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 obbligatos will facilitate technique—with an added advantage: once they are learned, they 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 obbligatos 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 obbligatos fit the harmonies of typical hymnbooks, and so an organist or pianist who plays accurately from the hymnal will provide all thee 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.

—Doug Smith

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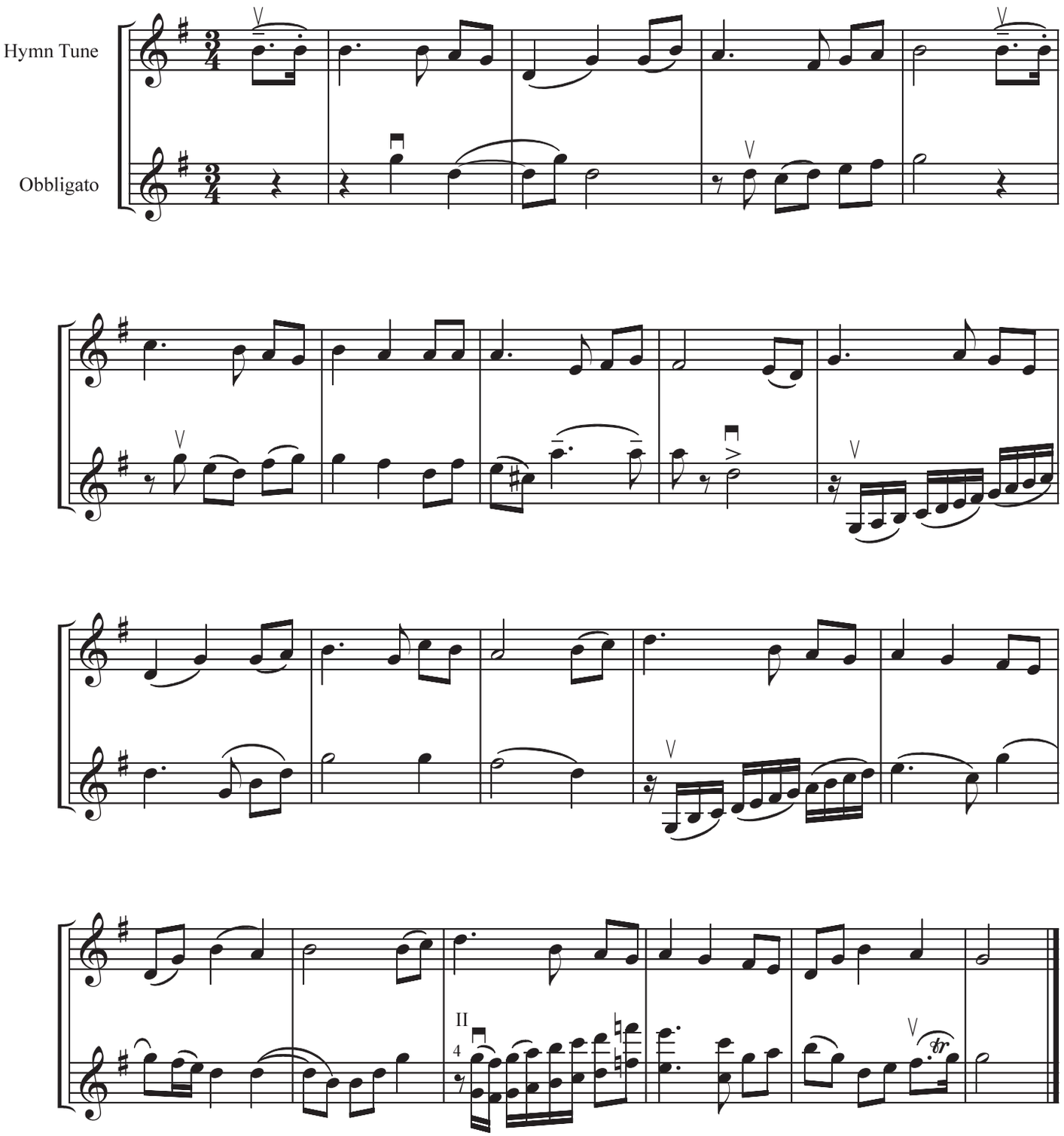
to In Sang Cho

All the Way My Savior Leads Me

ALL THE WAY

Robert Lowry (1826-1899)
Obbligato by Douglas Smith



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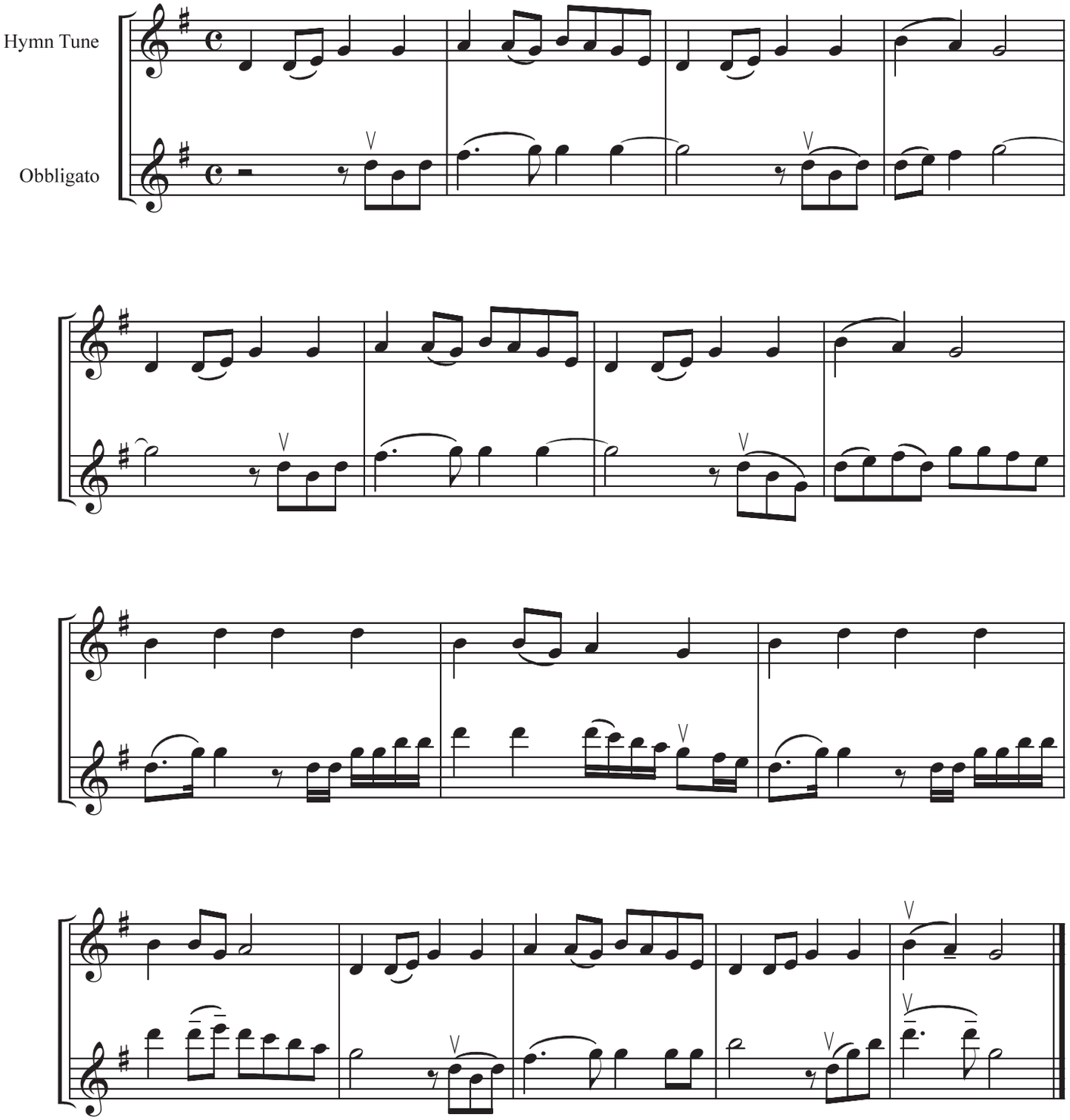
to Todd Greve

