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Simply Praise
ELEMENTARY LEVEL Book 1

Piano Settings by
Ellen Banks Elwell

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Book — 8393
Book & Piano Accompaniment CD — 8395

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Ellen Banks Elwell

Foreword

"Praise the Lord! Give thanks to the Lord, for he is good! His faithful love endures forever. Who can list the glorious miracles of the Lord? Who can ever praise him enough?" Psalm 106:1-2

Since we can never praise God enough, a new collection of praise songs gives us opportunities to do it more. May you find enjoyment and satisfaction in learning and playing these selections, whether for piano lessons, personal enjoyment, or sharing in group worship. In these pages, I hope that you discover some of your favorites. Please let me know if there are more selections you would like to see included in future books!

Warmly,

Ellen Banks Elwell
Wheaton, IL., 2007
hope@hopepublishing.com

How Beautiful

How beautiful the hands that served
the wine and the bread and the children of earth.
How beautiful the feet that walked
the long dusty roads and the hill to the cross.
How beautiful, how beautiful
how beautiful, how beautiful,
how beautiful is the body of Christ.

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Music by Twila Paris
Setting by ELLEN BANKS ELWELL

Gently

The musical score is written for piano in 3/4 time. It consists of three systems of music, each with a treble and bass clef staff. The first system starts with a mezzo-forte (*mf*) dynamic and includes a fermata over the first measure. The second system begins with a mezzo-piano (*mp*) dynamic. The third system continues the piece. Fingerings are indicated by numbers 1-3. A large diagonal watermark reads 'PREVIEW COPY NOT FOR PERFORMANCE'.

13

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17

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21

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25

29

Forever

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Give thanks to the Lord, our God and King,
 His love endures forever.
 For he is good; he is above all things,
 his love endures forever.
 Sing praise. Sing praise.
 Sing praise. Sing praise.
 Forever God is faithful.
 Forever God is strong.
 Forever God is with us.
 Forever and ever. Forever.

Music by Chris Tomlin
 Setting by ELLEN BANKS ELWELL

Deliberately

mf

10

Musical notation for measures 10-13. The right hand has a melodic line with a slur over measures 10-11 and a fermata over measure 12. The left hand has a bass line with a slur over measures 10-11 and a fermata over measure 12. Fingerings: 2, 2, 3. Dynamics: *mp*.

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14

Musical notation for measures 14-16. The right hand has a melodic line with a slur over measures 14-15 and a fermata over measure 16. The left hand has a bass line with a slur over measures 14-15 and a fermata over measure 16. Fingerings: 3. Dynamics: *f*.

17

Musical notation for measures 17-19. The right hand has a melodic line with a slur over measures 17-18 and a fermata over measure 19. The left hand has a bass line with a slur over measures 17-18 and a fermata over measure 19. Fingerings: 5, 1, 3.

20

Musical notation for measures 20-22. The right hand has a melodic line with a slur over measures 20-21 and a fermata over measure 22. The left hand has a bass line with a slur over measures 20-21 and a fermata over measure 22. Fingerings: 2.

23

Musical notation for measures 23-25. The right hand has a melodic line with a slur over measures 23-24 and a fermata over measure 25. The left hand has a bass line with a slur over measures 23-24 and a fermata over measure 25. Fingerings: 3, 1, 5. Dynamics: *rit.*

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Come, Now Is the Time to Worship

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Come, now is the time to worship.
 Come, now is the time to give your heart.
 Come, just as you are to worship.
 Come, just as you are before your God.
 Come.
 One day every tongue will confess you are God.
 One day every knee will bow.
 Still, the greatest treasure remains for those
 who gladly choose you now.
 Come, now is the time to worship.
 Come, now is the time to give your heart.
 Come.

Music by Brian Doerksen
 Setting by ELLEN BANKS ELWELL

Steadily

mp

5 1 3

5 1 5 1

9 3 5

13

mf

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17

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21

mf

25

29

p

1 5

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Open the Eyes of My Heart

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Open the eyes of my heart, Lord,
open the eyes of my heart,
I want to see you, I want to see you;
open the eyes of my heart, Lord,
open the eyes of my heart,
I want to see you, I want to see you.
To see you high and lifted up,
shining in the light of your glory;
Lord, pour out your power and love
as we sing "Holy, holy, holy."
Open the eyes of my heart, Lord,
open the eyes of my heart,
I want to see you, I want to see you.

