

Because words are important to the interpretation of a hymn, they have been included in each arrangement. Also included are arrangement concepts, which are noted throughout the *Advanced Hymnplayer* by an asterisk (*).

The Sands Of Time

Anne R. Cousin
Moderato (♩ = c. 108)

Chretien Urhan
Arr. Swaim

Piano *mp* V1. The sands of time are sink - ing, the dawn of heav - en

*LH fifths used throughout verse 1

4 breaks, The sum - mer morn I've sighed for the

*Quartal-quintal harmony

7 fair sweet morn a - wakes; dark, dark has been the

*Extended phrase leads to octave higher

10 mid - night, but day - spring is at hand, *mf* And glo - ry, glo - ry

*RH horn fifths

Measure 16 contains an example of common tone modulation (see page 68 for the Common Tone Modulation Chart).

Great Is Thy Faithfulness

William M. Runyan

Thomas O. Chisholm
Arr. Swaim

Piano

mp

*Melodic RH pattern that fits with LH melody

* G flat adds variety

mp

Detailed description: This block contains the piano introduction for the hymn. It is written for piano in 3/4 time with a key signature of one flat (B-flat major). The score consists of two staves: a right-hand (RH) treble clef staff and a left-hand (LH) bass clef staff. The RH part features a melodic line with fingerings (5, 2, 3, 1, 3, 1, 2) and a dynamic marking of *mp*. The LH part provides a harmonic accompaniment with a dynamic marking of *mp*. Annotations include '*Melodic RH pattern that fits with LH melody' and '* G flat adds variety'.

5

1. Great is Thy faith - full - ness, O God my Fath - er, There is no

mel.

mp

Detailed description: This block shows the vocal entry of the hymn. It is written for voice and piano accompaniment. The vocal line is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The key signature is one flat and the time signature is 3/4. The lyrics are: "1. Great is Thy faith - full - ness, O God my Fath - er, There is no". The piano part has a dynamic marking of *mp*. An annotation '*mel.' is placed above the piano accompaniment.

10

shad - ow of turn - ing with Thee; Thou chang - est

3

3

2 *1*

*Leads into next phrase

*Contrary motion

Detailed description: This block shows the piano accompaniment for the second phrase of the hymn. It is written for piano in 3/4 time with a key signature of one flat. The score consists of two staves. The lyrics are: "shad - ow of turn - ing with Thee; Thou chang - est". The piano part features triplets and contrary motion between the hands. Annotations include '*Leads into next phrase' and '*Contrary motion'.

14

not, Thy com - pas - sions they fail not;

*Chain suspensions

Detailed description: This block shows the piano accompaniment for the third phrase of the hymn. It is written for piano in 3/4 time with a key signature of one flat. The score consists of two staves. The lyrics are: "not, Thy com - pas - sions they fail not;". The piano part features chain suspensions. An annotation '*Chain suspensions' is placed above the piano accompaniment.

The message of sacred music is conveyed through words; therefore, the musical setting should appropriately compliment the words. Most hymn melodies have names. *Come Thou Fount* is set to the tune called "Nettleton."

Come Thou Fount of Every Blessing

Robert Robinson

John Wyeth
Arr. Garlock

Moderato

Piano

mf Prone to wan - der, *mp* Lord, I feel it, *mf* Prone to leave the God I

*Intro: part of 1st phrase, triplets in LH

love! *mp* 1. Come Thou Fount mer - cy, ev - 'ry bless - ing, nev - er ceas - ing, Tune my Calls for

heart songs to of sing Thy loud - est grace; Streams of praise: Teach me some mel - lo - dious

son - net, Sung by flam - ing tongues a - bove; Praise the mount! I'm fixed up -

I Must Tell Jesus / Tell It To Jesus

Elisha A. Hoffman
Edmund S. Lorenz

*The 2 songs weave in and out:
"M" indicates "I Must Tell Jesus"
"T" indicates "Tell It To Jesus"

Elisha A. Hoffman
Jeremiah E. Rankin
Arr. Swaim

Piano

p

M

I must tell Je - sus all my tri - als, I can - not bear them

4

*Cascade

T

M

mp

all a - lone. Are you wea - ry, are you heav - y heart - ed? I must tell Je - sus,

8

*Root of E flat chord becomes 5th of A flat

T

I+

all of my tri - als; Are you griev - ing o - ver joys de - part - ed?

