



Gospel Hymns with a Velvet Touch

10 Elegant Settings of Beloved Hymns

Arranged by **Tom Fettke**

I love these old gospel hymns. They played a vital role in the development of my faith as well as my musical gifts. A flood of memories surrounds each one of them. Yes, they are timeless expressions of previous generations, but more importantly they continue to contribute to the spiritual well-being and nourishment of the contemporary Body of Christ. They tell of God's goodness, faithfulness, and love. They abound with hope.

Before playing each arrangement, I suggest that you study the first-verse lyric (or in some cases the refrain) found on the first page of each hymn. By doing this, you will be reminded of the characteristics that have allowed these hymns to stand the test of time: richness of content and profound simplicity. They are both personal and universal at the same time. When a memorable, mood-capturing melody is added, the result is a ministry tool that lifts spirits, gives strength and hope, and mends broken hearts. To capitalize on the lyrics of each piece, I suggest using multimedia to display the text in the sanctuary, placing the lyrics in the bulletin or program, or reciting the lyrics before playing the arrangement. Play with spirit and understanding so that all who want to worship God may gain an entry into His presence.

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WHAT A FRIEND WE HAVE IN JESUS

What a friend we have in Jesus,
 All our sins and griefs to bear!
 What a privilege to carry
 Everything to God in prayer!
 Oh, what peace we often forfeit,
 Oh, what needless pain we bear,
 All because we do not carry
 Everything to God in prayer!

—Joseph M. Scriven, 1855

Charles C. Converse

Arr. Tom Fettke

Tenderly (♩ = 72)

mp *cresc.*

with pedal

5 *mf* *dim.*

9 *a tempo* *mp* *rit.*

LEAD ME TO CALVARY

WITH

BENEATH THE CROSS OF JESUS

King of my life, I crown Thee now,
Thine shall the glory be;
Lest I forget Thy thorn-crowned brow,
Lead me to Calvary.

Lest I forget Gethsemane,
Lest I forget Thine agony;
Lest I forget Thy love for me,
Lead me to Calvary.

—Jennie E. Hussey, 1921

William J. Kirkpatrick
Frederick C. Maker
Arr. Tom Fettke

Heartfelt (♩ = 54)

mp

with pedal

4 **A little faster** (♩ = 58)

rit.

7 **a tempo**

poco rit.

MY JESUS, I LOVE THEE

My Jesus, I love Thee, I know Thou art mine;
 For Thee all the follies of sin I resign;
 My gracious Redeemer, my Savior art Thou;
 If ever I loved Thee, my Jesus, 'tis now.

—William R. Featherston, 1864

Adoniram J. Gordon
 Arr. Tom Fettke

With warmth and simplicity (♩ = 72)

6 *a tempo*

11

15

SHALL WE GATHER AT THE RIVER?

WITH

DEEP RIVER

Shall we gather at the river,
Where bright angel feet have trod,
With its crystal tide forever
Flowing by the throne of God?

Yes, we'll gather at the river,
The beautiful, the beautiful river;
Gather with the saints at the river
That flows by the throne of God.

—Robert Lowry, 1864

Robert Lowry
Traditional Spiritual
Arr. Tom Fetteke

Serenely (♩ = 60)

First system of the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 4/4. The tempo is marked 'Serenely' with a quarter note equal to 60 beats per minute. The first measure has a dynamic marking of *p* (piano). The treble staff begins with a triplet of eighth notes (fingerings 3, 1, 1) and continues with a melody. The bass staff has a '2' below the first measure and 'with pedal' written below it. The system ends with a fermata over the final notes.

Second system of the piano accompaniment, starting at measure 5. The treble staff has a dynamic marking of *mp* (mezzo-piano). The bass staff has a '5' below the first measure. The system includes a melodic line in the treble staff marked '(mel.)' and a 'rit.' (ritardando) marking. The system ends with a fermata over the final notes.

Faster (♩ = 66)

Third system of the piano accompaniment, starting at measure 8. The treble staff has a dynamic marking of *mf* (mezzo-forte). The bass staff has a '1' below the first measure and '3' below the second measure. The instruction 'bring out melody' is written below the bass staff. The system ends with a fermata over the final notes.