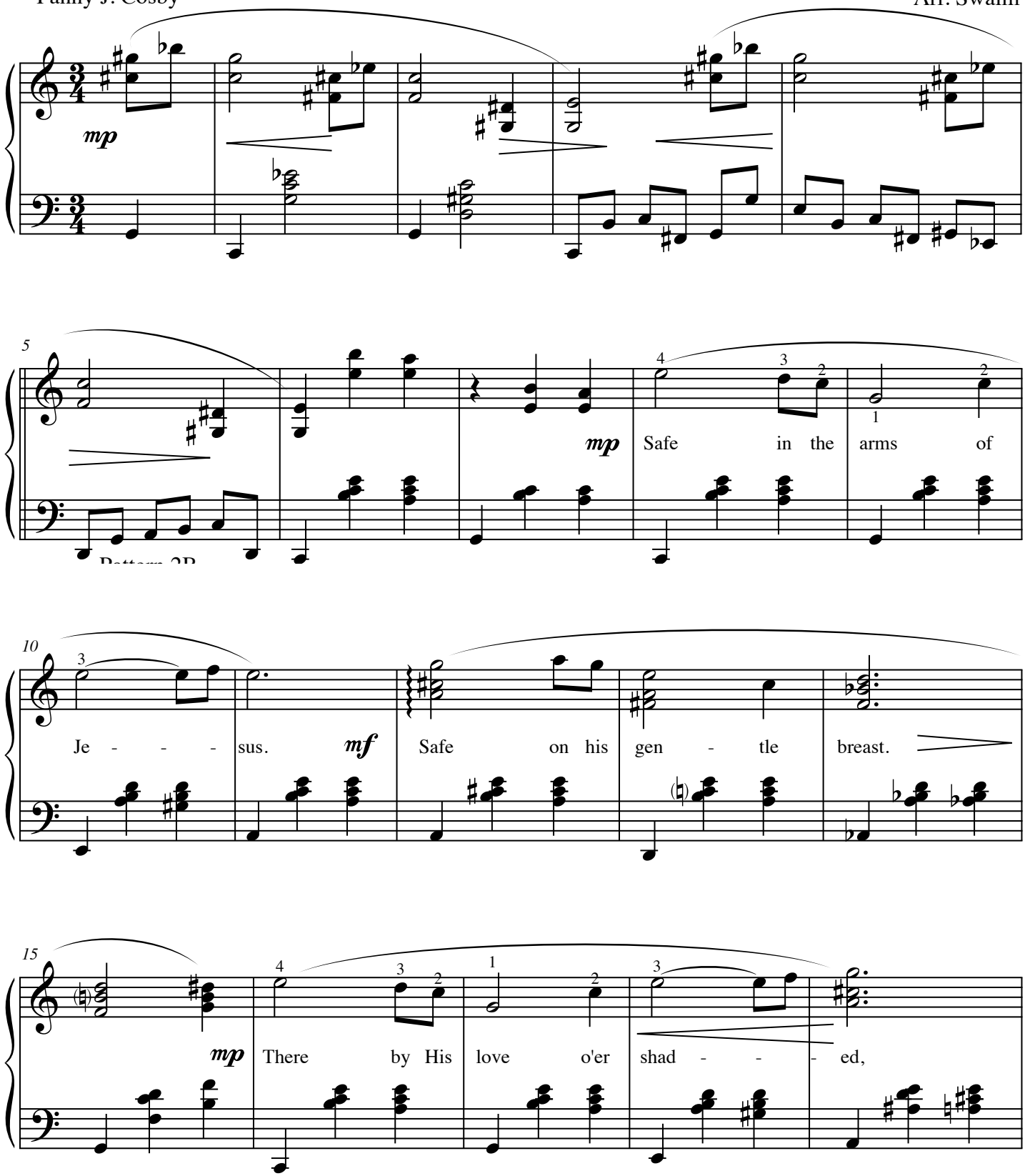
Safe In The Arms Of Jesus

Because words are important to the interpretation of a hymn, they have been included in each arrangement.

