

WINDS OF *praise*

12 WORSHIP ARRANGEMENTS FOR
ONE OR MORE WIND PLAYERS
ARRANGED BY STAN PETHEL

PUBLICATIONS AVAILABLE:

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PREFACE

Winds of Praise was designed to allow for maximum flexibility of use. The uses range from full ensemble to solo instrument and piano. All of the arrangements will also work without piano. Just start at the first double bar or the pickups to the first double bar.

Here are some options:

1. Solo instrument and piano or track. The piano/score book works as accompaniment for all instruments as does the accompaniment CD.
2. Multiple instruments and piano or track. Just have one instrument play the solo part and the other(s) the ensemble part along with the piano or accompaniment CD. Use more players on the solo part if needed to project the melody.
3. For instruments only, with no piano or CD accompaniment, these combinations will work:
 - a. Brass Quartet – trumpet 1 & 2 with trombone 1 & 2 parts will stand alone. Start at the first double bar.
 - b. Brass Quintet or Brass Sextet – For quintet use trumpet 1 & 2, horn, trombone 1, and tuba. For sextet add trombone 2. Start at the double bar.
 - c. Other ensemble combinations. As long as trumpet 1 & 2 and trombone 1 & 2 are covered, the other parts will only add to the fullness of the ensemble. Piano adds even more and fills out the harmony. For instruments only start at the double bar, with piano starting at the beginning.
 - d. Remember these instrumental substitutions. Violins and oboes can play or double the flute part. Clarinets can play or double the trumpet parts. Cellos, bassoons, and baritones can play the trombone part. Bass trombone players may want to try the tuba part as well. The tuba part can also be covered by a bass setting from an electric keyboard to add depth to the sound.

These arrangements are good lengths for preludes, offertories, and featured instrumental performance in both church services and church or school concerts. The level of difficulty ranges from 2 ½ to 3. Most are also in good vocal range should you choose to add choral or congregational singing at appropriate places. If you have a rhythm section of piano, guitar, bass, and drums, there are chord symbols provided with some basic drum suggestions in the piano score.

Best wishes with these arrangements in your area of musical ministry. Let us know at Shawnee Press if you find them useful, and what else we can do to assist with your instrumental needs.

Stan Pethel

CONTENTS

ABOVE ALL	30
AS THE DEER	24
COME, NOW IS THE TIME TO WORSHIP.....	4
HE IS EXALTED	8
HERE I AM TO WORSHIP.....	12
HOW GREAT IS OUR GOD	20
IN CHRIST ALONE.....	16
JESUS, DRAW ME CLOSE.....	32
LORD, I LIFT YOUR NAME ON HIGH	26
SANCTUARY	18
SHINE, JESUS, SHINE.....	36
YOU ARE MY ALL IN ALL.....	34

Come, Now Is the Time to Worship

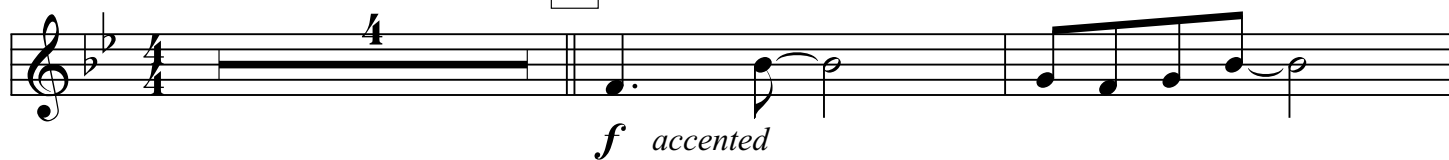
Horn
Ensemble

Music by **BRIAN DOERKSEN**

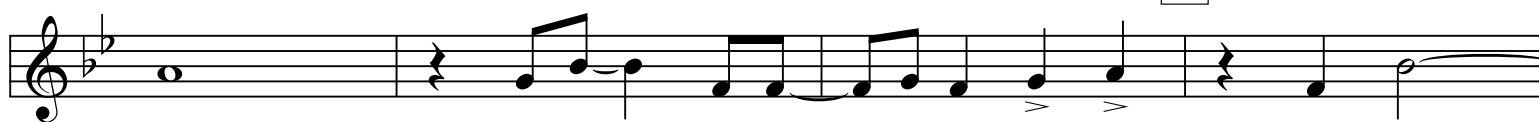
Arranged by **STAN PETHEL**

With energy (♩ = ca. 128)

