

Today's Hymns & Songs for Two Instruments

Since 1892

Duets for C and/or B-flat and/or Bass Clef Instruments & Piano by

Lloyd Larson

HOPE Publishing Company
Carol Stream IL 60188
Since 1892

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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 C, B $\flat$
and Bass Clef instrumental parts.

If you have any questions or problems with the CDs please call
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Carol Stream IL 60188
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FOREWORD

The Christian faith is designed by God to be experienced in the context of community. The Old Testament is the story of faith told through the eyes of the Jewish community, the chosen people for revealing God's story of faith and love. The New Testament reveals that Jesus selected a small band of followers, his disciples, to be the community through which the world would initially come to experience his message of grace and hope. The Apostle Paul's writings are directed to the early churches, the groups of early believers, who gave birth to the church at large.

Over the years I've come to understand and appreciate how important it is to experience worship in the context of community. In such a setting, we are able to offer our gifts while being nurtured and encouraged at the same time. I've also come to believe that smaller groups fully invested in the mission of a larger organization result in a stronger group. That is especially true of vocal ensembles, from duets to choral groups. That is a major reason I've devoted much of my career to providing resources that enable such groups to enrich the larger community with their musical gifts.

The motivation behind this duet collection (and all of the other collections in this ever-expanding duet series) is to provide arrangements of new and classic hymns, songs, and spirituals which will enhance the worship experience for the community of faith. In my opinion, these musical selections have something to say. My prayer is that they will encourage and inspire both those who sing them and those who hear them.

– Lloyd Larson

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10,000 Reasons

(Bless the Lord)

Arranged by
LLOYD LARSON

Music by JONAS MYRIN
and MATT REDMAN

Gently, steadily (♩ = 76-80)

Piano *mp*

4

I

II

mp

8

mel.

The musical score is written for piano and features three systems of staves. The first system shows the piano introduction with a tempo marking of 'Gently, steadily (♩ = 76-80)' and a dynamic of 'mp'. The second system begins at measure 4 and includes two vocal parts labeled 'I' and 'II', both marked 'mp', and a piano accompaniment. The third system begins at measure 8 and includes a vocal melody line marked 'mel.' and a piano accompaniment. The score is marked with a large 'HOPE Publishing Company' watermark and a diagonal 'PREVIEW COPY NOT FOR PERFORMANCE' watermark.

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23

*mel.**mf**mf**mf*

27

31

mel.

35

Musical score for measures 35-38. 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 time signature is 2/4. The music features a melody in the first treble staff, harmonic support in the second treble staff, and a piano accompaniment in the grand staff. A large, light blue watermark "HOPE Publishing Company Since 1892" is overlaid across the score.

39

Musical score for measures 39-42. The score is written for three staves: two treble clefs and one grand staff. The key signature is B-flat major. The time signature changes from 2/4 to 4/4 in measure 39 and back to 2/4 in measure 41. The music includes a melody in the first treble staff, harmonic support in the second treble staff, and a piano accompaniment in the grand staff. The word "cresc." (crescendo) is written above the first treble staff in measures 40 and 41, and above the grand staff in measure 41. A large, light blue watermark "HOPE Publishing Company Since 1892" is overlaid across the score.

43

Musical score for measures 43-46. The score is written for three staves: two treble clefs and one grand staff. The key signature is B-flat major. The time signature is 4/4. The music features a melody in the first treble staff, harmonic support in the second treble staff, and a piano accompaniment in the grand staff. The word "mel." (melody) is written above the first treble staff in measure 43. The word "f" (forte) is written below the first treble staff in measure 43, below the second treble staff in measure 43, and below the grand staff in measure 43. A large, light blue watermark "HOPE Publishing Company Since 1892" is overlaid across the score.

47

Musical score for measures 47-50. The score is written for three staves: two treble staves and one grand staff (treble and bass). The key signature is B-flat major (two flats). The melody in the first two staves consists of eighth and quarter notes. The piano accompaniment in the grand staff features chords and moving lines in both hands.

51

Musical score for measures 51-54. The score is written for three staves: two treble staves and one grand staff. The melody continues in the first two staves. The piano accompaniment in the grand staff includes a mezzo-piano (*mp*) dynamic marking in measure 53.

55

Musical score for measures 55-58. The score is written for three staves: two treble staves and one grand staff. The melody in the first two staves includes a forte (*f*) dynamic marking in measure 55. The piano accompaniment in the grand staff also features a forte (*f*) dynamic marking in measure 55.

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MELODY 1: Treble clef, key of B-flat major. Measures 59-62.

MELODY 2: Treble clef, key of B-flat major. Measures 59-62.

PIANO: Grand staff (treble and bass clefs), key of B-flat major. Measures 59-62.

63

MELODY 1: Treble clef, key of B-flat major. Measure 63: *cresc.* Measure 64: *ff*. Measures 65-66.

MELODY 2: Treble clef, key of B-flat major. Measure 63: *cresc.* Measure 64: *ff*. Measures 65-66.

PIANO: Grand staff (treble and bass clefs), key of B-flat major. Measures 63-66.

67

MELODY 1: Treble clef, key of B-flat major. Measure 67: *poco rit. mel.* Measure 68: *a tempo*. Measures 69-70.

MELODY 2: Treble clef, key of B-flat major. Measure 67: *poco rit.* Measure 68: *a tempo*. Measures 69-70.

PIANO: Grand staff (treble and bass clefs), key of B-flat major. Measures 67-70.

71

Musical score for measures 71-74. The score is written for three staves: two vocal staves (Soprano and Alto) and a piano accompaniment (Grand Staff). The key signature is one flat (B-flat). The time signature changes from 4/4 to 2/4 at measure 73 and back to 4/4 at measure 74. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

75

Musical score for measures 75-78. The score is written for three staves: two vocal staves (Soprano and Alto) and a piano accompaniment (Grand Staff). The key signature is one flat (B-flat). The time signature is 4/4. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano).

79

Musical score for measures 79-82. The score is written for three staves: two vocal staves (Soprano and Alto) and a piano accompaniment (Grand Staff). The key signature is one flat (B-flat). The time signature is 4/4. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include *molto rit.* (molto ritardando) and *p* (piano).

Come, Share the Lord

9

Arranged by
LLOYD LARSON

Music by
BRYAN JEFFERY LEECH

Piano

Tenderly (♩ = ca. 84)

mp

4

I

II

mp

8

mp

mp

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Measures 10-11: This system contains the first two measures of the piece. It features a vocal melody in the upper staves and piano accompaniment in the lower staves. The key signature has one sharp (F#).

Measures 12-14: This system contains measures 12 through 14. The piano part includes dynamic markings: *cresc.* (crescendo) and *mf* (mezzo-forte). The vocal part also includes a *mf* marking.

Measures 15-18: This system contains measures 15 through 18. It includes dynamic markings such as *mp* (mezzo-piano) and *poco rit.* (poco ritardando). A melisma is indicated by the marking *mel.* in measure 17. Measure 18 features a triplet of eighth notes.

22 *a tempo*

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a tempo
l.h.

This system contains measures 22, 23, and 24. It features a vocal line with eighth and quarter notes, and a piano accompaniment with chords and eighth notes in the left hand.

25

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This system contains measures 25, 26, and 27. The vocal line continues with eighth and quarter notes, while the piano accompaniment features a mix of chords and moving lines in both hands.

28

mel.

This system contains measures 28, 29, and 30. The vocal line includes a melisma marked 'mel.' with a long note. The piano accompaniment continues with chords and eighth notes.

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cresc. *mf*

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Since 1892

cresc. *mf*

cresc. *mf*

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cresc. *mf*

36 *rit.*

rit.

3 *rit.*

39 *a tempo*

f

f *a tempo*

f

43

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musical score for measures 43-45, featuring vocal staves and piano accompaniment.

46

rit. *mf*

rit. *mf*

dim.

musical score for measures 46-49, featuring vocal staves and piano accompaniment.

50

mp

mp

mp

molto rit.

musical score for measures 50-53, featuring vocal staves and piano accompaniment.

