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Living for Jesus

INTERMEDIATE DUET ARRANGEMENTS

A harmonious set of piano duet arrangements of well-known hymns, perfect for learning, serving and praising God in one accord.

ARRANGED BY ANDREW HSU



Piano Duet Series
鋼琴四手聯彈系列

Living for Jesus

為主而活

INTERMEDIATE DUET ARRANGEMENTS

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102. For Me to Live Is Christ

為主而活

George F. Root

J = 80

The musical score consists of eight staves, divided into two sections by a vertical bar line. The first section (measures 1-4) has a tempo of *J = 80*. The second section (measures 5-8) begins with a dynamic of *mf*.

Piano I (Measures 1-4): The top staff uses a treble clef and a common time signature (indicated by a '2'). The bottom staff uses a bass clef and a common time signature (indicated by a '2'). Both staves play eighth-note patterns.

Piano II (Measures 1-4): The top staff uses a bass clef and a common time signature (indicated by a '2'). The bottom staff uses a bass clef and a common time signature (indicated by a '2'). Both staves play eighth-note patterns.

Pno. I (Measures 5-8): The top staff uses a treble clef and a common time signature (indicated by a '2'). The bottom staff uses a bass clef and a common time signature (indicated by a '2'). Both staves play eighth-note patterns.

Pno. II (Measures 5-8): The top staff uses a bass clef and a common time signature (indicated by a '2'). The bottom staff uses a bass clef and a common time signature (indicated by a '2'). Both staves play eighth-note patterns.

Pno. I (Measures 5-8): The top staff uses a treble clef and a common time signature (indicated by a '2'). The bottom staff uses a bass clef and a common time signature (indicated by a '2'). The bottom staff includes measure numbers 5, 6, 7, and 8. Measures 5 and 6 feature a dynamic of *mf*. Measures 7 and 8 feature a dynamic of *f*.

Pno. II (Measures 5-8): The top staff uses a bass clef and a common time signature (indicated by a '2'). The bottom staff uses a bass clef and a common time signature (indicated by a '2'). The bottom staff includes measure numbers 5, 6, 7, and 8. Measures 5 and 6 feature a dynamic of *mf*. Measures 7 and 8 feature a dynamic of *f*.

II

Pno. I

Pno. II

14

Pno. I

Pno. II

$\text{♩} = 30 \text{ accel.}$ $\text{♩} = 80$ $\text{♩} = 30 \text{ accel.}$

17

Pno. I

Pno. II

Detailed description: The musical score consists of four staves. The top two staves are for Pno. I (Treble clef) and the bottom two are for Pno. II (Bass clef). Measure 11 starts with eighth-note patterns in Pno. I followed by sixteenth-note patterns in Pno. II. Measure 14 continues the eighth-note patterns in Pno. I and introduces sixteenth-note patterns in Pno. II. Measure 17 features sixteenth-note patterns in Pno. I and eighth-note patterns in Pno. II. Measure 18 is indicated by a repeat sign and a bass clef change for Pno. II.

20 $\text{♩} = 80$

Pno. I

Pno. II

23 $\text{♩} = 30$ **accel.** $\text{♩} = 80$

Pno. I

Pno. II

26 $\frac{4}{2}$

Pno. I

Pno. II

Detailed description: The musical score consists of six staves of music for two pianos. The top section (measures 20-22) shows Pno. I in treble clef and Pno. II in bass clef. The tempo is 80 BPM. The middle section (measures 23-25) shows Pno. I in treble clef and Pno. II in bass clef, with a dynamic of ff and a tempo of 30 BPM followed by an acceleration to 80 BPM. The bottom section (measures 26-28) shows both pianos in treble clef, with a time signature change to 4/2. Measures 26-27 show complex chords and rests, while measure 28 concludes with a single note.

29

Pno. I

Pno. II

rit.

