Foreword

Worship. Although in today's church it happens in a wide array of styles and approaches, worship is an essential component of our spiritual experience. From the time of Martin Luther until today, great poets and lyricists have put into words deep and abiding expressions of adoration, praise, faith, devotion, contrition, hope, and joy that have inspired, encouraged, and transformed those who would seek to know God, to learn about His love, His plans for our lives, and His promises of our eternal future. These texts have come alive as composers have set them to melodies and harmonizations that make their expression connect with our hearts and lodge in our minds so that the truths expressed therein persist and endure throughout our spiritual journey.

The union of word with music can be so integral and so powerful that eventually one hardly exists without the other. I no longer can read a portion of scripture used in Handel's *Messiah* without hearing the familiar musical setting in my mind's ear. Likewise, when I hear a purely instrumental performance of a familiar hymn tune or chorus, I instantly recall the words that have become inseparably linked to the music, and I am drawn more deeply into the expression of that text. It is for that reason that the source music for this series remains the familiar hymns and songs of the faith.

As you prepare to perform these arrangements, I urge you to consider the texts of these great hymns. It is my hope that in performance you will strive to lead the listener to a genuine worship experience, undistracted by the technical demands or musical devices of the arrangements. It is my prayer that you will find that these arrangements enhance and expand the expression and intent of the original text settings, and that they will serve you well as a tool in your own ministry as a performer of sacred music.

—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 currently serves as head of the Department of Music at Oklahoma State University, where he has been a professor of theory and composition since 1987. His arrangements in this collection reflect his solid understanding of instrumental writing, 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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The flute parts are available as printable PDFs on the enclosed CD. See below for more details on accessing these files.

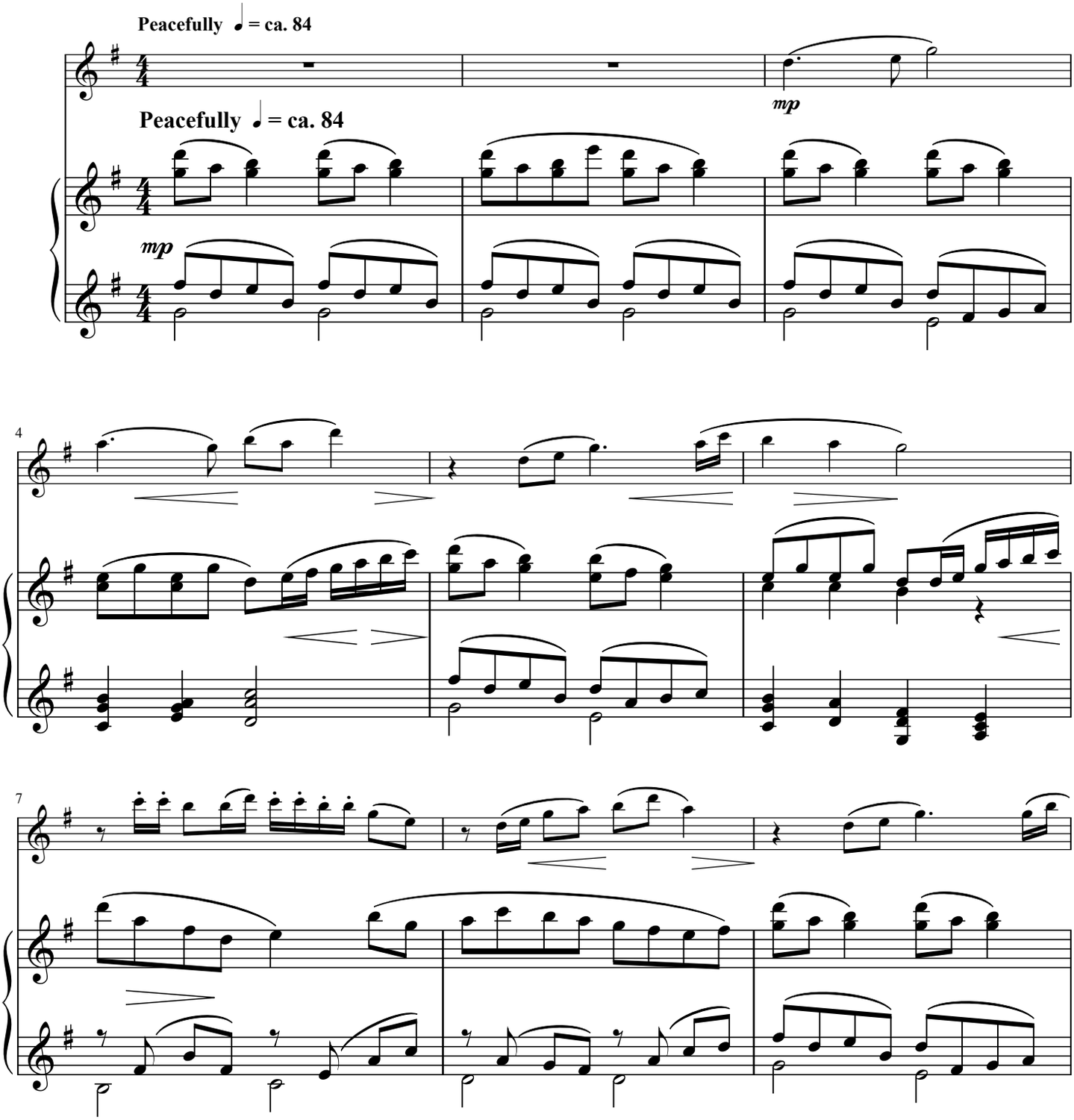
CD Information

The performance/accompaniment CD contained in this book is intended to be used as a rehearsal tool or, if desired, a performance resource. It should assist in the interpretation of each arrangement and enable both pianist and flutist to better utilize their shared rehearsal times.

This same disc also includes data files for the solo flute parts. You will need a PDF reader to open the data files. You may download Adobe's free Acrobat Reader from www.adobe.com/reader.

Christians, We Have Met to Worship

Arranged by **Brant Adams**
Tune: **HOLY MANNA**
from *Columbian Harmony*, 1825;
attr. **William Moore**, 19th c.



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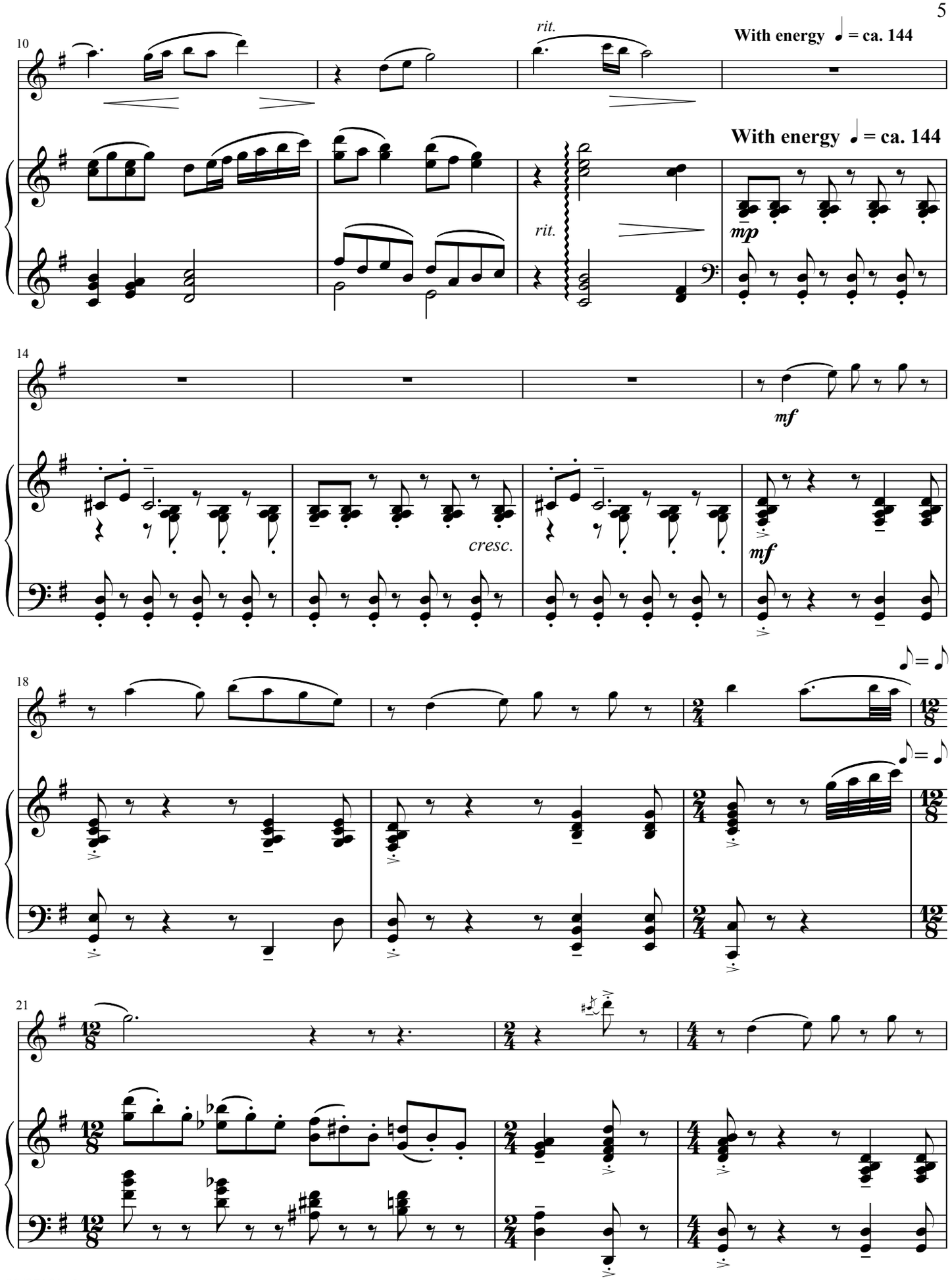
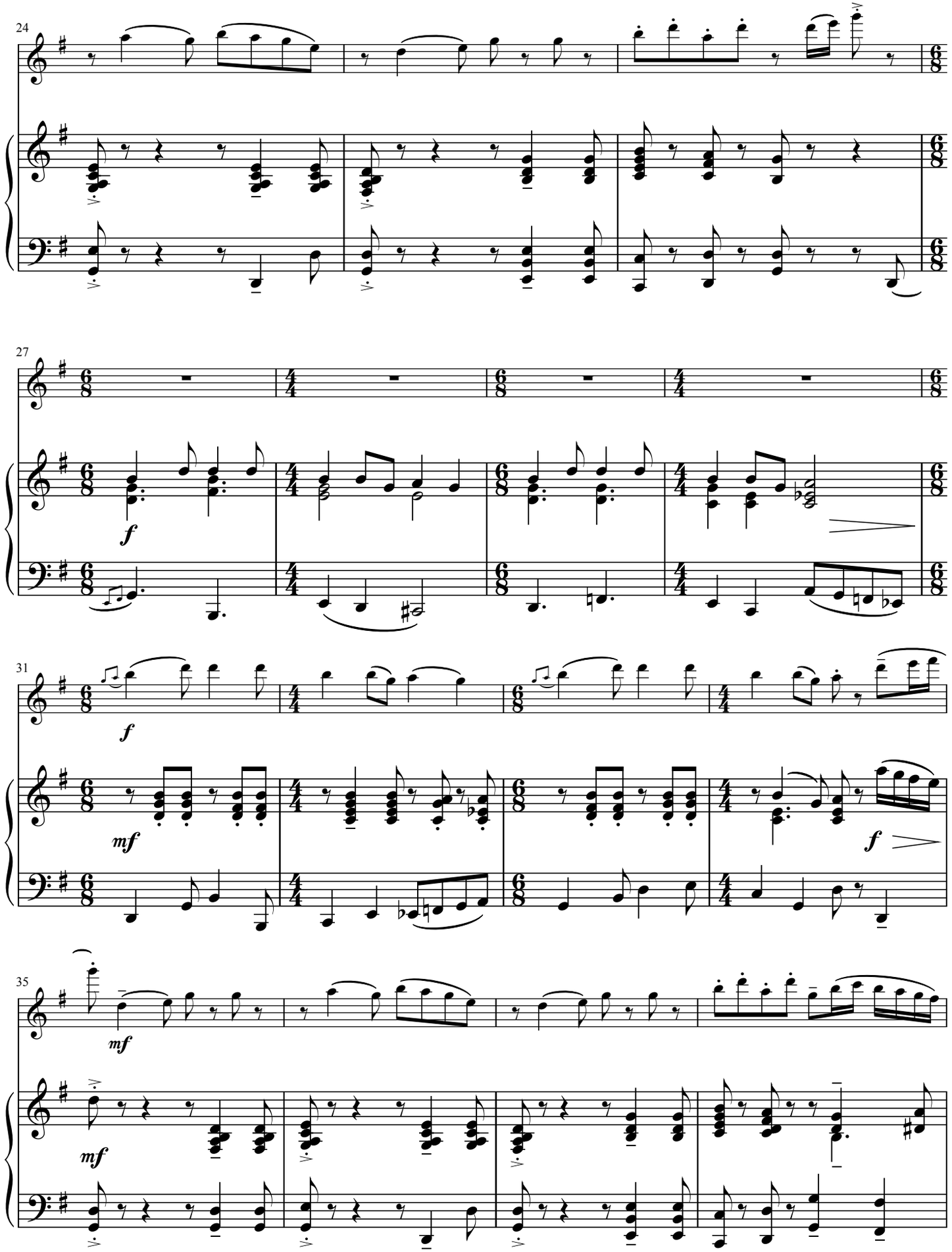
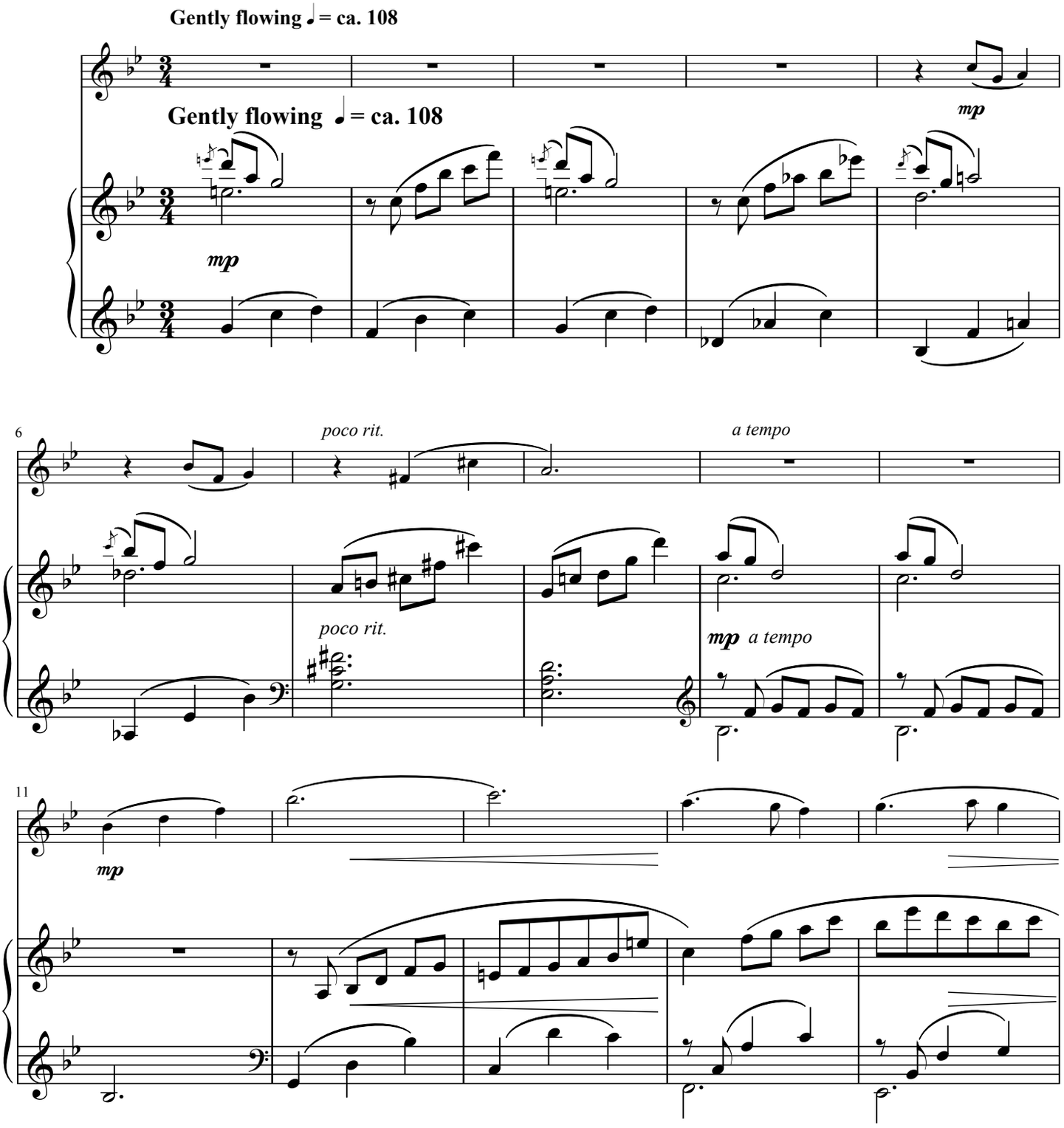

