

MGo18

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Hymn Descants

Volume I



Hymn

Unison

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Hymn Descants – Volume 1

Unison

These flexible descants are designed for either the penultimate or final verse of each hymn. The text can be altered to fit any hymnal. You can also choose “Ah” for the entire verse.

The purchase of a descant volume allows for multiples copies for the purchasing organization.

Hymn Tunes:

1. ABERSTWYTH
2. BEECHER
3. CORONATION
4. CWM RHONDDA
5. DIADEMATA
6. DIX
7. ELLACOMBE
8. GROSSER GOTT, WIR LOBEN DICH
9. HYFRYDOL
10. ITALIAN HYMN
11. KINGSFORD
12. LASST UNS ERFREUEN
13. LYONS
14. MELITA
15. NATIONAL HYMN
16. NETTLETON
17. NICAEA
18. O QUANTA QUALIA
19. SOLID ROCK
20. ST. DENIO



A Virginia native, Marques L. A. Garrett is an Assistant Professor of Music in Choral Activities at the University of Nebraska-Lincoln in the Glenn Korff School of Music. He earned his PhD in Music Education (Choral Conducting) at Florida State University. An active conductor, he has served as a guest conductor or clinician with several high school, church, community, and collegiate choirs throughout the country. Dr. Garrett is an avid composer of choral and solo-vocal music whose compositions have been performed to acclaim by high school all-state, collegiate, and professional choirs including Seraphic Fire and the Oakwood University Aeolians. His music is published by GIA Publications, Walton Music, Santa Barbara Music Publishing, and others.

ABERSTWYTH

Text by Charles Wesley

Tune by Joseph Parry

Music by
Marques L. A. Garrett (ASCAP)

Plen - teous grace is found, grace to cov - er all;
let the streams a - bound; make and keep me pure.
Thou of life, Thou art; free - ly let me take; spring with -
in my heart, rise to all e - ter - ni - ty.

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four staves of music. The lyrics are placed below the notes, with hyphens indicating syllables that span across multiple notes. The music features a mix of quarter, eighth, and half notes, with some phrases marked with slurs. The piece concludes with a double bar line.

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