

THE LLOYD LARSON
SIGNATURE SERIES

Contemporary Classics

Duets for C and/or B-flat Instruments

Sanctuary

You Are Mine

Speak, O Lord

Revelation Song

In Remembrance

The Wonderful Cross

How Deep the Father's Love for Us

There's Something About That Name

Amazing Grace (My Chains Are Gone)

There Is a Redeemer/

I Know That My Redeemer Lives

Contemporary Classics

HOPE Publishing Company
Since 1892

Duets for C and/or B-flat Instruments

ARRANGED BY
LLOYD LARSON

CD Information

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Code No. 8679

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Carol Stream IL 60188
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Amazing Grace

(My Chains Are Gone)

Music from *Virginia Harmony*, 1831,
CHRIS TOMLIN and LOUIE GIGLIO
Arranged by LLOYD LARSON

1

Tenderly, steadily (♩ = ca. 66)

Piano

mp

I

II

mp

7

mp

The musical score is written for piano in 4/4 time with a key signature of two flats (Bb and Eb). It begins with a tempo and dynamics instruction: 'Tenderly, steadily (♩ = ca. 66)' and 'Piano' with a mezzo-piano (*mp*) dynamic. The score is divided into three systems. The first system contains measures 1 through 3. The second system starts at measure 4 and includes first (I) and second (II) endings. The first ending (I) consists of two whole rests. The second ending (II) contains measures 5 through 6, ending with a mezzo-piano (*mp*) dynamic. The third system starts at measure 7 and continues to the end of the page. A large diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the middle of the score.

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This block contains measures 10, 11, and 12 of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature is B-flat major (two flats). The piano part includes chords and moving lines in both the right and left hands.

mel.
mp

This block contains measures 13, 14, and 15. Measure 14 includes the dynamic marking *mp* (mezzo-piano) and the instruction *mel.* (melody). The piano accompaniment continues with chords and moving lines.

This block contains measures 16, 17, and 18. The piano accompaniment continues with chords and moving lines in both the right and left hands.

19

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mel.

This system contains measures 19, 20, and 21. It features a vocal melody line and a piano accompaniment. The key signature has two flats (B-flat and E-flat). Measure 19 includes a 'mel.' marking. The piano part consists of chords and single notes in the right and left hands.

22

mf

This system contains measures 22, 23, and 24. The piano part is marked *mf* (mezzo-forte). The melody continues with eighth and sixteenth notes. The piano accompaniment features chords and moving lines in both hands.

25

This system contains measures 25, 26, and 27. The piano part continues with chords and moving lines. The melody features a long note in measure 25 followed by eighth notes. The piano accompaniment includes chords and single notes in the right and left hands.

20

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mp

mp

mp

31

mf

34

mf

38

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f

mf *f*

f

This system contains measures 38, 39, and 40. It features a piano introduction with a treble and bass staff. The treble staff has a melodic line with a crescendo leading to a forte (*f*) dynamic. The bass staff provides a harmonic accompaniment. A watermark for HOPE Publishing Company is visible across the score.

41

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This system contains measures 41, 42, and 43. The piano continues with the same melodic and harmonic themes. A watermark for HOPE Publishing Company is visible across the score.

44

mf

mf

mf

This system contains measures 44, 45, and 46. The piano continues with the same melodic and harmonic themes. A watermark for HOPE Publishing Company is visible across the score.

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Measures 47-49. The score is in G major (one sharp) and 4/4 time. Measures 47 and 48 feature a forte (*f*) piano with a melody in the right hand and a bass line in the left hand. Measure 49 continues the piano with a melody in the right hand and a bass line in the left hand.

Measures 50-52. The piano continues with a melody in the right hand and a bass line in the left hand. The melody in measure 52 is marked with a slur.

Measures 53-55. The piano continues with a melody in the right hand and a bass line in the left hand. Measures 53 and 54 are marked *mf* (mezzo-forte). Measure 55 features a melody in the right hand marked *mel.* (melody) and a bass line in the left hand marked *mf*.

56

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Musical score for measures 56-59. The score is written for three staves: Treble, Alto, and Bass. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The music features a melody in the Treble staff and accompaniment in the Alto and Bass staves. The melody consists of quarter and eighth notes, while the accompaniment features a steady eighth-note pattern in the Bass staff and chords in the Alto staff.

60

Musical score for measures 60-63. The score is written for three staves: Treble, Alto, and Bass. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The music features a melody in the Treble staff and accompaniment in the Alto and Bass staves. The melody consists of quarter and eighth notes, while the accompaniment features a steady eighth-note pattern in the Bass staff and chords in the Alto staff. The dynamic marking *mp* (mezzo-piano) is indicated for measures 60-63.

64

Musical score for measures 64-67. The score is written for three staves: Treble, Alto, and Bass. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The music features a melody in the Treble staff and accompaniment in the Alto and Bass staves. The melody consists of quarter and eighth notes, while the accompaniment features a steady eighth-note pattern in the Bass staff and chords in the Alto staff. The dynamic marking *p* (piano) is indicated for measures 64-67. The tempo marking *molto rit.* (molto ritardando) is indicated for measures 64-67.

How Deep the Father's Love for Us

Music by STUART TOWNEND

Arranged by LLOYD LARSON

Tenderly (♩ = ca. 92)

What Wondrous Love Is This
Southern Harmony, 1835

Piano

p

4

8

I

II

p

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11

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14

mp

17

mp

A musical score for a piano and voice. The score is divided into three systems, each starting with a measure number (11, 14, and 17). The key signature is one flat (B-flat). The time signature changes from 6/4 to 4/4 and back to 6/4. The piano part is written in grand staff (treble and bass clefs). The voice part is written in a single treble clef. The score includes various musical notations such as notes, rests, and dynamic markings like 'mp' (mezzo-piano). A large, diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the entire page.

10

20

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mel.
mp

Measures 20-23: This system contains measures 20 through 23. It features three staves: a vocal line, a piano melody line, and a piano accompaniment line. The key signature is one flat (B-flat). The time signature changes from 4/4 to 6/4 and back to 4/4. The piano accompaniment includes a bass line with eighth and sixteenth notes. A large diagonal watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is visible across the page.

23

poco rit. a tempo

Measures 23-26: This system contains measures 23 through 26. It features three staves. Measures 23 and 24 are marked 'poco rit.' (ritardando), and measures 25 and 26 are marked 'a tempo'. The piano accompaniment continues with a steady eighth-note bass line. The large diagonal watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is visible across the page.

27

mp

Measures 27-30: This system contains measures 27 through 30. It features three staves. The piano accompaniment continues with a steady eighth-note bass line. The large diagonal watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is visible across the page.

31

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34

mel.
mf

37

mel.

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MEASURES 40-42

Measures 40-42 of the musical score. The score is written for three staves: two treble staves and one grand staff (treble and bass). The key signature is one flat (B-flat). The time signature changes from 6/4 to 4/4 and back to 6/4. The music features a melody in the upper staves and a bass line in the lower staff.

MEASURES 43-45

Measures 43-45 of the musical score. The score is written for three staves: two treble staves and one grand staff (treble and bass). The key signature is one flat (B-flat). The time signature changes from 6/4 to 4/4 and back to 6/4. The music features a melody in the upper staves and a bass line in the lower staff.

MEASURES 46-49

Measures 46-49 of the musical score. The score is written for three staves: two treble staves and one grand staff (treble and bass). The key signature is one flat (B-flat). The time signature changes from 4/4 to 6/4 and back to 4/4. The music features a melody in the upper staves and a bass line in the lower staff. Performance markings include *poco rit.*, *a tempo*, and *mf*.

50

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Measures 50-53: Four staves of music. The first two staves are vocal parts in treble clef, and the last two are piano accompaniment in treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 6/4. The music features a mix of eighth and quarter notes, with some rests.

54

Measures 54-57: Four staves of music. The first two staves are vocal parts in treble clef, and the last two are piano accompaniment in treble and bass clef. The key signature has three flats, and the time signature is 6/4. Dynamics include *mel.* (melody), *f* (forte), and *f* (forte). The piano part includes a melodic line in the right hand and a bass line in the left hand.

58

Measures 58-61: Four staves of music. The first two staves are vocal parts in treble clef, and the last two are piano accompaniment in treble and bass clef. The key signature has three flats, and the time signature is 6/4. Dynamics include *mf* (mezzo-forte). The piano part includes a melodic line in the right hand and a bass line in the left hand.

61

*poco rit.**a tempo*

Musical score for measures 61-64. The score is written for three staves: two vocal staves (Soprano and Alto) and a piano accompaniment (Grand Staff). The key signature is three flats (B-flat, E-flat, A-flat). The time signature changes from 4/4 to 6/4 at measure 62 and back to 4/4 at measure 64. The tempo markings *poco rit.* and *a tempo* are placed above the vocal staves. The dynamic marking *mp* (mezzo-piano) is placed below the piano accompaniment staff. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

65

Musical score for measures 65-67. The score continues with the same three staves. The key signature remains three flats. The time signature is 4/4. The tempo marking *a tempo* is still in effect. The dynamic marking *mp* is present. The piano accompaniment continues with its characteristic eighth-note pattern.

68

molto rit.

Musical score for measures 68-71. The score continues with the same three staves. The key signature remains three flats. The time signature is 4/4. The tempo marking *molto rit.* (molto ritardando) is placed above the vocal staves. The dynamic marking *p* (piano) is placed below the piano accompaniment staff. The piano accompaniment features a more active bass line in the left hand, with the right hand providing harmonic support.

In Remembrance

15

Music by BURLY RED
Arranged by LLOYD LARSON

Expressively, freely (♩ = ca. 84)

Let Us Break Bread Together
Traditional Spiritual

Piano

mp

5 *rit.* *molto rit.* Gently, steady (♩ = ca. 92)

9 I *p* II *p* *p*

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mel.
cresc. mp

mel.
cresc. mp

cresc.

p.

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musical score for measures 14-18, featuring vocal staves and piano accompaniment. The key signature is one sharp (F#). The piano part includes a crescendo and a piano (p.) dynamic marking.

mp

FOR PROMOTIONAL USE ONLY

musical score for measures 19-23, featuring vocal staves and piano accompaniment. The piano part includes a mezzo-piano (mp) dynamic marking.

poco rit. a tempo

mel.

poco rit. a tempo

p.

musical score for measures 24-28, featuring vocal staves and piano accompaniment. The piano part includes a piano (p.) dynamic marking and tempo markings: poco rit. and a tempo.

