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# I Love to Tell the Story

Anna Laura Page

With energy (♩ = ca. 96–100)

5

10

15

20

Tune: *HANKEY*, William Gustavus Fischer, 1835–1912, and written in 1869 (PD).  
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# Alas! and Did My Savior Bleed

Anna Laura Page

Tempo (♩ = ca. 76)

*mp*

6

11

17 *(melody)*

*mf*

23 *cresc.*

*f*

Tune: *MARTYRDOM*, attr. to Hugh Wilson, ca. 1764–1824, and written in 1827 (PD).  
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# Beneath the Cross of Jesus

Anna Laura Page

Thoughtfully (♩ = ca. 88)

5

11

16

22

*mp*

*mf*

*rit.*

*ten.*

*mp*

*ten.*

*accel.*

*a tempo*

*mf*

*mp*

Tune: *ST. CHRISTOPHER*, Frederick Charles Maker, 1844–1927, and written in 1881 (PD).  
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# I Want Jesus to Walk with Me

Anna Laura Page

Gently (♩ = ca. 84)

Musical notation for measures 1-4. Treble clef, 4/4 time, key signature of two flats. Dynamics: *mp*, *mf*.

Musical notation for measures 5-10. Treble clef, 4/4 time, key signature of two flats. Dynamics: *f*.

Musical notation for measures 11-15. Treble clef, 4/4 time, key signature of two flats. Dynamics: *mf*, *slight rit.*

Musical notation for measures 16-19. Treble clef, 4/4 time, key signature of two flats.

Musical notation for measures 20-23. Treble clef, 4/4 time, key signature of two flats.

Tune: *SOJOURNER*, African-American spiritual (PD).  
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# I Will Sing of My Redeemer

Anna Laura Page

Flowing (♩ = ca. 66–69)

The musical score is written for piano and consists of five systems of music. The first system begins with a mezzo-piano (*mp*) dynamic. The second system continues with the same dynamic. The third system starts with mezzo-forte (*mf*) and concludes with a 12/8 time signature change. The fourth system begins with forte (*f*) and continues with mezzo-forte (*mf*). The fifth system features a ritardando (*rit.*) section followed by a return to the original tempo (*a tempo*) with a mezzo-piano (*mp*) dynamic.

Tune: *MY REDEEMER*, James McGranahan, 1840–1907, and written in 1876 (PD).  
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# We're Marching to Zion

Anna Laura Page

Brightly (♩ = ca. 72–76)

6

*mf*

*cresc. poco a poco*

12

*f*

18

24

*mf*

Tune: *MARCHING TO ZION*, Robert Lowry, 1826–1899, and written in 1867 (PD).  
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# Let Us Break Bread Together

Anna Laura Page

Quietly (♩ = ca. 72)

5

10

15

21

*mp*

*mf*

*mp*

*f*

*f*

*mf*

*rit.*

*a tempo*

*mp*

Tune: *LET US BREAK BREAD (BREAK BREAD)*, traditional spiritual (PD).  
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# What a Friend We Have in Jesus

Anna Laura Page

Prayerfully (♩ = ca. 63)

4 *rit.* *mp* *a tempo*

8

12 *mf*

16 *mp* *slight rit.* *a tempo*

Tune: *CONVERSE*, Charles Crozat Converse, 1832–1918, and written in 1868 (PD).  
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# The Solid Rock

Anna Laura Page

With spirit (♩ = ca. 92–96)

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of one flat (B-flat). The first staff is the treble clef and the second is the bass clef. The dynamic marking *mf* is present in the first measure.

Musical notation for measures 5-8. The dynamic marking *f* is present in the eighth measure.

Musical notation for measures 9-12. This section features a steady eighth-note accompaniment in the bass clef.

Musical notation for measures 13-16. Measure 13 includes the dynamic marking *rit.* and measure 14 includes *mp a tempo*. The piece concludes with a final chord in measure 16.

Tune: *SOLID ROCK*, William Batchelder Bradbury, 1816–1868, and written in 1863 (PD).  
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# Softly and Tenderly Jesus Is Calling

Anna Laura Page

Gently (♩ = ca. 44–48)

mp

7

13 *mf* (melody) *mp* *mf*

19 *mp* *mf*

25 *f*

Tune: THOMPSON, Will Lamartine Thompson, 1847–1909, and written in 1880 (PD).  
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