

Contents

	Page	CD Tracks		
		Accompaniment	Performance	
Creation Sings	4	1-7		59
Speak, O Lord	11	8-13		60
Joy Has Dawned.....	16	14-19		61
Behold the Lamb (<i>The Communion Hymn</i>).....	21	20-25		62
Come, People of the Risen King.....	26	26-32		63
Beneath the Cross.....	32	33-36		64
The Risen Christ (<i>O Breath of God</i>)	37	37-40		65
See, What a Morning (<i>Resurrection Hymn</i>).....	42	41-46		66
The Perfect Wisdom of Our God	49	47-52		67
The Power of the Cross	54	53-58		68

CD Information

The Performance/Accompaniment CD contained in this book is intended to be used as a rehearsal tool or, if desired, a performance resource. It should assist in the interpretation of each arrangement and enable both pianist and instrumental soloist to better utilize their shared rehearsal times. This same CD also includes data files for the solo instrumental parts. You will need a PDF reader to open these files. You may download Adobe's free Acrobat Reader from www.adobe.com/reader.

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Creation Sings

Music by
Keith and Kristyn Getty,
 and **Stuart Townend**
 Arranged by **Lloyd Larson**

① With steady motion ♩ = 76-80

With steady motion ♩ = 76-80

3

5

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8

Musical score for measures 8 and 9. The system includes a vocal line and a piano accompaniment. The piano part has a treble and bass clef. Measure 8 is in 2/4 time, and measure 9 is in 4/4 time. A large red watermark is overlaid on the right side of the page.

10

Musical score for measures 10 and 11. The system includes a vocal line and a piano accompaniment. The piano part has a treble and bass clef. Measure 10 is in 4/4 time, and measure 11 is in 3/4 time. A large red watermark is overlaid on the right side of the page.

12

Musical score for measures 12 and 13. The system includes a vocal line and a piano accompaniment. The piano part has a treble and bass clef. Measure 12 is in 3/4 time, and measure 13 is in 3/4 time. A circled '2' is in the top left of measure 12. A large red watermark is overlaid on the left side of the page.

15

Musical score for measures 15 and 16. The system includes a vocal line and a piano accompaniment. The piano part has a treble and bass clef. Measure 15 is in 3/4 time, and measure 16 is in 3/4 time. A large red watermark is overlaid on the left side of the page.

18

21

24

26

Speak, O Lord

Music by
Keith Getty and Stuart Townend
Arranged by **Lloyd Larson**

8 Expressively, freely ♩ = ca. 76

Musical notation for measures 1-3. Treble clef, 4/4 time signature. The music is marked *mp*. The melody is in the treble clef, and the accompaniment is in the bass clef.

Musical notation for measures 4-6. Treble clef, 4/4 time signature. The music is marked *poco rit.* and *a tempo*. The melody is in the treble clef, and the accompaniment is in the bass clef. The tempo marking *mp* is also present.

Musical notation for measures 7-9. Treble clef, 4/4 time signature. The music is marked *poco rit.* and *a tempo*. The melody is in the treble clef, and the accompaniment is in the bass clef.

Musical notation for measures 10-12. Treble clef, 4/4 time signature. The music is marked *poco rit.* and *a tempo*. The melody is in the treble clef, and the accompaniment is in the bass clef. A circled measure number 9 is visible above measure 10. A triplet of eighth notes is marked with a '3' below it in measure 11.

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13

mf

mf

16

poco rit. *a tempo*
mp

poco rit. *a tempo*
mp

3

20

10

24

poco rit. *a tempo*
mf

cresc. e poco rit. *mf a tempo*

Joy Has Dawned

Music by
Keith Getty and Stuart Townend
Arranged by **Lloyd Larson**

14 Joyously ♩ = ca. 100

Musical notation for measures 1-2. Treble clef, 4/4 time signature. The right hand plays a sixteenth-note pattern starting on G4. The left hand plays a sustained bass line with notes G2, B1, and D2. Dynamics include *f* and *simile*. Fingerings '6' are indicated for the right hand.

Musical notation for measures 3-4. Treble clef, 4/4 time signature. The right hand continues the sixteenth-note pattern. The left hand has a sustained bass line. Dynamics include *f*.

Musical notation for measures 5-6. Treble clef, 4/4 time signature. The right hand continues the sixteenth-note pattern. The left hand has a sustained bass line. Dynamics include *f*.

Musical notation for measures 7-8. Treble clef, 4/4 time signature. The right hand continues the sixteenth-note pattern. The left hand has a sustained bass line. Dynamics include *f*.

