

Christmas Eve
Midnight Mass

December 24

11:30pm – Christmas Program

12:00am – Midnight Mass

Christmas Program at 11:30pm

What Child is This

*All St Juliana and guest choir members must sing this
Please take note that we are singing a C# on measures 1 and 5 because
the piece is in Dorian mode
We will sing the entire piece in "Oo" at the very beginning as an intro.*

Every Valley Shall Be Exalted by Handel
Jose Blanco, soloist

O Holy Night arranged by Mark Hayes
*Father Ducasse will be singing verse 1
Everyone is singing verse 2*

Bring a torch, Jeanette, Isabella arranged by Mark Hayes
Carlos Torres, soloist

Spanish Medley
Spanish Music Ministry

Esta Noche
Jose Blanco, soloist

Midnight Mass Hymns at 12:00am

Opening Hymn: O Come All Ye Faithful arranged by David Wilcocks
Verse 1, 2, 6, and 7
All choir members must sing this

Kyrie: Mass XVI
Led by Darren Matias

Gloria: Mass of Saint Ann

*Saint Juliana Adult Choir must lead this
All guest choir members do not need to sing this*

Responsorial Psalm: Ps 96: Today is born our Savior, Christ the Lord.
Led by Rebecca Divine or Roberta Rehner

Gospel Acclamation: Lk 2: I proclaim to you good news of great joy:
today a Savior is born for us, Christ the Lord.
Led by Darren Matias

Offertory Hymn: Away in a Manger arranged by Ola Gjeilo
*Verse 1 is sung by Darren Matias
All other verses must be sung softly by all choir members*

Mass Setting: Mass of Saint Ann
*Saint Juliana adult choir must lead this
All guest choir members do not need to sing this*

Communion Hymn 1: The First Noel arranged by Dan Forrest
*All choir members must sing this. Please study that intro.
We will sing verse 1, 2, and 6
Instrumentalist are encouraged to look at the piano score.*

Communion Hymn 2: He Shall Reign arranged by Heather Sorenson
*Saint Juliana Choir must lead this.
No Angels We Have Heard on High on this version.*

Communion Anthem: Silent Night arranged by Dan Forrest
All choir members must sing this.

Recessional Hymn: Joy to the World
*Everyone is encouraged to use the hymn score.
The organ score is meant for instrumentalist and sight-readers.
All choir members must sing this.*

What Child Is This?

Luke 2:7-16 | Matthew 2:9-11

♩ = 40-46 Conduct in 2

Em D Em C

1. What Child is this, who, laid to rest, On Mar - y's lap is
2. Why lies He in such mean es - tate, Where ox and ass are
3. So bring Him in - cense, gold, and myrrh. Come, peas - ant, king, to

B7 Em D

sleep - ing— Whom an - gels greet with an - thems sweet, While
feed - ing? Good Chris - tians, fear, for sin - ners here The
own Him. The King of kings sal - va - tion brings; Let

Em B7 Em G

shep - herds watch are keep - ing? This, this is
si - lent Word is plead - ing. Nails, spear, shall
lov - ing hearts en - throne Him. Raise, raise the

D Em C B7

Christ, the King, Whom shep - herds guard, and an - gels sing:
pierce Him through, The cross be borne for me, for you;
song on high. The vir - gin sings her lul - la - by.

The image shows a musical score for a hymn. It consists of two staves: a treble clef staff at the top and a bass clef staff at the bottom. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written in the treble staff, and the bass line is in the bass staff. Above the treble staff, five guitar chords are indicated: G, D, C, B7, and Em. The lyrics are written below the treble staff, aligned with the notes. The lyrics are: "Haste, haste to bring Him laud, The Babe, the Son of Mar - y! Hail! Hail! the Word made flesh, The Babe, the Son of Mar - y! Joy! Joy! for Christ is born, The Babe, the Son of Mar - y!"

Text: William Chatterton Dix, 1867
Music: English melody, 16th century;
 harm. John Stainer, 1867; alt. | GREENSLEEVES

8. O HOLY NIGHT

Arranged by
MARK HAYES

Music by ADOLPHE CHARLES ADAM (1803-1856)
Words by CAPPEAU De ROQUEMAURE
Translated by JOHN S. DWIGHT (1813-1893)

Cantabile (♩ = ca. 69)

ACCOMP.

The first system of piano accompaniment is in 12/8 time, marked *Cantabile* with a tempo of ♩ = ca. 69. It features a melody in the right hand and a bass line in the left hand. Dynamics include *mp* and *mf*.

4 *poco rit.* *a tempo* *mp*

O ho - ly

The second system includes the vocal line starting at measure 4. The piano accompaniment continues with dynamics *mp* and *mf*. Tempo markings *poco rit.* and *a tempo* are present.

7 *mf*

night! — The stars are bright-ly shin - ing, It is the night of the dear Sav-ior's

The third system includes the vocal line starting at measure 7. The piano accompaniment continues with dynamics *mf*.

10 *mp*

birth! — Long lay the world — in sin and er - ror

The fourth system includes the vocal line starting at measure 10. The piano accompaniment continues with dynamics *mp*.

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13 *mf*

pin - ing, Till He ap - peared, and the soul felt its worth. A

mf

16

thrill of hope, the wea - ry world re - joic - es, For yon - der breaks a

19

20 *f*

new and glo - rious morn! - Fall _____ on your knees! _____ O

f

22

hear _____ the an - gel voic - es! O night _____ di -

25 *mf* *f*

vine! O night when Christ was born! O

mf

28 *mf* *rit.*

night di - vine! O night, O night di -

f *mf* *rit.*

31 *a tempo* *poco rit.* *a tempo*

vine!

a tempo *poco rit.* *mp*

34 *mf*

Led by the light of faith se - rene - ly beam - ing, With glow - ing

mf

START
HERE

60 61 *p*

Tru - ly He taught us to love one an -

63 *mp*

oth - er; His law is love, and His gos - pel is peace;

66

Chains shall He break, for the slave is our

69 *mf*

broth - er, And in His name all op - pres - sion shall

71 *mp* 72

cease. Sweet hymns of joy in

sub. mp

73

grate - ful cho - rus raise we, Let all with - in us

75 76 *sub. f*

praise His ho - ly name;— Christ _____ is the Lord, _____ Oh,

sub. f

78 *ff*

praise _____ His name for - ev - er! His

80 *mf*

pow'r and glo - ry ev - er - more pro -

83 *f* 84

claim! His pow'r and

85 *ff* *rall.* *f* *molto rit.*

glo - ry ev - er - more pro -

87 *a tempo* *rit.*

claim!

a tempo *mf* *rit.* *p*

BRING A TORCH, JEANNETTE, ISABELLA

FRENCH PRONUNCIATION GUIDE

Verse 1

Un flam-beau, Jean-nette, Is-a-bel-le!
 ũh flāh-BO¹ zh²ah-NEH tee-zah-BEH-luh

Un flam-beau, cou-rons au ber-ceau!
 ũh flāh-BO¹ koo-RŌ¹ zo¹ behr-SO¹

C'est Jésus, bon-nes gens du ha-meau,
 seh zh²eh-ZÜ⁴ bo⁵-nuh zh²āh dü⁴ | ah-MO¹

Le Christ est né, Ma-rie ap-pel-le,
 luh kree steh ne³ mah-REE ah-PEH-luh

Ah! ah! ah! que la mère est bel-le,
 ah ah ah kuh lah meh reh BEH-luh

Ah! ah! ah! que l'En-fant est beau!
 ah ah ah kuh lāh-FĀH teh bo²

Verse 2

C'est un tort quand l'En-fant som-meil-le,
 seh tũh to⁵r kāh lāh-FĀH so⁵-MEH-yuh

C'est un tort de cri-er si fort.
 seh tũh to⁵r duh kree-E³ see fo⁵r

Tai-sez-vous, l'un et l'au-tre, d'a-bord!
 teh-ze³-VOO lũh | e⁴ LO¹-truh dah-BO⁵R

