim path - way, clouds will o - ver - spread the sky;
3. Let us then be true and faith - ful, trust - ing, serv - ing ev - 'ry day;
4. On - ward to the prize be - fore us! Soon His beau - ty we'll be - hold;



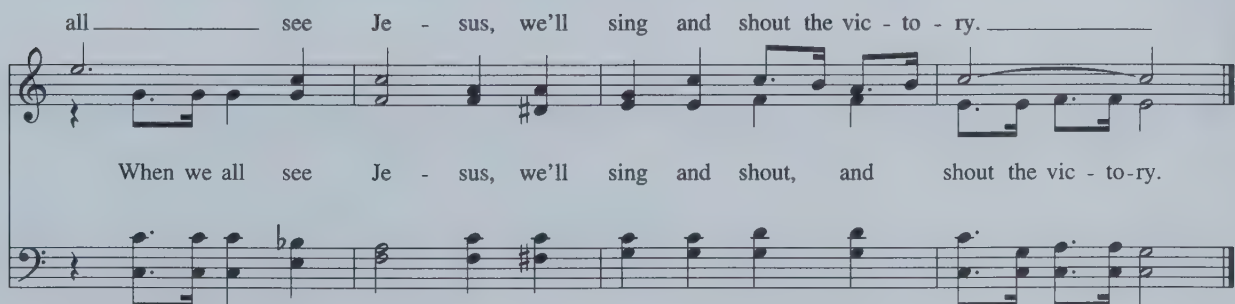
in the man - sion bright and bless - ed, He'll pre - pare for us a place.
but when trav - 'ling days are o - ver, not a shad - ow, not a sigh.
just one glimpse of Him in glo - ry; will the toils of life re - pay;
soon the pearl - y gates will o - pen; we shall tread the streets of gold.

When we all _____ get to heav - en, what a day of re - joic - ing that will be! _____ When we



When we all get to heav - en, what a day of re - joic - ing that will be!

all _____ see Je - sus, we'll sing and shout the vic - to - ry. _____



When we all see Je - sus, we'll sing and shout, and shout the vic - to - ry.

When We All Get To Heaven

(The hymn as played)

arr. Carl MaultsBy
© 2001 Malted Milk Music

Piano

♩ = 168

The first system of music consists of two staves. The treble clef staff contains a series of chords and rests, with a fermata over the final chord. The bass clef staff contains a steady eighth-note accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C).

The second system continues the piece. The treble clef staff features a melodic line with a triplet of eighth notes in the final measure. The bass clef staff continues the eighth-note accompaniment.

The third system continues the piece. The treble clef staff features a melodic line with a triplet of eighth notes in the final measure. The bass clef staff continues the eighth-note accompaniment.

The fourth system is labeled "(Refrain)" and features a change in key signature to two sharps (D major). The treble clef staff contains a melodic line with a fermata over the final chord. The bass clef staff continues the eighth-note accompaniment.

First system of a piano score. The right hand features a series of chords and dyads, with some notes beamed together. The left hand plays a steady eighth-note accompaniment. The key signature has one flat (B-flat).

Second system of the piano score. The right hand continues with complex chordal textures and some melodic fragments. The left hand maintains the eighth-note accompaniment.

Third system of the piano score. The right hand includes a triplet of eighth notes. The left hand continues with the eighth-note accompaniment.

Fourth system of the piano score. The right hand features three triplet markings over eighth notes. The system concludes with a double bar line.

We're Marching to Zion *(The hymn as written)*

Words: Isaac Watts

Music: Robert S. Lowry

1. Come, we that love the Lord, and let our joys be known; _____ join
2. Let those re - fuse to sing who nev - er knew our God; _____ but
3. The hill of Zi - on yields a thou - sand sa - cred sweets _____ be -
4. Then let our songs a - bound, and ev - 'ry tear be dry; _____ we're

in a song with sweet ac - cord, join in a song with sweet ac - cord, and
chil - dren of the heav'n - ly King, but chil - dren of the heav'n - ly King, may
fore we reach the heav'n - ly fields, be - fore we reach the heav'n - ly fields, or
march - ing through Im - man - uel's ground, we're march - ing thro' Im - man - uel's ground, to

thus sur - round the throne, and thus sur - round the throne. _____
speak their joys a - broad, may speak their joys a - broad. _____
walk the gold - en streets, or walk the gold - en streets. _____
fair - er worlds on high, to fair - er worlds on high. _____

