

FEAST OF THE  
HOLY FAMILY

YEAR A

NO US ORDO

LATIN MASS

December 28 at 12:00nn

*In homage of Dr. Gerre Hancock, teacher, colleague, friend.*

# Hark! The Herald Angels Sing

*for SATB Chorus and Organ with optional Brass Quintet and Timpani*

Charles Wesley (1707–1788)

Felix Mendelssohn (1809–1847)

Adapted by William H. Cummings (1831–1915)

Arranged by Julian Wachner

Joyful, light ♩ = 110

Toccata style registration

Organ

*ff*

Pedal

A

10

Musical score for measures 10-12. The treble and middle staves contain complex triplet patterns. The bass staff has a whole rest in measure 11 and a quarter note in measure 12.

13

Musical score for measures 13-15. The treble and middle staves contain complex triplet patterns. A "Zoom out" box highlights a measure in the middle staff. The bass staff has a whole note in measure 13 and a whole rest in measure 15.

16

Musical score for measures 16-18. The treble and middle staves contain complex triplet patterns. The bass staff has a whole note in measure 16 and a whole rest in measure 18.

19

Musical score for measures 19-21. The treble and middle staves contain complex triplet patterns. The bass staff has a whole note in measure 19 and a whole rest in measure 21.

22

Musical score for measures 22-24. The treble and middle staves contain complex triplet patterns. The bass staff has a whole note in measure 22 and a whole rest in measure 24.

25

28

**B** Verse 1

31 *unis. f*

Unis. Cho.

Hark! the her - ald an - gels sing — glo - ry to the

**B**

35

new - born King! Peace on earth and mer - cy mild, — God and sin - ners



39

rec - on - ciled! Joy - ful, all ye na - tions, rise, — join the tri - umph of the skies; —

The musical score for measures 39-43 consists of three staves. The top staff is a vocal line in a treble clef with a key signature of one flat (B-flat). The lyrics are: "rec - on - ciled! Joy - ful, all ye na - tions, rise, — join the tri - umph of the skies; —". The middle and bottom staves are piano accompaniment, with the middle staff in a grand staff (treble and bass clefs) and the bottom staff in a bass clef. The music features a steady eighth-note accompaniment in the bass and chords in the treble.

44

with the' an - ge - lic host pro - claim Christ is — born in Beth - le - hem!

The musical score for measures 44-47 consists of three staves. The top staff is a vocal line in a treble clef with a key signature of one flat. The lyrics are: "with the' an - ge - lic host pro - claim Christ is — born in Beth - le - hem!". The middle and bottom staves are piano accompaniment, with the middle staff in a grand staff and the bottom staff in a bass clef. The piano accompaniment continues with a consistent eighth-note bass line and chordal accompaniment in the treble.

48

Hark! the her - ald an - gels sing glo - ry — to the new - born King!

The musical score for measures 48-51 consists of three staves. The top staff is a vocal line in a treble clef with a key signature of one flat. The lyrics are: "Hark! the her - ald an - gels sing glo - ry — to the new - born King!". The middle and bottom staves are piano accompaniment, with the middle staff in a grand staff and the bottom staff in a bass clef. The piano accompaniment features a steady eighth-note bass line and chordal accompaniment in the treble.

71 **D**

King!  
King!  
King!  
King!

This section contains four vocal staves, each starting with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The first measure of each staff contains a quarter note followed by a rest. The second measure is a 4/4 time signature change, followed by a whole rest. The third measure is another 4/4 time signature change, followed by another whole rest. The lyrics "King!" are written below each staff.

**D** (Play)

This section contains the piano accompaniment for the vocal part. It features three staves: two treble clefs and one bass clef, all in Bb and 2/4 time. The first two measures are in 2/4 time, and the third measure is a 4/4 time signature change. The piano part consists of triplets of eighth notes in the right hand and quarter notes in the left hand. The first two measures are in 2/4 time, and the third measure is in 4/4 time. The piano part is marked with a piano (p) dynamic.

74

Musical score for measures 74-76. The right hand features a complex texture with many triplets. The left hand has a simple bass line with some accents.

77

Musical score for measures 77-78. Similar to the previous system, it features a grand staff with treble and bass clefs. The right hand has many triplets. The left hand has a simple bass line with a fermata over the final measure.

