

Christmas Eve

Vigil Mass

December 24

3:50pm – Christmas Program

4:00pm – Church Mass

5:30pm – School Mass*

*Music for the School Mass will be
different from the church Mass

Christmas Program at 3:50pm

Bring a torch, Jeanette, Isabella by Mark Hayes
Alexis Oms, soloist

Sleigh Ride by Leroy Anderson
Noah Kriegstein, primo
Darren Matias, secondo

Vigil Mass Hymns at 4:00pm

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 89: Forever I will sing the goodness of the Lord
Led by Alexis Oms
All Choir members must respond to our cantors

Gospel Acclamation: Tomorrow the wickedness of the earth will be
destroyed: the Savior of the world will reign over us.
Led by Darren Matias
All choir members must respond to our cantors

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.
We will not sing the version where
Angels We Have Heard on High is in it.
However, it may be possible we do not need to
sing this at the 4pm Mass.

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.

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 the piano accompaniment is in 12/8 time. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. The tempo is marked 'Cantabile' with a quarter note equal to approximately 69 beats per minute. The dynamics are marked *mp* (mezzo-piano) and *mf* (mezzo-forte).

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

O ho - ly

The second system includes the vocal line and piano accompaniment. The vocal line begins with a rest for four measures, then enters with the lyrics 'O ho - ly'. The piano accompaniment continues with a melodic line in the right hand and a harmonic accompaniment in the left hand. The tempo is marked *poco rit.* and *a tempo*. The dynamics are marked *mp* and *mf*.

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 and piano accompaniment. The vocal line continues with the lyrics 'night! — The stars are bright-ly shin - ing, It is the night of the dear Sav-ior's'. The piano accompaniment continues with a melodic line in the right hand and a harmonic accompaniment in the left hand. The dynamics are marked *mf*.

10 *mp*

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

The fourth system includes the vocal line and piano accompaniment. The vocal line continues with the lyrics 'birth! — Long lay the world — in sin and er - ror'. The piano accompaniment continues with a melodic line in the right hand and a harmonic accompaniment in the left hand. The dynamics are marked *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

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

20 *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*

Sleigh Ride Duet Fantasy

Secondo

By Leroy Anderson

Arranged by Zach Heyde and Frank Tedesco

Allegro (♩ = 144)

The first system of music is in bass clef, 4/4 time, with a key signature of one sharp (F#). It begins with a forte (*f*) dynamic. The right hand plays a series of chords, while the left hand plays a rhythmic pattern of eighth notes. The tempo is marked as Allegro with a quarter note equal to 144 beats per minute. The instruction "pedal ad lib." is written below the first measure.

pedal ad lib.

The second system of music is in bass clef, 4/4 time. It begins with a mezzo-forte (*mf*) dynamic. The right hand plays chords, and the left hand plays a rhythmic pattern. A first ending bracket is shown above the final measure of the system.

The third system of music is in bass clef, 4/4 time. It begins with a mezzo-forte (*mf*) dynamic. The right hand plays chords, and the left hand plays a rhythmic pattern. A first ending bracket is shown above the final measure of the system, which includes a piano (*p*) dynamic marking and a mezzo-forte (*mf*) dynamic marking.

The fourth system of music is in treble clef, 4/4 time. It begins with a mezzo-forte (*mf*) dynamic. The right hand plays a melodic line with fingerings (5, 3, 4, 3, 2, 1, 5, 3, 5) and the left hand plays chords. A first ending bracket is shown above the final measure of the system.

The fifth system of music is in treble clef, 4/4 time. It begins with a mezzo-forte (*mp*) dynamic. The right hand plays a melodic line with fingerings (5, 3, 1, 4, 2, 1, 2, 1, 5, 2) and the left hand plays chords. A first ending bracket is shown above the final measure of the system.

Sleigh Ride Duet Fantasy

Primo

By Leroy Anderson

Arranged by Zach Heyde and Frank Tedesco

Allegro (♩ = 144)

8va

5

9

13

8va

16

19

f *mf*

23

27

p *f* *RH gliss*

31

p *f* *mf*

35

p *f*

39

p *f*

* Play the glissando quickly and in time, without ending on a definite pitch. The "x" note is given to show the approximate length of the glissando.

