

HYMNS TOGETHER

*Solo and Duet Settings
for Piano and Instruments*

Treble Instrument Parts

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reproduction of these parts for local use.

Page numbers correspond with the
print edition for convenience.

Extracted from:

Hymns Together: Solo and Duet Settings for Piano and Instruments

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Amazing Grace, How Sweet the Sound

Treble instrument

NEW BRITAIN
setting, Marianne Kim

Moderately (♩ = 92)

7 Pno. 2 10

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

14 18 **mf**

22 28 **mp** *poco rit.* **p** *a tempo*

31 **mf**

40 46 **mp** *rit.* **f** *a tempo*

49 54

57 64 **mf** **mp** **p**

66 **pp** *rit.*

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

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Be Thou My Vision

*Lord of All Hopefulness
When We Are Tested*

SLANE
setting, Anne Krentz Organ

Warmly (♩ = 92)

16 Pno. 2

21 *mf*

26 *f*

31 *mf*

33

36 5 *mp* 6

42

50 *mf* *mp* *p*

Tune: Irish traditional

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Christ Has Arisen, Alleluia

MFURAHINI, HALELUYA
setting, Nancy M. Raabe

Setting 1

$\text{♩} = 144$

6 Pno. 2 9

mf

12 17

20 25 4

29

Setting 2

$\text{♩} = 144$

4 5 4

mf

13 21 4

23 29 4

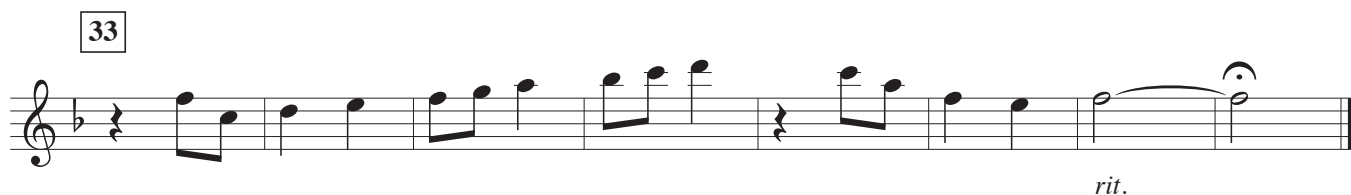
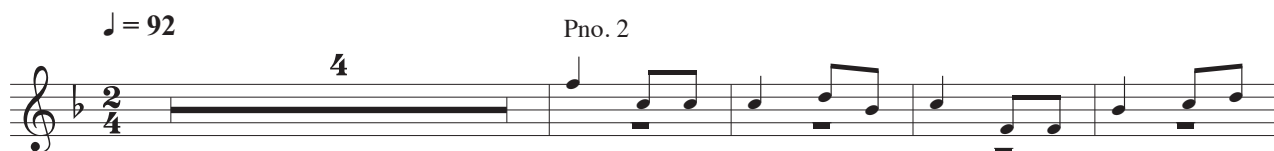
33

Tune: Tanzanian traditional

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Come, Let Us Eat

A VA DE
setting, John Helgen



Tune: Billema Kwillia, b. 1925; copyright © Lutheran World Federation. All rights reserved. Used by permission.
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Come, Thou Fount of Every Blessing

Praise the One Who Breaks the Darkness

Treble instrument

NETTLETON
setting, Anne Krentz Organ

Jauntily (♩ = 82)

2

mf

6

8

f

12

13

mp

mf

18

3

Bass instrument

Jauntily (♩ = 82)

2

mf

6

8

f

12

13

mp

mf

18

3

Tune: J. Wyeth, *Repository of Sacred Music*, Part II, 1813

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

Allegro (♩ = 132)

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For the Fruit of All Creation

*Go, My Children, with My Blessing
God, Who Made the Earth and Heaven*

AR HYD Y NOS
setting, David Sims

Adagio (♩ = 72)

2 **5**

mp *p*

8

12 **13**

mf

17

mp

21

Tune: Welsh traditional

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God Is Here Today

Ostinato

Treble instrument

DIOS ESTÁ AQUÍ
setting, Marilyn Biery

$\text{♩} = 63-66$

2

7

13

15

Last time to Coda $\oplus$

19 $\oplus$ Coda

Bass instrument

$\text{♩} = 63-66$

2

7

13

15

Last time to Coda $\oplus$

19 $\oplus$ Coda

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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God, Who Stretched the Spangled Heavens

Earth Is Full of Wit and Wisdom

All Who Hunger, Gather Gladly

Treble instrument

HOLY MANNA
setting, Marilyn Biery

$\text{♩} = 116$

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

8 13

15

22

29 31

37 41

45

rit.

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

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Gracious Spirit, Heed Our Pleading

Treble instrument

NJOO KWETU, ROHO MWEMA
setting, Nancy M. Raabe

$\text{♩} = 88$

mf

5

9

10

14

1

2

Bass instrument

$\text{♩} = 88$

mp

5

9

13

1

2

Tune: Wilson Niwagila; copyright © Makumira University College, Tanzania, admin. Augsburg Fortress. All rights reserved.
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Here on Jesus Christ I Will Stand

KWAKE YESU NASIMAMA
setting, Anne Krentz Organ

Joyfully (♩ = 116)

5 7

mf

9

14 16 22

mf

23

28 31 37

f

38

42 46 6

Tune: Kenyan melody

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How Firm a Foundation

FOUNDATION
setting, Tracey Craig McKibben

$\text{♩} = 108$

mf

6

11

13

f

17

mf

23

24

f

29

32

mp

34

36

f

39

rit. *mp*

Tune: Early American

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In the Bulb There Is a Flower

Hymn of Promise

PROMISE
setting, Mary Carpenter Davis

Flowing (♩ = 69)

4

5

mp

10

13

17

21

3

mf

25

31

33

rit.

