

Small but Mighty

Dan Forrest

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A piano accompaniment recording
(CC16CD) is available for purchase.

Composer's Note:

Here are eight best-selling anthems adapted for SAB choirs! These anthems have been simplified from their original SATB versions in several ways. For the voices, this includes simpler choral textures (two-part and SAB writing), more comfortable ranges, simplified voice leading, clearer entrance pitches from the piano, extra breaths and rests marked in the scores as well as faster tempo markings than the original SATB versions to reduce the amount of breath required. For the pianist, this includes simplified parts with thinner textures, fewer risky leaps, easier rhythms, and more choral doubling to help the choir. (Note: more advanced pianists are welcome to play the more difficult accompaniments from the original SATB octavos, if desired; and any extra instrumentation available for the original SATB octavos can be used with these SAB versions.)

All of these SAB adaptations maintain the musical quality and impact of the originals, so that newly founded choirs, smaller choirs, or summer/off-season choirs can still have musically excellent and ministerially effective repertoire. The collection includes Christmas carols, Lenten and Easter anthems, and memorial or dedication anthems, to cover the most common occasions where small choirs might be formed.

Accompaniment tracks recorded by Dan Forrest are also available separately. Additional notes were played throughout these recordings as "markers" to help the conductor and choir clearly hear the pulses in each bar, especially during longer note values or rests.

May your small choir be mighty!

— Dan Forrest

Commissioned by The Master's College family, friends, and alumni to the glory of God
and to honor Dr. Paul T. Plew for 35 years as Chairman of the Department of Music

And Can It Be?

For SAB Choir and Piano*

Charles Wesley (1738)

PLEW (Original hymn tune)
DAN FORREST (ASCAP)

With wonder ♩ = ca. 66

mp *rubato, espressivo*

1 2 3

distant, thoughtful
SA unis. *pp*

And can it be? and can it be?

mp

4 5 6

rit. *a tempo*
mp

distant, thoughtful
Bar. *pp* *rit.* *a tempo*

And can it be that I should

A-maz-ing love, how can it be?

rit. *mp* *a tempo*

7 8 9

*Also available for SATB choir (BP2027), a cappella SATB choir divisi (BP2100), SSAA choir (BP2068), or TTBB choir (BP2069).

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gain An in-t'rest in the Sav-ior's blood?

10 11 12

unis.
Died He for me who caused His pain? For me who Him to

13 14 15

poco più mosso
mf
death pur-sued? A-maz-ing love! how

poco più mosso
mf
16 17 18

In recognition of the Women's Choir of Myers Park (Charlotte, NC)
United Methodist Church (James R. Jones, director) for 18 years of service.

Arise, My Soul, Arise

For SAB Choir* and Piano with optional Violin**

Charles Wesley

CHODAN
DAN FORREST
(ASCAP)

Gently, expressively ♩ = ca. 72

mp *p* *+Vln.* *poco rit.* *mp*

rit. *SA unis. p* *Slower, rubato ♩ = ca. 63-66*

rit. *Bar. p* *A - rise, my soul, a - rise, Shake*

Slower, rubato ♩ = ca. 63-66 *mp* *rit.* *-Vln. p* *+Vln.*

mp *off thy guilt - ty fears. The bleed - ing Sac - ri - fice in my be -*

mp *mp*

1 2 3 4 5 6 7 8 9 10

*Also available for SATB choir (BP1973) or SSA choir (BP1984).

**Part for Violin appears on page 73.

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half ap - pears: _____ *mf* Be - fore the Throne, my Sure - ty stands, Be -

Be - fore the Throne, Sure - ty stands, *mf*

11 12 13

fore the Throne, my Sure - ty stands. *mp* My name is writ - ten on His

For the Throne, Sure - ty stands *mp* -Vln.

14 15 16

Più mosso ♩ = ca. 69

hands, *p* my name is writ - ten on His hands.

Più mosso ♩ = ca. 69

+Vln. *mp*

17 18 19

mp

Five

20 21 22

bleed - ing wounds He bears, re ceived on Cal - va - ry, They

mp

23 24

pour ef - fec - tual prayers, they strong - ly plead for ____ me: "For -

25 26 27

give him, O, for-give," they cry, "For - give him, O, for-give," they cry, "nor

mp

mf

f

28 29 30

let that ran-somed sin - ner die, nor let that ran-somed sin - ner

p

mp -Vln.

p +Vln.