Au moins-dre bruit, Jésus s'é-veil-le,
 o¹ MWĒH-druh brü⁴EE zh²e³-ZÜ⁴ se³-VEH-yuh

Chut! chut! chut! Il dort à mer-veil-le,
 sh⁶ sh⁶ sh⁶ eel do⁵r ah mehr-VEH-yuh

Chut! chut! chut! voy-ez comme Il dort!
 sh⁶ sh⁶ sh⁶ vwah-YE³ ko⁵ meel do⁵r

Comme Il dort!
 ko⁵ meel do⁵r

Verse 3

Dou-ce-ment, dans l'é-ta-ble clo-se,
 doo-suh-MĀH dāh le³-TAH-bluh KLO¹-zuh

Dou-ce-ment, ven-ez un mo-ment!
 doo-suh-MĀH vuh-NE³ zuh mo⁵-MĀH

Ap-pro-chez, que Jésus est char-mant!
 ah-pro⁵-SHE³ kuh zh²e³-ZÜ⁴ | eh shah-RMĀH

Comme Il est blanc, comme Il est ro-se!
 ko⁵ meel eh blāh ko⁵ meel eh RO¹-z

Do! do! do! que l'En-fant ré-po-se!
 do¹ do¹ do¹ kuh lāh-FĀH ruh-PO¹-suh

Do! do! do! qu'Il rit en dor-mant!
 do¹ do¹ do¹ keel ree | āh do⁵r-MĀH

Un flam-beau, Jean-nette, Is-a-bel-le, cou-rons!
 ũh flāh-BO¹ zh²ah-NEH tee-zah-BEH-luh koo-RŌ¹

Footnotes to French Pronunciation

- This guide is intended as a valuable aid but does not replace the expertise of an experienced vocal coach.
 - In multiple syllable words, the syllables that should be stressed are capitalized.
 - The tilde (~) is an indication for a strong nasal sound, but the “n” is not pronounced as a separate sound.
 - Always pronounce the letter “l” with the tip of the tongue.
 - The letter “r” is always trilled with the tip of the tongue.
 - The symbol | indicates a glottal stop between the two vowels.
- 1 Pronounce “o” as “oh” without a trace of the English vanishing vowel “oo.”
 - 2 Pronounce “zh” as the “s” in leisure.
 - 3 Pronounce “e” as a sound halfway between the “ea” of “heavy” and the “ee” of “sleep.”
 - 4 Pronounce “ü” as “ee” while imagining that you are about to sip something through a straw.
 - 5 Pronounce “o” as the “o” in “other.”
 - 6 Pronounce the sh but stop abruptly without pronouncing the “t.”

1. BRING A TORCH, JEANNETTE, ISABELLA

Arranged by
MARK HAYES

TRADITIONAL FRENCH CAROL

Lively (♩ = ca. 66)

ACCOMP. *mp*

3

tr

5

3

cresc. poco a poco

3

10

f

15

mf

Bring a torch, — Jean - nette, Is - a - bel - la! —
Un flam - beau, — Jean - nette, Is - a - bel - le! —

mf

20 (♩ = ♪)

Bring a torch, to the
Un flam - beau, — cou -

mp

24

cra - dle run!
rons au ber - ceau!

27

It is Je - sus, good folk of the vil - lage;
C'est Jé - sus, bon - nes gens du ha - meau, —

mf

31

Christ is born and Ma - rie's call - ing:
Le Christ est né, Ma - rie ap - pel - le,

mp

35

mp *mf*

Ah! ah! beau - ti - ful is the
 Ah! ah! ah! que la mère est

39

mp rall. *mf*

Moth - er! Ah! ah! beau - ti - ful
 bel - le, Ah! ah! ah! que l'En -

43

44 *a tempo*

is her Son!
fant est beau!
a tempo

47

rall.

52 Andante (♩ = ca. 52)

51 *mf*

It is wrong when the Child is
 C'est un tort quand l'Enfant som -

Andante (♩ = ca. 52)

55

sleep - ing, It is wrong to talk so
 meil - le, C'est un tort de cri - er si

60 *mp* gently

59

loud; Si - lence, all, as you gath - er a -
 fort. Tai - sez - vous, l'un et l'au - tre, d'a -

mp

63

round, Lest your noise should wak - en
 bord! Au moin - dre bruit, Jé - sus s'é -

rall.

rall.

67 68 *a tempo* *p* *mp*

Je - sus. Hush! hush! see — how
 veil - le, Chut! chut! chut! Il dort

a tempo

71 *p* *rit.*

fast He slum - bers; Hush! hush!
 à mer - veil - le, Chut! chut!

p *rit.*

75 *Slower mp* *rit.* 77 *Andante* (♩ = ca. 52)

see — how fast He sleeps!
 chut! voy - ez comme Il dort!

Slower mp *rit.* *Andante* (♩ = ca. 52)

79

How He sleeps!
 Comme Il dort!

83 *rit.* 85 Slower (♩ = ca. 116-120)

87 *mf* *mp*

91 93 *mp* Freely, expressively

Soft - ly to — the
 Dou - ce - ment, dans l'é -

mf *mp* Freely, expressively

95 lit - tle sta - ble, Soft - ly for — a
 ta - ble clo - se, Dou - ce - ment, ven - ez

mp

10

99

101

mo - ment come; Look and see how
un - mo - ment! Ap - pro - chez, que

103

charm - ing is Je - sus, How He is white, His
Jé - sus est char - mant! Comme Il est blanc, comme

107

poco rit.

109 *a tempo*
p

cheeks are ros - y! Hush! hush!
Il est ro - se! Do! do!

a tempo
p

poco rit.

111

mp

p

see how the Child is sleep - ing; Hush!
do! que l'En - fant re - po - se! Do!

mp **p**

115 *pp* *molto rit.* **118** *mp accel.*

hush! do! see do! how qu'Il rit smiles en in dor - mant! dreams.

119 *mf* Quickly! (♩. = ca. 76)

Bring a Un flam - Quickly! (♩. = ca. 76)

cresc. poco a poco *mf*

123

torch, Jean - nette, Is - a - bel - la, beau, Jean - nette, Is - a - bel - le,

127

run! cou - rons!

mp *mf* *p*

Tr. F. OAKLEY,
W. T. BROOKE
and others

54. O Come, All Ye Faithful

(*Adeste, fideles*)

Words and melody by
J. F. WADE (c. 1711-1786)
arranged by DAVID WILLCOCKS

1. O come, all ye faith - ful, joy - ful and tri - um - phant! O
X 2. True God from true God, Light from light e - ter - nal, be -

5
come ye, O come_ ye to Beth - - le - hem!
hold, he comes forth_ from the vir - - gin's womb,

9
Come and be - hold him, born the King of an - gels;
Son of God, be - got - ten, not cre - a - ted.

O come, let us a - dore him, O come, let us a - dore him, O

come, let us a - dore him, Christ the Lord!

