

I. Revered King

Worthy Is the Lamb!

Words by **Lloyd Larson**
based on **Revelation 5:12** and
Matthew Bridges and **Godfrey Thring**

Music by **Lloyd Larson**
Incorporating: **DIADEMATA**
by **George J. Elvey**

① Regally ♩ = ca. 88

The musical score is arranged in three systems. The first system shows the piano introduction in G major, 4/4 time, with a tempo of approximately 88 beats per minute. The piano part features a strong rhythmic accompaniment with chords and moving lines in both hands. The second system introduces the vocal parts: SA (Soprano Alto) and TB (Tenor Bass). The lyrics are: "Wor - thy is the Lamb! Our". The piano accompaniment continues to support the vocalists. The third system continues the vocal parts with the lyrics: "King, the great I AM! Wor-thy is the". The piano accompaniment concludes the section with sustained chords and melodic fragments.

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10 *poco rit.* *a tempo*

Lamb of God!

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a whole note chord, followed by a half note chord, and then a whole note chord with a fermata. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The tempo markings *poco rit.* and *a tempo* are placed above the vocal line.

poco rit. *a tempo*

The piano accompaniment for the second system continues with chords and a bass line. The tempo markings *poco rit.* and *a tempo* are repeated above the staff.

13 2 *mf*

Crown Him with man - y

The third system of music features a vocal line and a piano accompaniment. The vocal line has a whole rest followed by a half note chord, and then a whole note chord. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The dynamic marking *mf* is placed above the vocal line.

mf

The piano accompaniment for the fourth system continues with chords and a bass line. The dynamic marking *mf* is repeated above the staff.

16

crowns, the Lamb up - on His throne; hark!

The fifth system of music features a vocal line and a piano accompaniment. The vocal line has a whole note chord, followed by a half note chord, and then a whole note chord. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

mf

The piano accompaniment for the sixth system continues with chords and a bass line. The dynamic marking *mf* is repeated above the staff.

19

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

22

own; a - wake and sing

mel.

25

of Him who died for thee hail Him as thy

Him who died for thee, and hail Him as thy

28

mel.

f

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

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

Piano accompaniment for measures 28-30, featuring chords and melodic lines in both treble and bass clefs.

31

mf

Crown Him the Lord of life, who

Crown Him the Lord who

Vocal and piano accompaniment for measures 31-33. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves.

34

tri - umphed o'er the grave, and

tri - umphed o'er the grave,

Vocal and piano accompaniment for measures 34-36. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves.

36

rose vic - to - rious in the strife for those He came to

39 His glo - ries now we sing who
save; His glo - ries now we sing, we sing who

42 died and rose on high,
died and rose on high, on high, who died e - ter - nal

45

cresc.

life to bring, and lives that death may

cresc.

cresc.

48

4 *f*

rit.

Slightly broader ♩ = ca. 84
mf

die. Wor-thy is the

Slightly broader ♩ = ca. 84
mf

51

Lamb!

Wor-thy is the Lamb who was slain!

12

72

strength,

f

strength, and strength, and hon - or and glo - ry and

75

praise! Wor - thy is the Lamb!

78

6

PUBLISHING CO. Wor - thy is the

REVIEW ONLY

81

Lamb! Our King, the great I

83

AM! Wor - thy is the

85

molto rit.

Lamb of God!

molto rit.

Blessed Is the King! Hosanna!

Words by **Lloyd Larson**
based on **John 12:13**
and by **Jeannette Threlfall**, 1873

Arranged by **Lloyd Larson**
Hebrew Folk Song
and Quoting **LEONI**,
Traditional Synagogue Melody

⑦ **Festively** ♩ = ca. 96

mf

3

5 SA *mf*

Bless - ed is the King who — comes! Ho - san - na, ho - san - na!

TB

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7

mf

Bless-ed is the King who— comes! Ho - san - na, ho - san - na!

9

mf

Lift your voice and sing, "Ho - san - na, ho - san - na!"

11

Glo - ry to the King who comes!— Ho - san - na!

