

THE ESSENTIAL COLLECTION

FOR THE CHURCH SOLOIST

All Is Well
 As the Deer
 Be Still and Know
 Breath of Heaven
 Christmas Angels
 Coventry Carol
 Deep River *with*
 Shall We Gather at the River
 Emmanuel, God with Us
 with Emmanuel
 Give Me Jesus
 Great Is Thy Faithfulness
 He Is Exalted
 Here I Am, Lord
 Holy Ground
 How Beautiful
 How Great Thou Art
 Hymn of Promise
 I Give You My Heart
 with Into My Heart
 I Love You, Lord
 I Then Shall Live
 I Want Jesus to Walk with Me
 I Would Be True
 In Christ Alone
 Knowing You
 Lamb of God
 Lord, I Want to Be a Christian
 Lord of the Dance
 Make Me a Channel
 of Your Peace

No Eye Had Seen
 O Come, O Come, Emmanuel
 O Perfect Love
 One Bread, One Body
 One Small Child
 Only by Grace
 Open the Eyes of My Heart
 Prepare the Way
 of the Lord
 Shout to the Lord
 The Gift of Love
 The Potter's Hand
 The Power of Your Love
 There Is a Higher Throne
 There Is a Redeemer *with*
 I Know That
 My Redeemer Lives
 Thy Word
 We Remember You
 We Shall Overcome
 Were You There
 on that Christmas Night?
 What Child Is This?
 What the Lord
 Has Done in Me
 When You Prayed
 Beneath the Trees
 Worthy Is the Lamb
 You Are My All in All
 You're Worthy of My Praise
 with O Worship the King

HOPE Publishing Company
 Since 1892 Carol Stream IL 60188

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ARRANGED BY LLOYD LARSON

THE ESSENTIAL COLLECTION FOR THE CHURCH SOLOIST

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LLOYD LARSON

Code No. 8508

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Carol Stream IL 60188
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Foreword

The solo voice is a prominent theme in the biblical story. It was a single voice crying out in the wilderness, "Prepare the way for the Lord!" which challenged people to get ready for the long-awaited Messiah. It was often a lone voice that God used as his spokesperson to deliver important messages to the earliest followers. Think of Moses as he led the children of Israel, or the various Old Testament prophets who were called upon at different times to deliver messages of hope, challenge, or admonition to the people of God. It was often the voice of a single writer who recorded various aspects of Jesus' life and ministry for our study in the New Testament gospels. And it was the Apostle Paul's insights and wisdom which gave guidance to early Christians and to those of use who still read his letters to the early churches.

The solo voice is still a prominent part of our Christian worship today. It is typically a single pastor or teacher who provides a homily offering guidance and insights into God's word in our worship gatherings. And it is often a vocal soloist who may be called upon in a worship, fellowship, wedding, or funeral setting to provide inspiration, comfort, or to reflect a biblical truth in song. It is for this reason that I have created and compiled this book of vocal solos.

The songs contained in this collection represent a wide range of music literally spanning hundreds of years. They come from a variety of sources and can be used in countless settings by soloists called upon to contribute the gift of music. I believe in the songs in this collection! They speak of profound truths and are wedded with memorable melodies. I have tried to make the arrangements creative, yet accessible, so that they will serve the faith community.

Use them creatively and allow God to use you as a voice through which his Spirit can encourage and help those who share the journey of faith with you!

– Lloyd Larson

How Great Thou Art

Words by
STUART K. HINE

Traditional Swedish Folktune
Adapted by STUART K. HINE
Arranged by LLOYD LARSON

Expressively (♩ = c. 58)

mf

Voice

Piano

O Lord my

3

God, when I in awe - some won - der con - sid - er
woods and for - est glades I wan - der and hear the

5

all the worlds thy hands have made, I see the stars, I hear the roll - ing
birds sing sweet - ly in the trees, when I look down from loft - y moun - tain

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8 *poco rit.*

thun - der, thy power through - out the u - ni - verse dis - played. Then sings my
 gran - deur, and hear the brook and feel the gen - tle breeze.

11 *f a tempo*

soul, my Sav - ior God, to thee: how great thou art, how great thou

14

art! Then sings my soul, my Sav - ior God, to thee: how great thou

17

1. (opt. repeat) *mf* 2. *mf*

art, how great thou art! When through the art! And when I

1. (opt. repeat) 3 *mf* 2. 3

20

think that God, his Son not spar - ing, sent him to die, I scarce can take it

mf

23

in, that on the cross, my bur - den glad - ly bear - ing, he bled and

26

died to take a - way my sin. Then sings my soul, my Sav - ior God, to

poco rit. *f a tempo*

poco rit. *a tempo* *f*

29

thee: how great thou art, how great thou

3

31

art! Then sings my soul, my Sav - ior God, to thee: how great thou

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rit.

34

art, how great thou art! When Christ shall

rit.

37 **Broadly** (♩ = c. 54)

come with shout of ac - cla - ma - tion and take me

Broadly (♩ = c. 54)

39

home, what joy shall fill my heart! Then I shall bow in hum - ble ad - o -

42 *molto rit.*

ra - tion, and there pro - claim, "My God, how great thou art." Then sings my

molto rit.

45 *ff a tempo*

soul, my Sav - ior God, to thee: how great thou art, how great thou

a tempo

48

art! Then sings my soul, my Sav - ior God, to thee: how great thou

51 *molto rit.* *fff*

art, how great thou art, *molto rit.* how great thou art!

fff

Great Is Thy Faithfulness

Words by
THOMAS O. CHISHOLM

FAITHFULNESS
Music by
WILLIAM M. RUNYAN
Arranged by
LLOYD LARSON

Tenderly (♩ = c. 88) *mp*

Voice

Piano

Great is thy

6

faith - ful - ness, O God my Fa - ther, there is no shad - ow of

11

turn - ing with thee; thou chang - est not, thy com - pas - sions they

mf

mf

16 *mp*

fail not; as thou has been thou for - ev - er wilt be.

21 *mf*

Great is thy faith - ful-ness! Great is thy faith - ful-ness! Morn - ing by

26

morn - ing new mer - cies I see; all I have need - ed thy

31 *mp rit.*

hand hath pro - vid - ed, great is thy faith - ful-ness, Lord, un - to me!

mp rit.

3

37 **Slower, more freely** (♩ = c. 80)

Sum - mer and win - ter, and spring - time and har - vest,

Slower, more freely (♩ = c. 80)

41 sun, moon, and stars in their cours - es a - bove

45 **Steady tempo** (♩ = c. 84)

mf join with all na - ture in man - i - fold wit - ness to thy great faith - ful-ness,

Steady tempo (♩ = c. 84)

mf

51 mer - cy and love. Par - don for sin and a

f

56
peace that en - dur - eth, thy own dear pres - ence to cheer and to guide;

62 *ff*
strength for to - day and bright hope for to - mor - row, bless - ings all

67 *f*
mine, with ten thou - sand be - side! Great is thy faith - ful - ness!

72
Great is thy faith - ful - ness! Morn - ing by morn - ing new mer - cies I

The image displays a musical score for the hymn 'Great Is Thy Faithfulness'. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The first system (measures 56-61) features a vocal line with lyrics 'peace that en - dur - eth, thy own dear pres - ence to cheer and to guide;' and a piano accompaniment. The second system (measures 62-66) begins with a forte (ff) dynamic and includes lyrics 'strength for to - day and bright hope for to - mor - row, bless - ings all'. The third system (measures 67-71) starts with a forte (f) dynamic and contains lyrics 'mine, with ten thou - sand be - side! Great is thy faith - ful - ness!'. The fourth system (measures 72-76) continues with lyrics 'Great is thy faith - ful - ness! Morn - ing by morn - ing new mer - cies I'. A large, diagonal watermark reading 'HOPE Publishing Company Since 1892' and 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the center of the page.

77

see; all I have need - ed thy hand hath pro -

81

vid - ed, great is thy faith - ful - ness! Great is thy faith - ful - ness!

86

ff *rit.* *mf*

Great is thy faith - ful - ness, Lord, un - to

90

Freely mp *p*

me!

Freely mp *p*

Red.

Shout to the Lord

Words and Music by
DARLENE ZSCHECH

Arranged by
LLOYD LARSON

Steady (♩ = c. 100)

Piano *mp*

5

9 *mp*

My Je - sus, my Sav - ior, Lord, there is none — like — you. —
My com - fort, my shel - ter, tow - er of ref - uge and strength. —

12

— All of my days — I want to praise — the won - ders of your
— Let ev - ery breath, — all that I am, —

1. 1.

15 *mf* might - y love. 2. nev-er cease to wor - ship

19 *mf* you. Shout to the Lord, — all the earth, — let us sing; —

22 pow-er and maj - es - ty, praise — to the King. — Moun-tains bow down — and the seas —

25 *f* — will roar — at the sound — of your name. — I sing for joy — at the work — *f*

The musical score is for a song in G major (one sharp) and 4/4 time. It features a vocal melody and a piano accompaniment. The score is divided into four systems, each with a vocal staff and a grand piano staff. The first system (measures 15-18) includes a first ending and a second ending. The second system (measures 19-21) continues the vocal melody. The third system (measures 22-24) features a more active piano accompaniment. The fourth system (measures 25-28) concludes with a forte (f) dynamic. A large, diagonal watermark reading 'HOPE Publishing Company Since 1892' and 'FOR PROMOTIONAL USE ONLY' is overlaid across the entire page.

29

— of your hands; — for - ev - er I'll love — you, for - ev - er I'll stand. —

32

Noth-ing com-pares — to the prom - ise I have — in you. *mf* *mp* My Je - sus,

37

my Sav - ior, Lord, there is none — like — you. — All of my days — I want to praise —

41

— the won-ders of your might - y love. *mf* My com - fort,

Shout to the Lord

45

my shel - ter, tow - er of ref - uge and strength. — Let ev - ery breath, — all that I am, —

49

— nev - er cease to wor - ship you. *f* Shout to the Lord, — all the earth, — *f*

53

— let us sing: — pow - er and maj - es - ty, praise — to the King. —

56

Moun - tains bow down — and the seas — will roar — at the sound — of your

The musical score is written for voice and piano. It features a key signature of one flat (Bb) and a common time signature (C). The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment consists of a right hand and a left hand. The score includes various musical notations such as notes, rests, and dynamic markings (f). The lyrics are written below the vocal line. A large, diagonal watermark reading 'HOPE Publishing Company Since 1892' is overlaid on the score. A large, diagonal watermark reading 'FOR PROMOTIONAL USE ONLY' is also overlaid on the score.

59 *ff*

name. _____ I sing for joy _____ at the work _____ of your hands; _____ for -

62

ev - er I'll love _____ you, for - ev - er I'll stand. _____ Noth - ing com - pares _____ to the prom -

65 *mf*

- ise I have _____ in you. _____ Noth - ing com - pares _____ to the prom -

69 *rit.* *mp* *molto rit.*

- ise I have in you. _____ *molto rit.*

rit. *mp*

Open the Eyes of My Heart

Words and Music by
PAUL BALOCHE
Arranged by
LLOYD LARSON

Steady, lightly (♩ = c. 116)

Piano

5

9 *p*

O-pen the eyes of my heart, Lord, o-pen the eyes of my heart, I want to

13 *mp*

see you, I want to see you. O-pen the eyes of my heart, *mp*

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18

— Lord,— o-pen the eyes— of my heart,— I want to see you,— I want to

23

see you.— To see you high and lift - ed up,—

27

shin-ing in the light of your glo - ry;— pour out— your power and love— as we sing,

31

“Ho - ly, ho - ly, ho - ly.” O-pen the

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mf

mp

3

3

3

3

36

eyes of my heart, I want to see you, I want to see you.

41

mp

O-pen the eyes of my heart, Lord, o-pen the eyes of my heart,

45

I want to see you, I want to see you. To see you

50

mf

high and lift - ed up, shin-ing in the light of your glo - ry;

54

pour out— your power and love— as we sing, “Ho - ly, ho - ly, ho - ly.”

58 *mp*

Ho - ly, ho - ly, ho - ly,— ho - ly, ho - ly, ho - ly,—

63 *mp* *2nd time cresc.*

ho - ly, ho - ly, ho - ly,— I want to see you.

67 *mf* *2nd time cresc.*

O - pen the eyes— of my heart,— Lord,— o - pen the eyes— of my heart,— I want to

mf

71

see you,— I want to see you.

75 *f*

O-pen the eyes— of my heart,— Lord,— o-pen the eyes— of my heart,— I want to

79

see you,— I want to see you.

mf

mf *mp*

84 *mp* *rit.* *freely*

I want to see you,— I want to see you.

rit. *freely*

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I Love You, Lord

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Words and Music by
LAURIE KLEIN
Arranged by
LLOYD LARSON

Gently flowing (♩ = c. 72)

Piano

mp

5

mp

I

9

love you, Lord, _____ and I lift my voice _____ to

13

wor - ship you, O my soul, re - joice! Take

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17

joy, my King, in what you hear: may it be a

21

sweet, sweet sound in your ear.

25

cresc. poco a poco

29

rit. *f*

I

rit.



33

Broadly ($\text{♩} = \text{c. } 63$)

love you, Lord, _____ and I lift my voice _____ to

Broadly ($\text{♩} = \text{c. } 63$)



37

wor - ship you, O my soul, re - joice! Take



41

joy, my King, _____ in _____ what you hear: _____ may it be a



45 *molto rit.*

sweet, sweet _____ sound in _____ your ear. _____

molto rit.

48 *ten. mf slowly, freely* *a tempo mp*

_____ May it be a sweet, sweet _____ sound in _____ your ear. _____

ten. slowly, freely *a tempo*

mf *mp*

52

_____ I love you, Lord. _____

56 *rit.* *rit.*

I love you, Lord.

The Power of Your Love

Words and Music by
GEOFF BULLOCK

Arranged by
LLOYD LARSON

Gently, steady (♩ = c. 96)

Piano

mp

5

mf

9

mp

Lord, I come to you; _____ let my heart be changed, re-newed, _
 Lord, un-veil my eyes; _____ let me see you face to face, _

12

_____ flow - ing from the grace _____ that I've found _____ in
 _____ the knowl-edge of your love _____ as you live _____ in

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15 *mp*

you.
me.