11

I

§ T

mf

Je - sus can help you, Je - sus a - lone. Tell it to Je - sus,

14

rit.

Tell it to Je - sus, He is a friend that's well known;

*Extended phrase

A Christmas Fantasia

Allegro

GOD REST YE, MERRY GENTLEMEN/English Melody

*RH triads in root position

Arr. Garlock

Piano

f *mf* God rest ye mer-ry, gen-tle-men, let

*LH rhythmic pattern in 4/4 is altered to fit 6/8 at meas. 13

4

noth-ing you dis-may; Re-men-ber, Christ our Sav-ior was born on Christ-mas Day To

7

save us all from Sa-tan's pow'r when we were gone a-stray. Oh tid-ings of com-fort and

*Octaves in stepwise movement combined with chord tones

10

joy, com-fort and joy! O tid-ing's of com-fort and joy! Com-fort and joy!

rit.

8vb

We're Marching To Zion

In the style of Mendelssohn's
"Songs Without Words" Op. 19, No. 3

Isaac Watts
Allegro

Robert Lowry
Arr. Swaim

Piano

The musical score is written for piano in G major (one sharp) and 6/8 time. It consists of four systems of music. The first system (measures 1-4) features a treble clef with a melody starting on G4 and a bass clef with a rhythmic accompaniment of eighth notes. The second system (measures 5-8) includes the lyrics "Come, we that love the Lord, and" with a piano dynamic *f*. The third system (measures 8-12) includes the lyrics "let our joys be known; Join" with a mezzo-forte dynamic *mf*. The fourth system (measures 13-16) includes the lyrics "in a song with sweet ac-cord Join in a song with sweet ac-cord And" with a mezzo-forte dynamic *mf*. Fingerings are indicated by numbers 1-5 above notes. The score concludes with a final chord in the bass clef.

Were You There?

Charles Wesley/Lyra Davidica

Spiritual
Arr. Swaim

Moderato

Piano *f* (Christ the Lord, is ris'n to-day!) *rit.* *p* *a tempo* RH accompaniment

*Triads over LH tremelo

*Contrary motion

6 *mp* 1. Were you there when they cru - ci - fied my mel.

*Stepwise movement leads to V. 1

11 Lord? (Christ, the Lord, is ris'n to - day!) Were you there when they cru - ci - fied my Lord? mel. *8va* 5

*Extended phrase

17 *mel. 5* Oh! Some-times it caus - es me to trem-ble, trem-ble, *8va* (trem-ble) (trem-ble)

*4ths over 5ths

*Ornamented melody *8va*

Avoid the parallel movement of octaves and fifths between voices except for special effects such as octave doubling and planing. See example on page 48 measure 54.

My Savior's Love

Charles H. Gabriel *Rhythm of chorus with melody changed

Charles H. Gabriel
Arr. Swaim

Majestically *Grazioso*

Piano *f* Oh, what mar-vel-ous! Oh, what won-der-ful love! *p*

*Melody supported by 16th notes

4 *I+*

Oh. *cresc.* how mar-vel-ous! *dim.*

5

Oh, *cresc.* how won-der-ful! *dim.*

6

And *cresc.* my song shall *dim.*

At The Cross

Ralph E. Hudson
Arr. Swaim

Isaac Watts
Moderato

Piano

1. A - las, and did my Sav - ior bleed, And did my Sov - 'reign

*4ths over 5ths

4

rit. die? Would He de - vote that

a tempo

*Extended phrase leads into key of F

6

sa - cred head for such a worm as

8

I? At the cross, at the

mp

*Extended phrase

*Augmented melody

Rock Of Ages

Augustus M. Toplady

Thomas Hastings
Arr. Swaim

Piano

p *Intro: obligato that is used over melody

4

mp 1. Rock of A - ges,

Mel.

