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.

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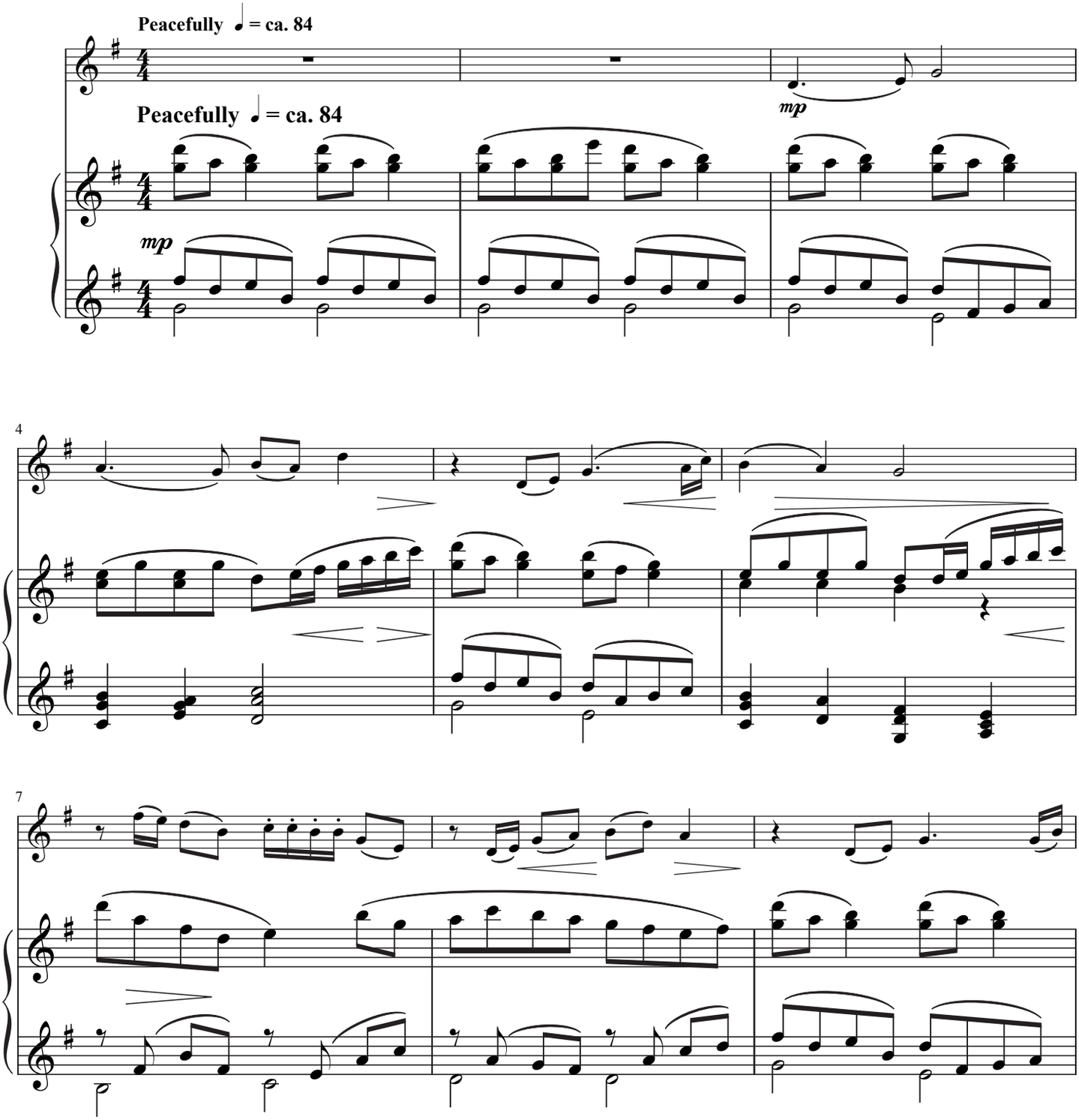
CD Information

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 instrumental soloist to better utilize their shared rehearsal times. This same CD also includes data files for the solo instrumental 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 instrumental 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.



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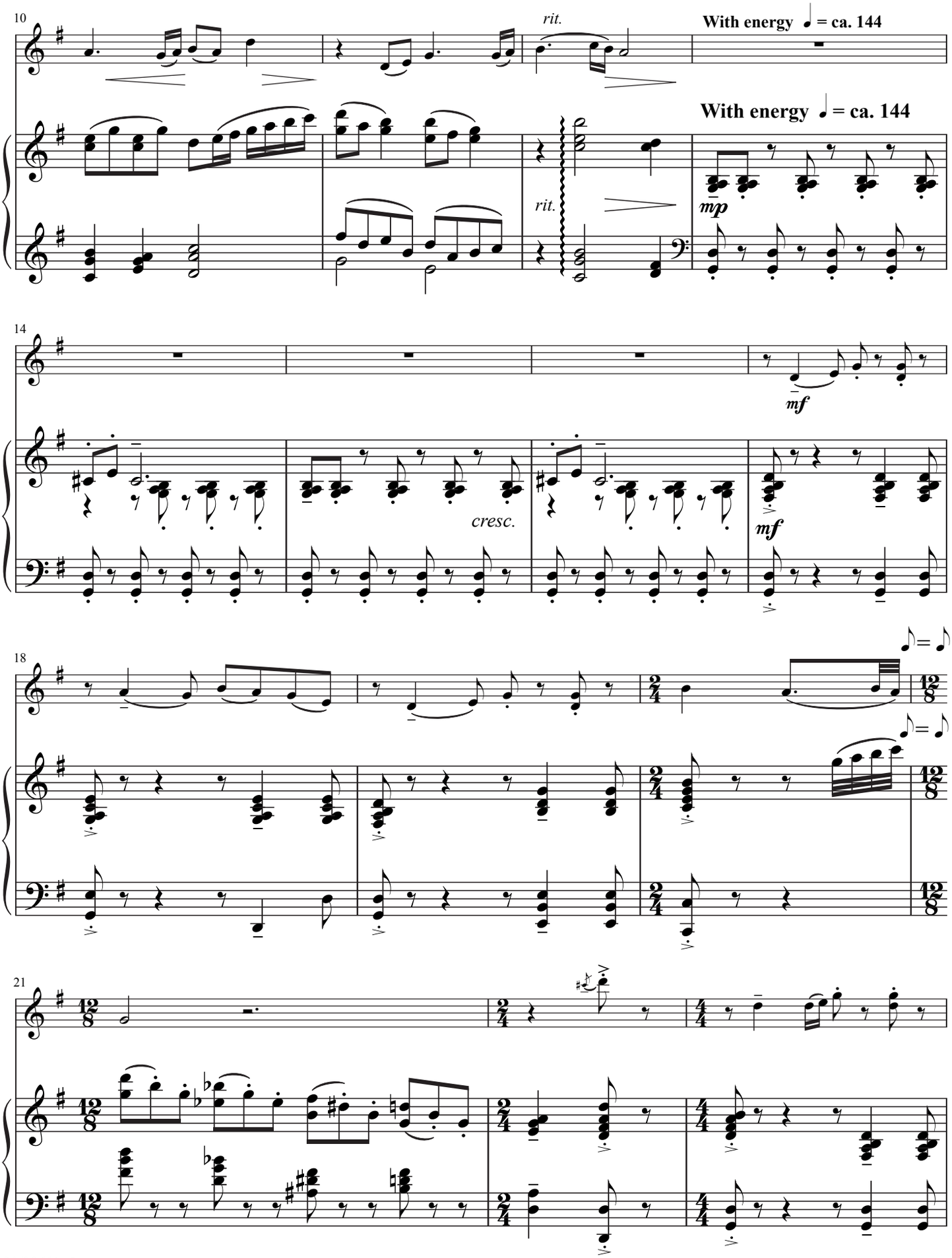
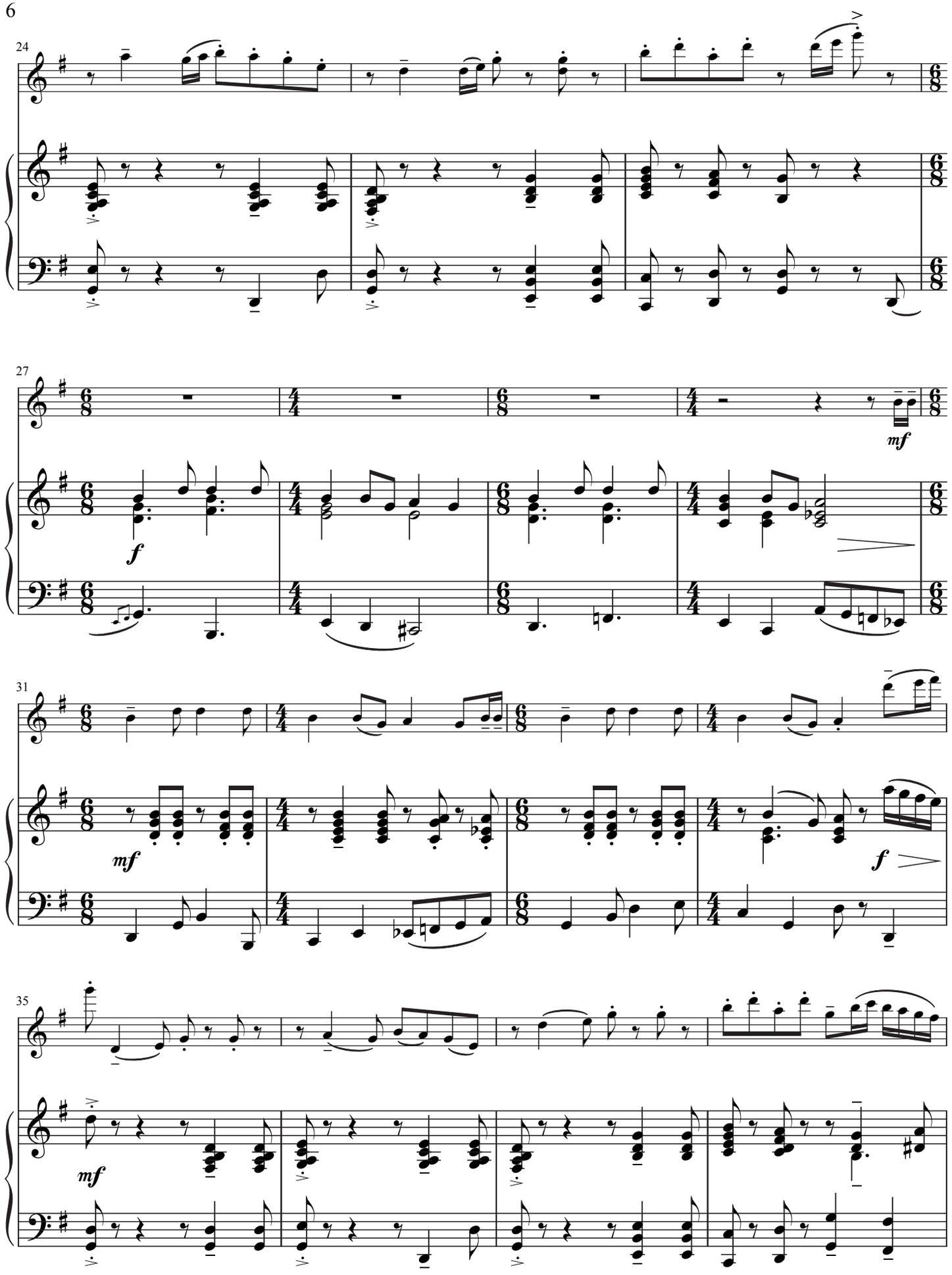
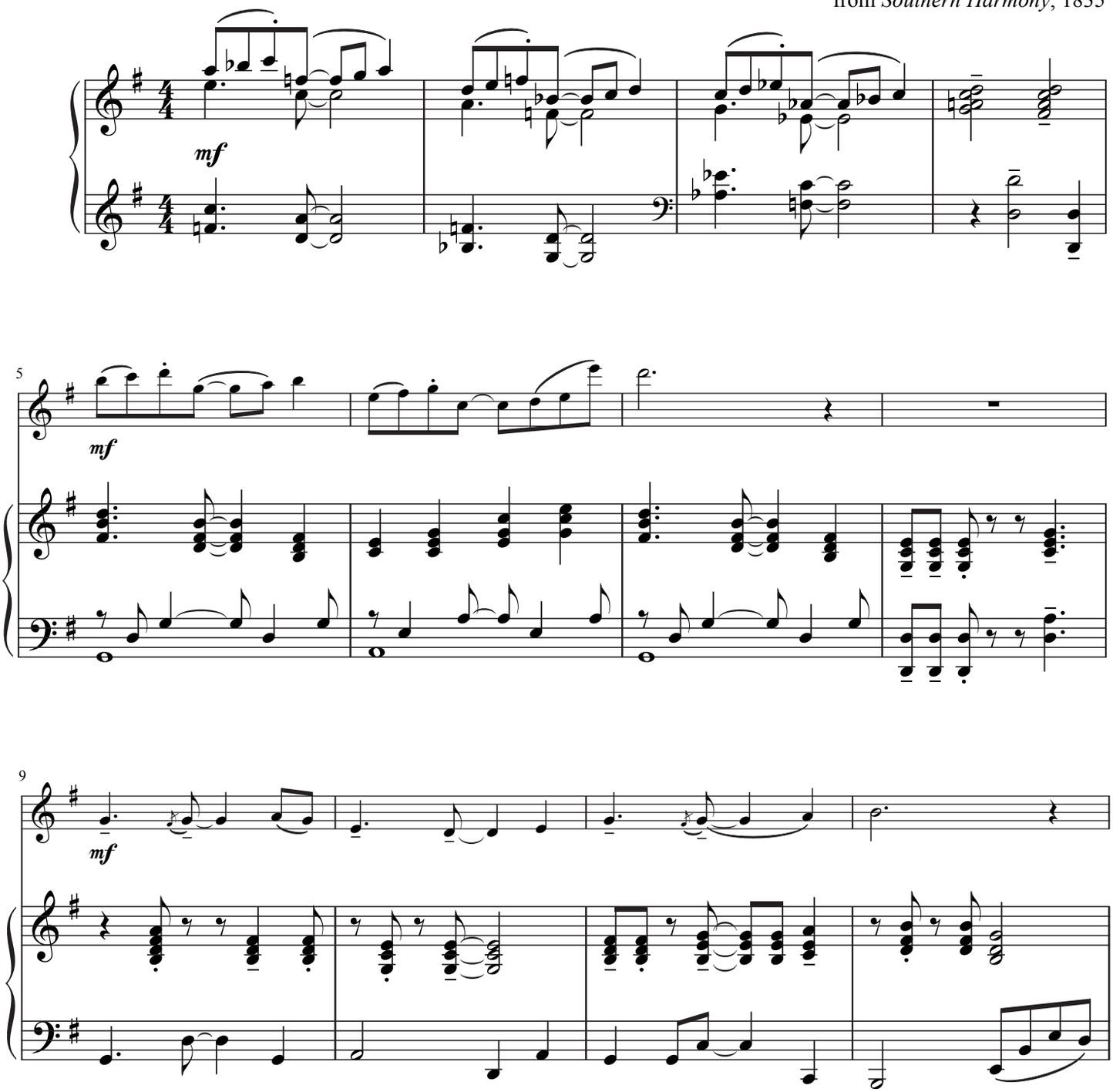

