



Medleys for Blended Worship Book 2

10 Contemporary Arrangements of Praise Songs with Hymns

Arranged by **Carol Tornquist**

Traditional hymns are often performed alongside contemporary praise and worship songs in many of today's church services, giving rise to the term *blended worship*. This distinctive collection provides a valuable resource for pianists who want to play familiar hymn tunes in a tasteful and new style in addition to current praise songs recognizable to most congregations.

In order to help the traditional and contemporary songs flow together, I have incorporated new harmonies, meters, and rhythmic patterns in the hymns so that both songs become one piece of music. Even though each medley is complete in itself, I have also created the option of playing from one arrangement to the next when a longer solo is needed. "Segue" is marked at the end of some arrangements, meaning an easy transition from one medley to the next is possible since the new key will be compatible with the previous one.

May these new settings of timeless Christian melodies, although composed centuries apart, enhance the worship experience for you and your listeners.

AMAZING GRACE, WITH I COULD SING OF YOUR LOVE FOREVER	2
BLESSED BE YOUR NAME, WITH AT THE NAME OF JESUS	14
I LIFT MY EYES UP, WITH ALL CREATURES OF OUR GOD AND KING	21
IN THE GARDEN, WITH KNOWING YOU (ALL I ONCE HELD DEAR)	18
IT IS WELL WITH MY SOUL, WITH BE THE CENTRE	36
JESUS, DRAW ME EVER NEARER, WITH NEARER, MY GOD, TO THEE	6
MY JESUS, I LOVE THEE, WITH I LOVE YOU, LORD	24
THE RISEN CHRIST, WITH CHRIST THE LORD IS RISEN TODAY	32
SOFTLY AND TENDERLY, WITH DRAW ME CLOSE	9
THEY'LL KNOW WE ARE CHRISTIANS, WITH BLEST BE THE TIE	28



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alfred.com

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SOFTLY AND TENDERLY

WITH

DRAW ME CLOSE

Arr. Carol Tornquist

Moderately, with expression (♩ = 84)

“Softly and Tenderly”
Words and Music by Will L. Thompson

The first system of music is in 3/4 time. The right hand starts with a melody: G4 (finger 5), A4 (finger 1), B4 (finger 2), C5 (finger 4), D5, E5, F5, G5. The left hand plays a bass line: G2, A2, B2, C3, D3, E3, F3, G3. The dynamic is *mp*. A *pedal ad lib.* instruction is placed below the first few notes of the left hand.

The second system begins with a boxed measure number '5'. The right hand continues the melody: G4, A4, B4, C5, D5, E5, F5, G5. The left hand continues the bass line. The dynamic is *mp*. A *rit.* (ritardando) hairpin is shown over the final two notes of the system. The system ends with a fermata over a chord in the right hand, marked *p* (piano), and a *3* (triple) in the left hand. The tempo marking *a tempo* is placed above the final measure.

The third system begins with a boxed measure number '9'. The right hand continues the melody: G4, A4, B4, C5, D5, E5, F5, G5. The left hand continues the bass line. The dynamic is *mp*. A *3* (triple) is marked in the right hand.

The fourth system begins with a boxed measure number '14'. The right hand continues the melody: G4, A4, B4, C5, D5, E5, F5, G5. The left hand continues the bass line. The dynamic is *poco rit.* (poco ritardando). The system ends with a fermata over a chord in the right hand, marked *a tempo*. A *4* (quadruple) is marked in the left hand.