Brethren, We Have Met to Worship

HOLY MANNA

Columbian Harmony, 1825

Obbligato by Douglas Smith



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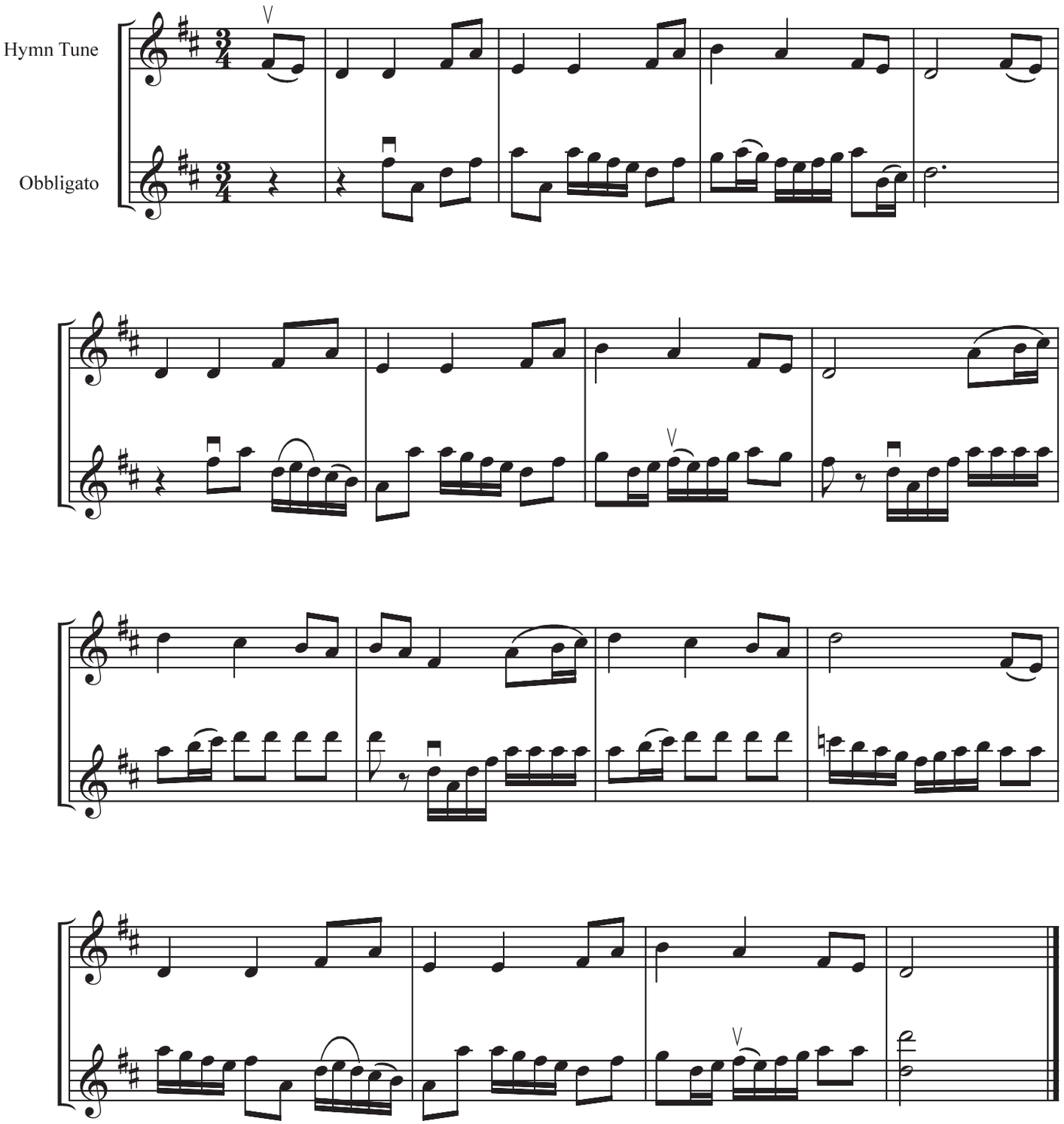
to Dan Mason

