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About the Arranger

Brant Adams is one of the premier orchestrators 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 is also an outstanding pianist, holding 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 has served on the music faculties of Mercer University, and since 1987, at Oklahoma State University where he is professor and coordinator of the music theory division, and also served as head of the department of music 2007-2015. He also serves as director of the music ministry at First Baptist Church in Stillwater, OK. His arrangements in this collection reflect his solid understanding of piano 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.

A Mighty Fortress Is Our God

MARTIN LUTHER
Arr. by Brant Adams

Brightly, with energy ♩ = ca. 112

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13

mf *legato*

This system contains measures 13, 14, and 15. Measure 13 starts with a treble clef and a whole rest, followed by a series of eighth notes in the right hand. The left hand plays a bass line with eighth notes. Measure 14 continues the eighth-note patterns in both hands. Measure 15 features a half note in the right hand and a half note in the left hand. Dynamics include *mf* and *legato*.

16

f *mf*

8^{vb}

This system contains measures 16, 17, and 18. Measure 16 has a treble clef and eighth notes in the right hand, with a forte (*f*) dynamic. The left hand has a bass line. Measure 17 has a whole rest in the right hand and a bass line in the left hand. Measure 18 has eighth notes in the right hand and a bass line in the left hand, with a mezzo-forte (*mf*) dynamic. A dynamic marking of 8^{vb} is shown with a dashed line.

19

cresc.

This system contains measures 19 and 20. Measure 19 has eighth notes in the right hand with a *cresc.* (crescendo) marking. The left hand has a bass line. Measure 20 continues the eighth-note patterns in both hands.

21

f *mp*

This system contains measures 21 and 22. Measure 21 has eighth notes in the right hand with a forte (*f*) dynamic. The left hand has a bass line with a flat symbol (b) under the notes. Measure 22 has eighth notes in the right hand with a mezzo-piano (*mp*) dynamic. The left hand has a bass line.

23

mf

This system contains measures 23 and 24. Measure 23 has eighth notes in the right hand with a mezzo-forte (*mf*) dynamic. The left hand has a bass line. Measure 24 continues the eighth-note patterns in both hands.

Near to the Heart of God

with
Children of the Heavenly Father

CLELAND B. McAFEE
Arr. by Brant Adams

Gently ♩ = ca. 72

Musical notation for measures 1-4. Treble and bass clefs. Key signature of three flats. Time signature of 4/4. Dynamics include *mp*.

Musical notation for measures 5-7. Treble and bass clefs. Key signature of three flats. Time signature of 4/4. Dynamics include *dim.* and *p*.

Musical notation for measures 8-10. Treble and bass clefs. Key signature of three flats. Time signature of 4/4. Dynamics include *dim.*

Musical notation for measures 11-13. Treble and bass clefs. Key signature of three flats. Time signature of 4/4. Dynamics include *p* and *rit.*

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12
14

a tempo *dim.* *mp*

17

8va

19

mf

21

rit. *mp*

*"Children of the Heavenly Father"
Slightly faster ♩ = ca. 76

23

p

Immortal, Invisible, God Only Wise

Traditional Welsh Hymn Tune
Arr. by Brant Adams

Moderately ♩ = ca. 76
with a sense of mystery and anticipation

The musical score is written for piano in G minor (one flat) and 6/8 time. It consists of four systems of music, each with a right-hand treble clef and a left-hand bass clef. The first system (measures 1-4) begins with a piano (*pp*) dynamic and includes a *Red.* (ritardando) marking. The second system (measures 5-8) features a *cresc. poco a poco* (crescendo) and a *simile* marking. The third system (measures 9-12) continues the *cresc.* marking. The fourth system (measures 13-16) starts with a mezzo-forte (*mf*) dynamic and includes an *accel. poco a poco* (accelerando) marking. The score concludes with a fermata over the final note in measure 16. A small asterisk (*) is located at the end of the second system.

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17 *cresc.* *f* *p*

Led. *8vb* *

Boldly ♩ = ca. 112

21 *mf* *p* *mf* *p*

26 *mf* *p* *f*

32 *mf*

(h)

36

Sacred Harp Medley

with
WARRENTON
BEACH SPRING

Arr. by Brant Adams

Joyously ♩ = ca. 144

*Music: Traditional American Melody from *The Sacred Harp*, 1844

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13

mf cresc. f mp

This system contains measures 13 through 16. The music is written for piano in two staves. Measure 13 starts in 2/4 time with a *mf* dynamic. Measure 14 changes to 6/8 time and includes a *cresc.* marking. Measure 15 changes to 4/4 time with a *f* dynamic. Measure 16 ends in 4/4 time with a *mp* dynamic. The right hand features melodic lines with slurs and ties, while the left hand provides harmonic support with chords and single notes.

17

This system contains measures 17 through 19. The right hand has a more active melodic line with slurs and a triplet in measure 18. The left hand continues with harmonic accompaniment, including a chord marked with a circled '4' in measure 18. The time signature changes to 2/4 at the end of measure 19.

