

THE BAPTISM OF
THE LORD
YEAR A

75TH
ANNIVERSARY
MASS

January 10, 2026 at 4:30pm

Music Assignments for 75th Anniversary Mass

Schedule

1:30pm – 3:00pm: Rehearsal inside the church

3:00pm: Break

4:00pm: Call Time

4:30pm: Mass with Bishop Barbarito

5:50pm: Reception at the Parish Hall

Attire

Red tops, black bottoms, and black shoes

Opening Hymn

Festival Nowell by Dan Forrest

Cantor Leader: Rebecca Divine

Notes: Everyone should be singing parts.

If you cannot read parts, please sing melody.

Kyrie

Missa de Angelis

Cantor Leader: Vanessa Cormier

Notes: I would like for the children to lead the Kyrie
with minimal support from the choir.

Gloria

Mass of Saint Ann

Cantor Leader: Rebecca Divine

Notes: There will be an improvised trumpet solo

Responsorial Psalm

Salmo 28: El Señor bendicea su pueblo con la Paz

Cantor Leader: Vianny Ruiz

Notes: I would like for everyone to sing the refrain with parts.

Gospel Acclamation

Mark 9: the heavens were opened, and the voice of the father thundered:

This is my beloved Son, listen to him.

Cantor Leader: William Stanford

Notes: We are singing the Celtic alleluia version

Offertory Hymn

Holy Spirit Living Breathe of God

Cantor leader: Christina Zaide

Notes: Please look at the score. I would like for Miss Christina to sing verse 1.

Everyone will sing parts starting on verse 2 which is on measure 24.

Mass Setting: Mass of Creation

Cantor Leader: Staci Krawiecki

Communion Hymn

All Creatures of our God and King (Hymn of Grace version)

Cantor Leader: Rebecca Divine

Notes: I am open to everyone else singing improvised harmony.

Communion Anthem

Gloria (For my savior lives)

Cantor Leader: Staci Krawiecki

Notes: Everyone else should be singing parts

Recessional Hymn

Joy to the World

Notes: We are singing the complete and literal version from the Mormon Tabernacle Choir. I would like for everyone to sing except the male singers will sing the melody on verse 3 led by William Stafford.

MUSIC *from* WESTMINSTER

JOE MILLER, EDITOR

FESTIVAL FIRST NOWELL

ARRANGED BY DAN FORREST

FOR SATB VOICES,
AUDIENCE AND ORGAN
WITH BRASS QUINTET
AND PERCUSSION

A WESTMINSTER CHOIR COLLEGE SERIES



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FESTIVAL FIRST NOWELL

English carol, 17th c.

THE FIRST NOWELL
Arr. Dan Forrest

Slowly unfolding, expressively ♩ = 60–69

mp *sempre molto legato e espressivo*

mf

ff

to the fore *moving forward*

poco a poco rit.

Ped.

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A full score with brass quintet and percussion is available, G-8720INST.

Moving forward*S, A, Audience*

22 *f*

The first No - well the an - gels did say Was to

T, B f

27

cer - tain poor shep - herds in fields as they lay; In fields where

32

they lay, - keep - ing their sheep, On a cold win - ter's night that

37

was — so deep: No - well, — No - well, No - well, No -

42

well, Born is the King — of Is - ra - el. —

47

S, A, Audience Women on melody
mf gently

— They look - ed — up — and — saw — a star shin-ing

mp

Man.

52

in the east beyond them far;

*T, B, Audience Men on melody **mf***

And to the

Ped.

57

earth it gave great light, and so it continued both

62

Choir only
*S **mp** espress. poco a poco cresc.*

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

*A **mp** espress. div. poco a poco cresc.*

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

*T **mp** espress. poco a poco cresc. div.*

day and night. No - well, No - well, No - well, No -

*B **mp** espress. poco a poco cresc.*

day and night. No - well, No - well, No - well, No -

62

day and night. No - well, No - well, No - well, No -

p

67 *div.* *f* *poco a poco dim. e rit.* *unis.* **Like the beginning** ♩ = 63–66

No - well, the King of Is - ra - el.

f *poco a poco dim. e rit.* *unis.*

well, Born the King of Is - ra - el.

f *unis.* *poco a poco dim. e rit.*

well, Born is the King of Is - ra - el.

f *poco a poco dim. e rit.*

well, Born is the King of Is - ra - el.

