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Now Let the Heavens Be Joyful

Glenn Wonacott

SATB, organ, brass, and congregation
(Choral Score)

Glenn Wonacott

Glenn Wonacott was raised at the Glendale (California) Presbyterian Church and received a Bachelors Degree in Church Music at the University of Southern California (USC-1978), followed by Masters studies in Choral Conducting at the California State University at Northridge. Composing since High School, Glenn's work encompasses a variety of styles, including choral anthems, liturgical music and cantatas (for adults, youth and children), in addition to music in classical, contemporary, gospel, and jazz genres. Glenn has worked extensively with hymnody and liturgy, with an eye toward finding new settings for traditional texts. Glenn's most recent commission was a full-length festival hymn collection, "A Gospel Gathering", for the Faith Presbyterian Church, Aurora, Colorado. Glenn is Director of Music at the Presbyterian Church of Big Bear Lake, California. As a director/clinician, Glenn has worked with a wide spectrum of denominations including Methodist, Presbyterian, Lutheran, and Baptist throughout the Western United States.

For the choir and pastoral staff of Trinity Lutheran Church, Pasadena, CA

Now Let the Heavens Be Joyful

SATB, organ, brass and congregation

(Choral score)

John of Damascus (c. 675-749)
trans. John Mason Neale, 1862

Glenn Eldon Wonacott

The musical score is divided into three systems. The first system is for the Organ, starting at measure 1. It features a tempo marking of $\bullet = c. 120$ and a dynamic marking of *f*. The organ part is written in 4/4 time with a key signature of three flats. The right hand (r.h.) plays a rhythmic accompaniment of eighth notes, while the left hand (l.h.) plays a simple bass line. A pedal point (Ped.) is indicated below the bass line. The second system continues the organ part, showing a change in the right hand's texture. The third system introduces the SATB choir at measure 7. The vocal parts (Soprano, Alto, Tenor, Bass) are written in common time (C) with a key signature of three flats. The lyrics are: "From death to life, life e - ter-nal, to the sky sing". The organ accompaniment continues with a dynamic marking of *sfz* and includes a *-Ped.* instruction at the end of the system.

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12 *fp* A

hymns of vic - to - ry!

+Ped.

17 *mf*

The day of res - ur - rec - tion! Earth, tell it out a -

mf

mf

-Ped.

21 *mp*

- broad; The Pass-o-ver of glad - ness, the Pass-o-ver of God. From

mp

mp

26

death to life e - ter - nal, from earth un - to the

This system contains measures 26, 27, and 28. It features a vocal line with lyrics and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part consists of a simple harmonic accompaniment in the right hand and a bass line in the left hand.

29

sky, Our Christ hath brought us o - ver, with

cresc.

l.h.

cresc.

+Ped.

This system contains measures 29, 30, and 31. The key signature changes to three flats (B-flat, E-flat, and A-flat) at measure 29. The time signature is 4/4. The piano accompaniment includes a 'cresc.' (crescendo) marking and a 'l.h.' (left hand) marking. A pedal point is indicated by '+Ped.' at the beginning of measure 30. The piano part features a more complex accompaniment with sustained chords and a moving bass line.

32

hymns of vic - to - ry.

f

f

This system contains measures 32, 33, and 34. The key signature remains three flats. The time signature is 4/4. The piano accompaniment features a forte (*f*) dynamic. The piano part includes a 'cresc.' (crescendo) marking and a 'l.h.' (left hand) marking. The piano part features a more complex accompaniment with sustained chords and a moving bass line.

B

36 *mf sub.*

l.h. cresc. rall.

-Ped.

40 *f*

Now let the heav'ns be joy - ful! Let earth the song be -

Congregation
join on melody

f

Now let the heav'ns be joy - ful! Let earth the song be -

f

+Ped.

44 *rit.*

- gin! Let the round world keep tri - umph, and all that is there -

- gin! Let the round world keep tri - umph, and all that is there -

rit.

a tempo

- in! Let all things seen and un - seen their

48

mf

- in (there - in)! Let all things seen and un - seen their

a tempo

notes in glad - ness blend, For Christ the Lord hath

51

f

div.

notes in glad - ness blend, For Christ the Lord hath

div.

f

cresc.

f

ris - en, our joy that hath no end! _____

Choral ending

54

ris - en, our joy that hath no end! A - men, a -

div.

div.

+cymbelstern

rall.

58

- men! A - men!

ff *div.* *fp* *ff*

ff *fp* *ff*

rall.

ff