

Arranger's Notes

These arrangements are a response to a certain set of issues that church musicians face when leading the assembly in singing Setting Eight. First, it is an attempt to provide a solid liturgical context for music in a “contemporary” (whatever that means!) style. Second, every assembly is different. So one arrangement/ensemble won’t work in every situation. And many “vernacular/popular/rock/folk/home-grown/self-taught/(etc.)” musicians and academy-trained church musicians aren’t always used to reading music in the same ways. Also, a lot of non-standard ensembles end up leading singing because what’s available is more practical than what’s “in the score.” And often musicians in these odd ensembles play transposing instruments and may not transpose at sight. Finally, the most critical issue — ensembles without a good sense of what they are doing and how to do it can easily steal the primacy that rightfully belongs to the assembly’s voice.

And so, these arrangements were written with the following goals in mind:

- to provide music for “contemporary” instrumentation (here taken to mean guitar, bass, and drums);
- to function well as simple arrangements for small worship ensembles while being able to telescope into large scale orchestrations equally well;
- to provide a meeting place for musicians of different backgrounds;
- to remain (in most cases) faithful to the accompaniments that people are used to singing with just piano;
- to be flexible enough to accommodate a wide range of possible instrumentations with various transpositions;
- to support the assembly’s voice as the primary instrument of worship music.

Because these goals are sprawling, there are more component parts in this setting than anyone is likely to use at any given time. Parts are provided (via digital download) in many transpositions. Some of these parts are written in two octaves so that instruments with different ranges can read the same part. It is not intended that the octaves be played. Individual lines are marked “1,” “2,” or “3” to help players distinguish which line they are playing. To help make sense of it all, this printed leader score in C is provided. It shows clearly the way these arrangements are put together. In it you will see the following parts displayed:

- With Assembly – This part primarily doubles what the assembly sings. Sometimes it divides into an upper part which is the melody and a lower part with a harmony in the same rhythm. But it may be covered by one instrument on line “1.” It works well for any instrument that the assembly can follow easily, especially woodwinds.
- Harmony – This part primarily reinforces the chordal harmony and occasionally provides a countermelody. It has three lines although it may be covered by a single instrument on line “1” or “3.” It works especially well for strings.
- Lead – This part provides fills, lead-ins for the assembly, countermelodies, and includes some options for improvised solos. It has a single line and works for nearly any treble-clef instrument, especially electric guitar, saxophone, or trumpet.
- Vocals – These parts lead the assembly in singing, sing the “leader” portions and sometimes add two- or three-part harmonies. The vocals may be sung by one singer always singing melody or a group of singers — anywhere from three to a large choir.
- Piano – With a few exceptions, these are what is printed in *Evangelical Lutheran Worship, Accompaniment Edition*. Some have new or adapted introductions. “Kyrie” is lowered a half-step from E major to E-flat major so that transposing instruments aren’t playing in 6-7 sharps. There is an alternate arrangement for “This Is the Feast” which is based on a more repetitive chord structure.
- Rhythm Section – These parts provide chords (capo chords for guitar where convenient), suggest basic rhythmic patterns (which may be elaborated on), and show where “breaks” and “fills” occur.

In addition to multiple transpositions for each part available via digital download, and if it is a musician’s preference, there are available lead sheets in C with melody and chords only.

No single part is indispensable, except in some cases the piano. Cues are written in other parts if a missing part is necessary. This means you could use these arrangements with guitar, piano and flute; or with piano, 2 guitars, bass, and drums; or full jazz band; or piano, bass, and drums, with string trio, flute, clarinet, and oboe.

Below is a chart listing many possible instrumentations. However, the list is not exhaustive. Instruments are listed in rough order of appropriateness:

With Assembly in C	Flute, Oboe, Violin, Viola, Synthesizer
With Assembly in Bb	Clarinet, Trumpet, Soprano/Tenor Saxophone, Baritone
With Assembly in Eb	Alto Saxophone
With Assembly in F	English Horn, French Horn
With Assembly in C (Bass Clef)	Bassoon, Cello, Baritone, Trombone
Harmony in C	Violin, Viola, Flute, Oboe, Bassoon, Synthesizer
Harmony in Bb	Clarinet, Soprano Saxophone
Harmony in Eb	Alto Saxophone
Harmony in F	English Horn, French Horn
Harmony in C (Bass Clef)	Cello, Bassoon
Lead in C	Electric Guitar, Violin, Synthesizer, Oboe
Lead in Bb	Tenor Saxophone, Trumpet
Lead in Eb	Alto Saxophone