28

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Measures 28-31: Treble and bass staves with piano accompaniment. The treble staff features a melody with a slur over measures 29-30. The piano accompaniment consists of eighth-note chords in the right hand and single notes in the left hand.

32

Measures 32-35: Treble and bass staves with piano accompaniment. The treble staff features a melody with a slur over measures 33-34. The piano accompaniment consists of eighth-note chords in the right hand and single notes in the left hand. Dynamics include *cresc.* and *mf*.

36

Measures 36-39: Treble and bass staves with piano accompaniment. The treble staff features a melody with a slur over measures 37-38. The piano accompaniment consists of eighth-note chords in the right hand and single notes in the left hand.

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MEASURES 40-44

Key signature: one sharp (F#). The score consists of three systems. The first system (measures 40-42) features a vocal melody in the treble clef and piano accompaniment in the grand staff. The second system (measures 43-44) continues the vocal melody and piano accompaniment. The piano part includes a triplet of eighth notes in measure 44.

MEASURES 45-48

Key signature: one sharp (F#). The score consists of three systems. The first system (measures 45-46) features a vocal melody in the treble clef and piano accompaniment in the grand staff. The second system (measures 47-48) continues the vocal melody and piano accompaniment. The piano part includes a triplet of eighth notes in measure 48. Dynamics markings include *mp* (mezzo-piano) for the vocal melody and piano accompaniment.

MEASURES 49-52

Key signature: one sharp (F#). The score consists of three systems. The first system (measures 49-50) features a vocal melody in the treble clef and piano accompaniment in the grand staff. The second system (measures 51-52) continues the vocal melody and piano accompaniment. The piano part includes a triplet of eighth notes in measure 52. Dynamics markings include *mf* (mezzo-forte) for the vocal melody and piano accompaniment, and *mp* (mezzo-piano) for the vocal melody.

53

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cresc. *mf*

cresc. *mf*

cresc. *mf*

Measures 53-56: Treble and bass staves with piano accompaniment. Dynamics include *cresc.* and *mf*.

57

rit. *cresc.* *f*

cresc. *rit.* *f*

cresc. *rit.*

Measures 57-60: Treble and bass staves with piano accompaniment. Dynamics include *rit.*, *cresc.*, and *f*.

61

Broadly (♩ = ca. 88)

Broadly (♩ = ca. 88)

Measures 61-64: Treble and bass staves with piano accompaniment. Tempo marking: **Broadly** (♩ = ca. 88).

musical score for measures 66-69. The score is written for three staves (treble, alto, and bass). The key signature is one flat (B-flat). The tempo/mood is marked *mel.* (melancholic). The dynamics are marked *cresc.* (crescendo) and *ff* (fortissimo). The watermark "HOPE Publishing Company Since 1892" is visible across the score.

musical score for measures 70-73. The score is written for three staves (treble, alto, and bass). The key signature is one flat (B-flat). The watermark "HOPE Publishing Company Since 1892" is visible across the score.

musical score for measures 74-77. The score is written for three staves (treble, alto, and bass). The key signature is one flat (B-flat). The dynamics are marked *dim. poco a poco* (diminuendo poco a poco). The watermark "HOPE Publishing Company Since 1892" is visible across the score.

78

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mp

mp

mp

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musical notation for measures 78-82, featuring treble and bass staves with piano markings (mp).

83

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musical notation for measures 83-86, featuring treble and bass staves with piano markings (p).

87

molto rit.

p

p

molto rit.

p

musical notation for measures 87-91, featuring treble and bass staves with piano markings (p) and a 'molto rit.' instruction.

Revelation Song

Music by JENNIE LEE RIDDLE
Arranged by LLOYD LARSON

Gently, steadily (♩ = ca. 69)

Piano

mp

4 I

II

mp

7

mp

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Measures 10-12 of the musical score. The score is written for voice and piano. The key signature is one sharp (F#). The melody in the voice part begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

13

Measures 13-14 of the musical score. The melody in the voice part continues with a half note D5, followed by quarter notes C5, B4, and A4. The piano accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand. The dynamic marking *mp* (mezzo-piano) is indicated.

15

Measures 15-17 of the musical score. The melody in the voice part begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The dynamic marking *mp* (mezzo-piano) is indicated. The score concludes with a final chord in the piano part.

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mp

This system contains measures 18, 19, and 20. It features a vocal melody in the upper staves and piano accompaniment in the lower staves. The key signature is one sharp (F#). Measure 18 begins with a treble clef and a key signature change to one sharp. The piano part includes a dynamic marking of *mp* (mezzo-piano).

mf

mf

mf

This system contains measures 21, 22, and 23. The piano part features a dynamic marking of *mf* (mezzo-forte) in measure 21. The vocal melody continues with eighth and sixteenth notes. The piano accompaniment includes chords and moving lines in both hands.

This system contains measures 24, 25, and 26. The vocal melody continues with a mix of eighth and quarter notes. The piano accompaniment features chords and moving lines in both hands, maintaining the musical texture established in the previous measures.

27

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Musical score for measures 27-29. The score is written for three staves: two treble clefs and one grand staff (treble and bass clefs). The key signature is one sharp (F#). The melody in the first treble staff begins with a quarter rest, followed by a series of eighth and quarter notes. The second treble staff continues the melody with similar rhythmic patterns. The grand staff provides harmonic support with chords and moving lines in both hands.

30

Musical score for measures 30-32. Measures 30 and 31 are whole rests for the vocal parts. The piano accompaniment continues with chords and moving lines. In measure 32, the key signature changes to two flats (Bb and Eb). The vocal parts enter with a new melody.

33

Musical score for measures 33-35. The key signature remains two flats. The first treble staff begins with a *mf* (mezzo-forte) dynamic marking. The second treble staff has a *mf* marking in measure 34. The grand staff continues with harmonic support. The score ends with a double bar line in measure 35.

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Musical score for measures 36-38. The score is written for three staves: two vocal staves (Soprano and Alto) and a piano accompaniment (Grand Staff). The key signature is B-flat major (two flats). The time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests. A large, faint watermark "HOPE Publishing Company Since 1892" is overlaid across the score.

Musical score for measures 39-41. The score is written for three staves: two vocal staves (Soprano and Alto) and a piano accompaniment (Grand Staff). The key signature is B-flat major (two flats). The time signature is 4/4. The music continues with similar notation to the previous system. A large, faint watermark "HOPE Publishing Company Since 1892" is overlaid across the score.

Musical score for measures 42-44. The score is written for three staves: two vocal staves (Soprano and Alto) and a piano accompaniment (Grand Staff). The key signature is B-flat major (two flats). The time signature is 4/4. The music continues with similar notation to the previous system. A large, faint watermark "HOPE Publishing Company Since 1892" is overlaid across the score.

45

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Musical score for measures 45-46. The score is written for three staves: two treble clefs and one grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The melody in the first two staves consists of eighth and quarter notes, some beamed together. The grand staff provides harmonic support with chords and single notes.

47

Musical score for measures 47-48. The notation continues with similar melodic and harmonic patterns as the previous measures, maintaining the B-flat major key signature.

49

Musical score for measures 49-50. Measures 49 and 50 are marked with a forte (*ff*) dynamic. The melody in the first two staves features more active eighth-note patterns. The grand staff includes a dense, rapid sixteenth-note accompaniment in the right hand, while the left hand plays sustained chords.

51

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Measures 51-52: This system contains two measures of music. The first measure (51) features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The second measure (52) continues the vocal melody and piano accompaniment. The piano part includes a complex, fast-moving accompaniment in the right hand and a more rhythmic bass line in the left hand.

53

Measures 53-54: This system contains two measures of music. The first measure (53) features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The second measure (54) continues the vocal melody and piano accompaniment. The piano part includes a complex, fast-moving accompaniment in the right hand and a more rhythmic bass line in the left hand.

55

Measures 55-56: This system contains two measures of music. The first measure (55) features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The second measure (56) continues the vocal melody and piano accompaniment. The piano part includes a complex, fast-moving accompaniment in the right hand and a more rhythmic bass line in the left hand.

57

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Measures 57-59: Treble and bass staves with piano accompaniment. The treble staff has whole rests. The bass staff features a rhythmic pattern of eighth and sixteenth notes.

60

Measures 60-62: Treble and bass staves with piano accompaniment. The treble staff has a melodic line starting in measure 60. The bass staff continues the rhythmic pattern. Dynamics include *mp* (mezzo-piano).

63

Measures 63-65: Treble and bass staves with piano accompaniment. The treble staff has a melodic line. The bass staff continues the rhythmic pattern. Dynamics include *molto rit.* (molto ritardando).

Sanctuary

with God's Holy Temple

Music by
JOHN THOMPSON, RANDY SCRUGGS
and LLOYD LARSON
Arranged by LLOYD LARSON

With devotion (♩ = ca. 76)

Piano *mp*

4 I *mp*

II *mp*

7

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10

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mel.

This system contains measures 10, 11, and 12. It features a vocal melody in the upper staves and piano accompaniment in the lower staves. The key signature is one sharp (F#). Measure 10 starts with a treble clef and a key signature of one sharp. The melody is marked 'mel.' in measure 11. The piano part consists of chords and moving lines in both hands.

13

mf

mf

mf

This system contains measures 13, 14, and 15. The piano part is marked *mf* (mezzo-forte) in measures 13, 14, and 15. The melody continues in the upper staves. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

16

This system contains measures 16, 17, and 18. The piano part continues with the same *mf* dynamic. The melody in the upper staves shows some rests and moving lines. The piano accompaniment maintains its rhythmic pattern, with some chordal changes in the right hand.

mel.

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mf

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mel.

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30

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Musical score for measures 30-32. The score is written for three staves: two treble clefs and one grand staff (treble and bass clefs). The key signature is one sharp (F#). The melody in the first treble staff features eighth and quarter notes. The piano accompaniment in the grand staff consists of chords and moving lines in both hands.

33

Musical score for measures 33-35. The score continues with the same instrumentation. The melody in the first treble staff includes some beamed eighth notes. The piano accompaniment maintains a steady harmonic support.