211. Our Father Beholds All

天父監察

Lowell Mason

J = 88

Pno. I

Pno. II

Pno. I

Pno. II

Pno. I

Pno. II

13

Pno. I

Pno. II

17

Pno. I

Pno. II

21

Pno. I

Pno. II

Detailed description: The musical score consists of two staves, Pno. I (top) and Pno. II (bottom), in common time, key signature of four flats. Measure 13: Pno. I has eighth-note pairs followed by eighth-note pairs. Pno. II has eighth-note pairs followed by eighth-note pairs. Measure 14: Pno. I has eighth-note pairs followed by eighth-note pairs. Pno. II has eighth-note pairs followed by eighth-note pairs. Measure 15: Pno. I has eighth-note pairs followed by eighth-note pairs. Pno. II has eighth-note pairs followed by eighth-note pairs. Measure 16: Pno. I has eighth-note pairs followed by eighth-note pairs. Pno. II has eighth-note pairs followed by eighth-note pairs. Measure 17: Pno. I has eighth-note pairs followed by eighth-note pairs. Pno. II has eighth-note pairs followed by eighth-note pairs. Measure 18: Pno. I has eighth-note pairs followed by eighth-note pairs. Pno. II has eighth-note pairs followed by eighth-note pairs. Measure 19: Pno. I has eighth-note pairs followed by eighth-note pairs. Pno. II has eighth-note pairs followed by eighth-note pairs. Measure 20: Pno. I has eighth-note pairs followed by eighth-note pairs. Pno. II has eighth-note pairs followed by eighth-note pairs. Measure 21: Pno. I has eighth-note pairs followed by eighth-note pairs. Pno. II has eighth-note pairs followed by eighth-note pairs.

25

Pno. I

Pno. II

mf

mp

mf

mp

29

Pno. I

Pno. II

mf

mf

mp

33

Pno. I

Pno. II

mf

mp

mf

mp

37

Pno. I

Pno. II

41

Pno. I

Pno. II

45

Pno. I

Pno. II

50

Pno. I

This musical score consists of two staves. The top staff, labeled 'Pno. I', has a treble clef and a key signature of three flats. It begins with a whole note followed by a series of eighth notes. The bottom staff, labeled 'Pno. II', has a bass clef and a key signature of three flats. It features sustained notes and chords. Measure 50 ends with a fermata over the bass staff. Measures 51 through 54 show both pianos continuing their respective patterns. Measure 54 concludes with a 'rit.' instruction above the treble staff.

Pno. II

rit.

54

Pno. I

Pno. II

212. Jesus Bids Us Shine

為主發光

Edwin O. Excell

$\text{♩} = 100$

Pno. I $\text{♩} = 100$

Pno. II

Pno. I

Pno. II

$\text{♩} = 130$

Pno. I

Pno. II

II

Pno. I

f

3 3 3 3

Pno. II

3 3 3 3

16

Pno. I

3 3 8va - 8va -

Pno. II

3 3 3 3 3 3 3 3

21 (8)

Pno. I

(8) -

Pno. II

3 3 3 3 3 3 3 3

26 (8) -----

Pno. I

Pno. II

(8) -----

mf

mp

f *mf* *mp* *mp*

mp *f* *mp*

f *mf* *mp* *mp*

mp

f *mf* *mp* *mp*

mp

31 = 82

35

Pno. I

Pno. II

38 $\text{♩} = 92$

Pno. I

Pno. II

42 (Measure 42 continues from measure 38)

Pno. I

Pno. II

46 $\text{♩} = 112$

Pno. I

Pno. II

50

Pno. I

This section consists of four measures. Measure 50 starts with a forte dynamic (f) in common time. Measure 51 begins with a measure repeat sign (8). Measures 52 and 53 continue in common time, with dynamics mf and f respectively. Measure 54 concludes with ff.

Pno. II

ff

55

Pno. I

This section consists of five measures. Measures 55-58 show a rhythmic pattern where each measure contains three groups of eighth-note pairs, each group followed by a sixteenth note. Measure 59 concludes with a fermata over the final note.

Pno. II

ff

213. Little Drops of Water

積少成多

$\text{♩} = 46$

Arr. by A. Rhodes

Pno. I

Pno. II

Pno. I

Pno. II

Pno. I

Pno. II

14 (8)

Pno. I

Pno. II

19

Pno. I

Pno. II

23

Pno. I

Pno. II

Musical score for two pianos, Pno. I and Pno. II, showing three staves of music from measures 27 to 35.

Pno. I (Treble Clef):

- Measure 27: Dynamics *p*, *mp*. Treble staff has eighth-note pairs. Bass staff has quarter notes.
- Measure 31: Dynamics *p*. Treble staff has eighth-note pairs. Bass staff has quarter notes.
- Measure 35: Dynamics *mf*, *mp*. Treble staff has eighth-note pairs. Bass staff has quarter notes.