And Lord, I've come to know —
Lord, re - new my mind, —

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18

the weak-ness-es I see in me — 7 will be stripped a - way —
as your will un - folds in my life, — in liv - ing ev - ery day —

22 *mf*

by the power of your love. — Hold me close, —

mf

26

let your love sur-round me. Bring me near, —

30
draw me to your side. _____ As I walk, _

34
I'll rise up like the ea - gle, and I will soar with you; your Spir - it leads me

38
on in the power of your love. _____
1. _____ 2. _____

42 *f*
Hold me close, _____ let your love sur - round _____ me.
f 6 3

46

Bring me near, — draw me to your side. — As I walk, —

51

I'll rise up like the ea - gle, and I will soar with you; your Spir - it leads me

55

on in the power of your love. — I will soar with you; your Spir - it leads me

59

on in the power of your love. —

rit. *mp* *molto rit.*

rit. *mp* *molto rit.* *8va*

mp

8va

The Gift of Love

Words by HAL H. HOPSON
Based on 1 Corinthians 13

Traditional English Melody
Adapted by HAL H. HOPSON
Arranged by
LLOYD LARSON

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Gently moving (♩ = c. 54)

Piano *mp*

5 *mp*

Though I may speak _____ with brav - est fire,

10

and have the gift _____ to all in - spire, and have not

15 *mf*

love, _____ my words are _____ vain, as sound - ing

19 *rit.* *a tempo* *mp*

brass, _____ and hope - less _____ gain.

23 *mp*

Though I may give _____ all I pos -

27

sess, _____ and striv - ing so _____ my love pro -

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31 *mf*

fess, but not be given by love with -

35 *rit. a tempo mp*

in, the prof - it soon turns strange - ly thin.

40 *rit. a tempo f*

Come, Spir - it, come,

44 *rit. a tempo f*

our hearts con - trol, our spir - its long

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48 *ff*

— to be made whole. Let in - ward love —

52

— guide ev - ery — deed; by this we wor - ship, and are

57 *mf* *rit.*

freed. Let in - ward love — guide ev - ery — deed; *rit.*

62 *mp* *p*

by this we wor - ship, — and are freed. —

freely to end *mp* *p*

freely to end

Be Still and Know

Words and Music by
STEVEN CURTIS CHAPMAN
Arranged by
LLOYD LARSON

With gentle motion (♩ = c. 116)

Piano

5

poco rit. a tempo *mp*

Be still — and know — that he — is God. —

poco rit. a tempo

10

Be still — and know — that he — is ho - ly. —

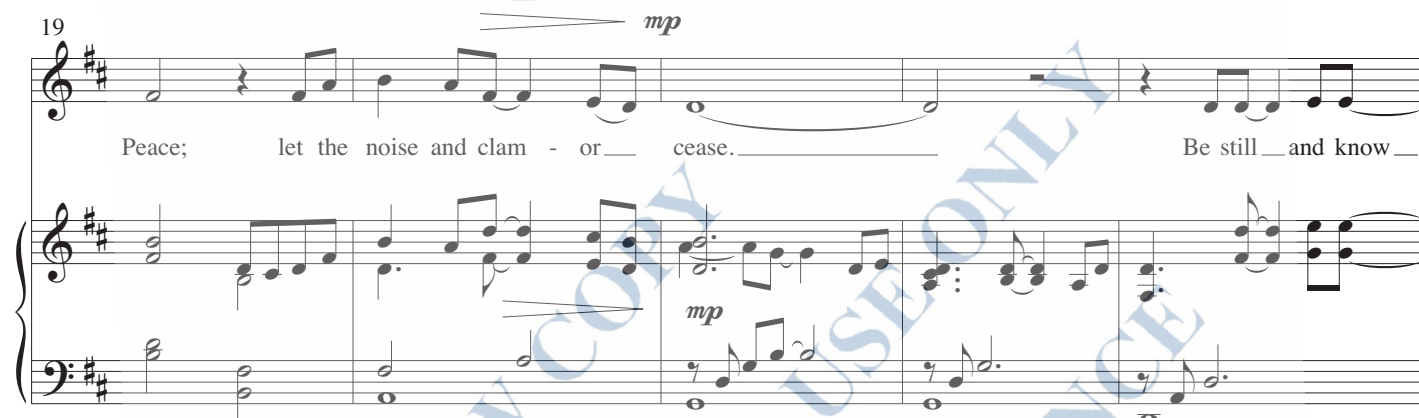
15 *mf*

Be still, — oh rest - less soul — of mine. Bow be - fore the Prince — of



19 *mp*

Peace; let the noise and clam - or — cease. — Be still — and know —



24

— that he — is God. — Be still — and know —



28

— that he — is faith - ful. — Con - sid - er all —



32 *mf*

— that he — has done; stand in awe and be — a - mazed, and know that

mf

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36 *mp*

he will nev - er — change. — Be still. — Be

mp

41 *mf*

still — and know that he — is God. Be

mf

45 *mf*

still — and know that he — is God. Be

mf

49 *f* *mp*

still _____ and know that he _____ is God. Be

53 *rit.* *p* *molto rit.* *a tempo* *mp*

still; _____ be speech-less. _____ Be still _____ and know _____

58 *rit.* *molto rit.* *a tempo*

_____ that he _____ is God. _____ Be still _____ and know _____ he is _____ our

63

Fa - ther. _____ Come, rest _____ your head _____ up-on _____ his

67 *mf*

breast; lis-ten to the rhy - thm of his un - fail - ing heart of —

71 *mp* *mf*

love beat-ing for his lit - tle ones, call-ing each of us to —

75 *mp* *dim. poco a poco*

come. Be still. Be still.

80 *rit.* *molto rit.* *pp*

Be still. Be still.

rit. *molto rit.* *pp*

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Emmanuel, God with Us

with *Emmanuel*

Words and Music by
NATHAN NOCKELS
& CHRISTY NOCKELS
Arranged by
LLOYD LARSON

With gentle motion (♩ = c. 108)

Piano

mp

O Em-man-u - el, God with us; Spir-it re-vealed in us,

that we may be your hope to the world!

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14

O Em-man-u - el, God with us; — with a light to break — the

18

dark - ness that we may show — your hope — to the world! —

22

Be God in us. —

27

p *cresc. poco a poco*

This musical score is for the hymn 'Emmanuel, God with Us'. It is written for a voice and piano. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into four systems, each with a vocal line and a piano accompaniment. The first system (measures 14-17) begins with the vocal line and piano accompaniment. The second system (measures 18-21) continues the vocal line and piano accompaniment. The third system (measures 22-26) features a vocal line and piano accompaniment. The fourth system (measures 27-30) concludes the vocal line and piano accompaniment. The piano accompaniment is characterized by a steady, rhythmic pattern in the right hand and a more active, melodic line in the left hand. The vocal line is simple and direct, with a clear melody. The score includes dynamic markings such as *mf* (mezzo-forte) and *mp* (mezzo-piano), and a crescendo marking *cresc. poco a poco* in the final system. A large, diagonal watermark reading 'HOPE Publishing Company Since 1892' is overlaid across the entire page.

32 *poco rit.* *mf* *a tempo*

O Em-man - u - el, God with us;—

36 *poco rit.* *mf* *a tempo*

Spir - it re-vealed in us, that we may be your hope—

40 *f* *mf*

to the world! O Em-man-u - el, God with us; with a

45

light to break the dark - ness that we may show your hope to the world!—

The musical score is written for voice and piano. It consists of four systems of staves. The first system (measures 32-35) features a vocal line with lyrics 'O Em-man - u - el, God with us;—' and piano accompaniment. The tempo changes from 'poco rit.' to 'a tempo' and the dynamic is 'mf'. The second system (measures 36-39) continues the vocal line with 'Spir - it re-vealed in us, that we may be your hope—'. The tempo is 'poco rit.' then 'a tempo', and the dynamic is 'mf'. The third system (measures 40-44) has a vocal line with 'to the world! O Em-man-u - el, God with us; with a'. Dynamics are 'f' and 'mf'. The fourth system (measures 45-48) continues with 'light to break the dark - ness that we may show your hope to the world!—'. The piano accompaniment features various textures, including chords and moving lines in both hands.

Faster (♩ = 126)

49 *f*

Be God in us.

Faster (♩ = 126)

f

mp

(no pedal)

“Emmanuel”
Words & Music:
Michael W. Smith

54 *mp*

Em - man - u - el, Em - man - u - el, Em -

59 *mf*

man - u - el, Em - man - u - el. Won - der - ful Coun - sel - or,

sub. f *mf*

64

Lord of life, Lord of all, he is the Prince of Peace, Might-y God,

68 *f* *mp*

Ho - ly One, Em - man - u - el, Em-man-u - el. Em -

74 *f* *mp*

Em - man - u - el, Em - man - u - el. O Em-man-u -

79 *mf* *mf*

el, Em - man - u - el. O Em-man-u - el, Em -

84 *rit.* *mp* *rit.* *mp*

man - u - el.

The musical score is for a hymn titled 'Emmanuel, God with Us'. It is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into four systems. The first system (measures 68-73) begins with a vocal line and piano accompaniment. The vocal line starts with 'Ho - ly One,' followed by 'Em - man - u - el,' and then 'Em-man-u - el. Em -'. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The second system (measures 74-78) continues the vocal line with 'Em - man - u - el,' and 'Em - man - u - el. O Em-man-u -'. The piano accompaniment continues with the same eighth-note pattern. The third system (measures 79-83) shows the vocal line with 'el, Em - man - u - el. O Em-man-u - el, Em -'. The piano accompaniment continues with the same eighth-note pattern. The fourth system (measures 84-88) concludes the piece. The vocal line has 'man - u - el.' and then a final note. The piano accompaniment continues with the same eighth-note pattern. The score includes dynamic markings: *f* (forte) at measure 68, *mp* (mezzo-piano) at measure 74, *mf* (mezzo-forte) at measure 79, and *rit.* (ritardando) at measure 84. There are also first and second endings marked with '1.' and '2.'.

Prepare the Way of the Lord

Words based on
Isaiah 40:1, 3-5, 7:14

Words and Music by
LLOYD LARSON

With assurance (♩ = c. 80)
mf

Voice

A voice cries out, "Pre - pare the way of the Lord, make straight in the des-ert a

Piano

With assurance (♩ = c. 80)
mf

4

high-way for our God. Ev-'ry val-ley shall be lift-ed up and ev - 'ry moun-tain made

8

low." The glo-ry of the Lord shall be re - vealed; all

mp

mp

12
 peo - ple shall see it to - geth - er. The mouth of the Lord has spo - ken it: "The

16
 glo - ry of the Lord shall be re - vealed!" _____ A voice cries out, "Pre-

20
 pare the way of the Lord, make straight in the des-ert a high-way for our God. Ev-'ry val-ley shall be

24
 lift - ed up, and ev - 'ry moun-tain made low." Com - fort, com - fort my

mf *poco rit.* *a tempo* *poco rit.* *a tempo* *mp* *mp lightly*

28 *mf*

peo - ple; pro - claim the prom - ise of the Lord: His name shall be called Em -

32 *f* rit. A

man - u - el. The glo - ry of the Lord shall be re - vealed.

36 *a tempo*

voice cries out, "Pre - pare the way of the Lord, make straight in the des - ert a high - way for our God.

a tempo

40 rit. A

Ev - 'ry val - ley shall be lift - ed up, and ev - 'ry moun - tain made low."

rit.

Broader (♩ = c. 76)

44

ff

voice cries out, "Pre - pare the way of the Lord, make straight in the des - ert a

Broader (♩ = c. 76)**ff**

high-way for our God.

Ev-'ry val-ley shall be lift-ed up

and ev - 'ry moun-tain made

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mf**mf**

51

mp

low."

A voice cries out, "Pre - pare the way of the Lord. _____

Pre -

mp

55

rit.**molto rit.**

pare the way of the Lord. Pre - pare the way of the Lord." _____

rit.**molto rit.**

O Come, O Come, Emmanuel

Words: Latin, 9th c.
Tr. by JOHN M. NEALE
& HENRY COFFIN

VENI EMMANUEL
French Melody, 15th c.
Arranged by
LLOYD LARSON

Slowly, freely (♩ = c. 100) *mp*

Voice

O come, O come, Em - man - u - el, and

Slowly, freely (♩ = c. 100) *mp*

Piano

5

ran - som cap - tive Is - ra - el, that mourns in lone - ly

10

ex - ile here, un - til the Son of God ap - pear. *mf* Re -

15

joyce! Re - joyce! Em - man - u - el shall come to thee, O

mf

20

molto rit. *mp* **Flowing** (♩ = c. 132-138)

Is - ra - el!

molto rit. *mp* **Flowing** (♩ = c. 132-138)

25

mp

O

29

come, De - sire of na - tions, bind all peo - ples in one

33

heart _____ and mind; _____ bid en - vy, strife and

37

quar - rels _____ cease; fill the whole world with heav - en's peace. _____ *mf*

42

46

Re - joice! Re - joice! Em - man - u -

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51

el _____ shall come to thee, O Is - ra -

56 *mf*

el! _____

60 *mf*

O come, O come, Em -

65

man - u - el! O come, O come, Em -

69 *f*
man - u - el! O come, O come, Em -

73 *ff*
man - u - el! Re - joice! Re - joice! Em -

78 *mf*
man - u - el shall come to thee, O Is - ra -

83
el; shall come to thee, O Is - ra - el; shall come to thee, O

The musical score is written for voice and piano. It consists of four systems of music. The first system (measures 69-72) features a vocal line with the lyrics 'man - u - el! O come, O come, Em -' and a piano accompaniment. A dynamic marking of *f* is present. The second system (measures 73-77) continues the vocal line with 'man - u - el! Re - joice! Re - joice! Em -' and the piano accompaniment. A dynamic marking of *ff* is present. The third system (measures 78-82) features the vocal line 'man - u - el shall come to thee, O Is - ra -' and the piano accompaniment. A dynamic marking of *mf* is present. The fourth system (measures 83-87) continues the vocal line with 'el; shall come to thee, O Is - ra - el; shall come to thee, O' and the piano accompaniment. The piano part includes various rhythmic patterns and dynamic markings such as *mf* and *f*. The score is watermarked with 'HOPE Publishing Company Since 1892' and 'PREVIEW COPY NOT FOR PERFORMANCE'.

