

Service Starters

Lloyd Larson

Moderately Advanced

Service Starters

Solos for Piano and Congregation

Lloyd Larson

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Foreword

I have served the local church as a Worship Pastor for nearly five decades now, going back to my first part-time position in Kokomo, Indiana while I was a college student. I suppose that means I have a bit of mileage on me at this point! 😊 But it also means that I have planned and led thousands of worship services. It seems that one of the benefits that comes with mileage is perspective. And with perspective, I have come to realize how important the start of a worship service can be for the gathered people of God.

Each week, as I sat down to think and pray through the best way to begin a worship service, I am often reminded of the words of the Psalmist that say we are “...to worship the Lord with gladness....come before Him with joyful songs....enter His gates with thanksgiving and His courts with praise...to give thanks and praise...to worship the Lord...” (Psalm 100). My experience in music and worship ministry and being in the trenches week in and week out has served as the catalyst for this collection, which I hope will serve as a useful resource for pianists, worship leaders, and congregations alike to begin a service meaningfully and creatively.

One of the primary goals of worship leading, in my opinion, is to do all we can to encourage broad-based participation by all of the gathered people. As you employ these hymn settings in your worship plans, I pray that they will be useful vehicles in leading the people of your faith community to inspiring and meaningful worship. Our God is worthy of only our best efforts in worship!

—Lloyd Larson

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Accessing the Parts

Parts for the narrators, instrumentalists, and vocalists, along with hymn lyrics that can be printed or projected are available as a free download. Go to www.lorenz.com/servicestarters and click the Free Download button under the cover image to access the PDF.

Using *SERVICE STARTERS*

Each arrangement follows the same format:

1. **Opening.** Recognizing that the Word of God is of central importance in worship, each hymn setting includes a role for a scripture reader or two. This will likely entail a brief rehearsal to coordinate timing. Additionally, some of the settings include partnering with a vocal soloist or optional ensemble or a solo instrumentalist.
2. **Hymn Introduction.** Typically piano only, and labelled “Hymn Intro” in the music, this marks the beginning of the congregation’s participation in the singing of the hymn. A worship leader might invite the congregation to stand or to prepare to sing at this point.
3. **Congregational Singing.** Marked with “+Congregation (in parts)” in the music, this is when the congregation begins to sing the hymn, utilizing the traditional chorale settings found in most hymnals. The piano arrangement is merely a realized accompaniment to be used by pianists in supporting congregational singing with these familiar harmonizations.

Hymn lyrics that may be used for print or projection purposes are included in the supplementary parts download. Or you may wish to direct your congregation to the appropriate hymn page and stanzas for the selected hymn. Recognizing that there are nominal variances on lyrics from hymnal to hymnal, you should check for any lyric discrepancies.

4. **Closing Stanza.** The last stanza of each hymn, marked “Congregation (in unison),” includes a transitional modulation and free harmonization accompaniment where the congregation should sing in unison as the hymn is concluded.

Holy, Holy, Holy! Lord God Almighty!

Piano, Solo, Congregation, and Narrator

Words by
Reginald Heber (1783-1826)

Arranged by **Lloyd Larson**
Tune: NICAIA
by **John B. Dykes** (1823-1876)

Mysteriously, very freely ♩ = 54-58

Narrator: In the year that King Uzziah died I saw the Lord

p 6 *holding back* 6 *moving forward* *holding back*

ten. ten. *ten. ten.*

sitting upon a throne, high and lifted up; and the train of His robe filled the temple. Above Him stood the seraphim.

3 *moving forward* *holding back* *loco*

Each had six wings; with two he covered his face, and with two he covered his feet, and with two he flew. And one called to another and said: "Holy, holy, holy is the Lord of hosts; the whole earth is full of His glory!" (Is. 6:1-3)

6 *moving forward* *cresc. poco a poco* *holding back*

"Holy, holy, holy is the Lord God Almighty, who was and is and is to come!" (Rev. 4:8b)

9 *mp* *moving forward*

24 *rit.* *mf a tempo*

Ho - ly, ho - ly, ho - ly!

