

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 French horn 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, 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.

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A Mighty Fortress Is Our God

EIN' FESTE BURG (Martin Luther)
Arranged by Brant Adams

Brightly, with energy ♩ = ca. 112

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a *mf* dynamic. The piano accompaniment starts with a *mf* dynamic and includes a *marcato* marking. The system concludes with a repeat sign.

The second system continues the vocal and piano parts. The piano accompaniment features a *mf* dynamic and includes a *marcato* marking. The system concludes with a repeat sign.

The third system continues the vocal and piano parts. The piano accompaniment features a *f* dynamic and includes a *mf* dynamic. The system concludes with a repeat sign.

12

mf legato

16

mf cresc.

20

legato

22

mp

22

f mp

24

mf

mf

28

mp *mf*

32

f *mf*

36

mf *mp* *mf*

40

f *mf* *f mp* *mf*

Come, Ye Thankful People, Come

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

Majestically, but not too slowly ♩ = ca. 112

mp *cresc.*

Majestically, but not too slowly ♩ = ca. 112

mf *f* *mf*

16 18

mp

18 *mp*

Detailed description: This system contains measures 16, 17, and 18. The top staff is a single melodic line in treble clef. The bottom two staves are piano accompaniment in treble and bass clefs. A dynamic marking of *mp* (mezzo-piano) is present in both the top and bottom staves. A box containing the number '18' is placed above the top staff and above the piano accompaniment.

20

cresc. *mf*

cresc. *mf*

Detailed description: This system contains measures 20, 21, 22, and 23. The top staff is a single melodic line in treble clef. The bottom two staves are piano accompaniment in treble and bass clefs. Dynamic markings include *cresc.* (crescendo) and *mf* (mezzo-forte) in both the top and bottom staves.

24

Detailed description: This system contains measures 24, 25, 26, and 27. The top staff is a single melodic line in treble clef. The bottom two staves are piano accompaniment in treble and bass clefs. Measure 27 features a change in time signature from 2/4 to 4/4.

28 30 *a tempo*

rit. *mp* *rit.* *a tempo*

30 *a tempo*

Detailed description: This system contains measures 28, 29, and 30. The top staff is a single melodic line in treble clef. The bottom two staves are piano accompaniment in treble and bass clefs. Dynamic markings include *rit.* (ritardando) and *mp* (mezzo-piano) in the top staff, and *mp*, *rit.*, and *a tempo* in the bottom staff. A box containing the number '30' is placed above the top staff and above the piano accompaniment. Measure 30 features a change in time signature from 4/4 to 2/4.

32 *rit.* 34 **Brightly** ♩ = ca. 138

mf

36

40 42 *mf* 42 *mf*

44

Morning Has Broken

BUNESSAN (Traditional Gaelic melody)
Arranged by Brant Adams

Gently flowing ♩ = ca. 108

Gently flowing ♩ = ca. 108

mp

mp

6 *poco rit.* 9 *a tempo*

poco rit. *mp a tempo*

11 *mp*

The musical score is written for voice and piano. It begins with a tempo marking of 'Gently flowing' and a metronome marking of '♩ = ca. 108'. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The score is divided into three systems. The first system (measures 1-5) features a vocal line and piano accompaniment. The second system (measures 6-10) includes a 'poco rit.' marking, a measure rest for 9 measures, and a return to 'a tempo'. The third system (measures 11-15) continues the piano accompaniment with a 'mp' dynamic marking.

16

21

poco rit. *a tempo* 25

26

31

mf 35

36

36

41

poco rit. *a tempo*

mp *mp* *poco rit.* *a tempo*

41

46

rit. *a tempo*

mf *rit.* *a tempo*

46

50

50

mf

50

O Come, All Ye Faithful

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

Joyfully ♩ = ca. 104

Joyfully ♩ = ca. 104

mf

mf

cresc.

4

f

ff

f

ff

8

9

mf

9

mf

12

6

16

17

f

17

f

20

21

p

21

mp

24

mf

mf

27

Musical score for measures 27-29. Measure 27 features a sixteenth-note triplet in the right hand. Measure 28 has a forte (*f*) dynamic. Measure 29 includes a hairpin crescendo.

30

rit.