(8va)

19 *f* *mf*

23

27 *p* *f* *p*

31 *f* *mf*

35 *p* *f*

39 *p* *f*

8va

15ma

* Play the glissando quickly and in time, without ending on a definite pitch.
The "x" note is given to show the approximate length of the glissando.

43

Musical notation for measures 43-46, showing two staves with rests.

47

Musical notation for measures 47-49, including dynamics *mf* and *rit.*

50

Freely, ad lib.

Tempo I

Musical notation for measures 50-52, including dynamics *f* and performance instructions.

53

Musical notation for measures 53-55, including dynamics *fp*, *freely, lightly*, and *(under Primo)*.

56

Musical notation for measures 56-58, showing a complex melodic line in the right hand and accompaniment in the left hand.

59

Musical notation for measures 59-61, including dynamics *dim.* and *rit.*

43 (15ma) -----

dim.

47 *8va* -----

mf *rit.*

50 *Freely, ad lib.* *Tempo I*

f

53

fp *freely, lightly* (over Secondo) mel. 5 *mf*

56

faster

59 *8va* -----

mp *rit.*

Expressively, impressionistic (♩ = ca. 108)

63

Musical score for measures 63-64. The piece is in G major (one sharp) and 3/4 time. The tempo is marked as ca. 108. The dynamics are *pp* (pianissimo) for measures 63-64 and *mp* (mezzo-piano) for measures 65-66. The instruction *sempre legato* is written below the first staff. The right hand plays a melodic line with slurs and fingerings (1, 3, 1, 4, 5, 1). The left hand plays a bass line with slurs and fingerings (5, 2, 1, 1, 2, 5, 2). Measure 64 ends with a fermata.

65

Musical score for measures 65-66. The right hand continues the melodic line with slurs and fingerings (1, 3, 1). The left hand continues the bass line with slurs and fingerings (6, 6, 6, 6, 6, 6). Measure 66 ends with a fermata.

67

Musical score for measures 67-68. The right hand continues the melodic line with slurs and fingerings (1, 3, 1). The left hand continues the bass line with slurs and fingerings (6, 6, 6, 6, 6, 6). Measure 68 ends with a fermata.

69

Musical score for measures 69-70. The right hand continues the melodic line with slurs and fingerings (1, 3, 1). The left hand continues the bass line with slurs and fingerings (6, 6, 6, 6, 6, 6). Measure 70 ends with a fermata.

71

Musical score for measures 71-72. The right hand continues the melodic line with slurs and fingerings (1, 3, 1, 1, 2, 3). The left hand continues the bass line with slurs and fingerings (6, 6, 6, 6, 6, 6). Measure 72 ends with a fermata.

73

Musical score for measures 73-74. The right hand continues the melodic line with slurs and fingerings (1, 3, 1). The left hand continues the bass line with slurs and fingerings (6, 6, 6, 6). Measure 74 ends with a fermata.

Expressively, impressionistic (♩ = ca. 108)

Primo

9

63 *mf* sempre legato

65

67

69

71

73

N

75

77

81

Bright waltz (♩ = 192)

87

92

97

Broadly, sustained (♩ = 120)

(8va) -

75

77

poco rit.

mp molto cresc. e accel.

8va -

Bright waltz (♩ = 192)

81

forcefully, take time

ff

87

mf

cresc.

ff

8va -

92

Broadly, sustained (♩ = 120)

97

ff

rit.

102 Faster (♩ = 144)

Musical score for measures 102-104. The piece is in B-flat major and 4/4 time. The tempo is marked 'Faster' with a quarter note equal to 144 beats per minute. The score is written for piano. The right hand starts with a *sub. ff* dynamic and features a complex, rhythmic melody with many accidentals. The left hand provides a steady accompaniment of chords. A *sfz* (sforzando) dynamic is marked at the end of measure 104. The word *secco* is written below the first few measures.

105

Musical score for measures 105-108. The right hand features a melodic line with handwritten fingering: 4, 5, 5, 3, 1, 2, 3, 2, 4, 3. The dynamic is marked *mp* (mezzo-piano). The left hand is mostly silent during these measures.

109

Musical score for measures 109-112. The right hand has a melodic line with various fingering numbers (1, 2, 3, 4) and slurs. The left hand is mostly silent.