27

Mer - ci - ful and might - y! God in three

30 **Strongly, steadily** ♩ = ca. 92
end Solo

per - sons, bless - ed Trin - i - ty!

Strongly, steadily ♩ = ca. 92
Hymn Intro.

33

rit.

+ Congregation (in parts)

36

mf a tempo

2. Ho - ly, ho - ly, ho - ly! All the saints a -
 3. Ho - ly, ho - ly, ho - ly! Though the dark - ness

39

dore hide Thee, cast - ing down their gold - en crowns a -
 Thee, though the eye of sin - ful flesh Thy

42

round the glass - y sea; cher - u - bim and
glo - ry may not see; on - ly Thou art

45

ser - a - phim fall - ing down be - fore Thee, who - wert and
ho - ly; there is none be - side Thee, Thee, per - fect in

49

art, and ev - er - more shalt be.
power, in love, and pu - ri - ty.

1. (opt. Repeat) 2.

1. (opt. Repeat) 2.

Broadly ♩ = ca. 84

f Congregation (in unison)

53

rit.

4. Ho - ly, ho - ly,

Broadly ♩ = ca. 84

f

Musical score for measures 53-56. The vocal line begins with a rest, followed by the lyrics "4. Ho - ly, ho - ly,". The piano accompaniment starts with a *cresc.* marking, followed by a *rit.* marking, and ends with a **f** marking. A large red watermark "SAMPLE" is overlaid on the score.

57

ho - ly! Lord God Al - mighty - y!

Musical score for measures 57-59. The vocal line contains the lyrics "ho - ly! Lord God Al - mighty - y!". The piano accompaniment provides harmonic support. A large red watermark "SAMPLE" is overlaid on the score.

60

All Thy works shall praise Thy name, in earth, and sky, and

Musical score for measures 60-62. The vocal line contains the lyrics "All Thy works shall praise Thy name, in earth, and sky, and". The piano accompaniment continues with harmonic support. A large red watermark "SAMPLE" is overlaid on the score.

63

sea. Ho - ly, ho - ly, ho - ly!

66

Mer - ci - ful and might - y! God in three

69

molto rit.

per - sons, bless - ed Trin - i - ty!

molto rit.

vivo

I Need Thee Every Hour

Piano, Solo, Congregation, and Narrator

Words by
Annie S. Hawks (1835-1918)

Arranged by **Lloyd Larson**
Tune: **NEED**
by **Robert Lowry** (1826-1899)

Narrator: Incline Your ear, O Lord, and hear me, for I am poor and needy.

Gently ♩ = ca. 80

p

Give ear, O Lord, to my prayer. Hear my urgent plea. (*Ps. 86:1, 6*)

4

8 Solo *p*

1. I need Thee ev - 'ry hour, most gra - cious—

21

need Thee. O bless me now, my Sav - ior, I come_____ to

25

end Solo

Thee.

Hymn Intro.

29

+Congregation (in parts) *mp*

2. I

33

need need Thee ev - 'ry hour, stay in Thou near -
Thee ev - 'ry hour in joy or

36

by; pain; temp come quick - tions lose their power when Thou art -
ly and a - bide or life is

40

nigh. vain. I need Thee, O I need Thee;

43

ev - 'ry hour I need Thee. O bless me now, my

46

Sav - ior, I come to Thee. 3. I

1. (opt. Repeat) *mp*

49

Thee. 4. I

2. *rit.* Congregation (in unison) *mf*

53 **Slightly broader** ♩ = ca. 76

need Thee ev - 'ry hour, most Ho - ly — One; O

57

make me Thine in - deed, Thou bless - ed — Son. I

61 *f*

need Thee, O I need Thee; ev - 'ry hour I need Thee. O

f

end Cong.

65

bless me now, my Sav - ior, I come ——— to Thee.