Everlasting God

Arranged by
LLOYD LARSON

Music by BRENTON BROWN
and KEN RILEY

With steady intensity (♩ = ca. 104)

Piano *mp*

separated; pedal sparingly

4 I *mf*

II *mel.* *mf*

7 *mf*

10

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13

17

mel.
f

f

f

Everlasting God

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Musical score for measures 21-24. The score is written for three staves: two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature is one flat (B-flat). The tempo is marked 'Andante'. The music features a melody in the vocal staves and a complex piano accompaniment with many sixteenth notes and chords.

Musical score for measures 25-28. The score continues with the same three staves. The piano accompaniment features a prominent bass line with many sixteenth notes and chords.

Musical score for measures 29-32. The score continues with the same three staves. The piano accompaniment features a prominent bass line with many sixteenth notes and chords.

33

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MELODY 1

MELODY 2

PIANO

MELODY 1 and 2: Treble clef, key of B-flat major (two flats). Measure 33 starts with a half note B-flat, followed by quarter notes D-flat, E-flat, and F. Measure 34 has a half note G, a quarter rest, and a half note A. Measure 35 has a half note B-flat, a quarter note C, and a half note D. Measure 36 has a half note E, a quarter note F, and a half note G. The piano accompaniment in the grand staff (treble and bass clefs) features chords and moving lines in both hands.

37

MELODY 1

MELODY 2

PIANO

MELODY 1 and 2: Treble clef, key of B-flat major. Measure 37 has a half rest, a quarter note G, and a half note A. Measure 38 has a half note B-flat, a quarter note C, and a half note D. Measure 39 has a half note E, a quarter note F, and a half note G. The piano accompaniment continues with chords and moving lines.

40

MELODY 1

MELODY 2

PIANO

MELODY 1 and 2: Treble clef, key of B-flat major. Measure 40 has a half note B-flat, a quarter note C, and a half note D. Measure 41 has a half note E, a quarter note F, and a half note G. Measure 42 has a half note A, a quarter note B-flat, and a half note C. The piano accompaniment continues with chords and moving lines.

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musical score for measures 43-45, featuring vocal staves and piano accompaniment in G major, 4/4 time.

musical score for measures 46-49, featuring vocal staves and piano accompaniment in G major, 4/4 time.

mel.
f

musical score for measures 50-53, featuring vocal staves and piano accompaniment in G major, 4/4 time.

54

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FOR NOT FOR PERFORMANCE

Measures 54-57: This system contains four staves. The top two staves are vocal parts in G major (one sharp). The bottom two staves are piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

58

Measures 58-61: This system continues the musical piece. The vocal parts and piano accompaniment maintain their respective parts, with the piano accompaniment showing some harmonic variation in the right hand.

62

Measures 62-65: This system concludes the page. The musical notation follows the same pattern as the previous systems, with vocal staves and piano accompaniment.

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Musical score for measures 66-69. 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 arpeggiated figures.

Musical score for measures 70-74. The score continues with the vocal melody and piano accompaniment. The piano part features a prominent arpeggiated figure in the right hand.

mel.
ff

Musical score for measures 75-78. The score continues with the vocal melody and piano accompaniment. The piano part features a prominent arpeggiated figure in the right hand. The vocal melody is marked *mel.* and *ff*.

79

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Measures 79-82: This system contains four staves. The first two staves are vocal parts with treble clefs. The third and fourth staves are piano accompaniment with grand staves (treble and bass clefs). The music features a mix of eighth and sixteenth notes, with some rests and ties.

83

Measures 83-86: This system contains four staves. The first two staves are vocal parts with treble clefs. The third and fourth staves are piano accompaniment with grand staves. The piano part features a prominent eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

87

Measures 87-90: This system contains four staves. The first two staves are vocal parts with treble clefs. The third and fourth staves are piano accompaniment with grand staves. The music concludes with a final chord in the piano part.

God of the Ages, History's Maker

Arranged by
LLOYD LARSON

BUNESSAN
Gaelic melody

Piano

Tenderly (♩ = ca. 44)
mp

6 I (Play 1st time only)
II (Play 2nd time only)
mp

11

17

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Since 1892

22

27

poco rit.
mel.

mf

mf

poco rit.

mf

cresc. poco a poco

38 *a tempo*

a tempo

50

Musical score for measures 50-55. 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 music features a melody in the upper staves and a harmonic accompaniment in the lower staff. A large, semi-transparent watermark "HOPE Publishing Company Since 1892" is overlaid across the score.

56

Musical score for measures 56-61. The score continues from the previous system. The melody in the upper staves includes a long note with a fermata. The accompaniment in the lower staff features a steady eighth-note pattern. A large, semi-transparent watermark "HOPE Publishing Company Since 1892" is overlaid across the score.

62

*rit.**molto rit.*

Musical score for measures 62-67. The score continues from the previous system. The key signature changes to two flats (Bb and Eb). The music features a melody in the upper staves and a harmonic accompaniment in the lower staff. The tempo markings *rit.* and *molto rit.* are present. The dynamic marking *f* (forte) is also present. A large, semi-transparent watermark "HOPE Publishing Company Since 1892" is overlaid across the score.

Broadly (♩ = ca. 42)

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Musical score for measures 67-71. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment and a vocal line. The tempo is marked 'Broadly' with a quarter note equal to approximately 42 beats per minute. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line is in the soprano register, featuring a melodic line with a long note at the end of measure 71.

72

Musical score for measures 72-76. The piano accompaniment continues with the same eighth-note pattern. The vocal line continues with a melodic line, featuring a long note at the end of measure 76.

77

Musical score for measures 77-81. The piano accompaniment continues with the same eighth-note pattern. The vocal line continues with a melodic line, featuring a long note at the end of measure 81. The word 'dim.' (diminuendo) is written below the vocal line in measures 77, 78, and 81.

82

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mp

mp

mp

This block contains measures 82 through 86 of the musical score. It features three staves: two vocal staves (soprano and alto) and a piano accompaniment staff. The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked *mp* (mezzo-piano). The music consists of quarter and eighth notes, with some rests. A large, diagonal watermark reading "PREVIEW COPY NOT FOR PERFORMANCE" is overlaid across the page.

87

*rit.**a tempo*

rit.

a tempo

This block contains measures 87 through 91 of the musical score. It features three staves: two vocal staves and a piano accompaniment staff. The key signature remains three flats. The tempo changes from *rit.* (ritardando) to *a tempo* (return to original tempo). The music includes quarter, eighth, and sixteenth notes. A large, diagonal watermark reading "PREVIEW COPY NOT FOR PERFORMANCE" is overlaid across the page.

92

molto rit.

p

p

molto rit.

p

This block contains measures 92 through 96 of the musical score. It features three staves: two vocal staves and a piano accompaniment staff. The key signature remains three flats. The tempo is marked *molto rit.* (molto ritardando). The music includes quarter, eighth, and sixteenth notes, with some rests. A large, diagonal watermark reading "PREVIEW COPY NOT FOR PERFORMANCE" is overlaid across the page.

He's Always Been Faithful

Arranged by
LLOYD LARSON

Music by SARA GROVES
Based on *Great Is Thy Faithfulness*
by WILLIAM M. RUNYAN

Gently (♩ = ca. 88)

Piano

mp

6

I

mp

II

mp

11

The musical score is for a piano arrangement of the hymn 'He's Always Been Faithful'. It is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Gently' with a quarter note equal to approximately 88 beats per minute. The score is divided into three systems. The first system (measures 1-5) features a piano introduction with a melody in the right hand and a bass line in the left hand. The second system (measures 6-10) contains two versions of the melody, labeled I and II, both marked 'mp'. The third system (measures 11-15) continues the piano accompaniment. A large, diagonal watermark reading 'HOPE Publishing Company' and 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the score.

16

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Musical score for measures 16-20. 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 one sharp (F#). The melody is primarily in the vocal staves, with the piano accompaniment providing harmonic support. A large, diagonal watermark reading "FOR PROMOTIONAL USE ONLY" and "NOT FOR PERFORMANCE" is overlaid across the page.

21

Musical score for measures 21-25. The score continues with the same four-staff format. The piano accompaniment features more active bass lines in measures 21-25. The watermark "FOR PROMOTIONAL USE ONLY" and "NOT FOR PERFORMANCE" remains visible.