113

Musical score for measures 113-116. The right hand has a melodic line with slurs and fingering numbers (1, 3, 5, 3, 1, 2, 4). The dynamic is marked *fp* (fortissimo-piano). The left hand has a rhythmic accompaniment with slurs and fingering numbers (1, 1, 4, 5, 2). A *v* (pedal) marking is present at the end.

117

Musical score for measures 117-120. The right hand has a dense, rapid sixteenth-note texture. The left hand has a sustained accompaniment of chords, marked *sustained* and *f* (fortissimo). A *v* (pedal) marking is present at the end.

121

Musical score for measures 121-124. The right hand has a dense, rapid sixteenth-note texture, marked *fp*. The left hand has a rhythmic accompaniment, marked *mp* (mezzo-piano). A *v* (pedal) marking is present at the end.

Faster (♩ = 144)

8va both hands

102 *secco* *sub. ff* *fp*

105 *sim.* *mp* *8va*

109

113 *8va* *sfz*

117 *8va* *f* *sustained*

121 *sfz* *mp*

N*

125

Musical score for measures 125-128. The right hand plays a continuous eighth-note pattern. The left hand has a melodic line with some rests and fingerings (1).

129

Musical score for measures 129-132. The right hand continues the eighth-note pattern. The left hand has a melodic line with rests and a final note with a fingering of 5. Time signatures change from 4/4 to 2/4 and back to 4/4.

133

Musical score for measures 133-136. The right hand continues the eighth-note pattern. The left hand has a melodic line with rests and fingerings (3, 2, 2, 1, 3). Handwritten guitar chords are written below the staff: G D D D D G D D D D C B^b C B^b.

137

Musical score for measures 137-140. The right hand plays a dense chordal texture with a 'sustained' marking. The left hand has a bass line with notes and rests, marked with 'v'.

141

Musical score for measures 141-144. The right hand has a melodic line with rests and a dynamic marking of *f*. The left hand has a bass line with notes and rests.

145

Musical score for measures 145-148. The right hand has a melodic line with rests, dynamic markings of *mf* and *ff*, and fingerings (5, 3, 3, 3, 3, 3, 3, 3). The left hand has a bass line with notes and rests, marked with 'v' and fingerings (1, 1, 1).

125 *8va*

3 1 2 3 1 2 3 1 4 1

2

129 *8va*

1 2 5 1 2 1 2

5 3 1 3 1 3 4

133 *8va*

4

2 3 2

137

sustained

141

5

1

f *ff*

145

1

6

ff *mf* *cresc.* *ff*

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
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!

A possible organ improvisation may 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 4/4. The organ part includes a dynamic marking of *f* and the instruction "[Tuba or Solo reed]".

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 4/4. The organ part includes a dynamic marking of *f* and the instruction "[Tuba or Solo reed]".

DESCANT (SOPRANOS) *f*
Sing, all' ye ci - ti - zens of heav'n a - bove;

ALL OTHER VOICES *f*
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 *mf*
Glo - ry to God In the high - est: O

ff *mf*

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

cresc. *f*

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

cresc. *ff*

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. 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 - migh - ty

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

mf

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 VIGIL MASS

December 24

Responsorial Psalm: Psalm 89:4–5, 16–17, 27, 29 (13)

Response: (Organ/SATB)

Optional Descant

For ev - er I will sing of the Lord.

For ev - er I will sing the good - ness of the Lord.

Verses: (Cantor or SATB)

D A/C#

1. I have made a covenant with my chosen one,
Forever will I confirm your pos - terity

2. Blessed the people who know the joy - ful shout;
At your name they rejoice all the day,

3. He shall say of me, "You are my father,
Forever I will maintain my kind - ness toward him,

G D

1. I have sworn to Da - vid my servant:
And establish your throne for all gen - er - ations.

2. In the light of your countenance, O LORD, they walk.
And through your justice they are ex - alted.

3. My God, the rock, my savior."
And my covenant with him stands firm.

Gospel Acclamation:

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)

To - mor - row the wickedness of the earth will be de - stroyed: _____

the Sav - ior of the world will reign _____ o - ver us.

Bm Bb Asus4 A

D Bm Asus4 A

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.

