

Piano/Organ

Hymn Preludes:

Book Three

“Heritage Hymns”

by

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Abide with Me; 'Tis Eventide

Harrison Millard
arr. by Keith D Rowley

Prayerfully ♩ = 60

The first system of the score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'Prayerfully' with a quarter note equal to 60 beats per minute. The music begins with a series of chords in the bass and a melodic line in the treble.

The second system continues the piece with similar harmonic and melodic patterns. The bass line features sustained chords, while the treble line has a steady eighth-note melody.

The third system shows the continuation of the musical theme. The texture remains consistent with the previous systems, featuring a simple harmonic accompaniment and a clear melodic line.

The fourth system continues the piece, maintaining the established musical style and structure.

The fifth system concludes the main body of the piece with a final melodic phrase and chordal accompaniment.

Coda rit.

The Coda section is marked 'rit.' (ritardando) and consists of two staves. It features a final melodic phrase in the treble and a simple chordal accompaniment in the bass, ending with a fermata over the final notes.

Come, All Ye Saints of Zion

John E. Tullidge
arr. by Keith D Rowley

With dignity ♩ = 82

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords, primarily triads and dyads, in a 4/4 time signature. The lower staff is in bass clef and features a steady eighth-note accompaniment pattern.

The second system continues the musical piece with similar chordal textures in the upper staff and the eighth-note accompaniment in the lower staff.

The third system of music maintains the established harmonic and rhythmic patterns.

The fourth system of music continues the progression of the piece.

The fifth system of music concludes the main body of the piece with a final cadence.

Coda

The Coda section consists of two staves, mirroring the style of the main piece with chords in the upper staff and eighth-note accompaniment in the lower staff.

Come, All Ye Saints Who Dwell on Earth

William B. Bradbury
arr. by Keith D Rowley

Calmly ♩ = 92

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music begins with a half note G4 in the treble clef, followed by a half note A4, and then a series of chords in the bass clef.

The second system continues the piece. The treble clef staff features a half note B4, followed by a half note C5, and then a series of chords. A long slur is placed over the final two measures of this system, indicating a sustained sound.

The third system continues the piece. The treble clef staff features a half note D5, followed by a half note E5, and then a series of chords. A long slur is placed over the final two measures of this system, indicating a sustained sound.

The fourth system continues the piece. The treble clef staff features a half note F5, followed by a half note G5, and then a series of chords. A long slur is placed over the final two measures of this system, indicating a sustained sound.

The fifth system concludes the piece and includes a first and second ending. The first ending (marked '1.') leads back to the beginning of the piece, while the second ending (marked '2.') provides a final resolution. The treble clef staff features a half note A5, followed by a half note B5, and then a series of chords. A long slur is placed over the final two measures of this system, indicating a sustained sound.

Come, Thou Glorious Day of Promise

A. C. Smyth
arr. by Keith D Rowley

Gently ♩ = 72

The first system of the piano accompaniment, consisting of a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music begins with a half note chord in the right hand and a half note chord in the left hand. The melody in the right hand consists of quarter notes, while the left hand provides a steady accompaniment of quarter notes.

The second system of the piano accompaniment, continuing the melody and accompaniment from the first system. The right hand continues with quarter notes, and the left hand continues with quarter notes.

The third system of the piano accompaniment, continuing the melody and accompaniment. The right hand continues with quarter notes, and the left hand continues with quarter notes.

The fourth system of the piano accompaniment, continuing the melody and accompaniment. The right hand continues with quarter notes, and the left hand continues with quarter notes.

The fifth system of the piano accompaniment, continuing the melody and accompaniment. The right hand continues with quarter notes, and the left hand continues with quarter notes.

Coda

The final system of the piano accompaniment, labeled 'Coda'. It consists of a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music concludes with a half note chord in the right hand and a half note chord in the left hand.