Come, Thou Fount of Every Blessing

NETTLETON

Wyeth's *Repository of Sacred Music, Part Second, 1813*

Obbligato by Douglas Smith



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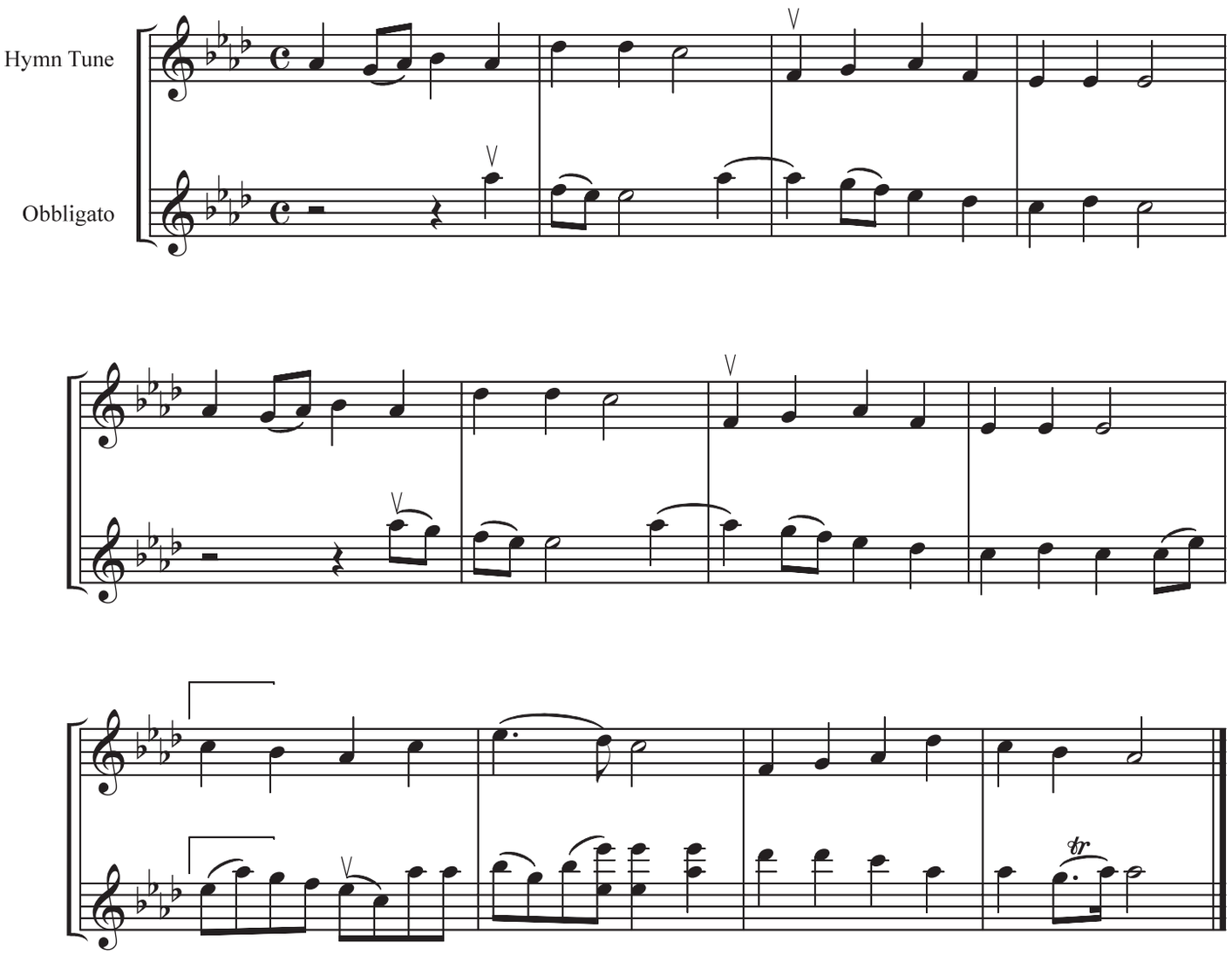
to Joshua Bell

For the Beauty of the Earth

DIX

Conrad Kocher (1786-1872)
Obbligato by Douglas Smith



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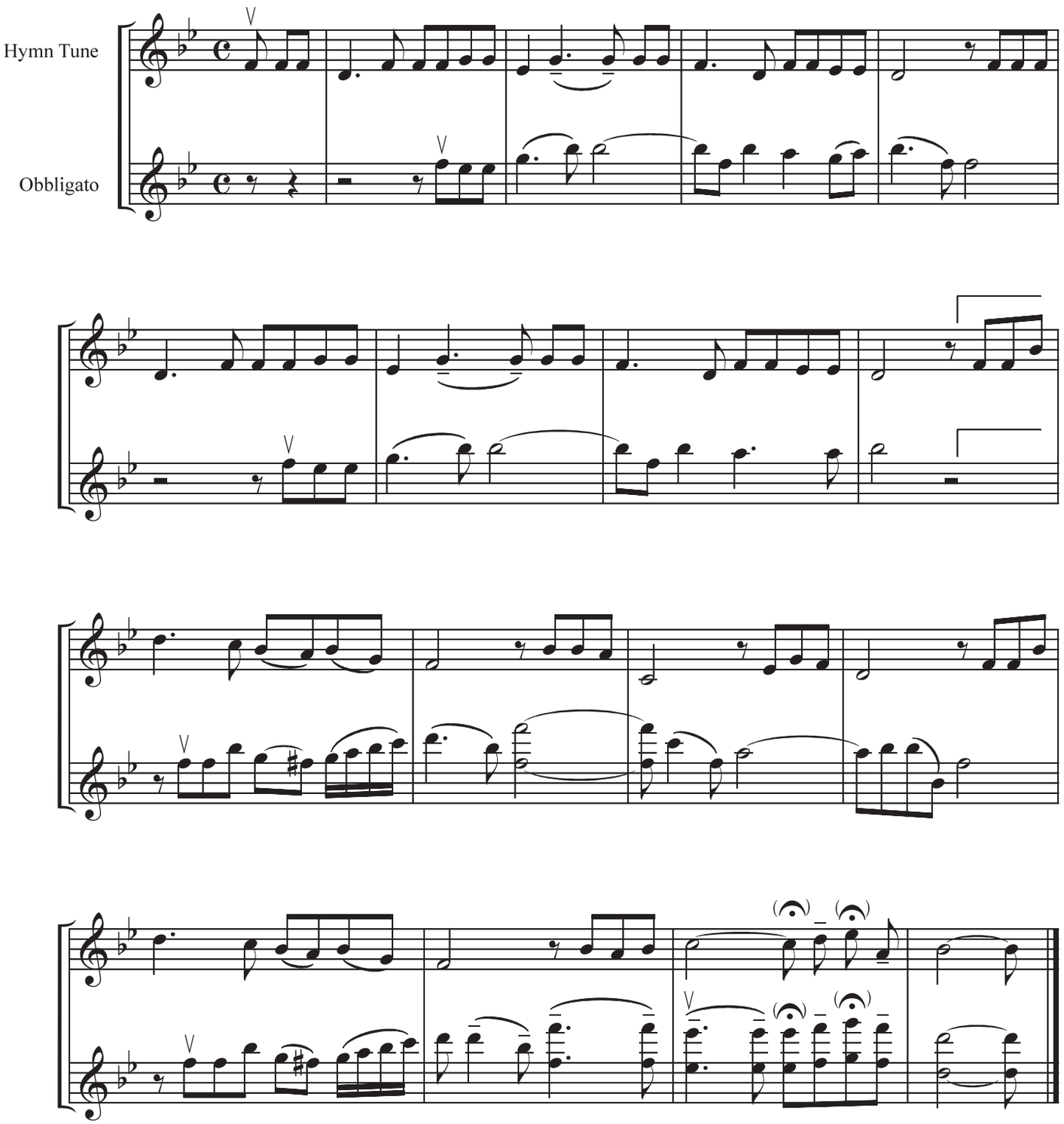
to David Bullock