10
rit.
With energy ♩ = ca. 144
With energy ♩ = ca. 144
rit.
mp
14
mf
cresc.
mf
18
21


24
27
mf
f
31
mf
f
35
mf

Be Thou My Vision/
My Shepherd Will Supply My Need

Arranged by **Brant Adams**
Tunes: **SLANE,**
Traditional Irish Melody, and
RESIGNATION
from *Southern Harmony*, 1835

Happily ♩ = ca. 132



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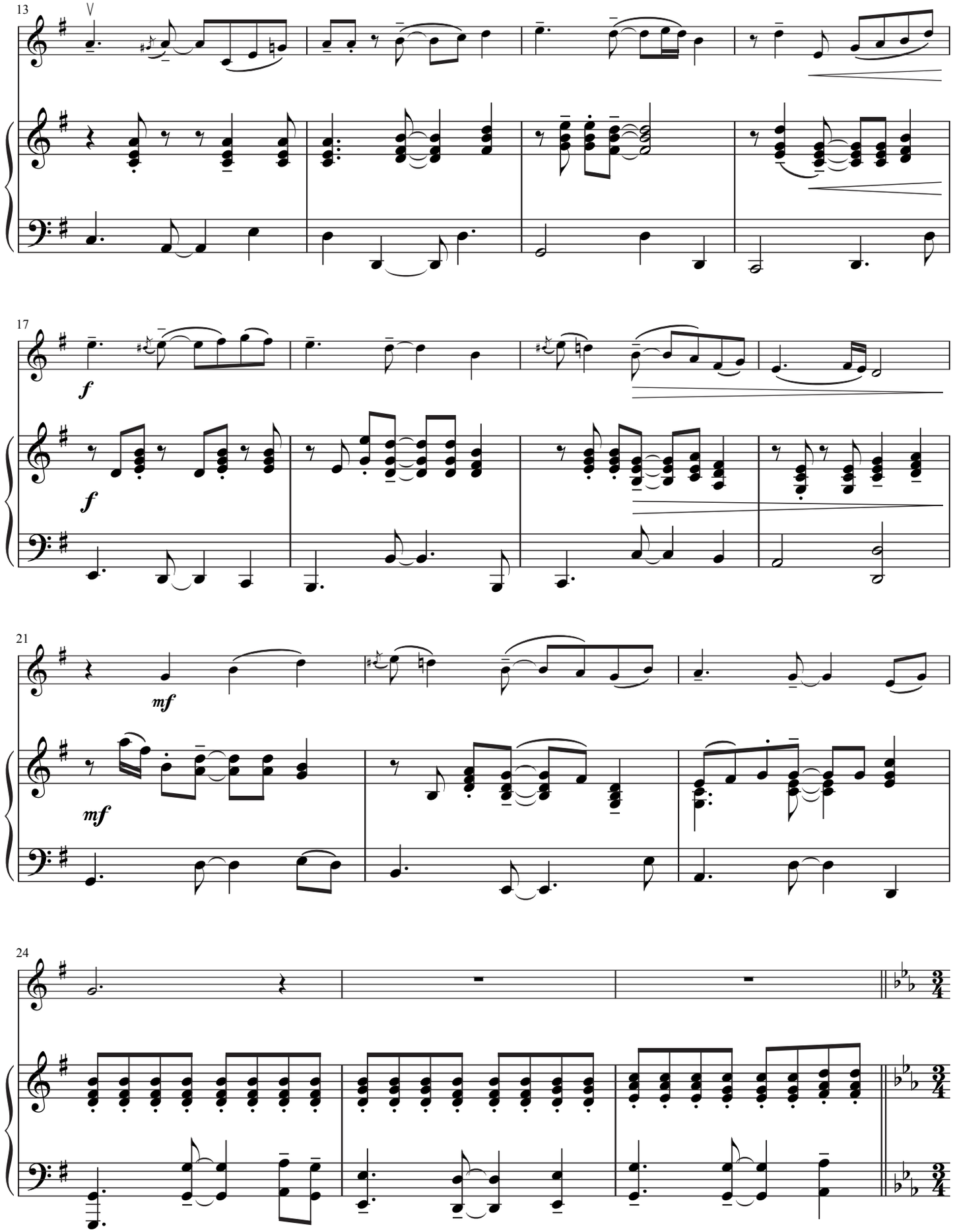
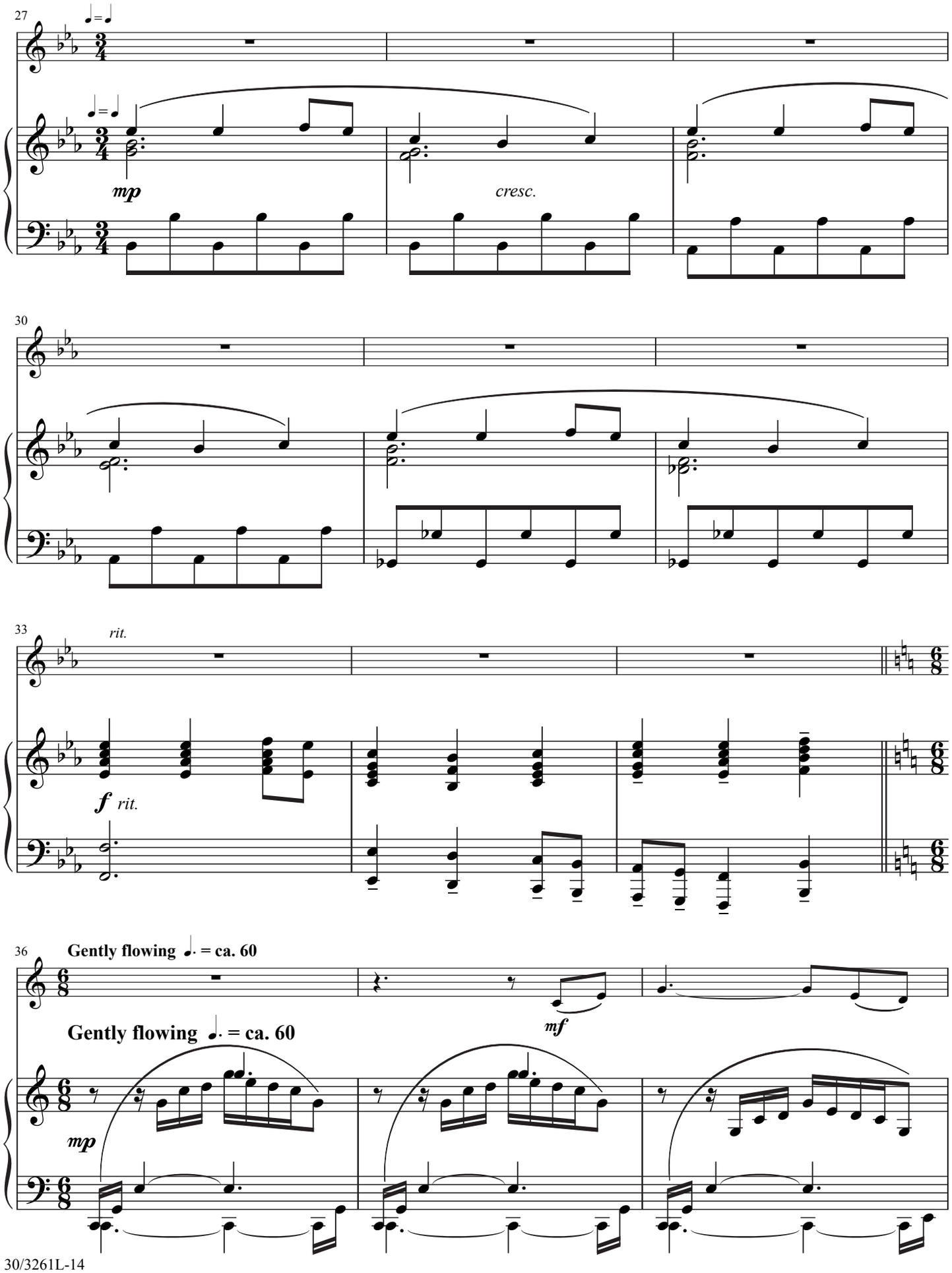
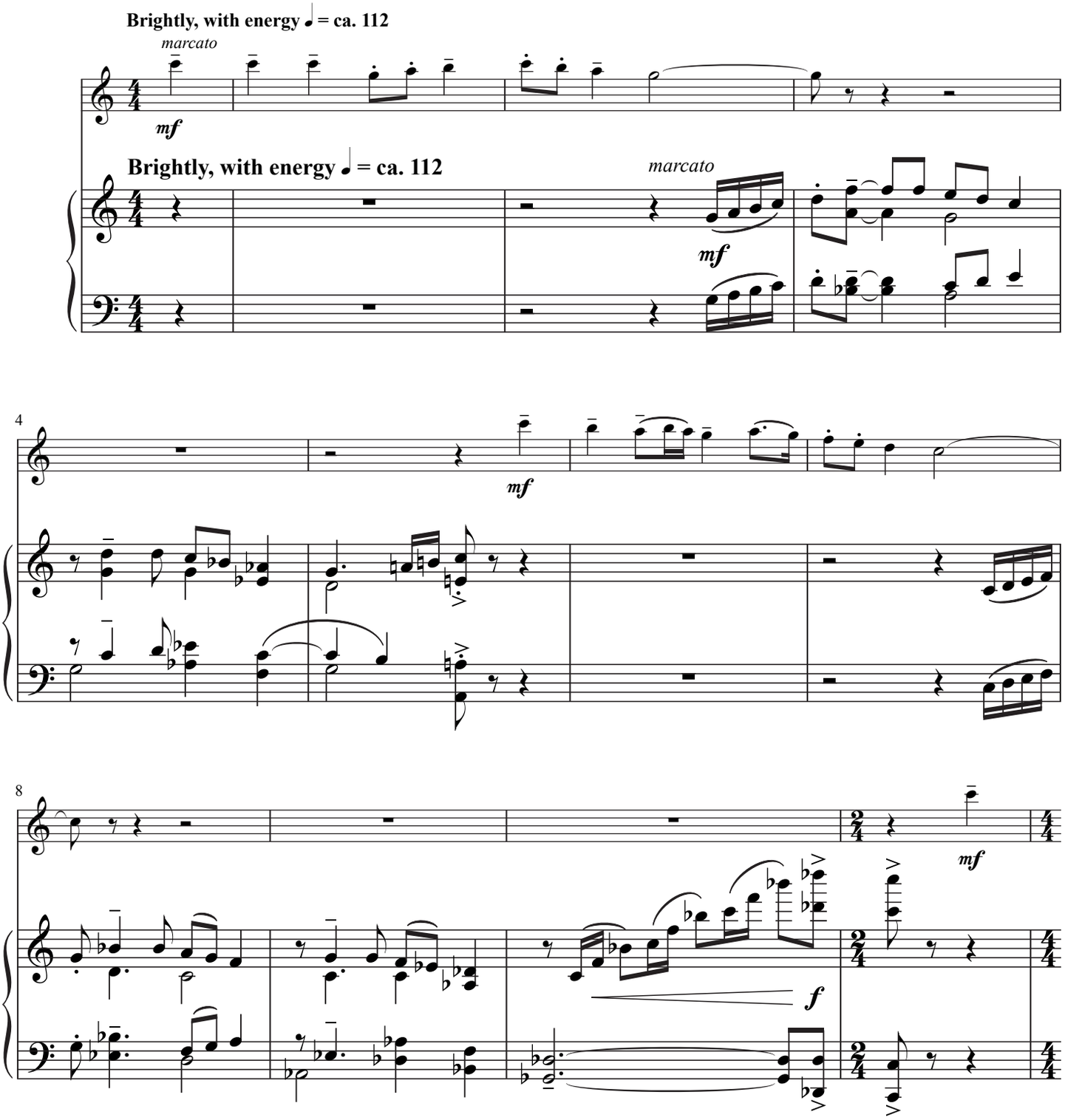

