

My Lord, What a Morning

Solos for Flute or Violin

with Piano Accompaniment

Marianne Kim

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Solos for Flute or Violin

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CD Information

There are two enclosed CDs inside the front and back covers.
One contains full piano accompaniment tracks for each title.
The other contains PDF files of the violin and flute parts.

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FOREWORD

This collection by the talented arranger Marianne Kim includes eleven well-known hymn tunes arranged as solos for either flute or violin with piano accompaniment. Care has been taken to provide appropriate phrasing and bowing marks for each part. The ranges have been selected to fit a moderate level of difficulty. The piano accompaniments are in a variety of musical styles and provide support and interest. A CD with recordings of the accompaniments has been included for use in rehearsal and performance.

PDF files of the instrumental parts can be found on the data CD and are formatted to be printed on letter size paper.

As you find ways to include these solos in your church services, whether they be used as preludes, offertories, postludes, or special music, we trust they will enhance your worship to the glory of God.

— *The Publishers*

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'Tis So Sweet to Trust in Jesus

For Flute and Piano

TRUST IN JESUS
William J. Kirkpatrick
Setting by MARIANNE KIM

With motion, in 1 (♩. = ca. 50)

Piano

mp

5

10 Flute

mp

15

20

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25

mf

30

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35

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Since 1892

60

65

70

75

f

mf

mf

This musical score is for the hymn "Tis So Sweet to Trust in Jesus". It covers measures 60 through 75. The score is written for a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins at measure 60 with a half note G4, followed by a quarter rest, then a half note F#4, and continues with a melodic line. The piano accompaniment starts with a half note G3 in the bass and a half note B-flat3 in the treble, with various chords and arpeggiated figures. Dynamic markings include *f* (forte) at measure 65 and *mf* (mezzo-forte) at measures 72 and 74. The score is watermarked with "HOPE Publishing Company Since 1892" and "PREVIEW COPY NOT FOR PERFORMANCE".

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Measures 80-84: Treble and bass staves. Treble staff has a melodic line with a slur over measures 80-83 and a final eighth note in measure 84. Bass staff has a harmonic accompaniment with chords and moving lines.

Measures 85-89: Treble staff has a melodic line with a slur over measures 85-88 and a final eighth note in measure 89. Bass staff has a harmonic accompaniment. Dynamics: *sub. p* (measures 85-86), *sub. p* (measures 87-88).

Measures 90-94: Treble staff has a melodic line with a slur over measures 90-93 and a final eighth note in measure 94. Bass staff has a harmonic accompaniment. Dynamics: *mf* (measures 90-91), *mf* (measures 92-93).

Measures 95-99: Treble staff has a melodic line with a slur over measures 95-98 and a final eighth note in measure 99. Bass staff has a harmonic accompaniment.

100

dim.

105

mp

mp

110

p

p

115 *rit.*

rit.

pp

Come, Thou Fount of Every Blessing

For Flute and Piano

NETTLETON

John Wyeth's *Repository of Sacred Music*, 1813

Setting by MARIANNE KIM

Moderately (♩ = 80)

Flute

Piano

mp

p

5

9

13

mf

mp

HOPE Publishing Company
Since 1892

17

mp

p

21

rit.

rit.

mp

25

a tempo

a tempo

10

29

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p *f*

This system contains measures 29 through 32. The vocal line begins with a piano (*p*) dynamic and features a melodic line with a crescendo leading to a forte (*f*) dynamic at the end of the system. The piano accompaniment consists of chords and moving lines in both hands, also marked with a forte (*f*) dynamic.

33

mp

This system contains measures 33 through 36. The vocal line has a mezzo-piano (*mp*) dynamic. The piano accompaniment also features a mezzo-piano (*mp*) dynamic. The music continues with melodic and harmonic development.

37

f

This system contains measures 37 through 40. The vocal line is marked with a forte (*f*) dynamic. The piano accompaniment also features a forte (*f*) dynamic. The music continues with melodic and harmonic development.

41

Gently
tr
p
pp

This system contains measures 41 through 44. The vocal line begins with a trill (*tr*) and a piano (*p*) dynamic, followed by a mezzo-piano (*pp*) dynamic. The piano accompaniment also features a mezzo-piano (*pp*) dynamic. The music concludes with sustained chords in the piano.

46

mp

51

mf

With conviction

55

mf

59

3

3

This musical score is for the hymn 'Come, Thou Fount of Every Blessing'. It is written for a single melodic line and piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into four systems, each with a measure number (46, 51, 55, 59) at the beginning of the melodic line. The piano part consists of two staves (treble and bass clef). Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The tempo/mood is indicated as 'With conviction'. There are triplets in measures 60 and 61. A large, diagonal watermark reading 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY' is overlaid across the center of the page. A large, light blue logo for 'HOPE Publishing Company' with the text 'Since 1892' is also visible in the background.

