

HOPE Publishing
Celtic Company

Since 1892

**HYMN
SETTINGS
FOR PIANO**



by Larry Shackley

Hope Publishing Company
CAROL STREAM IL 60188

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FOREWORD

For many years, I have enjoyed the simple, and often haunting, folk melodies of the British Isles. Thanks to the work of hymnal editors including Ralph Vaughan Williams, many of these melodies have been matched with hymn texts and become a treasured part of our heritage. On the other hand, composers such as the Welshmen Thomas Williams and William Owen wrote original tunes which are so close to their “folk” roots that it would be easy to assume they were traditional melodies. This collection brings together both types of hymns, bound together by their Celtic background.

Because the melodies are so beautiful, it’s important to emphasize them in your performance. Many of these arrangements contain two or three layers of music woven together. Look for the melody part and let it sing out over the accompaniment figures, which need to be carefully balanced. I hope you enjoy this sampling of the rich song heritage of Ireland, Scotland, and Wales.

—Larry Shackley

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to Elisabeth White

Be Thou My Vision

SLANE

Traditional Irish Melody

Arr. by LARRY SHACKLEY

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Gently flowing (♩ = 100)

simile

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a melody in the upper staff marked *mp*. The lower staff provides a harmonic accompaniment. The tempo is indicated as *Gently flowing* with a quarter note equal to 100 beats per minute.

Pedal freely

The second system of musical notation continues the piece. It features a dynamic shift to *pp* (pianissimo) for the upper staff melody, which is marked *8va* (eightva) and *pp*. The lower staff accompaniment is marked *mf*. A performance instruction *Bring out melody* is placed above the upper staff. The system concludes with a *mp* (mezzo-piano) dynamic.

The third system of musical notation shows the continuation of the piano accompaniment in both staves, maintaining the 3/4 time signature and two-flat key signature.

The fourth system of musical notation concludes the piece. The upper staff melody is marked *mf*. The lower staff accompaniment provides a final harmonic resolution.

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mp

p

mf

p

mf

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8va
p
mf

First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The treble staff begins with a piano (*p*) dynamic and an 8va marking. The bass staff provides harmonic accompaniment. The system concludes with a mezzo-forte (*mf*) dynamic.

8va
Broaden
ff

Second system of musical notation. The treble staff includes a *Broaden* performance instruction and a fortissimo (*ff*) dynamic. The bass staff continues with accompaniment.

mf

Third system of musical notation, showing a mezzo-forte (*mf*) dynamic in the treble staff. The bass staff features a circled chord.

Bring out melody
mp a tempo
p

Fourth system of musical notation. The treble staff is marked *Bring out melody* and *mp a tempo*. The system ends with a piano (*p*) dynamic.

8va
pp

Fifth system of musical notation, starting with a pianissimo (*pp*) dynamic and an 8va marking. The system concludes with a double bar line.

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to Dr. Dorothy Payne
Morning Has Broken
BUNESSAN
 Traditional Gaelic Melody
 Arr. by LARRY SHACKLEY

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Sparkling (♩ = 116)

The musical score is arranged for piano and features four systems of music. Each system consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The first system includes a dynamic marking of *pp* and a fermata over the final notes of the right-hand staff. The second system includes a fermata over the final notes of the right-hand staff. The third system includes a dynamic marking of *pp* and a fermata over the final notes of the right-hand staff. The fourth system includes a dynamic marking of *pp* and a fermata over the final notes of the right-hand staff. A large diagonal watermark reading "PREVIEW COPY NOT FOR PERFORMANCE" is overlaid across the entire score.

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Exuberantly

molto rit.

f a tempo

musical notation for the first system, including treble and bass clefs, notes, and dynamic markings.

musical notation for the second system, including treble and bass clefs, notes, and dynamic markings.

musical notation for the third system, including treble and bass clefs, notes, and dynamic markings.

musical notation for the fourth system, including treble and bass clefs, notes, and dynamic markings.

musical notation for the fifth system, including treble and bass clefs, notes, and dynamic markings.

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Pedal harmonically

*

ten.

poco rit.

mp a tempo

mf

ped.

ped.

ped.

ped.

ped.

3

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First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The dynamic marking *mf* is present. The music consists of a melodic line in the treble clef and a supporting bass line in the bass clef.

Second system of musical notation, continuing the piece with similar melodic and bass line structures.

Third system of musical notation, featuring a dynamic marking of *p* (piano).

Fourth system of musical notation, featuring dynamic markings of *mp* (mezzo-piano) and *f* (forte).

