

# Sacred Moments

A Recreational Music Making Program



## More Musical Moments

Debra Perez

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## Letter to the Student

This Recreational Music Making Program has three books that correspond with **Musical Moments Book One**. Each book was written to provide you with more music to complement the materials and concepts experienced in Book One.

**Reflective Moments** is a collection of pieces that are both reflective in nature and reflective in terms of reviewing concepts from **Musical Moments Student Book One**. Seven solos with titles like *Spring Rain*, *Holding Hands* and *Goodnight Wish* allow you the experience of enjoying and playing music at your current skill level. This book also includes two lead-line pieces (*Aura Lee* and *Santa Lucia*) and a side-by-side duet (*Wave Goodbye*).

**Christmas Moments** contains seven Christmas favorites that were selected based on the materials covered in **Musical Moments Student Book One**. *Deck the Halls*, *We Three Kings*, *Jingle Bells* and *Come Thou Long Expected Jesus* have been arranged to be played as solos or duets with suggestions for creating ensembles. In addition, three lead-line carols, *Away in a Manger*, *Child in a Manger*, and *It Came Upon a Midnight Clear* have been included in this collection.

**Sacred Moments** provides still another opportunity to play favorite songs of faith. Lead-line pieces include *Savior Like a Shepherd Lead Us*, *Amazing Grace*, *Little Brown Church in the Vale* and *Sweet Hour of Prayer*. *My Jesus I Love Thee*, *Simple Gifts* and *My Savior's Love* have been arranged as solos, while two duets with ensemble suggestions (*God is So Good* and *Grace Greater Than Our Sin*) complete this collection. Again, this collection is based on the skill level of **Musical Moments Student Book One**.

As you continue to make music, it is important that you not concern yourself with thoughts of "keeping up" or "falling behind". Instead, relax, enjoy and celebrate every step of your musical journey. **It is not possible to fall behind because Recreational Music Making is not a race.** RMM is a musical experience where everyone who participates is a winner.

May your life be enriched as you continue to create memorable Musical Moments at your piano.

  
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## ***Student Tips***

### **Musical Language**

Learning to play a musical instrument is like learning a new language. You will be exposed to many terms and symbols that will seem foreign at first. But, as you begin to play the piano and experience this new language, this musical language will soon become yours to use and enjoy.

### **Explore**

Once you are comfortable playing a song or exercise, experiment with the Explore suggestions. Some suggestions may be of interest to you immediately, while others you will want to explore later. Exploring is a way of expanding your musical experience as you tap into your personal creativity.

### **Using the CD**

Listening and playing with the CD will accelerate your learning. Multiple versions of many of the songs have been provided on the CD. When learning a new song, try the following:

1. Listen to the song without looking at the music. Begin to get the sound in your ear and experience the overall feeling of the piece.
2. Listen to the recording while looking at the music. First time through, watch the right hand. Listen again and watch the left hand. Imagine yourself playing as you listen and watch. This will help you connect what you see with what you hear.
3. Try playing hands separate along with the CD. This will help you maintain a steady pulse as you are playing at home.

### **Inch by Inch It's a Cinch**

The following suggestions are to help you successfully approach a new piece of music. Applying these learning suggestions will enhance your experience with each new piece you learn.

1. Begin by using the CD tips above.
2. Once you know how the music sounds, you are ready to learn hands separately.
3. The quickest way to secure the notes is by playing small sections at a time.
4. Repeat these small sections, one hand at a time, until you feel comfortable.
5. Now you are ready to play hands together, in small sections.
6. At a slower, comfortable tempo (speed), try putting the sections together.

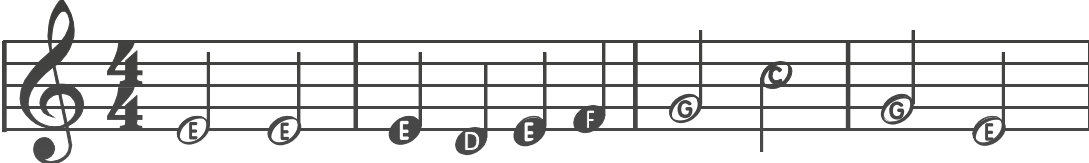
## Musical Language

### Lead-line Playing


In this style of writing, the melody (tune) is written out and usually played with the right hand. The harmony (chord) is written as a symbol above the melody line. The left hand then creates the harmony based on the chord symbol.

*harmony* C F C /

*melody*



*you play*



In *Musical Moments Book One*, you learned three ways to create harmony in the left hand:

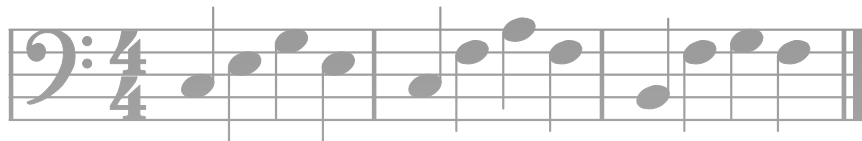
*Chord Shells*



*Blocked Chords*



*Broken Chords*



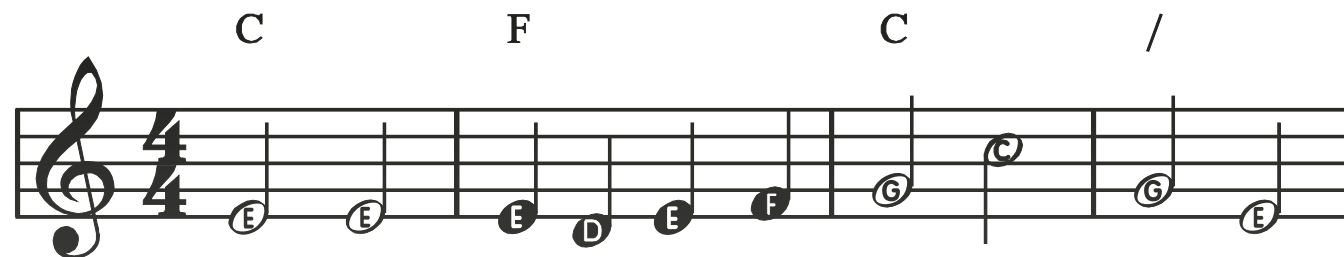
Choose the chord type that is most comfortable for you as you enjoy playing the four lead-line pieces included in this collection.