79

**E** Verse 3  
*Descant*

Desc. Mild he lays his glo - ry by  
*unis.*

Unis. Cho. Mild he lays his glo - ry by, —

Musical score for measures 79-80. It includes a descant part for the organ and a unison choir part. The descant is marked 'E' and 'Descant'. The choir part has lyrics.

**E**

Musical score for measures 81-83. It features a grand staff with treble and bass clefs. The right hand has many triplets. The left hand has a simple bass line.

82

born that man no more may die, born to raise us from the earth, -

born that man no more may die, born to raise us from the earth, -

86

born to give us se - cond birth. Ris'n with heal - ing in his wings,

born to give us se - cond birth. Ris'n with heal - ing in his wings,

90

light and life to all he brings, hail, the Sun of Right-eous - ness! -

light and life to all he brings, hail, the Sun of Right-eous - ness!

94

hail, — the heav'n - born Prince of Peace! Hark! the her - ald an - gels sing glo -

hail, the — heav'n - born Prince of Peace! Hark! the her - ald an - gels sing

98

- ry — to the new - born King!

glo - ry — to the new - born King!

101

# Kyrie VIII • Graduale Romanum

Vatican II Hymnal • Page 163 • Accompaniment by Flor Peeters • [ccwatershed.org/vatican](http://ccwatershed.org/vatican)

#2

Lf - choir

Rh - swell

Ky - ri - e \* e - lé - i - son .

V.

This system shows the beginning of the accompaniment for the first vocal part. It features a treble and bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody in the treble clef is marked with a 'V.' and includes a fermata over the final note. The bass clef provides a harmonic accompaniment with a '2' marking under the first measure.

Ky - ri - e e - lé - i - son .

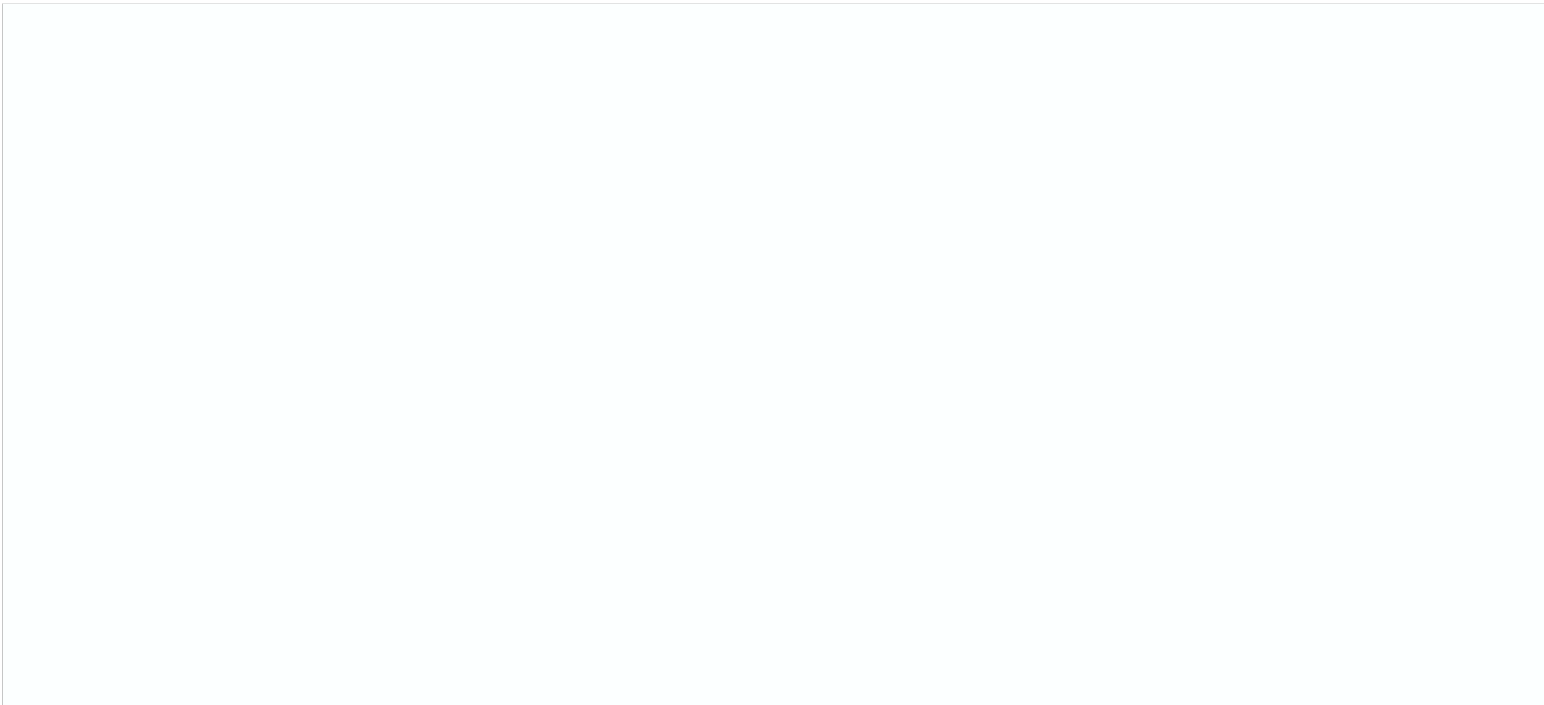
This system continues the accompaniment for the first vocal part. It maintains the same musical notation and structure as the first system, with a treble and bass clef, one sharp key signature, and 6/8 time signature.

