

Foreword

In recent years, the use of instrumental music in worship has expanded well beyond that of organ and piano. It has played a major role in defining a wide spectrum of worship styles that are often blended together into a single service, and may serve to reach a broader community of worshippers with an ever-growing diversity of tastes and preferences. As instrumental musicians, we continually search for resources that are not only interesting, expressive, and versatile, but that enable us to use our God-given talents in a way that maintains the high level of musical excellence we expect of ourselves, and that the Creator deserves in worship.

You will find this collection of familiar hymn tunes for trumpet and piano to encompass a wide variety of musical styles ranging from classical to jazz, serious to whimsical, harmonically simple to complex, formal to fun, and always offering a fresh expression of the mood and spiritual essence of the original hymn. Each arrangement is between three and four minutes in length. The hymns themselves have been chosen so that the collection includes selections for a variety of service needs: prelude, call to worship, offertory, feature solo, or meditation.

Although this collection is beyond the skill level of beginning players, I believe both trumpeters and pianists who are looking for something that presents a bit of a challenge will enjoy preparing these arrangements. I also believe congregations will enjoy listening and worshipping to the melodies of their favorite hymns which have been a part of the worship experience for so many generations.

—*Brant Adams*

About the Arranger

Brant Adams is perhaps the premier orchestrator for church music publishers today. His numerous cantata and octavo orchestrations may be found in the catalogs of the leading publishers in the industry. He holds a B.M. in piano performance from Capital University, Columbus, Ohio, an M.M. in music theory from the Cincinnati College-Conservatory, and a Ph.D. in music theory from the University of Texas at Austin. He holds the rank of professor on the music faculty of Oklahoma State University where he has taught since 1987. He has also served in a music staff role at First Baptist Church in Stillwater, Oklahoma since 1989. His arrangements in this collection reflect his solid understanding of instrumental writing, his creative arranging abilities, and a keen awareness of the local church setting shaped by his many years as a practicing church musician. Brant and his wife, Ginger, live in Stillwater with their three daughters, Lindsay, Lauren and Lacey.

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Sacred Harp Medley

WARRENTON (from *The Sacred Harp*, 1844)
 BEACH SPRING (from *The Sacred Harp*, 1844)
Arranged by Brant Adams

Joyously $\text{♩} = \text{ca. } 144$

Joyously $\text{♩} = \text{ca. } 144$

4

6

f

7

mf

9

mf

10

13

16 17

19

30/1863L-5

22

23

25

28

31

33

My Faith Has Found a Resting Place/ The Solid Rock

LANDAS (Norwegian Folk Melody)
 SOLID ROCK (William B. Bradbury)
Arranged by Brant Adams

Calmly $\text{♩} = \text{ca. } 76$

Calmly $\text{♩} = \text{ca. } 76$

mp

6

9

9

11

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16

17

16

mf

17

mf

20

mp

f

mf

24

poco rit.

mp

mp

poco rit.

mp

p

29

[29] A little faster $\text{♩} = \text{ca. } 84$

[29] A little faster $\text{♩} = \text{ca. } 84$

mp

mf

mp

30/1863L-13

34 *poco accel.* 37 Happily ♩ = ca. 96 *mf*

37 Happily ♩ = ca. 96 *poco accel.* 37 *mf* > *mp*

39

44 45 *f*

mf

49 52

f 52

30/1863L-14

Sunshine in My Soul/ Sunlight

SUNSHINE (John R. Sweeney)
 SUNLIGHT IN MY SOUL (Winfield S. Weeden)
Arranged by Brant Adams

Slowly, freely

4

5 Moderately slow $\text{♩} = \text{ca. } 69$

5 Moderately slow $\text{♩} = \text{ca. } 69$

7

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11 [11] 11

14 *poco a poco cresc.* *rit.* *mf*

poco a poco cresc. *rit.*

17 [17] Bright Swing $\text{♩} = \text{ca. } 144$

mf

21

25 25

28

31

34 Brightly in 2 $\text{♩} = \text{ca. } 132$

34 Brightly in 2 $\text{♩} = \text{ca. } 132$

This Is My Father's World/ He's Got the Whole World in His Hands

TERRA BEATA (Traditional English melody)

WHOLE WORLD (African-American Spiritual)

Arranged by Brant Adams

Freely, not too slow $\text{♩} = \text{ca. } 84$

9

10

15 rit. ten. 16 a tempo

mp a tempo

19

23

mf

25

mf

mp

27

mp

31

rit.