Fanny J. Cosby

William H. Doan
Arr. Swaim



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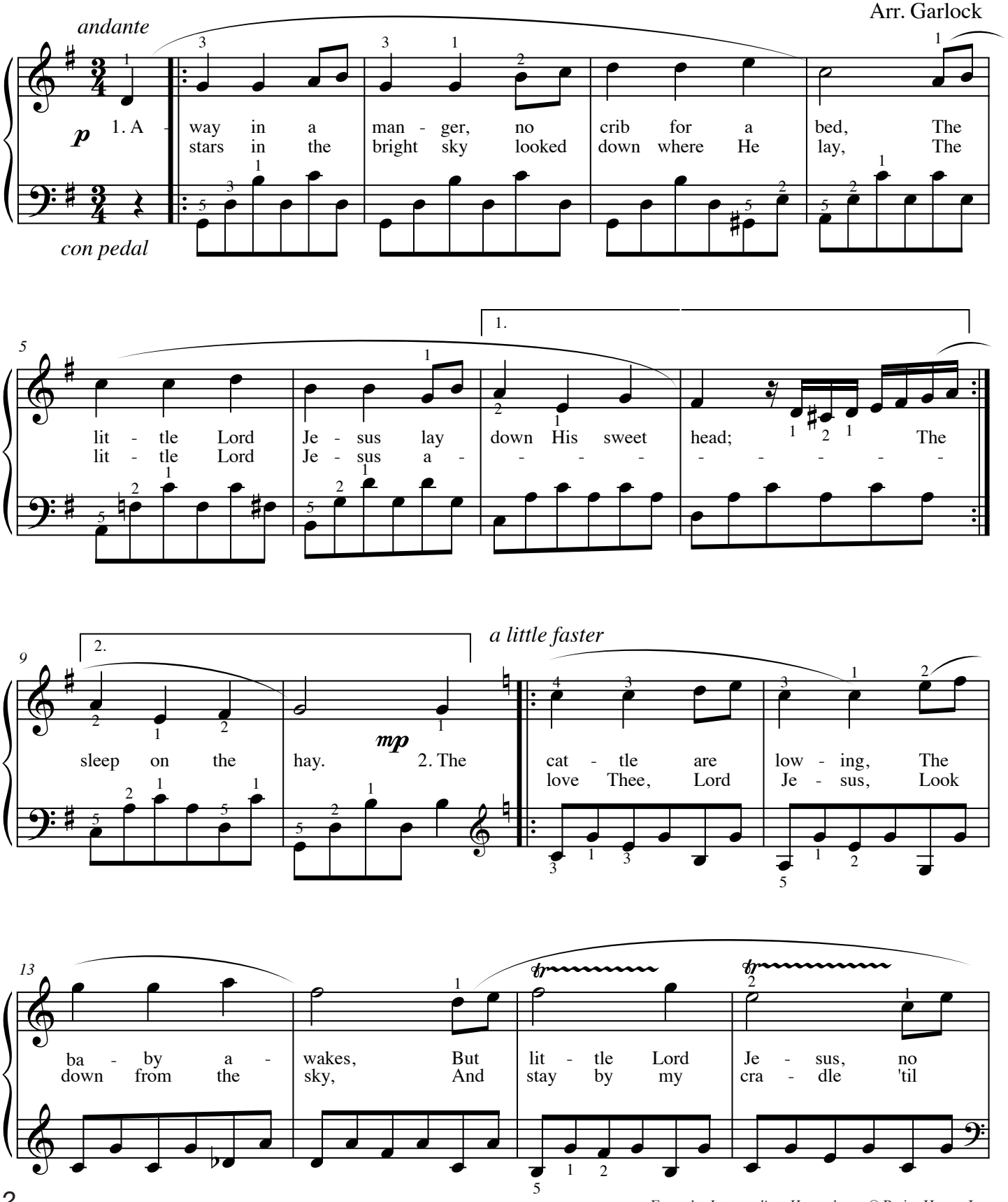
Away In A Manger

The triad is broken to create a left hand accompaniment pattern.

