

PIANO ACCOMPANIMENTS

# OUR HYMNS, OUR HERITAGE

*Essential hymns every child should sing*

Piano Arrangements by David Leeman

*Dedicated to all those whose many, many years of piano practice*

*leads you to the highest offering of your gifts,*

*not before a piano jury,*

*or in a recital hall,*

*a concert or club,*

*but accompanying God's people in the worship of God.*

*May you be blessed as you provide a blessing.*

## PREFACE

The piano accompanist is often the one truly leading singers. Unless a conductor visually directs and speaks instructions, the accompanist is the actual “director” of the tempos, *ritards*, *accelerandos*, and even volume. If the pianist accompanies poorly, the singers may sing poorly and therefore not enjoy the hymns. The accompanist has much power and responsibility to make the hymns meaningful and a sincere expression of faith by the singers.

This book provides accompaniments for all 115 hymns in “Hosanna, Loud Hosannas.” It has been written to help a pianist assist the singers to sing well. Here is what can be found in these arrangements:

- **DIFFICULTY:** These pieces are arranged for an intermediate skill level. Some pianists might require a bit of practice, while others will be able to play the songs the first time. Often the arrangements ask for no more than three notes to be played at a time, but others with full chords to enrich the sound. You can eliminate certain notes if an octave of chords is too difficult. Though generally simple, these arrangements try to provide an accompaniment that is more interesting than the standard SATB homophonic structure found in most hymnals. Here a final stanza may move to a different key, or provide an alternate arrangement that amplifies the concluding statements of the hymn. The purpose is not to display the dexterity of the pianist, but to enhance the singing by reflecting the meaning of the text.
- **ARRANGEMENT LENGTH:** It would be ideal to write separate arrangements for every stanza of the hymn in order to paint the picture of changing meanings and emotions. But for practicality of space, pages to turn, and even the amount of music to be learned, with a few exceptions it has been generally limited to arrangements for the beginning stanzas and an alternate for the final stanza. Pianists are encouraged to alter the other stanzas by their own note improvisation or even volume or tempo adjustments.
- **ACCOMPANIMENT OR SOLO:** There are library-loads of hymn arrangements as solos. Although these could be used for a solo—perhaps to introduce a new tune to singers, the purpose of the arrangement is purely to develop the emotion and spirit of the text as people sing along. Unfortunately, the vast majority of the time the melody is in the piano part to assist the singers in learning the melody. And that would also be necessary as a solo. But when the singers know the melody well, the piano accompaniment could or even should leave the melody out. This can actually cause the singers to sing stronger, and with more flexibility in the phrase. Try it. Also try various stanzas *s a cappella*—unaccompanied.
- **INTRODUCTION:** The introductions invariably introduce the singers to the beginning melody of the tune. Often that beginning phrase is coupled to the final phrase of the hymn which prepares the singers to begin. There may be occasions where a longer introduction is needed while singers are finding their page in the hymnal. Creative use of the music within stanzas could be used to supplement or replace the introductory measures.
- **INTERLUDES:** Often an additional measure or more is added at the end of each stanza. This provides extra time for singers to catch their breath and to collect their thoughts for the following stanza.
- **TEMPO:** A metronome tempo is offered for each hymn that suggests the general speed the accompanist should endeavor to play. The best tempo, however, is subjective and will vary according to the acoustics of the room, the general age group of the singers (children vs. senior adults) the size of the group, the

familiarity of the song, and the skill of the accompanist. It is generally better for the hymn to be sung too fast than too slow, but never so fast the singers cannot keep up.

- **RHYTHM:** Accompaniments need inner rhythm so that singers feel and follow a steady tempo while singing with energy. To assist with that, where appropriate these arrangements incorporate moving eighth or sixteenth notes. These should be played cleanly or even sometimes detached or staccato. Avoid excessive *rubato*. A slight *ritard*, however, is often important to identify to the singers that their entrance is coming...it is time to take their entrance breath.
- **CHORD SYMBOLS:** Chord names are written above the melody and will help pianists who want to learn music theory. They will assist with improvisation of the chord—such as thickening the chord with additional notes. But because the chord names can be used by accompanying guitarists, they are not always strict representations of complex altered chords because they would be impossible for average skilled players. When the chord has a /mark, the letter on the right is the bass note. C/G is a C chord with a G in the bass.
- **TO SING OR NOT TO SING:** Should an accompanist sing while playing? There are reasons for both options. If you sing, you will be more aware of the need to breath, and compensate at the ends of phrases, even if ever so slightly. Your singers will enjoy singing much more if they can keep up. However, singing while playing requires you know the music well enough that you can play confidently and accurately while watching the words. Singing while accompanying also prevents you from listening to how the singers are doing and making adjustments to assist them. If you are listening you can discern if they need more energy or stronger rhythm from your playing. You can discern how well they are negotiating your tempo and if it needs adjustment. While singing and playing may provide a greater participation in worship for you, your duty is to assist others to the best of your ability in the quality of their worship through song.
- **RECORDING:** A recording is available of these arrangements which could be helpful in learning the interpretation of the notes on the page—especially regarding ritards, tempo changes, and volume. The first and last stanzas are representative of this printed arrangement and inner stanzas offer other improvisation that can be an inspiration to a pianist to create their own improvisations. Purchase the recording through [www.studenthymnal.com](http://www.studenthymnal.com)

