

HE LOOKED BEYOND MY FAULT has become a gospel classic, thanks to the heartfelt lyric penned by late, gospel great Dottie Rambo. Using the familiar LONDONDERRY AIR tune, her words are moving and profound, while remaining simple and touching. The song offers plenty of opportunities for the choir to emote with the soaring melody, therefore fully communicating the richness of the text. Pay close attention to the dynamic building as the anthem reaches its peak, then tapers to a hushed conclusion. The nature of the text makes the anthem particularly useful for Holy Week in general, and Good Friday in specific. However, the anthem is certainly useful throughout the year, especially in evangelical churches.

Tom Fettke is a composer, arranger and producer of music and recordings for the church and school. His published works and recordings number in the hundreds. His classic choral work *The Majesty and Glory of Your Name* is sung by thousands of church and school choirs throughout the world. For over 50 years, the development of relevant, practical and dynamic choral music has been his passion and profession.

Tom holds degrees from Oakland City College and California State University at Hayward. He holds a California Lifetime Music Credential in Secondary Music. For a number of years he taught vocal music in California's public school systems. He was a church choir director and minister of music in churches large and small for over 30 years. He was also Director of Choral Activities and Supervisor of Music for the Redwood Christian School System in Castro Valley, California.

Tom was the creator and Senior Editor of *The Hymnal for Worship and Celebration*. Since its release in 1986, over three million copies have been placed in the pews of today's church. He was also the Senior Editor of *The Celebration Hymnal*, which has been heralded as one of the most innovative "tools" for ministry in the history of the church.

HE LOOKED BEYOND MY FAULT

for S.A.T.B., accompanied*

Words by
DOTTIE RAMBO

Tune: **LONDONDERRY AIR**
Traditional Irish Melody
Arranged by
TOM FETTKE

With great expression (♩ = ca. 50)

ACCOMP. *mp*

A little faster (♩ = ca. 52)

3 *mf* *rit.* *mp*

6 *rit.* SOPRANO / ALTO

7 *a tempo*

mp *a tempo*

A - maz - ing grace shall al - ways be my

rit. *a tempo*

* To purchase a full-length performance recording (47249) of this piece, go to alfred.com/downloads.
Also available: FlexTrax Accompaniment CD (47238).
Orchestration CD-ROM (47250)

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song of praise; for it was grace that bought my li - ber -

rit. *a tempo*
ty. I do not know just why He came to

TENOR / BASS *mp*

rit. *a tempo*
Oo

love me so. He looked be - yond my fault and saw my

rit. 15 *a tempo*
mf

14

need. I shall for - ev - er lift my eyes to

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 a whole note 'need.' followed by a half note rest, then a quarter note 'I', a quarter note 'shall', a quarter note 'for', a quarter note 'ev', a quarter note rest, a quarter note 'er', a quarter note 'lift', a quarter note 'my', a quarter note 'eyes', and a quarter note 'to'. The piano accompaniment consists of a steady eighth-note pattern in the bass line and chords in the treble line.

15 *a tempo*

rit. *mf*

The piano accompaniment for the first system shows a treble staff with chords and a bass staff with a rhythmic eighth-note pattern. A 'rit.' marking is placed over the first few measures, and an 'mf' marking is placed over the later measures.

16

Cal - va - ry, to view the cross where Je - sus died for

The second system of music continues the vocal line and piano accompaniment. The vocal line has a whole note 'Cal - va - ry,' followed by a half note rest, then a quarter note 'to', a quarter note 'view', a quarter note 'the', a quarter note 'cross', a quarter note rest, a quarter note 'where', a quarter note 'Je - sus', a quarter note 'died', and a quarter note 'for'. The piano accompaniment continues with the same rhythmic pattern.

The piano accompaniment for the second system shows the continuation of the treble and bass staves with chords and rhythmic patterns.

18

rit. *a tempo*

me. How mar - vel - ous His grace that caught my

The third system of music features a vocal line and piano accompaniment. The vocal line begins with a whole note 'me.' followed by a half note rest, then a quarter note 'How', a quarter note 'mar - vel - ous', a quarter note rest, a quarter note 'His', a quarter note 'grace', a quarter note 'that', a quarter note 'caught', and a quarter note 'my'. The piano accompaniment continues with the same rhythmic pattern.

rit. *a tempo*

The piano accompaniment for the third system shows the continuation of the treble and bass staves. A 'rit.' marking is placed over the first few measures, and an 'a tempo' marking is placed over the later measures.

weak and fall - ing soul; He looked be -

dim.

dim.

dim.

yond my fault and saw my deep - est need.

mp

cresc.

Oo

mp

cresc.

great rit.

f

25 *a tempo soaring*

A - maz - ing grace shall al - ways be my

f

great rit.

25 *a tempo soaring*

f

26

song of praise; for it was grace that bought my li - ber -

28

ty. I do not know just why He came to—

30

tru - ly love me so. He looked - be -

dim. poco a poco slight rit.

32

Slower (♩ = ca. 48)

mp

yond my fault and saw my deep - est need.

mp

Slower (♩ = ca. 48)

mp

34

35

He looked be - yond my fault and saw my deep - est need.

35

38

rit.

a tempo

p A - maz - ing grace.

p A - maz - ing grace.

a tempo

rit.

p