Pno. II (Bass Clef):

- Measure 27: Dynamics *mp*. Treble staff has eighth-note pairs. Bass staff has quarter notes.
- Measure 31: Dynamics *p*. Treble staff has eighth-note pairs. Bass staff has quarter notes.
- Measure 35: Dynamics *mf*, *mp*. Treble staff has eighth-note pairs. Bass staff has quarter notes.

39

Pno. I

This musical score consists of two staves. The top staff, labeled 'Pno. I', has a treble clef and shows a continuous eighth-note pattern. The bottom staff, labeled 'Pno. II', has a bass clef and shows a similar eighth-note pattern. Measure 39 ends with a fermata over the eighth note of the first measure. Measure 40 begins with a fermata over the eighth note of the previous measure. Measures 41 and 42 show eighth-note patterns continuing from the previous measures. Measure 43 begins with a fermata over the eighth note of the previous measure. The section concludes with a ritardando (rit.) instruction above the staff.

Pno. II

43

rit.

Pno. I

Pno. II

216. Christian Virtues

聖徒美德

Lowell Mason

J = 96

Pno. I

Pno. II

Pno. I

Pno. II

Pno. I

Pno. II

15

Pno. I

Pno. II

Pno. I

Pno. II

20

Pno. I

Pno. II

25

Pno. I

Pno. II

30

Pno. I

This section consists of four measures. In measure 30, both pianos play eighth-note patterns. In measure 31, Pno. I has eighth-note pairs and Pno. II has eighth-note chords. In measure 32, Pno. I has eighth-note pairs and Pno. II has eighth-note chords. In measure 33, Pno. I has eighth-note pairs and Pno. II has eighth-note chords. Measure 34 begins with a dynamic *mp*.

Pno. II

35

Pno. I

This section consists of five measures. In measure 35, Pno. I has eighth-note pairs and Pno. II has eighth-note chords. In measure 36, Pno. I has eighth-note pairs and Pno. II has eighth-note chords. In measure 37, Pno. I has eighth-note pairs and Pno. II has eighth-note chords. In measure 38, Pno. I has eighth-note pairs and Pno. II has eighth-note chords. In measure 39, Pno. I has eighth-note pairs and Pno. II has eighth-note chords. Measure 39 ends with a dynamic *f*.

Pno. II

40

Pno. I

This section consists of five measures. In measure 40, Pno. I has eighth-note pairs and Pno. II has eighth-note chords. In measure 41, Pno. I has eighth-note pairs and Pno. II has eighth-note chords. In measure 42, Pno. I has eighth-note pairs and Pno. II has eighth-note chords. In measure 43, Pno. I has eighth-note pairs and Pno. II has eighth-note chords. In measure 44, Pno. I has eighth-note pairs and Pno. II has eighth-note chords. Measure 44 ends with a dynamic *mf*.

Pno. II

Musical score for two pianos (Pno. I and Pno. II) in G major (two sharps). The score consists of three systems of music, each starting at measure 45.

Pno. I (Top Staves):

- Measures 45-49: Pno. I has a continuous eighth-note bass line. Measures 50-54: Pno. I has a more complex melodic line with eighth-note chords and sixteenth-note patterns.

Pno. II (Bottom Staves):

- Measures 45-49: Pno. II has a steady eighth-note bass line. Measures 50-54: Pno. II has eighth-note chords and sixteenth-note patterns.

Performance Instructions:

- Measure 50: Dynamics *f* (fortissimo).
- Measure 54: Dynamics *mf* (mezzo-forte).

Measure 55:

- Pno. I: Eighth-note chords and sixteenth-note patterns.
- Pno. II: Eighth-note chords and sixteenth-note patterns.

Musical score for two pianos (Pno. I and Pno. II) in G major (two sharps). The score consists of two systems of five staves each.

System 1 (Measures 61-64):

- Pno. I:** Treble clef. Dynamics: *ff*, *f*. Measures 61-63 show eighth-note chords. Measure 64 shows eighth-note chords followed by a sixteenth-note pattern.
- Pno. II:** Bass clef. Dynamics: *f*. Measures 61-63 show eighth-note chords. Measure 64 shows eighth-note chords followed by a sixteenth-note pattern.

System 2 (Measure 65):

- Pno. I:** Treble clef. Dynamics: *rit.*. Measures 65 shows eighth-note patterns.
- Pno. II:** Bass clef. Dynamics: *mf*. Measures 65 shows eighth-note chords.