Venid, adoremos

Con majestuosidad ♩ = 88-104

1. Ve - nid, a - do - re - mos, con a - le - gre can - to; ve -
 X2. Can - tad - le lo - o - res, co - ros ce - les - tia - les; re -
 X3. Se - ñor, nos go - za - mos en tu na - ci - mien - to; oh

nid al pue - bli - to de Be - lén. Hoy ha na - ci - do
 sue - ne el e - co an - ge - li - cal. Glo - ria can - te - mos
 Cris - to, a ti la glo - ria se - rá. Ya en la car - ne,

el Rey de los án - ge - les. Ve - nid y a - do - re - mos, ve - nid y
 al Dios del cie - lo. Ve - nid y a - do - re - mos, ve - nid y
 Ver - bo del Pa - dre, Ve - nid y a - do - re - mos, ve - nid y

a - do - re - mos, ve - nid y a - do - re - mos a Cris - to Je - sús.
 a - do - re - mos, ve - nid y a - do - re - mos a Cris - to Je - sús.
 a - do - re - mos, ve - nid y a - do - re - mos a Cris - to Je - sús.

A possible organ improvisation
will happen before singing verse 6

Musical score for the first system of "O Come, All Ye Faithful". It features three staves: Descant (Sopranos), All Other Voices, and Organ. The key signature is one sharp (F#) and the time signature is common time (C). The organ part includes a dynamic marking of *f* and the instruction "[Tuba or Solo reed]". A red arrow points to the "ALL OTHER VOICES" staff.

DESCANT (SOPRANOS) *f*
6. Sing, choirs of an - gels, Sing in ex - ul - ta - tion,

ALL OTHER VOICES *f*
6. Sing, choirs of an - gels, Sing in ex - ul - ta - tion,

ORGAN *f* [Tuba or Solo reed]
Ped.

Musical score for the second system of "O Come, All Ye Faithful". It features three staves: Descant (Sopranos), All Other Voices, and Organ. The key signature is one sharp (F#) and the time signature is common time (C). The organ part includes a dynamic marking of *f* and the instruction "[Tuba or Solo reed]".

Sing, all' ye ci - ti - zens of heav'n a - bove;

Sing, all ye ci - ti - zens of heav'n a - bove;

ORGAN *f* [Tuba or Solo reed]
Ped. Gt. + Sw.

ff. Glo - - - - - ry in the high - est:

ff Glo - ry to God *mf* In the high - est: O

mf O come, *f* O come,

cresc. come, let us a - dore him, *f* O come, let us a - dore him, O

cresc. let us a - dore him, *ff* Christ the Lord!

cresc. come, let us a - dore him, *ff* Christ the Lord!

ALL VOICES

f

7. Yea, Lord, we greet thee, Born this hap-py morn - ing, Je - su, to

f Gt. + Full Sw.

ff

thee be glo - ry giv'n; Word of the Fa - ther,

ff

mf cresc. *f cresc.*

Now in flesh ap - pear - ing: O come, let us a - dore him, O come, let us a -

mf cresc. *f cresc.*

ff

-dore him, O come, let us a - dore him, Christ the Lord!

ff

KYRIE

168

Melody

Keyboard

Dm Gm Dm Gm Dm F Bb

Ký - ri - e e - lé - i - son. Ký - ri - e e - lé - i - son. Chri - ste e -

Gm7 F Bb Gm7 F Dm

lé - i - son. Chri - ste e - lé - i - son. Ký - ri -

Gm Dm Gm Dm Gm Dm

e e - lé - i - son. Ký - ri - e e - lé - i - son.

Text: *Graduale Romanum*, 1974.Music: *Chant Mass; Mass XVI; Chant, Mode III; Graduale Romanum*, 1974; keyboard acc. by Owen Alstott, b. 1947, © 1976, OCP. All rights reserved.

Glory to God (Through-composed) (Mass of Saint Ann) 55

$\text{♩} = c. 58$

S.A. *f* Glo-ry! Glo-ry to God in the high-est.—

T. *f* Glo-ry! Glo-ry to God in the high-est.—

f F5 Bb/F F Bb/D Bb F/C C

mf *f*

Glo-ry! Glo-ry to God in the high-est, and on earth peace to

Bb/F F Bb/D F/C C Bb

mf unison

peo-ple of good will. We praise you, we bless you, we a-

Csus C Csus F5 Bbmaj7

mf

optional harmony

S.A. dore you, we glo-ri-fy - you, we give you thanks for your great glo -

B \flat /D C/E F B \flat maj7 C

S.A. ry, Lord God, heav-en - ly King, — O God, al - might-y

T.

F Dm B \flat 2 C/B \flat B \flat 2

mf

Fa - ther. Lord Je - sus Christ, On - ly Be - got - ten Son, Lord God,

C F/A B \flat C/B \flat

mf

Lamb of God, Son of the Fa - ther, — you take a - way the sins of the world,

mf *f*

Bb C/Bb F/Bb Bb F/Bb Bb2 N.C. Dm7 C/E

f

— have mer-cy on us; you take a - way the sins of the world,

F Bb2 Dm7 C/E

— re - ceive our prayer; you are seat - ed at the right hand of the Fa-ther,

mf *mf*

F Bb2 Bb(add2) Dm C/E

[55 Glory to God (Through-composed) (Mass of Saint Ann), p. 4]

have mer-cy on us. For you a-lone are the Ho-ly One,

Bb(add2) Csus C N.C. Bb(add2) Bb2 C

f

you a-lone are the Lord, you a-lone are the Most High, Je - sus

F/A F Bb(add2) Bb2 Dm C/E Bb/F Dm7

ff

Christ, with the Ho - ly Spir-it, in the glo-ry of God the

Eb(add2) Bb/C

*Play only if no drums, otherwise play drum fill.

Fa - ther. — Glo-ry! Glo-ry to God in the high-est. —

Chords: Bb/F F C7/E F C

8^{va}

Glo - ry! Glo-ry to God in the high-est, and on earth peace to

Chords: Bb/F F Bb/D Bb F/C C Bb

peo-ple of good will. A - men.

Chords: Csus C Csus F5 Bb/F C/F F5 F

THE NATIVITY OF THE LORD (CHRISTMAS): AT THE MASS DURING THE NIGHT

December 25

Responsorial Psalm: Psalm 96:1–2, 2–3, 11–12, 13 (14)

Response: (Organ/SATB)

Optional Descant

To - day is born — Christ the Lord.

Capo 3: (D) F (Em7) Gm7 (A) C (D) F (Bm) Dm (G) Bb (A7) C7 (D) F

To - day is born our Sav - ior, — Christ — the Lord.

Verses: (Cantor or SATB)

(D)
F

1. Sing to the LORD a new song;
Sing to the LORD;

2. Announce his salvation, day af - ter day.
Among all peoples,

3. Let the heavens be glad and the earth re - joice;
Let the plains be joyful and all that is in them!

4. They shall exult before the LORD, for he comes;
He shall rule the world with justice

(Em/A) Gm/C

(D) F

1. Sing to the LORD, all you lands.
Bless his name.

2. Tell his glory among the nations;
His won - drous deeds.

3. Let the sea and what fills it re - sound;
Then shall all the trees of the forest ex - ult.

4. For he comes to rule the earth.
And the peoples with his constancy.

Gospel Acclamation: Luke 2:10–11

Acclamation: (Organ/SATB) No. VII

Optional Descant

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

D G/B Asus4 A G Dadd9 D G/B A7/C# D

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

Verse: (Cantor)

I pro - claim to you good news of great joy: to -

Organ

D D/C# Bm Bm/A D

day a Sav - ior is born for us, Christ the Lord.

