

Sacred Hope Publishing Wedding Solos

SETTINGS FOR MEDIUM VOICE

by Lloyd Larson

Since 1892

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Sacred

FOREWORD

A couple of years ago I experienced the wedding of our daughter from the father's perspective. I cannot tell you how many weddings I have participated in over the years as a musician or a pastor, nor how many I have attended as a friend or relative. What I can tell you, though, is that nothing in life adequately prepares you as a parent for the wedding of one of your children. The number of details surrounding the experience is staggering! But, then you get to the day ... and it is truly an unparalleled experience to be celebrated by family and friends.

I have held to the conviction over the years that wedding ceremonies ought to be worship experiences. Sometimes it appears we have forgotten that by the selection of music and some of the emphases placed in the wedding service. However, I am reminded of the fact that it was at a wedding where Jesus performed his first recorded miracle, and thereby offered a strong endorsement to the institution of marriage. The Bible seems quite clear about its importance, even to the point of using that imagery in describing the church in relationship to Christ.

Music has always been a central part of any wedding I have ever witnessed. Seeing the wedding service as a worship experience has been a major consideration in the selection of music in this particular collection. The music is a blend of old and new titles with a variety of potential functions—from prelude to communion to prayer to general service roles. It is my hope that you will find this collection to be an invaluable wedding resource as you celebrate not only the gift of love, but even more importantly, the Author of love!

As I have been putting the finishing touches on this book, I have received word that my eldest son is now engaged to be married within the next year. If you are picking up this book and planning a wedding for the near future, you can be assured that you are not alone! I encourage you to enjoy the entire journey ... for it is truly intended to be a celebration of love and faith!

—*Lloyd Larson*

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Be Still and Know 8

Come to a Wedding 2

Find in Me a Thankful Heart 76

Great Is Thy Faithfulness 64

How Beautiful 34

I Then Shall Live 70

I Will Be Here 80

I Would Be True 60

Make Me a Channel of Your Peace 44

O Perfect Love 56

On Eagle's Wings 50

One Bread, One Body 39

Our Lord's Prayer 28

Teach Us to Love 22

The Gift of Love 18

The Power of Your Love 13

When Love Is Found 18

Come to a Wedding

Words by
SHIRLEY ERENA MURRAY

BUNESSAN
Gaelic melody

Arranged by LLOYD LARSON

Tenderly (♩ = ca. 44)

Since 1892

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mp

5

10

15

Come Thanks to for a the wed love ding, that come holds to us a to -

bless geth ing, er, come par ent on a day child,

when and hap - pi - ness sings!
lov - er and friend;

Since 1892

(20) Come rain or sun, God come whose win - ter or our
thanks to the God whose love is our

(25) sum - mer, cel e - brate love
cen ter, source of com pas -

(30) and all that it brings.
sion, know - ing no end.

35

cresc. poco a poco*mf poco rit.**a tempo*

40

Love is the gift, and love is the

giv er, love is the gold

45

that

makes the day shine,

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50



love for - gets self to care for the

This is the first page of a musical score. It features three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Measure 50 begins with a dotted half note in the treble clef staff, followed by a quarter note in the alto staff, and a quarter note in the bass staff. The lyrics "love for - gets self to care for the" are written below the notes.

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oth - er, love chang - es life

This is the second page of the musical score. It continues the three-staff format. Measure 55 starts with a dotted half note in the treble clef staff, followed by a quarter note in the alto staff, and a quarter note in the bass staff. The lyrics "oth - er, love chang - es life" are written below the notes.

55



from wa - ter to wine.

This is the third page of the musical score. It maintains the three-staff layout. Measure 60 begins with a dotted half note in the treble clef staff, followed by a quarter note in the alto staff, and a quarter note in the bass staff. The lyrics "from wa - ter to wine." are written below the notes.



This is the fourth page of the musical score. It consists of two staves of music. The top staff uses a treble clef and the bottom staff a bass clef. The music continues with eighth-note patterns and dynamic markings like forte and piano.

rit.

cresc. e rit.



This is the fifth page of the musical score. It features two staves of music. The top staff uses a treble clef and the bottom staff a bass clef. The music includes eighth-note patterns and dynamic markings such as "rit." (ritardando) and "cresc. e rit." (crescendo and ritardando).

65 *f* *molto rit.* Broadly ($\text{♩} = \text{ca. } 42$)

Come to this wed - ding,

Broadly ($\text{♩} = \text{ca. } 42$)

f *molto rit.*

ask - ing a bless - ing for all the

years that liv - ing will prove;

health of the bod - y,

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dim.

health of the spir - it; now to you

dim.

Since 1892

85

both we of - fer our love.

rit.

a tempo

Now to you both

90

rit.

a tempo

we of - fer our love.

molto rit.

p

95

molto rit.

p

Be Still and Know

Words and Music by
STEVEN CURTIS CHAPMAN
Arranged by LLOYD LARSON

With gentle motion (♩ = ca. 116)

The musical score consists of two staves of music. The top staff begins with a treble clef, a key signature of two sharps, and a common time signature. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. The music is divided into measures by vertical bar lines. Measure numbers 1 through 15 are circled in the left margin above the staves. Various dynamics and performance instructions are placed above the notes, such as *p*, *mp*, *poco rit.*, *a tempo*, *cresc. poco a poco*, and *for promotional use only*. The lyrics "Be still and know that he is" appear three times, and "God." appears once. The final measure ends with a double bar line and repeat dots.