10
rit.
With energy ♩ = ca. 144
With energy ♩ = ca. 144
rit.
mp
14
mf
cresc.
mf
18
♪ = ♪
♪ = ♪
21


24
27
31
35
f
mf

Morning Has Broken

Arranged by **Brant Adams**
Tune: **BUNESSAN**,
Traditional Gaelic melody



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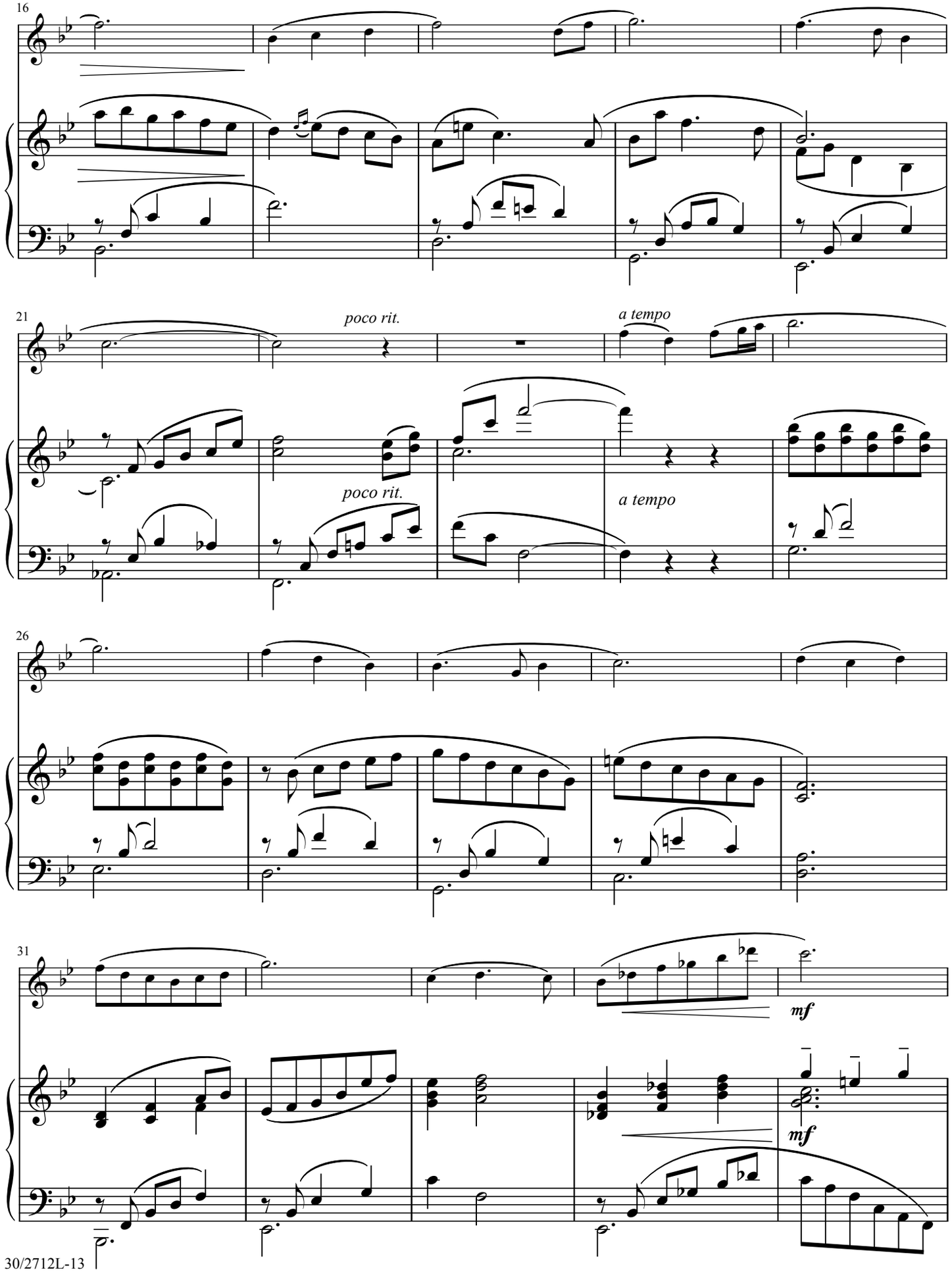
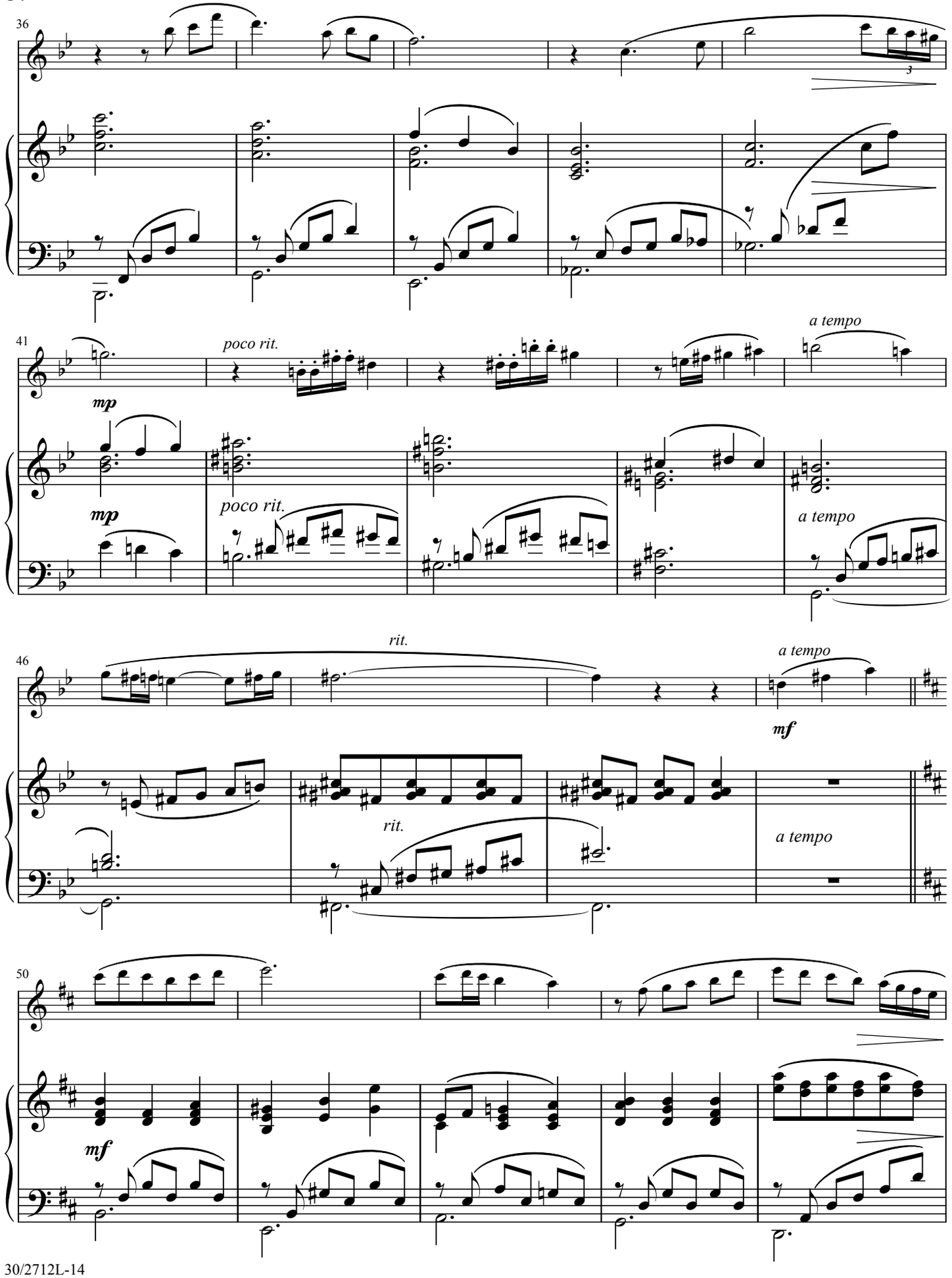
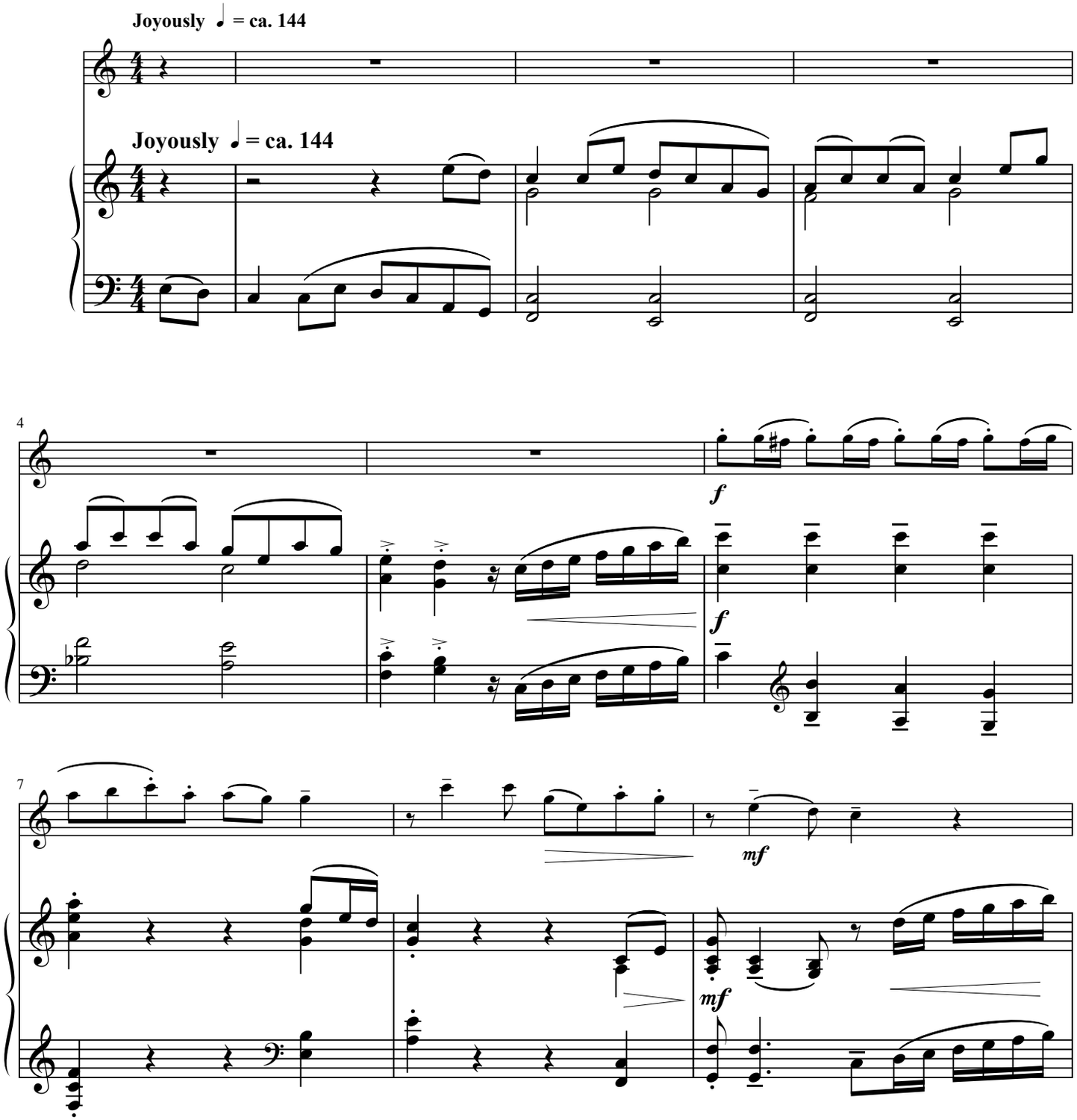