20

mf cresc.

This system contains measures 20 through 22. The right hand features a continuous eighth-note melodic pattern with slurs. The left hand has a steady accompaniment of eighth notes. A *cresc.* marking is present in measure 21. The time signature changes to 4/4 at the start of measure 21.

23

f mf mp

This system contains measures 23 through 25. The right hand has a dense texture of chords and eighth notes, with dynamics *f*, *mf*, and *mp*. The left hand has a simpler accompaniment of eighth notes. A crescendo hairpin is shown over the right hand in measure 24.

26

mf

This system contains measures 26 through 28. The right hand has a melodic line with slurs and ties, with a *mf* dynamic. The left hand has a steady accompaniment of eighth notes. The time signature changes to 4/4 at the end of measure 28.

Jesus Is All the World to Me

(a Rhapsody)

WILL L. THOMPSON
Arr. by Brant Adams

Quietly ♩ = ca. 66
con rubato espressivo

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30

12

pp *mp*

8va

3

(4)

15

p *mp*

18

mf

(4)

21

pp accel. e cresc.

8va

22

f *ppv*

Sunlight, Sunlight

WINFIELD S. WEEDEN
Arr. by Brant Adams

Bright quasi march ♩ = ca. 120

A little quicker ♩ = ca. 132

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13 (8va)-----

p *cresc.* *mf*

17 (8va)-----

p *cresc.* *mf*

21

mp

25

mf *cresc.* *f* *mp*
ten. *ten.*

Moderately ♩ = ca. 88

29

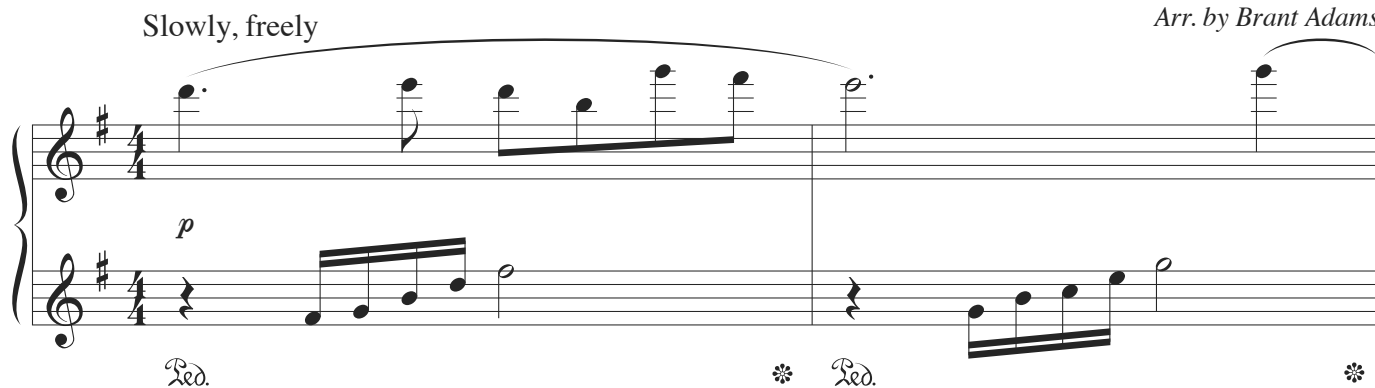
legato *rit.*

Jesus Paid It All

with
O Sacred Head, Now Wounded

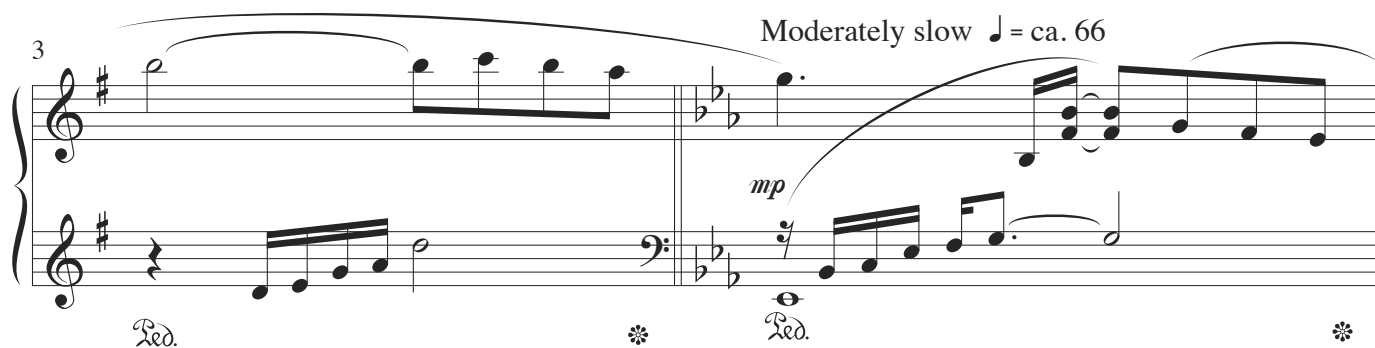
JOHN T. GRAPE
Arr. by Brant Adams

Slowly, freely



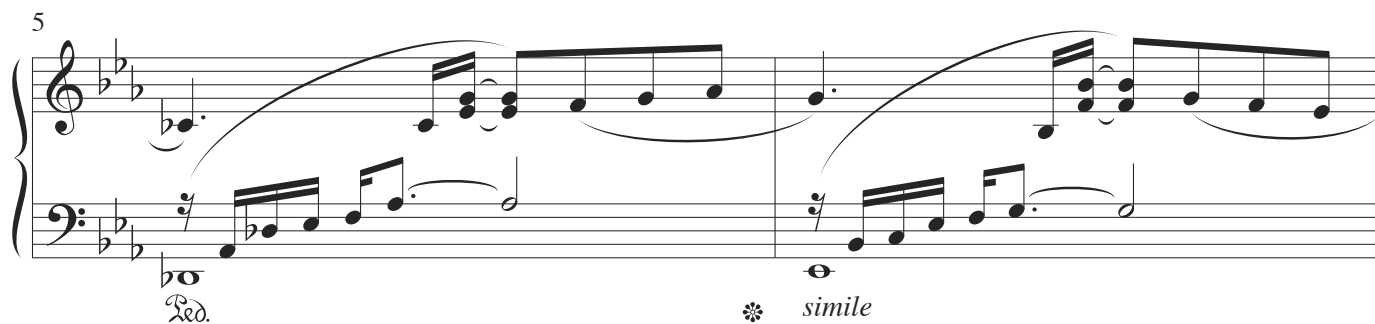
p
Ped. * Ped. *

3 Moderately slow ♩ = ca. 66



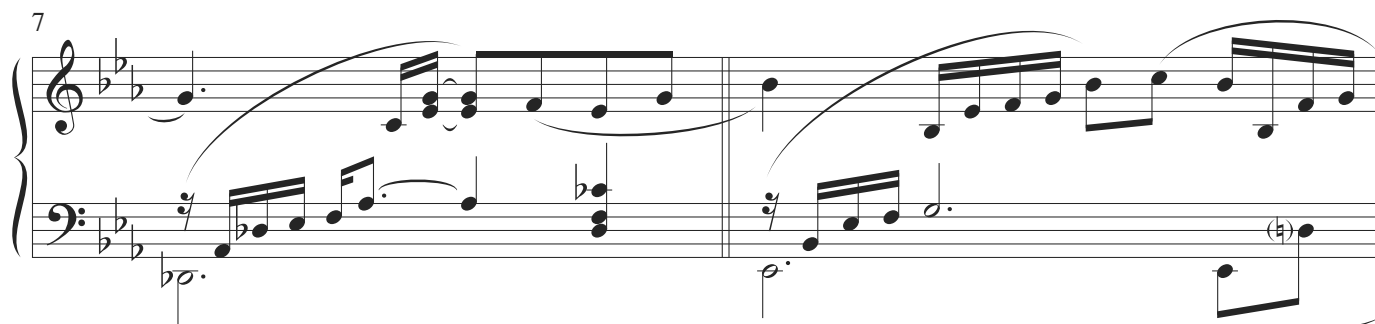
p *mp*
Ped. * Ped. *

5



p *simile*
Ped. *

7



p
Ped. *

