

Low in the grave he lay

Robert Lowery and James Ward

C#m Bbm7(b5)

1 2

3 C#m7 Bbm7(b5)

3 4

5 unison women

5 6

Low in ___ the grave ___ he lay, ___
Vain - ly ___ they watch ___ his bed, ___

unison men

5 6

Low in ___ the grave ___ he lay, ___

5 C#m7 Bbm7(b5)

5 6

7

Je - sus___ my Sa - vior, _____
Je - sus___ my Sa - vior, _____

7 A Maj7 A G#aug7

Je - sus___ my Sa - vior,

Detailed description: This system contains the first three staves of music. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a measure number '7'. Below the vocal line are two lines of lyrics: 'Je - sus___ my Sa - vior, _____' and 'Je - sus___ my Sa - vior, _____'. The middle staff is a bass line in bass clef, also starting at measure 7. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). It features a key signature of three sharps and a common time signature. The piano part includes a measure number '7' and is annotated with chords: 'A Maj7', 'A', and 'G#aug7'. The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand.

9

Wait - ing___ the com - ing day, _____
Vain - ly___ they seal___ the dead, _____

9 C#m E/B

Detailed description: This system contains the next three staves of music, starting at measure 9. The top staff is a vocal line in treble clef with a key signature of three sharps and a common time signature. It begins with a measure number '9'. Below the vocal line are two lines of lyrics: 'Wait - ing___ the com - ing day, _____' and 'Vain - ly___ they seal___ the dead, _____'. The middle staff is a bass line in bass clef, also starting at measure 9. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). It features a key signature of three sharps and a common time signature. The piano part includes a measure number '9' and is annotated with chords: 'C#m' and 'E/B'. The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand.

11

Je - sus ___ my Lord, ___ He a -
Je - sus ___ my Lord, ___

11

A G#m/A F#m/A G#m7 F#m7 E/G# A B

13

rose a vic - tor from the dark do - main, ___ and he

13

F#m7

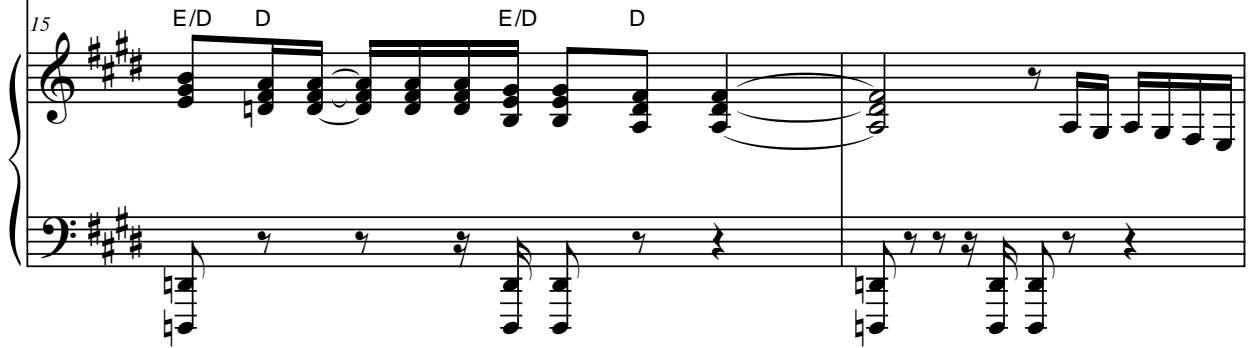
15



lives for - e - ver with his saints to reign, _____

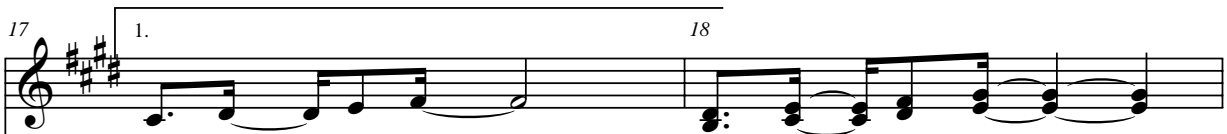


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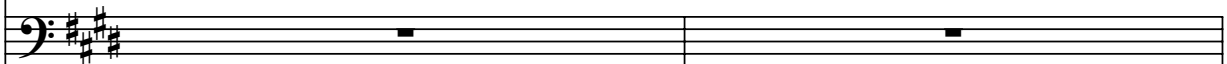


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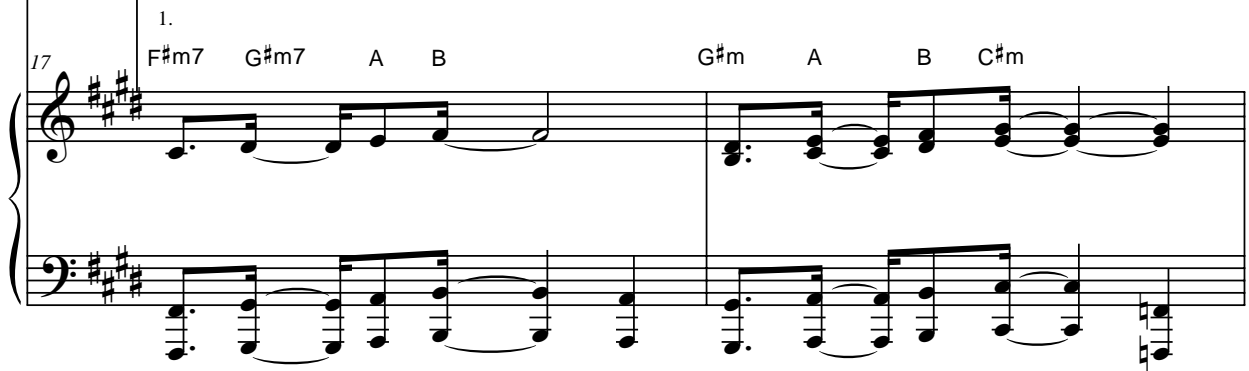
1. 18



