

Contemporary Praise

Since 1892

HOPE Publishing Company

volume 2

DUETS FOR C AND/OR B^b INSTRUMENTS

As the Deer

Great Is Thy Faithfulness

How Beautiful

Lamb of God

Make Me a Channel of Your Peace

One Bread, One Body

Open the Eyes of My Heart

The Power of Your Love

Shout to the Lord

You Are My All in All

by Lloyd Larson

Hope Publishing Company

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by Lloyd Larson

Code No. 8191 Book

Code No. 8192 Book & Accompaniment CD

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FOREWORD

The Psalmist challenged the worshiper of God to "Sing to the Lord a new song!" (Psalm 96:1) New musical expressions of timeless truths have always been an integral part of the Judeo-Christian heritage. They articulate the eternal messages of God's love and grace in a language that is fresh, dynamic and personal to each respective generation.

The on-going challenge for worship planners, church musicians and worshipers themselves is to carefully scrutinize each "new song" and find ways to utilize those that are distinctive and quality additions to our musical expressions of faith. The reality is that new songs are often old before we can fully attest to their unique musical and theological contributions, for it is the test of time that distinguishes the "wheat from the chaff." Yet, nonetheless, the need for and creation of new songs continues.

This is a collection comprised primarily of new songs; songs that the editorial staff at Hope Publishing Company and I believe have the potential for surviving the critical test of time. They are musical creations that are being used widely in Christian circles today and, I think, are distinctive additions to our worship. It is the timeless message of God's love that remains central in these new songs of faith and hope. Ironically, that message is perhaps best expressed in the one inclusion that no longer qualifies as a new song:

Great is thy faithfulness, O God my Father,
There is no shadow of turning with thee;
Thou changest not, thy compassions they fail not;
As thou hast been thou forever wilt be.

Thomas O. Chisholm, 1923

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May these songs become meaningful additions to the personal and corporate worship experiences of all who seek to find new ways to offer them in praise to an eternal and unchanging God!

— Lloyd Larson

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PERFORMANCE NOTES

With the growing interest for using instrumentalists in worship, there is always a need for music that will accommodate numerous instrumental combinations. By design, *Contemporary Praise II* is intended to be a versatile resource that will meet the needs of a wide range of duet combinations with keyboard accompaniment.

The C and B-flat instrumental parts provide numerous configurations by which these arrangements may be performed: any two C instruments, any two B-flat instruments, or any combination of C and B-flat instruments. Having both parts scored on each insert even enables one instrument to carry Part I for a while and then move to Part II at a later point in the music, if desired.

Phrasing and slur indications have been sparsely included. Use your best musicianship in interpreting and including such. An additional performance consideration is to note that there may be passages where a given instrument may choose to play an octave higher than notated. This might, for example, be highly appropriate for a flute or violin, but maybe not for an oboe. Again, sensitive musicianship should guide these interpretive decisions.

Other C and/or B-flat Instrumental Duet Collections
by Lloyd Larson available from Hope Publishing Company:

Contemporary Praise:

Duets for C and/or B-flat Instruments

Code No. 8091

Great Is the Lord; Here I Am, Lord; Hymn of Promise; I Love You, Lord;
Lord, Listen to Your Children; Lord of the Dance; Mary, Did You Know?;
On Eagle's Wings; Shine, Jesus, Shine; The Gift of Love

Joy to the World:

Advent & Christmas Duets for C and/or B-flat Instruments

Code No. 1943

What Child Is This?; The First Noel; O Come, O Come, Emmanuel;
Joy to the World!; God Rest Ye Merry, Gentlemen; Coventry Carol;
Come, Thou Long-Expected Jesus; Gloria (Mendelssohn)

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Shout to the Lord

3

Music by DARLENE ZSCHECH

Arranged by LLOYD LARSON

Steady (♩ = ca. 100)

mp

5

3

I Play 1st time only

10

II Play 2nd time only

mp

(*mp*)

The musical score is written for piano in 4/4 time with a key signature of two sharps (F# and C#). It consists of three systems of staves. The first system has a treble and bass staff with a brace. The second system also has a treble and bass staff with a brace. The third system has a treble and bass staff with a brace. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also dynamic markings like 'mp' and 'f'. The score is marked with rehearsal points 5 and 10. A large diagonal watermark 'PREVIEW COPY NOT FOR PROMOTIONAL USE ONLY' is overlaid across the score.

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1

cresc.

15

mf

cresc.

2.

mf

cresc.

2.

20

mp

mf

mf

3

mf

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System 1: Treble and Bass staves with a grand staff. The key signature is two sharps (F# and C#). The music features a melody in the treble and a bass line in the bass. A large watermark "HOPE Publishing Company Since 1992" is overlaid across the system.



System 2: Treble and Bass staves with a grand staff. The key signature is two sharps (F# and C#). The music continues with a melody in the treble and a bass line in the bass. A large watermark "HOPE Publishing Company Since 1992" is overlaid across the system.



System 3: Treble and Bass staves with a grand staff. The key signature is two sharps (F# and C#). The music continues with a melody in the treble and a bass line in the bass. A large watermark "HOPE Publishing Company Since 1992" is overlaid across the system.

30

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Musical score for measures 30-34. 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 moving bass line. The voice part has two staves, both with a treble clef and a key signature of two sharps (F# and C#). The music is in a 4/4 time signature. The score includes a large watermark reading "HOPE Publishing Company Since 1892" and "FOR PROMOTIONAL USE ONLY".

35

Musical score for measures 35-39. 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 moving bass line. The voice part has two staves, both with a treble clef and a key signature of two sharps (F# and C#). The music is in a 4/4 time signature. The score includes dynamic markings: *dim.* (diminuendo) and *mf* (mezzo-forte). The score includes a large watermark reading "HOPE Publishing Company Since 1892" and "FOR PROMOTIONAL USE ONLY".

40

Musical score for measures 40-44. 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 moving bass line. The voice part has two staves, both with a treble clef and a key signature of two sharps (F# and C#). The music is in a 4/4 time signature. The score includes a large watermark reading "HOPE Publishing Company Since 1892" and "FOR PROMOTIONAL USE ONLY".

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mf

mf

45

50

cresc.

f

f

cresc.

f

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The musical score is for a piano and voice piece. It is written in G major (one sharp) and 4/4 time. The score is divided into three systems. The first system (measures 37-44) features a piano accompaniment with chords and arpeggios, and a vocal line with a melodic phrase. The piano part includes a triplet of eighth notes in measure 44. The second system (measures 45-50) continues the piano accompaniment and vocal line. The third system (measures 51-54) features a piano accompaniment with chords and arpeggios, and a vocal line with a melodic phrase. The piano part includes a triplet of eighth notes in measure 54. The score includes dynamics such as *mf*, *cresc.*, and *f*. A large watermark 'HOPE Publishing Company Since 1892' and 'FOR PROMOTIONAL USE ONLY' is overlaid on the page.