G G/A D6 Em Asus4 D

Arrangement commissioned by Kammerkoret NOVA

Away in a Manger

SATB Chorus, Soprano Solo, a cappella

Lyrics: Unknown

Mel. by WILLIAM J. KIRKPATRICK
Arranged by OLA GJEILO

♩ = 66 **Instrumental intro only**

Soprano *p*
Mm _____ (sempre)

Alto *p*
Mm _____ (sempre)

Tenor *p*
Mm _____ (sempre)

Bass *p*
Mm _____ (sempre)

Keyboard
(for rehearsal only) *p*

7

15 Solo Soprano *mp* **A**

Sung by Darren → A - way in a__ man - ger, No__

S.

A.

T.

B.

21

crib for His bed The__ lit - tle Lord Je - sus Laid__ down His sweet

21

All sings here (softly)

26

head _____ The stars in the bright sky Looked down where He

26

31

lay The lit - tle Lord Je - sus A - sleep on the hay _____

31

37

The

B

cat - tle are low - ing The poor Ba - by wakes But lit - tle Lord Je - sus No

49

cry - ing He makes _____ I love Thee, Lord ___ Je - sus Look ___ down from the

49

55

(*tacet solo*)

sky And ___ stay by my side, Un - til ___ mor - ning is nigh. _____

55

61 S. C

Be near me, Lord Je - sus, I ask Thee to stay Close by me for -

A.

T.

B.

61

67

e - ver And love me I pray Bless all the dear chil - dren In -

67

73 D

thy ten - der care And_ take us to hea - ven To_ live with Thee there ___

Mm

Mm

Mm

73

No need to sing this part

79

Mm (sempre)

(sempre)

(sempre)

(sempre)

79

85

Musical score for measures 85-90. It consists of two systems. The first system has four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The second system has two staves: a grand staff (treble and bass clef). The music is in a key with one flat (B-flat major or D minor) and a common time signature. The vocal lines feature long, flowing melodic lines with many ties. The piano accompaniment provides harmonic support with sustained chords and moving bass lines.

91

Musical score for measures 91-96. It consists of two systems. The first system has four staves: three vocal staves and one bass staff. The second system has two staves: a grand staff. The music continues in the same key and time signature. The vocal lines end with a fermata on the final note of each line. The piano accompaniment features sustained chords and a steady bass line.

33

HOLY

INTRO (♩. = ca. 54)

Melody

Keyboard

F/A B♭ B♭/D C/E F

Ho - ly,

F/A B♭ F B♭/D C/E F

Ho - ly, Ho - ly Lord God of hosts.

Gm Gm/F C/E B♭/F F

Heav - en and earth are full of your glo - ry. Ho -

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 Music: *Mass of Renewal*; Curtis Stephan, b. 1973; keyboard acc. by Curtis Stephan and Rick Modlin, b. 1966, © 2009, Curtis Stephan.
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Eb
Bb/D
C
F

san - na in the high - est.

Gm
Bb/F
C/E
Bb/D
Eb

Bless - ed is he who comes in the name of the Lord.

Bb/D
C
Bb
F/A

Ho - san - na in the high - est.

Gm
Gm/F
Eb
Eb/Db
Eb/C
Bbm6
F

Ho - san - na in the high - est.

35

WHEN WE EAT THIS BREAD

INTRO (♩ = ca. 120)

Gm C B♭/D C/E

Melody

When we eat this Bread and

Keyboard

B♭/F F F/A B♭ C Dm

drink this — Cup, we pro - claim your Death, O Lord, —

Dm/C Gm7 C B♭

— un - til you come a - gain. —

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AMEN

INTRO *Broadly* (♩ = ca. 140)

Melody

Keyboard

B \flat C B \flat /D C/E F

A - men,

Gm F/A B \flat E \flat F

a - men, a - men.

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LAMB OF GOD

INTRO Gently (♩ = ca. 84)

Keyboard

Dm F/C C/B♭ B♭ Gm Gm/F Csus4 C

The introduction is in 4/4 time, starting with a D minor key signature. The melody in the right hand begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B♭4. The bass line in the left hand starts with a quarter note G2, a quarter note A2, and a quarter note B♭2. The piece concludes with a final C major chord.

Dm F/C C/B♭ B♭ Gm Gm/F C

Lamb of God, you take a-way the sins _____ of the world, have

The first line of the vocal melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B♭4. The lyrics "Lamb of God, you take a-way the sins _____ of the world, have" are written below the notes. The keyboard accompaniment continues with the same pattern as the introduction.

B♭/D C/E B♭/F F E♭ B♭/D 1 C

mer - cy, have mer - cy on us.

1

The second line of the vocal melody continues with a quarter note G4, a quarter note A4, and a quarter note B♭4. The lyrics "mer - cy, have mer - cy on us." are written below. The keyboard accompaniment features a more active bass line with eighth notes. A first ending bracket is placed over the final two measures of the keyboard part, which end with a C major chord.

Music: *Mass of Renewal*; Curtis Stephan, b. 1973; keyboard acc. by Curtis Stephan and Rick Modlin, b. 1966, © 2009, Curtis Stephan.
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2 C D Em G/D D/C C Am Am/G

Lamb of God, you take a-way the sins of the

D C/E D/F# C/G G G/B C D

world, grant us, grant us peace.

rit.

The First Noel

648

For SATB Choir and Keyboard

2

For choir use only

English Carol

W. Sandys' *Christmas Carols*, 1833
Arranged by DAN FORREST
(ASCAP)

Rubato, with warmth and wonder ♩ = 69-76 *p*

No - el,

p

Rubato, with warmth and wonder ♩ = 69-76

(always feel in a slow 1)

mp

1 2 3 4

No - el, *mf* Born is the

No - el, *poco rit.* No - el, *mf* No -

No - el, No - el,

poco rit. *f*

5 6 7 8

Full orchestral accompaniment for SATB: BP1857A. SSA (BP1926) and TTB (BP1930) voicings available.

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BP1857-2

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King, No - el. *a tempo*
unis. p

el, No - el *a tempo*

a tempo

9 10 11 12

554 The First Nowell

We are singing verse 1, 2, and 6 but please prepared to sing verses 3-5

D Bm A Em D G D G

1. The first No - well the an - gel did say Was to
 2. They look - ed up and saw a star Shin - ing
 3. And by the light of that same star Three
 4. This star drew nigh to the north - west, O'er
 5. Then en - tered in those wise men three, Full
 6. Then let us all with one ac - cord Sing

D Em⁶ D G Em⁶ D A⁷ D A⁷

cer - tain poor shep - herds in fields as they lay; In
 in the east be - yond them far; And
 wise men came from coun - try far; To
 Beth - le - hem it took its rest; And
 rev - 'rent - ly up - on their knee, And
 prais - es to our heav - 'nly Lord; Who

D Bm A Em⁶ D Em⁶ D G

fields where they lay keep - ing their sheep, On a
 to seek for a king was their in - tent, And
 there it did both stop and stay And to
 of - fered there in his pres - ence Right
 with the Fa - ther we a - dore Their
 And

D Em⁶ D G Em⁶ D A⁷ D

cold win - ter's night that was so deep.
 so it con - tin - ued both day and night.
 fol - low the star wher - ev - er it went.
 o - ver the place where Je - sus lay.
 gold and myrrh and frank - in - cense.
 Spir - it blest for - ev - er - more.

