

"Because He Lives"

with "1812 Overture" by Tchaikovsky

Bill Gaither

arr. Linda McKechnie

$\text{♩} = 69$ In 2
Allegro Giusto

Solo 1, 2

Piano

Organ

Solo 1, 2

Piano

Organ

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"Because He Lives"; arr. McKechnie

Solo 1, 2

Piano

Organ

This system contains measures 9 through 12 of the piece. The Solo 1, 2 part is in the treble clef, starting on a whole note G4 and moving in eighth-note patterns. The Piano part consists of two staves; the right staff has a treble clef and the left a bass clef, with chords and some melodic lines. An 8va line is indicated above the right staff. The Organ part also has two staves, with the right staff playing chords and the left staff featuring trills (tr~) on whole notes. The key signature has two flats (Bb and Eb).

Solo 1, 2

Piano

Organ

This system contains measures 13 through 16. The Solo 1, 2 part continues with similar eighth-note patterns. The Piano part continues with chords and melodic lines, with an 8va line indicated above the right staff. The Organ part continues with trills (tr~) on whole notes in the left hand. The key signature remains two flats (Bb and Eb).

"Because He Lives"; arr. McKechnie

Solo 1, 2

Piano

Organ

tr

(8va)

This system of music covers measures 17 through 20. The Solo 1, 2 part is in the treble clef with a key signature of two flats and a 7/4 time signature. The Piano part consists of two staves, with the upper staff marked (8va) and a dashed line indicating an octave shift. The Organ part also consists of two staves, with a trill (tr) marked in the first measure of the lower staff. The music features a mix of eighth and sixteenth notes in the solo and organ parts, and block chords in the piano part.

Solo 1, 2

Piano

Organ

sw

(8va)

This system of music covers measures 21 through 24. The Solo 1, 2 part continues in the same key and time signature. The Piano part continues with block chords, with the upper staff marked (8va). The Organ part continues with a mix of eighth and sixteenth notes, with a swell (sw) marked in the fourth measure of the upper staff. The music concludes with sustained chords in the piano and organ parts.

"Because He Lives"; arr. McKechnie

Solo 1, 2

Piano

Organ

(8va) - -

Solo

This system of music covers measures 25 to 28. The Soprano 1 and 2 parts (Solo 1, 2) begin at measure 25 with a treble clef and a key signature of two flats. They play a series of eighth notes, with a slur over measures 26 and 27. The Piano part consists of a grand staff (treble and bass clefs) with a key signature of two flats. It features a high-octave (8va) chord in measure 25, indicated by a line pointing to the treble staff. The Organ part also uses a grand staff with a key signature of two flats. It has a 'Solo' marking in measure 26, with a slur over measures 26 and 27. The organ part includes a crescendo hairpin in measure 25 and a sharp sign in the bass staff in measure 27.

Solo 1, 2

Piano

Organ

This system of music covers measures 29 to 32. The Soprano 1 and 2 parts (Solo 1, 2) begin at measure 29 with a treble clef and a key signature of two flats. They play a series of eighth notes, with a slur over measures 30 and 31. The Piano part consists of a grand staff (treble and bass clefs) with a key signature of two flats. It features a high-octave (8va) chord in measure 29, indicated by a line pointing to the treble staff. The Organ part also uses a grand staff with a key signature of two flats. It has a 'Solo' marking in measure 29, with a slur over measures 29 and 30. The organ part includes a crescendo hairpin in measure 29 and a sharp sign in the bass staff in measure 29.

"Because He Lives"; arr. McKechnie

Solo 1, 2

Piano

Organ

Solo

This system of music covers measures 33 to 36. The Solo 1, 2 part begins at measure 33 with a treble clef and a key signature of two flats. It features a melodic line with a long slur spanning measures 33 through 36. The Piano part consists of two staves (treble and bass) with chords and single notes, including some grace notes. The Organ part also has two staves, with a 'Solo' section starting at measure 34, indicated by a slur. The organ part includes various chordal textures and single notes throughout the system.