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The image shows a musical score for a piece titled 'Ho - san - na'. It is arranged for voice and piano. The score is divided into three systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The first system starts at measure 7 and ends at measure 8. The second system starts at measure 9 and ends at measure 10. The third system starts at measure 11 and ends at measure 12. The lyrics are: 'Bless-ed is the King who— comes! Ho - san - na, ho - san - na!', 'Lift your voice and sing, "Ho - san - na, ho - san - na!"', and 'Glo - ry to the King who comes!— Ho - san - na!'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. A large, semi-transparent watermark for 'LORENZ PUBLISHING CO.' and 'REVIEW ONLY' is overlaid on the center of the page.

8

13

Musical notation for measures 13-14. The top two staves are vocal staves (treble and bass clef) with a key signature of one sharp (F#). The piano accompaniment consists of two staves (treble and bass clef). The music is in a common time signature.

Musical notation for measures 14-15. The piano accompaniment continues with a dynamic marking of *mp* (mezzo-piano) and a *cresc.* (crescendo) instruction. The piano part features a rhythmic pattern of eighth and sixteenth notes.

15

Musical notation for measures 15-16. The vocal staves contain the lyrics: "Bless - ed is the King! Ho - san - na!". The piano accompaniment continues with a dynamic marking of *mf* (mezzo-forte).

Musical notation for measures 16-17. The piano accompaniment continues with a dynamic marking of *mf*. The piano part features a rhythmic pattern of eighth and sixteenth notes.

17

Musical notation for measures 17-18. The vocal staves contain the lyrics: "Bless - ed is the King! Ho - san - na!". The piano accompaniment continues with a dynamic marking of *mf*.

Musical notation for measures 18-19. The piano accompaniment continues with a dynamic marking of *mf*. The piano part features a rhythmic pattern of eighth and sixteenth notes.

19 *mel.*

Lift your voice and sing, "Ho - san - na, ho - san - na!"

21

Glo - ry to the King who comes!— Ho - san - na!

23

"Ho - san - na in the

f

f

mp *f*

32

may we ev - er praise Him with — heart — and — life and —

35

voice, and in His bliss - ful

37

pres - ence e - ter - nal - ly re -

39 (10)

joice!

41
 Bless - ed is the King! Ho - san - na!
mel.

Bless-ed is the King who comes! Ho - san - na, ho - san - na!

43
 Bless - ed is the King! Ho - san - na!

Bless-ed is the King who comes! Ho - san - na, ho - san - na!

45 *mel.*

Lift your voice and sing, "Ho - san - na, ho - san - na!"

47

Glo - ry to the King who comes!— Ho - san - na!

49

Bless - ed is the King who comes! Ho - san - na, ho - san - na!

Lift your voice and sing, "Ho - san - na, ho - san - na!"

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The image shows a musical score for a hymn. It consists of three systems of music. Each system includes a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are: 'Lift your voice and sing, "Ho - san - na, ho - san - na!"', 'Glo - ry to the King who comes!— Ho - san - na!', and 'Bless - ed is the King who comes! Ho - san - na, ho - san - na!'. The score is marked 'mel.' at the beginning of the first system. A large, semi-transparent watermark 'LORENZ PUBLISHING CO. REVIEW ONLY' is overlaid across the center of the page.

51 11

Bless - ed is the King who comes! Ho - san - na, ho - san - na!

Glo - ry to the King who comes!— Ho - san - na!

53 *mf cresc.*

Bless - ed is the King! Ho - san

mf cresc.

mf cresc.

55 *ff*

na! Ho - san - na!

ff

ff

8va

II. Rejected Messiah

At the Lamb's High Feast We Sing

Words: Ancient Latin text, tr. by
Robert Cambell and Reginald Heber, adapt.,
with additional words by **Lloyd Larson**

Music by **Lloyd Larson**
Incorporating **REDHEAD**
by **Robert Redhead**

12 With gentle motion ♩ = ca. 108

The musical score is written for piano and tuba. It begins with a treble and bass clef, a key signature of two sharps (D major), and a 3/4 time signature. The tempo is marked 'With gentle motion' and the metronome marking is 'ca. 108'. The piano part starts with a mezzo-piano (*mp*) dynamic. The tuba part enters at measure 8 with the lyrics 'At the Lamb's high feast we sing,'. The piano accompaniment continues with the lyrics 'Praise to the Christ, our glorious King!'. The score is overlaid with a large, semi-transparent watermark that reads 'LORENZ PUBLISHING CO. REVIEW ONLY'.

