

To Jennifer  
Ghosts of the Past  
SATB choir

Living Water Composition  
Project, No. 21

Larry Sue (ASCAP)

$\text{♩} = 100$

*mp* *rit.*

5  $\text{♩} = 66$

*mp*

8

*mp*

A

*mp*

2. Ghosts come, come,  
1. Ghosts come, come,

*mp*

*mp*

ghosts taunt, the ghosts of my past vis - it and haunt, They  
ghosts taunt, the ghosts of my past vis - it and haunt, They re -

17

flat - ter my e - go with vic - t'ries I've won, And try to drag my eyes of  
- mind me of un - god - ly things I have done, And try to drag my eyes off

17

20

*mf* **B**

God's ho - ly Son. But when ghosts of the past come to  
God's ho - ly Son. Ooo,

20

*mf*

22

cause me dis - trac - tion, Res - cue me, Lord, from my pan - icked in - ac - tion,  
ooo,

24

Wheth - er they flat - ter of recall dis - grace, - Drive them a - way, Lord!  
ooo

27

Drive them a - way, Lord! Cause me to fo - cus, Lord, on Your face!

27

30

**C**

*mf*

33

36 **D** *mp*  
I have

36 *mp*

39 not yet laid hold of the prize,

39 *mp*

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42

I have not at-tained un-

45

**E**

*mf*

For-get-ting what lies be-hind me I press for-ward, I  
- to my Lord.

*mf*

45

48

press toward the goal of my call - ing in Christ, And put - ting a - way the old

This system contains the first two measures of the vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in a bass clef with the same key signature. Both parts are marked with a slur over the first two measures.

48

This system contains the next two measures of the vocal line and piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble.

51

self and its e - vil I put on the new self re - newed by my Lord.

*f* For-

*f* For-

This system contains the first two measures of the vocal line and piano accompaniment. The vocal line ends with a fermata. The piano accompaniment continues with the same rhythmic pattern. Dynamics markings *f* and the word "For-" are present at the end of the system.

51

This system contains the final two measures of the vocal line and piano accompaniment. The piano accompaniment concludes with a final chord in the treble and a bass line.

F

54 - get - ting what lies be - hind me I press for - ward, I press toward the goal of my  
I have not yet laid hold  
have\_\_\_\_\_

54 - get - ting what lies be - hind - me - I press for - ward, I press toward the goal of my

57 call - ing in Christ, And put - ting a - way the old self and its e - vil I  
of the prize, I have not at - -

57 call - ing in Christ, And put - ting a - way the old self and its - e - vil I

G

60 put on the new self re - newed by my Lord. For - get - ting what lies be - hind  
 - tained un - - to my Lord. I have

- put - on the new self re - newed - by my Lord. For - get - ting what lies - be - hind

63 me I press for - ward, I press toward the goal of my call - ing in Christ, And  
 not yet laid hold of the prize,

me I press for - ward, I press toward the goal of - my - call - ing in Christ, And

66 put - ting a - way the old self and its e - vil I put on the new self re -

I have not at - tained un -

put - ting a - way the old self and its e - vil I put on the new self re -

66

69 -newed by my Lord.

- to my Lord.

-newed by my - - Lord.

69

Piano accompaniment for measures 72-74. The music is in a key with five flats (B-flat major or D-flat minor) and 3/4 time. The right hand features a complex, flowing melody with many beamed eighth notes, while the left hand provides a steady bass line with some chords. Measure numbers 72, 73, and 74 are indicated above the staff.

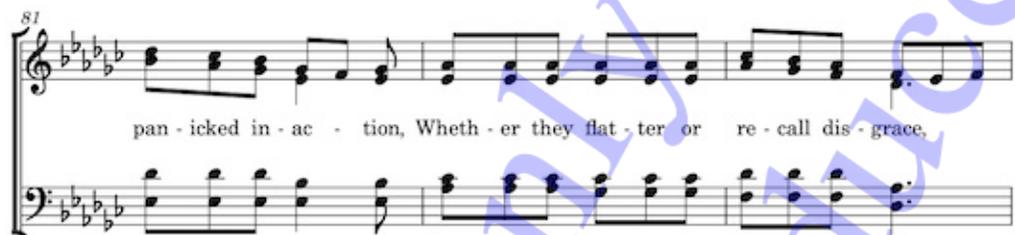
Vocal entry for measures 75-76. The vocal line is in a key with five flats and 3/4 time. The melody begins with a half rest in measure 75 and enters in measure 76 with a quarter note. The dynamic marking *mf* is placed above the staff. The lyrics "But when" are written below the staff. The piano accompaniment consists of a simple bass line with quarter notes.

Piano accompaniment for measures 75-77. The music continues from the previous system, featuring a complex, flowing melody in the right hand and a steady bass line in the left hand. Measure numbers 75, 76, and 77 are indicated above the staff.

Vocal line for measures 78-80. The music is in a key with five flats and 3/4 time. The melody consists of a series of chords and single notes. A box containing the letter "H" is placed above the first measure. The lyrics "ghosts of the past come to cause me dis - trac - tion, Res - cue me, Lord, from my" are written below the staff. The piano accompaniment consists of a steady bass line with chords.

Piano accompaniment for measures 78-80. The music is in a key with five flats and 3/4 time. The right hand features a complex, flowing melody with many beamed eighth notes, while the left hand provides a steady bass line. The dynamic marking *mf* is placed below the staff. Measure numbers 78, 79, and 80 are indicated above the staff.

81



pan - icked in - ac - tion, Wheth - er they flat - ter or re - call dis - grace,

This system shows the vocal line for measures 81-83. The melody is in a minor key with a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are: "pan - icked in - ac - tion, Wheth - er they flat - ter or re - call dis - grace,". The music is written on a single staff with a treble clef.

81



This system shows the piano accompaniment for measures 81-83. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a minor key with a key signature of three flats. The right hand features a steady eighth-note accompaniment, while the left hand provides harmonic support with chords and moving lines.

84



Drive them a - way, Lord! Drive them a - way, Lord! Cause me to fo - cus,

This system shows the vocal line for measures 84-86. The melody continues in the same minor key. The lyrics are: "Drive them a - way, Lord! Drive them a - way, Lord! Cause me to fo - cus,". The music is written on a single staff with a treble clef.

84



This system shows the piano accompaniment for measures 84-86. It consists of two staves: a treble clef staff and a bass clef staff. The music continues in the same minor key. The right hand features a steady eighth-note accompaniment, while the left hand provides harmonic support with chords and moving lines.

87

Lord, on Your face!

87

90

93

The image displays a musical score for the piece "Ghosts of the Past" on page 14. The score is written in a key signature of five flats (B-flat major or D-flat minor) and a common time signature. It consists of vocal and piano parts. The vocal part begins at measure 87 with the lyrics "Lord, on Your face!". The piano accompaniment starts at measure 87 and features a prominent seven-note scale in the right hand, marked with a forte (f) dynamic and a fermata. The score is divided into three systems: the first system (measures 87-89) includes the vocal line and piano accompaniment; the second system (measures 90-92) continues the piano accompaniment; and the third system (measures 93-95) concludes the piano accompaniment with a final chord. A large, diagonal watermark reading "Sample only - do not reproduce" is overlaid across the entire page.