

NOTES FROM DEANNA:

This book contains thirteen lead sheets and piano scores that correspond with all of the trio tracks on the recording, [Makes the Heart to Sing: Jazz Hymns](#).

Several points to keep in mind as you peruse this collection:

1. Usage: Ten of the thirteen arrangements were created with congregational singing in mind. In other words: either myself or my trio plays these arrangements while a congregation "reads" the hymn straight out of their hymnals (or reads just the text on a screen!).

This works because almost every arrangement in the collection- except for CWM RHONDDA ("All Creatures of Our God and King")- does not feature much rhythmic alteration in the melody. Even on the syncopated CWM RHONDDA, a cantor or song leader can sing the melody once through before inviting the congregation to join in.

The three arrangements included here that were specifically written to be played instrumentally are: "There is a Balm in Gilead"; KINGS OF ORIENT/"We Three Kings"; and "Lord, I Want to Be a Christian."

All of this being said: the arrangements stand on their own as instrumentals (thus, the trio recording)! If you're a church music director, perhaps you might introduce one of these arrangements instrumentally as a prelude or postlude one week before having your congregation sing the arrangement the following week.

2. Text: In cases where a common title/text was in the public domain, I've included one line of text with its respective hymn tune (i.e.: the first tune, CWM RHONDDA paired with the 1745 William Williams text, "Guide Me, O Thou Great Jehovah").

Since practically every denominational hymnal has slightly different renderings of each text- or may use different texts entirely- I chose to include first lines only for reference.

3. Performance: Whether or not you are a seasoned jazz player, I highly recommend that you check out the companion recording, [Makes the Heart to Sing: Jazz Hymns](#) as you look through these scores. Unlike some other musical styles, in jazz, simply "reading" the piano scores will only give a partial sense of the arrangements. Hearing the trio recording- and even playing along with it- will help immensely in capturing both the melodic phrasing and overall rhythmic feel of each arrangement.

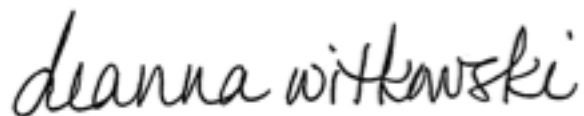
When my trio was in the studio, we paid careful attention to how we recorded each of these tunes in order to provide a "demo" of how to use these arrangements in the context of a worship service. We usually play an introduction; state the melody of the first verse clearly, without much ornamentation; take short solos (which are optional!); and play the "last verse" with a clear ending or coda. The recording is meant to be a resource for you!

4. Licensing: If you wish to make up to three copies of the **lead sheets only** (so that you have enough for your ensemble), you are welcome to do so. However, if you need more than one piano score copy, or more than three lead sheet copies, I ask that you contact me via deannajazz@gmail.com to arrange reprint payment (\$1 per score).

For church musicians: Currently, I am not affiliated with OneLicense or CCLI. When this changes, I will let you know for your reporting, and so that the appropriate attributions can be made in your service bulletins.

5. HAVE FUN! And do drop me a line at deannajazz@gmail.com to let me know how you are using these arrangements in your communities. As a composer/arranger, one of the biggest blessings I receive is hearing from others who are singing and playing my music. Let me know how I can be of service to you!

Wishing you joy-filled music making.

A handwritten signature in cursive script that reads "deanna witkowski". The signature is written in black ink on a white background.

Deanna

CHORD SYMBOL GUIDE

On each of the piano scores, I've included chord symbols to match those that appear on the lead sheets. Here is a guide to some of the chord symbols that you'll encounter throughout this book:

C	C triad
C ²	C triad, add 2 nd degree
C ^{Δ7}	C major seventh
C ⁻⁷	C minor seventh
C ⁷	C dominant seventh
C ^{-(Δ7)}	C minor-major seventh
C ^{-7(b5)}	C half-diminished seventh
C ^{o7}	C fully-diminished seventh
C ⁷⁺	C dominant seventh with a raised 5 th degree

CWM RHONDDA

(Guide Me, O Thou Great Jehovah)

arr. D. Witkowski

♩=96

E-7 A-7 F#-7(b5) B7(b9) CΔ7 A-7 EbΔ7(#11) D7sus Db7(#9)

Guide me, O thou great Je - ho - vah, pil-grim through this bar-ren land.