How Great Thou Art

O STORE GUD

Swedish Folk Melody
Obbligato by Douglas Smith



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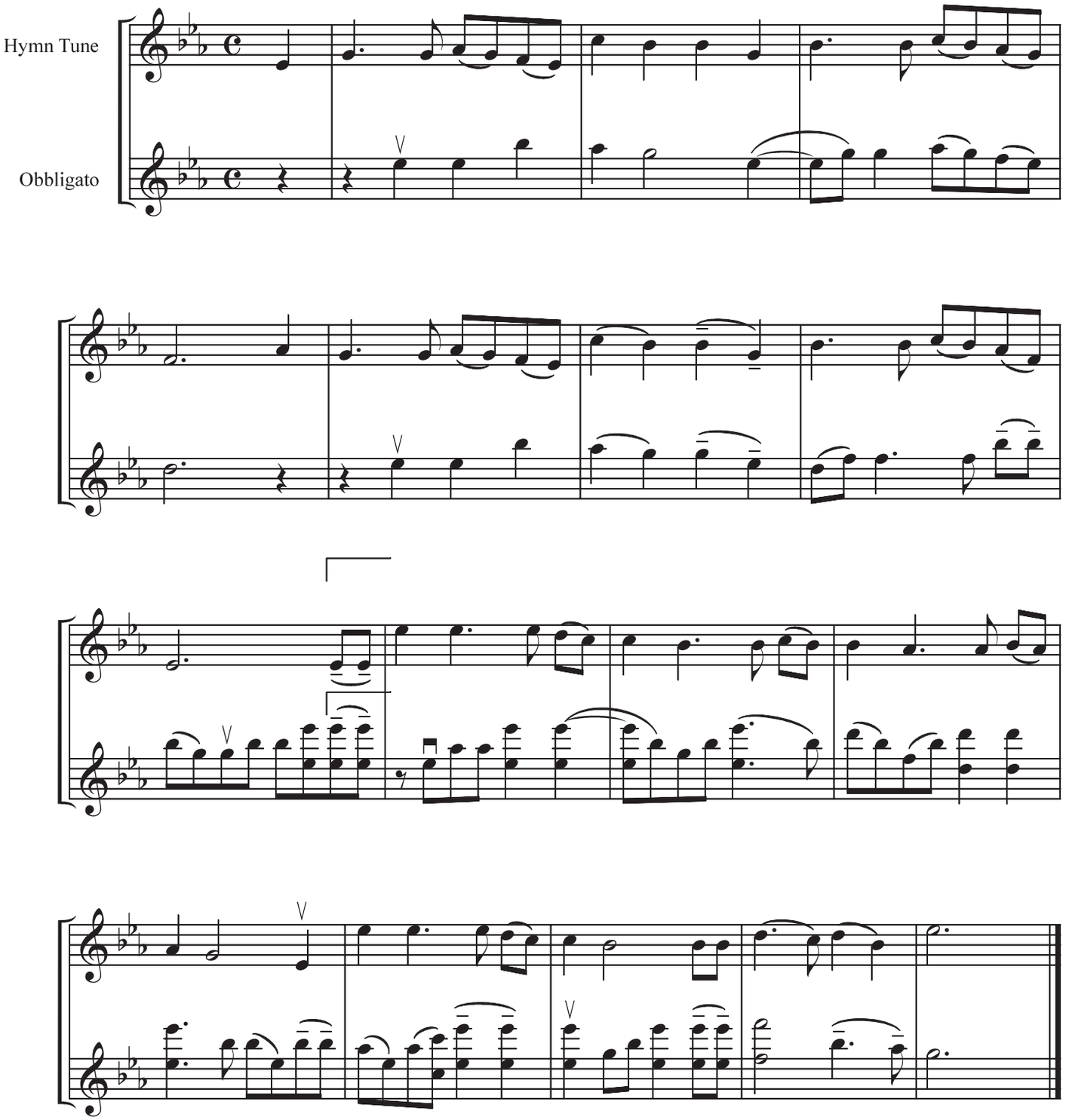
to Jim Ailor and the Yoido Baptist Church Orchestra

I Know Whom I Have Believed

EL NATHAN

James McGranahan (1840-1907)

Obbligato by Douglas Smith



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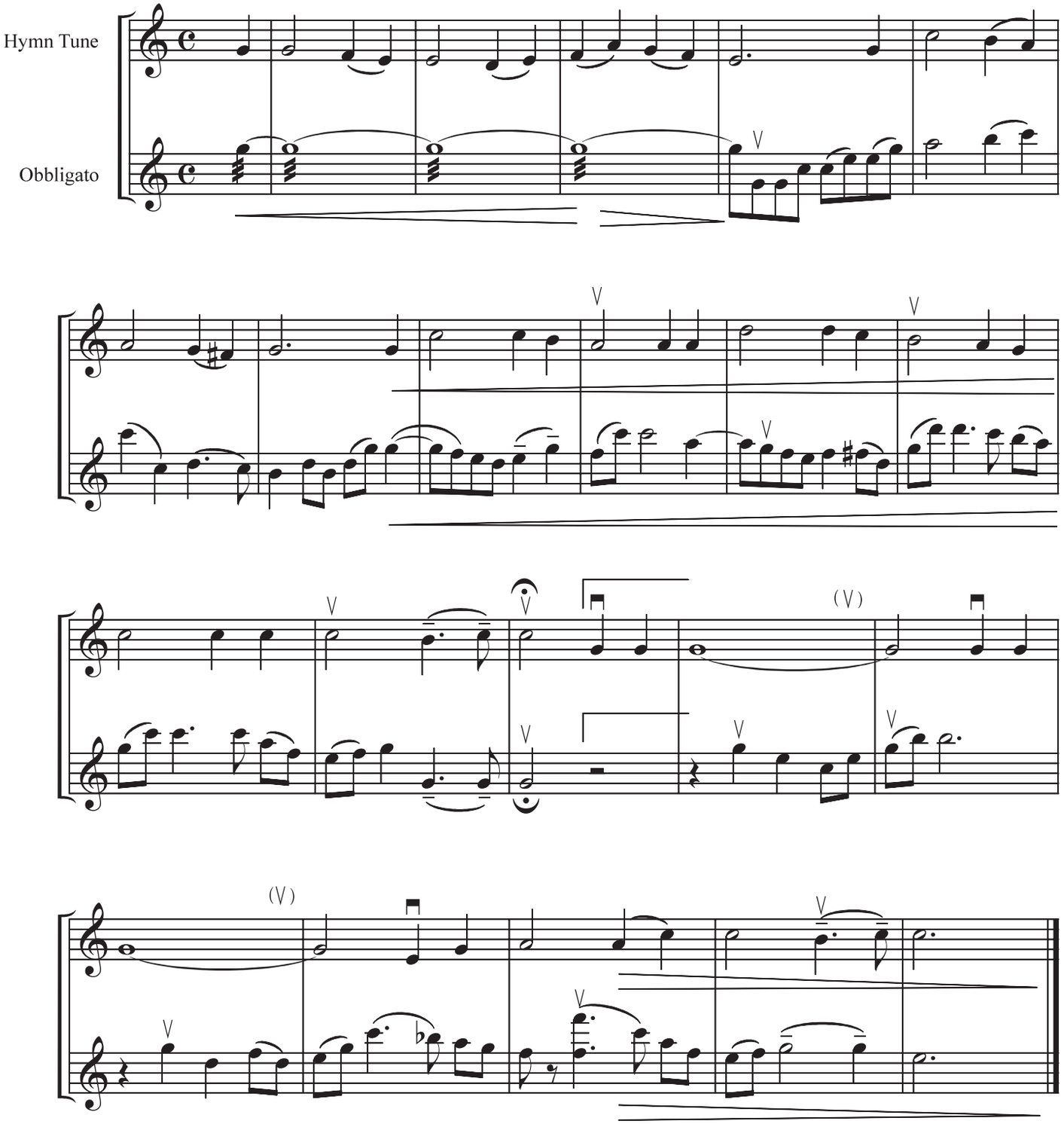
to Carolyn Toll