Music by Paul Baloche
Setting by ELLEN BANKS ELWELL

Gently

The musical score is written for piano in 4/4 time. It consists of three systems of music. The first system (measures 1-4) is marked *p* (piano) and features a melody in the right hand with a slur over measures 2-4 and a fermata over measure 4. The left hand has a simple accompaniment. The second system (measures 5-8) continues the melody with a slur over measures 6-8 and a fermata over measure 8. The left hand has a simple accompaniment. The third system (measures 9-12) is marked *mp* (mezzo-piano) and features a melody in the right hand with a slur over measures 10-12 and a fermata over measure 12. The left hand has a simple accompaniment. A large diagonal watermark reading 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY' is overlaid across the score.

13

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1 2 3

4 5

This system contains measures 13 through 16. The music is written for piano in a grand staff. Measures 13-16 feature a melodic line in the right hand with slurs and fingerings (1, 2, 3) and a bass line with slurs and fingerings (4, 5). A large watermark for HOPE Publishing Company is overlaid on the page.

17

f

2 4

1 3 5

3 1

5

4 4

This system contains measures 17 through 20. Measure 17 begins with a forte (*f*) dynamic. The right hand has a melodic line with slurs and fingerings (4, 4). The left hand has a bass line with slurs and fingerings (2, 4), (1, 3, 5), (3, 1), and (5).

21

1 2

1 3

1

3

This system contains measures 21 through 24. The right hand has a melodic line with slurs and fingerings (1, 2), (1, 3), (1), and (3). The left hand has a bass line with slurs and fingerings (1, 2), (1, 3), (1), and (3).

25

mf

2

3

1

This system contains measures 25 through 28. Measure 25 begins with a mezzo-forte (*mf*) dynamic. The right hand has a melodic line with slurs and fingerings (2), (3), and (3). The left hand has a bass line with slurs and fingerings (1).

29

mp

rit.

4-1

1

3 5

This system contains measures 29 through 32. Measure 29 begins with a mezzo-piano (*mp*) dynamic. The right hand has a melodic line with slurs and fingerings (4-1), (1), and (3, 5). The left hand has a bass line with slurs and fingerings (4-1), (1), and (3, 5). The system ends with a double bar line.

You're Worthy of My Praise

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I will worship (I will worship)
with all of my heart (with all of my heart).
I will praise you (I will praise you)
with all of my strength (all of my strength).
I will seek you (I will seek you)
all of my days (all of my days)
I will follow (I will follow)
All of your ways (all of your ways).
I will give you all my worship,
I will give you all my praise.
You alone I long to worship,
You alone are worthy of my praise.

Music by David Ruis
Setting by ELLEN BANKS ELWELL

Stately

4

mf

2

5

5

9

mp

4

1 3

2 4

13

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17

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f

1 2 5 1 3 2 5

20

2 - 1 2 1 5 1 2 1 3

23

mf

4 2 - 1 2 1 1 2 5 1 2

27

p

rit.

4 2 - 1 2 1 1 3 5

Here I Am to Worship

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Light of the World, you stepped down into darkness,
Opened my eyes, let me see.
Beauty that made this heart adore you,
hope of a life spent with you.
Here I am to worship, here I am to bow down,
here I am to say that you're my God.
You're altogether lovely, altogether worthy,
altogether wonderful to me.
I'll never know how much it cost
to see my sin upon that cross.

Music by Tim Hughes
Setting by ELLEN BANKS ELWELL

Moderately

3

mp

1 5

2 1

5

2 1

9

4

mf

13

Musical notation for measures 13-16. The piece is in a major key with a 4/4 time signature. The melody in the right hand consists of eighth notes, while the left hand provides a steady accompaniment of quarter notes. A large watermark for 'HOPE Publishing Company' is overlaid on the score.

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17

Musical notation for measures 17-20. The melody continues with eighth notes. The left hand features a triplet of eighth notes in measure 17, followed by quarter notes. A dynamic marking of *mp* (mezzo-piano) is present in measure 18.

21

Musical notation for measures 21-24. The melody is more active, featuring sixteenth notes. The left hand has a steady accompaniment. A dynamic marking of *f* (forte) is present in measure 23.

25

Musical notation for measures 25-28. The melody continues with eighth notes. The left hand has a steady accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in measure 26.

