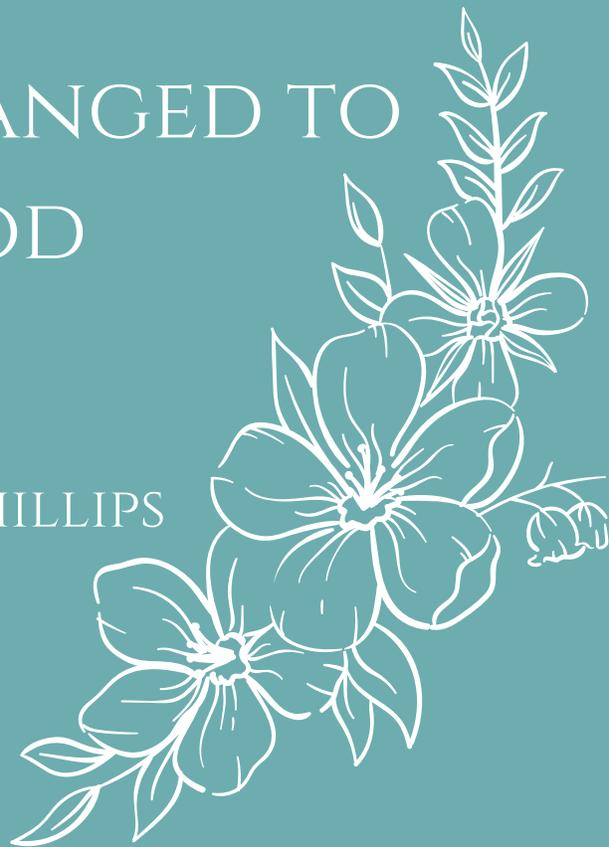


*Piano Solos for
Christian Worship*

SEVEN HYMNS ARRANGED TO
GLORIFY GOD

ARRANGED BY K.L. PHILLIPS



THIS BOOK IS DEDICATED TO
HOLLIE IRENE.
DISTANCE MEANS SO LITTLE WHEN
SOMEONE MEANS SO MUCH.



Piano Solos for Christian Worship

Seven Hymns Arranged to Glorify God

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O THE DEEP, DEEP LOVE OF JESUS

By Samuel Trevor Francis (text)

Welsh melody adapted by Thomas John Williams

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IN THE GARDEN

By C. Austin Miles

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WERE YOU THERE (WHEN THEY CRUCIFIED MY LORD)

African American Spiritual

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SOFTLY AND TENDERLY

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TAKE MY LIFE AND LET IT BE

By Frances Havergal (text) and
Henri A. Cesar Malan (music)

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DOXOLOGY (PRAISE GOD FROM WHOM ALL BLESSINGS FLOW)

By Thomas Ken (text)
and Louis Bourgeois (music)

O the Deep, Deep Love of Jesus

By Samuel Trevor Francis (text)
Welsh melody adapted by Thomas John Williams
Arranged by K.L. Phillips

Peacefully
♩ = 110

mp

mf

1

5

with pedal

5

9

13

3-5

17

21

25

29

33

37

mp

(melody L.H.)

41

(melody R.H.)

45

mf

49

f

53

mp

57

4
2
3
2-5

61

2
1
3

65

mp

2

69

rit.

p

1
4
3
2
1
5

In the Garden

By C. Austin Miles
Arranged by K.L. Phillips

Lightly
♩ = 110

p
with pedal

mp

p

p

p

21

21

2 1 5 5 4

25

25

mp

5 2 1 3 2 1 1

29

29

5 2 1 3 1 1 1

33

33

mp

5 2 3 3

37

37

2 2

41

mf

45

49

53

57

f

61

ritard.

65

mp
slower and freely

69

73

a tempo

mp

77

p

16

mf

20

mp

24

28

32

36

f

40

44

mf

(melody L.H.)

48

52

mf

(melody R.H.)

56

mp

mf

mp

60

mp

64

mp

68

mp

72

mp

Softly and Tenderly

By Will L. Thompson
Arranged by K.L. Phillips

Delicately
♩ = 120

Musical notation for measures 1-5. The piece is in 3/4 time. The right hand (RH) plays a melody of quarter notes: C4, E4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The left hand (LH) plays a bass line of quarter notes: C3, E3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The dynamic is *p* (piano). The instruction "with pedal" is written below the first measure.