For He has claimed and cleansed our souls,

20 (13)

and by His love we've been made whole.

24 SA *mp*

Praise the One who by love di - vine

28

now shares the cup, the ho - ly wine.

44

wine of the soul in mer - cy shed;

48

by whom the words of life were spo - ken;

52

by whom our hun - gry souls are fed.

dim.

56

poco rit.

mp

Bread of the world by whom our souls

mp

poco rit.

60

a tempo

are fed.

a tempo

64

mp

At the

mp

69

Lamb's high feast we sing, ——— the praise and ho -

mp

At the feast we sing, ——— the praise and ho -

73

san - nas still ech - o - ing: "Praise to our

san - nas still ech - o - ing:

77

King, the cho - sen One, ho - ly

16

81

Son, the Lamb of God." Bread of the

85

mf

world in mer - cy bro - ken, wine of the

mf

89

soul in mer - cy shed;

92

by whom the words of life were spo - ken;

96

by whom our hun - gry souls are fed.

dim.

100

Bread of the world by whom our souls

mp *poco rit.*

104

rit.

are fed.

Measures 104-108 of the vocal line. The melody consists of a dotted quarter note, followed by a half note with a slur, and then a quarter rest. The lyrics "are" and "fed." are aligned with the first and second notes respectively. The music is in 4/4 time and ends with a double bar line.

a tempo p rit.

Measures 104-108 of the piano accompaniment. The right hand features a rhythmic pattern of eighth notes with rests, while the left hand plays a steady bass line of eighth notes. The tempo marking "a tempo" is placed above the first measure, and "p rit." is placed above the fifth measure. The music is in 4/4 time and ends with a double bar line.

Slowly, freely ♩ = ca. 80

(Narration 3 begins; see p. 34)

109

Measures 109-111 of the piano accompaniment. The right hand plays a sequence of eighth notes, and the left hand plays a sequence of quarter notes. The music is in 4/4 time and ends with a double bar line.

112

Measures 112-114 of the piano accompaniment. The right hand plays a sequence of eighth notes, and the left hand plays a sequence of quarter notes. The music is in 4/4 time and ends with a double bar line.

115

Measures 115-117 of the piano accompaniment. The right hand plays a sequence of eighth notes, and the left hand plays a sequence of quarter notes. The music is in 4/4 time and ends with a double bar line.

118

molto rit.

Measures 118-120 of the piano accompaniment. The right hand plays a sequence of eighth notes, and the left hand plays a sequence of quarter notes. The tempo marking "molto rit." is placed above the third measure. The music is in 4/4 time and ends with a double bar line.

We Like Sheep Have Gone Astray

Words by
Lloyd Larson

Based on Isaiah 53:3-7

Music by
Lloyd Larson

(18) Stately ♩ = ca. 63

Piano introduction in B-flat major, 4/4 time, marked *mf*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

4 SA *mf*
All— we like sheep have gone a-stray.

TB *mf*
All—

Vocal parts for Soprano Alto (SA) and Tenor Bass (TB) with piano accompaniment. The piano accompaniment continues with a similar texture to the introduction.

7 *mf*
Je-sus Christ, Ho-ly Lamb, Son of
we have turned to our own way.

Vocal parts and piano accompaniment for the second line of the song. The piano accompaniment features a more active melodic line in the right hand.

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10

God, the great "I AM," He bears the cross for all who've gone a-stray. De-

13

spised, re - ject - ed, with sor - row and ag - o - ny see Him

mp

15

bear the cross, His heav - y load.

mp

He was

17

bruised for our trans-gres-sions, for our in - iq - ui - ties; see Him

19

[20]

mf

All—

as He treads Cal-v'ry's lone - ly road.

