

10 Elegant Early Advanced Piano Settings Of Inspirational Spirituals Sacred

When it comes to piano settings of inspirational spirituals sacred, few things can compare to the elegance and beauty of early advanced compositions. These pieces take classic spiritual melodies and transform them into stunning piano arrangements that are both impressive and moving.

In this article, we will explore ten of the most enchanting early advanced piano settings of inspirational spirituals sacred. Each composition showcases the talents of renowned composers who have masterfully captured the essence and soul of these timeless musical treasures.

1. "Amazing Grace" by John Newton

AMAZING GRACE

NEW BRITAIN

Words by JOHN NEWTON
Traditional American Melody

Freely

mp

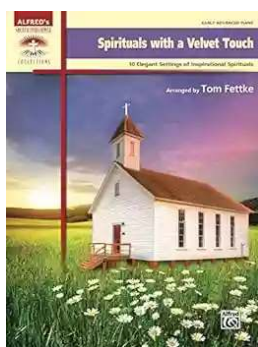
Flowing

allegro

mf

The musical score is presented in two systems. The first system, labeled 'Freely', contains measures 1 through 12. It features a treble and bass clef with a 3/4 time signature. The tempo is marked 'mp' (mezzo-piano). The second system, labeled 'Flowing', contains measures 13 through 24. It features a treble and bass clef with a 4/4 time signature. The tempo is marked '*allegro*'. The dynamic marking 'mf' (mezzo-forte) is indicated at the beginning of the second system.

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Spirituals with a Velvet Touch: 10 Elegant Early Advanced Piano Settings of Inspirational Spirituals (Sacred Performer Collections)

by Nancy Sulla([Print Replica] Kindle Edition)

★★★★☆ 4.6 out of 5

Language : English

File size : 7121 KB

Print length : 36 pages

X-Ray for textbooks : Enabled

Screen Reader : Supported



This iconic spiritual is beautifully interpreted in an early advanced piano setting by a prominent composer. The flowing melodies and rich harmonies of this arrangement evoke a sense of peace and tranquility, allowing the listener to connect with the spiritual message on a deeper level.

2. "Swing Low, Sweet Chariot" by Wallis Willis

Sheet Music from www.mfiles.co.uk
Swing Low, Sweet Chariot
(A Traditional Spiritual)

Wallis Willis
arranged Jim Paterson

Chorus

The first Chorus consists of six measures. The right hand features a melody of eighth notes and quarter notes, while the left hand provides a steady accompaniment of eighth notes. The key signature has one flat (B-flat), and the time signature is 4/4.

7 Verse

The Verse begins at measure 7 and spans six measures. It features a more active right-hand melody with eighth-note patterns and a consistent eighth-note accompaniment in the left hand.