Chri - ste e - lé - i - son .

This system shows the beginning of the accompaniment for the second vocal part. It features a treble and bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody in the treble clef includes a fermata over the final note. The bass clef provides a harmonic accompaniment.

Chri - ste e - lé - i - son .

This system continues the accompaniment for the second vocal part. It maintains the same musical notation and structure as the third system, with a treble and bass clef, one sharp key signature, and 6/8 time signature.



Ky - ri - e e - lé - i - son .

Ky - ri - e \* \*\* e - lé - i - son .

MISSA SIMPLEX

Gloria 134

#3: turn off midi

Glo-ry to God in the high - est, and on earth peace to peo-ple of good will.

We praise you, we bless you, we a-dore you, we glo - ri - fy you,

we give you thanks for your great glo - ry, Lord God, heav-en - ly King,

O God, al - might - y Fa - ther. Lord Je - sus Christ,



# MISSA SIMPLEX

On-ly Be-got-ten Son, Lord God, Lamb of God, Son of the Fa - ther,

The first system of the musical score features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "On-ly Be-got-ten Son, Lord God, Lamb of God, Son of the Fa - ther,". Below the vocal line is a piano accompaniment consisting of a right-hand part in treble clef and a left-hand part in bass clef. The piano part includes chords and melodic lines that support the vocal melody.

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

The second system continues the vocal line with the lyrics: "you take a - way the sins of the world, have mer - cy on us;". The piano accompaniment continues with similar harmonic and melodic patterns, providing a steady accompaniment for the vocal part.

you take a - way the sins of the world, re - ceive our prayer;

The third system continues the vocal line with the lyrics: "you take a - way the sins of the world, re - ceive our prayer;". The piano accompaniment remains consistent, supporting the vocal melody.

you are seat-ed at the right hand of the Fa-ther, have mer-cy on us.

The fourth and final system on this page continues the vocal line with the lyrics: "you are seat-ed at the right hand of the Fa-ther, have mer-cy on us." The piano accompaniment concludes the system with a final chord and melodic flourish.

# MISSA SIMPLEX

For you a - lone are the Ho - ly One, you a - lone are the Lord,

The first system of the musical score features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "For you a - lone are the Ho - ly One, you a - lone are the Lord,". The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef, both in the same key signature. The piano part includes a sharp sign (#) on the second staff.

you a - lone are the Most High, Je - sus Christ, with the Ho - ly Spir - it,

The second system continues the vocal line with the lyrics: "you a - lone are the Most High, Je - sus Christ, with the Ho - ly Spir - it,". The piano accompaniment continues in the same key signature and includes a sharp sign (#) on the second staff.

in the glo - ry of God the Fa - ther. A - men.

The third system concludes the vocal line with the lyrics: "in the glo - ry of God the Fa - ther. A - men." The piano accompaniment concludes in the same key signature.

# THE HOLY FAMILY OF JESUS, MARY AND JOSEPH

Year A

Responsorial Psalm: Psalm 128:1-2, 3, 4-5 (17)

Owen Alstott

Response: (Organ/SATB)

Optional Descant

Bless - ed are those who walk in his ways.

