

THE BAPTISM OF
THE LORD
YEAR A

NOVUS ORDO
LATIN MASS

January 11, 2026 at 12:00nn

Commissioned by Westminster Choir College for "Readings and Carols," 2013.

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

no bass coupler

ped

6

ff

11

to the fore

moving forward

16

bass coupler here

poco a poco rit.

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

octave lower



8

f moving forward

Tempo I ♩ = 60-69

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***

83

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

93

98

poco a poco rit.

S

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

*A**

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

T

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

B

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

poco a poco rit.

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

Kyrie VIII • Graduale Romanum

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

V. Ky - ri - e * e - lé - i - son .

Ky - ri - e e - lé - i - son .

Chri - ste e - lé - i - son .

Chri - ste 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 for 'Missa Simplex'. It features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a piano accompaniment in grand staff (treble and bass clefs). The lyrics are 'On - ly Be - got - ten Son, Lord God, Lamb of God, Son of the Fa - ther,'.

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

The second system of the musical score. The vocal line continues with the lyrics 'you take a - way the sins of the world, have mer - cy on us;'. The piano accompaniment provides harmonic support.

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

The third system of the musical score. The vocal line continues with the lyrics 'you take a - way the sins of the world, re - ceive our prayer;'. The piano accompaniment continues with a steady harmonic accompaniment.

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

The fourth system of the musical score. The vocal line concludes with the lyrics 'you are seat - ed at the right hand of the Fa - ther, have mer - cy on us.' The piano accompaniment ends with a final chord.

MISSA SIMPLEX

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

The first system of the musical score for 'Missa Simplex'. It features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a piano accompaniment in grand staff (treble and bass clefs). The lyrics are 'For you a - lone are the Ho - ly One, you a - lone are the Lord,'. The piano part includes a prominent F# in the right hand and a sustained bass line in the left hand.

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

The second system of the musical score. The vocal line continues with the lyrics 'you a - lone are the Most High, Je - sus Christ, with the Ho - ly Spir - it,'. The piano accompaniment continues with similar harmonic support, featuring a mix of eighth and sixteenth notes in the right hand and sustained chords in the left hand.

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

The third system of the musical score, concluding the phrase. The vocal line ends with 'in the glo - ry of God the Fa - ther. A - men.' The piano accompaniment provides a final harmonic resolution, with the right hand playing a descending line and the left hand holding a steady bass line.