55

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Musical score for measures 55-59. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is B-flat major (two flats). The time signature is 4/4. The music features a melody in the vocal staves and a harmonic accompaniment in the piano staves. The piano part consists of chords and moving lines in both hands.

Musical score for measures 60-64. The score continues with the same four-staff format. The piano part features a more active accompaniment with eighth and sixteenth notes in the right hand and sustained chords in the left hand.

60

Musical score for measures 65-69. The score continues with the same four-staff format. The piano part features a more active accompaniment with eighth and sixteenth notes in the right hand and sustained chords in the left hand. The dynamic marking *ff* (fortissimo) is present in measures 65, 66, and 67.

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65

mf

70

dim. e rit. *mp* *molto rit.*

dim. e rit. *mp* *molto rit.*

dim. e rit. *mp* *molto rit.*

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Open the Eyes of My Heart

Music by PAUL BALOCHE
Arranged by LLOYD LARSON

Steady, lightly (♩ = ca. 116)

The musical score is written for piano in 4/4 time, featuring a key signature of two sharps (F# and C#). The tempo is marked 'Steady, lightly' with a quarter note equal to approximately 116 beats per minute. The score is divided into four systems. The first system consists of two staves with a grand staff bracket on the left. The second system also has two staves with a grand staff bracket. The third system includes a first ending (I) on the top staff and a second ending (II) on the bottom staff, both marked with a piano (p) dynamic. The fourth system returns to a grand staff. The score includes various musical notations such as eighth and sixteenth notes, rests, and triplets. A large, diagonal watermark reading 'HOPE Publishing Company Since 1892' and 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the entire page.

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15

Play 2nd time only
mp

Play both times
mp

20

Play both times

23

Since 1892

2nd time to CODA

2nd time to CODA

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40 (Repeat to m. 17)

(Repeat to m. 17)

♩ CODA Play 2nd time only
mp

Play both times
mp

♩ CODA
mp

45

(Repeat to m. 42)

(Repeat to m. 42)

(2nd time ———)

50

mf

mf

mf

55

mf

60

f

f

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Measures 58-64: This system contains six staves. The top two staves are vocal parts in treble clef with a key signature of one sharp (F#). The bottom four staves are piano accompaniment in treble and bass clefs. Measures 58-64 feature various musical notations including eighth notes, quarter notes, and triplet markings (indicated by a '3' over a bracket). A large, semi-transparent watermark for 'HOPE Publishing Company' is overlaid across the system.

Measures 65-70: This system contains six staves. Measures 65-70 include dynamic markings *mf* and *mp*. The piano part features a triplet of eighth notes in measure 68. A large, semi-transparent watermark for 'HOPE Publishing Company' is overlaid across the system.

Measures 71-76: This system contains six staves. Measures 71-76 include the markings *rit.* (ritardando) and *freely*. The piano part features a triplet of eighth notes in measure 73. A large, semi-transparent watermark for 'HOPE Publishing Company' is overlaid across the system.

Great Is Thy Faithfulness

Music by WILLIAM M. RUNYAN
Arranged by LLOYD LARSON

Tenderly (♩ = ca. 88)

The musical score is written for piano in 3/4 time with a key signature of two sharps (F# and C#). It begins with a tempo marking of 'Tenderly' and a metronome indication of a quarter note equal to approximately 88 beats per minute. The score is divided into three systems. The first system contains measures 1 through 4. The second system, starting at measure 5, includes first and second endings for measures 5 through 9. The third system, starting at measure 10, includes measures 10 through 15. Dynamics include mezzo-piano (mp) and mezzo-forte (mf). A large diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the center of the page.

Since 1892

5

I

mp

II

mp

10

mf

mf

mf

6

15

20

mp

mp

mp

25

mf

mf

mf

30

7

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35

mp rit.

rit.

mp rit.

3

Slower, more freely (♩ = ca. 80)

40

mp

45 *Steady tempo* (♩ = ca. 84)

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Measures 45-50 of a musical score. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Steady tempo' with a quarter note equal to approximately 84 beats per minute. The dynamics are marked 'mf' (mezzo-forte). The score consists of three systems: a vocal line (treble clef), a piano line (treble and bass clefs), and a piano line (treble and bass clefs). The piano lines feature a steady accompaniment of chords and eighth notes. The vocal line has a melody with some rests. A large diagonal watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the page.

Measures 51-55 of a musical score. The key signature changes to one flat (B-flat) at measure 53. The dynamics are marked 'f' (forte). The score consists of three systems: a vocal line (treble clef), a piano line (treble and bass clefs), and a piano line (treble and bass clefs). The piano lines continue with a steady accompaniment. The vocal line has a melody with some rests. A large diagonal watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the page.

Measures 56-60 of a musical score. The key signature remains one flat (B-flat). The dynamics are marked 'f' (forte). The score consists of three systems: a vocal line (treble clef), a piano line (treble and bass clefs), and a piano line (treble and bass clefs). The piano lines continue with a steady accompaniment. The vocal line has a melody with some rests. A large diagonal watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the page.

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65

ff

70

f

75

f

3

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This musical score is for piano and voice, spanning measures 65 to 75. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into three systems. The first system (measures 65-69) features a vocal line and a piano accompaniment. The vocal line begins with a forte (*ff*) dynamic. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The second system (measures 70-74) continues the vocal and piano parts. The vocal line has a crescendo leading to a forte (*f*) dynamic. The piano accompaniment includes a triplet of eighth notes in measure 73. The third system (measures 75-78) shows the vocal line and piano accompaniment. The vocal line starts with a forte (*f*) dynamic. The piano accompaniment continues with chords and a bass line. A large diagonal watermark reading 'FOR PROMOTIONAL USE ONLY' and 'NOT FOR PERFORMANCE' is overlaid across the entire page.

80

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85

f *ff* *rit.* *mf*

90

mp freely *p*

mp freely *p*

mp freely *p*

Leg. *

You Are My All in All

Music by DENNIS L. JERNIGAN
Arranged by LLOYD LARSON

Steady, lightly (♩ = ca. 72)

The musical score is written for piano in 4/4 time. It begins with a tempo marking of 'Steady, lightly' and a metronome indication of a quarter note equal to approximately 72 beats per minute. The score is divided into three systems. The first system consists of a grand staff with a treble and bass clef, featuring a melody in the treble and a harmonic accompaniment in the bass. The second system includes a vocal line (marked 'I' and 'II') and a piano accompaniment. The third system continues the piano accompaniment. The score is marked with 'mp' (mezzo-piano) and includes a large diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE'. The copyright notice at the bottom indicates the music is from 1991 and 2003, published by Shepherd's Heart Music, Inc., and administered by Dayspring Music, Inc.

