

Foreword

The selections found in *For Praise* have been some of my favorite go-to hymns for preludes, offertories, and postludes. When I approach the task of arranging a new collection such as this, a nagging voice inside tells me, “There’s nothing left to say.” “It’s been done already.” “That hymn? Again?”

Those thoughts are not irrelevant. How can I improve upon these great hymns? The answer to that question is: I can’t improve them. They are what they are, and have withstood the test of time on their own. These classics continue to be loved and sung everywhere. It is this continued popularity that has given arrangers the ability to revive the heart of a hymn that may have become almost overly familiar with time. A new setting of these hymns grants a new glimpse – a new perspective – on them, and the familiar becomes fresh once again.

My desire for those who use and play these piano arrangements is for them to look in between the lines of the staff. Make each note, rest, and dynamic your own. Let your interpretation draw others to listen, reflect, and renew their love for these songs and the Savior they celebrate.

— *Brian Buda*

Contents

All Hail the Power of Jesus’ Name	3
DIADEM	
Beautiful Savior	8
CRUSADERS’ HYMN	
The Church’s One Foundation	12
AURELIA	
Brethren, We Have Met to Worship	16
HOLY MANNA	
Praise God, from Whom All Blessing Flow	21
OLD HUNDREDTH	
Abide with Me	24
EVENTIDE	
Immortal, Invisible, God Only Wise.....	28
ST. DENIO	
I Am His, and He Is Mine	32
EVERLASTING LOVE	
Arise, My Soul, Arise.....	36
LENOX	
Crown Him with Many Crowns.....	40
DIADEMATA	
O for a Thousand Tongues to Sing.....	44
LYNGHAM	

All Hail the Power of Jesus' Name

Brian Buda
Tune: DIADEM
by James Ellor (1819-1899)

Victoriously ♩ = ca. 96

5

10

15

f

mf

mp

mf

mp

Duration: 3:30

Beautiful Savior

Brian Buda

Tune: CRUSADERS' HYMN
Silesian folk melody

Sweetly ♩ = ca. 80

mp

mf

mp

Duration: 3:25

The Church's One Foundation

Brian Buda
Tune: AURELIA
by Samuel S. Wesley (1810-1876)

Nobly ♩ = ca. 80

The musical score is written for piano in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of four systems of music, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic and includes a crescendo leading to a mezzo-forte (*mf*) dynamic. The second system starts with a mezzo-piano (*mp*) dynamic. The third and fourth systems continue the piece with various chordal textures and melodic lines. The piece concludes with a final chord in the fourth system.

Duration: 3:40

for Faye López

Brethren, We Have Met to Worship

Brian Buda

Tune: HOLY MANNA

by William Moore (19th century)

Appalachian style ♩ = 126-132

legato melody

no pedal through measure 22

Duration: 3:15

© 2018 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

www.lorenz.com

Praise God, from Whom All Blessings Flow

Brian Buda
Tune: OLD HUNDREDTH
by Louis Bourgeois (ca. 1510-1561)

Brilliantly ♩ = 80-84

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of four systems of two staves each (treble and bass clef). The first system starts with a forte (f) dynamic. The second system begins at measure 5 and includes time signature changes to 2/4, 4/4, 2/4, and 4/4. The third system begins at measure 10 and includes time signature changes to 2/4, 4/4, and 2/4. The fourth system begins at measure 15 and includes time signature changes to 2/4, 4/4, and 2/4. The piece concludes with a final cadence in the key of G major.

Duration: 2:35

Abide with Me

Brian Buda
Tune: EVENTIDE
by William H. Monk (1823-1889)

Unhurried, building throughout ♩ = ca. 84

5 *bring out melody*

9

13

Duration: 3:15

Immortal, Invisible, God Only Wise

Brian Buda
Tune: ST. DENIO
Traditional Welsh melody

With power ♩ = 100-104

The musical score is written for piano in 3/4 time, featuring a treble and bass clef. It consists of four systems of music, each with a measure number at the beginning.

- System 1:** Starts at measure 1. The treble clef has a whole rest followed by chords. The bass clef has a rhythmic accompaniment. Dynamics include *f*.
- System 2:** Starts at measure 5. The treble clef has a melodic line with dynamics *mf* and *f*. The bass clef continues the accompaniment. A *Sva* (sustained) marking is present at the end of the system.
- System 3:** Starts at measure 9. The treble clef has a melodic line with a *Sva* marking. The bass clef continues the accompaniment.
- System 4:** Starts at measure 14. The treble clef has a melodic line. The bass clef continues the accompaniment.

Duration: 2:30

I Am His, and He Is Mine

Brian Buda
Tune: EVERLASTING LOVE
by James Mountain (1844-1933)

Warmly $\text{♩} = \text{ca. } 76$

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The first system begins with a piano (*mp*) dynamic marking. The second system includes a piano (*p*) dynamic marking and a mezzo-forte (*mp*) dynamic marking. The third system starts at measure 12. The fourth system starts at measure 16. The score is written in 2/2 time and features a variety of chordal textures and melodic lines.

Duration: 2:40

for Joan Pinkston

Arise, My Soul, Arise

Brian Buda

Tune: LENOX

by Lewis Edson (1748-1820)

Contemplative ♩ = 60-63

The musical score is written for piano in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music, each with a treble and bass staff. The first system (measures 1-4) is marked *p* and features a simple bass line with a treble staff that is mostly empty. The second system (measures 5-7) is marked *mp* and features a more active treble staff with eighth-note patterns, while the bass staff continues with a simple line. The third system (measures 8-10) is marked *mp* and features a treble staff with eighth-note patterns and a bass staff with a simple line. The fourth system (measures 11-13) is marked *mp* and features a treble staff with eighth-note patterns and a bass staff with a simple line. Dynamics include *p*, *mp*, and *mf*. There are also some markings like *mf* and *mf* in the second system.

Duration: 3:25

© 2018 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

www.lorenz.com

Crown Him with Many Crowns

Brian Buda
Tune: DIADEMATA
by George J. Elvey (1816-1893)

Freely

p *mf* *molto rit.*

With wonder and awe ♩ = 92-96

5 *f* *mp*

9 *relaxed*

13

Duration: 3:00

O for a Thousand Tongues to Sing

Brian Buda

Tune: LYNHAM

by Thomas Jarman (1776-1861)

With confidence ♩ = 112-116

The musical score is written for piano in 4/4 time. It consists of four systems of music, each with a grand staff (treble and bass clefs).

- System 1:** Starts with a *mf* dynamic. The bass line features a steady eighth-note accompaniment. The treble line has a melodic line with some grace notes.
- System 2:** Begins at measure 4. It includes a *rit.* (ritardando) marking and a *f* (forte) dynamic. The treble line has a series of chords. A bass clef with an *8vb* (8va below) marking is shown at the end of the system.
- System 3:** Begins at measure 7. It includes an *a tempo* marking and a *mf marcato* dynamic. The bass line has a steady eighth-note accompaniment. A bass clef with an *8vb* marking is shown at the beginning of the system.
- System 4:** Begins at measure 11. It continues the melodic and harmonic development in the treble and bass staves.

Duration: 3:25

© 2018 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

www.lorenz.com