# Savior, Like a Shepherd Lead Us

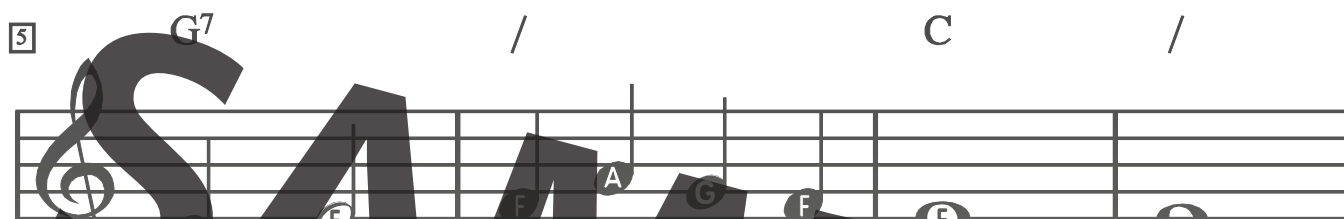
Dorothy A. Thrupp

[ CD 1 ]

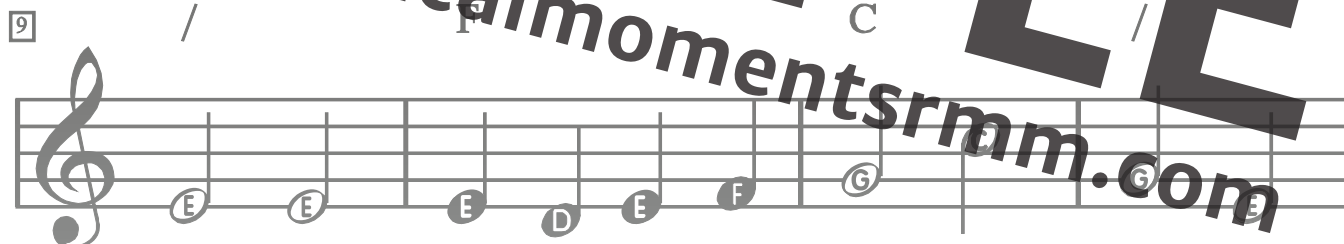
William B. Bradbury



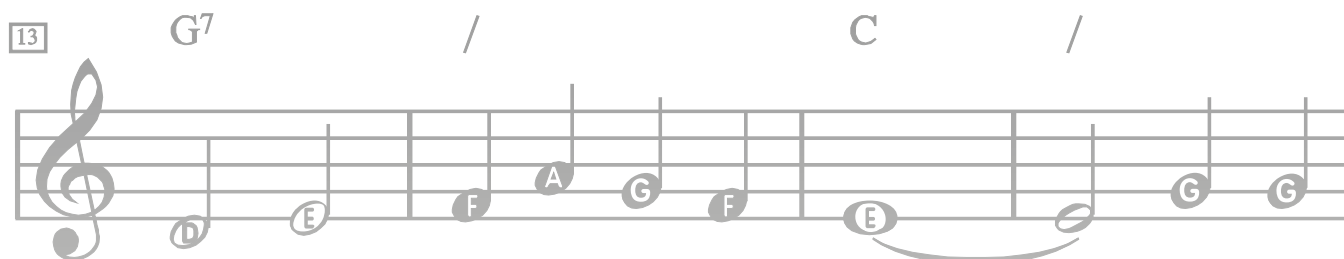
Sa - vior like a Shep - herd lead \_\_\_\_\_ us \_\_\_\_\_



much we need Thy ten - der care \_\_\_\_\_



In Thy plea - sant pas - tures feed \_\_\_\_\_ us \_\_\_\_\_



for our use Thy folds pre - pare \_\_\_\_\_ Bless - ed

17 F / C /

Je - sus, \_\_\_\_\_ bless - ed Je - sus! \_\_\_\_\_ Thou hast

21 G<sup>7</sup> / C /

bought us, Thine we are \_\_\_\_\_ Bless - ed

25 F / C /

Je - sus, \_\_\_\_\_ bless - ed Je - sus! \_\_\_\_\_ Thou hast

29 / G<sup>7</sup> C

bought us, Thine we are.

**Explore:** In the Piano Only version [ CD 2 ], notice how the L.H. alternates between Blocked and Broken Chords. As you experiment with adding the chords, try playing a Broken Chord each time the R.H. holds a long note. For example, listen to measures 7-8 and measures 15-16.



# God Is So Good

DUET

[ CD 3 - Piano Only / CD 4 - With Orchestration ]

Chord progression: C / F /

Measures 1-4 of the piano accompaniment. The key signature is one flat (Bb), and the time signature is 4/4. The melody in the right hand consists of quarter notes: G2, A2, Bb2, C3, D3, E3, F3, G3. The bass line in the left hand consists of whole notes: G1, Bb1, D2, F2.

