

Lloyd Larson

THE COMPREHENSIVE COLLECTION 60 PIANO SOLOS FOR THE CHURCH YEAR

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Foreword

In August 2020, Lloyd Larson retired from his career in music ministry. While most widely known for his compositions and arrangements, Lloyd has also led the music ministry of local congregations and served as an editor for multiple church music publishers. This volume is a celebration of Lloyd's decades of ministry, and the sixty piano solos contained within it are but a small sampling of his faith-driven creativity and service.

Drawn from over twenty different solo piano collections published since the 1990s, the contents of this book are divided into eleven sections. Some of those sections correlate with the seasons and occasions of the Church year (Advent, Christmas, Lent, etc.), while others are more topical in nature (Praise to Christ, Devotion, Faith-Hope-Love, etc.). In addition, we have provided indexes by title and hymn tune name to help you more easily find the music that best suits your needs.

We hope that the music on these pages creates uplifting experiences for performer and listener alike, whether played during worship services or at home (which, as 2020 has taught us, can be one and the same). We also hope that you will join us in thanking Lloyd for his contributions to music and ministry over the past several decades. For many of us, our understanding of faith, music, and the Church would not be the same without Lloyd's good works.

— *The Lorenz Publishing Team*

When in Our Music God Is Glorified

5

Lloyd Larson
Tune: ENGELBERG
by Charles V. Stanford, 1904

Boldly ♩ = ca. 104

mf *cresc. poco a poco*

5 *rit.* *f a tempo*

9

13

Duration: 2:05

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O Worship the King

Lloyd Larson

Tune: LYONS

attr. Joseph Martin Kraus (1756-1792)

With awe and reverence ♩ = ca. 80

p

mp

mp

mp

mp

mp

mp

mp *cresc. poco a poco*

Duration: 3:00

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To God Be the Glory

Lloyd Larson

Tune: TO GOD BE THE GLORY
by William H. Doane, 1875

Boldly ♩ = ca. 108

The musical score is written for piano in 3/4 time, key of D major. It consists of four systems of staves. The first system begins with a forte (f) dynamic. The second system begins with a mezzo-forte (mf) dynamic. The score includes various musical notations such as chords, single notes, and rests. The piece concludes with a final chord in the fourth system.

Duration: 3:00

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Praise to the Lord, the Almighty

Lloyd Larson

Tune: LOBE DEN HERREN

Stralsund Gesangbuch, 1665

Joyously, steadily (in "1") $\text{♩} = \text{ca. } 48$

The musical score is written for piano in 3/4 time, featuring a treble and bass staff. The key signature has one flat (B-flat). The score is divided into four systems, each containing four measures. The first system begins with a mezzo-forte (*mf*) dynamic. The second system begins with a forte (*f*) dynamic. The third and fourth systems begin with a mezzo-forte (*mf*) dynamic. The bass line consists of a steady eighth-note accompaniment. The treble line features a melody with various intervals, including eighth and sixteenth notes, and rests. The score concludes with a final chord in the fourth measure of the fourth system.

Duration: 2:20

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Holy, Holy, Holy! Lord God Almighty

Lloyd Larson

Tune: NICA EA

by John Bacchus Dykes (1823-1876)

Reverently ♩ = ca. 84

p

mp

5 *8va* *pp* *mp*

8 *8va* *pp*

11 *mp*

Duration: 3:00

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O God Beyond All Praising

Lloyd Larson
Tune: THAXTED
by Gustav T. Holst, 1918

Regally ♩ = ca. 92

The piano score is written for a grand piano in 3/4 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Regally' with a quarter note equal to approximately 92 beats per minute. The score is divided into four systems, each with a measure number (1, 6, 11, 16) at the beginning of the first staff. The first system starts with a forte (*f*) dynamic. The second system begins at measure 6. The third system begins at measure 11. The fourth system begins at measure 16 and includes a mezzo-forte (*mf*) dynamic marking. The score concludes with a final whole note chord in the right hand and a half note chord in the left hand.

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Come, Thou Fount of Every Blessing

Lloyd Larson

Tune: NETTLETON

Traditional American melody
from Wyeth's *Repository of Sacred Music*

Steadily, lightly ♩ = ca. 126

The musical score is written for piano in 4/4 time, featuring a treble and bass staff. The key signature has two sharps (F# and C#). The tempo is marked 'Steadily, lightly' with a quarter note equal to approximately 126 beats per minute. The score begins with a mezzo-forte (mf) dynamic. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and moving lines. The piece concludes with a double bar line and repeat signs.