88 *mp*
Is - ra - el!

93 *mf*
Re - joice! Re - joice!

97 *rit.*
Em - man - u - el shall come, O

101 *dim. poco a poco* *molto rit.* *p*
Is - ra - el!

dim. poco a poco *molto rit.* *p*

O Come, O Come, Emmanuel

Were You There on That Christmas Night?

Words and Music by
NATALIE SLEETH
Arranged by LLOYD LARSON

Tenderly (♩ = c. 88)

Piano

p

poco rit.

7 a tempo

p

Were you there, were you

12 a tempo

there on that Christ - mas night, when the world was filled with a ho - ly

18 *mp*

light? Were you there to be - hold when the won - der fore - told came to

mp

23 *p* *mp*

earth? _____ Did you see, did you see how they

29

hailed him King with the gifts so rare that they chose to bring? Did you

35 *mf*

see how they bowed as they praised him a - loud at his birth? _____

41

_____ Did you hear how the choirs of an - gels

Were You There on That Christmas Night?

46
sang at the glo - ry of the sight? _____ Did you

51 *f*
hear how the bells of heav - en rang all through the

57 *poco rit.*
night? _____ Did you *mf*

63 *f a tempo*
know, did you know it was God's own Son, the sal - va - tion
a tempo

The musical score is for the hymn 'Were You There on That Christmas Night?'. It is written for voice and piano. The key signature has one flat (B-flat), and the time signature is common time (C). The score is divided into four systems. The first system (measures 46-50) shows the vocal line starting with 'sang at the glo - ry of the sight?' and the piano accompaniment. The second system (measures 51-56) continues the vocal line with 'hear how the bells of heav - en rang all through the' and features a forte (*f*) piano accompaniment. The third system (measures 57-62) includes the vocal line 'night? _____ Did you' and piano accompaniment with a *poco rit.* (ritardando) marking and a mezzo-forte (*mf*) dynamic. The fourth system (measures 63-67) begins with a new section marked *f a tempo* and includes the vocal line 'know, did you know it was God's own Son, the sal - va - tion' and piano accompaniment. The piano part in the final system includes a triplet of eighth notes. A large, diagonal watermark reading 'NOT FOR PROMOTIONAL USE ONLY' is overlaid across the center of the page.

68

of the world be - gun? Did you know it was love that was

73

sent from a - bove to the earth? Did you

79

know it was love that was sent from a - bove to the earth?

85

Were you there?

mf *mp* *poco rit.* *a tempo* *p* *molto rit.* *p* *molto rit.*

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The musical score is for the hymn 'Were You There on That Christmas Night?'. It is written for voice and piano. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into four systems, each with a vocal line and a piano accompaniment. The first system (measures 68-72) begins with the lyrics 'of the world be - gun? Did you know it was love that was'. The second system (measures 73-78) continues with 'sent from a - bove to the earth? Did you'. The third system (measures 79-84) continues with 'know it was love that was sent from a - bove to the earth?'. The fourth system (measures 85-90) ends with 'Were you there?'. The piano accompaniment features a steady bass line and chords in the right hand. Dynamic markings include *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), *poco rit.* (poco ritardando), and *molto rit.* (molto ritardando). A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the score, and a diagonal watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is also present.

One Small Child

Words and Music by
DAVID MEECE
Arranged by
LLOYD LARSON

Tenderly (♩ = c. 72)

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Voice

p

One small Child in a

Piano

p

4

land of a thou - sand, one small dream of a Sav - ior to - night, _____

mp

mp

7

p

one small hand reach - ing out to the star - light, one small cit - y of

p

10

life. One king bring - ing his gold and rich - es,

13

one king rul - ing an ar - my of might, one king kneel - ing with

16

in - cense and can - dle light, one King bring - ing us life.

19

Ohh See him ly - ing, a

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mp *p* *mp* *p* *mp* *mf* *mp* *mf*

22

cra - dle be - neath him; see him smil - ing in the stall.

25

See his moth - er prais - ing his Fa - ther; see his ti - ny eye - lids fall.

29

poco rit. *a tempo* *mp*

One small light from the flame of a can - dle, one small light from a

poco rit. *a tempo* *mp*

33 *mf*

cit - y of might, one small light from the stars in the end - less night,

mf

36

one small light from a face. Ohh _____

39

See the shep - herds — kneel - ing be - fore him;

42

see the kings on bend - ed knee. See his moth - er

45

prais - ing his Fa - ther; see the bless - ed In - fant sleep.

f

mp

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49 *f* One small Child in a

53 land of a thou - sand, one small dream in a peo-ple of might, — one small hand reach-ing

57 *mf* out to the star - light, one small Sav - ior of life, one small *mp*

61 *poco rit. a tempo* Sav - ior of life. *rit. p* Ohh *molto rit.*

poco rit. a tempo *rit. p* *molto rit.*

8va

No Eye Had Seen

Words and Music by
MICHAEL W. SMITH
& AMY GRANT
Arranged by
LLOYD LARSON

Serenely (♩ = c. 72)
"Once in Royal David's City"
Music: Henry J. Gauntlett

Piano *mp*

5 *rit.*

9 *a tempo* *p*

No eye _____ had _____

a tempo *p*

The musical score is for a piano arrangement of the hymn 'Once in Royal David's City'. It begins with a tempo of 'Serenely' (♩ = c. 72) in 4/4 time. The first system (measures 1-4) is marked 'mp'. The second system (measures 5-8) is marked 'rit.'. The third system (measures 9-12) is marked 'a tempo' and 'p'. The lyrics 'No eye _____ had _____' are placed under the vocal line in measure 10. The fourth system (measures 13-16) is also marked 'a tempo' and 'p'. The score includes a large diagonal watermark that reads 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY' and 'NOT FOR PERFORMANCE'.

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12
seen, no ear had heard till

15 *mp*
hosts on high pro-claimed the

18 *mf* *poco rit.* *p* *a tempo*
birth. And heav'n brought down its

21
on - ly Child; the Son of

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24 *mp* *mf* *poco rit.* *poco rit.*

man, _____ the world rec-on - ciled. And

27 *f* *a tempo* *a tempo* *f*

song _____ broke forth, an - gel - ic

30 *ff* *ff*

strain; and none _____ could help but

33 *rit.* *mf* *a tempo* *rit.* *a tempo* *mf*

sing _____ the name: Em - man - u -

The musical score is written for a voice and piano. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are: 'man, _____ the world rec-on - ciled. And song _____ broke forth, an - gel - ic strain; and none _____ could help but sing _____ the name: Em - man - u -'. Performance markings include dynamics (*mp*, *mf*, *f*, *ff*), tempo changes (*a tempo*, *poco rit.*, *rit.*), and phrasing slurs. A large watermark 'HOPE Publishing Company Since 1892' is visible across the page.

36 *f* el, Em - man - u - el, Em -

39 *ff* man - u - el, Em - man - u -

42 *rit.* *mp* *a tempo* el. * O come, let us a - lone a is -

rit. *mf* *mp*

45 dore wor - him, thy, O for come, he let a - lone a is - dore wor - him, thy, O for

*ADESTE FIDELES, Words: Attr. John F. Wade & Anonymous, Music: John F. Wade's *Cantus Diversi* (1751)

48

come, let us a - dore him, Christ the Lord. For
he a - lone is wor - thy, Christ the

52

Lord. Em - man u - el, Em -

55

man u - el, Em - man

58

u - el.

rit. poco rit. a tempo mf

rit. molto rit. mp

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Breath of Heaven

Words and Music by
CHRIS EATON & AMY GRANT
Arranged by LLOYD LARSON

Expressively (♩ = c. 60)

Voice

Piano

p

I have trav - eled man-y

moon - less nights, cold and wear - y with a babe in - side and I

mp

won - der what I've done. Ho - ly Fa - ther, you have

mp

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10

come and cho - sen me now to car - ry your Son. *p*

13

I am wait - ing in a si - lent prayer; I am *mp*

16

fright - ened by the load I bear. In a world as cold as *mf*

19

stone, must I walk this path a - lone? Be with me *mp*

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22 *p*
now, be with me now. Breath of Heav - en, hold me to-

25
geth - er, be for - ev - er near me, Breath of Heav - en.

28 *mp*
Breath of Heav - en, light - en my dark - ness, pour o - ver me your

30 *p*
ho - li - ness, for you are ho - ly, Breath of Heav - en.

mp

p

p

34 *mp*

Do you won - der _____ as you watch my face, if a

37 *mp* *mp* $\leq$ *mf*

wis - er one _____ should have had my place? But I of - fer all I

40 *mp* *mf*

am for the mer - cy of your plan. Help _____ me be

43 *mp* *p*

strong, help _____ me be, help _____ me.

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46

Breath of Heav - en, hold me to - geth - er, be for - ev - er

48

near me, Breath of Heav - en. *mp* Breath of Heav - en, light - en my

51

dark - ness, pour o-ver me your ho - li - ness, for you are ho - ly.

54

poco rit. *a tempo* *mf* Breath of Heav - en, hold me to - geth - er, be for - ev - er

poco rit. *a tempo* *mf*

57 *f*

near me, Breath of Heav - en. Breath of Heav - en, light-en my

60

dark - ness, pour o - ver me your ho - li - ness, for you are ho - ly.

63 *p*

Breath of — Heav - en. Breath of —

67 *pp* *molto rit.*

Heav - en. Breath of — Heav - en.

pp *molto rit.*

Coventry Carol

Words by
ROBERT CROO

English Melody, 16th c.
Arranged by LLOYD LARSON

Reflectively, freely (♩ = c. 84) *p*

Voice

Reflectively, freely (♩ = c. 84) *mp*

Piano

Lul - lay, thou lit - tle

7

mp *p*

ti - ny child, by, by, lul - ly, lul - lay, thou lit - tle

mp *p*

13

mp *p* *mp*

ti - ny child, by, by, lul - ly, lul - lay. Lul -

mp *p* *mp*

19 *p*

lay, thou lit - tle ti - ny child, by, by, lul - ly, lul -

25

lay.

mp *mf*

32 *mf*

Her - od, the King, in his rag - ing, charg - ed he hath this

39 *f* *mf*

day his men of might in his own sight all chil - dren

f *mf*

46

young to slay. _____

53

Lul - lay, thou lit - tle ti - ny child,

57

by, by, lul - ly, lul - lay. _____ Lul - lay, thou

62

lit - tle ti - ny child, by, by, lul - ly, lul -

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mf *f* *mf* *mp*

(♩ = ♩.)

(♩ = ♩.)

67 *f*

lay. _____ Lul - lay, thou lit - tle ti - ny

72 *mf*

child, _____ by, by, lul - ly, lul - lay. _____ Lul -

77 *ff* *mf*

lay, thou lit - tle ti - ny child, _____

81 *Slowly, freely* (♩. = ♩) *p* *molto rit.*

Slowly, freely (♩. = ♩) *mp* *p* *molto rit.*

lul - ly, lul - lay. _____

Christmas Angels

Words: French Carol, 18th c.
CHARLES WESLEY, alt.

GLORIA
French Carol, 18th c.
MENDELSSOHN
Music by
FELIX MENDELSSOHN
Arranged by LLOYD LARSON

Joyously, lightly (♩ = c. 116)

Piano *mf*

5 *mf*

An - gels we have heard on high sweet - ly sing - ing o'er the plains,

9

and the moun - tains in re - ply ech - o back their joy - ous strains.

13

Glo - ri - a in ex - cel - sis

18

De - o! Glo ri - a!

23

in ex - cel - sis De - o! Come to Beth - le - hem, and see

27

him whose birth the an - gels sing; come, a - dore on bend - ed knee

mp

mp

31 *mf*
Christ the Lord, the new - born King. Glo -

35 *f*
ri - a in ex - cel - sis De - o! Glo -

40
ri - a in ex - cel - sis De - o!

45 *mf*
Hark! the her - ald an - gels sing, — "Glo - ry to the new - born King;

The musical score is written for a vocal part (soprano or alto) and a piano accompaniment. The key signature has one flat (B-flat). The tempo and style are indicated by the dynamic markings *mf* (mezzo-forte) and *f* (forte). The lyrics are: "Christ the Lord, the new - born King. Glo - ri - a in ex - cel - sis De - o! Glo - ri - a in ex - cel - sis De - o! Hark! the her - ald an - gels sing, — 'Glo - ry to the new - born King;". The score is divided into four systems, each with a vocal line and a piano line. The piano line features a variety of chords and melodic lines, including some with triplets. The vocal line is written in a simple, clear style, with lyrics placed below the notes. A large, semi-transparent watermark "HOPE Publishing Company Since 1892" is overlaid across the center of the page. A diagonal watermark "PREVIEW ONLY NOT FOR PERFORMANCE" is also visible across the page.

49

peace on earth and mer - cy mild, — God and sin - ners rec - on - ciled.” Joy - ful, all ye

54

na - tions, rise, — join the tri - umph of the skies; — with th'an - gel - ic host pro - claim,

59

“Christ is — born in Beth - le - hem.” Hark! the her - ald an - gels sing,

63

“Glo - ry — to the new - born King.” Glo -

mf rit. a tempo

rit. a tempo

mf

68 *f* Sing glo, _____

ri - a in ex - cel - sis De - o!

72 sing glo, _____ sing glo, _____

76 sing glo - ri - a in ex - cel - sis De - o!

81 *mf* *rit.* *ff* *molto rit.* Glo ri - a! _____

mf *rit.* *ff* *molto rit.*

Christmas Angels

All Is Well

Words and Music by
WAYNE KIRKPATRICK
& MICHAEL W. SMITH
Arranged by LLOYD LARSON

Tenderly, freely (♩ = c. 100)

Piano

7 *poco rit.* *p* *a tempo*

All is well, all is well.

poco rit. *a tempo*

13

Heav - en and earth re - joice! For to -

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18 *mp*

night dark - ness fell in - to the dawn of love's

24

light. Sing al - le, sing al - le - lu -

29 *rit. p a tempo*

ia! All is well, all is

rit. a tempo p

34

well. Let there be peace on earth.