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mine. Bow be - fore the Prince— of Peace; let the noise and clam - or—

cease. Be still— and know— that he— is God.—

— Be still— and know— that he— is faith - ful.—

cresc. poco a poco

Con-sid - er all— that he— has done; stand in awe and be— a -

cresc. poco a poco

10
35

mazed, and know that he will nev - er change.

Be

Since 1892

40

still. Be still and

know that he is God. Be still and

50

know that he is God. Be still and

dim.

know that he— is God. Be still; be

dim.

8

(55) dim. e rit. p molto rit. mp

speech - less. Be still— and know— that he— is

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

(60)

God. Be still— and know— he is— our

(65) cresc. poco a poco

Fa - ther. Come, rest— your head— up - on— his

cresc. poco a poco

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breast; lis-ten to the rhy - thm of his un - fail - ing heart of

love beat-ing for his lit - tle ones, call-ing each of us to come.

— Be still. — Be still.

(80)

— Be still. — Be still.

The Power of Your Love

Words and Music by
GEOFF BULLOCK

Arranged by LLOYD LARSON

Gently, steady (♩ = ca. 96)

The musical score consists of four staves of music. The top two staves are for the piano (treble and bass clef) and the bottom two staves are for the voice (treble and bass clef). The key signature is A major (two sharps). The time signature is common time (indicated by '4'). The tempo is marked as 'Gently, steady (♩ = ca. 96)'.

Piano (Top Staves):

- Staff 1 (Treble): Starts with a dotted half note followed by eighth-note pairs. Dynamics: *mp*, *mf*.
- Staff 2 (Bass): Starts with a quarter note followed by eighth-note pairs. Dynamics: *p*.

Vocal (Bottom Staves):

- Staff 1 (Treble): Starts with a quarter note followed by eighth-note pairs. Dynamics: *mp*.
- Staff 2 (Bass): Starts with a quarter note followed by eighth-note pairs. Dynamics: *p*.

Lyrics:

Lord, I come to you;
Lord, un - veil my eyes;
let my heart be changed,
let me see you face
re - newed,—
to face,—

the flow - ing from the grace
the knowl-edge of your love
that I've found
as you live
in in

14

15

you.
me.And Lord, I've come to know—
Lord, re-new my mind,—

Since 1892 ♫

20

the weak-ness - es I see in me will be stripped a -
as your will un - folds in my life, in liv - ing ev - eryway
day

by the power of your love.

(25)

Hold

me close,— let your love sur -

round me. Bring me near,

Since 1892

(30) draw me to your side.

As I walk, I'll rise up like the ea

gle, and I will soar with you; your Spir - it leads me on in the power of your love.

(35)

(40)

1.

2.

1.
2.

Since 1892

Hold me close, let your love sur - round

me. Bring me near, draw me to your

side. As I walk,

45

50

55

I'll rise up like the ea - gle, and I will soar with

Since 1892

you; your Spir - it leads me on in the power of your love.

(55)

I will soar with you; your Spir - it leads me on in the power of your

mf

dim. e rit.

dim. e rit.

love.

(60) mp

molto rit.

molto rit.

Re.

*

The Gift of Love

When Love Is Found

Words by

HAL H. HOPSON (Based on I Cor. 13)

Alternate text by BRIAN WREN

Traditional English Melody

Adapted by HAL H. HOPSON

Arranged by LLOYD LARSON

Gently moving (♩ = ca. 54)

The musical score consists of two staves. The top staff is for the piano, showing a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is for the voice, also in a treble clef, a key signature of one sharp, and common time. The vocal part begins with a piano dynamic (mp). The lyrics are integrated into the vocal line, with musical markings such as circled numbers (5, 10, 15) and dynamics (mp, mf) indicating specific points in the melody. The piano part includes various chords and rhythmic patterns.

Though I may speak
When love is found
— with brav-est fire, home,
— and hope comes home,
and sing have the gift
— to all in-spire,
— that two are one.
and have not love:
When love ex-plodes
my words are
and fills the

(20) *rit.* *mp a tempo*

vain;
sky; as sound - ing brass, and hope - less gain.
praise God and share our Mak - er's joy.

mp (25)

Though I may give all I pos -
When love is tried as loved ones

(30)

sess, and striv - ing so my love pro -
change, hold still to hope though all seems -

mf

fess, but not be given by love with -
strange, till ease re - turns, and love grows -

35

in,
wise

the prof - it soon
through lis - tening ears

turns strange - ly
and o - pened

rit.

mp a tempo

40

thin.
eyes.Come, Spir - it,
Praise God for

rit.

mp a tempo

f a tempo

45

come,
love,our hearts con - trol,
praise God for life,our spir - its
in age or

f a tempo

long
youth,to be made whole.
in calm or strife.Let in - ward
Lift up your

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55

love hearts, guide ev - ery deed; by this we
let love be fed through death and

wor life ship, and are freed. Let in - ward
ship, in bro - ken bread. When love is

60

love found guide ev - ery deed; by this we
and hope comes home, sing and be

wor - ship, that two are freed.
glad that two are one.

