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There's a Wideness in God's Mercy

Todd Beaney

Tune: STUTTGART

by Christian Friedrich Witt (1660–1716)

Worshipfully ♩ = ca. 84

The musical score is written for piano in 4/4 time. It consists of four systems of staves. The first system (measures 1-4) is marked *mf* and includes the instruction "with pedal". The second system (measures 5-8) is marked *mf-mp* and *a tempo*, with a repeat sign at the beginning. The third system (measures 9-12) continues the melody and harmony. The fourth system (measures 13-16) is marked *mf* and includes the instruction *poco rit.* in the right hand. A large, diagonal yellow watermark reading "SAMPLE" is overlaid across the entire score.

37

mf

41

rit.

a tempo

optional jump to m. 69

optional jump to m. 57

45

optional repeat

mp

49

mf

poco rit.

optional jump to m. 65

53

mf a tempo

57

optional repeat
 1st time: opt. 8va (both hands)
 2nd time: loco

60

63

optional jump
 to m. 69

65

66

69

A little slower

'Tis So Sweet to Trust in Jesus

William J. Kirkpatrick
Arr. by David Berry

Jazz ballad feel ♩ = ca. 88

mf freely, with feeling

dim.

mp

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45

Measures 45-48. Treble clef: 45 (A4, B4, C5, B4, A4), 46 (G4, F4, E4, D4), 47 (C4, B3, A3, G3), 48 (F3, E3, D3, C3). Bass clef: 45 (F2, C3, G2), 46 (F2, C3, G2, D3), 47 (F2, C3, G2, D3), 48 (F2, C3, G2, D3).

49

Measures 49-52. Treble clef: 49 (B4, A4, G4, F4, E4, D4), 50 (C4, B3, A3, G3), 51 (F3, E3, D3, C3), 52 (B2, A2, G2, F2). Bass clef: 49 (F2, C3, G2, D3), 50 (F2, C3, G2, D3), 51 (F2, C3, G2, D3), 52 (F2, C3, G2, D3).

53

Measures 53-56. Treble clef: 53 (A4, B4, C5, B4, A4), 54 (G4, F4, E4, D4), 55 (C4, B3, A3, G3), 56 (F3, E3, D3, C3). Bass clef: 53 (F2, C3, G2, D3), 54 (F2, C3, G2, D3), 55 (F2, C3, G2, D3), 56 (F2, C3, G2, D3).

57

bring out melody

mf

Measures 57-60. Treble clef: 57 (A4, B4, C5, B4, A4), 58 (G4, F4, E4, D4), 59 (C4, B3, A3, G3), 60 (F3, E3, D3, C3). Bass clef: 57 (F2, C3, G2, D3), 58 (F2, C3, G2, D3), 59 (F2, C3, G2, D3), 60 (F2, C3, G2, D3).

61

Measures 61-64. Treble clef: 61 (A4, B4, C5, B4, A4), 62 (G4, F4, E4, D4), 63 (C4, B3, A3, G3), 64 (F3, E3, D3, C3). Bass clef: 61 (F2, C3, G2, D3), 62 (F2, C3, G2, D3), 63 (F2, C3, G2, D3), 64 (F2, C3, G2, D3).

65

mp

70

p

74

mp *p* *mp*

79

rit. e dim. *p a tempo*

84

rit. *dim.* *pp*

Lord of the Wind and the Sea

Music by
Lloyd Larson

Gentle, steady tempo ♩ = ca. 104

The first system of the musical score is in 4/4 time. The treble clef staff begins with a melody of eighth and sixteenth notes, marked *mf*. The bass clef staff provides a simple accompaniment of quarter notes. A large yellow watermark is visible across the right side of the page.

The second system of the musical score continues the melody and accompaniment. It includes a measure rest in the treble staff at the beginning of the system. The yellow watermark continues across the page.

The third system of the musical score continues the melody and accompaniment. The yellow watermark continues across the page.

The fourth system of the musical score concludes the piece. It features a key signature change to two flats (B-flat and E-flat) and a time signature change to 2/4. The yellow watermark continues across the page.

Duration: 2:30

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LT

29

29

32

32

35

mp

35

38

mf

38

41

f

41

44

mp mf

Measures 44-46: Treble clef has a melodic line with eighth and sixteenth notes. Bass clef has a simple accompaniment. Dynamics: *mp* at measure 44, *mf* at measure 45.

47

Measures 47-49: Treble clef continues the melodic line. Bass clef accompaniment. Dynamics: *mp* at measure 47, *mf* at measure 48.

51

Measures 51-53: Treble clef has a melodic line. Bass clef accompaniment. Dynamics: *mp* at measure 51, *mf* at measure 52.

55

Measures 55-58: Treble clef has a melodic line. Bass clef accompaniment. Dynamics: *mp* at measure 55, *mf* at measure 56. *poco rit.* at measure 58.

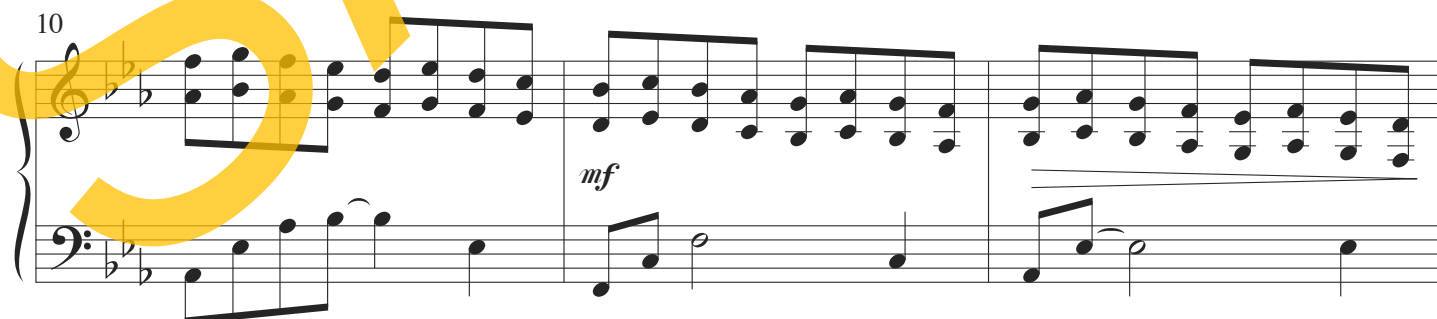
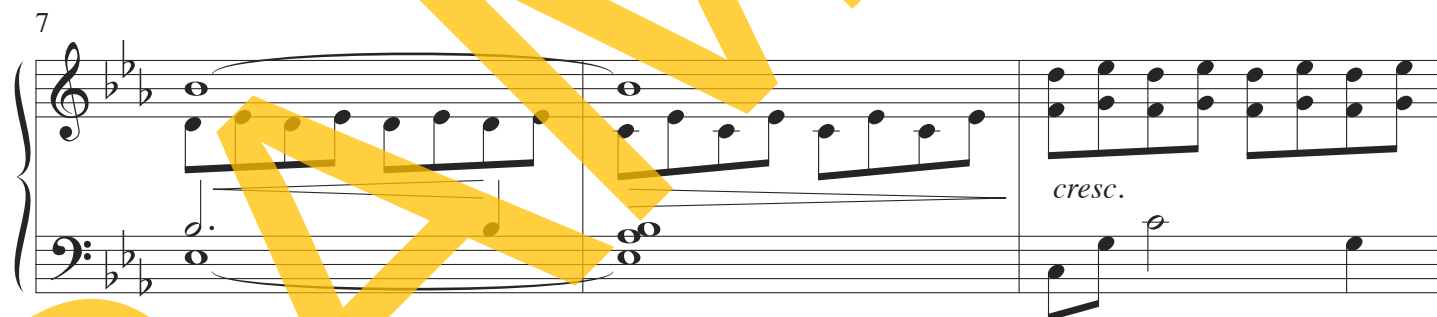
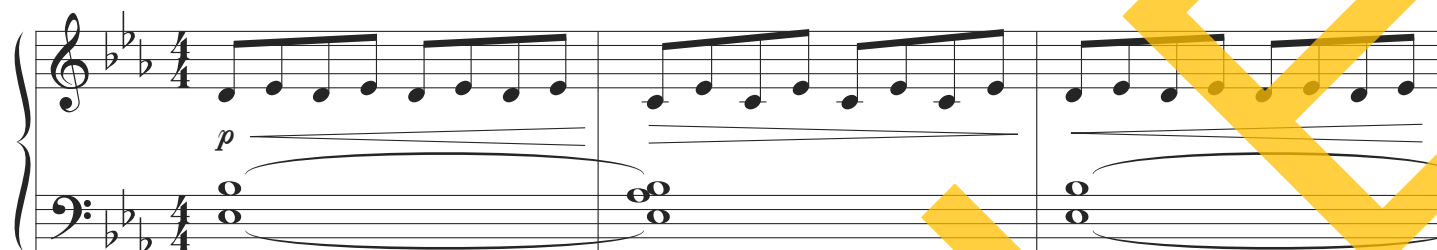
59

Measures 59-62: Treble clef has a melodic line. Bass clef accompaniment. Dynamics: *a tempo* at measure 59, *dim. poco a poco* at measure 60, *molto rit.* at measure 61, *p* at measure 62.

O Love That Will Not Let Me Go

Albert J. Peace
Arr. by Jay Rouse

Tenderly, freely ♩ = 96-100



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30

Measures 30-33 of a piano piece. The key signature has three flats (B-flat, E-flat, A-flat). The music features a melody in the right hand and a bass line in the left hand. A large yellow 'SAMPLE' watermark is overlaid diagonally across the page.

34

Measures 34-36. Measure 34 includes a crescendo hairpin. Measure 35 begins with a mezzo-piano (*mp*) dynamic marking. The melody continues in the right hand, and the left hand provides harmonic support.

37

Measures 37-39. The music continues with a flowing melody in the right hand and a steady bass line in the left hand. The yellow 'SAMPLE' watermark remains prominent.

40

Measures 40-42. Measure 41 features a crescendo (*cresc.*) marking. The right hand has a more active, melodic line, while the left hand continues with a consistent bass line.

43

Measures 43-45. Measure 43 starts with a mezzo-forte (*mf*) dynamic marking. The piece concludes with a final melodic flourish in the right hand and a sustained bass line in the left hand.

