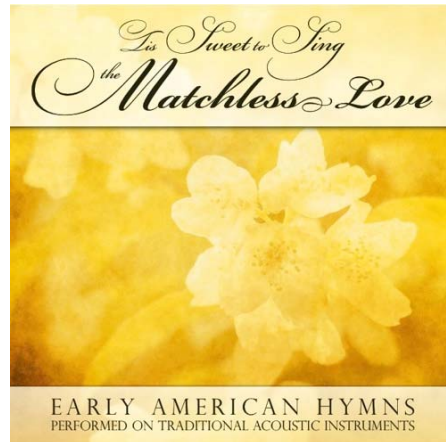


Praise to the Lord, the Almighty

Arrangement by
Mark Geslison

From the recording:



Parts included:
Guitars

Also Available at GeslisonGroberg.com:

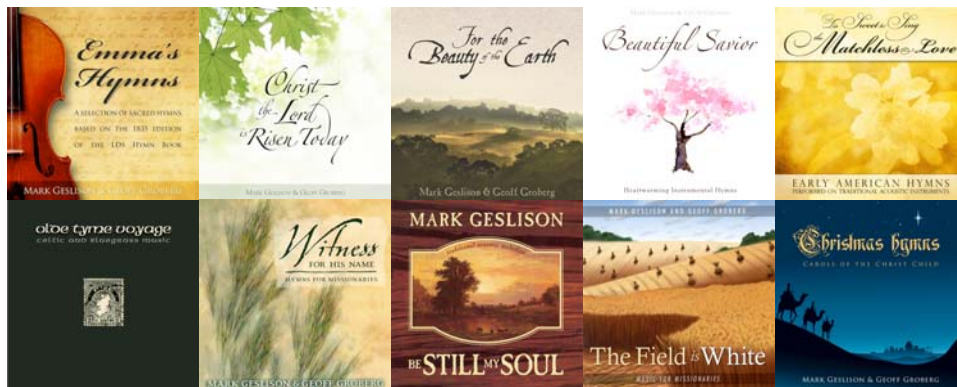
Free Sheet Music



Free Pioneer Dance Instruction with Music & Video



Recordings by Mark Geslison & Geoff Groberg



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Praise to the Lord, The Almighty

Guitar Accompaniment

Traditional German Melody, circa 1665
Arrangement by Mark Geslison

Am7 G/B C D/F# G G D/F# Bm Am7 G/B C

8

D/F# G G D/F# Bm Am7 G/B C

14

D/F# G G C Em Am7

20

D D G/B D/F# G/B Am7 G/B D/F# G

25

G D/F# Bm Am7 G/B C D/F# G

31

G D/F# Bm Am7 G/B C D/F# G

37

Praise to the Lord -Accompaniment

37     

42        

52       

57       

62      

68         

73        

6

77

G G A G Am⁷ D(sus4) G G Am⁷

81

G Am⁷ D(sus4) G G D(sus4) G G Am⁷ G Am⁷ D(sus4)

85

G D/F# Bm Am⁷ G/B C D/F# G

91

G D/F# Bm Am⁷ D/F# G G C

99

G/F# Am⁷ D D Em D/F# G Am⁷ G/B

104

D/F# G D Em D/F# G Am⁷ G/B D/F# G

Praise to the Lord, The Almighty

Guitar Accompaniment

Traditional German Melody, circa 1665
Arrangement by Mark Geslison

This sheet music provides a guitar accompaniment for the traditional German melody "Praise to the Lord, The Almighty" (circa 1665), arranged by Mark Geslison. The piece is in 3/4 time and consists of 36 measures. The notation includes guitar-specific symbols such as 'x' for muted strings and 'o' for natural harmonics. Chord diagrams are provided above the staff for each measure, and the fingerings for the Treble (T), Alto (A), and Bass (B) staves are indicated by numbers 1-4. The piece is divided into six systems of six measures each, with measure numbers 8, 14, 20, 25, and 31 marking the beginning of each system.