65

mp freely to end

p

mp freely to end

p

Teach Us to Love

Words and Music by
LLOYD LARSON

Gently ($\text{♩} = \text{ca. } 88$)

Gently ($\text{♩} = \text{ca. } 88$)

Teach us to

love, O Lord, in ways you love your world. Help us to

live each day, and fol - low in your way.

mf

5

10

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Led by your gen - tle hand, may we ful - fill your plan.

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Teach us to love, O Lord. Teach us to love.

Au - thor of love, we pray, guide us in all our ways;

Au - thor of love, we pray, guide us in all our ways;

then we will sing your praise when we're led by your love.

then we will sing your praise when we're led by your love.

mp

(30)

Give us a— heart of care; then may we free - ly share,

mp

Since 1892

(35)

in ser - vice— and in prayer, the— joys of your love.

Teach us to love, O Lord, in ways you love your world.

mf

(40)

Help us to live each day, and fol-low in your way.

45

Led by your gen - tle hand, may we ful - fill your plan.

Since 1892



50

Teach us to love, O Lord.

Teach us to love.

dim.



55

In sea - sons of dis-tress, in hours of lone - li-ness,



re - store the joy - ful-ness of your great love.



60

mf

When clouds have filled our skies,

help us to

Since 1892

65

lift our eyes and see that the rain - bow lies

poco rit.

in the light of your love.

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

70

Teach us to love, O Lord, in ways you love your world.

f a tempo

(75)

rit.

Help us to live each day,

and fol-low in your way.

*cresc. e rit.**a tempo ff*

(80)

Led by your gen - tle hand, may we ful - fill your plan.

*ff a tempo**mf rit.*

Teach us to love, O Lord.

Teach us to

mf rit.

love.

molto rit. p

Teach us how to love.

*a tempo**p molto rit.*

Our Lord's Prayer

Based on Matthew 6:9–13

Words and Music by
LLOYD LARSON

With passion, freely (♩ = ca. 88)

Our

With passion, freely (♩ = ca. 88)

5

Fa - ther, who art in heav - en; our

10

Fa - ther, hal-low-ed be thy name. Thy king - dom

mp

15

come, thy will be done, on earth as it is in heav - en. Our

mp

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20

Fa - ther, hal-low-ed be thy name.

3

p

25

Give us this day our dai - ly bread, and for - give us our debts, as we for-give our debt-ors. And lead us not into temp - ta - tion, and

Give us this day our dai - ly bread, and for - give us our debts, as we for-give our debt-ors. And lead us not into temp - ta - tion, and

mp

cresc. poco a poco

25

mp

cresc. poco a poco

we for-give our debt-ors. And lead us not into temp - ta - tion, and

mp

cresc. poco a poco

we for-give our debt-ors. And lead us not into temp - ta - tion, and

lead us not into temptation, but de -

liv - er us from e - vil, from e - vil.

a tempo

Our

a tempo

Fa - ther, hal-low-ed be thy name. Thy king - dom

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30

f

p.

rit.

35

mf

30

liv - er us from e - vil, from e - vil.

35

Our

40

mf

Fa - father, hal-low-ed be thy name. Thy king - dom

3

come, thy will be done on earth as it is in heaven. Our

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The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat. The lyrics "come, thy will be done on earth as it is in heaven. Our" are written below the notes. A large watermark for "HOPE Publishing Company Since 1892" is overlaid across the page.

(45) Fa - ther, hal - low - ed be thy name. For

thine is the king dom, the pow - er and the

(50) simile

glo - ry; for thine is the king - dom, the

The musical score continues with three more staves. The first staff starts with a dotted half note followed by eighth notes. The second staff begins with a quarter note. The third staff starts with a half note. Measure numbers 45, 50, and 55 are indicated above the staves. The lyrics "Fa - ther, hal - low - ed be thy name. For", "thine is the king dom, the pow - er and the", and "glo - ry; for thine is the king - dom, the" are written below the notes. Dynamics "mp" (mezzo-forte) and "mf" (mezzo-forte) are marked above the staves. A large watermark reading "FOR PROMOTIONAL USE ONLY" is diagonally across the page.

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(55) *cresc.*

pow - er and the glo - ry for ev - er

(60) *ff*

and ev - er!

rit.

Our

(65) *a tempo*

Fa - ther, hal - low - ed be thy name.

f a tempo

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rit.

a tempo

70

Thy king - dom come, thy will be done, on

earth as it is in heav - en. Our Fa - ther,

hal - low - ed be thy name.

rit.

75

mp

p freely to end pp 80

A - men.

p freely to end pp

How Beautiful

Words and Music by TWILA PARIS
Arranged by LLOYD LARSON

Expressively, freely (♩ = ca. 100)

mp

How beau - ti - ful the
hands that served bled, the wine took all the my bread
heart that that bled, the that took all the my bread
and the chil - dren of in -

and the bore it in -

15

earth. How beau - ti - ful the feet - that walked the
stead. How beau - ti - ful the ten - der eyes the
that

20

long dust - y roads and the hill to the cross. How beau - ti -
chose to for - give and - nev - er de - spise.

