



Sunday Morning *Styles* Companion

30 Favorite Selections Arranged in Various Styles

Arranged by **Victor Labenske**

The fifth volume in the *Sunday Morning* series, this collection contains several arrangements in each of the following styles: Black Gospel, Celtic, Jazz, Pop, Southern Gospel, and Latin. There is also a set of variations in which “Our Great Savior” is arranged in each of these styles. I hope you will find these arrangements of traditional sacred music useful in creating a bridge between contemporary and traditional worship styles. Written at the intermediate to late-intermediate level, these arrangements can be used by students or by music professionals who are looking for pieces that can be quickly prepared for worship services. Approximate performance times for each piece are included for planning. God bless you as you explore each of these unique styles.

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(Approx. Performance Time – 1:30)

BRETHREN, WE HAVE MET TO WORSHIP

William Moore
Arr. Victor Labenske

With excitement (♩ = 160) (♩♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

mf

5

1 3 2 3

mp cresc. mf

3 1 3 5 2 1

9

3 2 3

mp cresc. f dim.

14

2 1 4 2 1 2 4 2

mp

18

1 3 2

cresc. mf dim.

3 1 5 2 5

ALL HAIL THE POWER

Oliver Holden
Arr. Victor Labenske

Lively Gospel beat (♩ = 104)

Musical notation for measures 1-3. The piece is in 12/8 time with a key signature of one flat (Bb). The tempo is marked as 'Lively Gospel beat' with a quarter note equal to 104 beats per minute. The first measure starts with a forte (*f*) dynamic. Fingerings are indicated as 2 and 1 in the right hand. The bass line features a steady eighth-note accompaniment.

Musical notation for measures 4-7. Measure 4 is marked with a boxed '4'. The dynamic is marked *mf*. Fingerings 2 and 1 are shown in the right hand. The bass line includes a triplet of eighth notes in measure 6.

Musical notation for measures 8-11. Measure 8 is marked with a boxed '8'. A *cresc.* (crescendo) marking is present in measure 10. The bass line continues with eighth-note accompaniment.

Musical notation for measures 12-15. Measure 12 is marked with a boxed '12'. The dynamic is marked *f*. Fingerings 4, 2, 1, and 4 are indicated in the bass line. The piece concludes with a final chord in measure 15.

(Approx. Performance Time – 2:00)

CROWN HIM WITH MANY CROWNS

George J. Elvey
Arr. Victor Labenske

Joyfully (♩ = 132)

$\frac{4}{2}$
1

Musical notation for measures 1-4. Treble clef, 4/4 time signature. The piece begins with a piano introduction marked *mp*. The melody in the treble clef consists of quarter notes and eighth notes, while the bass clef provides a steady accompaniment of quarter notes. A first ending bracket is shown at the end of measure 4.

5

Musical notation for measures 5-8. Treble clef, 4/4 time signature. The melody in the treble clef features a series of eighth notes and quarter notes, with fingerings 1, 2, and 4 indicated. The bass clef accompaniment consists of quarter notes and eighth notes. A first ending bracket is shown at the end of measure 8.

9

Musical notation for measures 9-12. Treble clef, 4/4 time signature. The melody in the treble clef includes quarter notes and eighth notes, with fingerings 1, 4, 2, and 1 indicated. The bass clef accompaniment features a rhythmic pattern of quarter notes and eighth notes. Dynamics include *mp*, *cresc.*, and *mf*. A first ending bracket is shown at the end of measure 12.

13

Musical notation for measures 13-16. Treble clef, 4/4 time signature. The melody in the treble clef includes quarter notes and eighth notes, with fingerings 5, 4, and 3 indicated. The bass clef accompaniment features a rhythmic pattern of quarter notes and eighth notes. Dynamics include *mp* and *cresc.*. A first ending bracket is shown at the end of measure 16.

I KNOW WHOM I HAVE BELIEVED

James McGranahan
Arr. Victor Labenske

Gently (♩ = 66)

The piano score is written in 4/4 time with a tempo of 66 beats per minute. It consists of four systems of music, each with a treble and bass clef staff. The first system (measures 1-4) begins with a *mf* dynamic and features a melodic line in the treble with fingerings 5-2 and 3-1, and a bass line with fingerings 5 and 2. The second system (measures 5-8) starts with *mf*, includes a *dim.* dynamic marking, and ends with *mp*. The third system (measures 9-12) features a *cresc.* dynamic marking. The fourth system (measures 13-16) includes *mf*, *dim.*, and *mp* dynamics. The score concludes with a final treble clef staff at the end of measure 16.