Faith of Our Fathers

Henri F. Hemy and James G. Walton
arr. by Keith D Rowley

Smoothly ♩ = 64

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a treble clef and a key signature of one sharp. The tempo is marked 'Smoothly' and the metronome marking is ♩ = 64. The first system contains 8 measures. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a series of chords: G3-B2, A2-C3, B2-D3, C3-E3, B2-D3, C3-E3, B2-D3, and C3-E3.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The second system contains 8 measures. The melody in the treble clef continues with quarter notes D5, E5, F#5, and G5. The bass line continues with chords: D3-F#3, E3-G3, D3-F#3, E3-G3, D3-F#3, E3-G3, D3-F#3, and E3-G3.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The third system contains 8 measures. The melody in the treble clef continues with quarter notes A5, B5, C6, and B5. The bass line continues with chords: F#3-A3, B3-C4, F#3-A3, B3-C4, F#3-A3, B3-C4, F#3-A3, and B3-C4.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The fourth system contains 8 measures. The melody in the treble clef continues with quarter notes A5, G5, F#5, and E5. The bass line continues with chords: D3-F#3, C3-E3, D3-F#3, C3-E3, D3-F#3, C3-E3, D3-F#3, and C3-E3.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The fifth system contains 8 measures. The melody in the treble clef continues with quarter notes D5, C5, B4, and A4. The bass line continues with chords: G3-B2, F#3-A3, G3-B2, F#3-A3, G3-B2, F#3-A3, G3-B2, and F#3-A3. A first ending bracket is placed over the final two measures of the system.

The sixth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The sixth system contains 8 measures. The melody in the treble clef continues with quarter notes G4, F#4, E4, and D4. The bass line continues with chords: C3-E3, B2-D3, C3-E3, B2-D3, C3-E3, B2-D3, C3-E3, and B2-D3. A second ending bracket is placed over the final two measures of the system.

From All That Dwell below the Skies

John Hatton
arr. by Keith D Rowley

Joyfully ♩ = 96

The first system of musical notation consists of two staves, treble and bass clef, in the key of D major (two sharps) and 4/4 time. The tempo is marked 'Joyfully' with a quarter note equal to 96 beats per minute. The melody in the treble clef begins with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, and D5. The bass clef accompaniment starts with a half note D3, followed by quarter notes E3, F#3, G3, A3, B3, C4, and D4.

The second system continues the piece. The treble clef melody has a half note D5, followed by quarter notes C5, B4, A4, G4, F#4, E4, and D4. The bass clef accompaniment has a half note D4, followed by quarter notes C4, B3, A3, G3, F#3, E3, and D3.

The third system continues the piece. The treble clef melody has a half note D4, followed by quarter notes C4, B3, A3, G3, F#3, E3, and D3. The bass clef accompaniment has a half note D3, followed by quarter notes C3, B2, A2, G2, F#2, E2, and D2.

The fourth system continues the piece. The treble clef melody has a half note D3, followed by quarter notes C3, B2, A2, G2, F#2, E2, and D2. The bass clef accompaniment has a half note D2, followed by quarter notes C2, B1, A1, G1, F#1, E1, and D1.

Coda

The coda system consists of two staves. The treble clef melody has a half note D4, followed by quarter notes C4, B3, A3, G3, F#3, E3, and D3. The bass clef accompaniment has a half note D3, followed by quarter notes C3, B2, A2, G2, F#2, E2, and D2.

Glorious Things of Thee Are Spoken

Franz Joseph Haydn
arr. by Keith D Rowley

Lightly ♩ = 90

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Lightly' with a quarter note equal to 90 beats per minute. The melody in the right hand begins with a half note G4, followed by quarter notes A4, B4, and C5. The left hand provides a harmonic accompaniment with chords.

The second system continues the piece. The right hand melody moves to a half note D5, then quarter notes E5, F5, and G5. The left hand accompaniment continues with chords.

The third system continues the piece. The right hand melody moves to a half note A5, then quarter notes B5, C6, and D6. The left hand accompaniment continues with chords.

The fourth system continues the piece. The right hand melody moves to a half note E6, then quarter notes F6, G6, and A6. The left hand accompaniment continues with chords.