We're march - ing to Zi - on, beau - ti - ful, beau - ti - ful Zi - on; we're

march - ing up - ward to Zi - on, the beau - ti - ful cit - y of God. _____
Zi - on, Zi - on,

We're Marching to Zion

(The hymn as played)

Piano

arr. Carl MaultsBy
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♩ = 180

The image displays a piano score for the hymn 'We're Marching to Zion'. The score is written in G major and 6/8 time, with a tempo of 180 beats per minute. It consists of five systems of music, each with a grand staff (treble and bass clefs). The first system begins with a treble clef and a key signature of one sharp (F#). The bass line features a steady eighth-note accompaniment. The melody in the treble clef is characterized by chords and eighth-note patterns. The second system continues the piece with similar accompaniment and melodic lines. The third system includes a bracketed section in the bass line labeled '8va bassa', indicating an octave reduction. The fourth system features a triplet of eighth notes in the treble clef, marked with a '3' and a bracket. The fifth system concludes the piece with a final chord in the treble clef and a sustained bass line.

This Little Light of Mine *(The hymn as written)*

Words: Tradition

Music: Negro Spiritual
arr. Horace Clarence Boyer

1. This lit - tle light of mine, I'm gon - na let it shine,
 2. Ev - 'ry - where I go, I'm gon - na let it shine,
 3. Je - sus gave it to me, I'm gon - na let it shine,

Oh _____

this lit - tle light of mine, I'm gon - na let it shine;
 ev - 'ry - where I go, I'm gon - na let it shine;
 Je - sus gave it to me, I'm gon - na let it shine;

Oh _____

this lit - tle light of mine, I'm gon - na let it shine, let it
 ev - 'ry - where I go, I'm gon - na let it shine, let it
 Je - sus gave it to me, I'm gon - na let it shine, let it

Oh _____

shine, let it shine, let it shine.
 shine, let it shine, let it shine.
 shine, let it shine, let it shine.

This Little Light Of Mine

(The hymn as played)

arr. Carl MaultsBy

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♩. = 126

The first system of the piano accompaniment, consisting of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 12/8. The tempo is marked as quarter note = 126. The music features a steady eighth-note bass line and a treble line with chords and moving lines.

The second system of the piano accompaniment, continuing the piece with similar rhythmic and harmonic patterns.

The third system of the piano accompaniment, showing the continuation of the musical texture.

The fourth system of the piano accompaniment, featuring more complex chordal structures in the treble.

The fifth and final system of the piano accompaniment, ending with a *rit.* (ritardando) marking. The piece concludes with sustained chords in the treble and a final bass line.

There Is a Fountain (*The hymn as written*)

Words: William Cowper

Music: American Melody
arr. Lowell Mason

1. There is a fountain filled with blood drawn from Im-man-uel's veins; and
2. The dy-ing thief re-joiced to see that fountain in his day; and
3. Thou dy-ing Lamb, Thy pre-cious blood shall nev-er lose its pow'r; till
4. E'er since by faith I saw the stream thy flow-ing wounds sup-ply; re-
5. Then in a no-bler, sweet-er song, I'll sing Thy pow'r to save; when

sin-ners, plunged be-neath that flood, lose all their guilt-y stains; lose
there may I, though vile as he, wash all my sins a-way; wash
all the ran-somed Church of God are saved, to sin no more: are
deem-ing love has been my theme, and shall be till I die: and
this poor, lisp-ing stamm-'ring tongue lies si-lent in the grave: lies

all their guilt-y stains, _____ lose all their guilt-y stains; and
all my sins a-way, _____ wash all my sins a-way; and
saved, to sin no more, _____ are saved to sin no more; till
shall be till I die, _____ and shall be till I die, re-
si-lent in the grave, _____ lies si-lent in the grave; when

sin-ners, plunged be-neath that flood, lose all their guilt-y stains.
there may I, though vile as he, wash all my sins a-way.
all the ran-somed Church of God are saved, to sin no more.
deem-ing love has been my theme, and shall be till I die.
this poor lisp-ing, stamm-'ring tongue lies si-lent in the grave.