67 *poco a poco rit.* *mf*

73 *f* moving forward

Tempo I ♩ = 60–69

78 *poco rit.* *ff*

Molto maestoso

83 *S descant* ***ff***

No - well, _____ No - well, No - well, No - well,

A, Audience ***ff***

Then let _____ us _____ all with _____ one _____ ac - cord Sing

T, B ***ff***

88

No - well, to _____ our heav'n - ly Lord, No - well, _____

prais - es to _____ our heav'n - ly Lord That _____ hath _____ made

88

93

No - well, No - well, No - well, With His blood man -

heav'n and earth of nought, and with His blood man

98

S *poco a poco rit.*

kind hath bought; No - well, No - well, No - well, No -

*A** *poco a poco rit.*

kind hath bought: No - well, No - well, No - well, No -

T *poco a poco rit.*

kind hath bought: No - well, No - well, No - well, No -

B *poco a poco rit.*

kind hath bought: No - well, No - well, No - well, No -

98

poco a poco rit.

*Audience sings melody to the end.

103

well, _____ Born is the King of Is - ra - el. _____

well, _____ Born is the King of Is - ra - el. _____

well, _____ Born is the King of Is - ra - el. _____

well, _____ Born is the King of Is - ra - el. _____

103

MUSIC *from* WESTMINSTER

JOE MILLER, EDITOR

The *Music from Westminster* Choral Series consists of choral literature commissioned or selected for performance by the choirs at Westminster Choir College of Rider University in Princeton, New Jersey, one of the foremost centers in the United States for the study and performance of choral music. The series was created to introduce—or revive—innovative compositions into the choral literature and represents a variety of voicings, genres and levels of difficulty.

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Kyrie VIII • Graduale Romanum

Vatican II Hymnal • Page 163 • Accompaniment by Flor Peeters • ccwatershed.org/vatican

V. Ky - ri - e * e - lé - i - son .

This musical system is for the first voice part, marked 'V.'. It features a treble clef and a key signature of one sharp (F#). The melody for 'Ky - ri - e' is written on a single staff, with a fermata over the final note. The lyrics 'e - lé - i - son .' are written below the staff, with a star symbol above the 'e' in 'e - lé'. The accompaniment is written on a grand staff (treble and bass clefs) with a key signature of one sharp. It consists of a series of chords and moving lines, with a fermata over the final chord.

Ky - ri - e e - lé - i - son .

This musical system continues the melody from the first system. It features a treble clef and a key signature of one sharp. The melody for 'Ky - ri - e' is written on a single staff, with a fermata over the final note. The lyrics 'e - lé - i - son .' are written below the staff. The accompaniment is written on a grand staff (treble and bass clefs) with a key signature of one sharp. It consists of a series of chords and moving lines, with a fermata over the final chord.

Chri - ste e - lé - i - son .

This musical system continues the melody from the second system. It features a treble clef and a key signature of one sharp. The melody for 'Chri - ste' is written on a single staff, with a fermata over the final note. The lyrics 'e - lé - i - son .' are written below the staff. The accompaniment is written on a grand staff (treble and bass clefs) with a key signature of one sharp. It consists of a series of chords and moving lines, with a fermata over the final chord.

Chri - ste e - lé - i - son .

This musical system continues the melody from the third system. It features a treble clef and a key signature of one sharp. The melody for 'Chri - ste' is written on a single staff, with a fermata over the final note. The lyrics 'e - lé - i - son .' are written below the staff. The accompaniment is written on a grand staff (treble and bass clefs) with a key signature of one sharp. It consists of a series of chords and moving lines, with a fermata over the final chord.

Ky - ri - e e - lé - i - son .

Ky - ri - e * ** e - lé - i - son .

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

Upbeat Gloria

#8

$\text{♩} = \text{c. } 58$

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

T. *f*

mf *f*

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

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*

B $\flat$ C/B $\flat$ F/B $\flat$ B $\flat$ F/B $\flat$ B $\flat$ 2 N.C. Dm7 C/E

f

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

F B $\flat$ 2 Dm7 C/E

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

mf *mf*

F B $\flat$ 2 B $\flat$ (add2) Dm C/E

have mer-cy on us. *f* 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

ff

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. —

Bb/F F C7/E F C

sub

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

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

peo-ple of good will. A - men.

Csus C Csus F5 Bb/F C/F F5 F

BAUTISMO DEL SEÑOR

11 de enero

Miguel Manzano
Arr. de Mary K. Straub

Salmo Responsorial: Salmo 28, 1a y 2. 3ac-4. 3b y 9b-10

Respuesta:

Re m
Dm

Do
C

Re m
Dm



El Se - ñor ben - di - ce a su pue - blo con la paz.

