



# What Praise Can I Play on Sunday?

## Book 4: July and August Services

10 Easily Prepared Piano Arrangements

Arranged by **Carol Tornquist**

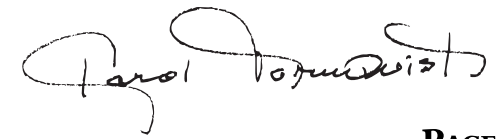
I have been a church pianist from a very young age, playing various styles of music from classical pieces, to hymns, to gospel songs. By the time I became involved in Christian music publishing as an arranger, praise music was emerging as the most popular musical expression of worship. Its singable melodies 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 4, for July and August, features solos for the Fourth of July as well as general (non-seasonal) selections. Other books in this series are as follows:

- Book 1: January and February
- Book 2: March and April
- Book 3: May and June

- Book 5: September and October
- Book 6: November and December

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



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Produced by  
Alfred Music  
P.O. Box 10003  
Van Nuys, CA 91410-0003  
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ISBN-10: 0-7390-8408-9  
ISBN-13: 978-0-7390-8408-3  
Cover Photo: © iStockphoto.com/mycola

# Amazing Grace (My Chains Are Gone)

Words and Music by Chris Tomlin and Louie Giglio  
Arranged by Carol Tornquist

With emotion (♩ = ca. 76)

5  
3  
2

4

7

*a tempo*

*mp* *poco rit.*

10

# I Can Only Imagine

Words and Music by Bart Millard

Arranged by Carol Tornquist

With wonder (♩ = ca. 72)

The first system of music is in 4/4 time with a key signature of two flats. The right hand features a melodic line with slurs and fingerings (2, 1, 2). The left hand provides a simple harmonic accompaniment with notes on the bass line. The dynamic marking is *mp*. A bracket under the first two measures of the bass line is labeled *simile*.

The second system begins with a measure number '4' in a box. The tempo marking is *a tempo*. The right hand has a more active melodic line with slurs and fingerings (1, 1, 5). The left hand continues with a steady accompaniment. A *rit.* marking is placed below the first measure of the right hand.

The third system begins with a measure number '7' in a box. The right hand features a melodic line with a long slur across several measures. The left hand accompaniment remains consistent with the previous systems.

The fourth system begins with a measure number '10' in a box. The right hand continues with a melodic line, and the left hand accompaniment is consistent with the rest of the piece.

# You Are My King (Amazing Love)

Words and Music by Billy James Foote

Arranged by Carol Tornquist

Slowly and deliberately (♩ = ca. 64)

Musical notation for measures 1-3. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The piece begins with a mezzo-piano (*mp*) dynamic. The right hand features a melodic line with slurs and fingerings 1 and 2. The left hand has a simple accompaniment with a whole note in the first measure and half notes in the second and third. A first ending bracket spans the first measure.

Musical notation for measures 4-6. Measure 4 is boxed with the number 4. The right hand continues the melodic line with slurs and fingerings 1, 2, 3, and 4. The left hand accompaniment continues with eighth notes. A first ending bracket spans measures 4 and 5, ending with the instruction *simile*.

Musical notation for measures 7-9. Measure 7 is boxed with the number 7. The right hand continues the melodic line with slurs. The left hand accompaniment continues with eighth notes. A first ending bracket spans measures 7 and 8, ending with a fermata.

Musical notation for measures 10-12. Measure 10 is boxed with the number 10. The right hand continues the melodic line with slurs and fingerings 3 and 2. The left hand accompaniment continues with eighth notes. The tempo changes to *a tempo* starting in measure 11. A first ending bracket spans measures 10 and 11, ending with a fermata.