13
17
f
f
21
mf
mf
24
3/4
3/4
3/4


27
mp
cresc.
30
33
rit.
f rit.
36
Gently flowing ♩. = ca. 60
mf
Gently flowing ♩. = ca. 60
mp

A Mighty Fortress Is Our God

Arranged by **Brant Adams**
Tune: **EIN' FESTE BURG**
by **Martin Luther**



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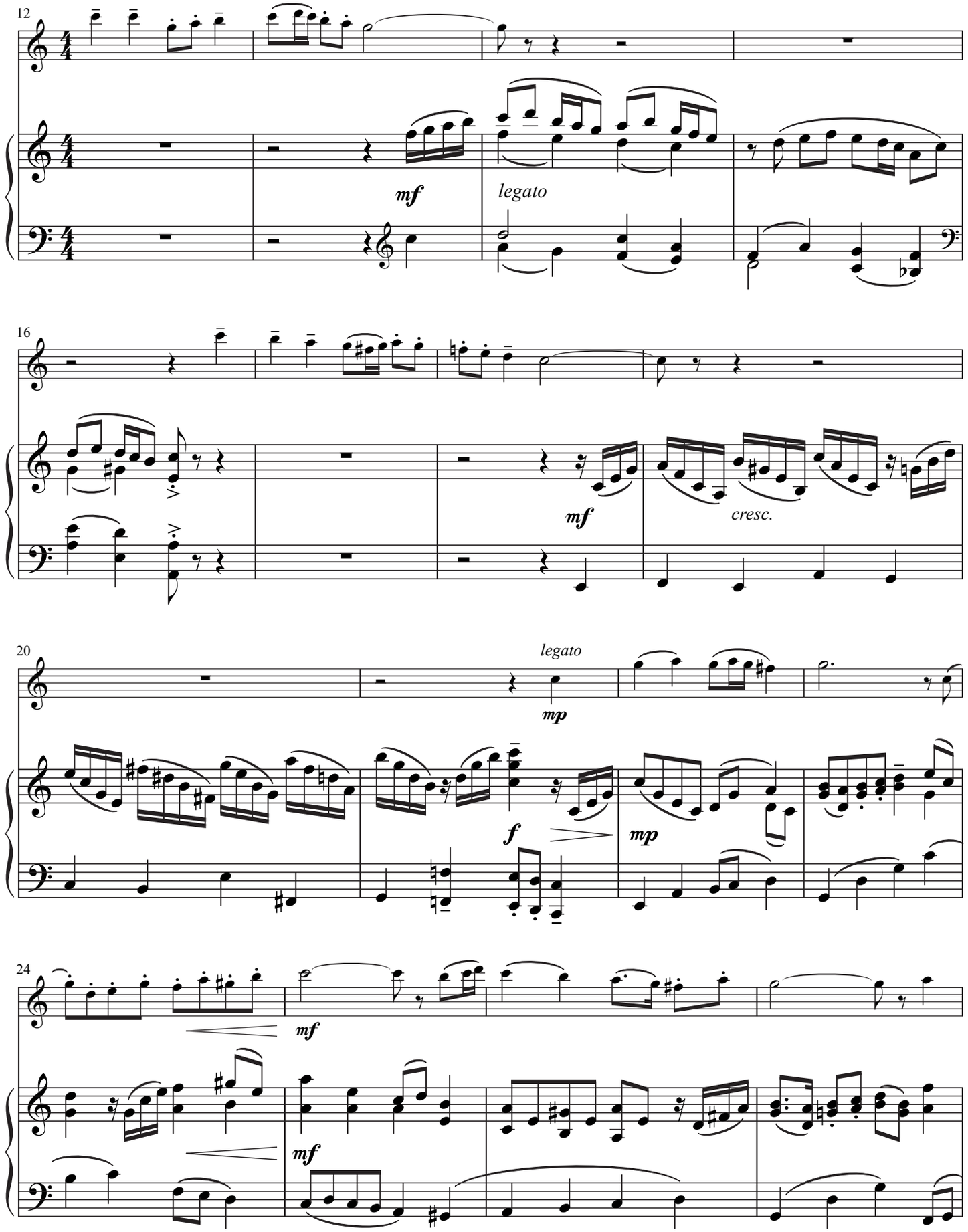
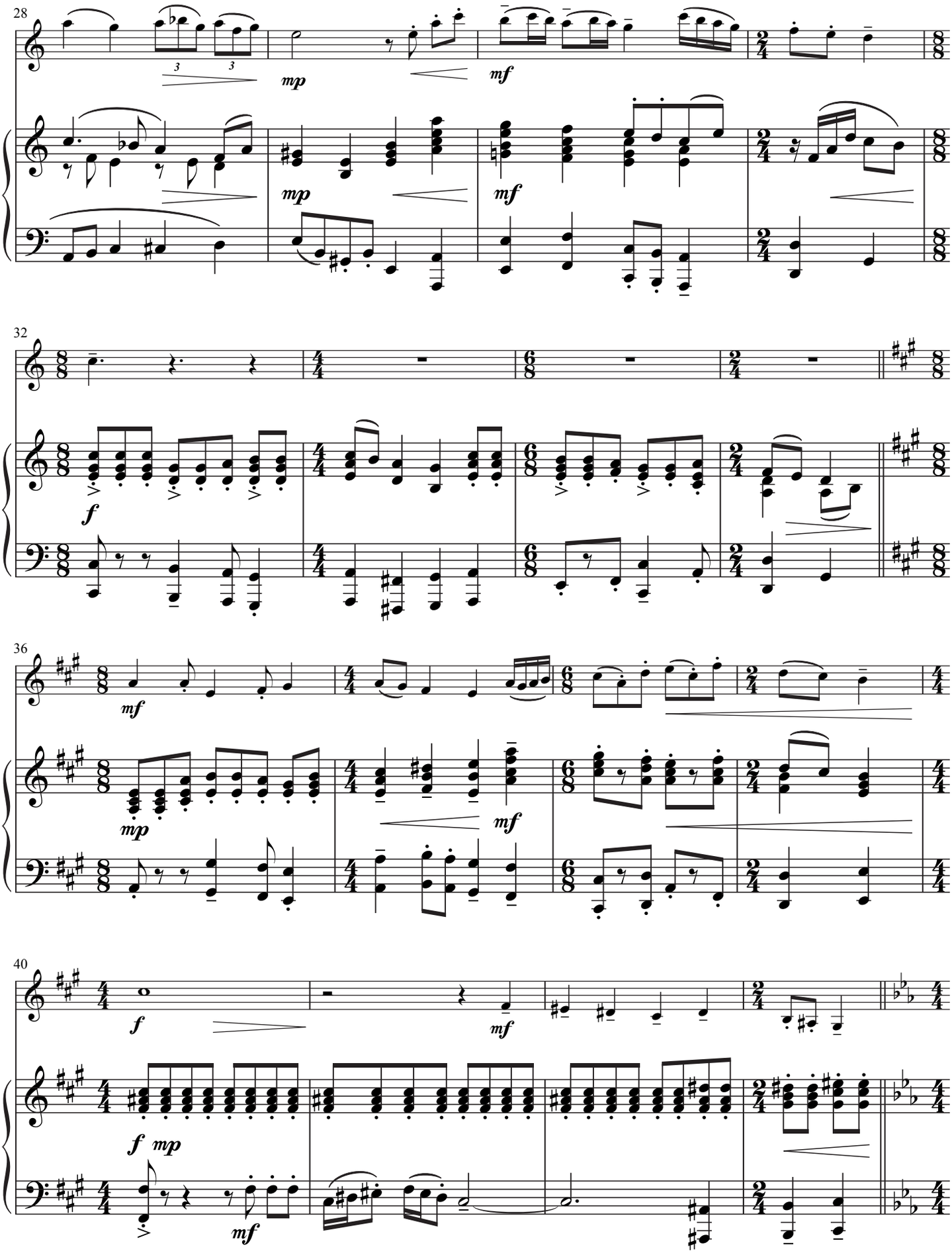
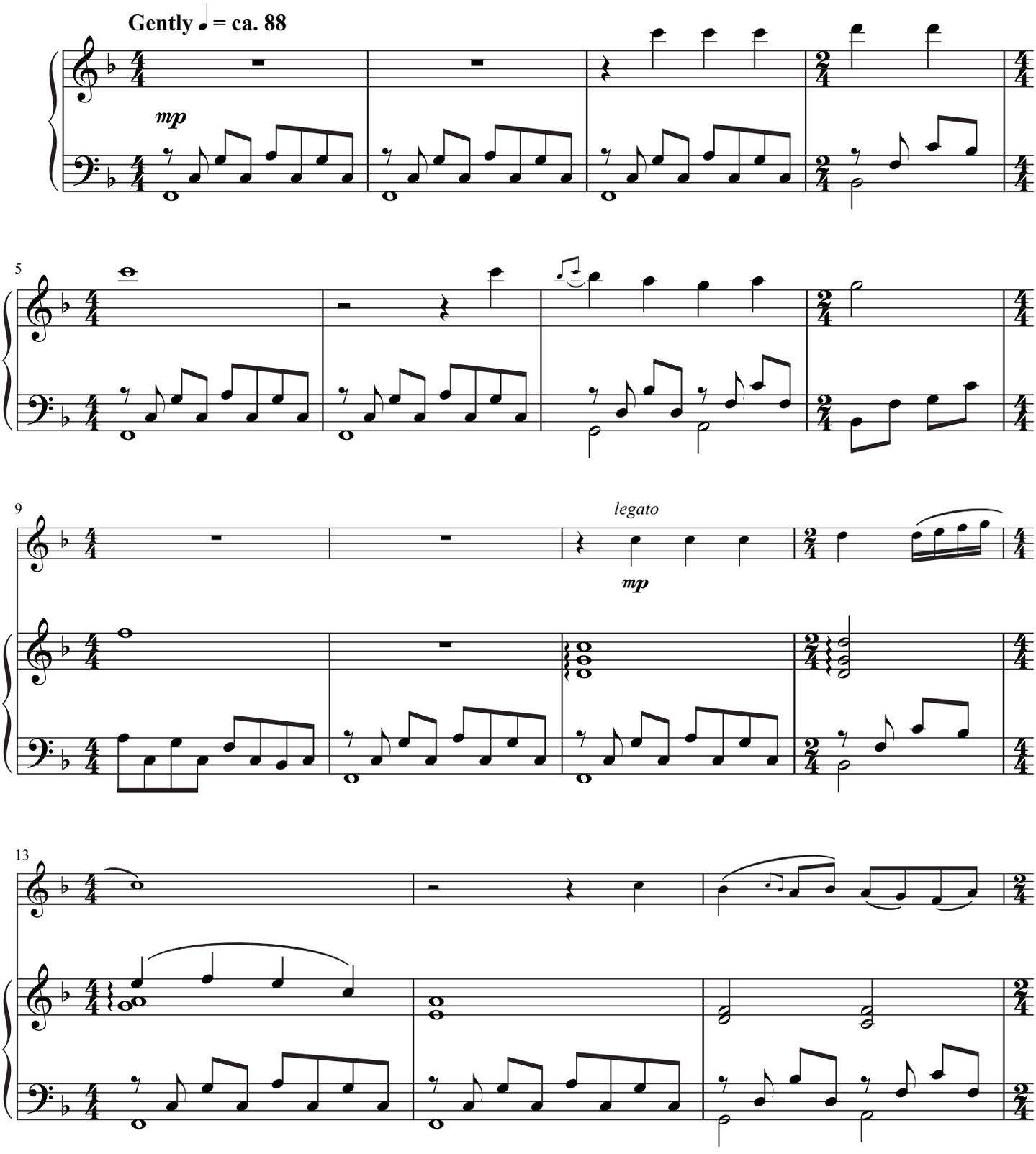