29

Musical notation for measures 29-32. The melody concludes with a long note in measure 31. The left hand has a steady accompaniment. A dynamic marking of *mp* (mezzo-piano) is present in measure 30.

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Purify My Heart (Refiner's Fire)

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Purify my heart,
let me be as gold and precious silver.
Purify my heart,
let me be as gold, pure gold.
Refiner's fire,
my heart's desire
is to be holy,
set apart for you, Lord.
I choose to be holy,
set apart for you, my Master,
ready to do your will.

Music by Brian Doerksen
Setting by ELLEN BANKS ELWELL

Legato

p

3

1 3

4

3 2 - 1

3

1

5

7

2

mf

5 1 3 5 3 2

The musical score is written for piano in 4/4 time. It consists of three systems of music. The first system (measures 1-3) begins with a piano (*p*) dynamic and a *Legato* instruction. The melody in the right hand features a triplet of eighth notes (fingerings 3, 1, 3) and a triplet of quarter notes (fingerings 1, 3). The bass line has a triplet of eighth notes (fingerings 3, 1, 3). The second system (measures 4-6) continues the melody with a triplet of eighth notes (fingerings 3, 2, 1) and a quarter note (fingering 3). The bass line has a whole note (fingering 5). The third system (measures 7-9) features a mezzo-forte (*mf*) dynamic. The melody has a quarter note (fingering 2) and a half note (fingering 2). The bass line has quarter notes (fingerings 5, 1, 3, 5, 3, 2).

10

Musical notation for measures 10-12. Measure 10 starts with a treble clef, a key signature of one flat, and a common time signature. The melody begins with a half note G4, followed by a quarter note A4, and a quarter note B4. A slur covers measures 11 and 12, containing a triplet of eighth notes: G4, A4, and B4. The bass line consists of a half note G3 in measure 10, and a half note G3 in measure 11, followed by a quarter rest in measure 12.

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13

Musical notation for measures 13-15. Measure 13 starts with a treble clef, a key signature of one flat, and a common time signature. The melody begins with a half note G4, followed by a quarter note A4, and a quarter note B4. A slur covers measures 14 and 15, containing a quarter note G4, a quarter note A4, and a quarter note B4. The bass line consists of a half note G3 in measure 13, and a half note G3 in measure 14, followed by a quarter rest in measure 15.

16

Musical notation for measures 16-18. Measure 16 starts with a treble clef, a key signature of one flat, and a common time signature. The melody begins with a half note G4, followed by a quarter note A4, and a quarter note B4. A slur covers measures 17 and 18, containing a quarter note G4, a quarter note A4, and a quarter note B4. The bass line consists of a half note G3 in measure 16, and a half note G3 in measure 17, followed by a quarter rest in measure 18.

19

Musical notation for measures 19-21. Measure 19 starts with a treble clef, a key signature of one flat, and a common time signature. The melody begins with a half note G4, followed by a quarter note A4, and a quarter note B4. A slur covers measures 20 and 21, containing a quarter note G4, a quarter note A4, and a quarter note B4. The bass line consists of a half note G3 in measure 19, and a half note G3 in measure 20, followed by a quarter rest in measure 21. The piece concludes with a double bar line.

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p rit.

In Christ Alone

In Christ alone my hope is found,
 he is my light, my strength, my song;
 this cornerstone, this solid ground,
 firm through the fiercest drought and storm.
 What heights of love, what depths of peace,
 when fears are stilled, when strivings cease!
 My comforter, my all in all,
 here in the love of Christ I stand.

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Music by Stuart Townend

and Keith Getty

Setting by ELLEN BANKS ELWELL

Steadily

The musical score is for piano accompaniment, consisting of three systems of music. Each system has a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo/mood is marked 'Steadily' and the dynamics are marked 'mf'.

System 1: Treble clef starts with a whole note chord (F#, C, G) and a half note (F#). Bass clef starts with a whole note chord (F#, C, G). Fingerings: Treble 1, 2, 3, 4, 5; Bass 2, 3, 2, 3, 2.

System 2: Treble clef continues with a whole note chord (F#, C, G) and a half note (F#). Bass clef continues with a whole note chord (F#, C, G). Fingerings: Treble 1, 2, 3, 4, 5; Bass 1, 2, 5, 2, 5, 3.