The fifth system continues the piece. The right hand melody moves to a half note B6, then quarter notes C7, D7, and E7. The left hand accompaniment continues with chords. A first ending bracket labeled '1. rit.' spans the final two measures of this system.

The sixth system continues the piece. The right hand melody moves to a half note F7, then quarter notes G7, A7, and B7. The left hand accompaniment continues with chords. A second ending bracket labeled '2.' spans the first two measures of this system.

Glory to God on High

Felice de Giardini
arr. by Keith D Rowley

Like chimes ♩ = 84

The first system of music consists of two staves. The upper staff is in treble clef and contains four measures of music, each with a single chord. The lower staff is in bass clef and contains four measures of whole rests.

The second system of music consists of two staves. The upper staff is in treble clef and contains five measures of music, each with a single chord. The lower staff is in bass clef and contains five measures of music, featuring a melodic line with eighth and quarter notes.

The third system of music consists of two staves. The upper staff is in treble clef and contains six measures of music, each with a single chord. The lower staff is in bass clef and contains six measures of music, featuring a melodic line with eighth and quarter notes.

The fourth system of music consists of two staves. The upper staff is in treble clef and contains six measures of music, each with a single chord. The lower staff is in bass clef and contains six measures of music, featuring a melodic line with eighth and quarter notes.

Coda

The Coda section consists of two staves. The upper staff is in treble clef and contains four measures of music, each with a single chord. The lower staff is in bass clef and contains four measures of whole rests.

God Is Love

Thomas C. Griggs
arr. by Keith D Rowley

Gently ♩ = 72

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a half note chord in the right hand and a half note chord in the left hand. The right hand then plays a series of eighth notes, while the left hand provides a steady accompaniment of chords.

The second system continues the piece with similar melodic and harmonic patterns. The right hand features a flowing eighth-note line, and the left hand maintains a consistent accompaniment.

The third system shows the continuation of the musical theme, with the right hand's melody and the left hand's accompaniment.

The fourth system continues the piece, maintaining the established musical structure.

The fifth system continues the piece, leading towards the end.

Coda

The Coda section consists of two staves. It begins with a double bar line and repeat dots. The right hand plays a few notes, and the left hand provides a final accompaniment. The piece concludes with a final chord in both hands.

God of Our Fathers, We Come unto Thee

Ebenezer Beesley
arr. by Keith D Rowley

Legato ♩ = 76

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one flat (B-flat) and the time signature is 3/4. The music begins with a treble staff containing a series of chords and a bass staff with a steady accompaniment of eighth notes.

The second system continues the piece with similar chordal textures in the treble and accompaniment in the bass. The melody in the treble staff moves through various intervals, maintaining a legato feel.

The third system features more complex chordal structures, including some triads and dyads in the treble, while the bass continues with a consistent rhythmic pattern.

The fourth system shows a continuation of the harmonic progression, with the treble staff using a mix of chords and single notes, and the bass providing a solid foundation.

The fifth system concludes with a final cadence in the treble staff, marked by a fermata over the final chord. The bass staff also ends with a fermata on the final note.

The sixth system contains two endings. The first ending, marked '1.', leads back to an earlier part of the piece. The second ending, marked '2. rit.', is a short melodic phrase that concludes the piece with a decrescendo.

Guide Us, O Thou Great Jehovah

John Hughes
arr. by Keith D Rowley

Humbly ♩ = 72

The first system of the piano accompaniment, consisting of two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The music begins with a treble clef staff playing a melody of eighth and quarter notes, while the bass clef staff provides a harmonic accompaniment of chords and single notes.

The second system of the piano accompaniment, continuing the melody and accompaniment from the first system. The treble clef staff continues with the melodic line, and the bass clef staff provides the harmonic support.

The third system of the piano accompaniment, showing further development of the musical themes. The treble clef staff features a mix of eighth and quarter notes, while the bass clef staff maintains the accompaniment.

The fourth system of the piano accompaniment, continuing the piece. The treble clef staff has a melodic line with some rests, and the bass clef staff provides a steady accompaniment.

