

# PRELUDES FOR WORSHIP

## Hymns

Piano Arrangements for the Opening of Worship Services

CAROL TORNQUIST

This book includes traditional Christian hymns arranged for solo piano, chosen to fit effectively as service preludes. The arrangements represent a variety of musical styles and incorporate fresh harmonies, interesting chord progressions, and engaging rhythm patterns.

The **Worship Essentials** series is designed to provide a valuable resource for today's busy church pianist. On any given Sunday morning, there are times during the worship service when instrumental music is featured on a regular basis: the prelude, offertory, and postlude. *Preludes* are used to set the stage for worship and are played a few minutes before the service begins. Often, they are in a slow, more meditative musical style designed to prepare the hearts and minds of the congregation. Other times, preludes can be up-tempo calls to worship. Preludes may be played in various styles depending on the type of service. Additionally, the duration of the preludes may be short or long, depending on the situation.

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# All Hail the Power of Jesus' Name

Oliver Holden  
Arr. Carol Tornquist

Moderately fast, with energy (♩ = 92)

5 2 1      4 3 1      5 2 1      4

*mf*

5  
with pedal

2

5

3      3      3

1 5      5 2

9

5

13

4 2 1      5 3 1      4 3 1

*mp*  
*molto rit.*

5      2

18

*a tempo*

*mf*

4 3 1      5 2 1

5      2      4  
*mel.*

# Amazing Grace

Traditional American Melody  
Arr. Carol Tornquist

Moderately (♩ = 92)

The first system of the score consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It contains four measures of music with fingerings 1 2 5, 1 2 5, and 1 2 4. The lower staff is in bass clef and contains four measures of music, each starting with a whole note and a fermata. The dynamic marking *mp* is placed between the staves. Below the bass staff, the instruction "1 with pedal" is written.

The second system begins with a boxed measure number "5". It consists of two staves. The upper staff has four measures with fingerings 4 1, 4 2 1, and 2. The lower staff has four measures with fingerings 5 2, 5 2 5, and 5 2. The dynamic marking *poco rit.* is placed between the staves. The system concludes with the instruction *a tempo*.

The third system begins with a boxed measure number "9". It consists of two staves. The upper staff has four measures with fingerings 5 2 4 1, 5 2, and 2. The lower staff has four measures with fingerings 5 2 1 3, 5 1 2, and 2. The system concludes with the instruction *a tempo*.

The fourth system begins with a boxed measure number "13". It consists of two staves. The upper staff has four measures with fingerings 5 1, 2, 5 2 4 1, 5 2, and 3. The lower staff has four measures with fingerings 1 2, 1 3, 5 2 3, and 3. The system concludes with the instruction *a tempo*.

# OFFERTORIES FOR WORSHIP

## Hymns

Piano Arrangements for Offerings or Other Occasions

CAROL TORNQUIST

This book includes traditional Christian hymns arranged for solo piano, chosen to fit effectively as service offertories. The arrangements represent a variety of musical styles and incorporate fresh harmonies, interesting chord progressions, and engaging rhythm patterns.

The **Worship Essentials** series is designed to provide a valuable resource for today's busy church pianist. On any given Sunday morning, there are times during the worship service when instrumental music is featured on a regular basis: the prelude, offertory, and postlude. Many churches devote a portion of the service to collecting an offering. The *offertories* may be in a more joyful style to express thanks or more meditative to encourage reflection. Since offertory music should end as soon as the collection has been received, the pianist should be able to fade out the music when necessary, or repeat sections of the music or segue into another selection if the collection takes more time. When offertory collections are very short, the pianist may need to perform only an excerpt from an arrangement. Offertory selections may also be used for other times during the worship service that may require background music, such as communion.

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# Be Thou My Vision

Traditional Irish Melody  
Arr. Carol Tornquist

Moderately (♩ = 92)

Musical score for the first system. The piece is in 3/4 time with a key signature of one flat (B-flat). The tempo is marked 'Moderately' with a quarter note equal to 92 beats per minute. The first system consists of four measures. The right hand starts with a first finger (1) on the G4 note. The left hand is marked 'mp' and 'with pedal', starting on the G2 note. The melody in the right hand is: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

Musical score for the second system, starting at measure 5. The right hand has a first finger (1) on G4. The left hand has a fifth finger (5) on G2. The melody continues: D4 (quarter), C4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The second system ends with a 'poco rit.' marking. The right hand has a first finger (1) on G4. The left hand has a fifth finger (5) on G2.