Chord progression: F / C /

Measures 5-8 of the piano accompaniment. The melody in the right hand consists of quarter notes: G3, A3, Bb3, C4, D4, E4, F4, G4. The bass line in the left hand consists of whole notes: G2, Bb2, D3, F3.

Chord progression: C / F /

Measures 9-12 of the piano accompaniment. The melody in the right hand consists of quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The bass line in the left hand consists of whole notes: G2, Bb2, D3, F3.

Chord progression: F / C /

Measures 13-16 of the piano accompaniment. The melody in the right hand consists of quarter notes: G5, A5, Bb5, C6, D6, E6, F6, G6. The bass line in the left hand consists of whole notes: G2, Bb2, D3, F3.



# God Is So Good

SOLO

[ CD 3 - Piano Only / CD 4 - With Orchestration ]

Traditional

C

/

F

/

Play both hands two octaves higher than written

5

F

/

C

/

9

C

/

F

/

13

F

/

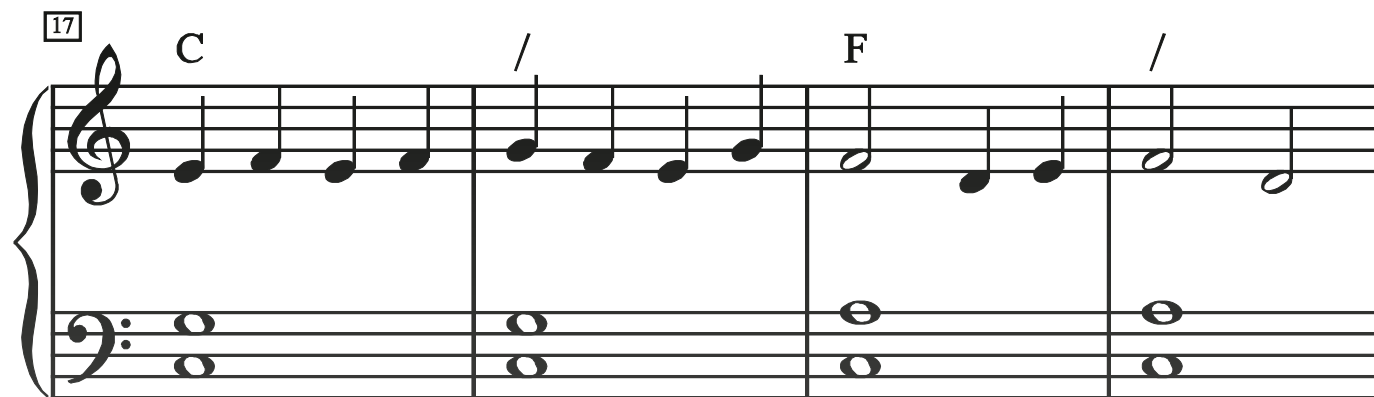
C

/

## DUET

17

C / F /



21

C G<sup>7</sup> C /



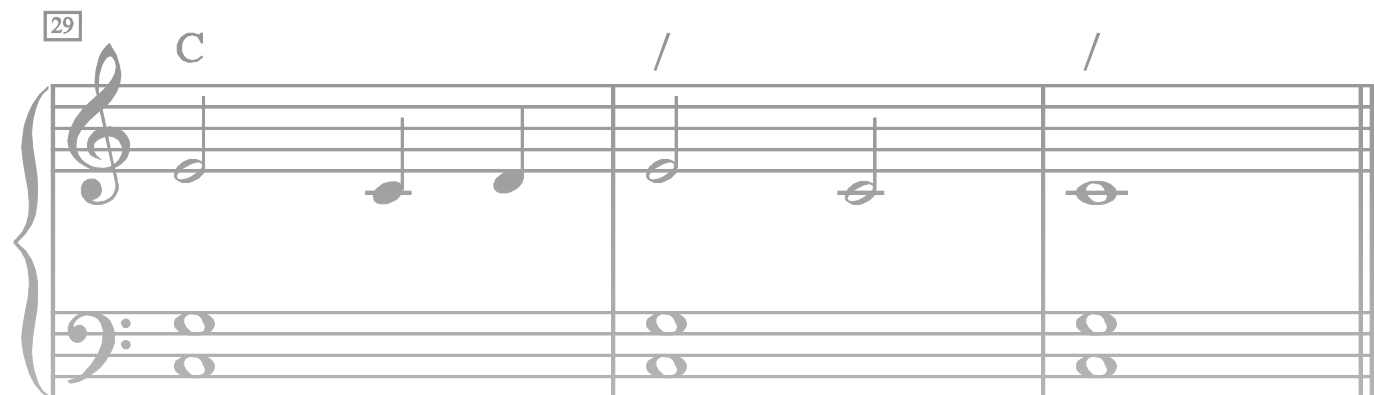
25

F /



29

C / /



8vb

## SOLO

17

C / F /

God is so good, He's so

21

C G<sup>7</sup> C /

good to me.

25

F /

29

C / /

**Explore:** [ CD 5 ] is a recording of just the SOLO part of *God is So Good* (p. 7 & 9). Using the chord symbols provided, experiment with creating a L.H. that sounds similar to what you hear on [ CD 5 ].