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ful, how beau - ti - ful,

how beau - ti - ful is the

bod - y of Christ. How

2. *mp*

is the bod - y— of Christ. And as he laid

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

down his life, we of - fer this sac - ri -

fice that we will live just as he died:

mf

wil - ing to pay the price, will - ing to

mf *mp*

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<img alt="Musical score for a hymn, page 36. The score consists of four staves: Treble, Bass, Alto, and Soprano. The key signature is G major (two sharps). The tempo is indicated as '2.'. The music is divided into measures by vertical bar lines. Measure 1: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 2: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 3: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 4: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 5: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 6: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 7: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 8: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 9: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 10: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 11: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 12: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 13: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 14: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 15: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 16: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 17: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 18: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 19: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 20: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 21: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 22: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 23: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 24: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 25: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 26: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 27: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 28: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 29: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 30: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 31: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 32: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 33: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 34: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 35: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 36: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 37: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 38: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 39: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 40: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 41: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 42: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 43: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 44: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 45: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 46: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 47: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 48: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 49: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 50: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 51: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 52: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 53: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 54: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 55: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 56: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 57: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 58: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 59: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 60: <i>mp

pay the price. How beau - ti -

mf (65) *a tempo*

ful the feet that bring the sound of good news and the

love of the King. How beau - ti - ful the hands that

f (75)

serve the wine and the bread and the chil - dren of earth. How—

(80) *mf*

beau - ti - ful, _____ how beau - ti - ful, _____

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ful, _____ how beau - ti - ful

is the bod - y of Christ.

rit. *p* How beau - ti - ful.

One Bread, One Body

Words and Music by JOHN B. FOLEY
Arranged by LLOYD LARSON

Steady (♩ = ca. 84)

One bread, one

bod - y, one Lord of all, one cup of

bless - ing which we bless.

And we, though

(15)

man - y _____ through - out the earth, we are one

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bod - y in this one

Lord.

Gen-tile or Jew,
Man - y the gifts,ser-vant or free,
man - y the works,

wom-an or man,
one in the Lordno more.
of all.

1. mp

One

2.

One bread, one bod-y, one Lord of

(30)

all, one cup of bless - ing which we bless.

(35)

And we, though man-y through - out the

(40)

earth, we are one bod - y in this one Lord;

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42

45

mp

Grain for the fields,

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A musical score page featuring two staves. The top staff is in G major and the bottom staff is in C major. Measure 45 starts with a rest followed by a bass note. Measure 46 consists of eighth-note pairs. Measure 47 has eighth-note pairs followed by a bass note. Measure 48 ends with a bass note. The vocal line begins in measure 46 with "Grain for the fields," and continues through measure 48.

50

scat-tered and grown, gath-ered to

A musical score page featuring two staves. The top staff shows a continuous pattern of eighth-note pairs. The bottom staff shows a continuous pattern of quarter notes. Measures 49 and 50 are in G major, while measures 51 and 52 transition to C major.

cresc. poco a poco

one, for all, for all. One

cresc. poco a poco

A musical score page featuring two staves. The top staff shows eighth-note pairs transitioning to sixteenth-note pairs. The bottom staff shows quarter notes transitioning to eighth-note pairs. Measures 53 and 54 are in G major, while measures 55 and 56 transition to C major.

55

bread, one bod-y, one Lord of all,

A musical score page featuring two staves. The top staff shows eighth-note pairs. The bottom staff shows quarter notes. Measures 57 and 58 are in G major, while measures 59 and 60 transition to C major.

one cup of bless - ing which we bless. And

(60)

we, though man-y through - out the earth,

(65)

we are one bod - y in this one Lord;

(70)

in this one Lord.

rit.

rit.

FOR PRACTICE ONLY

The musical score consists of three staves. The top staff is treble clef, the middle is bass clef, and the bottom is bass clef for the organ/piano. The music is in common time with a key signature of two sharps. The lyrics are integrated into the music, with some words underlined. Performance instructions like 'rit.' (ritardando) are placed above certain notes. The page is marked with a large watermark for HOPE Publishing Company, established in 1892, and features a diagonal watermark reading 'FOR PRACTICE ONLY'.

Make Me a Channel of Your Peace

(Prayer of St. Francis)

Words and Music by
SEBASTIAN TEMPLE
Arranged by LLOYD LARSON

Gently flowing (♩ = ca. 69)

The musical score consists of four staves of music for voice and piano. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The tempo is indicated as "Gently flowing (♩ = ca. 69)". The piano accompaniment starts with a bass line. The vocal line begins at measure 5 with the lyrics "Make me a chan - nel of your peace." The piano accompaniment continues with chords. The vocal line continues through measures 10, 15, and beyond, with lyrics including "Where Where", "there's de - spair in life let me bring your love. hope.", and "there is in - ju - ry, your par - don, Lord, light, and and". The piano accompaniment provides harmonic support throughout the piece.

Dedicated to Mrs. Frances Tracy.