36

Musical score for measures 36-38. The score concludes with a double bar line and repeat signs in the piano part. The melody in the first treble staff ends with a quarter note. The piano accompaniment features a final chord in the right hand and a sustained note in the left hand.

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Measures 40-43: Treble and bass staves with piano accompaniment. The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides harmonic support with chords and moving lines.

Measures 44-46: Treble and bass staves with piano accompaniment. The treble staff has a melody with a crescendo leading to a mezzo-forte (*mp*) dynamic. The bass staff follows with a similar melodic line and harmonic accompaniment.

Measures 47-50: Treble and bass staves with piano accompaniment. The treble staff includes markings for *rit.* (ritardando), *dim.* (diminuendo), and *p* (piano). The bass staff also features *dim.* and *rit.* markings, ending with a *p* dynamic. The piano accompaniment in the bass staff consists of chords and moving lines.

Speak, O Lord

35

Music by KEITH GETTY and
STUART TOWNEND
Arranged by LLOYD LARSON

Expressively, freely (♩ = ca. 76)

Piano

mp

5 *poco rit.* I *a tempo*

II

mp

poco rit. *a tempo*

9 *mp*

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13 *mel.* *mf*

16 *poco rit.* *a tempo* *mp* *mel.* *poco rit.* *a tempo* *mp*

19

The musical score is for a piece titled "Speak, O Lord". It is written for voice and piano. The score is divided into three systems, numbered 13, 16, and 19. The first system (measures 13-15) features a vocal melody in the upper staff and piano accompaniment in the lower staves. The melody is marked "mel." and "mf". The second system (measures 16-18) continues the vocal melody and piano accompaniment. It includes tempo markings "poco rit." and "a tempo", and dynamic markings "mp" and "mel.". The third system (measures 19-21) shows the vocal melody and piano accompaniment. The piano part includes a change in time signature from 2/4 to 4/4. The score is watermarked with "HOPE Publishing Company Since 1892" and "PREVIEW COPY NOT FOR PERFORMANCE".

poco rit.

23

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poco rit.
cresc.

This block contains measures 23 through 26 of the musical score. It features a grand staff with three systems. The first system (measures 23-24) has rests in the upper staves and rhythmic accompaniment in the lower staves. The second system (measures 25-26) includes vocal entries in the upper staves and piano accompaniment in the lower staves. The tempo marking 'poco rit.' appears above the vocal staff in measure 25, and 'cresc.' appears below the piano staff in measure 26. The key signature is one sharp (F#).

27

a tempo
mel.

mf

mf

a tempo

This block contains measures 27 through 29. It features a grand staff with three systems. The first system (measures 27-28) shows vocal melody in the upper staves and piano accompaniment in the lower staves. The tempo marking 'a tempo' appears above the vocal staff in measure 28. The dynamic marking 'mf' is present in the vocal staff of measure 27 and the piano staff of measure 28. The key signature is one sharp (F#).

30

This block contains measures 30 through 33. It features a grand staff with three systems. The first system (measures 30-31) shows vocal melody in the upper staves and piano accompaniment in the lower staves. The second system (measures 32-33) continues the vocal melody and piano accompaniment. The key signature is one sharp (F#).

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f

f

f

Measures 34-36: Treble and bass staves with piano accompaniment. Dynamics include *f* (forte).

mf
mel.

mf

mf

Measures 37-39: Treble and bass staves with piano accompaniment. Dynamics include *mf* (mezzo-forte) and *mel.* (melody).

f

f

f

Measures 40-42: Treble and bass staves with piano accompaniment. Dynamics include *f* (forte). Time signatures change from 2/4 to 4/4.

rit.

44

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rit.

mf

cresc.

3

44

45

46

47

Broadly (♩ = ca. 72)

f

f

Broadly (♩ = ca. 72)

47

48

49

50

mel.

mel.

3

50

51

52

*cresc. poco a poco**cresc. poco a poco**cresc. poco a poco**molto rit.**a tempo**ff**molto rit.**a tempo**ff**dim.**dim.**dim.*

62 rit. a tempo

mp

65

69 molto rit.

dim. *p*

dim. *p*

dim. *p*

Speak, O Lord

There Is a Redeemer

with *I Know That My Redeemer Lives*

Music by MELODY GREEN
Arranged by LLOYD LARSON

HOPE Publishing Company
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Resolutely (♩ = ca. 84)
I

p

II

p

Resolutely (♩ = ca. 84)

Piano

5

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The musical score is written for voice and piano. It features two systems of staves. The first system includes a vocal line with two parts, I and II, and a piano accompaniment. The tempo is marked 'Resolutely' with a quarter note equal to approximately 84 beats per minute. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The piano part begins with a dynamic marking of *p* (piano). The second system starts at measure 5 and continues the vocal and piano parts. A large diagonal watermark reading 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY NOT FOR PERFORMANCE' is overlaid across the score.

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9

Slightly faster (♩ = ca. 88-92)

Measures 9-12 of the musical score. The system includes a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It begins with a half rest, followed by a series of eighth and quarter notes, ending with a half note. The piano accompaniment is in grand staff (treble and bass clefs). The right hand plays chords and moving lines, while the left hand plays a steady bass line with eighth notes. The dynamic marking *mp* is present in both staves.

13

Measures 13-16 of the musical score. The vocal line continues with eighth and quarter notes. The piano accompaniment features a more active right hand with sixteenth notes and chords, while the left hand remains steady. The dynamic marking *mp* is present in the vocal staff.

17

Measures 17-20 of the musical score. The vocal line features a half note followed by eighth notes. The piano accompaniment has a more complex right hand with chords and moving lines. The dynamic marking *mf* is present in all three staves.

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More motion (♩ = ca. 100)

"I Know That My Redeemer Lives"
DUKE STREET, Words by John Hatton

f

f

More motion (♩ = ca. 100)

3

36

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Musical score for measures 36-40. The score is in G major (one sharp) and 4/4 time. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The piano part includes chords and moving lines in both hands.

41

Musical score for measures 41-45. The score is in G major (one sharp) and 4/4 time. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The piano part includes chords and moving lines in both hands. The tempo is marked *rit.* (ritardando) and *cresc.* (crescendo).

Broadly (♩ = ca. 92)

46

Musical score for measures 46-50. The score is in G major (one sharp) and 4/4 time. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The piano part includes chords and moving lines in both hands. The tempo is marked *ff* (fortissimo) and *Broadly* (♩ = ca. 92).

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Musical score for measures 46-50. The score is written for three staves: two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The piano part features a steady bass line with chords in the right hand.

Musical score for measures 51-55. The score continues with the same three-staff format. The piano part includes a triplet of eighth notes in measure 54.

Musical score for measures 56-59. The score continues with the same three-staff format. The piano part includes a triplet of eighth notes in measure 58.

63

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Musical score for measures 63-66. The score is in G major (one sharp) and 4/4 time. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The piano part consists of chords and moving lines in both hands.

67

Musical score for measures 67-70. The score continues with the vocal melody and piano accompaniment. The piano part features more complex chordal textures and moving lines.

71

Musical score for measures 71-74. The score includes dynamic markings: *f* (forte), *cresc.* (crescendo), and *ff* (fortissimo). It also includes performance instructions: *rit.* (ritardando) and *vallo* (vallo). The piano part features a prominent bass line and complex chordal textures.

There's Something About That Name

with *How Sweet the Name of Jesus Sounds*

Music by WILLIAM J. GAITHER

and LLOYD LARSON

Arranged by LLOYD LARSON

Tenderly (♩ = ca. 92)

Piano

mp

poco rit.

a tempo

mp

poco rit.

a tempo

mp

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15

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Musical score for measures 15-19. The score is written for voice and piano. The key signature is B-flat major (two flats). The time signature is 4/4. The music features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The piano part includes chords and moving lines in both hands.

20

poco rit.

Musical score for measures 20-24. The tempo marking "poco rit." (ritardando) is present. The score continues with vocal and piano parts. The piano accompaniment features a more active bass line in the lower staves.

25

a tempo

a tempo

Musical score for measures 25-29. The tempo marking "a tempo" (return to original tempo) is present. The score concludes with vocal and piano parts. The piano accompaniment features a more active bass line in the lower staves.

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cresc. *mf*

cresc. *mf*

cresc. 3 *mf*

This system contains measures 30 through 33. It features three staves: two for vocal parts and one for piano accompaniment. The key signature has two flats. Measures 30 and 31 show a vocal melody with a crescendo and mezzo-forte dynamic. Measures 32 and 33 continue the vocal melody and piano accompaniment, also marked with a crescendo and mezzo-forte dynamic. A triplet of eighth notes is indicated in measure 33.

dim.

dim.

dim.

This system contains measures 34 through 38. The vocal parts and piano accompaniment continue. Measures 34 and 35 show a vocal melody with a decrescendo dynamic. Measures 36 and 37 continue the vocal melody and piano accompaniment, also marked with a decrescendo dynamic. Measure 38 concludes the system with a final vocal note and piano accompaniment.

mp

mp

mp

This system contains measures 39 through 42. The vocal parts and piano accompaniment continue. Measures 39 and 40 show a vocal melody with a mezzo-piano dynamic. Measures 41 and 42 continue the vocal melody and piano accompaniment, also marked with a mezzo-piano dynamic.

44

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Musical score for measures 44-48. The score is written for three staves: two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked 'mp' (mezzo-piano). The music features a mix of eighth and quarter notes, with some measures containing rests.

49

Musical score for measures 49-53. The score is written for three staves: two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked 'mp' (mezzo-piano). The music features a mix of eighth and quarter notes, with some measures containing rests.

54

Musical score for measures 54-58. The score is written for three staves: two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked 'mf' (mezzo-forte). The music features a mix of eighth and quarter notes, with some measures containing rests.

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dim.

dim.

dim.

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Musical score for measures 52-59. The score is in 3/4 time and B-flat major. It features three staves: two vocal staves (Soprano and Alto) and a piano accompaniment. The piano part consists of chords and moving lines in both hands. Dynamics include *dim.* (diminuendo) in measures 52, 54, and 55.

64

mp *mf*

mp *mf*

mp *mf*

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Musical score for measures 60-68. The score continues with the same instrumentation. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte) in measures 60, 61, 62, 63, 64, 65, 66, 67, and 68.