A⁷ D Bm F#m D G D A

No - well, No - well, No - well, No - well!

Bm Dmaj⁷ G D Em⁶ D A⁷ D

Born is the King of Is - ra - el.

Text: English carol, 17th C.
 Tune: THE FIRST NOWELL, Irregular with refrain; English carol; harm. from *Christmas Carols New and Old*, 1871

The First Noel

648

For SATB Choir and Keyboard

2

For instrumentalist use only

English Carol

W. Sandys' *Christmas Carols*, 1833
Arranged by DAN FORREST
(ASCAP)

Rubato, with warmth and wonder ♩ = 69-76 *p*

No - el, *p*

Rubato, with warmth and wonder ♩ = 69-76

(always feel in a slow 1)
mp

1 2 3 4

No - el, *mf* Born is the

No - el, *poco rit.* No - el, *mf*

No - el, *poco rit.* *f*

5 6 7 8

Full orchestral accompaniment for SATB: BP1857A. SSA (BP1926) and TTB (BP1930) voicings available.

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BP1857-2

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King, No - el. *a tempo*
unis. p
 el, No - el The

9 10 11 12

a tempo

first No - el, the an - gels did say, Was to

13 14 15 16

mp *p* *simile*

(L.H. smooth and unaccented)

cer - tain poor shep - herds in fields where they lay, *mp* In

17 18 19 20

fields _____ where_ they lay_ keep - ing their sheep, On a

mp

21 22 23 24

cold win - ter's night _____ that was _____ so deep. No -

mp

25 26 27 28

S.
el, No - el, No - el, No - el!

A.
el, No - el, No - el, No - el!

T. *mp*
No - el, No - el, No - el, No - el!

B. *mp*
No - el, No - el, No - el, No - el!

mp mf

29 30 31 32

mf

Born is the King — of Is - ra - el.

mf

mp

33 34 35 36

mf

simile They — look - ed —

37 38 39 40

unis. mp

Saw a star Shin-ing in the

unis.

up and — saw — a star Shin-ing in — the

41 42 43 44

east, be - yond them far. And to the

east, be - yond them far.

45 46 47 48

mp

earth it gave great light, And so it con -

49 50 51 52

cresc. poco a poco

tin - ued both day and night. No - el, No -

53 54 55 56

mf

unis. mf

el, No - el, *poco rit.*

el, No - el, No - el, No - el, *poco rit.*

el, No - el, No - el, *poco rit.*

57 58 59 60

Born is the King of Is - ra - el, *non rit.* *poco più mosso*

Born is the King of Is - ra - el, No - *non rit.* *poco più mosso*

f *non rit.* *mf cresc. poco a poco* *poco più mosso*

61 62 63 64

No - el, No - el, No -

el, No - el, No - el, No - el, No -

el, No - el, No - el, No - el, No -

65 66 67 68

f *poco rit.* *unis. f*

el! Then

f *poco rit.* *unis. f*

f *poco rit.*

69 70 71 72

With forward motion

let us all with one accord Sing

With forward motion

f

73 74 75 76

unis.

praises to our heav'nly Lord, That

unis.

77 78 79 80

hath made heav'n and earth of naught, And

with His blood man-kind hath bought. No

poco rit. **f**

poco rit.

S. *a tempo*

A. *a tempo*

T. **f** *a tempo*

B. **f** *a tempo*

No - el, No - el, No - el, No - el!

No - el, No - el, No - el, No - el!

No - el, No - el, No - el, No - el!

f *a tempo*

Moving forward

poco rit. *f* *più forte*

Born is the King, No - el, No -

poco rit. *f* *più forte*

poco rit. *f* *più forte*

Moving forward

93 94 95 96

rit. *ff*

el, Born is the King, No - el!

rit. *ff*

rit. *ff*

97 98 99 100

poco rit. *p a tempo*

No - el,

poco rit. *a tempo*

poco rit. *a tempo mp*

101 102 103 104

r.h. *l.h.*

No - el *poco rit.* Born is the *mp*
 No - el, No - el, No - *mp*
 No - el, No - *p* *poco rit.* No - *mp*

105 106 107 108

King, *p*
 el, No - el, No - *p*
 el, *p*

109 110 111 112

rit.
 el. *rit.*
mp *rit.*

113 114 115 116 117

He Shall Reign Forevermore

with "Angels We Have Heard on High"

For SATB, Optional Children's Choir and Piano with Optional Instrumental Accompaniment*

Duration: ca. 4:10

Arranged by
HEATHER SORENSON

Words and Music by
**CHRIS TOMLIN, MATT MAHER
and TONY WOOD**

Steady (♩ = ca. 114)

Piano

Dm B^bmaj⁷ F

mp

A^m7 Dm B^bmaj⁷

Soprano

Alto

9 *unis. mp*

In the bleak mid -

F C Dm

win - ter all cre - a - tion groans

B^bmaj⁷ F C

B^bmaj⁷ F C

Soprano

Alto for a world in dark - ness, fro - zen like a
 Tenor *un. mp*

Dm B^bmaj⁷ F

Light is break - ing — in a sta -
 stone. *div.* Light is break - ing.

C Gm B^b2

- ble for a throne. *mf* 21
 And He shall reign

F F^{sus} F C Dm⁷
mf

unis.
 for - ev - er - more, — for - ev - er - more. — And

unis.

B \flat F C/E

22

unis.
 He shall reign — for - ev - er - more, — for - ev - er - more. —

unis.

Dm 7 B \flat F

25

29

unis.
 Un - to us — a Child — is born, — the

unis.

C/E Dm B \flat

28

King of kings — and Lord — of lords. — And He shall reign —

F C Dm7

31

unis.
for - ev - er - more, — for - ev - er - more. —

unis.

B^b F C

34

remain steady and strong

Dm² B^bmaj⁷ F²

37

mp

Oo, _____

If I were a wise man,

unis. mf

C²

Dm²

B^bmaj⁷

40

unis. mf

ah. _____

If I were a

I would trav - el far.

F²

C²

Dm⁷

43

But poor as

shep - herd, I would do my part.

B^bmaj⁹

F²

C²

46

I am, — I will give — to Him — my heart. —

div.
Poor as I am.

Gm Bb2(no3) F

49

f 53 *unis.*

And He shall reign — for - ev - er - more, —

f *unis.*

C Dm7 Bb

52

f

— for - ev - er - more. — And He shall reign —

F C/E Dm7

55

unis.
 for - ev - er - more, — for - ev - er - more. —

unis.

B \flat F C/E

58

61 *unis.*
 Un - to us — a Child — is born, — the King of kings — and Lord —

unis.

Dm B \flat F

61

— of lords. — And He shall reign — for - ev - er - more, —

unis.

unis.

C Dm 7 B \flat

64

unis. mp

for - ev - er - more. Here with - in a man -

F C Dm⁹

mp

67

- ger lies the One Who made the star - ry skies; this

B^b2 (no3) F5 C/E

70

Ba - by born for sac - ri - fice: Christ, the Mes - si -

Tenors only mp

Dm B^b F

73

- ah! In - to our hopes, in - to our fears the

mf
add Bases

C C/D Dm B^b

mf

Sav - ior of the world ap - pears, the Prom - ise of e - ter -

C/F F C/E Dm⁷

- nal years: Christ, the Mes - si - ah!

div.