Estrofas:

Re m
Dm

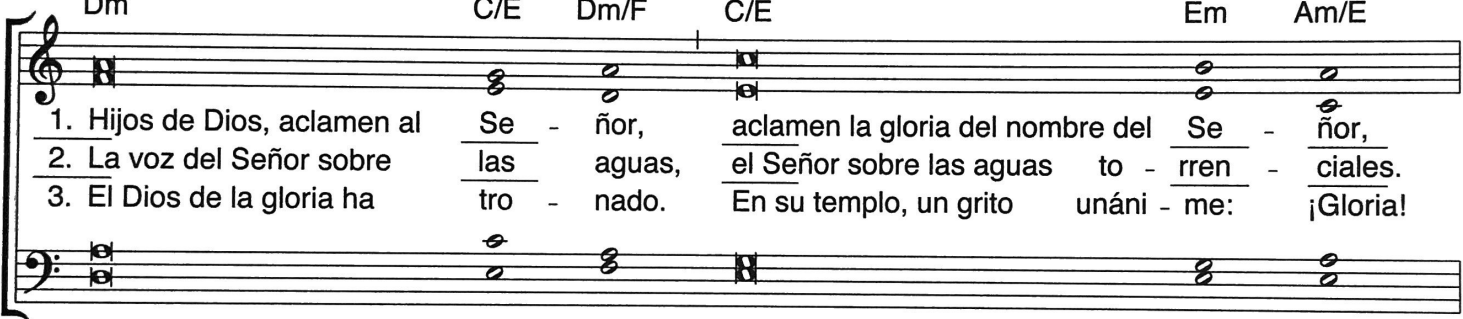
Do/Mi
C/E

Re m/Fa
Dm/F

Do/Mi
C/E

Mi m
Em

La m/Mi
Am/E



1. Hijos de Dios, aclamen al Se - ñor, aclamen la gloria del nombre del Se - ñor,
2. La voz del Señor sobre las aguas, el Señor sobre las aguas to - rren - ciales.
3. El Dios de la gloria ha tro - nado. En su templo, un grito unáni - me: ¡Gloria!

Mi m
Em

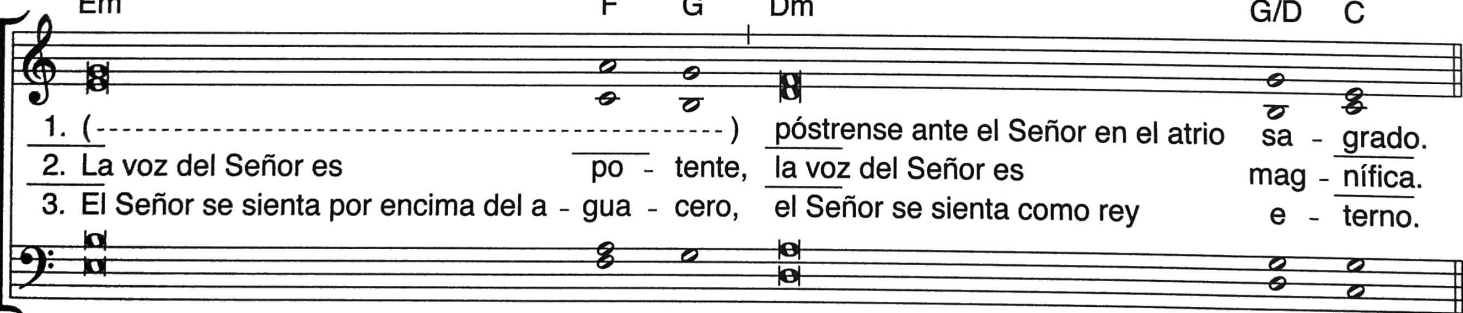
Fa
F

Sol
G

Re m
Dm

Sol/Re
G/D

Do
C



1. (-----) póstrense ante el Señor en el atrio sa - grado.
2. La voz del Señor es po - tente, la voz del Señor es mag - nífica.
3. El Señor se sienta por encima del a - gua - cero, el Señor se sienta como rey e - terno.

REFRAIN: (♩. = ca. 66) 1st time: Cantor, All repeat; thereafter: All

Melody

Keyboard

f

G D Em D C/E D/F# G Am/C Am7 D

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

G Am G/B C D Am D G C D 1, Final (1st time: D.C.) 2 G to Verse

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

1, Final (1st time: D.C.) 2 to Verse

Fine

Text: Verse 1, 1 Samuel 3:9; John 6:68; verse 2, 1 Peter 1:25; verse 3, Matthew 11:25; verse 4, John 15:15; verse 5, John 10:27; verse 6, Hebrews 4:12; verse 7, James 1:12; Advent, Matthew 24:37-44; Christmas, Luke 2:10-11; Holy Family, John 1:14; Galatians 4:1-7; Epiphany, Isaiah 60:1, 6, Psalm 72; Feasts of Mary, Luke 1:30; Easter, Psalms 118:1-2, 16-17, 22-23; Pentecost, John 7:37-39; Wedding, 1 John 4:7-12; adapt. by Christopher Walker, b. 1947.