Solo 1, 2

Piano

Organ

Solo

This system of music covers measures 37 to 40. The Solo 1, 2 part begins at measure 37 with a treble clef and a key signature of two flats. It features a melodic line with a long slur spanning measures 37 through 40. The Piano part consists of two staves (treble and bass) with chords and single notes, including some grace notes. The Organ part also has two staves, with a 'Solo' section starting at measure 38, indicated by a slur. The organ part includes various chordal textures and single notes throughout the system.

"Because He Lives"; arr. McKechnie

Solo 1, 2

Piano

Organ

This system contains measures 41 through 44. The Solo 1, 2 part is in the treble clef, starting with a melodic line in measure 41 and ending with a half note in measure 44. The Piano part consists of two staves (treble and bass) with chords and some melodic fragments. The Organ part also consists of two staves, with the treble staff playing a melodic line and the bass staff providing harmonic support. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

Solo 1, 2

Piano

Organ

GT

rit.

This system contains measures 45 through 48. The Solo 1, 2 part continues the melodic line in measure 45 and then has rests for measures 46, 47, and 48. The Piano part continues with chords and some melodic fragments. The Organ part continues with its melodic and harmonic parts. The GT (Guitar) part enters in measure 46 with a chord and continues with chords in measures 47 and 48. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The word "rit." (ritardando) is written above the Organ staff in measure 47.

"Because He Lives"; arr. McKechnie

♩ 120

Solo 1, 2

Piano

Organ

Solo 1, 2

Piano

Organ

"Because He Lives"; arr. McKechnie

Solo 1, 2

Piano

Organ

no pedal

+ pedal

Solo

Solo 1, 2

Piano

Organ

GT

"Because He Lives"; arr. McKechnie

Solo 1, 2

Piano

Organ

61

Solo

RH

LH

Solo 1, 2

Piano

Organ

64

LH

"Because He Lives"; arr. McKechnie

Solo 1, 2

Piano

Organ

Measures 67-70. The Solo 1, 2 part begins with a melodic line in the right hand, featuring eighth and sixteenth notes. The Piano part consists of chords and single notes in both hands. The Organ part features a rhythmic pattern of eighth notes and chords in both hands.

Solo 1, 2

Piano

Organ

Measures 70-73. The Solo 1, 2 part continues the melodic line. The Piano part includes an 8va marking for the right hand. The Organ part continues with its rhythmic pattern.

"Because He Lives"; arr. McKechnie

Solo 1, 2

Piano

Organ

73

(8^{va})

Solo 1, 2

Piano

Organ

Allegro 76 faster than beginning

rit.

rit.

rit.

Marcato

76

"Because He Lives"; arr. McKechnie

Solo 1, 2

Piano

Organ

79

Solo 1, 2

Piano

Organ

Solo in pedal and RH

83

"Because He Lives"; arr. McKechnie

Solo 1, 2

Piano

Organ

This system contains measures 87 through 90. The Solo 1, 2 part begins in measure 87 with a treble clef, key signature of two flats, and a 7/8 time signature. It features a melodic line with eighth and sixteenth notes. The Piano part consists of two staves (treble and bass) with chords and single notes. The Organ part also consists of two staves, providing harmonic support with chords and moving lines. Measure 87 has a '7' above the Solo line and a 'v' below the Organ bass line. Measure 88 has a 'v' below the Solo line. Measure 89 has a 'v' below the Solo line. Measure 90 has a 'v' below the Solo line.

Solo 1, 2

Piano

Organ

This system contains measures 91 through 94. The Solo 1, 2 part begins in measure 91 with a treble clef, key signature of two flats, and a 7/8 time signature. It features a melodic line with eighth and sixteenth notes. The Piano part consists of two staves (treble and bass) with chords and single notes. The Organ part also consists of two staves, providing harmonic support with chords and moving lines. Measure 91 has a '7' above the Solo line and a 'v' below the Organ bass line. Measure 92 has a 'v' below the Solo line. Measure 93 has a 'v' below the Solo line. Measure 94 has a '3' above the Solo line and a 'v' below the Organ bass line.

"Because He Lives"; arr. McKechnie.