26

Musical score for measures 26-30. The score concludes with the same four-staff format. The piano accompaniment features sustained chords in the right hand and moving lines in the left hand. The watermark "FOR PROMOTIONAL USE ONLY" and "NOT FOR PERFORMANCE" is still present.

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mf

MEASURES 31-35

This system contains measures 31 through 35. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two sharps (F# and C#). The piano part includes a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mf* (mezzo-forte) is present in measure 31.

MEASURES 36-40

This system contains measures 36 through 40. The vocal line continues with a melodic phrase. The piano accompaniment provides harmonic support. A dynamic marking of *mf* (mezzo-forte) is present in measure 39.

MEASURES 41-45

This system contains measures 41 through 45. The vocal line features a melodic phrase. The piano accompaniment continues with a consistent rhythmic pattern. The key signature remains two sharps (F# and C#).

46

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mf *mel.*

This system contains measures 46 through 50. It features a vocal melody in the upper staves and piano accompaniment in the lower staves. The key signature has two sharps (F# and C#). The piano part includes a prominent bass line in the left hand. A large diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the page.

51

This system contains measures 51 through 55. The vocal melody continues with a long note in measure 55. The piano accompaniment provides harmonic support. The same diagonal watermark is present.

56

This system contains measures 56 through 60. Measures 56 and 57 show rests for the vocal part. The piano accompaniment continues. The system concludes with a double bar line. The same diagonal watermark is present.

61

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Measures 61-65: This system contains five measures of music. Measures 61 and 62 are in G major and feature a piano (p) dynamic. Measures 63, 64, and 65 are in B-flat major and feature a forte (f) dynamic. The score includes vocal staves and piano accompaniment.

66

Measures 66-70: This system contains five measures of music, all in B-flat major. Measures 66 and 67 are marked with a piano (p) dynamic, while measures 68, 69, and 70 are marked with a forte (f) dynamic. The score includes vocal staves and piano accompaniment.

71

Measures 71-75: This system contains five measures of music, all in B-flat major. Measures 71 and 72 are marked with a piano (p) dynamic, while measures 73, 74, and 75 are marked with a forte (f) dynamic. The score includes vocal staves and piano accompaniment. The word "mel." is written above the vocal staff in measure 73.

81

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mf *mp*

mf *mp*

mf

86 rit. molto rit.

mp

p

p

p

How Great Is Our God

Arranged by
LLOYD LARSON

Music by CHRIS TOMLIN,
JESSE REEVES, and ED CASH
Incorporating *How Great Thou Art*
Music by STUART K. HINE

Gently, steadily (♩ = ca. 96)

Piano *mp*

5

I

II

9

mp

How Great Is Our God

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How Great Thou Art

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13

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Musical score for measures 13-16. The score is written for a piano and voice. The piano part consists of a right hand with chords and a left hand with a simple bass line. The voice part is a single line with a treble clef and a key signature of two flats. The music is in 4/4 time. A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the score.

17

Musical score for measures 17-20. The score is written for a piano and voice. The piano part consists of a right hand with chords and a left hand with a simple bass line. The voice part is a single line with a treble clef and a key signature of two flats. The music is in 4/4 time. A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the score. The dynamic marking *mf* is present in measures 17, 18, and 19.

21

Musical score for measures 21-24. The score is written for a piano and voice. The piano part consists of a right hand with chords and a left hand with a simple bass line. The voice part is a single line with a treble clef and a key signature of two flats. The music is in 4/4 time. A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the score.

HOPE Publishing Company
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mp

mp

mp

25

26

27

28

29

30

31

32

33

34

35

36

37

mf

mf

mf

41

mf

45

f

f

f

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For measures 49-52, the vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are shown. The key signature is B-flat major (two flats). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

For measures 53-56, the vocal parts and piano accompaniment continue. The piano part maintains the eighth-note accompaniment in the right hand, with the left hand providing harmonic support through chords and moving lines.

For measures 57-60, the vocal parts and piano accompaniment are shown. The piano part includes a triplet figure in the right hand in measure 57, followed by sustained chords and moving lines in both hands.

61

mf

mf

mf

65

69

f

f

f

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MEASURES 73-76

MEASURES 73-76

MEASURES 73-76

MEASURES 73-76

MEASURES 77-80

MEASURES 77-80

MEASURES 77-80

MEASURES 77-80

MEASURES 81-84

MEASURES 81-84

MEASURES 81-84

MEASURES 81-84

I Would Be True

41

Arranged by
LLOYD LARSON

LONDONDERRY AIR
Traditional Irish melody

Expressively, freely (♩ = ca. 72)

Piano *p*

4 I *p* *mel.* II *p*

8

11

mel.

mp

14

17

mf

mp

mf

mp

mf

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 first system (measures 11-13) features a vocal melody line and a piano accompaniment. The second system (measures 14-16) continues the melody and accompaniment. The third system (measures 17-19) also continues the melody and accompaniment. The score includes dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte). A large, diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the entire page. The publisher's name 'HOPE Publishing Company' and 'Since 1892' are also visible in the background.

20

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Measures 20-22: The score features a piano accompaniment in the lower staves and a vocal line in the upper staves. The piano part consists of eighth-note patterns in the right hand and quarter-note patterns in the left hand. The vocal line has whole notes in measures 20 and 21, followed by a half note in measure 22. A large, light blue watermark reading "HOPE Publishing Company Since 1892" is overlaid across the page.

23

Measures 23-25: The score continues with the piano accompaniment and vocal line. In measure 23, the piano part has a crescendo marked "cresc." and the vocal line has a half note marked "mf". In measure 24, the piano part has a mezzo-forte marked "mf" and the vocal line has a half note marked "mf". In measure 25, the piano part has a mezzo-forte marked "mf" and the vocal line has a half note marked "mf". A large, light blue watermark reading "HOPE Publishing Company Since 1892" is overlaid across the page.

26

Measures 26-28: The score continues with the piano accompaniment and vocal line. In measure 26, the piano part has a mezzo-forte marked "mf" and the vocal line has a half note marked "mf". In measure 27, the piano part has a mezzo-forte marked "mf" and the vocal line has a half note marked "mf". In measure 28, the piano part has a mezzo-forte marked "mf" and the vocal line has a half note marked "mf". A large, light blue watermark reading "HOPE Publishing Company Since 1892" is overlaid across the page.

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cresc.

mel.

cresc.

cresc.

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

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

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

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

38

mf *f*

mel. *mf* *f*

41

rit. *freely* *mp*

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

43 *a tempo* *rit.* *a tempo* *rit.* *dim.*

The image shows a musical score for the song "I Would Be True". It consists of three systems of music. The first system (measures 38-40) is in 4/4 time and features a melody in the upper voice with dynamics *mf* and *f*, and piano accompaniment in the lower voice with dynamics *mf* and *f*. The second system (measures 41-42) is in 4/4 time and includes a *rit.* (ritardando) and *freely* (ad libitum) marking, with dynamics *mp* (mezzo-piano). The third system (measures 43-45) is in 4/4 time and includes a *a tempo* (return to tempo) marking, a *rit.* marking, and a *dim.* (diminuendo) marking. The score is watermarked with "HOPE Publishing Company Since 1892" and "PREVIEW COPY NOT FOR PERFORMANCE".

Jesus Messiah

Arranged by
LLOYD LARSON

Music by JESSE REEVES,
DANIEL CARSON,
CHRIS TOMLIN, and ED CASH

Gently (♩ = ca. 88)

Piano

mf

4 I

II

mf

7

mf

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10

mf

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Since 1892

13

mel.

mf

16

f

f

A musical score for the song 'The Rose Tree'. It features three staves: two for the vocal melody and one for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The melody is simple and catchy, with a repeating phrase. The piano accompaniment provides a harmonic foundation with chords and single notes. A large, semi-transparent watermark for 'HOPE Publishing Company Since 1892' is overlaid on the center of the page.

22

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25

The musical score for measures 25-28 consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The melody in the top staves features eighth and sixteenth notes, with some measures containing rests. The bass staff provides a harmonic accompaniment with chords and single notes. A large blue diagonal watermark reading "FOR PROMPT FOR PIANO" is overlaid on the score.