Piano

Detailed description: This system contains the first five measures of the piece. The vocal line starts in 4/4 time and changes to 2/4 for the final two measures. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A triplet of eighth notes appears in the piano part at the end of the system.

6 CΔ7 F7sus F#-7(b5) G-7 Ab7(#9) A-7 EbΔ7

I am weak, but thou art might - y; hold me with thy

Pno.

Detailed description: This system contains measures 6 through 8. The vocal line continues with the same rhythmic pattern. The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords. A triplet of eighth notes is also present in the piano part.

9 D7 C-/G G

power - ful hand.

Pno.

Detailed description: This system contains measures 9 through 11. The vocal line concludes with the phrase 'power - ful hand.' The piano accompaniment continues with the eighth-note bass line and chords. The system ends with a final chord in G major.

Hyfrydol

(Love Divine, All Loves Excelling)

Jazz waltz- loose feel

Suggested intro: play letter B

arr. D. Witkowski

A F Db/F B^Δ7/F E7(#9)

Love di - vine, all loves ex - cel - ling,

7 G^bΔ7(#11) E^bΔ7(#11) D^bΔ7(#11)

Joy of heav'n, to earth come down!

11 E^b7(sus) E^bΔ7(#11) E^b-7 E7(#9)

Fix in us thy hum - ble dwell - ing,

17 D⁷sus D⁷(b⁹) G E^bA⁷/G

20 G F⁷sus

3 3 3

22 G E^bA⁷/G

24 G F⁷sus rit. G²

Note: On lead sheet, bars 18-21 are an open repeat, immediately followed by the final bar on cue.

All Creatures of our God and King

halftime pop feel

arr. Deanna Witkowski

suggested intro

D7sus C7sus

C/B^b B-7

6 A7sus G^Δ7

F#-7 F^Δ7

10 E-7

Dadd2/F#

G-6

A7sus(b9)

1 Verses

D

F#7+

G-(Δ7)

A7sus(b9)

5 D

C#-7(b5)

F#7+

B-7

9 A-7

G^Δ7

F#-7

F^Δ7

A^b7(#11)

NICAEA

(Holy, Holy, Holy)

arr. D. Witkowski

♩=100

F#-7(b5) F-(A7) E-7 A7 D-7 G7sus AbΔ7 G7sus G7sus(b9)

6 C C/E D-7 G7 G-7 C7(b9) FΔ7 E-7 D-7 G7sus C

Ho - ly, ho - ly, ho - ly, Lord God Al - might - y!

10 G/B C G/B F#-7(b5) B7(b9) E-7 Eb7sus D7sus D7 G7sus

Ear - ly in the morn - ing our song shall rise to thee.

Lead sheet

WOODWORTH (*Just As I Am*)

arr. D. Witkowski

♩=104

Just as I am, with - out one plea, but

7 that thy blood was shed for me, and

12 that thou bidd'st me come to thee, o

16 Lamb of God, I come, I

Chords: E^bΔ7/B^b, G^b6/B^b, F/B^b, E7(#9)/B^b, B^bsus, G^b6/B^b, F/B^b, E7(#9)/B^b, B^b-7, A7(b9), A^bΔ7, A-7(b5), D7, G-7, C7(#11/9), F-7, B^b7sus, B^o7

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KINGS OF ORIENT

(We Three Kings)

Swing feel

♩=160

arr. D. Witkowski

A solo piano 1st time at A: rubato till m. 17

Chords: E-7, C#7(#11), C7(#11), B7(b9), E-7

Chords: E-7, C#7(#11), C7(#11), B7(b9), E-7

Chords: F7sus, G7sus, Ab7(#9#5), AbΔ7(#11)

poco accel.