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Come, Thou Almighty King

Lloyd Larson
Tune: ITALIAN HYMN
by Felice de Giardini (1716-1796)

Steadily ♩ = ca. 116

mf

pedal sparingly thru m. 15

4

7

11

Duration: 2:20

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All Creatures of Our God and King

39

Lloyd Larson

Tune: LASST UNS ERFREUEN

Geistliche Kirchengesäng, Cologne, 1623

With energy and drive ♩ = ca. 84

The musical score is written for piano in 4/4 time, featuring a treble and bass staff. The key signature has two sharps (F# and C#). The score is divided into four systems, each containing three measures. The first system begins with a forte (f) dynamic and includes an 8vb (octave below) marking in the bass staff. The second system starts at measure 4, features a mezzo-forte (mf) dynamic, and includes a crescendo hairpin. The third system starts at measure 7, returns to a forte (f) dynamic, and includes an 8vb marking. The fourth system starts at measure 10, features a mezzo-forte (mf) dynamic, and includes an 8vb marking. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and chordal textures.

Duration: 3:30

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The God of Abraham Praise

Lloyd Larson

Tune: LEONI

Traditional Hebrew melody

With steady motion ♩ = ca. 112

The piano score is written for a grand piano in 4/4 time, with a key signature of one sharp (F#). The tempo is marked as 'With steady motion' and the tempo indicator is ♩ = ca. 112. The score is divided into five systems, each containing three measures. The first system starts with a piano (*p*) dynamic. The second system begins at measure 4. The third system begins at measure 7. The fourth system begins at measure 10 and includes a mezzo-piano (*mp*) dynamic marking. The fifth system begins at measure 13. The right hand plays a melody of eighth and quarter notes, while the left hand provides a steady accompaniment of eighth notes. The piece concludes with a final chord in the right hand and a whole note in the left hand.

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Come, Christians, Join to Sing

49

Lloyd Larson

Tune: MADRID

Traditional Spanish melody

Regally ♩ = ca. 108

The piano score is written for a grand piano in 4/4 time. It consists of four systems of music, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor). The score begins with a forte (*f*) dynamic. The first system (measures 1-4) features a melody in the treble staff and a bass line in the bass staff. The second system (measures 5-8) continues the melody and bass line. The third system (measures 9-12) includes a *rit.* (ritardando) marking and an *8vb* (octave below) marking. The fourth system (measures 13-16) includes an *a tempo* marking. The score concludes with a final cadence in the fourth system.

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All Hail the Power of Jesus' Name

Lloyd Larson

Tune: CORONATION

by Oliver Holden, 1793

Regally ♩ = ca. 96

The piano score is written for a grand piano in 4/4 time, with a key signature of one sharp (F#). The tempo is marked 'Regally' with a quarter note equal to approximately 96 beats per minute. The score is divided into four systems, each containing a grand staff (treble and bass clefs). The first system begins with a forte (f) dynamic. The melody in the right hand features a mix of eighth and sixteenth notes, often beamed together, while the left hand provides a steady accompaniment of chords and single notes. The piece concludes with a final chord in the right hand and a sustained bass note in the left hand.

Duration: 2:45

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Fairest Lord Jesus

Lloyd LarsonTune: CRUSADER'S HYMN
Schlesische Volkslieder, 1842

Tenderly, expressively ♩ = ca. 84

4

7

10

p

poco rit.

a tempo

Duration: 2:30

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Crown Him with Many Crowns

Lloyd Larson
Tune: DIADEM
by James Ellor
Tune: DIADEMATA
by George J. Elvey

Regally ♩ = ca. 104

The piano score is written for a grand piano in 3/4 time, with a key signature of one flat (B-flat). The tempo is marked 'Regally' with a quarter note equal to approximately 104 beats per minute. The score is divided into four systems, each with a measure number (1, 4, 7, 10) at the beginning of the first staff. The first system (measures 1-3) begins with a forte (*f*) dynamic. The second system (measures 4-6) includes a sixteenth-note triplet in measure 5. The third system (measures 7-9) includes a crescendo hairpin and a mezzo-forte (*mf*) dynamic marking. The fourth system (measures 10-12) includes a piano (*p*) dynamic marking. The piece concludes with a key signature change to one sharp (F#) in the final measure.

Duration: 2:50

When Morning Gilds the Skies

67

Lloyd Larson

Tune: LAUDES DOMINI

by Joseph Barnby, 1868

Expressively, very freely ♩ = 92-104

The musical score is written for piano in 4/4 time. It consists of five systems of music, each with a treble and bass staff joined by a brace. The first system begins with a piano (*p*) dynamic marking. The second system starts at measure 5. The third system starts at measure 10 and features large, sweeping melodic lines in both hands. The fourth system starts at measure 14 and includes a mezzo-forte (*mp*) dynamic marking. The fifth system starts at measure 18. The score includes various musical notations such as eighth notes, quarter notes, half notes, and chords, along with phrasing slurs and dynamic markings.

Duration: 2:15

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Rejoice, the Lord Is King

Lloyd Larson

Tune: DARWALL'S 148TH
by John Darwall (1731-1789)

Lightly ♩ = ca. 112

mp

no ped.

4

7

(mel.)