16
21
poco rit.
a tempo
poco rit.
a tempo
26
31
mf
mf


36
41
poco rit.
a tempo
mp
mp
poco rit.
a tempo
46
rit.
a tempo
mf
rit.
a tempo
50
mf

Sacred Harp Medley

Arranged by **Brant Adams**
Tunes: **WARRENTON** from *The Sacred Harp,* 1844
and **BEACH SPRING** from *The Sacred Harp,* 1844



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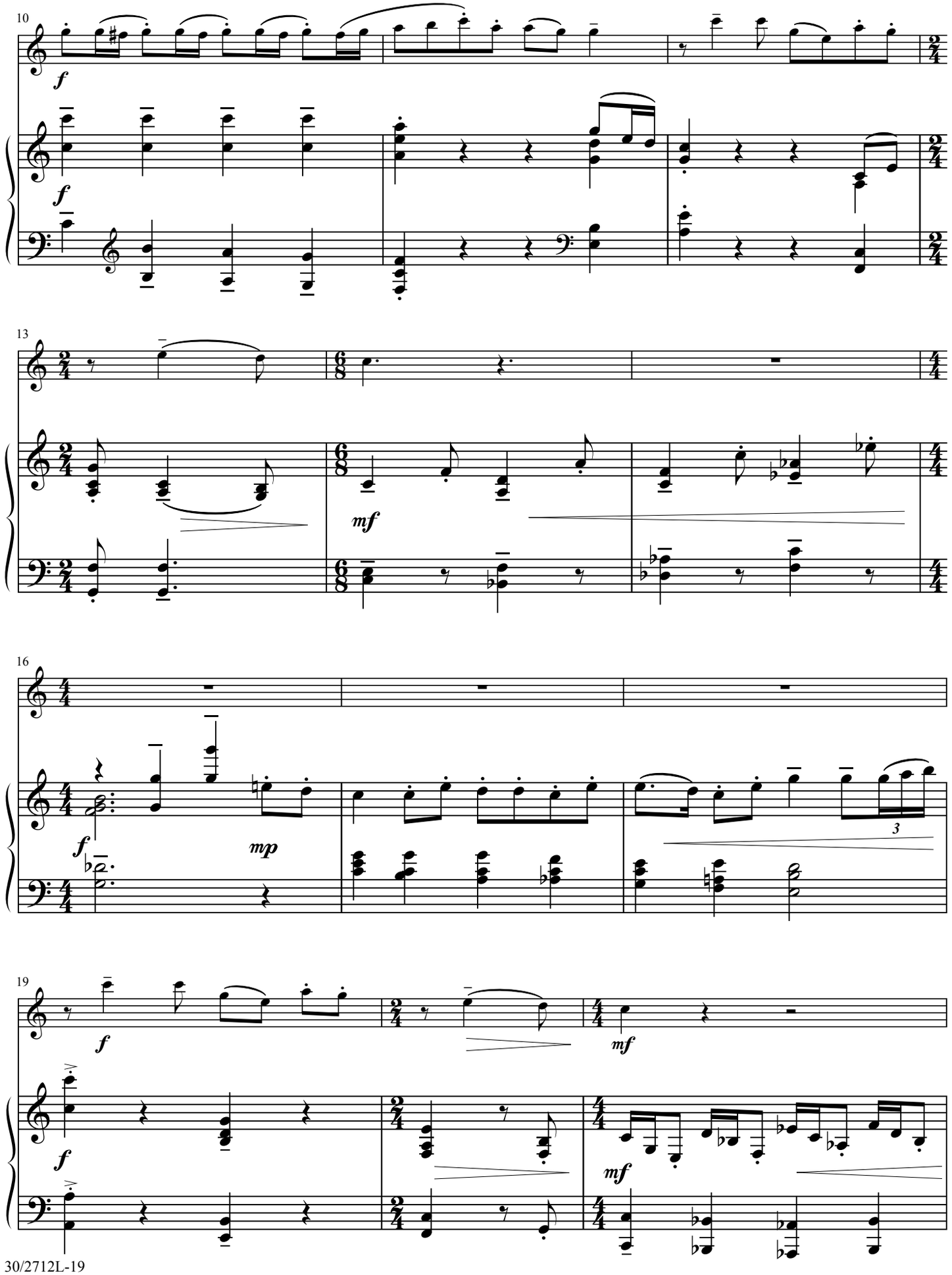
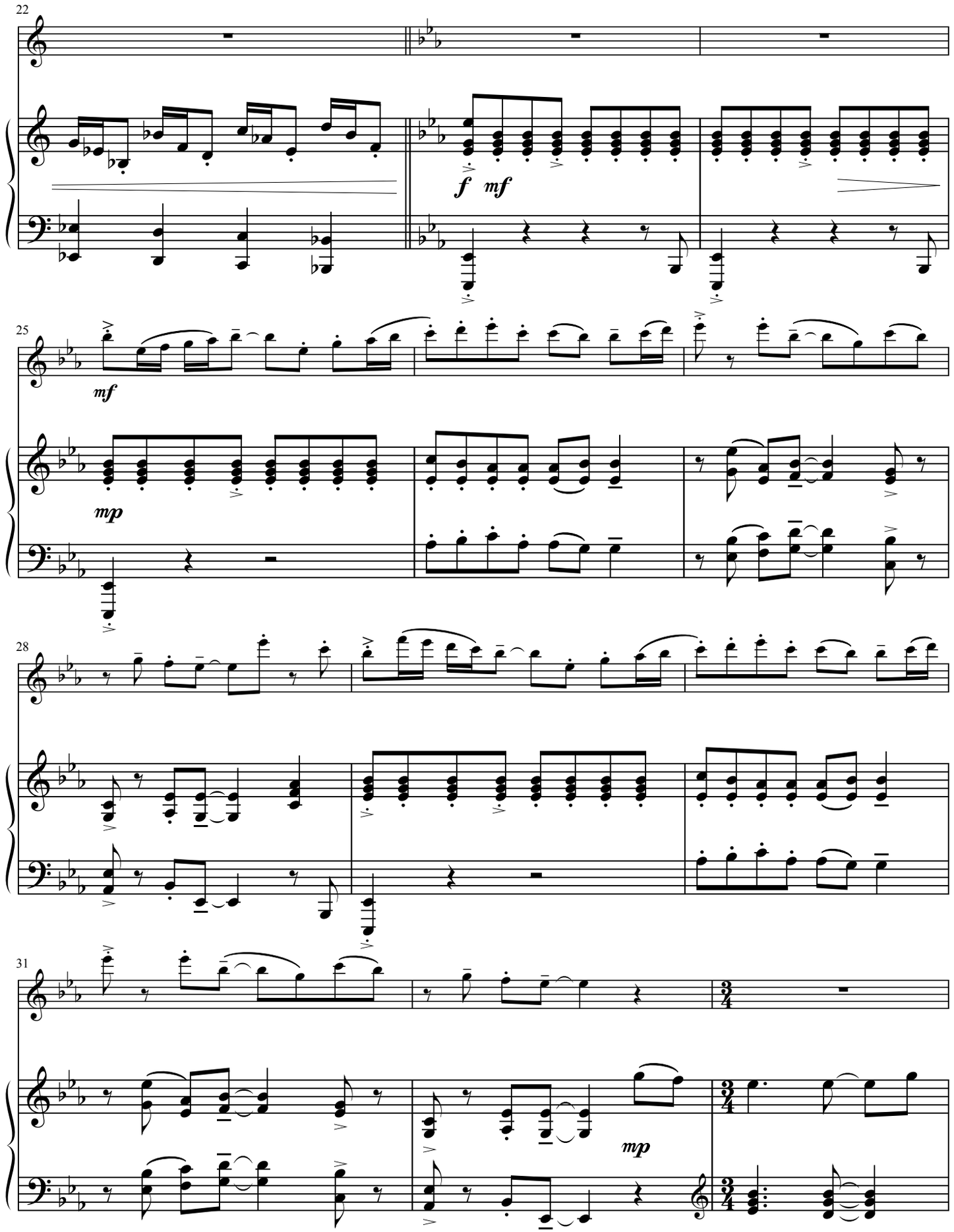
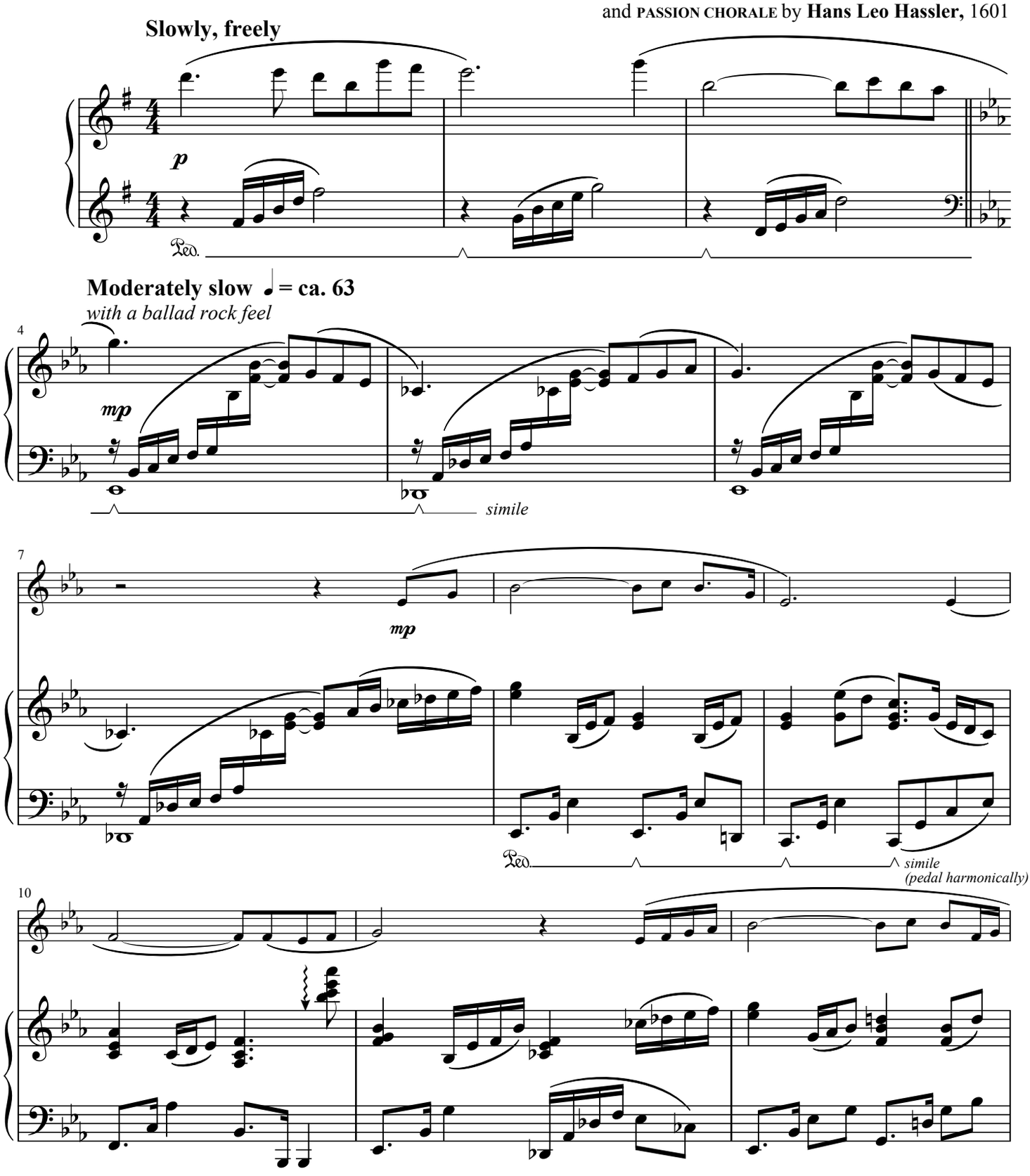