THE BAPTISM OF THE LORD

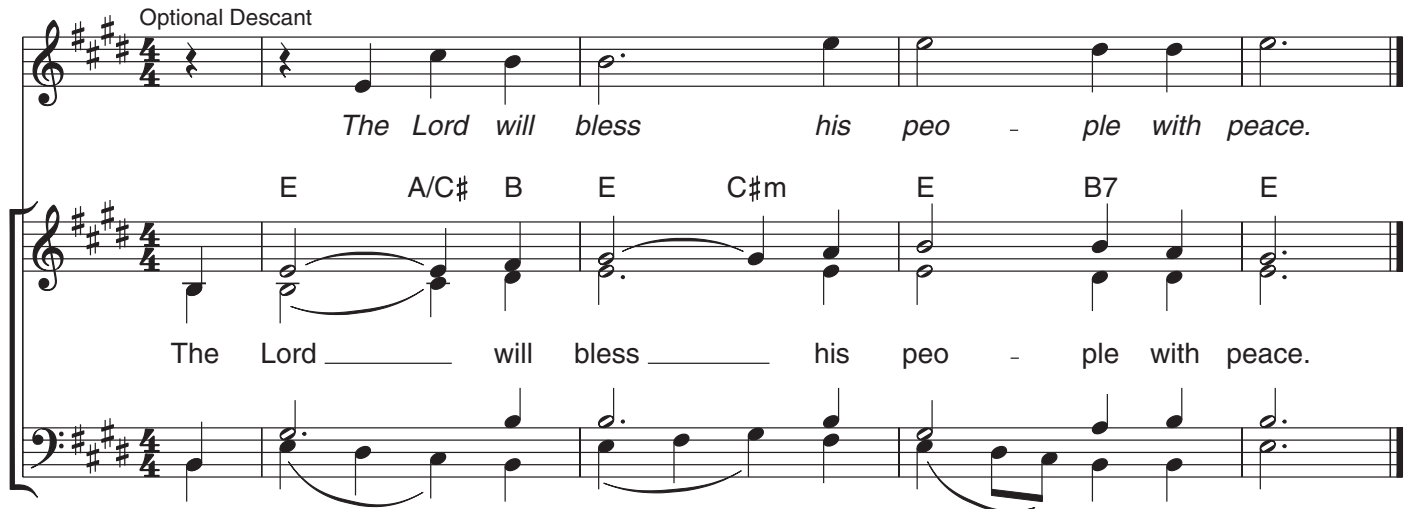
Year A

Responsorial Psalm: Psalm 29:1–2, 3–4, 3, 9–10 (21)

Owen Alstott

Response: (*Organ/SATB*)

Optional Descant

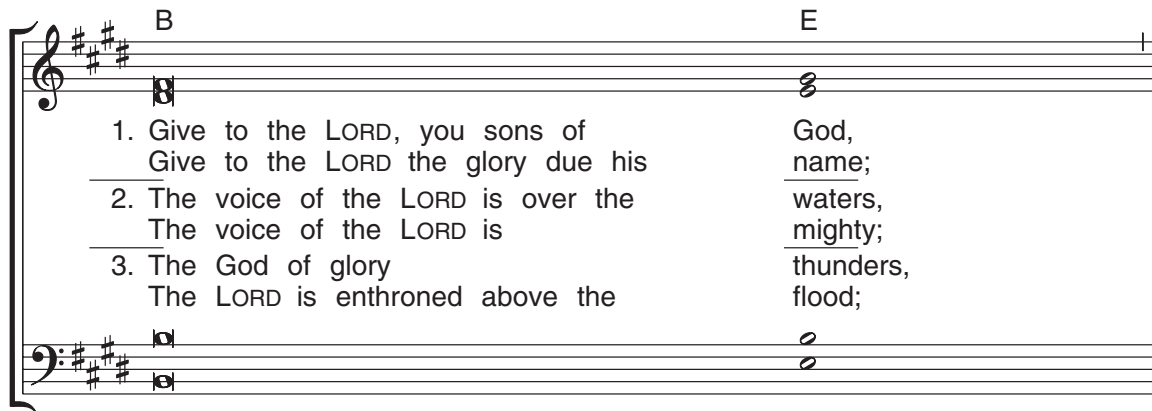


The Lord will bless his people with peace.

E A/C# B E C#m E B7 E

The Lord _____ will bless _____ his people with peace.

Verses: (*Cantor or SATB*)

