

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 musical notation (measures 1-4). The piece 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 measure starts with a piano (*p*) dynamic. The melody is in the right hand, and the bass line is in the left hand.

Second system of musical notation (measures 5-8). The melody continues in the right hand, and the bass line becomes more active in the left hand.

Third system of musical notation (measures 9-12). The dynamics change to mezzo-piano (*mp*). The melody and bass line continue.

Fourth system of musical notation (measures 13-15). The dynamics change to piano (*p*) and include a ritardando (*rit.*) marking. The system ends with a double bar line and repeat signs.

Fifth system of musical notation (measures 16-19). The tempo changes to 'With gentle motion' with a quarter note equal to approximately 76 beats per minute. The time signature changes to 6/8. The dynamics include piano (*p*) and a crescendo (*cresc.*) marking.

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18

SA

mp

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

B

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

Come and give thanks to the Ho - ly Lamb of

Come and give thanks to the Lamb of

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

5

10

p

mp

p

mf

rit.

10 **Solemnly** ♩ = ca. 63

15

p

cresc.

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

B *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*
B *f*

Cel - e-brate, re-joice in

SA and B vocal parts enter with the lyrics 'Cel - e-brate, re-joice in'. The piano accompaniment continues with the same rhythmic pattern.

Piano accompaniment for the second line of lyrics, continuing the rhythmic pattern.

7
praise! The King of kings is here! "Ho -

Vocal parts continue with the lyrics 'praise! The King of kings is here! "Ho -'. The piano accompaniment continues with the same rhythmic pattern.

Piano accompaniment for the third line of lyrics, concluding the piece.

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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

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

f

22

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

Cel - e-brate, re-joice this

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 musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of a piano accompaniment and a vocal line. The piano part begins with a *mp* dynamic and features a steady eighth-note accompaniment in the bass and a more active melody in the treble. The vocal line starts at measure 4 with the lyrics 'At the Lamb's high feast we sing, "Praise to our vic-tor - ious King!"' and continues with 'God has freed us,'. The tempo markings *poco rit.* and *a tempo* are used to indicate changes in the music's pace. The piano accompaniment includes chords and melodic lines that support the vocal melody.

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

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
mf

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. *a tempo* **mp**

23

23 *poco rit.*

23 *poco rit.*

poco rit.

Hallelujah! What a Savior!

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 **B** *p*

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

p

The image shows a piano accompaniment for the hymn 'Hallelujah! What a Savior!'. It consists of four systems of music. The first system starts with a circled number 27 and the instruction 'With wonder and awe' followed by a tempo marking 'ca. 76' and a dynamic marking 'p'. The music is in 4/4 time and features a steady bass line with chords and a treble line with a melodic line. The second system starts with a circled number 4. The third system starts with a circled number 7 and a circled number 28. The fourth system starts with a circled number 10, a key signature change to B-flat major (indicated by 'B'), and a dynamic marking 'p'. The lyrics 'Man of Sor - rows,' what a name for the Son of' are written below the treble staff. The piano part continues with chords and a melodic line in the treble.

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13 SA *p* \curvearrowright *mp*

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

B *mp*

God who came

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

lu - jah! What a Sav - ior!

mf

poco rit. *mf* *a tempo*

19 *mp* solemnly

Bear - ing shame and scoff - ing rude,

mp

mp

22 *mf*

in my place con - demned He stood; sealed my par - don

mf

25 + S (*mf*) 30 *poco rit.*

with His blood: 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

p *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.

B

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 -

mp

16

mf

Chri - ste, Chri - ste

son.

mf

19

35

e - le - i - son.

poco rit.

poco rit.

22 *p a tempo*

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

p a tempo

25

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

28

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

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 and consists of three systems. The first system (measures 1-3) features a piano introduction with a treble clef staff containing chords and a bass clef staff with a melodic line starting on a half note. The second system (measures 4-6) continues the piano introduction with more complex chordal textures and a moving bass line. The third system (measures 7-9) introduces the vocal parts. The vocal staves are labeled 'SA' (Soprano/Alto) and 'B' (Bass). The lyrics 'Crown Him with man - y' are placed between the vocal staves. The piano accompaniment continues in the third system, with a treble clef staff featuring a melodic line and a bass clef staff with a simple harmonic accompaniment. Dynamics include *f*, *mf*, and *ff*.

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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)

Crown Him the Lord of love; be -

mp smoothly, warmly

smoothly, warmly

mp

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 clef staff. The first system begins with a piano (*p*) dynamic marking. The melody in the treble clef is primarily composed of half notes and quarter notes, with some rests. The bass clef part provides harmonic support with chords and moving lines. The second system continues the melody, including a phrase with a slur and a fermata. The third system shows the bass clef part becoming more active with eighth notes. The fourth system concludes with a *rit.* (ritardando) marking and a fermata over the final notes.

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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;

SA

help me walk from day to

B *mp*

Help me walk from day to

day with its shadows

day, day to day shadows

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

o'er me.

o'er me.

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