63

Measures 63-65 of a piano piece. Measure 63 features a treble staff with a series of eighth notes and a bass staff with a single note. Measure 64 continues the treble staff melody and adds a bass staff line. Measure 65 shows a treble staff with a half note and a bass staff with a half note. A dynamic marking of *mp* is present in measure 65.

66

Measures 66-68 of a piano piece. Measure 66 has a treble staff with a half note and a bass staff with a half note. Measure 67 continues the treble staff melody and adds a bass staff line. Measure 68 shows a treble staff with a half note and a bass staff with a half note. A dynamic marking of *dim.* is present in measure 68.

69

Measures 69-72 of a piano piece. Measure 69 has a treble staff with a half note and a bass staff with a half note. Measure 70 continues the treble staff melody and adds a bass staff line. Measure 71 shows a treble staff with a half note and a bass staff with a half note. Measure 72 shows a treble staff with a half note and a bass staff with a half note. A dynamic marking of *p* is present in measure 69, and a tempo marking of *poco rit.* is present in measure 72.

73

Measures 73-75 of a piano piece. Measure 73 has a treble staff with a half note and a bass staff with a half note. Measure 74 continues the treble staff melody and adds a bass staff line. Measure 75 shows a treble staff with a half note and a bass staff with a half note. A tempo marking of *a tempo* is present in measure 73.

76

Measures 76-79 of a piano piece. Measure 76 has a treble staff with a half note and a bass staff with a half note. Measure 77 continues the treble staff melody and adds a bass staff line. Measure 78 shows a treble staff with a half note and a bass staff with a half note. Measure 79 shows a treble staff with a half note and a bass staff with a half note. A dynamic marking of *p* is present in measure 76, and a tempo marking of *rit. poco a poco al fine* is present in measure 77. A dynamic marking of *pp* is present in measure 79, and an *8vb* marking is present in measure 79.

for my sister, Fallyn

Leaning on the Everlasting Arms

Words by
Elisha A. Hoffman (1839–1929)

Shelton Ridge Love

Tune: SHOWALTER

by Anthony J. Showalter (1858–1924)

Andante cantabile ♩ = ca. 66-72

mp molto espressivo

3

5 (bring out melody) *mp*

7

9

Duration: 3:40/2:55

O how sweet to walk in this pilgrim way...

Più mosso ♩ = ca. 76-84

(8^{va}) - 7

26

p *mf*

O how bright the path grows from day to day...

30

f

33

poco rit. *a tempo*

36

mf *f*

39

rit. *mp*

54

a tempo, ad lib.

56

8^{va}

58

(8^{va})

Arrangement Ending

molto rit.

60

(8^{va})

pp

Optional Transition to *When We All Get to Heaven*

8^{va}

63

(8^{va})

loco

I Sing the Mighty Power of God

Tracey Craig McKibben

Tune: ELLACOMBE

from *Gesangbuch der Herzogl, Wurtemberg, 1784*

Joyfully ♩ = 120

8va

mp

4

(8va)

mf

7

mf

mp

10

13

Duration: 2:30

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LL



34

37

Serenely ♩ = 96

rit.

p

41

44

mf

48

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

8va

52

(8va)

mp

55

f

accel. to new tempo

58

Tempo I (♩ = 120)

f

mf

61

64

67

mf

70

rit.

p

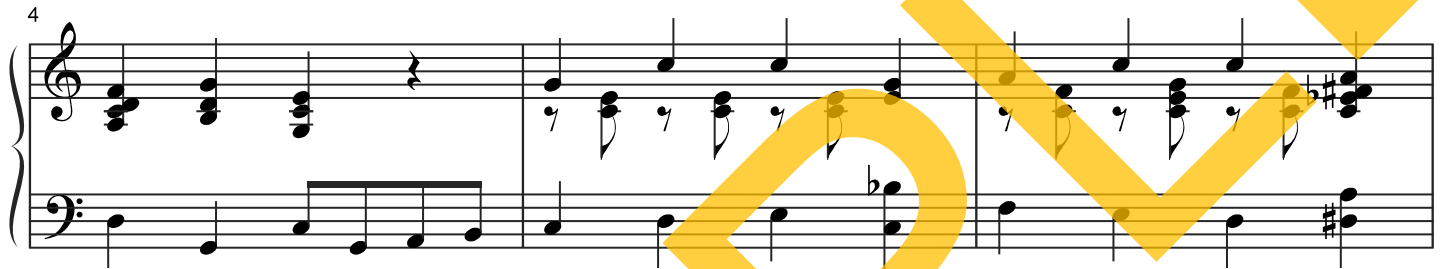
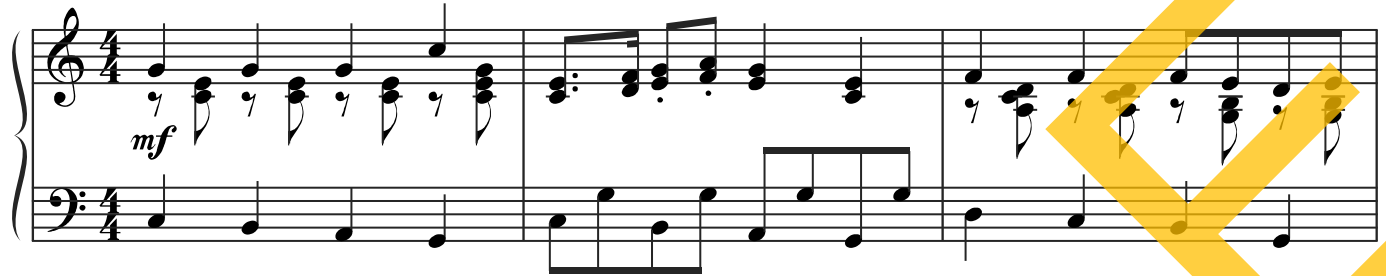
When We All Get to Heaven

Mark Hayes

Tune: HEAVEN

by Emily D. Wilson, 1865–1942

Spirited ♩ = ca. 108



Duration: 1:20

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LT

Gratefully dedicated to Carroll and Brenda Logan for their combined 70 years of service
to the Church through music and education to children, youth, and adults.

Great Is Thy Faithfulness

Thou changest not, Thy compassions they fail not. As Thou hast been, Thou forever wilt be.
(Thomas O. Chisholm, 1866–1960)

John Purifoy

Tune: FAITHFULNESS

by William M. Runyan (1870–1957)

With warmth and reverence ♩ = ca. 86

p

mf

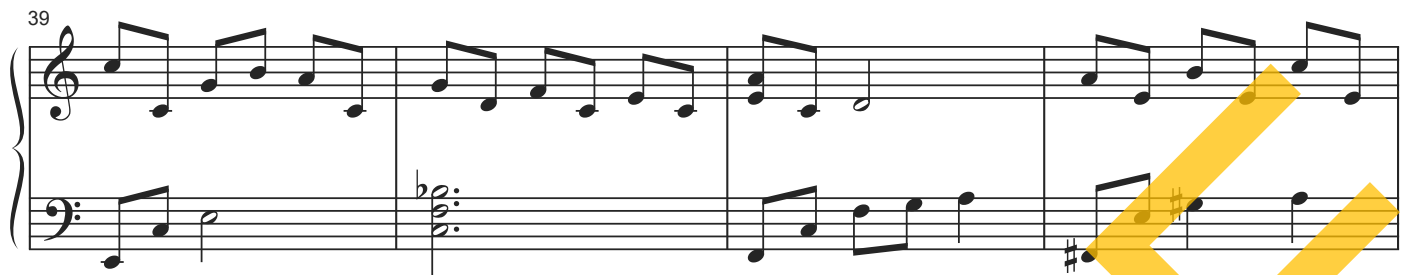
mp

pedal harmonically

bring out melody

Duration: 3:20

39



43



47

f

mf

With motion ♩ = ca. 86
bring out melody

pedal harmonically

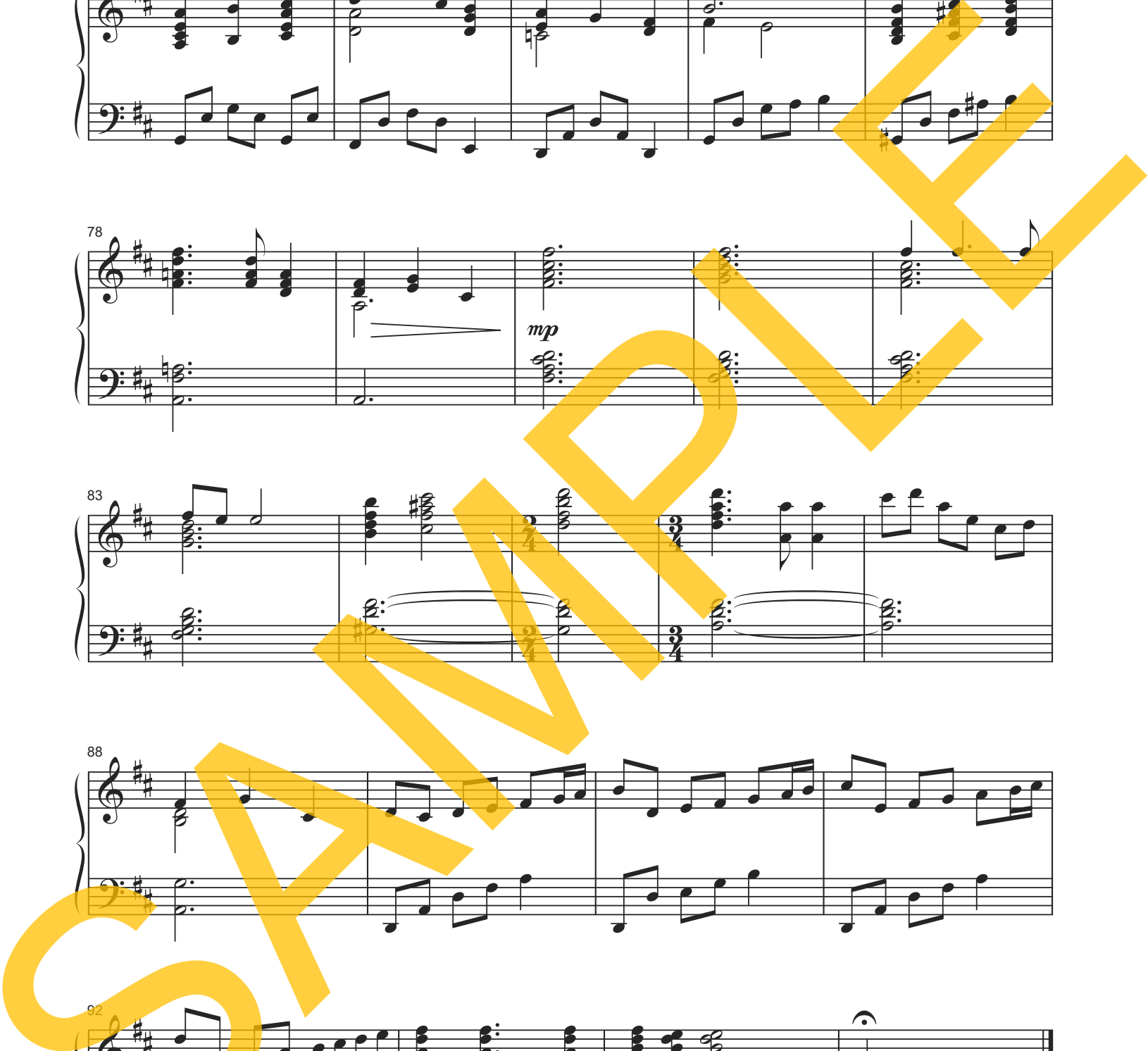


50



53





73

78

83

88

92

rall.