It Is Well with My Soul

VILLE DU HAVRE

Philip P. Bliss (1838-1876)
Obbligato by Douglas Smith



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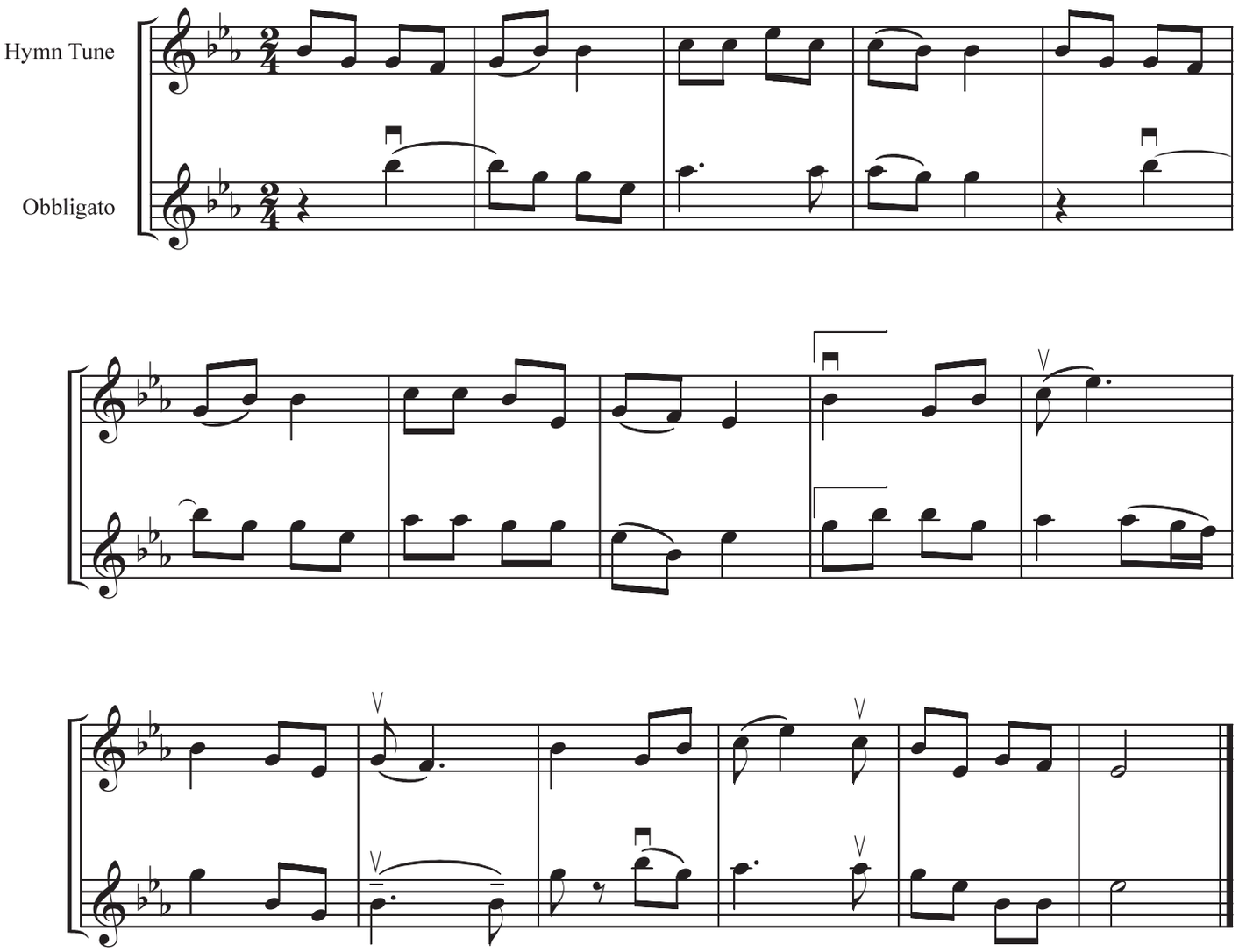
to Myong Joo Kim

Jesus Loves Me

CHINA

William B. Bradbury (1816-1868)
Obbligato by Douglas Smith



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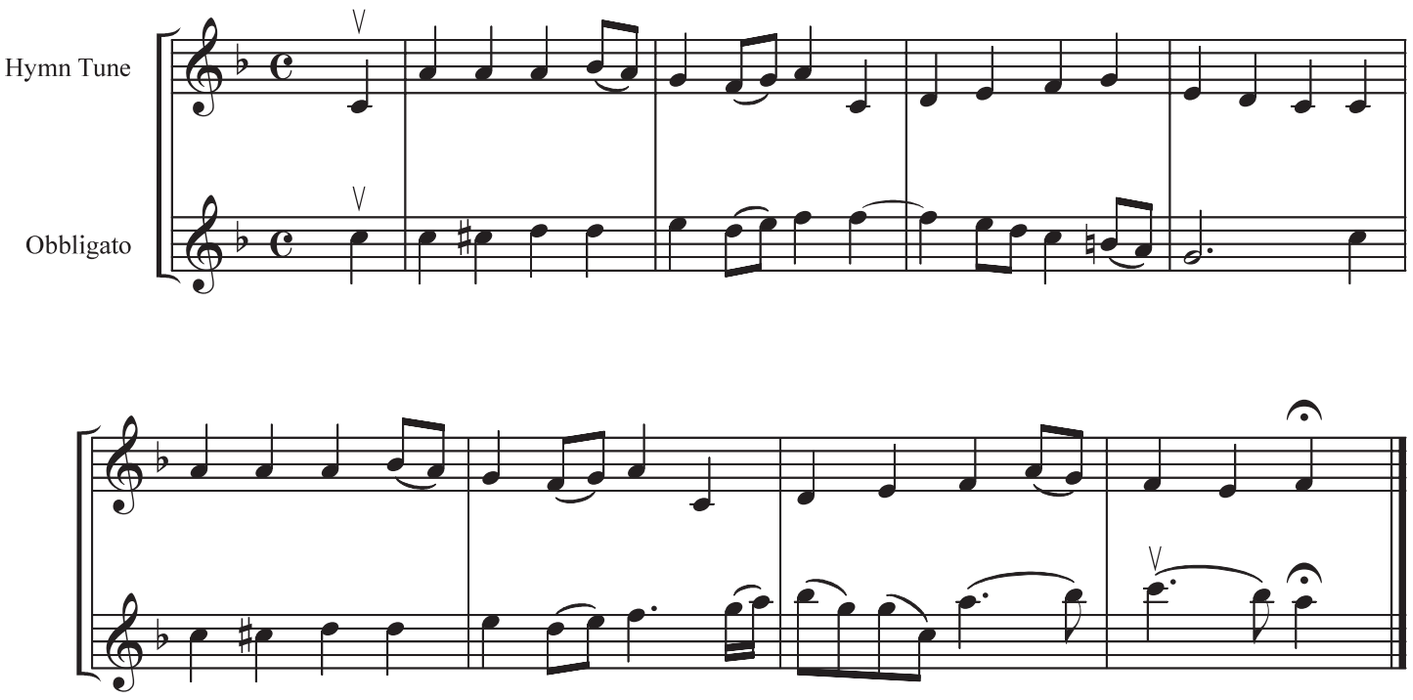
to Mary Beth Ions