System 3: Treble clef continues with a whole note chord (F#, C, G) and a half note (F#). Bass clef continues with a whole note chord (F#, C, G). Fingerings: Treble 1, 2, 4, 5; Bass 2, 1, 5, 1, 5.

10

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13

16

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There Is a Higher Throne

There is a higher throne than all this world has known,
 where faithful ones from every tongue will one day come.
 Before the Son we'll stand, made faultless through the Lamb;
 believing hearts find promised grace; salvation comes.
 Hear heaven's voices sing;
 their thunderous anthem rings through emerald courts and sapphire skies;
 their praises rise.
 All glory, wisdom, power,
 strength, thanks and honor are to God our King who reigns on high forevermore.

Music by Keith Getty
 and Kristyn Getty

Setting by ELLEN BANKS ELWELL

With majesty

1
 4 2 3 5 3

5
 4 1 5 5 4 1 2

9
 4 1 3

13

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Musical notation for measures 13-16. Treble clef, key signature of one flat. Measure 13 starts with a slur over four eighth notes (F4, G4, A4, B4) with fingerings 1, 2, 1, 1. Measure 14 continues with a slur over four eighth notes (C5, B4, A4, G4) with fingerings 1, 4, 5, 4. Measure 15 has a slur over four eighth notes (F4, G4, A4, B4) with fingerings 1, 4, 5, 1. Measure 16 has a slur over four eighth notes (C5, B4, A4, G4) with fingerings 1, 4, 2.

17

mf

Musical notation for measures 17-20. Treble clef, key signature of one flat. Measure 17 starts with a slur over four eighth notes (F4, G4, A4, B4) with fingerings 1, 4, 1, 4. Measure 18 continues with a slur over four eighth notes (C5, B4, A4, G4) with fingerings 1, 4, 1, 4. Measure 19 has a slur over four eighth notes (F4, G4, A4, B4) with fingerings 1, 4, 1, 4. Measure 20 has a slur over four eighth notes (C5, B4, A4, G4) with fingerings 1, 4, 3.

21

Musical notation for measures 21-24. Treble clef, key signature of one flat. Measure 21 starts with a slur over four eighth notes (F4, G4, A4, B4) with fingerings 1, 2, 1, 1. Measure 22 continues with a slur over four eighth notes (C5, B4, A4, G4) with fingerings 1, 4, 1, 4. Measure 23 has a slur over four eighth notes (F4, G4, A4, B4) with fingerings 1, 4, 1, 4. Measure 24 has a slur over four eighth notes (C5, B4, A4, G4) with fingerings 1, 4, 2.

25

mf

Musical notation for measures 25-28. Treble clef, key signature of one flat. Measure 25 starts with a slur over four eighth notes (F4, G4, A4, B4) with fingerings 1, 4, 1, 4. Measure 26 continues with a slur over four eighth notes (C5, B4, A4, G4) with fingerings 1, 4, 1, 4. Measure 27 has a slur over four eighth notes (F4, G4, A4, B4) with fingerings 1, 4, 1, 4. Measure 28 has a slur over four eighth notes (C5, B4, A4, G4) with fingerings 1, 4, 2.

29

rit.

Musical notation for measures 29-32. Treble clef, key signature of one flat. Measure 29 starts with a slur over four eighth notes (F4, G4, A4, B4) with fingerings 1, 2, 1, 1. Measure 30 continues with a slur over four eighth notes (C5, B4, A4, G4) with fingerings 1, 4, 1, 4. Measure 31 has a slur over four eighth notes (F4, G4, A4, B4) with fingerings 1, 4, 1, 4. Measure 32 has a slur over four eighth notes (C5, B4, A4, G4) with fingerings 1, 4, 3. The piece ends with a fermata over the final note.

Breathe

This is the air I breathe, this is the air I breathe,
 your holy presence living in me.
 This is my daily bread, this is my daily bread,
 your very Word, spoken to me.
 And I, I'm desperate for you.
 And I, I'm lost without you.

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Music by Marie Barnett
 Setting by ELLEN BANKS ELWELL

Thoughtfully

mf

1 3 5

1 2 5

1 3 5

1 2 5

1 5

1 5

mp

1 5

2 4

5 3 1

5 2 1

5 3 1

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12

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15

Since 1892

f

19

mf

23

mf

27

mp

p rit.

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