

# HOW SWEET THE SOUND

Piano Arrangements for Worship

*Wendy Lynn Stevens*

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# Day of Arising

RAABE

setting, Wendy Lynn Stevens (ASCAP)

Gently (♩ = c. 112)

The piano score is written in 6/4 time with a key signature of one flat (Bb). It consists of four systems of music. The first system begins with a piano (*p*) dynamic and features a melody in the right hand and a simple accompaniment in the left hand. The second system continues the melody and accompaniment. The third system introduces a 'Warmly' section with a mezzo-piano (*mp*) dynamic, showing a change in the melodic line and accompaniment. The fourth system concludes the piece with a final melodic phrase and accompaniment.

Tune: Carl F. Schalk, b. 1929; copyright © 1999 Augsburg Fortress. All rights reserved.

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# How Sweet the Name of Jesus Sounds

and

## Amazing Grace, How Sweet the Sound

ST. PETER  
NEW BRITAIN  
setting, Wendy Lynn Stevens (ASCAP)

Rubato (♩ = c. 100)

The image displays a piano arrangement of two hymns. The music is written for piano in 3/4 time with a key signature of two sharps (D major). The tempo is marked 'Rubato' with a quarter note equal to approximately 100 beats per minute. The arrangement consists of four systems of music, each with a grand staff (treble and bass clefs). The first system begins with a piano (*p*) dynamic. The second system continues the melody and accompaniment. The third system introduces a mezzo-piano (*mp*) dynamic, followed by a piano (*p*) dynamic and then a mezzo-piano (*mp*) dynamic. The fourth system concludes with a piano (*p*) dynamic and a mezzo-piano (*mp*) dynamic. The music features a mix of single notes, chords, and sustained bass lines.

Tune: *St. Peter*, Alexander R. Reinagle, 1799-1877; *New Britain*, W. Walker, *Southern Harmony*, 1835  
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First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music features a melodic line in the treble clef and a supporting bass line in the bass clef.

Second system of musical notation, continuing the piece. It includes a treble clef staff with a melodic line and a bass clef staff with a bass line. A fermata is present over a chord in the treble clef.

Third system of musical notation. The treble clef staff begins with a piano (*p*) dynamic marking. It features a long melodic line with a fermata. A dynamic shift to mezzo-piano (*mp*) is indicated. A *loco* marking is placed above the final notes. A *8va* marking with a dashed line indicates an octave shift for the final notes. The bass clef staff contains a steady eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff has a melodic line with a fermata. The bass clef staff continues with an eighth-note accompaniment.

Fifth system of musical notation. The treble clef staff features a melodic line with a fermata. The bass clef staff has an eighth-note accompaniment. A dynamic marking *mp* is visible in the bass clef staff.

# Let All Mortal Flesh Keep Silence

PICARDY  
 setting, Wendy Lynn Stevens (ASCAP)

Mysteriously, freely (♩ = c. 88)

The image displays a piano score for the hymn 'Let All Mortal Flesh Keep Silence'. The score is written in 2/2 time and consists of four systems of music. The first system begins with a *pp* (pianissimo) dynamic marking. The second system includes a *p* (piano) dynamic marking. The music features a mix of chords and melodic lines, with some notes tied across measures. The key signature has one flat (B-flat), and the tempo is marked as 'Mysteriously, freely' with a quarter note equal to approximately 88 beats per minute.

Tune: French folk tune, 17th cent.

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First system of musical notation. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, followed by a half note G4. The left hand (bass clef) plays a sequence of chords: G2-B2, G2-B2, G2-B2, G2-B2, followed by a half note G2. A dynamic marking *mp* is placed in the middle of the system.

Second system of musical notation. The right hand (treble clef) plays a sequence of eighth notes: D5, E5, F5, G5, followed by a half note D5. The left hand (bass clef) plays a sequence of chords: D2-F2, D2-F2, D2-F2, D2-F2, followed by a half note D2.

Third system of musical notation. The right hand (treble clef) plays a sequence of eighth notes: A4, B4, C5, D5, followed by a half note A4. The left hand (bass clef) plays a sequence of chords: A2-C2, A2-C2, A2-C2, A2-C2, followed by a half note A2. A dynamic marking *p* is placed in the middle of the system.

