A Word from the Arranger

The greatest "choirs" involved in the weekly worship experiences of the Christian church are comprised of individuals who fill the pews and chairs of our worship centers. Those of us entrusted with responsibilities in worship leadership have not always been as creative as we might be in leading our congregations in the singing of praise to God. By design, this collection is intended to be a resource which will encourage and enhance congregational singing of some of the great hymns of the church.

Many of these hymns have helped shape our theology. They have significantly influenced our image and understanding of God. Additionally, they have survived the most critical and challenging of all tests - the test of time. As a result, they continue to have an appropriate role in our expressions of worship in the contemporary church.

These arrangements provide outlines which are intended to be catalysts for creativity in each given worship setting. They are not intended to establish parameters which might ultimately stifle creative hymn singing. Each community of faith develops its own "personality" and approach to worship. It is hoped that these hymn settings will enable varied worshipping groups to better achieve their own goals in corporate expressions of praise.

A word regarding the design behind the arrangements is in order. Each hymn setting has two harmonizations. The first is a straight-forward chorale setting, compatible with most hymnal versions, to accommodate congregational part-singing. The second (following an interlude and modulation) is a free-verse harmonization in which the melody of the final stanza is to be sung by all in unison.

The brass parts are written for quartet, quintet or sextet. The arrangements may be played by ensembles comprised of two trumpets and two trombones; two trumpets, one trombone and tuba; or two trumpets, two trombones and tuba. The horn part, which is strictly optional, provides an additional dimension of fullness to any of these ensemble configurations. The optional percussion part is scored for timpani and suspended cymbal and arranged so the part can be played by one percussionist.

There are numerous ways in which these settings may be used. The following is one possibility on a typical four stanza hymn:

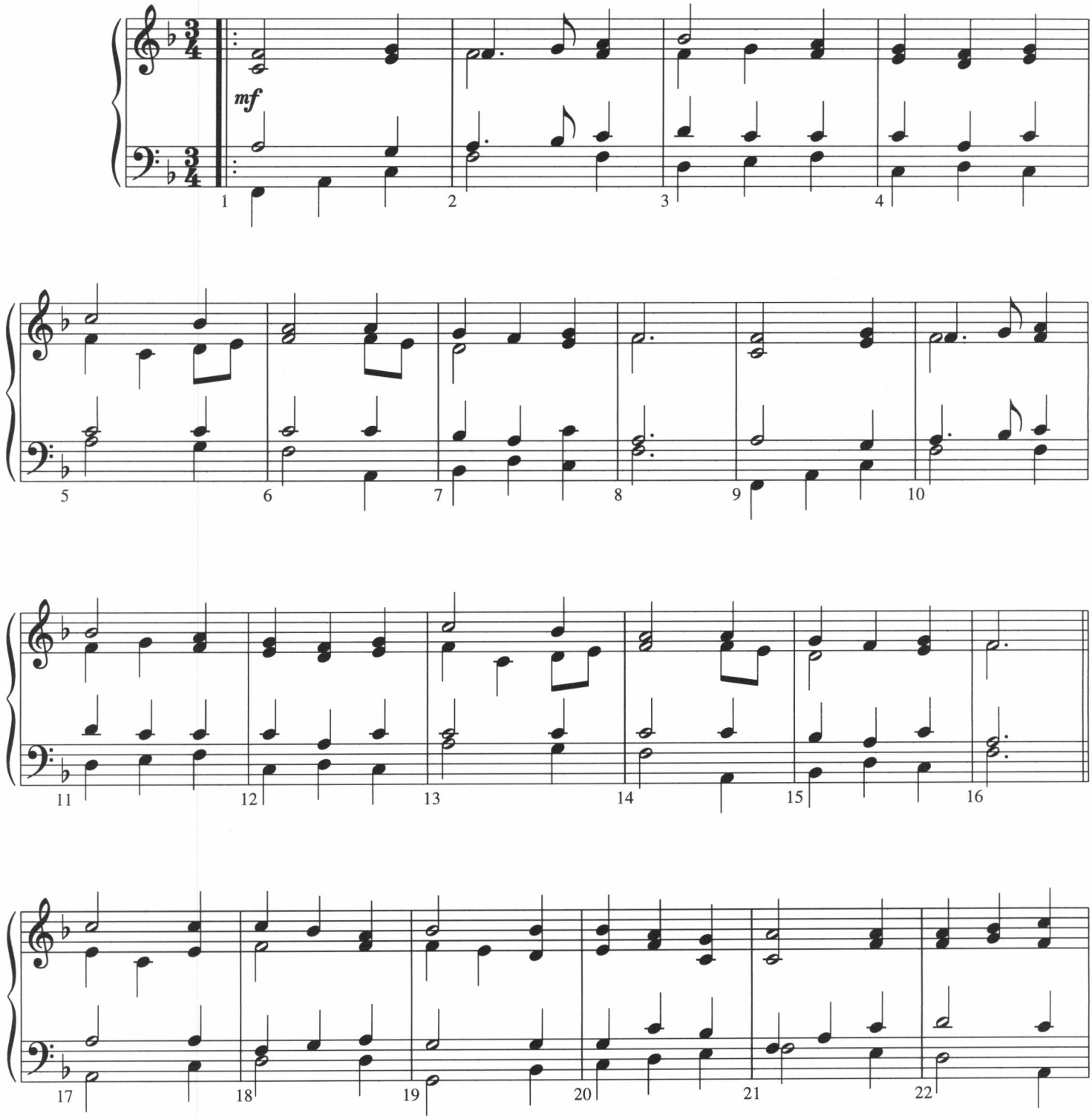
Stanzas 1 & 2: Keyboard and brass
Stanza 3: Keyboard alone (or in some cases, congregation alone); this could be a stanza where a keyboardist might choose to incorporate a different free-verse harmonization
Interlude & Stanza 4: Keyboard and brass