39 *mp* *mf*

Christ is come, _____ go and tell that he is in the

45

man - ger. _____ Sing al - le, _____ sing al -

50 *poco rit.* *p* *a tempo*

le - lu - ia! _____

poco rit. *a tempo* *p* *cresc. poco a poco*

57 *rit.* *f* *a tempo*

All is well, all is well.

rit. *a tempo* *f*

63 *mf*

Lift up your voice and sing. _____ Born is now Em -

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69

man - u - el. Born is our Lord and Sav -

74 *poco rit.* *f a tempo*

ior. _____ Sing al - le - lu - ia! All is well! _____

poco rit. *a tempo* *f*

80

85 *f*

Born is now Em - man - u - el. Born is our

90

Lord and Sav - ior. Sing al - le - lu - ia! Sing

95

al - le - lu - ia! *rit.* *ff* Tenderly, freely to end

100

p All is well, all is well. *molto rit.*

All Is Well

What Child Is This?

Words by
WILLIAM C. DIX

GREENSLEEVES
Traditional English Melody
Arranged by
LLOYD LARSON

Gently, freely (♩ = c. 92)

p

Piano

6

p

What child is this, who, laid to

12

rest, on Ma - ry's lap is sleep - ing? Whom

The musical score is for the hymn 'What Child Is This?'. It is arranged for piano and voice. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The tempo/mood is 'Gently, freely' with a quarter note equal to approximately 92 beats per minute. The score is divided into three systems. The first system (measures 1-5) is a piano introduction. The second system (measures 6-11) contains the first line of the vocal melody: 'What child is this, who, laid to'. The third system (measures 12-16) contains the second line of the vocal melody: 'rest, on Ma - ry's lap is sleep - ing? Whom'. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand. A large diagonal watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the score.

17 *mp*

an - gels greet _____ with an - thems sweet, _____ while shep - herds

22

watch _____ are keep - ing?

28 *mp*

Why lies he _____ in _____ such

33

mean es - tate _____ where ox and ass _____ are feed -

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38 *rit.* *mf* *a tempo*

ing? Good Chris - tian, — fear: — for sin - ners

42 *rit.* *a tempo* *mf* *f*

here — the si - lent Word — is plead - ing. This,

48

this — is Christ the King, — whom shep - herds guard — and an - gels

54 *mp* *f*

sing; haste, haste — to bring him laud, — the

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59 *mp*

babe, — the son — of Ma - ry!

65 *mf*

So bring him in - cense,

71 *mp*

gold, and myrrh, — come peas - ant, king, — to own — him; the

77 *mf*

King of kings — sal - va - tion brings, — let lov - ing hearts — en -

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83 *f*

throne him. Raise, raise — the song on high, — the

89 *mf* *ff*

Vir - gin sings — her lul - la - by; joy, joy — for

95 *rit.* *mf a tempo*

Christ is born, — the babe, — the son — of Ma - ry,

a tempo

101 *mp* *molto rit.*

the babe, — the son — of Ma - ry!

molto rit. *mp*

You Are My All in All

Words and Music by
DENNIS L. JERNIGAN
Arranged by
LLOYD LARSON

Steady, lightly (♩ = c. 72)

Piano *mp*

5 *mp*

You are my strength when I am weak, you are the trea-sure that I seek; you are my all in

8 all. Seek-ing you as a pre-cious jewel, Lord, to give up, I'd be a

11 *mf*

fool; you are my all in all. Je - sus, Lamb of God,

mf

15

wor - thy is your name! Je - sus, Lamb of God, wor - thy is your

20 *mp*

name! Tak-ing my sin, my cross, my shame, ris-ing a - gain I bless your name, you are my all in

24

all. When I fall down, you pick me up; when I am dry, you fill my

27 *mf*

cup; you are my all in all. Je - sus, Lamb of God,

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31
 wor - thy is your name! _____ Je - sus, Lamb of God,

35
 wor - thy is your name! Je - sus, Lamb of God, wor - thy is your

40
 name! _____ Je - sus, Lamb of God, wor - thy

44
 is your name! Wor - thy is your name!

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rit. p

mp

rit. p

mp

p

In Christ Alone

Words and Music by
KEITH GETTY
& STUART TOWNEND
Arranged by LLOYD LARSON

Expressively, steady tempo (♩ = c. 72)

Piano

mp

4

mp

In Christ a -

8

lone my hope is found; he is my light, my strength, my song; this cor - ner-

12

stone, this sol-id ground, firm through the fierc-est drought and storm. What heights of

16 *mf* *mp*

love, what depths of peace when fears are stilled, when striv-ings cease. My com - fort-

20

er, my all in all, here in the love of Christ I stand.

24

In Christ a - lone, who took on flesh, full-ness of God in help - less

28

babe! This gift of love and right-eous - ness, scorned by the ones he came to

32

save. 'Til on that cross, as Je - sus died, the wrath of God was sat - is -

36

fied; for ev - 'ry sin on him was laid. Here in the death of Christ I

40

live. There in the ground his bod - y lay, light of the

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44

world by dark - ness slain. Then burst - ing forth in glo - rious day, up from the

48

grave he rose a - gain! *f* rit. a tempo

52

ry, sin's curse has lost its grip on me. For I am his and he is

56

mf mine, bought with the pre - cious blood of Christ. *f*

mf

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60 *rit.* *f*

No guilt in

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64 *a tempo*

life, no fear in death, this is the pow'r of Christ in me. From life's first

a tempo

68 *rit. mel.*

cry to fi-nal breath, Je-sus com-ands my des - ti - ny. No pow'r of

rit.

72 *a tempo*

hell, no hu-man plan, can ev-er pluck me from his hand. 'Til he re-

a tempo

76 *ff*

turns or calls me home, here in the pow'r of Christ I stand.

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80

On Christ the sol - id Rock I stand; all oth - er ground is

84 *f*

sink - ing sand; all oth - er ground is sink - ing sand. 'Til he re - turns or calls me

88 *molto rit. ff*

home, here in the pow'r of Christ I stand!

molto rit. ff

I Want Jesus to Walk with Me

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Traditional Spiritual
Arranged by
LLOYD LARSON

With passion, freely (♩ = c. 84)

Piano

p

6

p

I want Je - sus _____ to walk with me; _____

10

mp

_____ I want Je - sus _____ to walk _____ with _____ me; _____

mp

The musical score is for a piano accompaniment of the hymn 'I Want Jesus to Walk with Me'. It is in 4/4 time and B-flat major. The score is divided into three systems. The first system (measures 1-5) features a piano introduction with a melody in the right hand and a harmonic accompaniment in the left hand. The second system (measures 6-9) includes the first vocal entry with the lyrics 'I want Je - sus _____ to walk with me; _____'. The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand. The third system (measures 10-13) includes a second vocal entry with the lyrics '_____ I want Je - sus _____ to walk _____ with _____ me; _____'. The piano accompaniment features a more active melody in the right hand and continues the eighth-note pattern in the left hand. Dynamics include piano (p) and mezzo-piano (mp). A tempo marking 'With passion, freely (♩ = c. 84)' is present at the beginning.

14 *mf*

all a - long my pil - grim jour - ney, I want

mf

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19 *rit.* *mp* Slightly faster, steady (♩ = c. 92)

Je - sus to walk with me.

rit. *mp* Slightly faster, steady (♩ = c. 92)

24 *mp*

In my tri - als, Lord, walk with me;

28 *mf*

in my tri - als, Lord, walk with me;

mf

32

when my heart is al - most break - ing,

36

I want Je - sus to walk with me;

40

When I'm in trou - ble,

44

Lord, walk with me; when I'm in trou - ble,

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The image shows a musical score for the hymn 'I Want Jesus to Walk with Me'. It is a two-staff system (vocal and piano) in G major, 4/4 time. The score is divided into four systems, each starting with a measure number (32, 36, 40, 44). The lyrics are written below the vocal staff. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte). A large, diagonal watermark 'FOR PROMOTIONAL USE ONLY' is overlaid across the page. A logo for 'HOPE Publishing Company Since 1892' is also present.

48 *f*
 Lord, walk with me; when my head is

52
 bowed in sor - row, I want Je - sus

56 *mp* *rit.*
 to walk with me, to walk with me. I want

61 *freely to end*
 Je - sus to walk with me.

8va

freely to end

Knowing You

Words and Music by
GRAHAM KENDRICK
Arranged by
LLOYD LARSON

Tenderly, simply (♩ = c. 76)

Piano *p*

5 *p*

All I once held dear, built my life up on, all this
heart's de - sire is to know you - more, to be

8 *mp*

world re - veres and wars to own. All I once thought gain I have
found in you and known as yours. To pos - sess by faith what I

12

count - ed loss, spent and worth - less now gift com - pared to
could not earn, all sur - pass - ing gift of righ - teous -

15 *poco rit.* *a tempo* *mf*

this: ness. Know-ing you, Je-sus,— know-ing you, there is no great - er

19 *poco rit.* *a tempo* *mf*

thing. You're my all, you're the best,— you're my joy, my righ-teous-ness,— and I

22 1. *p* 2. *p*

love you, Lord. Now my —

27 *mf*

Oh, to know the power of your

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31

ris - en life and to know you in your suf - fer - ings. To be-

35

come like you in your death, my Lord, so with you to live and nev - er

39

f *poco rit.* *a tempo*

die. Knowing you, Je - sus, know - ing you, there

poco rit. *a tempo*

42

mf

is no great - er thing. You're my all, you're the best, — you're my

mf

45

joy, my right-eous-ness. — You're my all, you're the best, — you're my

47

joy, my right-eous-ness. — You're my all, Lord, you're the best, — you're my

49

joy, my right-eous-ness, — and I love you, Lord. — *mp*

53

p Yes, I love you, Lord. — *rit.*

rit. *p*

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Give Me Jesus

Traditional Spiritual
Arranged by
LLOYD LARSON

Freely, expressively throughout (♩ = c. 92)
mp *ten.* *ten.* *moving ahead*

Voice

In the morn - ing when I rise, — in the morn - ing when I

Freely, expressively throughout (♩ = c. 92)
mp *ten.* *moving ahead*

Piano

5

rise, — in the morn - ing when I rise, give me Je - sus. Give me

10 *cresc. poco a poco* *f*

Je - sus, give me Je - sus, you may

cresc. poco a poco *f*

14 *p* *mp*

have all this world, give me Je - sus. Dark mid - night was my

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19

cry, — dark — mid - night was my cry, — dark — mid - night was my

23

cry, give me Je - sus. Just a - bout the break of

27

day, — just a - bout the break of day, — just a - bout the break of

31

day, give me— Je - sus. Give me Je - sus, give me

36

Je - sus, you may have all this world, give me Je -

41

sus. O, — when I come to

47

die, — O, when I come to die, — O, — when I come to

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

51 *cresc. poco a poco*

die, give me Je - sus. Give me Je - sus, give me

56 *holding back ff moving ahead*

Je - sus, — you may have all this world,

61 *f mf mp*

you may have all this world, give me Je - sus, give me

66 *mf mp rit. poco a poco al fine p*

Je - sus, give me Je - sus, —

rit. poco a poco al fine

Lamb of God

Words and Music by
TWILA PARIS
Arranged by
LLOYD LARSON

Tenderly, very freely (♩ = c. 66)

Piano

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p

4 *p*

Your on - ly Son, no sin to hide, but you have sent him from your

8 *mp* *rit.*

side to walk up - on this guilt - y sod, and to be - come the Lamb of

mp *rit.*

12 *a tempo*
p

God. Your gift of love they cru-ci - fied, they laughed and

16 *mp*

scorned him as he died, the hum-ble King they named a fraud, and sac - ri -

20 *p* *mf* *mp*

ficed the Lamb of God. O Lamb of God, sweet Lamb of God; I love the

24 *mf* *rit.* *mp*

ho - ly Lamb of God. O wash me in his pre-cious blood. My Je - sus

rit. *mf* *mp*

28 *p* **a tempo**

Christ, the Lamb of God.

a tempo

p

32 *mp* *mf*

I was so lost I should have died, but you have brought me to your

mf

36 *f* **rit.**

side to be led by your staff and rod, and to be called a lamb of

f **rit.**

40 **a tempo** *mp* *f* *mf*

God. O Lamb of God, sweet Lamb of God; I love the ho - ly Lamb of

a tempo *mp* *f* *mf*

44 *f* *rit.*

God. O wash me in his pre-cious blood, till I am just a lamb of

rit.

Since 1892

48 *a tempo mp*

God. O Lamb of God, sweet—Lamb of God; I love the ho - ly Lamb of

a tempo mp

52 *mf* *molto rit.* *p* **Freely**

God. O wash me in his pre-cious blood, till I am

molto rit. *p* **Freely**

56 *rit.*

just a lamb of God.

rit.

When You Prayed Beneath the Trees

Words by
CHRISTOPHER IDLE

Music by
LLOYD LARSON

Pensively (♩ = c. 80)

Piano

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked 'Pensively' with a tempo of approximately 80 beats per minute. The piano part features a simple, flowing melody in the right hand and a supporting bass line in the left hand. The vocal melody enters at measure 6 with the lyrics 'When you prayed be-neath the trees, it was for'. The piano accompaniment continues to provide a steady harmonic foundation. At measure 11, the vocal melody continues with the lyrics 'me, O Lord; when you cried up - on your knees, how could it be, O'. The piano part remains consistent, with the right hand playing chords and the left hand providing a rhythmic base. The score is marked with a large, diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE'.

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16 *mp*

Lord? When in blood and sweat and tears, you dis - missed your fi - nal fears, when you

21 *mp* *poco rit.* *a tempo* *p*

faced the sol - diers' spears, you stood for me, O Lord.

26 *mp* *poco rit.* *a tempo* *p*

When their tri - umph looked com - plete, it was for

31 *mp*

me, O Lord; when it seemed like your de - feat, they could not see, O

36 *mf*

Lord! When you faced the mob a - lone, you were si - lent as a stone, and a

41 *mf* *poco rit.* *a tempo mp*

tree be-came your throne; you came for me, O Lord.

46 *poco rit.* *a tempo mp*

51 *poco rit.* *a tempo f*

When you stum - bled up the road, you walked for me, O

56

Lord; when you took your dead-ly load, that heav-y tree, O Lord; when they

61 *ff*

lift - ed you on high, and they nailed you up to die, and when dark - ness filled the

66 *molto rit.* *mf* *mp* *Freely*

sky, it was for me, O Lord.