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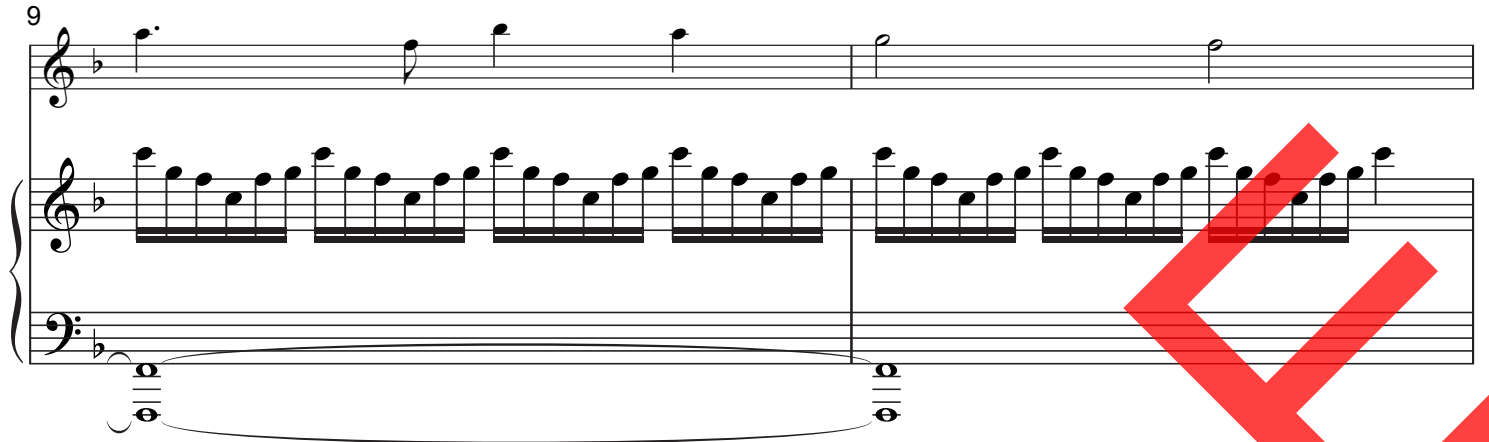
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9



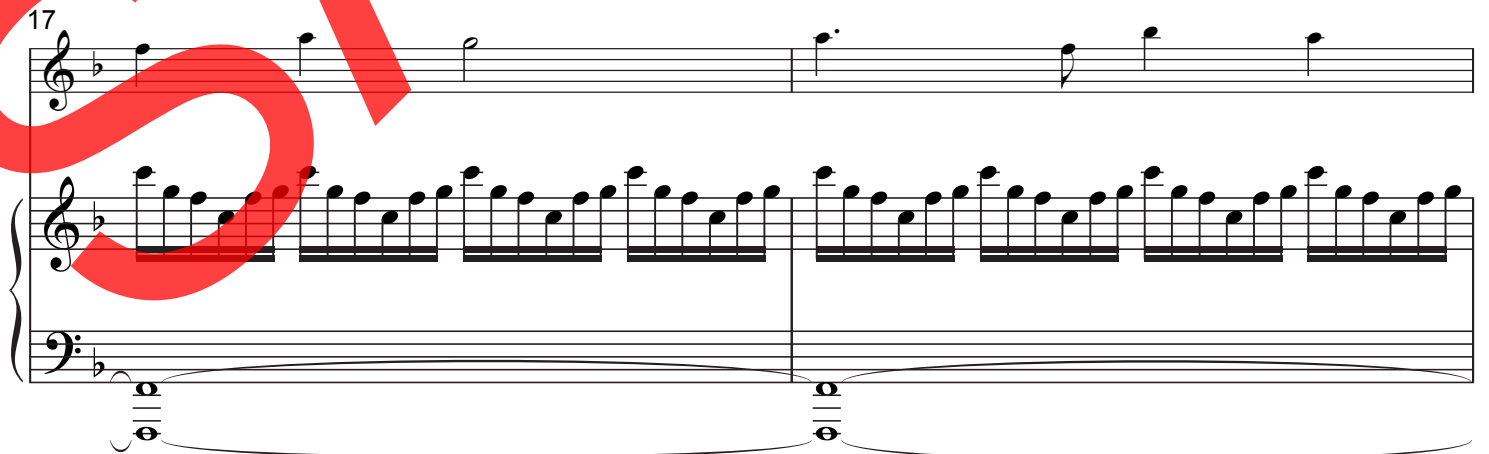
11 15



15



17



Behold the Lamb

(The Communion Hymn)

Music by
Keith and Kristyn Getty,
 and **Stuart Townend**
 Arranged by **Lloyd Larson**

20 Gently, expressively ♩ = ca. 76

The first system of the musical score is in 4/4 time. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The tempo is marked 'Gently, expressively' with a quarter note equal to approximately 76 beats per minute. The dynamics are marked 'mp' (mezzo-piano). The music begins with a treble clef and a bass clef, with a key signature of one flat (B-flat major). The first measure contains a whole rest in the right hand and a half note B-flat in the left hand. The melody in the right hand starts on a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line consists of a half note Bb2 and a half note G2.