12
mf
legato
16
mf
cresc.
20
legato
mp
f
mp
24
mf
mf


28
mp
mf
mp
mf
32
f
36
mf
mp
mf
40
f
mf
f 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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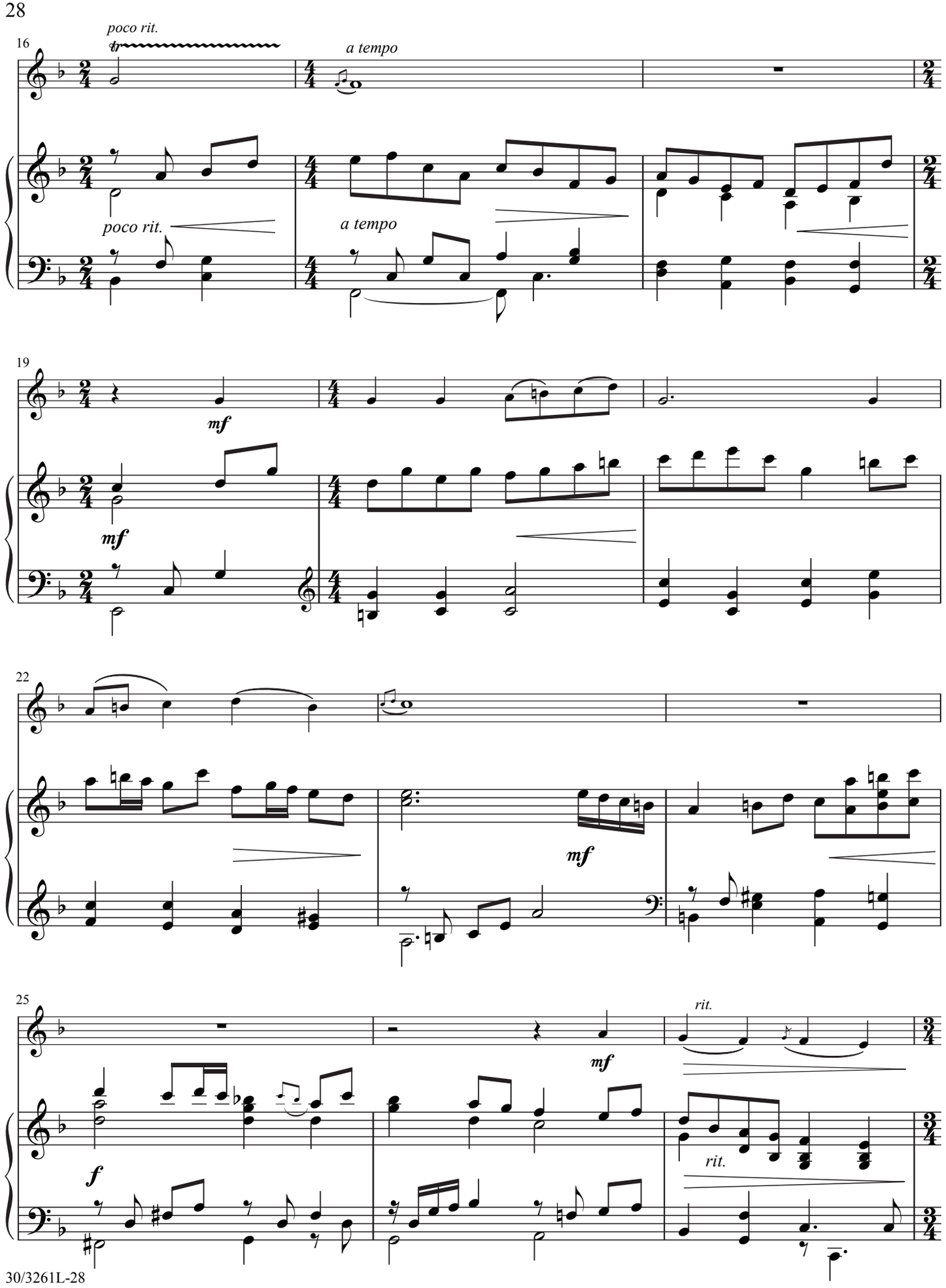
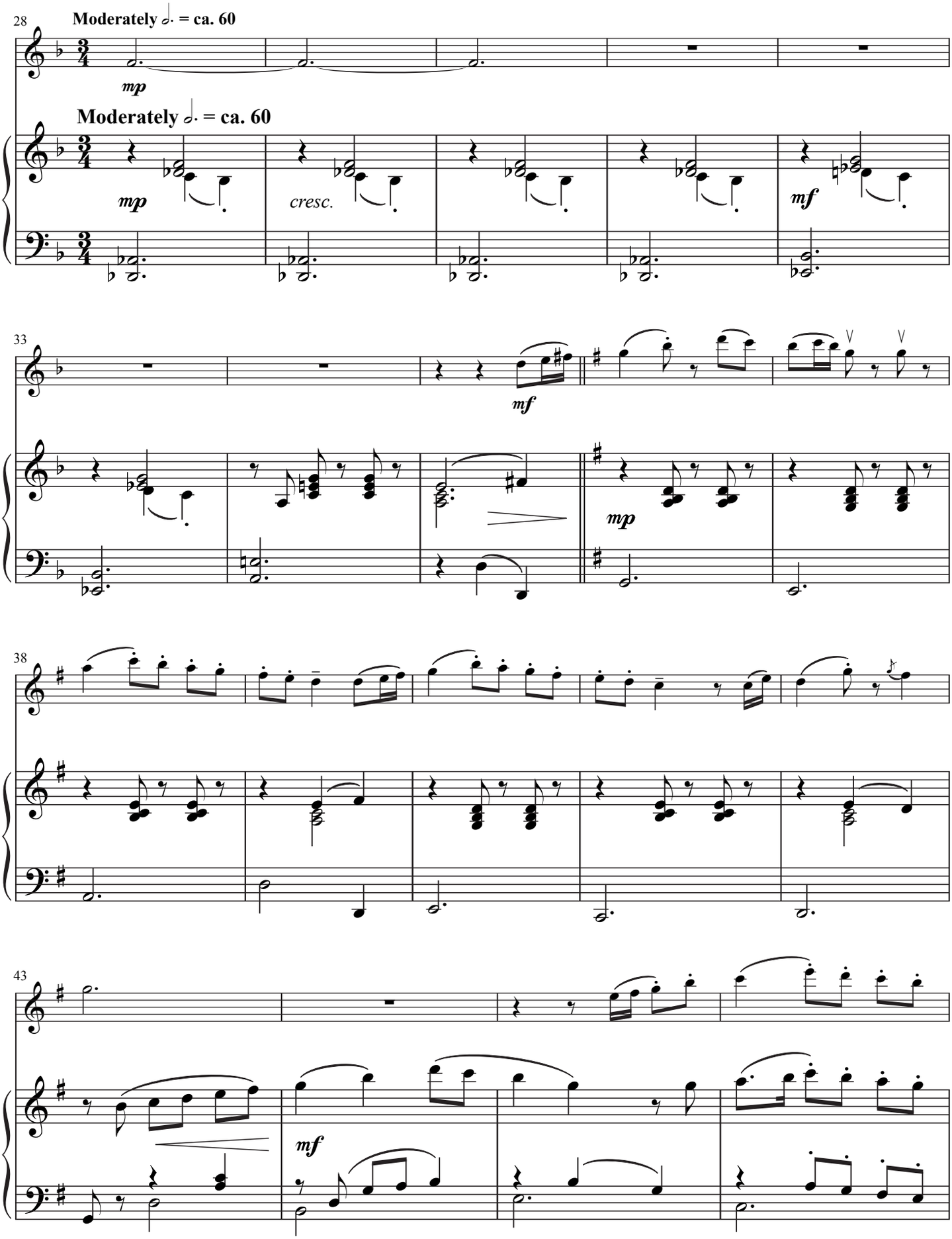
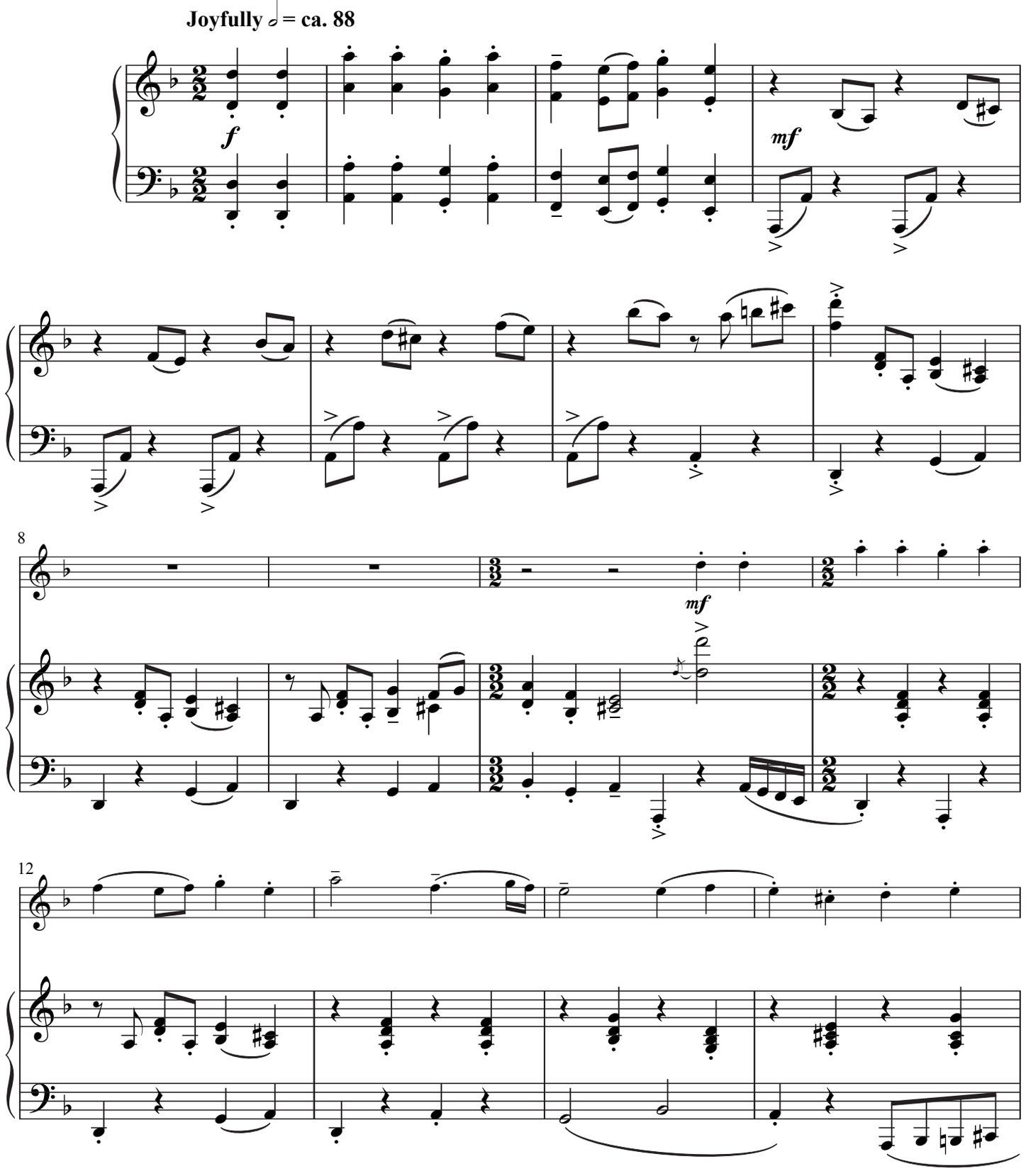