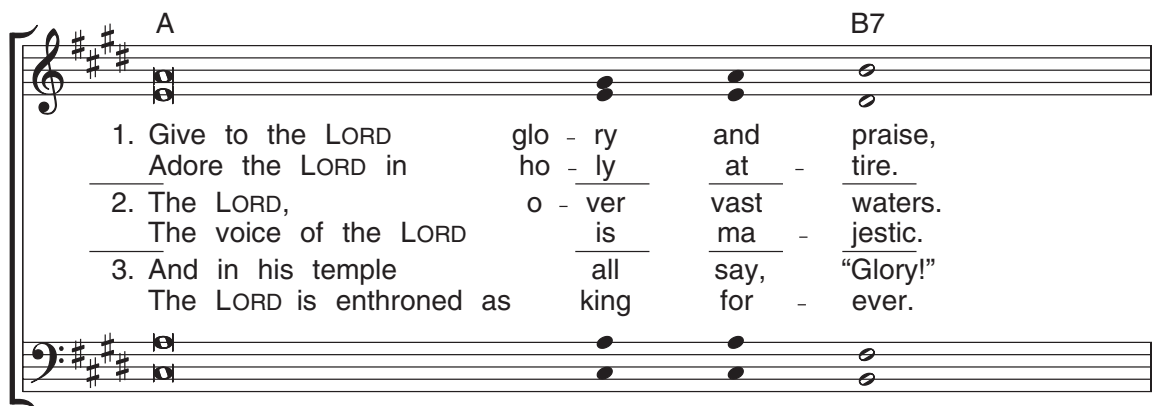


B E

1. Give to the LORD, you sons of God,
Give to the LORD the glory due his name;

2. The voice of the LORD is over the waters,
The voice of the LORD is mighty;

3. The God of glory thunders,
The LORD is enthroned above the flood;



A B7

1. Give to the LORD glo - ry and praise,
Adore the LORD in ho - ly at - tire.

2. The LORD, o - ver vast waters.
The voice of the LORD is ma - jestic.

3. And in his temple all say, "Glory!"
The LORD is enthroned as king for - ever.

Gospel Acclamation: cf. Mark 9:7**Acclamation:** (*Organ/SATB*) No. V

Optional Descant

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

C F G Am Am/G Fmaj7 C Em Dm G C

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

Verse: (*Cantor*)

Am F G

The heavens were o - pened and the voice of the Father thundered:

Organ

Am F G C

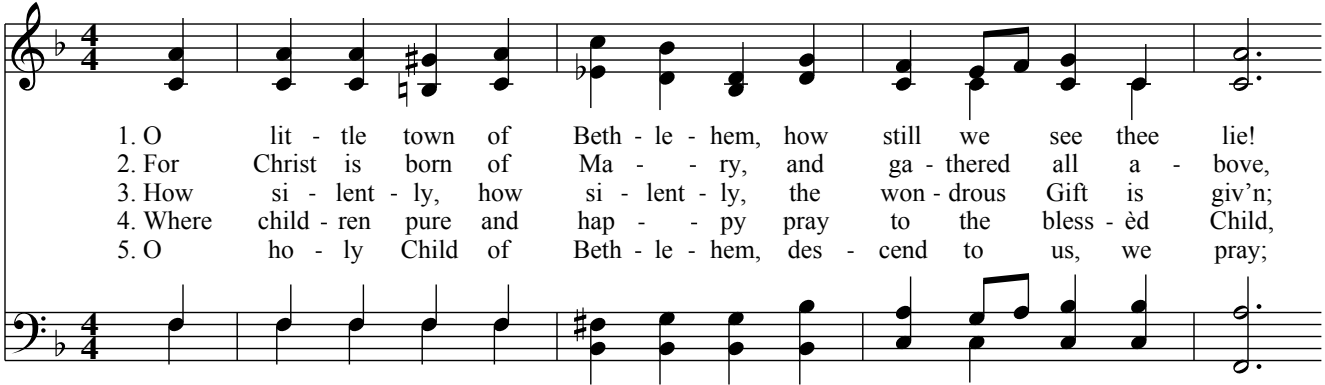
This is my belov - ed Son, listen to him.

O Little Town of Bethlehem


CHRISTMAS

Words: Phillips Brooks, 1867. Music: 'St. Louis' Lewis H. Redner, 1868. Setting: "The Chapel Hymnal", 1898.
copyright: public domain. This score is a part of the Open Hymnal Project, 2005 Revision.

♩ = 100



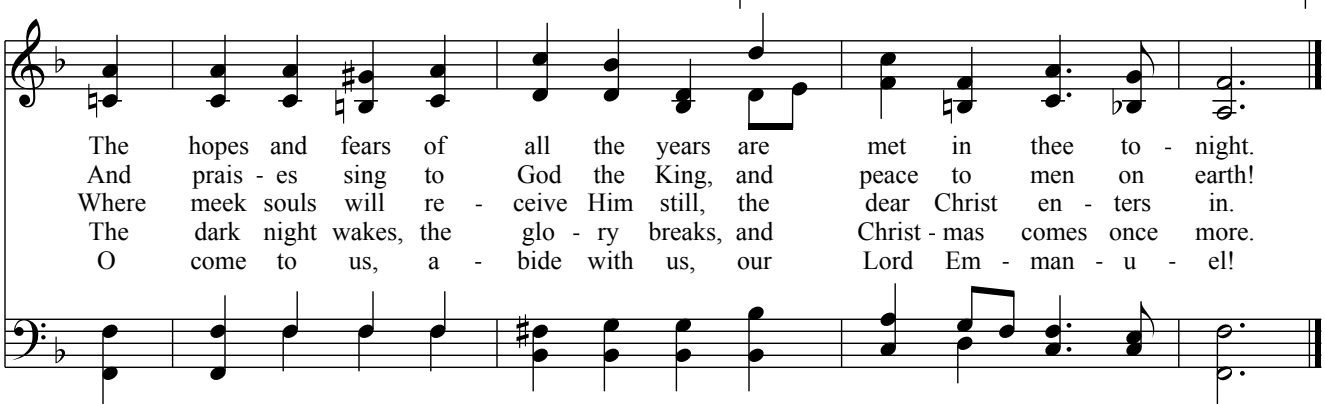
1. O lit - tle town of Beth - le - hem, how still we see thee lie!
 2. For Christ is born of Ma - - ry, and ga - thered all a - bove,
 3. How si - lent - ly, how si - lent - ly, the won - drous Gift is giv'n;
 4. Where child - ren pure and hap - - py pray to the bless - èd Child,
 5. O ho - ly Child of Beth - le - hem, des - cend to us, we pray;



