



# Praise Classics

12 Artistic Arrangements of  
Timeless Praise and Worship Songs

Arranged by **Mark Hayes**

Back in the '70s, I remember the music of the "Jesus movement," which was a rebellion of sorts against the status quo of church music. This movement featured folk and rock music with amplifiers, guitars, and drums and had a big impact on contemporary Christian music. It was the beginning of what we now call praise and worship music.

Enough time has passed that a compilation of praise and worship music is apropos. I have arranged these songs before, so this time around I've tried to give each melody a new "set of clothes" musically. People born in the '90s or later may not know these songs, so this is a perfect opportunity to introduce these pieces to a new audience.

I've included optional transitions between arrangements where appropriate, to enable the performer to continue the flow seamlessly from one song to the next.

God is timeless and eternal. May we continue to sing a new song to the Lord, or, in the case of pianists, play a new song to the Lord. Be it a brand new melody or a classic, God is pleased with our praise.

*Mark Hayes*

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# GREAT IS THE LORD

Words and Music by  
Michael W. Smith and Deborah D. Smith  
Arr. Mark Hayes

With energy! (♩. = 60–63)

Musical notation for the first system, measures 1-3. The piece is in 6/8 time. The right hand starts with a 4/2 fingering (4 on the thumb, 2 on the index) and plays chords. The left hand plays a steady eighth-note bass line. Dynamics include *mp* and *p*. A *with pedal* instruction is placed below the first measure.

Musical notation for the second system, measures 4-6. Measure 4 is marked with a box containing the number 4. The right hand has an *8va* (octave up) marking above it. Dynamics include *p* and *cresc.* (crescendo).

Musical notation for the third system, measures 7-9. Measure 7 is marked with a box containing the number 7. The right hand has a *V* (trill) marking above it. Dynamics include *f* (forte).

Musical notation for the fourth system, measures 10-12. Measure 10 is marked with a box containing the number 10. The right hand has a *5* (finger) marking above it. Dynamics include *mf* (mezzo-forte). The left hand has an *8va* (octave up) marking below it.

# HOLY GROUND

Words and Music by Christopher Beatty  
Arr. Mark Hayes

Moderately slow, with a steady beat (♩ = 76)

The first system of the musical score is in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). The tempo is marked 'Moderately slow, with a steady beat' with a quarter note equal to 76 beats per minute. The music is written for piano, with a dynamic marking of *mf*. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line with a 'pedal' effect indicated by a slur and the text 'with pedal'.

The second system of the musical score continues the piece. It begins with a measure number '3' in a box. The notation follows the same style as the first system, with a steady bass line in the left hand and harmonic accompaniment in the right hand.

The third system of the musical score continues the piece. It begins with a measure number '5' in a box. A measure rest is present in the first measure of the right hand. The notation continues with a steady bass line and harmonic accompaniment.

The fourth system of the musical score continues the piece. It begins with a measure number '8' in a box. The notation continues with a steady bass line and harmonic accompaniment.