Music: Celtic Mass; Fintan O'Carroll, d. 1977, and Christopher Walker.

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Mark 9: 7

The heavens were opened and the voice of the Father thundered:
This is my beloved Son, listen to him.

*VERSES: Cantor

G F G C

1. The right hand of God vant is lis - t'ning. Speak your
 2. raised me up — The lasts for ev - er. What is the
 3. hand of the Lord has you are blessed, cre - a - tor of
 4. triumphed — I shall says the Lord, "you who are
 5. never die, I shall live says the Lord, "hear - ing my
 6. telling God's deeds... is a - live. The Word of the
 7. have to die, close to my

mf

Am D G Cm

1. words of wis - dom, for the words you speak are
 2. word that is liv - ing? It is brought to us through God's
 3. earth and heav - en, for the mys - ter - ies of the
 4. my dis - ci - ples. I make known to you all I've
 5. voice, will lis - ten. They will fol - low me, for I
 6. Lord is ac - tive. It can judge our thoughts, bring us
 7. Word keep faith - ful: for your faith - ful - ness I will

cresc.

Bb Cm Dsus4 D D.C. al fine

1. ev - er - last - ing life.
 2. Son: Je - sus Christ.
 3. King - dom shown to chil - dren."
 4. learned from my Fa - ther."
 5. know them; they are mine."
 6. clos - er to the Fa - ther.
 7. give you the crown of life."

cresc.

D.C. al fine

Holy Spirit, Living Breath of God

For S.A.T.B. Voices and Piano Accompaniment
with opt. Cello

Arranged by
LLOYD LARSON

Words and Music by
KEITH GETTY and
STUART TOWNEND

Tenderly (♩ = c. 72)

D D/G G2 D

Piano *p* (+ Vlc.)

4 S.A. Unison *p*

Ho - ly Spir - it, liv - ing Breath of God, breathe new

D/G G D Em D/F# G A D/F#

(- Vlc.)

7

life in - to my will - ing soul. Bring the pres - ence of the

G2 D/B A/C# D G2 D Em

(+ Vlc.)

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10

ris - en Lord to re - new my heart and make me whole.

D/F# G A D/F# G D/B A/C# D

T.B. Unison *mp*

13

mp Come a - live, give faith for what I

Cause your Word to come a - live in me; — give me faith for what I

G D G A D/B A/C# D D/F#

mp

16

(mel.) *p* can - not see. — Give me pas-sion for your pur - i - ty; Ho - ly

can - not see. —

G6 Bm Asus A Em D/F# GMaj7 A D/F#

p

Holy Spirit, Living Breath of God

4

19

4

Spir - it, breathe new life in me.

G2 G2/B A/C# D

cresc. poco a poco

21

G G2 D D/G G2

mf

24

mp

Ho - ly Spir - it, come a - bide with - in; may your

mp

D G/D D A/D

mp (- Vlc.)

26

joy be seen in all I do. Love e - nough to cov - er

Chords: G2, G/B, A/C#, D, G2/D

(+ Vlc.)

Detailed description: This system contains measures 26, 27, and 28. The vocal melody is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "joy be seen in all I do. Love e - nough to cov - er". The piano accompaniment is in bass clef. Chords G2, G/B, A/C#, D, and G2/D are indicated above the piano staff. A violin entry is marked with "(+ Vlc.)" in measure 27.

29

ev - 'ry sin in each thought and deed and at - ti -

Chords: D, A/D, G, G/B, A/C#

Detailed description: This system contains measures 29 and 30. The vocal melody continues with the lyrics "ev - 'ry sin in each thought and deed and at - ti -". The piano accompaniment features chords D, A/D, G, G/B, and A/C# indicated above the staff.

31

tude. Kind - ness to the great - est

Chords: D, G, D

mf

Detailed description: This system contains measures 31 and 32. The vocal melody begins with "tude." and continues with "Kind - ness to the great - est". The piano accompaniment features chords D, G, and D indicated above the staff. The dynamic marking *mf* (mezzo-forte) is present in measures 31 and 32.

6

33

and the least; _____ gen - tle - ness that sows the

G A G Maj7/B A/C# D D/F#

35

path of _____ peace. _____

G A sus A D

mp

37

Turn my striv - ing in - to works of grace. Breath of

D G2/D D A/D

mp

Holy Spirit, Living Breath of God

39

cresc. poco a poco

God, show Christ in all I do.

cresc. poco a poco

G G/B A/C# D Em7

cresc. poco a poco

41

rit.