69

rit. Solo *mp* Slowly, freely *holding back*

O bless me now, my Sav - ior, I

mf rit. *mp* *holding back*

Slowly, freely

73

moving forward *molto rit.*

come ——— to Thee.

moving forward *molto rit.* *p*

Come, Thou Fount of Every Blessing

Piano, Congregation, and Narrator with opt. Trumpet (or B♭ Instrument)

Words by
Robert Robinson (1735-1790), *alt.*

Arranged by **Lloyd Larson**
Tune: NETTLETON
Traditional American Melody
from John Wyeth's *Repository of Sacred Music, Part Second*, 1813

Narrator: As the deer pants for streams of water, so my soul pants for You, O God. My soul thirsts for God, for the living God. Where can I go and meet God? (*Ps. 42:1-2*) (*music begins*)

Lightly, steadily ♩ = ca. 84

B♭ Trumpet

mf

Lightly, steadily ♩ = ca. 84

mf

Pedal sparingly throughout

3

Tpt.

5

Tpt.

8

Tpt.

Musical score for measures 8-10. The tuba part (Tpt.) is in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in grand staff (treble and bass clefs). The music features a melodic line in the tuba and harmonic support from the piano.

11

Tpt.

Musical score for measures 11-13. The tuba part (Tpt.) continues in treble clef with the same key signature. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

14

Tpt.

Musical score for measures 14-16. The tuba part (Tpt.) has some rests in the first two measures before entering. The piano accompaniment continues with a steady harmonic accompaniment.

17

Tpt.

Musical score for measures 17-19. The tuba part (Tpt.) has a rest in the first measure. The piano accompaniment features a more active melodic line in the right hand. The piece concludes with a 4/4 time signature.

28

grace; streams of mer - cy, nev - er ceas - ing, call for
 come; and I hope, by Thy good plea - sure, safe - ly

Tpt.

mf

31

songs of loud - est praise. Teach me — some me - lo - dious
 to ar - rive at home. Je - sus — sought me when a

Tpt.

34

son - net, sung by — flam - ing tongues a - bove; praise the
 stran - ger, wan - d'ring — from the fold of God; He, to

Tpt.

37

mount! I'm fixed up - on it, mount of Thy re - deem - ing
res - cue me from dan - ger, bought me with His pre - cious

Tpt. *mf*

40

1. (opt. Repeat) 2.
love. 2. Here I blood.

Tpt. 1. (opt. Repeat) 2. *mf*

1. (opt. Repeat) 2.

43

Tpt.

45 Congregation (in unison) *rit.* **f**

3. O to

Tpt. *rit.* **f**

f *rit.*

47 Slightly broader ♩ = ca. 80

grace how great a debt - or dai - ly I'm con - strained to

Slightly broader ♩ = ca. 80

50

be! Let Thy good - ness, like a fet - ter, bind my

Tpt. **f**

53

wan - d'ring heart to Thee. Prone to wan - der, Lord, I

Tpt.

56

feel it, prone to leave the God I

Tpt.

mf

58

love; here's my heart, O take and

Tpt.

f

60

seal it, seal it for Thy courts a -

Tpt.

62

bove.

Tpt.

64

rit.

Tpt.

rit.

rit.

When Morning Gilds the Skies

Piano, Congregation, and Narrator

Words from
Katholisches Gesangbuch, 1828;
tr. Edward Caswall (1814-1878)

Arranged by **Lloyd Larson**
Tune: LAUDES DOMINI
by **Joseph Barnby** (1838-1896)

Narrator: The heavens declare the glory of God; the skies proclaim the work of His hands. Day after day they pour forth speech; night after night they display knowledge. There is no speech or language where their voice is not heard. Their voice goes out into all the earth, their words to the ends of the world. (*Ps. 19:1-4*) (*music begins*) Because of the Lord's great love we are not consumed, for His compassions never fail. They are new every morning; great is God's faithfulness. (*La. 3:22-23*)

Expressively, very freely ♩ = ca. 76

The musical score is written for piano and features four systems of music. Each system consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The first system begins with a piano (*p*) dynamic and includes a melodic line in the right hand and a bass line in the left hand. The second system starts at measure 3 and ends at measure 4, with a 2/4 time signature change. The third system starts at measure 5 and includes a *l.h.* (left hand) marking. The fourth system starts at measure 7 and ends at measure 8, also with a 2/4 time signature change. A large red watermark reading 'SAMPLE' is overlaid diagonally across the entire score.