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15

mf

20

mp

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This musical score is for piano and voice. It consists of three systems of staves. The first system (measures 15-19) features a vocal line in the upper staves and a piano accompaniment in the lower staves. The piano part has a busy, arpeggiated texture. The second system (measures 20-24) continues the piano accompaniment, with the vocal line remaining empty. The third system (measures 25-29) shows the vocal line beginning with a melody, while the piano accompaniment continues. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). The key signature has one flat (B-flat).

25

p *mp*

30

mf *mf* *mf*

35

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This musical score is for piano and voice. It consists of four systems of staves. The first system (measures 25-29) features a vocal line with a piano (*p*) to mezzo-piano (*mp*) dynamic range and a piano accompaniment. The second system (measures 30-34) features a vocal line with a mezzo-forte (*mf*) dynamic and a piano accompaniment. The third system (measures 35-39) features a vocal line and a piano accompaniment. The score is marked with a large, diagonal watermark reading 'FOR PROMOTIONAL USE ONLY' and a large, semi-transparent watermark for 'HOPE Publishing Company Since 1892'.

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40

f

mf

45

mp

dim. e rit.

p

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The musical score is for a piece in G major (one sharp) and 4/4 time. It consists of a piano accompaniment and a vocal line. The piano part begins with a strong, rhythmic accompaniment in the first system, marked *f*. In the second system, the piano part transitions to a more melodic and harmonic accompaniment, marked *mf*. The vocal line is a simple melody. The score includes dynamic markings (*f*, *mf*, *mp*, *p*) and performance instructions (*dim. e rit.*). A large watermark 'HOPE Publishing Company Since 1892' and 'FOR PROMOTIONAL USE ONLY' is overlaid on the score.

How Beautiful

Music by TWILA PARIS
Arranged by LLOYD LARSON

Expressively, freely (♩ = ca. 100)

mp

5

I

10

II

15

mp

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20

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System 1 (Measures 20-24): Treble and Bass staves. Treble staff has a whole rest in measure 20. Bass staff has a half note G2, quarter note A2, and half note B2 in measure 20. Treble staff has a half note C3, quarter note D3, and half note E3 in measure 21. Bass staff has a half note F2, quarter note G2, and half note A2 in measure 21. Treble staff has a half note F#3, quarter note G#3, and half note A3 in measure 22. Bass staff has a half note B2, quarter note C3, and half note D3 in measure 22. Treble staff has a half note B3, quarter note C4, and half note D4 in measure 23. Bass staff has a half note E3, quarter note F3, and half note G3 in measure 23. Treble staff has a half note C4, quarter note D4, and half note E4 in measure 24. Bass staff has a half note A2, quarter note B2, and half note C3 in measure 24.

25

System 2 (Measures 25-29): Treble and Bass staves. Treble staff has a half note F#3, quarter note G#3, and half note A3 in measure 25. Bass staff has a half note B2, quarter note C3, and half note D3 in measure 25. Treble staff has a half note B3, quarter note C4, and half note D4 in measure 26. Bass staff has a half note E3, quarter note F3, and half note G3 in measure 26. Treble staff has a half note C4, quarter note D4, and half note E4 in measure 27. Bass staff has a half note A2, quarter note B2, and half note C3 in measure 27. Treble staff has a half note F#3, quarter note G#3, and half note A3 in measure 28. Bass staff has a half note B2, quarter note C3, and half note D3 in measure 28. Treble staff has a half note B3, quarter note C4, and half note D4 in measure 29. Bass staff has a half note E3, quarter note F3, and half note G3 in measure 29.

30

System 3 (Measures 30-34): Treble and Bass staves. Treble staff has a half note F#3, quarter note G#3, and half note A3 in measure 30. Bass staff has a half note B2, quarter note C3, and half note D3 in measure 30. Treble staff has a half note B3, quarter note C4, and half note D4 in measure 31. Bass staff has a half note E3, quarter note F3, and half note G3 in measure 31. Treble staff has a half note C4, quarter note D4, and half note E4 in measure 32. Bass staff has a half note A2, quarter note B2, and half note C3 in measure 32. Treble staff has a half note F#3, quarter note G#3, and half note A3 in measure 33. Bass staff has a half note B2, quarter note C3, and half note D3 in measure 33. Treble staff has a half note B3, quarter note C4, and half note D4 in measure 34. Bass staff has a half note E3, quarter note F3, and half note G3 in measure 34.

35 1. 40 *mp*

1. *mp* Since 1892

2. 45 *mp* *f* *cresc.* *f*

50

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55

mf

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60

mp

rit.

mf

mp

rit.

65

a tempo

a tempo

mf a tempo

70

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The musical score is written for piano and voice. It consists of five systems of staves. The first system (measures 55-59) features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The second system (measures 60-64) continues the vocal line and piano accompaniment. The third system (measures 65-69) shows the vocal line and piano accompaniment. The fourth system (measures 70-74) shows the vocal line and piano accompaniment. The fifth system (measures 75-79) shows the vocal line and piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings. A large watermark 'HOPE Publishing Company Since 1892' is overlaid on the score, and a diagonal watermark 'PREVIEW COPY NOT FOR PERFORMANCE' is also present.

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75

f

80

mf

85

mf

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This musical score is for piano and voice, spanning measures 75 to 85. The key signature is B-flat major (two flats). The piano part is written in a grand staff (treble and bass clefs). The voice part is written in a single staff (treble clef). The score includes dynamic markings: *f* (forte) at measure 75 and *mf* (mezzo-forte) at measures 80 and 85. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. The voice part has a melodic line with some rests. A large, diagonal watermark reading 'FOR PROMOTIONAL USE ONLY NOT FOR PERFORMANCE' is overlaid across the entire page. The publisher's name 'HOPE Publishing Company' and 'Since 1892' are also visible in the upper left.

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90

mf

95

mp

mp

100

rit. *p*

rit. *p*

rit. *p*

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This musical score is for piano and voice, spanning measures 90 to 100. The key signature is B-flat major (two flats). The score is divided into three systems. The first system (measures 90-94) features a vocal line with a melodic line and a piano accompaniment. The piano part has a steady eighth-note bass line and chords in the right hand. A dynamic marking of *mf* (mezzo-forte) is present. The second system (measures 95-99) continues the vocal and piano parts. The piano part has a dynamic marking of *mp* (mezzo-piano). The third system (measures 100-104) concludes the piece. It includes a *rit.* (ritardando) marking and a *p* (piano) dynamic marking. The piano part features a more active right-hand melody in the final measures. A large diagonal watermark reading 'FOR PROMOTIONAL USE ONLY' is overlaid across the entire page.

Make Me a Channel of Your Peace

(Prayer of St. Francis)

Music by SEBASTIAN TEMPLE

Arranged by LLOYD LARSON

Gently flowing (♩ = ca. 69)



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5 I

II

mp

10

mp

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15

20 1.

mp

2.