B^b F/C B^b Fsus/C F/C C

85

Descant (opt. Children's Choir)

unis. f

Glo -

Soprano *f* *unis.*

Alto He shall reign for - ev - er - more, for - ev - er - more.

Tenor *f* *unis.*

Bass

85 F B^b/F F

85

- ri - a! Glo -

Soprano *unis.*

Alto - And He shall reign for - ev - er - more, for - ev - er - more.

Tenor *unis.*

Bass

C/F F B^b/F

88

93 Heavy driving 4

ff

ri - a! He shall reign

unis. ff

for - ev - er - more! He shall reign

93 Heavy driving 4

ff

91 F C Em7

for - ev - er - more, for - ev - er - more.

for - ev - er - more, for - ev - er - more. And

94 C G D

Glo -

He shall reign *unis.* for - ev - er - more, *unis.* for - ev - er - more.

Em⁷ C G

97

101

- ri - a! Ah, un - to

unis. Un - to us a Child is born, the

unis.

101

D/F# Em C

100

us! _____ And He shall reign_

King of kings_ and Lord_ of lords._ And He shall reign_

G D Em⁷

103

_____ for - ev - er - more, _____ for - ev - er - more. _____

unis.

_____ for - ev - er - more, _____ for - ev - er - more. _____

unis.

C G D/F#

106

109

In ex - cel - sis De - o! _____ He shall reign, _____

He shall reign, _____ He shall reign, _____

109

Em D G C G/D C²/D G/D

Anthem Ending

_____ He shall reign, _____ He shall reign! _____

He shall reign. _____ He shall reign! _____

Anthem Ending
G

C²/D G/D C²/D

113

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a whole note chord (F#4, A4, C5) followed by a half note (F#4) and a whole rest. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively, both with a key signature of one sharp. They feature a sustained chord of F#4, A4, and C5, with a fermata over the notes. The system concludes with a double bar line.

The second system of music consists of two staves for piano accompaniment in treble and bass clefs, both with a key signature of one sharp. The treble staff begins with a melodic line starting on B4, moving through A4, G4, F#4, E4, D4, and C4. Above the first measure is the marking "N.C." (No Chords). Above the second measure is "G", and above the third measure is "A". The bass staff provides a harmonic accompaniment with chords. A dynamic marking of *ff* (fortissimo) is placed between the staves above the second measure. The system concludes with a double bar line.

SILENT NIGHT

Arranged by Dan Forrest

Verse 1:

Silent night, holy night!
All is calm, all is bright.
Round yon Virgin, Mother and Child.
Holy infant so tender and mild,
Sleep in heavenly peace,
Sleep in heavenly peace

Verse 2:

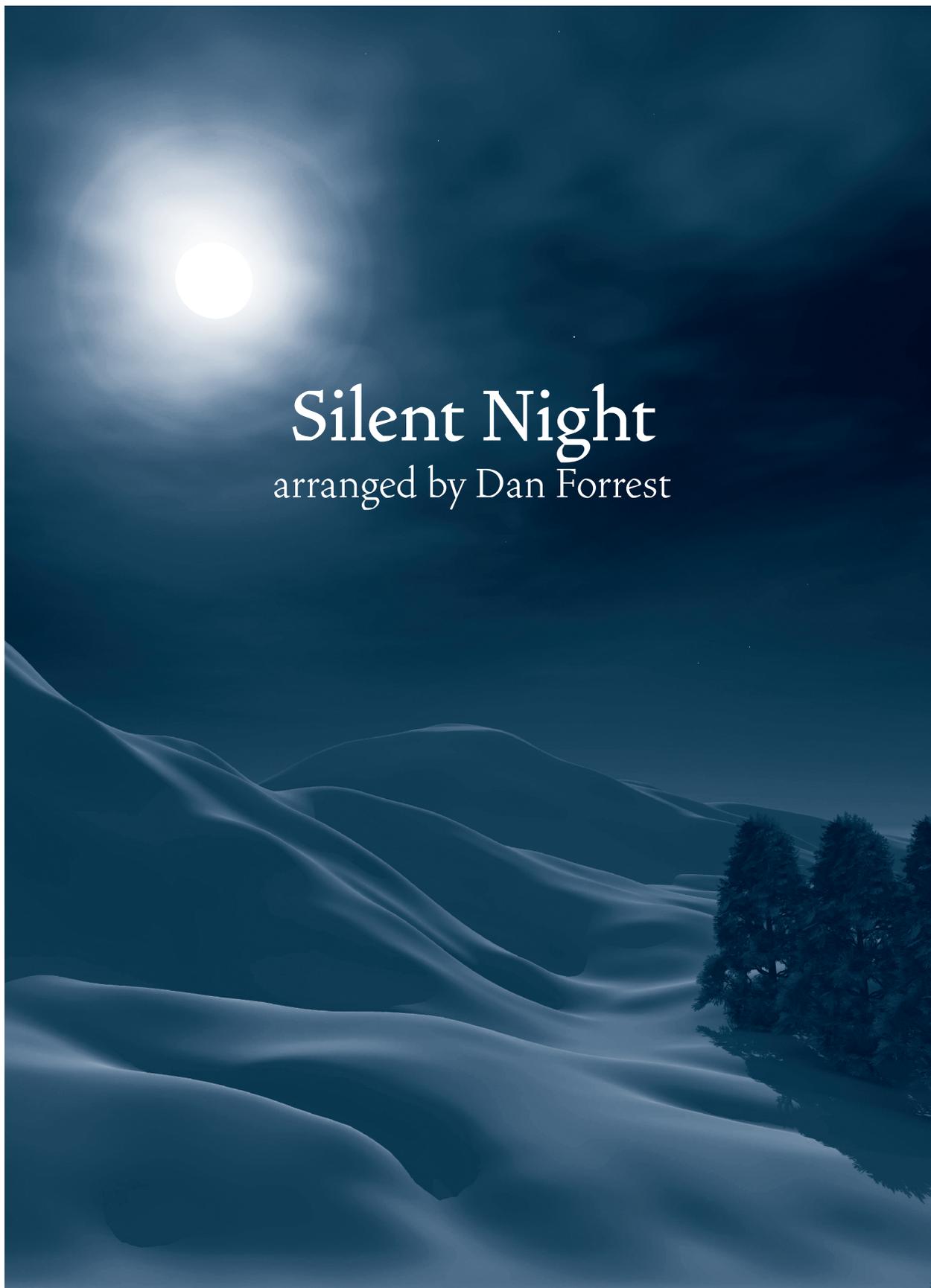
Silent night, holy night!
Son of God love's pure light.
Radiant beams from Thy holy face
With dawn of redeeming grace,
Jesus Lord, at Thy birth
Jesus Lord, at Thy birth

Bridge:

Chorus Only

Verse 3:

Silent night, holy night!
Wondrous Star lend thy light
With the angels let us sing
"Alleluia" to our King,
Christ the Savior is born!
Christ the Savior is born!



