

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.

The musical score consists of three staves of music, each with a treble clef and a key signature of one sharp (F#). The time signature is common time (indicated by the number '4').

- Staff 1:** Features a single melodic line. It starts with a dotted half note followed by a quarter note. The tempo is marked "Peacefully" with a dotted half note symbol, and the speed is approximately 84 BPM. The dynamic is indicated as *mp*.
- Staff 2:** Features a harmonic line consisting of chords. It begins with a full chord (F# major) followed by a series of eighth-note chords. The dynamic is marked *mp*.
- Staff 3:** Features a harmonic line consisting of chords. It begins with a full chord (F# major) followed by a series of eighth-note chords. The dynamic is marked *p*.

The score continues with three more staves of music, labeled 4, 5, and 7, showing a progression of melodic and harmonic patterns.

10 

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

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

rit.

cresc.

mf

mf

$\text{♩} = \text{♩}$

$\text{♩} = \text{♩}$

21

$\text{♩} = \text{♩}$

$\text{♩} = \text{♩}$

30/3261L-5

6

24

v.

v.

g

g

27

f

mf

g

g

31

mf

f

g

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 $\text{♩} = \text{ca. } 132$

A musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. Measure 1 starts with a forte dynamic, indicated by a large 'f'. Measures 2 and 3 continue the melodic line with eighth-note patterns. Measure 4 ends with a half note followed by a repeat sign.

A musical score for three staves. The top staff is in treble clef, the middle staff is in alto clef, and the bottom staff is in bass clef. All staves are in common time with a key signature of one sharp. Measure 5 begins with a dynamic 'mf'. Measures 6 and 7 show sustained notes and chords. Measure 8 concludes with a fermata over the alto and bass staves.

A musical score for three staves. The top staff is in treble clef, the middle staff is in alto clef, and the bottom staff is in bass clef. All staves are in common time with a key signature of one sharp. Measure 9 begins with a dynamic 'mf'. Measures 10 and 11 show sustained notes and chords. Measure 12 concludes with a melodic line in the bass staff.

13

Musical score for measures 13-16. The score consists of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The key signature is one sharp. Measure 13 starts with a dotted quarter note followed by a sixteenth-note pattern. Measures 14-15 show a continuation of the melodic line and harmonic progression. Measure 16 concludes the section.

17

Musical score for measures 17-20. The score consists of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The key signature is one sharp. Measures 17-18 show a melodic line with eighth and sixteenth notes. Measures 19-20 show a harmonic progression with chords. Dynamics 'f' are indicated in both treble staves.

21

Musical score for measures 21-24. The score consists of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The key signature is one sharp. Measures 21-22 show a melodic line with eighth and sixteenth notes. Measures 23-24 show a harmonic progression with chords. Dynamics 'mf' are indicated in both treble staves.

24

Musical score for measures 24-27. The score consists of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The key signature is one sharp until measure 24, then changes to one flat. Measures 24-25 show a melodic line with eighth and sixteenth notes. Measures 26-27 show a harmonic progression with chords. The key signature changes to one flat at the end of measure 24.

27

mp

cresc.

30

ff

ff

33

rit.

ff rit.

36

Gently flowing $\text{♩} = \text{ca. } 60$

mp

mf

A Mighty Fortress Is Our God

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

Brightly, with energy $\text{♩} = \text{ca. } 112$

marcato

Brightly, with energy $\text{♩} = \text{ca. } 112$

marcato

4

8

12

16

20

24

22

28

mp *mf*

mp *mf*

32

f

36

mf

mp *mf*

40

f

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

Gently $\text{♩} = \text{ca. } 88$

legato

mp

28

16

poco rit.

a tempo

poco rit.

a tempo

19

mf

mf

22

mf

25

rit.

mf

f

rit.

28 **Moderately** $\text{d}.$ = ca. 60

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

mp cresc. mf

33

mf

38

39

43

Two French Carols

Arranged by **Brant Adams**

Tunes: PAT-A-PAN, Traditional French Melody
and IL EST NÉ, Traditional French Melody

Joyfully $\text{♩} = \text{ca. } 88$

8

12

16

20

3

mf

24

mf

28

32

36

40

44

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 $\text{♩} = \text{ca. } 84$

6

mf

11

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16

20

24

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

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

Happily ♩ = ca. 96

34

poco accel.

mf

mf

poco accel.

mf > *mp*

39

44

f

49

ff

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 $\text{♩} = \text{ca. } 80$

legato

mp

4

9

14

19

23

sul G

poco rit.

mp

a tempo

poco rit.

p

mp a tempo

26

poco accel.

29 Moving ahead $\text{♩} = \text{ca. } 92$

mf

mp

32

mf

mp

35

rit.

rit.

50

38

Tempo I ♩ = ca. 80

Tempo I ♩ = ca. 80

41

43

45

With energy (*l'istesso tempo*)

With energy (*l'istesso tempo*)

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 $\text{♩} = \text{ca. } 96$

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13

16

19

22

25

28

32

36