Solo 1, 2

Solo 1, 2

pedal

"Because He Lives"; arr. McKechnie

"Because He Lives"; arr. McKechnie

This musical score is for the hymn "Because He Lives" by McKechnie. It is arranged for four parts: Solo 1, 2; Piano; and Organ. The score is written in G major (one sharp) and 4/4 time. The Solo 1, 2 part is a single melodic line. The Piano part consists of two staves, with the right hand playing a melody and the left hand providing harmonic support. The Organ part also consists of two staves, with the right hand playing a melody and the left hand providing harmonic support. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like *8va* and *1812 Melody*. There are also performance instructions like "Solo 1, 2" and "Piano".

This musical score is for a piece titled "The Lord's Prayer". It is arranged for four parts: Solo 1, 2; Piano; and Organ. The score is written in 4/4 time and the key signature has two flats (B-flat and E-flat). The Solo 1, 2 part is a single melodic line in the treble clef. The Piano part consists of two staves, treble and bass, featuring triplet patterns. The Organ part also consists of two staves, treble and bass, with block chords and moving lines. The score is divided into measures by vertical bar lines. The Solo 1, 2 part starts with a measure number of 105. The Piano part has a first ending bracketed with a "3" and a second ending bracketed with a "3". The Organ part has a first ending bracketed with a "3" and a second ending bracketed with a "3".

"Because He Lives"; arr. McKechnie

109

Solo 1, 2

Piano

Organ

pedal

113

Solo 1, 2

Piano

Organ

"Because He Lives"; arr. McKechnie

Solo 1, 2

Piano

Organ

This system of music covers measures 117 to 119. The Solo 1, 2 part begins at measure 117 with a treble clef and a key signature of two flats. It features a triplet of eighth notes in measure 117 and continues with a series of chords and eighth notes. The Piano part consists of two staves, with the right hand playing a continuous eighth-note melody and the left hand providing a harmonic accompaniment of chords and eighth notes. The Organ part also consists of two staves, with the right hand playing chords and the left hand playing a bass line with some triplet figures. The key signature remains two flats throughout this system.

Solo 1, 2

Piano

Organ

This system of music covers measures 120 to 122. The Solo 1, 2 part begins at measure 120 with a treble clef and a key signature of two flats. It continues with a series of chords and eighth notes. The Piano part consists of two staves, with the right hand playing a continuous eighth-note melody and the left hand providing a harmonic accompaniment of chords and eighth notes. The Organ part also consists of two staves, with the right hand playing chords and the left hand playing a bass line with some triplet figures. The key signature remains two flats throughout this system.

"Because He Lives"; arr. McKechnie

Solo 1, 2

Piano

Organ

This system contains measures 123, 124, and 125. The Solo 1, 2 part is in the treble clef, playing a melody of eighth and sixteenth notes. The Piano part consists of two staves (treble and bass) with chords and moving lines. The Organ part also consists of two staves (treble and bass) with chords and moving lines. The key signature has two flats (B-flat and E-flat).

Solo 1, 2

Piano

Organ

This system contains measures 126, 127, and 128. The Solo 1, 2 part is in the treble clef, playing a melody of eighth and sixteenth notes. The Piano part consists of two staves (treble and bass) with chords and moving lines. The Organ part also consists of two staves (treble and bass) with chords and moving lines. The key signature has two flats (B-flat and E-flat).

"Because He Lives"; arr. McKechnie

Solo 1, 2

Piano

Organ

129

7

8va

7

Solo 1, 2

Piano

Organ

132

(8va)

Linda McKechnie

The music of pianist, arranger, and recording artist, Linda McKechnie has inspired thousands of people around the world through her instrumental recordings and personal appearances.

The collaborative efforts of this Steinway Artist and the orchestration of her well-known brother, composer and arranger, Don Marsh, have produced the popular *Hymnworks* and *Symphony of Praise* series. This Texas resident succeeds with dramatic flair in rejuvenating the traditional Christian hymns, Praise and Worship choruses, and Christmas Carols by blending these with the powerful themes of the master composers such as Bach, Beethoven, and Mozart. Her sixth recording, *A World of Praise*, is a musical tapestry of hymns from around the world featuring a unique combination of piano, orchestra, and indigenous instruments, all converging to profoundly convey the universal language of the love of Christ.

Moments with the Savior (2000 Dove nomination), recorded with the London Festival Orchestra, will lead you in personal worship and reflection.