Musical notation for measures 6-10. Measures 6-8 continue the melody from the previous system. At measure 9, there is a double bar line. In measure 10, the RH has a whole rest, and the LH plays a melody of quarter notes: C4, E4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The dynamic is *p*. The instruction "(melody L.H.)" is written below the LH staff.

Musical notation for measures 11-15. Measures 11-12 continue the LH melody. At measure 13, there is a double bar line. In measure 14, the RH plays a melody of quarter notes: C5, E5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The LH continues its melody. The dynamic is *p*. The instruction "(melody R.H.)" is written above the RH staff. Fingering numbers 5, 3, 2, 1, 2, 1, 1 are written below the LH staff.

Musical notation for measures 16-20. Measures 16-17 continue the RH melody. At measure 18, there is a double bar line. In measure 19, the RH plays a melody of quarter notes: C5, E5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The LH plays a bass line of quarter notes: C4, E4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The dynamic is *mp* (mezzo-piano). Fingering numbers 3, 2, 1, 1 are written below the RH staff.

21

26

31

36

41

46

Musical notation for measures 46-50. Treble clef with a melody of quarter notes and eighth notes, some beamed together. Bass clef with a simple accompaniment of chords and single notes.

51

Musical notation for measures 51-55. Treble clef with a melody starting with a slur and a fingering of 5, 1, 2, 2, 5, 1. Bass clef with a simple accompaniment. A dynamic marking of *mp* is present.

56

Musical notation for measures 56-60. Treble clef with a melody of eighth notes and quarter notes. Bass clef with a simple accompaniment. A dynamic marking of *p* is present.

61

Musical notation for measures 61-65. Treble clef with a melody of quarter notes and eighth notes. Bass clef with a simple accompaniment. A dynamic marking of *mf* is present.

66

Musical notation for measures 66-70. Treble clef with a melody of quarter notes and eighth notes. Bass clef with a simple accompaniment. A dynamic marking of *f* is present. Fingering numbers 5, 3, 1, 5, 3, 2, 1 are shown.

71

5 5 5 3 1 1 2 1 1 1 2 5

76

2 5 3 2

81

a tempo

rit. *mp*

5 3 2

86

p

This Is My Father's World

By Maltbie Davenport Babcock (text)
and Franklin L. Sheppard (music)
Arranged by K.L. Phillips

With assurance

♩ = 90

The piano score is written in 4/4 time and consists of four systems of music. The first system begins with a mezzo-piano (*mp*) dynamic and includes the instruction "with pedal". The second system starts at measure 4. The third system starts at measure 8 and features a mezzo-forte (*mf*) dynamic. The fourth system starts at measure 12. The score includes various musical notations such as slurs, ties, and fingering numbers (1-5) for both hands. The piece concludes with a final chord in the right hand.

16

mp

5 2 3

19

3 1 2 1

5 2 3 5

22

1 1 2

1 1 1 2

25

mf

mp

1 1 1 2 5 3 5 3 2 4

29

4

mf

mp

33

2
mf

37

4
2

41

f

1 1 1 2
5 3 2 5 3 4

45

mf

49

p rit.
mf
p

5 3 2 4

Take My Life and Let It Be

By Frances Havergal (text) and
Henri A. Cesar Malan (music)
Arranged by K.L. Phillips

Reverently
♩ = 80

The piano score is written in 4/4 time and consists of 13 measures. It is divided into four systems of two staves each (treble and bass clef).
- **System 1 (Measures 1-4):** Starts with a piano (*p*) dynamic. The right hand has a whole note chord (F4, A4) in measures 1 and 2, followed by a melodic line starting in measure 3. The left hand has a steady eighth-note accompaniment. A *rit.* marking is present below the first measure.
- **System 2 (Measures 5-8):** The right hand continues the melodic line. The left hand has a steady eighth-note accompaniment. A *rit.* marking is present below the first measure. The system ends with a *a tempo* marking.
- **System 3 (Measures 9-12):** The right hand features a more active melodic line with some chords. The left hand continues the eighth-note accompaniment. A *mf* dynamic is indicated.
- **System 4 (Measures 13-16):** The right hand has a melodic line with some chords. The left hand continues the eighth-note accompaniment. A *rit.* marking is present below the first measure, and a *mp* dynamic is indicated in the second measure.