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(20)

1.

where there's doubt, true faith in you.
where there's sad - ness ev - er joy.

1.

2. *mf* Mas ter grant that I may nev - er

seek so much to be con - soled as to con -

sole, to be un - der - stood, as to un - der -

(30)

(35)

stand, to be loved, as to love with all my

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

soul. Make me a chan - nel of your

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

peace. It is in par - don - ing that we are

(40)

(45)

par - doned, in giv - ing of our - selves that we re -

(50)

ceive, _____ and in dy - ing that we're born to e - ter - nal

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life. _____ Mas - ter grant that I may nev - er

seek so much to be con - soled as to con -

sole, to be un - der - stood, as to un - der -

sole, to be un - der - stood, as to un - der -

65

stand, _____ to be loved, as to love with all my

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rit.

a tempo

soul. _____ Make me a chan - nel of your

rit.

a tempo

peace. _____ Where there is ha - tred let me bring your

f

75

love. _____ Where there is in - ju - ry, your par - don,

80

Lord, _____ and where there's doubt, true faith in

dim.

dim.

Since 1892

85

you. It is in giv - ing of our - selves that we re -

mf

90

ceive, _____ and in dy - ing that we're

dim. e rit.

born to e - ter - nal life.

mp molto rit.

95

dim. e rit.

mp molto rit.

On Eagle's Wings

Adapted from Psalm 91

Words and Music by MICHAEL JONCAS
Arranged by LLOYD LARSON

With assurance, freely (♩ = ca. 80–84)

5 *mp*

You snare who of the dwell iner the will shel - ter nev - er of cap - ture Lord, you, who a -

bide in fam - ine his will shad - ow bring you for no life, fear, say un - to the Lord: "My your

(10) *poco rit.*

ref - uge, my Rock in whom I trust!" And he will
ref - uge, his faith ful - ness your shield.

poco rit.

Since 1892

15

a tempo

raise you up on ea - gle's wings, bear you on the

mf a tempo

breath of dawn, make you to shine like the sun and

hold you in the palm of his hand.

f

mp

1.

mp

The

1.

Since 1892

(25)

2.

mp

You need not fear the

2.

3

3

ter - ror of the night, nor the ear - row that flies by day; though

(30)

thou - sands fall a - bout you, near you it shall not

*poco rit.**poco rit.*

mf (35) *a tempo*

come. And he will raise you up on ea - gle's wings,

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f

bear you on the breath of dawn, make you to shine like the

(40)

f

sun and hold you in the

mp

palm of his hand.

mp

mf

b *b*

45

*a tempo***f**

For to his an - gels he's

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

Since 1892

50

mf

giv - en a com - mand to guard you in all of your ways; up -

on their hands they will bear you up, lest you

*mf***b****b****b****b****b****b***poco rit.**poco rit.*

dash your foot a - gainst the stone. And he will

poco rit.

55 *f a tempo*

raise you up on ea - gle's wings, bear you on the

60

breath of dawn, make you to shine like the sun, and

65 *ff* *dim.* *molto rit.* *mp*

hold you in the palm of his

ff *dim.* *molto rit.*

freely to end 65 *p*

hand, of his hand.

mp *freely to end* *p*

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O Perfect Love

Words by
DOROTHY F. GURNEY, alt.

O PERFECT LOVE
Music by JOSEPH BARNBY
Arranged by LLOYD LARSON

Tenderly, freely ($\text{♩} = \text{ca. } 100$)

The musical score consists of six staves of music. The top staff is for the piano, followed by a bass staff, then two staves for the voice (soprano and alto/bass). The piano part includes dynamic markings like p and f , and measure numbers 5, 10, and 15. The vocal parts have lyrics printed below them. A large watermark reading "NOT FOR PROMOTIONAL USE ONLY" is diagonally across the page.

Piano (Staff 1):

Bass (Staff 2):

Voice 1 (Soprano) and Voice 2 (Alto/Bass):

Lyrics:

O per - fect Love, all hu - man thought tran - scend - ing,
 low - ly we kneel in prayer be - fore your throne,

that theirs may be the love which knows no end - ing,

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(20) whom you for - ev - er - more u - nite in one.

O per - fect Life, be now their full as -

sur - ance of ten - der char - i -

simile

mp

25

30

poco rit. *a tempo*

ty and stead - fast faith, of pa - tient

35

hope and qui - et, brave en - dur - ance, with child - like

40

trust that fears no pain or death.

Broader ($\text{♩} = \text{ca. 92}$) rit. *mf*

Grant them the joy which bright - ens earth - ly

Broader ($\text{♩} = \text{ca. 92}$) *cresc. e rit.* *mf*

FOR PROMOTIONAL USE ONLY

sor - row, grant them the peace which calms all earth - ly

strife, and to life's day the glo - rious un - known

mor - row that dawns up - on e - ter - nal love and

life. A - men, a - men, a - men.

slowing to end (60) *molto rit.* *p*

life. A - men, a - men, a - men.

mp rit. *slowing to end* *molto rit.* *p*

I Would Be True

Words by
HOWARD A. WALTER

LONDONDERRY AIR
Traditional Irish melody
Arranged by LLOYD LARSON

Expressively, freely (♩ = ca. 72)

Since 1892

p (5) I would be true, for there are those who

trust me; I would be pure, for there are those who care; I would be

(10) strong, for there is much to suf - fer; I would be brave, for there is much to

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dare. I would be friend of all, the foe, the friend - less; I would be

(15) giv - ing, and for - get the gift; I would be hum - ble, for I know my

weak - ness; I would look up, and laugh, and love, and lift.