D/F# G A B m Em7 G A B^b *rit.* B^b/C C

Play violin
part here

44

Broadly (♩ = c. 69)

mf

Ho - ly Spir - it, from cre - a - tion's birth, giv - ing

mf

Broadly (♩ = c. 69)

F G m7 F/A B^b C D m

mf

(- Vlc.)

Holy Spirit, Living Breath of God

8

46

life to all that God has made.

G m7 B $\flat$ B $\flat$ /C F B $\flat$ /F

(+ Vlc.)

48

Show your pow - er once a - gain on earth, cause your

F 2 G m7 F/A B $\flat$ C D m

cause your

50

church to hun - ger for your ways.

church to hun - ger for your ways, your ways.

G m7 F/A B $\flat$ C sus F C/F F

3

Holy Spirit, Living Breath of God

52 *f*

Let the fra-grance of our prayers a - rise;

f

B $\flat$ F B $\flat$ C

(- Vlc.) *f*

3 (+ Vlc.)

54 rit.

lead us on the road of sac - ri - fice, —

B $\flat$ /D C/E F B $\flat$ C sus C G $\text{m}7$ A $\text{m}7$ B $\flat$ C

rit.

3

57 a tempo (mel.) *mf*

will be

mf

that in u - ni - ty the face of Christ

a tempo G $\text{m}7$ F/A F/B $\flat$ C F/A

mf

Holy Spirit, Living Breath of God

10

59

clear for all the world to see.

mp

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

mp

62

Ho-ly

p

molto rit.

B $\flat$ 2 F F/B $\flat$ B $\flat$ 2

molto rit.

65

Spir - it, breathe new life in me.

p

G m7 A m7 B $\flat$ C sus C7 F

p

Holy Spirit, Living Breath of God

Holy, Holy, Holy

With movement ♩ = 132-138

Conclusion of Preface

claim: _____

Capo 3: (Em) Gm (D) F (C) Eb (Bm⁷) Dm⁷

mf

S, A, Assembly

5 *f*

Ho - ly, Ho - ly, Ho - ly _____ Lord

T, B f

(Em) Gm (D) F (Cmaj⁷) Ebmaj⁷ (Em) Gm (Am) Cm

f

10

God of hosts. Heav-en and earth are

(Em) Gm (B SUS4) D SUS4 (B) D (Em) Gm (D) F

15

full of your glo-ry. Ho-san-na

(Cmaj7) Ebmaj7 (D) F (Em) Gm (Am) Cm (G/B) Bb/D

div. *ff*

19

unis. mf

in the high - est. Bless - ed is he who

unis. mf

(D) (G) (Em) (D) (Em) (D)
F B $\flat$ Gm F Gm F

24

f div. ff

comes in the name of the Lord. Ho - san - na

f div. ff

(Cmaj 7) (D) (A) (Am) (G/B)
Ebmaj 7 F C Cm B $\flat$ /D

29

in the high - est. Ho - san - na

(D) F (G) B $\flat$ (Em) Gm (Am) Cm (G/B) B $\flat$ /D

33

in the high - est.

*A div. molto rit. div.

(D) F (G) B $\flat$ (D) F (Bm 7) Dm 7 (E) G

*Assembly sings with top alto part.

When We Eat This Bread

Presider

The mys - ter - y of faith.

*Capo 3: (E open)
G open*

(Em) Gm (Am) Cm

mf

2

S, A, Assembly ***f***

When we eat this Bread and drink this Cup, we pro-

T, B ***f***

(Bm⁷) Dm⁷ (Em) Gm (Am) Cm (Bm⁷) Dm⁷

cresc. ***f***

5

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

(Cmaj⁷) Ebmaj⁷ (Bm⁷) Dm⁷ (A/E) C/G (Am⁷) Cm⁷ (Bm⁷) Dm⁷ (E) G

The musical score is written for a piano and voice. It begins with a 'Presider' part in 4/4 time, featuring a simple melody and a piano accompaniment. The piano part uses a capo at the 3rd fret, with open E and G strings. The key signature has one flat (B-flat). The score is divided into three systems. The first system covers the 'Presider' part. The second system starts at measure 2 and includes parts for 'S, A, Assembly' and 'T, B'. The piano accompaniment features a crescendo and a forte dynamic. The third system starts at measure 5 and continues the vocal parts and piano accompaniment. The score concludes with a final chord in the piano part.

Doxology / Amen

Presider

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

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

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

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

ev - er and ev - er.

Introduction if Doxology is not sung

(Am⁷) Cm⁷ (Bm⁷) Dm⁷ (Em) Gm (C) Eb (Bm⁷) Dm⁷

mf

The musical score is written for a vocal part (Presider) and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 2/4. The score is divided into three systems. The first system contains the first two lines of the doxology. The second system contains the next two lines. The third system contains the final line of the doxology and an introduction for when the doxology is not sung. The piano part includes guitar chords and a dynamic marking of *mf* (mezzo-forte) for the introduction.