32 Brightly $\text{♩} = \text{ca. } 126$

mp

mp

p *rit.*

mp

35

38

41 *swing 8ths*
poco accel.

44 **Moderately bright swing** $\text{♩} = \text{ca. } 138$

48 *simile* *(melody)*

Immortal, Invisible, God Only Wise

ST. DENIO (Traditional Welsh melody)
Arranged by Brant Adams

Moderately $\text{♩} = \text{ca. } 76$

with a sense of mystery and anticipation

1

pp

Ped.

poco a poco cresc.

p

5

9

mp

13

mf poco a poco accel.

pedal harmonically

17

marcato

mf

21 **Boldly** $\text{♩} = \text{ca. } 112$

21 **Boldly** $\text{♩} = \text{ca. } 112$

mf marcato

26

f

f

31

sempre marcato **35**

mf

35

mf sempre marcato

36

41

43

46

marcato

mf

mf marcato

mp legato

51

legato

mp

54

mp

30/1863L-32

Near to the Heart of God/ Children of the Heavenly Father

37

McAfee (Cleland B. McAfee)
TRYGGARE KAN INGEN VARA (Traditional Swedish melody)
Arranged by Brant Adams

Gently $\text{♩} = \text{ca. } 72$

Flugelhorn (optional)

5

6

mp

6

9

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13

16

mf

p *mf*

17

mp

8va

8va

mp

20

mf

rit.

mp

rit.

mp

23 [23] Slightly faster $\text{♩} = \text{ca. } 76$

Slightly faster $\text{♩} = \text{ca. } 76$

23

p

(8^{va})

27

6

mp

(8^{va})

31

p poco rit.

mp a tempo

33

l.h.

35

mp

Come, Ye Thankful People, Come

43

ST. GEORGE'S WINDSOR (George J. Elvey)
Arranged by Brant Adams

Majestically, but not too slowly $\text{♩} = \text{ca. } 108$
marcato

Musical score for measures 1-5. The score consists of three staves: Treble, Bass, and a lower staff. Measure 1 starts with a rest followed by eighth notes. Measure 2 begins with a bass note, followed by eighth-note chords. Measure 3 features eighth-note chords. Measure 4 includes a dynamic marking *cresc.*. Measure 5 concludes the section.

Musical score for measures 6-10. The score continues with three staves. Measure 6 shows eighth-note patterns. Measure 7 includes a dynamic *f*. Measures 8 and 9 show more complex harmonic progressions. Measure 10 concludes the section.

Musical score for measures 11-15. The score continues with three staves. Measures 11-14 feature eighth-note patterns and chords. Measure 15 concludes the section.

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16

18
18

mp

f

20

cresc.

mf

cresc.

mf

24

28

rit.

mp

a tempo

rit.

mp

a tempo

32

rit.

34 Brightly $\text{♩} = \text{ca. } 138$

rit.

34 Brightly $\text{♩} = \text{ca. } 138$ *mf*

36

40

42

mf

42

mf

44

30/1863L-45

O Come, All Ye Faithful

49

ADESTE FIDELES (John F. Wade's *Cantus Diversi*, 1751)
Arranged by Brant Adams

Joyfully ♩ = ca. 104

Joyfully ♩ = ca. 104

4

f ff

f ff

8

9

mf

9

mf

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12

16

17

17

20

21

21

24

mf

mp

30/1863L-50

27

30

rit.

$\text{J} = \text{J} \cdot$ 32 **Freely flowing (l'istesso)**
a tempo

$\text{J} = \text{J} \cdot$ 32 **Freely flowing (l'istesso)**

mf

rit.

mp

a tempo

33

mp

36

mp

30/1863L-51

This musical score consists of four systems of piano music. System 1 (measures 27-28) features three staves: treble, bass, and bass. Measures 27 and 28 begin with eighth-note patterns. System 2 (measures 30-32) begins with a treble staff containing rests, followed by a bass staff with a bass note and eighth-note pairs. Measure 30 includes dynamic markings *rit.*, *mf*, and *rit.*. Measures 31 and 32 are labeled **Freely flowing (l'istesso)** with tempo markings $\text{J} = \text{J} \cdot$ 32 and *a tempo*. System 3 (measures 33-34) shows a treble staff with eighth-note pairs and a bass staff with eighth-note pairs. System 4 (measures 35-36) continues with eighth-note patterns in both treble and bass staves. The score concludes with page number 30/1863L-51.