



# Amy Potter

États-Unis, South Shore

## Blessed Quietness Marshall, W. S.

### 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](https://www.free-scores.com/partitions_gratuites_amylupotter.htm)

### A propos de la pièce



**Titre :** Blessed Quietness  
**Compositeur :** Marshall, W. S.  
**Arrangeur :** Potter, Amy  
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**Editeur :** Potter, Amy  
**Instrumentation :** Piano seul  
**Style :** Hymne

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# Blessed Quietness

W. S. Marshall  
Arranged by Amy Potter

The musical score is presented in two systems. The first system (measures 1-5) features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G2, followed by quarter notes A2, B2, and C3. A dynamic marking of  $mf$  is present. The second system (measures 6-11) is labeled 'CHORUS' and begins with a treble clef. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G2, followed by quarter notes A2, B2, and C3. A dynamic marking of  $mf$  is present. The third system (measures 12-17) continues the melody and bass line. The fourth system (measures 18-22) concludes the piece with a final cadence. The key signature remains one sharp (F#) throughout. The time signature changes to 3/4 for measures 6-11 and returns to 4/4 for measures 12-22.

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