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9

Musical notation for measures 9 and 10. The piece is in a minor key (three flats). Measure 9 features a treble clef with a half note chord and a bass clef with a half note chord. Measure 10 continues with similar chords and includes a fermata over a chord in the treble.

11

Musical notation for measures 11 and 12. Measure 11 has a treble clef with a half note chord and a bass clef with a half note chord. Measure 12 features a treble clef with a half note chord and a bass clef with a half note chord, including a fermata over a chord in the treble.

13

Musical notation for measures 13 and 14. Measure 13 has a treble clef with a half note chord and a bass clef with a half note chord. Measure 14 features a treble clef with a half note chord and a bass clef with a half note chord, including a fermata over a chord in the treble.

15

Musical notation for measures 15 and 16. Measure 15 has a treble clef with a half note chord and a bass clef with a half note chord. Measure 16 features a treble clef with a half note chord and a bass clef with a half note chord, including a fermata over a chord in the treble. A dynamic marking of *mf* is present in measure 16.

17

Musical notation for measures 17 and 18. Measure 17 has a treble clef with a half note chord and a bass clef with a half note chord. Measure 18 features a treble clef with a half note chord and a bass clef with a half note chord, including a fermata over a chord in the treble.

Sing We Now of Christmas

with
God Rest Ye Merry, Gentlemen

Lightly, with dance-like charm ♩ = ca. 108

Traditional French Melody
Arr. by Brant Adams

8va

4 (8va)

7

10

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13

16

mf

19

mp

21

mf

24

*"God Rest Ye Merry, Gentlemen"

mp