Rhapsody of Love is no exception to McKechnie's tradition of heartfelt and uplifting instrumental music. In her signature style, she has created innovative instrumental arrangements blending familiar songs of Christian love- from hymns to contemporary love songs- with classical melodies.

Rhapsody of Christmas, a 2003 release, presents expressive Christmas music inspired by the great composers- Bach to Gershwin.

In September 2005, Linda recorded *Reflections* in conjunction with her husband, The Rev. Dr. David McKechnie (Dave) in celebration of their 25 years of ministry at Grace Presbyterian Church, Houston, Texas. This is a devotional CD with Dave's readings from the Word accompanied by Linda's piano arrangements.

Worship Collage is Linda's debut album recorded on a new label, Cool Springs Records, which was released March 2006. Accompanied by the Cool Springs Orchestra, this instrumental CD is a collage of hymns with classical and original themes played in a very inspirational and worshipful way.

Linda grew up in Cherry Hill, New Jersey, in a very musical family and started playing the piano at the age of four. Her academic background includes a Bachelor of Sacred Music from Nyack College, New York, of which she was a Board member for six years. Linda has served Presbyterian churches in New York, Oklahoma, and Texas as organist, and director of adult and children singing and ringing choirs.

Linda is recognized for her great contribution to the art of handbell ringing as a publisher of over 50 handbell titles and a past president of the American Guild of English Handbell Ringers.

As a volunteer, Linda has a compassionate heart to make a difference in the lives of the functionally disabled, underprivileged, and the elderly. Realizing that her music is therapeutic and heals the spirit, Linda has been involved in the Junior League singers, performing at assisted living and community centers. Presently, Linda is involved in helping Brookwood, a community for functionally disabled adults, to form a handbell program to teach them music skills and build their confidence to perform in the Houston area.

To Linda's great surprise, God continued to broaden her ministry beyond her expectations. After raising a family and being deeply involved in helping to expand her husband's ministry, God opened new possibilities. At the age of 49, Linda signed her first recording contract with Brentwood Music. Linda loves to say – "Never underestimate God's plan for your life...no matter how old you are!!!"

Because of her love for music, Linda has accomplished a remarkable blend of talent and spiritual giftedness, whether she is part of a concert series, or performs for civic or church groups. Her winsome interaction with the audience, her explanations relating to how the arrangements were written, and encouragement to the audience to sing along, adds a warm, personal element to the event. It is truly an unforgettable experience that heightens appreciation and love for the texts and melodies as they are performed in a new and refreshing way. Through this avenue, Linda's goal is to reach toward a broad spectrum of worship traditions and musical tastes.

Linda has recorded with the London Festival Orchestra and the Nashville String Machine. Along with performing her arrangements with musicians from the Houston Ballet Orchestra, Knoxville Chamber Orchestra, Tulsa Orchestra, Naples Symphony, and the Symphony of Southeast Texas, Linda has performed with some of the finest church vocal choirs, handbell choirs, and musicians throughout the country and has had the privilege to play a special concert to honor Dr. and Mrs. Billy Graham.

Her music reaches far beyond the concerts. The printed music is played for countless weddings and worship services by church musicians. The recordings are continually played on Christian radio and television. They have been played to sooth crying babies, comfort stroke victims, calm mothers in hospital delivery rooms, played over the sound system in operating rooms during major surgery, and for anxious dental patients. The music has been choreographed for ballet dance troupes and used as sound tracks for videos and for Network TV segues.

Linda and Dave have shared in ministry at Grace Presbyterian Church, Houston, TX for 25 years. Although Dave is retired from the pastorate at Grace, Dave continues to have a passion to educate and mentor young pastors for the 21st century. He is the President of the Texas Theological Foundation which has launched an extension of Fuller Seminary (CA) in Houston. As of April, 2007, Dave is also the interim Pastor of First Presbyterian Church, Houston, TX

They are also blessed to be the parents of two grown children. Peter and his wife Mindy live in Tulsa, OK where Peter is Senior Pastor of Redeemer Covenant Church. They love being parents to their son, Baker Rocket McKechnie. Sheri McKechnie Joseph and her husband Michael live in Charlotte, NC where Michael is Executive Vice President for Bank of America and Sheri is a full time mother to their sons, Ian McKechnie and Reid Austin in between her volunteer work with the Junior League of Charlotte.