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Now Let the Heavens Be Joyful

Glenn Wonacott

SATB, organ, brass and congregation

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

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

Glenn Eldon Wonacott

$\bullet = c. 120$

The musical score is arranged in three systems. The first system includes parts for Trumpets (treble clef), Trombones (bass clef), and Organ (grand staff). The organ part includes a 'Ped.' (pedal) line. The second system shows a grand staff with a forte (*sfz*) dynamic marking. The third system shows a grand staff with 'r.h.' (right hand) and 'l.h.' (left hand) markings. The score is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat).

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6 *f*

S
A

T
B

f

From death to life,

6 *sfz*

-Ped.

9

life eternal, to the sky sing hymns of

9

+Ped.

13

A

fp

fp

fp

vic - to - ry!

fp

13

17

mf

mf

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

17

mf

-Ped.

30

f

f

cresc.

f

Christ hath brought us o - ver, with hymns of vic - to -

30

f

cresc.

f

34

mf sub.

mf sub.

à l

à l

- ry.

34

mf sub.

mf sub.

l.h.

-Ped.

38 *cresc.* *rall.* *à2*

Hymn tune: 'Aurelia': Samuel Sebastian Wesley, 1864 *rall.* *f* Now let the heav'ns be
 Congregation join on melody *f* Now let the heav'ns be

38 *cresc.* *rall.* *f* *+Ped.*

42 *p*

p joy - ful! Let earth the song be - gin! Let the round world keep
 joy - ful! Let earth the song be - gin! Let the round world keep

42

Musical notation for the first system, including vocal line and piano accompaniment. The vocal line is in a soprano register, and the piano accompaniment is in a bass register. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

tri - umph, and all that is there - in! *rit.* Let all things seen and *mf*

Musical notation for the second system, including vocal line and piano accompaniment. The vocal line continues with the lyrics, and the piano accompaniment provides harmonic support.

tri - umph, and all that is there - in (there - in)! Let all things seen and

Musical notation for the third system, including vocal line and piano accompaniment. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

rit.

a tempo

Musical notation for the fourth system, including vocal line and piano accompaniment. The vocal line is in a soprano register, and the piano accompaniment is in a bass register.

un - seen their notes in glad - ness blend, *f* For Christ the Lord hath

Musical notation for the fifth system, including vocal line and piano accompaniment. The vocal line features a melodic line with accents and a dynamic marking of *f*. The piano accompaniment provides harmonic support.

un - seen their notes in glad - ness blend, *div.* For Christ the Lord hath

Musical notation for the sixth system, including vocal line and piano accompaniment. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *f* and a *cresc.* marking.

cresc.

54

ris - en, our joy that hath no end!

Choral ending

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

54

+cymbelstern

58 *rall.* *fp* *ff*

rall. *ff* *div.* *fp* *ff*

- men! A - - - men! *ff* *fp* *ff*

div.

58 *rall.* *ff*

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