Lord, Speak to Me, That I May Speak

CANONBURY

Robert A. Schumann (1810-1856)
Obbligato by Douglas Smith



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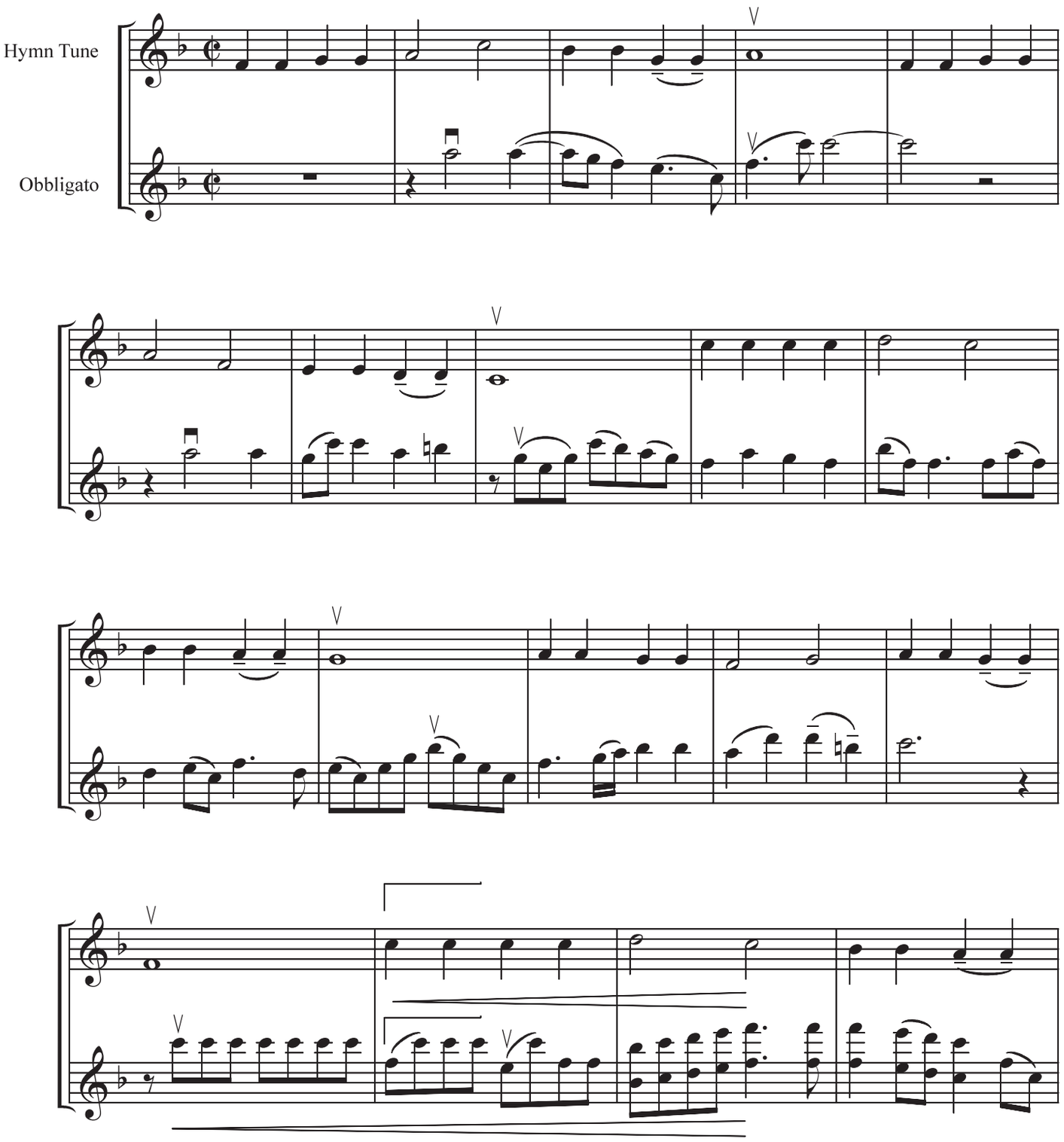
to Lorna Larson

Like a River Glorious

WYE VALLEY

James Mountain (1844-1933)
Obbligato by Douglas Smith



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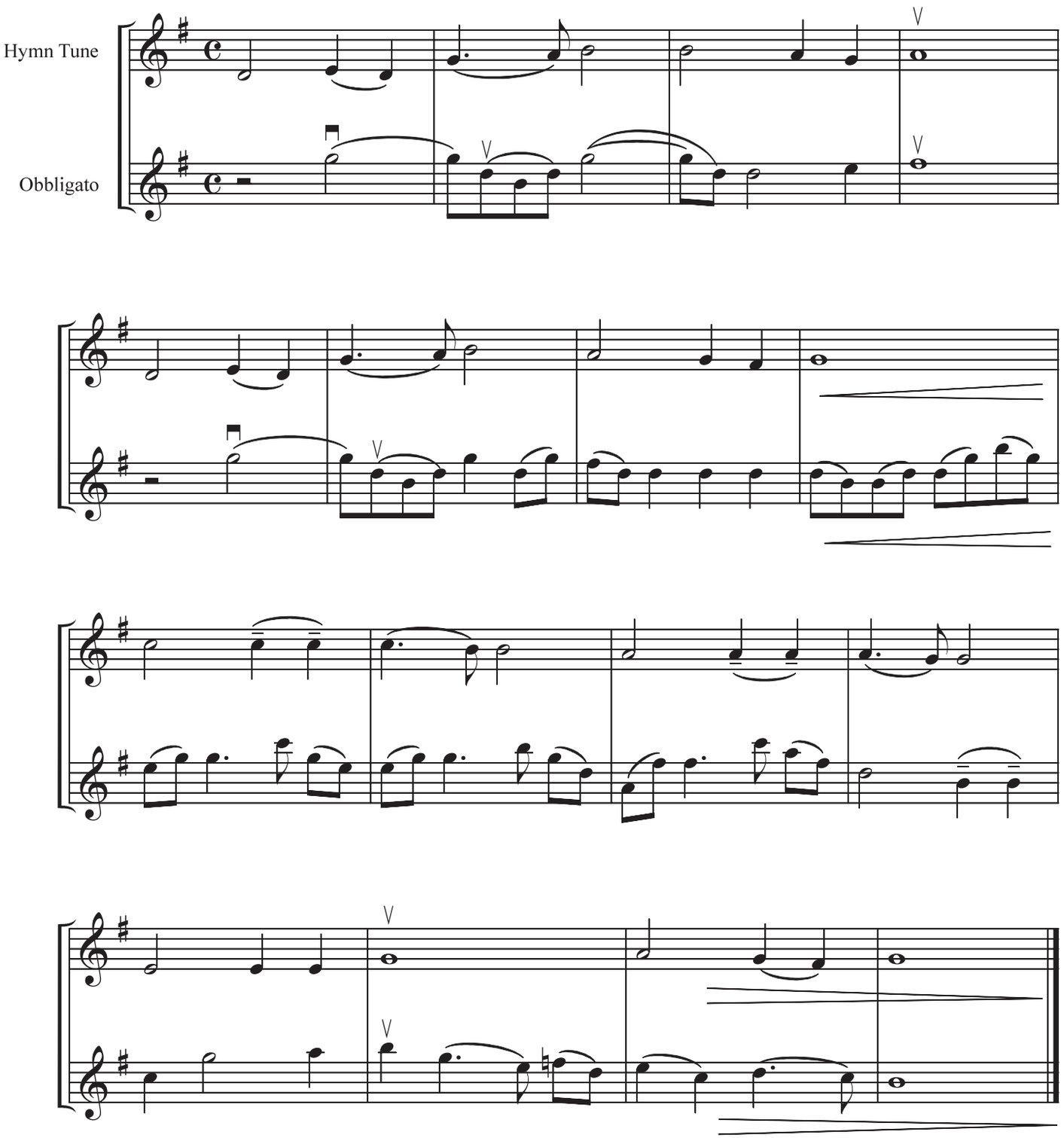
to Melanie Kupchynsky Harrison