# Sweet Hour of Prayer

William W. Walford

[ CD 6 ]

William B. Bradbury

C / F /

Sweet hour of prayer! Sweet hour of prayer! That

5 C / G<sup>7</sup> /

calls me from a world of care, and

9 C / F /

bids me at my fa - ther's throne make

13 C / G<sup>7</sup> C

all my wants and wish - es known. In

17 / F C /

sea - sons of dis - tress and grief my

21 / F C G<sup>7</sup>

soul has oft - en found re - lief, and

25 C F /

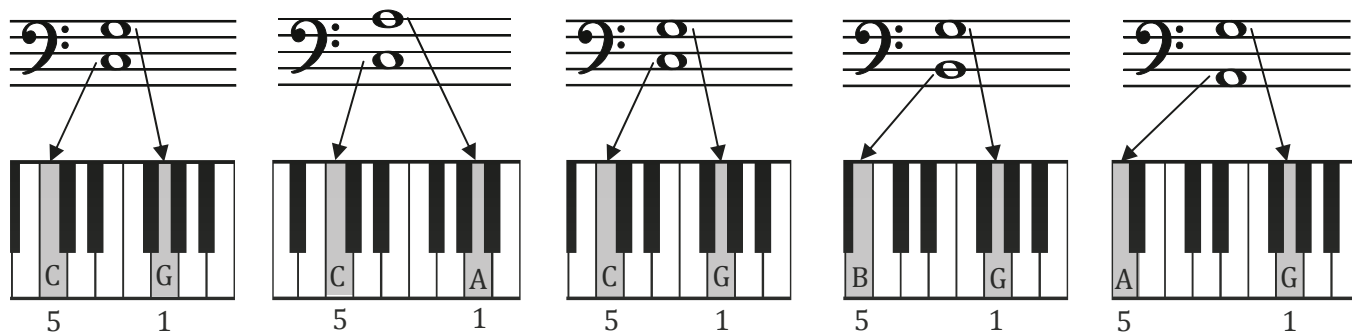
oft es - caped the tem - per's snare by

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29 C / G<sup>7</sup> C

Thy re - turn \_\_\_\_\_ sweet hour of prayer.

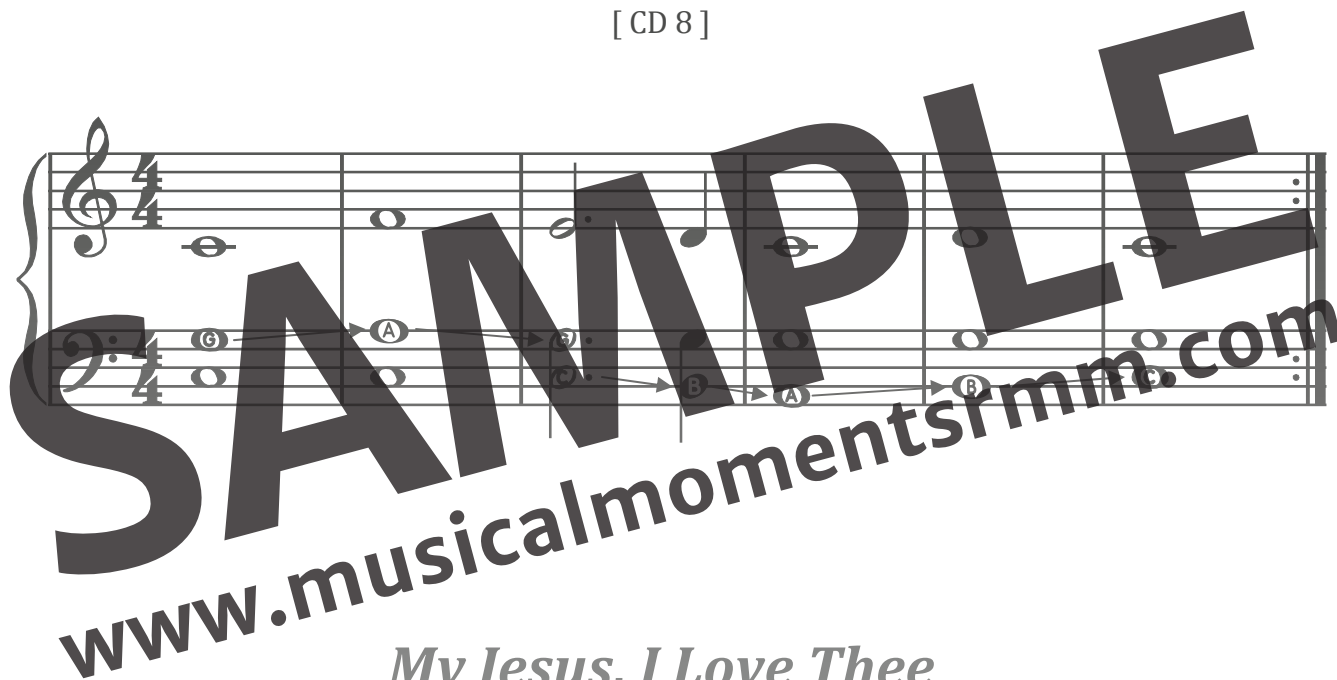
**Explore:** [ CD 7 ] demonstrates this hymn being played with a Broken Chord pattern in the L.H. This same Broken Chord pattern is found on p. 29 of *Musical Moments Book One*. Can you describe the difference in the sound when you change from Blocked to Broken Chords? For another variation, move both hands up one octave when playing this Broken Chord version.



The following exercise will help prepare you for *My Jesus, I Love Thee*.