Silent Night

arranged by Dan Forrest

Commissioned by the Baylor University School of Music for A Baylor Christmas 2019

Silent Night

For SATB Choir, piano and optional string quartet* or orchestra**

Joseph Mohr,
tr. John Freeman Young

STILLE NACHT, Franz Grüber
Arranged by DAN FORREST
(ASCAP)

With serene calm, never rushed ♩ = ca. 60 - 63

The musical score is presented in three systems. The first system (measures 1-6) features a piano accompaniment in 3/4 time with a key signature of two flats. The right hand begins with a melodic line marked *sempre semplice* and *p*, while the left hand provides harmonic support. The second system (measures 7-12) continues the piano accompaniment, with the right hand moving to a more active role and the left hand providing a steady bass line. The third system (measures 13-18) shows the piano accompaniment with dynamic markings *poco rit.* and *a tempo*. The fourth system (measures 19-24) introduces the SATB choir parts. The Soprano (SA) and Tenor/Bass (TB unis.) parts enter with the lyrics "Silent night!" in measure 23. The piano accompaniment continues with *poco rit.* and *a tempo* markings, and a dynamic marking of *mp* in measure 23. Measure numbers 1 through 24 are indicated at the bottom of each system.

* Full score and parts for String Quartet (BP2200A) are available for purchase.

** Full score and parts for Orchestral accompaniment (BP2200B) are available for purchase.

*** Children's choir may sing melody along with SATB choir, if desired, throughout the first stanza and in mm. 91-111.

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BP2200-3

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Ho - ly night! All is calm, all is bright

25 26 27 28 29 30

round yon vir - gin moth - er and child; Ho - ly

31 32 33 34 35

in - fant so ten - der and mild, Sleep in heav'n - ly
heav - en - ly

36 37 38 39 40

peace, Sleep in heav - en - ly peace. *Sopranos stagger breathing*

heav - en - ly peace, Sleep in heav - en - ly peace,

peace, Sleep in heav'n - ly peace,

41 42 43 44 45 46

poco rit. *a tempo*

peace.

poco rit. *a tempo*

peace.

poco rit. *a tempo* *mf*

47 48 49 50 51 52

mp

53 54 55 56 57 58

* Pianists with large hands may add cue-sized notes in RH, and play the lowest down-stemmed treble clef notes with LH.

S *mp*
Si - lent night, Ho - ly night, Son of God,

A *mp*
Si - lent night, Ho - ly night, Son of God,

T *mp*
Si - lent night, Ho - ly night, Son of God,

B *mp*
Si - lent night, Ho - ly night, Son of God,

(play cue-sized notes if strings are not used)

59 60 61 62 63 64

love's pure light, (Aw)

love's pure light, (Aw)

love's pure light, ra - diant, beams from Thy ho - ly face,

love's pure light, ra - diant, beams from Thy ho - ly face,

mp

65 66 67 68 69 70

with the dawn of grace, (Aw) Je - sus, Lord, at Thy
 birth, Thy birth, Je - sus, Lord at Thy birth.
 with the dawn of grace, re - deem - ing grace, Je - sus, Lord, Thy
 birth, Thy birth, Je - sus, Lord at Thy birth.

71 72 73 74 75 76

birth, Thy birth, Je - sus, Lord at Thy birth. *unis.*
 birth, Thy birth, Je - sus, Lord at Thy birth.

77 78 79 80 81 82

Poco piu mosso ♩ = ca. 69

Ah Si - lent night, Je - sus,
 Si - lent night, ho - ly night, Je - sus,
 Si - lent night, Je - sus,
 Si - lent night, ho - ly night,

Poco piu mosso ♩ = ca. 69

mf

83 84 85 86 87

rit. Lord at Thy birth, *f a tempo* Si - lent night,
rit. Lord at Thy birth, *f a tempo* Si - lent night,
rit. Lord at Thy birth, at Thy birth, *f a tempo* Si - lent night,
rit. unis. Lord, at Thy birth, *f a tempo* Si - lent night,

rit. *f a tempo*

88 89 90 91 92

ho - ly night, Won - drous star, with the
ho - ly night, Won - drous star, lend thy
ho - ly night, Won - drous star, lend thy
ho - ly night, Won - drous star, lend thy

93 94 95 96 97

an - gels sing "Al - le - lu -
light; With the an - gels let us
light; With the an - gels let us
light; With the an - gels let us

98 99 100 101

ia, Al - le - lu - ia"

sing "Al - le - lu - ia" to our

sing "Al - le, Al - le - lu - ia" to our

sing Al - le - lu - ia" to our

102 103 104 105

"Christ the Sav - ior is born!"

King, "Christ the Sav - ior, Christ is

King, "Christ the Sav - ior Christ is

King, "Christ the Sav - ior, Christ is

106 107 108 109

rit. *mp* **Tempo I**

born, Christ — the Sav - ior is born.”

rit. *mp*

Christ the Sav - ior is **Tempo I**

rit. *mp*

110 111 112 113 114

p *p sempre semplice*

115 116 117 118 119

mp *p*

120 121 122 123 124 125



Top Selling Titles of
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from Beckenhorst Press

And Can It Be? (BP2027)	SATB
And Can it Be? (BP2068)	SSAA
And Can it Be? (BP2069)	TTBB
Arise, My Soul, Arise (BP1973)	SATB
Arise, My Soul, Arise (BP1984)	SSA
Blessed Is the Lord (Benedictus) (BP1996)	SATB
Carol of Joy (BP1791)*	SATB
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First Noel, The (BP1857)*	SATB
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How Great Thou Art (BP2019)*	TTBB
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I Know That My Redeemer Lives (BP2012)	TTBB
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Lord of the Small (BP1887)	SATB
Lord of the Small (BP1923)	SSA
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Nearer, Still Nearer (BP1755)	SATB
O Come, All Ye Faithful (CU1011)*	SATB
O Come, All Ye Faithful (CU1032)*	SSAA
O Come, All Ye Faithful (CU1033)*	TTBB
See Amid the Winter's Snow (BP2086)	SATB
Shepherds' Carol, The (BP1895)*	SATB
We Believe (BP2051)*	SATB
When I Survey the Wondrous Cross (BP1899)*	SATB

* *Orchestration accompaniment available*

518 Joy to the World *For choir use only*

D G D/A A D G

1. Joy to the world, the Lord is come! Let earth re-
 2. Joy to the earth, the Sav - ior reigns! Let us our
 3. No more let sin and sor - row grow, Nor thorns in -
 4. He rules the world with truth and grace, And makes the

A D

ceive her king; Let ev - 'ry heart pre -
 songs em - ploy; While fields and floods, rocks,
 fest the ground; He comes to make his
 na - tions prove The glo - ries of his

pare him room And heav'n and na - ture
 hills and plains Re - peat the sound - ing
 bless - ings flow Far as the curse is
 right - eous - ness, And won - ders of his

And
 Re -
 Far
 And

A A7

sing, And heav'n and na - ture sing, And
 joy, Re - peat the sound - ing joy, Re -
 found, Far as the curse is found, Far
 love, And won - ders of his love, And

heav'n and na - ture sing, And heav'n and na - ture
 peat the sound - ing joy, Re - peat the sound - ing
 as the curse is found, Far as the curse is
 won - ders of his love, And won - ders of his

D G D G D/A A D

heav'n, and heav'n and na - ture sing.
 peat, re - peat the sound - ing joy.
 as, far as the curse is found.
 won - ders, won - ders of ... his ... love.

sing, and heav'n and na - ture sing.
 joy, re - peat the sound - ing joy.
 found, far as the curse is found.
 love, and won - ders of his love.