Anonymous

William J. Kirkpatrick
Arr. Garlock



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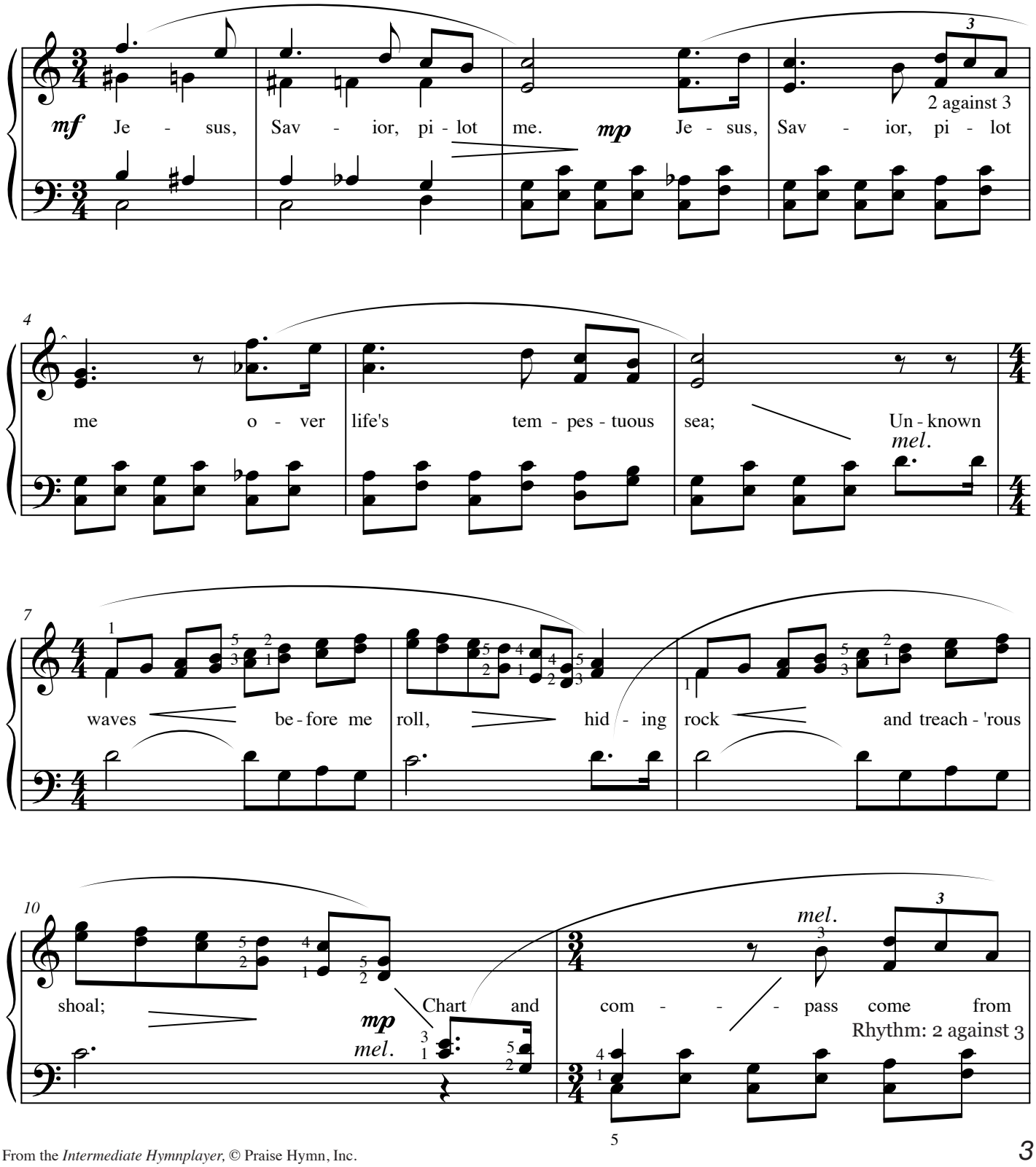
Jesus, Savior, Pilot Me uses a harmony device known as **HORN 5ths** as a special ending. Horn 5ths can be used only when the melody notes follow scale steps 1, 2, 3, 5, 1 ascending or 1, 5, 3, 2, 1 descending. Note the interval pattern of horn fifths in the special ending of *Jesus, Savior, Pilot Me*.