20

moving forward

22

24

More motion, still freely ♩ = ca. 80

mf

ped. harmonically

27

30

6

33

f

35

mf

holding back

With assurance, steadily ♩ = ca. 96

38 Hymn Intro.

f

+Congregation (in parts)

41

mf

1. When

mf

45

morn - ing gilds the skies, my heart a - wak - ing cries, may
 sad - ness fill my mind? A sol - ace here I find, may
 night be - comes as day, when from the heart we say, may

49

Je - sus Christ be praised! A - like at work and
 Je - sus Christ be praised! Or fades my earth - ly
 Je - sus Christ be praised! The pow'rs of dark - ness

52

prayer, to Je - sus I re - pair, may Je - sus
 bliss? My com - fort still is this, may Je - sus
 fear, when this sweet chant they hear, may Je - sus

56

1. (opt. Repeat)	2.
------------------	----

Christ be praised! 2. Does
 Christ be praised! 3. The
 Christ be praised!

61

Congregation (in unison) *rit.* **f**

4. Be

cresc. *rit.* **f**

65

Broadly, with strength ♩ = ca. 92

this, while life is mine, my can - ti - cle di -

Broadly, with strength ♩ = ca. 92

68

vine, may Je - sus Christ be praised! Be this th'e - ter - nal

72

song through all the a - ges long, may Je - sus

76

molto rit. **ff**

Christ be praised!

molto rit. **ff**

O for a Thousand Tongues to Sing

Piano, Congregation, and Two Narrators

Words by
Charles Wesley (1707-1788)

Arranged by **Lloyd Larson**
Tune: AZMON
by **Carl G. Gläser** (1784-1829)

Narrator 1: I cried out to the Lord with my mouth; His praise was on my tongue. (Ps. 66:17)

Lightly $\text{♩} = \text{ca. } 80$

Musical score for Narrator 1, measures 1-3. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Lightly' with a quarter note equal to approximately 80 beats per minute. The piano part begins with a piano (*p*) dynamic. The melody features a triplet of eighth notes in the second measure.

Narrator 2: Our mouths were filled with laughter, our tongues with songs of joy. The Lord has done great things for us, and we are filled with joy. (Ps. 126:2a-3)

Musical score for Narrator 2, measures 4-6. The score continues in 3/4 time with two flats. The piano accompaniment provides a steady accompaniment for the vocal line.

Narrator 1: May the words of my mouth and the meditation of my heart be pleasing in your sight, O Lord, my Rock, and my Redeemer. (Ps. 19:14)

Musical score for Narrator 1, measures 7-9. The score continues in 3/4 time with two flats. The piano part includes a 'Stronger' dynamic marking and a mezzo-piano (*mp*) dynamic marking. The piece concludes with a double bar line.

Narrator 2: If I speak in the tongues of men and of angels, but have not love, I am only a resounding gong or a clanging cymbal. (1 Co. 13:1)

Musical score for Narrator 2, measures 10-12. The score continues in 3/4 time with two flats. The piano accompaniment features chords and a melodic line.

Narrator 1: At the name of Jesus every knee shall bow, in heaven and on earth and under the earth, and every tongue confess that Jesus Christ is Lord, to the glory of God the Father. (*Php. 2:10-11*)

13

16

Narrator 2: O for a thousand tongues to sing my great Redeemer's praise, the glories of my God and King, the triumphs of His grace!

19

22

25

Hymn intro.

37

2.

me.

cresc. poco a poco

41

rit.

ff

rit.

