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How Great Is Our God

Chris Tomlin, Ed Cash and Jesse Reeves

Arranged by Lloyd Larson

Quoting OLD HUNDREDTH by Louis Bourgeois,

Genevan Psalter, 1551

Tenderly, gradually building ♩ = ca. 104

Flute

Tenderly, gradually building ♩ = ca. 104

p

5

p

9

mp

mp

Duration: 3:00

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13

This system contains measures 13 through 16. The upper staff features a melodic line with eighth and sixteenth notes, including slurs and ties. The lower staff is a piano accompaniment with chords in the right hand and a bass line in the left hand. The key signature has one flat, and the time signature is 4/4.

17

This system contains measures 17 through 20. The melodic line in the upper staff continues with similar rhythmic patterns. The piano accompaniment in the lower staff maintains a steady harmonic and bass foundation. Measure 20 ends with a double bar line.

21

mf

This system contains measures 21 through 24. The upper staff begins with a dynamic marking of *mf* (mezzo-forte). The melodic line shows more complex phrasing with slurs. The piano accompaniment also features a dynamic marking of *mf* and includes some sustained chords in the right hand. The system concludes with a double bar line in measure 24.

25

System 1 (Measures 25-28): Treble clef contains a melodic line with slurs and ties. The piano accompaniment in grand staff features chords and eighth-note patterns in the bass.

29

System 2 (Measures 29-32): Treble clef has whole rests. The piano accompaniment continues with eighth-note patterns in the bass and chords in the treble.

33

mp *mf*

System 3 (Measures 33-36): Treble clef has a melodic line with slurs and ties, with dynamics *mp* and *mf*. The piano accompaniment features chords and eighth-note patterns.

37

p *mp* *p*

p lightly

System 4 (Measures 37-40): Treble clef has a melodic line with slurs and ties, with dynamics *p*, *mp*, and *p*. The piano accompaniment features eighth-note patterns in the bass and chords in the treble.

Forever

Chris Tomlin

Arranged by Lloyd Larson

Gentle, steady tempo ♩ = ca. 120

Flute

Gentle, steady tempo ♩ = ca. 120

mf

5

mf

9

Duration: 2:50

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13

17

21

25

f

f

29

32

35

38

dim.

dim.

mf

This musical score is for a piano and voice piece, spanning measures 29 to 38. The key signature is one sharp (F#), and the time signature is 4/4. The score is written for a voice part (treble clef) and a piano accompaniment (grand staff). The piano part consists of a right-hand melody and a left-hand bass line. The voice part features a single melodic line. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are also dynamic markings: *dim.* (diminuendo) at measures 38 and 39, and *mf* (mezzo-forte) at measure 40. The score is divided into four systems, each containing three staves (voice, piano right hand, and piano left hand). The first system starts at measure 29, the second at measure 32, the third at measure 35, and the fourth at measure 38. The score ends with a double bar line and a key signature change to one flat (F).

God of Wonders

Marc Byrd and Steve Hindalong
Arranged by Lloyd Larson

With a gentle reverence ♩ = ca. 76

Flute

With a gentle reverence ♩ = ca. 76

p

4

p

7

Duration: 3:25

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10

13

16

19

mf

mp

30/2455L-17

This musical score is for a piano and voice piece, spanning measures 10 to 19. The key signature is one sharp (F#), and the time signature is 4/4. The score is written for a voice part (treble clef) and a piano accompaniment (grand staff). The piano part consists of a right hand (treble clef) and a left hand (bass clef). The voice part begins in measure 10 with a melodic line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The score includes dynamic markings: *mf* (mezzo-forte) at measures 13 and 19, and *mp* (mezzo-piano) at measures 16 and 19. The piano part ends with a double bar line and a repeat sign at measure 19.

