



Amy Potter

États-Unis, South Shore

Brethren, We Have Met to Worship Traditional

A propos de l'artiste

Visit The Potter Pages at <https://woodyandamypotter.wordpress.com/> for more free sheet music. Born and raised in Portsmouth, Ohio, Amy studied piano from age 8 to age 13. After years of travel and travail, she returned to her hometown area and received Christ as her Savior. She is married, and her husband, Woody, helps record her piano instrumental mp3s in a small home studio. She has played accompaniment for choirs and for special music and is now one of the pianists at Victory Baptist Church in West Portsmouth, Ohio. Amy enjoys composing gospel songs and arranging piano accompaniments for vocalists. She also enjoys playing special arrangements of public domain hymns. Her style is a combination of Christian/Southern Gospel/Folk/Ragtime. She is a self-taught composer. Amy gives God the glory for all that she has accomplished.

Page artiste : https://www.free-scores.com/partitions_gratuites_amylupotter.htm

A propos de la pièce



Titre : Brethren, We Have Met to Worship
Compositeur : Traditional
Arrangeur : Potter, Amy
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Editeur : Potter, Amy
Instrumentation : Piano seul
Style : Hymne

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Brethren, We Have Met to Worship

Attributed to William Moore
in *Columbian Harmony*
Arranged by Amy Potter

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It begins with a series of chords, some of which are marked with a '7' indicating a seventh chord. The lower staff is in bass clef with the same key signature and time signature, featuring a steady eighth-note bass line.

The second system of music starts at measure 5. It continues the harmonic and melodic patterns established in the first system, with the upper staff showing various chordal textures and the lower staff maintaining its rhythmic accompaniment.

The third system of music starts at measure 10. The upper staff features more complex chordal structures, including some chords with a '7' and a '9' indicating seventh and ninth chords. The lower staff continues with its eighth-note accompaniment.

The fourth system of music starts at measure 15 and concludes the piece. It features a final cadence in the upper staff, with the lower staff ending on a sustained note. The piece concludes with a double bar line.