The fifth system of the piano accompaniment, which includes a section marked "Coda". The music is divided into two parts by a double bar line. The first part continues the main melody, and the second part, labeled "Coda", provides a concluding musical phrase.

The sixth and final system of the piano accompaniment on this page. It concludes the piece with a final melodic phrase in the treble clef and a supporting accompaniment in the bass clef.

Hail to the Brightness of Zion's Glad Morning!

Edwin F. Parry
arr. by Keith D Rowley

Peacefully ♩ = 72

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The music begins with a treble clef and a key signature of one flat (B-flat major). The tempo is marked 'Peacefully' with a quarter note equal to 72 beats per minute. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass clef accompaniment starts with a half note chord of G2 and B2.

The second system continues the melody and accompaniment. The treble clef melody moves to a quarter note D5, then eighth notes E5, F5, and G5. The bass clef accompaniment continues with a half note chord of G2 and B2.

The third system continues the melody and accompaniment. The treble clef melody moves to a quarter note A5, then eighth notes B5, C6, and D6. The bass clef accompaniment continues with a half note chord of G2 and B2.

The fourth system continues the melody and accompaniment. The treble clef melody moves to a quarter note E6, then eighth notes F6, G6, and A6. The bass clef accompaniment continues with a half note chord of G2 and B2.

The fifth system continues the melody and accompaniment. The treble clef melody moves to a quarter note B6, then eighth notes C7, D7, and E7. The bass clef accompaniment continues with a half note chord of G2 and B2.

Coda

rit.

The Coda section consists of two staves. The treble clef melody moves to a quarter note F7, then eighth notes G7, A7, and B7. The bass clef accompaniment continues with a half note chord of G2 and B2. The section ends with a double bar line and a fermata over the final note.

Israel, Israel, God Is Calling

Charles C. Converse
arr. by Keith D Rowley

Contemplative ♩ = 60

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one flat (B-flat) and the time signature is 4/4. The music is in a contemplative style with a tempo of 60 beats per minute. The melody in the treble clef features a series of eighth and quarter notes, while the bass clef provides a steady accompaniment of quarter notes.

The second system continues the musical notation with two staves. The melody in the treble clef continues with similar rhythmic patterns, and the bass clef accompaniment remains consistent with the first system.

The third system continues the musical notation with two staves. The melody in the treble clef continues with similar rhythmic patterns, and the bass clef accompaniment remains consistent with the first system.

The fourth system continues the musical notation with two staves. The melody in the treble clef continues with similar rhythmic patterns, and the bass clef accompaniment remains consistent with the first system. The word "rit." is written above the staff on the right side, indicating a ritardando.

The fifth system continues the musical notation with two staves. The melody in the treble clef continues with similar rhythmic patterns, and the bass clef accompaniment remains consistent with the first system. The word "a tempo" is written above the staff on the left side, indicating a return to the original tempo. A first ending bracket labeled "1." is placed over the final two measures of the system.

The sixth system continues the musical notation with two staves. The melody in the treble clef continues with similar rhythmic patterns, and the bass clef accompaniment remains consistent with the first system. A second ending bracket labeled "2." is placed over the first two measures of the system.

Lo, the Mighty God Appearing!