22

mp

mf

25

mp

mf

28

mp

mf

31

mf

Be Still and Know

23

Steven Curtis Chapman
Arranged by Lloyd Larson

Delicately, steady tempo ♩ = ca. 116

Flute

Delicately, steady tempo ♩ = ca. 116

p

4

poco rit. *a tempo* *mp*

mp *poco rit.* *a tempo*

8

Duration: 2:55

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24

12

musical score for measures 12-15. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is one sharp (F#). Measure 12 features a melodic line in the treble staff with a slur over measures 12-13 and a crescendo hairpin. The grand staff provides harmonic accompaniment. Measures 14 and 15 continue the melodic and harmonic development. The instruction *cresc. poco a poco* appears in both the treble and bass staves of measure 15.

16

musical score for measures 16-18. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is one sharp (F#). Measure 16 features a melodic line in the treble staff with a slur over measures 16-18. The grand staff provides harmonic accompaniment. Measures 17 and 18 continue the melodic and harmonic development.

19

musical score for measures 19-21. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is one sharp (F#). Measure 19 features a melodic line in the treble staff with a slur over measures 19-21. The grand staff provides harmonic accompaniment. Measures 20 and 21 continue the melodic and harmonic development. A piano (*p*) dynamic marking is present in the bass staff of measure 21.

22

musical score for measures 22-24. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is one sharp (F#). Measure 22 features a melodic line in the treble staff with a slur over measures 22-24. The grand staff provides harmonic accompaniment. Measures 23 and 24 continue the melodic and harmonic development. A mezzo-piano (*mp*) dynamic marking is present in the bass staff of measure 23.

25

Measures 25-27 of a musical score in G major. The score is written for a single melodic line and a piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and a more complex, flowing line in the right hand. The melody consists of quarter and eighth notes, with some rests.

28

Measures 28-30 of the musical score. Measure 28 begins with a melodic phrase marked *mp* (mezzo-piano) and *cresc. poco a poco* (crescendo poco a poco). The piano accompaniment continues with its established pattern. Measures 29 and 30 show further development of the melodic and harmonic material.

31

Measures 31-33 of the musical score. Measure 31 features a melodic phrase marked *mf* (mezzo-forte). The piano accompaniment provides a harmonic foundation. Measures 32 and 33 continue the musical development, with the piano part showing some variation in its accompaniment.

Here I Am to Worship

Tim Hughes
Arranged by Lloyd Larson

Delicately, expressively ♩ = ca. 80

Flute

Delicately, expressively ♩ = ca. 80

p

mp

mp

7

Duration: 3:20

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10

mf

13

16

19

p

This musical score is for a piano piece, spanning measures 10 to 19. The key signature is D major (two sharps). The score is written for a single piano instrument, with a grand staff consisting of a treble and a bass clef. Measures 10-15 are marked with a mezzo-forte (*mf*) dynamic. Measures 16-19 are marked with a piano (*p*) dynamic. The melody is primarily in the treble clef, while the accompaniment is in the bass clef. The piece concludes with a fermata over the final chord in measure 19.

22

mp

25

mp

28

mf

31

mf

Holy Ground

Geron Davis
Arranged by Lloyd Larson

Expressively, with some freedom ♩ = ca. 88

Flute

mp

Expressively, with some freedom ♩ = ca. 88

mp

5

9

poco rit.

cresc.

cresc.

poco rit.

Duration: 3:45

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13 *a tempo*

mf

mf a tempo

17

mp

mp

21

mp

mel.

25

29

mf

33

mf *mel.*

37

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

41

f

You Are My King

Billy James Foote
Arranged by Lloyd Larson

With awe and wonder ♩ = ca. 72

Flute

p

With awe and wonder ♩ = ca. 72

p

4

7

Duration: 3:30

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10

Measures 10-12 of a musical score in A major (three sharps). The score is written for a single melodic line 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 melody is marked *mp* (mezzo-piano).

13

Measures 13-15 of the musical score. The piano accompaniment continues with eighth-note patterns. The melody in measure 13 is marked *mp* and includes a slur over measures 13 and 14.

16

Measures 16-18 of the musical score. The piano accompaniment continues with eighth-note patterns. The melody in measure 16 is marked *mp* and includes a slur over measures 16 and 17. The score concludes with a double bar line and repeat signs in measures 17 and 18.