21

we like sheep have gone a - stray. All—

mf

We like sheep have gone a - stray.

mf

29

mp

Op - pressed, af - flict - ed, —

31

scorned by His ver - y own, yet He ut - ters not a sin - gle

33

word. Lamb led to slaugh - ter, —

mel.
Like a lamb led to slaugh - ter, —

35

22 *cresc.*

in-no-cent, for - sak - en, the ho - ly sac - ri - fice, pre - cious

cresc.

cresc.

37

rit. **f** *a tempo*

Lord! All we like sheep have gone a -

f

rit. **f** *a tempo*

39

stray. All we have turned to our own way. Je - sus

42

Christ, Ho-ly Lamb, Son of God, the great "I AM," He

45

bears the cross for all who've gone a - stray.

48

Be - hold the Lamb!

molto rit. **ff**

On the Cross

Words by **Joseph Hoskins**
and **Lloyd Larson**

Music by
Lloyd Larson

23 Solemnly ♩ = ca. 69

mp

4 SA

TB *mp*

Behold the ho - ly Lamb of

6

God, on the cross, on the cross! For

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us He sheds His pre - cious blood, on the cross, on the

mp
O hear the suf-f'ring ser - vant cry, "My
cross!

God, have You for - sak - en? Why?" Draw near and see the
mp

17 *mf*

hum - ble Sav - ior die on the

mf

19 25 *mp*

cross. Be -

mp

21

hold the might - y deed is done on the

The deed is done on the

cross, on the cross! The

cross, on the cross!

25 bat - tle fought, this is God's Son on the

This is God's Son on the

27 (26) cross, on the cross.

cross, on the cross. To

29

heav'n He turns His dy - ing eyes: "Tis

31

mp And then He bows His
fin-ished!" now the Sav - ior cries.

33

mf sa - cred head and dies on the
mf
mf

42

mp

deem - ing love; a debt I can-not re - pay! Christ

Piano accompaniment for measures 42-44. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with chords.

45

poco rit.

a tempo

bears our sins up - on the cross...

Piano accompaniment for measures 45-47. The right hand has a melodic line with eighth notes, and the left hand has a bass line with chords. Dynamics include *mp*, *poco rit.*, and *a tempo*.

48

(28)

mf

Be -
mf

Piano accompaniment for measures 48-50. The right hand has a melodic line with eighth notes, and the left hand has a bass line with chords. Dynamics include *cresc.* and *mf*.



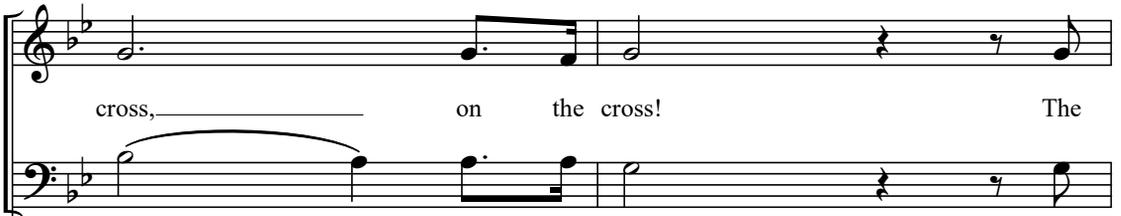
hold His arms ex - tend - ed wide on the

cross, on the cross! Be -

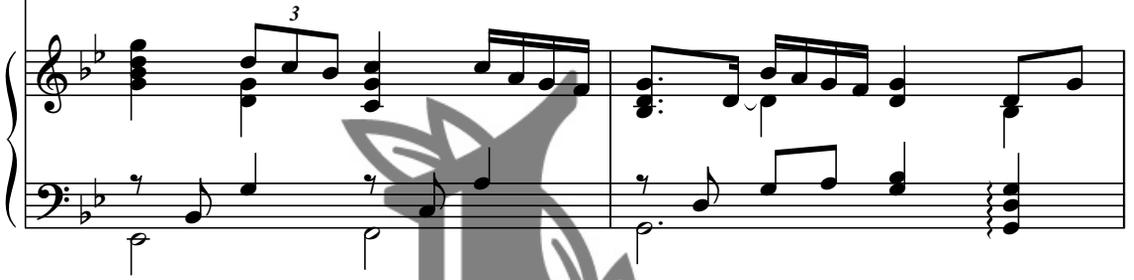
hold His bleed - ing hands and side on the