(20)

I would be

mf

true, for there are those who trust me; I would be pure, for there are those who

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care; I would be strong, for there is much to suf - fer; I would be

cresc.

rit.

brave, for there is much to dare. I would be

cresc.

rit.

f a tempo

poco rit.

friend of all, the foe, the friend - less; I would be

f a tempo

poco rit.

35 *a tempo*

giv - ing, and for - get the gift; I would be hum - ble, for I know my

a tempo rit. *ff a tempo*

weak - ness; I would look up, and laugh, and love,— and lift.

mf 40 *f*

rit. *mp freely* I will look up, and laugh, and love,— and

8va -

rit. *mp freely*

a tempo 45 *rit.* lift.

a tempo dim. e rit.

Sheet music for voice and piano. The vocal part includes lyrics in parentheses. The piano part has dynamic markings like *a tempo*, *ff*, *mf*, *mp*, *rit.*, and *dim. e rit.*. The piano part also features a bass line with various notes and rests. The vocal part has several measures of eighth-note patterns followed by a measure of sixteenth-note patterns. The piano part has a mix of eighth-note chords and sixteenth-note patterns. The vocal part ends with a long sustained note.

Great Is Thy Faithfulness

Words by
THOMAS O. CHISHOLM

Music by
WILLIAM M. RUNYAN
Arranged by LLOYD LARSON

(20) *mp*

Musical score page 1. Treble and bass staves. Key signature: F major (one sharp). Measure 20: "as thou has been thou for - ev - er wilt be." Measure 21: "Great is thy faith - ful-ness!" (repeated). Measure 22: "Morning by morn - ing new mer - cies I see;". Measure 23: "all I have need - ed thy hand hath pro - vid - ed,"

Since 1892

mf

Great is thy faith - ful-ness!

Great is thy faith - ful-ness!

Morning by morn - ing new mer - cies I see;

all I have need - ed thy hand hath pro - vid - ed,

(30)

(20) *mp*

Musical score page 2. Treble and bass staves. Key signature: F major (one sharp). Measure 20: "as thou has been thou for - ev - er wilt be." Measure 21: "Great is thy faith - ful-ness!" (repeated). Measure 22: "Morning by morn - ing new mer - cies I see;". Measure 23: "all I have need - ed thy hand hath pro - vid - ed,"

mf

Morning by morn - ing new mer - cies I see;

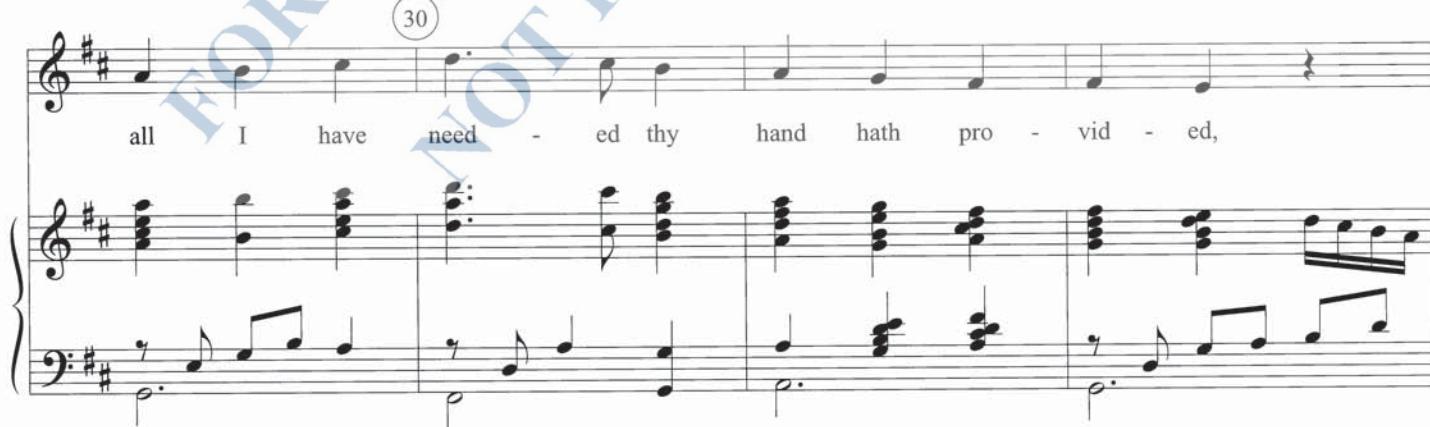
all I have need - ed thy hand hath pro - vid - ed,

(20) *mp*

Musical score page 3. Treble and bass staves. Key signature: F major (one sharp). Measure 20: "as thou has been thou for - ev - er wilt be." Measure 21: "Great is thy faith - ful-ness!" (repeated). Measure 22: "Morning by morn - ing new mer - cies I see;". Measure 23: "all I have need - ed thy hand hath pro - vid - ed,"