29

Musical score for measures 29-32. The score is written for three staves: Treble, Alto, and Bass. The key signature is one sharp (F#). The tempo/mood is marked *mf* (mezzo-forte). The notation includes various musical symbols such as notes, rests, and dynamic markings. A large watermark "HOPE Publishing Company Since 1892" is visible across the score. A diagonal watermark "PREVIEW COPY NOT FOR PERFORMANCE" is also present.

33

Musical score for measures 33-35. The score is written for three staves: Treble, Alto, and Bass. The key signature is one sharp (F#). The tempo/mood is marked *mf* (mezzo-forte). The notation includes various musical symbols such as notes, rests, and dynamic markings. A large watermark "HOPE Publishing Company Since 1892" is visible across the score. A diagonal watermark "PREVIEW COPY NOT FOR PERFORMANCE" is also present.

36

Musical score for measures 36-38. The score is written for three staves: Treble, Alto, and Bass. The key signature is one sharp (F#). The tempo/mood is marked *mf* (mezzo-forte). The notation includes various musical symbols such as notes, rests, and dynamic markings. A large watermark "HOPE Publishing Company Since 1892" is visible across the score. A diagonal watermark "PREVIEW COPY NOT FOR PERFORMANCE" is also present.

42

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PRIORITANCE

46

FOR PROMOT FOR PE

50

54

57

mf *cresc. poco a poco*

mf *cresc. poco a poco*

mf *detached*

cresc. poco a poco

no pedal

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MEASURES 60-62

Three staves of music. The top two staves are vocal parts in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of one sharp. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

MEASURES 63-65

Three staves of music. The top two staves are vocal parts in treble clef with a key signature of one sharp. The bottom staff is a piano accompaniment in grand staff. Measure 65 includes the instruction "like before" above the vocal staves and "ped. harmonically" below the piano staff.

MEASURES 66-68

Three staves of music. The top two staves are vocal parts in treble clef with a key signature of one sharp. The bottom staff is a piano accompaniment in grand staff. Measure 66 includes the instruction "ff" below the vocal staves and "mel." below the piano staff. Measure 67 includes the instruction "ff" below the vocal staves. Measure 68 includes the instruction "ff" below the piano staff.

69

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Musical score for measures 69-71. The score is written for three staves: two treble clefs and one grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The melody in the first two staves consists of eighth and quarter notes. The piano accompaniment in the grand staff features chords and moving lines in both hands.

72

Musical score for measures 72-74. The score continues with the same instrumentation and key signature. The melody in the first two staves includes a half note and quarter notes. The piano accompaniment in the grand staff continues with chords and moving lines.

75

Musical score for measures 75-77. The score continues with the same instrumentation and key signature. The melody in the first two staves includes a half note and quarter notes. The piano accompaniment in the grand staff continues with chords and moving lines.

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Musical score for measures 78-80. 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 music features a melody in the upper staves and a piano accompaniment in the lower staff. The tempo is marked 'molto rit.' (very slow).

Musical score for measures 81-83. 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 music features a melody in the upper staves and a piano accompaniment in the lower staff. The tempo is marked 'molto rit.' (very slow). The dynamics are marked 'mf' (mezzo-forte).

Musical score for measures 84-86. 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 music features a melody in the upper staves and a piano accompaniment in the lower staff. The tempo is marked 'molto rit.' (very slow). The dynamics are marked 'mp' (mezzo-piano).

Joy in the Morning

55

with Joyful, Joyful, We Adore Thee

Adapted and Arranged by
LLOYD LARSON

Music by
NATALIE SLEETH

Joyously (♩ = ca. 112)

Piano

mf marcato

I

mp

II

mp

mf

mf

The image shows a musical score for piano. It begins with a tempo marking 'Joyously' and a note value of 'ca. 112'. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The first system is marked 'Piano' and 'mf marcato'. The second system has two parts, 'I' and 'II', both marked 'mp'. The third system has a 'mf' marking. The fourth system also has a 'mf' marking. The score is watermarked with 'HOPE Publishing Company' and 'PREVIEW COPY NOT FOR PERFORMANCE'.

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mp

mp

mf

mp

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Musical score for measures 10-12. The score is in 3/4 time and B-flat major. It features a vocal melody in the upper staves and piano accompaniment in the lower staves. The piano part includes a long, sustained chord in the left hand during measure 11. Dynamics include *mp* and *mf*.

cresc.

mf

cresc.

mf

cresc.

mf

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Musical score for measures 13-15. The score continues with the vocal melody and piano accompaniment. Dynamics include *cresc.* and *mf*.

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Musical score for measures 16-18. The score concludes with the vocal melody and piano accompaniment. Dynamics include *mf*.

19

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f

f

f

This system contains measures 19, 20, and 21. It features three staves: two treble staves and one grand staff (treble and bass). The key signature has four flats. Measures 19 and 20 are marked with a forte (*f*) dynamic. Measure 21 is also marked with a forte (*f*) dynamic. A large watermark for 'HOPE Publishing Company Since 1892' is visible across the page.

22

mf

mf

mf

This system contains measures 22, 23, and 24. It features three staves: two treble staves and one grand staff (treble and bass). The key signature has four flats. Measures 22 and 23 are marked with a mezzo-forte (*mf*) dynamic. Measure 24 is also marked with a mezzo-forte (*mf*) dynamic. A large watermark for 'HOPE Publishing Company Since 1892' is visible across the page.

25

f

mf

f

mf

f

mf legato

This system contains measures 25, 26, and 27. It features three staves: two treble staves and one grand staff (treble and bass). The key signature has four flats. Measures 25 and 26 are marked with a forte (*f*) dynamic. Measure 27 is marked with a mezzo-forte (*mf*) dynamic and the instruction 'legato'. A large watermark for 'HOPE Publishing Company Since 1892' is visible across the page.

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Musical score for measures 29-32. 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 time signature is 4/4. The music features a melody in the upper staves and a piano accompaniment in the grand staff. A large watermark is overlaid across the page.

Musical score for measures 33-36. 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 time signature is 4/4. The music features a melody in the upper staves and a piano accompaniment in the grand staff. A large watermark is overlaid across the page.

Musical score for measures 37-40. 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 time signature is 4/4. The music features a melody in the upper staves and a piano accompaniment in the grand staff. A large watermark is overlaid across the page.

40

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f

This system contains measures 40, 41, and 42. It features a vocal melody in the upper staves and piano accompaniment in the lower staves. The key signature has three sharps (F#, C#, G#). The tempo is marked *f* (forte). A large diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the page.

43

march-like

This system contains measures 43 and 44. The piano accompaniment in the lower staves is marked *march-like*. The key signature changes to two flats (Bb, Eb). The tempo is marked *f* (forte). A large diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the page.

46

This system contains measures 45, 46, 47, and 48. The piano accompaniment in the lower staves continues with a march-like feel. The key signature remains two flats (Bb, Eb). A large diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the page.

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mf

mf

mf legato

This system contains measures 49, 50, and 51. It features three staves: two vocal staves (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat). Measure 49 shows vocal entries with a half note and a quarter note. Measure 50 continues the vocal lines. Measure 51 includes a double bar line and a key signature change to one sharp (F-sharp). Dynamics include *mf* and *mf* legato. A large watermark 'HOPE Publishing Company Since 1892' is overlaid across the system.

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This system contains measures 52, 53, 54, and 55. It features three staves: two vocal staves (treble clef) and a piano accompaniment (grand staff). The key signature has one sharp (F-sharp). The piano accompaniment features a complex, flowing melody in the right hand and a supporting bass line in the left hand. A large watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid diagonally across the system.

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This system contains measures 56, 57, 58, and 59. It features three staves: two vocal staves (treble clef) and a piano accompaniment (grand staff). The key signature has one sharp (F-sharp). The piano accompaniment continues with a complex, flowing melody. A large watermark 'FOR PROMOTIONAL USE ONLY NOT FOR PERFORMANCE' is overlaid diagonally across the system.

60

mf

63

mf

66

f

f

f

62

69

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Musical score for measures 62-69. 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 mix of eighth and sixteenth notes, with some rests and a melodic line in the soprano part.

72

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Musical score for measures 72-74. The score continues with the same four-staff arrangement. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

75

Musical score for measures 75-79. The score continues with the same four-staff arrangement. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The vocal parts continue their melodic lines. The dynamic marking *mf* (mezzo-forte) is indicated in measures 75, 76, and 77.