25

mf

2.

mf

30

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35

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cresc. e rit. *a tempo*
rit. *a tempo f*
cresc. e rit. *f a tempo*

40

45

f

50

ff

55

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This musical score is for piano and voice. It consists of three systems of staves. The first system (measures 45-49) features a vocal line in the upper staff and a piano accompaniment in the lower staves. The piano part has a busy right hand with many sixteenth notes and a simpler left hand. A dynamic marking of *f* (forte) is present. The second system (measures 50-54) continues the vocal and piano parts. The piano accompaniment becomes more complex, with a crescendo leading to a *ff* (fortissimo) dynamic. The third system (measures 55-59) shows the vocal line continuing with a melodic line, while the piano accompaniment features a series of chords in the right hand and a steady bass line in the left hand. The score is overlaid with a large, diagonal watermark that reads 'FOR PROMOTIONAL USE ONLY' and 'NOT FOR PERFORMANCE'. A smaller watermark for 'HOPE Publishing Company Since 1892' is also visible.

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60 65 70 75

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

f *f* *f*

80

dim.

f

dim.

dim.

85

mf

mf

mf

90

95

dim. e rit.

mp molto rit.

dim. e rit.

mp molto rit.

dim. e rit.

mp molto rit.

The Power of Your Love

Music by GEOFF BULLOCK
Arranged by LLOYD LARSON

Gently, steady (♩ = ca. 96)

The musical score is written for piano in 4/4 time with a key signature of two sharps (F# and C#). It consists of four systems of staves. The first system is a grand staff with treble and bass clefs, featuring a melody in the treble and accompaniment in the bass, marked *mp*. The second system continues the melody and accompaniment, marked *mf*, and includes a triplet of eighth notes in the treble. The third system shows a first ending (I) and a second ending (II) for the melody, both marked *mp*, with the second ending leading to a repeat sign. The fourth system continues the accompaniment. A large diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the score.

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15

20

mp

mf

25

mf

30

35

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This musical score is for piano and voice. It consists of three systems of staves. The first system (measures 25-29) features a vocal line in the upper staff and a piano accompaniment in the lower staff. The second system (measures 30-34) continues the vocal and piano parts, with a triplet of eighth notes in the piano's right hand at measure 32. The third system (measures 35-38) concludes the page, with the piano part featuring a more complex, arpeggiated texture in the right hand. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. A large, diagonal watermark reading 'FOR PROMOTIONAL USE ONLY' is overlaid across the entire page.

40

1.

2.

Musical score for measures 40-44. The score is written for a piano and voice. The piano part is in G major (one sharp) and 4/4 time. The voice part is in G major and 4/4 time. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The voice part has a single melodic line. The score includes a first ending (1.) and a second ending (2.).

45

Musical score for measures 45-49. The score is written for a piano and voice. The piano part is in G major (one sharp) and 4/4 time. The voice part is in G major and 4/4 time. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The voice part has a single melodic line. The score includes a first ending (1.) and a second ending (2.).

50

Musical score for measures 50-54. The score is written for a piano and voice. The piano part is in G major (one sharp) and 4/4 time. The voice part is in G major and 4/4 time. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The voice part has a single melodic line. The score includes a first ending (1.) and a second ending (2.).

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MEASURES 42-54

Key signature: B-flat major (two flats). The score consists of three systems. The first system has two staves (treble and bass). The second system has two staves (treble and bass). The third system has two staves (treble and bass). The music features a mix of eighth and sixteenth notes, with some rests and ties.

55

MEASURES 55-59

Key signature: B-flat major (two flats). The score consists of two systems. The first system has two staves (treble and bass). The second system has two staves (treble and bass). The music features a mix of eighth and sixteenth notes, with some rests and ties. Dynamics include *mf* (mezzo-forte).

60

MEASURES 60-64

Key signature: B-flat major (two flats). The score consists of two systems. The first system has two staves (treble and bass). The second system has two staves (treble and bass). The music features a mix of eighth and sixteenth notes, with some rests and ties. Dynamics include *dim. e rit.* (diminuendo e ritardando), *mp* (mezzo-piano), and *molto rit.* (molto ritardando). The piece concludes with a double bar line and a repeat sign.

As the Deer

43

Music by MARTIN NYSTROM

Arranged by LLOYD LARSON

Gently (♩ = ca. 80)

The musical score is written for piano and voice. It begins with a tempo marking of *Gently* (♩ = ca. 80) and a dynamic of *mp*. The score is in 4/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The piano accompaniment consists of a right hand with chords and moving lines, and a left hand with a steady bass line. The vocal line is introduced in the second system with a first ending bracket labeled 'I' and a measure rest of 5 measures. The second ending bracket is labeled 'II'. The score includes measure numbers 5 and 10. A large diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the page.

15

musical score for 'The Rose Tree' in E-flat major, 2/4 time. The score is for voice and piano. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked 'Andante'. The score is divided into two systems. The first system has two staves for the voice (Soprano and Alto) and one staff for the piano. The second system has two staves for the voice (Soprano and Alto) and two staves for the piano. The tempo markings are 'poco rit.' and 'a tempo'. The dynamics are 'mp'.

poco rit. *a tempo* *mp*

poco rit. *mp a tempo*

poco rit. *mp a tempo*

20

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The musical score for 'The Rose Tree' is presented in a four-staff format. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The score begins with a treble clef and a key signature of two flats. The melody is simple and catchy, with a repeating pattern of eighth and quarter notes. The piano accompaniment features a steady bass line and a more active treble line with chords and eighth notes. The piece concludes with a final chord and a double bar line.

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25

30

35

mf

f

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35

rit.

rit.

cresc. e rit.

40

ff *a tempo*

ff *a tempo*

ff *a tempo*

45

rit. a tempo mp

rit. mp a tempo

mf dim. e rit. mp a tempo

50

dim. e rit. p freely

dim. e rit. p freely

dim. e rit. p freely

Lamb of God

Music by TWILA PARIS
Arranged by LLOYD LARSON

Tenderly, very freely (♩ = ca. 66)

The musical score is written for voice and piano. It begins with a piano introduction marked *p*. The vocal melody is introduced in measure 5, marked with a circled '5'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The score includes dynamic markings such as *p*, *mp*, *dim. e rit.*, and *rit.*. Rehearsal marks I, II, 5, and 10 are present. A large diagonal watermark across the page reads 'PREVIEW COPY NOT FOR PERFORMANCE'.

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15

p *a tempo*

p *a tempo*

p *a tempo*

mp

mp

mp

20

p *mf* *mp*

p *mf* *mp*

p *mf* *mp*

25

mf *dim. e rit.* *mp*

mf *dim. e rit.* *mp*

mf *dim. e rit.* *mp*

30

p a tempo

p a tempo

p a tempo

mp

35

mf *f*

mf *f*

mf *f*

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dim. e rit. *mp*

dim. e rit. *mp*

dim. e rit. *mp*

f *mf*

f *mf*

f *mf*

45 *f* dim. e rit. *mp*

f dim. e rit. *mp*

f dim. e rit. *mp*

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50

mp

mp

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55

mf

dim. e molto rit.

p

freely

mf

dim. e molto rit.

p

freely

mf

dim. e molto rit.

p

freely

rit.

rit.

rit.