There Is A Fountain

(The hymn as played)

Piano

arr. Carl MaultsBy
© 2001 Malted Milk Music

♩ = 54

The image displays a piano score for the hymn 'There Is A Fountain'. The score is written in 4/4 time and consists of five systems of music. Each system contains a grand staff with a treble and bass clef. The music features a variety of textures, including arpeggiated chords, block chords, and melodic lines. There are several trills and triplets throughout the piece. The first system includes a 'Ped.' marking under the first measure. The second system has a 'v' marking under the first measure. The third system has a 'v' marking under the first measure. The fourth system has a 'v' marking under the first measure. The fifth system has a 'v' marking under the first measure. The score concludes with a final cadence in the fifth system.

Leaning on the Everlasting Arms (The hymn as written)

Words: Elisha A. Hoffman

Music: Anthony J. Showalter
arr. Carl Haywood from *Songs of Praise*

1. What a fel - low - ship, what a joy di - vine,
2. O how sweet to walk in this pil - grim way,
3. What have I to dread, what have I to fear,

lean - ing on the ev - er - last - ing arms;
lean - ing on the ev - er - last - ing arms;
lean - ing on the ev - er - last - ing arms;

what a bless - ed - ness, what a peace is mine,
O how bright the path grows from day to day,
I have bless - ed peace with my Lord so near,

lean - ing on the ev - er - last - ing arms.
lean - ing on the ev - er - last - ing arms.
lean - ing on the ev - er - last - ing arms.

Lean - ing, lean - ing, safe and se-cure from all a - larms;
Lean-ing on Je - sus, lean - ing on Je - sus,

Lean - ing, lean - ing, lean - ing on the ev - er - last - ing arms.
Lean-ing on Je - sus, lean - ing on Je - sus,

First system of musical notation. The treble clef staff begins with a chord marked '8:' and contains a sequence of chords and eighth notes. The bass clef staff contains a rhythmic accompaniment of eighth notes.

Second system of musical notation. The treble clef staff features a complex chordal texture with some notes beamed together. The bass clef staff continues the rhythmic accompaniment with eighth notes.

Third system of musical notation. The treble clef staff has a chord marked '8:' and includes a melodic line with eighth notes. The bass clef staff continues the rhythmic accompaniment.

Fourth system of musical notation. The treble clef staff contains a sequence of chords and eighth notes. The bass clef staff continues the rhythmic accompaniment.

Fifth system of musical notation. The treble clef staff features a complex chordal texture with some notes beamed together. The bass clef staff continues the rhythmic accompaniment.

Sixth system of musical notation. The treble clef staff contains a sequence of chords and eighth notes. The bass clef staff continues the rhythmic accompaniment.

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Jesus, Lover of My Soul (The hymn as written)

Words: Charles Wesley

Music: Charles Wesley
Simeon B. Marsh

1. Je - sus, lov - er of my soul, let me to thy bo - som fly,
2. Oth - er ref - uge have I none, hangs my help - less soul on thee;
3. Plen - teous grace with thee is found, grace to cleanse from ev - 'ry sin;

while the near - er wa - ters roll, while the tem - pest still is high;
leave, ah! leave me not a - lone, still sup - port and com - fort me!
let the heal - ing streams a - bound, make and keep me pure with - in.

hide me, O my Sa - vior, hide, till the storm of life be past;
All my trust on thee is stayed; all my help from thee I bring;
Thou of life the foun - tain art, free - ly let me take of thee:

safe in - to the ha - ven guide, O re - ceive my soul at last.
cov - er my de - fence - less head with the sha - dow of thy wing.
spring thou up with - in my heart, rise to all e - ter - ni - ty.

Jesus, Lover of My Soul

Edwin Hawkins
transcribed Carl MaultsBy

Conductor Score

♩ = 120

♩

Soprano & Alto

1., 2. Je - sus, lov - er of my soul, let me
3., 4. grace with thee is found, grace to

Tenor & Bass

Piano

to thy bo - som fly, while the near - er wa - ters roll,
cov - er all my sin; let the heal - ing streams a - bound,

Piano

while the tem - pest still is nigh; Je - sus
make and keep me pure with - in. Plen - teous

1.

Piano

2.

My Sa - vior hide, Sa - vior hide, till the

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. A first ending bracket labeled '2.' spans the first two measures of the vocal line.

2.

