



What Praise Can I Play on Sunday?

Book 1: January and February Services

10 Easily Prepared Piano Arrangements

Arranged by **Carol Tornquist**

I have been a church pianist from a very young age, playing various styles of music from classical pieces, to hymns, to gospel songs. By the time I became involved in Christian music publishing as an arranger, praise music was emerging as the most popular musical expression of worship. Its singable melodies and catchy rhythms produced a musical style accessible to musicians and congregations alike. Today, praise songs are being sung and listened to not only on Sunday mornings but practically anytime and anywhere.

In creating this series, I have chosen the best praise songs, and they are recognizable to most congregations. Each arrangement is easy to prepare and tastefully arranged in a contemporary style appropriate for Sunday morning worship services. Book 1, for January and February, features solos for Epiphany, Creation, Transfiguration, Ash Wednesday, and Lent as well as general (non-seasonal) selections. Other books in this series are as follows:

Book 2: March and April

Book 5: September and October

Book 3: May and June

Book 6: November and December

Book 4: July and August

I hope pianists will find this series to be a perfect all-in-one resource for the entire church year.

SONG	PAGE
COME, NOW IS THE TIME TO WORSHIP (GENERAL)	2
FOREVER (GENERAL)	6
GOD OF WONDERS (CREATION/GENERAL)	10
HOSANNA (PRAISE IS RISING) (TRANSFIGURATION/GENERAL)	14
HOW DEEP THE FATHER'S LOVE FOR US (LENT)	18
HOW GREAT IS OUR GOD (CREATION/GENERAL)	22
IN CHRIST ALONE (EPIPHANY/GENERAL)	26
MAJESTY (HERE I AM) (GENERAL)	30
THE WONDERFUL CROSS (LENT/ASH WEDNESDAY)	36
YOU ARE MY ALL IN ALL (GENERAL)	33



Produced by
Alfred Music
P.O. Box 10003
Van Nuys, CA 91410-0003
alfred.com

Produced in USA.

No part of this book shall be reproduced, arranged, adapted, recorded, publicly performed, stored in a retrieval system, or transmitted by any means without written permission from the publisher. In order to comply with copyright laws, please apply for such written permission and/or license by contacting the publisher at alfred.com/permissions.

ISBN-10: 0-7390-8405-4

ISBN-13: 978-0-7390-8405-2

Cover Photo: © iStockphoto.com/mycola

Come, Now Is the Time to Worship

Words and Music by Brian Doerksen
Arranged by Carol Tornquist

Reflectively (♩ = 52)

God of Wonders

Words and Music by
Marc Byrd and Steve Hindalong
Arranged by Carol Tornquist

Moderately (♩ = ca. 72)

mp

4 *a tempo*

poco rit.

7

5 2

Majesty

(Here I Am)

Words and Music by
Martin Smith and Stuart Garrard
Arranged by Carol Tornquist

Moderately (♩ = ca. 88)

Musical notation for measures 1-3. The piece is in 4/4 time. Measure 1 starts with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mp*. The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The bass line consists of quarter notes G2, A2, B2, and C3. Measure 2 continues the melody with a dotted quarter note C5, an eighth note D5, and a quarter note E5. The bass line has quarter notes D2, E2, F2, and G2. Measure 3 features a more complex melody with a quarter note F#5, an eighth note G5, a quarter note A5, and an eighth note B5. The bass line has quarter notes A2, B2, C3, and D3. Fingering numbers 1, 2, 1, and 5-3 are shown above the notes in measure 3. A bracket with the number 4 is placed below the first measure.

Musical notation for measures 4-6. Measure 4 starts with a treble clef and a dynamic marking of *rit.*. The melody has a quarter note G4, an eighth note A4, and a quarter note B4. The bass line has quarter notes G2, A2, B2, and C3. Measure 5 features a triplet of quarter notes C5, D5, and E5. The bass line has quarter notes D2, E2, F2, and G2. Measure 6 continues with a quarter note F#5, an eighth note G5, and a quarter note A5. The bass line has quarter notes A2, B2, C3, and D3. A bracket with the number 4 is placed below the first measure. The tempo marking *a tempo* is placed above measure 5.

Musical notation for measures 7-9. Measure 7 starts with a treble clef and a dynamic marking of *rit.*. The melody has a quarter note G4, an eighth note A4, and a quarter note B4. The bass line has quarter notes G2, A2, B2, and C3. Measure 8 continues with a quarter note C5, an eighth note D5, and a quarter note E5. The bass line has quarter notes D2, E2, F2, and G2. Measure 9 features a quarter note F#5, an eighth note G5, and a quarter note A5. The bass line has quarter notes A2, B2, C3, and D3. A bracket with the number 4 is placed below the first measure. A triplet of quarter notes is indicated in measure 9.

Musical notation for measures 10-12. Measure 10 starts with a treble clef and a dynamic marking of *rit.*. The melody has a quarter note G4, an eighth note A4, and a quarter note B4. The bass line has quarter notes G2, A2, B2, and C3. Measure 11 continues with a quarter note C5, an eighth note D5, and a quarter note E5. The bass line has quarter notes D2, E2, F2, and G2. Measure 12 features a quarter note F#5, an eighth note G5, and a quarter note A5. The bass line has quarter notes A2, B2, C3, and D3. A bracket with the number 4 is placed below the first measure. Fingering numbers 2, 1, 3, and 5 are shown above the notes in measure 10.