

Foreword

These volumes may serve several purposes for the violinist:

First, they may be used as immediate sources of solo or duet literature—with an added advantage: since one part is melody taken directly from the hymn book, that melody can be performed by any instrument—or simply by piano, synthesizer or organ—as the violin plays the obbligato.

Second, they may be used as etude materials in private lessons. Mastering these obligatos will facilitate technique—with an added advantage: once they are learned, the player will have a large repertory of familiar music that can be used at church nearly every Sunday of the year.

Design

The melody—in the range of the congregational soprano—always appears first, with the obbligato second. If the two are used as a duet, the melody should be played as written. If played with congregational singing or church orchestra, the melody should be played an octave higher for purposes of projection.

Difficulty

Church string specialist William Robinson has recommended D above the treble staff as the highest practical note for the church violinist. Whenever the obbligato exceeds that range, there are optional notes, usually an octave lower. Even though the obligatos were designed for mature players—such as those whose names appear over the titles—several are attainable by players of limited experience. As that experience grows, so will the number of pieces that are playable.

Balance

One violinist should be heard easily over a choir or small congregation. If used with a large congregation or an instrumental ensemble, it is best to amplify the violinist. In many church orchestras, strings and woodwinds are amplified as a matter of course.

Accompaniment

There are no accompaniments here. The obligatos fit the harmonies of typical hymnbooks, and so an organist or pianist who plays accurately from the hymnal will provide all the accompaniment necessary.

Dynamics

Other than an occasional *crescendo* or *decrescendo* there are no dynamics included here. In most instances the sensitive violinist will know how loudly to play because of the relative strength of the environment.

—Douglas Smith

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to Ilic Slavica
O Come, O Come, Emmanuel
VENI EMMANUEL

Plainsong
Obbligato by Douglas Smith

Hymn Tune

Obbligato

The musical score consists of four systems. The first system shows the Hymn Tune and the beginning of the Obbligato. The second system continues both parts. The third system includes the Hymn Tune and Obbligato, with Roman numerals (V) and V above the Hymn Tune staff. The fourth system concludes the piece with a double bar line.

to Helen Bohannon and daughter Rachel

The First Nowell

THE FIRST NOWELL

Traditional English Carol
Obbligato by Douglas Smith

Hymn Tune

Obbligato

The first system of music consists of two staves. The top staff is labeled 'Hymn Tune' and the bottom staff is labeled 'Obbligato'. Both are in the key of D major (two sharps) and 3/4 time. The Hymn Tune begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally quarter notes A4 and G4. The Obbligato part starts with a whole rest, followed by a quarter note G4, then quarter notes A4, B4, and C5, then a half note B4, and finally quarter notes A4 and G4. Both parts have a 'V' (accusato) marking above the first measure.

The second system continues the Hymn Tune and Obbligato. The Hymn Tune has quarter notes G4, A4, B4, and C5, then a half note B4, and finally quarter notes A4 and G4. The Obbligato has quarter notes G4, A4, B4, and C5, then a half note B4, and finally quarter notes A4 and G4. Both parts have a 'V' marking above the first measure.

The third system continues the Hymn Tune and Obbligato. The Hymn Tune has quarter notes G4, A4, B4, and C5, then a half note B4, and finally quarter notes A4 and G4. The Obbligato has quarter notes G4, A4, B4, and C5, then a half note B4, and finally quarter notes A4 and G4. Both parts have a 'V' marking above the first measure.

The fourth system continues the Hymn Tune and Obbligato. The Hymn Tune has quarter notes G4, A4, B4, and C5, then a half note B4, and finally quarter notes A4 and G4. The Obbligato has quarter notes G4, A4, B4, and C5, then a half note B4, and finally quarter notes A4 and G4. Both parts have a 'V' marking above the first measure.

to Nancy Brooks
Hark! The Herald Angels Sing
MENDELSSOHN

Felix Mendelssohn (1809-1847)
Obbligato by Douglas Smith

Hymn Tune

Obbligato

The musical score consists of four systems, each with two staves. The top staff is labeled 'Hymn Tune' and the bottom staff is labeled 'Obbligato'. Both staves are in the key of B-flat major and 4/4 time. The Hymn Tune part is a simple melody with some phrasing slurs. The Obbligato part is more complex, featuring various rhythmic patterns, including eighth and sixteenth notes, and some phrasing slurs. There are several 'V' markings above the notes in both parts, likely indicating breath marks for a vocal or woodwind instrument. A large, diagonal watermark reading 'FOR REVIEW ONLY' is overlaid across the entire score.

to Thomas Joiner
Angels We Have Heard on High
GLORIA

Traditional French Melody
Obbligato by Douglas Smith

Hymn Tune

Obbligato

The musical score consists of four systems, each with two staves. The top staff is labeled 'Hymn Tune' and the bottom staff is labeled 'Obbligato'. The music is in 3/4 time and B-flat major. The Hymn Tune is a simple melody, while the Obbligato is a more complex accompaniment. The score is marked with 'V' for accents. A large 'FOR REVIEW ONLY' watermark is overlaid diagonally across the page.

to Julie Barrier and the Casas Sanctuary Symphony
We Three Kings of Orient Are
KINGS OF ORIENT

John H. Hopkins, Jr (1820-1891)
Obbligato by Douglas Smith

Hymn Tune

Obbligato

FOR REVIEW ONLY

to David Davidson
Thine Is the Glory
MACCABEUS

George Frederick Handel (1685-1759)
Obbligato by Douglas Smith

Hymn Tune

Obbligato

FOR REVIEW ONLY

to Merle Mateika
And Can It Be
SAGINA

Thomas Campbell (1777-1844)
Obbligato by Douglas Smith

Hymn Tune

Obbligato

The musical score is presented in four systems. Each system contains two staves: the top staff is the Hymn Tune and the bottom staff is the Obbligato. The key signature is one sharp (F#) and the time signature is common time (C). The Hymn Tune is written in a single treble clef staff, while the Obbligato is written in a grand staff (treble and bass clefs). The music consists of four systems of staves. A large diagonal watermark 'FOR REVIEW ONLY' is overlaid across the entire score.

to Maurice Sklar
Be Still, My Soul
FINLANDIA

Jean Sibelius (1865-1957)
Obbligato by Douglas Smith

Hymn Tune

Obbligato

The musical score is presented in four systems, each with two staves. The top staff is labeled 'Hymn Tune' and the bottom staff is labeled 'Obbligato'. The music is in a key with one flat (B-flat major or D minor) and common time. The Hymn Tune part consists of a series of quarter and half notes, often with a 'V' marking above the notes. The Obbligato part features a more complex rhythmic pattern with eighth and sixteenth notes, often with a 'V' marking above the notes. A large, diagonal watermark reading 'FOR REVIEW ONLY' is overlaid across the entire score.

to Carl Stam and Raspberry Ridge: The Chapel Hill (NC) String Camp

Crown Him with Many Crowns

DIADEMATA

George J. Elvey (1816-1893)

Obbligato by Douglas Smith

Hymn Tune

Obbligato

FOR REVIEW ONLY