17 *mp* *pedal simile*

21 *mf*

25 *p* *rit.*

29 *a tempo* *mp*

33 *f*

37 *mf* *mp*

41 *rit.* *p* *a tempo* *mf*

45 *rit.* *p*

Doxology

Praise God from Whom All Blessing Flow

Joyfully
♩ = 90

By Thomas Ken (text)
and Louis Bourgeois (music)
Arranged by K.L. Phillips

Measures 1-3 of the piano solo. The music is in G major and 4/4 time. The right hand features a melodic line with triplets and a fourth note, while the left hand provides a simple harmonic accompaniment. The first measure starts with a *mp* dynamic. The key signature has one sharp (F#) and the time signature is 4/4. The piece concludes with a 3/4 time signature change.

Measures 4-6 of the piano solo. The right hand continues the melodic line with a *mf* dynamic. The left hand accompaniment remains simple. The time signature changes to 3/4 for the final measure of this system. The key signature remains G major.

Measures 7-9 of the piano solo. The melodic line in the right hand continues, and the left hand accompaniment provides a steady harmonic base. The time signature changes to 3/4 for the final measure of this system.

Measures 10-12 of the piano solo. The final system of the piece, showing the concluding melodic phrase in the right hand and the final accompaniment in the left hand. The time signature is 3/4.

13

f

16

mf

19

5 2 2 1 2

3

22

4

1 1 2 3

2 1 5

25

3

2

f

28

f

31

2

3

2

f

34

3

f

37

2

ff

3

2

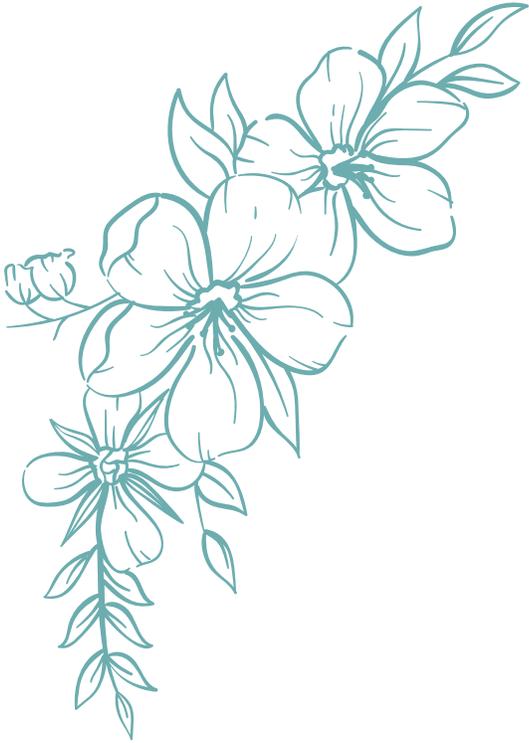
40

2

42

mf

ritard.

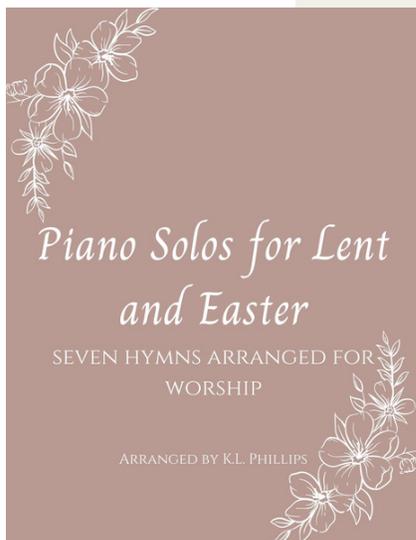


PSALM 100

A PSALM. FOR GIVING GRATEFUL PRAISE.
SHOUT FOR JOY TO THE LORD, ALL THE EARTH.
WORSHIP THE LORD WITH GLADNESS;
COME BEFORE HIM WITH JOYFUL SONGS.



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Seven Hymns Arranged for Worship

PAGES 1-4

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Traditional Irish hymn

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PAGES 19-23

CHRIST AROSE

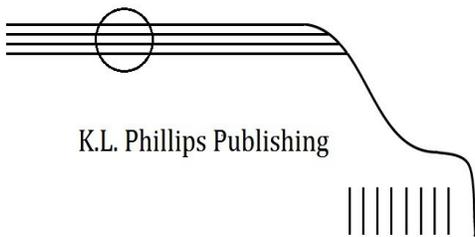
By Robert Lowry

PAGES 24-27

CHRIST THE LORD IS RISEN TODAY

By Charles Wesley (text) set to *Lyra Davidica*

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