

Praise God (Recessional)

Flute & Violin with Guitar & Piano (with opt. Percussion)

arranged by
David S. Winkler (ASCAP)

with Energy! (♩ = 116)

2

3

4

Flute

Violin

Percussion

Piano
Guitar

f (Gtr. play when there are chord symbols)

5

SAMPLE SCORE

6

7

8

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Fl.

Vln.

Perc.

Pno.
Gtr.

Cym. scrape
mf

scrape

C(no3)

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9

10

11

12

Fl.

Vln.

Perc.

Pno.
Gtr.

scrape

C(no3)

13 14 15 1

Fl.

Vln.

Perc. *scrape* *Bell Tree*

Pno. Gtr. *Gtr. strum* C(no3) G(no3)

17 18 19

Fl. *f* *sim. - ad lib. ornaments*

Vln.

Perc. *Finger Cym.*

Pno. Gtr. *mp*

20 21 22

Fl.

Vln.

Perc. *Tambourine* *mf*

Pno. Gtr.

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Opt. cut
to ms. 59

23 24 25

Fl.
Vln.
Perc.
Pno.
Gtr.

Detailed description: This block contains the first system of music, measures 23 to 25. It features five staves: Flute (Fl.), Violin (Vln.), Percussion (Perc.), Piano (Pno.), and Guitar (Gtr.). The Flute part has notes with accents and slurs. The Violin part has eighth notes with accents. The Percussion part has a rhythmic pattern of eighth notes with accents. The Piano and Guitar parts play a steady accompaniment of eighth notes in the right hand and chords in the left hand.

26 27 28 29

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Sus. Cym.

f

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f

C(no3)

Gtr. - chords only

Fl.
Vln.
Perc.
Pno.
Gtr.

Detailed description: This block contains the second system of music, measures 26 to 29. It features five staves. Measures 26 and 27 are mostly rests for the Flute and Violin. The Percussion part has a suspended cymbal (Sus. Cym.) in measure 27. The Piano and Guitar parts continue with a rhythmic accompaniment. A dynamic marking of *f* (forte) is present in measures 27 and 28. A guitar chord is labeled C(no3). A watermark is overlaid on the score.

30 31 32 33

Fl.
Vln.
Perc.
Pno.
Gtr.

Detailed description: This block contains the third system of music, measures 30 to 33. It features five staves. The Flute and Violin parts have rests. The Percussion part has a diamond-shaped symbol in measures 30 and 32. The Piano and Guitar parts continue with a rhythmic accompaniment. A dynamic marking of *f* (forte) is present in measure 30. A guitar chord is labeled C(no3).

34 35 36 37

Fl.

Vln.

Perc.

Pno. Gtr.

C(no3)

38 39 40

Fl.

Vln.

Perc.

Pno. Gtr.

Gtr. strum

C(no3)

G(no3)

2

42 43 44

Fl.

Vln.

Perc.

Pno. Gtr.

f
2nd time only

mf
Triangle

mp

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45 46 47 48

Fl.
Vln.
Perc.
Pno. Gtr.

Detailed description: This system contains measures 45 through 48. The Flute part (Fl.) features a melodic line with eighth and quarter notes, including slurs and accents. The Violin part (Vln.) plays a similar melodic line. The Percussion part (Perc.) has a simple pattern of diamond-shaped symbols. The Piano and Guitar part (Pno. Gtr.) consists of a steady accompaniment of eighth-note chords in both hands.

49 50 51

Fl.
Vln.
Perc.
Pno. Gtr.

D(no3) G(no3)

Detailed description: This system contains measures 49 through 51. Measures 49-50 continue the melodic lines from the previous system. Measure 51 ends with a double bar line. The Percussion part has diamond symbols in measures 49 and 51. The Piano and Guitar part includes a double bar line in measure 51. Chord labels 'D(no3)' and 'G(no3)' are placed above the piano part in measures 50 and 51 respectively.

52 53 54 55

Fl.
Vln.
Perc.
Pno. Gtr.

D(no3) G(no3) D(no3) G(no3) D(no3) G(no3)

Detailed description: This system contains measures 52 through 55. The Flute part (Fl.) continues with its melodic line. The Violin part (Vln.) also continues. The Percussion part (Perc.) has diamond symbols in measures 52 and 54. The Piano and Guitar part (Pno. Gtr.) continues with its accompaniment. Chord labels 'D(no3)' and 'G(no3)' are placed above the piano part in measures 52, 53, 54, and 55.

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56 57 58

Fl.

Vln.

Perc.

Pno. Gtr.

3 59 60 61 62

Fl.

Vln.

Perc.

Pno. Gtr.

f

f

Cym.

C(no3)

Gtr. - chords only

63 64 65 66

Fl.

Vln.

Perc.

Pno. Gtr.

scrape

C(no3)

C(no3)

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67 68 69 70

Fl.

Vln.

Perc. *scrape*

Pno. Gtr. C(no3)

71

1 back to square 1 or 2 2

Fl.

Vln.

Perc. *scrape*

Pno. Gtr. C(no3)

75 76 77 tr

Fl.

Vln. *tr*

Perc. *scrape*

Pno. Gtr. C(no3)

* On the accompaniment track, the "short version" uses the second ending, while the "long version" takes the first ending, repeating to square 1.