Chord diagrams shown above the staff:

- Am⁷ G/B C D/F#
- G
- G
- D/F#
- Bm
- Am⁷ G/B C
- D/F#
- G
- G
- D/F#
- Bm
- Am⁷ G/B C
- D/F#
- G
- G
- C
- Em
- Am⁷
- D
- D
- G/B
- D/F#
- G/B
- Am⁷
- G/B
- D/F#
- G
- G
- D/F#
- Bm
- Am⁷ G/B C D/F#
- G
- G
- D/F#
- Bm
- Am⁷ G/B C D/F#
- G

Praise to the Lord -Accompaniment

37

G C G/F# Am7 D

T 0 3 0 0 | 0 1 0 0 | 0 0 0 0 | 0 1 0 0 | 0 2 3

A 0 0 0 0 | 0 0 2 0 | 0 0 0 0 | 0 0 2 0 | 0 2 3

B 3 3 | 3 2 | 2 2 | 0 2 | 0 2 3

42

D Em D/F# G Am7 G/B D/F# G

T 3 0 2 0 | 0 1 3 0 | 2 3 2 0 | .

A 2 0 2 0 | 0 0 0 0 | 0 2 2 0 | .

B 0 2 3 0 | 0 2 3 0 | 0 2 3 0 | .

52

G D/F# Bm Am7 G/B C D/F#

T 3 0 3 0 | 3 2 3 2 | 4 3 4 4 | 1 3 1 0 | 2 3 2 2

A 0 0 0 0 | 2 0 2 2 | 4 4 4 4 | 0 0 0 0 | 0 2 2 2

B 3 2 | 2 2 | 2 4 | 0 2 3 0 | 2

57

G G D/F# Bm Am7 G/B C

T 0 3 0 0 | 3 0 3 0 | 2 3 2 2 | 4 3 4 4 | 1 3 1 0

A 0 0 0 0 | 0 0 0 0 | 2 2 0 2 | 4 4 4 4 | 0 0 0 0

B 3 3 | 3 2 | 2 2 | 2 4 | 0 2 3 0

62

D/F# G G C G/F# Am7

T 2 3 2 2 | 0 3 0 0 | 0 3 0 0 | 0 1 0 0 | 0 0 0 0 | 0 1 0 0

A 0 2 2 2 | 0 0 0 0 | 0 0 0 0 | 0 0 2 0 | 0 0 0 0 | 0 2 0 0

B 2 3 | 3 3 | 3 3 | 3 2 | 2 2 | 0 2 3

68

D D Em D/F# G Am7 G/B D/F# G

T 2 3 2 2 | 3 0 2 0 | 0 0 3 0 | 0 2 3 2 | 0 2 3 2 | 0 3

A 0 2 2 2 | 2 0 2 0 | 0 0 0 0 | 0 2 2 0 | 0 2 2 0 | 0 2 3

B 0 2 3 0 | 0 2 3 0 | 0 2 3 0 | 0 2 3 0 | 0 2 3 0 | 0 2 3

73

G Am7 G Am7 D(sus4) G G D(sus4)

T 0 0 0 0 | 1 1 1 1 | 0 1 3 3 | 3 3 3 3

A 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

B 0 0 0 0 | 2 0 2 0 | 0 2 4 5 | 5 0 0 0 | 4 0

Praise to the Lord -Accompaniment

77

G G A G Am⁷ D(sus4) G G Am⁷

T 3 3 0 1 0 0 0 1 3 3 3 0 0 1 1 1 1

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 5 0 0 2 0 0 0 2 4 5 0 0 0 2 0 0 2

81

G Am⁷ D(sus4) G G D(sus4) G G Am⁷ G Am⁷ D(sus4)