p

pp

mp

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of five systems of staves. The first system (measures 73-77) features a steady eighth-note bass line and chords in the treble. The second system (measures 78-82) includes a crescendo leading to a mezzo-piano (*mp*) dynamic. The third system (measures 83-87) contains sustained chords in the bass. The fourth system (measures 88-91) shows a more active treble line. The fifth system (measures 92-95) begins with a *rall.* marking and a decrescendo, ending with a piano (*p*) dynamic and concluding with a pianissimo (*pp*) chord.

Morning Prayer

Terry Osman

Andantino con moto ♩ = ca. 68

pp poco rit. p a tempo poco rit. mp a tempo

4

7

10

mf

Duration: 2:30

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LL

28

mf
poco rit.

f
a tempo

30

33

mf

36

poco rit.

mp
a tempo

rit.

39

p
a tempo

rit.

pp

My Savior's Love

*How marvelous, how wonderful Is
my Savior's love for me!*
(Charles H. Gabriel)

Faye López

Tune: MY SAVIOR'S LOVE
by Charles H. Gabriel (1856–1932)

With contemplation ♩ = ca. 80

mf

mp

mf

Duration: 3:00

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LT

29

Measures 29-30. Treble clef: eighth-note runs. Bass clef: whole notes.

31

Measures 31-32. Treble clef: eighth-note runs. Bass clef: whole notes.

33

mp

Measures 33-35. Treble clef: chords and eighth notes. Bass clef: eighth notes. Dynamic: *mp*.

36

mf

Measures 36-38. Treble clef: chords. Bass clef: eighth notes. Dynamic: *mf*.

39

f

Measures 39-41. Treble clef: chords. Bass clef: eighth notes. Dynamic: *f*.

42

ff triumphantly

45

48

rit.

51

mf a tempo, with contemplation

54

rit. *mp* *p*

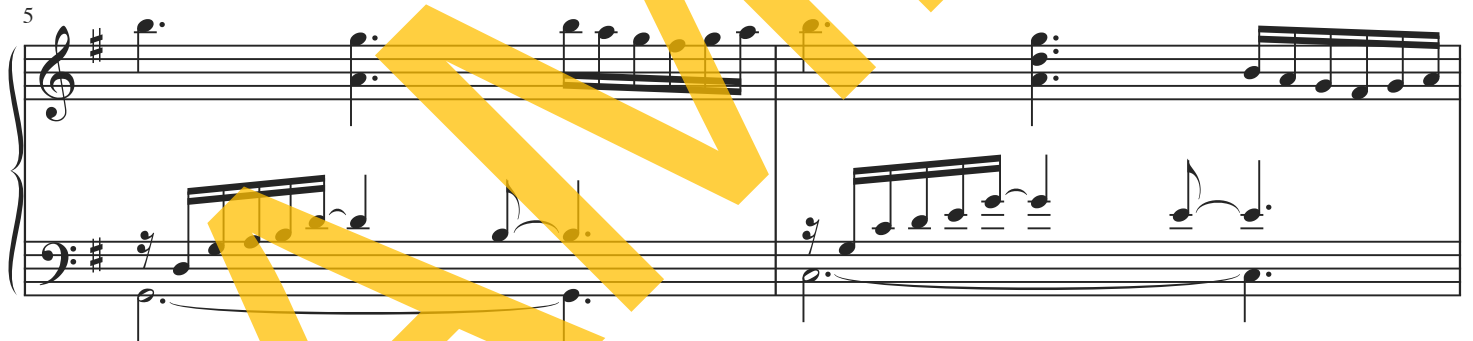
Assurance

J.B. Taylor
Tune: ASSURANCE
by Phoebe Palmer Knapp (1839–1908)

Stately ♩ = ca. 54



Flowing gently ♩ = ca. 60



Duration: 2:30

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LL

19

19

21

21

24

24

f

26

26

28

28

30

Measures 30-31 of a musical score in G major. The treble clef part features a melodic line with eighth and sixteenth notes, while the bass clef part provides a harmonic accompaniment with quarter and eighth notes. A large yellow watermark is visible across the page.

32

Measures 32-33 of a musical score in G major. The treble clef part continues the melodic development, and the bass clef part features a more active accompaniment with eighth notes. A large yellow watermark is visible across the page.

34

Measures 34-35 of a musical score in G major. The treble clef part shows a melodic phrase, and the bass clef part has a steady accompaniment. A large yellow watermark is visible across the page.

36

Measures 36-38 of a musical score in G major. The treble clef part features a melodic line, and the bass clef part has a steady accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in measure 36. A large yellow watermark is visible across the page.

39

Measures 39-40 of a musical score in G major. The treble clef part features a melodic line, and the bass clef part has a steady accompaniment. A large yellow watermark is visible across the page.

51



53 Like the beginning (♩ = ca. 54)



rit. *a tempo*

57



59



molto rit.

61



pp

Crown Him with Many Crowns

with

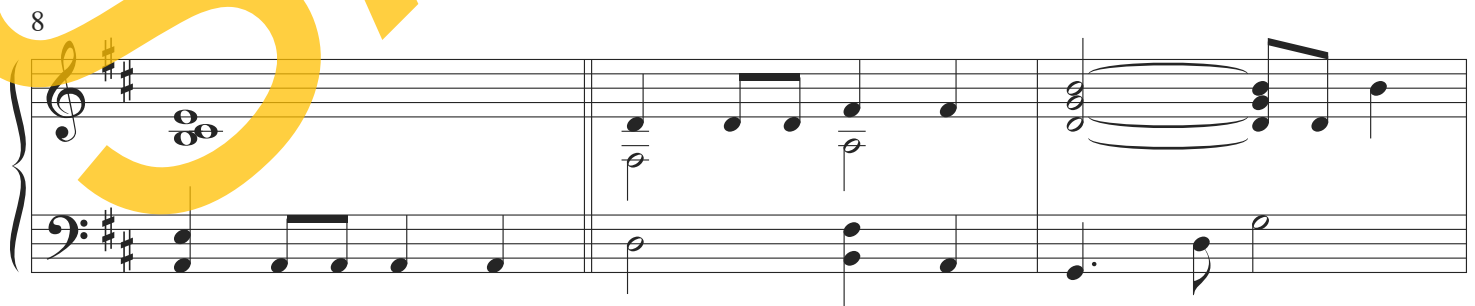
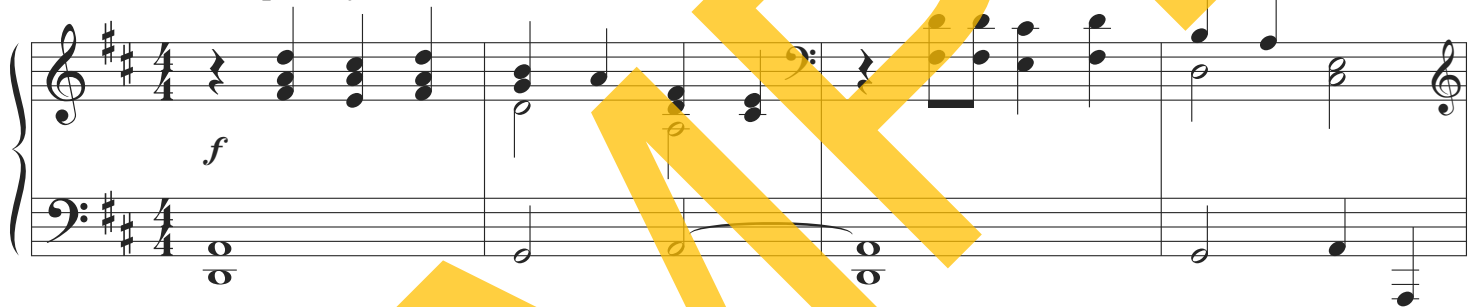
Rejoice, the Lord Is King

George J. Elvey
Arr. by Erinn Jarrell Schwarz

*Crown Him with many crowns, the Lamb upon His throne.
Hark! how the heavenly anthem drowns all music but its own!
Awake, my soul, and sing of Him who died for thee,
And hail Him as thy matchless King through all eternity.*
(Matthew Bridges)

*Rejoice, the Lord is King; Your Lord and King adore!
Rejoice, give thanks, and sing, and triumph evermore.
Lift up your heart; lift up your voice!
Rejoice; again I say: rejoice!*
(Charles Wesley)

Triumphantly ♩ = ca. 138



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26

29

32

*"Rejoice, the Lord Is King"

35

38

*Music by JOHN DARWALL

57

57

60

60

63

63

66

66

69

69

cresc. *rit.* *ff*

8vb

For All the Saints

Mark Hayes
Tune: SINE NOMINE
by Ralph Vaughan Williams (1872–1958)

Stately ♩ = ca. 96



Duration: 1:40

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LL

27

Measures 27-29. Treble and bass staves. Treble staff has a repeat sign in measure 27. Bass staff has a whole note in measure 27, followed by eighth notes in measures 28 and 29.

30

Measures 30-32. Treble and bass staves. Treble staff has eighth notes in measure 30, followed by a half note in measure 31, and eighth notes in measure 32. Bass staff has whole notes in measures 30 and 31, and eighth notes in measure 32. A piano dynamic marking *f* is present in measure 31.