32 Freely flowing (l'istesso)

a tempo

Musical score for measures 30-32. Measure 30 is a whole rest. Measure 31 has a mezzo-forte (*mf*) dynamic and a ritardando (*rit.*) hairpin. Measure 32 has a mezzo-piano (*mp*) dynamic and a tempo (*a tempo*) marking. The key signature changes to three flats and the time signature to 12/8.

33

Musical score for measures 33-35. Measure 33 has a mezzo-piano (*mp*) dynamic. Measures 34-35 continue the piece with a steady eighth-note accompaniment in the bass and chords in the treble.

36

Musical score for measures 36-38. Measure 36 has a mezzo-piano (*mp*) dynamic. Measures 37-38 continue the piece with a steady eighth-note accompaniment in the bass and chords in the treble.

Sunshine in My Soul/Sunlight

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

l.h. r.h.
mp

4

5 Moderately slow ♩ = ca. 69

5 Moderately slow ♩ = ca. 69
mp

7

11

11

14

poco a poco cresc.

rit.

mf

poco a poco cresc.

rit.

14

17 Bright Swing ♩ = ca. 144 ♩ = $\overset{\frown}{\underset{\frown}{\text{triple}}}$

17 Bright Swing ♩ = ca. 144 ♩ = $\overset{\frown}{\underset{\frown}{\text{triple}}}$

mf

17

21

21

25

28

31

34 **Brightly in 2** ♩ = ca. 144

34 **Brightly in 2** ♩ = ca. 144

Where He Leads Me/ He Leadeth Me

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

Gently ♩ = ca. 80

mp

Gently ♩ = ca. 80

mp

8^{va}

4

(8^{va})

7

9

mf

9

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'Gently' with a quarter note equal to approximately 80 beats per minute. The first system (measures 1-3) features a vocal line starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The piano accompaniment begins with a whole rest, followed by eighth-note patterns in the right hand and chords in the left hand. The second system (measures 4-6) continues the vocal line with a half note B4, quarter notes A4, G4, and F#4, and a half note E4. The piano accompaniment continues with similar rhythmic patterns. The third system (measures 7-9) shows the vocal line with a half note D4, quarter notes C4, B3, and A3, and a half note G3. The piano accompaniment features a more active eighth-note pattern in the right hand. Dynamics include mezzo-piano (mp) and mezzo-forte (mf). An 8va line is indicated for the piano accompaniment in the first two systems. Measure numbers 4, 7, and 9 are boxed in the score.

10 *poco rit.*

13 *a tempo* *mp* *rit.*

16 *ten.* 17 **Happily** ♩ = ca. 104 *mf*

Happily ♩ = ca. 104

ten. 17 *mp (mel.)* *mf*

19 *mf*

22

f

mf

25

mf

mp

mf

28

28

31

mp

mf

Sacred Harp Medley

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

Joyously ♩ = ca. 144

Joyously ♩ = ca. 144

mf

4

6

f

6

f

7

mf

mf

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10

f

13

mf

16

17

f *mp* 3

19

f *mf*

22 23

23

f *mf*

This system contains measures 22 and 23. Measure 22 is a whole rest in the treble clef. Measure 23 begins with a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4. The piano part features a complex texture with sixteenth-note runs in the right hand and chords in the left hand. Dynamic markings include *f* and *mf*. A box containing the number 23 is placed above the first measure of the system.

25

mf

mp

This system contains measures 25, 26, and 27. Measure 25 starts with a *mf* dynamic. The piano part has a *mp* dynamic. The music continues with melodic lines in the treble and accompaniment in the bass.

28

This system contains measures 28, 29, and 30. The piano part continues with a steady accompaniment pattern.

31 33

mp 33

This system contains measures 31, 32, and 33. Measure 33 features a time signature change to 3/4. The piano part has a *mp* dynamic. A box containing the number 33 is placed above the first measure of the system.

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 ♩ = ca. 63
with a ballad rock feel

13

16

mf

19

22

f *mf* *mp* *rit.*

25 Moderately ♩ = ca. 78 27

Moderately ♩ = ca. 78 *p*

p legato

28 *mp* *p*

mp

31 *mp* *p* *mp*

34 35 *mf* 35