71 *rit.* *rit.* *p*

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What the Lord Has Done in Me

Words and Music by
REUBEN MORGAN

Arranged by
LLOYD LARSON

With assurance (♩ = c. 72)

Piano

p

5 *p*

Let the weak say I am strong. Let the poor say I am rich. Let the

10 *mp*

blind say I can see. It's what the Lord has done in me. Let the

14

weak say I am strong. Let the poor say I am rich. Let the

The musical score is for a piano accompaniment of the hymn 'What the Lord Has Done in Me'. It is written in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'With assurance' and the metronome marking is '♩ = c. 72'. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include piano (*p*) and mezzo-piano (*mp*). The lyrics are: 'Let the weak say I am strong. Let the poor say I am rich. Let the blind say I can see. It's what the Lord has done in me. Let the weak say I am strong. Let the poor say I am rich. Let the'.

18 *mf*

blind say I can see. It's what the — Lord has done in me. Ho -

mf

Since 1892

22

san - na, ho - san - na to the Lamb that was slain. — Ho - san - na, ho -

27 *mp* *p*

san - na, Je - sus — died and rose a - gain. In - to the —

mp *p*

32 *mp*

riv - er I will wade. There my sins are washed a - way, from the — heav - en's mer - cy

mp

37 *mf*

stream of the Sav - ior's love for me. I will rise from wa - ters deep in-to the

42 *mf*

sav - ing arms of God. I will sing sal - va - tion songs: Je - sus Christ has set me

47 *f*

free! Ho - san - na, ho - san - na to the Lamb that was slain. Ho -

52 *ff*

san - na, ho - san - na, Je - sus died and rose a - gain. Ho -

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56

san - na, ho - san - na to the Lamb that was slain. Ho -

60

san - na, ho - san - na, Je - sus died and rose a - gain. Let the -

64

weak say I am strong. Let the poor say I am rich. Let the -

68

blind say I can see. It's what the - Lord has done in me.

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rit. *p*

rit. *p*

Lord of the Dance

Words by
SYDNEY CARTER

Shaker Tune, 19th c.
Adapted by SYDNEY CARTER
Arranged by
LLOYD LARSON

Joyously (♩ = c. 72)

Piano *mf*

4 *mf*

I danced in the morn-ing when the world was be-gun, and I
I danced for the scribe—and the Phar-i-see, but they

7

danced in the moon and the stars—and the sun, and I came down from heav-en and I
would not—dance and they would-n't fol-low me, and I danced for the fish-er-men, for

10

danced on the earth, at Beth-le-hem I—had my birth.
James and John, they came with me and the Dance went on.

14

"Dance, then, wher - ev - er you may be, I am the Lord of the Dance," said he. "And I'll

18

lead you all wher - ev - er you may be, and I'll lead you all in the Dance," said

22

he. *mf* I

26

danced on the Sab-bath and I cured the lame; the ho - ly peo - ple said it was a shame. They

8^{vb} - - -

30 **rit. poco a poco**

whipped and they stripped and they hung me high; and left me there on a cross to

rit. poco a poco

34 **mp** **Slowly, freely**

die. I danced on a Fri-day when the sky turned black; it's

Slowly, freely

38

hard to dance with the dev-il on your back. They bur-ied my bod-y and they thought I'd gone,

42 **accel.** **f a tempo**

but I am the Dance and I still go on!

accel. **a tempo**

The musical score is written for voice and piano. The vocal line is in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in grand staff (treble and bass clefs). The score includes various performance markings such as 'rit. poco a poco', 'mp', 'Slowly, freely', 'accel.', and 'f a tempo'. The lyrics are written below the vocal line. A large, diagonal watermark reading 'PREVIEW COPY - NOT FOR PERFORMANCE' is overlaid across the center of the page.

47

"Dance, then, wher - ev - er you may be, I am the Lord of the Dance," said he. "And I'll

51

lead you all wher - ev - er you may be, and I'll lead you all in the Dance," said

55 *ff*

he. They cut me down and I leapt up high. "I am the Life that - I'll

60

nev - er, nev - er die. I'll live in you if you'll live in me; I am the Lord of the Dance," said

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65 *f*

he. "Dance, then, wher - ev - er you may be, I am the Lord of the

70 *mf*

Dance," said he. "And I'll lead you all wher - ev - er you may be, and I'll lead you all wher -

74 *f*

ev - er you may be, and I'll lead you all in the Dance," said he.

78 *no rit.* *ff*

"I'll lead you all in the Dance," said he.

no rit. *ff*

8^{vb} - -

There Is a Redeemer

with *I Know That My Redeemer Lives*

Words and Music by
MELODY GREEN

Arranged by
LLOYD LARSON

Resolutely (♩ = c. 84)
p

Voice

There is a Re - deem - er, Je - sus, God's own Son;

Resolutely (♩ = c. 84)
p

Piano

5

Pre - cious Lamb of God, Mes - si - ah, — Ho - ly One.

9

Slightly faster (♩ = c. 88-92)
mp

Je - sus, my Re - deem - er, name a - bove all names;

Slightly faster (♩ = c. 88-92)
mp

13 *mp*

Pre - cious Lamb of God, Mes - si - ah, — Hope — for sin - ners slain.

17 *mf*

Thank you, O my Fa - ther, for giv - ing — us your Son, — and

21

leav - ing your Spir - it till the work — on — earth is done.

25

f **More motion** (♩ = c. 100)

I know that my Re -

More motion (♩ = c. 100)

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29

deem - er lives! What joy this blest as -

33

sur - rance gives! He lives, he lives, who -

37

once was dead; he lives, my ev - er -

41

liv - ing Head!

rit.

Broadly (♩ = c. 92)

ff

45

He lives, all glo - ry to his

49

name! He lives, my Sav - ior, still the

53

same; what joy this blest as - sur - ance

57

gives: I know that my Re - deem - er

61

lives! Thank you, O my Fa - ther, for giv - ing — us your

65

Son, — and leav - ing your Spir - it till the work — on —

69

earth — is done. Je - sus, my Re -

73

rit. *ff* molto rit.

deem - er, God's own Son!

rit. *ff* molto rit.

There Is a Redeemer

Hymn of Promise

Words and Music by
NATALIE SLEETH
Arranged by
LLOYD LARSON

Gently, freely (♩ = c. 84)

Voice *mp*

Gently, freely (♩ = c. 84)

Piano *mp*

In the

5

bulb there is a flow - er; in the seed, an ap - ple tree; in co - coons, a hid - den

10

prom - ise: but - ter - flies will soon be free! In the cold and snow of win - ter there's a

15 *rit.*
 spring that waits to be, un - re - vealed un - til its sea - son, some - thing

19 *a tempo* *mf*
 God a - lone can see. There's a song in ev - ery si - lence, seek - ing

24
 word and mel - o - dy; there's a dawn in ev - ery dark - ness bring - ing

28
 hope to you and me. From the past will come the fu - ture; what it

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32 rit.

holds, a mys-ter - y, un - re - vealed un - til its sea - son, some - thing

36 rit.

God a-lone can see. **f**

In our

41 **Broadly** (♩ = c. 80)

end is our be - gin - ning; in our time, in - fin - i -

Broadly (♩ = c. 80)

ty; in our doubt there is be - liev - ing; in our

47

life, e - ter - ni - ty; in our death, a res - ur -

50

rec - tion; at the last, a vic - to - ry,

ff *molto rit.*

54

ten. *mf* *freely to end*

un - re - vealed un - til its sea - son, some - thing God a - lone can

ten. *ten.* *mf* *freely to end*

59

p

see.

p *pp*

He Is Exalted

Words and Music by
TWILA PARIS
Arranged by
LLOYD LARSON

Joyously (♩. = c. 69-72) **mf**

Voice

Joyously (♩. = c. 69-72)

Piano

He is ex - alt - ed, the

6

King is ex - alt - ed on — high; I will praise — him. He is ex - alt - ed, for - ev - er ex - alt - ed, and

11

f

I will praise his name! — He is the

f

16

Lord; for - ev - er his truth shall reign. Heav - en and earth re -

21

joice in his ho - ly name. He is ex - alt - ed, the King is ex - alt - ed on high.

26

mf He is ex - alt - ed, the King is ex - alt - ed on —

31

high; I will praise him. *f* He is ex - alt - ed, for - ev - er ex - alt - ed, and

The musical score is written for voice and piano. It consists of four systems of music. The first system (measures 16-20) features a vocal line with lyrics 'Lord; for - ev - er his truth shall reign. Heav - en and earth re -' and a piano accompaniment. The second system (measures 21-25) continues the vocal line with 'joice in his ho - ly name. He is ex - alt - ed, the King is ex - alt - ed on high.' The piano accompaniment includes chords and moving lines. The third system (measures 26-30) begins with a vocal rest, followed by the vocal line 'He is ex - alt - ed, the King is ex - alt - ed on —' starting at measure 28. The piano accompaniment features a prominent bass line with eighth notes. The fourth system (measures 31-35) starts with a vocal line 'high; I will praise him. He is ex - alt - ed, for - ev - er ex - alt - ed, and' beginning at measure 33. The piano accompaniment continues with chords and a bass line. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). A key signature change to one sharp (F#) occurs at measure 33.

35 *ff*

I will praise his name! _____ He is the

40

Lord; for - ev - er his truth shall reign. _____ Heav - en and earth _____ re -

45

joice in his ho - ly name. _____ He is ex-alt-ed, the King is ex-alt-ed on high.

51

He is the Lord, for - ev - er his

The musical score is written for voice and piano. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal line is in a soprano or alto range. The lyrics are: 'I will praise his name! He is the Lord; for - ev - er his truth shall reign. Heav - en and earth re - joice in his ho - ly name. He is ex-alt-ed, the King is ex-alt-ed on high. He is the Lord, for - ev - er his'. The score includes dynamic markings like 'ff' and 'ff'.

56 *mf*

truth shall reign. Heav - en and earth re -

61 *ff* *f*

joice in his ho - ly name. He is ex - alt - ed, the King is ex - alt - ed on high.

66 *ff*

He is ex - alt - ed, the King is ex - alt - ed on high,

70 *fff* (no rit. to end)

on high!

(no rit. to end)

fff

Worthy Is the Lamb

Words and Music by
DARLENE ZSCHECH
Arranged by
LLOYD LARSON

With gentle, steady motion (♩ = c. 92)

Piano *mp*

Since 1892

5 *mp*
Thank you for the

9 cross, — Lord. — Thank you for the price you paid. Bear-ing all my

13 sin and shame, — in love you came — and gave a-maz - ing grace. — Thank you for this

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17
love, _____ Lord. _____ Thank you for the nail - pierced hands. Washed me in your

21
cleans - ing flow, _____ now all I know _____ your for - give - ness and _____ em-brace. _____

25 *mf*
Wor - thy is _____ the Lamb _____ seat - ed on _____ the throne. _____

29
Crown you now _____ with man - y crowns; _____ you reign vic - to - ri - ous. _____

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33

High and lift - ed up, _____ Je - sus, Son _____ of God, _____ the

37

dar-ling of heav - en cru - ci - fied. _____ Wor-thy is the Lamb. _____

42

Wor-thy is the Lamb. _____ Thank you for the cross, _____ Lord. _____

46

— Thank you for the price you paid. Bear-ing all my sin and shame, — in

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50 *poco rit.* *mf* *a tempo*

love you came — and gave a - maz - ing grace. — Thank you for this love, — Lord. —

54 *poco rit.* *a tempo* *mf*

— Thank you for the nail - pierced hands. Washed me in your cleans - ing flow, — now

58 *f*

all I know — your for - give - ness and — em - brace. — Wor - thy is — the Lamb —

62

— seat - ed on — the throne. — Crown you now — with man -

66

- y crowns;— you reign vic-to - ri-ous.—— High and lift - ed up,—

70

— Je - sus, Son — of God,—— the dar-ling of heav - en cru -

74

- ci - fied.—— Wor-thy is the Lamb.—— Wor-thy is the

79

Lamb.—— rit.—— *mp* molto rit.——

Wor - thy is the Lamb.—— rit.—— *mp* molto rit.——

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You're Worthy of My Praise

with *O Worship the King*

Words and Music by
DAVID RUIS
Arranged by
LLOYD LARSON

Resolutely, steady (♩ = c. 112)

Piano *mp*

5

9 *mp*

I will wor-ship _____ with all of my heart, _____ I will praise you _____

14

_____ with all of my strength. _____ I will seek you _____

19

all of _ my days, _____ and I will fol - low _____ all of _ your ways. _____

24

mf

I will give you all my wor - ship, I will give you

28

all my praise, _ my praise. You a-lone I long to wor - ship, you a-lone are

32

wor - thy of _ my praise. _____ I will bow down _____ and

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37

hail you — as King; — I will serve you, — give ev - 'ry-thing. —

42

— I will lift up — my eyes to — your throne; — and

47

I will trust you, — I will trust you a - lone. —

51

f I will give you all my wor - ship, I will give you all my praise, — my praise.

f

55

You a - lone I long to wor - ship, you a - lone are wor - thy of — my praise. —

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59

mf O wor - ship the King, all glo - rious — a -

mf

LYONS
Words by Robert Grant
Music attr. to Johann M. Haydn; Wm. Gardiner's *Sacred Melodies*, Vol. II, 1815

64

bove, O grate - ful - ly sing his pow - er and — his

68

love; our Shield and — De - fend - er, — the An - cient — of

72

Days, pa - vil - ioned in splen - dor and gird - ed

76

with praise. I will give you all my wor - ship, I will give you all my praise, my praise.

81

You a-lone I long to wor - ship, you a-lone are wor - thy of my praise.

86

poco rit. *ff* *a tempo*

You a-lone are wor - thy of my praise.

poco rit. *a tempo* *ff*

The musical score is for a song in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The score is divided into four systems, each with a measure number (72, 76, 81, 86) at the beginning. The lyrics are written below the vocal line. The piano part includes various musical notations such as chords, arpeggios, and dynamic markings like *f*, *ff*, *poco rit.*, and *a tempo*. A large, diagonal watermark reading 'HOPE Publishing Company Since 1892' and 'FOR PROMOTIONAL USE ONLY' is overlaid across the entire page.