This system contains the piano accompaniment for the second system. It features a first ending bracket labeled '2.' over the first two measures.

storm of life be past; safe in - to the ha - ven guide .

This system contains the vocal line for the second system. The lyrics are: "storm of life be past; safe in - to the ha - ven guide .".

This system contains the piano accompaniment for the third system.

and re - ceive my soul at last, and re -

This system contains the vocal line for the third system. The lyrics are: "and re - ceive my soul at last, and re -".

This system contains the piano accompaniment for the fourth system.

1. | 2. *(sing on D. S. only)* **D. S.**

- ceive my soul at last. — My Sa - vior — 3. Plen - teous

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics '- ceive my soul at last.' followed by a measure rest, then 'My Sa - vior' followed by another measure rest, and finally '3. Plen - teous'. The piano accompaniment consists of chords and moving lines in both hands. The system is divided into two measures by a repeat sign, with the first measure marked '1.' and the second measure marked '2.'.

1. | 2.

The second system continues the piano accompaniment from the first system. It consists of two measures, each marked with a first and second ending bracket. The piano part features a steady accompaniment with chords and moving lines in both hands.

The third system consists of two empty musical staves, one for the vocal line and one for the piano accompaniment.

The fourth system shows the piano accompaniment for the second system. It consists of two measures of music with chords and moving lines in both hands.

The fifth system consists of two empty musical staves, one for the vocal line and one for the piano accompaniment.

The sixth system shows the piano accompaniment for the third system. It consists of two measures of music with chords and moving lines in both hands.

Soprano

Alto

Tenor

Bass

Je - sus is a lov - er of my soul.

2nd time only

He's a

Je - sus is a lov - er of my soul.

Alto tacit 1st and 2nd time; Sop II tacit 1st-4th time; Sop I tacit 1st-6th time

8x

lov - er

lov - er

lov - er

Je - sus is a lov - er of my soul. Je - sus is a lov - er of

8x

of my soul.

of my soul.

of my soul.

my soul. Je - sus is a lov - er of my soul.

1. *Sop II sings pickup 4th time;*
Sop I sings pickup 6th time | 8.

He's a —
He's a —
He's a —
Je - sus is a lov - er of my soul. my soul.

Alto sings 2nd time

1. | 8.

Je - - sus is a lov - er
Je - - sus is a lov - er

1.

of my soul.

of my soul.

Je - sus is a lov - er of my soul.

1.

2. *fz* (.)

soul.

fz (.)

soul.

soul.

fz (.)

Je - sus is a lov - er of my soul. soul.

2. *(cresc.)*

God Is Love

Carl MaultsBy

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2nd time, add solo ad lib.

♩ = 96

God is Love;

f

1 2 3 4 1 2 3 4

mp *mf*

Detailed description: This system contains the first vocal and piano entries. The vocal staves (treble and bass clef) show a melodic line with lyrics "God is Love;" and a bass line. The piano accompaniment consists of two staves (treble and bass clef) with chords and a rhythmic pattern. The tempo is marked as quarter note = 96. Dynamics include *f* (forte) and *mp* (mezzo-piano). Fingerings 1-4 are indicated for the piano part.

God is Love;

Detailed description: This system continues the vocal and piano parts. The vocal staves show the continuation of the melodic line and bass line. The piano accompaniment continues with the same rhythmic pattern and chord structure.

God is Love. Wher-ev-er true love is _____

unis.

(Ten. only)

Detailed description: This system features a vocal solo section. The vocal staves show a melodic line with lyrics "God is Love. Wher-ev-er true love is _____". The piano accompaniment continues. The tempo is marked as *unis.* (unison). A note for "(Ten. only)" is present.

Detailed description: This system shows the final piano accompaniment for the piece, consisting of two staves (treble and bass clef) with chords and a rhythmic pattern.



God is al - ways there.

add Bass

Verse 1 Solo

If you want to know the Lord, _ you got to love one an - oth - er. _____

unis.

Love one an - oth - er. _____

If you say you love the Lord _ love your sis - ter love your broth - er.

Love your sis - ter love your broth - er.

(Ten. only)

Solo

You are the branch _ grow-ing from the vine, _ so love the Lord _ with all your heart, _

D.C.

love the Lord _ with all your soul, _ love the Lord _ with all of _ your mind.

D.C.