57 29

cross, on the cross! The



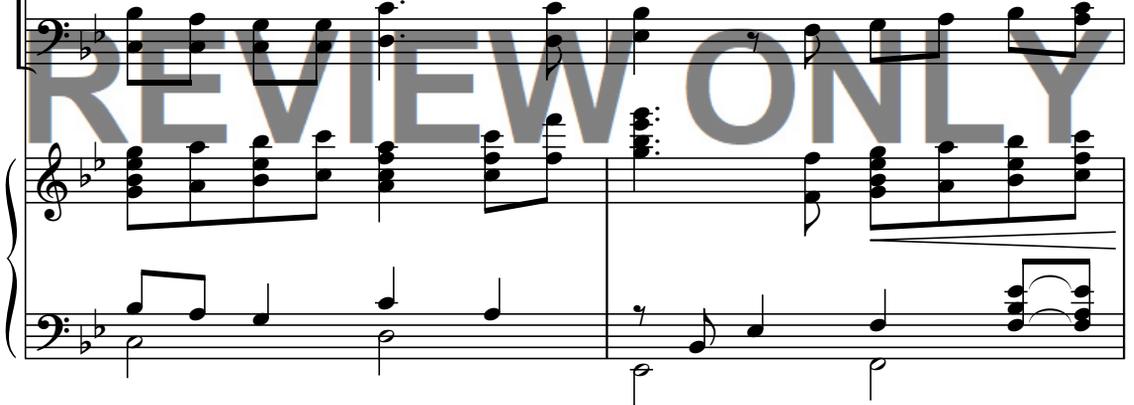
3



59 sun with-holds its rays of light, the



61 dark-ened skies be - come as night, the whole earth shakes for



63 *f* cru - ci - fied *dim.*
 Christ is cru - ci - fied, *dim.* cru - ci -

f *dim.*

65 *rit.* *mp* *a tempo*
 fied on the cross,

rit. *mp* *a tempo*

68 *rit. poco a poco al fine* *p*
 on the cross.

rit. poco a poco al fine *p*



III. Risen Savior

Glory to the Risen Lamb!

Words by
Jean Anne Shafferman
 Adapted from Traditional Sources*

Traditional American Melody
 from *The Olive Leaf*, 1878,
 attributed to **F. R. Warren**

30 Joyously $\text{♩} = \text{ca. } 84$

The musical score is arranged in four systems. The first system shows the piano introduction in 3/4 time, marked 'Joyously' and 'ca. 84'. The second system continues the piano accompaniment. The third system introduces the vocal parts: Soprano (SA) and Tenor Bass (TB), both marked 'f'. The lyrics 'Hear the gos - pel - news re -' are written under the vocal lines. The fourth system continues the piano accompaniment. A large, semi-transparent watermark 'LORENZ PUBLISHING CO. REVIEW ONLY' is overlaid across the center of the page.

*William Sanders and Hugh Bourne, 1821, Job Hupton, 1805, and F. R. Warren, 1878

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10

sound - ing: "Christ has suf - fered on the— tree; streams of

13

mer - cy— are a - bound - ing; grace for all is rich and—

16

free." Hal - le - lu - jah, — hal - le - lu - jah! Glo - ry—

19

to the Ris - en Lamb! Hal - le - lu - jah, hal - le -

22

lu - jah! Glo - ry to the great I AM!

(32)

25

Grace is flow - ing like a

mf

mf

37

to the— Ris-en Lamb! Hal-le - lu - jah, — hal - le -

40

lu - jah! Glo-ry to the great I — AM!

(34)

43

On the

rit. f

f

rit.