A - bove thy deep and dream - less sleep the si - lent stars go by.
 While mor - tals sleep, the an - gels keep their watch of won - d'ring love.
 So God im - parts to hu - man hearts the bless - ings of His Heav'n.
 Where mi - ser - y cries out to Thee, Son of the mo - ther mild;
 Cast out our sin, and en - ter in, be born in us to - - day.



Yet in thy dark streets shin - eth the ev - er - last - ing Light;
 O morn - ing stars to - - ge - ther, pro - claim the ho - ly birth,
 No ear may hear His com - ing, but in this world of sin,
 Where char - it - y stands watch - ing and faith holds wide the door,
 We hear the Christ - mas an - gels the great glad tid - ings tell;



The hopes and fears of all the years are met in thee to - night.
 And prais - es sing to God the King, and peace to men on earth!
 Where meek souls will re - ceive Him still, the dear Christ en - ters in.
 The dark night wakes, the glo - ry breaks, and Christ - mas comes once more.
 O come to us, a - bide with us, our Lord Em - man - u - el!

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)

Piano

p (+ Vlc.)

4 S.A. Unison *p*

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

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

7

The musical score is written for S.A.T.B. voices and piano accompaniment. It features a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Tenderly' with a quarter note equal to approximately 72 beats per minute. The score is divided into three systems. The first system (measures 1-3) is for the piano, with a dynamic of *p* and a cello/viola part marked '(+ Vlc.)'. The second system (measures 4-6) includes the S.A. Unison vocal part with a dynamic of *p*, and the piano accompaniment with a dynamic of *p* and a cello/viola part marked '(- Vlc.)'. The third system (measures 7-9) includes the S.A. Unison vocal part with a dynamic of *p*, and the piano accompaniment with a dynamic of *p* and a cello/viola part marked '(+ Vlc.)'. Chord symbols are provided above the piano part: D, D/G, G2, D, D/G, G, D, Em, D/F#, G, A, D/F#, G2, D/B, A/C#, D, G2, D, Em.

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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

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

p

can - not see. —

G 6 B m Asus A E m D/F# G Maj7 A D/F#

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 line (treble clef) has a melody in G major. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a bass line in the left hand. Chords are indicated above the staff: G2, G/B, A/C#, D, and G2/D. 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 line continues the melody. The piano accompaniment maintains the eighth-note pattern. Chords indicated are D, A/D, G, G/B, and A/C#.

31

tude. Kind - ness to the great - est

Chords: D, G, D

mf

Detailed description: This system contains measures 31 and 32. Measure 31 ends with a fermata over the word 'tude.'. Measure 32 begins with a new phrase. The piano accompaniment changes to a more active eighth-note pattern in the right hand. Chords indicated are D, G, and D. The dynamic *mf* (mezzo-forte) is marked at the start of measure 32.

6

33

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

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

This system contains measures 33 and 34. The vocal line (treble clef) has a melody with a long note in measure 33 and a quarter note in measure 34. The piano accompaniment (bass and treble clefs) features a steady eighth-note pattern in the left hand and chords in the right hand. Chord labels G, A, G Maj7/B, A/C#, D, and D/F# are placed below the piano part.

35

path of _____ peace. _____

G A sus A D

mp

This system contains measures 35 and 36. The vocal line continues the melody from measure 34. The piano accompaniment maintains the eighth-note pattern in the left hand. Chord labels G, A sus, A, and D are placed below the piano part. A dynamic marking *mp* (mezzo-piano) is placed above the piano part in measure 36.