Musical score for the third system, starting at measure 10. The tempo is marked 'a tempo'. The right hand has a fourth finger (4) on G4. The left hand has a fifth finger (5) on G2. The melody continues: D4 (quarter), C4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The third system ends with a first finger (1) on G4 in the right hand and a fifth finger (5) on G2 in the left hand.

Musical score for the fourth system, starting at measure 14. The right hand has a third finger (3) on G4. The left hand has a fifth finger (5) on G2. The melody continues: D4 (quarter), C4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The fourth system ends with a first finger (1) on G4 in the right hand and a second finger (2) on G2 in the left hand.

# Fairest Lord Jesus

Schlesische Volkslieder  
Arr. Carol Tornquist

Brightly, in two (♩. = 52)

Musical notation for measures 1-4. The piece is in 2/4 time with a key signature of one flat (B-flat). The tempo is marked 'Brightly, in two' with a quarter note equal to 52 beats. The dynamics are marked *mf*. The bass line includes the instruction 'with pedal' and fingering numbers 1, 5, 2, 5, 1, 5. The treble line has fingering numbers 1, 1, 2.

Musical notation for measures 5-8. Measure 5 is boxed with the number 5. The dynamics are *mf*. The bass line has a *rit.* (ritardando) marking in measure 8. Fingering numbers 1, 3, 2 are present.

Musical notation for measures 9-12. Measure 9 is boxed with the number 9. The tempo is marked *a tempo*. The dynamics are marked *mp*. Fingering numbers 4, 4, 5, 3, 2 are present.

Musical notation for measures 13-16. Measure 13 is boxed with the number 13. Fingering numbers 5, 3, 5, 3, 2 are present.

# POSTLUDES FOR WORSHIP

## Hymns

Piano Arrangements for the Close of Worship Services

CAROL TORNQUIST

This book includes traditional Christian hymns arranged for solo piano, chosen to fit effectively as service postludes. The arrangements represent a variety of musical styles and incorporate fresh harmonies, interesting chord progressions, and engaging rhythm patterns.

The **Worship Essentials** series is designed to provide a valuable resource for today's busy church pianist. On any given Sunday morning, there are times during the worship service when instrumental music is featured on a regular basis: the prelude, offertory, and postlude. *Postludes*, the music at the completion of worship services, provide a fitting ending for an uplifting worship experience. Selections for postludes generally should be bold and positive. Although there are no time limitations for postlude selections, the pianist should keep in mind that the congregation will usually disburse during the postlude. So, as with offertories, the pianist should be able to make cuts, repeat sections, or segue to other musical selections as needed.

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# Blessed Assurance

Phoebe P. Knapp  
Arr. Carol Tornquist

Steady, not too fast (♩ = 58)

The first system of music is in 3/4 time, marked *mf*. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a triplet of eighth notes (F4, G4, A4) and continues with chords and eighth notes. The bass staff features a steady eighth-note accompaniment. Fingerings are indicated with numbers 1-5. A 'with pedal' instruction is placed below the first measure. Measure numbers 1, 2, 3, 4, 5, and 6 are shown below the bass staff.

The second system is marked *molto rit.* and begins with a boxed measure number '4'. It continues with two staves. The treble staff has chords and eighth notes, while the bass staff has a steady accompaniment. Fingerings are indicated. Measure numbers 1, 2, 3, 4, 5, and 6 are shown below the bass staff.

The third system begins with a boxed measure number '7'. It consists of two staves. The treble staff features chords and eighth notes, including a triplet. The bass staff has a steady accompaniment. Fingerings are indicated. Measure numbers 1, 2, 3, 4, 5, and 6 are shown below the bass staff.

The fourth system begins with a boxed measure number '11'. It consists of two staves. The treble staff has chords and eighth notes, including a triplet. The bass staff has a steady accompaniment. Fingerings are indicated. Measure numbers 1, 2, 3, 4, 5, and 6 are shown below the bass staff.



# Blest Be the Tie That Binds

Johann G. Nägeli  
Arr. Carol Tornquist

Simply and steadily (♩ = 84)

*mf*

*with pedal*

5

5 2 1

3 2 1

5 3 1

5 2 1

1 2

1 2 4

1 2 4

1 3 5

1 2 3

1 2 3

5

4 2 1

4 2 1

3 1

*rit.*

5 2

4

5 2

2

1 5

9

*a tempo*

3 2

5 2

5 2

2 5

2

5 2

1

14

4

2-1

5

3

2 1 3