46 *a tempo*

cross for — our re - demp - tion, see Him all His life - blood —

a tempo

49

pour! There He wins our — full sal - va - tion, dies that

35

Wins our sal - va - tion, dies that

52

we may die no — more. Hal - le - lu - jah, — hal - le -

we may die no more.

Hal - le - lu - jah, — hal - le -

we may die no more.

Sing hal - le -

55

lu - jah! Glo - ry to the Ris - en Lamb! Hal - le -

lu - jah! Glo - ry to the Ris - en Lamb!

58

(36)

lu - jah, hal - le - lu - jah! Glo - ry to the great I -

61

AM! Hal - le - lu - jah, hal - le - lu - jah! Glo - ry -

opt. unaccomp. through m. 65, beat 1

64

to the Ris - en Lamb! Hal - le - lu - jah, hal - le -

play

67

(37)

lu - jah! Glo - ry to the great I - AM! Glo - ry

70

to the Ris - en Lamb!

rit. *fff* *a tempo*

rit. *fff* *a tempo*

Praise the Living King

with Worthy Is the Lamb! (Reprise)

Words by **Lloyd Larson**
based on **I Corinthians 15:51-55**
and **Revelation 5:12**

Music by **Lloyd Larson**
Quoting **EASTER HYMN**
from *Lyra Davidica*, 1708

38 Slowly, very freely ♩ = ca. 76-84

p *holding back*

5 *moving forward* *holding back*

9 *mp moving forward*

12 *cresc.* *poco rit.* *mf moving forward*

15 *rit.* *mp*

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64 39 Buoyantly ♩ = ca. 66

18 SA

SA

TB

Buoyantly ♩ = ca. 66

21 *mp*

O death, where is your vic - to - ry? O

mp

24

grave, where is your sting? For Christ is ris - en

from the dead! O praise the liv - ing King!

from the dead! O praise the liv - ing King!

mel. I'll tell you a mys - ter -

Come, let me tell you a mys - ter -

y, for we shall be changed tri -

y, for we shall be changed tri -

44 (42)

mel.

um - phant - ly! O death, where is your

um - phant - ly! Death, where is your

47

vic - to - ry? O grave, where is your sting? For

vic - to - ry? Grave, where is your sting?

50

Christ is ris - en from the dead! O praise the liv - ing

He's ris - en from the dead! O praise the liv - ing

King!

King!

56 *mf*

We shall be

mf

59

changed in the twink - ling of an eye in a

eye in a

62

flash,

cresc.

flash, in a mo - ment when the trum - pet

cresc.

cresc.

65

sounds on high!

f

f

68

44

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70

71

ST *poco rit.* **f** *a tempo*

AB

O Death, where is your vic - to - ry? O

Where is your vic - to - ry?

poco rit. *a tempo*

74

grave, where is your sting? For Christ is ris - en

Where is your sting? Ris - en

77

SA

from the dead! O praise the liv - ing King! O

TB

from the dead! O praise the liv - ing King!

80

rit.

45

With strength ♩ = ca. 84

71

praise the liv - ing King!

With strength ♩ = ca. 84

rit.

83

86

mf

Wor - thy is the Lamb!

Wor - thy is the

mf

mf

Lamb who was slain! Wor-thy is the Lamb to re -

ceive pow-er and wealth, wis-dom and strength,

wis-dom and strength, and

and hon - or and glo - ry and praise! Wor-thy is the

strength, Wor-thy is the

98 (46) *mf*

Lamb! _____ Wor-thy is the

mf

Lamb, the Lamb!

mf

101

Lamb! _____ Wor-thy is the Lamb who was slain! _____

mf

104

Wor-thy is the Lamb to re-ceive pow-er and

mf

107

wealth, wis-dom and strength, and strength, and

strength, *f*

110

hon - or and glo - ry and praise! Wor - thy is the Lamb!

113

47

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116

f

Wor - thy is the Lamb! Our King, the great I

119

cresc.

molto rit.

AM! Wor-thy is the Lamb of

122

ff

God!

ff