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COLLECTIONS

EARLY ADVANCED PIANO

# Medleys for Blended Worship Complete Collection

40 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. Each medley is complete in itself.

In the Christmas section, 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 these arrangements, providing an easy transition from one medley to the next.

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



Produced by  
Alfred Music  
P.O. Box 10003  
Van Nuys, CA 91410-0003  
[alfred.com](http://alfred.com)

Printed in USA.

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ISBN-10: 1-4706-3879-7

ISBN-13: 978-1-4706-3879-5

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# AMAZING GRACE

WITH

## I COULD SING OF YOUR LOVE FOREVER

Moderately (♩ = 92)  
"Amazing Grace"  
Words by John Newton  
Traditional American melody

Arr. Carol Tornquist

The musical score is written for piano in G major (one sharp) and 4/4 time. It begins with a tempo marking of "Moderately" and a quarter note equal to 92 beats per minute. The first system (measures 1-3) features a melody in the right hand with fingerings 2, 1, 3, 2, 1 and a bass line with fingerings 5, 2. The dynamic is marked *mf*. A *pedal ad lib.* instruction is placed below the bass line. The second system (measures 4-6) includes a measure with a *3* fingering and a measure with an *8va* marking. The third system (measures 7-9) includes a measure with a *5* fingering and a measure with a *3* fingering. The fourth system (measures 10-11) includes a measure with a *3* fingering and a measure with a *5* fingering. Measure numbers 4, 8, and 11 are indicated in boxes at the start of their respective systems.

# BLESSED BE YOUR NAME

WITH

## AT THE NAME OF JESUS

Moderately, in two ( $\text{♩} = 60$ )

“Blessed Be Your Name”  
Words and Music by Beth Redman and Matt Redman

Arr. Carol Tornquist

5 1 3 5 2

*mf*

*pedal ad lib.*

This system contains the first four measures of the piano accompaniment. The right hand features a melody with fingerings 5, 1, 3, 5, and 2. The left hand provides a harmonic accompaniment. The dynamic is marked *mf* and the instruction *pedal ad lib.* is present.

5

1 2 3

*mp*

This system contains measures 5 through 8. Measure 5 is marked with a box containing the number 5. The right hand has fingerings 1, 2, and 3. The dynamic is marked *mp*.

9

1 1-2 4 5

This system contains measures 9 through 12. Measure 9 is marked with a box containing the number 9. The right hand has fingerings 1, 1-2, 4, and 5. The left hand has fingerings 1, 1-2, and 4.

13

1 4 2 3

This system contains measures 13 through 16. Measure 13 is marked with a box containing the number 13. The right hand has fingerings 1, 4, 2, and 3. The left hand has a fingering of 3.

# BEAUTIFUL ONE

WITH

## O COME, LET US ADORE HIM

Slowly, in two ( $\text{♩} = 60$ )

Arr. Carol Tornquist

“Beautiful One”  
Words and Music by Tim Hughes

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5. A slur covers the next three notes: D5, E5, and F5, with a '3' above it indicating a triplet. The line continues with a quarter note G5, a dotted quarter note A5, and a half note B5. The lower staff is in bass clef and contains a simple accompaniment of half notes: G2, B1, and D2. The dynamic marking *mp* is placed in the first measure. A '4' is written above the first measure, and a '5' is written above the eighth measure. Below the bass staff, the instruction 'pedal ad lib.' is written with a '2' above it.

The second system of music consists of two staves. The upper staff continues the melody from the first system. The lower staff continues the accompaniment. A '4' in a box is in the top left corner. A '5' is written below the first measure of the bass staff, and a '2' is written below the second measure. A '2' is written above the eighth measure of the treble staff.

The third system of music consists of two staves. The upper staff continues the melody. The lower staff continues the accompaniment. A '7' in a box is in the top left corner. A 'p' dynamic marking is placed in the second measure of the treble staff. A '5' is written above the eighth measure of the treble staff, and another '5' is written above the ninth measure. A '4' is written above the tenth measure. A '3' is written below the sixth measure of the bass staff.

The fourth system of music consists of two staves. The upper staff continues the melody. The lower staff continues the accompaniment. A '10' in a box is in the top left corner. A '2' is written above the eighth measure of the treble staff, a '1' is written above the ninth measure, and another '2' is written above the tenth measure. A '5' is written below the eighth measure of the bass staff, a '2' is written below the ninth measure, a '1' is written below the tenth measure, and another '2' is written below the eleventh measure.

# FOREVER

WITH

## GREAT IS THY FAITHFULNESS

Slowly, in two ( $\text{♩} = 54$ )

Arr. Carol Tornquist

“Forever”  
Words and Music by Chris Tomlin

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble clef staff contains a melodic line with fingerings 5, 4, and 5. The bass clef staff contains a simple accompaniment with a whole note chord. The tempo and dynamics are indicated as *mp relaxed*. The key signature has two flats.

1  
*pedal ad lib.*

The second system of musical notation continues the piece. It features a treble clef staff with a melodic line and a bass clef staff with a simple accompaniment. The treble clef staff has fingerings 3, 4, and 3. The bass clef staff has a whole note chord. The key signature has two flats.

The third system of musical notation continues the piece. It features a treble clef staff with a melodic line and a bass clef staff with a simple accompaniment. The treble clef staff has fingerings 1 and 4. The bass clef staff has a whole note chord. The key signature has two flats.

The fourth system of musical notation continues the piece. It features a treble clef staff with a melodic line and a bass clef staff with a simple accompaniment. The treble clef staff has fingerings 1 and 4. The bass clef staff has a whole note chord. The key signature has two flats.