

Praise the Holy Lamb of God!

Words by **Lloyd Larson**
and **Charlotte Elliott**, 1834

Music by **Lloyd Larson**
Incorporating **O WALY WALY**,
Traditional English Melody

① **Slowly, tenderly** ♩ = ca. 56

First system of the musical score, measures 1-3. The music is in 2/4 time with a key signature of one flat (B-flat). The tempo is 'Slowly, tenderly' with a quarter note equal to approximately 56 beats per minute. The first staff (treble clef) begins with a piano (*p*) dynamic. The second staff (bass clef) has a whole rest in the first measure.

Second system of the musical score, measures 4-7. The music continues in the same key and time signature. The piano part in the second staff begins with a quarter rest in measure 4.

Third system of the musical score, measures 8-11. The music continues. The piano part in the second staff begins with a mezzo-piano (*mp*) dynamic in measure 8.

Fourth system of the musical score, measures 12-14. The music concludes with a double bar line. The piano part in the second staff includes a piano (*p*) dynamic and a ritardando (*rit.*) marking. The system ends with a 6/8 time signature change.

15 ② **With gentle motion** ♩ = ca. 76

Fifth system of the musical score, measures 15-17. The music changes to 6/8 time. The tempo is 'With gentle motion' with a quarter note equal to approximately 76 beats per minute. The piano part in the second staff includes a piano (*p*) dynamic and a crescendo (*cresc.*) marking.

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18

SA

mp

Come, cel - e - brate the Pass - o - ver Lamb of

TB

mp

mp

22

God for He reigns in maj - es - ty. Come, cel - e -

27

brate the Pass - o - ver Lamb of God and give

31

③

thanks, you've been set free!

34

mf
Come and give thanks to the Ho - ly Lamb of

mf
Come and give thanks to the Lamb of

mf

38

God. By His blood you've been re - deemed.

God.

What Wondrous Love Is This

Words:
Appalachian Folk Hymn

Arranged by **Molly Ijames**
Tune: **WONDROUS LOVE**,
from *Southern Harmony*, 1835

9 **Dramatically** ♩ = ca. 58

The musical score is arranged in three systems, each with a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 2/4. The first system (measures 1-4) begins with a piano (*p*) dynamic. The second system (measures 5-8) starts with a mezzo-piano (*mp*) dynamic, followed by a piano (*p*) dynamic. The third system (measures 9-12) features a mezzo-piano (*mp*) dynamic, a piano (*p*) dynamic, a mezzo-forte (*mf*) dynamic, and a ritardando (*rit.*) marking. The fourth system (measures 13-16) is marked **10 Solemnly** ♩ = ca. 63 and begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) marking.

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20 SA *mp*

What won-drous love is this, O my soul, O my

mp

24

soul, what won-drous love is this, O my soul!

28 *mf*

What won-drous love is this that caused the Lord— of

mf

32

bliss to bear the dread-ful curse for my soul, for my soul, to

37 *mp*

bear the dread-ful curse for my soul!

42 11 *poco rit.* **Slightly faster** ♩ = ca. 72

mp

p *poco rit.* *mp* **Slightly faster** ♩ = ca. 72 **When**

46

I was sink - ing down, sink - ing down, sink - ing down, when

simile

Hosanna to the King of Israel!

Words by **Lloyd Larson**
and **Jeanette Threlfall**, 1873

Music by **Lloyd Larson**
Incorporating **ELLACOMBE**,
Gesangbuch der H.W. K. Hofkapelle, 1784

14 **Triumphantly** ♩ = ca. 88

Piano introduction in 3/4 time, marked *f*. The music features a rhythmic pattern of eighth and sixteenth notes in both hands.

4 SA *f*
TB *f*

Cel - e-brate, re-joice in

Measures 4-6 of the vocal and piano accompaniment. The vocal parts (SA and TB) enter with a melody marked *f*. The piano accompaniment continues with the rhythmic pattern.

Piano accompaniment for measures 4-6, showing the continuation of the rhythmic pattern in both hands.

7

praise! The King of kings is here! "Ho -

Measures 7-9 of the vocal and piano accompaniment. The vocal parts continue with the melody, and the piano accompaniment provides harmonic support.

Piano accompaniment for measures 7-9, showing the continuation of the rhythmic pattern in both hands.

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10 15

san - na!" Sing to God on high with voices loud and

13 *mf*

clear. "Bless the Lord!" Let praises ring: "Ho-san-na to the

mf

mf

16

King of Is - ra - el!" Give thanks to God with voices

19

raised in joy - ous praise, the might-y cho - rus swell!

f

22

Cel - e-brate, re-joyce this day! A

Cel - e-brate, re-joyce this

f

25

don-key's colt He rides. Je - ru - sa-lem, re-ceive your

day! A don-key's colt He rides. Je -

At the Lamb's High Feast

Words: *Ad regias Agni dapes*,
tr. by **Robert Campbell**, 1850;
adapted with additional words
by **Lloyd Larson**

Music by
Lloyd Larson

[21] **Pensively** ♩ = ca. 76

The score is in 4/4 time with a key signature of one flat (B-flat). It begins with a piano introduction marked *mp*. The vocal parts (SA and TB) enter at measure 4. The piano accompaniment features a steady eighth-note bass line and a more active treble line. The lyrics are: "At the Lamb's high feast we sing, 'Praise to our vic-tor - ious King!'" followed by "God has freed us,". The tempo changes from *poco rit.* to *a tempo* at measure 6. The piano part includes a *mp* marking at measure 7.