12

63

Measures 63-66 of the musical score. The vocal line (treble clef) begins with a forte (*f*) dynamic and features a melodic line with eighth and sixteenth notes. The piano accompaniment (grand staff) provides harmonic support with chords and moving lines in both hands.

67

Measures 67-70. The vocal line continues with a piano (*p*) dynamic. The piano accompaniment features sustained chords in the right hand and a more active bass line in the left hand.

71

Measures 71-74. The vocal line is marked mezzo-piano (*mp*). The piano accompaniment continues with harmonic support, featuring chords and moving lines in both hands.

75

Measures 75-78. The vocal line concludes with a piano (*pp*) dynamic. The piano accompaniment features a final cadence with sustained chords in the right hand and a descending bass line in the left hand. Performance markings include *molto rit.*, *a tempo*, and *rit.*

Great Is Thy Faithfulness

13

For Flute and Piano

FAITHFULNESS

William M. Runyan

Setting by MARIANNE KIM

Gently (♩ = 86)

Flute

Piano

p

mp

6

11

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14

16

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mp

Measures 14-20: Treble and bass staves. Treble staff has a melodic line with a slur over measures 16-20. Bass staff has a harmonic accompaniment. A large watermark 'HOPE Publishing Company Since 1892' is overlaid.

21

Measures 21-25: Treble and bass staves. Treble staff has a melodic line with a slur over measures 21-25. Bass staff has a harmonic accompaniment. A large watermark 'HOPE Publishing Company Since 1892' is overlaid.

26

mf

mf

Measures 26-30: Treble and bass staves. Treble staff has a melodic line with a slur over measures 26-30. Bass staff has a harmonic accompaniment. A large watermark 'HOPE Publishing Company Since 1892' is overlaid.

31

f

cresc.

f

Measures 31-35: Treble and bass staves. Treble staff has a melodic line with a slur over measures 31-35. Bass staff has a harmonic accompaniment. A large watermark 'HOPE Publishing Company Since 1892' is overlaid.

36

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Measures 36-40: Treble clef, key of B-flat major. The melody consists of eighth and quarter notes, mostly beamed together. The piano accompaniment features chords and moving lines in both hands.

41

Measures 41-45: Treble clef. Measure 41 has a melodic line starting with a half note, followed by rests. The piano accompaniment continues with chords and moving lines. Dynamic markings include *mp* (measures 41-43) and *mf* (measures 44-45).

46

Measures 46-50: Treble clef. Measures 46-48 are whole rests. The piano accompaniment continues with chords and moving lines. Measure 49 has a melodic line starting with a half note, followed by eighth notes. Measure 50 has a melodic line starting with a half note, followed by eighth notes.

51

Measures 51-55: Treble clef. Measures 51-53 are whole rests. The piano accompaniment continues with chords and moving lines. Measure 54 has a melodic line starting with a half note, followed by eighth notes. Measure 55 has a melodic line starting with a half note, followed by eighth notes. Dynamic markings include *cresc.* (measures 51-53) and *f* (measures 54-55).

16

56

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61

p
mel.
mp

65

cresc. *mp* *p*
cresc. *mf* *mp*

70

mf *f*

75

p

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80

mf

mp

85

90

mf

18

95

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MELODY: *f*

PIANO: *f*

Measures 95-99. The melody is in treble clef with a key signature of one sharp (F#). It features a series of eighth and sixteenth notes, some beamed together, with a crescendo hairpin. The piano accompaniment is in bass clef, featuring chords and moving lines in both hands.

100

MELODY: *mp* *cresc.*

PIANO: *mp* *cresc.*

Measures 100-104. The melody continues with a mezzo-piano (*mp*) dynamic and a crescendo (*cresc.*) hairpin. The piano accompaniment also features a mezzo-piano (*mp*) dynamic and a crescendo (*cresc.*) hairpin.

105

MELODY: *mf* *cresc.*

PIANO: *mf* *cresc.*

Measures 105-108. The melody continues with a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) hairpin. The piano accompaniment also features a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) hairpin. Measure 108 includes fingerings 5 and 6 for the right hand.

109

MELODY: *f*

PIANO: *f*

Measures 109-112. The melody continues with a forte (*f*) dynamic. The piano accompaniment also features a forte (*f*) dynamic.

114

f

rit.

mp

f

rit.

Since 1892

119

a tempo

mp

a tempo

mp

p

124

Calmly

mp

mp

129

rit.

rit.

p dim.

pp

Holy! Holy! Holy!

For Flute and Piano

NICAEA

John B. Dykes

Setting by MARIANNE KIM

Lively, steadily (♩ = 120)

Flute

Piano

HOPE Publishing Company

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10

13

16

19

mf

mf

Holy! Holy! Holy!

The musical score is for a piano and voice piece. It consists of four systems of staves, each with a vocal line and a piano accompaniment. The key signature is G major (one sharp) and the time signature is 4/4. The score is marked with 'mf' (mezzo-forte) and includes a large watermark 'HOPE Publishing Company' and 'Since 1892'. The vocal line is written in a soprano or alto clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, beams, and slurs. The lyrics 'Holy! Holy! Holy!' are written below the piano accompaniment in the final system.