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 $\flat$ Cm Gm D E $\flat$ F C

f

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*

div.

(Em) (D) (G) (Am) (Em) (B) (C) (Bm 7) (E)
Gm F B $\flat$ Cm Gm D E $\flat$ Dm 7 G

ff *rit. molto rit. fff*

Lamb of God

Gently, with some rubato ♩ = 63-69

Capo 3: (G) B $\flat$ (C) E $\flat$ (D $\sharp$ SUS4) F $\sharp$ SUS4 (D) F (G/B) B $\flat$ /D (C) E $\flat$ (F) A $\flat$ (C/E) E $\flat$ /G

mp

5

S, A *a tempo* *poco rit.*

Lamb — of — God, — you

T, B *a tempo* *poco rit.*

(Am 7) Cm 7 (D) F (G) B $\flat$ (C) E $\flat$ (D $\sharp$ SUS4) F $\sharp$ SUS4 (D) F

poco rit. *mp a tempo* *poco rit.* *mf*

The musical score is written for piano and voice. The piano part begins with a 3/4 time signature and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Gently, with some rubato' with a quarter note equal to 63-69 beats per minute. The piano part consists of a melody in the right hand and a bass line in the left hand. The vocal parts enter at measure 5, marked with a double bar line and a 3/4 time signature. The vocal parts are for Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are 'Lamb of God, you'. The piano part continues with the vocal parts, marked with 'mp a tempo' and 'poco rit.' and 'mf'. The piano part ends with a double bar line and a 3/4 time signature.

+ Assembly
a tempo

8

To Repeat

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

a tempo

(G/B) (C) (F) (C/E) (Am⁷) (D) (G/B) (Am⁷)
B $\flat$ /D E $\flat$ A $\flat$ E $\flat$ /G Cm⁷ F B $\flat$ /D Cm⁷

a tempo mp

12

poco rit.

Last time

us. world,

poco rit.

(D) (G/B) (Am⁷) (F) (D) (Am⁷) (D)
F B $\flat$ /D Cm⁷ A $\flat$ F Cm⁷ F

mf poco rit.

16

grant us peace.

(G/B) (Am⁷) (D) (G/B) (Am⁷) (F) (D) (C/G) (G)
B $\flat$ /D Cm⁷ F B $\flat$ /D Cm⁷ A $\flat$ F E $\flat$ /B $\flat$ B $\flat$

rit.

All Creatures of Our God and King

Hymns of Grace Edition

Please only use these lyrics for Mass and can only be sung with melody.

VERSE 1

All creatures of our God and
King
Lift up your voice and with us
sing
O praise Him! Alleluia!
Thou, burning sun with golden
beam
Thou, silver moon with softer
gleam
O praise Him! O praise Him!
Alleluia! Alleluia! Alleluia!

VERSE 2

Let all things their Creator
bless
And worship Him in
humbleness
O praise Him! Alleluia!
Praise, praise the Father,
praise the Son
And praise the Spirit,
Three-in-One
O praise Him! O praise Him!
Alleluia! Alleluia! Alleluia!

VERSE 3

All the redeemed washed by
His blood
Come and rejoice in His great
love
O praise Him! Alleluia!
Christ has defeated every sin
Cast all your burdens now on
Him
O praise Him! O praise Him!
Alleluia! Alleluia! Alleluia!

VERSE 4

He shall return in pow'r to
reign
Heaven and earth will join to
say
O praise Him! Alleluia!
Then who shall fall on bended
knee?
All creatures of our God and
King
O praise Him! O praise Him!
Alleluia! Alleluia!
O praise Him! O praise Him!
Alleluia! Alleluia! Alleluia!

Gloria (My Savior Lives)

Vocal Solo w/SSAATTBB Choir and Piano

Text and music by
Rob Gardner

With reverent awe ♩ = 72

mf

6

Sweetly ♩ = 88

Sing, oh my heart,

poco rit.

p

12

Sing thy re - joi - cing Mor-ning has dawned and will stretch forth her wing.

18

No more the night Holds thee his cap - tive, Je - sus is ri - sen, my

24

Sa - vior and King! I'll sing Glo - ri - a! Glo - ry to the Lord! _____

p Oo... _____

rit. *a tempo*

30

Glo - ri - a! Glo - ry for the life he doth give! Glo - ri - a! Glo - ri - a!

mp

Oo... _____

Oo... _____

mp

S

A

S

A

36

Glo - ri - a! Glo-ri - a! For my Sa - vior lives! _____

p *mp*

42

With more motion

Why dost thou weep? What is thy long-ing?

mf

48

A little slower

Why art thou cast down and turned from the light? Lift up your eyes,

p Oo... _____

p

Look for the mor-ning, Wait, for the dark - ness is on - ly the night! And sing

S A

Oh

rit.