The second system of the musical score continues the piano accompaniment. It begins with a measure rest in the right hand, followed by a half note Bb4. The melody in the right hand continues with quarter notes C5, Bb4, A4, and G4. The bass line continues with a half note F2 and a half note E2. The dynamics are marked 'mp'.

The third system of the musical score continues the piano accompaniment. It begins with a measure rest in the right hand, followed by a half note G4. The melody in the right hand continues with quarter notes F4, E4, D4, and C4. The bass line continues with a half note D2 and a half note C2. The dynamics are marked 'mp'. The system ends with a measure rest in the right hand and a half note Bb2 in the left hand.

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12

mf

mf

16

mp

mp

20

22

24

mp

Come, People of the Risen King

Music by
Keith and Kristyn Getty,
and Stuart Townend
Arranged by Lloyd Larson

26 Joyously ♩ = ca. 112

mf

4 *poco rit.* *a tempo*

mf

poco rit. *a tempo*

8

8

12

mp

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15

mp *mf*

18

27

mf

21

f

25

8vb

29

mf

mp

mf

(*8vb*)

32

mp

35

mf

38

mf

mf

Beneath the Cross

Music by
Keith and Kristyn Getty
Arranged by Lloyd Larson

Gently, expressively ♩ = ca. 80

33

The image displays a musical score for the hymn 'Beneath the Cross'. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Gently, expressively' with a quarter note equal to approximately 80 beats per minute. The dynamics range from mezzo-piano (mp) to mezzo-forte (mf). A large, diagonal red watermark reading 'SAMPLE' is overlaid across the entire page.

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16

mp

20

34

mp

23

mp

26

p.

The Risen Christ

(O Breath of God)

Music by
Keith Getty and Phil Madeira
Arranged by Lloyd Larson

37 Quietly, simply $\text{♩} = \text{ca. } 50$

Musical notation for measures 37-40. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Quietly, simply' with a quarter note equal to approximately 50 beats per minute. The music is written for piano with a treble and bass clef. Measure 37 starts with a piano (*p*) dynamic. The melody in the treble clef consists of quarter and eighth notes, while the bass clef provides a simple harmonic accompaniment.

Musical notation for measures 41-44. The music continues with a mezzo-piano (*mp*) dynamic. The treble clef features a more active melody with eighth and sixteenth notes, while the bass clef maintains a steady accompaniment.

Musical notation for measures 45-52. The music returns to a piano (*p*) dynamic. The treble clef has a melodic line with some rests, and the bass clef continues with a consistent accompaniment.

Musical notation for measures 53-60. The music concludes with a piano (*p*) dynamic. The treble clef has a melodic line that ends with a fermata, and the bass clef provides a final accompaniment.

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17 *mp*

mp

21 *poco rit.* **38** Slightly faster ♩ = ca. 54

poco rit. Slightly faster ♩ = ca. 54

poco rit.

25

29 *mf*

cresc. *mf*

See, What a Morning

(Resurrection Hymn)

Music by
Keith Getty and Stuart Townend
Arranged by Lloyd Larson

41 Bouyantly ♩ = ca. 96

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 12/8. The music begins with a rest in the upper staff, followed by a series of eighth and quarter notes. The lower staff features a steady accompaniment of eighth notes. A dynamic marking of *mp* (mezzo-piano) is placed above the first measure of the lower staff.

The second system continues the musical score with two staves. The notation follows the same pattern as the first system, with eighth and quarter notes in the upper staff and eighth notes in the lower staff. The *mp* dynamic marking is maintained.

5

The third system, starting at measure 5, continues the piece. The upper staff features a melodic line with some ties, while the lower staff provides a consistent accompaniment. The *mp* dynamic marking is present.

7

The fourth system, starting at measure 7, concludes the piece. The melodic line in the upper staff reaches a final cadence, and the accompaniment in the lower staff ends with a sustained bass note. The *mp* dynamic marking is present.