69

dim. *mp*

dim. *mp*

dim. *mp*

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Musical score for measures 69-76. The score continues with the same instrumentation. Dynamics include *dim.* (diminuendo) and *mp* (mezzo-piano) in measures 69, 70, 71, 72, 73, 74, 75, and 76.

74

rit.

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rit.

cresc.

This block contains measures 74 through 78 of the musical score. It features a vocal line with a melodic line and a piano accompaniment. The piano part includes a crescendo marking and a ritardando marking. A large watermark 'HOPE Publishing Since 1892' is visible across the score.

79 a tempo

mf

mf

a tempo

mf

This block contains measures 79 through 82 of the musical score. It features a vocal line and a piano accompaniment. The piano part includes a mezzo-forte (*mf*) marking and an 'a tempo' marking. A large watermark 'HOPE Publishing Since 1892' is visible across the score.

83

This block contains measures 83 through 87 of the musical score. It features a vocal line and a piano accompaniment. A large watermark 'HOPE Publishing Since 1892' is visible across the score.

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Musical score for measures 88-92. The score is written for three staves: two treble clefs and one grand staff (treble and bass clefs). The key signature is one flat (B-flat). The music features a melody in the first treble staff and accompaniment in the other two staves. A large watermark "HOPE Publishing Company Since 1892" is overlaid on the score.

poco rit.

a tempo

Musical score for measures 93-96. The score is written for three staves: two treble clefs and one grand staff (treble and bass clefs). The key signature is one flat (B-flat). The music features a melody in the first treble staff and accompaniment in the other two staves. The tempo markings "poco rit." and "a tempo" are present. A large watermark "HOPE Publishing Company Since 1892" is overlaid on the score.

Musical score for measures 97-100. The score is written for three staves: two treble clefs and one grand staff (treble and bass clefs). The key signature is one flat (B-flat). The music features a melody in the first treble staff and accompaniment in the other two staves. A large watermark "HOPE Publishing Company Since 1892" is overlaid on the score.

101

cresc. *f*

cresc. *f*

cresc. *f*

105

dim. poco a poco

dim. poco a poco

dim. poco a poco

110

rit. *Slowly, freely to end* *molto rit.*

mp

mp

rit. *Slowly, freely to end* *molto rit.*

mp *p*

8vb

The Wonderful Cross

with *When I Survey the Wondrous Cross*

Music by

LOWELL MASON, CHRIS TOMLIN,

JESSE REEVES and J. D. WALT

Arranged by LLOYD LARSON

Resolutely (♩ = ca. 100)

Piano

p

6

I

p

II

p

11

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16

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Musical score for measures 16-19. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is B-flat major (two flats). The time signature is 4/4. The music features a melody in the vocal staves and a piano accompaniment in the piano staves. The piano part includes a bass line with eighth notes and a treble line with chords.

20

Musical score for measures 20-24. The score continues with the same four staves. The melody in the vocal staves and the piano accompaniment in the piano staves. The piano part includes a bass line with eighth notes and a treble line with chords.

25

Musical score for measures 25-28. The score continues with the same four staves. The melody in the vocal staves and the piano accompaniment in the piano staves. The piano part includes a bass line with eighth notes and a treble line with chords. The dynamic marking *mp* (mezzo-piano) is present in measures 26 and 27.

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Measures 29-32: The vocal melody (top staff) is mostly whole rests. The piano accompaniment (bottom two staves) features a steady eighth-note pattern in the bass and chords in the treble.

33

mp

Measures 33-36: The vocal melody (top staff) begins with a melodic line starting on measure 33, marked *mp*. The piano accompaniment continues with the established pattern.

37

Measures 37-40: The vocal melody (top staff) continues with a melodic line. The piano accompaniment (bottom two staves) maintains the eighth-note bass and chordal accompaniment.

41

mel.

mf

mf

mf

45

49

mf

57

57

58

59

60

61

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61

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65

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Musical score for measures 65-68. The score is written for three staves: two vocal staves (Soprano and Alto) and a piano accompaniment (Grand Staff). The key signature is B-flat major (two flats). The tempo is marked 'Andante'. The music features a melody in the vocal staves and a piano accompaniment with a steady eighth-note pattern in the right hand and a bass line in the left hand.

69

Musical score for measures 69-72. The score is written for three staves: two vocal staves (Soprano and Alto) and a piano accompaniment (Grand Staff). The key signature is B-flat major (two flats). The tempo is marked 'Andante'. The music features a melody in the vocal staves and a piano accompaniment with a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics markings include *mf* (mezzo-forte) for the vocal staves and the piano accompaniment.

73

Musical score for measures 73-76. The score is written for three staves: two vocal staves (Soprano and Alto) and a piano accompaniment (Grand Staff). The key signature is B-flat major (two flats). The tempo is marked 'Andante'. The music features a melody in the vocal staves and a piano accompaniment with a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics markings include *f* (forte) for the vocal staves and the piano accompaniment.

81

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85

The musical score for measures 85-88 is presented in a four-staff format. The top two staves are for a vocal line, and the bottom two are for a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. A large, diagonal watermark reading 'FOR PROMOTIONS' is overlaid across the center of the page. The vocal line begins in measure 85 with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note A4. In measure 86, it continues with a half note G4, a quarter note F4, a quarter note E4, and a quarter note D4. Measure 87 features a half note C4, a quarter note Bb3, and a quarter note A3. Measure 88 concludes with a half note G3. The piano accompaniment starts in measure 85 with a right hand playing a half note G4 and a left hand playing a half note G3. In measure 86, the right hand plays a half note A4 and the left hand plays a half note F3. Measure 87 shows the right hand playing a half note Bb4 and the left hand playing a half note E3. Measure 88 ends with the right hand playing a half note A4 and the left hand playing a half note D3.

89

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mp

mp

mp

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93

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97

rit. a tempo molto rit.

p

rit. a tempo molto rit.

p

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You Are Mine

Music by DAVID HAAS
Arranged by LLOYD LARSON

Gently (♩ = ca. 80)

Piano

mp

4

I

II

mp

7

cresc.

cresc.

10

13

16

mf *mp* *mf* *mp*

mp

cresc.

cresc.

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The image shows a musical score for the song "You Are Mine". It consists of three systems of staves, each with a vocal line and a piano accompaniment. The first system starts at measure 10, the second at measure 13, and the third at measure 16. The key signature changes from one sharp (F#) to two flats (Bb and Eb). The score includes dynamic markings such as *mf* (mezzo-forte), *mp* (mezzo-piano), and *cresc.* (crescendo). A large, diagonal watermark reading "FOR PROMOTIONAL USE ONLY" is overlaid across the entire page. The publisher's name, "HOPE Publishing Company", and the text "Since 1892" are also visible in the background.

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mf mp

mf mp

This system contains measures 19, 20, and 21. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature has two flats. Measure 19 starts with a mezzo-forte (mf) dynamic. Measure 20 has a mezzo-piano (mp) dynamic. Measure 21 returns to mezzo-forte (mf). The piano part includes chords and moving lines in both hands.

mf mel. mf

mf

This system contains measures 22, 23, and 24. The vocal line continues with a mezzo-forte (mf) dynamic. Measure 23 includes a melisma (mel.) marking. The piano accompaniment provides harmonic support with chords and moving lines.

mf

3

This system contains measures 25, 26, and 27. The vocal line continues with a mezzo-forte (mf) dynamic. Measure 25 includes a triplet (3) in the piano part. The piano accompaniment features chords and moving lines in both hands.

28

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Measures 28-30: The score features a vocal melody in the upper staves and piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part includes chords and moving lines in both hands.

31

Measures 31-33: The vocal melody continues with a *mp* (mezzo-piano) dynamic marking. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

34

Measures 34-36: The vocal melody includes a *mel.* (melodically) and *cresc.* (crescendo) marking. The piano accompaniment continues with a consistent eighth-note texture, with the left hand providing harmonic support.

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mf *mp*

mf *mp*

mf *mp*

Three systems of musical notation. The first system consists of a single treble staff. The second system consists of two treble staves. The third system consists of a grand staff (treble and bass staves). Dynamics *mf* and *mp* are indicated with hairpins.

mf *mel.* *mf*

mf

Three systems of musical notation. The first system consists of a single treble staff. The second system consists of two treble staves. The third system consists of a grand staff (treble and bass staves). Dynamics *mf* and *mel.* are indicated.

Three systems of musical notation. The first system consists of a single treble staff. The second system consists of two treble staves. The third system consists of a grand staff (treble and bass staves). A triplet of eighth notes is marked with a '3' in the third system.

musical score for measures 57-60. The score is written for three staves (treble, alto, and bass). The first staff has a *cresc.* marking and a *mel.* marking. The second staff has a *cresc.* marking. The third staff has a *cresc.* marking. The score includes a *ff* (fortissimo) dynamic marking and a triplet of eighth notes in the third staff.

musical score for measures 61-63. The score is written for three staves (treble, alto, and bass). The first staff has a *f* (forte) dynamic marking. The second staff has a *f* (forte) dynamic marking. The third staff has a *f* (forte) dynamic marking. The score includes a *mel.* (melody) marking in the second staff.

musical score for measures 64-67. The score is written for three staves (treble, alto, and bass). The first staff has a *f* (forte) dynamic marking. The second staff has a *f* (forte) dynamic marking. The third staff has a *f* (forte) dynamic marking. The score includes a triplet of eighth notes in the third staff.

67

Musical score for measures 67-69. The score is written for three staves: two treble clefs and one grand staff (treble and bass clefs). The key signature has one flat (B-flat). The time signature is 3/4. The music features a melody in the upper staves and a piano accompaniment in the lower staff. A large watermark "HOPE Publishing Company Since 1892" is visible across the score.

70

Musical score for measures 70-72. The score is written for three staves: two treble clefs and one grand staff (treble and bass clefs). The key signature has one flat (B-flat). The time signature is 3/4. The music features a melody in the upper staves and a piano accompaniment in the lower staff. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte). A large watermark "HOPE Publishing Company Since 1892" is visible across the score.

73

Musical score for measures 73-75. The score is written for three staves: two treble clefs and one grand staff (treble and bass clefs). The key signature has one flat (B-flat). The time signature is 3/4. The music features a melody in the upper staves and a piano accompaniment in the lower staff. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The tempo marking *molto rit.* (molto ritardando) is present. A large watermark "HOPE Publishing Company Since 1892" is visible across the score.