16
poco rit.
tr
a tempo
poco rit.
a tempo
19
mf
mf
22
mf
25
mf
rit.
f
rit.


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

Two French Carols

Arranged by **Brant Adams**
Tunes: **PAT-A-PAN**, Traditional French Melody
and **IL EST NÉ**, Traditional French Melody



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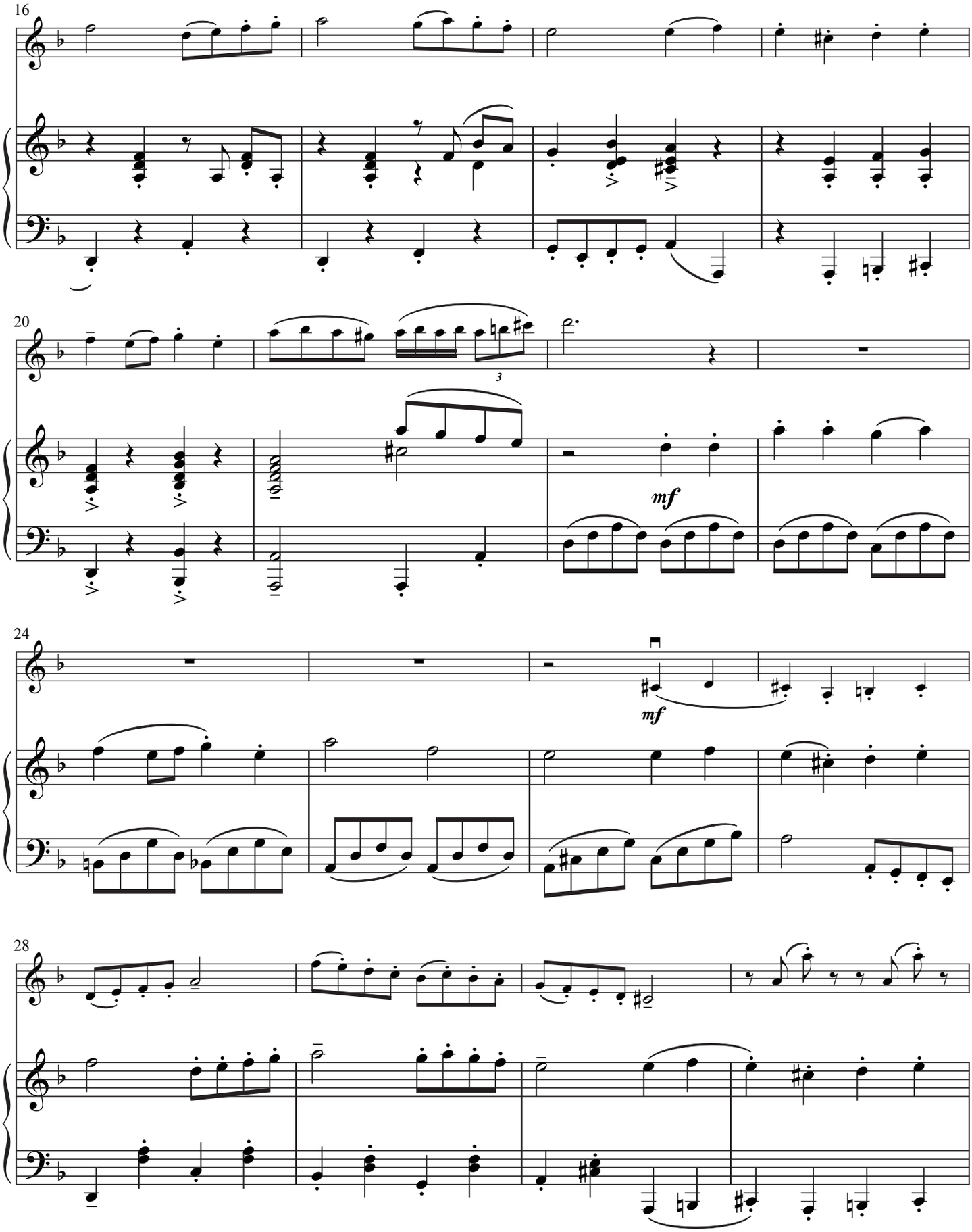
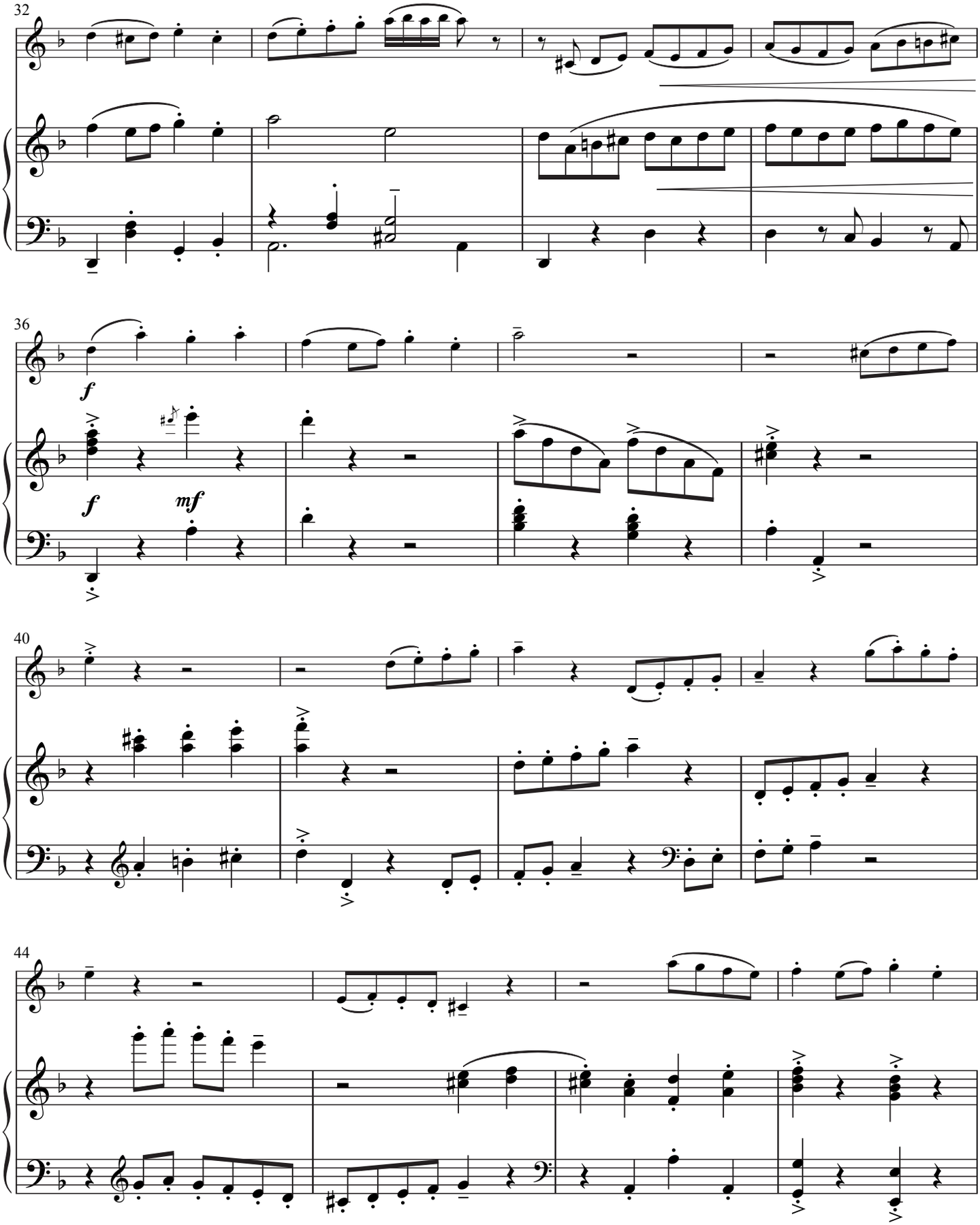
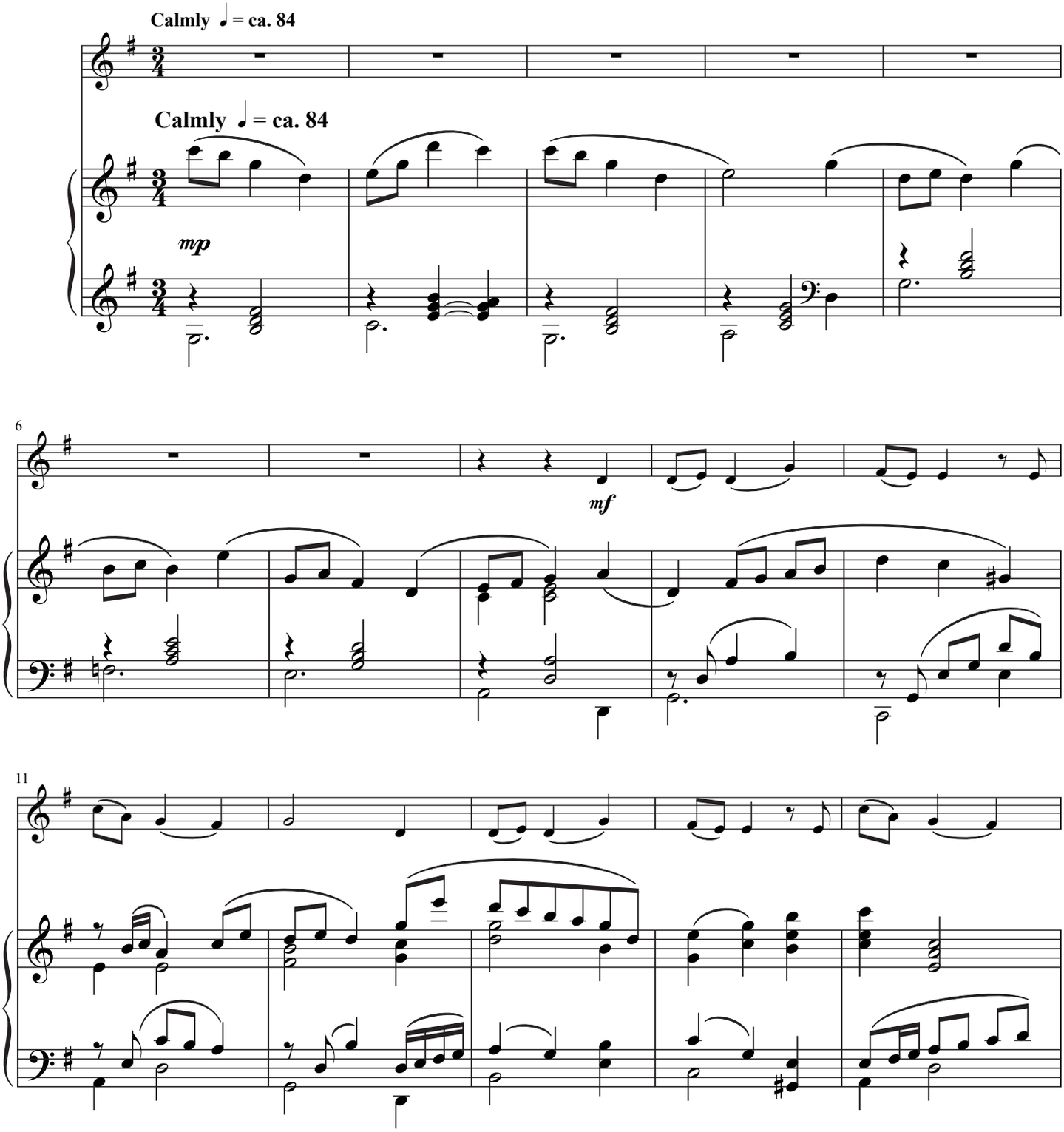

