

Congregational Hymn Accompaniments for Orchestra

Arranged by
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Generally, these arrangements consist of *two sections*. The first is written with basic voicings and traditional harmony which match those found in hymnals. The worship planner may use different combinations of instruments for variety, depending on the number of verses used (e.g. tutti on verse one, strings only on verse two, brass/winds on verse three, etc.) The second section is usually a reharmonized verse written to be a "grand finale" to the hymn. Please note that when using a reharmonized verse, it is important to have the congregation sing in unison! This adds significant power to the singing experience, and keeps the musicians in the crowd from being confused by the new harmonies! The arrangements employ text painting, brass fanfares, and other well-established orchestration techniques in order to paint an aural picture appropriate for that hymn.

Instrumentation is as follows:

Flute 1,2

Oboe

Clarinet 1,2

Trumpet 1

Trumpet 2,3

Horn in F 1,2 (Alto Sax doubling)

Trombone 1,2 (Tenor Sax doubling)

Trombone 3/Tuba

Percussion

Timpani

Violin 1

Violin 2

Viola

Cello/Arco Bass

Harp

Rhythm (chords and basic voicing – for use with organ, piano or rhythm section)

These arrangements are written to be challenging, yet accessible by most high school players. The French Horn and string parts, and sometimes trumpet parts, might require intermediate to advanced players on occasion. The rhythm parts are written with chord symbols and basic voicings. Organists and pianists should realize them as they see fit, using appropriate registrations and styles. You may find that sections of these arrangements can be used effectively as stand-alone choruses as well. You may also find that some could be slightly altered (penciled in) to include reprises or tags at the end of the hymn.

Blessings,



Dan Galbraith

(CATALOG on following pages)

CATALOG

***Amazing Grace* – F > G > A^b**

Includes a four bar fanfare introduction and a two bar transition to 3rd verse in G. Modulates in the middle of the 3rd verse to A^b on the words "I have already come" into the phrase "'Tis grace hath brought..." Proceeds to a four bar fanfare for the majestic 4th verse in A^b.

***A Mighty Fortress* – C > D**

Includes a five bar brass fanfare intro. The traditional fermatas are written into the time signature. There is a two bar transition to the reharmonized last verse in D. This arrangement includes some rather challenging brass parts.

***Celebrate Immanuel's Name* – F**

This arrangement differs from the norm in that there is no reharmonization or modulation. Instead, the 2nd section includes intermittent Gabrieli-style brass fanfares and one four bar brass break. There is a one-bar transition to the last verse.

***Come, Thou Almighty King* – F > G**

Includes a three-bar transition/modulation to the reharmonized 2nd section in G.

***Crown Him With Many Crowns* – D > E^b**

Begins with a four bar brass/organ fanfare into first section written in traditional harmony. Three bar interlude into a martial reharmonized last verse in E^b.

***Fairest Lord Jesus* – E^b > F**

Includes a three-bar transition/modulation to the reharmonized 2nd section in F. There is a tag of the last phrase of the song, "Glory and honor, praise adoration..." This arrangement employs a "soaring" string line in the last section.

***God of Our Fathers* – E^b**

Begins with the traditional trumpet fanfare in E^b. Very majestic last verse in E^b using traditional harmony utilizing a few woodwind runs and brass fanfares.

***How Firm a Foundation* – G > A^b**

This is in three sections. The first is traditional harmony in G. The second is a variation using the traditional harmony in A^b (to be used as the next-to-last verse). A four bar fanfare leads into the reharmonized final section in A^b.

***Hyfrydol* – E^b > F**

The hymn tune to "Our Great Savior" and "Come, Thou Long-expected Jesus." It includes a three-bar transition/modulation to the reharmonized 2nd section in F.

***I Sing the Mighty Power of God* – B^b**

Includes a one-bar transition to the 2nd section written in the same key using traditional harmony, but spicier orchestra parts!

***It Is Well With My Soul* – C > D**

Includes a four-bar transition/modulation into the reharmonized 2nd section in D. "The trump shall resound..." is illustrated in the trumpet section.

***Joyful, Joyful We Adore Thee (Hymn to Joy)* – F > G**

There is a four bar interlude into the reharmonized last verse in G.

***My Savior's Love* – G > A^b**

One of my favorites. It includes a four-bar transition/modulation into the reharmonized 2nd section in A^b. The 2nd section is written in a martial feel over a pedal point for the verse. The trombones can show their stuff on the final chorus!

***Nothing but the Blood* – F > G > A^b**

Contains a two-bar transition/modulation into the reharmonized 2nd section in G. Includes a repeat of the chorus in A^b. Very powerful!

***O Worship the King* – G > A^b**

Starts with a four-bar fanfare intro. Includes a four-bar transition/modulation into A^b. The reharmonized 2nd section begins with a dramatic string run while the rest of the orchestra drops out entirely.

***Praise, My Soul, the King of Heaven* – D > E^b**

Starts with a four-bar fanfare intro. Includes a four-bar transition/modulation into E^b.

***Praise to the Lord, the Almighty* – F > G**

Contains a two-bar transition/modulation into the reharmonized 2nd section in G. The second section includes a brass break on "Let the amen sound from His people again." Very inspiring!

Rejoice the Lord Is King - (Call to Worship) - C

Includes four-bar brass fanfare. Only one verse - reharmonized.

***Revive Us Again* – F > G**

Includes two-bar transition/modulation into the reharmonized last section in G. I employ some unexpected harmonies in this one!

***Sing Praise to God Who Reigns Above* – D > E^b**

Begins with a four-bar brass fanfare intro. There is another four-bar fanfare/modulation into the reharmonized last section in E^b. The last phrase is slightly lengthened.

***The Church's One Foundation* – D > E^b**

Includes a four-bar transition/modulation into the reharmonized last section in E^b.

***To God Be the Glory* – G > A^b**

Starts with a four-bar intro which begins each verse. Includes a four-bar transition/modulation into the reharmonized last section in A^b.