

HOW TO USE THIS BOOK

1. This book is comparable to Level 4 or 5 of most traditional piano method books.
2. The arrangements in this book make ideal offertories, specials, or preludes / postludes to be played in a church service.
3. One song has been arranged as a duet for one piano, four hands. (*Praise Him! Praise Him!*, pages 14-17) The primo and secondo parts are on facing pages to enable the pianists to play together from one book.
4. Corresponding lyrics for each arrangement have been printed on pages 30-31.
5. No pedaling has been marked, but the pianist should be using the pedal instinctively throughout all these arrangements.
6. Arrangements have been included that are appropriate for the following holidays:
 - Thanksgiving (*Come, Ye Thankful People, Come* pages 6-7)
 - Patriotic (*We Love America*, pages 18-19)
 - Christmas (*O Come, O Come, Emmanuel*, pages 11-13)
 - Easter (*He Is Risen As He Said*, pages 28-29)

DYNAMIC MARKINGS AND MUSICAL TERMS USED:

pp - (*pianissimo*) very soft
p - (*piano*) soft
mp - (*mezzo piano*) moderately soft
mf - (*mezzo forte*) moderately loud
f - (*forte*) loud
ff - (*fortissimo*) very loud

Legato- play with a smooth touch, notes should sound "connected"
Staccato- play with a detached touch, notes should sound "separated"
Ritardando (rit.)- a gradual decrease in tempo
a tempo- back to the original tempo
rubato- not a strict tempo; "give and take" feel in the tempo
simile- "similarly, in like manner"; continue playing with the same phrasing or articulation as previously indicated

Joyful Melodies

Arrangements for the Gospel Pianist - by Jennifer Hall

Book 4 - Intermediate

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Key Signatures Used in this Book*

Practicing these scales and five finger exercises will help you become familiar with the notes and chords used in each key signature. The right and left hands should first be practiced separately and then together.

*The keys of C Major and G Major are also used throughout the book. The scales and chord exercises for these keys have been omitted due to space constraints. They can be found in *Joyful Melodies Books 2 and 3*.

	Scale	Chord Exercise
F Major	<p>1 2 3 4 1 2 3 4</p> <p>5 4 3 2 1 3 2 1</p>	<p>I IV I V⁷ I</p>
B flat Major	<p>2 1 2 3 1 2 3 4</p> <p>3 2 1 4 3 2 1 3</p>	<p>I IV I V⁷ I</p>
E flat Major	<p>2 1 2 3 4 1 2 3</p> <p>3 2 1 4 3 2 1 3</p>	<p>I IV I V⁷ I</p>
A flat Major	<p>3 2 1 2 3 1 2 3</p> <p>3 2 1 4 3 2 1 3</p>	<p>I IV I V⁷ I</p>
D Major	<p>1 2 3 1 2 3 4 5</p> <p>5 4 3 2 1 3 2 1</p>	<p>I IV I V⁷ I</p>
A Major	<p>1 2 3 1 2 3 4 5</p> <p>5 4 3 2 1 3 2 1</p>	<p>I IV I V⁷ I</p>

At Calvary

"And when they were come to the place, which is called Calvary, there they crucified Him. . ."
Luke 23:33

William R. Newell

Daniel B. Towner
Arr. Jennifer Hall

Unhurried

The musical score is written for piano in 4/4 time, marked *mf* and *Unhurried*. It consists of four systems of two staves each (treble and bass clef). The melody is primarily in the treble clef, featuring quarter and eighth notes with triplet markings. The bass clef accompaniment consists of eighth-note triplets. Fingerings are indicated by numbers 1-5. A key signature change to one sharp (F#) occurs in the third system. The piece concludes with a final chord in the treble clef.