33

Measures 33-35. Treble and bass staves. Treble staff has eighth notes in measure 33, followed by a half note in measure 34, and eighth notes in measure 35. Bass staff has whole notes in measures 33 and 34, and eighth notes in measure 35. Tempo markings *rit.* and *a tempo* are present in measures 34 and 35 respectively.

36

Measures 36-39. Treble and bass staves. Treble staff has eighth notes in measure 36, followed by a half note in measure 37, and eighth notes in measure 38. Bass staff has whole notes in measures 36 and 37, and eighth notes in measure 38. Tempo markings *rit.* and *ff* are present in measures 38 and 39 respectively.

A Mighty Fortress Is Our God

Martin Luther
Arr. by Matt Schinske

Boldly, with power ♩ = ca. 116

Measures 1-3 of the piano introduction. The music is in 4/4 time, starting with a bass clef. The right hand plays a series of chords, and the left hand plays a steady eighth-note accompaniment. The dynamic is marked *ff* (fortissimo). A dashed line indicates the 8vb (octave below) position for the left hand.

Measures 4-6 of the piano introduction. The music continues with the same accompaniment pattern. Measure 5 features a treble clef change for the right hand. The dynamic remains *ff*. A dashed line indicates the 8vb (octave below) position for the left hand.

Measures 7-9 of the piano introduction. The music continues with the same accompaniment pattern. Measure 8 features a treble clef change for the right hand. The dynamic remains *ff*. A dashed line indicates the 8vb (octave below) position for the left hand.

Measures 10-12 of the piano introduction. The music continues with the same accompaniment pattern. Measure 11 features a treble clef change for the right hand. The dynamic remains *ff*. A dashed line indicates the 8vb (octave below) position for the left hand.

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32

mp

36

39

42

46

50

f

54

cresc. poco a poco

8vb

58

ff

(8vb)

61

(8vb)

64

(8vb)

8vb

Unfailing Love

A Meditation on Psalm 13:5

Wanda J. Cooley

Reflective ♩ = 92

mp

5

10

mf *mp*

15

mf *f* *mp*

20

mf

Slightly faster

Duration: 2:20

The God of Abraham Praise

*He has eternal life implanted in the soul;
His love shall be our strength and stay while ages roll.
Praise to the living God! All praise be to His name,
who was, and is, and is to be, fore'er the same!
(Daniel ben Judah Dayyan, ca. 1400)*

Traditional Hebrew Melody
Arr. by Tracey Craig McKibben

Moderately ♩ = ca. 108

The musical score is written for piano in 4/4 time. It consists of four systems of staves. The first system starts with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The tempo is marked 'Moderately' with a quarter note equal to approximately 108 beats per minute. The first system includes a dynamic marking of *p* (piano) and an octave marking of *8va* with a dashed line. The second system begins with a measure rest of 4 measures, followed by a treble clef, a key signature of one flat, and a 4/4 time signature. It includes a dynamic marking of *mf* (mezzo-forte) and an octave marking of *(8va)* with a dashed line. The third system starts with a measure rest of 7 measures, followed by a treble clef, a key signature of one flat, and a 4/4 time signature. It includes a dynamic marking of *mp* (mezzo-piano). The fourth system starts with a measure rest of 10 measures, followed by a treble clef, a key signature of one flat, and a 4/4 time signature. A large yellow 'SAMPLE' watermark is overlaid diagonally across the entire score.

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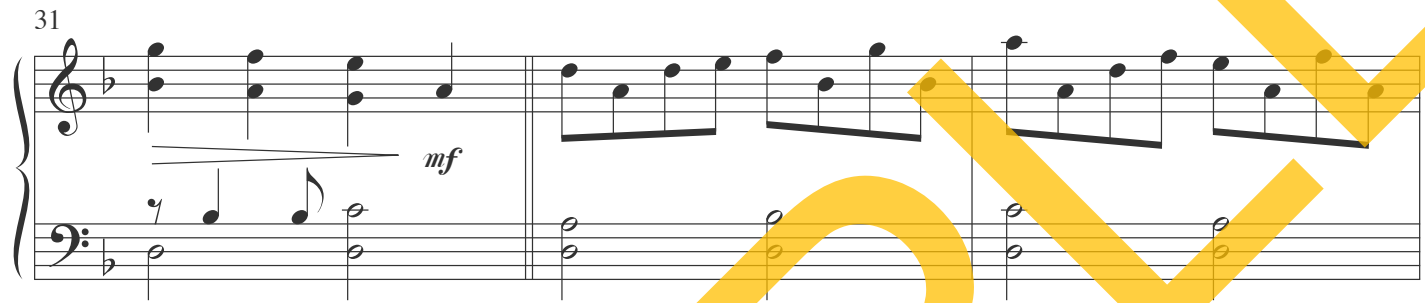
28

cresc. poco a poco



31

mf



34

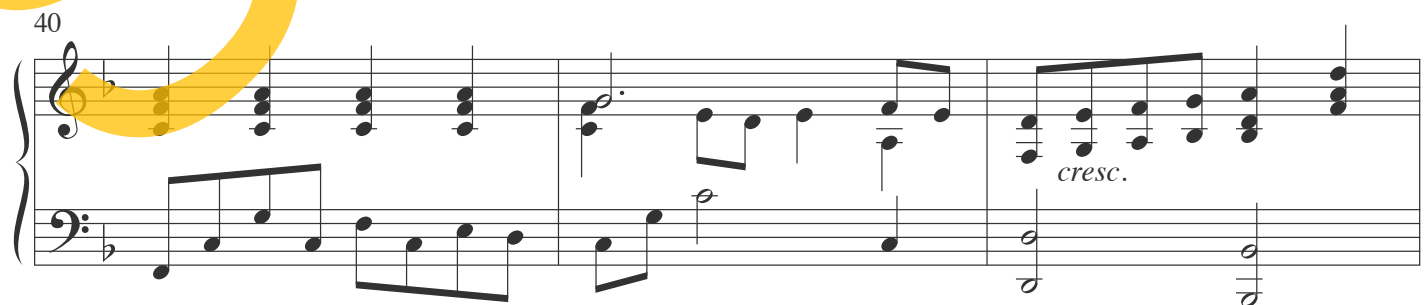


37



40

cresc.



43

f

46

poco rit.

sub.p

a tempo

8va

49

8va

52

mf

54

rit.

p

Let All Things Now Living

Darcy Stanley

Tune: ASH GROVE

Welsh Folk Tune

Joyfully ♩ = ca. 84

mf

4

8

12

mp

mf

16

Duration: 3:00

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LT

39

mf legato with expression

44

48

flowing

52

56

60

rit.

Broaden ♩ = ca. 78

64

68

71

rit. *a tempo*

75

Tempo I *8va* *loco*

According to Thy Gracious Word

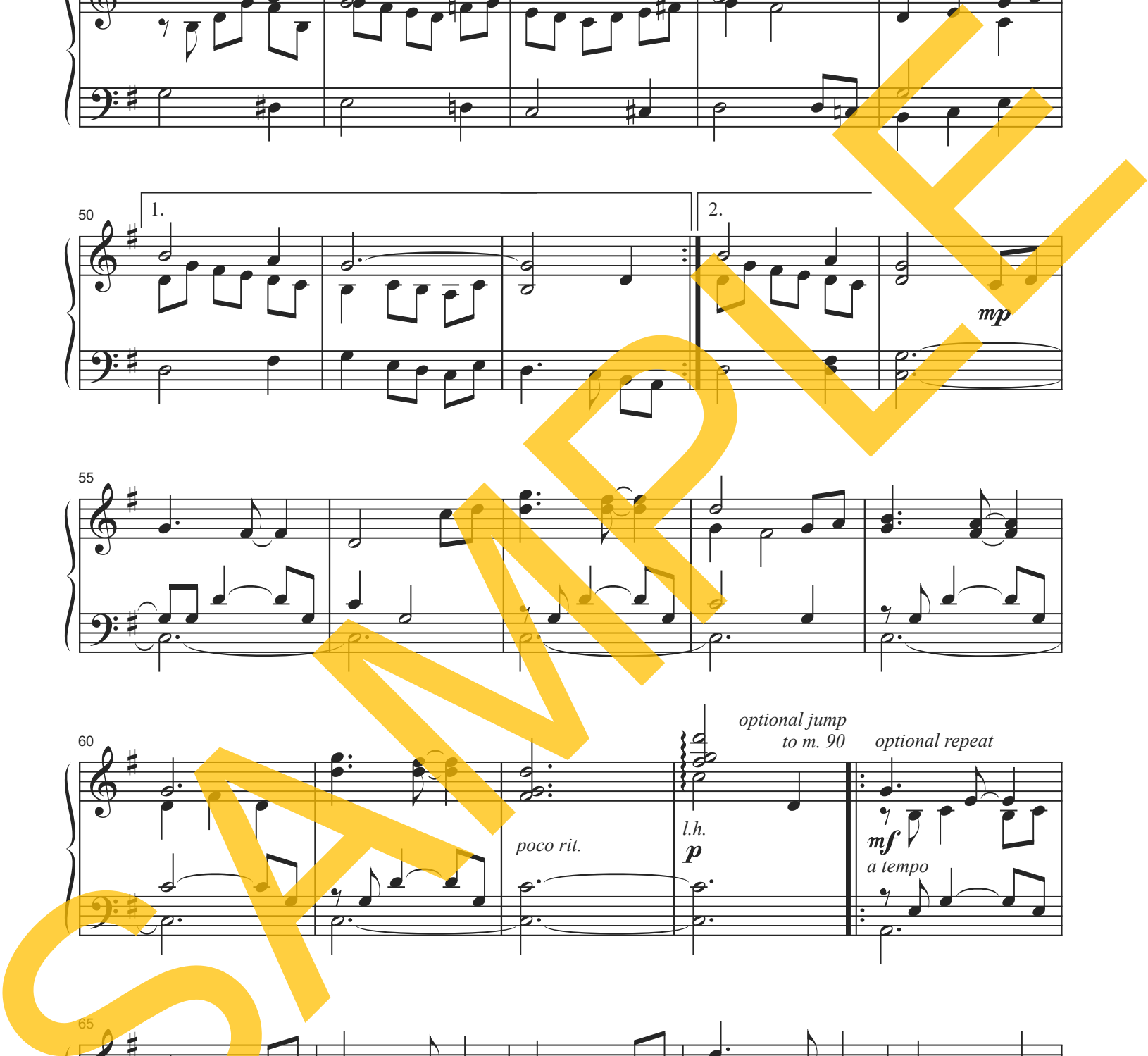
Todd Beaney

Tune: AVON

by Hugh Wilson (1766–1824)

Warmly ♩ = ca. 92

*mp**with pedal**optional repeat**mf*



45

50

1.