10

13

(mel.)

mf

ped. harmonically

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O for a Thousand Tongues to Sing

*O for a thousand tongues to sing my great Redeemer's praise,
The glories of my God and King, the triumphs of His grace.
My gracious Master and my God, assist me to proclaim,
To spread through all the earth abroad the honors of Thy name.*

Lloyd Larson

Tune: AZMON

by Carl G. Glaser, 1828

Joyously ♩ = ca. 92

The piano score is written for a grand piano in 3/4 time, with a key signature of one sharp (F#). The tempo is marked 'Joyously' with a quarter note equal to approximately 92 beats per minute. The score is divided into four systems of four measures each. The first system begins with a mezzo-piano (mp) dynamic. The second system starts at measure 4. The third system starts at measure 8 and includes a mezzo-forte (mf) dynamic marking. The fourth system starts at measure 12 and includes a piano (p) dynamic marking. The music features a mix of single notes, chords, and triplets, with a flowing accompaniment in the bass line.

Duration: 1:30

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Spirit of God, Descend upon My Heart

77

Lloyd Larson
Tune: MORECAMBE
by Frederick C. Atkinson, 1870

Gently flowing ♩ = ca. 84

The musical score is written for piano in 4/4 time, featuring a treble and bass staff. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Gently flowing' with a quarter note equal to approximately 84 beats per minute. The score is divided into four systems, each starting with a measure number (1, 3, 5, 7). The first system includes a dynamic marking of *mp* and a *simile* instruction. The melody in the treble staff consists of eighth and sixteenth notes, often grouped in triplets. The bass staff provides a harmonic accompaniment with chords and single notes, including some triplet figures. The piece concludes with a final chord in the treble staff.

Duration: 3:00

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Every Time I Feel the Spirit

Arranged by **Lloyd Larson**

Tune: **PENTECOST**

African American spiritual

Gently, steadily ♩ = ca. 138

The musical score is written for piano in 4/4 time, key of D major (one sharp). It consists of four systems of music, each with a treble and bass staff joined by a brace. The first system begins with a mezzo-forte (*mf*) dynamic. The second system starts at measure 5 and includes a melodic line in the treble staff marked *(mel.)*. The third system starts at measure 9. The fourth system starts at measure 13. The bass line is a steady, rhythmic accompaniment throughout, while the treble staff features more complex harmonic and melodic patterns.

Duration: 3:00

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Amazing Grace! How Sweet the Sound

Lloyd Larson

Tune: NEW BRITAIN

Virginia Harmony, 1831

Gently, freely ♩ = ca. 76 - 80

The musical score is written for piano in 3/4 time, featuring a treble and bass staff. The key signature has one sharp (F#). The score is divided into four systems of four measures each. The first system begins with a piano (*p*) dynamic. The second system starts at measure 4. The third system starts at measure 8 and includes a mezzo-piano (*mp*) dynamic marking. The fourth system starts at measure 12 and includes a triplet of eighth notes in both the treble and bass staves. The piece concludes with a final chord in the fourth measure of the last system.

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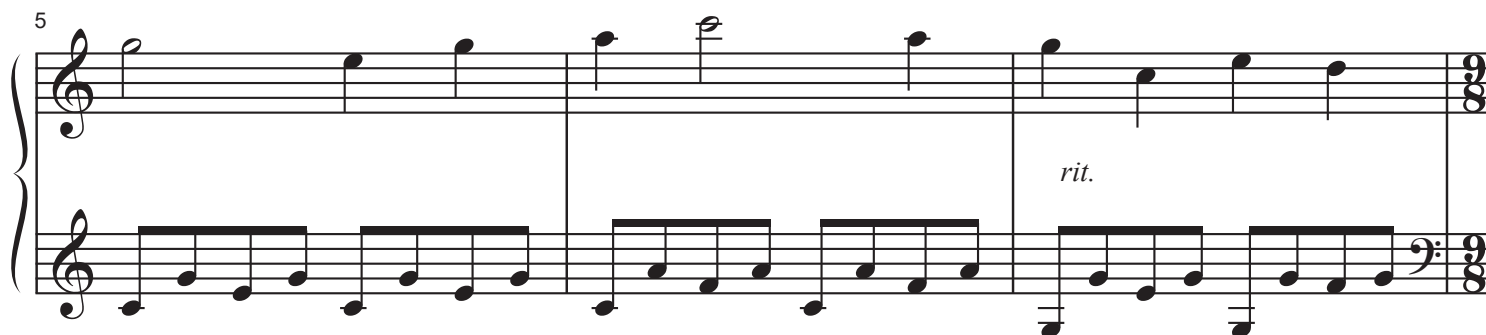
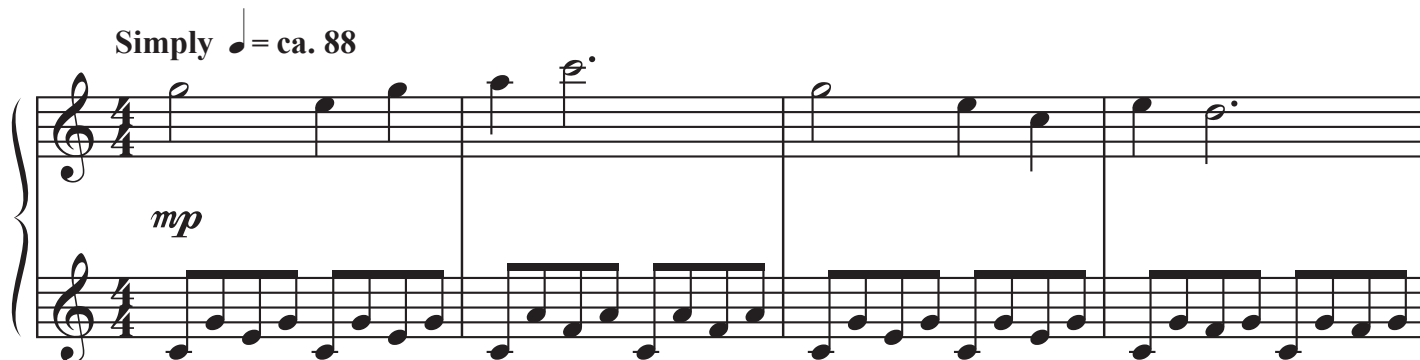
Jesus Loves Me, This I Know