E C#m [B] E A Bsus4 B A E [B7] C#m [A] E

Bless - ed are those who fear the Lord \_\_\_\_\_ and walk \_\_\_ in his ways.

Verses: (Cantor or SATB)

E F#m7

1. Blessed is everyone who fears the LORD,  
For you shall eat the fruit of your handiwork;
2. Your wife shall be like a fruitful vine  
Your children like olive plants
3. Behold, thus is the man blessed who fears the LORD.  
May you see the prosperity of Je - rusalem

B7 E

1. Who walks in his ways!  
Blessed shall you be, and favored.
2. In the recesses of your home;  
A - round your table.
3. The LORD bless you from Zion:  
All the days of your life.

**Gospel Acclamation:** Colossians 3:15a, 16a

**Acclamation:** (Organ/SATB) No. IV

Optional Descant div.

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

Capo 1: (G) (Bm7/F#) (Em) (C) (G/B) (Am7) (C) (D)  
 Ab Cm7/G Fm Db Ab/C Bbm7 Db Eb

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

**Verse:** (Cantor)

(G) (G/B) (C) (G/B)  
 Ab Ab/C Db Ab/C

Let the peace of Christ con - trol \_\_\_\_\_ your hearts;

Organ

(Am7) (Am7/C) (Dsus4) (D)  
 Bbm7 Bbm7/Db Ebsus4 Eb

let the word of Christ dwell in you rich - ly.

# Hail, St. Joseph

♩ = 100

Optional capo 2

(Am) (G/B) (Csus<sup>4</sup>) (C) (Am) (G) (F) (Gsus<sup>4</sup>)(G)  
 Bm A/C# D<sup>sus</sup> D Bm A G A<sup>sus</sup> A

1. Dear St. Jo - seph, pure and gen - tle, Guard - ian of the Sav - ior child,  
 2. He who rest - ed\_ on thy bos - om Is by count - less saints a - dored;  
 3. Now to thee no\_ gift re - fus - ing, Je - sus stoops to\_ hear thy prayer;  
 4. Dear St. Jo - seph, kind and lov - ing, Stretch to us a\_ help - ing hand;  
 5. In the strife of\_ life be near us, And in death, oh,\_ hov - er nigh,  
 6. Thou hast known a\_ pil - grim's sor - rows, But thy day of\_ toil is o'er;  
 7. Hail St. Jo - seph, just and ho - ly, Lov - ing chil - dren breathe thy name;

5 (Am) (G/B) (Csus<sup>4</sup>) (C) (Am) (Dm<sup>7</sup>/F) (Gsus<sup>4</sup>) (G) (C)  
 Bm A/C# D<sup>sus</sup> D Bm Em<sup>7</sup>/G A<sup>sus</sup> A D

Tread - ing with the\_ Vir - gin Moth - er, E - gypt's des - erts rough and wild.  
 Pros - trate an - gels\_ in His pre - sence Sing ho - san - nas\_ to their Lord.  
 Then, dear saint, from thy fair dwell - ing, Give to us a\_ fa - ther's care.  
 Guide us through life's\_ toils and sor - rows Safe - ly to the\_ dis - tant land.  
 Let our souls on\_ thy sweet bos - om To their home of\_ glad - ness fly.  
 Help us while we\_ jour - ney on - ward Lead us to the\_ peace - ful shore.  
 Here be - low, through toil and dan - ger, Love and care from thee we claim.

Text: Sisters of Notre Dame, Liverpool, *Convent Hymns and Music*, 1891.

Music: Copyright © 2016 Jonathan Hasey

10 *optional descant*

Hail, St. Jo- seph, spouse of — Ma - ry, Blessed a - bove all saints on — high,

(Am) (Am/G) (F) (C/E) (Dm) (C/E) (F) (Gsus<sup>4</sup>) (G)  
 Bm Bm/A G D/F# Em D/F# G Asus A

Hail, St. Jo- seph, spouse of — Ma - ry, Blessed a - bove all saints on — high,

14

When the death-shades round us gath- er, Teach, oh, teach us — how to die.

(Am) (G) (F) (Csus<sup>4</sup>)(C) (Am) (C/E) (Fmaj<sup>7</sup>) (G) (C)  
 Bm A G Dsus D Bm D/F# Gmaj<sup>7</sup> A D

When the death-shades round us gath- er, Teach, oh, teach us — how to die.