## *Rest in Him*

[ CD 8 ]

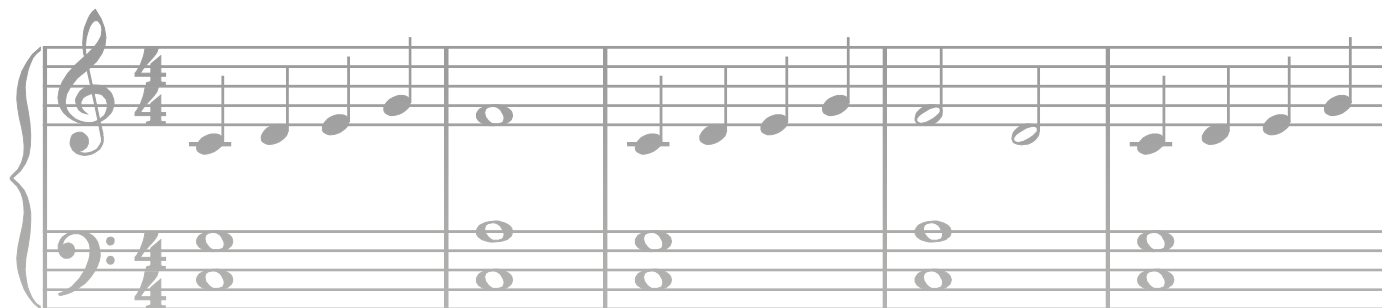


## *My Jesus, I Love Thee*

W. Featherston

[ CD 9 - Piano Only / CD 10 - With Orchestration ]

A. Gordon



6

My Je - sus, I

11

love Thee, I know Thou art mine;

For Thee all the fel - lies of

21

sin I re - sign; My gra -



26

cious Re - deem - er, my Sav - ior art

31

Thou; If ev - er I loved

36

Thee, my Is - sus, 'tis now.

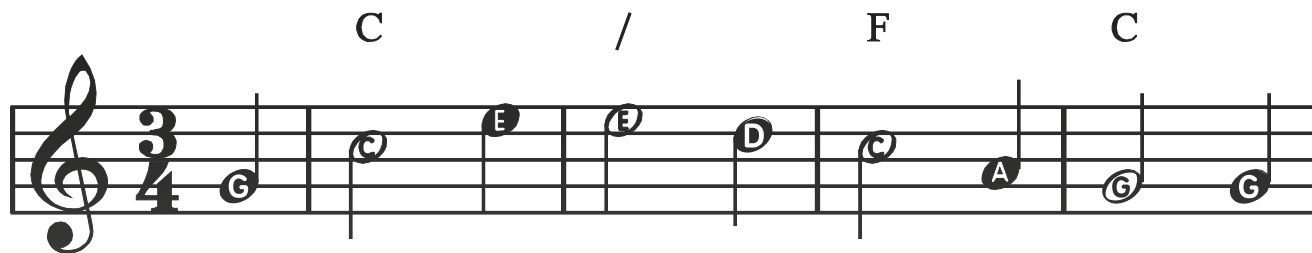
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L.H. 2

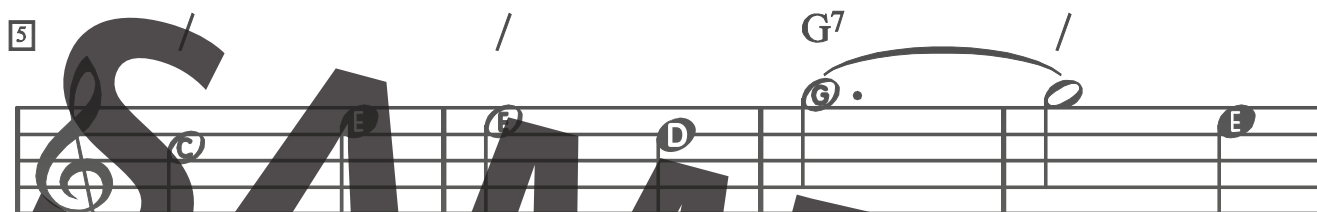
# Amazing Grace

John Newton

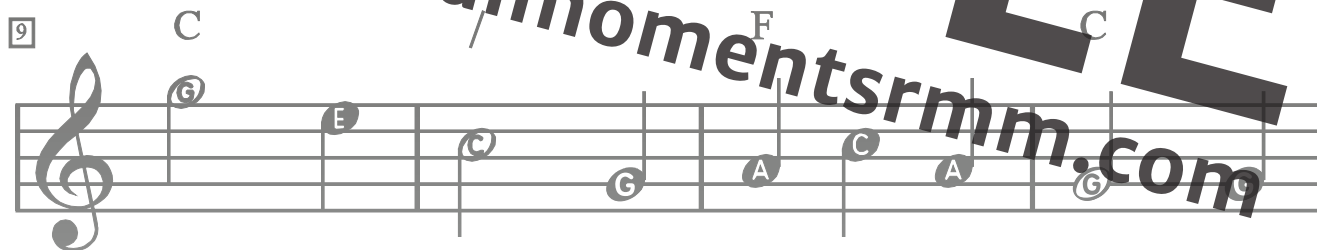
[ CD 11 - With Orchestration / CD 12 - Piano Only ]