16
20
3
mf
24
mf
28


32
36
f
f
mf
40
44

My Faith Has Found a Resting Place/ The Solid Rock

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



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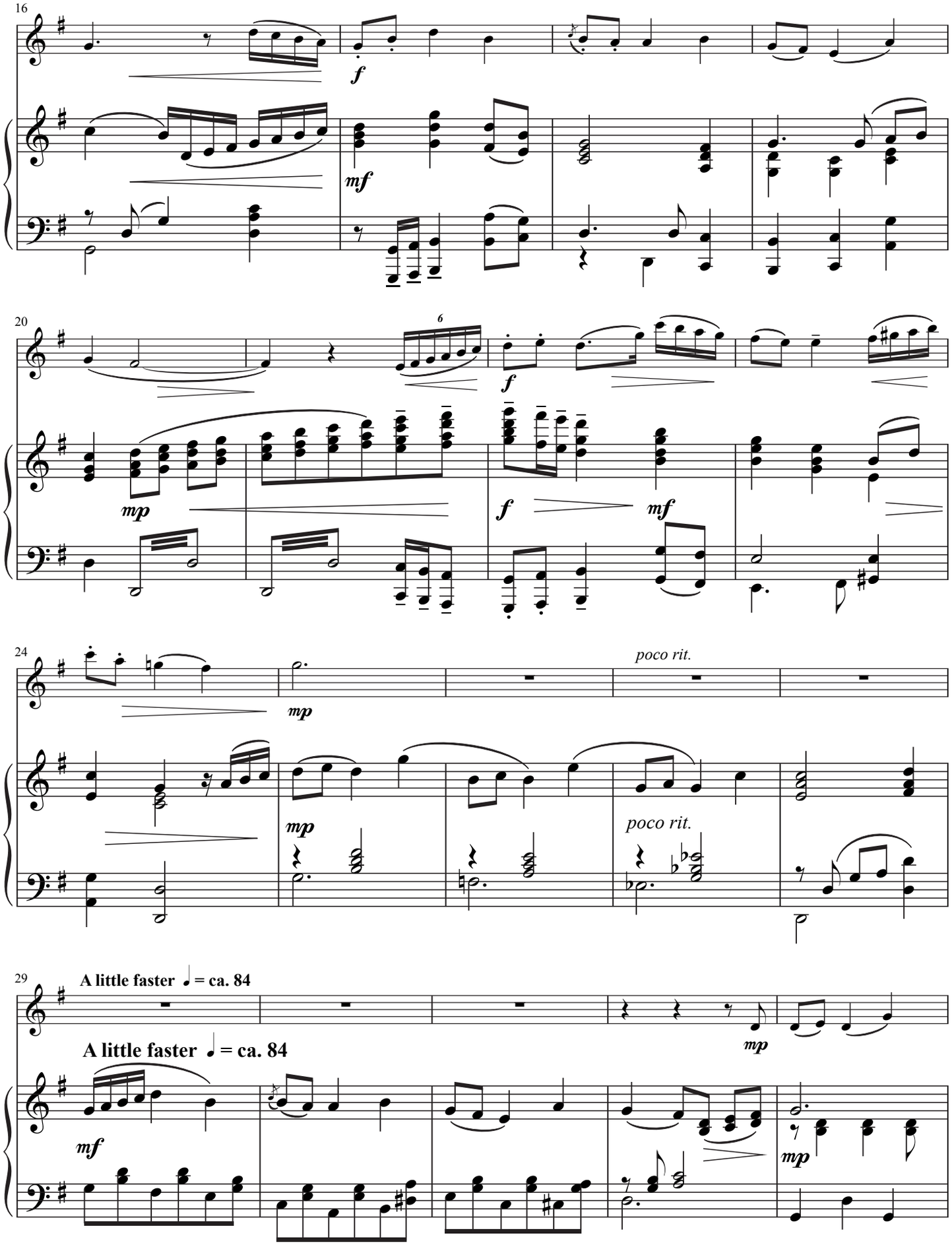
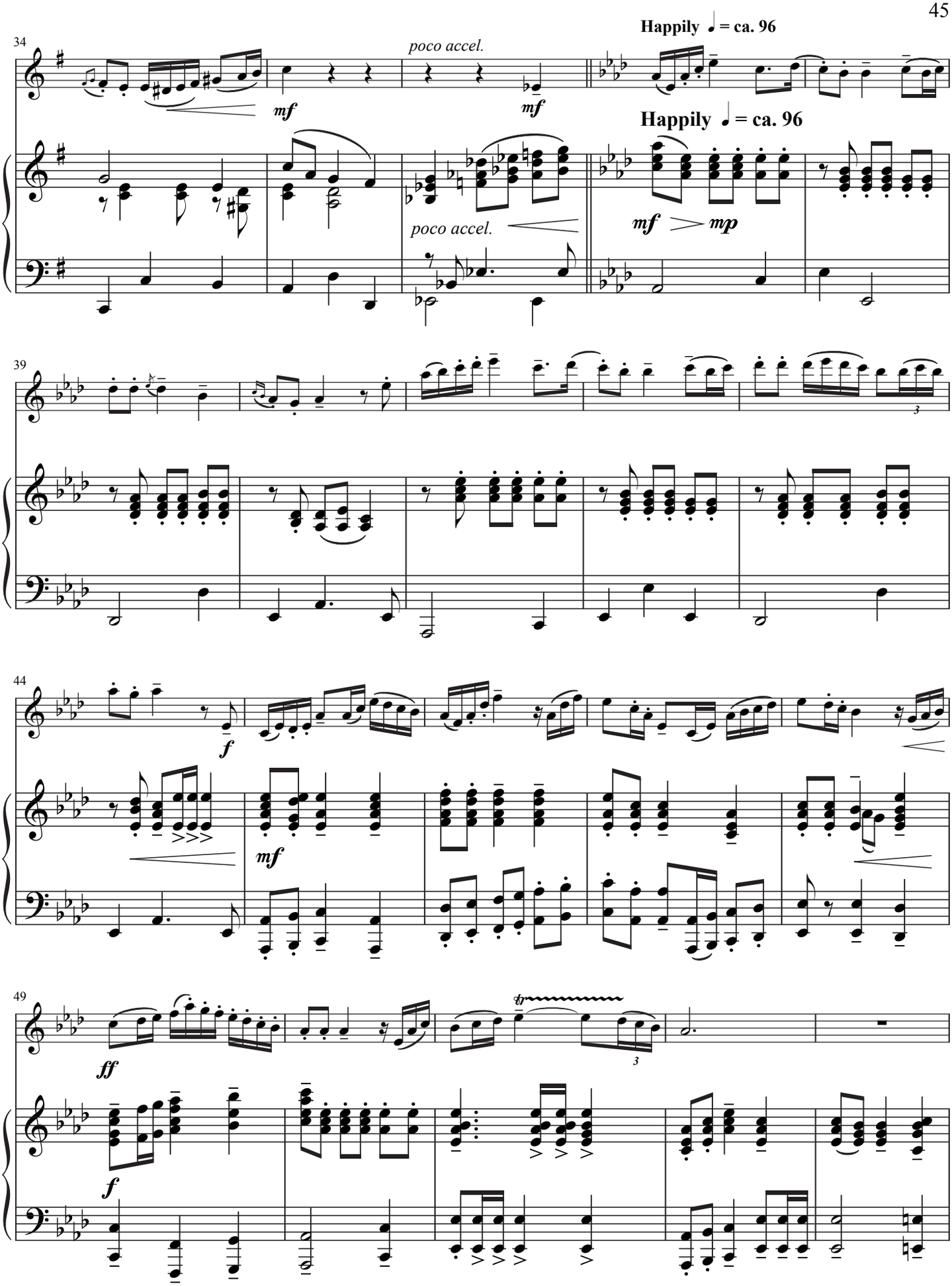
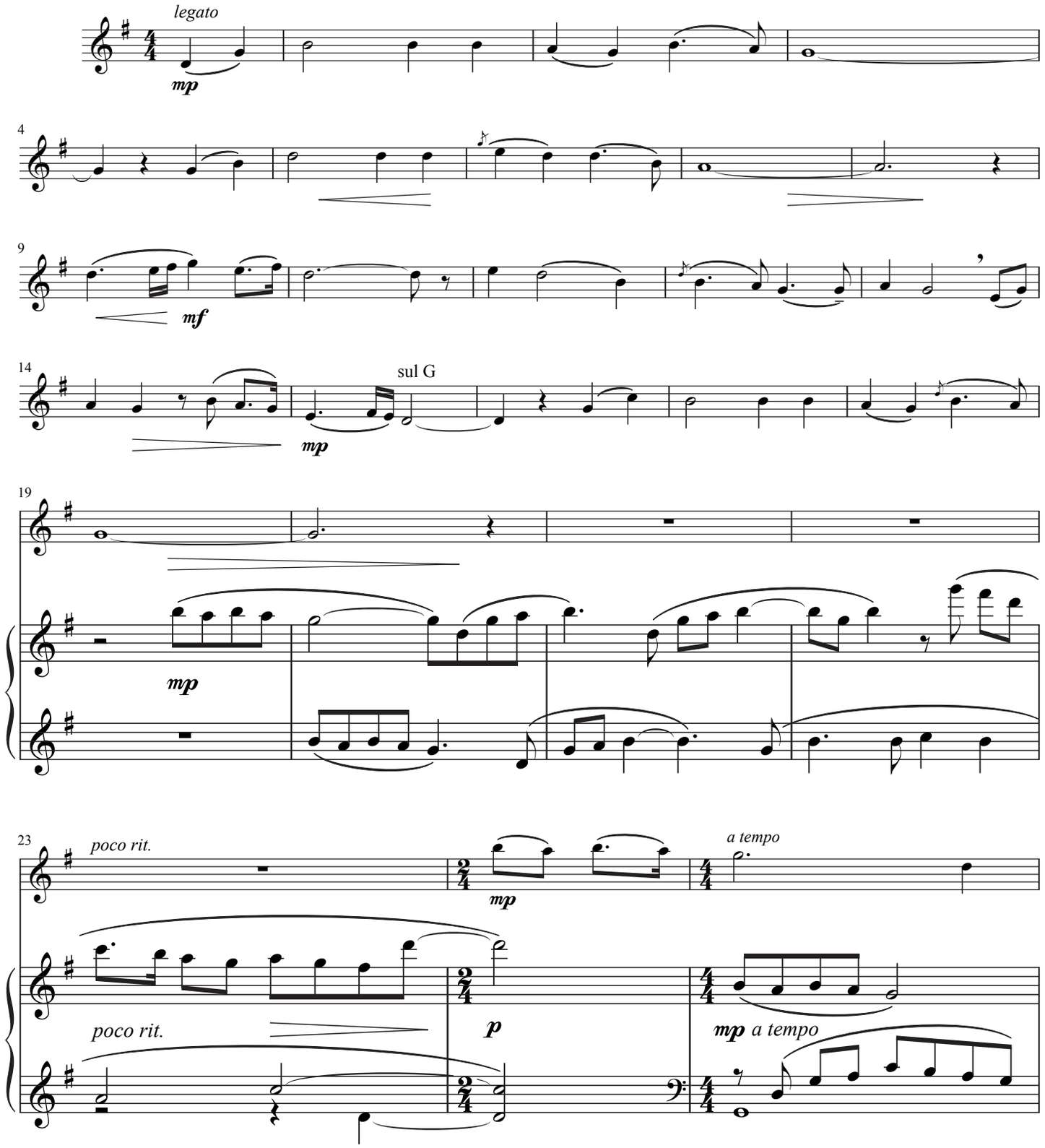