T 0 1 3 3 3 3 3 3 3 3 3 0 1 0 0 0 1 3

A 0 0 0 0 0 5 0 0 0 0 5 0 0 0 0 0 0 0

B 0 2 4 5 5 4 5 0 0 2 0 0 0 2 4 0 0 4

85

G D/F# Bm Am⁷ G/B C D/F# G

T 3 3 3 3 3 3 1 3 1 3 3 0 0 0 3 0 0 0

A 0 0 0 2 2 2 0 0 0 0 2 2 2 2 0 2 0 0

B 3 0 0 0 4 4 2 0 2 3 0 2 2 2 0 0 0 0

91

G D/F# Bm Am⁷ D/F# G G C

T 3 3 3 3 1 3 1 3 3 3 0 0 3 0 0 1 0 0

A 0 0 0 2 2 2 0 0 0 0 2 2 2 0 0 0 0 2

B 3 2 2 4 0 2 3 2 3 3 2 3 3 0 2 3 0 0

99

G/F# Am⁷ D D Em D/F# G Am⁷ G/B

T 0 0 0 0 0 1 0 0 3 3 0 2 0 1 3

A 0 0 0 0 0 0 2 0 2 2 0 2 0 0 0 0

B 2 2 0 2 0 2 0 0 0 0 0 2 0 0 2 3 0 2

104

D/F# G D Em D/F# G Am⁷ G/B D/F# G

T 3 2 3 3 3 1 3 3 3 0 2 3 3 0 0 0 0

A 0 2 2 0 0 0 0 0 0 2 2 2 0 0 0 0 0

B 0 2 0 0 0 0 0 0 0 0 2 0 0 2 2 0 0 3

Guitar 1 Praise to the Lord, The Almighty

Traditional German Melody, circa 1665
Arrangement by Mark Geslison

9

17

25

33

42

50

56

62

69

The musical score is written for guitar 1 in a 3/4 time signature with a key signature of one sharp (F#). It consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp. The music is primarily composed of eighth and quarter notes, with some slurs and accents. The second staff starts at measure 9. The third staff starts at measure 17. The fourth staff starts at measure 25. The fifth staff starts at measure 33. The sixth staff starts at measure 42 and includes a double bar line followed by a fermata and a slur over two measures, with an accent 'h' above the second measure. The seventh staff starts at measure 50 and includes slurs and accents 's' and 'h'. The eighth staff starts at measure 56 and includes slurs and accents 's' and 'h'. The ninth staff starts at measure 62 and includes slurs and accents 's'. The tenth staff starts at measure 69 and includes a double bar line followed by a fermata and a slur over two measures, with an accent 'h' above the second measure.

