



Matthew Zisi

États-Unis

All Hail, Immanuel! Gabriel, Charles H.

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A propos de la pièce

Titre : All Hail, Immanuel!
Compositeur : Gabriel, Charles H.
Arrangeur : Zisi, Matthew
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Instrumentation : Piano seul

Style : Hymne - Eglise - Sacre

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All Hail, Immanuel!

words by D. R. Van Sickle

music by Charles H. Gabriel; arranged by Matthew Zisi

Moderato ♩ = 108

Measures 1-4 of the piano introduction. The key signature is A major (three sharps). The time signature is 4/4. The tempo is Moderato, 108 beats per minute. The first measure has a forte (f) dynamic. The bass line features a triplet of eighth notes in measures 3 and 4. The right hand has a triplet of eighth notes in measure 4.

Measures 5-9. The dynamic is mezzo-forte (mf). The bass line continues with eighth notes and includes a triplet in measure 8. The right hand features a melodic line with eighth notes and a half note in measure 9.

Measures 10-14. The bass line has a triplet in measure 11. The right hand has a triplet in measure 12. The melody in the right hand includes a half note in measure 14.

Measures 15-18. The dynamic changes from mezzo-piano (mp) to mezzo-forte (mf) in measure 16, and to forte (f) in measure 18. The bass line has a triplet in measure 17. The right hand has a triplet in measure 17 and a half note in measure 18.

Measures 19-23. The bass line has triplets in measures 20 and 22. The right hand has triplets in measures 20 and 22. The piece concludes with a final chord in measure 23.

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24

28

32

36

40

ff

f

rit.

mp
a tempo

O God, Our
Help in Ages
Past

This piano score is for the hymn 'O God, Our Help in Ages Past'. It is written in G major (three sharps) and 4/4 time. The score is divided into five systems, each with a measure number (24, 28, 32, 36, 40) at the beginning. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings. The first system (measures 24-27) features a melody in the right hand and a bass line in the left hand, with triplets and accents. The second system (measures 28-31) continues the melody and bass line, with triplets and a crescendo. The third system (measures 32-35) includes a forte (ff) dynamic marking and a crescendo. The fourth system (measures 36-39) features a forte (f) dynamic marking and a ritardando (rit.) marking. The fifth system (measures 40-43) includes a mezzo-piano (mp) dynamic marking and a return to the original tempo (a tempo). The score concludes with a double bar line and repeat signs.

45

52

legato

57

63

ff *f*

67

71

3 3 3 *ff* 3 3 3

74

mf *ff* 3 3 3 3

78

3 3 3 3

82

3 3 3 3 *f* *ff* 3 3 3 3

85

3 3 3 3 3 3 3 3

89

93

96

99

103

fff

ff

fff

108