# Sanctus VIII • Graduale Romanum

Vatican II Hymnal • Pages 166-167 • Accompaniment by Flor Peeters • [ccwatershed.org/vatican](http://ccwatershed.org/vatican)

VI. San - ctus, \* San - ctus, San - ctus, Dó - -

- mi - nus De - us Sá - - - - ba - oth.

Ple - ni sunt cœ - li et ter - ra gló - ri - a tu - a.

Ho - sán - na in ex - cél - sis. Be - ne - dí - ctus qui

ve - nit in nó - mi - ne Dó - mi - ni. Ho - sán - na

in ex - cél - sis.



ROMAN MISSAL CHANTS

129 Memorial Acclamation B

*Priest* *All*

The mys - ter - y of faith. When we eat this Bread and drink this Cup,

we pro-claim your Death, O Lord, un - til you come a - gain.

Text and chant © 2010, ICEL  
Acc. by Charles Thatcher  
Acc. © 2011, WLP

# Doxology / Amen

*Presider*

Through him, and with him, and in him, O God, almighty Fa-ther, in the

Capo 3: (Em) Gm (D/E) F/G

3

unity of the Holy Spirit, all glory and honor is yours, for

(C/E) Eb/G (Am/E) Cm/G

5

*Introduction if Doxology is not sung*

ev - er and ev - er.

(Am<sup>7</sup>) Cm<sup>7</sup> (Bm<sup>7</sup>) Dm<sup>7</sup> (Em) Gm (C) Eb (Bm<sup>7</sup>) Dm<sup>7</sup>

*mf*

Assembly

7 *f*

A - men, a - men, a - men.

*S, A f*

A - men, a - men, a - men.

*T, B f*

(Em) (D) (G) (Am)(Em) (B) (C) (D) (A)  
 Gm F B<sub>b</sub> Cm Gm D E<sub>b</sub> F C

11 *rit.* *molto rit.*

A - men, a - men, a - men.

*ff* *S div.* *rit.* *molto rit.* *fff*

A - men, a - men, a - men.

*ff* *rit.* *molto rit.* *fff*

(Em) (D) (G) (Am) (Em) (B) (C) (Bm<sup>7</sup>) (E)  
 Gm F B<sub>b</sub> Cm Gm D E<sub>b</sub> Dm<sup>7</sup> G

# Agnus Dei VIII • Graduale Romanum

Vatican II Hymnal • Page 167 • Accompaniment by Flor Peeters • [ccwatershed.org/vatican](http://ccwatershed.org/vatican)

A - gnus De - i, \* qui tol - lis pec - cá - ta mun - di :



mi - se - ré - re no - bis. A - gnus De - i, \* qui tol -




- lis pec - cá - ta mun - di : mi - se - ré - re no - bis.



A - gnus De - i, \* qui tol - lis pec - cá - ta mun - di :



do - na no - bis pa - cem.



F. P.

## *From the Arranger*

*Let There Be Peace on Earth* was written by Jill Jackson Miller and Sy Miller in 1955 and is usually associated with the Christmas season. Beautiful music is often born out of loss and suffering. Such was the case with this piece. Jackson, who had been suicidal following the failure of a marriage, wrote the song when she experienced what she called the "life-saving joy of God's peace and unconditional love."

My goal as an arranger was to be guided by simplicity in the creation of a visual and aural experience of the spreading of peace. To that end, a soloist begins the anthem and as each successive recipient of that peace shares it with others, singers, choirs and audience members are added so that one has the sense of an exponential accumulation of peace that covers and changes the world. The soloist returns to sing the final phrase as a reminder that peace begins with one person. – Craig Courtney

## *From the Editor*

Humanity has been grappling with the concept of peace since the dawn of history. When we think of peace today, certain ideas tend to come to mind: A setting uncluttered by noise, a region free of violence, or perhaps a home where family members stop their bickering. These images are striking in that they emphasize something that isn't there: conflict, war, tension, sounds, commotion. But peace is more than a lack of something. It is also a greeting: *Peace be with you*; and a benediction: *Go now in peace*; and a gift: *Peace I leave with you*. What if peace is not an absence, but a presence?

