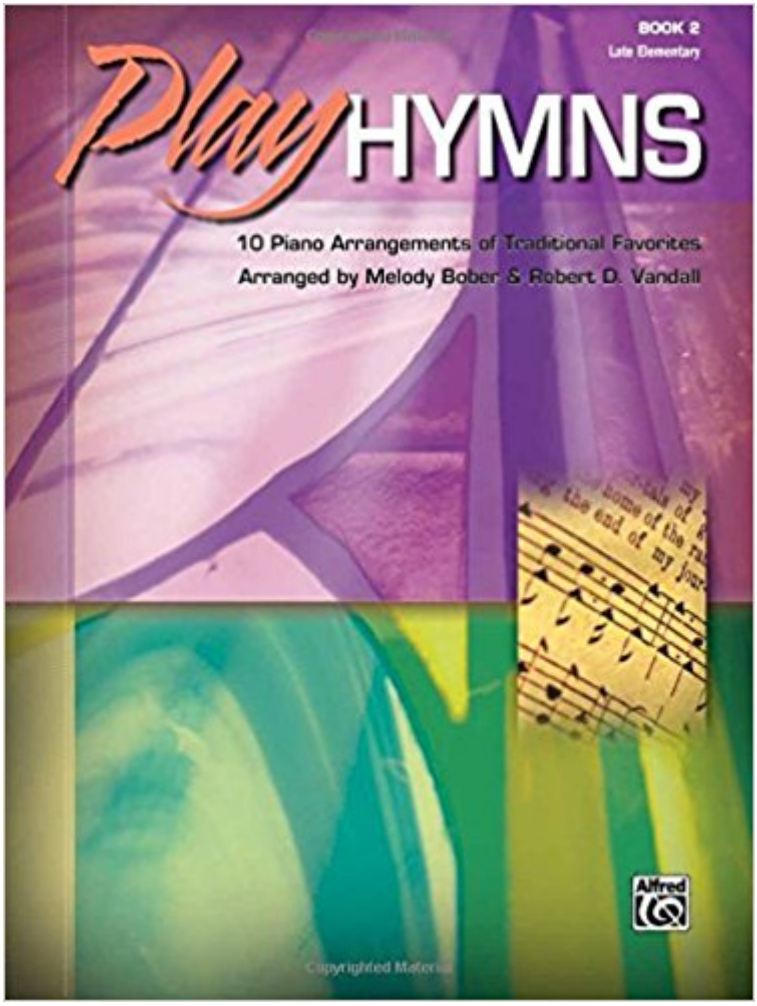
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Play Hymns, Bk 2: 10 Piano Arrangements Of Traditional Favorites



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Synopsis

In Play Hymns, Book 2, pianists young and old will find accessible arrangements of beloved hymns, which are a continuous source of inspiration and an important part of worship services. The attractive solo arrangements in this book include rich-sounding accompaniments that can be played by a teacher, parent, or older sibling. Titles: Blest Be the Tie * Come, Thou Almighty King * Crown Him with Many Crowns * For the Beauty of the Earth * Immortal, Invisible, God Only Wise * Morning Has Broken * My Jesus, I Love Thee * Now Thank We All Our God * Oh, How I Love Jesus * Were You There? "My Jesus, I Love Thee" and "Were You There?" are Federation Festivals 2016-2020 selections.

Book Information

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Customer Reviews

I love these piano arrangements for students. They sound great but are on a lower level. Great for recitals.

Kids seem to like

The reviews on many of these 5 fine books in the Play Hymns series remark that the "harmonies are weird" and "the songs are too easy or too hard." If you look at the whole series, you can see what Melody intended here, and the "strangeness" criticism melts away.First, the first two books

transition from raw beginner to advanced (about 6 months in) beginner. As a hymnist, I use these arrangements to teach all three aspects: hymondy, composing and playing. The third through fourth books move from beginner to middle intermediate. However, due to generously supplied accompaniments, advanced students and teacher can also profit greatly from the series.The harmonics are not really "weird," they are simply transpositions that make playing with small/inexperienced fingerings easier while simultaneously creating a unique interpretation of the fully traditional melodies. The general composition is bright, choosing an A minor or C gives a lullaby/berceuse feeling to greensleeves (What Child Is This?), where e minor adds a sadness.Most importantly, the combination of easier fingering with good dynamics and pleasing melodic lines makes even very new players sound good right away, which is wonderfully encouraging to new players, and which gives insight to even seasoned hymnists in the underlying emotion. There are subtle differences between traditional hymns, contemporary and gospel, for example, not only in the lyrics transitioning from praising God to supplicating to telling the story of a relationship (respectively), but also differentiating the chorale aspects between improvised key shifts (as in Gospel) to much more complex motet and full mass choral works by the masters. The accompaniments allow teachers to use the series over and over by "teaching the teacher" at advanced levels, just as a composition teacher will add sophisticated harmonic chords to a new composer’s melodic line to demonstrate the advanced possibilities of even simpler melodies.This is a key reason that not only those of us who love and work in hymnody can benefit from this series, but really any piano teacher, since hymns themselves convey deep emotion with surprising simplicity. Highly recommended.

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