13 Final Chorus

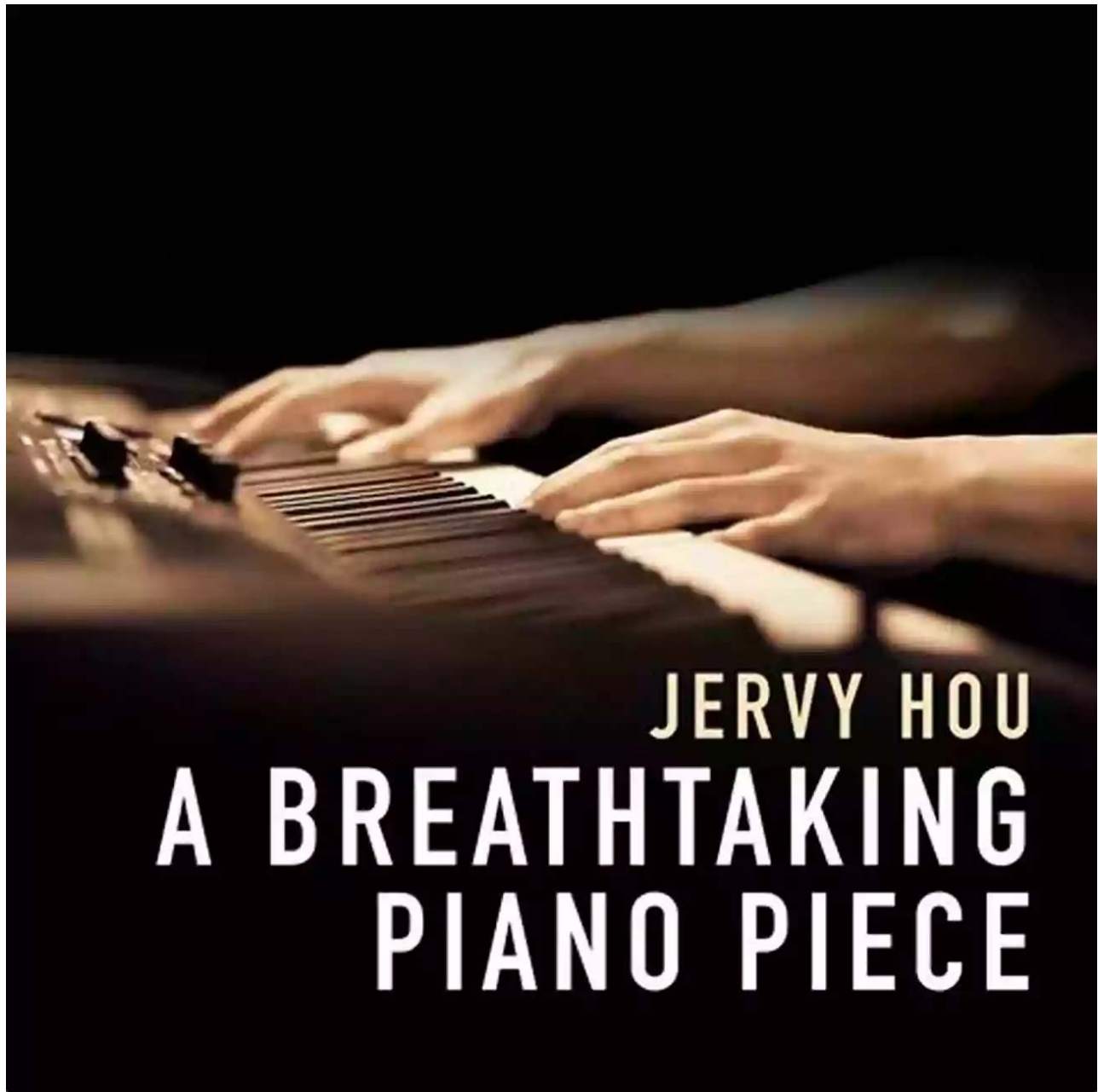
The Final Chorus starts at measure 13 and consists of six measures. It returns to the melodic and accompaniment patterns of the first Chorus, ending with a double bar line.

19

The final section begins at measure 19 and spans six measures. It continues the musical themes established in the previous sections, concluding the piece.

The hauntingly beautiful melody of "Swing Low, Sweet Chariot" is skillfully brought to life in this early advanced piano setting. The composition explores various tonalities and chord progressions, creating a captivating and emotionally compelling rendition of this beloved spiritual.

3. "Deep River" by African-American Spiritual



This early advanced piano setting of "Deep River" showcases the composer's ability to capture the introspective and reflective nature of this spiritual. The serene melodies and gentle accompaniment create a sense of solace, allowing the listener to immerse themselves in the profound meaning of the lyrics.

4. "Nobody Knows the Trouble I've Seen" by African-American Spiritual

Vocal Part

Nobody Knows The Trouble I've Seen

Traditional

Slowly

2

No-bod-y knows the trou-ble I've seen... no-bod-y knows my
sor- row... And no-bod-y knows the trou-ble I've seen... Glo - ry Hal - le -
- lu - jah

Moderate shuffle feel $\text{♩} = 124$

3

No-bod - y knows the trou-ble I've seen...
no-bod - y knows but Je - sus. No-bod - y knows the
trou-ble I've seen... Glo - ry Hal - le - lu - jah
No-bod - y knows the trou-ble I've seen... No-bod - y

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The melancholic beauty of "Nobody Knows the Trouble I've Seen" is masterfully portrayed in this early advanced piano setting. The expressive interpretation and delicate nuances bring out the raw emotion of the lyrics, making it a truly unforgettable and evocative rendition.

5. "Joshua Fit the Battle of Jericho" by African-American Spiritual

JOSHUA

(Fit the Battle of Jericho)

African-American Spiritual

With a bounce (♩ = ♪♪)

The musical score is written for piano in 4/4 time, featuring a key signature of one flat (B-flat major). It consists of four systems of music. The first system begins with a dynamic marking of *mf* and includes the instruction 'With a bounce' with a rhythmic example. The second system contains the lyrics 'Jer-i-cho, Jer-i-cho, Jer-i-cho, Lord,'. The third system includes the lyrics 'Josh-ua fit the bat-tle of Jer-i-cho and the walls come tum-blin'' and is marked 'To Coda'. The fourth system provides two endings: the first ending leads back to the beginning, and the second ending concludes with the lyrics 'down. You may talk a-bout your king of'. Chord symbols (Dm, Eb7, A7, Gm) are placed above the staff, and a repeat sign is used at the end of the first system.