22

22

mp

mf

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25

This block contains measures 25 through 28 of the musical score. Measure 25 features a vocal melody in the treble clef and a piano accompaniment in the grand staff. The melody consists of eighth and sixteenth notes, while the piano part provides harmonic support with chords and single notes. Measures 26 and 27 continue the vocal line with similar rhythmic patterns. Measure 28 concludes the section with a final vocal note and piano accompaniment. The key signature remains one sharp (F#), and the time signature is 4/4.

28

PREVIEW

ROMANTIC PERFORMER

31

FOXP

NOTES

Holy! Holy! Holy!

34

f

f

37

f

40

f

42

f

44

44

ff

ff

mp

f

HOPE Publishing Company

Since 1892

47

47

48

49

50

50

mf

5

3/4

52

ff

ff

Holy! Holy! Holy!

55

HOPE Publishing Company

Since 1892

58

61

64

Holy! Holy! Holy!

How Can I Keep from Singing?

For Flute and Piano

ENDLESS SONG

Robert Lowry

Setting by **MARIANNE KIM**

Flute

Rubato

mp

5

mf

mp

9

13

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Moderately (♩ = 80)

17

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21

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25

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29

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28

33

Musical score for measures 28-33. The score is written for a single melodic line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature is one sharp (F#). The time signature changes from 4/4 to 3/4 at measure 30. The melodic line features a long, flowing phrase with a crescendo leading to a *mf* dynamic. The piano accompaniment provides harmonic support with chords and moving lines. A large watermark "HOPE Publishing Company Since 1892" is visible across the page.

37

Musical score for measures 37-40. The score continues with the same instrumentation. The melodic line starts with a *mp* dynamic and includes a melodic phrase marked "mel." in measure 39. The piano accompaniment features a *mp* dynamic in measure 37 and a *mf* dynamic in measure 39. The time signature changes from 3/4 to 2/4 at measure 40.

41

Musical score for measures 41-44. The score continues with the same instrumentation. The melodic line includes a *rit.* (ritardando) in measure 42 and a *a tempo* marking in measure 43. The piano accompaniment also includes a *rit.* in measure 42 and a *a tempo* marking in measure 43. The time signature changes from 2/4 to 3/4 at measure 44.

45

Musical score for measures 45-48. The score continues with the same instrumentation. The melodic line starts with a *mp* dynamic and includes a phrase marked with a "7" in measure 47. The piano accompaniment also starts with a *mp* dynamic. The time signature changes from 3/4 to 2/4 at measure 48.

48 *f* *sub. p*

52 *p* *mp*

56 *mp* *dim.*

60 *p* *rit.* *pp*

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The image shows a musical score for the hymn 'How Can I Keep from Singing?'. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. A large, semi-transparent watermark is overlaid diagonally across the page, reading 'HOPE Publishing Company' and 'Since 1892'. Another watermark, 'FOR PROMOTIONAL USE ONLY', is also visible. The page number '29' is in the top right corner. The vocal line starts at measure 48 and ends at measure 60. The piano accompaniment starts at measure 48 and ends at measure 60. The score includes dynamic markings such as *f*, *sub. p*, *p*, *mp*, *dim.*, *rit.*, and *pp*. The piano part features a variety of chords and melodic lines, including a prominent bass line in the left hand.

I Want Jesus to Walk with Me

For Flute and Piano

Traditional Spiritual
Setting by MARIANNE KIM

Expressive (♩ = 72)

Flute

Piano

p

6

11

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16

21

26

30

piu mosso

mf

mp

8^{vb}

A musical score for a piano and voice. The score is written in B-flat major (two flats) and 4/4 time. It consists of four systems of staves. The first system (measures 16-20) shows a vocal line with a long melisma and a piano accompaniment. The second system (measures 21-25) includes the instruction 'piu mosso' and dynamic markings 'mf' and 'mp'. The third system (measures 26-29) continues the piano accompaniment. The fourth system (measures 30-33) shows the vocal line returning with a melisma. A large diagonal watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the score. The HOPE Publishing Company logo is also visible in the background.

32

34

Musical score for measures 32-37. The score is in 3/4 time and B-flat major. The melody is in the right hand of the piano, featuring a series of eighth and sixteenth notes with a triplet of eighth notes in measure 35. The accompaniment is in the left hand, consisting of chords and single notes. A large watermark "HOPE Publishing Company Since 1892" is visible across the score.

38

meno mosso

Musical score for measures 38-41. The tempo is marked *meno mosso*. The melody continues in the right hand, with a long note in measure 38. The accompaniment in the left hand features a steady eighth-note pattern. A large watermark "HOPE Publishing Company Since 1892" is visible across the score.

42

Musical score for measures 42-46. The melody is mostly rests in the right hand. The accompaniment in the left hand features a steady eighth-note pattern. A large watermark "HOPE Publishing Company Since 1892" is visible across the score.