Evan Stephens
arr. by Keith D Rowley

Joyfully ♩ = 84

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat) and the time signature is 4/4. The music begins with a treble clef chord of F4, B-flat4, and D5. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B-flat4, and C5. The bass clef accompaniment features a steady quarter-note bass line: F2, B-flat2, D3, F3, B-flat3, D4, F4, B-flat4, D5, F5, B-flat5, D6, F6, B-flat6, D7, F7, B-flat7, D8, F8, B-flat8, D9, F9, B-flat9, D10, F10, B-flat10, D11, F11, B-flat11, D12, F12, B-flat12, D13, F13, B-flat13, D14, F14, B-flat14, D15, F15, B-flat15, D16, F16, B-flat16, D17, F17, B-flat17, D18, F18, B-flat18, D19, F19, B-flat19, D20, F20, B-flat20, D21, F21, B-flat21, D22, F22, B-flat22, D23, F23, B-flat23, D24, F24, B-flat24, D25, F25, B-flat25, D26, F26, B-flat26, D27, F27, B-flat27, D28, F28, B-flat28, D29, F29, B-flat29, D30, F30, B-flat30, D31, F31, B-flat31, D32, F32, B-flat32, D33, F33, B-flat33, D34, F34, B-flat34, D35, F35, B-flat35, D36, F36, B-flat36, D37, F37, B-flat37, D38, F38, B-flat38, D39, F39, B-flat39, D40, F40, B-flat40, D41, F41, B-flat41, D42, F42, B-flat42, D43, F43, B-flat43, D44, F44, B-flat44, D45, F45, B-flat45, D46, F46, B-flat46, D47, F47, B-flat47, D48, F48, B-flat48, D49, F49, B-flat49, D50, F50, B-flat50, D51, F51, B-flat51, D52, F52, B-flat52, D53, F53, B-flat53, D54, F54, B-flat54, D55, F55, B-flat55, D56, F56, B-flat56, D57, F57, B-flat57, D58, F58, B-flat58, D59, F59, B-flat59, D60, F60, B-flat60, D61, F61, B-flat61, D62, F62, B-flat62, D63, F63, B-flat63, D64, F64, B-flat64, D65, F65, B-flat65, D66, F66, B-flat66, D67, F67, B-flat67, D68, F68, B-flat68, D69, F69, B-flat69, D70, F70, B-flat70, D71, F71, B-flat71, D72, F72, B-flat72, D73, F73, B-flat73, D74, F74, B-flat74, D75, F75, B-flat75, D76, F76, B-flat76, D77, F77, B-flat77, D78, F78, B-flat78, D79, F79, B-flat79, D80, F80, B-flat80, D81, F81, B-flat81, D82, F82, B-flat82, D83, F83, B-flat83, D84, F84, B-flat84, D85, F85, B-flat85, D86, F86, B-flat86, D87, F87, B-flat87, D88, F88, B-flat88, D89, F89, B-flat89, D90, F90, B-flat90, D91, F91, B-flat91, D92, F92, B-flat92, D93, F93, B-flat93, D94, F94, B-flat94, D95, F95, B-flat95, D96, F96, B-flat96, D97, F97, B-flat97, D98, F98, B-flat98, D99, F99, B-flat99, D100, F100, B-flat100, D101, F101, B-flat101, D102, F102, B-flat102, D103, F103, B-flat103, D104, F104, B-flat104, D105, F105, B-flat105, D106, F106, B-flat106, D107, F107, B-flat107, D108, F108, B-flat108, D109, F109, B-flat109, D110, F110, B-flat110, D111, F111, B-flat111, D112, F112, B-flat112, D113, F113, B-flat113, D114, F114, B-flat114, D115, F115, B-flat115, D116, F116, B-flat116, D117, F117, B-flat117, D118, F118, B-flat118, D119, F119, B-flat119, D120, F120, B-flat120, D121, F121, B-flat121, D122, F122, B-flat122, D123, F123, B-flat123, D124, F124, B-flat124, D125, F125, B-flat125, D126, F126, B-flat126, D127, F127, B-flat127, D128, F128, B-flat128, D129, F129, B-flat129, D130, F130, B-flat130, D131, F131, B-flat131, D132, F132, B-flat132, D133, F133, B-flat133, D134, F134, B-flat134, D135, F135, B-flat135, D136, F136, B-flat136, D137, F137, B-flat137, D138, F138, B-flat138, D139, F139, B-flat139, D140, F140, B-flat140, D141, F141, B-flat141, D142, F142, B-flat142, D143, F143, B-flat143, D144, F144, B-flat144, D145, F145, B-flat145, D146, F146, B-flat146, D147, F147, B-flat147, D148, F148, B-flat148, D149, F149, B-flat149, D150, F150, B-flat150, D151, F151, B-flat151, D152, F152, B-flat152, D153, F153, B-flat153, D154, F154, B-flat154, D155, F155, B-flat155, D156, F156, B-flat156, D157, F157, B-flat157, D158, F158, B-flat158, D159, F159, B-flat159, D160, F160, B-flat160, D161, F161, B-flat161, D162, F162, B-flat162, D163, F163, B-flat163, D164, F164, B-flat164, D165, F165, B-flat165, D166, F166, B-flat166, D167, F167, B-flat167, D168, F168, B-flat168, D169, F169, B-flat169, D170, F170, B-flat170, D171, F171, B-flat171, D172, F172, B-flat172, D173, F173, B-flat173, D174, F174, B-flat174, D175, F175, B-flat175, D176, F176, B-flat176, D177, F177, B-flat177, D178, F178, B-flat178, D179, F179, B-flat179, D180, F180, B-flat180, D181, F181, B-flat181, D182, F182, B-flat182, D183, F183, B-flat183, D184, F184, B-flat184, D185, F185, B-flat185, D186, F186, 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Our Mountain Home So Dear