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This early advanced piano setting of "Joshua Fit the Battle of Jericho" captures the energy and excitement of the original spiritual. The lively rhythms and powerful chords convey the triumph and determination of the lyrics, making it a thrilling and engaging musical experience.

6. "His Eye Is on the Sparrow" by Civilla D. Martin and Charles H. Gabriel

HIS EYE IS ON THE SPARROW

Words by CIVILLA D. MARTIN
Music by CHARLES H. GABRIEL

Warmly

With pedal

Why should I feel dis - cour - aged?
"Let not your heart be trou - bled."
When - ev - er I am tempt - ed,

Why should the shad - ows come?
His ten - der word I hear,
when - ev - er clouds a - rise,

Why should my heart be
and rest - ing on His
when songs give place to

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This beautiful composition brings to life the comforting message of "His Eye Is on the Sparrow" in an early advanced piano setting. The delicate melodies and graceful harmonies create a sense of serenity and hope, reminding the listener of divine protection and love.

7. "Steal Away" by Wallace Willis

Score

We'll ask you to notify our works by GEMA

Steal Away

Piano/Vocal/Chords

Wallace Willis

Arr.: Gert Th. Walter

Moderately. $\text{♩} = 100$

The musical score is presented in a standard format with three systems. The first system shows the vocal line (treble clef) and piano accompaniment (grand staff). The piano part begins with a piano (*p*) dynamic. The second system includes the vocal line with lyrics: "Steal a-way, steal a-way, Steal a-way to Je-sus!". The piano accompaniment continues with a mezzo-forte (*mf*) dynamic. The third system shows the vocal line with lyrics: "Steal a-way, steal a-way home, I". The piano accompaniment concludes with a mezzo-forte (*mf*) dynamic. Chord diagrams are provided below the piano part for the following chords: C, A min, G, C, F, C, F, C, and G 7sus(9).

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The poignant melodies of "Steal Away" are brilliantly enhanced in this early advanced piano setting. The gentle cascades of notes and subtle dynamic shifts add depth and emotion to the composition, evoking a profound sense of longing and solace.

8. "Sometimes I Feel Like a Motherless Child" by African-American Spiritual

SOMETIMES I FEEL LIKE A MOTHERLESS CHILD

1

African-American Spiritual
Arranged by Phillip Keveren

Mournfully ($\text{♩} = 66$)

mp

With pedal

The image displays a piano score for the African-American spiritual "Sometimes I Feel Like a Motherless Child," arranged by Phillip Keveren. The score is written in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of four systems of music, each with a treble and bass clef staff. The tempo is marked "Mournfully" with a quarter note equal to 66 beats per minute. The dynamics are marked "mp" (mezzo-piano) and "mf" (mezzo-forte). The score includes various musical notations such as slurs, ties, and a "With pedal" instruction. The piece concludes with a fermata over the final chord.

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This soul-stirring piano setting beautifully conveys the longing and sorrow expressed in "Sometimes I Feel Like a Motherless Child." The haunting melodies and poignant harmonies evoke a deep sense of empathy, transporting the listener to a place of introspection and contemplation.

9. "Wade in the Water" by African-American Spiritual

Wade In The Water

African Spiritual

Arranged by Aliese Watts 2019

Traditional

♩ = 120

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music. Each system includes a piano accompaniment in the bass clef and a vocal line in the treble clef. The lyrics are written below the vocal line. Chord symbols (Em, Bm, C, B7) are placed above the piano part. The lyrics are: "Wade- in the wa- ter,- Wade- in the wa- ter chil- dren, Wade- in the wa- ter- God's a gon- na trou- ble the wa- ter, See the host all- dressed in white?- See that band all- dressed in red? Look over yon - der, - What do you see? If you don't be - lieve I've been re - deemed,"

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This enthralling early advanced piano setting of "Wade in the Water" captures the spiritual's powerful message of cleansing and healing. The intricate harmonies and cascading arpeggios create a sense of movement and transformation, leaving the listener uplifted and inspired.