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I Love You, Lord • Lord, Listen to Your Children • Here I Am, Lord • Hymn of Promise • The Gift of Love

**Contemporary Praise II:
For C and/or B-Flat Instruments**

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Open the Eyes of My Heart • Make Me a Channel of Your Peace • You Are My All in All • 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

**Joy to the World:
For C and/or B-Flat Instruments**

Book & CD w/PDFs of the Parts & Accomp. Tracks — 1943

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O Perfect Love • On Eagle's Wings • One Bread, One Body • The Gift of Love • The Processional

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Two Instruments

Sanctuary
You Are Mine
Speak, O Lord
Revelation Song
In Remembrance
The Wonderful Cross
How Deep the Father's Love for Us
There's Something About That Name
Amazing Grace (My Chains Are Gone)
There Is a Redeemer!
I Know That My Redeemer Lives



7 63628 18679 1

You Are Mine

1

Music by DAVID HAAS
Arranged by LLOYD LARSON

Gently (♩ = ca. 80)

I

II

mp

cresc.

mf

mp

cresc.

mf

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20

Measures 20-23 of the musical score. The music is in 4/4 time and B-flat major. Measure 20 starts with a mezzo-piano (*mp*) dynamic. Measures 21 and 22 feature a melody in the right hand with a mezzo-forte (*mf*) dynamic. Measure 23 continues the melody. A large watermark "HOPE Publishing Company Since 1892" is visible across the page.

24

Measures 24-27 of the musical score. The music is in 4/4 time and B-flat major. Measures 24-26 continue the melody. Measure 27 has a 2/4 time signature change. A large watermark "HOPE Publishing Company Since 1892" is visible across the page.

28

Measures 28-31 of the musical score. The music is in 4/4 time and B-flat major. Measures 28-30 continue the melody. Measure 31 has a 4/4 time signature change. A large watermark "HOPE Publishing Company Since 1892" is visible across the page.

32

Measures 32-35 of the musical score. The music is in 4/4 time and B-flat major. Measures 32-34 continue the melody. Measure 35 has a 4/4 time signature change. A large watermark "HOPE Publishing Company Since 1892" is visible across the page.

36

Measures 36-39 of the musical score. The music is in 4/4 time and B-flat major. Measures 36-38 continue the melody. Measure 39 has a 4/4 time signature change. A large watermark "HOPE Publishing Company Since 1892" is visible across the page.

39

mp *mf* *mel.* *mf*

43

47

51 *rit.* *a tempo* *f*

55 *cresc.* *cresc.*

58 *mel.*

ff *f*

62

mel.

65

69 *mel.* *mf*

ff *mf*

73 *molto rit.* *mp* *mp*

You Are Mine

1

Music by DAVID HAAS
Arranged by LLOYD LARSON

Gently (♩ = ca. 80)

I

II

4

mp

8

cresc.

mf

12

mp

mp

16

cresc.

mf

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20

Musical score for measures 20-23. The score is written for two staves. The first staff begins with a *mp* dynamic marking. The second staff begins with a *mf* dynamic marking. The music features a melody in the first staff and a supporting line in the second staff. A large watermark "HOPE Publishing Company Since 1892" is visible across the page.

24

Musical score for measures 24-27. The score is written for two staves. The music continues with a melody in the first staff and a supporting line in the second staff. A large watermark "HOPE Publishing Company Since 1892" is visible across the page.

28

Musical score for measures 28-31. The score is written for two staves. The music continues with a melody in the first staff and a supporting line in the second staff. A large watermark "HOPE Publishing Company Since 1892" is visible across the page.

32

Musical score for measures 32-35. The score is written for two staves. The first staff begins with a *mp* dynamic marking. The second staff begins with a *mp* dynamic marking. The music continues with a melody in the first staff and a supporting line in the second staff. A large watermark "HOPE Publishing Company Since 1892" is visible across the page.

36

Musical score for measures 36-39. The score is written for two staves. The first staff begins with a *mel.* dynamic marking. The second staff begins with a *cresc.* dynamic marking. The music continues with a melody in the first staff and a supporting line in the second staff. A large watermark "HOPE Publishing Company Since 1892" is visible across the page.

39

mp *mf* *mel.* *mf*

43

47

51 *rit.* *a tempo* *f* *f*

55 *cresc.* *cresc.*

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58 *mel.*

ff *f*

62

mel.

65

69 *mel.* *mf*

ff *mf*

73 *molto rit.* *mp*

mp

The image shows a musical score for a piano piece. It consists of five systems of two staves each. The key signature is two sharps (F# and C#). The first system (measures 58-61) features a melody in the right hand with a forte (f) dynamic and a fortissimo (ff) dynamic in the left hand. The second system (measures 62-64) continues the melody. The third system (measures 65-68) shows a change in the left hand's accompaniment. The fourth system (measures 69-72) features a melody in the right hand with a mezzo-forte (mf) dynamic and a fortissimo (ff) dynamic in the left hand. The fifth system (measures 73-76) concludes with a 'molto rit.' (molto ritardando) marking and a mezzo-piano (mp) dynamic. A large, diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the center of the page. The publisher's name 'HOPE Publishing Company' and 'Since 1892' are also visible in the background.

There's Something About That Name

1

with *How Sweet the Name of Jesus Sounds*

Music by WILLIAM J. GAITHER

and LLOYD LARSON

Arranged by LLOYD LARSON

Tenderly (♩ = ca. 92)

8 poco rit. a tempo

The first system of musical notation is for measures 1 through 12. It consists of two staves, both in treble clef and key of B-flat major (two flats). The time signature is 3/4. The music begins with a whole note chord of B-flat, D-flat, and F. This is followed by a series of eighth notes: B-flat, D-flat, F, G, A, B-flat, C, and D. The melody is played on the right staff, and the accompaniment is on the left staff. The dynamic marking *mp* is placed below the first staff. A large, diagonal watermark reading 'HOPE Publishing Company Since 1892' is overlaid on the page.

The second system of musical notation covers measures 13 through 18. It continues the melody and accompaniment from the first system. The dynamic marking *mp* is still present. The watermark 'HOPE Publishing Company' is visible.

The third system of musical notation covers measures 19 through 24. It continues the melody and accompaniment. The dynamic marking *mp* is still present. The tempo marking *poco rit.* is placed above the right staff at the beginning of measure 19. The watermark 'HOPE Publishing Company' is visible.

The fourth system of musical notation covers measures 25 through 30. It continues the melody and accompaniment. The tempo marking *a tempo* is placed above the right staff at the beginning of measure 25. The watermark 'HOPE Publishing Company' is visible.

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36

42

48

54

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60

dim. *mp* *mf*

66

dim.

72

mp rit. 2

79 a tempo *mf*

84

The image shows a musical score for a piano piece. It consists of five systems of two staves each. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. A large, diagonal watermark reading 'HOPE Publishing Company Since 1892' and 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid on the score. The piece concludes with a double bar line and a repeat sign at the end of the final system.

There's Something About That Name

89



94

*poco rit.**a tempo*

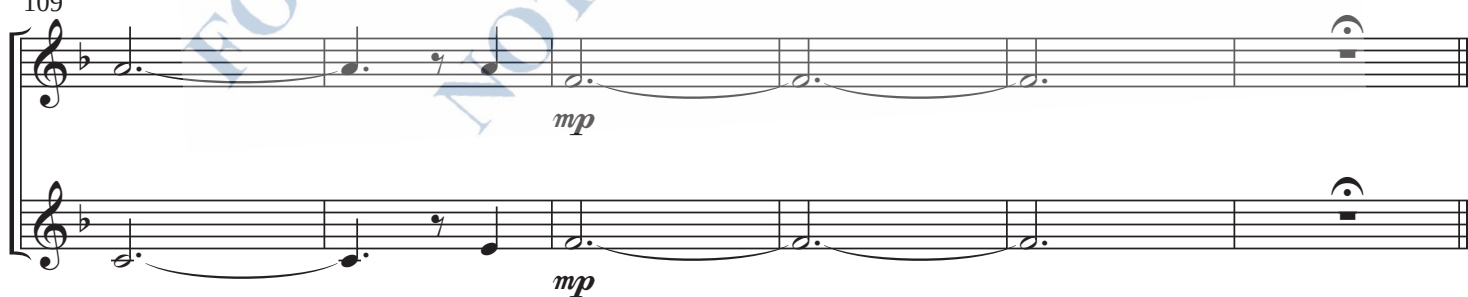
99

*cresc.**f**cresc.**f*

104

*dim. poco a poco**dim. poco a poco*

109

*rit.**Slowly, freely to end**molto rit.**mp**mp*

There's Something About That Name

1

with *How Sweet the Name of Jesus Sounds*

Music by WILLIAM J. GAITHER

and LLOYD LARSON

Arranged by LLOYD LARSON

Tenderly (♩ = ca. 92)
8 poco rit. a tempo

Musical notation for measures 1-12. The score is in 3/4 time with a key signature of one flat (Bb). It features a piano introduction with a tempo of approximately 92 beats per minute. The notation includes a treble and bass staff with a common 8-measure rest at the beginning of each staff. The dynamics are marked *mp* (mezzo-piano). A large, diagonal watermark reading 'HOPE Publishing Company Since 1892' is overlaid on the page.

Musical notation for measures 13-18. The notation continues on two staves, maintaining the 3/4 time signature and one-flat key signature. The melody and accompaniment are clearly defined.

Musical notation for measures 19-24. The notation continues on two staves. A *poco rit.* (poco ritardando) instruction is placed above the final measure of this section. The watermark 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY' is visible diagonally across the page.

Musical notation for measures 25-30. The notation continues on two staves. A *a tempo* instruction is placed above the first measure of this section. The piece concludes with a final chord in the bass staff.

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31

Measures 31-35 of the musical score. The key signature has one flat (B-flat). The music is written for two staves. Measure 31 features a half note G4 in the treble and a half note F4 in the bass, both with a *cresc.* marking. Measures 32-35 continue the melody and accompaniment. Dynamic markings include *mf* in measures 32, 33, and 34.

36

Measures 36-41 of the musical score. Measure 36 features a half note G4 in the treble and a half note F4 in the bass, both with a *dim.* marking. Measures 37-41 continue the melody and accompaniment. Dynamic markings include *mp* in measures 37, 38, and 39.

