

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, and department head since 2007. 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.

Contents

	Page	CD Tracks
	Performance	Accompaniment
Christians, We Have Met to Worship	4	1..... 9
HOLY MANNA		
Sacred Harp Medley.....	12.....	2..... 10
WARRENTON • BEACH SPRING		
The Water Is Wide.....	20.....	3..... 11
O WALY WALY		
Jesus Paid It All/O Sacred Head, Now Wounded	28.....	4..... 12
ALL TO CHRIST • PASSION CHORALE		
In the Garden/What a Friend We Have in Jesus	33.....	5..... 13
GARDEN • CONVERSE		
Gospel Medley	40.....	6..... 14
ASSURANCE • SHOWALTER • O HOW I LOVE JESUS • HEAVEN		
Now Thank We All Our God/Let All Things Now Living.....	51.....	7..... 15
NUN DANKET ALLE GOTT • ASH GROVE		
Sing We Now of Christmas/God Rest Ye Merry, Gentlemen	60.....	8..... 16
NOËL NOUVELET • GOD REST YE MERRY		

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 saxophonist to better utilize their shared rehearsal times. This same CD also includes data files for the solo alto saxophone parts. You will need a PDF reader to open these files. You may download Adobe's free Acrobat Reader from www.adobe.com/reader.

Permission to print the solo alto saxophone parts on the included CD is hereby granted solely to the purchaser of this product as part of the purchase price. This permission may only be used to provide copies for the purchaser's specific need. This permission may not be transferred, sold, or given to any additional or subsequent user of the product. Thank you for respecting the copyright laws for intellectual property.

Christians, We Have Met to Worship

Arranged by Brant Adams

Tune: HOLY MANNA

from *Columbian Harmony*, 1825;

attr. William Moore, 19th c.

Peacefully $\text{♩} = \text{ca. } 84$

4

7

10 *With energy* ♩ = ca. 144

rit.

With energy ♩ = ca. 144

rit.

14 *mf*

cresc.

mf

18 *♩ = ♩*

♩ = ♩

♩ = ♩

21 *♩ = ♩*

♩ = ♩

♩ = ♩

24

v.
v.
v.

g **g**

27

g - | 4 - | **g** - | 4 - | **g**

f

g **g**

31

f

mf

g **g**

35

mf

mf

g **g**

Sacred Harp Medley

Arranged by **Brant Adams**

Tunes: WARRENTON from *The Sacred Harp*, 1844
and BEACH SPRING from *The Sacred Harp*, 1844

Joyously $\text{♩} = \text{ca. } 144$

4

7

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10

f

f

13

mf

16

f

mp

mf

19

f

f

mf

22

mf

mp

25

28

31

mp

The Water Is Wide

Arranged by **Brant Adams**
 Tune: **O WALLY WALLY**
 English melody

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

2

4

A musical score consisting of three staves, each with a treble clef and a key signature of one sharp (F#). The score is divided into four systems by vertical bar lines. The first system starts at measure 6, the second at 8, the third at 10, and the fourth at 12. Measures 6 through 11 are identical, featuring a sustained note on the first staff, eighth-note patterns on the second and third staves, and a bass line with eighth notes. Measures 12 and 13 show a change in dynamics to *mf*, with the bass line continuing its eighth-note pattern.

6

8

10

12

mf

22

14

16

mp

p

molto rit.

ten.

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

gently rubato

poco rit.

a tempo

poco rit.

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

gently rubato

p

poco rit.

a tempo

poco rit.

Ped. harmonically

a tempo

mp

cantabile e sempre rubato

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

Slowly, freely

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

with a ballad rock feel

13

16

mf

19

22

rit.

mf

mp

f

mf

mp

rit.

12/8

12/8

30/3002L-29

30

Moderately $\text{♩} = \text{ca. } 84$

25

p

Moderately $\text{♩} = \text{ca. } 84$

p legato

26

27

28

mp

p

29

30

31

mp

p

mp

2

32

33

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 $\text{♩} = \text{ca. } 96$

The musical score consists of five systems of music, each with two staves: treble and bass. The key signature changes from G major (one sharp) to F major (one sharp) and then to E major (no sharps or flats). The time signature is mostly common time (indicated by '8'). Measure numbers 1 through 10 are visible on the left side of the score. Dynamics and performance instructions include 'mf' (mezzo-forte), 'mp' (mezzo-piano), and 'p' (pianissimo). Measures 1-3 show a steady eighth-note pattern in the treble staff, with bass notes supporting the harmonic progression. Measures 4-6 feature a more melodic line in the treble staff with sustained notes and grace notes. Measures 7-9 continue this style with some eighth-note chords. Measures 10-12 conclude the section with a final melodic flourish.