78

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Musical score for measures 78-80. The score is written for three staves: Treble, Alto, and Bass. The key signature is one flat (B-flat). The music features a melody in the Treble staff and a harmonic accompaniment in the Alto and Bass staves. The tempo is marked 'f' (forte).

81

Musical score for measures 81-83. The score is written for three staves: Treble, Alto, and Bass. The key signature is one flat (B-flat). The music features a melody in the Treble staff and a harmonic accompaniment in the Alto and Bass staves. The tempo is marked 'f' (forte).

84

Musical score for measures 84-86. The score is written for three staves: Treble, Alto, and Bass. The key signature is one flat (B-flat). The music features a melody in the Treble staff and a harmonic accompaniment in the Alto and Bass staves. The tempo is marked 'ff' (fortissimo).

Somebody's Knockin' at Your Door

African American Spiritual
Arranged by LLOYD LARSON

Slowly, freely (♩ = ca. 63)

HOPE Publishing Company
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mp

Piano

mp

4

mp

mp

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The musical score is written for voice and piano. It begins with a key signature of one sharp (F#) and a 4/4 time signature. The tempo/mood is 'Slowly, freely' with a note value of approximately 63 beats per minute. The score is divided into two systems. The first system shows the vocal line and piano accompaniment. The piano part features a steady bass line with chords in the right hand. The second system continues the vocal melody and piano accompaniment. The score is marked with 'mp' (mezzo-piano) dynamics. A large diagonal watermark reading 'FOR PROMOTIONAL USE ONLY NOT FOR PERFORMANCE' is overlaid across the score.

7

molto rit.

Quickly, steadily (♩ = ca. 58)

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11

mf
cresc.
mf

15

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Musical score for measures 19-22. 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 note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The second treble staff continues the melody with a quarter note D5, a quarter note E5, a quarter note F#5, and a half note G5. The grand staff provides harmonic support with chords and single notes.

Musical score for measures 23-25. The score continues with the same three-staff format. The melody in the first treble staff begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The second treble staff continues the melody with a quarter note D5, a quarter note E5, a quarter note F#5, and a half note G5. The grand staff provides harmonic support with chords and single notes.

Musical score for measures 26-29. The score continues with the same three-staff format. The melody in the first treble staff begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The second treble staff continues the melody with a quarter note D5, a quarter note E5, a quarter note F#5, and a half note G5. The grand staff provides harmonic support with chords and single notes.

29

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Measures 29-31 of the musical score. The key signature is one sharp (F#). The score is written for voice (treble clef) and piano (grand staff). Measure 29 features a piano (*p*) dynamic. Measure 30 features a piano (*p*) dynamic. Measure 31 features a piano (*p*) dynamic. The piano part includes triplets in measures 29 and 31.

32

Measures 32-34 of the musical score. The key signature is one sharp (F#). The score is written for voice (treble clef) and piano (grand staff). Measure 32 features a mezzo-piano (*mp*) dynamic. Measure 33 features a mezzo-piano (*mp*) dynamic. Measure 34 features a mezzo-forte (*mf*) dynamic. The piano part includes triplets in measures 32 and 34.

35

Measures 35-37 of the musical score. The key signature is one sharp (F#). The score is written for voice (treble clef) and piano (grand staff). Measure 35 features a mezzo-forte (*mf*) dynamic. Measure 36 features a mezzo-forte (*mf*) dynamic. Measure 37 features a mezzo-forte (*mf*) dynamic. The piano part includes triplets in measures 35 and 37.



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MEASURES 38-40

Key signature: one sharp (F#). Measure 38 begins with a key signature change to two flats (Bb, Eb). The music features a piano introduction with a forte (*f*) dynamic. The melody is in the right hand, and the accompaniment is in the left hand.



MEASURES 41-43

Key signature: two flats (Bb, Eb). The music continues with a piano introduction. The melody is in the right hand, and the accompaniment is in the left hand.



MEASURES 44-46

Key signature: two flats (Bb, Eb). The music continues with a piano introduction. The melody is in the right hand, and the accompaniment is in the left hand.

47

mf

mf

mf

50

f

f

f

53

p

p

cresc.

ff

sub. p

The image shows a musical score for three staves. The first system (measures 47-49) features a melody in the upper staves and a piano accompaniment in the lower staff. The second system (measures 50-52) continues the melody and accompaniment. The third system (measures 53-55) shows a change in dynamics and texture. The score is marked with various dynamics including mf, f, p, cresc., ff, and sub. p. A large, diagonal watermark reading 'HOPE Publishing Company Since 1892' and 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid on the score.

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57

mp *mf* *f*

58

mp *mf* *f*

59

mp *mf* *f*

60

61

61

62

63

64

65

65

ff

ff

cresc. *ff*

8va -

66

67

68

69

70

C Instrument

10,000 Reasons

(Bless the Lord)

Arranged by
LLOYD LARSON

Music by JONAS MYRIN
and MATT REDMAN

Gently, steadily (♩ = 76-80)

I

II

mp

mp

7

mel.

11

16

mp

mel.

21

cresc.

mf

mel.

cresc.

mf

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C Instrument

26

30

35

40

45

49

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Since 1892

mel.

cresc.

f

3

3

The musical score is for a C Instrument, likely a trumpet or cornet. It consists of two staves, a treble clef staff and a bass clef staff. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into measures, with measure numbers 26, 30, 35, 40, 45, and 49 indicated at the beginning of their respective systems. The melody line is marked 'mel.' and the piano accompaniment is marked 'cresc.' and 'f'. The score includes a large watermark reading 'HOPE Publishing Company Since 1892' and 'FOR PROMOTIONAL USE ONLY'. The score ends with a triple bar line and a '3' indicating a triplet.

C Instrument

56

f

60

cresc.

65

ff

poco rit. mel.

a tempo

70

74

mf

mp

mel.

mf

mp

78

molto rit.

2

2

Come, Share the Lord

Arranged by
LLOYD LARSON

Music by
BRYAN JEFFERY LEECH

Tenderly (♩ = ca. 84)

I

II

7

11

15

20

mp

mp

mp

cresc.

mf

cresc.

mf

poco rit.

a tempo

mp

mel.

mp

C Instrument

25

30 *mel.*

cresc. *mf*

cresc. *mf*

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

40

44 *rit.* *mf*

49 *molto rit.* *mp*

mp

C Instrument

Everlasting God

Arranged by
LLOYD LARSON

Music by BRENTON BROWN
and KEN RILEY

With steady intensity (♩ = ca. 104)

I

II

4

mf

mel.

mf

8

12

16

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C Instrument

20 *mel.*
f

24

28

32

36 *mf*
mel.
mf

40

C Instrument

44

48

52 *mel.*
f

56

60

64

This musical score is for a C Instrument, likely a Cello or Contrabass, in a key of B-flat major (two flats). The score is divided into systems of two staves each. The first system (measures 44-47) features a melodic line in the upper staff and a supporting bass line in the lower staff. The second system (measures 48-51) continues the melodic and bass lines, with a fermata over the final measure of the upper staff. The third system (measures 52-55) begins with a melodic line marked 'mel.' and 'f' (forte), with a corresponding bass line. The fourth system (measures 56-59) continues the melodic and bass lines. The fifth system (measures 60-63) continues the melodic and bass lines. The sixth system (measures 64-67) continues the melodic and bass lines. The score is watermarked with 'HOPE Publishing Company Since 1892' and 'PREVIEW COPY NOT FOR PERFORMANCE'.

C Instrument

68

72

76

80

84

88

mel.
ff

ff

This musical score is for a C Instrument, likely a Cello or Contrabass, in 2/4 time. It consists of two staves. The key signature has two flats (B-flat and E-flat). The score begins at measure 68 and ends at measure 88. Measures 68-71 show a melodic line with eighth and quarter notes. At measure 72, there is a key change to one flat (B-flat) and a dynamic marking of *ff* (fortissimo). A melodic line is introduced in measure 72, marked *mel.* and *ff*. This melodic line continues through measures 73-75. At measure 76, the key changes back to two flats (B-flat and E-flat). The score continues with a melodic line and accompaniment until measure 88, where it ends with a double bar line.