42

Measures 42-47 of the musical score. Measures 42-47 continue the melody and accompaniment. The melody in the treble staff features a half note G4, a half note F4, and a half note E4. The bass staff has whole rests.

48

Measures 48-53 of the musical score. Measure 48 features a half note G4 in the treble and a half note F4 in the bass, both with a *mp* marking. Measures 49-53 continue the melody and accompaniment.

54

Measures 54-58 of the musical score. Measure 54 features a half note G4 in the treble and a half note F4 in the bass, both with a *mf* marking. Measures 55-58 continue the melody and accompaniment.

60

dim. *mp* *mf*

66

dim.

72

mp rit. 2

79 *a tempo* *mf*

84

The image shows a musical score for a piano piece. It consists of five systems of two staves each. The first system (measures 60-65) is in B-flat major and features a melody with dynamics of *dim.*, *mp*, and *mf*. The second system (measures 66-71) continues the melody with a *dim.* marking. The third system (measures 72-78) includes a *mp* marking and a *rit.* (ritardando) section marked with a '2' and a repeat sign. The fourth system (measures 79-83) is marked *a tempo* and *mf*. The fifth system (measures 84-88) continues the melody. A large, diagonal watermark reading 'HOPE Publishing Company Since 1892' and 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid on the score.

89



94

*poco rit.**a tempo*

99



104



109

*rit.**Slowly, freely to end**molto rit.*

There Is a Redeemer

with *I Know That My Redeemer Lives*

1

Music by MELODY GREEN
Arranged by LLOYD LARSON

Resolutely (♩ = ca. 84)

I

II

p

5

9

Slightly faster (♩ = ca. 88-92)

mp

15

mf

mf

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20



More motion (♩ = ca. 100)

"I Know That My Redeemer Lives"

DUKE STREET, Words by John Hutton

25



32



38



Broadly (♩ = ca. 92)

46



51

56

61

66

71

f *cresc.* *ff*

f *cresc.* *ff*

rit.

The image shows a musical score for the hymn 'There Is a Redeemer'. It consists of five systems of two staves each, numbered 51, 56, 61, 66, and 71. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various note values, rests, and dynamic markings. A large, diagonal watermark reading 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY' is overlaid across the center of the page. The publisher's name 'HOPE Publishing Company' and the text 'Since 1892' are also visible in the background.

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There Is a Redeemer

with *I Know That My Redeemer Lives*

1

Music by MELODY GREEN
Arranged by LLOYD LARSON

Resolutely (♩ = ca. 84)

I

II

p

5

9

Slightly faster (♩ = ca. 88-92)

mp

mp

15

mf

mf

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20

More motion (♩ = ca. 100)

"I Know That My Redeemer Lives"
DUKE STREET, Words by John Hatton

25

32

38

rit.

3

3

46

Broadly (♩ = ca. 92)

51

56

61

66

71

f *cresc.* *ff*

f *cresc.* *ff*

rit.

The image shows a musical score for a piano piece. It consists of five systems of two staves each. The first system starts at measure 51, the second at 56, the third at 61, the fourth at 66, and the fifth at 71. The key signature is one flat (B-flat). The music features various note values including quarter, eighth, and sixteenth notes, as well as rests and ties. Dynamics include *f* (forte), *cresc.* (crescendo), and *ff* (fortissimo). A *rit.* (ritardando) marking is placed above the final measure of the fifth system. The score is overlaid with a large, diagonal watermark that reads 'HOPE Publishing Company Since 1892' and 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY'. The title 'There Is a Redeemer' is printed at the bottom left.

The Wonderful Cross

1

with *When I Survey the Wondrous Cross*

Music by
LOWELL MASON, CHRIS TOMLIN,
JESSE REEVES and J. D. WALT
Arranged by LLOYD LARSON

Resolutely (♩ = ca. 100)

9

I

II

p

14

19

24

mp

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29

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Musical score for measures 29-33. The score is in G major (one sharp) and 4/4 time. Measure 29 has a whole rest in the right hand and a half note G in the left hand. Measures 30-33 show a melodic line in the left hand moving up stepwise from G to D, with the right hand providing harmonic support with whole and half notes.

34

Musical score for measures 34-38. Measure 34 begins with a mezzo-piano (*mp*) dynamic. The left hand has a half note G, and the right hand has a half note G. Measures 35-38 continue the melodic development in the left hand, with the right hand providing harmonic support.

39

Musical score for measures 39-43. Measure 39 has a mezzo-forte (*mf*) dynamic. The left hand has a half note G, and the right hand has a half note G. Measures 40-43 continue the melodic development in the left hand, with the right hand providing harmonic support. A melodic line is indicated in the right hand in measure 41.

44

Musical score for measures 44-47. The left hand has a half note G, and the right hand has a half note G. Measures 45-47 continue the melodic development in the left hand, with the right hand providing harmonic support.

48

Musical score for measures 48-52. Measure 48 has a mezzo-forte (*mf*) dynamic. The left hand has a half note G, and the right hand has a half note G. Measures 49-52 continue the melodic development in the left hand, with the right hand providing harmonic support.

53

57

62

67

72

mp

mp

mf

f

mf

f

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The image shows a page of a musical score for the hymn 'The Wonderful Cross'. It features two staves of music in G major (one sharp). The score is divided into systems, with measure numbers 53, 57, 62, 67, and 72 marking the beginning of new systems. The music includes various note values, rests, and dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). A large, light blue watermark for 'HOPE Publishing Company' is visible across the page, along with a diagonal watermark that reads 'PREVIEW COPY NOT FOR PERFORMANCE'. The page number '3' is in the top right corner.

77

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Musical score for measures 77-80. The key signature is B-flat major (two flats). The melody in the right hand features eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with eighth notes and rests.

81

Musical score for measures 81-85. The melody continues in the right hand, and the left hand features a prominent *f* (forte) dynamic in measure 83.

86

Musical score for measures 86-90. The right hand has a more active melody with eighth notes, while the left hand continues with a steady accompaniment.

91

Musical score for measures 91-95. Both hands are marked with *mp* (mezzo-piano) dynamics.

96

Musical score for measures 96-100. The tempo markings *rit.*, *a tempo*, and *molto rit.* are indicated above the staff. The dynamics *p* (piano) are marked at the beginning and end of the section. The music concludes with a final cadence.

The Wonderful Cross

1

with *When I Survey the Wondrous Cross*

Music by
LOWELL MASON, CHRIS TOMLIN,
JESSE REEVES and J. D. WALT
Arranged by LLOYD LARSON

Resolutely (♩ = ca. 100)

9

I

II

14

19

24

p

mp

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Since 1892

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29

Musical score for measures 29-33. The score is written for two staves in G major (one sharp). The melody in the upper staff begins with a half rest, followed by a quarter note G, a half note A, and a quarter note B. The lower staff provides accompaniment with a half note G, a half note A, and a quarter note B. The music is marked with a large, light blue watermark that reads "HOPE Publishing Company Since 1892".

34

Musical score for measures 34-38. The score is written for two staves in G major. The melody in the upper staff begins with a half rest, followed by a quarter note G, a half note A, and a quarter note B. The lower staff provides accompaniment with a half note G, a half note A, and a quarter note B. The music is marked with a large, light blue watermark that reads "HOPE Publishing Company Since 1892".

39

Musical score for measures 39-43. The score is written for two staves in G major. The melody in the upper staff begins with a half note G, a half note A, and a quarter note B. The lower staff provides accompaniment with a half note G, a half note A, and a quarter note B. The music is marked with a large, light blue watermark that reads "HOPE Publishing Company Since 1892".

44

Musical score for measures 44-47. The score is written for two staves in G major. The melody in the upper staff begins with a half note G, a half note A, and a quarter note B. The lower staff provides accompaniment with a half note G, a half note A, and a quarter note B. The music is marked with a large, light blue watermark that reads "HOPE Publishing Company Since 1892".

48

Musical score for measures 48-52. The score is written for two staves in G major. The melody in the upper staff begins with a half note G, a half note A, and a quarter note B. The lower staff provides accompaniment with a half note G, a half note A, and a quarter note B. The music is marked with a large, light blue watermark that reads "HOPE Publishing Company Since 1892".

53

57

62

67

72

mp

mp

mf

f

mf

f

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The image shows a musical score for a piano piece. It consists of five systems of two staves each, written in treble and bass clefs with a key signature of one flat (B-flat). The systems are numbered 53, 57, 62, 67, and 72. The music features various note values, including eighth and sixteenth notes, and rests. Dynamic markings include *mp* (mezzo-piano) at measures 57 and 62, and *mf* (mezzo-forte) and *f* (forte) at measures 72 and 73. There are also crescendo and decrescendo hairpins. A large, light blue watermark is overlaid diagonally across the page, reading "HOPE Publishing Company Since 1892" and "PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY NOT FOR PERFORMANCE".

77



81



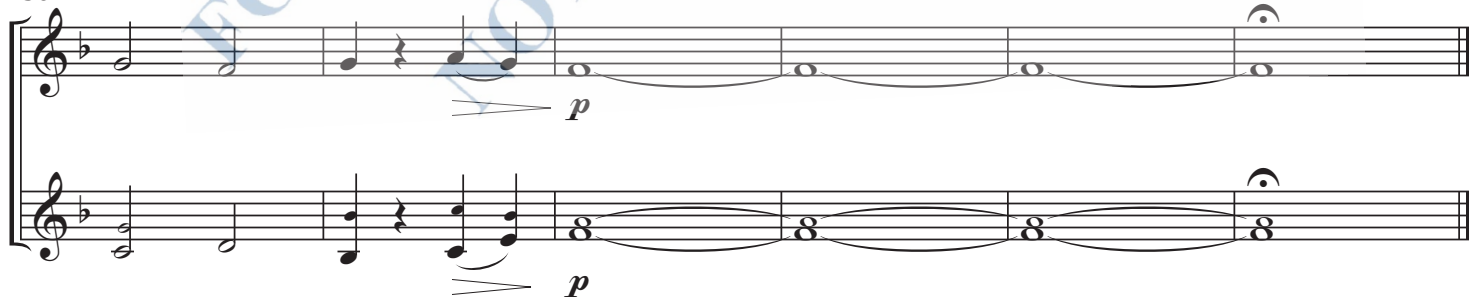
86



91



96



Speak, O Lord

1

Music by KEITH GETTY and
STUART TOWNEND
Arranged by LLOYD LARSON

Expressively, freely (♩ = ca. 76)
poco rit. a tempo

I

II

5

mp

9

mp

13

mel.

mf

mf

17

poco rit. a tempo

mp

mel.

mp

2/4

2/4

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21 *poco rit.*

27 *a tempo mel.*
mf

31

35 *f* *mf* *mel.* *mf*

40 *f* *rit.* *3*

The musical score is for a piece titled 'Speak, O Lord'. It is written for two staves, likely piano and organ. The key signature has two sharps (F# and C#), and the time signature is 2/4. The score is divided into measures, with measure numbers 21, 27, 31, 35, and 40 marked at the beginning of their respective systems. The tempo and dynamics are indicated throughout: 'poco rit.' at the top right, 'a tempo mel.' above measure 27, 'mf' (mezzo-forte) below measures 27 and 31, 'f' (forte) below measures 35 and 40, and 'rit.' (ritardando) above measure 40. A large, diagonal watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the center of the page. The publisher's name 'HOPE Publishing Company' and 'Since 1892' are also visible in the background.