31 32 33

f moving forward

die."

f moving forward

f moving forward

34 35 36

rit. Descant (1 or 2 sopranos) **f** Broadly ♩ = ca. 66

My God is re - con - ciled, His

rit. SA unis. **f**

My God is re - con - ciled, His

rit. Bar. **f**

Broadly ♩ = ca. 66

voice I hear. He owns His child, can no

pard-'ning voice I hear; He owns me for His child, I can no

37 38 39 40

The musical score is for page 16 of a piece. It features three systems of music. The first system has three staves: a vocal staff (treble clef, key of D major), a vocal staff (treble clef, key of D major), and a piano staff (bass clef, key of D major). The second system has three staves: a vocal staff (treble clef, key of D major), a vocal staff (treble clef, key of D major), and a piano staff (bass clef, key of D major). The third system has three staves: a vocal staff (treble clef, key of D major), a vocal staff (treble clef, key of D major), and a piano staff (bass clef, key of D major). The lyrics are: "My God is re - con - ciled, His", "voice I hear. He owns His child, can no", and "pard-'ning voice I hear; He owns me for His child, I can no". The tempo markings are "rit." and "Broadly ♩ = ca. 66". The dynamics are "f". The key signature is D major. The time signature is 2/4. The page number is 16.

17
Slightly slower,
deliberately

lon - ger, lon - ger fear;

lon - ger fear;

f With *f*

Slightly slower,
deliberately

41 42 43

con - fi - dence I now draw nigh, with con - fi - dence I now draw

rit.

rit.

rit.

44 45

mf nigh, And "Fa - ther, Ab - ba, Fa - ther," cry, "Fa - ther,"

mf

"Ab - ba, Fa - ther, Ab - ba, Fa - ther,"

46 47 48

ff rit.

cry. A - rise, my soul, a - rise!

ff rit.

-Vln.

ff rit.

49 50 51

Slowly, freely
mp

And "Fa - ther, Ab - ba, Fa ther," cry.

Slowly, freely

p

mp +Vln.

52 53 54

rit. *p* *pp* *rit.*

A - rise, my soul, a - rise.

rit. *p* *pp* *rit.*

rit. -Vln. *p rit.*

55 56 57 58 59

Dedicated to the glory of God and in loving memory of Erin Buenger, 1997-2009,
Commissioned by the Chancel and University Choirs of A&M United Methodist Church,
College Station, Texas; Sterling M. Allen, Director of Music and Fine Arts Ministries.

Lord of the Small

For SAB Choir and Piano*

Johanna Anderson

DAN FORREST
(ASCAP)

Slowly, simply ♩ = ca. 69

mp rubato e molto espressivo

Ped. ad lib.

p

SOLO (or SA unis.)

p

Praise to the Lord of the small, broken things, Who

p

Ped.

*

*Also available for SATB choir (BP1887), SSA choir (BP1923), or TTBB choir (BP2236).

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sees the poor spar-row — that can - not take wing, Who

loves the lame child, and the wretch in the street, Who

com - forts their sor - rows and wash - es their feet.

mf *mp*

unis. *p* *mp*

17 18 19 20 21 *

22 23 24 25 26 *

27 28 29 30 31

The First Noel

For SAB Choir and Piano*

English Carol

W. Sandy's *Christmas Carols*, 1833

Arranged by DAN FORREST
(ASCAP)

Rubato, with warmth and wonder ♩ = ca. 80

SA

B

p

No - el,

Rubato, with warmth and wonder ♩ = ca. 80

mp (always feel a slow 1)

1 2 3 4

No - el, Born is the

poco rit. *mf*

No - el, No - el, No -

poco rit. *mf*

No - el,

poco rit. *f*

5 6 7 8

*Also available for SATB choir (BP1857), SSA choir (BP1926), or TTB choir (BP1930).

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King.

No

el.

*poco rit.**p unis.*

el,

poco rit.

No

el.

The

9

10

11

12

first

No

el,

the

an

gels

did

say,

Was to

*mp**simile*

13

14

15

16

(L.H. smooth and unaccented)

cer -

tain

poor

shep -

herds

in

fields

where

they

lay,

mp

In

17

18

19

20

Silent Night

For SAB Choir* and Piano**

Joseph Mohr,
tr. John Freeman YoungSTILLE NACHT, Franz Grüber
Arranged by DAN FORREST
(ASCAP)

With serene calm, never rushed ♩ = 60-63

p sempre semplice

1 *Leo.* 2 3 *Leo.* 4 *Leo.* 5 *Leo.* 6

7 *Leo.* 8 9 *Leo.* 10 11 12

13 14 15 16 17 18

poco rit. *a tempo* SA *p*

poco rit. *a tempo* B *p*

Si - lent night!

19 20 21 *a tempo* 22 *mp* 23 24

*Also available for SATB choir (BP2200), SSAA choir (BP2237), or TTBB choir (BP2238).