47

Musical score for measures 47-51. The melody in the right hand begins in measure 47 with a triplet of eighth notes. The accompaniment in the left hand features a steady eighth-note pattern. A large watermark "HOPE Publishing Company Since 1892" is visible across the score.

52

p

57

Broadly

f

61

f

66

ff

6

Musical score for measures 71-75. The key signature is three sharps (F#, C#, G#). The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The melodic line starts with a half note G#4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G#4, and a half note F#4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand. Dynamics include *mf* (measures 71-73) and *mp* (measures 74-75).

Musical score for measures 76-80. The key signature is three sharps (F#, C#, G#). The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The melodic line starts with a half note G#4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G#4, and a half note F#4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand. Dynamics include *mf* (measures 76-78) and *p* (measures 79-80). Tempo markings include *rit.* (measures 76-78) and *a tempo* (measures 79-80).

Musical score for measures 81-83. The key signature is three sharps (F#, C#, G#). The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The melodic line starts with a half note G#4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G#4, and a half note F#4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand. Dynamics include *mf* (measures 81-83). A *cadenza* marking is present above the melodic line in measure 81.

Musical score for measures 84-88. The key signature is three sharps (F#, C#, G#). The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The melodic line starts with a half note G#4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G#4, and a half note F#4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand. Dynamics include *mf* (measures 84-86) and *pp* (measures 87-88). Tempo markings include *rit.* (measures 84-86) and *a tempo* (measures 87-88).

Jesus Loves Me

For Flute and Piano

35

JESUS LOVES ME
William B. Bradbury
Setting by MARIANNE KIM

Relaxed, Rubato (♩ = 72)

Flute

mp

Piano

Since 1892

5

9

mf

mf

13

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17

rit. a tempo

p *mp*

rit. a tempo

mf

21

25

rit.

rit.

3

28 *a tempo*
f

31

34

37 *rit.* *a tempo*
mp

p *rit.* *a tempo*
mp

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41

44

47

50

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A musical score for the hymn 'Jesus Loves Me'. The score is written for voice and piano. It consists of four systems of music, each starting with a measure number (41, 44, 47, 50). The key signature is one sharp (F#), and the time signature is common time (C). The music features a melody in the voice part and accompaniment in the piano part. The piano part includes chords and moving lines in both the right and left hands. The score is marked with a large, diagonal watermark that reads 'FOR PROMOTIONAL USE ONLY' and 'NOT FOR PERFORMANCE'. The publisher's name 'HOPE Publishing Company' and 'Since 1892' are also visible.

53

mp

mp

57

dolce

p

p

61

65

rit.

pp

rit.

dim.

dim.

My Lord, What a Morning

For Flute and Piano

BURLEIGH

Traditional Spiritual

Setting by MARIANNE KIM

With feeling (♩ = 66)

Flute

Piano

mp

p

5

10

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14 *mf*

17

20 *mp*

23 *mf* *mf* *Moving*

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25

27

29

31

mf

f

molto rit.

Tempo I

mp

molto rit.

Tempo I

mp

Since 1892

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The image shows a musical score for the hymn 'My Lord, What a Morning'. It consists of four systems of music, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings. A large, semi-transparent watermark is overlaid diagonally across the page, reading 'HOPE Publishing Company' and 'Since 1892'. Another watermark, 'FOR PROMOTIONAL USE ONLY', is also visible. The page number '42' is in the top left corner. The systems are numbered 25, 27, 29, and 31. The first system (25) has a vocal line with a slur over the first two measures and a piano accompaniment with a slur over the first two measures. The second system (27) has a vocal line with a slur over the first two measures and a piano accompaniment with a slur over the first two measures. The third system (29) has a vocal line with a slur over the first two measures and a piano accompaniment with a slur over the first two measures. The fourth system (31) has a vocal line with a slur over the first two measures and a piano accompaniment with a slur over the first two measures. The score ends with a double bar line.

33 *mf*

36 *ff* *sub. p*

39 *mp* *pp*

42 *rit.* *pp* *rit.*

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The Old Rugged Cross

For Flute and Piano

OLD RUGGED CROSS

George Bennard

Setting by MARIANNE KIM

Meditatively (♩ = 88)

Flute

p

Piano

4

pp

8

p

12

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16

mp

19

mp

23

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27

30

mf

mf

34

mp

mp

37

p

acc.

acc.

The image shows a page of musical notation for the hymn 'The Old Rugged Cross'. It features a grand staff with a vocal line and piano accompaniment. The key signature is one sharp (F#). The score is divided into four systems, each starting with a measure number (27, 30, 34, 37). The piano part includes various dynamics such as *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano), as well as an 'acc.' (accelerando) marking. A large, diagonal watermark reading 'HOPE Publishing Company Since 1892' and 'FOR PROMOTIONAL USE ONLY' is overlaid across the page. The title 'The Old Rugged Cross' is printed at the bottom left.