Praise to the Lord -Guitar 1

76 h

82 s

88 h p

94 s

100

106 4

Guitar 1 Praise to the Lord, The Almighty

Traditional German Melody, circa 1665
Arrangement by Mark Geslison

9

TAB 3/4 2-4-0 2-0-4-2-0 0-0-3-0 2-0 4-2-0 2-4-0 2

9

TAB 0 0-0-3-0 2-0 4-2-0 2-4-0 2 0 3-3-3

17

TAB 0 0-1-3 3-1-0 2 0-2-4 0-2-0 2 0

25

TAB 0 0-3-0 2-0 4-2-0 2-4-0 2 0 0-0-3-0 2-0

33

TAB 4-2-0 2-4-0 2 0 3-3-3 0 0-1-3 3-1-0 2

42

TAB 0 2-4 0-2-0 2 0

48

TAB h 0-2-4 0-3 0 2-0-2 0 0-3-1 0-0-3-4 0-7

Praise to the Lord -Guitar 1

52

58

65

73

2

80

85

91

98

106

4

Guitar 2 Praise to the Lord, The Almighty

Traditional German Melody, circa 1665
Arrangement by Mark Geslison

The musical score is written for guitar in 3/4 time with a key signature of one sharp (F#). It consists of 10 staves of music. The first staff contains two measures of whole rests, with a '3' above the first measure and a '21' above the second measure. The second staff begins at measure 25 and contains 8 measures. The third staff begins at measure 32 and contains 8 measures. The fourth staff begins at measure 39 and contains 8 measures. The fifth staff begins at measure 46 and contains 8 measures. The sixth staff begins at measure 52 and contains 8 measures, with a '21' above the first measure. The seventh staff begins at measure 78 and contains 8 measures. The eighth staff begins at measure 85 and contains 8 measures. The ninth staff begins at measure 92 and contains 8 measures. The tenth staff begins at measure 99 and contains 8 measures, ending with a '4' above the final measure. The score concludes with a double bar line.

Guitar 2 Praise to the Lord, The Almighty

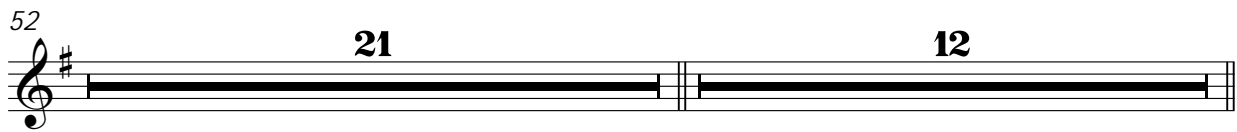
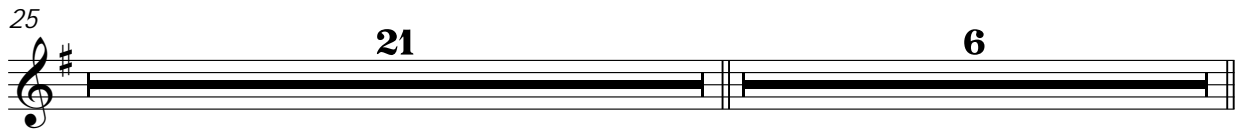
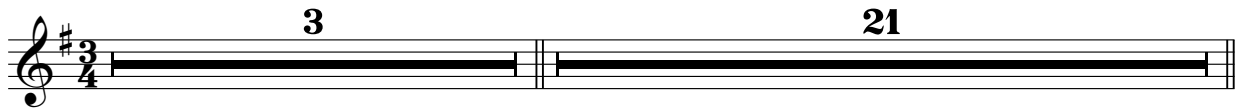
Traditional German Melody, circa 1665
Arrangement by Mark Geslison

3 **21**

The image displays guitar tablature for the piece 'Praise to the Lord, The Almighty'. It consists of ten systems of music, each with a treble (T), alto (A), and bass (B) staff. The first system shows a 3/4 time signature and a key signature of one flat. The piece is divided into two main sections: the first section is 3 measures long, and the second section is 21 measures long. The tablature includes various techniques such as triplets, slurs, and ties. Measure numbers 25, 32, 39, 46, 52, 78, 85, 92, and 99 are indicated at the start of their respective systems. The final system ends with a 4-measure section.

Guitar 3 Praise to the Lord, The Almighty

Traditional German Melody, circa 1665
Arrangement by Mark Geslison



Guitar 3 Praise to the Lord, The Almighty

Traditional German Melody, circa 1665
Arrangement by Mark Geslison

3 21

T
A
B

25 21 6

T
A
B

52 21 12

T
A
B

85

T
A
B

93

T
A
B

101

T
A
B

106

T
A
B

Guitar 4 Praise to the Lord, The Almighty

Traditional German Melody, circa 1665
Arrangement by Mark Geslison

3 21

25 11

40

46 6 21

73 6

84

91

98

106 4

Guitar 4 Praise to the Lord, The Almighty

Traditional German Melody, circa 1665
Arrangement by Mark Geslison

3 21

T
A
B

25 11

T
A
B

40

T
A
B

46 6 21

T
A
B

73 6

T
A
B

84

T
A
B

91

T
A
B

98

T
A
B

106 4

T
A
B