The choral ensembles at Capital University posed that question musically with each of their concert programs during the 2013-14 academic year. A commitment to promote peace through song was the impetus to ask Craig Courtney to arrange a choral setting of the beloved *Let There Be Peace on Earth*. The familiarity and simplicity of this song, together with Craig's beautiful arrangement, creates the effect of an ever-expanding community committing to peace. Each time we performed it on our concerts throughout the year, our conviction to be agents of peace in our lives and the world was renewed. – Dr. Lynda Hasseler

Written for the 2013 Capital University Christmas Festival  
**Let There Be Peace on Earth**

For SATB Choir, Piano and Optional String Quartet\* \*\*

Words and Music by Sy Miller and Jill Jackson Miller  
Arranged by CRAIG COURTNEY  
(ASCAP)

Very freely ♩ = ca. 80

Solo ♩ = ca. 94  
mp a tempo *wowChoir*

\* Parts and score for 2 violins, viola and cello (CU1030A) are available.  
\*\* Parts and score for full orchestra (CU1030B) are available.  
\*\*\* An additional soloist may be added in measures 15-22.

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there be peace on earth, the peace that was meant to

16 17 18 19 20

Small Ensemble

*mp* + youth

be. With God our cre - a - tor,

21 22 23 24 25

all are we. chil - dren all are we. all are we.

26 27 28 29 30

*unis.*

Let us walk with each oth - er in per - fect

*unis.*

31 32 33 34 35

*rit.* *unis.* Full Choir *mp a tempo* *wow, youth, chance!*

har - mo - ny. Let peace be -

*rit.* *unis.* *mp a tempo*

*rit.* *a tempo*

36 37 38 39(h) 40

*men in falsetto through measure 46*

gin with me; let this be the mo - ment now.

41 42 43 44 45



With ev - ery step I take, — let

With ev - ery

46 47 48 49 50

*unis.* ♩ = ca. 98

this be my sol - emn vow: ————— to take each

*unis.*

51 52 53 54 55

*cresc. poco a poco*

mo - ment and live each mo - ment in peace e - ter - nal -

*cresc. poco a poco*

56 57 58 59 60

*mf* ♩ = ca. 94

ly. ————— Let there be peace on

*mf*

61 62 63 64 65

*rit.* *a tempo* —————

earth and let it be - gin rit. with me. *a tempo*

*rit.* *a tempo*

*rit.* *a tempo mp*

66 67 68 69 70

*rit.* *unis. mf* ♩ = ca. 98 *Chancel only*

Let *mf*

*rit.* Let ♩ = ca. 98

*rit.* *mf*

71 72 73 74 75

\* STILL, STILL, STILL: Austrian Carol  
CU1030-7

there be peace on earth and let it be - gin with

— there be

76 77 78 79 80

Detailed description: This system contains five measures of music. The vocal line (top staff) has lyrics: 'there be peace on earth and let it be - gin with'. The piano accompaniment (bottom two staves) features a steady eighth-note bass line and chords in the right hand. Measure numbers 76 through 80 are printed below the piano part.

me; let there be peace on

81 82 83 84 85

Detailed description: This system contains five measures of music. The vocal line (top staff) has lyrics: 'me; let there be peace on'. The piano accompaniment (bottom two staves) continues with similar rhythmic patterns. Measure numbers 81 through 85 are printed below the piano part.

earth, the peace that was meant to be. With

86 87 88 89 90

Detailed description: This system contains five measures of music. The vocal line (top staff) has lyrics: 'earth, the peace that was meant to be. With'. The piano accompaniment (bottom two staves) concludes the phrase. Measure numbers 86 through 90 are printed below the piano part.

♩ = ca. 102

God our cre - a - tor, chil - dren

cre - a - tor, cre - a - tor,

91 92 93 94 95

all are we. Let us walk with each

96 97 98 99 100

in per - fect har - mo - ny. oth - er in har - mo - ny,

oth - er in har - mo - ny,

101 102 103 104 105

audience on melody through measure 138  
= ca. 102  
a tempo

now + 40 + CC

har - mo - ny. Let peace be - gin with me, let

106 107 108 109 110

this be the mo - ment now. With

111 112 113 114 115

ev - ery step I take, — let this be my sol - emn

116 117 118 119 120

vow: \_\_\_\_\_ to take each mo - ment and live each

*cresc. poco a poco*

*cresc. poco a poco*

♩ = ca. 106

*cresc. poco a poco*

121 122 123 124 125

mo - ment in peace e - ter - nal - ly.