40

rit.

cresc.

ff

sub. p

43

a tempo

a tempo

47

p

50

rit.

Broadly

cresc.

ff

6

53

ff

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56

59

Gently

mp

63

p

rit.

pp

There Is a Fountain

49

For Flute and Piano

CLEANSING FOUNTAIN

American melody; arr. Lowell Mason

Setting by MARIANNE KIM

Gently (♩ = 76)

Piano *mp*

Flute *mp*

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4

8

12

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16

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20

24 rit. a tempo

27

rit.

a tempo

30

rit.

a tempo

33

*p**mf*

molto rall.

a tempo

36

molto rall.

f

a tempo

39

42

accel. rit.

HOPE Publishing Company

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HOPE Publishing Company

45

Broadly

HOPE Publishing Company

49

5 6 7

HOPE Publishing Company

53

5

HOPE Publishing Company

56

59

63

67

ff *mf* *mp*

p *pp*

dim. *pp*

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What a Friend We Have in Jesus

For Flute and Piano

CONVERSE

Charles C. Converse

Setting by MARIANNE KIM

Latin feel (♩ = 120)

Flute

Piano

mp

mf

8

12

HOPE Publishing Company
Since 1892

16

20

mp

24

f

28

mp

mp

HOPE Publishing Company
Since 1892

32

36

40

mf

mf

43

47

51

55

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A musical score for the hymn "What a Friend We Have in Jesus". The score is written for voice and piano. It consists of four systems of music, each starting with a measure number (43, 47, 51, 55). The key signature is one flat (B-flat). The time signature is 4/4. The score includes a large, diagonal watermark that reads "FOR PROMOTIONAL USE ONLY NOT FOR PERFORMANCE". The publisher's name "HOPE Publishing Company" and "Since 1892" are also visible.

59

HOPE Publishing Company
Since 1892

62

65

68

72

75

79

83

mp

mp

p

p

rit.

pp

rit. ad lib.

pp

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The image shows a musical score for the hymn "What a Friend We Have in Jesus". It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score includes dynamic markings such as *mp* (mezzo-piano), *p* (piano), and *pp* (pianissimo), as well as performance instructions like *rit.* (ritardando) and *ad lib.* (ad libitum). A large, diagonal watermark reading "FOR PROMOTIONAL USE ONLY" is overlaid across the center of the page. The publisher's name, "HOPE Publishing Company Since 1892", is also visible in the background.

VIOLIN

'Tis So Sweet to Trust in Jesus

TRUST IN JESUS

William J. Kirkpatrick

Setting by MARIANNE KIM

With motion, in 1 (♩. = ca. 50)

9

mp

14

20

26

mf

32

38

mp

44

6

mp

56

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VIOLIN

62 *V*

67 *f*

72

77 *mf*

83 *sub. p*

88

94 *mf*

100 *2* *mp*

107

113 *rit.* *p*

VIOLIN

Come, Thou Fount of Every Blessing

NETTLETON

John Wyeth's *Repository of Sacred Music*, 1813

Setting by MARIANNE KIM

Moderately (♩ = 80)

3

mp

7

V

11

V

mf

V

15

V

mp

19

V

23

rit.

a tempo

4

p

30

V

f

34

mp

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VIOLIN

38 *f*

42 *Gently* *p* *mp* **2**

48

53 *With conviction* *mf*

58

62 *f* **3**

66 *p*

71 *mp*

75 *molto rit.* *a tempo* *rit.* *pp*

VIOLIN

Great Is Thy Faithfulness

FAITHFULNESS

William M. Runyan

Setting by MARIANNE KIM

Gently (♩ = 86)

8

mp

13

18

24

mf

30

f

36

42

2 16

p

64

cresc. *mp*

69

p *mf*

The image shows a violin score for the hymn 'Great Is Thy Faithfulness'. The score is written in treble clef with a key signature of one flat (Bb) and a time signature of 3/4. The tempo is marked 'Gently' with a metronome marking of 86 beats per minute. The score consists of nine staves of music. The first staff begins with a measure rest of 8 measures. The music features various dynamics including *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), *p* (piano), and *cresc.* (crescendo). There are also markings for *2* and *16* measures of rest. The score includes many slurs, ties, and articulation marks. A large, diagonal watermark reading 'HOPE Publishing Company' and 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid on the score.

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VIOLIN

74 *p*

80 *mf*

89 *f*

94 *mp* *cresc.*

99 *mf* *cresc.*

104 *f*

109 *rit.* *a tempo*

115 *f* *mp*

121 *Calmly* *mp*

128 *rit.*

VIOLIN

Holy! Holy! Holy!

