

Preface

Welcome to *Hymns Together*! This collection provides twenty-five hymn arrangements intended for flexible usage in a variety of contexts. Each arrangement includes at least one piano part that could be played on its own as a solo version of the hymn, an optional piano duet part (sometimes higher, sometimes lower, with varying difficulty levels), and two optional instrument parts, one for treble instrument and one for bass instrument. Difficulty levels and arrangement lengths are intentionally varied to provide a wide range of possibilities.

These arrangements are useful in worship and recital settings, but they were conceived for two primary purposes:

1. To teach hymns to beginning pianists, and
2. To provide opportunities for musicians of all ages to play together. One student, a student and a teacher, a child and a parent, two parents and their children playing instruments—the options are endless.

To help teach the hymn tunes, we've bracketed some instances of the tune when it appears in its entirety in one of the piano parts $\lrcorner \lrcorner$, indicating that this portion may be played alone when learning the hymn tune. The index lists which piano parts contain the tune.

In order to make this as flexible and useful as possible, each arrangement is provided in three ways:

1. The full score with all parts.
2. Piano 2 and Piano 1 on facing pages to aid playing duets.
3. The instrument parts extracted as single pages.

The instrument parts are also available at www.augsburgfortress.org as digital downloads to make it easier to access them at home.

It's our hope that *Hymns Together* provides the opportunity for friends and family to make music with one another, at all stages of music learning.

—Marilyn Biery and David Sims, editors

Hymns Together: Solo and Duet Settings for Piano and Instruments

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Amazing Grace, How Sweet the Sound

NEW BRITAIN
setting, Marianne Kim

Moderately (♩ = 92)

Treble instrument

Bass instrument

Piano 1

Piano 2

mp

7 *poco rit.* **10** *a tempo*

mp

poco rit. *mp a tempo*

poco rit. *a tempo*

Tune: W. Walker, *Southern Harmony*, 1835

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Amazing Grace, How Sweet the Sound

Piano 2

NEW BRITAIN
setting, Marianne Kim

Moderately (♩ = 92)

6

10

11

18

mp

poco rit.

a tempo

mf

Tune: W. Walker, *Southern Harmony*, 1835

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Amazing Grace, How Sweet the Sound

Piano 1

NEW BRITAIN
setting, Marianne Kim

Moderately (♩ = 92)

5

9

10

15

18

Tune: W. Walker, *Southern Harmony*, 1835
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Amazing Grace, How Sweet the Sound

Treble instrument

NEW BRITAIN
setting, Marianne Kim

Moderately ($\text{♩} = 92$)

7 Pno. 2 10

poco rit. *mp* *a tempo*

14 18

mf

22 28

mp *p* *poco rit.* *a tempo*

31

mf

40 46

mp *rit.* *f* *a tempo*

49 54

57 64

mf *mp* *p*

66

rit. *pp*

Tune: W. Walker, *Southern Harmony*, 1835

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Amazing Grace, How Sweet the Sound

Bass instrument

NEW BRITAIN
setting, Marianne Kim

Moderately (♩ = 92)

7 2 10 [Pno. 1] 8 18 8

poco rit. *a tempo*

26 Pno. 2 28

poco rit. *mp* *a tempo*

33

mf *mp*

42 46

rit. *f* *a tempo*

50 54

mf

59 64

mp *p*

67

rit. *pp*

Tune: W. Walker, *Southern Harmony*, 1835
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Christ Has Arisen, Alleluia

MFURAHINI, HALELUYA
setting, Nancy M. Raabe

Setting 1

$J = 144$

Bass instrument *mp*

Piano 1 *mf* *Play Piano 1 an octave higher throughout*

Piano 2 *f*

9

Treble instrument *mf*

7

Tune: Tanzanian traditional

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28

Setting 2

$\text{♩} = 144$

5

Treble instrument *mf*

Bass instrument

$\text{♩} = 144$

Piano 1 *f* *Play Piano 1 an octave higher throughout*

$\text{♩} = 144$

Piano 2 *mp* *mf*

Bass instrument

Christ Has Arisen, Alleluia

MFURAHINI, HALELUYA
setting, Nancy M. Raabe

Setting 1

♩ = 144

9 17

18 25

27

mp

Setting 2

♩ = 144

5 11 13 21 29

mf

4

Tune: Tanzanian traditional

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Earth and All Stars!

*Alleluia! Jesus Is Risen!
God's Work, Our Hands*

EARTH AND ALL STARS
setting, Mary Carpenter Davis

Allegro (♩ = 132)

Treble instrument *mf*

Bass instrument *mf*

Allegro (♩ = 132)

Either Piano 1 or Piano 2 through m. 33

Piano 1 *mf*

Allegro (♩ = 132)

Either Piano 1 or Piano 2 through m. 33

Piano 2 *mf*

7 9

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Earth and All Stars!

*Alleluia! Jesus Is Risen!
God's Work, Our Hands*

EARTH AND ALL STARS
setting, Mary Carpenter Davis

Allegro (♩ = 132)

Either Piano 1 or Piano 2 through m. 33

9

17

25

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Piano 1

Earth and All Stars!