37

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

mp

D G2/D D A/D

This system contains measures 37 and 38. The vocal line has a melody with a long note in measure 37 and a quarter note in measure 38. The piano accompaniment continues with the eighth-note pattern in the left hand. Chord labels D, G2/D, D, and A/D are placed below the piano part. A dynamic marking *mp* (mezzo-piano) is placed above the piano part in measure 37.

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 Bb *rit.* Bb/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 Bb 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

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

62

Ho-ly

p

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

Holy Spirit, Living Breath of God

Sanctus VIII • Graduale Romanum

Vatican II Hymnal • Pages 166-167 • Accompaniment by Flor Peeters • ccwatershed.org/vatican

San - ctus, * San - ctus, San - ctus, Dó -

VI.

- 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 - y 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.

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

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 \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 A div. 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

Agnus Dei VIII • Graduale Romanum

Vatican II Hymnal • Page 167 • Accompaniment by Flor Peeters • ccwatershed.org/vatican

VI. 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.

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!

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 [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

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

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

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

The musical score is for the hymn "Joy to the World" by Isaac Watts, arranged by Mack Wilberg. It is for Mixed Choir (SATB) and Keyboard. The score is in 2/4 time and D major. It features a Primo part and a Keyboard part. The Keyboard part has dynamics of f, mf, and molto cresc. The score is divided into three systems, with measures 5 and 10 marked. 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.

*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

Measures 15-18 of a musical score in D major (two sharps). The score is written for piano with three staves: Treble, Middle, and Bass. The key signature is D major. The time signature is not explicitly shown but appears to be 4/4. The music features a complex texture with many beamed sixteenth and thirty-second notes, often with accents. Measure 15 shows a rapid ascending scale in the Treble staff. Measures 16-18 continue with intricate patterns, including triplets and various rests. The Bass staff provides a harmonic foundation with chords and moving lines.

19

Measures 19-22 of the musical score. Measure 19 begins with a whole rest in the Treble staff and a half note in the Bass staff. Measures 20-22 feature more complex rhythmic patterns, including triplets and beamed notes. The texture remains dense with many accents and slurs. The Bass staff continues to provide a steady harmonic support.

23

Measures 23-26 of the musical score. Measure 23 starts with a half note in the Treble staff and a half note in the Bass staff. Measures 24-26 continue with the intricate patterns established in the previous measures, featuring many beamed notes and accents. The music 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*

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 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.



87

A musical score for measures 87-90. The score is written for a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a bass line with a few notes. A red arrow points to the first measure of the treble staff.

91

A musical score for measures 91-94. The score is written for a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a bass line with a few notes.

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 the eighth-note pattern, with some melodic variation. The left hand maintains the bass line. Dynamic markings include accents and a crescendo hairpin.

103

Vocal staves for measures 103-106. The music is in D major and 4/4 time. The vocal parts (Soprano, Alto, Tenor, Bass) enter with a strong *f* dynamic. The lyrics are: "He rules the world with truth and grace, and".

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

Piano accompaniment for measures 103-106. The right hand features a continuous eighth-note pattern. 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. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "makes the na - tions prove _____ The". The piano part consists of a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

makes the na - tions prove _____ The

makes the na - tions prove _____ The

makes the na - tions prove _____ The

makes the na - tions prove _____ The

musical score for measures 111-114. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "glo - ries of his right - eous - ness, _____ and". The piano part continues with the same eighth-note accompaniment 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

115

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is two sharps (F# and C#). 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 two sharps (F# and C#). 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

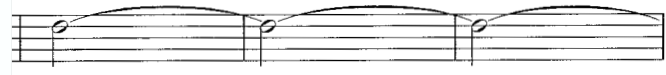
(8va)



love.



love.



love.



love.

loco

136

A musical score for measures 136-140. The score is written for a piano and voice. The piano part is in the lower staves, and the voice part is in the upper staves. The key signature is one sharp (F#). The piano part features a complex rhythmic pattern with eighth and sixteenth notes, and a melodic line in the right hand. The voice part consists of a single line with a whole note chord and a fermata. The score is marked with dynamics such as *loco* and *8va*.