Chords: C7, B7(b9), A-7, Ab7+, G-7, B7(#9)

set tempo

bs/dr enter

Chords: C/D, F#/D

BEACH SPRING

arr. D. Witkowski

$\text{♩} = 73$

Chords for measures 1-4: $E\flat\Delta^7/F$, G^7/F , $E\flat\Delta^7/F$, $E\flat\Delta^7$

Chords for measures 5-8: $D-^7$, $E-^7$, F^7sus , $E^7(\flat^9)$, $A-^7$, $A\flat^7$, C^7sus , $B\flat-(\Delta^7)$ (with triplet)

Chords for measures 9-12: $A-^7$, $D-^7$, $D-^7 E-^7$, $D\flat\Delta^7$, C^7sus , $B^7(\#^9)$, $B\flat^7(\#^{11})$

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Piano score

FOUNDATION

(How Firm a Foundation)

from *Southern Harmony* (1835)
arr. D. Witkowski

Suggested intro:
play from pickups to bar 16

Baião

♩=88

G

G/F

How... firm a foun - da - tion, ye saints of the Lord, is

The first system of musical notation for the piano score. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked as quarter note = 88. The system starts with a repeat sign. The vocal line begins with the lyrics 'How... firm a foun - da - tion, ye saints of the Lord, is'. The piano accompaniment consists of chords and moving lines in both the right and left hands.

6 E-7

D⁷sus

G

laid for your faith in God's ex - cell - ent word! What

The second system of musical notation. It continues the vocal line and piano accompaniment. The vocal line lyrics are 'laid for your faith in God's ex - cell - ent word! What'. The piano accompaniment continues with chords and moving lines.

11 F7(#11)

E-7

E^bΔ7

more can he say than to you he has said, to

8^{vb}

The third system of musical notation. The vocal line lyrics are 'more can he say than to you he has said, to'. The piano accompaniment continues. At the end of the system, there is a dynamic marking '8^{vb}'.

Piano score

HYMN TO JOY

(Joyful, Joyful, We Adore Thee)

Funk (half-time feel)
♩=100

Beethoven
arr. D. Witkowski

F Δ 7 C-7 F7(b9) B \flat Δ 7 E \flat 7(#11) F/A G⁷sus G⁷+ G-7 C⁷sus

5 C-7 F⁷sus B⁷(b9) B \flat Δ 7 E \flat 7(#11) D-7 G⁷ C⁷sus F⁶

9 B \flat /C F/C B \flat /C F/C B \flat /C A⁷+ D-7 G⁷ C⁷sus C⁷

Lord, I Want to Be a Christian

Ballad

arr. D. Witkowski

♩=56

Solo piano- bs/dr enter at A

Musical notation for measures 1-4. Chords: D², G-/D, D², G-/D.

Musical notation for measures 5-8. Chords: D², G-/A, D², G-/A.

A bs/dr enter

Musical notation for measures 9-12. Chords: D², C/D, G/D, G-/D, D², C², B-7, A-7.

Musical notation for measures 13-16. Chords: G^{A7}, D/F#, F^{A7}, G/A, D², Ab7(#11). Includes triplets.

Musical notation for measures 17-20. Chords: G^{A7}, F#-7, E-7, G#-7(b5), C#7(#11), F#-7, F#-7/E, D^{7sus}, C^{A7}. Includes triplets.

HOLY MANNA

George Askins, first published in 1819

Attr. William Moore, 1829;
arr. by D. Witkowski

Suggested intro:
play from bar 9
through 1st ending

♩=84

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

Breth- ren, we have met to wor- ship and a - dore the liv- ing God;

Piano

5

G C/G D/G C/G G C/G D/G B7(#5)

will you_ pray with all your pow - er, while we_ try to preach the Word?

9

E-7 C#7(#11) B7(#5) E-7 F#7

All is vain un - less the_ Spir - it of the Ho - ly One comes down.____

ABBOT'S LEIGH

Cyril Taylor;
arr. D. Witkowski

Swing feel

♩=131

Suggested intro: start at m. 25

E-7 Fmaj7 F#7(#11) B7(#11) Bbmaj7

5 F7sus B-7 C7sus Bbmaj7 Ab7(#11) G7sus

9 E-7 Fmaj7 F#7(#11) B7(#11) Bbmaj7

13 C#-7(#5) D-7 Eb/F Db/Eb C/D Ab7(#11)

17 C7sus B-7(b5) E-7(b5) A7(b9) F7sus C7sus

21 B-7(#5) E7(b9) B7(b9) E7(b9) Fmaj7

Tune by Cyril V. Taylor

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