

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 the Creator deserves in worship.

You will find this collection of familiar hymn tunes for violin 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 soloists and accompanists 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 of Music, 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 and served as interim head of the music department from 2004-2005. 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.

Contents

	MUSIC PAGES		CD TRACKS	
	PIANO	VIOLIN	PERF.	ACCOMP.
Sacred Harp Medley	4	62	1	9
WARRENTON and BEACH SPRING				
Morning Has Broken	12	64	2	10
BUNESSAN				
The Water Is Wide	18	66	3	11
O WALLY WALLY				
Jesus Paid It All/	26	68	4	12
O Sacred Head Now Wounded				
ALL TO CHRIST and PASSION CHORALE				
Gospel Medley	31	70	5	13
ASSURANCE, SHOWALTER, O HOW I LOVE JESUS, and HEAVEN				
Sing We Now of Christmas/	42	74	6	14
God Rest Ye Merry, Gentlemen				
NOËL NOUVELET and GOD REST YE MERRY				
Where He Leads Me/He Leadeth Me	48	76	7	15
NORRIS and HE LEADETH ME				
We Gather Together/Count Your Blessings	54	78	8	16
KREMSEER and BLESSINGS				

Sacred Harp Medley

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

Joyously $\text{♩} = \text{ca. } 144$

4

6

f

f

7

mf

mf

10

f

f

13

mf

16

17

f

mp

3

19

17

f

f

mf

22

23

23

25

mf

mp

28

v

v

31

33

mp

30/2388L-6

Morning Has Broken

BUNESSAN (Traditional Gaelic melody)
Arranged by Brant Adams

Gently flowing $\text{♩} = \text{ca. } 108$

6 *poco rit.* 9 *a tempo*

11 *v*

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16

21 *poco rit.* *a tempo* 25
6 *mf*

26

31 35
3 *mf*

35
mf

30/2388L-13

36

poco rit. a tempo

mp

poco rit. a tempo

rit. a tempo

mf

50

50

The Water Is Wide

O WALLY WALLY (English melody)
Arranged by Brant Adams

Gently, delicately $\text{♩} = \text{ca. } 76$

2

4

6

8

10

12

mf

12

20

14

16

molto rit. *ten.*

mp

p

ten.

molto rit.

18

Moving ahead $\text{♩} = \text{ca. } 88$

gently rubato

poco rit. *a tempo*

poco rit.

18

Moving ahead $\text{♩} = \text{ca. } 88$

gently rubato

p

poco rit.

a tempo

poco rit.

Ped. harmonically

22

a tempo

24

cantabile e sempre rubato

mp

mp

a tempo

Jesus Paid It All/ O Sacred Head Now Wounded

ALL TO CHRIST (John T. Grape)
PASSION CHORALE (Hans Leo Hassler)
Arranged by Brant Adams

Slowly, freely

Moderately slow $\text{♩} = \text{ca. } 63$

with a ballad rock feel

13

16

16

19

22

rit.

f

mf

mp

f

mf

mp

rit.

30/2388L-27

Moderately $\text{♩} = \text{ca. } 78$

25

p

27

Moderately $\text{♩} = \text{ca. } 78$

26

p legato

27

28

mp

p

29

mp

30

31

mp

p

mp

32

2

33

34

35

mf

35

Gospel Medley

31

ASSURANCE (Phoebe P. Knapp)

SHOWALTER (Anthony J. Showalter)

O HOW I LOVE JESUS (American melody)

HEAVEN (Emily D. Wilson)

*Arranged by Brant Adams*Moderate gospel feel $\text{♩} = \text{ca. } 116$

The musical score consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The time signature varies between common time (indicated by '8') and 6/8.

- Staff 1:** Features a basso continuo line with sustained notes and chords. Dynamics include *f* and *p*.
- Staff 2:** Features a soprano line with eighth-note patterns and sixteenth-note chords. It includes markings *poco rit.* and *a tempo*.
- Staff 3:** Features a soprano line with eighth-note patterns and sixteenth-note chords. Measure 9 is indicated.
- Staff 4:** Features a basso continuo line with sustained notes and chords. Measures 14 and 15 are indicated. The bass line includes sustained notes and chords.

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32

18

4 4

22

26

27

30

34

38

39

42

46

Sing We Now of Christmas/ God Rest Ye Merry, Gentlemen

NOËL NOUVELET (Traditional French melody)

GOD REST YE MERRY (Traditional English melody)

Arranged by Brant Adams

Lightly, with dance-like charm $\text{♩} = \text{ca. } 108$ 8^{va}

Lightly, with dance-like charm $\text{♩} = \text{ca. } 108$

8^{va}

1
9
14
17

mp

mf

18

22

26

30

34

mf

38

f

42

44

mf

44

mf

46

mf

Where He Leads Me/ He Leadeth Me

NORRIS (John S. Norris)
HE LEADETH ME (William B. Bradbury)
Arranged by Brant Adams

The musical score consists of three staves of music. The top staff is for the voice, the middle staff is for the piano right hand, and the bottom staff is for the piano left hand/bass. The key signature is A major (two sharps). The time signature is common time (indicated by '3'). The tempo is marked 'Gently' with a dotted quarter note followed by 'ca. 80'. Measure 1 starts with eighth-note chords in the piano and eighth-note patterns in the voice. Measure 2 begins with a piano bass line. Measure 3 shows a piano bass line with eighth-note chords above it. Measure 4 starts with eighth-note chords in the piano and eighth-note patterns in the voice. Measure 5 begins with a piano bass line. Measure 6 shows a piano bass line with eighth-note chords above it. Measure 7 starts with eighth-note chords in the piano and eighth-note patterns in the voice. Measure 8 begins with a piano bass line. Measure 9 shows a piano bass line with eighth-note chords above it.

10 *poco rit.*

13 *a tempo* *rit.*

p

a tempo *p* *rit.*

16 *ten.* *Happily* *ca. 104*

17 *18*

mp

ten. *Happily* *ca. 104*

17 *18*

mp *(mel.)*

ten. *mf*

19 *mf*

18 *18*

6 *12*

6 *12*

22

f

mf

mp

mp

ff

ff

ff

We Gather Together/ Count Your Blessings

KREMSER (Nederlandsch Gedenckelanck, 1626)

BLESSINGS (Edwin O. Excell)

Arranged by Brant Adams

Delicately, but not too slowly ♩ = ca. 90

The musical score consists of three systems of music for two voices (Soprano and Alto) and piano.

System 1 (Measures 1-4): The vocal parts enter at measure 1. The Soprano has a continuous eighth-note pattern, and the Alto has a steady quarter-note bass line. The piano accompaniment begins with a sustained note at the start of measure 1. Measure 2 starts with a forte dynamic. Measures 3 and 4 feature eighth-note chords in the piano.

System 2 (Measures 5-8): The vocal parts continue their patterns. The piano accompaniment includes dynamics like *poco rit.*, *mp*, *a tempo*, and *p a tempo*. Measures 7 and 8 show more complex piano chords.

System 3 (Measures 9-12): The vocal parts continue. The piano accompaniment features eighth-note patterns in the bass line and sustained notes in the upper octaves.

13

17

18

19

20

21

22

23

24

25

a tempo

26

27

28

29

30

mp

poco rit.

6

mp *a tempo*

56

29

33 Brightly $\text{♩} = \text{ca. } 144$

33 Brightly $\text{♩} = \text{ca. } 144$

37

37

41