2.

mp

55

60

poco rit.

l.h.
p

*optional jump
to m. 90*

optional repeat

mf
a tempo

65

95

100

optional repeat as needed

mp

105

1. 2.

optional jump to m. 116

111

mf

pp

3

Slower, freely ♩ = ca. 76

116

mp

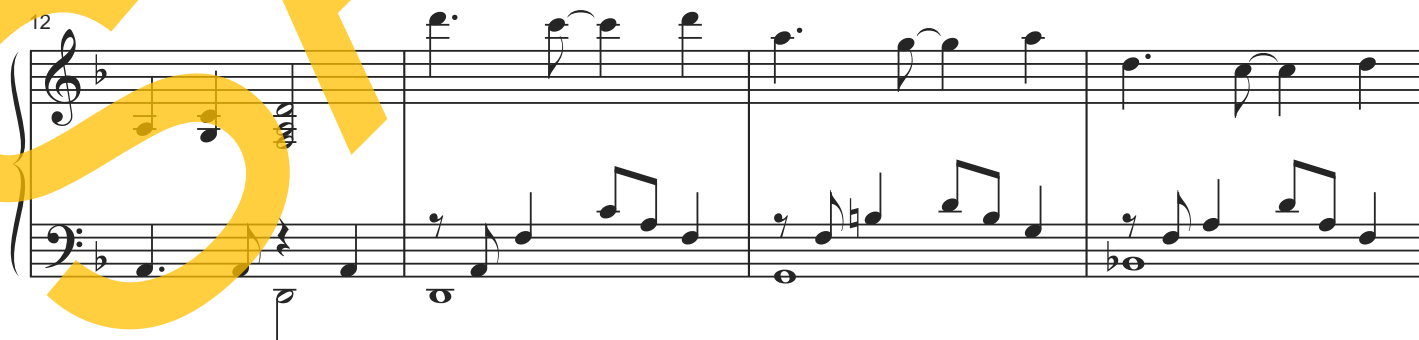
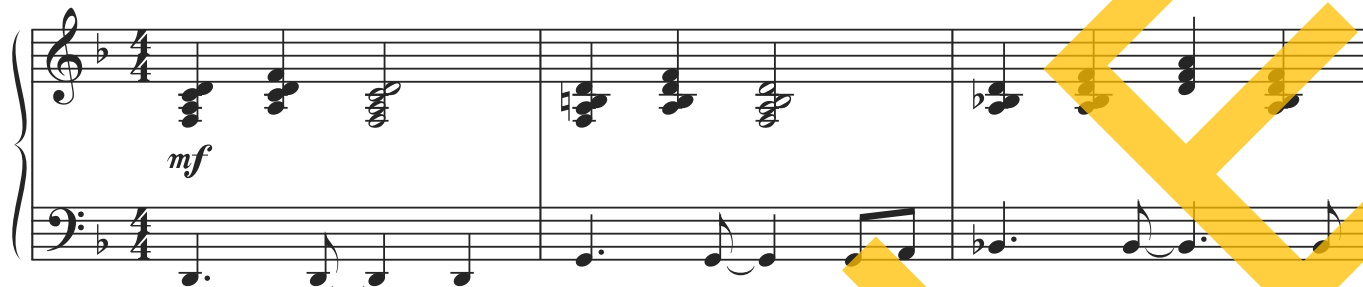
molto rit.

I Will Arise and Go to Jesus

*Jesus ready stands to save you,
Full of pity, love and pow'r:
(Joseph Hart, 1712–1768)*

Faye López
Tune: **RESTORATION**
Southern Harmony, 1835

With warmth ♩ = ca. 92



Duration: 2:15

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LT

33

rit.

37

f a tempo

41

44

mf

47

rit.

mp

pp

O Come, O Come, Emmanuel

Lloyd Larson

Tune: VENI EMMANUEL

Plainsong, adapted

by Thomas Helmore (1811–1890)

Tenderly ♩ = ca. 96

p

4 (mel.)

7

10

Duration: 1:15

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JD

Bring a Torch, Jeanette, Isabella

Tracey Craig McKibben

Tune: BRING A TORCH

Traditional French carol

Joyfully ♩ = 60

8va

mp

4

7

mp

10

13

pp

The musical score is written for piano in 6/8 time. It consists of five systems of staves. The first system includes a dynamic marking of *mp* and a tempo marking of Joyfully ♩ = 60. The second system starts with a measure number of 4. The third system starts with a measure number of 7 and includes a dynamic marking of *mp*. The fourth system starts with a measure number of 10. The fifth system starts with a measure number of 13 and includes a dynamic marking of *pp*. A large yellow watermark 'SAMPLE' is diagonally across the score.

Duration: 2:30



34 *mp*

37 *mf*

40

43 *rit.* *mp* *a tempo* *pp* *mp*

46 *mf*

49 *p* *8va*

52

mp

55

58

p

61

2 1 1 1 8va- 1

64

(8va)

mp

67

rit.

p

Worship Christ, the Newborn King!

Arranged by **Lloyd Larson**

Tunes: REGENT SQUARE by **Henry T. Smart**,

ADESTE FIDELES from **John F. Wade's Cantus Diversi**,

WINCHESTER OLD from **T. Este's The Whole Book of Psalmes**

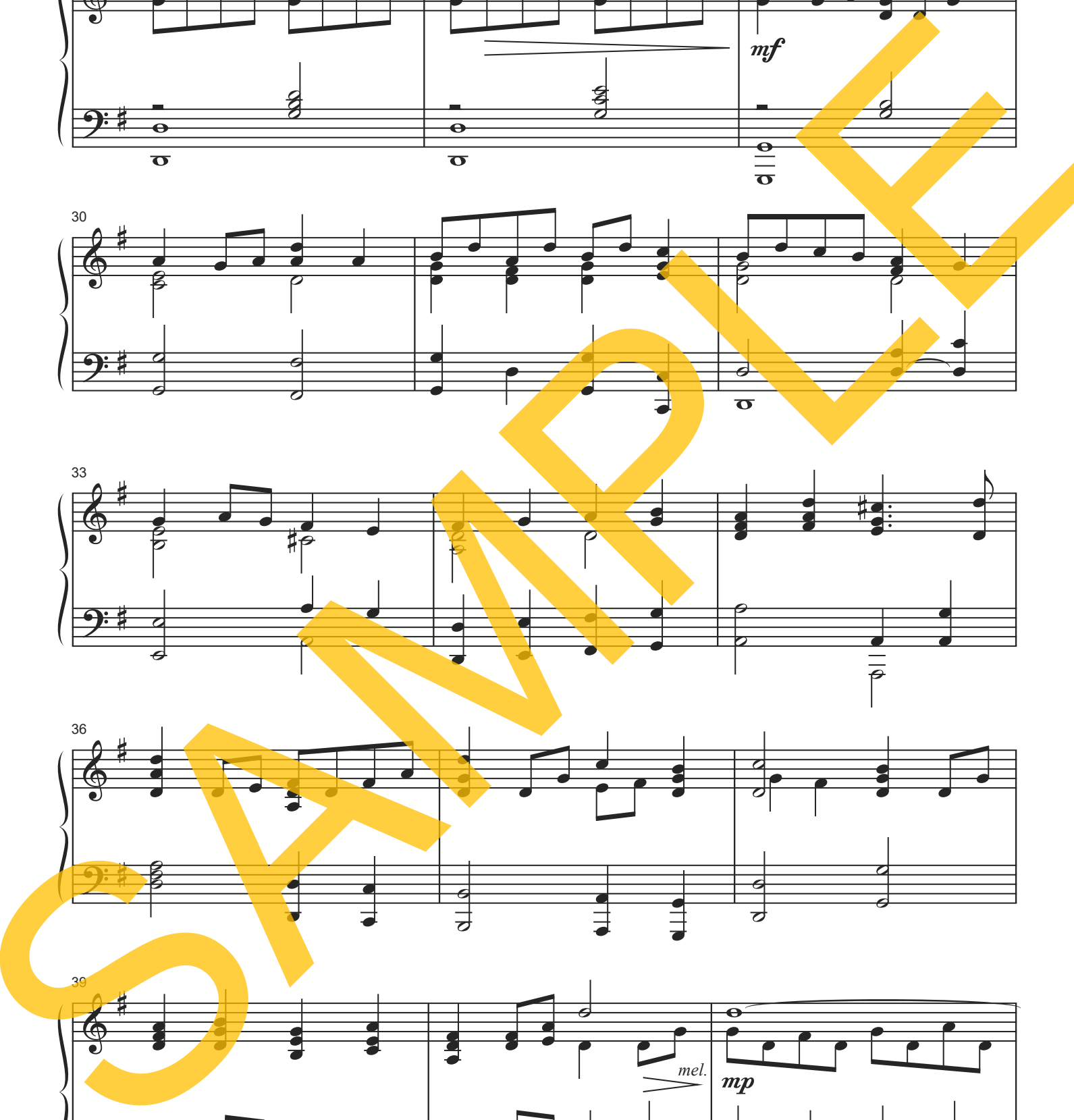
Festively ♩ = ca. 112

The musical score is written for piano in 4/4 time. It consists of four systems of staves. The first system begins with a forte (ff) dynamic. The second system includes a mezzo-forte (mf) dynamic. The third system shows a change in time signature from 4/4 to 2/4. The fourth system continues in 2/4 time. The score features various musical notations including chords, single notes, and rests. A large yellow 'SAMPLE' watermark is diagonally across the page.

Duration: 3:00

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BS



27

30

33

36

39

mf

mel.

mp

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of five systems of staves, each with a treble and bass clef. The first system (measures 27-29) features a treble staff with eighth-note patterns and a bass staff with whole notes. A crescendo hairpin is shown over measures 28 and 29, leading to a mezzo-forte (*mf*) dynamic marking. The second system (measures 30-32) continues the eighth-note patterns in the treble and whole notes in the bass. The third system (measures 33-35) shows a change in the treble staff with some accidentals and a repeat sign in measure 35. The fourth system (measures 36-38) features a more active treble staff with eighth-note runs. The fifth system (measures 39-41) includes a melodic line in the treble staff marked with an accent and 'mel.', and a mezzo-piano (*mp*) dynamic marking. The bass staff throughout provides a steady accompaniment of eighth and whole notes.