218. The Fruit of the Spirit

聖靈佳果

John Zundel

 $\text{♩} = 104$

Pno. I

Pno. II

5

Pno. I

Pno. II

9

Pno. I

Pno. II

14

Pno. I

Pno. II

18

Pno. I

Pno. II

21

Pno. I

Pno. II

This musical score consists of three systems of music for two pianos. The first system (measures 14-17) shows Pno. I in treble clef with a basso continuo line, and Pno. II in bass clef. Measure 14 starts with a rest followed by eighth-note chords. Measure 15 begins with a dynamic *mp*. Measures 16-17 show Pno. II playing eighth-note patterns. The second system (measures 18-21) shows Pno. I in treble clef with a basso continuo line, and Pno. II in bass clef. Measure 18 starts with eighth-note chords. Measures 19-20 show Pno. I playing sixteenth-note patterns with a dynamic *mf*, and Pno. II playing eighth-note patterns with a dynamic *mf*. Measure 21 concludes the piece with eighth-note patterns from both pianos.

24

Pno. I

Pno. II

27

Pno. I

Pno. II

30

Pno. I

Pno. II

33

Pno. I

Pno. II

Pno. I

Pno. II

Pno. I

Pno. II

42

Pno. I

Pno. II

45

Pno. I

Pno. II

48

Pno. I

Pno. II

219. Brighten the Corner Where You Are

隨處發光

Charles H. Gabriel

$\text{♩} = 108$

Pno. I

Pno. II

5

Pno. I

Pno. II

9

Pno. I

Pno. II

13

Pno. I

Pno. II

17

Pno. I

Pno. II

22

Pno. I

Pno. II

25

Pno. I

Pno. II

29

Pno. I

f

mf

Pno. II

f

mf

33

Pno. I

Pno. II

37

Pno. I

Pno. II

40

Pno. I

Pno. II

43

Pno. I

Pno. II

47

Pno. I

This musical score consists of two staves. The top staff, labeled "Pno. I", has a treble clef and a key signature of one flat. It features a series of eighth-note chords followed by sixteenth-note patterns. The bottom staff, labeled "Pno. II", has a bass clef and a key signature of one flat. It includes a melodic line with eighth-note patterns and sustained notes. Measure 47 concludes with a dynamic marking "ff". Measures 48-50 show a continuation of the rhythmic patterns. Measure 51 begins with a dynamic marking "ff".

Pno. II

51

Pno. I

Pno. II

342. Let the Lower Lights Be Burning

你的光當照耀

Philip P. Bliss

 $\text{♩} = 100$

Pno. I

mp

mf

Pno. II

mp

Pno. I

mf

Pno. II

Pno. I

Pno. II

mp

19

Pno. I

Pno. II

25

Pno. I

Pno. II

31

Pno. I

Pno. II

36

Pno. I

Pno. II

41

Pno. I

Pno. II

46

Pno. I

Pno. II

49

Pno. I

Pno. II

52

Pno. I

Pno. II

56

Pno. I

Pno. II

398. Living for Jesus

為主而活

Carl H. Lowden

L.H.

Pno. I

Pno. II

Pno. I

Pno. II

Pno. I

Pno. II

Pno. I

Pno. II

13

Pno. I

Pno. II

17

Pno. I

Pno. II

21

Pno. I

Pno. II

Detailed description: The musical score consists of two staves, Pno. I (top) and Pno. II (bottom), in common time with a key signature of one flat. Measure 13 starts with Pno. I playing eighth-note chords and Pno. II playing quarter notes. Measure 14 continues with eighth-note chords and quarter notes. Measure 15 begins with a bass note from Pno. II followed by eighth-note chords. Measure 16 starts with a bass note from Pno. II followed by eighth-note chords. Measure 17 begins with eighth-note chords and quarter notes. Measure 18 starts with a bass note from Pno. II followed by eighth-note chords. Measure 19 begins with a bass note from Pno. II followed by eighth-note chords. Measure 20 begins with a bass note from Pno. II followed by eighth-note chords. Measure 21 starts with eighth-note chords and quarter notes. Measure 22 begins with eighth-note chords and quarter notes.

26

Pno. I

Pno. II

rit.