Up from _____ the grave, _____ up from _____ the grave, _____



17



19

up from the grave, up from the grave, Hal-le-

Up from the grave, up from the grave, 9 9

19 F#m7 G#m7 A B G#m A B C#m

21

lu - jah! Hal-le - lu - jah! Hal-le -

up from the grave, up from the grave,

21 F#m7 G#m7 A B G#m A B C#m

23

lu-jah! Christ a-rose! Up from the grave,

up from the grave Christ a-rose!

23 F#m7 G#m7 A B D#m7(b5) G#7 F#m7 G#m7 A B

26

up from the grave, up from the grave,

26 G#m A B C#m Am Gm7 Am7 Bb C

28

up from the grave, Hal-le - lu - jah! Hal-le -

Up from the grave,

28

A m B^b C Dm G m7 A m7 B^b C

30

lu - jah! HaHe - lu - jah! Christ a - rose!

up from the grave, up from the grave Christ a - rose!

30

A m B^b C Dm G m7 A m7 B^b C C F E m7(b5) A7

33

Death can - not keep_ his prey, _____

Death can - not keep_ his prey, _____

33 D m7 B m7(b5)

35

Je - sus,___ my Sa - vior, _____

Je - sus___ my Sa - vior,

35 B^bMaj7 B^b A aug7

37

He tore the bars a - way, tore the bars a - way,

37

Dm C/D F/D Gm/D Dm7 F/C Gm7 Am7 B^bM7 Cm7 F7

39

Je - sus my Lord! He a - rose a vic - tor from the dark do - main,

39

B^b Am/B^b Gm/B^b Am7 Gm7 F/A B^b C Gm7

42

— and he lives for - e - ver with his saints to reign, —

Detailed description: This block contains the vocal line for measures 42 and 43. The music is in a minor key (one flat) and 4/4 time. Measure 42 starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. Measure 43 contains the lyrics 'and he lives for - e - ver with his saints to reign, —' with a long note for 'e' and a final note for 'reign, —'.

42

F/E^b E^b F/E^b E^b

Detailed description: This block contains the piano accompaniment for measures 42 and 43. The right hand plays chords in the upper register, and the left hand plays a rhythmic pattern of eighth notes. Chord symbols F/E^b and E^b are written above the right hand staff.

44

— Up from — the grave, — up from — the grave, —

Detailed description: This block contains the vocal line for measures 44 and 45. Measure 44 starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. Measure 45 contains the lyrics 'Up from — the grave, — up from — the grave, —' with a long note for 'grave, —' and a final note for 'grave, —'.

44

Gm7Am7 B^b C Am B^b C Dm

Detailed description: This block contains the piano accompaniment for measures 44 and 45. The right hand plays chords in the upper register, and the left hand plays a rhythmic pattern of eighth notes. Chord symbols Gm7Am7, B^b C, Am B^b C, and Dm are written above the right hand staff.

47

1. 2.

up from the grave, up from the grave, up from the grave, HaHe-

9 9

Detailed description: This system contains the first two measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat). The first measure is marked with a first ending bracket, and the second measure is marked with a second ending bracket. The lyrics are 'up from the grave, up from the grave, up from the grave, HaHe-'. There are two fermatas (9 9) at the end of the piano accompaniment line.

47

Gm7 Am7 B^b C 1. Am B^b C Dm 2. Am B^b C Dm G^bdim7

Detailed description: This system shows the piano accompaniment for the first two measures. The upper staff contains the chord progression: Gm7, Am7, B^b, C for the first measure, and Am, B^b, C, Dm for the second measure. The second measure is divided into two endings: the first ending is Am, B^b, C, Dm; the second ending is Am, B^b, C, Dm, G^bdim7. The lower staff contains the piano accompaniment.

50

lu - jah! Hal-le - lu - jah! Hal-le -

Detailed description: This system contains the third measure of the piece. The vocal line has the lyrics 'lu - jah! Hal-le - lu - jah! Hal-le -'. The piano accompaniment continues with a similar rhythmic pattern. There are fermatas (9) at the end of the piano accompaniment line.

50

Gm7 Am7 B^b C Up from the grave, up from the grave, Am B^b C Dm

Detailed description: This system shows the piano accompaniment for the third measure. The upper staff contains the chord progression: Gm7, Am7, B^b, C for the first part, and Am, B^b, C, Dm for the second part. The lower staff contains the piano accompaniment.

52

lu - jah! Christ a - rose!_____

up from the grave, Christ a - rose!_____

52 G m7 A m7 B^b C C F