57

60

63

66

69

f

3

The image displays a musical score for piano, spanning measures 57 to 69. The score is written for two staves, treble and bass clef, in a key signature of one sharp (F#). A large, diagonal yellow watermark with the word "SAMPLE" is overlaid across the entire page. The notation includes various musical symbols such as notes, rests, and dynamic markings. Measure 60 features a forte (*f*) dynamic marking. Measure 63 includes a triplet of eighth notes in the right hand, indicated by a '3' below the notes. The score concludes with a double bar line and repeat signs at the end of measure 69.

72

75

78

81

rit.

ff a tempo

fff

8^{va}

Good Christian Men, Rejoice

with I Saw Three Ships

Craig Curry
 Tunes: IN DULCI JUBILO
 14th c. German Carol
 I SAW THREE SHIPS
 English Carol

With a joyful lilt ♩ = 72

The musical score is written for piano in 6/8 time. It consists of four systems of staves. The first system (measures 1-4) features a treble staff with a whole rest and a bass staff with a continuous eighth-note accompaniment. Dynamics are *mp* and *mf*. The second system (measures 5-8) includes a treble staff with a melodic line marked *loco* and a bass staff with eighth-note accompaniment. Dynamics are *mp* and *mf*. The third system (measures 9-12) continues the *loco* melody in the treble and eighth-note accompaniment in the bass. Dynamics are *mp* and *mf*. The fourth system (measures 13-16) features a treble staff with a melodic line and a bass staff with eighth-note accompaniment. Dynamics are *mp* and *mf*. A large yellow 'SAMPLE' watermark is diagonally across the page.

Duration: 2:15

58

mp

62

mf

66

8va

70

loco

cresc.

ff

loco

8vb

74

Wonders of His Love

George Frederick Handel (1685–1759)

Tune: ANTIOCH

Arranged by J.B. Taylor

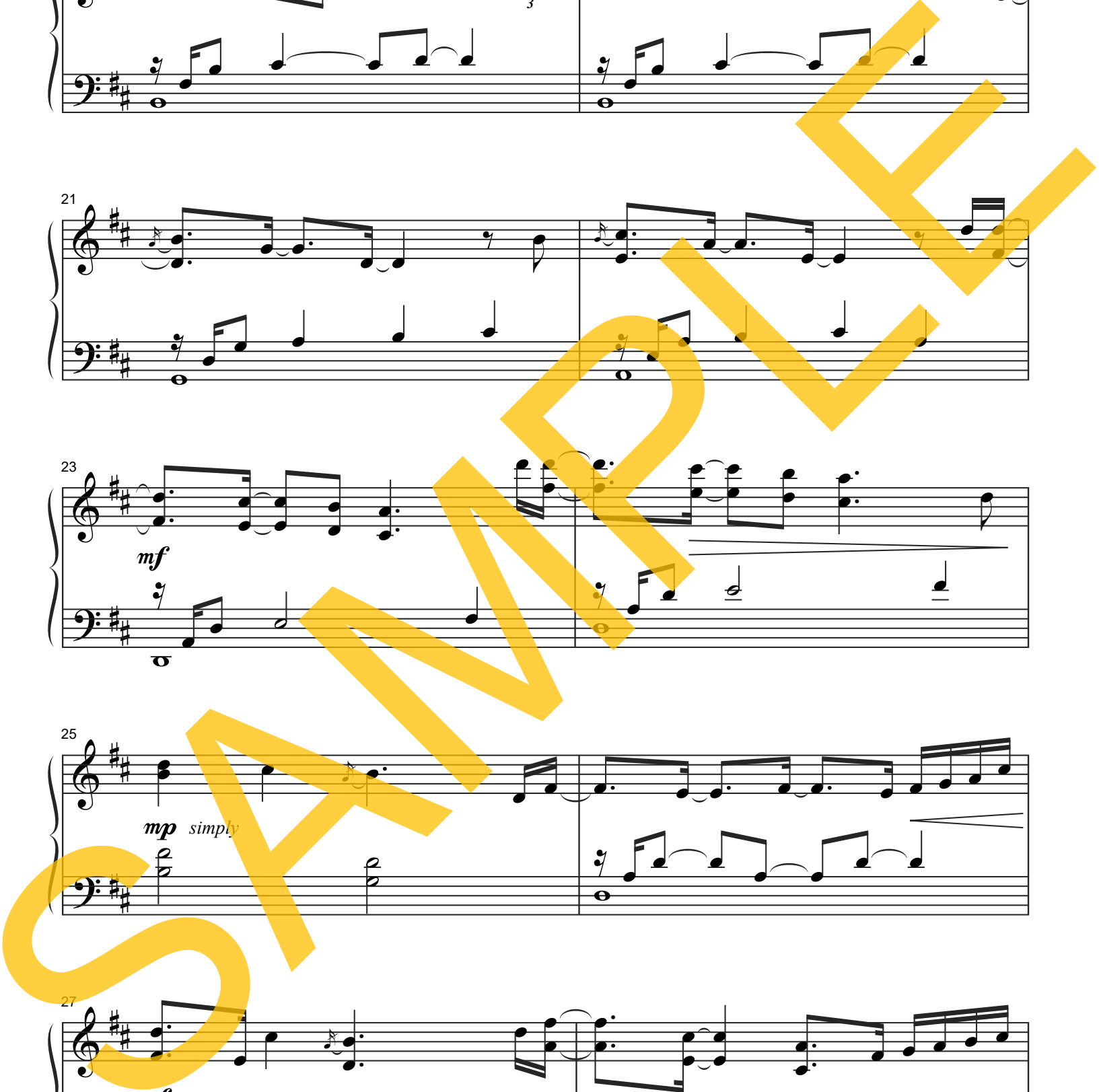
With gratitude ♩ = ca. 72

The musical score is written for piano in 4/4 time, key of D major (two sharps). It consists of four systems of music, each with a treble and bass staff. The tempo is marked 'With gratitude' and the metronome indication is '♩ = ca. 72'. The dynamics are marked 'mp' (mezzo-piano). The score includes measures 1 through 8, with measure numbers 3, 5, and 7 indicated at the start of their respective systems. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. A large yellow 'SAMPLE' watermark is overlaid diagonally across the entire page.

Duration: 3:00

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JD



19

3

21

23

mf

25

mp simply

27

mf

70/2522L-96

We Three Kings of Orient Are

Marianne Kim

Tune: **KINGS OF ORIENT**

by **John H. Hopkins** (1820–1891)

Mysteriously ♩ = ca. 120

mp

5

9

mf

13

mp

Duration: 2:40

37

rit. *p a tempo*

41

46

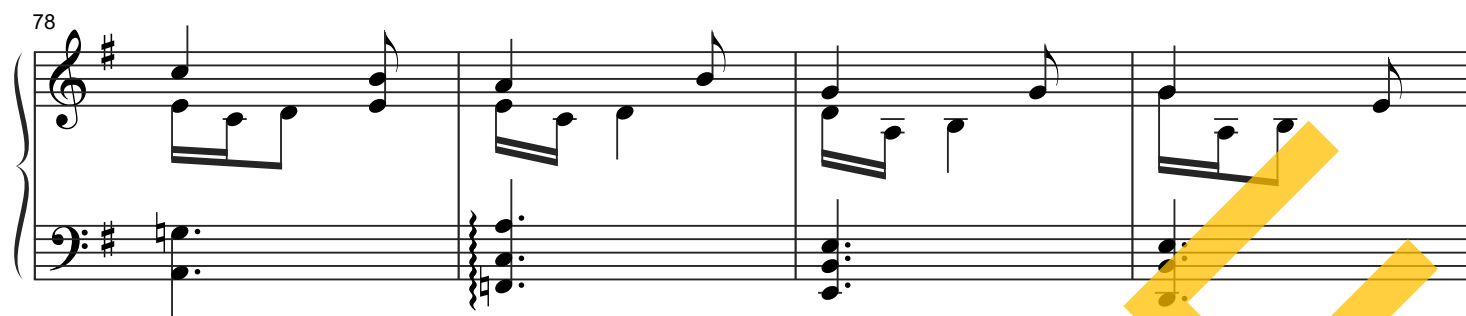
mp

50

54

cresc.

78



82

p



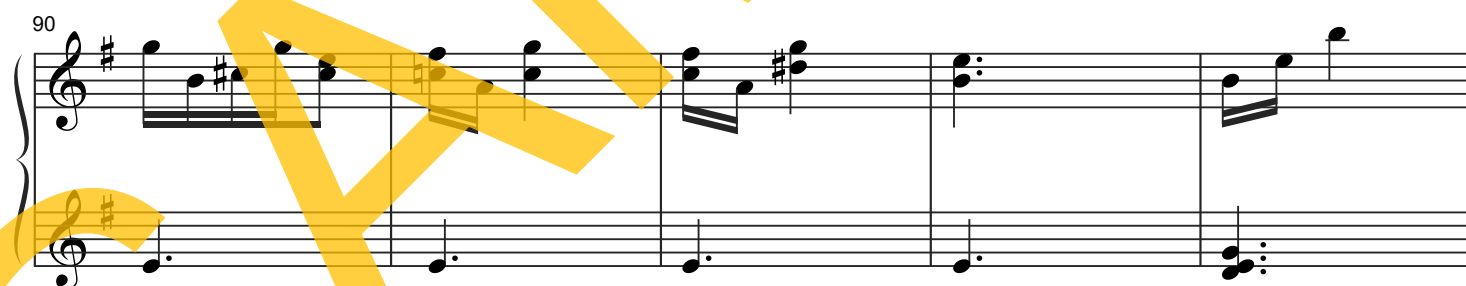
86

poco rit.

a tempo



90



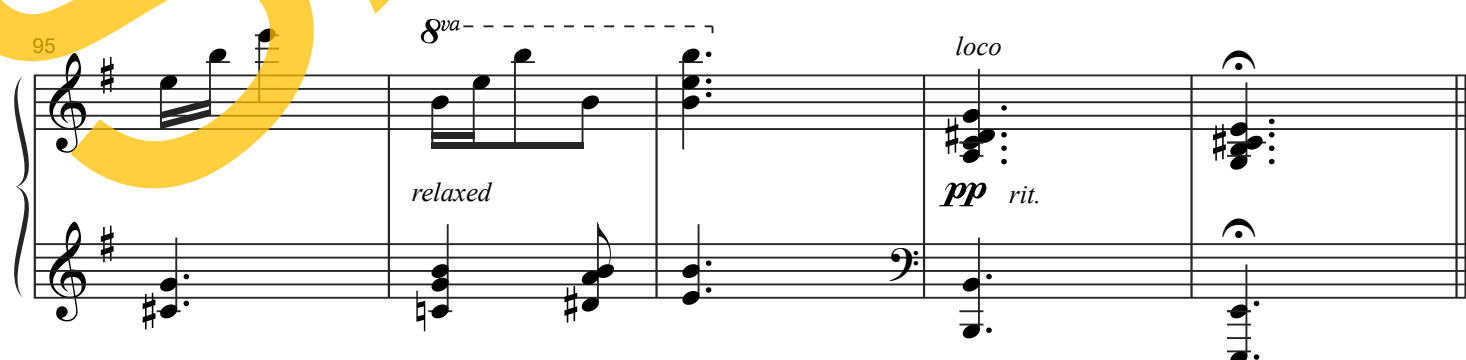
95

8va

loco

relaxed

pp rit.