Musical score page 4. Treble and bass staves. Key signature: F major (one sharp). Measure 20: "as thou has been thou for - ev - er wilt be." Measure 21: "Great is thy faith - ful-ness!" (repeated). Measure 22: "Morning by morn - ing new mer - cies I see;". Measure 23: "all I have need - ed thy hand hath pro - vid - ed,"



Musical score page 5. Treble and bass staves. Key signature: F major (one sharp). Measure 20: "as thou has been thou for - ev - er wilt be." Measure 21: "Great is thy faith - ful-ness!" (repeated). Measure 22: "Morning by morn - ing new mer - cies I see;". Measure 23: "all I have need - ed thy hand hath pro - vid - ed,"

(35) *mp rit.*

great is thy faith ful - ness, Lord, un - to me!

Sum - mer and win - ter, and spring - time and

Slower, more freely (♩ = ca. 80)

har - vest, sun, moon, and stars in their

Slower, more freely (♩ = ca. 80)

cours - es a - bove

*(45) Steady tempo (♩ = ca. 84)
mf*

join with all

na - ture in man - i - fold wit - ness to thy great



This is the first page of a musical score. It features three staves: treble, bass, and alto. The key signature is one flat (B-flat). The music consists of eighth and sixteenth note patterns. The lyrics "na - ture in man - i - fold wit - ness to thy great" are written below the treble staff.

Since 1892

(50)

faith - ful-ness, mer - cy and love.



This is the second page of the musical score. It continues the three-staff format (treble, bass, alto) in B-flat major. Measure 50 concludes with a half note followed by a repeat sign and a new section. The lyrics "faith - ful-ness, mer - cy and love." are present.

(55)

Par - don for sin and a peace that en - dur - eth,



This is the third page of the musical score. The three-staff format continues. Measure 55 begins with a forte dynamic (f). The lyrics "Par - don for sin and a peace that en - dur - eth," are written below the treble staff.

(60)

thy own dear pres - ence to cheer and to guide;



This is the fourth page of the musical score. The three-staff format continues. Measure 60 begins with a forte dynamic (f). The lyrics "thy own dear pres - ence to cheer and to guide;" are written below the treble staff.

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ff

strength for to - day and bright hope for to - mor - row,

ff

bless - ings all mine, with ten thou - sand be - side!

f

Great is thy faith - ful-ness! Great is thy faith - ful-ness!

ff

Morn - ing by morn - ing new mer - cies I see;

f

Measure numbers: 65, 70, 75.

Text: "Great is thy faith - ful-ness!" appears twice.

Instrumentation: Treble and Bass staves with piano accompaniment.

(80)

all I have need - ed thy hand hath pro - vid - ed,

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(85)

great is thy faith - ful-ness! Great is thy faith - ful-ness!

Great is thy faith - ful-ness, Lord, un - to

(90)

mp freely

me!

mp freely

*

I Then Shall Live

Words by
GLORIA GAITHER

FINLANDIA

Music by JEAN SIBELIUS
Arranged by LLOYD LARSON

With assurance (♩ = ca. 104)

5 I then shall

10 live as one who's been for - giv - en; I'll walk with

15 joy to know my debts are paid. I know my

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name is clear be - fore my Fa - ther; I am his
20

Since 1892

child, and I am not a - fraid. So great - ly

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par - doned, I'll for - give an - oth - er; the law of
25

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love I glad - ly will o - bey.
30

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(35)

I then shall live as one who's learned com -

mp

(40)

pas - sion; I've been so loved that I'll risk lov - ing,

too. I know how fear builds walls in - stead of

(45)

bridg - es; I dare to see an - oth - er's point of

view. And when re - la - tion - ships de - mand com -



This is the first page of a musical score. It features three staves of music in G major (two treble and one bass). Measure 50 starts with a single note followed by a measure of eighth notes. The vocal line continues with "view." and "And when re - la - tion - ships de - mand com -". The piano accompaniment consists of chords and eighth-note patterns. Measure 51 begins with a piano dynamic of *mf*. The vocal line continues with "mit - ment," and the piano accompaniment provides harmonic support.

mit - ment, then I'll be there to care and fol - low



This page continues the musical score. Measure 55 begins with a piano dynamic of *mf*. The vocal line continues with "then I'll be there to care and fol - low". The piano accompaniment consists of chords and eighth-note patterns.



This page continues the musical score. The vocal line continues with "through.". The piano accompaniment consists of chords and eighth-note patterns.