47 **Broadly** (♩ = ca. 72) *mel.*

f

52 *cresc. poco a poco* *molto rit.* *a tempo* *ff*

cresc. poco a poco *ff*

58 *dim.* *rit.*

dim.

63 *a tempo* *mp*

mp

68 *molto rit.* *dim.* *p*

dim. *p*

Speak, O Lord

1

Music by KEITH GETTY and
STUART TOWNEND
Arranged by LLOYD LARSON

Expressively, freely (♩ = ca. 76)
poco rit. a tempo

I

II

5

5

mp

9

mp

13

mel.

mf

mf

17

poco rit. a tempo

mp

mel.

mp

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21 poco rit.

27 *a tempo mel.*
mf

31

35 *f* *mf mel.*

40 *f* *3 rit.*

47 Broadly ($\text{♩} = \text{ca. } 72$) *mel.*

f

52 *cresc. poco a poco* *molto rit.* *a tempo* *ff*

cresc. poco a poco *ff*

58 *dim.* *rit.*

dim.

63 *a tempo* *mp*

mp

68 *molto rit.* *dim.* *p*

dim. *p*

Sanctuary

1

with God's Holy Temple

Music by JOHN THOMPSON,
RANDY SCRUGGS and LLOYD LARSON
Arranged by LLOYD LARSON

With devotion (♩ = ca. 76)

I

II

mp

mp

7

12

mf

mel.

mf

17

mel.

22

mf

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27

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mel.

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Musical score for measures 27-31. The score is written for two staves in treble clef with a key signature of two sharps (F# and C#). The melody is marked 'mel.' and the dynamics are marked 'mp'.

32

Musical score for measures 32-36. The score is written for two staves in treble clef with a key signature of two sharps (F# and C#). The melody is marked 'mel.' and the dynamics are marked 'mp'.

37

Musical score for measures 37-41. The score is written for two staves in treble clef with a key signature of two sharps (F# and C#). The melody is marked 'mel.' and the dynamics are marked 'mp'.

42

Musical score for measures 42-46. The score is written for two staves in treble clef with a key signature of two sharps (F# and C#). The melody is marked 'mel.' and the dynamics are marked 'mp'.

47

Musical score for measures 47-51. The score is written for two staves in treble clef with a key signature of two sharps (F# and C#). The melody is marked 'mel.' and the dynamics are marked 'dim.' and 'p'.

Sanctuary

with *God's Holy Temple*

Music by JOHN THOMPSON,
RANDY SCRUGGS and LLOYD LARSON
Arranged by LLOYD LARSON

With devotion (♩ = ca. 76)

I

II

mp

mp

7

12

mf

mel.

mf

17

mel.

22

mf

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27

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mel.

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Musical score for measures 27-31. The key signature is three sharps (F#, C#, G#). The melody is marked 'mel.'.

32

Musical score for measures 32-36. The key signature is three sharps (F#, C#, G#).

37

Musical score for measures 37-41. The key signature is three sharps (F#, C#, G#).

42

Musical score for measures 42-46. The key signature is three sharps (F#, C#, G#). Dynamics include *mp* (mezzo-piano).

47

Musical score for measures 47-51. The key signature is three sharps (F#, C#, G#). Dynamics include *rit.* (ritardando), *dim.* (diminuendo), and *p* (piano).

Revelation Song

1

Music by JENNIE LEE RIDDLE

Arranged by LLOYD LARSON

Gently, steadily (♩ = ca. 69)

4

I

II

mp

8

mp

13

mp

17

mp

p *mp*

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21

Two staves of music in treble clef, key of D major (two sharps). The music consists of eighth and sixteenth notes, mostly beamed together. The first staff begins with a *mf* dynamic marking. A large, light blue watermark "HOPE Publishing Company Since 1892" is overlaid across the staves.

25

Two staves of music in treble clef, key of D major. The music continues with eighth and sixteenth notes. The watermark "HOPE Publishing Company Since 1892" is still visible.

28

Two staves of music in treble clef, key of D major. Measures 28-30 contain a triplet of eighth notes. At measure 31, the key signature changes to D minor (two flats). The music continues with eighth and sixteenth notes. A *mf* dynamic marking appears in the first staff at measure 32. The watermark "HOPE Publishing Company Since 1892" is still visible.

35

Two staves of music in treble clef, key of D minor. The music consists of eighth and sixteenth notes. A *mf* dynamic marking appears in the first staff at measure 35. The watermark "HOPE Publishing Company Since 1892" is still visible.

39

Two staves of music in treble clef, key of D minor. The music consists of eighth and sixteenth notes. A *f* dynamic marking appears in the first staff at measure 40. The watermark "HOPE Publishing Company Since 1892" is still visible.

43

47

51

55

61

mp

mp

ff

ff

molto rit.

3

3

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Revelation Song

11

Music by JENNIE LEE RIDDLE

Arranged by LLOYD LARSON

Gently, steadily (♩ = ca. 69)

4

I

II

mp

8

mp

13

mp

17

mp

p *mp*

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21

Measures 21-24 of the musical score. The music is in treble and bass staves, featuring a key signature of three sharps (F#, C#, G#) and a common time signature. The melody in the treble staff begins with a half rest, followed by eighth and quarter notes. The bass staff provides a steady accompaniment with eighth and quarter notes. The dynamic marking *mf* (mezzo-forte) is present in both staves.

25

Measures 25-27 of the musical score. The music continues in the same key and time signature. The treble staff features a melodic line with eighth and quarter notes, while the bass staff provides a supporting accompaniment. The dynamic marking *mf* is maintained.

28

Measures 28-34 of the musical score. Measures 28-31 show a melodic phrase in the treble staff with a triplet of eighth notes. Measures 32-34 show a new melodic phrase in the treble staff, also featuring a triplet. The bass staff continues with a steady accompaniment. The dynamic marking *mf* is present.

35

Measures 35-38 of the musical score. The music transitions to a key signature of one flat (Bb) and a common time signature. The treble staff features a melodic line with eighth and quarter notes. The bass staff provides a supporting accompaniment. The dynamic marking *mf* is present.

39

Measures 39-42 of the musical score. The music continues in the same key and time signature. The treble staff features a melodic line with eighth and quarter notes. The bass staff provides a supporting accompaniment. The dynamic marking *f* (forte) is present in both staves.

43

47

51

55

61

mp

mp

ff

ff

molto rit.

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In Remembrance

1

Music by BURLY RED
Arranged by LLOYD LARSON

Expressively, freely (♩ = ca. 84)
Let Us Break Bread Together
African American spiritual

rit. molto rit. Gently, steady (♩ = ca. 92)

I

II

11

17

23

p

p

cresc. *mel.* *mp*

cresc. *mp*

poco rit. *a tempo*

mel.

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Since 1892

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35

42

49

55

cresc. *mf*

cresc. *mf*

mp

mp

mf *mp* *cresc.*

mf *mp* *cresc.*

mf *cresc.* *rit.* *f*

mf *cresc.* *f*

61 Broadly (♩ = ca. 88)



66



72



78



85



In Remembrance

1

Music by BURLY RED
Arranged by LLOYD LARSON

Expressively, freely (♩ = ca. 84)
Let Us Break Bread Together
Traditional Spiritual

rit. **molto rit.** **Gently, steady** (♩ = ca. 92)

I

II

11

17

23

p

p

cresc. **mp**

cresc. **mp**

poco rit. **a tempo**

mel.

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In Remembrance

61 Broadly ($\text{♩} = \text{ca. } 88$)

66



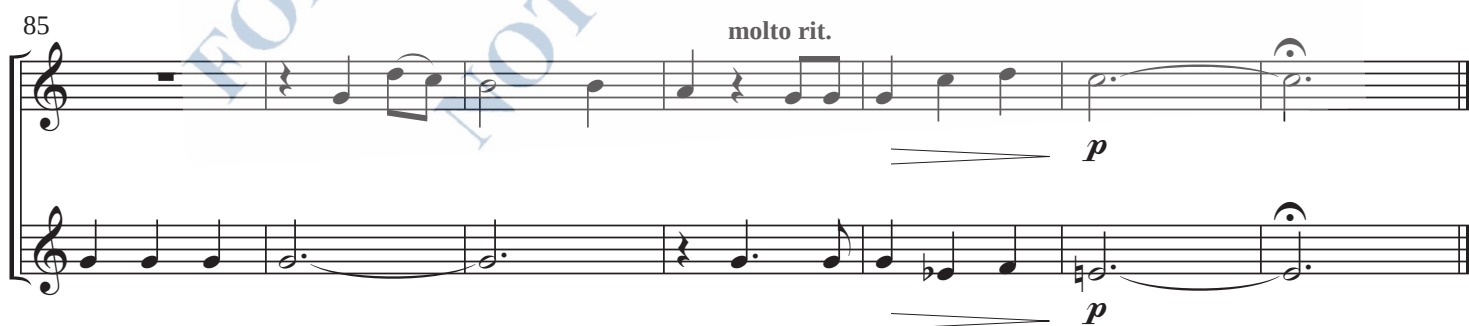
72



78



85



How Deep the Father's Love for Us

1

Music by STUART TOWNEND

Arranged by LLOYD LARSON

Tenderly (♩ = ca. 92)

