

Praise Glorious Medley

*"Glory and honor and blessing and power be unto the Lord.
Come and let us make His praise glorious!"*

Arr. by Jay Rouse

J = 104 **MAKE HIS PRAISE GLORIOUS (Wolaver)*
Freely

The first system of the piano arrangement consists of two staves. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The music starts with a half note G3, followed by a quarter note A3, and then a series of eighth notes: B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, 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PRAISE TO THE LORD, THE ALMIGHTY (Stralsund Gesangbuch)

The first system of music consists of two staves. The upper staff is in treble clef and begins with a key signature of two flats (B-flat and E-flat) and a common time signature. It features a series of chords and melodic lines, including a prominent triplet of eighth notes in the first measure. The lower staff is in bass clef and provides a harmonic accompaniment with a steady eighth-note pattern.

The second system continues the piece. The upper staff shows a continuation of the melodic and harmonic material, with a notable change in the bass line in the second measure, marked with a 'b2' indicating a second flat. The lower staff maintains its accompaniment role with eighth-note figures.

The third system of music shows further development of the themes. The upper staff includes a triplet of eighth notes in the fourth measure. The lower staff continues with its accompaniment, featuring a 'b2' marking in the fourth measure.

The fourth system features a melodic line in the upper staff that includes a triplet of eighth notes in the third measure. The lower staff continues with its accompaniment, showing a 'b2' marking in the fourth measure.

The fifth system concludes the piece. The upper staff features a melodic line with a triplet of eighth notes in the second measure. The lower staff provides the final accompaniment with eighth-note figures.

The first system of musical notation consists of two staves, treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music begins with a series of chords in the right hand and a melodic line in the left hand. The right hand features a sequence of eighth and sixteenth notes, while the left hand has a more rhythmic accompaniment with some longer notes.

The second system continues the piece. The right hand has a more active melodic line with many sixteenth notes. The left hand provides a steady accompaniment with a mix of quarter and eighth notes. The overall texture is dense and rhythmic.

The third system shows a continuation of the melodic and harmonic development. The right hand's melody is intricate, with frequent sixteenth-note patterns. The left hand maintains a consistent accompaniment, supporting the upper voice.

The fourth system features a change in the right hand's texture, with some chords and longer notes. The left hand continues with its accompaniment. There is a double bar line in the middle of the system, indicating a section change or a measure rest.

The fifth system concludes the piece. The right hand has a final melodic flourish. The left hand ends with a simple accompaniment. The title "DOXOLOGY (Old 100th, Bourgeois)" is printed above the right hand staff in this system.

DOXOLOGY (Old 100th, Bourgeois)

begin steady cresc.

The first system of music consists of two staves. The treble staff begins with a series of chords and single notes, including a half note G4, a quarter note A4, and a quarter note B4. The bass staff features a steady eighth-note accompaniment. A fermata is placed over a chord in the treble staff at the end of the first measure.

The second system continues the musical piece. It features similar rhythmic patterns in both staves, with the treble staff containing chords and single notes, and the bass staff providing a consistent eighth-note accompaniment. A fermata is present over a chord in the treble staff.

The third system shows a continuation of the musical theme. The treble staff has chords and single notes, while the bass staff maintains the eighth-note accompaniment. A fermata is placed over a chord in the treble staff.

The fourth system is marked with a forte dynamic (*ff*) and the instruction *accented*. The treble staff features a series of accented chords and eighth-note patterns. The bass staff has a few notes, including a quarter rest. A fermata is placed over a chord in the treble staff.

The fifth system concludes the piece with complex chordal structures in both staves. The treble staff has dense chords and eighth-note patterns, while the bass staff has a steady accompaniment. A fermata is placed over a chord in the treble staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment. A dynamic marking of *mf* is present.

Second system of musical notation, continuing the piece. The right hand features more complex chordal textures and melodic lines. The left hand continues with a consistent accompaniment pattern.

Third system of musical notation, including an 8va (octave) marking above the right-hand staff. The right hand has a melodic line that is transposed an octave higher. The left hand continues its accompaniment. A dynamic marking of *mf* and the instruction *like the beginning* are included.

Fourth system of musical notation, showing further development of the musical themes. The right hand has a more active melodic line, and the left hand provides harmonic support.

Fifth system of musical notation, concluding the page. The right hand features a melodic line with some grace notes, and the left hand provides a final accompaniment.

The first system of music consists of two staves. The treble staff begins with a series of eighth notes, followed by a half note, and then a series of sixteenth notes. The bass staff has a similar rhythmic pattern. A fermata is placed over a chord in the treble staff towards the end of the system.

The second system continues the piece. It features a mezzo-piano (*mp*) dynamic marking. The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment. The system concludes with a fermata over a chord.

The third system shows further development of the melodic and rhythmic themes. The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment. The system concludes with a fermata over a chord.

The fourth system is marked with the instruction "begin ritard to the end". The music features a series of chords in the treble staff and a rhythmic accompaniment in the bass staff. The tempo gradually slows down throughout the system.

The fifth system is marked with the instruction "very slowly". The music features a series of chords in the treble staff and a rhythmic accompaniment in the bass staff. The tempo is very slow, and the system concludes with a fermata over a chord.