Jesus, Savior, Pilot Me

Edward Hopper

Rhythm: 2 against 3

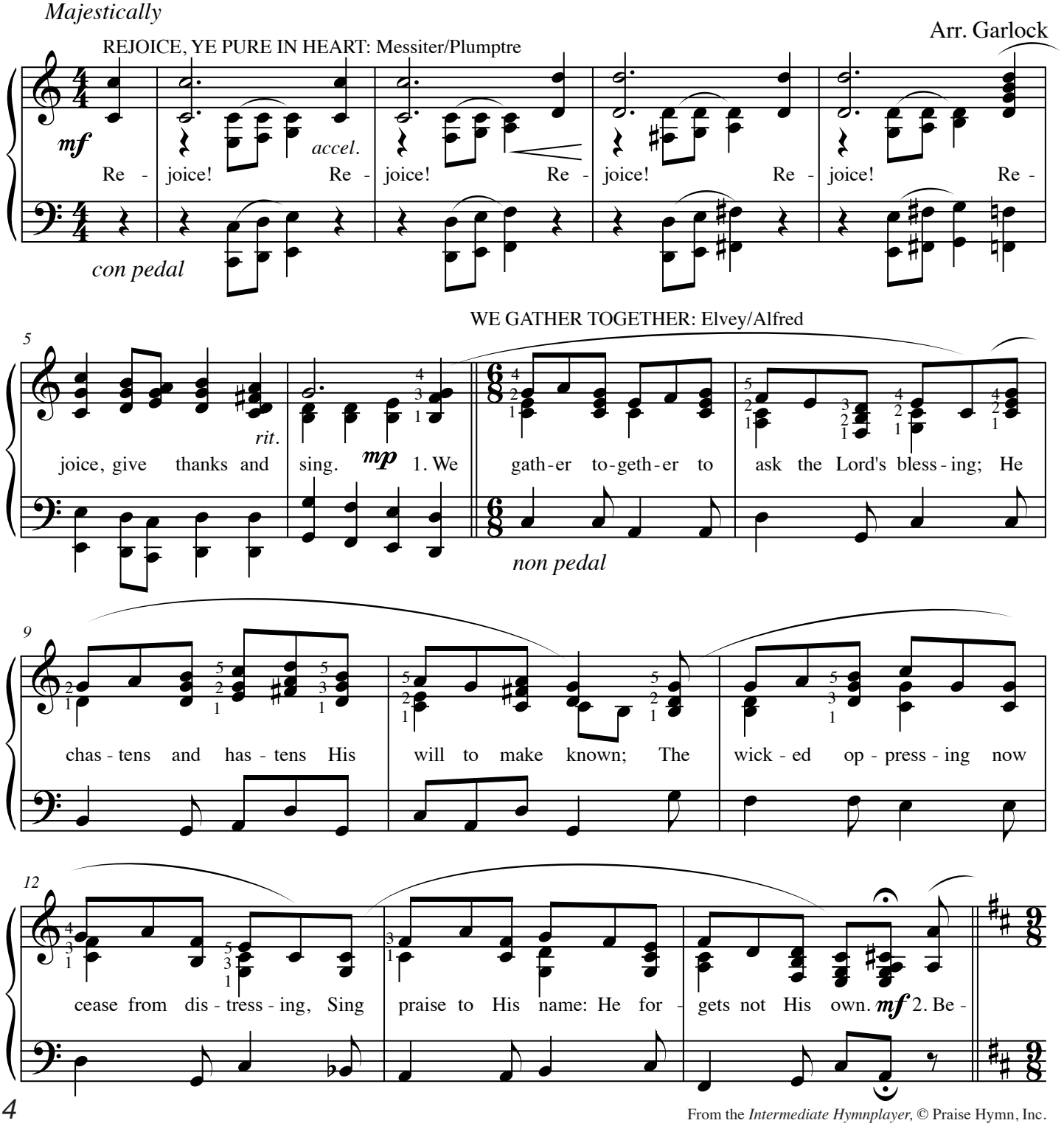
John W. Gould
Arr. Swaim



The title of a hymn is usually taken from the words of the hymn. The hymn words are often set to existing traditional hymn tunes. These traditional tunes have names that are often different from the hymn title. The traditional hymn tune usually appears beneath the hymn name. In the following *Thanksgiving Medley,* three different hymn tunes are used, and their traditional melody names appear in parentheses beneath the hymn name.

Thanksgiving Medley

REJOICE, YE PURE IN HEART (Marion) WE GATHER TOGETHER (Kremser) COME, YE THANKFUL PEOPLE (St. George's, Windsor)



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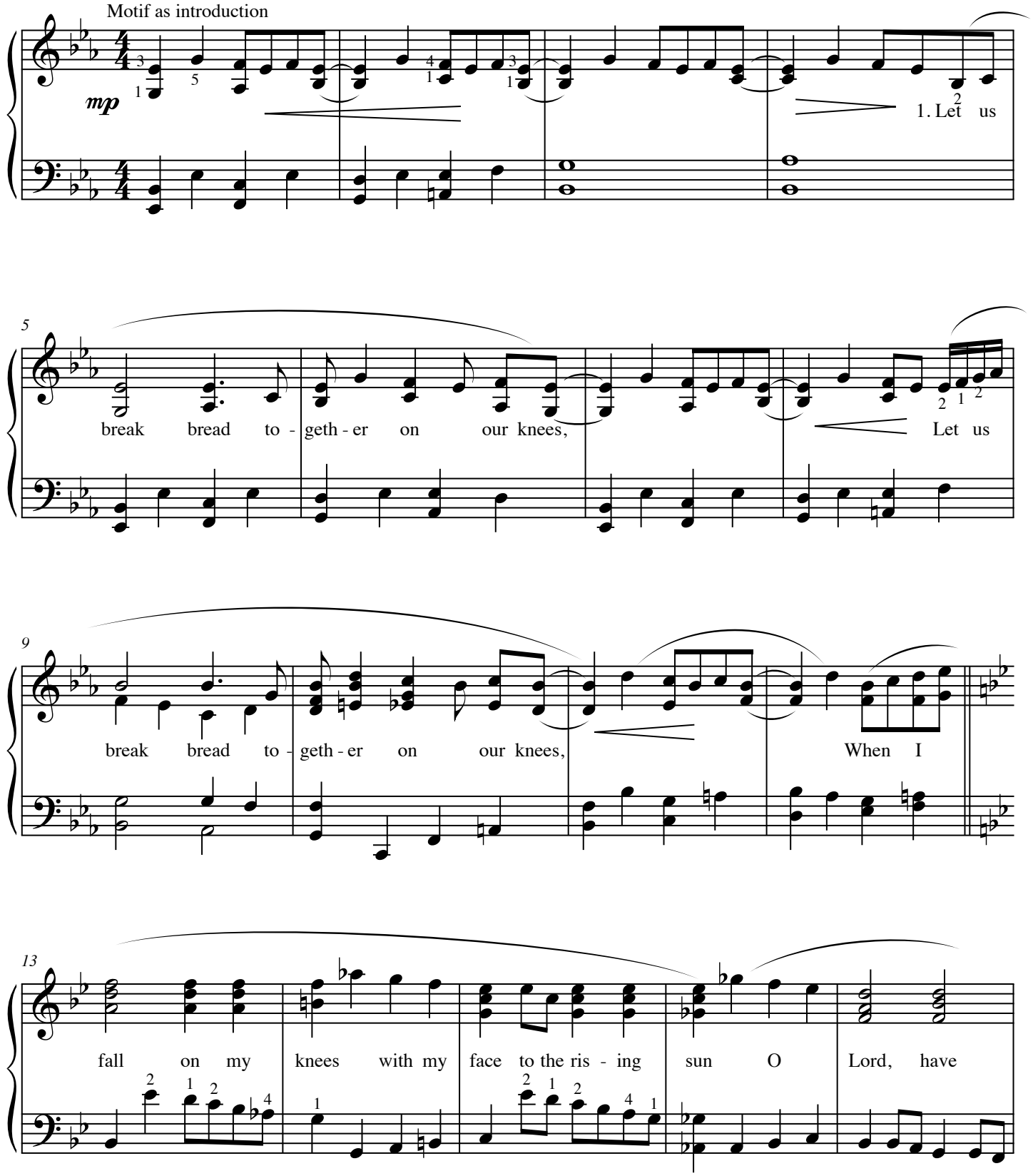
Let Us Break Bread Together