Too often accompanists are regarded as pianists who are not skilled enough to play solos. But in fact many pianists who are soloists are not skilled enough to accompany. To accompany is to humbly offer music so the singers (or instrument if that be the case) are featured and are made better because of the accompanist. This is a noble task. It requires much careful preparation. This book is also humbly offered to assist in one of the greatest joys of the Christian life—the singing of hymns.

*Dave Leeman*

# The King of Love My Shepherd Is

ST. COLUMBA

Text: Henry W. Baker

Music: Traditional Irish melody

D G/B D/A Em7 F# F#/G# F7/A# Bm Bm7 F#m D/F# G6 Em9 A7 G/D

Piano

8

1. The King of love my Shep - herd is, Whose good - ness fail - eth nev -  
 2. Where streams of liv - ing wa - ter flow, my - ran - somed soul He - lead -

D , D/F# Gmaj7 C#o/G G Em7 D G/B D/A G 3 A(sus4)

15

er; I noth - ing lack if I am His, and He is mine for - ev -  
 eth, and where the ver - dant pas - tures grow, with food ce - les - tial feed -

A A7/C# D G5/D D D/F# Em/G D/A F#7 Bm D/F# G D/A A7 G/D

22

1. er. er.  
 eth. eth.

3. Per - verse and fool - ish  
 4. In death's dark vales I

1. 2. Em C#o7 Bm7 Em/B Bm F# E(sus4)/F# Bm , (8va second time)

30

oft I strayed, but yet in love He sought me, and on His shoul - der  
 fear no ill, with Thee, dear Lord, be - side me: Thy rod and staff my

A# D/A G 3 A7(sus4) A D G/D D Em/B

38

1. 2.

gen - tly laid, and home re - joic - ing brought me. me.  
 com - fort still, Thy cross be - fore to guide

D/A F#m7 G Gmaj7 D/F# G D/A A G 1. D 2. D D/F#

46

rit..

5. Thou\_ spread'st a ta - ble\_ in my  
 (6.) so through all the\_ length of

G A D D(sus4)/A D D/F# F#m7 Gmaj7 C#°/G

rit..

53

3

sight, Thy unc - tion grace be - stow - eth, and O what trans - port of de -  
 days Thy good - ness fail - eth\_ ne - ver; Good Shep - herd, may I sing Thy

G D G/B D/A G A(sus4) A D G D/A A#°7 Bm F#7

3

61

1. rit. 2. rit. . . .

light from Thy pure chal - ice flow - eth! 6. And er.  
 praise with - in Thy house for - ev -

Bm D/F# G D/A A7 G/D D Em7/D D A(sus4) A D

rit. rit. . . .

# In Christ Alone

Text and Music:  
Stuart Townend, Keith Getty

♩ = 72

Am<sup>7</sup>

Em<sup>7</sup>

Em<sup>7</sup>/A

D

G/D

D

Am<sup>7</sup>

Em<sup>7</sup>

G/A

Piano

7

1. In Christ a-lone, my hope is found; He is my light, my strength, my  
2. In Christ a-lone, Who took on flesh, full-ness of God in help-less  
3. There in the ground His bod-y lay, Light of the World by dark-ness

song; this cor-ner-stone, this sol-id ground, firm through the fierc-est drought and  
babe! This gift of love and right-eous-ness, scorned by the ones He came to  
slain; then burst-ing forth in glo-rious day, up from the grave He rose a-

storm. What heights of love, what depths of peace, when fears are stilled, when striv-ings  
save. Till on that cross stands as Je-sus died, the wrath of God was sat-is-  
gain! And as He stands in vic-to-ry, sin's curse has lost its grip on

cease! My com-fort-er, my all in all, here in the love of Christ I stand.  
fied; for ev-ry sin, on Him was laid, here in the death of Christ I live.  
me; for I am His, and He is mine, bought with the pre-cious blood of

22

3.

Christ.

3.