10
f
f
13
mf
16
f
mp
3
19
f
f
mf
mf


22
f
mf
25
mf
mp
28
31
mp

Jesus Paid It All/
O Sacred Head, Now Wounded

Arranged by **Brant Adams**
Tunes: ALL TO CHRIST by **John T. Grape,** 1868,
and PASSION CHORALE by **Hans Leo Hassler,** 1601



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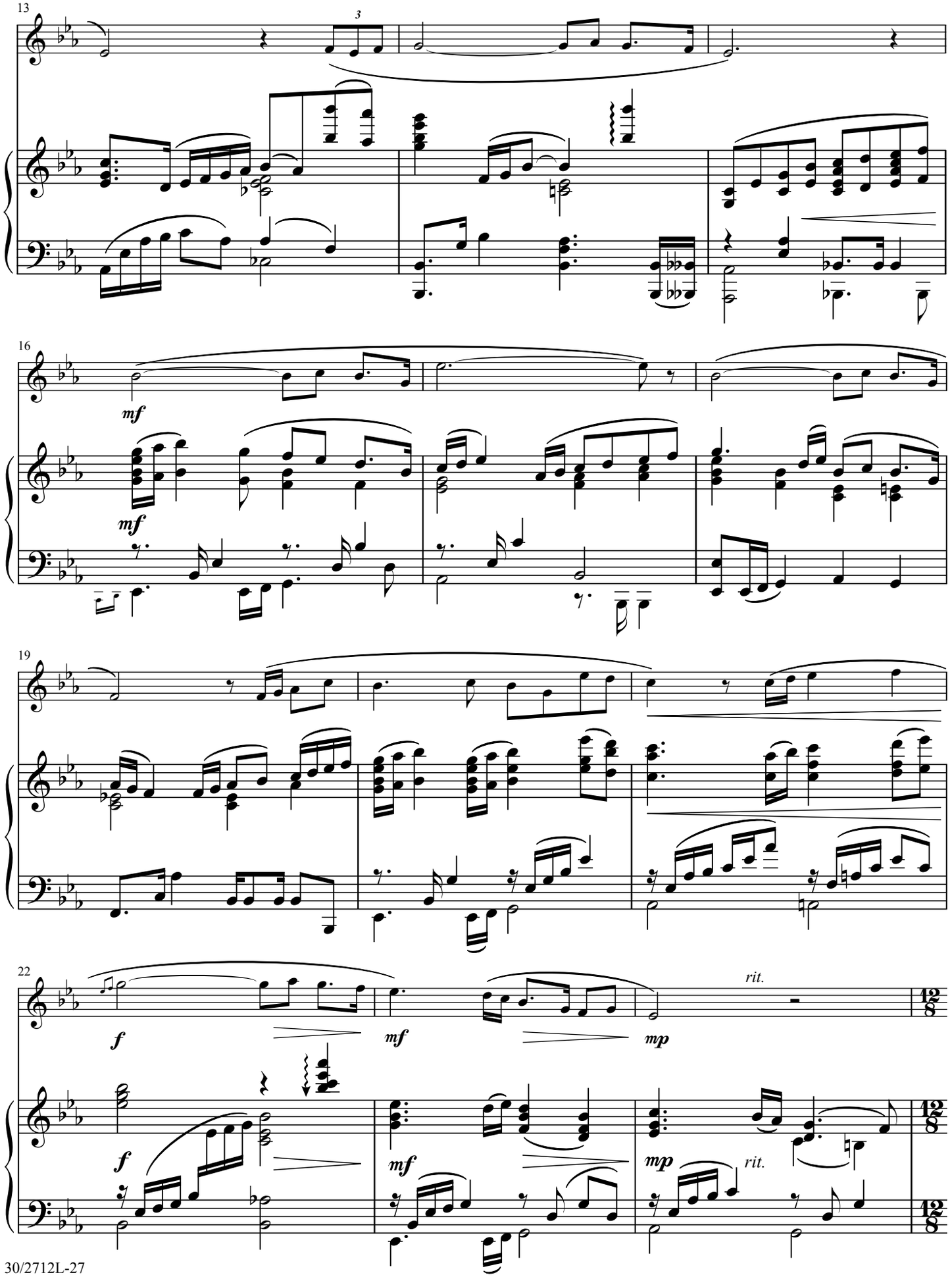
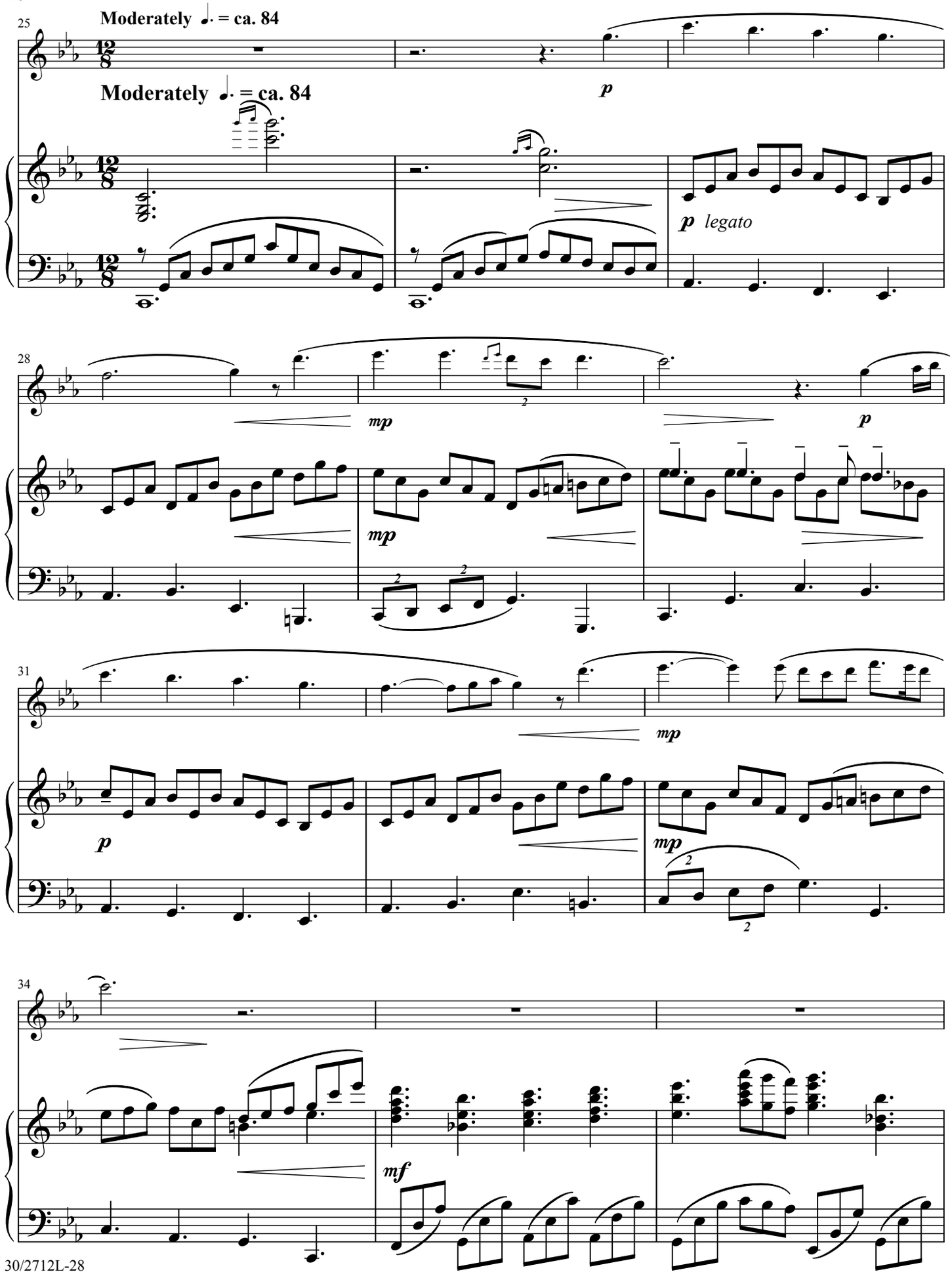

13
3
16
mf
mf
19
22
f
mf
mp
rit.
f
mf
mp
rit.

