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A GLOBAL PIANO TOUR

Mark Sedio

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1 2 3 4 5 6 7 8 9 10

Comfort, Comfort, Now My People

Suo-gan
arr. Mark Sedio

Delicately (♩ = c. 66)

p

Red. * Red. * *sim.*

5

9

mf

8va--

molto rit.

13

mp
a tempo

2/4 4/4

Tune: Welsh folk tune

a mis amigos Victor y Graciela Jortack

Ev'rybody, Sing It Out

Cantalo
arr. Mark SedioBrightly, but not too fast ($\text{♩} = 144$)

mp

LH lightly, RH more legato

mf

8va...

Tune: Victor Jortack; copyright © 1998 Augsburg Fortress

mm. 1-24 may be used alone as an introduction to this song

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Hallelujah! We Sing Your Praises

Haleluya! Pel o tso rona
arr. Mark Sedio

Well marked, with consistent tempo (♩ = 138)

Musical notation for the first system (measures 1-4). The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is marked as 'Well marked, with consistent tempo (♩ = 138)'. The dynamics are *f* (forte) in measures 1 and 3, and *p* (piano) in measures 2 and 4. The notation includes a variety of note values, rests, and slurs.

Musical notation for the second system (measures 5-8). The dynamics are *mf* (mezzo-forte) in measure 5 and *f* (forte) in measure 6. The notation features a mix of eighth and quarter notes, with some chords and rests.

Musical notation for the third system (measures 9-12). The dynamic is *mp* (mezzo-piano). The notation continues with eighth and quarter notes, including some chords and rests.

Musical notation for the fourth system (measures 13-16). The notation features eighth and quarter notes, with a slur over measures 14 and 15. The bass line includes some chords and rests.

Tune: South African

If You But Trust in God to Guide You

Wer nur den lieben Gott
arr. Mark Sedio

Freely, with plenty of rubato ($\text{♩} = \text{c. } 92$)

p
very legato

mp

bring out melody in RH

Tune: Georg Neumark, 1621-1681

Lord, Your Hands Have Formed this World

Gayom ni hiŋgami
arr. Mark Sedio

Somewhat dreamily* (♩ = 80)

The musical score is written for piano in 4/4 time, featuring a key signature of three sharps (F#, C#, G#). It is divided into four systems of staves. The first system (measures 1-4) includes a dynamic marking of *pp* in the right hand and *p* in the left hand. The second system (measures 5-8) continues the piece. The third system (measures 9-12) includes a dynamic marking of *p* and a change in the right hand's rhythm to 2/4. The fourth system (measures 13-16) includes a dynamic marking of *mf* and a change in the right hand's rhythm to 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings.

Tune: Ikalahan (Philippines) traditional

*right hand should simulate finger cymbals in the first 10 measures as well as at the end of the piece.

for Tony Machado

Oh, Come to Bethlehem

Pastores: a belén
arr. Mark Sedio

Rollicking, but not too fast (♩ = 69)

mp

mf
sim.

3

3

Tune: traditional Puerto Rican

for Brian T. Johnson
Introduction and Fugue on
O Living Breath of God

Soplo de Dios
arr. Mark Sedio

Simply, as a folk song (♩ = 126)

Introduction

Musical notation for the introduction, measures 1-5. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Simply, as a folk song (♩ = 126)'. The dynamics are marked 'mp'. The notation shows a treble clef with a series of eighth and quarter notes, and a bass clef with a simple harmonic accompaniment of quarter notes.

Musical notation for measures 6-10. The treble clef continues with eighth and quarter notes, while the bass clef provides a steady accompaniment of quarter notes.

Musical notation for measures 11-15. The treble clef features a melodic line with some rests, and the bass clef has a more active accompaniment with some longer note values.

Musical notation for the fugue section, measures 16-20. The treble clef has a more complex melodic line, and the bass clef has a simple accompaniment of quarter notes.

Tune: Traditional Swedish

for Gerhard Cartford

Oh, Sing to the Lord

Cantad al Señor
arr. Mark Sedio

Rhythmically* (♩. = 60)

mf

6

11

16

f well-accented

Tune: Brazilian folk tune

*LH should be well-accented throughout, RH more singing legato-style

You Have Come Down to the Lakeshore

Pescador de Hombres
arr. Mark Sedio

Rather dreamily (♩ = 58)

Seis por ocho (♩♩♩♩ ♩♩♩♩)

Musical notation for measures 1-4. The piece is in 6/8 time with a key signature of one sharp (F#). The tempo is marked 'Rather dreamily' with a quarter note equal to 58 beats per minute. The dynamic is marked 'mp'. The notation includes a treble and bass clef with a grand staff bracket. The right hand features a steady eighth-note accompaniment, while the left hand plays a simple bass line.

Musical notation for measures 5-8. The notation continues the piece, maintaining the 6/8 time signature and key signature. The right hand accompaniment remains consistent, with some melodic movement in the upper register.

Musical notation for measures 9-14. The piece continues with the same accompaniment pattern. The right hand melody becomes more active, featuring some grace notes and slurs.

Musical notation for measures 15-18. The final section of the piece on this page, showing the continuation of the accompaniment and the right hand melody.

Tune: Cesáreo Gabaraín, 1936-1991; copyright © 1979, 1987, 1989 Cesáreo Gabaraín, published by OCP Publications. Used by permission.

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What a Friend We Have in Jesus

Converse
arr. Mark Sedio

Honky-tonk (♩ = 76)

mp

Red. * Red. * Red. * Red. *

3 Red. * Red. *

5

8

Tune: Charles C. Converse, 1832-1918

m. 1 through downbeat of m. 16 may be used separately as a hymn introduction or accompaniment to the singing of the hymn itself

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