



# Holy, Holy, Holy

## 10 Inventive Settings of Timeless Hymns

Arranged by **William Phemister**

After growing up with traditional Gospel-piano styles in 1950s Los Angeles, I came to realize that my musical training gradually changed the way I interpret hymns. Although I consider the language of most 20th- and 21st-century art music not really appropriate for church music, I have worked at crafting a sound that reflects beautiful worship music by incorporating harmonies and textures from neoclassical composers like Aaron Copland, Paul Hindemith, and Igor Stravinsky. This style uses 7th chords prominently but without the jazz sound with which they are often associated.

This collection is a compilation of various hymns that I have arranged over the years in these styles. Sometimes, as in “Children of the Heavenly Father,” the tune needed to go straight through all the verses without any diversion. By contrast, many of the hymns feature creative thematic development with sequences and subtle key changes, as in “Lead On, O King Eternal.” Some have a little fugal counterpoint, and “I Am Not Skilled to Understand” even begins with a slight homage to the Pachelbel Canon. Above all, the hymn texts hold an important role in my arrangements. I strive for special chords to illuminate certain words.

For over 40 years, I have had the privilege of teaching promising young pianists to experience fresh approaches to hymn arrangements. This collection combines the lessons I taught my students with what I learned from them. In listening to and playing these arrangements, may everyone gain new understanding of and spiritual insight into these priceless hymns.

*William Phemister*

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Scenic sunrise: © aheflin / iStock / Getty Images Plus

for Mark Hayes, my friend and role model

# Holy, Holy, Holy

(Nicaea)

John B. Dykes  
Arr. William Phemister

Decisively (♩ = 116)

*f* *mf thoughtfully* *mp* *p*

pedal ad lib.

*mf* *mp*

*dim.*

*mf*

for my wife, Mary Anne Phemister

# All Who Would Valiant Be

(St. Dunstan's)

Charles Winfred Douglas  
Arr. William Phemister

Moderato (♩ = 120)

mp

mf

pedal ad lib.

6

cresc. poco a poco

11

16

f

dim.

for Brian Lee, Wheaton, '95, Moody Bible Institute professor

# Be Still, My Soul

(Finlandia)

Jean Sibelius

Arr. William Phemister

Tranquilly (♩ = 66)

The first system of the musical score is in 4/4 time and begins with a piano (*p*) dynamic. The right hand (RH) starts with a chord of G4, B4, D5, and E5, with fingering 5, 2, 1, 2. The left hand (LH) has a bass line with notes G2, B1, D2, and E2, with fingering 1, 2, 4, 5. The tempo is marked as *Tranquilly* with a quarter note equal to 66 (♩ = 66). The system concludes with a mezzo-forte (*mf*) dynamic and a *mp* marking. A *pedal ad lib.* instruction is present below the bass line.

The second system continues the piece, starting at measure 4. The right hand features a melodic line with notes G4, A4, B4, C5, and D5, with a fingering of 4, 2, 5. The left hand provides accompaniment with notes G2, A2, B2, and C3, with a fingering of 3, 1, 2. The system ends with a *mp* dynamic.

The third system begins at measure 8 with a forte (*f*) dynamic. The right hand has a melodic line with notes G4, A4, B4, C5, and D5, with a fingering of 4, 1, 3, 1. The left hand has a bass line with notes G2, A2, B2, and C3, with a fingering of 1, 3, 1, 4. The system concludes with a *mp* dynamic.

The fourth system begins at measure 11. The right hand has a melodic line with notes G4, A4, B4, C5, and D5, with a fingering of 4, 1, 4, 1, 3, 1, 5. The left hand has a bass line with notes G2, A2, B2, and C3, with a fingering of 2, 1, 2, 1, 2. The system concludes with a *mp* dynamic.