More Love to Thee, O Christ

MORE LOVE TO THEE

William H. Doane (1832-1915)
Obbligato by Douglas Smith



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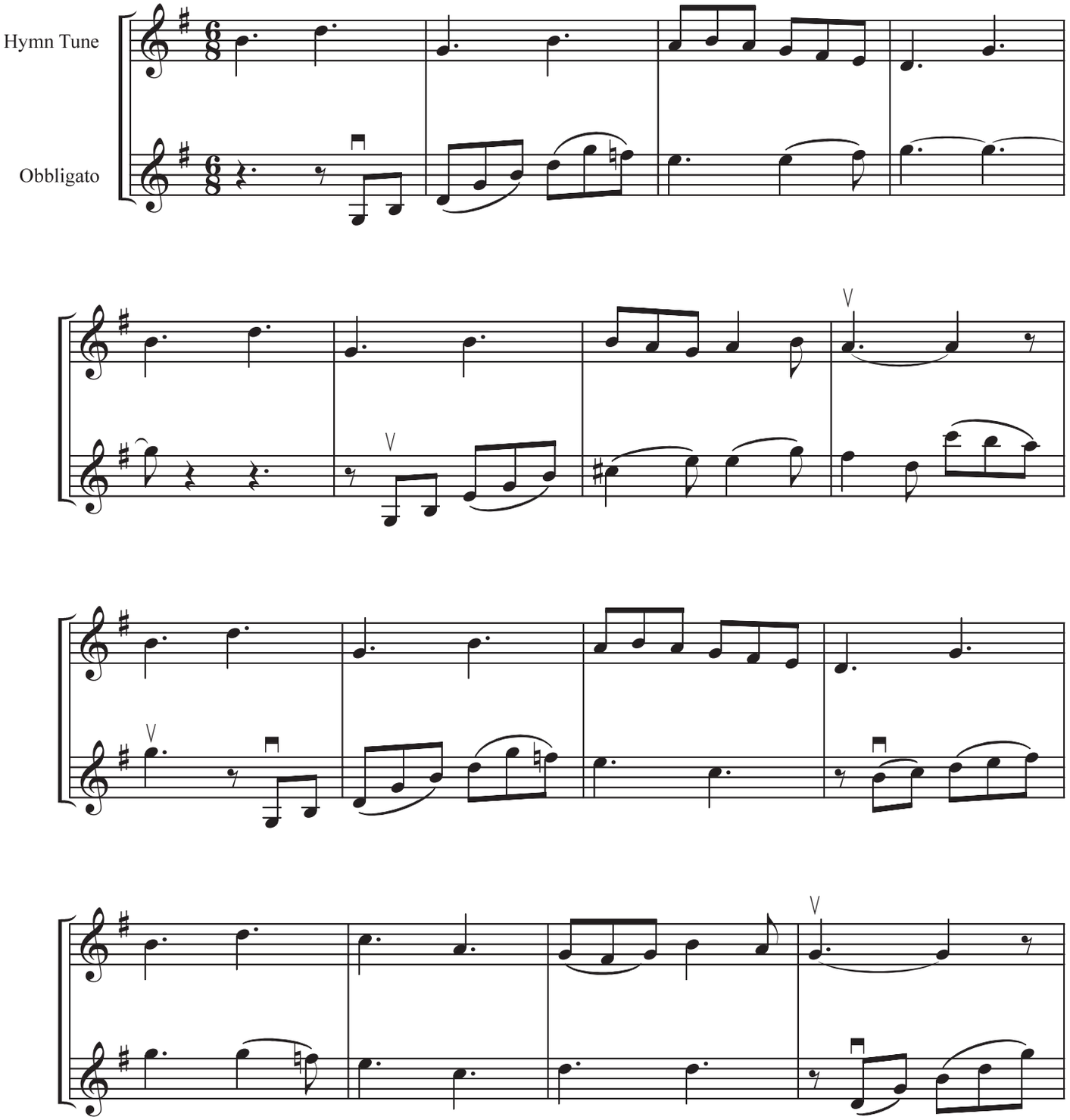
to Hays, Carrie and Linda Birkhead

Praise Him! Praise Him!