Lloyd Larson

Tune: JESUS LOVES ME

by William B. Bradbury, 1862

Simply ♩ = ca. 88



Steady tempo ♩ = ca. 132



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Day by Day and with Each Passing Moment

Lloyd Larson

Tune: BLOTT EN DAG

by Oscar Ahnfelt, 1872

Tenderly, expressively ♩ = ca. 100

p

mel.

pedal harmonically

5

9

13

17

mel.

mf

Duration: 3:15

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O Love That Will Not Let Me Go

Lloyd Larson

Tune: ST. MARGARET

by Albert L. Peace, 1884

Slowly, very freely ♩ = ca. 72

p *mp*

5

p

9

rit. *a tempo* *8va*

13

cresc. *mp*

Duration: 3:00

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Good News! The Chariot's Comin'

105

Lloyd Larson

Tune: GOOD NEWS

African American spiritual

Joyously ♩ = ca. 120 (♩ = $\overbrace{\text{♩} \text{♩} \text{♩}}^3$)

The piano score is written for a grand piano in 2/2 time, with a key signature of one sharp (F#). The tempo is marked 'Joyously' with a quarter note equal to approximately 120 beats per minute, indicated by a triplet of eighth notes. The dynamics are marked 'mf' (mezzo-forte). The score consists of four systems of music, each with a treble and bass staff. The first system begins with a treble staff containing a half note F#4 and a bass staff with a half note F#2. The second system starts with a treble staff triplet of eighth notes (F#4, G#4, A4) and a bass staff half note F#2. The third system begins with a treble staff half note F#4 and a bass staff half note F#2. The fourth system starts with a treble staff triplet of eighth notes (F#4, G#4, A4) and a bass staff half note F#2. The score includes various musical notations such as triplets, slurs, and dynamic markings.

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My Faith Looks Up to Thee

Lloyd Larson

Tune: OLIVET

by Lowell Mason, 1832

Expressively, freely ♩ = ca. 80

The musical score is written for piano in 4/4 time, featuring a treble and bass clef. The key signature has two sharps (F# and C#). The score is divided into four systems, each starting with a measure number (1, 5, 9, 12). The first system includes a dynamic marking of *mp*. The second system includes tempo markings of *poco rit.* and *a tempo*. The third system continues the melodic and harmonic development. The fourth system concludes with a *poco rit.* marking and a final cadence. The notation includes various musical symbols such as notes, rests, chords, and dynamic/tempos markings.

Duration: 2:30

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And Can It Be That I Should Gain?

113

Lloyd Larson
Tune: SAGINA
by Thomas Campbell, 1825

Boldly $\text{♩} = \text{ca. } 72$

The musical score is written for piano in 2/2 time. It consists of four systems of music. The first system (measures 1-4) begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/2 time signature. The melody starts on a whole note G3, followed by a half note F3, and then a half note E3. The bass line consists of a whole note chord of G2, B1, and D2. The second system (measures 5-8) continues the melody with a half note D3, a half note C3, and a half note B2. The bass line consists of a whole note chord of G2, B1, and D2. The third system (measures 9-12) continues the melody with a half note A2, a half note G2, and a half note F2. The bass line consists of a whole note chord of G2, B1, and D2. The fourth system (measures 13-16) continues the melody with a half note E2, a half note D2, and a half note C2. The bass line consists of a whole note chord of G2, B1, and D2. The score includes dynamic markings: *f* (forte) at the beginning, *ff* (fortissimo) at measure 5, *dim.* (diminuendo) at measure 7, and *poco rit.* (poco ritardando) at measure 8. The tempo marking *mf a tempo* (mezzo-forte at tempo) appears at measure 9. The key signature changes to one sharp (F#) at measure 9. The score ends with a final cadence in measure 16.