Fifth system of musical notation, concluding the piece with a melodic flourish in the treble clef.

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mf

cresc. poco a poco

ff

8va

p

pp

ritard

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to Stephanie, Andy, Lori and Geoff

All Through the Night

AR HYD Y NOS

Traditional Welsh Melody

Arr. by LARRY SHACKLEY

Tenderly $\text{♩} = 63$ Since 1892

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 12/8. The music begins with a piano (*mp*) dynamic. The melody is primarily in the right hand, with accompaniment in the left hand.

The second system of musical notation continues the piece. It features a mezzo-forte (*mf*) dynamic. The melody continues in the right hand, with a more active accompaniment in the left hand.

The third system of musical notation continues the piece. The melody in the right hand features some grace notes and slurs. The accompaniment in the left hand remains steady.

The fourth system of musical notation continues the piece. The right hand melody has a long note with a slur. The left hand accompaniment includes a section labeled "Bring out L.H." towards the end of the system.

The fifth system of musical notation continues the piece. The right hand melody is marked "(mel.)". The left hand accompaniment continues with chords and single notes.

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mf *poco rit.* *a tempo*



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Slightly slower
8va



Slowly



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to Tom Campbell
Come, O Thou Traveler Unknown
CANDLER
 Traditional Scottish Melody
 Arr. by LARRY SHACKLEY

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Mysteriously (♩ = 104)

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The first system begins with a piano (*p*) dynamic and includes an 8va marking above the treble staff. The second system features a mezzo-piano (*mp*) dynamic and includes the instruction "With grace (mel.)" above the treble staff. The third system continues the melodic and harmonic development. The fourth system concludes with a mezzo-forte (*mf*) dynamic. A large, diagonal watermark reading "PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY NOT FOR PERFORMANCE" is overlaid across the entire score.

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First system of musical notation, featuring treble and bass staves with notes and rests. Includes dynamic marking *p* and a *cresc.* instruction.

Second system of musical notation, featuring treble and bass staves with notes and rests. Includes a triplet marking *3*.

Third system of musical notation, featuring treble and bass staves with notes and rests. Includes dynamic markings *mf* and *mp*, and a melodic line marked *(mel.)* with an *8va* instruction.

Fourth system of musical notation, featuring treble and bass staves with notes and rests.

Fifth system of musical notation, featuring treble and bass staves with notes and rests. Includes dynamic marking *mf*.

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Brightly (♩ = 132)

p *poco rit.* *mf*

f

mf

Tempo I
molto rit. *mp*

Slowly
f *mf* *p* *8va* *pp*

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to Carrie Worley
O the Deep, Deep Love of Jesus
 EBENEZER (TON-Y-BOTEL)
 Thomas J. Williams (1890)
 Arr. by LARRY SHACKLEY

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Smoothly flowing (♩ = 120)

p *mf*
simile

poco rit. *p* *a tempo*
 Bring out upper melody

mp

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First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes in both staves.



Second system of musical notation, continuing the piece with similar rhythmic patterns and melodic lines.



Third system of musical notation, including a dynamic marking of *f* (forte) in the bass staff.



Fourth system of musical notation, featuring a dynamic marking of *mf* (mezzo-forte) in the bass staff.



Fifth system of musical notation, including dynamic markings of *f* (forte) and *mp* (mezzo-piano) in the bass staff.

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Broaden

a tempo

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Since 1892

mp poco rit.

The first system of music features a treble staff with a melodic line and a bass staff with a supporting line. The key signature has one sharp (F#). The music begins with a 'Broaden' instruction and an 'a tempo' marking. The first measure has a dynamic of *pp*. The second measure has a dynamic of *f*. The system concludes with a dynamic of *mp poco rit.*

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pp

simile

The second system continues the piece with a dynamic of *pp* in the first measure. The music concludes with a *simile* instruction.

f

The third system features a dynamic of *f* in the final measure.

ten.

rit. e dim.

p

The fourth system includes a *ten.* marking in the first measure, a *rit. e dim.* instruction in the second measure, and a dynamic of *p* in the third measure.

Freely to end

ten.

Tempo I

poco rit.

pp

ppp

The fifth system begins with a *Tempo I* marking. It includes a *ten.* marking in the first measure, a *poco rit.* instruction in the second measure, and a dynamic of *pp* in the third measure. The system ends with a double bar line and a *ppp* dynamic.