Glo-ri - a! Glo-ry to the Lord! Glo-ri - a!

S A

mp

Glo - ri - a! Glo - ri - a! Glo - ri -

T B

Glo - ri - a!

a tempo

mp

65

65

Glo-ry for the life he doth give! Glo-ri - a! Glo-ri - a!

Glo - ry, Glo - ry,

a! Glo - ri - a! *mf* Glo - ri - a,

poco rit. *a tempo* *mf*

This system contains measures 65 through 69. It features a vocal line with lyrics and a piano accompaniment. The vocal line includes a melodic line and a lower line for Soprano (S) and Alto (A) voices. The piano accompaniment has a right-hand part and a left-hand part. The key signature is B-flat major (two flats). The tempo markings are *poco rit.* and *a tempo*. The dynamic marking *mf* is present.

70

70

Glo - ri - a! Glo-ri - a! For my Sa - vior lives! _____

Glo - ri - a!

poco rit. *pushing forward* *p*

This system contains measures 70 through 74. It features a vocal line with lyrics and a piano accompaniment. The vocal line includes a melodic line and a lower line for Soprano (S) and Alto (A) voices. The piano accompaniment has a right-hand part and a left-hand part. The key signature is B-flat major (two flats). The tempo markings are *poco rit.* and *pushing forward*. The dynamic marking *p* is present.

76

S *f* Is - rael re - joice! — Sing all cre - a - tion! —

A *f* Is - rael re - joice! — Sing all cre - a - tion! —

T *f* Is - rael re - joice! — Sing all cre - a - tion! —

B *f* Is - rael re - joice! — Sing all cre - a - tion! —

rit.

82

S Je - sus is ri - sen with life in his wings! — Raise up your voice, —

A Je - sus is ri - sen with life in his wings! — Raise up your

T Je - sus is ri - sen with life in his wings! — Raise up your

B Je - sus is ri - sen with life in his wings! — Raise up your

88

S Sing our sal - va - tion! — Now more than con - quer-ors through Him, our King, Sing we

A Sing we

T voice, — Sing, O ye, Now more than con - quer-ors through Him, our King, Sing we

B

rit. *Sing we molto rit.*

94 **Glorious** ♩ = 88

Glo - ri - a! Glo-ry to the Lord! —

S *ff* Glo - ri - a, Glo-ri - a! —

A *ff* Glo - ry, Glo-ry to the Lord! — Glo-ri - a!

T *ff* Glo - ri - a! — Glo - ri - a! Glo - ry,

B *ff* Glo - ri - a! Glo - ri - a! Glo-ri - a —

A little slower

S For the O sing — Glo ri a! Glo -

A Glo-ry for the life He doth give! Glo - ri - a!

T — for the life that He gi - veth! Glo - ri - a!

B Glo-ry for the life He doth give! Glo - ri - a!

— for the life He doth give! Glo - ri - a!

poco rit.

S - ri - a! Glo-ri - a! For my Sa-vior

mf Glo - ri - a!

mf Glo - ri - a!

mf Glo - ri - a!

mf Glo - ri - a!

mf Glo - ri - a!

poco rit.

Serenely, a tempo

111

lives! _____

mp

poco rit.

Slowly, freely

118

Glo - ri - a! Glo - ri - a! Glo - ri - a!

p

124

Glo - ri - a! For my Sa - vior lives! _____

rit.

JOY TO THE WORLD

For Mixed Choir (SATB) and Keyboard*

Isaac Watts (1674–1748)

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

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 (p) and features a treble and bass staff. The key signature is one sharp (F#). The melody in the treble staff consists of eighth and sixteenth notes, often beamed together. The bass staff provides harmonic support with chords and single notes. Measure 15 shows a continuous eighth-note melody in the treble and a steady bass line. Measures 16-18 introduce more complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamic markings like *mf* and *f*.

19

Musical score for measures 19-22. The score continues the piece with a treble and bass staff. Measures 19-20 feature a more active treble melody with frequent sixteenth-note runs and slurs. The bass staff maintains a rhythmic foundation with chords and moving lines. Measure 21 shows a change in texture with more prominent chords in the bass. Measure 22 concludes the section with a final chordal structure. Dynamic markings include *mf* and *f*.

23

Musical score for measures 23-26. The score continues with a treble and bass staff. Measures 23-24 feature a treble melody with sixteenth-note runs and slurs. The bass staff provides harmonic support with chords and moving lines. Measure 25 shows a change in texture with more prominent chords in the bass. Measure 26 concludes the section with a final chordal structure. Dynamic markings include *mf* and *f*.