Evan Stephens
arr. by Keith D Rowley

Tenderly ♩ = 76 rit. a tempo

Praise Ye the Lord

Evan Stephens
arr. by Keith D Rowley

Resolutely ♩ = 84

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one flat (B-flat) and the time signature is 4/4. The music begins with a treble clef chord of G4, Bb4, and D5, followed by a bass clef chord of G2, Bb2, and D3. The melody in the treble clef starts with a half note G4, followed by quarter notes Bb4, D5, and C5. The bass line consists of a steady eighth-note accompaniment: G2, Bb2, D3, G2, Bb2, D3, G2, Bb2, D3, G2, Bb2, D3, G2, Bb2, D3, G2, Bb2, D3.

rit.

a tempo

The second system of musical notation continues the piece. The treble clef melody has a half note G4, followed by quarter notes Bb4, D5, and C5. The bass line continues with the same eighth-note accompaniment. The tempo marking *rit.* is placed above the first measure, and *a tempo* is placed above the second measure.

The third system of musical notation continues the piece. The treble clef melody has a half note G4, followed by quarter notes Bb4, D5, and C5. The bass line continues with the same eighth-note accompaniment.

The fourth system of musical notation continues the piece. The treble clef melody has a half note G4, followed by quarter notes Bb4, D5, and C5. The bass line continues with the same eighth-note accompaniment.

The fifth system of musical notation continues the piece. The treble clef melody has a half note G4, followed by quarter notes Bb4, D5, and C5. The bass line continues with the same eighth-note accompaniment. A first ending bracket labeled '1.' spans the final two measures of this system.

The sixth system of musical notation continues the piece. The treble clef melody has a half note G4, followed by quarter notes Bb4, D5, and C5. The bass line continues with the same eighth-note accompaniment. A second ending bracket labeled '2.' spans the final two measures of this system.

Sing Praise to Him

From Bohemian Brethren's Songbook
arr. by Keith D Rowley

Lightly $\text{♩} = 46$

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The melody in the treble clef begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment starts with a half note G3, followed by quarter notes A3, B3, and C4.

The second system continues the melody and accompaniment. The treble clef melody has quarter notes D5, E5, F5, and G5. The bass clef accompaniment has quarter notes D4, E4, F4, and G4.

The third system continues the melody and accompaniment. The treble clef melody has quarter notes A5, B5, and C6. The bass clef accompaniment has quarter notes A4, B4, and C5.

The fourth system continues the melody and accompaniment. The treble clef melody has quarter notes D6, E6, and F6. The bass clef accompaniment has quarter notes D4, E4, and F4.

The fifth system continues the melody and accompaniment. The treble clef melody has quarter notes G6, A6, and B6. The bass clef accompaniment has quarter notes G4, A4, and B4.

The sixth system concludes the piece with a Coda. It features a double bar line followed by a repeat sign. The treble clef melody has quarter notes C7, B6, and A6. The bass clef accompaniment has quarter notes C4, B3, and A3. The piece ends with a final chord in the bass clef.