NICAEA

John B. Dykes

Setting by MARIANNE KIM

Lively, steadily (♩ = 120)

The image displays a violin score for the hymn 'Holy! Holy! Holy!'. The score is written on a single staff in treble clef with a key signature of two sharps (F# and C#). The tempo is marked 'Lively, steadily' with a quarter note equal to 120 beats per minute. The time signature starts in 4/4, changes to 3/4 at measure 4, and returns to 4/4 at measure 8. The score includes various musical notations such as dynamics (f, mf, mp), articulation (accents, slurs), and phrasing slurs. A large, diagonal watermark reading 'PREVIEW ONLY' is overlaid across the score. The measures are numbered 4, 8, 12, 16, 20, 24, 27, and 31.

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VIOLIN

34 *f*

38 *2*

43 *ff*

46

50 *mf* *ff*

53

56

60

63

The image shows a violin score for the hymn 'Holy! Holy! Holy!'. The score is written on a single staff in treble clef with a key signature of two sharps (F# and C#). The tempo is marked 'Allegretto' and the time signature is 4/4. The score consists of 63 measures, with measures 34 through 63 shown. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte). There are also markings for *2* (second ending) and *s* (sforzando). The score is watermarked with 'HOPE Publishing Since 1892' and 'PREVIEW COPY NOT FOR PERFORMANCE'.

VIOLIN

How Can I Keep from Singing?

ENDLESS SONG

Robert Lowry

Setting by MARIANNE KIM

Rubato

mp

Since 1892

5

9

mf

13

Moderately (♩ = 80)

17

mf

21

rit.

a tempo

25

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VIOLIN

29 *f*

33 *mf*

37 *mp*

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

47 *f*

51 *sub. p*

55 *mp*

59 *dim.* *p* *rit.*

VIOLIN

I Want Jesus to Walk with Me

Traditional Spiritual
Setting by MARIANNE KIM

Expressive (♩ = 72)

4

p

9

14

19

24

piu mosso

mf

29

34

38

meno mosso

9

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VIOLIN

50 *mp*

54 *p*

59 *Broadly* *f*

63

67 *ff*

72 *mf* *mp*

76 *rit.* *a tempo* **3**

83 *cadenza* *6* *6* *tr*

84 *rit.* *dim.* *pp*

VIOLIN

Jesus Loves Me

JESUS LOVES ME
William B. Bradbury
Setting by MARIANNE KIM

Relaxed, Rubato (♩ = 72)

2

mp

6

10

mf

14

rit. *a tempo*

p

19

mp

23

rit.

3

28

a tempo

f

3

The image shows a violin score for the hymn 'Jesus Loves Me'. It consists of six staves of music. The first staff begins with a tempo marking 'Relaxed, Rubato (♩ = 72)' and a dynamic marking 'mp'. The second staff has a measure rest for 6 measures. The third staff has a measure rest for 10 measures and a dynamic marking 'mf'. The fourth staff has measure rests for 14 and 19 measures, followed by a 'rit.' marking and then 'a tempo'. The fifth staff has a measure rest for 23 measures, followed by a 'rit.' marking and a triplet of eighth notes. The sixth staff begins with 'a tempo' and a dynamic marking 'f', followed by a triplet of eighth notes. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, along with dynamic markings like *mp*, *mf*, *p*, and *f*. There are also performance instructions like 'Relaxed, Rubato' and 'a tempo'.

VIOLIN

33 *rit.* **3**

40 *a tempo* *mp*

44

48 *f*

52 *mp* **3**

59 *dolce* *p*

64 *rit.* *pp* *dim.*

VIOLIN

My Lord, What a Morning

BURLEIGH

Traditional Spiritual

Setting by MARIANNE KIM

With feeling (♩ = 66)

2

mp

Since 1892

6



10



14



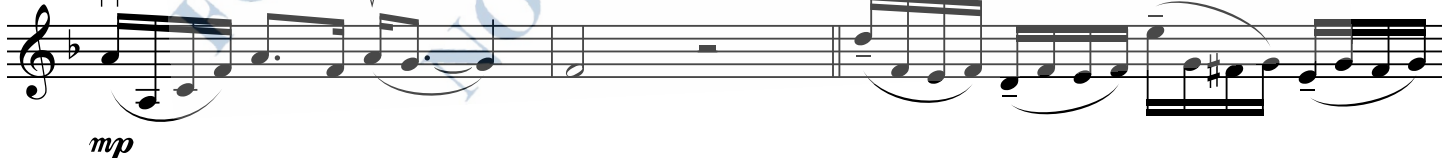
16



19



22



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VIOLIN

25

27

29

31

33

35

38

41

mf

mp

mf

ff

sub. p

pp

f

molto rit.

Tempo I

rit.

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VIOLIN

The Old Rugged Cross

OLD RUGGED CROSS

George Bennard

Setting by MARIANNE KIM

Meditatively (♩ = 88)

Violin score for 'The Old Rugged Cross'. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Meditatively' with a quarter note equal to 88 beats per minute. The score consists of six staves of music. The first staff begins with a piano (p) dynamic. The second staff starts at measure 4. The third staff starts at measure 8. The fourth staff starts at measure 12. The fifth staff starts at measure 16 and includes a triplet of eighth notes. The sixth staff starts at measure 22. The seventh staff starts at measure 26. The score concludes with a mezzo-piano (mp) dynamic marking.