37

2

Tune: Natalie Sleeth, 1930–1992; copyright © 1986 and this arr. © 2026 Hope Publishing Company, hopepublishing.com.
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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* *cresc.* *rit.*

Tune: Ludwig van Beethoven, 1770–1827

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Keep Your Lamps Trimmed and Burning

Treble instrument

KEEP YOUR LAMPS
setting, Tracey Craig McKibben

With intensity (♩ = 116)

4 5 2 Pno. 2

9

mf

14

17

19

25

mf

30

33

f

35

40

Tune: African American spiritual

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Let Us Break Bread Together

BREAK BREAD TOGETHER
setting, Nancy M. Raabe

Setting 1

$\text{♩} = 104$

mf

7

11

13

Setting 2

$\text{♩} = 104$

mf

4

9

11

14

Tune: African American spiritual

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Lord, Whose Love in Humble Service

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

Treble instrument

BEACH SPRING
setting, Tracey Craig McKibben

Moderato (♩ = 96)

9

16

22

28

34

39

mf

f

mf

f

rit.

Tune: *The Sacred Harp*, Philadelphia, 1844

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Love Divine, All Loves Excelling

*Alleluia! Sing to Jesus
Hear Us Now, Our God and Father
Lord of Glory, You Have Bought Us
Love Has Brought Us Here Together*

HYFRYDOL
setting, Jeremy J. Bankson

With spirit (♩ = c. 60)

mf

10

16

19

28

32

8

Pno. 1

42

46

50

tr

mp *f*

59

62

68

rit.

Tune: Rowland H. Prichard, 1811–1887

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Now Thank We All Our God

NUN DANKET ALLE GOTT
setting, Marianne Kim

Moderately (♩ = c. 108)

The musical score is written for a treble instrument in 4/4 time, with a key signature of two sharps (F# and C#). The tempo is marked 'Moderately' with a quarter note equal to approximately 108 beats per minute. The score consists of nine staves of music, with measure numbers 6, 12, 17, 23, 31, 38, 42, 45, and 51 indicated at the beginning of their respective staves. The dynamics are marked as follows: *mf* (mezzo-forte) at the beginning of the first staff, *mp* (mezzo-piano) at the beginning of the second staff, *f* (forte) at the beginning of the third staff, *mp* at the beginning of the fourth staff, *mf* at the beginning of the fifth staff, *f* at the beginning of the sixth staff, *mf* at the beginning of the seventh staff, *f* at the beginning of the eighth staff, and *mf* at the beginning of the ninth staff. The score includes various musical notations such as eighth notes, quarter notes, half notes, and full notes, as well as rests, accidentals, and dynamic markings. A repeat sign with a first ending bracket is present at the end of the third staff, and a second ending bracket is present at the end of the eighth staff. The score concludes with a double bar line and a final *ff* (fortissimo) marking.

Tune: Johann Crüger, 1598–1662

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O God beyond All Praising

Let Streams of Living Justice

O Spirit All-Embracing

THAXTED
setting, Jeremy J. Bankson

$\text{♩} = \text{c. } 84$

3

mf

8

11

7

19

mf

21

28

35

3

39

mf

45

Slightly Slower

43

f

50

53

57

61

ff

64

Maestoso

poco rit.

Tune: Gustav Holst, 1874–1934

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Praise to the Lord, the Almighty

Treble instrument

LOBE DEN HERREN
setting, Marianne Kim

Grandly (♩ = 118)

The musical score is written for a treble instrument in 3/4 time. It begins with a key signature of one flat (Bb) and a tempo marking of 'Grandly (♩ = 118)'. The score is divided into measures, with measure numbers 9, 15, 23, 24, 33, 39, 45, 54, 62, 65, 73, 74, 81, and 86 marked at the start of their respective lines. The music features various dynamics including *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), *poco rit.* (poco ritardando), and *ff* (fortissimo). There are also markings for *a tempo* and *ff* at the end. The score includes several rests and melodic lines, with some measures containing repeat signs and key changes (e.g., from Bb to B natural at measure 62). The piece concludes with a final measure marked with a double bar line.

Tune: *Ernewerten Gesangbuch*, Part II, Stralsund, 1665

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Treble instrument

The King of Love My Shepherd Is

Before the Waters Nourished Earth

ST. COLUMBA
setting, Nancy M. Raabe

Setting 1

$\text{♩} = 84$

mf

9

13

15

21

Setting 2

$\text{♩} = 84$

mp

6

12

Tune: Irish tune

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We Are Waiting for Jesus

Treble instrument

JESUS BRINGS PEACE
setting, John Helgen

$\text{♩} = \text{c. } 84-88$

4

5

11

13

16

rit.

Bass instrument

$\text{♩} = \text{c. } 84-88$

4

5

10

13

15

rit.

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Were You There

WERE YOU THERE
setting, Mary Carpenter Davis

Andante (♩ = 66)

4

6

Pno. 1 *p*

9

14

mf

15

mp

21

22

p

27

mf

28

(optional)

35

mp

41

43

p

Tune: African American spiritual

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What Wondrous Love Is This

WONDROUS LOVE
setting, John Helgen

$\text{♩} = \text{c. } 72$

mf

5

Play on repeat only

11

17

rit.

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

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