D Am7 Em7 G/A Fm Gm Ab Ab/Bb D# G#/D#

28

4. No guilt in life, no fear in death, this is the power of Christ in me; from life's first cry to fin-al

D# G#/A# D# B#m/D# E#m/D# D#7 G# A# E#m7/A# D# G#/A# D# B#m

34

breath, Je - sus com-mands my des - ti - ny. No power of hell, no scheme of man, can ev - er

G#6 D#/G G# A# D# N.C. G# N.C. A# N.C.

39

pluck me from His hand; till He re - turns or calls me home, here in the power of Christ I'll

G# D#/G D#/G# A# E#m7/A# D# G#/B# A#9 A# D# G#/B# A#

*slight rit...*

44

stand. till He re - turns or calls me home, here in the power of Christ I'll stand.

*p* B#m, G#/B# D#/A# G# A#9 A# D#7 G# E#m9 A#7 A#7(sus4) D# G#/D# D#

# For the Beauty of the Earth

DIX

Text: Follitt S. Pierpont

Music: Conrad Kocher

Adapt. William H. Monk

♩=97

F Bb/F F Dm A7 F Bb C/Bb F/A Gm F/C C7 F

F Bb F Bb C/Bb F/A Bb F/C C7 F

1. For the beau - ty of the earth, for the glo - ry of the skies,  
 2. For the beau - ty of each hour of the day and of the night,  
 3. For the joy of ear and eye, for the heart and mind's de - light,  
 4. For the joy of hu - man love, bro - ther, sis - ter, par - ent, child,

Tempo

Gm/F F Bb C7 F Bb C/Bb Gm7 F/C C7 F

for the love which from our birth o - ver and a - round us lies,  
 hill and vale, and tree, and flower, sun and moon and stars of light,  
 for the mys - tic har - mo - ny link - ing sense to sound and sight,  
 friends on earth and friends a - bove, for all gen - tle thoughts and mild,

F C C7 F Bb C/Bb F/A Gm 1.2.3. F/C C7 F Bb(sus2)/C C

Lord of all, to Thee we raise this our hymn of grate - ful praise.

1.2. poco rit.



F/C C7 F Dm D(sus4) D G C/G D/G G

5. For the Church that ev - er - more  
6. For Thy - self, best gift di - vine,

C D/C G/B C G(sus4)/D D G C/G D/G G

lift - eth ho - ly hands a - bove, off - 'ring up on ev - ery shore  
to the world so free - ly giv'n; for that great, great love of Thine,

C D/C Am7 C C/D D G G/D D G

her pure sa - cri - fice of love. Lord of all, to Thee we raise  
peace on earth and joy in heav'n.

*roll 8ve*

C D/C G/B C 1. G/D D7 G 2. G/D D7 G C D/C G/B Am7 G/D D7 G

this our hymn of grate - ful praise. grate - ful praise.

*molto rit.*

SPiritUAL

# Just a Closer Walk with Thee

CLOSER WALK  
Text and Tune: Unknown

♩ = 88    B♭    Cm B♭    A♭ Eb    Cm B♭    F    Eb F7 B♭    Eb    F7

Walking Bass, strict tempo

Piano

1. I am weak but Thou art strong; Je - sus keep me from all wrong;—  
2. Through this world of toil and snares, if I fal - ter, Lord who cares?—

I'll be sat - is - fied as long as I walk, let me walk close to Thee.  
Who with me my bur - den shares?— None but Thee, dear Lord, none but Thee.

*Refrain*

Just a clo - ser walk with Thee, Grant it, Je - sus is my plea.—

Dai - ly walk - ing close to Thee:— let it be, dear Lord, let it be.

2. *Slower Tempo, Rubato*

be. rit. . . . . 3. When my fee-ble life is o'er, time for me will be no more;—

2. Bb Gm Dm C#° Cm7 F7 Cm F7 Cm Bb

rit. . . . . *Slower Tempo, Rubato*

guide me gent-ly safe-ly o'er— to Thy King-dom shore, to Thy shore. *a Tempo*

Bb7 Eb E°7 Bb/F Cm11 Bb

*a Tempo*

*Refrain*  
*a Tempo*

Just a clo-ser walk with Thee, Grant it, Je-sus is my plea,—

Bb D/A Gm Bb/D C#°7 Cm F7 Bb F7

Dai - ly walk-ing close to Thee:— let it be, dear Lord, let it be.

Bb Bb7 Eb Cm Bb/F Bbm/F F Eb/F Eb/F Bb Eb/Bb C°/Bb Bb

*Subito ritard* *Molto ritard.*

*Subito ritard* *Molto ritard.*