44

ff

Broadly $\text{♩} = \text{ca. } 76$

Congregation (in unison)

5. To God all glo - ry, praise, and love be

Broadly $\text{♩} = \text{ca. } 76$

47

now and ev - er giv'n by saints be - low and

This system contains measures 47, 48, and 49. The vocal line is in a treble clef with a key signature of three flats. The piano accompaniment is in a grand staff. Measure 48 features a triplet of eighth notes in the bass line. A large red watermark is overlaid on the score.

50

saints a - bove, the Church in earth and heav'n.

This system contains measures 50, 51, and 52. The vocal line continues in the treble clef. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A large red watermark is overlaid on the score.

53

molto rit. *fff*

This system contains measures 53, 54, and 55. The piano accompaniment is the primary focus. Measure 53 is marked *molto rit.* and measure 54 is marked *fff*. The score ends with a double bar line and repeat signs. A large red watermark is overlaid on the score.

O Worship the King

Piano, Solo and/or Ensemble, Congregation, and Narrator

Words by
Lloyd Larson based on **I Ch. 16:29** and **Jn. 4:24**;
and **Robert Grant** (1779-1838); para. of **Ps. 104**

Arranged with New Music by **Lloyd Larson**
Tune: **LYONS**
Attr. **Johann M. Haydn** (1737-1806);
From William Gardiner's *Sacred Melodies*, 1815

Narrator: Ascribe to the Lord the glory due His name. Bring an offering and come before Him; worship the Lord in the splendor of His holiness. (*I Ch. 16:29*) God is Spirit, and His worshipers must worship in spirit and in truth. (*Jn. 4:24*) (*music begins*)

With gentle motion ♩ = ca. 126

mf

5 *mf* Solo and/or Ensemble

Wor - ship the Lord in the splen - dor of ho - li - ness.

Wor - ship the Lord in spir - it and truth. Lift your

13

voice in praise, come and kneel in de - vo - tion.

This system contains measures 13 through 16. It features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The music is in a minor key, indicated by one flat in the key signature. The lyrics are: "voice in praise, come and kneel in de - vo - tion."

17

Wor - ship the Lord, ——— come and wor - ship the

This system contains measures 17 through 20. It features a vocal line in a single treble clef and a piano accompaniment in grand staff. The lyrics are: "Wor - ship the Lord, ——— come and wor - ship the".

21

Lord. ———

1. (opt. Repeat)

1. (opt. Repeat)

This system contains measures 21 through 24. It features a vocal line in a single treble clef and a piano accompaniment in grand staff. The lyrics are: "Lord. ———". The system includes two first endings, each marked "1. (opt. Repeat)".

37

rit.

vo - tion. Wor - ship the Lord, — come and wor -

+ Congregation (in parts)

41

Slower ♩ = ca. 108

mf

ship the Lord. — 1. O

Slower ♩ = ca. 108
Hymn Intro.

46

wor - ship the King, all glo - rious a - bove, O
 tell of His might, O sing of His grace, whose
 boun - ti - ful care what tongue can re - cite? It

50

grate - ful - ly sing His pow - er and His love; our
robe is the light, whose can - o - py space! His
breathes in the air, it shines in the light, it

54 *cresc.*

Shield and De - fend - er, the An - cient of Days, pa -
char - iots from the wrath hills, it the deep de - scends to clouds the form, plain, and
streams from the hills, it the deep de - scends to clouds the form, plain, and

cresc.

58 *f*

vil - ioned in splen - dor and the gird - ed with praise. 2. O
dark is His path on the wings of the storm. 3. Thy
sweet - ly dis - tills in the dew and the

f *mf*

1. (repeat as needed)

62

2.

rain.

2.

3

66

rit.

Congregation (in unison) ***ff*** **Broadly** ♩ = ca. 100

4. Frail chil - dren of

Broadly ♩ = ca. 100

cresc. *rit.* ***ff***

69

dust, and fee - ble as frail, in Thee do we

3

rit.

73 *f*

trust, nor find—Thee to fail; Thy mer - cies how

77 *cresc.* *ff*

ten - der, how firm to the end, our Mak - er, De -

81 *molto rit.*

fend - er, Re - deem - er, and Friend.