Traditional Spiritual
Arr. Swaim

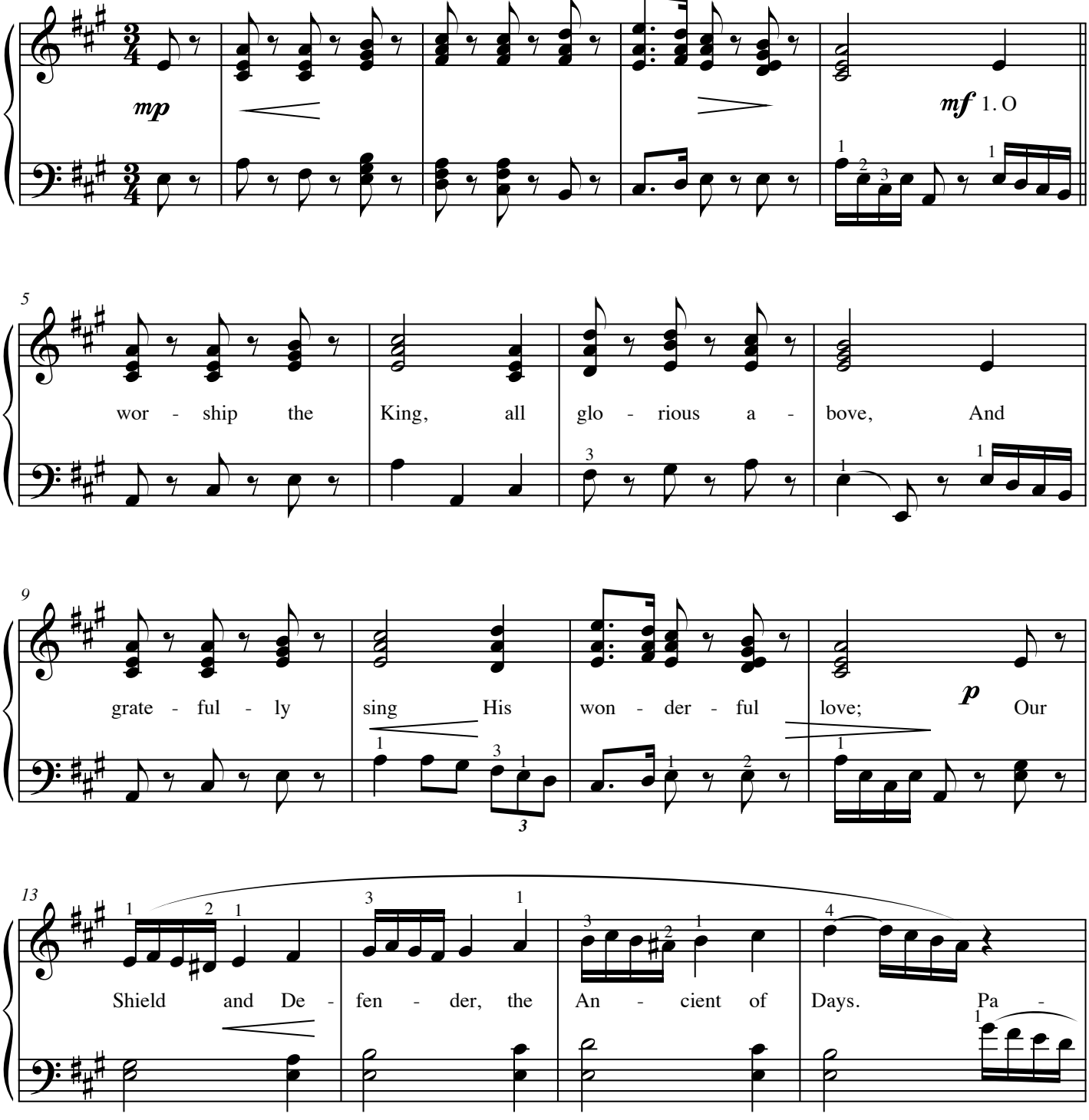


O Worship The King

JOHANN MICHAEL HAYDN (1737-1806) was a brother of the famous composer, Franz Joseph Haydn. He was well-known as a singer, violinist, pianist and organist. His hymn, now known as "Lyons," was chosen by **ROBERT GRANT** (1785-1838) as the musical setting for "O Worship The King." The words are based on Psalms 104:1, 2, 3, 4 and 27.