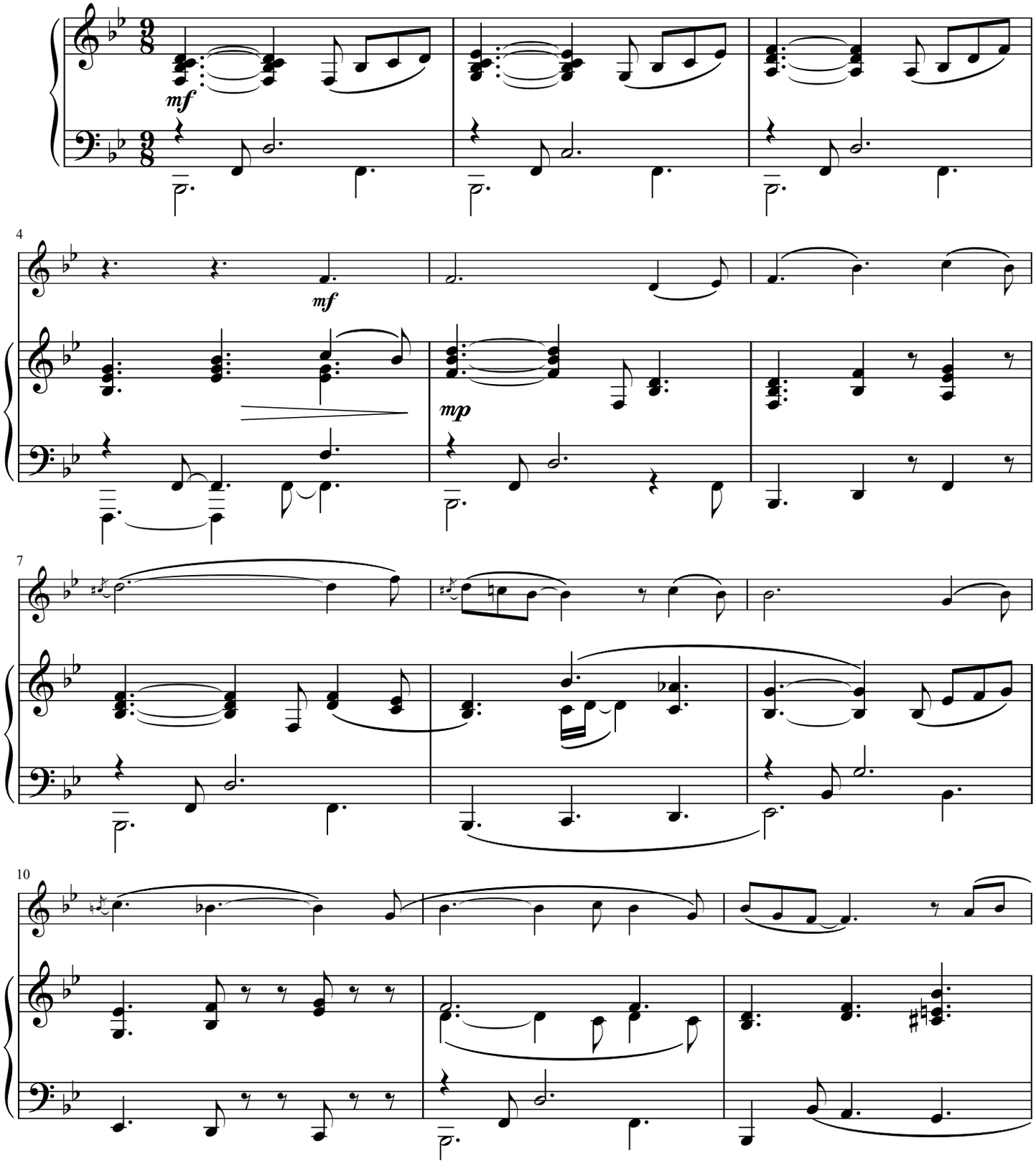

25
Moderately ♩. = ca. 84
Moderately ♩. = ca. 84
p
p legato
28
mp
mp
p
31
p
mp
mp
34
mf

In the Garden/
What a Friend We Have in Jesus

Arranged by **Brant Adams**

Tunes: **GARDEN** by **C. Austin Miles**, 1912,
and **CONVERSE** by **Charles C. Converse**, 1868

Moderate gospel feel ♩. = ca. 96



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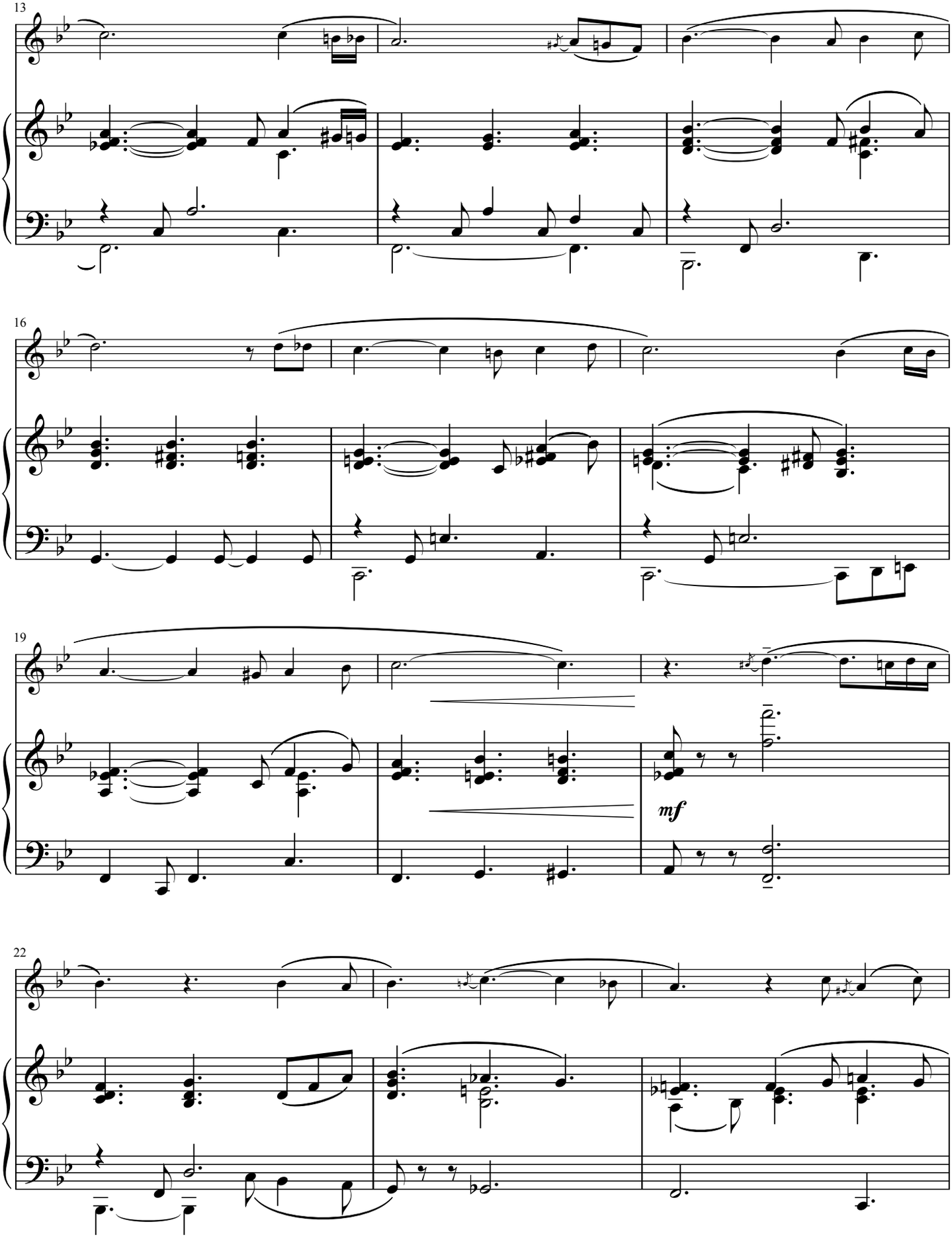
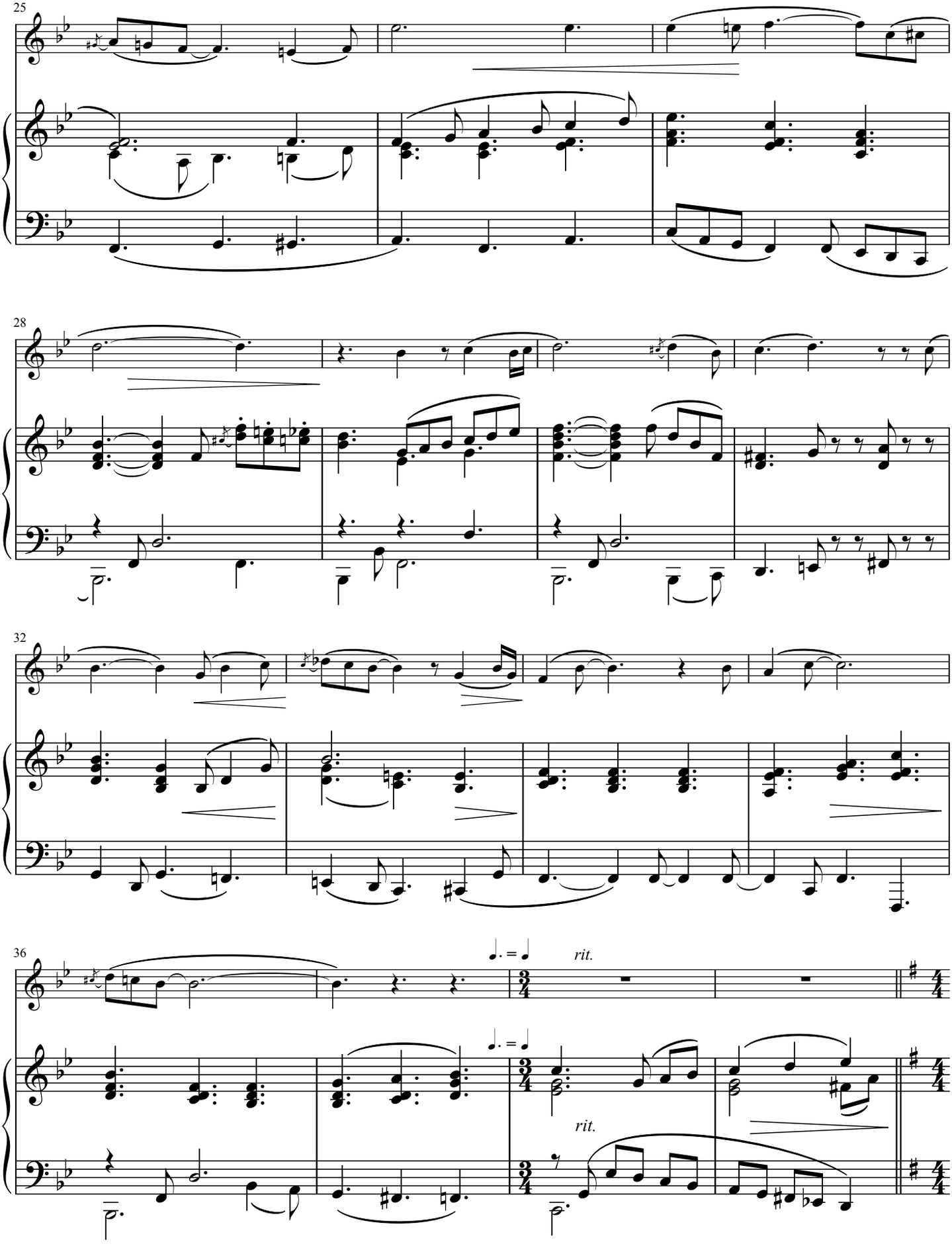
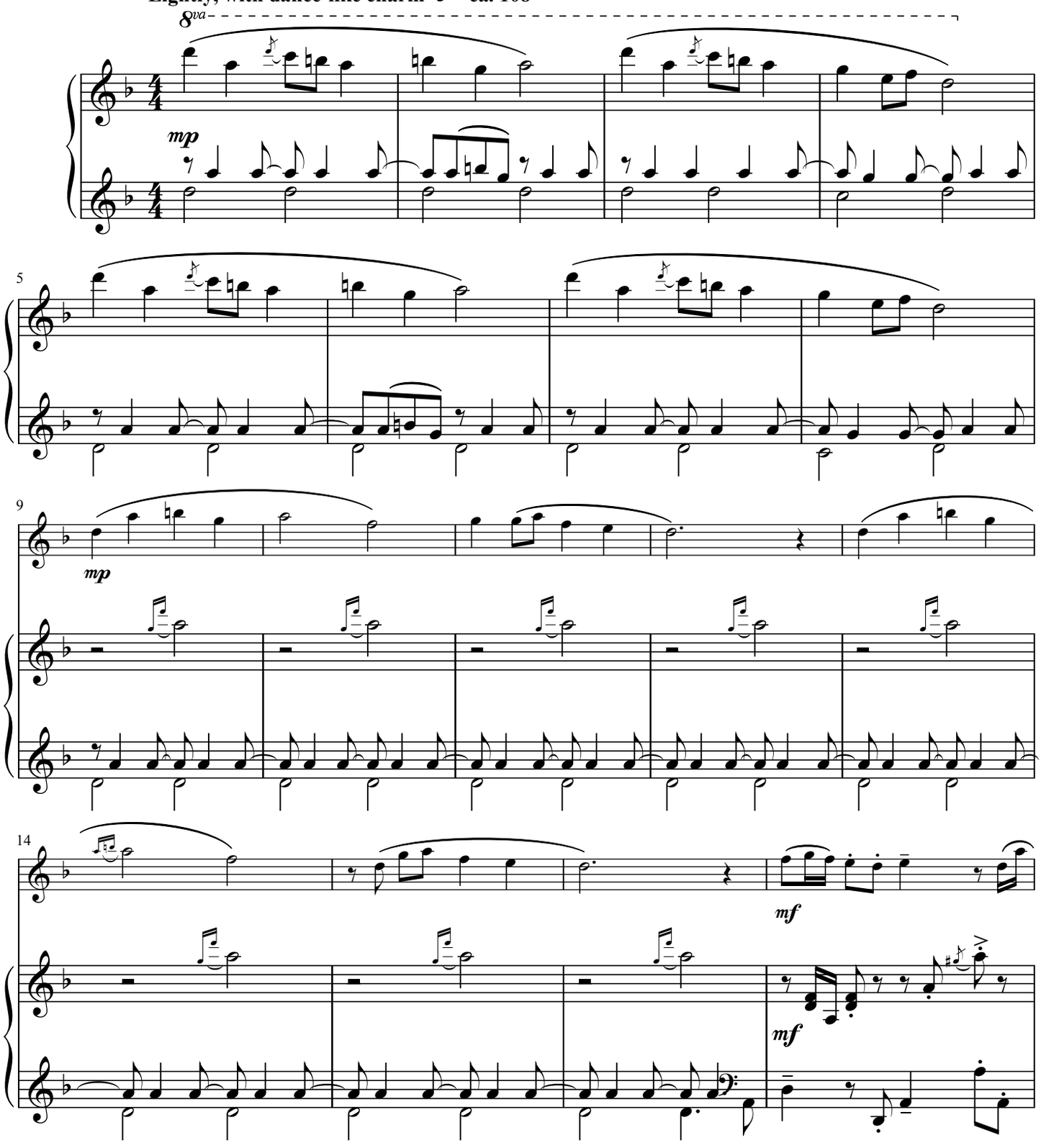