*Alleluia! Jesus Is Risen!
God's Work, Our Hands*

EARTH AND ALL STARS
setting, Mary Carpenter Davis

Allegro (♩ = 132)

Either Piano 1 or Piano 2 through m. 33

The first system of music is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro' with a quarter note equal to 132 beats per minute. The dynamic is 'mf' (mezzo-forte). The notation consists of a grand staff with a treble clef and a bass clef. The treble staff contains whole rests for the first eight measures. The bass staff contains a rhythmic accompaniment of eighth and quarter notes.

The second system of music begins at measure 9, indicated by a box containing the number '9'. The dynamic is 'f' (forte). The treble staff features a melodic line with eighth and quarter notes. The bass staff continues the accompaniment with eighth and quarter notes.

The third system of music begins at measure 17, indicated by the number '17'. The treble staff continues the melodic line. The bass staff continues the accompaniment.

The fourth system of music begins at measure 25, indicated by the number '25'. The treble staff continues the melodic line. The bass staff continues the accompaniment.

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God Is Here Today

Ostinato

DIOS ESTÁ AQUÍ
setting, Marilyn Biery

$\text{♩} = 63-66$

Treble instrument

Bass instrument

Piano 1

Piano 2

5

Play Piano 1 an octave higher throughout

Performance suggestions: this arrangement may be played any number of ways. It is suggested that Piano 2 begins solo and then the instruments add one by one, dropping in and out of repeated sections as desired. One possibility: Piano 2 plays once through, cello joins on repeat, C instrument joins on next repeat, C instrument drops out and Piano 1 joins, all instruments join for a repeat or two, at someone's signal, take the final ending. Dynamics are also discretionary.

This piece is intended to be a *build your own* composition and additional people (or even the players who are sitting out a repeat) can improvise percussion parts from whatever is at hand. Improvisation in all the parts is encouraged!

Tune: Javier Gacías Mateo, b. 1956

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15

Last time to Coda Φ

Musical score for measures 15-18. The score is in G major (one sharp) and 4/4 time. It consists of five systems of staves. The first system has a vocal line (treble clef) and a bass line (bass clef). The second system has a grand piano (G.P.) section with a right-hand treble staff and a left-hand bass staff. The third system has a grand piano section with a right-hand treble staff and a left-hand bass staff. The fourth system has a grand piano section with a right-hand treble staff and a left-hand bass staff. The fifth system has a grand piano section with a right-hand treble staff and a left-hand bass staff. The piece concludes with a double bar line and repeat dots.

Φ Coda

19

Musical score for measures 19-23, labeled as the Coda. The score is in G major (one sharp) and 4/4 time. It consists of five systems of staves. The first system has a vocal line (treble clef) and a bass line (bass clef). The second system has a grand piano (G.P.) section with a right-hand treble staff and a left-hand bass staff. The third system has a grand piano section with a right-hand treble staff and a left-hand bass staff. The fourth system has a grand piano section with a right-hand treble staff and a left-hand bass staff. The fifth system has a grand piano section with a right-hand treble staff and a left-hand bass staff. The piece concludes with a double bar line and repeat dots.

God, Who Stretched the Spangled Heavens

Earth Is Full of Wit and Wisdom

All Who Hunger, Gather Gladly

HOLY MANNA
 setting, Marilyn Biery

$\text{♩} = 116$

First four/five measures can be used as an optional introduction

Treble instrument *mf*

Bass instrument *mf*

Piano 1 *mp*

$\text{♩} = 116$

Play Piano 1 an octave higher throughout when playing as a duet

5

mp

Piano 1 *mp*

Piano 2 *mf*

Tune: W. Moore, *Columbian Harmony*, 1825

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God, Who Stretched the Spangled Heavens

Earth Is Full of Wit and Wisdom

All Who Hunger, Gather Gladly

Piano 2

HOLY MANNA
setting, Marilyn Biery

$\text{♩} = 116$

First four/five measures can be used as an optional introduction

The musical score is written for Piano 2 in 4/4 time with a key signature of one flat (B-flat). It consists of five systems of music. The first system begins with a 4-measure introduction, marked with a '4' above the staff. The second system starts at measure 8, featuring a piano (*p*) dynamic in the right hand and a mezzo-forte (*mf*) dynamic in the left hand. The third system starts at measure 13, also marked with *mf*. The fourth system starts at measure 17. The fifth system starts at measure 22, marked with a forte (*f*) dynamic. The score includes various musical notations such as rests, beams, and slurs.