Lord, I Want to Be a Christian

Traditional Spiritual
Arranged by
LLOYD LARSON

Expressively (♩ = c. 96)

mp

Voice

Piano

Expressively (♩ = c. 96)

Lord, I

5

want to be a Chris - tian in my heart, in my heart. — Lord, I

9

want to be a Chris - tian in my heart. — In my

3

13 *mf*

heart, _____ in my heart, _____ Lord, I

mf

Since 1892

17 *mp*

want to be a Chris - tian in my heart. _____ Lord, I

mp

21

want to be more lov - ing in my heart, in my heart. _____ Lord, I

25

want to be more lov - ing in my heart. _____ In my

29 *mf*

heart, _____ in my heart, _____ Lord, I

33 *mp*

want to be more lov - ing in my heart. _____ Lord, I

37 *mf*

want to be more ho - ly in my heart, in my heart. _____ Lord, I

41

want to be more ho - ly in my heart. _____ In my

The musical score is for the hymn 'Lord, I Want to Be a Christian'. It is written for voice and piano. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is divided into four systems, each with a vocal line and a piano accompaniment. The first system (measures 29-32) has a vocal line starting with a half note 'heart,' followed by a half note 'in my heart,' and a half note 'Lord, I'. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The second system (measures 33-36) has a vocal line starting with a half note 'want to be more lov - ing in my heart.' followed by a half note 'Lord, I'. The piano accompaniment continues the melody and bass line. The third system (measures 37-40) has a vocal line starting with a half note 'want to be more ho - ly in my heart, in my heart.' followed by a half note 'Lord, I'. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The fourth system (measures 41-44) has a vocal line starting with a half note 'want to be more ho - ly in my heart.' followed by a half note 'In my'. The piano accompaniment continues the melody and bass line. The score includes dynamic markings: *mf* (mezzo-forte) and *mp* (mezzo-piano). There are also crescendo and decrescendo markings. The score is watermarked with 'HOPE Publishing Company Since 1892' and 'FOR PROMOTIONAL USE ONLY'.

45 *f*

heart, _____ in my heart, _____ Lord, I

49 *mf*

want to be more ho - ly in my heart.

mf *cresc. poco a poco*

53 *rit.* *f* *a tempo*

Lord, I want to be like Je - sus in my

rit. *f* *a tempo*

57

heart, in my heart, _____ Lord, I want to be like Je - sus in my

61 *ff*
heart. In my heart, in my heart,

66 *f*
— Lord, I want to be like Je - sus in my heart.

70 *mf*
Lord, I want to be more ho - ly. Lord, I want to be more

74 *mp* *p* *Slowly, freely*
lov - ing. Lord, I want to be a Chris - tian in my heart.

mp *p* *Slowly, freely*

The musical score is for the hymn 'Lord, I Want to Be a Christian'. It is written for voice and piano. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into four systems, each with a vocal line and a piano accompaniment. The first system (measures 61-65) features a vocal line with a long note on 'heart.' followed by 'In my heart, in my heart,' with a piano accompaniment of chords. The second system (measures 66-70) has a vocal line starting with a rest, then 'Lord, I want to be like Je - sus in my heart.' The piano accompaniment consists of a steady eighth-note pattern in the right hand and chords in the left. The third system (measures 71-73) continues the vocal line with 'Lord, I want to be more ho - ly. Lord, I want to be more'. The piano accompaniment continues with the eighth-note pattern. The fourth system (measures 74-78) begins with 'lov - ing. Lord, I want to be a Chris - tian in my heart.' and ends with a double bar line. The piano accompaniment features a more complex texture with sixteenth-note runs in the right hand and sustained chords in the left. Dynamics include fortissimo (ff), forte (f), mezzo-forte (mf), and mezzo-piano (mp). Performance markings include 'Slowly, freely' and crescendo/decrescendo hairpins.

I Give You My Heart

with *Into My Heart*

Words and Music by
REUBEN MORGAN

Arranged by
LLOYD LARSON

Gently, steady (♩ = c. 96)

Piano

mp

5

9 *mp*

This is my — de-sire — to hon - or you.

13

Lord, with all — my heart — I wor - ship you.

3

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17

All I have — with - in — me, I give you praise;

21

all that I — a - dore — is in you. —

25

mf Lord, I give you my heart, — I give you my soul. — I live for you a-lone. —

mf

29

— Ev-'ry breath that I take, — ev-'ry mo-ment I'm a-wake, — Lord, have your way in me. —

mf

33

Lord,

Since 1892

37

this is my de-sire to hon - or you. Lord, with all my heart

42

I wor-ship you. All I have with-in me, I

47

give you praise; all that I a-dore is in you.

52 *f*

Lord, I give you my heart, — I give you my soul. — I

Since 1892

56

live for you a-lone. — Ev-'ry breath that I take, — ev-'ry mo-ment I'm a-wake, — Lord,

60

have your way in me. — In - to my

INTO MY HEART
Words and Music: Harry D. Clarke
mp simply

64

heart, in - to my heart, come in - to — my heart, Lord

69 *mf*

Je - sus; come in to - day, ——— come in to

74 *mp*

stay, ——— come in - to my heart, Lord Je - sus. Lord, I give you my heart, —

79 *rit.*

— I give you my soul. ——— Lord, have your way in

84 *p a tempo* *molto rit.*

me. *a tempo* *molto rit.*

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Only by Grace

Words and Music by
GERRIT GUSTAFSON
Arranged by
LLOYD LARSON

Gentle, steady rhythm (♩ = c. 96)

Piano

p

5 *p*

On - ly by grace — can we en - ter, — on - ly by grace — can we stand, —

9

not by our hu - man en-deav - or, — but by the blood — of the Lamb. —

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13 *mp*

In - to your pres - ence you call _____ us, _____ you call _____ us to come, _____

mp

Since 1892

17 *p*

in - to your pres - ence you draw _____ us _____ and now by your grace _____ we come. _____

p

21 *mp*

On - ly by grace _____ can we en - ter, _____ on - ly by grace _____ can we stand, _____

mp

25

not by our hu - man en - deav - or, _____ but by the blood _____ of the Lamb. _____

29 *mf*

In - to your pres - ence you call _____ us, _____ you call _____ us to come, _____

33 *mp*

in - to your pres - ence you draw _____ us _____ and now by your grace _____ we come, _____

37 *mf*

now by your grace _____ we come. _____ Lord, if you mark _____ our trans-gres-

41

- sions, _____ who would stand? Thanks to your grace _____ we are cleansed _____

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45 *f*

— by the blood — of the Lamb. Lord, if you mark — our trans-gres-

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49

- sions, — who would stand? Thanks to your grace — we are cleansed —

53 *mp*

— by the blood — of the Lamb. On - ly by grace — can we en -

mp

57

- ter, — on - ly by grace — can we stand, — not by our hu - man en-deav-

61 *mf*

- or, — but by the blood — of the Lamb, — In - to your pres - ence you call —

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65 *mp*

— us, — you call — us to come, — in - to your pres - ence you draw —

mp

69

— us — and now by your grace — we come, — now by your grace — we come, —

"Grace Greater than Our Sin"
Words: Julia H. Johnston
Music: Daniel B. Towner

73 *rit.* *Slightly slower* ($\text{♩} = \text{c. } 92$) *p*

now by God's grace we come. Grace, grace,

rit. *Slightly slower* ($\text{♩} = \text{c. } 92$) *p*

78

God's grace, grace that will par - don and cleanse with -

83

in; grace, grace, God's grace,

88

grace that is great - er than all our sin.

poco rit. *p* a tempo

a tempo

poco rit. *p*

92

mp rit. *p* molto rit.

Now by God's grace we come.

rit. *p* molto rit.

mp

Here I Am, Lord

Words and Music by
DANIEL L. SCHUTTE
Arranged by
LLOYD LARSON

With gentle motion (♩ = c. 104)

Piano

mp

5 *mp*

I, the Lord of sea and sky, I have heard my peo - ple cry.

9

All who dwell in dark and sin my hand will save.

13 *mf*

I, who made the stars of night, I will make their dark - ness bright.

mf

17

Who will bear my light to them? Whom shall I send?

21 *rit.* *f* *a tempo*

Here I am, Lord. Is it I, Lord? I have

26

heard you call - ing in the night. I will

30 *rit.*

go, Lord, if you lead me. I will hold your peo - ple in my

rit.

36 *a tempo* *mp* *mp*

heart. I, the Lord of

41

snow and rain, I have borne my peo-ple's pain. I have wept for love of them,

46 *mf* *mf*

they turn a - way. I will break their hearts of stone, give them hearts for

51 *f* *f*

love a - lone. I will speak my word to them. Whom shall I send? _____

57

I, the Lord of wind and flame, I will tend the poor and lame; I will set a

62

feast for them; my hand will save. Fin-est bread I will pro- vide,

67

till their hearts be sat- is- fied. I will give my life to them. Whom shall I

72

send? Here I am, Lord. Is it I, Lord?

molto rit. *ff* *Broadly* (♩ = 96)

molto rit. *ff* *Broadly* (♩ = 96)

Here I Am, Lord

77

I have heard you call - ing in the night. I will

82

go, Lord, if you lead me. I will

86

hold your peo - ple in my heart. rit.

91

mp **Freely** *p*

I will hold your peo - ple in my heart.

mp *p*

Freely

The Potter's Hand

Words and Music by
DARLENE ZSCHECH

Arranged by
LLOYD LARSON

Piano

Tenderly (♩ = c. 96)

mp

5 *mp*

Beau-ti-ful Lord, — won-der-ful Sav - ior, I know for sure all of my days — are

9

held in your hand, — craft-ed in-to — your per - fect plan. —

13

You gen-tly call — me in-to your pres - ence, guid-ing me by — your Ho-ly Spir - it.

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17

Teach me, dear Lord, — to live all of my life — through your eyes. —

21 *mf*

I'm cap-tured by — your ho - ly call - ing. Set me a-part, — I know you're draw - ing me —

25

to your-self. — Lead me, Lord, — I pray. —

29 *f*

Take me, — mold me, — use me, — fill me. — I give my life —

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34

to the Pot - ter's hand. — Call me, — guide me, —

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38

lead me, — walk be - side me. — I give my life — to the Pot - ter's hand, —

42

mp

the Pot - ter's hand. —

mp

47

mp

You gen - tly call — me in - to your pres - ence, guid - ing me by —

51

your Ho-ly Spir - it. Teach me, dear Lord, — to live all of my life — through your

55

eyes. — I'm cap-tured by — your ho - ly call - ing. Set me a - part, — I

59

know you're draw - ing me — to your-self. — Lead me, Lord, — I pray, I

63

pray. Take me, — mold me, — use me, —

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67

fill me. — I give my life — to the Pot - ter's hand. —

71 *ff*

Call me, — guide me, — lead me, — walk be - side me. — I

75 *mf*

give my life — to the Pot - ter's hand, — the Pot - ter's

79 *rit.* *molto rit.* *mp*

hand, — the Pot - ter's hand.

mf *rit.* *molto rit.* *mp*

How Beautiful

Words and Music by
TWILA PARÍS
Arranged by
LLOYD LARSON

Expressively, freely (♩ = c. 100)

Piano *mp*

6 *mp*

How beau - ti - ful the
beau - ti - ful the

11 *mp*

hands that served the wine and the bread sin and the chil - dren of earth. How
heart that bled, that took all my sin and bore it in - stead. How

17

beau - ti - ful the feet that walked the long dust - y roads and the
beau - ti - ful the ten - der eyes that chose to for - give and

23 *mf*

hill to the cross. How beau - ti - ful, how —
nev - er de - spise.

29 *mp*

beau - ti - ful, how beau - ti - ful is the

36 *mp*

bod - y of Christ. How is the

42 *f*

bod - y of Christ. And as he laid down his life,

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48

we of - fer this sac - ri - fice that we will live just as he died:

56 *mf* will - ing — to pay the price, — *mp* will - ing — to pay the price. —

63 *rit.* *mf* *a tempo* How beau - ti - ful the feet — that — bring the

69 *f* sound of good news and the love of the King. — How — beau - ti -

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74

ful the hands that serve the wine and the bread and the chil - dren of

80 *mf*

earth. How beau - ti - ful, how beau - ti - ful,

87 *mp*

how beau - ti - ful is the bod-y of Christ.

94 *rit. p*

How beau - ti - ful.

rit. p

We Remember You

EUCARIST
 Words and Music by
 WALT HARRAH
 Arranged by
 LLOYD LARSON

Tenderly, freely (♩ = 84)

mp holding back

Voice

Tenderly, freely (♩ = 84)

mp

Piano

Since 1892

We re-mem-ber

holding back

5 **moving ahead**

you, we re-mem-ber you; by your sac-ri-

moving ahead

9 **holding back**

fice of love all glo-ry now is due. At this ta-ble

holding back

The musical score is written for voice and piano. The key signature is one sharp (F#) and the time signature is 4/4. The tempo/mood is 'Tenderly, freely' with a metronome marking of quarter note = 84. The score includes lyrics and performance markings such as 'mp' (mezzo-piano), 'holding back', and 'moving ahead'. The lyrics are: 'We re-mem-ber you, we re-mem-ber you; by your sac-ri-fice of love all glo-ry now is due. At this ta-ble'. The score is divided into systems, with measures 5 and 9 marked at the beginning of new lines.

13 *mf* moving ahead

here _____ mer-cy hov-ers near. _____ Thanks is of-fered

mf moving ahead

17 rit. *mp* a tempo

up; in this bread and cup we re-mem - ber you. _____

rit. a tempo *mp*

21 *mp* holding back a tempo

Pre-cious ris - en Lamb, _____ Je - sus who was

holding back a tempo

25

slain, _____ now en-throned in glo - ry, _____ for-ev-er you will reign. _____

30 *holding back* *mf* *moving ahead*

Glad-ly we em - brace both these signs of grace.

34 *holding back* *moving ahead* *rit.* *mp* *a tempo*

Thanks is of-fered up; in this bread and cup we re-mem - ber you.

38 *rit.* *mf* *f* *a tempo*

We re-mem-ber you,

42 *rit.* *a tempo*

we re-mem-ber you; by your sac-ri - fice of love

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46 *f* holding back a tempo

all glo-ry now is due. At this ta-ble here

50 holding back a tempo

mer-cy hov-ers near. Thanks is of-fered up; in this bread and

54 *mf* rit. *mp* Freely

cup we re-mem-ber you. Thanks is of-fered up; in this bread and

58 *p* molto rit.

cup we re-mem-ber you.

p molto rit. *pp*

One Bread, One Body

Words and Music by
JOHN B. FOLEY, S.J.