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One Bread, One Body

53

Music by JOHN B. FOLEY
Arranged by LLOYD LARSON

Steady (♩ = ca. 84)

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I

mp

II

mp

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of two vocal parts, I and II, and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal parts enter with a melody that is repeated. The tempo is marked 'Steady' with a quarter note equal to approximately 84 beats per minute. The dynamics are marked 'mp' (mezzo-piano).

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5

This section continues the musical score from the previous system. It includes the vocal staves and the piano accompaniment. The piano part continues with the same eighth-note accompaniment and bass line. The vocal parts continue with their respective melodies. The tempo and key signature remain the same.

10

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System 10: Treble and Bass staves with piano accompaniment. The treble staff contains a melody with a long note on the 10th measure. The bass staff provides a harmonic accompaniment with chords and single notes.

System 11: Treble and Bass staves with piano accompaniment. The treble staff continues the melody with a long note on the 11th measure. The bass staff provides a harmonic accompaniment with chords and single notes.

15

System 15: Treble and Bass staves with piano accompaniment. The treble staff contains a melody with a long note on the 15th measure. The bass staff provides a harmonic accompaniment with chords and single notes.

20

mp

25

mp *mf*

30

mp

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35

40

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45

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musical score for measures 45-49. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features a vocal line and a piano accompaniment. The piano part has a steady eighth-note bass line in the left hand and chords in the right hand. The vocal line has a melodic line in the right hand and rests in the left hand.

musical score for measures 45-49. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features a vocal line and a piano accompaniment. The piano part has a steady eighth-note bass line in the left hand and chords in the right hand. The vocal line has a melodic line in the right hand and rests in the left hand.

mp

50

musical score for measures 50-54. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features a vocal line and a piano accompaniment. The piano part has a steady eighth-note bass line in the left hand and chords in the right hand. The vocal line has a melodic line in the right hand and rests in the left hand.

cresc. poco a poco

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Measures 53-54: This system contains measures 53 and 54. The key signature is B-flat major (two flats). Measures 53 and 54 are marked with a forte *f* dynamic. The piano part features a continuous eighth-note accompaniment in the right hand and block chords in the left hand.

Measures 55-56: This system contains measures 55 and 56. The key signature changes to D major (two sharps). Measure 55 is marked with a circled number 55. The piano part features a continuous eighth-note accompaniment in the right hand and block chords in the left hand.

Measures 57-58: This system contains measures 57 and 58. The key signature remains D major. Measure 57 is marked with a circled number 60. The piano part features a continuous eighth-note accompaniment in the right hand and block chords in the left hand.

65

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Musical score for measures 65-69. The score is written for a piano with three staves: two treble staves and one bass staff. The key signature is three sharps (F#, C#, G#). The music features a variety of notes, including eighth and sixteenth notes, and rests. A large, diagonal watermark reading "PREVIEW COPY NOT FOR PERFORMANCE" is overlaid across the score.

Musical score for measures 70-74. The score continues with the same three-staff piano arrangement. It includes various musical notations such as beams, slurs, and dynamic markings. The watermark "PREVIEW COPY NOT FOR PERFORMANCE" remains visible.

70

Musical score for measures 75-79. The score concludes with a final measure marked with a double bar line. The notation includes a "rit." (ritardando) marking. The watermark "PREVIEW COPY NOT FOR PERFORMANCE" is still present.

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C Instrument Part

Contemporary Praise volume 2

DUETS FOR C AND/OR B^b INSTRUMENTS

by Lloyd Larson

Code No. 8191 Book

Code No. 8192 Book & Accompaniment CD

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PERFORMANCE NOTES

With the growing interest for using instrumentalists in worship, there is always a need for music that will accommodate numerous instrumental combinations. By design, *Contemporary Praise II* is intended to be a versatile resource that will meet the needs of a wide range of duet combinations with keyboard accompaniment.

The C and B-flat instrumental parts provide numerous configurations by which these arrangements may be performed: any two C instruments, any two B-flat instruments, or any combination of C and B-flat instruments. Having both parts scored on each insert even enables one instrument to carry Part I for a while and then move to Part II at a later point in the music, if desired.

Phrasing and slur indications have been sparsely included. Use your best musicianship in interpreting and including such. An additional performance consideration is to note that there may be passages where a given instrument may choose to play an octave higher than notated. This might, for example, be highly appropriate for a flute or violin, but maybe not for an oboe. Again, sensitive musicianship should guide these interpretive decisions.

Other C and/or B-flat Instrumental Duet Collections
by Lloyd Larson available from Hope Publishing Company:

Contemporary Praise:

Duets for C and/or B-flat Instruments

Code No. 8091

Great Is the Lord; Here I Am, Lord; Hymn of Promise; I Love You, Lord;
Lord, Listen to Your Children; Lord of the Dance; Mary, Did You Know?;
On Eagle's Wings; Shine, Jesus, Shine; The Gift of Love

Joy to the World:

Advent & Christmas Duets for C and/or B-flat Instruments

Code No. 1943

What Child Is This?; The First Noel; O Come, O Come, Emmanuel;
Joy to the World!; God Rest Ye Merry, Gentlemen; Coventry Carol;
Come, Thou Long-Expected Jesus; Gloria (Mendelssohn)

Shout to the Lord

3

Music by DARLENE ZSCHECH
Arranged by LLOYD LARSON

Steady (♩ = ca. 100)

I **8** *Play 1st time only* **10**

II **8** *Play 2nd time only*

mp

cresc. *mf*

1 **15**

2. **20**

mp *mf*

cresc. *mf*

25

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30

f

f

35

dim.

mf

dim.

mf

mp

40

45

mf

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50

cresc. *f*

55

60

ff *ff*

65

70

mf *dim. e rit.* *mp* *molto rit.*

mf *dim. e rit.* *mp* *molto rit.*

Open the Eyes of My Heart

Music by PAUL BALOCHE
Arranged by LLOYD LARSON

Steady, lightly (♩ = ca. 116)