16
f
mf
20
6
mp
f
f
mf
24
mp
poco rit.
mp
poco rit.
29
A little faster ♩ = ca. 84
mp
A little faster ♩ = ca. 84
mf
mp


34
poco accel.
mf
mf
Happily ♩ = ca. 96
Happily ♩ = ca. 96
poco accel.
mf
mp
39
3
44
f
mf
49
ff
tr
3
f

Were You There?/
There Is a Balm in Gilead

Arranged by **Brant Adams**
Tunes: **WERE YOU THERE?**
and **BALM IN GILEAD**,
African American Spirituals

Slowly, tempo ad lib ♩ = ca. 80



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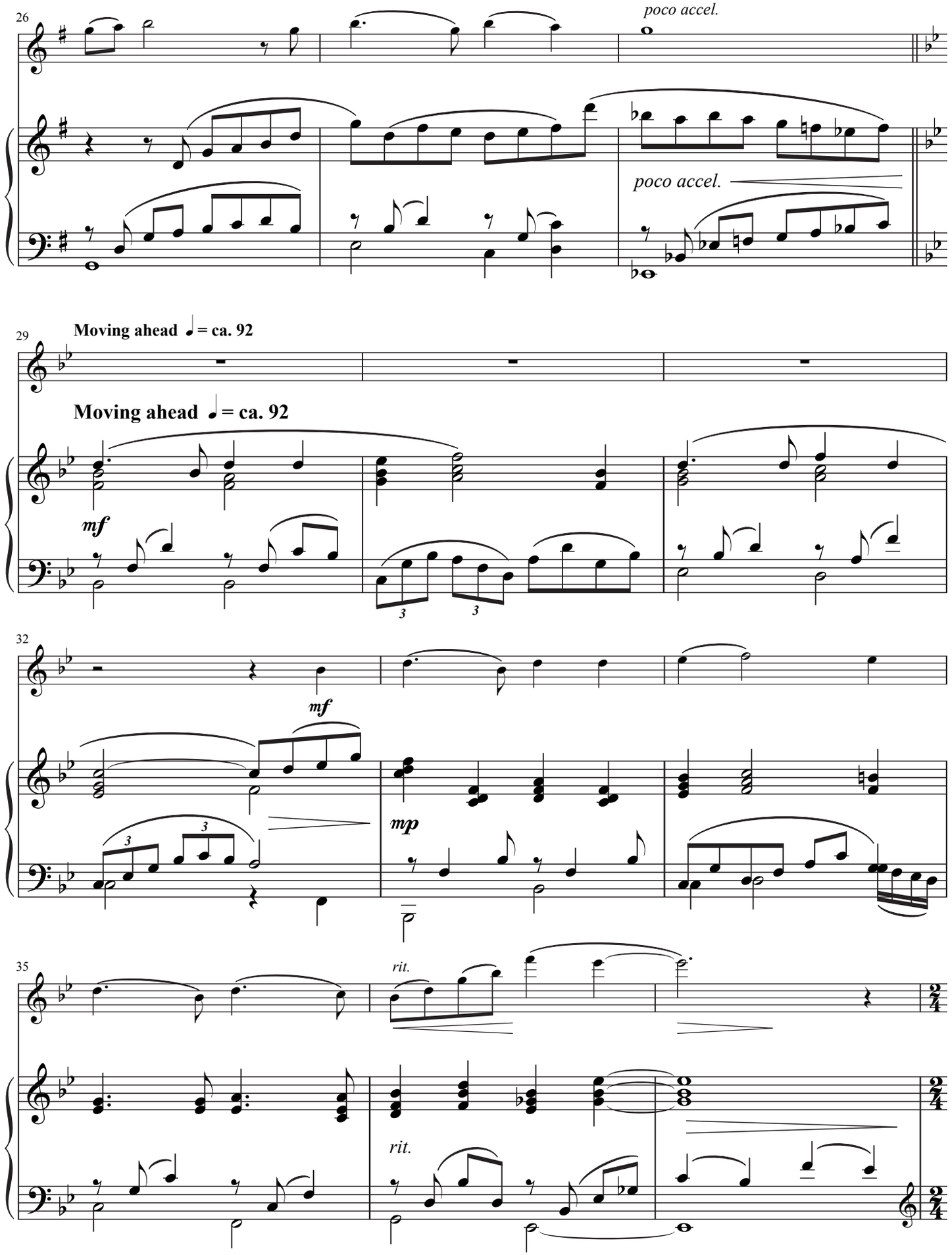
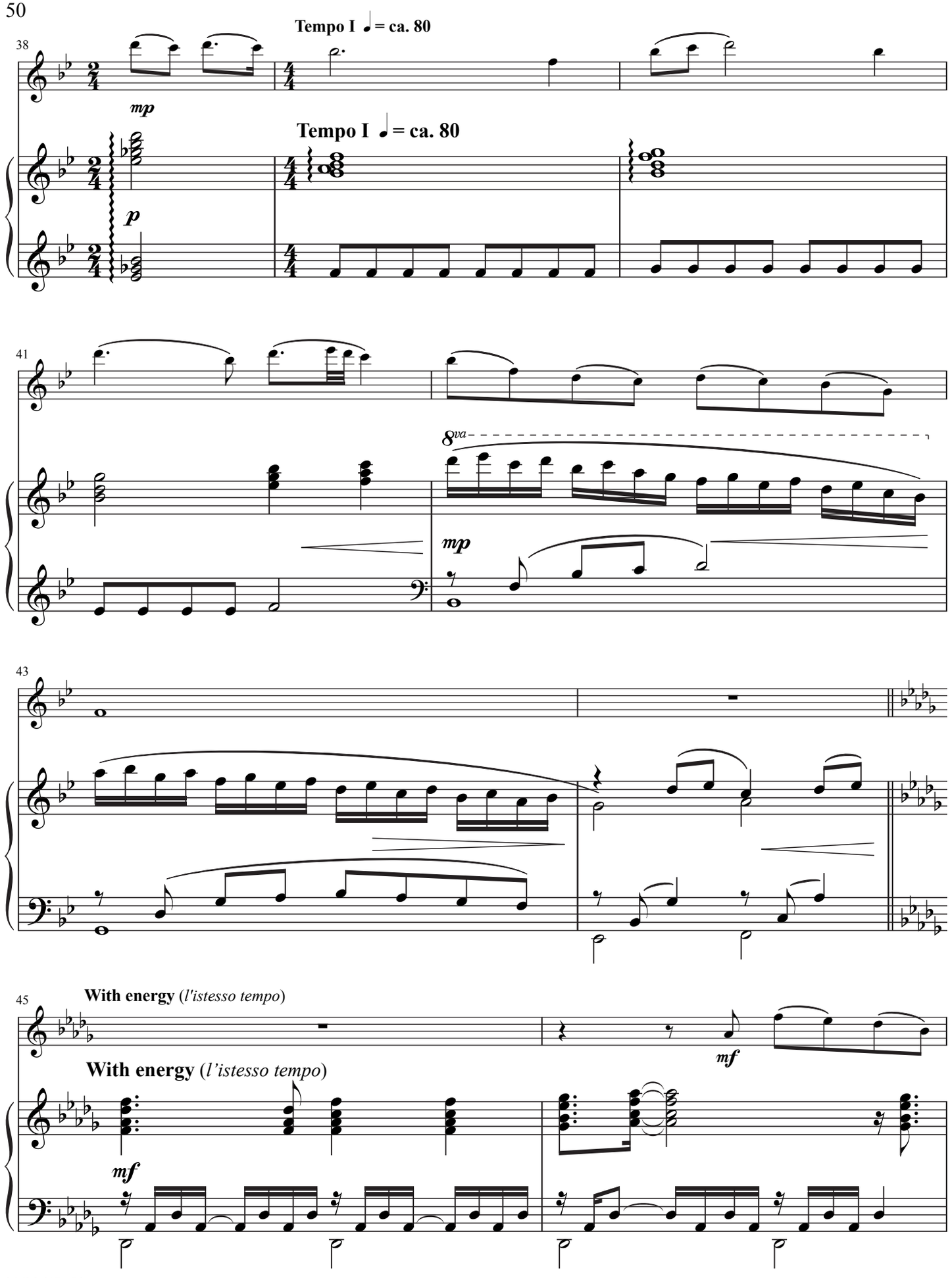

26
poco accel.
poco accel.
29
Moving ahead ♩ = ca. 92
Moving ahead ♩ = ca. 92
mf
32
mf
mp
35
rit.
rit.