Near to the Heart of God

Piano, Solo, Congregation, and Narrator

Words by
Cleland B. McAfee (1866-1944)

Arranged by **Lloyd Larson**
Tune: McAFEE
by **Cleland B. McAfee**

Tenderly ♩ = ca. 76

Narrator: Draw near to God and He will draw near to you. (Jas. 4:8)

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It begins with a piano introduction marked 'Tenderly' and a tempo of approximately 76 beats per minute. The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal solo begins at measure 4, marked 'Solo' and 'p' (piano). The lyrics are: '1. There— is a place of qui - et rest, near to the heart of God, a place where sin can -'. The score includes a large red watermark reading 'Sample' diagonally across the page.

17 *poco rit.*

us who wait be - fore Thee

poco rit.

20 *p* end Solo

near to the heart of God.

p end Solo

Piano solo

23 *mp*

Slightly faster ♩ = ca. 80

mp

27

30

mf

3

This system contains measures 30, 31, and 32. The music is in a minor key. Measure 30 features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. A dynamic marking of *mf* is present. Measure 31 continues the accompaniment. Measure 32 includes a triplet of eighth notes in the treble clef.

33

This system contains measures 33, 34, and 35. The musical notation continues with similar melodic and rhythmic patterns in both staves.

36

mp *poco rit.*

This system contains measures 36, 37, and 38. A dynamic marking of *mp* and a tempo marking of *poco rit.* are present. The music concludes with a double bar line and repeat signs.

Hymn intro.

39

mf *a tempo*

This system contains measures 39, 40, and 41, labeled as a "Hymn intro." The music is in a major key. A dynamic marking of *mf* and a tempo marking of *a tempo* are present.

42 +Congregation (in parts) *mp*

2. There is a place of com - fort sweet,

45

near to the heart of God, a place where we our

48

Sav - ior meet, near to the heart of God. O

51 *mf*

Je - sus, blest Re - deem - er, sent from the heart of

54

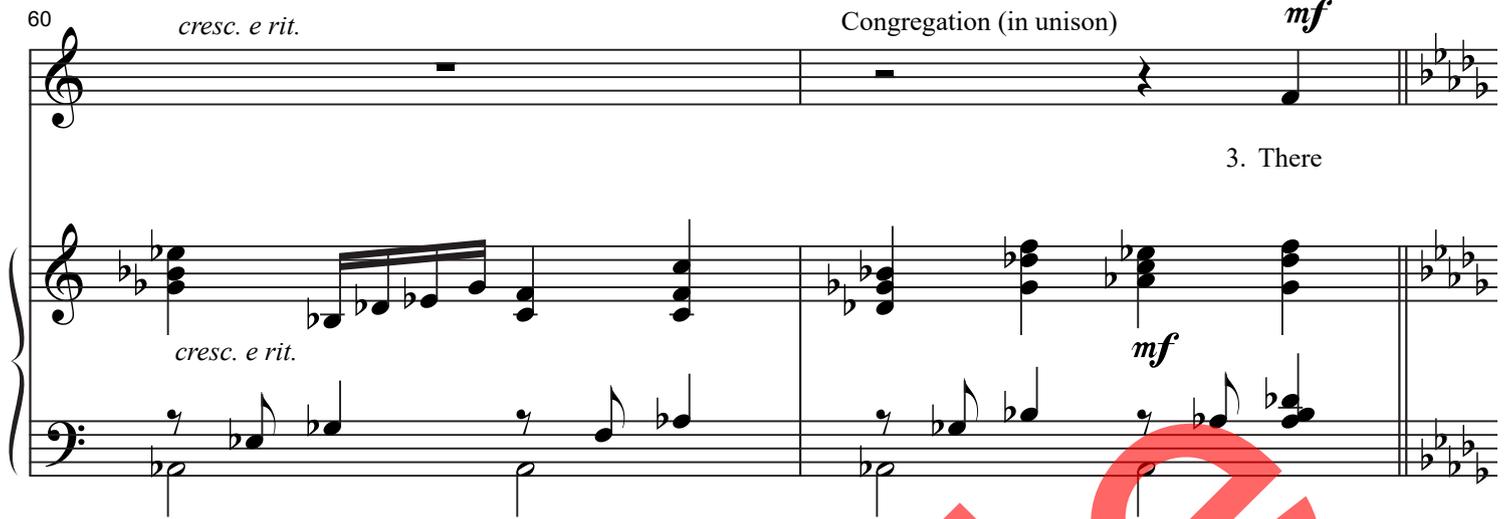
God, hold us who wait be - fore Thee

57 *mp*

near to the heart of God.