Arranged by
LLOYD LARSON

Steady (♩ = c. 84) *mp*

Voice

One bread, one bod-y,

Piano

Steady (♩ = c. 84)

5

one Lord of all, one cup of bless - ing which we

9

bless. And we, though man-y

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13

through - out the earth, we are one bod - y in this

17

one Lord. Gen - tile or the Man - y or the

21

Jew, gifts, ser - vant or free, wom - an or the man - y or the one in or the

25

man, no more. One One
Lord of all.

mf *mp* *mf* *mp*

1. 2. 1. 2.

29

bread, one bod-y, ——— one Lord of all,

33

one cup of bless - ing which we bless. ——— And

37

we, though man-y ——— through - out the earth,

41

we are one bod - y in this one Lord.

The image displays a musical score for the hymn 'One Bread, One Body'. It is arranged for voice and piano. The score is divided into four systems, each corresponding to a measure number (29, 33, 37, 41). Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats). The tempo and style are not explicitly marked. A large, diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the center of the page. The piano accompaniment features a steady bass line and chords that support the vocal melody. The lyrics are written below the vocal line, with hyphens indicating syllables that span across measures.

45 *mp*
Grain for the fields,

48 *mp*
scat-tered and grown, gath-ered to

51 *f*
one, for all, for all. One

54 *f*
bread, one bod-y, one Lord of all,

3

58

one cup of bless - ing which we bless. _____ And

62

we, though man-y _____ through - out the earth,

66

we are one bod - y in this one Lord;

70

rit.

in this one Lord.

rit.

The musical score is for the hymn 'One Bread, One Body'. It is written in G major (one sharp) and 4/4 time. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part features a steady bass line and chords that support the melody. The lyrics are: 'one cup of blessing which we bless. And we, though many through-out the earth, we are one body in this one Lord; in this one Lord.' The score includes a 'rit.' (ritardando) marking at the end of the first system and the beginning of the fourth system. A large diagonal watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the score.

Thy Word

Words by AMY GRANT
 Music by MICHAEL W. SMITH
 Arranged by LLOYD LARSON

With gentle, steady motion (♩ = c. 72)

Piano *mp*

4 *mp*

Thy Word is a lamp un-to my feet and a light un-to my

7

path. Thy Word is a lamp un-to my feet and a

10 *mf*

light un-to my path. When I feel a-fraid, and I

mf

13

think I've lost__ my way,_____ still you're there right be - side_____ me.

16

Noth - ing will__ I fear as__ long as you__ are near._____ Please be near me

19

to the end._____ Thy Word is a

22

lamp un - to my feet and a light un - to my path.

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25

Thy Word is a lamp un-to my feet and a light un-to my

28

path. I will not for-get your love for me and yet my

mf

31

heart for-ev-er is wan-der-ing. Je-sus, be my guide and

34

hold me to your side; I will love you to the end, yes,

37 *f*

to the end. Thy Word is a

Since 1892

39 lamp un - to my feet and a light un - to my

41 path. Thy Word is a lamp un-to my feet and a

44 *mp* "Wonderful Words of Life"
(Words and Music: Philip P. Bliss, alt.)

light un - to my path. Beau - ti - ful Word,

mp

47

won - der - ful Word, won - der - ful Word of

49

life. Beau - ti - ful Word, won - der - ful Word,

52

won - der ful Word of life. Thy Word is a

55

lamp un - to my feet and a light un - to my path.

Thy Word

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mp poco rit. a tempo

poco rit. a tempo

molto rit.

molto rit.

Make Me a Channel of Your Peace

Words and Music by
SEBASTIAN TEMPLE
Arranged by
LLOYD LARSON

Gently flowing (♩ = c. 69)

Piano *mp*

5 *mp*

Make me a chan - nel of your peace. Where
Make me a chan - nel of your peace. Where

9 *mp*

there is ha - tred let me bring your love. Where there is in - ju -
there's de - spair in life let me bring hope. Where there is

14

ry, your par - don, Lord, _____ and where there's doubt, true faith in
 dark - ness, on - ly light, _____ and where there's sad - ness ev - er

19

1. _____ 2. _____ *mf*

you.
 joy. Mas - ter, grant that I may nev - er

24

seek _____ so much to be con - soled as to con - sole, _____ to be

30

un - der - stood, as to un - der - stand, _____ to be loved, as to

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35 *rit.* *a tempo* *f*

love with all my soul. _____ Make me a chan - nel of your

40 *rit.* *a tempo*

peace. _____ It is in par - don - ing that we are par-doned, _____

45 _____ in giv - ing of our - selves that we re - ceive, _____

49 _____ and in dy - ing that we're born to e - ter - nal life. _____

The image shows a musical score for a song. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes lyrics and musical markings such as 'rit.' (ritardando) and 'a tempo'. A large, diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the entire page. The publisher's name 'HOPE Publishing Company' and 'Since 1892' are also visible in the background.

54

ff

Mas - ter, grant that I may nev - er seek _____ so much to be con -

59

soled as to con - sole, _____ to be un - der - stood, as to un - der -

64

stand, _____ to be loved, as to love with all my soul. _____

69

rit.**a tempo**

— Make me a chan - nel of your peace. _____ Where

rit. **a tempo**

74 *f*

there is ha - tred let me bring your love. _____ Where there is in - ju -

79

ry, your par - don, Lord, _____ and where there's doubt, true faith in

84 *mf*

you. It is in giv - ing of our - selves that we re - ceive, _____

89 *rit.* *mp* *molto rit.*

— and in dy - ing that we're born to e - ter - nal life. _____

rit. *molto rit.* *mp*

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I Then Shall Live

Words by
GLORIA GAITHER

FINLANDIA
Music by JEAN SIBELIUS
Arranged by
LLOYD LARSON

With assurance (♩ = c. 104)

Piano *mf*

6 *mf*

I then shall live as one who's been for -

11

giv - en; I'll walk with joy to know my debts are

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15
paid. I know my name is clear be - fore my Fa - ther;

20
I am his child, and I am not a - fraid. So great - ly

25
par - doned, I'll for - give an - oth - er; the law of love I

30
glad - ly will o - bey. I then shall

mp

mp

35 *mp*

live as one who's learned com - pas - sion; I've been so loved that

40

I'll risk lov - ing, too. I know how fear builds walls in - stead of

45

bridg - es; I dare to see an - oth - er's point of view.

50 *mf*

And when re - la - tion - ships de - mand com - mit - ment, then I'll be

55 rit.

there to care and fol - low through.

60 **Broadly** (♩ = c. 96) *f*

Your king - dom come a - round and through and

64 **Broadly** (♩ = c. 96) *f*

in me, your power and glo - ry, let them shine through

68

me; your hal - lowed name, oh, may I bear with

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72

hon - or, and may your liv - ing king - dom come in

76

me. The Bread of Life, oh, may I share with

80

hon - or, and may you feed a hun - gry world through me.

85

rit. *ff* molto rit.

A - men, a - men!

rit. *ff* molto rit.

The musical score is written for a voice and piano. It consists of four systems of music. The first system (measures 72-75) has the vocal line starting with 'hon - or,' and the piano accompaniment. The second system (measures 76-79) continues with 'me. The Bread of Life, oh, may I share with'. The third system (measures 80-84) continues with 'hon - or, and may you feed a hun - gry world through me.' The fourth system (measures 85-90) features a vocal line with 'A - men, a - men!' and a piano accompaniment. Performance instructions include 'rit.' (ritardando) at measures 85 and 89, 'ff' (fortissimo) at measures 86 and 90, and 'molto rit.' (molto ritardando) at measures 87 and 91. The piano part includes various chords, arpeggios, and triplets.

As the Deer

Words and Music by
MARTIN NYSTROM
Arranged by
LLOYD LARSON

Gently (♩ = c. 80)

Piano

mp

5

mp

As the deer pant-eth for the wa-ter, so my soul long-eth af - ter

8

thee. You a-lone are my heart's de-sire,— and I long to wor - ship

12 *mf*

thee. You a - lone are my strength, my shield; to

15 *poco rit.* *mp* *a tempo*

you a - lone may my spir - it yield. You a - lone are my

19 *poco rit.* *a tempo*

heart's de-sire and I long to wor - ship thee.

22 *mf*

You're my friend and you are my broth-er, e - ven though you are a

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25
King. I love you more than an - y oth-er, so much more than an - y -

29
thing. *f* I want you more than gold or sil - ver, on - ly

32
you can sat - is - fy. You a - lone are the real joy-giv - er and the

36
ap - ple of my eye. *rit.* *ff* a tempo You a - lone are my
rit. a tempo *ff*

39

strength, my shield; to you a - lone may my spir - it yield.

43

rit. *mp* a tempo

You a - lone are my heart's de - sire — and I

46

long to wor - ship thee. And I long to

50

rit. *p* Freely

wor - ship thee.

rit. *p* Freely

The musical score is written for a voice and piano. It begins at measure 39 with the lyrics 'strength, my shield; to you a - lone may my spir - it yield.' The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. At measure 43, the tempo changes to 'a tempo' and the dynamics to 'mp'. The lyrics continue: 'You a - lone are my heart's de - sire — and I'. The piano part includes a 'rit.' (ritardando) marking at measure 43 and a 'mf' (mezzo-forte) dynamic. At measure 46, the lyrics are 'long to wor - ship thee. And I long to'. The piano part continues with a similar rhythmic pattern. At measure 50, the tempo changes to 'Freely' and the dynamics to 'p' (piano). The lyrics are 'wor - ship thee.' The piano part includes a 'rit.' marking and a 'p' dynamic. The score ends with a final cadence in the piano part.

I Would Be True

Words by
HOWARD A. WALTER

LONDONDERRY AIR
Traditional Irish Melody
Arranged by
LLOYD LARSON

Expressively, freely (♩ = c. 92)

Piano

p

4 *p*

I would be true, for there are those who trust me; I would be

7

pure, for there are those who care; I would be strong, for there is much to

10
suf - fer; I would be brave, for there is much to dare. I would be

13 *mp*
friend of all, the foe, the friend - less; I would be giv - ing, and for - get the

16 *mf* *mp*
gift; I would be hum - ble, for I know my weak - ness; I would look

19
up, and laugh, and love, — and — lift.

mp

23 *mp* *mf*

I would be true, for there are those who trust me; I would be

26 *mf*

pure, for there are those who care; I would be strong, for there is much to

29

suf - fer; I would be brave, for there is much to dare.

32 *rit.* *f* a tempo *poco rit.*

I would be friend of all, the foe, the friend - less; I would be

rit. a tempo *f* *poco rit.*

35 **a tempo** *rit.* ***ff*** **a tempo**

giv - ing, and for - get the gift; I would be hum - ble, for I know my

a tempo *rit.* ***ff*** **a tempo**

weak - ness; I would look up, and laugh, and love, — and lift. —

38 ***mf*** ***f***

weak - ness; I would look up, and laugh, and love, — and lift. —

41 *rit.* ***mp* freely**

I will look up, and laugh, and love, — and

rit. ***8va*** **freely** ***mp***

43 **a tempo** *rit.*

lift.

a tempo *rit.*

O Perfect Love

Words by
DOROTHY F. GURNEY, alt.

O PERFECT LOVE
Music by JOSEPH BARNBY
Arranged by LLOYD LARSON

Tenderly, freely (♩ = c. 100)

Piano *p*

6 *p*

O per - fect Love, all hu - man thought tran -

11

scend - ing, low - ly we kneel in prayer be - fore your throne,

The musical score is for a piano accompaniment of the hymn 'O Perfect Love'. It is written in 4/4 time and begins with a tempo marking of 'Tenderly, freely' and a metronome indication of a quarter note equal to approximately 100 beats per minute. The score is divided into three systems. The first system (measures 1-5) features a piano introduction with a melody in the right hand and a supporting bass line in the left hand. The second system (measures 6-10) includes the first line of the vocal melody, which begins with the lyrics 'O per - fect Love, all hu - man thought tran -'. The third system (measures 11-15) includes the second line of the vocal melody, with lyrics 'scend - ing, low - ly we kneel in prayer be - fore your throne,'. The piano accompaniment continues throughout, providing harmonic support for the vocal line. A large, diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the center of the page.

16
that theirs may be the love which knows no end - ing,

20
whom you for - ev - er - more u - nite in one.

24 *mp*
O per - fect Life, be now their full as -

27
sur - ance of ten - der char - i -

30 **poco rit.** **a tempo**

ty and stead - fast faith, of pa - tient hope and

34 **poco rit.** **a tempo**

qui - et, brave en - dur - ance, with child - like trust that fears no pain or

39 **rit.** **rit.**

death.

43 **Broader** (♩ = c. 92) **mf**

Grant them the joy which bright - ens earth - ly sor - row,

Broader (♩ = c. 92) **mf**

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47

grant them the peace which calms all earth - ly strife,

51

and to life's day the glo - rious un - known mor - row

55

that dawns up - on e - ter - nal love and life.

59

slowing to end

A - men, a - men, a - men.

molto rit.

mp rit.

p

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Holy Ground

Words and Music by
GERON DAVIS
Arranged by
LLOYD LARSON

With assurance (♩ = c. 88)

Piano

mf

Since 1892

mp

4

When I walked through the door I sensed his pres - ence,

mp

8

and I knew this was a place where love a - bounds; For this

13

is a tem-ple, Je - ho - vah God a - bides here, and we are stand - ing in his

18 *rit.* *a tempo* *mf*

pres-ence on ho - ly ground. We are stand - ing on ho - ly

23 *rit.* *a tempo* *mf*

ground, and I know that there are an-gels all a -

27

round. Let us praise Je - sus now;

32 *mp*

we are stand - ing in his pres-ence on ho - ly ground.

mp

37 *rit.* *mf* *a tempo*

In his pres - ence there is

rit. *a tempo* *mf*

42

joy ————— be-yond all mea - sure, and at his feet peace of mind can still be

47

found. ————— If you have a need I know he has the an - swer.

52 *f*

Just reach out and claim it, for you are stand-ing on ho - ly ground. —————

f

56 **molto rit. a tempo**

We are stand - ing on ho - ly ground,

60 **molto rit. a tempo**

and I know that there are an - gels all a - round.