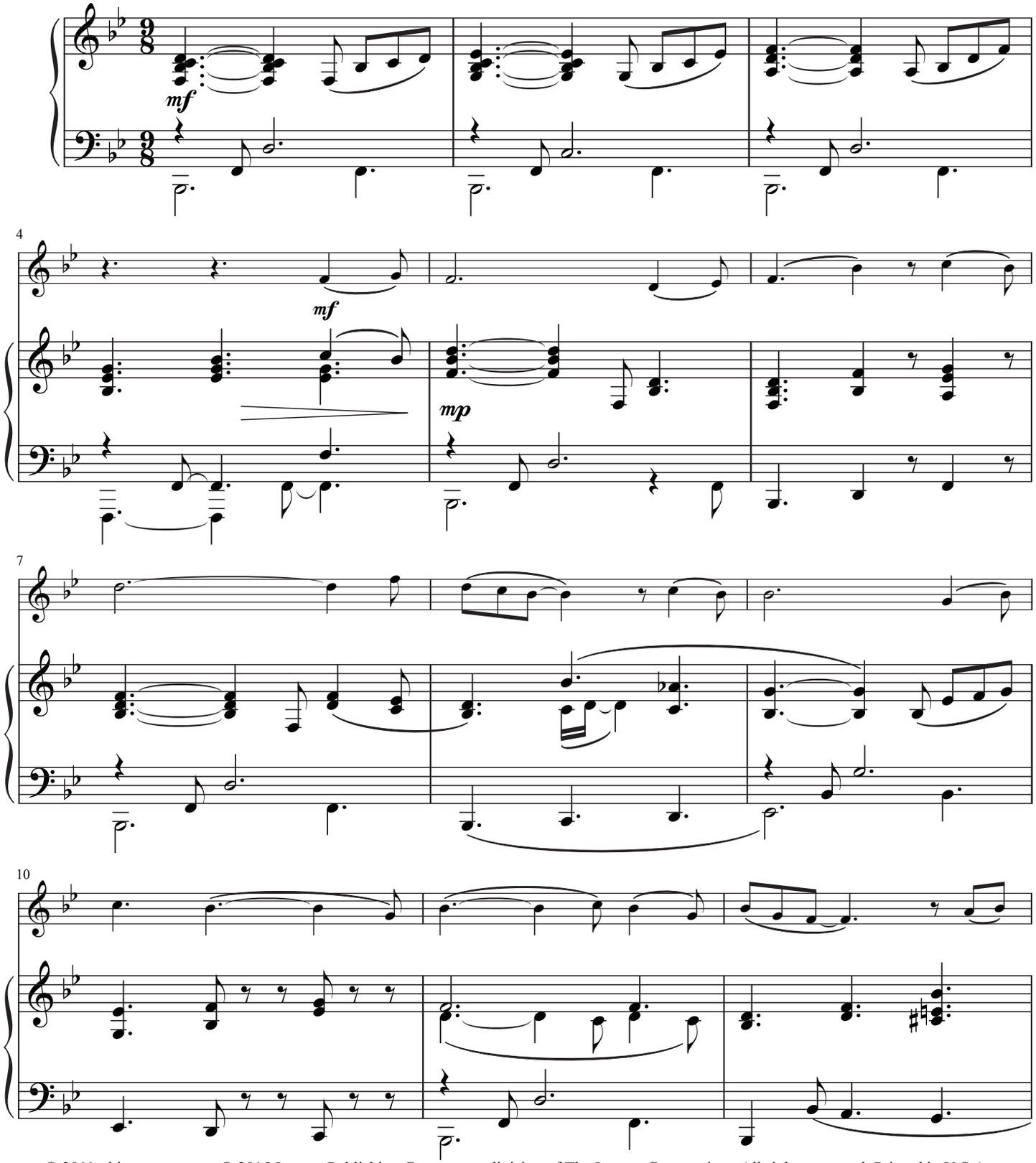

Tempo I ♩ = ca. 80
38
mp
Tempo I ♩ = ca. 80
p
41
8va
mp
43
45
With energy (l'istesso tempo)
mf
With energy (l'istesso tempo)
mf

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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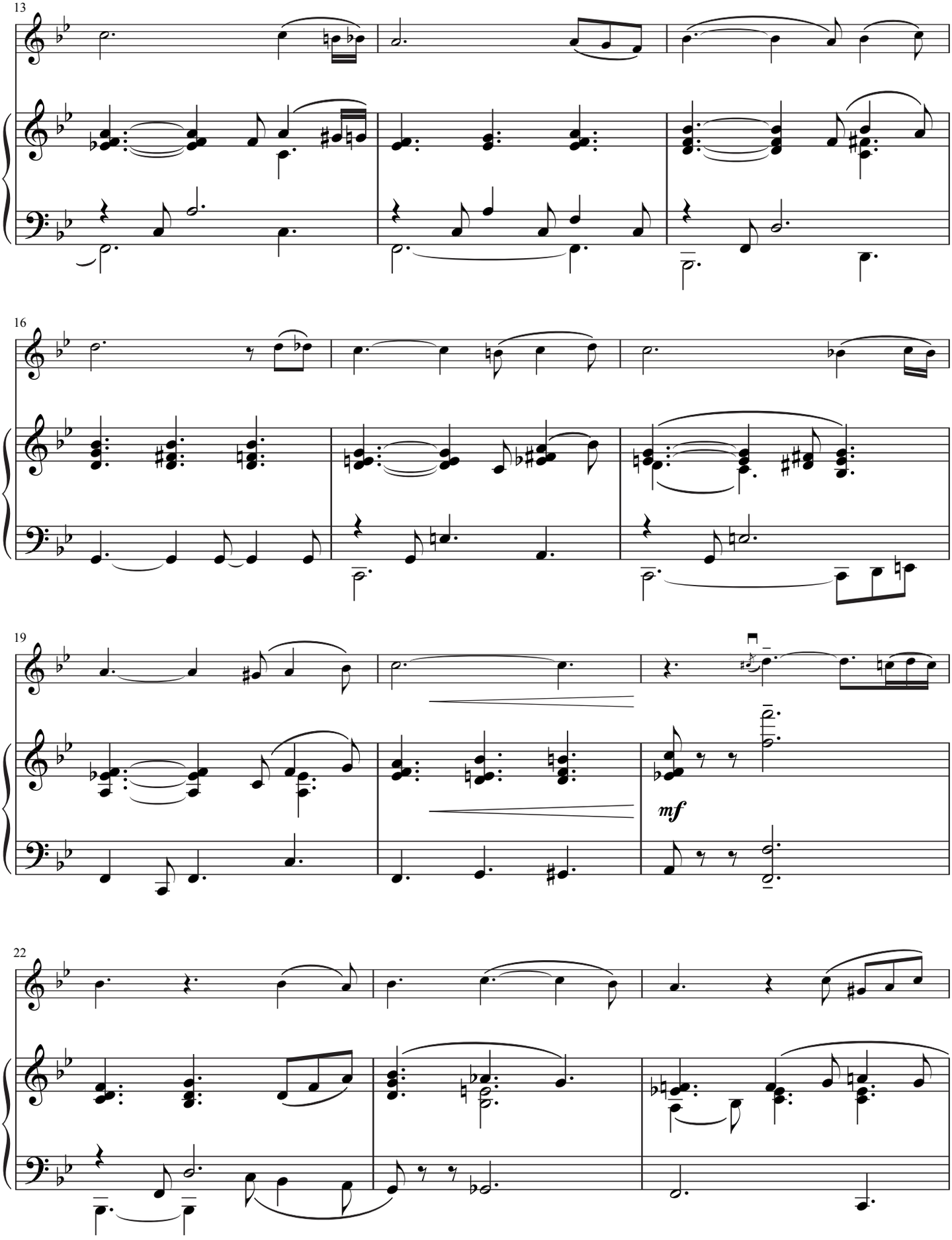
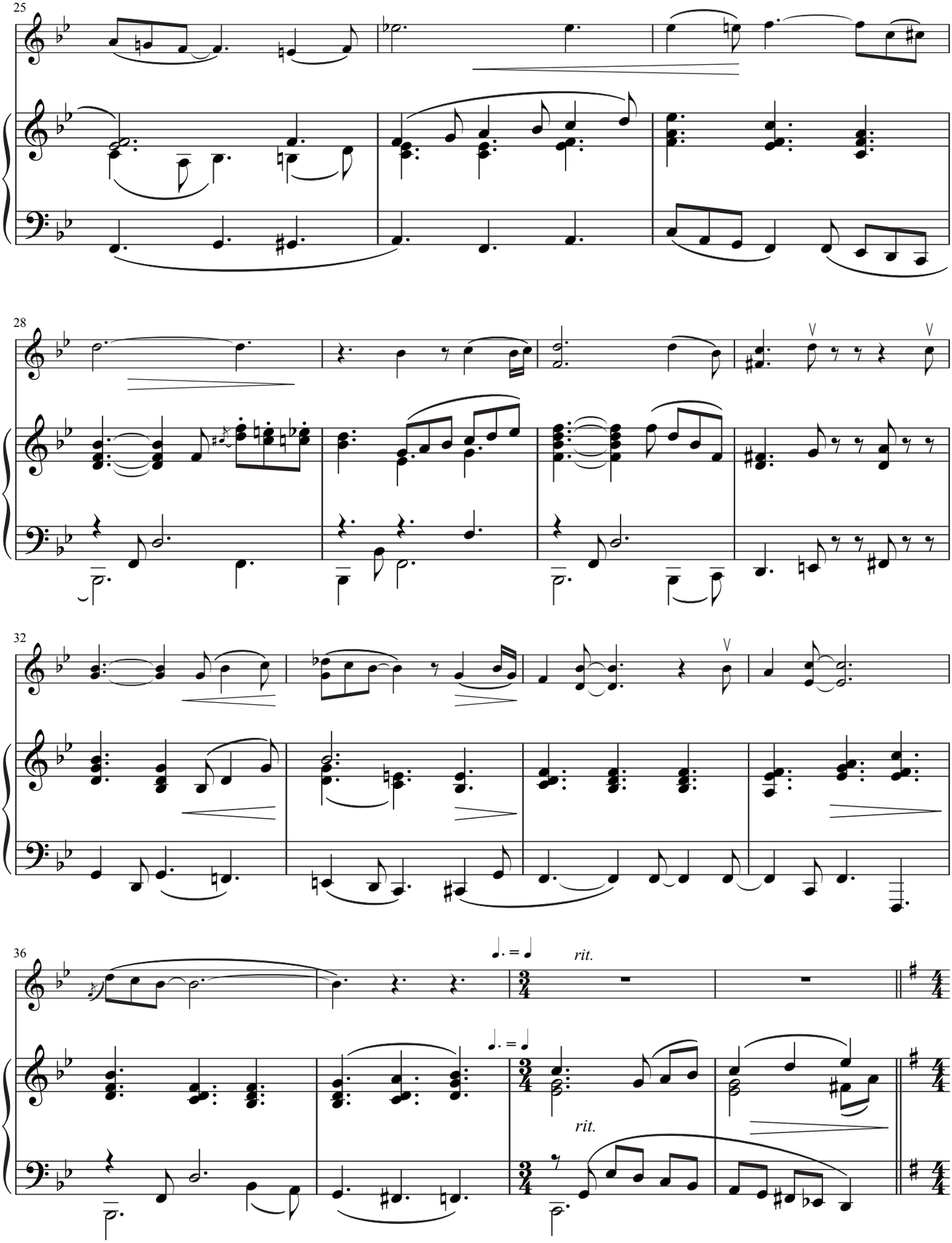

13
16
19
mf
22


25
28
32
36
rit.
rit.