5

ff

dim.

poco rit.

9

mf a tempo

13

7

Duration: 2:45

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Blessed Assurance, Jesus Is Mine

Lloyd Larson

Tune: ASSURANCE

by Phoebe P. Knapp, 1873

With strength, freely ♩ = ca. 92

f holding back moving ahead

ff

holding back

Duration: 4:15

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Near to the Heart of God

Lloyd Larson

Tune: McAFEE

by Cleland Boyd McAfee, 1901

Tenderly ♩ = ca. 66

p

mp

mf

Duration: 3:00

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Be Thou My Vision

Lloyd Larson

Tune: SLANE

Traditional Irish melody

Tenderly, freely ♩ = ca. 84

p

Ped.

5

9

mp

poco rit.

pedal harmonically

13

p a tempo

*

Duration: 2:30

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I Need Thee Every Hour

Lloyd Larson

Tune: NEED

by Robert Lowry, 1872

Gently, very freely ♩ = ca. 69

p

cresc. e rit.

mp *a tempo*

mf *rit.*

Duration: 2:30

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He Hideth My Soul

137

Lloyd Larson
Tune: KIRKPATRICK
by William J. Kirkpatrick, 1890

Expressively, freely ♩ = ca. 88

The musical score is written for piano in 3/4 time. It consists of four systems of staves. The first system begins with a piano (*p*) dynamic marking. The second system starts at measure 6. The third system starts at measure 11. The fourth system starts at measure 16 and includes a mezzo-piano (*mp*) dynamic marking. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and chordal textures. The key signature has one flat (B-flat), and the time signature is 3/4.

Duration: 3:30

My Shepherd Will Supply My Need

Lloyd Larson

Tune: RESIGNATION

from *Southern Harmony*, 1835

Tenderly, freely ♩ = ca. 76

4

8

8^{va} - - - - -

poco rit.

mp a tempo

12

Duration: 4:15

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I Want Jesus to Walk with Me

Lloyd Larson

Tune: WALK WITH ME
African American spiritual

Expressively, freely ♩ = ca. 60

p

p

mp
(mel.)

(mel.)
mp

holding back

moving forward

Duration: 3:00

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It Is Well with My Soul

Lloyd Larson

Tune: VILLE DU HAVRE

by Philip P. Bliss, 1876

Expressively, very freely ♩ = 69-72

p

molto rit.

More movement, still freely ♩ = ca. 76-80

Duration: 4:20

Come, Ye Thankful People, Come

159

Lloyd Larson

Tune: ST. GEORGE'S, WINDSOR

by George J. Elvey, 1858

Boldly ♩ = ca. 100

Piano score for the hymn "Come, Ye Thankful People, Come". The score is in 4/4 time and consists of four systems of music. The first system begins with a forte (*f*) dynamic. The second system starts with a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) section. The third system also begins with a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) section. The fourth system concludes with a ritardando (*rit.*) marking. The score features various musical notations including chords, single notes, and rests, with dynamic markings and a tempo indication at the beginning.

Duration: 2:45

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Let All Things Now Living with Now Thank We All Our God

Lloyd Larson

Tune: ASH GROVE

Traditional Welsh melody

Tune: NUN DANKET

by Johann Crüger, 1647

With energy, lightly $\text{♩} = \text{ca. } 50$

The piano score is written for a grand piano in 3/4 time, featuring two staves. The key signature has one flat (B-flat). The score is divided into five systems, each with a measure number at the beginning. The first system starts at measure 1 and ends at measure 5. The second system starts at measure 6 and ends at measure 11. The third system starts at measure 12 and ends at measure 16. The fourth system starts at measure 17 and ends at measure 21. The fifth system starts at measure 22 and ends at measure 26. The score includes dynamic markings: *mp* (mezzo-piano) at the beginning of the first system and *mf* (mezzo-forte) at the beginning of the fourth system. The tempo instruction 'With energy, lightly ♩ = ca. 50' is placed above the first system. The score concludes with a double bar line at the end of the fifth system.

Duration: 2:00

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Let All Mortal Flesh Keep Silence

Lloyd Larson
Tune: PICARDY
Traditional French melody

Pensively, freely ♩ = ca. 54

The musical score is written for piano in 3/2 time, featuring a treble and bass staff. The key signature has three flats (B-flat, E-flat, A-flat). The score is divided into four systems, each with a measure number (6, 11, 15) at the beginning of the first staff. The first system (measures 1-5) begins with a piano (*p*) dynamic. The second system (measures 6-10) continues the melody. The third system (measures 11-14) includes a mezzo-piano (*mp*) dynamic. The fourth system (measures 15-18) concludes with a *rit.* (ritardando) marking. The piece ends with a final chord in the bass staff.