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VIOLIN

29 *mf*

32

35 *mp* *accel.* 2

40 *rit.* 3 *a tempo* 4 *p*

50 *rit.* 2 *Broadly* 6 *ff*

55

59 *Gently* *mp*

63 *p* *rit.* *pp*

The image shows a violin score for the hymn 'The Old Rugged Cross'. The score is written on a single staff in treble clef with a key signature of one sharp (F#). The tempo and dynamics are indicated throughout the piece. The score begins at measure 29 and ends at measure 63. The tempo starts at a moderate pace, marked 'a tempo' at measure 40. The dynamics range from piano (p) to fortissimo (ff). The score includes various musical notations such as slurs, ties, and accidentals. The piece concludes with a final cadence at measure 63.

VIOLIN

There Is a Fountain

CLEANSING FOUNTAIN

American melody; arr. Lowell Mason

Setting by MARIANNE KIM

Gently (♩ = 76)

5

mp

9

13

17

21

rit. a tempo 2 6 rit.

a tempo

32

p

molto rall.

38

f

3 3 3

The image shows a violin score for the piece 'There Is a Fountain'. The score is written in 4/4 time with a key signature of one flat (Bb). It begins with a tempo marking of 'Gently (♩ = 76)'. The first staff contains measures 1 through 8, ending with a fermata. The second staff contains measures 9 through 12. The third staff contains measures 13 through 16. The fourth staff contains measures 17 through 20. The fifth staff contains measures 21 through 24, which include a 2-measure rest followed by a 6-measure rest, with 'rit.' and 'a tempo' markings. The sixth staff contains measures 25 through 31, including a 2-measure rest and a 'molto rall.' section. The seventh staff contains measures 32 through 37, starting with a 'p' dynamic. The eighth staff contains measures 38 through 44, starting with an 'f' dynamic and featuring triplets in the final measures. A large diagonal watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the score.

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VIOLIN

43 **accel.** **rit.** **Broadly**

46

50

53

57

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

66 **pp**

The image shows a violin score for the piece 'There Is a Fountain'. The score is written on a single staff in treble clef. It begins at measure 43 with an 'accel.' (accelerando) marking. The first system (measures 43-45) features a series of eighth notes with slurs and triplets. The second system (measures 46-49) continues with eighth notes and includes a 'rit.' (ritardando) marking. The third system (measures 50-52) features a series of eighth notes with slurs and a 'Broadly' marking. The fourth system (measures 53-56) continues with eighth notes and includes a 'ff' (fortissimo) marking. The fifth system (measures 57-60) features a series of eighth notes with slurs and a 'p' (piano) marking. The sixth system (measures 61-64) continues with eighth notes and includes a 'mf' (mezzo-forte) marking. The seventh system (measures 65-68) features a series of eighth notes with slurs and a 'pp' (pianissimo) marking. The score ends with a double bar line at measure 68.

VIOLIN

What a Friend We Have in Jesus

CONVERSE

Charles C. Converse

Setting by MARIANNE KIM

Latin feel (♩ = 120)

3

Violin score for 'What a Friend We Have in Jesus'. The score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked 'Latin feel (♩ = 120)' and the meter is 3/4. The score consists of seven staves of music, with measures numbered 7, 12, 17, 22, 26, 30, and 34. The dynamics are marked as *mf* (measures 1-6), *mp* (measures 17-21), *f* (measures 22-25), *mp* (measures 26-29), and *mf* (measures 30-34). The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. A large, diagonal watermark reading 'HOPE Publishing Since 1892' and 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid on the score.

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VIOLIN

42

47

52

58

62

66

71

76

81

mp

p

mf

f

rit.

pp

The image shows a violin score for the hymn 'What a Friend We Have in Jesus'. The score is written in treble clef with a key signature of one flat (B-flat). It consists of nine staves of music, numbered 42 to 81. The music features various musical notations including eighth notes, quarter notes, and half notes, often beamed together. There are several dynamic markings: *mp* (mezzo-piano) at measure 76, *p* (piano) at measure 81, *mf* (mezzo-forte) at measure 66, *f* (forte) at measure 58, and *pp* (pianissimo) at measure 81. There are also markings for *rit.* (ritardando) at measure 81. The score includes a large, diagonal watermark that reads 'HOPE Publishing Company Since 1892' and 'PREVIEW COPY NOT FOR PERFORMANCE'. The word 'VIOLIN' is written at the top center of the page.

FLUTE

'Tis So Sweet to Trust in Jesus

TRUST IN JESUS

William J. Kirkpatrick

Setting by MARIANNE KIM

With motion, in 1 (♩. = ca. 50)

9

mp

14

20

26

mf

32

38

mp

44

6

mp

56

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FLUTE

62

67

72

77

83

88

94

100

107

113

f

mf

sub. p

mf

mp

p

rit.