13
16
19
mf
22


25
28
32
36
rit.
rit.

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

Arranged by **Brant Adams**
Tunes: **NOËL NOUVELET**, Traditional French Melody,
and **GOD REST YE MERRY**, Traditional English Melody

Lightly, with dance-like charm ♩ = ca. 108



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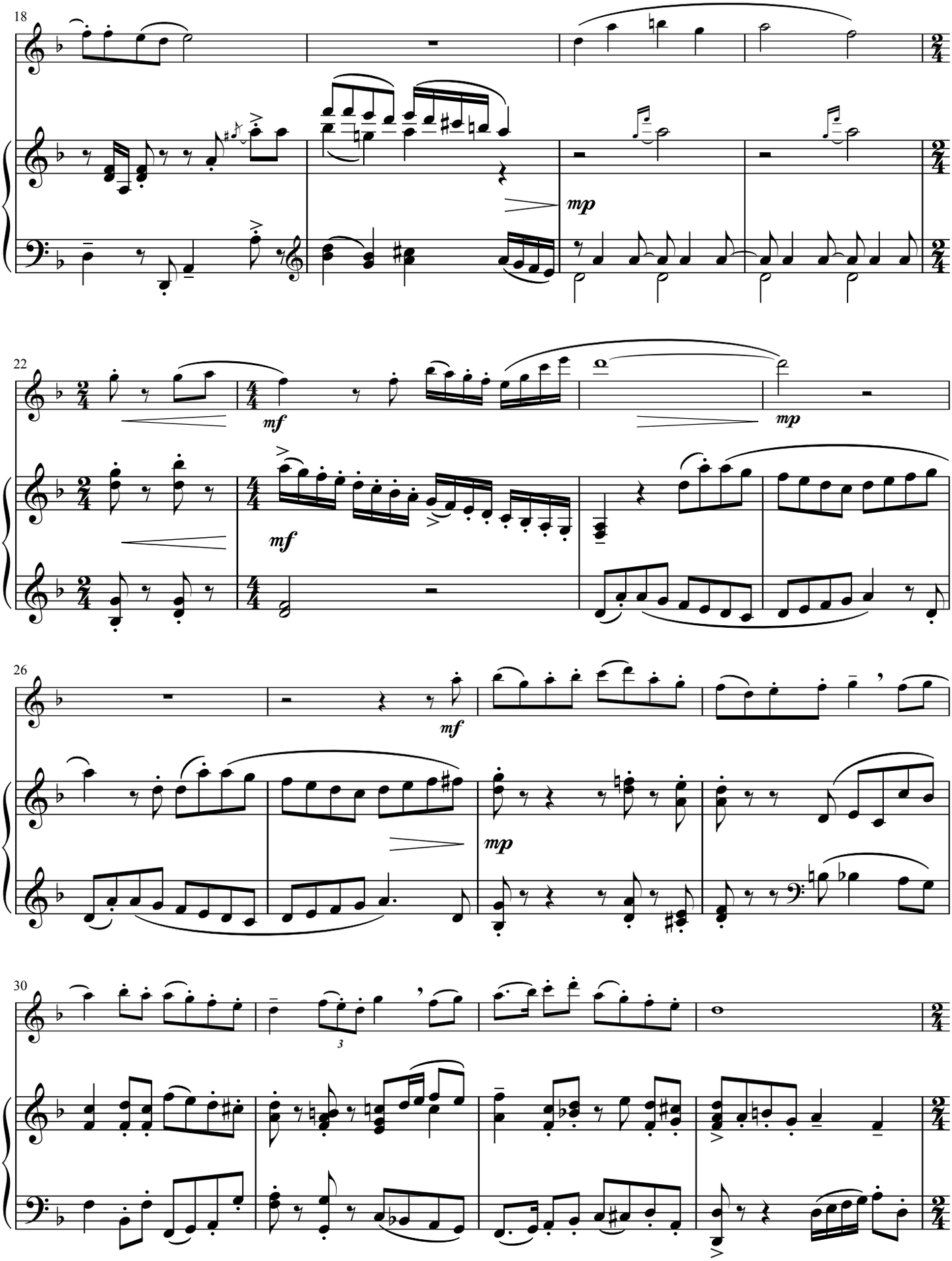
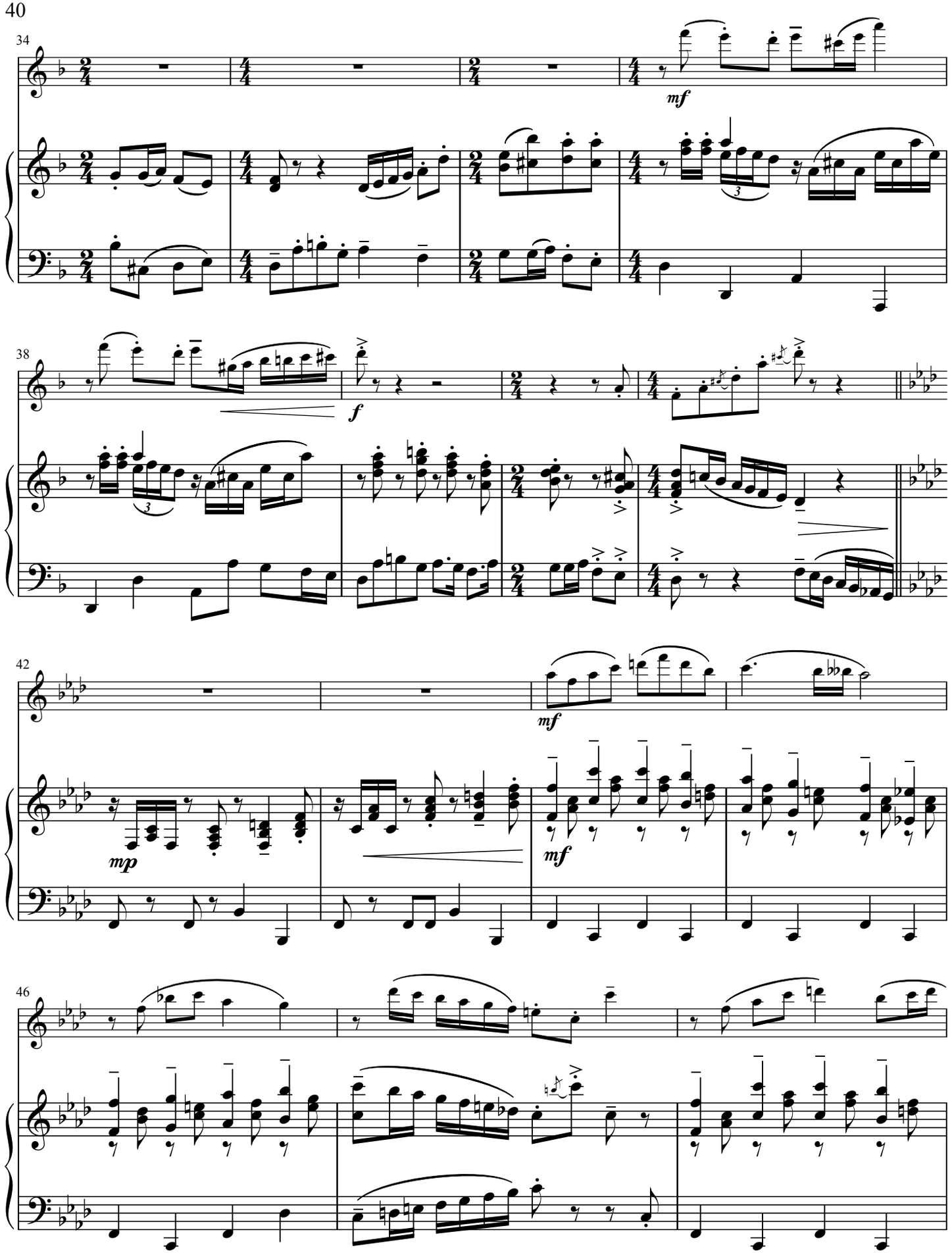
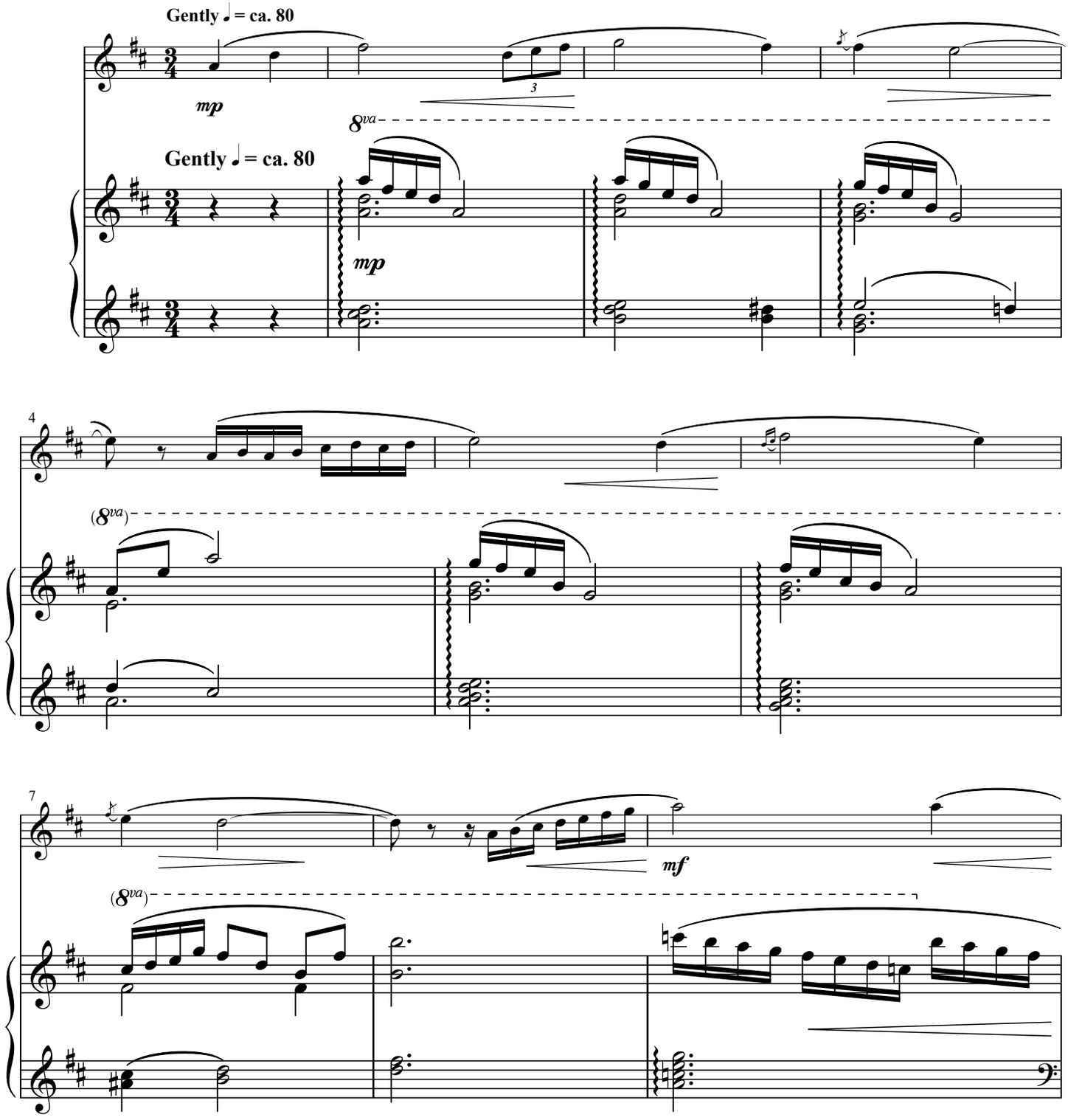