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to Rod Lewis
Lord, Enthroned in Heavenly Splendor*
 Since 1892

BRYN CALFARIA
 William Owen (1813-1893)
 Arr. by LARRY SHACKLEY

Meditatively (♩ = 80)

The first system of the piano accompaniment is written in 3/4 time. The treble clef part begins with a piano (*pp*) dynamic and features a melodic line with eighth and sixteenth notes. The bass clef part provides a harmonic accompaniment with chords and moving bass lines. The system concludes with a *p* dynamic marking.

The second system continues the piano accompaniment. The treble clef part has a melodic line with some rests, while the bass clef part maintains a steady accompaniment. A mezzo-piano (*mp*) dynamic marking is present at the beginning of the system.

The third system of the piano accompaniment shows further development of the melodic and harmonic themes. The treble clef part has a more active melodic line, and the bass clef part continues with its accompaniment.

The fourth system concludes the piano accompaniment. It features dynamic markings of mezzo-forte (*mf*), forte (*f*) with a *poco rit.* (slightly ritardando) instruction, and finally *a tempo* (return to tempo). The system ends with a final chord in both staves.

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*In *The English Hymnal*, Ralph Vaughan Williams selected this text by G. H. Bourne to be sung to Owen's tune.

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mp mf f

mf

(mel.) rit.

p a tempo poco rit. ten. pp

ppp ritard to end

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15ma

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to George Armstrong

Brother James' Air

(The Lord's My Shepherd)

MAROSA

James Leith Macbeth Bain

Arr. by LARRY SHACKLEY

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Peacefully (♩ = 76)

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music begins with a mezzo-forte (mf) dynamic. The right hand plays a melodic line with grace notes, while the left hand provides a harmonic accompaniment. The instruction "Pedal freely" is written below the bass staff.

The second system continues the musical notation from the first system, maintaining the same key signature and time signature. The melodic line in the right hand continues with grace notes, and the accompaniment in the left hand remains consistent.

The third system of musical notation includes a dynamic change to mezzo-forte (mf) and a melodic line in the right hand marked "(mel.)". The left hand continues with the accompaniment. The instruction "L.H. p" (Left Hand piano) is written above the final measure of the system.

The fourth system of musical notation concludes the piece with a final chord in the right hand and a sustained accompaniment in the left hand.

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Note: All grace notes should be played very lightly, and before the beat.

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First system of musical notation, featuring treble and bass staves with various notes and rests.

Second system of musical notation, including dynamic markings such as *f*.

Third system of musical notation, including dynamic markings such as *p*, *mf*, and *R.H.*

Fourth system of musical notation, including dynamic markings such as *p*, *mf*, *f*, and *pp*.

Fifth system of musical notation, including dynamic markings such as *p* and *pp*.

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to Ellen Shearer
Guide Me, O Thou Great Jehovah
CWM RHONDDA
John Hughes
Arr. by LARRY SHACKLEY

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With conviction (♩ = 116)

The first system of musical notation is in 4/4 time with a key signature of one sharp (F#). It features a treble and bass clef. The right hand starts with a melody in the treble clef, while the left hand provides a harmonic accompaniment in the bass clef. Dynamics include *mf* and *f*. A large watermark is overlaid diagonally across the page.

The second system continues the musical notation from the first system. It maintains the same key signature and time signature. Dynamics include *f* and *mf*. A large watermark is overlaid diagonally across the page.

The third system continues the musical notation. It features a treble and bass clef. Dynamics include *f*. A large watermark is overlaid diagonally across the page.

The fourth system continues the musical notation. It features a treble and bass clef. Dynamics include *f*. A large watermark is overlaid diagonally across the page.

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Musical notation for the first system, featuring a treble and bass clef with various notes and rests.

Musical notation for the second system, including performance instructions like "Slightly faster" and "accel.".

Musical notation for the third system, including performance instructions like "ritard" and "Tempo I".

Musical notation for the fourth system, including performance instructions like "Slower (♩ = 72)" and "Sparkling".

Musical notation for the fifth system, including performance instructions like "mp".

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p

mf

(mel.)

ritard

Broadly

sub. mf

cresc. e accel.

Majestically

ff

molto rit.

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First system of musical notation, featuring treble and bass clefs with various notes and rests.

Second system of musical notation, including dynamic markings like *mf* and *cresc.*

Third system of musical notation, including dynamic markings like *f* and *mf*.

Fourth system of musical notation, including the instruction *Freely* and dynamic markings like *rit.* and *p*.

Fifth system of musical notation, including dynamic markings like *a tempo*, *accel.*, *rit.*, and *pp*. A large watermark is overlaid on this system.

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