I

8

10

p

II

8

15

20

mp

Play 2nd time only

Play both times

mp

25

Play both times

mf

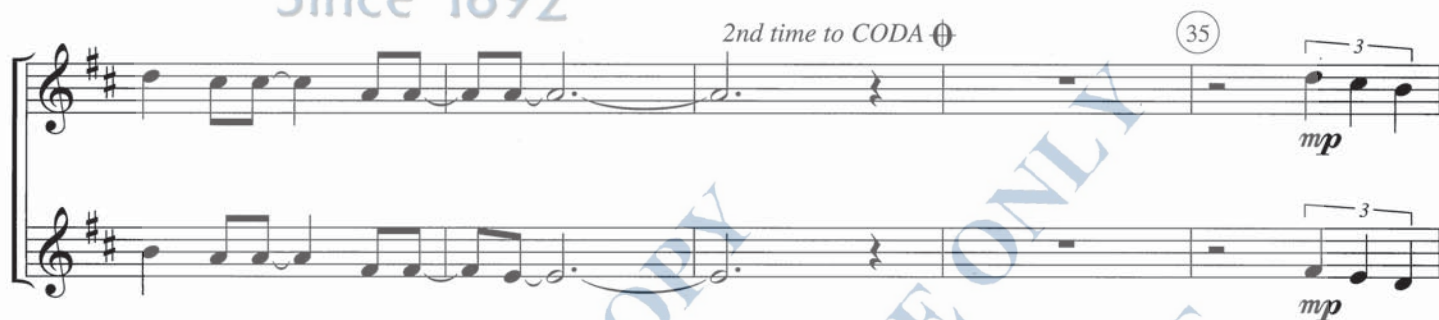
mf

The musical score is for a two-part setting of 'Open the Eyes of My Heart'. It is written in G major (one sharp) and 4/4 time. The tempo is 'Steady, lightly' with a quarter note equal to approximately 116 beats per minute. The score is divided into two parts, I and II. Part I begins with a treble clef and a key signature of one sharp. It features a melody starting on G4, moving up stepwise to D5, then descending. There are triplets of eighth notes at measures 8, 15, and 20. Part II begins with a bass clef and a key signature of one sharp. It features a melody starting on G3, moving up stepwise to D4, then descending. There are triplets of eighth notes at measures 8, 15, and 20. The score includes dynamic markings: *p* (piano) at measure 8 of Part I, *mp* (mezzo-piano) at measure 20 of Part I, and *mf* (mezzo-forte) at measure 25 of Part I. The score also includes performance instructions: 'Play 2nd time only' for the second ending of Part I and 'Play both times' for the second ending of Part II. The score is marked with measure numbers 8, 10, 15, 20, and 25. A large diagonal watermark 'FOR PROMOTIONAL USE ONLY' is overlaid across the score.

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2nd time to CODA Φ



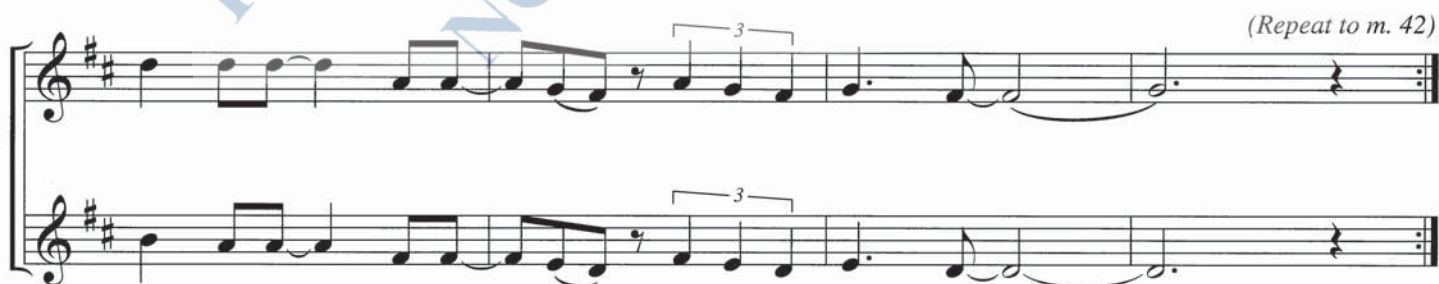
(Repeat to m. 17)



Φ CODA
Play 2nd time only
Play both times



(Repeat to m. 42)



50 *mf* *mf*

55 *f* *f*

60 *f*

65 *mf* *mf*

70 *mp* *mp* *rit.* *freely* *rit.* *freely*

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Great Is Thy Faithfulness

9

Music by WILLIAM M. RUNYAN

Arranged by LLOYD LARSON

Tenderly (♩ = ca. 88)

I

4 5

mp

II

4

mp

10 15

mf

mf

20

mp

mf

25 30

mf

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35

mp rit.

Slower, more freely (♩ = ca. 80)

40

mp

45 Steady tempo (♩ = ca. 84)

mf

50

55

f

60

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65

ff

70

f

75

80

85

f

ff

90

rit. *mf* *mp* freely *p*

You Are My All in All

Music by DENNIS L. JERNIGAN
Arranged by LLOYD LARSON

Steady, lightly (♩ = ca. 72)

I

4

5

mp

II

4

10

mp

15

mf

mf

20

mp

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25 *p*

30 *mp* *mf* *mf*

35

40 *f* *f*

45 *mf* *mp* *dim. e rit.* *p* *mf* *mp* *dim. e rit.* *p*

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How Beautiful

Music by TWILA PARIS
Arranged by LLOYD LARSON

Expressively, freely (♩ = ca. 100)

I

7

10

mp

II

7

15

mp

20

25

mf

30

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35

1.

40

*mp**mp*

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2.

45

*mp**f**mp**f*

50

55

mf

60

mp

65

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

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70 *f*

75 *mf*

80 *mf*

85 *mf*

90 *mp*

95 *rit.* *p*

100 *rit.* *p*

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Make Me a Channel of Your Peace

(Prayer of St. Francis)

17

Music by SEBASTIAN TEMPLE

Arranged by LLOYD LARSON

Gently flowing ($\text{♩} = \text{ca. } 69$)

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The musical score is written for two staves, I and II, in the key of D major (two sharps) and common time. It begins with a tempo marking 'Gently flowing (♩ = ca. 69)'. The first system shows measures 1 through 5, with measure 4 containing a first ending bracket. The second system continues from measure 10 to 15, with measure 15 containing a first ending bracket. The third system shows measures 20 and 21, with measure 20 containing a first ending bracket and measure 21 containing a second ending bracket. The fourth system shows measures 25 through 30. The score includes dynamic markings: *mp* (mezzo-piano) at measures 10 and 15, and *mf* (mezzo-forte) at measures 20 and 25. The watermark 'HOPE Publishing Company Since 1892' and 'PREVIEW COPY NOT FOR PERFORMANCE' are overlaid on the score.

30 35

cresc. e rit.

rit.

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40

a tempo

a tempo f

45

f

50 55

ff

ff

60

65

rit.

rit.

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70

a tempo

75

a tempo

f

80

f

dim.

f

dim.

85

mf

mf

90

dim. e rit.

mp molto rit.

95

dim. e rit.

mp molto rit.

The Power of Your Love

Music by GEOFF BULLOCK
Arranged by LLOYD LARSON

Gently, steady (♩ = ca. 96)

I

II

8

10

mp

15

mp

20

mf

25

mf

30

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The musical score is for a piano arrangement of 'The Power of Your Love'. It features two staves, I and II, in a key of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked 'Gently, steady' with a quarter note equal to approximately 96 beats per minute. The score is divided into measures, with measure numbers 8, 10, 15, 20, 25, and 30 indicated in circles. The dynamics range from mezzo-piano (mp) to mezzo-forte (mf). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A large, diagonal watermark reading 'PREVIEW COPY NOT FOR PERFORMANCE' is overlaid across the center of the page.