19

mf

mf

22

mf

25

mp

mp

poco rit.

poco rit.

The Heart of Worship

49

Matt Redman

Arranged by Lloyd Larson

Tenderly, steady ♩ = ca. 92

Flute

p

Tenderly, steady ♩ = ca. 92

p

5

mp

9

mp

Duration: 3:00

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13

mf

16

f

19

22

This musical score is for a piano and voice piece, spanning measures 13 to 22. The key signature is one flat (B-flat major or D minor). The piano part is written for both hands, and the voice part is written in a single staff. The score is divided into four systems, each containing a vocal line and a piano accompaniment. The first system (measures 13-15) begins with a mezzo-forte (*mf*) dynamic. The second system (measures 16-18) features a forte (*f*) dynamic. The third system (measures 19-21) continues the musical development. The fourth system (measures 22) concludes the passage. The piano accompaniment includes various textures, such as block chords, moving lines, and arpeggiated figures. The vocal line consists of eighth and sixteenth notes, often with slurs and ties. The score is presented in a clear, professional layout with standard musical notation.

25

Measures 25-28 of the musical score. The system begins with a treble clef staff containing a whole rest, marked with a *mf* dynamic. The piano accompaniment, consisting of a grand staff (treble and bass clefs), starts with a *mf* dynamic. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment. A *dim.* (diminuendo) marking appears in measure 27.

29

Measures 29-32 of the musical score. The treble staff begins with a whole rest, followed by a melodic line starting in measure 30, marked with a *mp* dynamic. The piano accompaniment continues with a *mp* dynamic, featuring a consistent eighth-note pattern in the left hand and chords in the right hand.

33

Measures 33-36 of the musical score. The treble staff shows a melodic line with a *cresc.* (crescendo) marking in measure 34. The piano accompaniment also features a *cresc.* marking in measure 34. The right hand includes a triplet of eighth notes in measure 35.

37

Measures 37-40 of the musical score. The treble staff begins with a melodic line marked with a *mf* dynamic. The piano accompaniment also starts with a *mf* dynamic, featuring a steady eighth-note accompaniment in the left hand and chords in the right hand.

Shout to the North

Martin Smith

Arranged by Lloyd Larson

Joyously, steady ♩ = ca. 63-66

Flute

Joyously, steady ♩ = ca. 63-66

mp

8va

5

mp

8va

9

8va

Duration: 2:20

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13

cresc. *mf*

cresc. *mf*

17

mf

21

dim.

dim.

25

mel. *mp*

29

mp

32

cresc. *mf*

We Fall Down

61

Chris Tomlin
Arranged by Lloyd Larson
Quoting NICA EA by John B. Dykes

Gentle, steady tempo ♩ = ca. 108

Flute

Gentle, steady tempo ♩ = ca. 108

mp

5

9

Duration: 2:50

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13

mf

17

mf

21

mp

25

mp

28

31

34

38

mf

mf

f

This musical score is for a piano and voice piece, spanning measures 28 to 38. The key signature is D major (two sharps). The score is written for a voice part (treble clef) and a piano accompaniment (grand staff). The piano part consists of a right-hand melody and a left-hand accompaniment. The voice part features a melodic line with various ornaments and phrasing. The piano accompaniment includes chords, arpeggios, and a steady bass line. The score is divided into four systems, each starting with a measure number (28, 31, 34, 38). The first system (measures 28-30) shows the voice entering with a melodic phrase. The second system (measures 31-33) continues the voice melody with piano accompaniment. The third system (measures 34-37) features a more complex piano accompaniment with arpeggios and chords, and the voice part has a melodic line with ornaments. The fourth system (measures 38-40) shows the voice part with a melodic phrase and the piano accompaniment with a steady bass line. The score includes dynamic markings: *mf* (mezzo-forte) at measures 34 and 35, and *f* (forte) at measure 38. The score ends with a double bar line at measure 40.