Robert Grant
Based on Psalm 104
con brio

Johan Michael Haydn
Arr. Garlock



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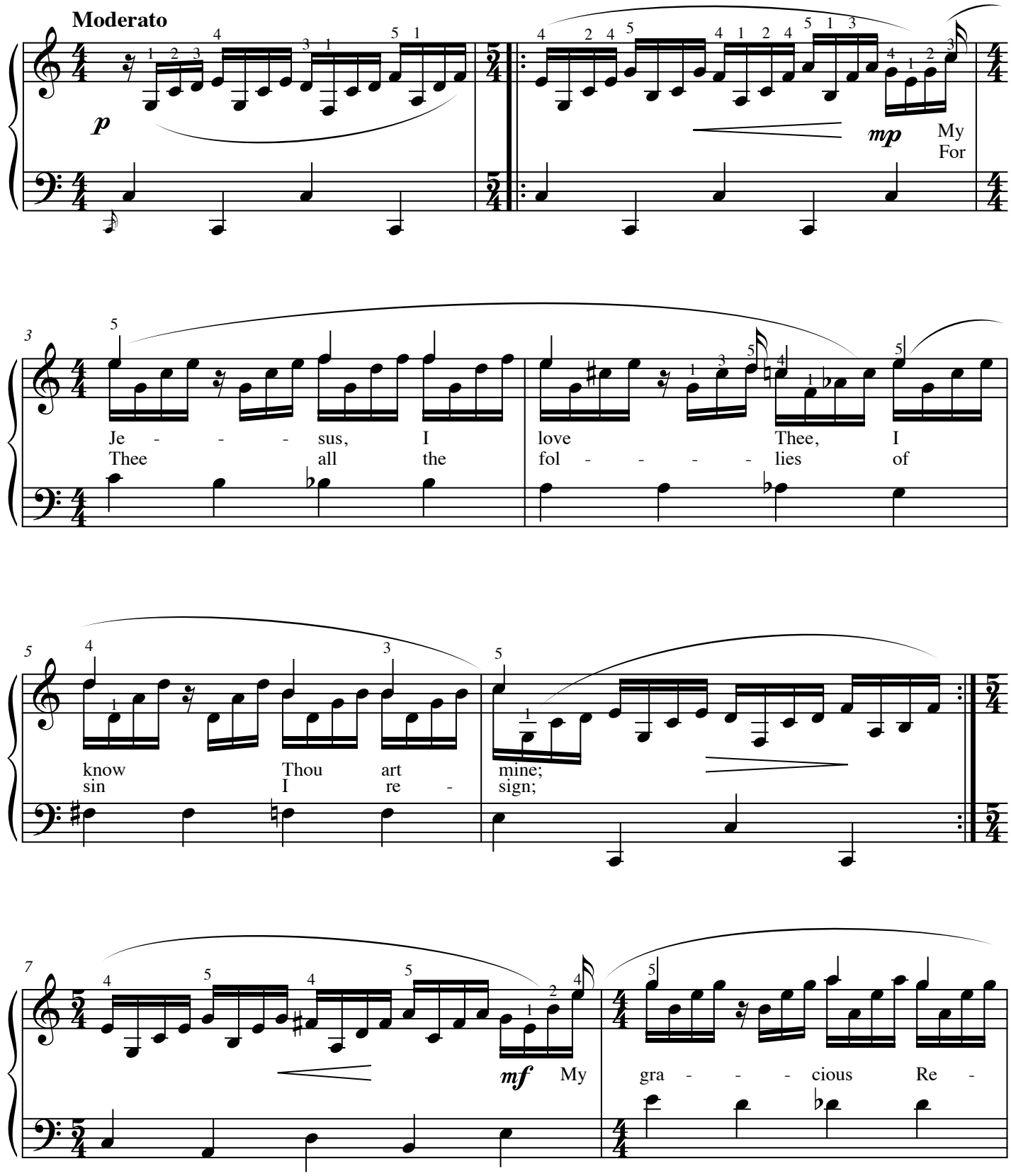
My Jesus, I Love Thee

An arrangement in the style of Claude Debussy

Elizabeth P. Prentiss

Adoniram Gordon
Arr. Swaim



Good Christian Men, Rejoice!