64

Let us praise Je - sus now;

68

we are stand - ing in his pres-ence on ho - ly ground.

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73 *mf*

Ho - ly, ho - ly, ho - ly! Lord God Al - might - y! Ear - ly in the

78 *f*

morn - ing our song shall rise to thee. Ho - ly, ho - ly, ho - ly!

83 *ff*

Mer - ci - ful and might - y! God in three per - sons, — bless - ed Trin - i -

88 *rit.* *mf* *molto rit.*

ty! We are — stand - ing in his pres - ence on ho - ly ground.

ff *mf*

molto rit.

There Is a Higher Throne

Words and Music by
KEITH GETTY
& KRISTYN LENNOX GETTY
Arranged by LLOYD LARSON

Expressively (♩ = c. 88)

Piano *mp*

6 *poco rit.* *a tempo mp*

There is a high - er throne

poco rit. *a tempo*

11

than all this world has known, where faith - ful ones from ev - 'ry tongue

15

will one day come. Be - fore the Son we'll stand,

The musical score is written for piano and voice. It begins with a tempo marking of 'Expressively' and a metronome indication of '♩ = c. 88'. The piano part starts with a melody in the right hand and a supporting bass line in the left hand. The voice part enters at measure 6 with the lyrics 'There is a high - er throne'. The tempo changes to 'poco rit.' and then back to 'a tempo' at measure 11. The piano part provides harmonic support for the vocal lines. The score ends at measure 15 with the lyrics 'will one day come. Be - fore the Son we'll stand,'.

19
made fault - less through the Lamb. Be - liev - ing hearts find prom - ised grace;

23
sal - va - tion comes. Hear heav - en's voic - es sing!

27
Their thun - d'rous an - them rings through em - erald courts and sap - phire skies;

31
their prais - es rise. All glo - ry, wis - dom, pow'r,

poco rit. *a tempo*
mf

poco rit. *a tempo*
mf

3

35
strength, thanks and hon - or are to God, our King, who reigns on high

39
for - ev - er - more.

43
poco rit. *a tempo* *mp*
And there we'll find our home; our life be -

47
fore the throne. We'll hon - or him in per - fect song where we be -

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51 *mf*

long. He'll wipe each tear - stained eye as thirst and

55 *mf*

hun - ger die. The Lamb be - comes our Shep - herd King; we'll reign with

59 *poco rit.* *a tempo* *f*

him. Hear heav - en's voic - es sing! Their thun - d'rous

poco rit. *a tempo* *f*

63

an - them rings through em -erald courts and sap - phire skies; their prais - es

67 *ff*

rise. All glo - ry, wis - dom, pow'r, strength, thanks and

ff

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71

hon - or are to God, our King, who reigns on high for - ev - er -

75 *mf* *mp*

more. All

mf

79 *molto rit.* *p*

glo - ry to God, our King, for - ev - er - more.

molto rit. *mp* *p*

Deep River

with *Shall We Gather at the River*

Words: Traditional Spiritual
& ROBERT LOWRY

Traditional Spiritual
HANSON PLACE
Music by ROBERT LOWRY
Arranged by LLOYD LARSON

Gently flowing (♩ = c. 80)

Piano *mp*

4 *mp*

Deep riv - er, my

7 *poco rit.* *a tempo*

home is o - ver Jor - dan. Deep

poco rit. *a tempo*

10

riv - er, Lord, I want to cross o-ver in-to camp-ground. Deep _____

3

8

14

riv - er, my home is o - ver Jor - dan. _____

poco rit.

poco rit.

17

a tempo

Deep _____

a tempo

riv - er, Lord, I want to cross o - ver in - to

3

20

camp-ground. Oh, don't you want__ to go_____ to that gos - pel_____

mf

mf

24 *f*

feast, that prom - ised land where all is

28 *mp* *rit.* *ten. ten.* *a tempo*

peace? Oh, deep riv - er, my

32 *poco rit.* *a tempo*

home is o - ver Jor - dan. Deep

35 *poco rit.* *a tempo*

riv - er, Lord, I want to cross o - ver in - to camp - ground.

poco rit. *a tempo*

39

mp

Shall we gath - er at the riv - er,

43

where bright an - gel feet have trod, _____ with its crys - tal tide for - ev - er flow - ing

47

mf

by the _____ throne of _____ God? Yes, we'll gath - er at the riv - er, the

51

beau - ti - ful, the beau - ti - ful _____ riv - er; _____ gath - er with the saints _____ at the

54 *poco rit.* *a tempo* *mp*
riv - er that flows by the throne of God.

58 *poco rit.* *a tempo* *mp*
Deep riv - er;

61 *rit.*
shall we gath - er at the riv - er that flows by the throne of

65 *a tempo* *rit.* *molto rit.*
God.

a tempo *rit.* *molto rit.*

We Shall Overcome

Traditional Spiritual
Arranged by
LLOYD LARSON

Resolutely, steady (♩ = c. 92)

Piano

mp

5 *mp*

We shall o - ver - come, we shall o - ver - come,

9

we shall o - ver - come some - day! Oh, deep in my

14
heart _____ I do be - lieve that we shall o - ver -

18
come some - day! *mf* We'll walk hand in

22
hand, _____ we'll walk hand in hand, _____ we'll walk hand in

26
hand some day! *mf* Oh, _____ deep in my

30

heart _____ I do be - lieve that we shall o - ver -

34

come some - day!

38

mp We shall live in peace, we shall live in

42

peace, we shall live in peace some - day, some -

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46

day! Oh, — deep in my heart — I do be -

50

lieve that we shall o - ver - come some - day!

54

f

58

f

God will see us through, — God will see us through, —

63

God will see us through some - day, some - day! Oh, —

67

deep in my heart — I do be - lieve that

71

we shall o - ver - come, we shall o - ver - come,

75

ff *molto rit.*

we shall o - ver - come some - day, some - day!

molto rit.

ff

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He Died for Me	Seekers of Your Heart
He Shall Feed His Flock	Share Your Faith
He Who Began a Good Work in You	The Star-Spangled Banner
He's Been Faithful	Sweet Little Jesus Boy
Help Us Accept Each Other	Talk About a Child That Do Love Jesus
His Glorious Church	Ten Thousand Angels
His Strength Is Perfect	Ten Thousand Joys
The Holy City	That's What Faith Must Be
Home Free	Then Shall the Righteous Shine Forth
Household of Faith	There Is a Savior
How Great the Love	The Twenty-Third Psalm
How Great Thou Art	A Vessel in Your Hands
How Lovely Is Thy Dwelling Place	Was It a Morning Like This?
Hymn of Promise	We Are One, Lord
I Am His and He Is Mine	We Have Seen the Risen Lord
I Am Willing, Lord	Wedding Song (There Is Love)
I Bowed on My Knees and Cried Holy	Welcome Home, Children
I Know that My Redeemer Liveth	Were You There on That Christmas
I Miss My Time with You	Night?
I Saw the Lord	When God's People Pray
I Walked Today Where Jesus Walked	When Love Is Found
I Will Be Here	Who Will Be Jesus?
I Wonder as I Wander	Who Would Send a Baby?
If My People Will Pray	With All My Heart

Sacred Wedding Solos

Medium Voice Settings

by Lloyd Larson

Book # 8311; Book & Accompaniment CD # 8312

Be Still and Know • Come to a Wedding • Find in Me a Thankful Heart • Great Is Thy Faithfulness
How Beautiful • I Then Shall Live • I Will Be Here • I Would Be True • One Bread, One Body
Make Me a Channel of Your Peace • O Perfect Love • On Eagle's Wings • Our Lord's Prayer •
Teach Us to Love • The Gift of Love (with alternate text "When Love Is Found") • The Power of Your Love

Everything for the Church Soloist

Compiled and Edited by John F. Wilson, Don Doig & Jack Schrader, # 804

A Song About Me
A Worthy Woman
Above the Hills of Time
All in the Name of Jesus
Alleluia (Schubert)
Amazing Grace
Because He Lives
Because You Are God's Chosen Ones
The Birthday of the King
The Blood Will Never Lose Its Power
The Body of Our Lord
Born Again
Bread of the World in Mercy Broken
Bridal Prayer
Bring Back the Springtime
Chosen of the Lord
Christ Living Within You
Clean Before My Lord
Come, Praise the Lord!
Communion Song
Eternal Life
Flee as a Bird
For Those Tears I Died
Gentle Like Jesus
The Gift of Love
Give Me Jesus
Give Them All to Jesus
Grace Greater Than Our Sin
Great Is Thy Faithfulness
Have Thine Own Way, Lord!
He Carried My Cross
He Died for Me
He Shall Feed His Flock
He Turned the Water into Wine
He Was There All the Time
He's a Wonderful Lord
The Heavens Declare His Glory
Help Us Accept Each Other
Here's My Life
Here's One
His Eye Is On the Sparrow
Ho! Everyone Who Is Thirsty
The Holy City
How Big Is God
How Quiet Is the Night
How Real!
Hush Now
I Am His and He Is Mine
I Am the Vine
I Am Willing, Lord
I Heard About a Man
I Just Came to Praise the Lord
I Know Where I'm Going
I Saw the Lord, and All Beside Was Darkness
I Walked Today Where Jesus Walked
I Want Jesus to Walk With Me
I Wonder as I Wander
I Wonder Why?
If Jesus Had Not Come
If My People Will Pray
If with All Your Hearts
If You Need a Helping Hand
I'm Goin' Home
In Jesus' Name
In the Image of God
Into My Heart
It Was His Love
It Won't Stop
Ivory Palaces
Jesus Is Lord of All
Jesus Revealed in Me
Just a Closer Walk with Thee
Just Because I Asked
Lead Me to Calvary
Learning to Learn

Life Indeed
Like a Child
Little Baby Jesus
Lonely Voices
The Lord Is My Light
Lord, Listen to Your Children
Lord, Show the Way
Lord, Take Control of Me
The Lord's Prayer (Malotte)
Love Came Down at Christmas
Love Theme
Love Was When
Marvelous Mystery
May the Mind of Christ
Mirror
More (Than You'll Ever Know)
My Cup Overflows
My Jesus, I Love Thee
My Tribute
The New 23rd
New Wind Blowing
No One Ever Cared for Me Like Jesus
No Power of My Own
Nothing ... Everything
O Father in Heaven
O Glorious Love!
O Holy Night
O Lord Most Holy
O Rest in the Lord
O the Deep, Deep Love of Jesus
Of Love I Sing
Oh, What Love!
Open the Gates of the Temple
The Palms
Praise the Lord, He Never Changes
Reach Out to Your Neighbor
Ring the Bells
Rise Again
Savior, My Heart Is Thine
Seek Ye First
Shepherd of Love
Something Beautiful
So Great Is His Mercy
Spirit of God
Strength to My Soul
Sweet Is the Name of Jesus
Take God By the Hand
Take My Life
Ten Thousand Angels
Thank You for These Gifts
Thanks to God
That Someday Is Now
That's Why We Are Beautiful
Then Shall the Righteous Shine Forth
There's a Quiet Understanding
They Led Him Away
This Is My Commandment
This Is the Time I Must Sing
The Touch of the Master's Hand
The Twenty-Third Psalm (Malotte)
Until Then
Wedding Song
Welcome Home, Children
What God Hath Promised
What Grace Is This!
What Have They Done?
Whither Thou Goest
Who Are You to Disagree?
Who Is This Boy?
Who Shall Separate Us?
Who Will Go?
Worthy Is the Lamb
Yes, God Is Real
You're Something Special

Vocal Duet Collections by Lloyd Larson

Praise Songs for Two Voices

for Two Medium Voices

Book # 8471; Book & Accompaniment CD # 8476

You're Worthy of my Praise *with* O Worship the King • Seek Ye First • The Potter's Hand
More Precious than Silver *with* I Stand in Awe • I Give You My Heart *with* Into My Heart
Be Still and Know • What the Lord Has Done in Me • Thy Word • Worthy Is the Lamb • We Bow Down

Sacred Vocal Duets

for High and Low Voice

Book # 8065; Book & Accompaniment CD # 8375; Accompaniment CD # 8065C

Shine, Jesus, Shine • Great Is the Lord • Mary, Did You Know? • Lord, Listen to Your Children
I Love You, Lord • On Eagle's Wings • Here I Am, Lord • Hymn of Promise • The Gift of Love

Sacred Vocal Duets II

for Two Medium Voices

Book # 8170; Book & Accompaniment CD # 8177

Open the Eyes of My Heart • Me a Channel of Your Peace • You Are My All in All • Lamb of God
The Power of Your Love • Great Is Thy Faithfulness • Shout to the Lord
Lamb of God • One Bread, One Body • As the Deer • How Beautiful

Sacred Vocal Duets III

for Two Medium Voices

Book # 8298; Book & Accompaniment CD # 8300

I Then Shall Live • Shout to the North • Knowing You • Be Still and Know • We Remember You
What the Lord Has Done in Me • Only by Grace • He Is Exalted • Holy Ground
When You Prayed Beneath the Trees

Spirituals for Two Voices

for Two Medium Voices

Book # 8391; Book & Accompaniment CD # 8394

Deep River/Shall We Gather at the River • Swing Low, Sweet Chariot • Steal Away • Give Me Jesus
Lord, I Want to Be a Christian • I Want Jesus to Walk with Me • He Never Said a Mumbalin' Word
We Shall Overcome • Joshua Fit de Battle of Jericho • Give Me Jesus • Every Time I Feel the Spirit

Vocal Duets for Christmas

for Two Medium Voices

Book # 8219; Book & Accompaniment CD # 8223

Christmas Angels • Come, Thou Long Expected Jesus • Coventry Carol • O Come, O Come, Emmanuel
God Rest Ye Merry, Gentlemen • Joy to the World! the Lord Is Come • The First Noel • What Child Is This?

Vocal Duets for Christmas II

for Two Medium Voices

Book # 8429; Book & Accompaniment CD # 8434

All Is Well • One Small Child • Were You There on that Christmas Night? • Mary, Did You Know?
Christmastime (with Angels We Have Heard on High) • Emmanuel, God with Us *with* Emmanuel
Prepare the Way of the Lord • Breath of Heaven (Mary's Song)
Jesus, Oh, What a Wonderful Child • No Eye Had Seen

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