May God be glorified and the church strengthened as together we lift our hearts and voices in ***praise and adoration***!

Lloyd Larson

HYFRYDOL

Arranged by LLOYD LARSON
(ASCAP)



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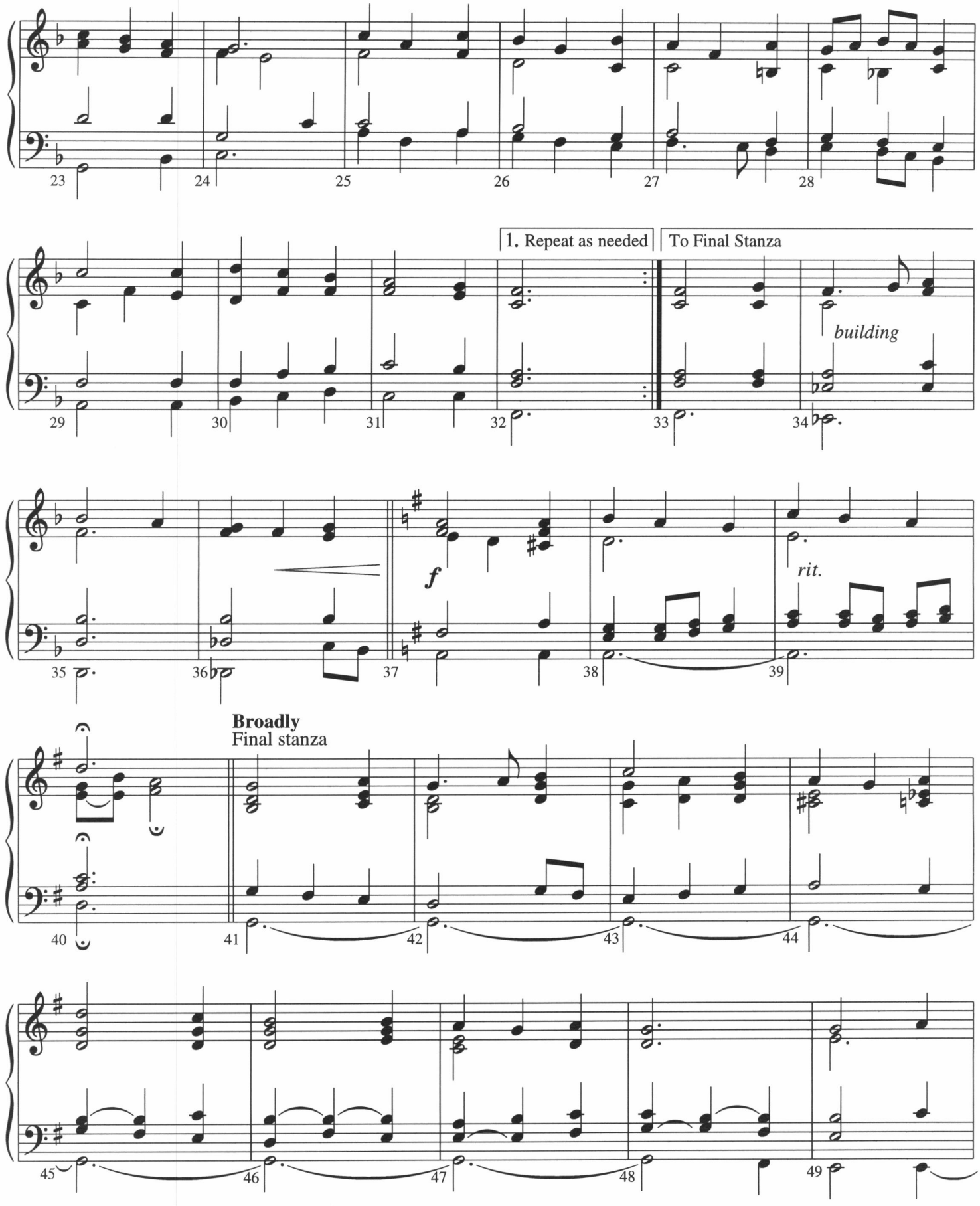
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1. Repeat as needed
To Final Stanza
building
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Broadly
Final stanza
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