60 *cresc. e rit.* Congregation (in unison) *mf*

3. There



62 *Slightly slower* ♩ = ca. 76

is a place of full re-lease, near to the heart of

Slightly slower ♩ = ca. 76



65

God, a place where all is joy and peace,



68 *f*

near to the heart of God. O Je - sus, blest Re -

71

deem - er, sent from the heart of God, hold

74

us who wait be - fore Thee near to the heart of

77 *rit.* end Cong. Solo *mp* Slowly, freely

God. Hold us who wait be -

rit. *mp* Slowly, freely

80 *holding back*

fore Thee near to the heart of

holding back

84 *p* *molto rit.*

God.

p *molto rit.* *pp*

Be Thou My Vision

Piano, Congregation, and Narrator with opt. Violin (or C Instrument)

Words: Traditional Irish Hymn, 8th C;
tr. **Mary E. Byrne** (1880-1931)
vers. **Eleanor H. Hull** (1860-1935)

Arranged by **Lloyd Larson**
Tune: SLANE
Traditional Irish Melody

Narrator: Where there is no vision, the people perish. But blessed are those

Expressively ♩ = ca. 84

p

Expressively ♩ = ca. 84

p

5 who keep the law. (*Pr. 29:18*) Let us then fix our eyes on Jesus, the author and perfecter of our faith, who for the joy

9 set before Him endured the cross, scorning its shame, and now sits at the right hand of the throne of God. (*Heb. 12:2*)

mp

mp

The musical score is arranged in three systems. The first system shows the Violin and Piano parts for the first line of lyrics. The second system continues with the second line of lyrics. The third system continues with the third line of lyrics. The piano part includes a red asterisk in the first system and a red double bar line in the second system. A large red 'SAMPLE' watermark is overlaid diagonally across the entire page.

*Omit RH cued notes throughout if (opt.) Violin/C-Instrument plays.

12 *poco rit.*

Vln.

poco rit.

16 **Slightly faster** ♩ = ca. 92

Vln.

Slightly faster ♩ = ca. 92
Hymn Intro.

mf

mf

20 *mf*

Vln.

mf

mf

33

thought, — by day or by night, — wak - ing or
 shel - ter, and Thou my high tow'r, — raise Thou me
 on - ly first in my heart, — High King of

Vln.

Piano accompaniment for measures 33-36, featuring a treble and bass clef with chords and melodic lines.

37

sleep - ing, Thy pres - ence my light.
 heav - en - ward, O Pow'r of my pow'r.
 heav - en, my trea - sure Thou

1. (opt. Repeat)

Vln.

Piano accompaniment for measures 37-40, featuring a treble and bass clef with chords and melodic lines. Includes repeat signs at the end of the system.

1. (opt. Repeat)

1. (opt. Repeat)

40

2.

art.

Vln.

2.

2.

43

Vln.

f

7

f

45

Vln.

rit.

rit.

Broadly ♩ = ca. 88

f Congregation (in unison)

48

4. High King of _____ heav - en, my vic - to - ry

Vln. Broadly ♩ = ca. 88

Broadly ♩ = ca. 88

51

won, may I reach heav - en's joys,

Vln. *mf* *f*

54

O bright heav'n's Sun! Heart of _____ my _____

Vln.

57

own heart, what - ev - er be - fall, still be my

Vln.

61

Vi - sion, O — Rul - er of all.

Vln.

64 *molto rit.*

Vln.

molto rit.