African-American  
Melody

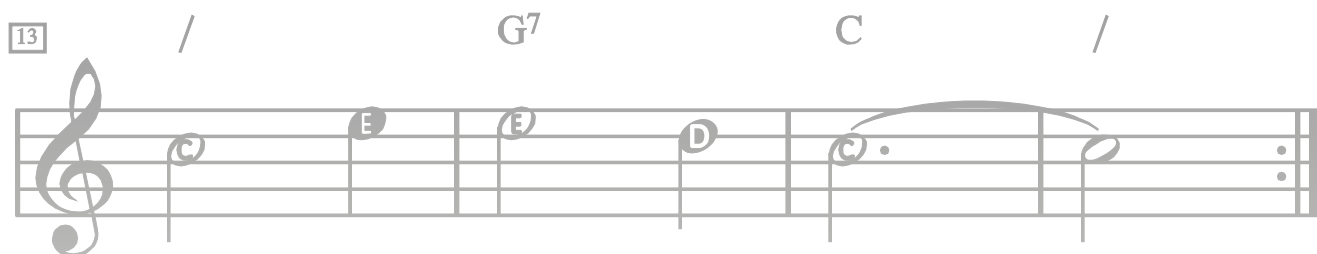
A - maz - ing grace how sweet the sound that  
'Twas Grace that taught my heart to fear. And



saved a wretch like me! I  
Grace my fears re - lieved. How



once was lost, but now am found. Was  
pre - cious did that Grace ap - pear the



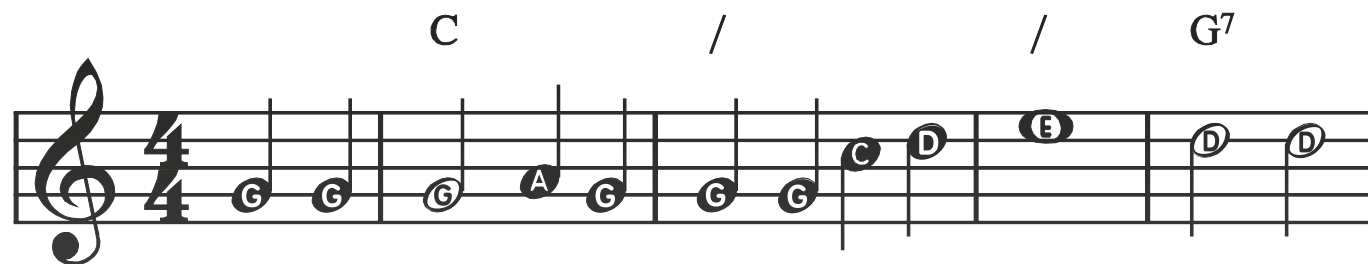
blind, but now I see.  
hour I first be - lieved.

# Little Brown Church in the Vale

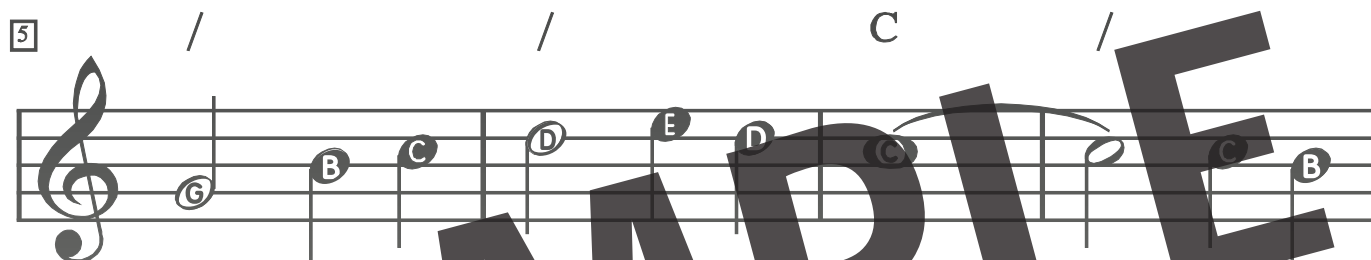
William S. Pitts

[ CD 13 ]

William S. Pitts



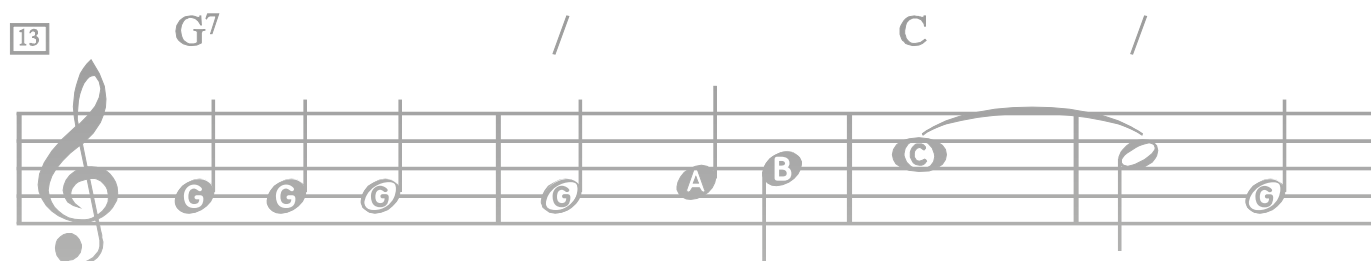
There's a church in the val - ley by the wild - wood, no