The Voice of God Again Is Heard

Evan Stephens
arr. by Keith D Rowley

Reverently ♩ = 60

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one flat (B-flat), and the time signature is 4/4. The music begins with a series of chords in the bass clef, followed by a melody in the treble clef. The melody starts on a whole note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. The bass clef accompaniment consists of chords: G2-Bb2-D2, G2-Bb2-D2, G2-Bb2-D2, G2-Bb2-D2, G2-Bb2-D2, G2-Bb2-D2, G2-Bb2-D2, and G2-Bb2-D2.

The second system of musical notation continues the piece. The treble clef melody continues with quarter notes C5, Bb4, A4, and G4, followed by a half note F4. The bass clef accompaniment consists of chords: G2-Bb2-D2, G2-Bb2-D2, G2-Bb2-D2, G2-Bb2-D2, G2-Bb2-D2, G2-Bb2-D2, G2-Bb2-D2, and G2-Bb2-D2.

The third system of musical notation continues the piece. The treble clef melody continues with quarter notes F4, E4, D4, and C4, followed by a half note Bb3. The bass clef accompaniment consists of chords: G2-Bb2-D2, G2-Bb2-D2, G2-Bb2-D2, G2-Bb2-D2, G2-Bb2-D2, G2-Bb2-D2, G2-Bb2-D2, and G2-Bb2-D2.

The fourth system of musical notation continues the piece. The treble clef melody continues with quarter notes Bb3, A3, G3, and F3, followed by a half note E3. The bass clef accompaniment consists of chords: G2-Bb2-D2, G2-Bb2-D2, G2-Bb2-D2, G2-Bb2-D2, G2-Bb2-D2, G2-Bb2-D2, G2-Bb2-D2, and G2-Bb2-D2.

The fifth system of musical notation continues the piece. The treble clef melody continues with quarter notes D3, C3, Bb2, and A2, followed by a half note G2. The bass clef accompaniment consists of chords: G2-Bb2-D2, G2-Bb2-D2, G2-Bb2-D2, G2-Bb2-D2, G2-Bb2-D2, G2-Bb2-D2, G2-Bb2-D2, and G2-Bb2-D2.

Coda

The Coda section consists of two staves, a treble clef on top and a bass clef on the bottom. The treble clef melody begins with a whole note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. The bass clef accompaniment consists of chords: G2-Bb2-D2, G2-Bb2-D2, G2-Bb2-D2, G2-Bb2-D2, G2-Bb2-D2, G2-Bb2-D2, G2-Bb2-D2, and G2-Bb2-D2.

We Ever Pray for Thee

Evan Stephens
arr. by Keith D Rowley

Prayerfully ♩ = 74

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music begins with a series of chords in the right hand and a simple bass line in the left hand.

The second system continues the piece with similar chordal textures in the right hand and a steady bass line in the left hand.

The third system features a more active right hand with some eighth-note patterns, while the left hand remains mostly chordal.

The fourth system continues with a mix of chords and moving lines in both hands.

The fifth system concludes the main body of the piece with sustained chords in the right hand and a final bass line in the left hand.

Coda

The Coda section is a short piece consisting of two staves. It features sustained chords in the right hand and a simple bass line in the left hand, ending with a final cadence.

What Glorious Scenes Mine Eyes Behold

Ebenezer Beesley
arr. by Keith D Rowley

Calmly ♩ = 60

The first system of the piano accompaniment, consisting of a grand staff with treble and bass clefs. The key signature is one sharp (F#) and the time signature is 3/4. The music features a steady, calm accompaniment with chords and single notes in both hands.

The second system of the piano accompaniment, continuing the melody and accompaniment from the first system.

The third system of the piano accompaniment, showing further development of the musical themes.

The fourth system of the piano accompaniment, maintaining the calm and steady accompaniment.

The fifth system of the piano accompaniment, leading towards the end of the piece.

Coda

The final system of the piano accompaniment, labeled as the Coda, providing a concluding cadence for the piece.