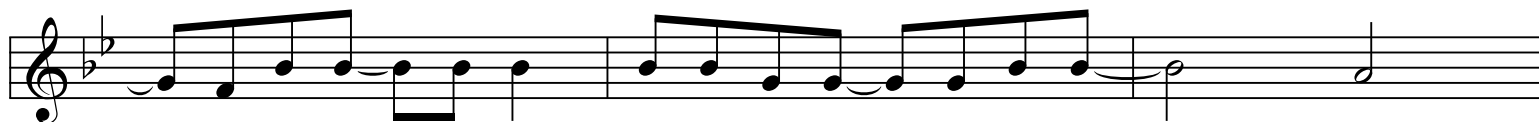
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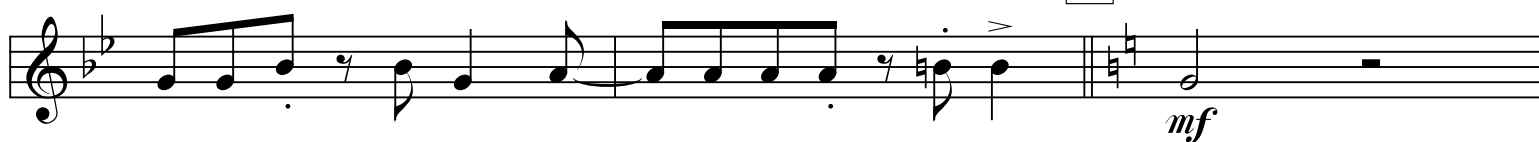
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Musical notation for exercise 50, measures 1-3. The notation is on a single staff with a treble clef. Measure 1 contains a dotted quarter note G4, a dotted quarter note A4, an eighth rest, a quarter note B4, an eighth rest, a dotted quarter note C5, and a quarter note D5. Measure 2 contains a quarter rest, a quarter note E5, a quarter note F5, a quarter note G5, and a quarter note A5. Measure 3 contains a half note B5.

The first system of the musical score is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter note G4, followed by a quarter note A4, then a quarter note B-flat4. This is followed by a quarter note G4, then a quarter note F4, and finally a quarter note E4. The next measure contains a quarter note D4, then a quarter note C4, and finally a quarter note B3. The melody then continues with a quarter note A3, then a quarter note G3, and finally a quarter note F3. The system ends with a double bar line.

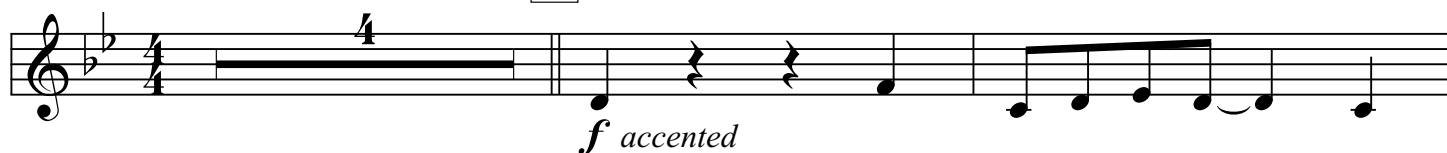
Come, Now Is the Time to Worship

Horn
Solo

Music by **BRIAN DOERKSEN**
Arranged by **STAN PETHEL**

With energy (♩ = ca. 128)

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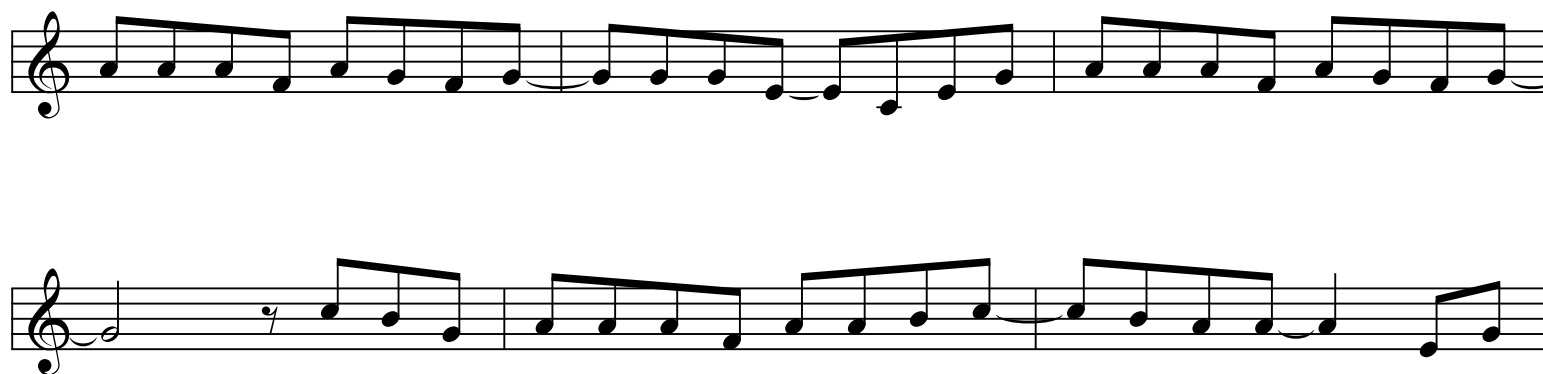
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