Hymn to Joy

Shelton Ridge Love

Tune: HYMN TO JOY

by Ludwig van Beethoven (1770–1827)

Allegro con energia ♩ = ca. 116-124

4

7

11

15

f

mf

mp

Duration: 3:30

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LT

37

mp

Measures 37-40. Treble staff: Quarter notes G4, A4, B4, C5, D5, E5, F5, G5. Bass staff: Quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *mp*.

41

Measures 41-44. Treble staff: Quarter notes G4, A4, B4, C5, D5, E5, F5, G5. Bass staff: Quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *mp*.

45

f

Measures 45-48. Treble staff: Quarter notes G4, A4, B4, C5, D5, E5, F5, G5. Bass staff: Quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *f*.

49

mp

Measures 49-52. Treble staff: Quarter notes G4, A4, B4, C5, D5, E5, F5, G5. Bass staff: Quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *mp*.

53

f

Measures 53-56. Treble staff: Quarter notes G4, A4, B4, C5, D5, E5, F5, G5. Bass staff: Quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *f*.

57

mp

60

mf

63

poco rit.

f

Spiritoso ♩ = ca. 112-120

66

rit.

69

a tempo, grandioso

93

93

97

97

101

ff

101

104

Spiritoso

104

107

mf *ff*

107

Fairest Lord Jesus

Schlesische Volkslieder, 1842
Arr. by David Berry

With great expression ♩ = ca. 86

mf cantabile

5

8

rit. e dim. *mp a tempo*

12

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32

32

35

35

cresc.

mf

38

38

41

41

restless

44

44

f *passionately*

48

mf

52

56

rit. e dim. *mp a tempo* *grad. fading away*

60

p *dim.* *pp*

Like a Shepherd

He Shall Feed His Flock Like a Shepherd - G. F. Handel
Savior, Like a Shepherd Lead Us - William B. Bradbury

Arr. by Terry Osman

Larghetto ♩ = ca. 116

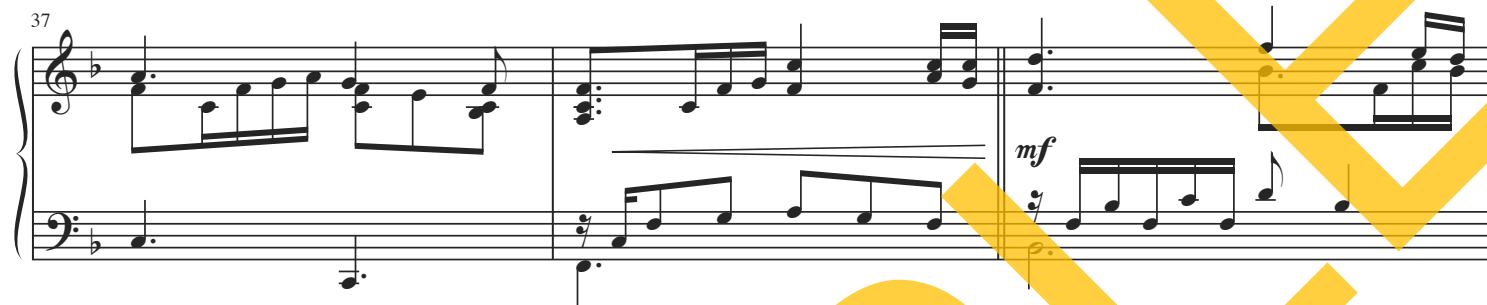
The musical score is written for piano in 6/8 time. It consists of four systems of staves. The first system begins with a piano (*p*) dynamic. The second system contains measures 4 through 6. The third system contains measures 7 through 9, with a tempo change from *poco rit.* to *a tempo* and a dynamic change to *mp*. The fourth system contains measures 10 through 12. The fifth system contains measures 13 through 15. The score is marked with a large yellow 'SAMPLE' watermark.

Duration: 2:25/3:50

34



37

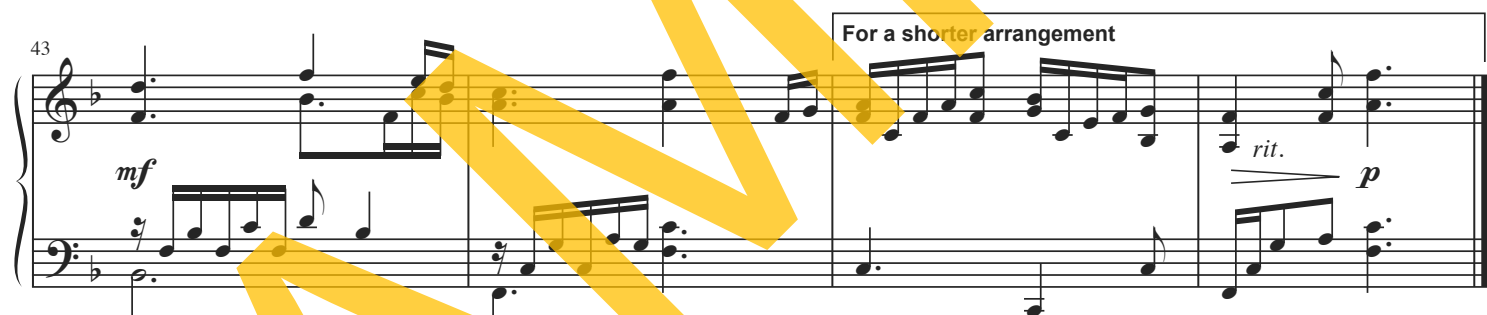


40



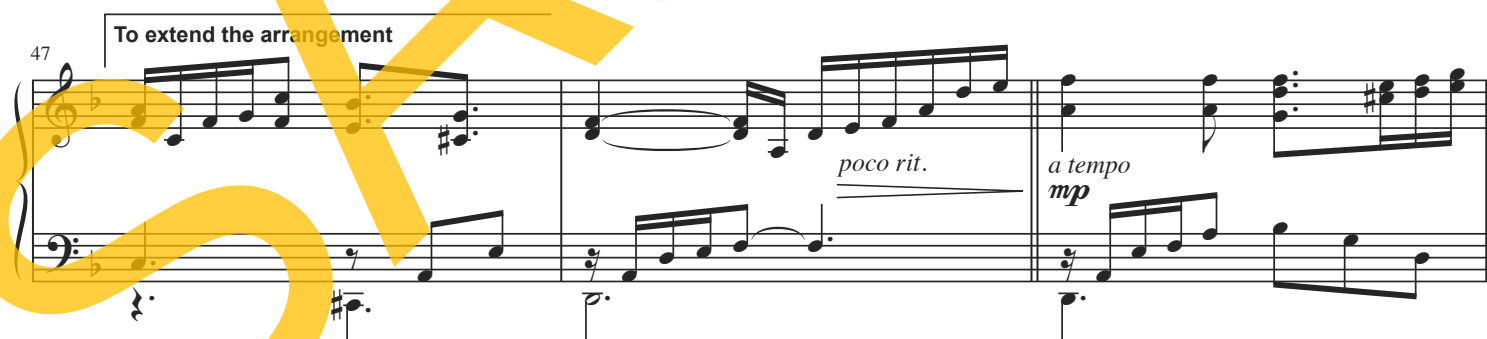
43

For a shorter arrangement

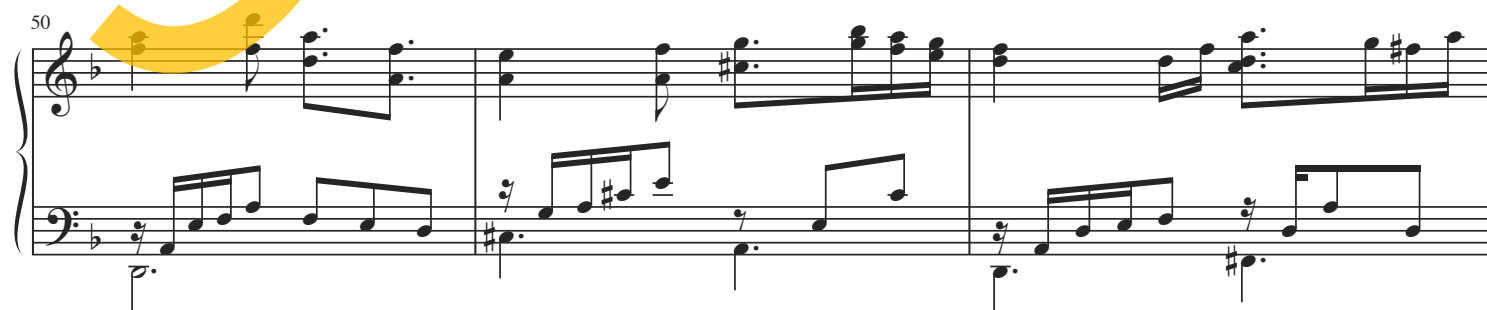


47

To extend the arrangement



50



53

Measures 53-55: Treble and bass staves with piano accompaniment. The music features chords and moving lines in both hands.

56

mf

Measures 56-58: Treble and bass staves with piano accompaniment. A dynamic marking of *mf* is present in measure 57.

59

Measures 59-61: Treble and bass staves with piano accompaniment. The music continues with chords and moving lines.

62

f rit. sub. p *mf*

Measures 62-64: Treble and bass staves with piano accompaniment. Dynamic markings include *f rit. sub. p* and *mf*. The time signature changes to 4/4 in measure 63.