JOYFUL SONG

Chester G. Allen (1838-1878)
Obbligato by Douglas Smith



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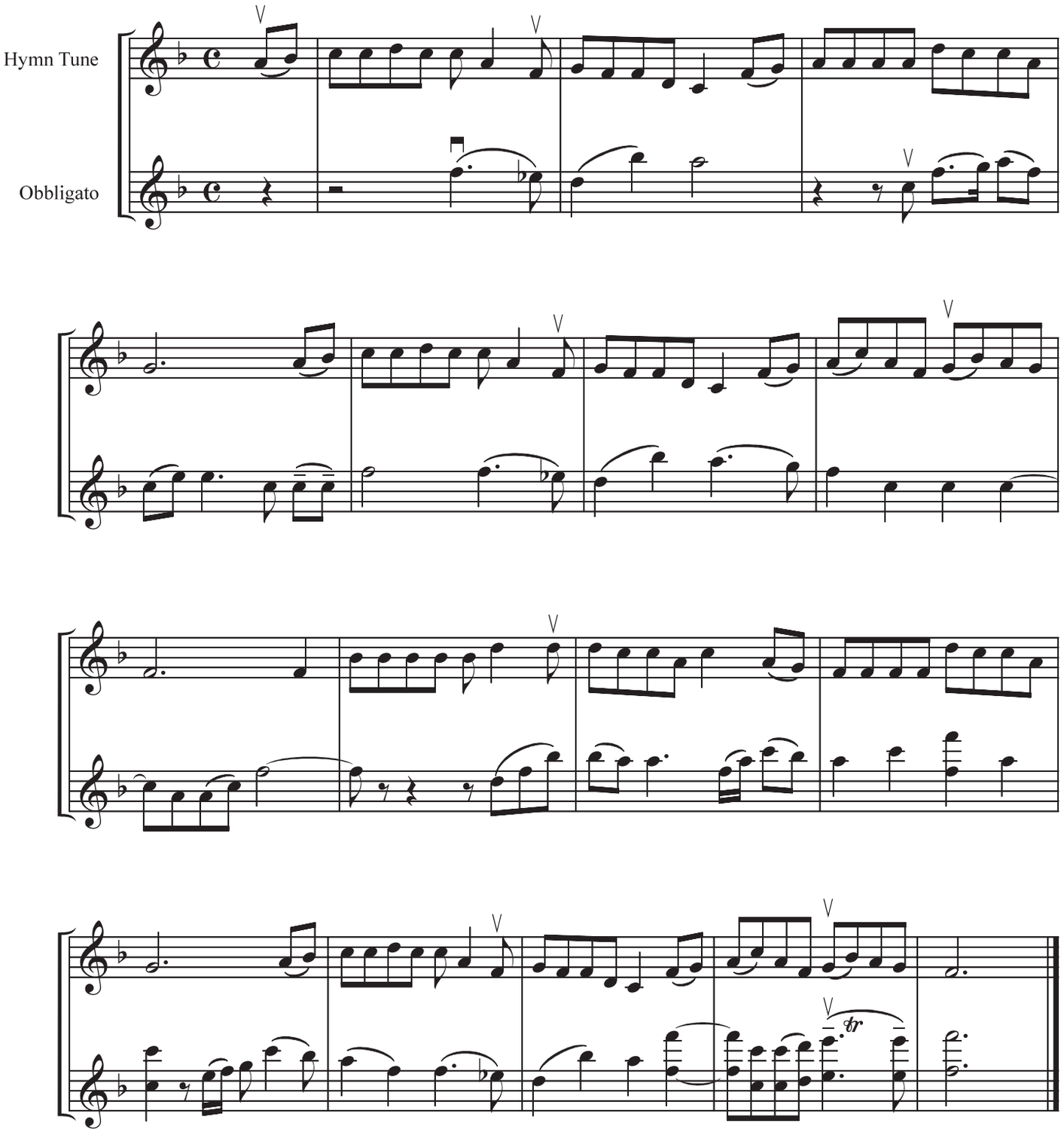
to Kang Il Lee and the Orchestras of Suwon Central Baptist Church

The Lily of the Valley

SALVATIONIST

William S. Hayes (1837-1907)
Obbligato by Douglas Smith



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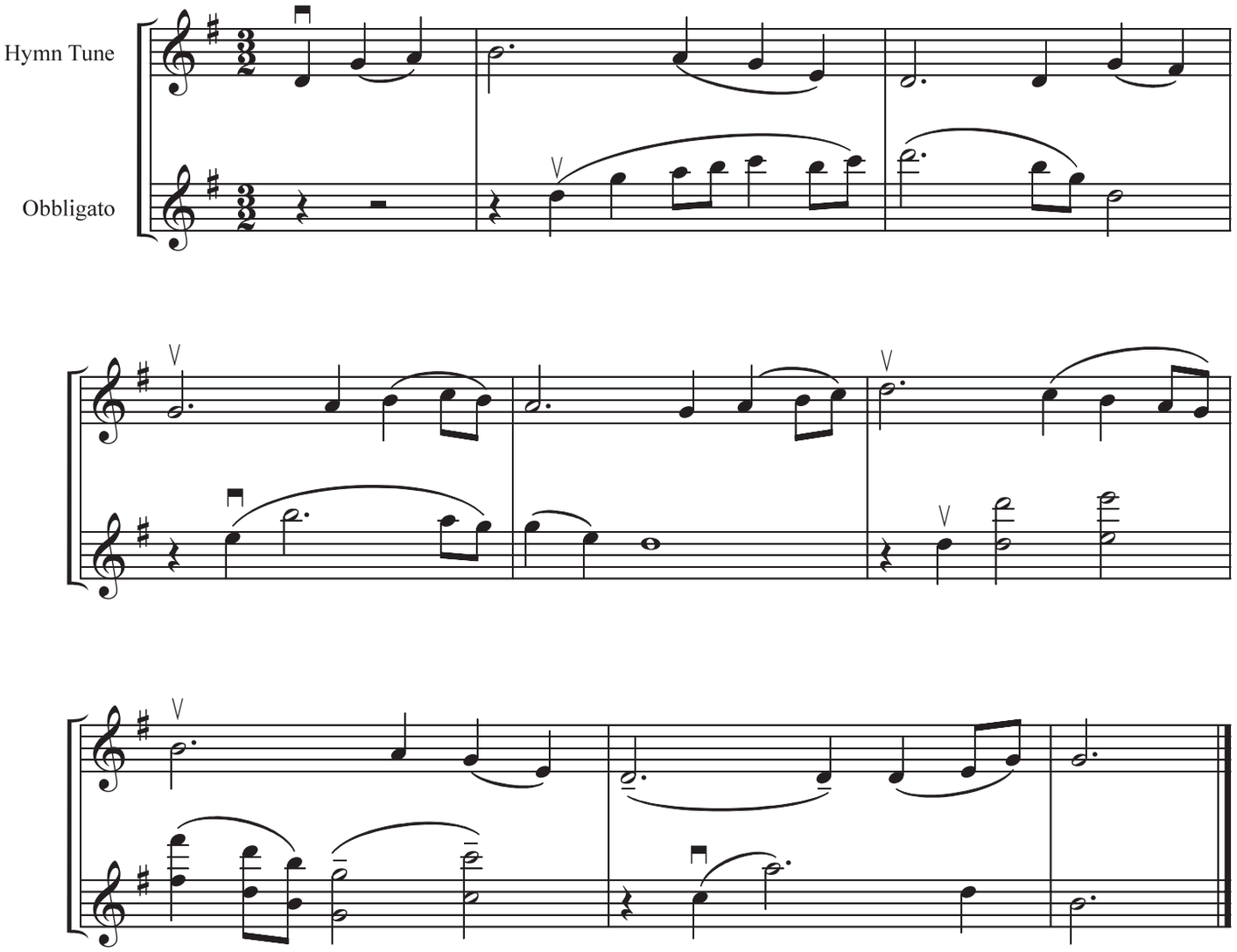
to Megan Hord

When Love Is Found

O WALY WALY

Traditional English Melody
Obbligato by Douglas Smith



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