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Ho - ly night! All is calm, all is bright

25 26 27 28 29 30

round yon vir - gin moth - er and child; Ho - ly

31 32 33 34 35

in - fant so ten - der and mild, Sleep in heav - en - ly, heav'n - ly

(alto melody)

36 37 38 39 40

To the Lamb on the Throne

For SAB Choir*, Organ (or Piano), optional Brass Quintet and Timpani**and optional Congregation***

“Ye Servants of God”
Charles Wesley, 1744

DAN FORREST
(ASCAP)

Maestoso ♩ = ca. 86

1 2 3 4 5 6 7

(Ped. 16', 32')

If timpani are not used, omit meas. 1-3. May be played on piano or organ; adapt as needed.

Alto *p distant* *broadening*

Wor - thy the Lamb

Bar. *distant* *p*

Wor - thy the Lamb

broadening

8 9 10 11 12

Slightly broader ♩ = ca. 82

poco rit.

13 14 15 16 17

*Also available for SATB choir (BP2075)

**Full score and parts for 2 trumpets, horn, trombone, tuba and timpani (BP2075A) are available for purchase.

***Part for congregation appears on page 75.

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SA unis. *f* **Maestoso, con moto** ♩ = ca. 94-100

Bar. *f* Ye ser - vants of God, your Mas - ter pro - claim, and

Maestoso, con moto ♩ = ca. 94-100

18 19 20 21 22

pub - lish a - broad His won - der - ful name; the name all - vic -

23 24 25 26 27

unis. to - rious of Je - sus ex - tol; His king - dom is glo - rious and *poco rit.*

28 29 30 31 32

Commissioned by the Jeremiah 29:11 Music Fund to the glory of God
and for the Sanctuary Choir of Athens First United Methodist Church, Athens, Georgia

Come to Me

For SAB Choir*, Piano and solo Cello**

Adapted from Matthew 11:25, 28-29,
2 Cor. 6:18, I John 3:1

DAN FORREST
(ASCAP)

Andante ♩ = ca. 88-92
mysterious, distant
pp
unis.

SA Come, _____ Come, _____ Come, _____

B _____

Andante ♩ = ca. 88-92
mp

1 2 3 4 5 6

unis. *p* *p*

Come, _____ Come, _____ Come, _____

Come, _____ Come, _____

7 8 9 10 11

*Also available for SATB choir (BP2183), SSAA choir (BP2217) or TTBB choir (BP2218).

**Cello part appears on page 74.

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musical score for measures 12-16, featuring vocal lines and piano accompaniment. The vocal lines include the lyrics "Come, _____ Come, _____" and "Come, _____ Come, _____". The piano accompaniment includes a triplet in measure 14.

12 13 14 15 16

Freely (a bit slower) ♩ = ca. 84
SOLO (any voice) or SA *unis.*

musical score for measures 17-20, featuring vocal lines and piano accompaniment. The vocal lines include the lyrics "Come to Me, _____ all you who la - bor, _____". The piano accompaniment includes a triplet in measure 18.

17 18 19 20

Cue-size notes may be sung by solo voice if needed

musical score for measures 21-24, featuring vocal lines and piano accompaniment. The vocal lines include the lyrics "Come to Me, _____ and I will give you rest." The piano accompaniment includes a triplet in measure 23.

21 22 23 24

Great Is Thy Faithfulness

For SAB Choir* and Piano, with optional Organ,** Brass Quintet and Percussion*** or optional Orchestra†

Thomas O. Chisholm (1923)

FAITHFULNESS
William Marion Runyan (1923)
Arranged by DAN FORREST
(ASCAP)

Andante, thoughtfully ♩ = ca. 72-76

The musical score is arranged in three systems. The first system (measures 1-4) features a piano introduction in 4/4 time, marked 'Andante, thoughtfully' with a tempo of approximately 72-76 beats per minute. The piano part is in the bass clef, starting with a piano (*p*) dynamic. The second system (measures 5-8) continues the piano introduction, with dynamics ranging from mezzo-forte (*mf*) to mezzo-piano (*mp*). It includes markings for 'rit.' (ritardando) and 'a tempo'. The third system (measures 9-12) introduces the vocal parts. The Soprano Alto Unison (SA unis.) and Baritone (Bar.) parts enter in measure 9, marked 'with quiet conviction' and 'mp'. The lyrics are: 'Great is Thy faith - ful-ness, O God, my'. The piano accompaniment continues in the bass clef, marked 'mp'. A large diagonal watermark 'Not For Performance' is overlaid across the score.

*Also available for SATB choir (BP2210).

**Optional organ part (BP2210B) is available for purchase.

***Full score and parts for 2 trpts, French horn, trb., tuba and percussion (BP2210A) is available for purchase.

†Full score and parts for orchestral accompaniment (BP2210C) is available for purchase.

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Fa - ther! There is no shad - ow of turn - ing with

Thee! Thou chang - est not Thy com - pass - ions, they

fail not; as Thou hast been, Thou for - ev - er wilt

CC16-65