18
mp
22
mf
mf
mp
26
mf
mp
30
3


34
mf
38
f
42
mp
mf
mf
46

Where He Leads Me/
He Leadeth Me

Arranged by **Brant Adams**
Tunes: **NORRIS** by **John S. Norris**, 1890,
and **HE LEADETH ME** by **William B. Bradbury**, 1864



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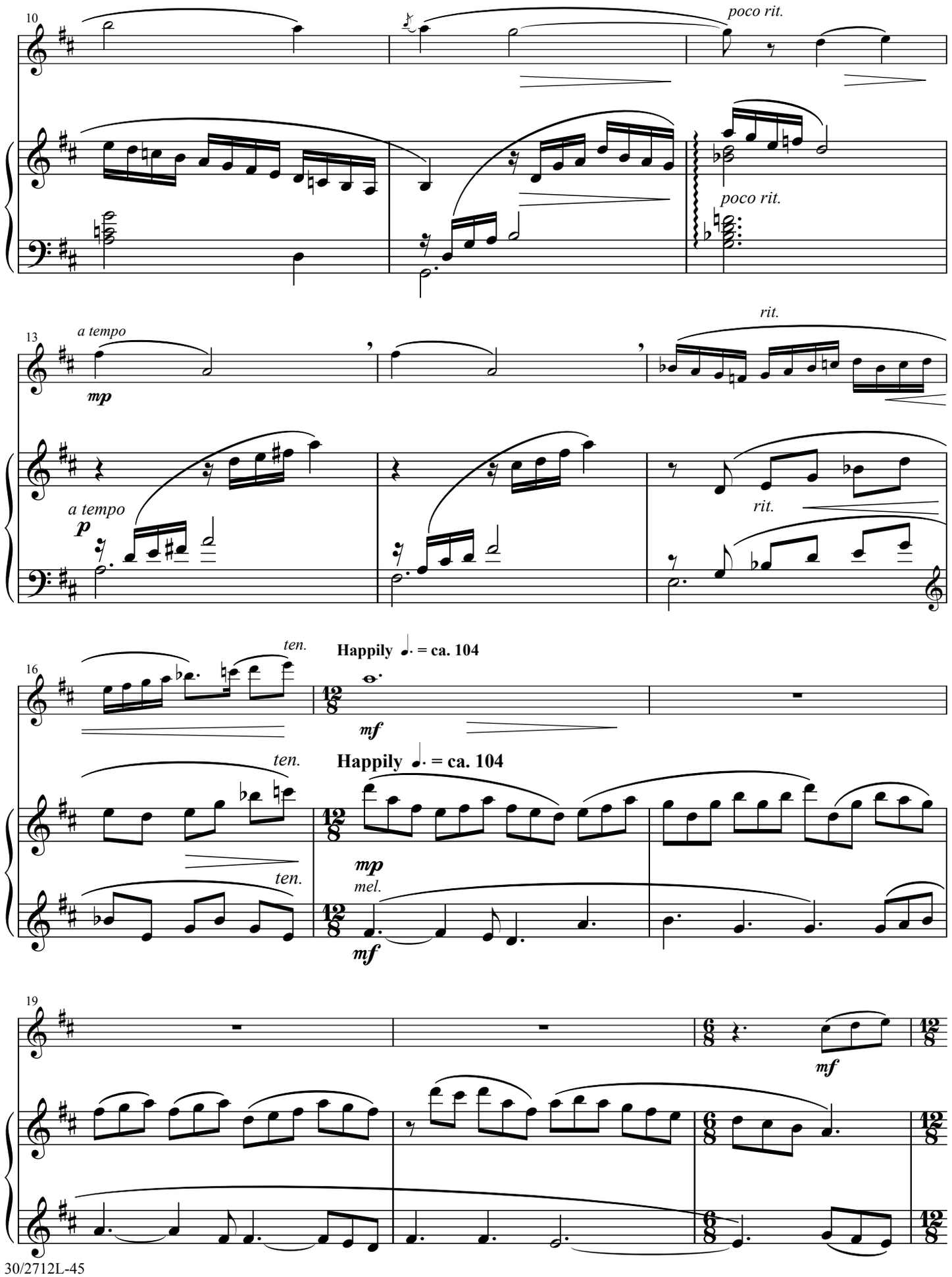
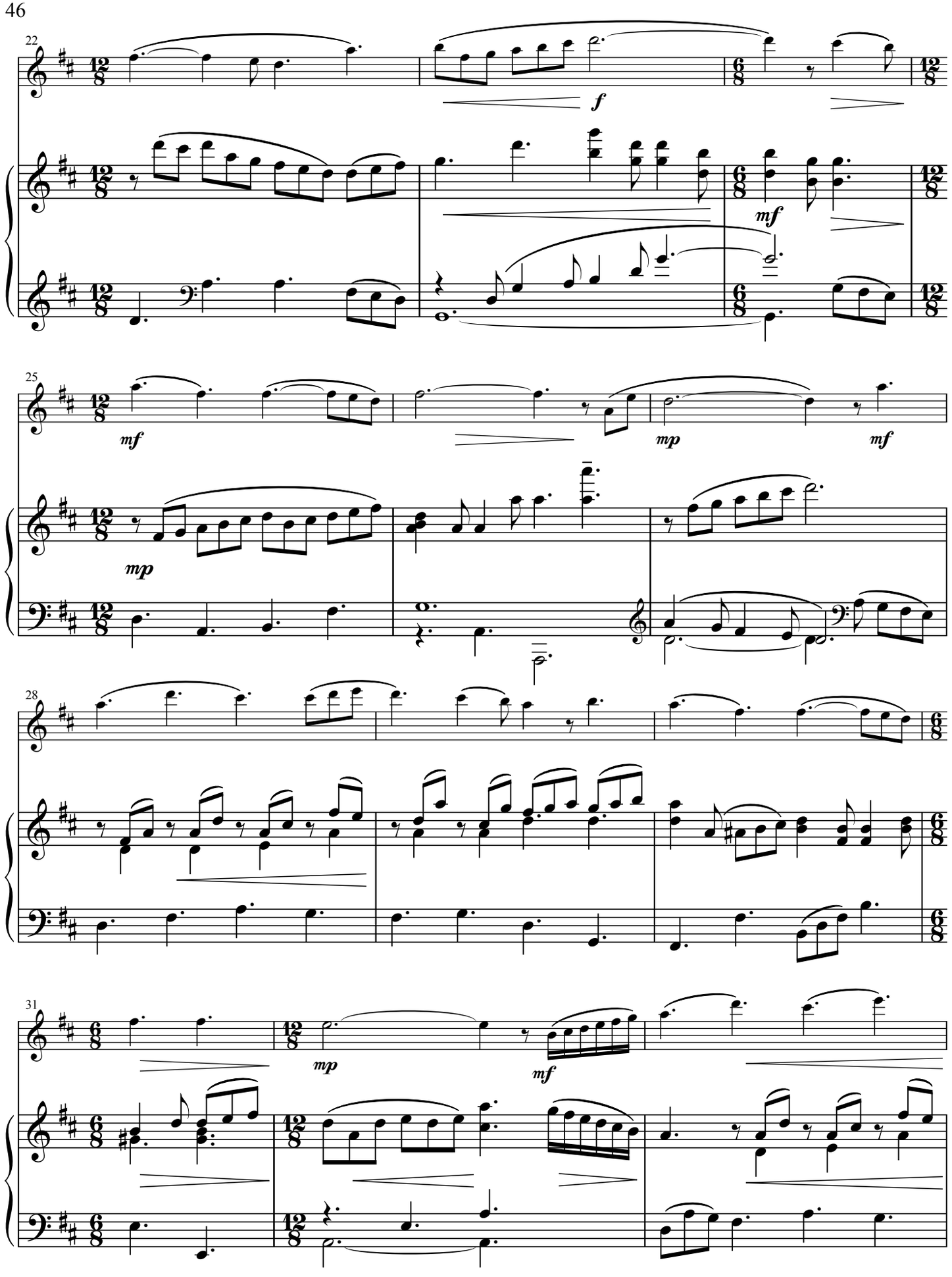
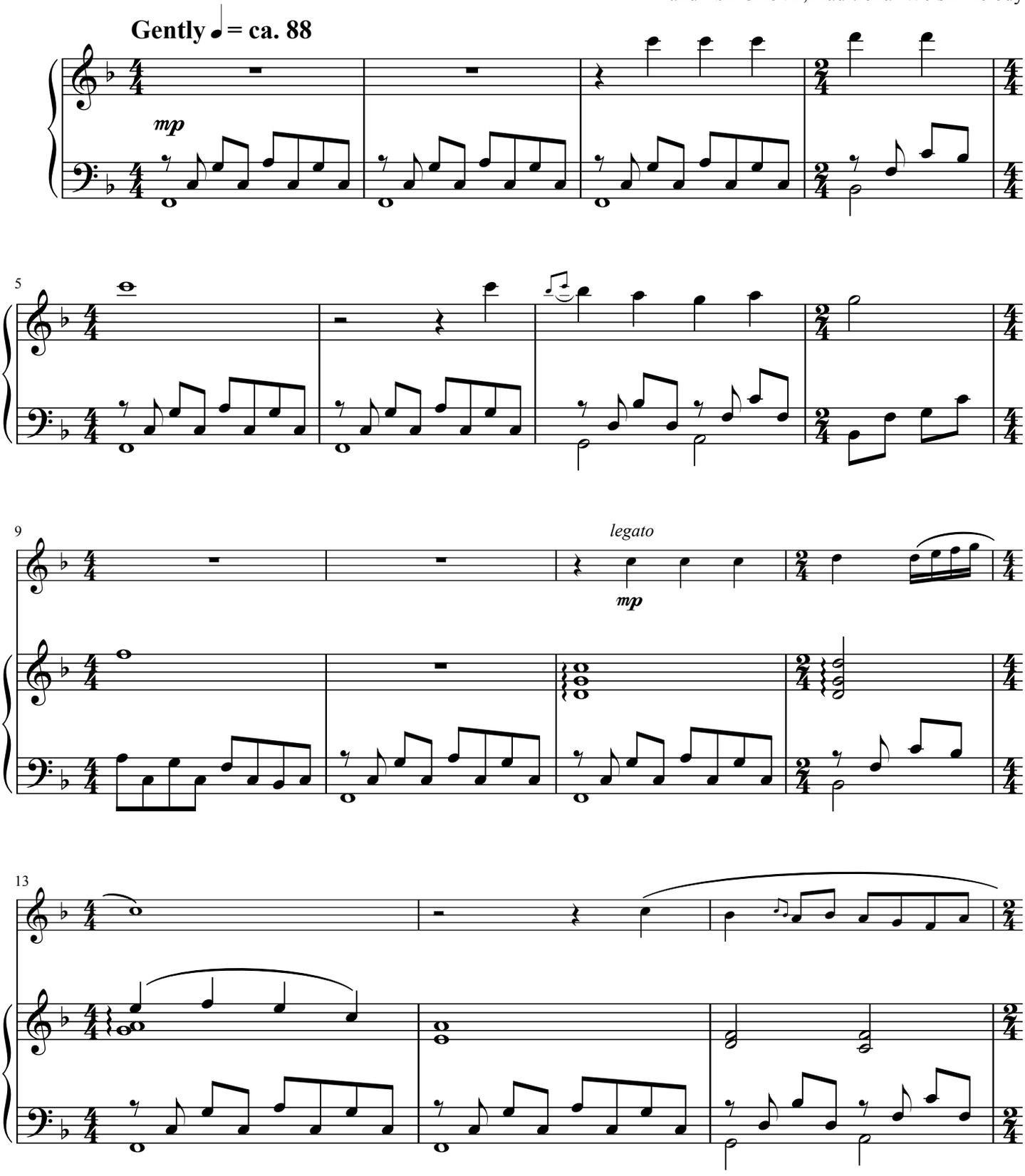