Duration: 3:10

O Come, O Come, Emmanuel

173

Lloyd Larson

Tune: VENI EMMANUEL
Traditional French melody

Slowly, very freely ♩ = 84 - 92

The musical score is written for piano in 4/4 time, featuring a treble and bass staff. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Slowly, very freely' with a quarter note equal to 84-92 beats per minute. The score is divided into four systems, each containing four measures. The first system begins with a mezzo-piano (*mp*) dynamic. The second system starts at measure 4. The third system starts at measure 8. The fourth system starts at measure 12 and includes a mezzo-forte (*mf*) dynamic marking with a crescendo hairpin. The piece concludes with a final chord in the fourth system.

Duration: 3:30

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Come, Thou Long-Expected Jesus

Lloyd Larson

Tune: HYFRYDOL

by Rowland H. Prichard, 1830

Steadily $\text{♩} = \text{ca. } 46$

The musical score is written for piano in 3/4 time, featuring a treble and bass staff. The key signature has one flat (B-flat). The score is divided into four systems, each containing five measures. The first system begins with a mezzo-forte (*mf*) dynamic marking. The melody in the treble staff is characterized by eighth and sixteenth notes, often beamed together, with some measures containing triplets. The bass staff provides a steady accompaniment with a pattern of eighth notes and rests. Measure numbers 5, 10, and 15 are indicated at the start of their respective systems.

Duration: 2:30

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See, Amid the Winter's Snow with O Come, Let Us Adore Him

183

Lloyd Larson

Tune: HUMILITY

by John Goss, 1871

Tune: ADESTE FIDELES

by John Francis Wade, ca. 1743

Tenderly, expressively ♩ = ca. 80

The musical score is written for piano in 4/4 time, featuring two staves (treble and bass clef). The key signature has one flat (B-flat). The score is divided into four systems, each containing four measures. The first system begins with a mezzo-piano (*mp*) dynamic and includes a *poco rit.* marking in the fourth measure. The second system starts at measure 5 and includes an *a tempo* marking. The third system starts at measure 9. The fourth system starts at measure 13 and includes a mezzo-forte (*mf*) dynamic and a triplet of eighth notes in the second measure. The score concludes with a final cadence in the fourth measure of the fourth system.

Duration: 4:00

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Lo! How a Rose E'er Blooming

Lloyd Larson

Tune: ES IST EIN ROS'

16th-century German carol

Tenderly, freely $\text{♩} = \text{ca. } 52$

Measures 1-4 of the piece. The music is in 3/4 time, key of B-flat major. The tempo is 'Tenderly, freely' with a quarter note equal to approximately 52 beats. 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. The piece is in 3/4 time.

Measures 5-7 of the piece. Measure 5 starts with a mezzo-piano (*mp*) dynamic. A crescendo hairpin is shown over measures 6 and 7, which ends with a *rit.* (ritardando) marking. The melody continues in the right hand, and the bass line is in the left hand.

Measures 8-10 of the piece. Measure 8 starts with a 'Steady tempo' marking and a quarter note equal to approximately 56 beats. The music features a steady, rhythmic pattern in the right hand, with the left hand providing a simple bass line. The piece is in 3/4 time.

Measures 11-13 of the piece. The melody continues in the right hand, and the bass line is in the left hand. The piece is in 3/4 time.

Measures 14-16 of the piece. The melody continues in the right hand, and the bass line is in the left hand. The piece is in 3/4 time.

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Silent Night! Holy Night!

Lloyd Larson

Tune: STILLE NACHT

by Franz Gruber, 1818

Tune: STILL, STILL, STILL

Traditional Austrian melody

Serenely, freely ♩ = ca. 69

The musical score is written for piano in E-flat major (three flats) and 3/4 time. It begins with a piano (*p*) dynamic. The first system contains three measures, with the first measure featuring a triplet of eighth notes in the right hand and a dotted half note in the left hand. The second measure has a triplet of eighth notes in the right hand and a dotted half note in the left hand, with a *simile* marking. The third measure continues the melody. The second system starts at measure 4 and consists of four measures. The third system starts at measure 8 and consists of five measures. The fourth system starts at measure 13 and consists of five measures. The score is written for a single piano, with a treble and bass staff joined by a brace.