FLUTE

Come, Thou Fount of Every Blessing

NETTLETON

John Wyeth's *Repository of Sacred Music*, 1813

Setting by MARIANNE KIM

Moderately (♩ = 80)

3

mp

7

11

mf

15

mp

19

23

rit. a tempo

4

p

30

f

34

mp

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FLUTE

38 *f*

42 *Gently* *tr* *p* *mp* *2*

48

53 *With conviction* *mf*

58

62 *f* *3*

66 *p*

71 *mp*

75 *molto rit.* *a tempo* *rit.* *pp*

FLUTE

Great Is Thy Faithfulness

FAITHFULNESS

William M. Runyan

Setting by MARIANNE KIM

Gently (♩ = 86)

8

mp

13

18

24

mf

30

f

36

42

2 16

p

64

cresc. *mp*

69

p *mf*

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FLUTE

74 *p*

80 *mf*

89 *f*

94 *mp* *cresc.*

99 *mf* *cresc.*

104 *f*

109 *rit.* *a tempo*

115 *f* *mp*

121 *mp* *Calmly*

128 *rit.*

FLUTE

Holy! Holy! Holy!

NICAEA

John B. Dykes

Setting by MARIANNE KIM

Lively, steadily (♩ = 120)

4

8

12

16

20

24

27

31

f

mf

mp

mf

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FLUTE

34 *f*

38 2

43 *ff*

46

50 *mf* *ff* 5

53

56

60

63

FLUTE

How Can I Keep from Singing?

ENDLESS SONG

Robert Lowry

Setting by MARIANNE KIM

Rubato

mp

5

9

mf

13

Moderately (♩ = 80)

17

mf

21

rit.

a tempo

25

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FLUTE

29 *f*

33 *mf*

37 *mp*

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

47 *f*

51 *sub. p*

55 *mp* *rit.*

59 *dim.* *p*

FLUTE

I Want Jesus to Walk with Me

Traditional Spiritual
Setting by MARIANNE KIM

Expressive (♩ = 72)

4

p

9

14

19

24 *piu mosso*

mf

29

34

38 *meno mosso*

9

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FLUTE

50 *mp*

54 *p*

59 *Broadly* *f*

63

67 *ff*

72 *mf* *mp*

76 *rit.* *a tempo* 3

83 *cadenza* 6 6 *tr*

84 *rit.* *dim.* *pp*

FLUTE

Jesus Loves Me

JESUS LOVES ME
William B. Bradbury
Setting by MARIANNE KIM

Relaxed, Rubato (♩ = 72)

2

mp

6

10

mf

14

rit. a tempo

p

19

mp

23

rit.

28

a tempo

f

3

3

FLUTE

33 rit.

40 a tempo

mp

44

48 *f*

52 *mp*

59 *dolce*

p

64 rit.

pp *dim.*

FLUTE

My Lord, What a Morning

BURLEIGH

Traditional Spiritual

Setting by MARIANNE KIM

With feeling (♩ = 66)

2

mp

Since 1892

6

10

14

mf

16

19

22

mp

Moving

mf

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FLUTE

25

27

29

31

33

35

38

41

f

mf

mp

mf

ff

sub. p

pp

molto rit.

Tempo I

rit.

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FLUTE

The Old Rugged Cross

OLD RUGGED CROSS

George Bennard

Setting by MARIANNE KIM

Meditatively (♩ = 88)

p

4

8

12

16

22

26

3

mp

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FLUTE

29 *mf*

32

35 *mp* *accel.* 2

40 *p* rit. 3 a tempo 4

50 *ff* rit. 2 Broadly 6

55

59 *mp* Gently

63 *p* rit. *pp*

FLUTE

There Is a Fountain

CLEANSING FOUNTAIN

American melody; arr. Lowell Mason

Setting by MARIANNE KIM

Gently (♩ = 76)

5

mp

9

13

17

21

rit. a tempo 2 6 rit.

a tempo 2

p

molto rall.

38

f

3 3 3

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FLUTE

43 **accel.** **rit.** **Broadly**

46

50

53

57

61

66

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

The musical score for the Flute part, measures 43 to 66, is presented on a single staff. The key signature is one flat (B-flat). The tempo and dynamics markings are as follows:

- Measure 43: **accel.** (accelerando)
- Measure 46: **rit.** (ritardando)
- Measure 50: **Broadly** (ad libitum)
- Measure 61: **mf** (mezzo-forte), **mp** (mezzo-piano), **p** (piano)
- Measure 66: **pp** (pianissimo)

The score includes various musical notations such as triplets, slurs, and dynamic markings. A large watermark "HOPE Publishing Company Since 1892" is visible across the page.

FLUTE

What a Friend We Have in Jesus

CONVERSE

Charles C. Converse

Setting by MARIANNE KIM

Latin feel (♩ = 120)

3

mf

mp

f

mp

mf

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FLUTE

42

47

52

58

62

66

71

76

81

mp

p

mf

f

rit.

pp

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