15

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

37

B

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

43

49

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

49

(tacet solo)

55

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 a mix of quarter and eighth notes, often with slurs. The piano accompaniment consists of chords and moving lines in both hands.

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 moving lines, with some dynamics markings like *mf* and *f*.

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.

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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LAMB OF GOD

INTRO *Gently* (♩ = ca. 84)

Keyboard

Dm F/C C/B \flat B \flat Gm Gm/F C_{sus4} C

Dm F/C C/B \flat B \flat Gm Gm/F C

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

B \flat /D C/E B \flat /F F E \flat B \flat /D ¹ C

mer - cy, have mer - cy on us.

¹

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

This system contains the first two systems of music. The first system features a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment. The key signature is one flat (B-flat major/D minor). The first system has a repeat sign with a '2' above it. The piano part includes a 'rit.' marking in the second system.

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

world, grant us, grant _____ us _____ peace.

This system contains the third and fourth systems of music. The third system features a vocal line with lyrics and a piano accompaniment. The fourth system continues the piano accompaniment. The key signature is one sharp (D major/B minor). The piano part includes a 'rit.' marking in the fourth system.

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

No - el, *mf* Born is the

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

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

1 2 3 4 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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We depend on our customers' honesty to pay our composers and keep producing music.

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,

Rubato, with warmth and wonder ♩ = 69-76

(always feel in a slow 1)
mp

1 2 3 4

No - el, No - el, No - el, Born is the

poco rit. *mf*

No - el, No - el,

poco rit. *mf*

5 6 7 8

poco rit. *f*

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

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BP1857-2

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We depend on our customers' honesty to pay our composers and keep producing music.

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

9 10 11 12

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

13 14 15 16

(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.

mp

45 46 47 48

earth it gave great light, And so it con -

cresc. poco a poco

49 50 51 52

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

mf

unis. mf

mf

53 54 55 56

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*

non rit. *poco più mosso*

Born is the King of Is - ra - el, No -

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 -

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*

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

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

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

Am⁷ 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 — *mf*

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.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a whole note 'I', followed by a half note 'am,' with a fermata. The piano accompaniment starts with a whole rest, then a half note 'div.' followed by a half note 'Poor', a half note 'as', and a half note 'I' with a fermata. The lyrics 'I will give — to Him — my heart. —' are written above the vocal line.

Gm B^b2(no3) F

49

The piano accompaniment for the first system consists of two staves. The right hand plays chords in the G minor key: Gm, B^b2(no3), and F. The left hand plays a simple bass line with quarter notes.

f 53 *unis.*

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

f *unis.*

The second system of music features a vocal line and a piano accompaniment. The vocal line starts with a whole rest, followed by a half note 'And', a half note 'He', a half note 'shall', and a half note 'reign' with a fermata. The piano accompaniment begins with a whole rest, then a half note 'And', a half note 'He', a half note 'shall', and a half note 'reign' with a fermata. The lyrics 'for - ev - er - more, —' are written above the vocal line.

C Dm⁷ B^b

52

The piano accompaniment for the second system consists of two staves. The right hand plays chords in the C major key: C, Dm⁷, and B^b. The left hand plays a simple bass line with quarter notes.

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

The third system of music features a vocal line and a piano accompaniment. The vocal line starts with a whole rest, followed by a half note 'for - ev - er - more.' with a fermata, a half note 'And', a half note 'He', a half note 'shall', and a half note 'reign' with a fermata. The piano accompaniment begins with a whole rest, then a half note 'for - ev - er - more.' with a fermata, a half note 'And', a half note 'He', a half note 'shall', and a half note 'reign' with a fermata.

F C/E Dm⁷

55

The piano accompaniment for the third system consists of two staves. The right hand plays chords in the F major key: F, C/E, and Dm⁷. The left hand plays a simple bass line with quarter notes.

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 Bb

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.

Bb F/C Bb 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 -

unis.

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

unis.

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

Musical score for three staves (treble, alto, and bass clefs) with a key signature of one sharp (F#). The top staff has a whole note chord. The middle and bottom staves have a whole note chord with a fermata.

Musical score for a grand piano with two staves (treble and bass clefs). It includes chord markings "N.C.", "G", and "A", and a dynamic marking "ff". The number "117" is at the bottom left.

