

PIANO SUNDAY  
MORNING

*Volume 3*

*Greg Bottomley*

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to Margie and Alan Roberts

# All Creatures, Worship God Most High!

LASST UNS ERFREUEN  
setting, Greg Bottomley

Andante (♩ = 92)

The first system of music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante' with a quarter note equal to 92 beats per minute. The piece begins with a piano (*p*) dynamic. The right hand features a melody of eighth notes, while the left hand provides a simple accompaniment of dotted half notes. A fermata is placed over the first note of the left hand, with the instruction 'Ped. ad lib.' below it.

The second system continues the piece. The right hand melody remains in eighth notes. The left hand accompaniment includes a half note followed by a dotted half note. The dynamic marking changes to mezzo-piano (*mp*) in the final measure of this system.

The third system shows the right hand playing chords and eighth notes. The left hand continues with a steady accompaniment of dotted half notes.

The fourth system features dynamic markings of mezzo-forte (*mf*) and mezzo-piano (*mp*). The right hand melody is more active, with some sixteenth-note passages. The left hand accompaniment consists of dotted half notes. Slurs and hairpins indicate the dynamic changes.

Tune: *Geistliche Kirchengesänge*, Köln, 1623

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to Pam and Richard Waggoner

# God of the Ages, Whose Almighty Hand

NATIONAL HYMN  
setting, Greg Bottomley

Adagio (♩ = 76)

The first system of the musical score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Adagio with a quarter note equal to 76 beats per minute. The music is marked *mp* (mezzo-piano). The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady accompaniment of quarter notes. A *ped. ad lib.* (pedal ad libitum) instruction is placed below the bass staff.

The second system continues the musical piece, maintaining the same tempo and key signature. The right hand continues with a melodic line, and the left hand provides accompaniment. The music concludes with a final chord in the right hand.

Andante (♩ = 84)

The third system of the musical score is in 4/4 time with a key signature of two flats. The tempo is Andante with a quarter note equal to 84 beats per minute. The music is marked *mf* (mezzo-forte). The right hand features a melodic line with eighth and quarter notes, and the left hand provides accompaniment. A *v* (accents) instruction is placed above the right hand staff.

The fourth system continues the musical piece, maintaining the same tempo and key signature. The right hand continues with a melodic line, and the left hand provides accompaniment. The music concludes with a final chord in the right hand.

Tune: George W. Warren, 1828–1902

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to Lynne and Walter Brock

# Variations on Praise to the Lord, the Almighty

LOBE DEN HERREN  
setting, Greg Bottomley

Pensively (♩ = 96)  
Variation 1

*mp* *mf* *mp* *mf* *mp*

*Ad lib.*

*mf* *p accel.* *rit.* *mp a tempo* *mf*

*p accel.* *rit.* *mf a tempo*

*mp* *mf* *mp* *mf*

Tune: *Ernewerten Gesangbuch*, Part II, Stralsund, 1665

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to Carol Shearin

# Standing on the Promises

PROMISES  
setting, Greg Bottomley

## Introduction

**Allegro** (♩ = 126)

*And. ad lib.*

## Verse

Tune: Russell Kelso Carter, 1849–1928

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in grateful memory of Pat Hall

# Sweet Hour of Prayer

SWEET HOUR  
setting, Greg Bottomley

## Introduction/Interlude

♩ = 120

*And. ad lib.*

## Verse

Tune: William B. Bradbury, 1816–1868

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to Helen and Greg Kraus

# What Wondrous Love Is This O Sacred Head, Now Wounded

WONDROUS LOVE  
HERZLICH TUT MICH VERLANGEN  
setting, Greg Bottomley

## WHAT WONDROUS LOVE IS THIS

♩ = 104

The score is written for piano in 4/4 time with a tempo of 104 beats per minute. It consists of four systems of music. The first system is marked *mp* and the second *mf*. The music features a steady bass line in the left hand and a more melodic line in the right hand. The key signature has one flat (B-flat). The score includes dynamic markings, articulation marks (accents), and repeat signs with first and second endings. The first ending is marked with a double bar line and a first ending bracket, and the second ending is marked with a double bar line and a second ending bracket. The score concludes with a final cadence.

Tunes: WONDROUS LOVE, W. Walker, *Southern Harmony*, 1835

HERZLICH TUT MICH VERLANGEN, Hans Leo Hassler, 1564–1612

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