Duration: 3:20

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Hark! the Herald Angels Sing

*Hark! the herald angels sing, "Glory to the newborn King;
Peace on earth, and mercy mild, God and sinners reconciled!"
Joyful, all ye nations, rise, join the triumph of the skies;
With th'angelic host proclaim, "Christ is born in Bethlehem!"
Hark! the herald angels sing, "Glory to the newborn King."*

Lloyd Larson

Tune: MENDELSSOHN

by Felix Mendelssohn, 1840

Festively ♩ = ca. 104

f 6 6 6 6 6 *simile*

3

5 3

7

d

v

Duration: 2:40

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I Saw Three Ships

201

Lloyd Larson

Tune: I SAW THREE SHIPS

Traditional English carol

Tune: SUSSEX CAROL

Traditional English carol

Buoyantly, with energy ♩ = ca. 92

The musical score is written for piano in G major and 6/8 time. It consists of five systems of music, each with a treble and bass staff. The first system begins with a mezzo-piano (*mp*) dynamic. The melody in the treble staff is characterized by eighth-note patterns, while the bass staff provides a simple harmonic accompaniment. The second system starts at measure 5. The third system starts at measure 9. The fourth system starts at measure 13 and includes a mezzo-forte (*mf*) dynamic marking. The fifth system starts at measure 18 and concludes the piece. The overall tempo is indicated as approximately 92 beats per minute.

Duration: 2:15

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It Came upon the Midnight Clear

Lloyd Larson

Tune: CAROL

by Richard Storrs Willis, 1850

Pensively ♩ = ca. 84

The musical score is written for piano in 3/4 time, key of D major. It consists of four systems of staves. The first system starts with a piano (p) dynamic marking. The melody is primarily in the right hand, with the left hand providing harmonic support through chords and single notes. The second system begins at measure 6. The third system begins at measure 11 and features a melodic flourish in the right hand. The fourth system begins at measure 16 and concludes with a final chord and a fermata. The tempo is marked 'Pensively' with a quarter note equal to approximately 84 beats per minute.

Duration: 4:00

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He Is Born, the Divine Christ Child

Lloyd Larson

Tune: IL EST NÉ

Traditional French melody

Lightly, steady ♩ = ca. 92

The musical score is written for piano in 2/2 time. It consists of four systems of staves. The first system (measures 1-4) features a treble staff with whole rests and a bass staff with a melody of eighth and quarter notes, marked *mp*. The second system (measures 5-8) has a treble staff with a melodic line and a bass staff with a simple accompaniment, marked *pedal sparingly*. The third system (measures 9-12) continues the melody in the treble staff and accompaniment in the bass staff, marked *p*. The fourth system (measures 13-16) concludes the piece with a final melodic phrase in the treble staff and a sustained accompaniment in the bass staff.

Duration: 2:00

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O Holy Night!

217

Lloyd Larson

Tune: CANTIQUE DE NOEL
by Adolphe C. Adam, 19th c.

Gently ♩ = ca. 69

The first system of musical notation for 'O Holy Night!'. It features a grand staff with a treble and bass clef. The time signature is 12/8. The tempo is marked 'Gently' with a note equal to approximately 69 beats per minute. The dynamics are marked 'mp' (mezzo-piano). The melody is in the treble clef, and the bass line is in the bass clef. The key signature is one flat (B-flat major or D-flat minor).

The second system of musical notation for 'O Holy Night!'. It features a grand staff with a treble and bass clef. The time signature is 12/8. The tempo is marked 'Gently' with a note equal to approximately 69 beats per minute. The dynamics are marked 'mp' (mezzo-piano). The melody is in the treble clef, and the bass line is in the bass clef. The key signature is one flat (B-flat major or D-flat minor). The system includes a measure with a '3' above it, indicating a triplet, and a measure with a 'simile' marking.

The third system of musical notation for 'O Holy Night!'. It features a grand staff with a treble and bass clef. The time signature is 12/8. The tempo is marked 'Gently' with a note equal to approximately 69 beats per minute. The dynamics are marked 'mp' (mezzo-piano). The melody is in the treble clef, and the bass line is in the bass clef. The key signature is one flat (B-flat major or D-flat minor). The system includes a measure with a '6' above it, indicating a sextuplet.

The fourth system of musical notation for 'O Holy Night!'. It features a grand staff with a treble and bass clef. The time signature is 12/8. The tempo is marked 'Gently' with a note equal to approximately 69 beats per minute. The dynamics are marked 'mp' (mezzo-piano). The melody is in the treble clef, and the bass line is in the bass clef. The key signature is one flat (B-flat major or D-flat minor). The system includes a measure with a '9' above it, indicating a nonuplet.

Duration: 3:15

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Joy to the World

Lloyd Larson

Tune: ANTIOCH

by G.F. Handel (1685-1759),

adapt. by Lowell Mason (1792-1872)

Tenderly, very freely ♩ = ca. 80

The musical score is written for piano in 4/4 time. It consists of four systems of music, each with a grand staff (treble and bass clef). The first system begins with a tempo instruction 'Tenderly, very freely ♩ = ca. 80' and a dynamic marking 'mp'. The second system starts at measure 5. The third system starts at measure 8 and includes performance instructions 'holding back' and 'moving forward'. The fourth system starts at measure 11. The score includes various musical notations such as notes, rests, and bar lines.

Duration: 4:00

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What Child Is This?