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:

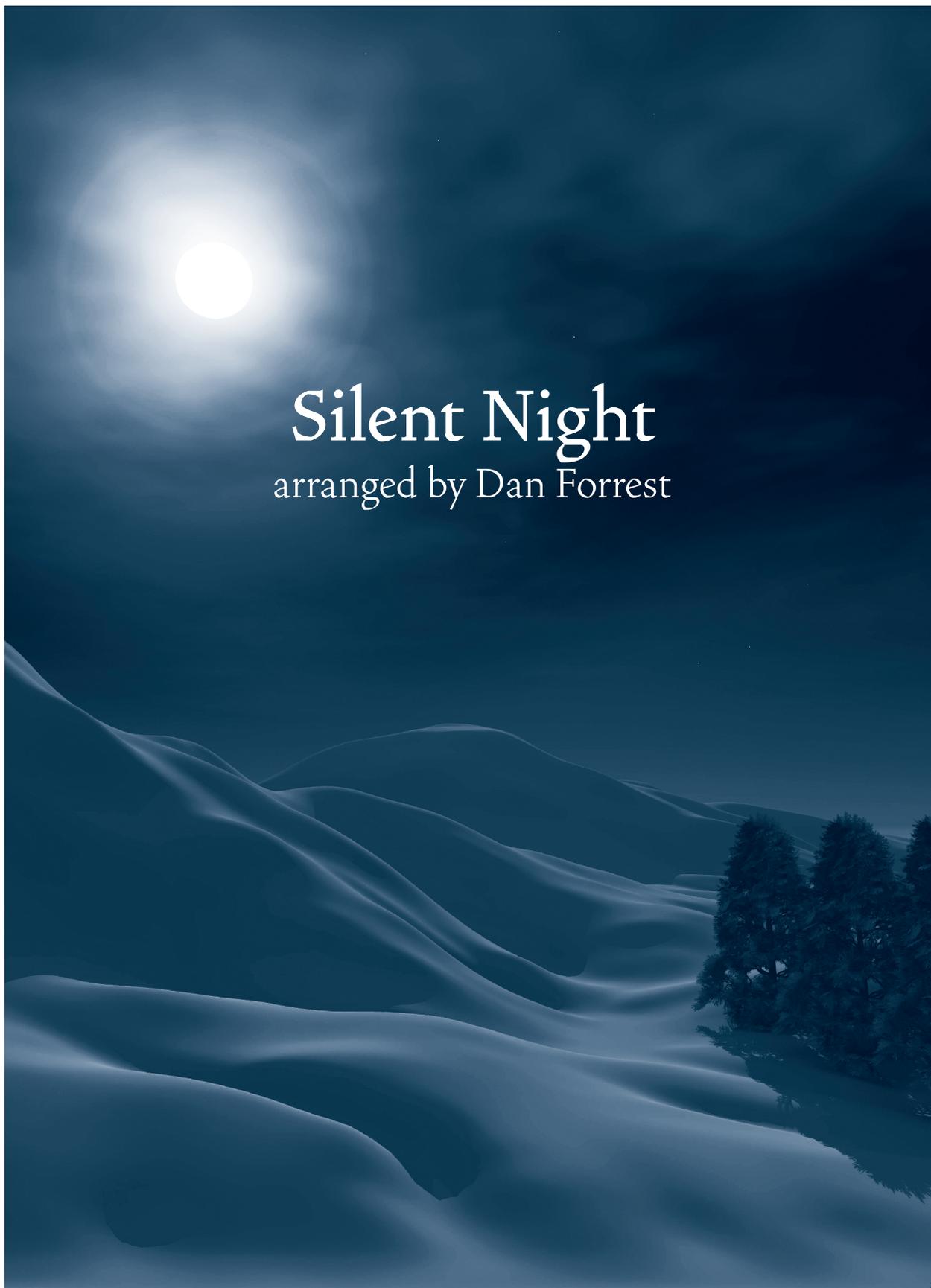
Silent night, holy night!
Son of God love's pure light.
Radiant beams from Thy holy face
With dawn of redeeming grace,
Jesus Lord, at Thy birth
Jesus Lord, at Thy birth

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 melodic line 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 SATB choir parts enter in measure 19, with the Soprano (SA) and Tenor/Bass (TB unis.) parts singing the lyrics "Silent night!". The piano accompaniment continues with *poco rit.* and *a tempo* markings, and a dynamic marking of *mp* is indicated in measure 23.