Slightly Slower

mp

p

32

Pno. I

Pno. II

A tempo

38

Pno. I

Pno. II

mp

mf

mp

43

Pno. I

Pno. II

Pno. I

Pno. II

48

Pno. I

Pno. II

Pno. I

Pno. II

53

Pno. I

Pno. II

Pno. I

Pno. II

58

Pno. I

Pno. II

rit.

Slightly Slower

64

Pno. I

Pno. II

A tempo

L.H. over

mp

mf

mp

76

Pno. I

Pno. II

81

Pno. I

Pno. II

85

Pno. I

mp

Pno. II

#

90

Pno. I

Pno. II

94

Pno. I

Pno. II

98

Pno. I

Pno. II

This image shows three staves of a musical score for two pianos. The top staff (Pno. I) starts with a rest followed by eighth-note pairs. Measure 90 begins with a dynamic *mf* over a bass note, followed by eighth-note pairs. Measure 94 begins with a dynamic *mf* over a bass note, followed by eighth-note pairs. Measure 98 begins with a dynamic *rit.*, followed by a dynamic *Allargrando*. The bass line continues throughout all measures.

400. More Like Jesus Would I Be

我深願更像耶穌

William H. Doane

 $\text{♩} = 126$

Pno. I

Pno. II

5

Pno. I

Pno. II

9

Pno. I

Pno. II

13

Pno. I

Pno. II

Pno. I

Pno. II

17

Pno. I

Pno. II

Pno. I

Pno. II

21

Pno. I

Pno. II

25

Pno. I

Pno. II

29

Pno. I

Pno. II

33

Pno. I

Pno. II

36

Pno. I

Pno. II

L.H.

39

Pno. I

Pno. II

p

43

Pno. I

Pno. II

mp

46

Pno. I

Pno. II

This section shows two staves for piano. Pno. I has a treble clef and a bass clef, both in B-flat major. It consists of six measures of eighth-note patterns. Pno. II has a bass clef and a bass staff, also in B-flat major. It consists of six measures of quarter notes and eighth-note pairs.

49

Pno. I

Pno. II

This section shows two staves for piano. Pno. I has a treble clef and a bass clef, both in B-flat major. It consists of six measures of eighth-note patterns. Pno. II has a bass clef and a bass staff, also in B-flat major. It consists of six measures of quarter notes and eighth-note pairs.

52

Pno. I

Pno. II

This section shows two staves for piano. Pno. I has a treble clef and a bass clef, both in B-flat major. It consists of six measures of eighth-note patterns. Pno. II has a bass clef and a bass staff, also in B-flat major. It consists of six measures of quarter notes and eighth-note pairs.

55

Pno. I

Pno. II

8va -

mf

mp

58 (8)

rit.

Pno. I

Pno. II

This musical score page contains four staves of music for two pianos. The top two staves are for Pno. I and the bottom two for Pno. II. Measure 55 starts with a forte dynamic in Pno. I, followed by a dynamic change to mezzo-forte (mf) and piano (mp) for a sixteenth-note pattern. Measure 56 begins with a dynamic change to 8va (octave up). Measures 57 and 58 show both pianos playing eighth-note patterns. Measure 58 concludes with a ritardando (rit.) instruction. The score uses standard musical notation including treble and bass clefs, key signatures, and various dynamics like forte (f), mezzo-forte (mf), piano (p), and sforzando (sf).

"Let the word of Christ dwell in you richly in all wisdom, teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord." (Col 3:16)

One way to praise God together is through music – the Piano Duet Series allows two players of intermediate level to do just that. Dive into this beautiful collection of hymnal arrangements to exalt and glorify our Father in Heaven.

The thirteenth book of the Piano Duet Series, "Living for Jesus", centres around the message of living out our lives for Christ. Under this theme, ten well-known hymns are presented as piano duets. The arrangements encompass a variety of styles in both the main melody and the accompanying parts - perfect for learning.

For Me to Live Is Christ George F. Root
Our Father Beholds All Lowell Mason
Jesus Bids Us Shine Edwin O. Excell
Little Drops of Water Arr. by A. Rhodes
Christian Virtues Lowell Mason
The Fruit of the Spirit John Zundel
Brighten the Corner Where You Are Charles H. Gabriel
Let the Lower Lights Be Burning Philip P. Bliss
Living for Jesus Carl H. Lowden
More Like Jesus Would I Be William H. Doane