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35

40 1. 2.

45

50

55

60

mf *dim. e rit.* *mp* *molto rit.*

mf *dim. e rit.* *mp* *molto rit.*

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As the Deer

Music by MARTIN NYSTROM
Arranged by LLOYD LARSON

Gently (♩ = ca. 80)

I

II

4

4

5

mp

10

mp

15

mf

poco rit.

mf

poco rit.

20

a tempo

mp

mp

a tempo

mf

25

mf

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30

f

35

rit.

40

ff a tempo

rit.

45

a tempo mp

mp a tempo

50

dim. e rit. p freely

dim. e rit. p freely

Lamb of God

Music by TWILA PARIS
Arranged by LLOYD LARSON

Tenderly, very freely (♩ = ca. 66)

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I
II

3 5

p

10

mp *dim. e rit.* *p* *a tempo*

rit. *p* *a tempo*

15 20

mp *p*

mp *p*

25

mf *mp* *mf* *dim. e rit.* *mp*

mf *mp* *mf* *dim. e rit.* *mp*

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30 2 35

p a tempo *mf*

p a tempo *mp* *mf*

40

f *dim. e rit.* *mp* *f*

f *dim. e rit.* *mp* *f*

45

mf *f* *dim. e rit.*

mf *f* *dim. e rit.*

50

mp *mp* *mf*

mp *mp* *mf*

55

dim. e molto rit. p freely rit.

dim. e molto rit. p freely rit.

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One Bread, One Body

Music by JOHN B. FOLEY
Arranged by LLOYD LARSON

Steady (♩ = ca. 84)

I

II

mp

mp

5

10

15

20

25

1.

mp

mf

mp

mp

mf

mp

2.

30

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35 40 45 50 55 60 65 70

cresc. poco a poco *f*

mp

rit.

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You Are My All in All	12

B-flat Instrument Part

Contemporary Praise volume 2

DUETS FOR C AND/OR B^b INSTRUMENTS

by Lloyd Larson

Code No. 8191 Book

Code No. 8192 Book & Accompaniment CD

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Lord, Listen to Your Children; Lord of the Dance; Mary, Did You Know?;
On Eagle's Wings; Shine, Jesus, Shine; The Gift of Love

Joy to the World:

Advent & Christmas Duets for C and/or B-flat Instruments

Code No. 1943

What Child Is This?; The First Noel; O Come, O Come, Emmanuel;
Joy to the World; God Rest Ye Merry, Gentlemen; Coventry Carol;
Come, Thou Long-Expected Jesus; Gloria (Mendelssohn)

Shout to the Lord

3

Music by DARLENE ZSCHECH
Arranged by LLOYD LARSON

Steady (♩ = ca. 100)

8

Play 1st time only (10)

mp

II

8

Play 2nd time only

mp

1

15

cresc. *mf*

2.

20

mp *mf*

cresc. *mf*

25

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30

f

f

35

dim. *mf*

dim. *mf*

mp

40

45

mf

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50 *cresc.* *f*

55

60 *ff*

65

70 *mf* *dim. e rit.* *mp* *molto rit.*

mf *dim. e rit.* *mp* *molto rit.*

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Steady, lightly (♩ = ca. 116)

The image shows a musical score for 'The Rose Tree'. It features two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains a whole rest for 8 measures, followed by a melodic line starting on G#4, moving up stepwise to D5, then down to G#4, and finally to F#4. The bottom staff is in bass clef with the same key signature and time signature. It also contains a whole rest for 8 measures, followed by a melodic line starting on D3, moving up stepwise to G#3, then to C#4, and finally to D4. A dynamic marking 'p' (piano) is placed between the staves. A large, semi-transparent watermark 'HOPE Publishing Company' is overlaid on the right side of the image.

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3

15

Play 2nd time only

mp

Play both times

mp

3

Play both times

25

mf

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Measures 1-30. Treble and bass staves in G major (one sharp). Measure 30 is circled.

2nd time to CODA $\oplus$

Measures 31-35. Measure 35 is circled. Triplet markings (3) are present in measures 34 and 35. Dynamic *mp* is indicated.

Measures 36-40. Measure 40 is circled. Triplet markings (3) are present in measures 37, 38, 39, and 40. Instruction: (Repeat to m. 17).

$\oplus$ CODA

Play 2nd time only

Play both times

Measures 41-45. Measure 45 is circled. Dynamic *mp* is indicated.

Measures 46-49. Triplet markings (3) are present in measures 47 and 48. Instruction: (Repeat to m. 42).

50

mf

mf

55

f

f

60

mf

mf

65

mp

rit.

freely

70

mp

rit.

freely

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Great Is Thy Faithfulness

9

Music by WILLIAM M. RUNYAN
Arranged by LLOYD LARSON

Tenderly (♩ = ca. 88)

I

II

4 5

mp

4

mp

10 15

mf

mf

20

mp

mf

mp

mf

25 30

mf

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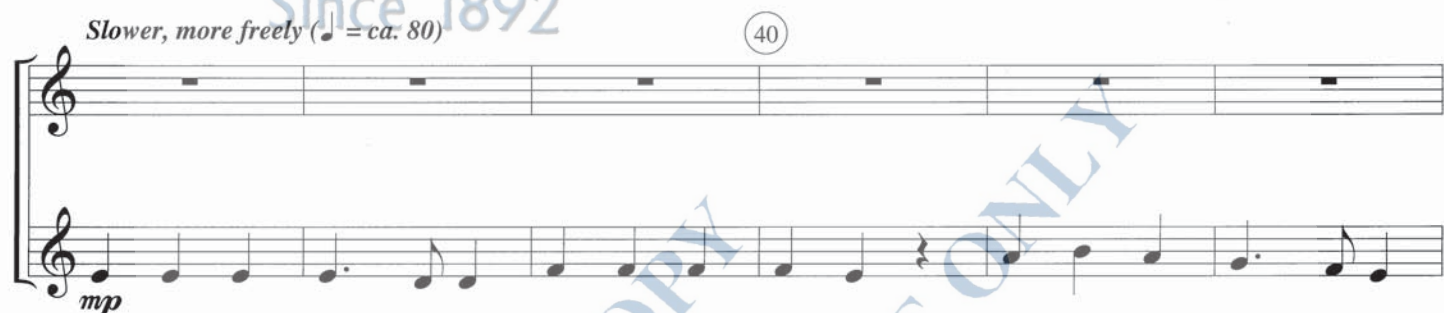
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35 *mp rit.*



Slower, more freely (♩ = ca. 80)