Fourth system of musical notation. The right hand (treble clef) plays a sequence of eighth notes: E5, F5, G5, A5, followed by a half note E5. The left hand (bass clef) plays a sequence of chords: E2-G2, E2-G2, E2-G2, E2-G2, followed by a half note E2. A dynamic marking *p* is placed in the middle of the system.

Fifth system of musical notation. The right hand (treble clef) plays a sequence of eighth notes: B4, C5, D5, E5, followed by a half note B4. The left hand (bass clef) plays a sequence of chords: B2-D2, B2-D2, B2-D2, B2-D2, followed by a half note B2. The system concludes with a double bar line.

# Take Up Your Cross, the Savior Said

BOURBON  
setting, Wendy Lynn Stevens (ASCAP)

**Spirited** ( $\text{♩} = \text{c. } 108$ )

*mp*

*senza Ped.*

*loco*

*loco*

*melody*  
*mf*

*mf*

Tune: W. Hauser, *Hesperian Harp*, 1848

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# There Is a Balm in Gilead

BALM IN GILEAD  
 setting, Wendy Lynn Stevens (ASCAP)

Calmly, freely (♩ = c. 72)

The image shows a piano arrangement of the hymn 'There Is a Balm in Gilead'. It consists of four systems of music, each with a grand staff (treble and bass clefs). The key signature is two sharps (D major), and the time signature is 4/4. The first system begins with a mezzo-piano (*mp*) dynamic. The second system ends with a piano (*p*) dynamic. The arrangement features a variety of textures, including arpeggiated chords, sustained chords, and melodic lines in both hands. The piece concludes with a final chord in the bass clef.

Tune: African American spiritual

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# Thine Is the Glory

JUDAS MACCABAEUS  
setting, Wendy L. Stevens (ASCAP)

Lightly (♩ = c. 126)

*mf*

*rit.*

*mf a tempo*

$\frac{2}{4}$

Tune: George Frideric Handel, 1685-1759

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# This Is My Father's World

TERRA PATRIS  
setting, Wendy Lynn Stevens (ASCAP)

Gently (♩ = c. 132)

The piano score is written for two staves (treble and bass clef) and consists of four systems of music. The first system begins with a 5/4 time signature and a tempo marking of 'Gently (♩ = c. 132)'. The dynamics are marked 'mf' (mezzo-forte) and 'sim.' (sostenuto). The second system continues with a 6/4 time signature and a dynamic marking of 'mp' (mezzo-piano). The third system is marked 'loco' and features a long melodic line in the treble clef. The fourth system concludes with a 'cresc.' (crescendo) marking and a change to a 4/4 time signature, where the bass clef part features a series of chords.

Tune: Franklin L. Sheppard, 1852–1930  
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# 'Tis So Sweet

TRUST IN JESUS  
setting, Wendy Lynn Stevens (ASCAP)

**Rubato**  
8<sup>va</sup>

*p*

**Reflective (♩ = c. 82)**  
loco

8<sup>va</sup>

loco

loco

Tune: William J. Kirkpatrick, 1838–1921

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# We Walk by Faith and Not by Sight

DUNLAP'S CREEK  
setting, Wendy Lynn Stevens (ASCAP)

Freely (♩ = c. 66)

The musical score is written for piano in G major and 3/2 time. It consists of four systems of music, each with a grand staff (treble and bass clefs). The first system begins with a piano (*p*) dynamic. The second system features a mezzo-piano (*mp*) dynamic. The third system includes an *8va* marking above the treble staff. The fourth system includes an *(8va) loco* marking above the treble staff. The piece concludes with a final whole note chord in the treble staff.

Tune: Samuel McFarland, fl. 1816

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# Tunes

- 26 Balm in Gilead
- 21 Bourbon
- 44 Dunlap's Creek
- 30 Judas Maccabaeus
- 8 New Britain
- 14 Picardy
- 4 Raabe
- 8 St. Peter
- 35 Terra Patris
- 40 Trust in Jesus