Repeat this part twice at the end

Text: Psalm 98; Isaac Watts, 1674-1748
 Tune: ANTIOCH, CM; arr. from George F. Handel, 1685-1759, in T. Hawkes' *Collection of Tunes*, 1833

Craig Jessop, Music Director

JOY TO THE WORLD

For Mixed Choir (SATB) and Keyboard*

For instrumental use only

“Antioch,” by Lowell Mason
Mack Wilberg, *arr.*

Isaac Watts (1674–1748)

With spirit and energy

Primo**

Keyboard

f *mf* *molto cresc.*

5

10

*A full score and set of parts for an orchestral arrangement (picc.2.2.2.2-4.4.3.1-2perc.timp-str-org) or for brass ensemble (4.4.3.1-2perc.timp-org) are available on rental from the Publisher.

**The *primo* part is optional and may be played by a second player up one octave on the same keyboard or in doubled octaves on a second keyboard.

15

Musical score for measures 15-18. The score is written for piano in G major (one sharp) and 3/4 time. It consists of three systems of two staves each (treble and bass clef). The first system (measures 15-16) features a melodic line in the treble clef with eighth-note patterns and a bass line with chords and eighth notes. The second system (measures 17-18) continues the melodic development with more complex rhythmic patterns and dynamic markings like accents and slurs.

19

Musical score for measures 19-22. This system continues the piece with similar melodic and harmonic structures. The treble clef part shows a continuation of the eighth-note melodic lines, while the bass clef part provides harmonic support with chords and moving lines. The notation includes various articulation marks such as slurs and accents.

23

Musical score for measures 23-26. The final system of the page shows the continuation of the musical themes. The treble clef part has a more active melodic line, and the bass clef part features a steady accompaniment. The score concludes with a final chord in the bass clef.

27

S. A. *f*

T. B. *f*

Joy to the world! the Lord is come: let

31

earth re - ceive her King! Let

35

ev - 'ry heart pre - pare him room, and

mf

mf

39

heav'n and na - ture sing, and heav'n and na - ture sing, and

cresc.

f

cresc.

f

mf cresc.

43

heav'n, and heav'n and na - ture sing.

f

47 S., A. unis.

Joy to the earth! the Sav - ior reigns: let

mf

51

all their songs em - ploy, While

55

fields_ and_ floods, rocks, hills_ and_ plains_ re -

59

re - peat the sound - ing joy, re - peat the sound - ing
peat the sound - ing_ joy, re - peat the sound - ing_ joy, re -

63

joy, re - peat_ the sound - ing joy. **Tenors**

peat, re - peat_ the sound - ing joy. **Basses**

67 *f marc.*

T. No more let sins and sor - rows — grow, nor

B. No more let sins and sor - rows — grow, nor

f marc.

p

71

thorns in - fest the ground: He

thorns in - fest the ground: He

p

75

comes to make his blessings flow

comes to make his blessings flow far

79

far as the curse is found, far as the curse is

as the curse is found, far as the curse is found, far

83

found, — far as — the curse is — found.
as, — far as — the curse is — found.

This system contains measures 83 through 86. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a 'SASS' section starting in measure 85. The key signature is one sharp (F#) and the time signature is 4/4.

87

This system contains measures 87 through 90. It is a piano accompaniment consisting of two staves. The music features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The key signature is one sharp (F#).

91

This system contains measures 91 through 94. It is a piano accompaniment consisting of two staves. The music continues the rhythmic pattern from the previous system. The key signature is one sharp (F#).

95

99

103

f

S. He rules the world with truth and grace, and

f

A. He rules the world with truth and grace, and

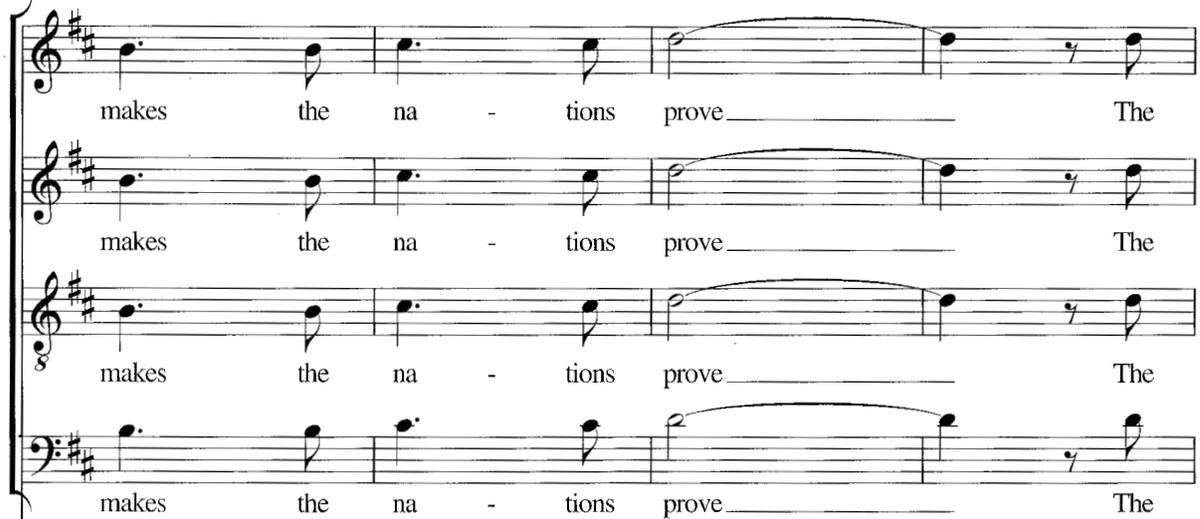
f

T. He rules the world with truth and grace, and

f

B. He rules the world with truth and grace, and

107



Four vocal staves (Soprano, Alto, Tenor, Bass) in G major. The lyrics are: "makes the na - tions prove _____ The". Each staff has a long horizontal line under "prove" and "The".



Piano accompaniment for measures 107-110. The right hand features a melodic line with eighth-note patterns and accents. The left hand provides a harmonic accompaniment with chords and moving bass lines.

111



Four vocal staves in G major. The lyrics are: "glo - ries of his right - eous - ness, _____ and". Each staff has a long horizontal line under "and".



Piano accompaniment for measures 111-114. The right hand continues the melodic line with eighth-note patterns and accents. The left hand provides a harmonic accompaniment with chords and moving bass lines.

115

won- ders of his_ love, and_ won- ders of his_ love, and_

won- ders of his love, and won- ders of his love, and

won- ders of his_ love, and_ won- ders of his_ love, and

won- ders of his love, and won- ders of his love, and

(8va)

Detailed description: This block contains the musical score for measures 115 through 118. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "won- ders of his_ love, and_ won- ders of his_ love, and_". The piano accompaniment includes a right-hand part with eighth-note patterns and a left-hand part with chords and a bass line. A first ending bracket labeled "(8va)" spans the final two measures of this system.

119

won - ders, won - ders of his

(8va)

Detailed description: This block contains the musical score for measures 119 through 122. It features four vocal staves and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "won - ders, won - ders of his". The piano accompaniment continues with similar patterns to the previous system. A first ending bracket labeled "(8va)" spans the final two measures of this system.

123

love. _____ And
love. _____ And
love. _____ And
love. _____ And

loco

127

won - ders, won - ders of _____
won - ders, won - ders of _____
won - ders, won - ders of _____
won - ders, won - ders of _____

8va

131

Musical score for measures 131-135. It features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass clef, all in the key of D major. The lyrics are "his love." The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with chords and eighth notes. The word "(8va)" is written above the first measure of the piano part, and "loco" is written above the second measure.

136

Musical score for measures 136-140. It features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass clef, all in the key of D major. The lyrics are "his love." The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with chords and eighth notes. The word "8va" is written above the right-hand piano part in the fourth measure.