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9

Musical score for measures 9-10. The system includes a vocal line and a piano accompaniment with treble and bass staves. The key signature has two flats. A large red watermark is overlaid on the right side of the page.

11

(42)

Musical score for measures 11-12. The system includes a vocal line and a piano accompaniment with treble and bass staves. A circled number '42' is present above measure 11. A large red watermark is overlaid on the right side of the page.

13

mf

Musical score for measures 13-15. The system includes a vocal line and a piano accompaniment with treble and bass staves. The dynamic marking *mf* is present. A large red watermark is overlaid on the right side of the page.

16

Musical score for measures 16-18. The system includes a vocal line and a piano accompaniment with treble and bass staves. A large red watermark is overlaid on the right side of the page.

19

mp

mp

This system contains measures 19 and 20. It features a vocal line and a piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The dynamic marking *mp* is present in both staves.

21

43

This system contains measures 21 and 22. The vocal line has a whole rest in measure 21 and a half note G4 in measure 22. The piano accompaniment continues with chords and a bass line. A circled number 43 is located above the vocal staff in measure 22. The dynamic marking *p.* is present in the piano accompaniment.

23

mp

This system contains measures 23 and 24. The vocal line has a half note G4 in measure 23 and a half note A4 in measure 24. The piano accompaniment features chords and a bass line. The dynamic marking *mp* is present in the vocal staff.

25

This system contains measures 25 and 26. The vocal line has a half note G4 in measure 25 and a half note A4 in measure 26. The piano accompaniment features chords and a bass line.

The Perfect Wisdom of Our God

Music by
Keith Getty and Stuart Townend
Arranged by **Lloyd Larson**

47 Tenderly, expressively ♩ = ca. 72

Musical score for measures 47-48. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). Measure 47 features a vocal line with a whole rest and a piano accompaniment starting with a piano (*p*) dynamic. Measure 48 continues the vocal line and piano accompaniment.

Musical score for measures 49-50. Measure 49 begins with a vocal line marked with a piano (*p*) dynamic. The piano accompaniment continues from the previous system.

Musical score for measures 51-52. Measure 51 continues the vocal line and piano accompaniment. Measure 52 concludes the system with a circled measure number 48.

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12

mp

This system contains measures 12 through 15. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part includes a treble and bass clef. Dynamics include *mp* (mezzo-piano) with hairpins. A large red watermark is overlaid on the right side of the system.

16

This system contains measures 16 through 19. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part includes a treble and bass clef. Dynamics include *mp* (mezzo-piano) with hairpins. A large red watermark is overlaid on the right side of the system.

20

49

p

This system contains measures 20 through 23. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part includes a treble and bass clef. Dynamics include *p* (piano) with hairpins. A circled measure number '49' is present in the vocal line. A large red watermark is overlaid on the left side of the system.

24

mp

This system contains measures 24 through 27. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part includes a treble and bass clef. Dynamics include *mp* (mezzo-piano) with hairpins. A large red watermark is overlaid on the left side of the system.

The Power of the Cross

Music by
Keith Getty and Stuart Townend
Arranged by **Lloyd Larson**

53 With wonder, freely $\text{♩} = \text{ca. } 58$

Musical score for measures 53-56. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The tempo is marked 'With wonder, freely' and the time signature is 2/2. The piano part includes a dynamic marking 'p' and a large red watermark 'SAMPLE' is overlaid on the score.

Musical score for measures 57-60. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The piano part includes a dynamic marking 'p' and a large red watermark 'SAMPLE' is overlaid on the score.

Musical score for measures 61-64. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The tempo is marked 'poco rit.' and a large red watermark 'SAMPLE' is overlaid on the score.

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54

12 *a tempo*

a tempo

18 *mp*

mp

23 *cresc.*

cresc.

28 *mf*

mf

33

mp

mp

Musical score for measures 33-36. The system includes a vocal line with a whole note chord and a piano accompaniment with eighth-note patterns in the right hand and chords in the left hand.

37

55 accel. poco a poco

mf accel. poco a poco

Musical score for measures 37-40. The system includes a vocal line with a whole note chord and a piano accompaniment with eighth-note patterns in the right hand and chords in the left hand.

Slightly faster $\text{♩} = \text{ca. } 60$

41

mf Slightly faster $\text{♩} = \text{ca. } 60$

Musical score for measures 41-44. The system includes a vocal line with eighth-note patterns and a piano accompaniment with chords in the right hand and eighth-note patterns in the left hand.

45

Musical score for measures 45-48. The system includes a vocal line with eighth-note patterns and a piano accompaniment with chords in the right hand and eighth-note patterns in the left hand.