* 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.

47 48 49 50 51 52

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, 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 *sempre semplice*

115 116 117 118 119

mp *p*

120 121 122 123 124 125



Top Selling Titles of
Dan Forrest
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
Children of the Heavenly Father (BP1920)	SATB
Cradle Carol, A (BP1824)*	SATB
First Noel, The (BP1857)*	SATB
First Noel, The (BP1930)*	TTB
First Noel, The (BP1926)*	SSA
Forever King! (BP2002)	SATB
Forever King! (BP2024)	TTBB
Forsaken (BP2037)	SATB
Hail the Day That Sees Him Rise (BP2039)	SATB
Hands That First Held Mary's Child, The (BP1928)*	SATB
Hands That First Held Mary's Child, The (BP1933)*	SSA
Hands That First Held Mary's Child, The (BP1991)*	T(T)BB
Hark! The Herald Angels Sing (BP2051)*	SATB
He Is Born! (BP1924)	SATB
How Great Thou Art (BP1893)*	SATB
How Great Thou Art (BP2015)*	SSAA
How Great Thou Art (BP2019)*	TTBB
I Know That My Redeemer Lives (BP1906)	SATB
I Know That My Redeemer Lives (BP2011)	SSAA
I Know That My Redeemer Lives (BP2012)	TTBB
King of Love My Shepherd Is, The (BP1688)*	SATB
Lord of the Small (BP1887)	SATB
Lord of the Small (BP1923)	SSA
Nearer, My God, to Thee (BP2003)	SATB
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

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 four measures. The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides harmonic support with chords and moving bass lines. Dynamic markings include accents (>) and slurs. The piece concludes with a fermata over the final chord.

19

Musical score for measures 19-22. The score continues in G major and 3/4 time. The right hand has a more active melodic line with frequent sixteenth-note patterns. The left hand continues with a steady accompaniment. Dynamic markings include accents (>) and slurs. The piece concludes with a fermata over the final chord.

23

Musical score for measures 23-26. The score continues in G major and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes. The left hand provides harmonic support with chords and moving bass lines. Dynamic markings include accents (>) and slurs. The piece concludes with a fermata over the final chord.

27

S. A. *f*

Joy to the world! the Lord is come: let

T. B. *f*

earth re - ceive her King! Let

31

earth re - ceive her King! Let

Let

35

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

mf

39

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

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

71

thorns in - fest the ground: He

thorns in - fest the ground: He

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 melodic line in the right hand and a bass line in the left hand, with various articulations and dynamics. A fermata is present over the final measure of the piano accompaniment.

87

This system contains measures 87 through 90. It is a piano accompaniment consisting of a right-hand melodic line and a left-hand bass line. The right hand features a series of sixteenth-note patterns, while the left hand provides harmonic support with chords and single notes.

91

This system contains measures 91 through 94. It continues the piano accompaniment from the previous system, with similar melodic and harmonic structures in the right and left hands.

95

99

103

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

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

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

B. *f* 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 (Soprano, Alto, Tenor, Bass) 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 features a 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 notation 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 part includes a section marked "(8va)" starting at measure 117, with a dotted line above the staff. The piano accompaniment consists of chords and melodic lines in both hands.

119

won - ders, won - ders of his

(8va)

Detailed description: This block contains the musical notation 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 part includes a section marked "(8va)" starting at measure 121, with a dotted line above the staff. The piano accompaniment consists of chords and melodic lines in both hands.

123

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

loco

This section contains four vocal staves and a piano accompaniment. The vocal parts are marked with 'love.' and 'And'. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with the instruction 'loco' above the first staff.

127

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

8va

This section contains four vocal staves and a piano accompaniment. The vocal parts are marked with the lyrics 'won - ders, won - ders of'. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with the instruction '8va' above the first staff.

131

Musical score for measures 131-135. The score consists of 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 features a complex texture with sixteenth-note runs in the right hand and chords in the left hand. 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. The score consists of 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 features a complex texture with sixteenth-note runs in the right hand and chords in the left hand. The word "8va" is written above the right hand of the piano part in the fourth measure.