10
poco rit.
poco rit.
13
a tempo
mp
rit.
a tempo
p
rit.
16
ten.
Happily ♩. = ca. 104
mf
ten.
Happily ♩. = ca. 104
mp
mel.
ten.
mf
19
mf


22
f
mf
25
mf
mp
mf
mp
28
31
mp
mf

Now Thank We All Our God/
Let All Things Now Living

Arranged by **Brant Adams**

Tunes: **NUN DANKET ALLE GOTT** by **Johann Crüger**, 1647,
and **ASH GROVE,** Traditional Welsh Melody



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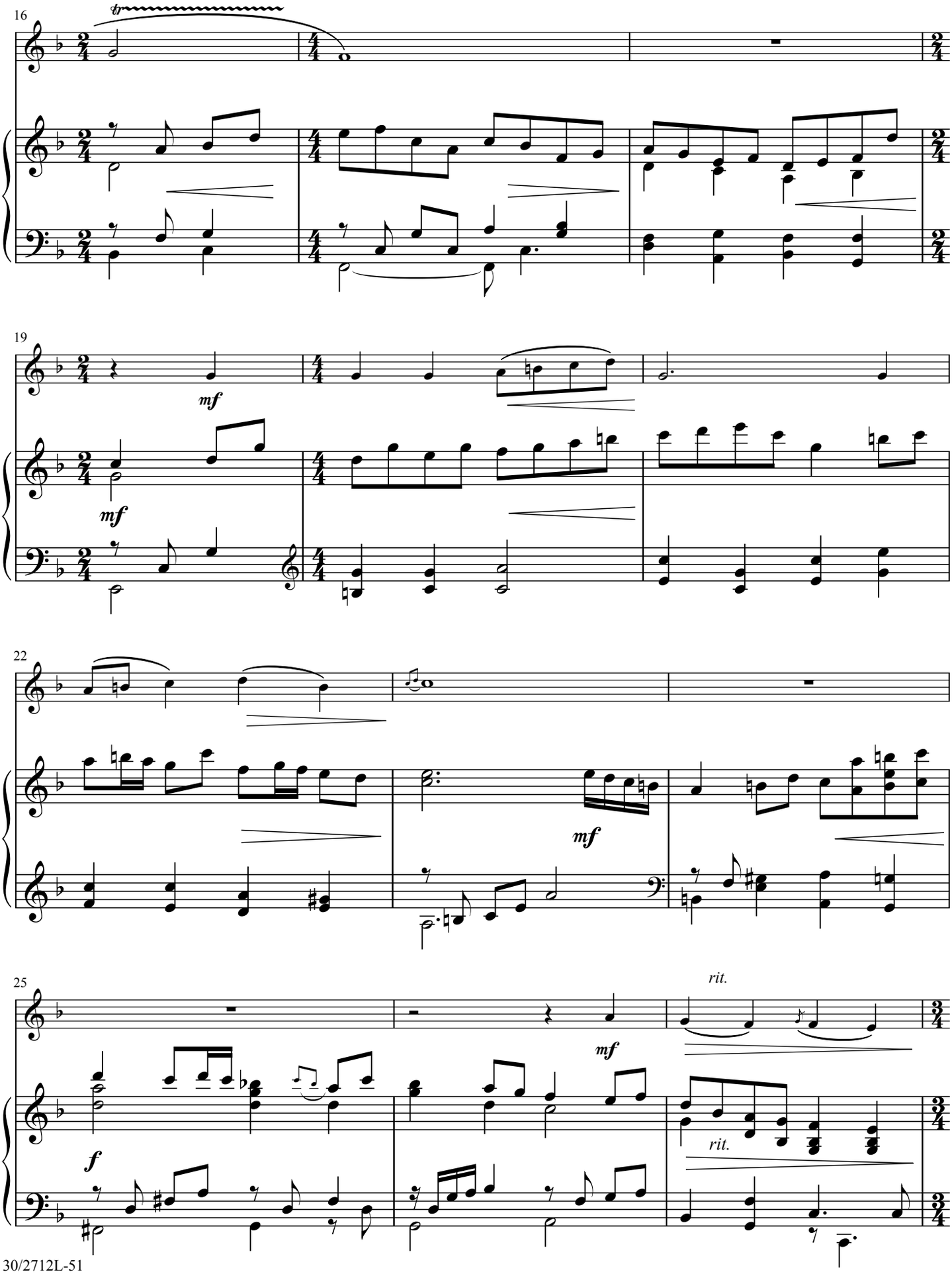
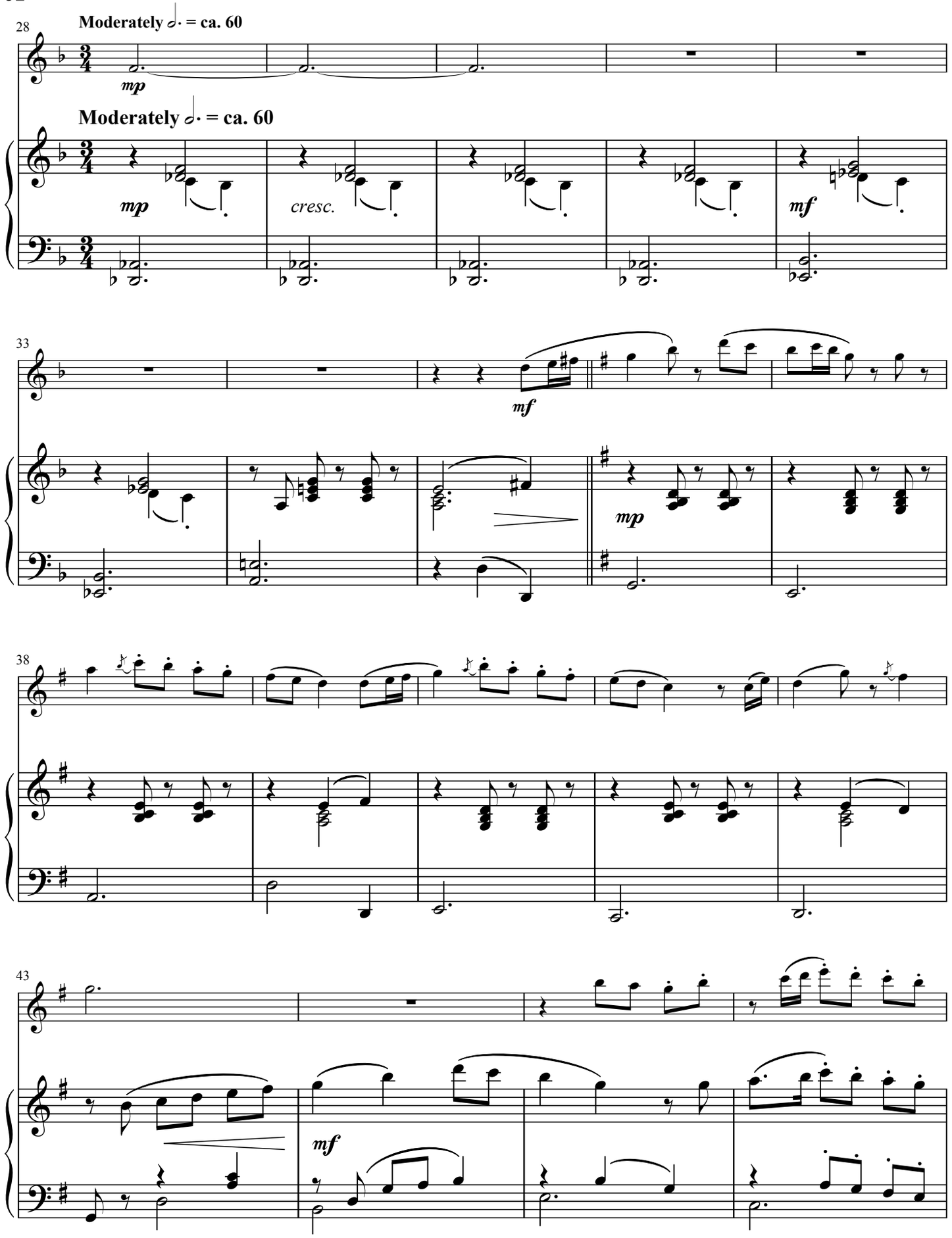

16
tr
19
mf
mf
22
mf
25
rit.
mf
f
rit.


28
Moderately 𝅗𝅥. = ca. 60
mp
Moderately 𝅗𝅥. = ca. 60
mp
cresc.
mf
33
mf
mp
38
43
mf