14th Century German Melody
Arr. Garlock

A

14th Century Latin Carol

Primo

8va

mf 1. Good Chris - tian men. re - joice With

Secondo

mf *mp*

7

8va

heart and soul and voice! Give ye heed to what we say: News! News!

12

8va

Je - sus Christ is born to - day! *mp* Ox and ass be - fore Him bow, And He is in the

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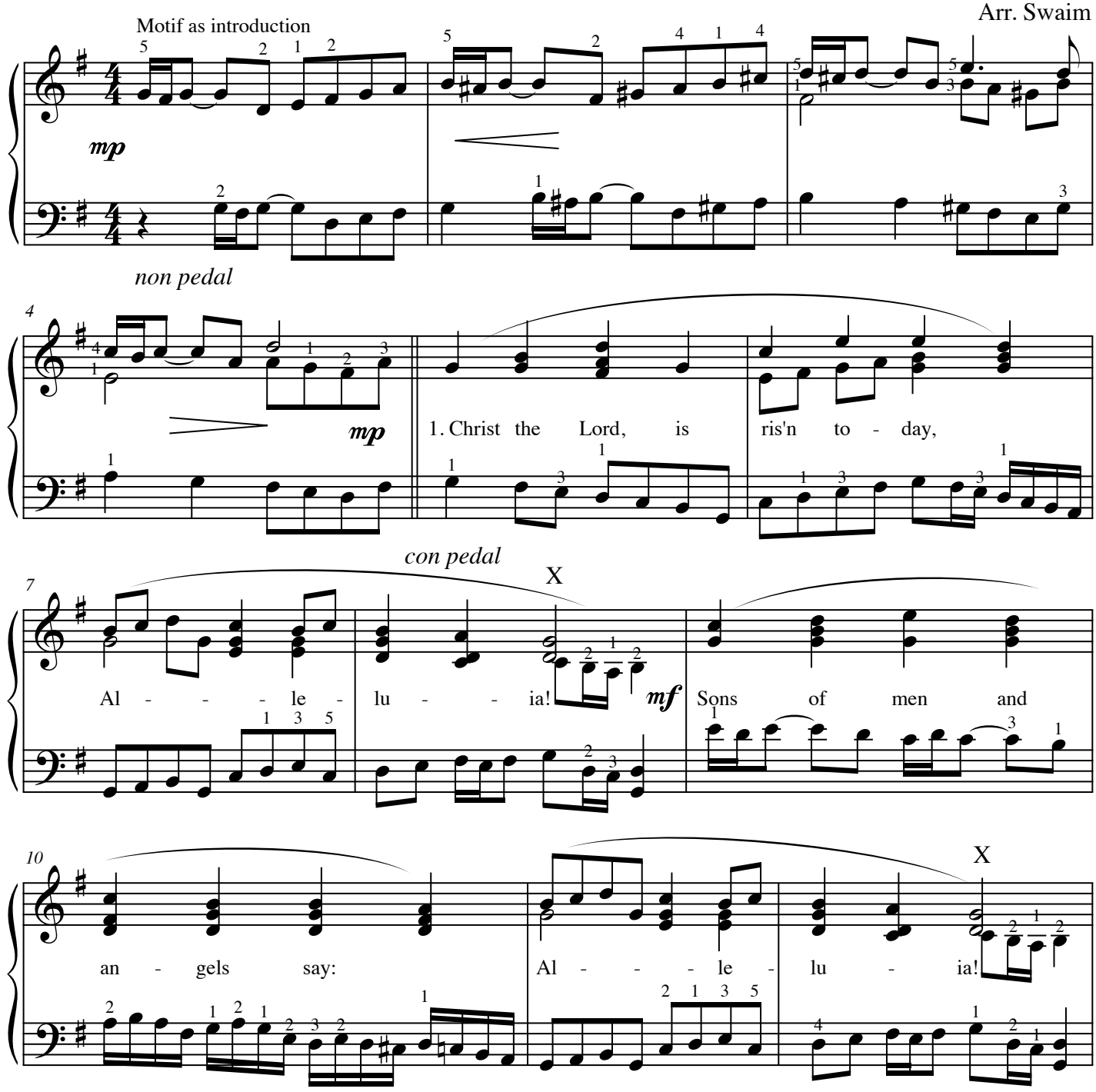
USING THE SUSPENSION AND THE SEQUENCE IN HYMN PLAYING

A **SUSPENSION** occurs when a non-harmonic note from the previous chord sounds, then resolves downward to the harmonies in the following chord. When using the suspension in your hymn playing and arranging, observe the following rules: 1. Prepare the suspension note using a note found in the harmony of the preceding chord. 2. Resolve the suspension downward to a harmony note of the following chord. Examples of suspensions are marked with an "X" in measures 8, 12, 30, and 34 of *Christ, The Lord, Is Risen Today*. A **SEQUENCE** occurs when a motif is repeated several times on different notes. Examples of sequencing occur in measures 21-26.