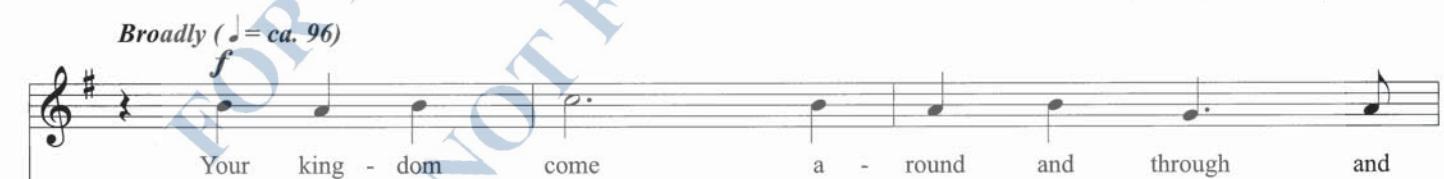
through.

rit. (Measure 60)



This page continues the musical score. The vocal line continues with "through.". The piano accompaniment consists of chords and eighth-note patterns. Measure 60 includes a piano dynamic of *cresc. e rit.* (crescendo and ritardando).

Broadly (♩ = ca. 96)



This page continues the musical score. The vocal line begins with "Your king - dom come a - round and through and". The piano accompaniment consists of chords and eighth-note patterns.

Broadly (♩ = ca. 96)



This page continues the musical score. The vocal line continues with "Your king - dom come a - round and through and". The piano accompaniment consists of chords and eighth-note patterns.

(65)

in me, your power and glo - ry,

let them shine through me; your hal - lowed

name, oh, may I bear with hon - or,

and may your liv - ing king - dom come in

(75)

and may your liv - ing king - dom come in

me. The Bread of Life, oh,

80

may I share with hon - or, and may you

feed a hun - gry world through me.

(85)

cresc. e rit. poco a poco

A - men, a - men!

ff

molto rit.

cresc. e rit. poco a poco

ff

molto rit.

Find in Me a Thankful Heart

Words by
JAN MC GUIRE

Music by
LLOYD LARSON

Gently, freely (♩ = ca. 84)

mp

Gently, freely (♩ = ca. 84)

When you

look in - side my life, Lord, when you search my thoughts and

ways, may you find in me a thank - ful heart, a life of grate - ful

(10)

praise. Of the boun - ty of your bless - ings, of your con - stant love and

care, of your end - less grace and mer - cy, let me al - ways be a -

ware. As I think of all the man - y gifts you

of - fer ev - ry day, let my thank - ful - ness be seen in ev - ry -

The image shows a musical score for a hymn, page 77. The score is divided into four systems by vertical bar lines. The first system starts with a measure number 15 in a circle. The lyrics "praise. Of the boun - ty of your bless - ings, of your con - stant love and" are written below the treble staff. The second system starts with a measure number 20 in a circle. The lyrics "care, of your end - less grace and mer - cy, let me al - ways be a -" are written below the treble staff. The third system starts with a measure number 25 in a circle. The lyrics "ware. As I think of all the man - y gifts you" are written below the treble staff. The fourth system continues the lyrics "of - fer ev - ry day, let my thank - ful - ness be seen in ev - ry -". The music is in common time. The treble staff has a key signature of one flat. The bass staff has a key signature of one sharp. Dynamics include *mp* and *mf*. Measure numbers 15, 20, and 25 are circled in the top three measures.

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rit.

(30) *molto rit.*

mp

thing I do and say. Through each

a tempo

kind - ness to a stran - ger, through each act of car - ing

a tempo

shown, through my love for friends and fam - i - ly, let my

(35) *mf*

mf

grat - i - tude be known. When you look in - side my

f rit.

a tempo

f rit.

a tempo

40

life, Lord, when you search my thoughts and ways, may you

{

45 *ff*

find in me a thank - ful heart, a life of grate - ful

{

50 *mf* rit. *molto rit.* *freely to end* *mp*

praise. Find in

{

55 *mf* rit. *molto rit.* *mp* *freely to end*

me a grate - ful heart.

{

molto rit. *p* *p*

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I Will Be Here

Words and Music by
STEVEN CURTIS CHAPMAN
Arranged by LLOYD LARSON

Gently, steady tempo ($\text{♩} = \text{ca. } 104$)

(5) *mp*

1. To - mor - row morn - in' if you wake up and the sun does not ap - pear,
2. To - mor - row morn - in' if you wake up and the fu - ture is un - clear,

(10)

I will be here.
I will be here.

If in the dark we lose sight of love,
As sure as seasons are made for change,
hold my
change,
our

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(15) hand and have no fear, 'cause I, I will be here.
life - times are made for years, so I, I will be here.

(20) *mf* I will be here when you feel like be - in' qui -
I will be here, you can cry on my shoul -

(25) et, when you need to speak your mind, I will lis -
der; when the mir - ror tells us we're old - er I will hold -

- ten. And I will be here
— you. And I will be here when the laugh - ter turns to cry -
to watch you grow in beau -

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(30) - in', through the win - nin', los in' and try - in' we'll be to - geth -
ty and tell you all the things you are to me. I will be here...

er, 'cause I will be here.

1. *mp* (35)
 1. *mp*

2. *mf*
 2. I will be true to the prom - ise I have

2. *p*

(40)



made to you and to the One who gave you to

Since 1892



(45)



me.



mp

(50)



I, I will be here.



And just as sure as seasons are made for change, our



mf

life - times are made for years,

I,

mf

Since 1892

60

I will be here. We'll be to -

mp a tempo

geth - er, I will be here.

mp a tempo

65

*molto rit.**molto rit.*