Tune: W. Moore, *Columbian Harmony*, 1825

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God, Who Stretched the Spangled Heavens

*Earth Is Full of Wit and Wisdom
All Who Hunger, Gather Gladly*

Piano 1

HOLY MANNA
setting, Marilyn Biery

♩ = 116

*First four/five measures can be used as an optional introduction**Play Piano 1 an octave higher throughout when playing as a duet*

The musical score for Piano 1 is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems of staves. The first system (measures 1-6) begins with a melody in the right hand starting on G4, moving up stepwise to D5, then down to G4. The left hand has whole notes on G3, B2, and D3. Dynamics include *mp* and a crescendo. The second system (measures 7-12) continues the melody in the right hand, with the left hand playing a bass line of quarter notes: G3, B2, D3, E3, G3, B2, D3, E3. Measure 13 is marked with a box and contains a *mf* dynamic. The third system (measures 14-19) features a more active melody in the right hand with eighth notes, while the left hand continues with quarter notes. Measure 14 is marked with a box and contains a *mp* dynamic. The fourth system (measures 20-25) shows the melody in the right hand moving up to G5, then down. Measure 20 is marked with a box and contains a *f* dynamic. Measure 22 is marked with a box and contains a *mf* dynamic. The score concludes with a decrescendo.

Tune: W. Moore, *Columbian Harmony*, 1825

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Joyful, Joyful We Adore Thee

HYMN TO JOY
setting, Tracey Craig McKibben

♩ = 108

Treble instrument

Musical notation for Treble instrument, starting with a rest followed by a melodic line in 4/4 time. Dynamic marking: *mf*.

Bass instrument

Musical notation for Bass instrument, starting with a melodic line in 4/4 time. Dynamic marking: *mf*.

♩ = 108

Piano 1

Musical notation for Piano 1, consisting of two staves. Dynamic marking: *f*.

Piano 2

Musical notation for Piano 2, consisting of two staves. Dynamic marking: *f*.

Second system of musical notation, starting with a measure rest marked with a '4'. It includes Treble instrument, Bass instrument, and Piano 1/2 parts. Dynamic markings include *mp* and *mf*.

Tune: Ludwig van Beethoven, 1770–1827

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Joyful, Joyful We Adore Thee

HYMN TO JOY
setting, Tracey Craig McKibben

♩ = 108

The musical score is written for two staves in 4/4 time with a key signature of one flat (B-flat). It consists of five systems of music. The first system starts with a dynamic marking of *f* and ends with *mf*. The second system begins at measure 6. The third system begins at measure 11 and includes a box labeled '13' above the staff, with dynamics *mp* and *cresc.*. The fourth system begins at measure 15 and includes a box labeled '17' above the staff, with a dynamic marking of *f*. The fifth system begins at measure 19 and includes a box labeled '21' above the staff, with a dynamic marking of *mp*. The score features various musical notations including chords, arpeggios, and melodic lines in both hands.

Tune: Ludwig van Beethoven, 1770–1827

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Piano 1

Joyful, Joyful We Adore Thee

HYMN TO JOY
setting, Tracey Craig McKibben

$\text{♩} = 108$

6

10

13

15

17

19

21

f

mf

mp *cresc.*

f

mp

Tune: Ludwig van Beethoven, 1770–1827

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Joyful, Joyful We Adore Thee

HYMN TO JOY
setting, Tracey Craig McKibben

$\text{♩} = 108$

6

11

13

15

17

20

21

25

31

33

36

37

40

mf *mp* *f* *mp* *mp* *cresc.* *f* *mf* *mp* *rit.* *mp*

Tune: Ludwig van Beethoven, 1770–1827
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Bass instrument

Joyful, Joyful We Adore Thee

HYMN TO JOY
setting, Tracey Craig McKibben

♩ = 108

The musical score is written for a bass instrument in 4/4 time, with a tempo of 108 beats per minute. The key signature is one flat (B-flat). The score consists of nine staves of music, with measure numbers 6, 12, 13, 17, 21, 23, 25, 29, 33, 34, 37, and 39 indicated. The dynamics range from *mf* (mezzo-forte) to *f* (forte), with crescendos and decrescendos. The score concludes with a *rit.* (ritardando) and a *mp* (mezzo-piano) dynamic.

Tune: Ludwig van Beethoven, 1770–1827

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Lord, Whose Love in Humble Service

*Come to Me, All Pilgrims Thirsty
Wash, O God, Our Sons and Daughters*

BEACH SPRING
setting, Tracey Craig McKibben

Moderato (♩ = 96)

Treble instrument

mf

Moderato (♩ = 96)
Play Piano 1 an octave higher throughout

Piano 1

mf

Moderato (♩ = 96)

Piano 2

mf

5

Bass instrument

mp

Tune: *The Sacred Harp*, Philadelphia, 1844

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O God beyond All Praising

*Let Streams of Living Justice
O Spirit All-Embracing*

THAXTED
setting, Jeremy J. Bankson

J = c. 84

Treble instrument

Piano 1

Piano 2

6

11

Bass instrument

Choose up-stem or down-stem voice, depending on ability.

mf

mp

mf

mp

mf

Tune: Gustav Holst, 1874–1934

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mf
*If bass instrument plays melody,
piano may omit it.*

The King of Love My Shepherd Is

Before the Waters Nourished Earth

ST. COLUMBA
setting, Nancy M. Raabe

Setting 1

$\text{♩} = 84$

Treble instrument

mf

Bass instrument

mf

$\text{♩} = 84$

Play Piano 1 an octave higher throughout

Piano 1

mp

$\text{♩} = 84$

Piano 2

mp

6

Tune: Irish tune

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| | | | |
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