10. "Precious Lord, Take My Hand" by Thomas A. Dorsey

PRECIOUS LORD, TAKE MY HAND ¹

(Take My Hand, Precious Lord)

Words and Music by
THOMAS A. DORSEY

Ballad

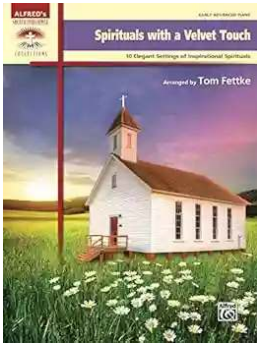
The musical score is written for piano in 4/4 time, featuring a ballad tempo. It consists of four systems of music. The first system starts with a *mp* dynamic and includes chords $A\flat/E\flat$, $D\flat/E\flat$, $A\flat/E\flat$, $D\flat/E\flat$, $A\flat$, $A\flat\sharp 5$, and $Fm7$. The second system includes *rit.* and *a tempo* markings, with chords $E\flat 7sus$, $E\flat 9$, $A\flat maj7$, and $A\flat 13$. The third system includes chords $D\flat 6$, $D\flat im7$, $A\flat maj7$, $A\flat$, and $A\flat 6$. The fourth system includes chords $B\flat 13$, $E\flat 9$, $E9$, $E\flat 9$, and $E\flat 13\sharp 11$. The score includes various musical notations such as triplets, slurs, and dynamic markings.

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The majestic beauty of "Precious Lord, Take My Hand" is skillfully portrayed in this early advanced piano setting. The grandeur of the composition, coupled with the delicate nuances and expressive phrasing, envelops the listener in a sense of awe and reverence.

These ten elegant early advanced piano settings of inspirational spirituals sacred offer a unique and enchanting musical experience. Each composition masterfully

captures the essence and soul of these cherished spirituals, allowing the listener to connect with their profound messages on a deeper level. Whether you are a pianist or simply a lover of music, these arrangements are sure to leave a lasting impression and touch your soul.



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These 10 arrangements of traditional American spirituals capture the essence of the original music through rich harmonies that highlight their rhythmic nature. To convey their emotional quality, the pianist can approach many of these pieces with freedom of interpretation. Whether playing them in church services, on the concert stage, or for personal enrichment, the performer will find this book to be a wonderful source of enjoyment and inspiration.

Titles:

- * Deep River
- * Give Me Jesus
- * Here's One
- * I Want Jesus to Walk with Me
- * Let Us Break Bread Together

- * Lord, I Want to Be a Christian
- * My Lord, What a Morning
- * Nobody Knows the Trouble I've Seen
- * Swing Low, Sweet Chariot with Good News, Chariot's Comin'
- * Were You There?



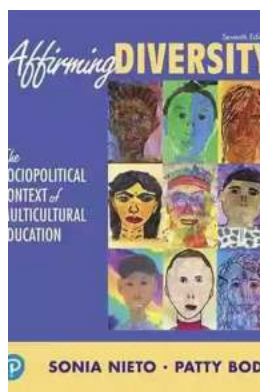
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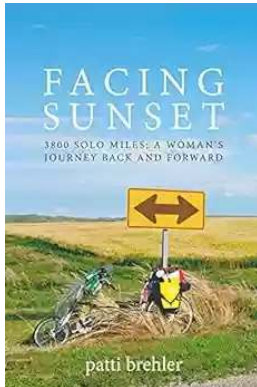
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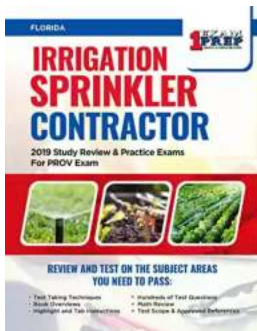
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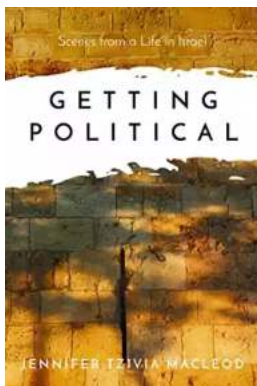
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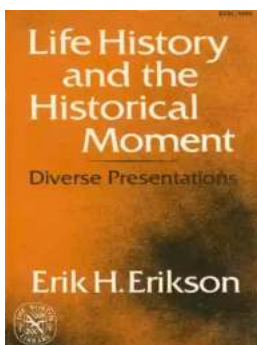
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