God of the Ages, History's Maker

Arranged by
LLOYD LARSON

BUNESSAN
Gaelic melody

Tenderly (♩ = ca. 44) *(Play 1st time only)*

I *mp* *(Play 2nd time only)*

II *mp*

12

17

22

27

C Instrument

a tempo

33 *poco rit. mel.* *mf* **4**

40 *mf*

45

50

55

60 *rit.* **5** *molto rit.* *f* **Broadly (♩. = ca. 42)**

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C Instrument

69

74

79

84

88

93

dim.

dim.

rit.

mp

mp

a tempo

molto rit.

p

p

He's Always Been Faithful

Arranged by
LLOYD LARSON

Music by SARA GROVES
Based on *Great Is Thy Faithfulness*
by WILLIAM M. RUNYAN

Gently (♩ = ca. 88)

I

II

mp

9

14

18

23

C Instrument

28

2

mf

34

39

mf

44

mf

49

mel.

53

6

6

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C Instrument

62

f

67

f

72

mel.

77

mel.

82

mf *mp*

mf *mp*

87

rit. *p*

p

molto rit.

How Great Is Our God

Arranged by
LLOYD LARSON

Music by CHRIS TOMLIN,
JESSE REEVES, and ED CASH
Incorporating *How Great Thou Art*
Music by STUART K. HINE

Gently, steadily (♩ = ca. 96)

I

II

mp

mp

mf

mf

How Great Is Our God

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How Great Thou Art

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C Instrument

25

mp

30

mp

34

38

mf

mf

42

47

f

f

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C Instrument

52

58

64

69

74

79

mf

mf

f

f

rit.

dim.

mp

mf

dim.

mp

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I Would Be True

Arranged by
LLOYD LARSON

LONDONDERRY AIR
Traditional Irish melody

Expressively, freely (♩ = ca. 72)

I

II

p

p

6

mel.

10

mel.

mp

mp

14

mf

mf

18

mp

mel.

mp

2

2

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C Instrument

23

mf

mp *mf*

27

mel.

31 *rit.* *a tempo* *poco rit.*

cresc. *f*

cresc. *f*

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

ff *ff*

38 *mf* *f* *rit.* *freely*

mel. *mp*

mf *f* *mp*

42 *a tempo* 2 2

Jesus Messiah

Arranged by
LLOYD LARSON

Music by JESSE REEVES,
DANIEL CARSON,
CHRIS TOMLIN, and ED CASH

Gently (♩ = ca. 88)

I

II

mf

8

mf

13

mel.

f

18

f

23

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C Instrument

28

mf

mel.

mf

33

mf

mel.

38

43

f

f

48

53

mf

mf

C Instrument

58

cresc. poco a poco

63

cresc. poco a poco

ff

mel.

ff

68

73

78

83

mel.

molto rit.

mf

mp

mf

mp

C Instrument

Joy in the Morning

with Joyful, Joyful, We Adore Thee

Adapted and Arranged by
LLOYD LARSON

Music by
NATALIE SLEETH

Joyously (♩ = ca. 112)

I

II

mp

mp

6

mf

mp

mf

mp

11

cresc.

mf

cresc.

mf

16

f

mf

f

21

f

mf

f

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C Instrument

26

mf

31

mf

36

mp

mp

42

f

f

47

mf

mf

52

C Instrument

57

mf

62

mf

67

f

f

72

mf

mf

77

82

f

ff

f

ff

Somebody's Knockin' at Your Door

African American Spiritual
Arranged by LLOYD LARSON

Slowly, freely (♩ = ca. 63)

I

II

mp

5

mp

molto rit.

9

Quickly, steadily (♩ = ca. 58)

mf

mf

14

18

C Instrument

22

HOPE Publishing Company
Since 1892

26

30

p *mp*

33

mp *mf*

37

f

41

f

C Instrument

45

mf

49

mf

f

f

53

p

p

57

mp *mf* *f*

mp *mf* *f*

61

65

ff

ff

B $\flat$ Instrument

10,000 Reasons

(Bless the Lord)

Arranged by
LLOYD LARSON

Music by JONAS MYRIN
and MATT REDMAN

Gently, steadily (♩ = 76-80)

I

II

mp

mp

7

mel.

11

16

mp

mel.

21

cresc.

mf

mf

mel.

cresc.

mf

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B $\flat$ Instrument

26

30

35

40

45

49

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Since 1892

mel.

cresc.

f

3

B $\flat$ Instrument

56

f

60

f

cresc.

cresc.

65

ff

ff

poco rit. mel.

a tempo

70

74

mf

mp

mf

mp

mel.

78

molto rit.

2

2

Come, Share the Lord

Arranged by
LLOYD LARSON

Music by
BRYAN JEFFERY LEECH

Tenderly (♩ = ca. 84)

I

II

mp

mp

mp

cresc. *mf*

cresc. *mf*

poco rit. *a tempo*

mp

mel.

mp

B $\flat$ Instrument

25

30 *mel.*

cresc. *mf*

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

40

44 *rit.* *mf*

49 *molto rit.* *mp*

The musical score is for a B-flat instrument, likely a trumpet or trombone. It consists of two staves, treble and bass. The key signature has three sharps (F#, C#, G#). The time signature is not explicitly shown but appears to be 4/4. The score is divided into measures, with measure numbers 25, 30, 35, 40, 44, and 49 marked. The music features a variety of note values, including eighth, quarter, and half notes, as well as rests. Dynamic markings include *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). Performance instructions such as *cresc.* (crescendo), *rit.* (ritardando), and *a tempo* are included. A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the score, and the text 'FOR PROMOTIONAL USE ONLY' is written diagonally across the page.

B $\flat$ Instrument

Everlasting God

Arranged by
LLOYD LARSON

Music by BRENTON BROWN
and KEN RILEY

With steady intensity (♩ = ca. 104)

I

4

mf

II

4

mel.

mf

8

12

16

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B $\flat$ Instrument

20 *mel.*
f

24

28

32

36 *mf*
mel.
mf

40

B $\flat$ Instrument

44

48

52 *mel.*
f

56

60

64

The musical score is for a B $\flat$ instrument and spans measures 44 to 64. It is written for two staves, treble and bass clef. The key signature has one flat (B $\flat$). The time signature is 4/4. The score includes a large watermark 'HOPE Publishing Company Since 1892' and 'PREVIEW COPY NOT FOR PERFORMANCE'. The music features various note values, rests, and dynamic markings like 'f' and 'mel.'.

B $\flat$ Instrument

68

72

76

80

84

88

mel.
ff

ff

The musical score is for a B-flat instrument. It consists of two staves. The first system (measures 68-71) is in 2/4 time. The second system (measures 72-88) is in 4/4 time. The key signature changes from one flat to two sharps (F# and C#) at measure 76. The score includes dynamic markings 'ff' and 'mel.'.

God of the Ages, History's Maker

Arranged by
LLOYD LARSON

BUNESSAN
Gaelic melody

Tenderly (♩ = ca. 44) *(Play 1st time only)*

I *mp* *(Play 2nd time only)*

II *mp*

12

17

22

27

B $\flat$ Instrument

33 **4** *poco rit. mel.* *mf* **a tempo**

40 *mf*

45

50

55

60 *rit.* **5** *molto rit.* *f* **Broadly** (♩. = ca. 42)

5 *f*

B $\flat$ Instrument

69

74

79

84

88

93

dim.

dim.

rit.

mp

a tempo

mp

molto rit.

p

p

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B $\flat$ Instrument

He's Always Been Faithful

Arranged by
LLOYD LARSON

Music by SARA GROVES
Based on *Great Is Thy Faithfulness*
by WILLIAM M. RUNYAN

Gently (♩ = ca. 88)

I

II

mp

9

14

18

23

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B $\flat$ Instrument

28

2

mf

34

39

mf

44

mf

49

mel.

53

6

6

B♭ Instrument

62

f

67

f

72

mel.

77

mel.

82

mf *mp*

mf *mp*

87

rit. *p*

p

molto rit.