4 SA *poco rit.* *mp a tempo*
At the Lamb's high feast we sing, "Praise to

TB

poco rit. *a tempo*

7
our vic-tor - ious King!"

mp
God has freed us,

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10

(22)

cleansed our souls; by His love we are made whole!

13

mf Praise the Lord who by love di - vine shares the

15

cup, the sa - cred wine;

17

His bod - y bro - ken at the feast, for the great - est and the

20

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

least: Christ, our sac - ri - fice and priest.

dim. e poco rit. ***mp***

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

23

(23) *poco rit.*

(23) *poco rit.*

poco rit.

Hallelujah! What a Savior!

41

Words by
Philip P. Bliss, 1875

Arranged by Molly Ijames
Tune: HALLELUJAH! WHAT A SAVIOR
by Philip P. Bliss, 1875

(27) With wonder and awe $\text{♩} = \text{ca. } 76$

stately

p

4

7

(28)

10 TB *p*

"Man of Sor - rows," what a name for the Son of

p

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13 SA *p* \leq *mp*

came for ru - ined sin - ners to re - claim! Hal - le -

TB *mp*

God, who came

16 *poco rit.* *mf* *a tempo* (29)

lu - jah! What a Sav - ior!

19 *mp* solemnly

Bear - ing shame and scoff - ing rude,

22

in my place con - demned He stood; *mf*

sealed my par - don *mf*

25

mf (30) *poco rit.*

Hal - le - lu - jah! What a Sav - ior!

with His blood: Hal - le - lu - jah, Sav - ior! *poco rit.*

28

a tempo *p* *cresc. poco a poco*

Help - less, we; spot - less Lamb of *cresc. poco a poco*

Guilt - y, vile, and help - less, we; *p a tempo* *cresc. poco a poco*

Kyrie

Words
Ancient Greek

Arranged by **Jay Rouse**
Music based on Movement II
from *Symphony No. 9*
by **Antonin Dvořák**

33 Expressively ♩ = 66-72

5 SA
p

*Ky - ri-e, Ky - ri-e e - le - i - son.

TB

9

Ky - ri-e, Ky - ri-e e - le - i - son.

*Translation: Lord, have mercy. Christ, have mercy.

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13

mp

Chri - ste, Chri - ste e - le - i -

16

mf

Chri - ste, Chri - ste

son.

mf

19

(35)

poco rit.

e - le - i - son.

poco rit.

22 *p a tempo*

Ky - ri - e, Ky - ri - e e - le - i -

p a tempo

son. Ky - ri - e, Ky - ri - e

mf

e - le - i - son, e - le - i -

36 *mp*

mp

Crown Him Lord of All!

Words by
Matthew Bridges, 1851,
 and **Godfrey Thring**, 1874

Arranged by **Jay Rouse**
 Tune: **DIADEMATA**
 by **George J. Elvey**, 1868

42 Regally ♩ = ca. 88

The score is in 4/4 time with a tempo of ca. 88. It begins with a piano introduction marked 'Regally' and a dynamic of *f*. The piano part consists of two systems of four measures each. The first system includes a treble clef staff with chords and a bass clef staff with a melodic line. The second system continues the piano accompaniment. At measure 7, the vocal parts enter. The Soprano Alto (SA) part has a rest for the first two measures, then sings 'Crown Him with man - y' starting at measure 3. The Tenor Bass (TB) part also has a rest for the first two measures and then sings the same phrase. The piano accompaniment continues with a dynamic of *ff* in the first two measures and *mf* in the third measure.

10

crowns, the Lamb up - on His throne. Hark!

13

how the heav'n - ly an - them - drowns all mu - sic but — its

16

own. A - wake, my soul, and sing of

cresc. poco a poco

cresc. poco a poco

Him who died for thee, and hail Him as thy

f

match - less King through all e - ter - ni - ty.

(43)

mp smoothly, warmly

Crown Him the Lord of love; be -

mp smoothly, warmly

Behold the Lamb!

Words by **Lloyd Larson**
and **Charlotte Elliott**, 1834

Arranged with New Music
by **Lloyd Larson**
Tunes: **NEAR THE CROSS**
by **William H. Doane**, 1869,
and **O WALY WALY**,
Traditional English Melody

48 Slowly, freely ♩ = ca. 84

The musical score is written for piano in 3/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). It consists of four systems of music, each with a treble and bass staff joined by a brace. The first system (measures 1-4) begins with a piano (*p*) dynamic. The second system (measures 5-8) continues the melody with a slur over the final two measures. The third system (measures 9-12) shows the bass line becoming more active. The fourth system (measures 13-16) includes a *rit.* (ritardando) marking and ends with a double bar line.

17 49 Gently, steadily ♩ = ca. 88

mp

20 SA

mp

Near the cross! O

23

Lamb of God, bring its

26

50

scenes be - fore me;

29 SA

help me walk from day to

TB *mp*

Help me walk from day to

32

day with its shad - ows

day, day to day shad - ows

35 *poco rit.* **Majestically** ♩ = ca. 92

o'er me.

o'er me.

poco rit. **Majestically** ♩ = ca. 92 *mf*