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The musical score is divided into four systems, each containing two staves. The top staff of each system is in treble clef, the bottom staff is in bass clef, and the middle staff is in alto clef. The key signature changes from measure 13 to 16, and again from 16 to 19, and finally to 22. Measure 13 starts in G major (one sharp). Measure 16 starts in E minor (no sharps or flats). Measure 19 starts in A major (two sharps). Measure 22 starts in D major (one sharp). Measure 13 ends with a fermata over the first note of the second staff. Measures 16, 19, and 22 end with fermatas over the last note of the first staff. Measure 19 includes dynamic markings *p*, *mf*, and *f*. Measure 22 includes a tempo marking *Adagio*.

25

28

32

36

Gospel Medley

Arranged by Brant Adams

Tunes: ASSURANCE by Phoebe P. Knapp,

SHOWALTER by Anthony J. Showalter,

O HOW I LOVE JESUS, Trad. American melody,

and HEAVEN by Emily D. Wilson

Moderate gospel feel $\text{♩} = \text{ca. } 116$

The musical score consists of four staves of music for piano or organ, arranged in two systems. The top system starts with a dynamic of *f*. The bottom staff shows bass notes. Measure 5 begins with a dynamic of *poco rit.*, followed by a dynamic of *a tempo*. Measure 9 features a melodic line in the treble clef staff. Measure 14 begins with a dynamic of *mf*. The music is in common time, with various note values including eighth and sixteenth notes, and rests. Measures 1-4, 6-8, and 10-13 are shown in G major (no sharps or flats), while measures 5 and 9 are in A major (one sharp). Measure 14 is in B major (two sharps).

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Musical score for piano, four staves, measures 18, 22, 26, and 30.

The score consists of four staves (treble, bass, and two inner staves) in common time, with a key signature of two sharps (F major).

- Measure 18:** The treble staff has a long sustained note followed by eighth-note pairs. The bass staff has eighth-note pairs. The inner staves have eighth-note pairs.
- Measure 22:** The treble staff has eighth-note pairs. The bass staff has eighth-note pairs.
- Measure 26:** The treble staff has eighth-note pairs. The bass staff has eighth-note pairs.
- Measure 30:** The treble staff has eighth-note pairs. The bass staff has eighth-note pairs.

34

Musical score for measures 34-37. The top staff shows a melodic line with eighth and sixteenth notes. The middle staff shows chords in common time. The bass staff shows a continuous eighth-note pattern.

38

Musical score for measures 38-41. The top staff features a melodic line with eighth and sixteenth notes, dynamic *f*, and a grace note. The middle staff shows chords. The bass staff shows eighth-note patterns.

42

Musical score for measures 42-45. The top staff shows a melodic line with eighth and sixteenth notes. The middle staff shows chords, dynamic *mf*, and grace notes. The bass staff shows eighth-note patterns.

46

Musical score for measures 46-49. The top staff shows a melodic line with eighth and sixteenth notes, dynamic *mf*, and grace notes. The middle staff shows chords. The bass staff shows eighth-note patterns.

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

51

Arranged by Brant Adams

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

Gently $\text{♩} = \text{ca. } 88$

5

9

13

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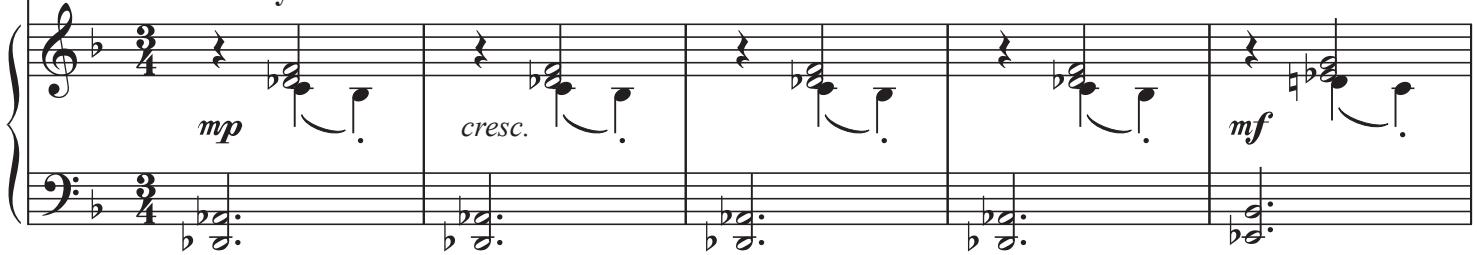
16 *poco rit.* *a tempo*

19 *mf*

22

25 *rit.* *mf* *rit.*

f

Moderately $\text{♩} = \text{ca. } 60$ Moderately $\text{♩} = \text{ca. } 60$ 

33



38



43



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 $\text{♩} = \text{ca. } 108$

8^{va}

18

22

26

30

34

mf

38

f

42

mf

mp

46

mf