27

S. A. *f*

Joy to the world! the Lord is — come: let

T. B. *f*

This block contains the musical notation for measures 27 through 30. The vocal parts (Soprano Alto and Tenor Bass) are written in treble and bass staves with a key signature of one sharp (F#). They begin with a forte (*f*) dynamic. The lyrics are: "Joy to the world! the Lord is — come: let". The piano accompaniment is shown in grand staff notation (treble and bass staves). It features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more active bass line in the left hand, including some triplets and slurs.

31

earth re - ceive her King! — Let

This block contains the musical notation for measures 31 through 34. The vocal parts continue with the lyrics: "earth re - ceive her King! — Let". The piano accompaniment continues with similar rhythmic patterns, including slurs and ties across measures. The notation includes various musical symbols such as beams, slurs, and dynamic markings.

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 measures 43 through 46. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a forte (*f*) dynamic marking in measure 44. The key signature has two sharps (F# and C#).

47 S., A. unis.

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

mf

mf

This system contains measures 47 through 50. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a mezzo-forte (*mf*) dynamic marking in measure 48. The key signature has two sharps (F# and C#).

51

all their songs em - ploy, While

This system contains measures 51 through 54. It features a vocal line with lyrics and a piano accompaniment. The key signature has two sharps (F# and C#).

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.

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.

71

thorns in - fest the ground: He

thorns in - fest the ground: He

f marc.

75

comes to make his bless - ings flow

comes to make his bless - ings 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 melody in the upper staff and a piano accompaniment in the lower staves. The key signature has two sharps (F# and C#). The lyrics are: "found, — far as — the curse is — found." for the vocal line and "as, far as — the curse is — found." for the piano line. The piano accompaniment includes various chords and melodic lines, with some measures showing a change in the right hand's melody.

87

This system contains measures 87 through 90. The piano accompaniment continues with complex chordal textures and melodic lines in both hands. The right hand features more active melodic movement, while the left hand provides harmonic support with sustained chords and moving lines.

91

This system contains measures 91 through 94. The piano accompaniment continues with complex chordal textures and melodic lines in both hands. The right hand features more active melodic movement, while the left hand provides harmonic support with sustained chords and moving lines.

95

Piano accompaniment for measures 95-98. The music is in D major (two sharps) and 4/4 time. The right hand features a continuous eighth-note pattern in the upper register, while the left hand provides a steady bass line with chords and single notes. Dynamic markings include accents and a crescendo hairpin.

99

Piano accompaniment for measures 99-102. The right hand continues with eighth-note patterns, incorporating some sixteenth-note runs. The left hand maintains a rhythmic foundation with chords and moving lines. Dynamic markings include accents and a crescendo hairpin.

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

Vocal staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each staff begins with a forte (*f*) dynamic marking. The lyrics are: "He rules the world with truth and grace, and". The vocal lines are in D major and 4/4 time, with notes corresponding to the lyrics.

Piano accompaniment for measures 103-106. The right hand features a continuous eighth-note pattern in the upper register, while the left hand provides a steady bass line with chords and single notes. Dynamic markings include accents and a crescendo hairpin.

Musical score for measures 107-110. The score is written for four vocal parts (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: "makes the na - tions prove _____ The". The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

makes the na - tions prove _____ The

8va

Musical score for measures 111-114. The score is written for four vocal parts (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: "glo - ries of his right - eous - ness, _____ and". The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

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

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#). The lyrics are: "won-ders of his love, and won-ders of his love, and". The piano part features a rhythmic pattern of eighth and sixteenth notes with accents.

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)

119

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#). The lyrics are: "won - ders, won - ders of his". The piano part continues with a similar rhythmic pattern to the previous section.

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)

123

love. _____ And

love. _____ And

love. _____ And

love. _____ And

loco

The piano accompaniment for measures 123-126 features a rhythmic pattern of eighth and sixteenth notes in the right hand, with chords in the left hand. The melody is simple, with long notes and rests.

127

won - ders, won - ders of _____

won - ders, won - ders of _____

won - ders, won - ders of _____

won - ders, won - ders of _____

8va

The piano accompaniment for measures 127-130 continues the rhythmic pattern, with the right hand playing eighth and sixteenth notes and the left hand playing chords. The melody is simple, with long notes and rests.

131

Musical score for measures 131-135. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#). The vocal parts are marked with the lyrics "his" and "love." The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a *loco* section marked in measure 135.

his love.

his love.

his love.

his love.

(8va) loco

136

Musical score for measures 136-140. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#). The vocal parts are marked with the lyrics "his" and "love." The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with an *8va* section marked in measure 140.

his love.

his love.

his love.

his love.

8va