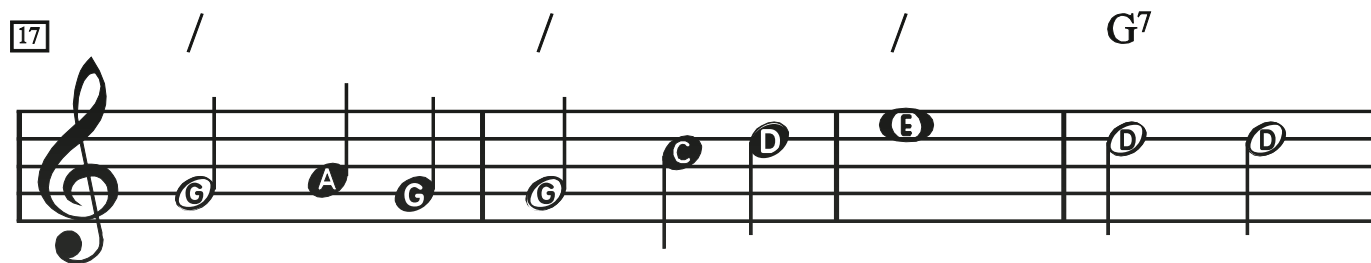
lov - li - er spot in the dale; No



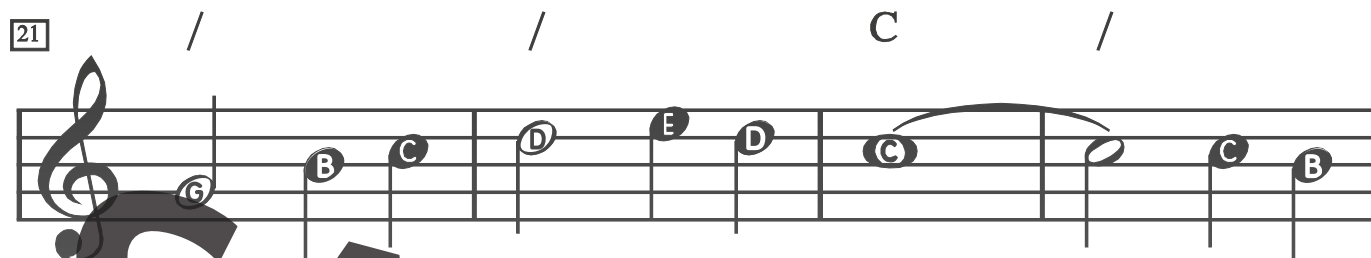
place is so dear to my child - hood as the



lit - tle brown church in the vale. So,



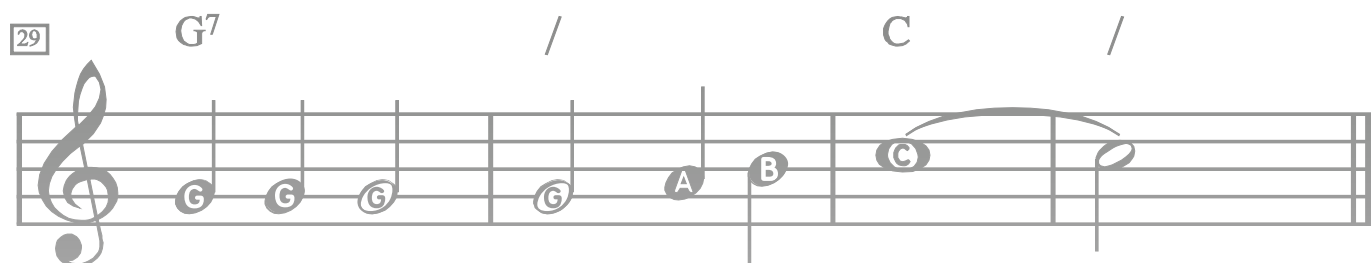
come to the church in the wild - wood, Oh,



come to the church in the vale; \_\_\_\_\_ No \_\_\_\_\_



spot is so dear to my child hood as the



lit - tle brown church in the vale. \_\_\_\_\_

**Explore:** Try playing the indicated Chord Shell or Chord twice in each measure (half notes) as you listen to [ CD 14 ]. Before adding the R.H., sing the melody as your L.H. continues to learn this chord pattern. Singing the melody while playing the L.H. alone is a great way to learn this L.H. chord pattern.

# *My Savior's Love*

Charles H. Gabriel

[ CD 15 ]

Charles H. Gabriel

First system of musical notation (measures 1-4). The treble clef has a key signature of one flat (Bb). The bass clef has a key signature of one flat (Bb). The notes are: Measure 1: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter). Measure 2: F4 (half), G4 (half). Measure 3: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter). Measure 4: F4 (half), G4 (half). Chords: C (measures 1, 3), F (measures 2, 4).

Second system of musical notation (measures 5-8). The treble clef has a key signature of one flat (Bb). The bass clef has a key signature of one flat (Bb). The notes are: Measure 5: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter). Measure 6: F4 (half), G4 (half). Measure 7: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter). Measure 8: F4 (half), G4 (half). Chords: C (measures 5, 7), / (measures 6, 8). Lyrics: How mar - vel - ous! How won - der - ful!

Third system of musical notation (measures 9-13). The treble clef has a key signature of one flat (Bb). The bass clef has a key signature of one flat (Bb). The notes are: Measure 9: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Measure 10: C5 (half), B4 (half). Measure 11: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Measure 12: C5 (half), B4 (half). Measure 13: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter). Chords: G7 (measures 9, 11), / (measures 10, 12), C (measures 13). Lyrics: And my song shall ev - er be; How

Fourth system of musical notation (measures 14-18). The treble clef has a key signature of one flat (Bb). The bass clef has a key signature of one flat (Bb). The notes are: Measure 14: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter). Measure 15: F4 (half), G4 (half). Measure 16: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter). Measure 17: F4 (half), G4 (half). Measure 18: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter). Chords: C (measures 14, 16), / (measures 15, 17), F (measure 17), C (measure 18). Lyrics: mar - vel - ous! How won - der - ful! Is my Sav - ior's

19      F                      C                      /                      F                      C

love for me!

**Explore:** Three versions of *Grace, Greater than Our Sin* (pg. 20-21) have been provided on your CD.

1. [ CD 16 ] is the piano only version of this side-by-side duet. First, listen to the recording and watch the SOLO part. Listen again and watch the DUET part. This will help you become familiar with each individual part and with how the two parts work together.

2. [ CD 17 ] is a traditional orchestration you might hear in church on Sunday morning. As you listen, try to identify the instruments used to create this style.