B♭ Instrument

How Great Is Our God

Arranged by
LLOYD LARSON

Music by CHRIS TOMLIN,
JESSE REEVES, and ED CASH
Incorporating *How Great Thou Art*
Music by STUART K. HINE

Gently, steadily (♩ = ca. 96)

I

II

mp

10

mp

15

mf

mf

20

How Great Is Our God

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How Great Thou Art

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B $\flat$ Instrument

25

mp

30

mp

34

38

mf

mf

42

47

f

f

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B♭ Instrument

52

58

64

69

74

79

mf

mf

f

f

rit.

mf

dim.

mp

mf

dim.

mp

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I Would Be True

Arranged by
LLOYD LARSON

LONDONDERRY AIR
Traditional Irish melody

Expressively, freely (♩ = ca. 72)

I

II

p

p

6

mel.

10

mel.

mp

mp

14

mf

mf

18

mp

mel.

mp

2

2

B♭ Instrument

23

mf

mp *mf*

27

mel.

31 *cresc.* *rit.* *a tempo* *f* *poco rit.*

cresc. *f*

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

ff

38 *mf* *mel.* *f* *rit.* *freely* *mp*

mf *f* *mp*

42 *a tempo* 2 2

Jesus Messiah

Arranged by
LLOYD LARSON

Music by JESSE REEVES,
DANIEL CARSON,
CHRIS TOMLIN, and ED CASH

Gently (♩ = ca. 88)

I

II

mf

mf

mel.

f

f

8

13

18

23

The musical score is written for a B♭ instrument in 4/4 time. It features two staves, labeled I and II. The key signature has three sharps (F#, C#, G#). The tempo is marked 'Gently (♩ = ca. 88)'. The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). There are also melodic lines and rests. The score is divided into measures, with measure numbers 8, 13, 18, and 23 indicated. A large watermark 'HOPE Publishing Company' is visible across the score.

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B $\flat$ Instrument

28

mf

mel.

mf

33

mf

mel.

38

43

f

f

48

53

mf

mf

B♭ Instrument

58

cresc. poco a poco

63

cresc. poco a poco

ff

mel.

ff

68

73

78

83

mel.

molto rit.

mf

mp

mf

mp

B $\flat$ Instrument

Joy in the Morning

with *Joyful, Joyful, We Adore Thee*

Adapted and Arranged by
LLOYD LARSON

Music by
NATALIE SLEETH

Joyously (♩ = ca. 112)

I

II

mp

mp

6

mf

mp

mf

mp

11

cresc.

mf

cresc.

mf

16

21

f

mf

f

f

mf

f

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B♭ Instrument

26

mf

31

mf

36

mp

mp

42

f

f

47

mf

mf

52

B♭ Instrument

57

62

67

72

77

82

mf

mf

f

f

mf

mf

f

ff

f

ff

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Somebody's Knockin' at Your Door

African American Spiritual
Arranged by LLOYD LARSON

Slowly, freely (♩ = ca. 63)

I

II

mp

mp

5

molto rit.

mp

9

Quickly, steadily (♩ = ca. 58)

2

mf

2

mf

14

18

B♭ Instrument

22

26

30

33

37

41

p

mp

mf

mp

mf

f

f

B♭ Instrument

45

mf

49

mf

f

53

p

p

57

mp *mf* *f*

mp *mf* *f*

61

65

ff

ff

C Instrument in Bass Clef

10,000 Reasons

(Bless the Lord)

Arranged by
LLOYD LARSON

Music by JONAS MYRIN
and MATT REDMAN

Gently, steadily (♩ = 76-80)

I

II

mp

mp

7

mel.

11

16

mp

mel.

21

cresc.

mf

mf

cresc.

mf

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C Instrument in Bass Clef

26

Two staves of music in bass clef, key of B-flat major. Measures 26-29 show a melodic line in the upper staff and a supporting bass line in the lower staff. The music features eighth and quarter notes with various rests.

30

Two staves of music in bass clef, key of B-flat major. Measures 30-34 continue the melodic and bass lines. A 'mel.' marking appears above the upper staff in measure 33.

35

Two staves of music in bass clef, key of B-flat major. Measures 35-39 show a change in tempo and meter, indicated by a 2/4 time signature change in measure 38.

40

Two staves of music in bass clef, key of B-flat major. Measures 40-44 include dynamic markings: 'cresc.' and 'f' (forte). A 'mel.' marking appears above the upper staff in measure 43.

45

Two staves of music in bass clef, key of B-flat major. Measures 45-48 continue the melodic and bass lines.

49

Two staves of music in bass clef, key of B-flat major. Measures 49-52 conclude the section with a triplet of eighth notes in the final measure of each staff.

C Instrument in Bass Clef

56

f

f

60

cresc.

cresc.

65

poco rit. mel.

a tempo

ff

ff

70

74

mf

mp

mf

mp

78

molto rit.

2

2

C Instrument in Bass Clef

Come, Share the Lord

Arranged by
LLOYD LARSON

Music by
BRYAN JEFFERY LEECH

I Tenderly (♩ = ca. 84)

II

mp

mp

mp

cresc. *mf*

cresc. *mf*

poco rit. *a tempo*

mp *mel.* *mp*

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C Instrument in Bass Clef

25

30 *mel.*

35

40

44

49

Everlasting God

Arranged by
LLOYD LARSON

Music by BRENTON BROWN
and KEN RILEY

With steady intensity (♩ = ca. 104)

4

I

mf

II

mel.

mf

8

12

16

C Instrument in Bass Clef

20 *mel.*
f

24

28

32

36 *mf*
mel.
mf

40

C Instrument in Bass Clef

44

48

52 *mel.*
f

56

60

64

This musical score is for a C instrument in bass clef, spanning measures 44 to 64. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is written on two staves per system. Measures 44-47 show a melodic line with eighth and sixteenth notes, often beamed together, and a supporting bass line. Measures 48-51 include a change in time signature to 2/4 and back to 4/4, with a crescendo hairpin. Measures 52-55 are marked 'mel.' and 'f' (forte), featuring a more active melodic line. Measures 56-59 continue the melodic and harmonic development. Measures 60-63 show a continuation of the melodic patterns. Measure 64 concludes the section with a final melodic phrase and a sustained bass note.

C Instrument in Bass Clef

68

72

76

80

84

88

mel.
ff

ff

This musical score is for a C instrument in bass clef, spanning measures 68 to 88. The key signature has one flat (B-flat), and the time signature is 2/4. The score is written on two staves per system. Measures 68-71 show a melodic line with eighth and quarter notes. At measure 72, there is a change in dynamics and a melodic line marked 'mel.' and 'ff'. Measures 76-88 continue the melodic development with various note values and rests. The score includes a large watermark 'HOPE Publishing Company Since 1892' and a diagonal watermark 'PREVIEW COPY NOT FOR PERFORMANCE'.

C Instrument in Bass Clef

God of the Ages, History's Maker

Arranged by
LLOYD LARSON

BUNESSAN
Gaelic melody

Tenderly (♩ = ca. 44) *(Play 1st time only)*

I

mp

II

mp

12

17

22

27

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C Instrument in Bass Clef

33 *poco rit.* *a tempo*

mel. *mf*

40

45

50

55

60 *rit.* *molto rit.* *Broadly* (♩ = ca. 42)

f

5

f

C Instrument in Bass Clef

69

74

79

84

88

93

dim.

dim.

mp

mp

a tempo

molto rit.

p

p

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C Instrument in Bass Clef

He's Always Been Faithful

Arranged by
LLOYD LARSON

Music by SARA GROVES
Based on *Great Is Thy Faithfulness*
by WILLIAM M. RUNYAN

Gently (♩ = ca. 88)

I

II

mp

9

14

18

23

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C Instrument in Bass Clef

28

Measures 28-33 of the C Instrument in Bass Clef. The key signature is one sharp (F#). Measures 28-33 feature a melodic line in the upper staff and a bass line in the lower staff. A dynamic marking of *mf* is present in measure 29. A fermata is placed over measure 33. A large watermark "HOPE Publishing Company Since 1892" is visible across the page.

34

Measures 34-38 of the C Instrument in Bass Clef. The key signature is one sharp (F#). Measures 34-38 feature a melodic line in the upper staff and a bass line in the lower staff. A dynamic marking of *mf* is present in measure 35. A large watermark "HOPE Publishing Company Since 1892" is visible across the page.

39

Measures 39-43 of the C Instrument in Bass Clef. The key signature is one sharp (F#). Measures 39-43 feature a melodic line in the upper staff and a bass line in the lower staff. A dynamic marking of *mf* is present in measure 40. A large watermark "HOPE Publishing Company Since 1892" is visible across the page.