*poco rit.*

*poco rit.*

*poco rit.*

126 127 128 129 130

*a tempo*  
*f unis.*

Let there be peace on earth and let it be -

*a tempo*  
*f unis.*

*f a tempo*

131 132 133 134 135



choir only  $\text{♩} = \text{ca. } 98$   
*mf* *now you only*  
*rit.*  
 gin with me. Let there be

$\text{♩} = \text{ca. } 98$   
*mf*  
*rit.*

136 137 138 139 140

$\text{♩} = \text{ca. } 92$   
*rit.* *now/low*  
 Solo *p*  
 peace on earth and let it be - gin with

$\text{♩} = \text{ca. } 92$   
*rit.*

141 142 143 144 145 146

$\text{♩} = \text{ca. } 86$   
*a tempo* *rit.*

$\text{♩} = \text{ca. } 92$   
*p a tempo* *rit.*

147 148 149 150 151 152

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 treble staff with eighth-note runs and a bass staff with chords and eighth notes. The second system (measures 17-18) continues the melodic lines with various articulations like accents and slurs.

19

Musical score for measures 19-22. This system continues the piece with similar melodic and harmonic textures. The treble staff has more complex rhythmic patterns, including slurs and accents, while the bass staff provides a steady accompaniment with chords and moving lines.

23

Musical score for measures 23-26. The final system shows the continuation of the musical themes. The treble staff features a prominent eighth-note melody, and the bass staff has a more active accompaniment with slurs and accents. The piece concludes with a final chord in the bass staff.

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

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*

This system contains the vocal and piano accompaniment for measures 43 through 46. The vocal line is in a soprano or alto clef with a treble clef, and the piano accompaniment is in a grand staff. The key signature has two sharps (F# and C#). The lyrics are 'heav'n, and heav'n and na - ture sing.' The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

47 S., A. unis.

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

*mf*

This system contains the vocal and piano accompaniment for measures 47 through 50. The vocal line is in a soprano or alto clef with a treble clef, and the piano accompaniment is in a grand staff. The key signature has two sharps. The lyrics are 'Joy to the earth! the Sav - ior reigns: let'. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

51

all their songs em - ploy, While

This system contains the vocal and piano accompaniment for measures 51 through 54. The vocal line is in a soprano or alto clef with a treble clef, and the piano accompaniment is in a grand staff. The key signature has two sharps. The lyrics are 'all their songs em - ploy, While'. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

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

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

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

83

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

as, — far as — the curse is — found.

This block contains the musical score for measures 83 through 86. It features two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The lyrics are: "found, — far as — the curse is — found." for the first voice and "as, — far as — the curse is — found." for the second voice. A prominent red line is drawn across the piano accompaniment, starting from the beginning of measure 83 and extending to the end of measure 86, with a sharp downward turn at the end.

87

This block contains the piano accompaniment for measures 87 through 90. It consists of a grand staff with treble and bass clefs. The music features a complex texture with many sixteenth notes in the right hand and block chords in the left hand.

91

This block contains the piano accompaniment for measures 91 through 94. It continues the complex texture from the previous block, with dense sixteenth-note passages in the right hand and sustained chords in the left hand.



95

99

103

*f*

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

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

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

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

107

makes the na - tions prove \_\_\_\_\_ The  
 makes the na - tions prove \_\_\_\_\_ The  
 makes the na - tions prove \_\_\_\_\_ The  
 makes the na - tions prove \_\_\_\_\_ The

*8va*

111

glo - ries of his right - eous - ness, \_\_\_\_\_ and  
 glo - ries of his right - eous - ness, \_\_\_\_\_ and  
 glo - ries of his right - eous - ness, \_\_\_\_\_ and  
 glo - ries of his right - eous - ness, \_\_\_\_\_ and

*(8va)*

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)

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 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.

119

won - ders, won - ders of his

won - ders, won - ders of his

won - ders, won - ders of his

won - ders, won - ders of his

(8va)

This block contains the musical score for measures 119 through 122. It features four vocal staves and a piano accompaniment. The lyrics are: "won - ders, won - ders of his". The piano part includes a section marked "(8va)" starting at measure 121.

131

his love.

his love.

his love.

his love.

(8va)

loco

136

his love.

his love.

his love.

his love.

8va