40 *mp*



45 Steady tempo (♩ = ca. 84) *mf*



50



55 *f* 60 *f*



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65

ff

70

f

75

80

85

f

ff

90

rit. *mf* *mp* freely *p*

rit. *mf* *mp* freely *p*

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You Are My All in All

Music by DENNIS L. JERNIGAN
Arranged by LLOYD LARSON

Steady, lightly (♩ = ca. 72)

I

II

4

5

mp

4

10

mp

15

mf

mf

20

mp

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25 *p*

30 *mp* *mf*

35

40 *f*

45 *mf* *mp* *dim. e rit.* *p*

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How Beautiful

Music by TWILA PARIS
Arranged by LLOYD LARSON

Expressively, freely (♩ = ca. 100)

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I
II

7 10 15 20 25 30

mp *mf*

35 1. 40 *mp*

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2. 45 *mp* *f*

50

55 *mf* 60 *mp*

65 *rit.* *mf* *a tempo*

rit. *mf* *a tempo*

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70 *f*

75 *mf*

80 *mf*

85 *mf*

90 *mp*

95 *rit. p*

100 *rit. p*

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Make Me a Channel of Your Peace

17

(Prayer of St. Francis)

Music by SEBASTIAN TEMPLE

Arranged by LLOYD LARSON

Gently flowing (♩ = ca. 69)

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The musical score is written for two staves, I and II, in the key of D major (indicated by two sharps) and common time (C). The tempo is marked 'Gently flowing' with a quarter note equal to approximately 69 beats per minute. The score begins with a repeat sign at measure 4, with a circled 5 indicating the end of the first section. The first staff (I) has a circled 4 at the start of the first section. The second staff (II) has a circled 4 at the start of the first section. The first section ends at measure 5. The second section begins at measure 6 and ends at measure 15, with a circled 10 at the start and a circled 15 at the end. The third section begins at measure 16 and ends at measure 20, with a circled 20 at the start. The third section has two endings: the first ending leads back to the beginning of the first section, and the second ending leads to the beginning of the fourth section. The fourth section begins at measure 21 and ends at measure 25, with a circled 25 at the start. The score includes dynamic markings: *mp* (mezzo-piano) at measures 6, 10, and 15; *mf* (mezzo-forte) at measures 20 and 25.

30 35

cresc. e rit.

rit.

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40

a tempo

a tempo f

45

f

50 55

ff

ff

60

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Measures 65-70. Treble and bass staves. Key signature: three sharps (F#, C#, G#). Measure 65 starts with a circled '65'. The music features a melody in the treble and a supporting line in the bass. Both staves end with a double bar line and a key signature change to two sharps (F#, C#). The word 'rit.' appears above the treble staff and below the bass staff.

Measures 70-75. Treble and bass staves. Key signature: two sharps (F#, C#). Measure 70 starts with a circled '70'. The treble staff has whole rests for measures 70-74, with a circled '75' above measure 75. The bass staff has a melody. The word 'a tempo' appears below both staves. A dynamic marking '*f*' is placed above the bass staff in measure 74.

Measures 80-85. Treble and bass staves. Key signature: two sharps (F#, C#). Measure 80 starts with a circled '80'. The treble staff has a melody starting in measure 80, with a dynamic marking '*f*' below it. The bass staff has whole rests until measure 84, then a melody starting in measure 85 with a dynamic marking '*f*' below it. The word 'dim.' appears at the end of both staves.

Measures 85-90. Treble and bass staves. Key signature: two sharps (F#, C#). Measure 85 starts with a circled '85'. The treble staff has whole rests until measure 89, then a melody starting in measure 90 with a dynamic marking '*mf*' below it. The bass staff has a melody starting in measure 85 with a dynamic marking '*mf*' below it.

Measures 90-95. Treble and bass staves. Key signature: two sharps (F#, C#). Measure 90 starts with a circled '90'. The treble staff has a melody with a dynamic marking 'dim. e rit.' below it. Measure 95 has a circled '95' above it. The word '*mp* molto rit.' appears below the treble staff. The bass staff has a melody with a dynamic marking 'dim. e rit.' below it. Measure 95 ends with a double bar line.

The Power of Your Love

Music by GEOFF BULLOCK
Arranged by LLOYD LARSON

Gently, steady (♩ = ca. 96)

I 8 10

II 8

mp

15

mp

20

mf

25

mf

30

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The musical score is for a piano arrangement of 'The Power of Your Love'. It features two staves, I and II, in a key of D major (indicated by two sharps) and 4/4 time. The tempo is marked 'Gently, steady' with a quarter note equal to approximately 96 beats per minute. The score is divided into systems, with measures 8, 10, 15, 20, 25, and 30 marked with circled numbers. The first system shows a repeat sign at measure 8. The second system begins at measure 10. The third system begins at measure 15. The fourth system begins at measure 20. The fifth system begins at measure 25. The sixth system begins at measure 30. The dynamics are marked as mezzo-piano (mp) and mezzo-forte (mf). The score is overlaid with a large, diagonal watermark that reads 'HOPE Publishing Company Since 1892' and 'PREVIEW COPY NOT FOR PERFORMANCE'.

(35)

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(40) 1. Since 1892 2. (45)

f

(50)

f

(55)

f

(60)

mf *dim. e rit.* *mp* *molto rit.*

mf *dim. e rit.* *mp* *molto rit.*

As the Deer

Music by MARTIN NYSTROM
Arranged by LLOYD LARSON

Gently (♩ = ca. 80)

I

II

4

4

5

mp

10

mp

15

mf

mf

poco rit.

poco rit.

20

a tempo

mp

mp

a tempo

mf

25

mf

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30

f

f

35

rit.

rit.

40

ff a tempo

ff a tempo

rit.

rit.

45

a tempo mp

mp a tempo

50

dim. e rit. p freely

dim. e rit. p freely

Lamb of God

Music by TWILA PARIS
Arranged by LLOYD LARSON

Tenderly, very freely (♩ = ca. 66)

5

3

3

p

10

mp *dim. e rit.* *p* *a tempo*

rit. *p* *a tempo*

15

20

mp *p*

mp *p*

25

mf *mp* *mf* *dim. e rit.* *mp*

mf *mp* *mf* *dim. e rit.* *mp*

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30 2 35

p a tempo *mf*

p a tempo *mp* *mf*

40

f *dim. e rit.* *mp* *f*

f *dim. e rit.* *mp* *f*

45

mf *f* *dim. e rit.*

mf *f* *dim. e rit.*

50

mp *mp* *mf*

mp *mp* *mf*

55

dim. e molto rit. p *freely* *rit.*

dim. e molto rit. p *freely* *rit.*

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One Bread, One Body

Music by JOHN B. FOLEY
Arranged by LLOYD LARSON

Steady (♩ = ca. 84)

I

II

mp

mp

5

10

15

20

25

1.

mp

mf

mp

mp

mf

mp

2.

30

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35 40 45 50 55 60 65 70

mp *mp*

cresc. poco a poco *f* *f*

rit. *rit.*

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