⊕

Verse 2

Solo *add Sop. and Alto*

Love is the pow'r that al - ways in - spires. Love will take you high - er.

Solo

Love lifts you up when you're feel-ing down, _ be ____ your best friend when none can be found.

In the name of Love, God sent the Son, — per-fect in ev' - ry way. — He taught

if we give — love in re - turn — we'll see God, we'll see God, we'll

see God, meet God, greet God face to face. ———

I — want to meet the God — of Love! —

* 3

f Solo, ad lib.

God is Love; God is Love;

f

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one flat and a 7/8 time signature. It features a melodic line with eighth and sixteenth notes. The bottom staff is a piano accompaniment in bass clef, consisting of a steady eighth-note bass line and chords. The lyrics "God is Love;" are written under the vocal line.

This system shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). The bass line continues with eighth notes, while the treble staff provides harmonic support with chords and some melodic fragments.

God is Love. Wher-ev-er true

(Ten. only)

This system contains the third and fourth staves of music. The vocal line continues with the lyrics "God is Love. Wher-ev-er true". The piano accompaniment continues with the same rhythmic pattern. A tenor solo part is indicated by "(Ten. only)" at the end of the system.

This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). The accompaniment continues with eighth-note patterns and chords.

love is God is al - ways.

add Bass

This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics "love is God is al - ways.". The piano accompaniment continues with eighth-note patterns. A new bass line is introduced, indicated by "add Bass".

This system shows the piano accompaniment for the third system, consisting of two staves (treble and bass clef). The accompaniment continues with eighth-note patterns and chords, including the newly added bass line.

Solo, ad lib.

God is Love;

God is Love;

God is Love.

1st time: Soloist and a few altos on melody

2nd/3rd time: Soloist ad lib., altos on melody

Love the Lord _ with all your heart, _ and all your soul, _ and all your mind.

God is Love;

(tacet 2nd time)

Praise the Lord _ with all your heart, _ and all your soul, _ and all your mind. _

God is Love;

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with the lyrics "Praise the Lord _ with all your heart, _ and all your soul, _ and all your mind. _". The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand.

(3rd time Soloist only)

Wor-ship the Lord _ with all your heart, _ and all your soul, _ and all your mind. _ Oh

God is Love.

The second system of the musical score continues with a vocal line and piano accompaniment. The vocal line starts with the lyrics "Wor-ship the Lord _ with all your heart, _ and all your soul, _ and all your mind. _ Oh". The piano accompaniment includes a dynamic marking of *f* (forte) in both the right and left hands. The system concludes with a double bar line and repeat dots.

Love. _____

Wher-ev - er true love is _____

(Ten. only)

All

God is al - ways, God is al - ways,

God is al - ways, God is al - ways,

add Bass

God is al - ways there.

God is al - ways there.

God is al - ways there.

This system contains three staves. The top staff is a vocal line in G major with lyrics "God is al - ways there." The middle and bottom staves are piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

This system shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef) with chords and a bass line.

God is Love!

God is Love!

God is Love!

This system contains three staves. The top staff is a vocal line in G major with lyrics "God is Love!". The middle and bottom staves are piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef) with chords and a bass line.

PLAYING GOSPEL PIANO

The Basics ————— Carl MaultsBy

Most music lovers respond to the spirited beauty of gospel music, but not all musicians who have been trained in conservatories or traditional church music programs can convey the boldness, flexibility, and subtlety of this musical expression. Carl MaultsBy's *Playing Gospel Piano—The Basics* will prove invaluable to any church musician who wishes to introduce traditional gospel accompaniment into congregational singing.

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Carl MaultsBy holds degrees in Jazz/Commercial Composition, Music, and Mathematics. He is the Director of Music at First Presbyterian Church in Jamaica, New York, and Music Associate at St. Philip's Episcopal Church in Harlem. In 2001 he was one of thirteen composers who received a commission by the Fromm Music Foundation of Harvard University. In 2002 he was inducted into the African Music Hall of Fame. MaultsBy has conducted choirs for the Harry Belafonte World Tours and the 2001 Conference of the Association of Anglican Musicians, and he is the founder and Executive Artistic Director of *Rejoicensemble!*, a not-for-profit chamber vocal ensemble dedicated to the performance, preservation, and development of African American sacred music and to developing and showcasing the works of contemporary African American composers.

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