44

Measures 44-48 of the C Instrument in Bass Clef. The key signature is one sharp (F#). Measures 44-48 feature a melodic line in the upper staff and a bass line in the lower staff. A dynamic marking of *mf* is present in measure 45. A large watermark "HOPE Publishing Company Since 1892" is visible across the page.

49

Measures 49-52 of the C Instrument in Bass Clef. The key signature is one sharp (F#). Measures 49-52 feature a melodic line in the upper staff and a bass line in the lower staff. A dynamic marking of *mel.* is present in measure 50. A large watermark "HOPE Publishing Company Since 1892" is visible across the page.

53

Measures 53-58 of the C Instrument in Bass Clef. The key signature is one sharp (F#). Measures 53-58 feature a melodic line in the upper staff and a bass line in the lower staff. A dynamic marking of *mf* is present in measure 54. A large watermark "HOPE Publishing Company Since 1892" is visible across the page.

C Instrument in Bass Clef

62

f

67

72

mel.

77

mel.

82

mf *mp*

87

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

C Instrument in Bass Clef

How Great Is Our God

Arranged by
LLOYD LARSON

Music by CHRIS TOMLIN,
JESSE REEVES, and ED CASH
Incorporating *How Great Thou Art*
Music by STUART K. HINE

Gently, steadily (♩ = ca. 96)

I

5

mp

II

5

10

mp

15

mf

mf

20

How Great Is Our God

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C Instrument in Bass Clef

25

Measures 25-29 of the C Instrument in Bass Clef. The notation is in bass clef with a key signature of one flat (B-flat). Measure 25 starts with a half note G2, followed by a quarter rest, a half note G2, and a quarter rest. Measure 26 has a half note G2, a quarter rest, a half note G2, and a quarter rest. Measure 27 has a half note G2, a quarter rest, a half note G2, and a quarter rest. Measure 28 has a half note G2, a quarter rest, a half note G2, and a quarter rest. Measure 29 has a half note G2, a quarter rest, a half note G2, and a quarter rest. The dynamic *mp* is marked in measure 27.

30

Measures 30-33 of the C Instrument in Bass Clef. The notation is in bass clef with a key signature of one flat (B-flat). Measure 30 has a half note G2, a quarter rest, a half note G2, and a quarter rest. Measure 31 has a half note G2, a quarter rest, a half note G2, and a quarter rest. Measure 32 has a half note G2, a quarter rest, a half note G2, and a quarter rest. Measure 33 has a half note G2, a quarter rest, a half note G2, and a quarter rest. The dynamic *mp* is marked in measure 30.

34

Measures 34-37 of the C Instrument in Bass Clef. The notation is in bass clef with a key signature of one flat (B-flat). Measure 34 has a half note G2, a quarter rest, a half note G2, and a quarter rest. Measure 35 has a half note G2, a quarter rest, a half note G2, and a quarter rest. Measure 36 has a half note G2, a quarter rest, a half note G2, and a quarter rest. Measure 37 has a half note G2, a quarter rest, a half note G2, and a quarter rest.

38

Measures 38-41 of the C Instrument in Bass Clef. The notation is in bass clef with a key signature of one flat (B-flat). Measure 38 has a half note G2, a quarter rest, a half note G2, and a quarter rest. Measure 39 has a half note G2, a quarter rest, a half note G2, and a quarter rest. Measure 40 has a half note G2, a quarter rest, a half note G2, and a quarter rest. Measure 41 has a half note G2, a quarter rest, a half note G2, and a quarter rest. The dynamic *mf* is marked in measure 38.

42

Measures 42-46 of the C Instrument in Bass Clef. The notation is in bass clef with a key signature of one flat (B-flat). Measure 42 has a half note G2, a quarter rest, a half note G2, and a quarter rest. Measure 43 has a half note G2, a quarter rest, a half note G2, and a quarter rest. Measure 44 has a half note G2, a quarter rest, a half note G2, and a quarter rest. Measure 45 has a half note G2, a quarter rest, a half note G2, and a quarter rest. Measure 46 has a half note G2, a quarter rest, a half note G2, and a quarter rest. The dynamic *mf* is marked in measure 42.

47

Measures 47-50 of the C Instrument in Bass Clef. The notation is in bass clef with a key signature of one flat (B-flat). Measure 47 has a half note G2, a quarter rest, a half note G2, and a quarter rest. Measure 48 has a half note G2, a quarter rest, a half note G2, and a quarter rest. Measure 49 has a half note G2, a quarter rest, a half note G2, and a quarter rest. Measure 50 has a half note G2, a quarter rest, a half note G2, and a quarter rest. The dynamic *f* is marked in measure 47.

C Instrument in Bass Clef

52

58

64

69

74

79

I Would Be True

Arranged by
LLOYD LARSON

LONDONDERRY AIR
Traditional Irish melody

Expressively, freely (♩ = ca. 72)

I

II

p

p

6

mel.

10

mel.

mp

mp

14

mf

mf

18

mp

mel.

mp

2

2

C Instrument in Bass Clef

23

23

24

25

26

mf

27

27

28

29

30

mp

mf

mel.

31

31

32

33

34

cresc.

rit.

a tempo

f

poco rit.

35 a tempo

35

36

37

a tempo

rit.

a tempo

ff

38

38

39

40

41

mf

mel.

f

rit.

freely

mp

42

42

43

44

45

a tempo

2

C Instrument in Bass Clef

Jesus Messiah

Arranged by
LLOYD LARSON

Music by JESSE REEVES,
DANIEL CARSON,
CHRIS TOMLIN, and ED CASH

Gently (♩ = ca. 88)

I

II

mf

8

mf

13

mel.

f

18

23

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C Instrument in Bass Clef

28

mf

mel.

33

mf

mel.

38

43

f

f

48

53

mf

mf

The musical score is for a C instrument in bass clef, spanning measures 28 to 53. It is written for two staves. The key signature has one sharp (F#). The score includes dynamic markings such as *mf* (mezzo-forte), *mel.* (melody), and *f* (forte). The music consists of eighth and sixteenth notes, often beamed together, with some measures containing rests. A large, semi-transparent watermark for 'HOPE Publishing Since 1892' is visible across the page, along with the text 'PREVIEW COPY NOT FOR PERFORMANCE'.

C Instrument in Bass Clef

58

cresc. poco a poco

63

cresc. poco a poco

ff

mel.

ff

68

73

78

83

mel.

molto rit.

mf

mp

mf

mp

C Instrument in Bass Clef

Joy in the Morning

with Joyful, Joyful, We Adore Thee

Adapted and Arranged by
LLOYD LARSON

Music by
NATALIE SLEETH

Joyously (♩ = ca. 112)

I

II

mp

mp

6

mf

mp

mf

mp

11

cresc.

mf

cresc.

mf

16

21

f

mf

f

f

mf

f

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C Instrument in Bass Clef

26

26

mf

31

31

mf

36

36

mp

42

42

f

47

47

mf

52

52

mf

C Instrument in Bass Clef

57

mf

62

mf

67

f

f

72

mf

mf

77

mf

82

f

ff

f

ff

C Instrument in Bass Clef

Somebody's Knockin' at Your Door

African American Spiritual
Arranged by LLOYD LARSON

Slowly, freely (♩ = ca. 63)

I

II

mp

5

mp

molto rit.

9

Quickly, steadily (♩ = ca. 58)

2

mf

2

mf

14

18

The musical score is written for two staves, I and II, in bass clef with a key signature of two sharps (F# and C#). The time signature is 4/4. The score is divided into measures, with measure numbers 5, 9, 14, and 18 indicated. The tempo and mood markings are 'Slowly, freely (♩ = ca. 63)' and 'Quickly, steadily (♩ = ca. 58)'. The dynamic markings include *mp* (mezzo-piano), *molto rit.* (molto ritardando), and *mf* (mezzo-forte). The score includes various musical notations such as notes, rests, and slurs.

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C Instrument in Bass Clef

22

26

30

33

37

41

C Instrument in Bass Clef

45

mf

49

mf

f

f

53

p

p

57

mp *mf* *f*

mp *mf* *f*

61

65

ff

ff

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