227

Lloyd Larson

Tune: GREENSLEEVES

Traditional English melody

With gentle, steady motion ♩ = ca. 112

mp

dim. *p*

Duration: 3:00

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When I Survey the Wondrous Cross

Lloyd Larson

Tune: HAMBURG

by Lowell Mason, 1824

Expressively, steadily ♩ = ca. 92

The musical score is written for piano in 4/4 time, featuring a key signature of one flat (B-flat). It consists of four systems of music, each with a treble and bass staff joined by a brace. The first system begins with a piano (*p*) dynamic marking. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and single notes. The piece is divided into measures by vertical bar lines, with measure numbers 5, 9, and 13 indicated at the start of their respective systems. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and chord symbols. The final system concludes with a double bar line and a fermata over the final notes.

Duration: 3:00

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The Old Rugged Cross

Lloyd Larson
Tune: OLD RUGGED CROSS
by George Bennard, 1913

Gently ♩ = ca. 88

p

5

9

13

Duration: 3:00

O Sacred Head, Now Wounded

241

Lloyd Larson

Tune: PASSION CHORALE
by Hans Leo Hassler, 1601

Solemnly, freely ♩ = ca. 72

The musical score is written for piano in 4/4 time. It consists of four systems of music, each with a treble and bass staff joined by a brace. The first system begins with a piano (*p*) dynamic. The second system starts with a measure rest in the treble and a triplet of eighth notes in the bass. The third system features a melodic line in the treble, indicated by the *mel.* marking. The fourth system begins with a mezzo-piano (*mp*) dynamic. The score includes various musical notations such as rests, notes, slurs, and dynamic markings.

Duration: 2:00

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Were You There?

Lloyd Larson

Tune: WERE YOU THERE
African American spiritual

Tenderly, freely ♩ = 80-84

4

...when they crucified my Lord?

8

11

p

mp

Duration: 3:20

Hallelujah! What a Savior!

Lloyd Larson

Tune: HALLELUJAH! WHAT A SAVIOR

by Philip P. Bliss, 1875

Tenderly, very freely ♩ = ca. 66

The piano score is written for a grand piano in 4/4 time. It consists of four systems of music, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic marking. The second system includes the instruction *holding back* above the treble staff. The third system includes the instruction *moving forward* above the bass staff. The score features various musical notations including eighth notes, sixteenth notes, and rests, with some measures containing triplets. The overall mood is tender and expressive, as indicated by the tempo and dynamic markings.

Duration: 3:00

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Near the Cross

Lloyd Larson
Tune: NEAR THE CROSS
by William H. Doane, 1869

Pensively ♩ = ca. 92

p

8^{va}-----

6

(8^{va})-----

11

16

Duration: 3:00

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All Glory, Laud, and Honor

Lloyd Larson

Tune: ST. THEODULPH

by Melchior Teschner, 1613

Triumphantly ♩ = ca. 84

f

8vb

8vb

8vb

8vb

3

Duration: 3:00

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Hosanna, Loud Hosanna

Lloyd Larson

Tune: ELLACOMBE

from *Gesangbuch der H. W. K. Hofkapelle*, 1784

Boldly ♩ = ca. 66

f

8vb

4

7

8vb

10

mf

8vb

Duration: 2:20

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Christ the Lord Is Risen Today

263

*Christ the Lord is risen today, Alleluia!
All creation, join to say Alleluia!
Raise your joys and triumphs high, Alleluia!
Sing, ye heavens, and earth reply, Alleluia!*

Lloyd Larson

Tune: EASTER HYMN

from *Lyra Davidica*, London, 1708

Quietly, freely ♩ = ca. 76

The piano score is written for a grand piano in 4/4 time. It consists of four systems of music, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic marking. The second system starts at measure 4. The third system starts at measure 7 and includes a key signature change to two sharps (F# and C#) at measure 8. The fourth system starts at measure 10 and includes a mezzo-piano (*mp*) dynamic marking at measure 11. The score features various musical notations including eighth, quarter, and half notes, rests, and chords. There are also fermatas over some notes in the bass staff.

Duration: 3:00

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The Day of Resurrection

Lloyd Larson

Tune: LANCASHIRE

by Henry T. Smart, 1836

Regally ♩ = ca. 112

The musical score is written for piano in 4/4 time. It consists of four systems of staves. The first system begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Regally' with a quarter note equal to approximately 112 beats per minute. The first measure is marked with a forte 'f' dynamic and contains a triplet of eighth notes in the right hand and a half note in the left hand. The second system starts at measure 5 and continues the melodic and harmonic development. The third system starts at measure 9 and includes a crescendo hairpin. The fourth system starts at measure 13 and is marked with a mezzo-forte 'mf' dynamic. The score concludes with a final chord in the right hand and a sustained bass line in the left hand.

Duration: 3:00

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Thine Is the Glory

Lloyd Larson
Tune: MACCABEUS
by G. F. Handel (1685-1759)

Regally ♩ = ca. 58

f (mel.)

4

7

10 (mel.)

Duration: 3:40

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