

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		
The Water Is Wide.....	12	2 10
O WALLY WALLY		
Jesus Paid It All/O Sacred Head, Now Wounded.....	20	3 11
ALL TO CHRIST • PASSION CHORALE		
In the Garden/What a Friend We Have in Jesus	25	4 12
GARDEN • CONVERSE		
Gospel Medley	32	5 13
ASSURANCE • SHOWALTER • O HOW I LOVE JESUS • HEAVEN		
My Faith Has Found a Resting Place/The Solid Rock.....	43	6 14
LANDAS • SOLID ROCK		
Sing We Now of Christmas/God Rest Ye Merry, Gentlemen	48	7 15
NOËL NOUVELET • GOD REST YE MERRY		
Now Thank We All Our God/Let All Things Now Living.....	54	8 16
NUN DANKET ALLE GOTT • ASH GROVE		

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 clarinetist to better utilize their shared rehearsal times. This same CD also includes data files for the solo clarinet 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 clarinet 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 $\text{♩} = \text{ca. } 84$

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

4

7

10 *rit.* With energy $\text{♩} = \text{ca. } 144$

With energy $\text{♩} = \text{ca. } 144$

rit. *mp*

14 *cresc.* *mf*

$\text{♩} = \text{♩}$

$\text{♩} = \text{♩}$

$\text{♩} = \text{♩}$

21 $\text{♩} = \text{♩}$

$\text{♩} = \text{♩}$

$\text{♩} = \text{♩}$

24

27

31

35

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 for piano, featuring four staves of music. The score consists of four systems, each containing two measures. The key signature is one sharp throughout. Measure 6 starts with a single note on the top staff, followed by a series of eighth-note patterns on the lower staves. Measures 7-8 show a repeating pattern of eighth-note chords on the lower staves with grace notes above them. Measures 9-10 continue this pattern. Measures 11-12 show a similar pattern, with measure 12 concluding with a dynamic marking *mf*.

6

8

10

12

mf

14

16

mp

p

molto rit.

ten.

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

gently rubato

poco rit. a tempo poco rit.

18

p

gently rubato

poco rit.

a tempo

poco rit.

Ped. harmonically

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

a tempo

cantabile e sempre rubato

mp

mp

30/3003L-14

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

19

22

rit.

f

mf

mp

rit.

rit.

12/8

12/8

30/3003L-21

22

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

25

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

p

p legato

28

31

34

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 six staves of music for two voices (SATB) and piano. The top two staves are for the soprano and alto voices, and the bottom two staves are for the tenor and bass voices. The piano part is on the bottom two staves. The music is in common time, with a key signature of one flat. Measure numbers 1 through 10 are indicated on the left side of each staff. The vocal parts feature eighth-note patterns and occasional sustained notes. The piano part includes bass notes and harmonic chords. Dynamics such as *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano) are marked throughout the piece.

© 2011, this arrangement © 2013 Lorenz Publishing Company, a division of The Lorenz Corporation. All rights reserved. Printed in U.S.A.
UNAUTHORIZED REPRODUCTION OF THIS PUBLICATION IS A CRIMINAL OFFENSE SUBJECT TO PROSECUTION

13

16

19

22

25

28

32

36

rit.

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 piano music. Staff 1 (treble clef) starts with a forte dynamic (f). Staff 2 (bass clef) provides harmonic support. Staff 3 (treble clef) features a melodic line with various dynamics and performance instructions like "poco rit." and "a tempo". Staff 4 (bass clef) provides harmonic support. Measure numbers 5, 9, and 14 are indicated above the staves.

© 2008, this arrangement © 2013 Lorenz Publishing Co., a division of the Lorenz Corporation. All rights reserved. Printed in U.S.A.
 UNAUTHORIZED REPRODUCTION OF THIS PUBLICATION IS A CRIMINAL OFFENSE SUBJECT TO PROSECUTION

18

22

26

30

34

34

Musical score for page 34. The score consists of three staves. The top staff is soprano, the middle staff is alto, and the bottom staff is bass. The key signature is two sharps. The music includes eighth-note patterns, sixteenth-note patterns, and various rests.

38

Musical score for page 38. The score consists of three staves. The top staff is soprano, the middle staff is alto, and the bottom staff is bass. The key signature is two sharps. Dynamics include *f* and *f*. Measure 5 is indicated above the fifth measure.

42

Musical score for page 42. The score consists of three staves. The top staff is soprano, the middle staff is alto, and the bottom staff is bass. The key signature is two sharps. Dynamics include *mf*.

46

Musical score for page 46. The score consists of three staves. The top staff is soprano, the middle staff is alto, and the bottom staff is bass. The key signature is two sharps. Dynamics include *mf*. Measures 2 and 2 are indicated above the second and third measures respectively.

My Faith Has Found a Resting Place/ The Solid Rock

43

Arranged by **Brant Adams**
Tunes: **LANDAS**, Norwegian Folk Melody
and **SOLID ROCK** by **William B. Bradbury**

Calmly $\text{♩} = \text{ca. } 84$

Calmly $\text{♩} = \text{ca. } 84$

mp

mf

© 2011, this arrangement © 2013 Lorenz Publishing Co., a division of the Lorenz Corporation. All rights reserved. Printed in U.S.A.

UNAUTHORIZED REPRODUCTION OF THIS PUBLICATION IS A CRIMINAL OFFENSE SUBJECT TO PROSECUTION

16

20

24

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

34

poco accel.

Happily ♩ = ca. 96

poco accel.

Happily ♩ = ca. 96

mf > mp

39

44

49

ff

f

30/3003L-45

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 $\text{♩} = \text{ca. } 108$

The musical score is divided into four systems. System 1 (measures 1-4) starts in G minor (B-flat treble clef) and moves to E major (G treble clef). System 2 (measures 5-8) continues in E major (G treble clef). System 3 (measures 9-12) starts in E major (G treble clef) and moves to A major (C treble clef). System 4 (measures 13-16) continues in A major (C treble clef). The piano part is on the right, providing harmonic support and bass lines. Measure numbers 1, 5, 9, and 14 are indicated at the beginning of each system.

18

2/4

2/4

2/4

22

2/4

2/4

2/4

26

2/4

2/4

2/4

30

2/4

2/4

2/4

34

38

42

46

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

Gently $\text{♩} = \text{ca. } 88$

© 2011, this arrangement © 2013 Lorenz Publishing Company, a division of The Lorenz Corporation. All rights reserved. Printed in U.S.A.

UNAUTHORIZED REPRODUCTION OF THIS PUBLICATION IS A CRIMINAL OFFENSE SUBJECT TO PROSECUTION

16 *poco rit.* *a tempo*

19 *mf*

22

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

30/3003L-55

56

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

28

mp

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

33

38

43