65

a tempo *mp*

Measures 65-67: Treble and bass staves with piano accompaniment. Dynamic markings include *a tempo* and *mp*. The time signature changes to 6/8 in measure 65.

68

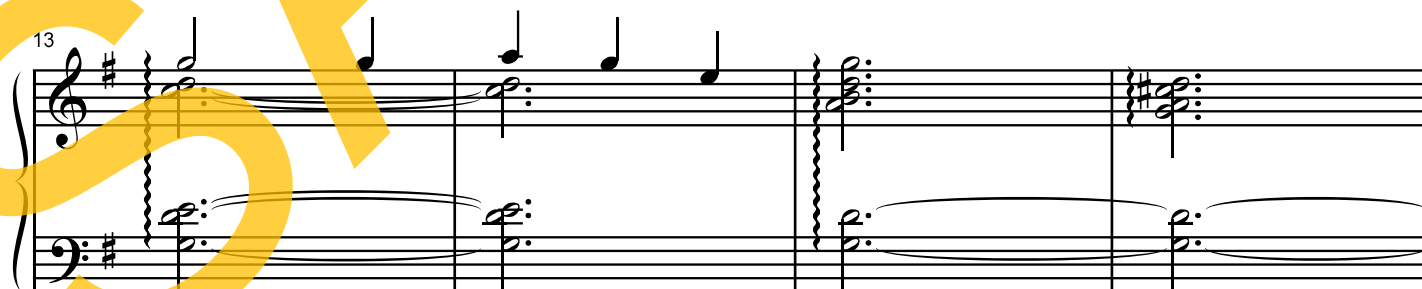
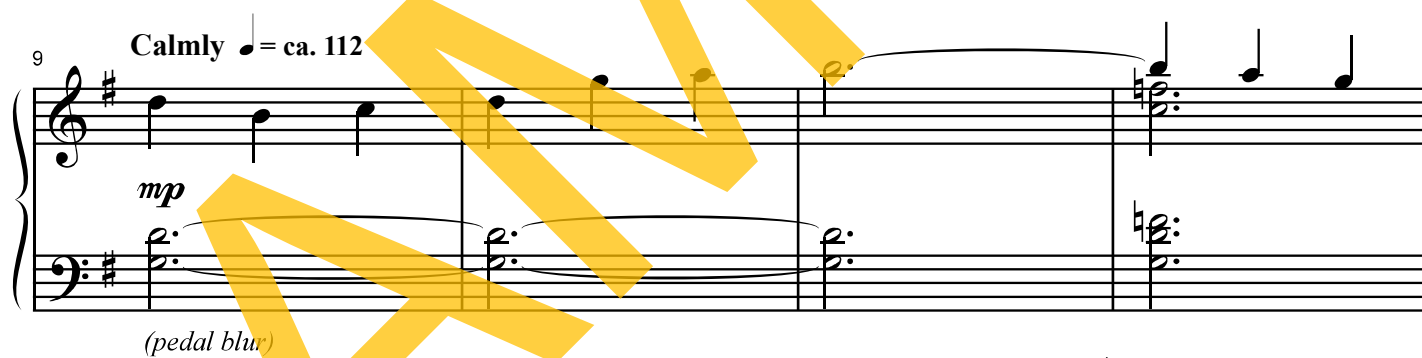
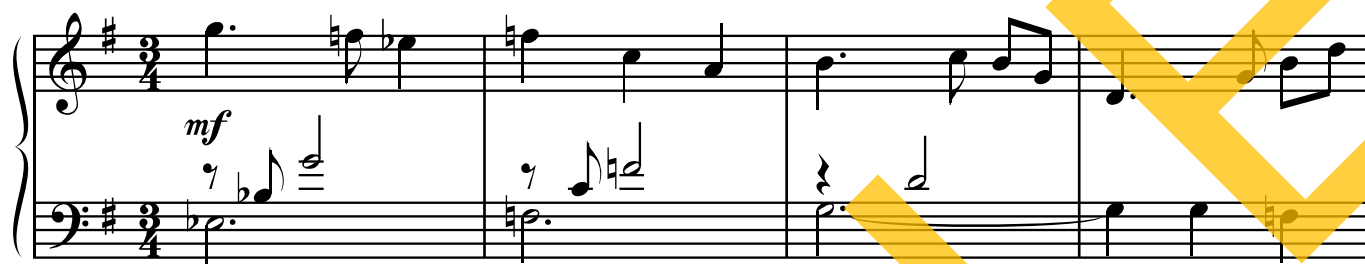
molto rit. *p*

Measures 68-70: Treble and bass staves with piano accompaniment. Dynamic markings include *molto rit.* and *p*. The music concludes with a final chord in measure 70.

In the Garden

Craig Curry
Tune: GARDEN
by C. Austin Miles (1868–1946)

Gracefully ♩ = ca. 120



Duration: 3:30

37

rit.

41

slowly

45

Tempo I ♩ = ca. 120

mf

48

51

rit.

54 Calmly ♩ = ca. 112

rit.

58

a tempo

61

broaden. and cresc.

64

f

67

mf

rit.

90

rit.

This system contains measures 90 through 93. The music is in G major (one sharp). Measure 90 has a treble clef with a dotted half note G4 and a bass clef with a dotted half note G2. Measure 91 has a treble clef with a quarter note A4, a quarter note B4, and a quarter note C5, and a bass clef with a quarter note G2, a quarter note A2, and a quarter note B2. Measure 92 has a treble clef with a dotted half note G4 and a bass clef with a dotted half note G2. Measure 93 has a treble clef with a dotted half note G4 and a bass clef with a dotted half note G2. The word "rit." is written above the treble staff in measure 92.

94

mp somewhat freely

This system contains measures 94 through 97. The music is in G major. Measure 94 has a treble clef with a dotted half note G4 and a bass clef with a dotted half note G2. Measure 95 has a treble clef with a dotted half note G4 and a bass clef with a dotted half note G2. Measure 96 has a treble clef with a dotted half note G4 and a bass clef with a dotted half note G2. Measure 97 has a treble clef with a dotted half note G4 and a bass clef with a dotted half note G2. The marking "*mp* somewhat freely" is written above the treble staff in measure 94.

98

mf *a tempo*

This system contains measures 98 through 100. The music is in G major. Measure 98 has a treble clef with a dotted half note G4 and a bass clef with a dotted half note G2. Measure 99 has a treble clef with a dotted half note G4 and a bass clef with a dotted half note G2. Measure 100 has a treble clef with a dotted half note G4 and a bass clef with a dotted half note G2. The marking "*mf* *a tempo*" is written above the treble staff in measure 99.

101

rit. al fine

This system contains measures 101 through 103. The music is in G major. Measure 101 has a treble clef with a dotted half note G4 and a bass clef with a dotted half note G2. Measure 102 has a treble clef with a dotted half note G4 and a bass clef with a dotted half note G2. Measure 103 has a treble clef with a dotted half note G4 and a bass clef with a dotted half note G2. The marking "*rit. al fine*" is written above the treble staff in measure 102.

104

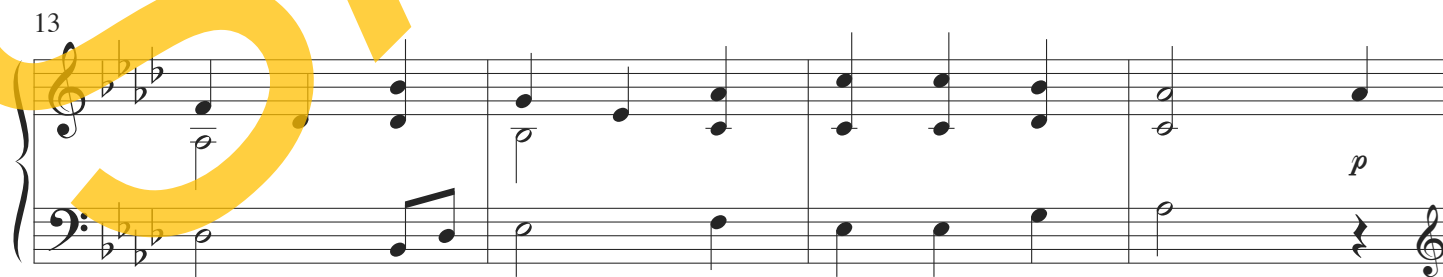
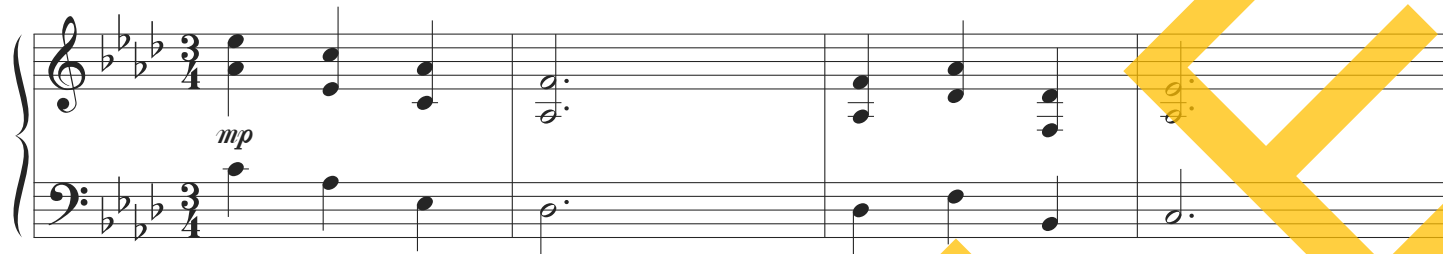
mp *p*

This system contains measures 104 through 107. The music is in G major. Measure 104 has a treble clef with a dotted half note G4 and a bass clef with a dotted half note G2. Measure 105 has a treble clef with a dotted half note G4 and a bass clef with a dotted half note G2. Measure 106 has a treble clef with a dotted half note G4 and a bass clef with a dotted half note G2. Measure 107 has a treble clef with a dotted half note G4 and a bass clef with a dotted half note G2. The marking "*mp*" is written above the treble staff in measure 105, and the marking "*p*" is written above the treble staff in measure 106.

Immortal, Invisible, God Only Wise

Traditional Welsh Melody
Arr. by Matt Schinske

In humble awe ♩ = ca. 104



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35

35

38

38

f

42

42

46

46

cresc.

ff

50

50