Christ, The Lord, Is Risen Today

Charles Wesley

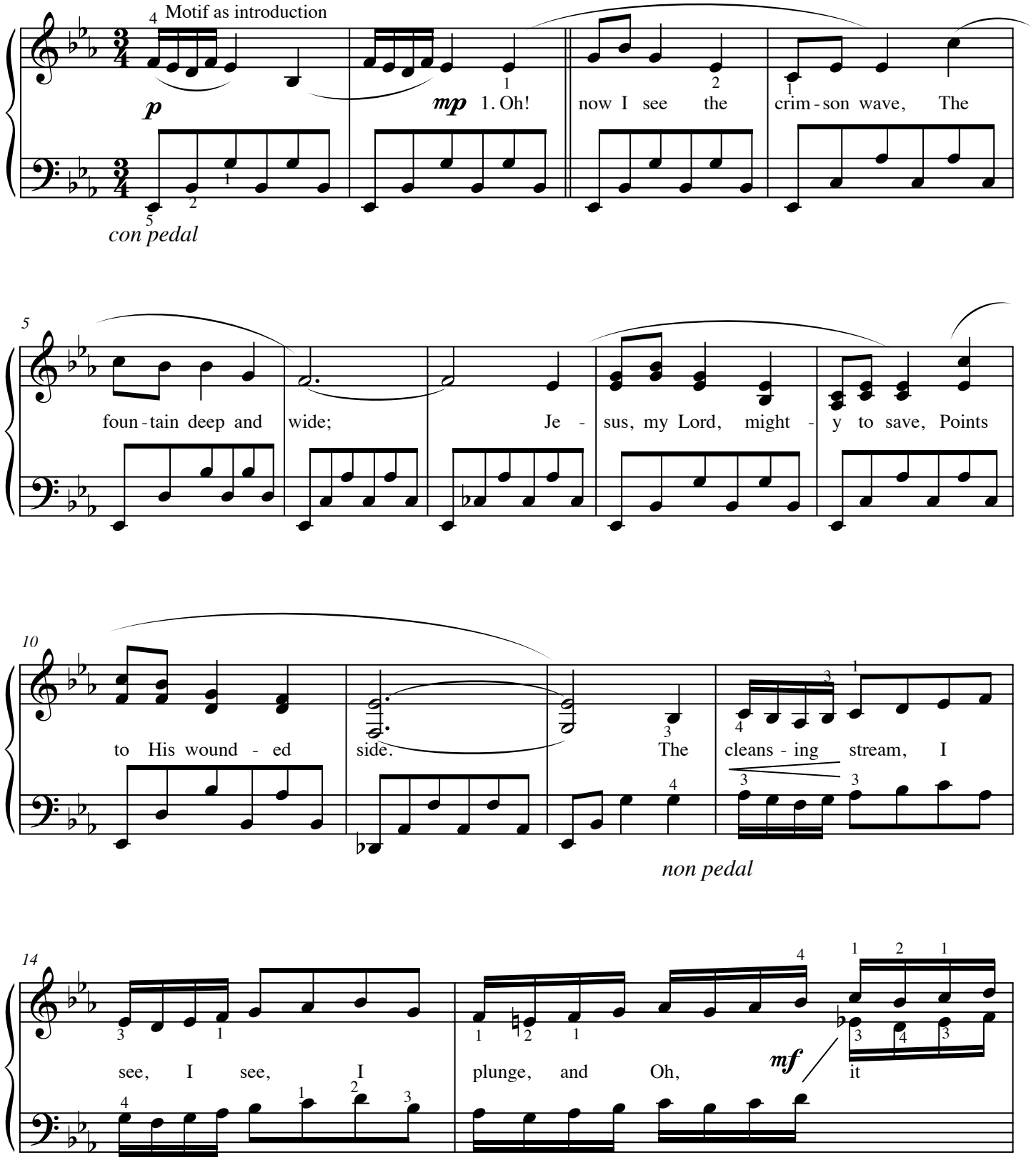
From *Lyra Davidica*
Arr. Swaim



The Cleansing Wave

Phoebe Knapp
Moderato

Phoebe Knapp
Arr. Swaim



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