3. [ CD 18 ] is an ensemble version of this duet. This version demonstrates one combination of instruments that could be used to create an ensemble. You will need at least four people to create the sound you hear on the CD. Each person will play one of the four parts listed below.

**Oboe**                      The melody (R.H.) of the SOLO is played as written.

**Strings**                      The Chord Shells of the SOLO are played as written.

**Flute**                      The R.H. of the DUET is played one octave higher.

**Harp**                      The Chord Shells of the DUET are played one octave higher.

# Grace, Greater than Our Sin

SOLO

Julia H. Johnson

[ CD 16 ]

Daniel B. Towner

Grace,

6 grace, God's grace, Grace that will par - don and

11 cleanse with in; Grace, grace, God's

16 grace, Grace that is great - er than all our sin!

21



# *Grace, Greater than Our Sin*

DUET  
[ CD 16 ]

Play both hands two octaves higher than written



6



11



16



21



# Simple Gifts

Elder J. Brackett, Jr. [ CD 19 - Piano Only / CD 20 - With Orchestration ]

Shaker Tune

Play both hands one octave higher than written

5

9

13

'Tis the

17

gift to be sim - ple, 'tis the gift to be free, 'tis the

21

gift to come down where you ought to be, And

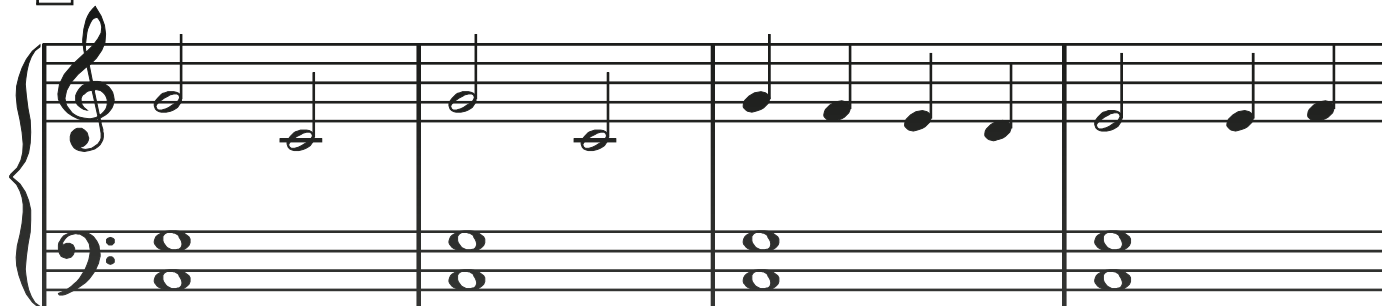
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when we find our selves in the place just right, it will

29

be in the val - ley of love and de - light.

33



37



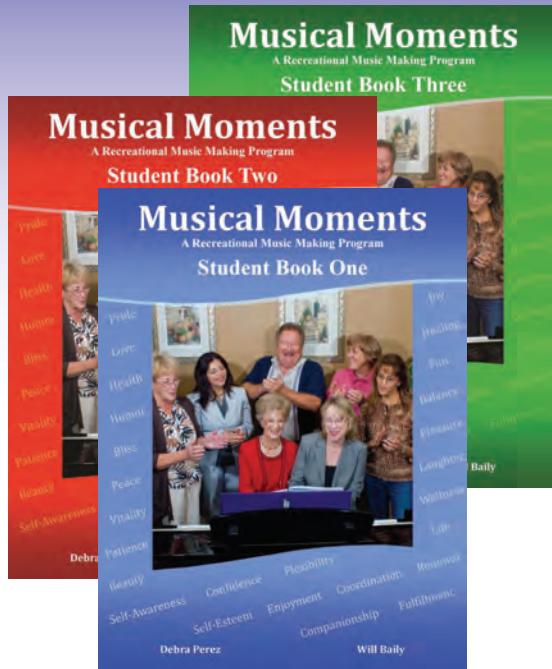
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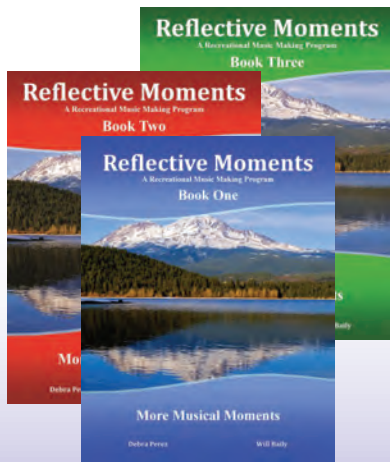
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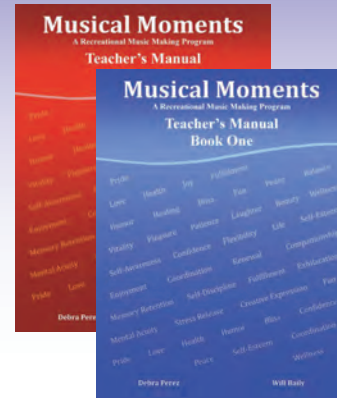
# Pedagogy in Motion



**Musical Moments  
Student Book with CD**  
Books 1 - 3



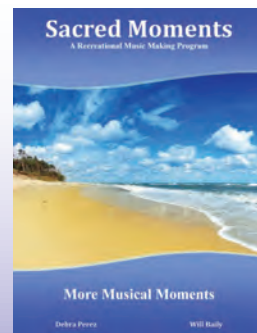
**Reflective Moments w/ CD**  
Books 1 - 3



**Musical Moments  
Teacher's Manual**  
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**Christmas Moments w/ CD**



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