8

Mel.

cleft for me, Let me hide my-self in Thee *Obligato used to expand phrase

12

Let the wa - ter and the

How Firm A Foundation

Secondo Parte

John Rippon's *Selection of Hymns*

Early American Melody

Arr. Garlock

♩ = 80

Resoluto

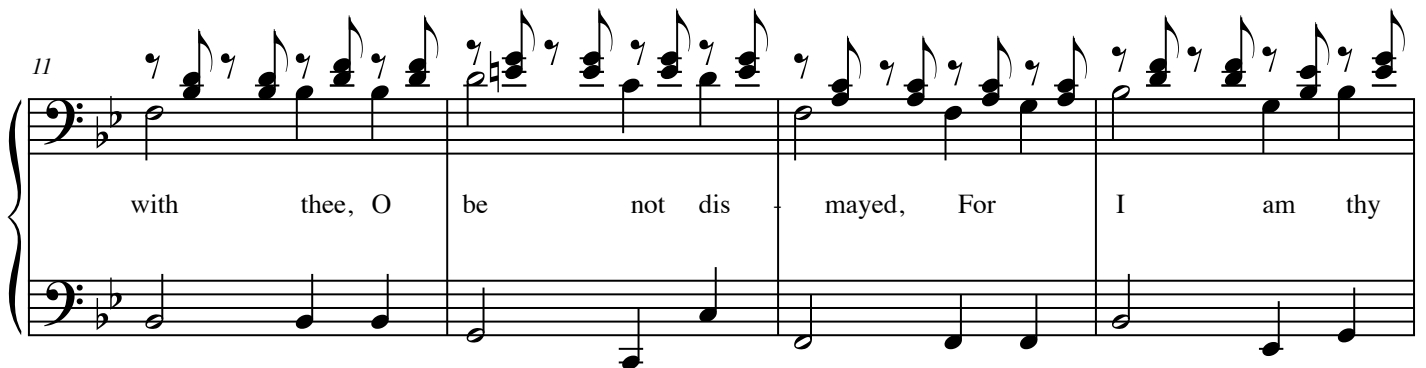


f Is laid for your faith in his ex-cel-lent Word!

A ♩ = 112

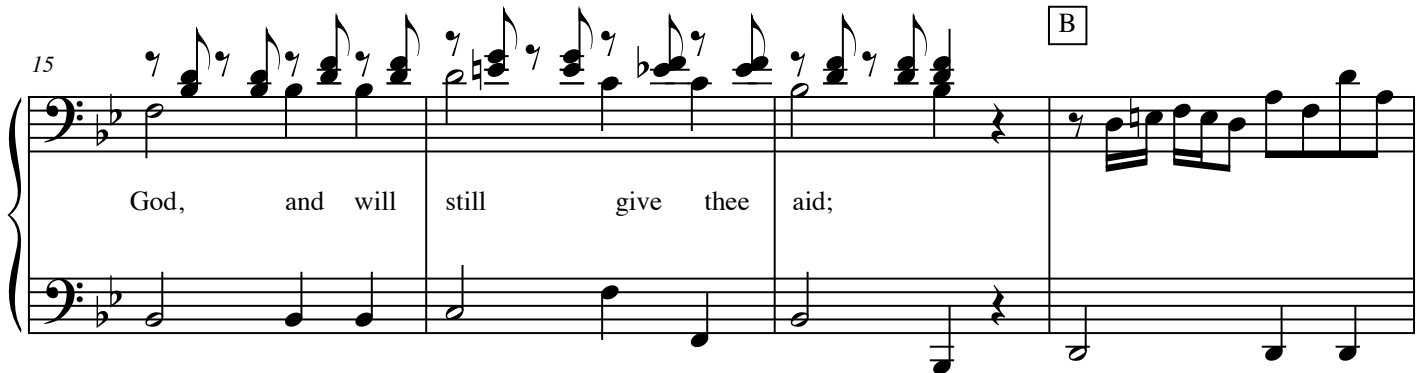


6 Je - sus hath fled? V.2 "Fear not, I am



11 with thee, O be not dismayed, For I am thy

B



15 God, and will still give thee aid;

How Firm A Foundation

Primo Parte

John Rippon's *Selection of Hymns*

Early American Melody

Arr. Garlock

$\text{♩} = 80$

Resoluto

f V.1 How firm a foun-da-tion, ye saints of the Lord , What more can He say than to

6 you He hath said, To you who for ref-uge to Je - sus hath....

A $\text{♩} = 112$
10 *mf* *8va*

15 *8va* **B**
I'll strength - en thee,

FOR MORE  for two pianists four hands, play *Ring The Bells/Joy Bells* (page 37)

from the "Advanced Hymnplayer Supplement."