What Wondrous Love Is This
Southern Harmony, 1835

HOPE Publishing Company
Since 1892

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I

II

p

11

16

mp

mel.

mp

21

poco rit. *a tempo*

2

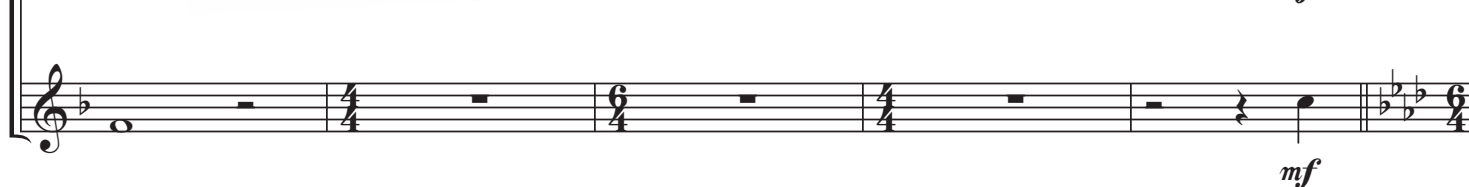
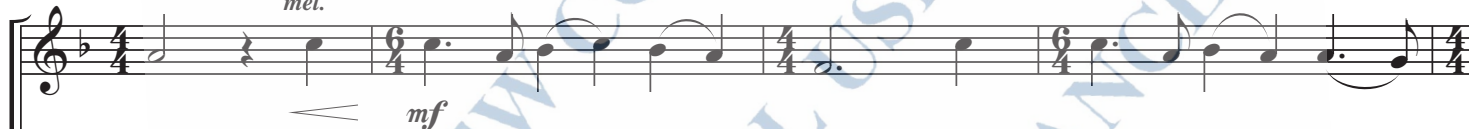
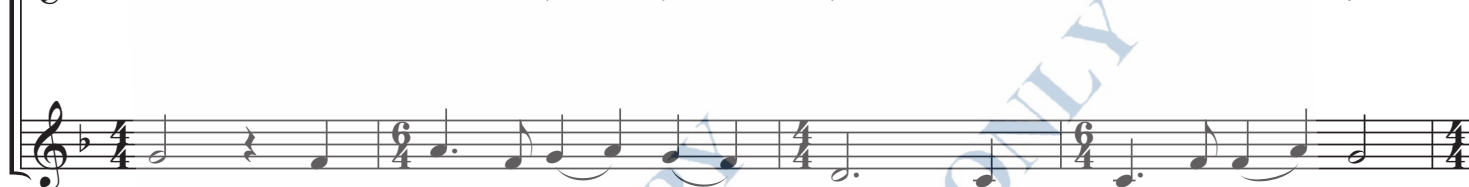
2

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48 *a tempo*

52 *mel.*
f

57 *mf*
mf

61 *poco rit.* *a tempo*
mp
mp

66 *molto rit.*
mp *p*
mp *p*

The musical score is written for two staves in G major (one sharp) and 4/4 time. It consists of five systems of music. The first system (measures 48-51) is marked 'a tempo'. The second system (measures 52-56) features a melodic line in the right hand, marked 'mel.' and 'f'. The third system (measures 57-60) is marked 'mf'. The fourth system (measures 61-65) includes a 'poco rit.' marking followed by 'a tempo', with dynamics 'mp'. The fifth system (measures 66-69) is marked 'molto rit.' and includes dynamics 'mp' and 'p'. The score is overlaid with a large, diagonal watermark that reads 'HOPE Publishing Company Since 1892' and 'PREVIEW COPY NOT FOR PERFORMANCE'.

How Deep the Father's Love for Us

1

Music by STUART TOWNEND

Arranged by LLOYD LARSON

Tenderly (♩ = ca. 92)

What Wondrous Love Is This
Southern Harmony, 1835

HOPE Publishing Company
Since 1892

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The musical score is written for two staves, I and II, in G major (one sharp) and 4/4 time. The tempo is marked 'Tenderly' with a quarter note equal to approximately 92 beats per minute. The score begins with a 7-measure rest on both staves. Staff I then plays a series of chords: G4, A4-B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, 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C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, 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F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D

Measures 27-30 of the musical score. The music is in G major (one sharp) and 4/4 time. Measures 27 and 29 are in 4/4 time, while measures 28 and 30 are in 6/4 time. The melody is in the right hand, and the bass line is in the left hand. The dynamic is *mp* (mezzo-piano).

Measures 31-34 of the musical score. The music is in G major (one sharp) and 4/4 time. Measures 31 and 33 are in 4/4 time, while measures 32 and 34 are in 6/4 time. The melody is in the right hand, and the bass line is in the left hand.

Measures 35-38 of the musical score. The music is in G major (one sharp) and 4/4 time. Measures 35 and 37 are in 4/4 time, while measures 36 and 38 are in 6/4 time. The melody is in the right hand, and the bass line is in the left hand. The dynamic is *mf* (mezzo-forte). The word *mel.* is written above the first measure of the right hand.

Measures 39-42 of the musical score. The music is in G major (one sharp) and 4/4 time. Measures 39 and 41 are in 4/4 time, while measures 40 and 42 are in 6/4 time. The melody is in the right hand, and the bass line is in the left hand. The dynamic is *mf* (mezzo-forte). The word *mel.* is written above the first measure of the right hand.

Measures 43-46 of the musical score. The music is in G major (one sharp) and 4/4 time. Measures 43 and 45 are in 4/4 time, while measures 44 and 46 are in 6/4 time. The melody is in the right hand, and the bass line is in the left hand. The dynamic is *mf* (mezzo-forte). The word *poco rit.* is written above the first measure of the right hand.

48 *a tempo*

52 *mel.*
f

57 *mf*
mf

61 *poco rit.* *a tempo*
mp
mp

66 *molto rit.*
mp *p*
mp *p*

The image shows a musical score for a piano piece. It consists of two staves, treble and bass clef, with a key signature of one flat (B-flat). The score is divided into measures, with measure numbers 48, 52, 57, 61, and 66 marked at the beginning of their respective systems. The tempo and dynamics are indicated throughout. The piece starts at measure 48 with a tempo marking of 'a tempo'. At measure 52, there is a melodic line in the right hand and a forte (f) dynamic. At measure 57, the dynamic is mezzo-forte (mf). At measure 61, there is a tempo change from 'a tempo' to 'poco rit.' (ritardando) and a mezzo-piano (mp) dynamic. At measure 66, the tempo changes to 'molto rit.' (molto ritardando) and the dynamics are mezzo-piano (mp) and piano (p). The score ends with a final measure at measure 70.

Amazing Grace

(My Chains Are Gone)

1

Music from *Virginia Harmony*, 1831,
CHRIS TOMLIN and LOUIE GIGLIO

Arranged by LLOYD LARSON

Tenderly, steadily (♩ = ca. 66)

HOPE Publishing Company
Since 1892

I

II

mp

8

mp

12

mel.

mp

17

mel.

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2

22

Two staves of music in B-flat major. The upper staff begins with a *mf* dynamic. The lower staff also begins with a *mf* dynamic. The music consists of eighth and sixteenth notes, with some rests.

26

Two staves of music in B-flat major. The upper staff has a *mp* dynamic marking. The lower staff has a *mp* dynamic marking. The music continues with eighth and sixteenth notes, ending with a double bar line and a key signature change to D major.

31

Two staves of music in D major. The upper staff has a *mf* dynamic marking. The lower staff has a *mf* dynamic marking. The music consists of eighth and sixteenth notes, with some rests.

36

Two staves of music in D major. The upper staff has a *f* dynamic marking. The lower staff has a *mf* dynamic marking. The music consists of eighth and sixteenth notes, with some rests.

40

Two staves of music in D major. The music consists of eighth and sixteenth notes, with some rests.

44

mf *f*

48

mf *f*

53

mf *mel.* *mf*

58

63

mp *p* *molto rit.* *mp* *p*

The image shows a musical score for the hymn 'Amazing Grace'. It consists of two staves, a treble and a bass clef, in the key of D major (indicated by two sharps). The score is divided into systems, with measures 44, 48, 53, 58, and 63 marked at the beginning of their respective systems. The music features a variety of note values, including eighth, sixteenth, and quarter notes, as well as rests. Dynamics such as *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), and *p* (piano) are indicated throughout. A 'molto rit.' (molto ritardando) marking appears above the final system starting at measure 63. A large, diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the center of the page. The publisher's name, 'HOPE Publishing Company', and the text 'Since 1892' are also visible in the background.

Amazing Grace

(My Chains Are Gone)

1

Music from *Virginia Harmony*, 1831,
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Tenderly, steadily (♩ = ca. 66)

HOPE Publishing Company
Since 1892

I

II

mp

8

mp

12

mel.

mp

17

mel.

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2

22

Two staves of music in G major (one sharp). The melody in the upper staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The lower staff provides accompaniment with eighth and quarter notes. Both staves are marked with a mezzo-forte (*mf*) dynamic.

26

Two staves of music in G major. Measures 26-29 show a gradual decrescendo from mezzo-forte (*mf*) to mezzo-piano (*mp*). Measure 30 features a sharp key signature change to D major (two sharps) and begins with a forte (*f*) dynamic.

31

Two staves of music in D major. The melody in the upper staff starts with a half note D5. The lower staff continues the accompaniment. The dynamic is marked mezzo-forte (*mf*).

36

Two staves of music in D major. Measures 36-38 show a gradual decrescendo from mezzo-forte (*mf*) to forte (*f*). Measure 39 begins with a forte (*f*) dynamic.

40

Two staves of music in D major. The melody in the upper staff begins with a half note D5. The lower staff continues the accompaniment. The dynamic is marked mezzo-forte (*mf*).

44

mf *f*

48

mf *f*

53

mf *mel.* *mf*

58

63

mp *p* *molto rit.*

mp *p*

The image shows a musical score for the hymn 'Amazing Grace'. It consists of two staves, a treble and a bass clef, with a key signature of one sharp (F#). The score is divided into systems, with measure numbers 44, 48, 53, 58, and 63 indicated at the beginning of each system. The music features various dynamics including *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), and *p* (piano), as well as a *molto rit.* (molto ritardando) marking. The notation includes eighth and sixteenth notes, rests, and slurs. A large, diagonal watermark reading 'HOPE Publishing Company Since 1892' and 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY' is overlaid across the score.