

# 1. ADVENT

Lk 3:4; Phil 4:5

Richard Proulx

Like plainsong  
Solo or S.A. voices  
*mp*

Pre - pare the way of the Lord; make straight his paths.

*c. 76*

S.A. *mf* Pre - pare, *mf*

Pre - pare, pre - pare the way of the

T.B. *mp* Pre - pare,

*f*

Lord, pre - pare the way of the Lord; make

*f*

005783

From the music collection *Love Is His Word* WLP 004037, CD 004036.

Click & Print download e05783 may be purchased at [wlpmusic.com](http://wlpmusic.com).

paths, *mp*

straight his paths, make straight his paths.

paths, *mp*

paths, *mp*

paths, make straight his paths.

paths, *mp*

paths, make straight his paths.

*mf* Re - joice, *mf*

Re - joice, re - joice, the Lord is at

*mp* Re - joice, *mf*

Re - joice,

*dim.* Pre - pare,

hand! Pre - pare, *mp* pre - pare.

Make straight his paths, pre - pare.

*mp* *mp*

# 2. CHRISTMAS

Lk 2:10-11

Like plainsong  
Solo or T.B. voices  
*mf*

[♩ = ♪]

I — pro - claim to you good — news of — great - joy.

♩ = c. 80 *mf*

S.A.  
To - day, to - day a — Sav - ior is born — for —

T.B.  
To - day,

*mf*

5

to - day,

us, to - day, to - day a — Sav - ior is born — for —

to - day,

to - day, to - day

us, Christ the Lord, Christ  
Christ Christ

Christ the Lord, Christ

*f*

This system contains two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are: 'us, Christ the Lord, Christ' on the top staff and 'Christ Christ' on the bottom staff. A large, stylized watermark 'SAMPLE' is overlaid on the music. A box with the number '10' is located above the top staff. The first staff has a dynamic marking of *f* at the beginning.

the Lord. O come, let us a - dore him!

*f* *rit.*

This system contains two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are: 'the Lord. O come, let us a - dore him!' on the top staff. A large, stylized watermark 'SAMPLE' is overlaid on the music. The first staff has a dynamic marking of *f* and a *rit.* marking. The second staff has a dynamic marking of *f* and a *rit.* marking. The bottom staff has a 3/4 time signature and a fermata over the final note.

# 3. EPIPHANY

Mt 2:2

Mysteriously  $\text{♩} = c. 60$

*mp*

S.A.

We have seen his star in the East, \_\_\_\_\_

Oh, \_\_\_\_\_ oh, \_\_\_\_\_

T.B.

Detailed description: This system shows the vocal parts for Soprano and Alto. The Soprano part (S.A.) is written on a treble clef staff in 4/4 time. It begins with a whole rest, followed by a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The Alto part (T.B.) is written on a bass clef staff. It starts with a whole note chord (G2, B1, D2), followed by a half note chord (G2, B1, D2), and then a quarter note chord (G2, B1, D2). The key signature has one flat (Bb).

Oh, \_\_\_\_\_  
*p*

We have seen his star in the East, \_\_\_\_\_

oh, \_\_\_\_\_

*mf*

and we have come to a -

oh, \_\_\_\_\_

Detailed description: This system continues the vocal parts. The Soprano part continues with quarter notes: G4, A4, B4, C5, B4, A4, G4. The Alto part continues with a half note chord (G2, B1, D2) and a quarter note chord (G2, B1, D2). The key signature has one flat (Bb).

(oh) \_\_\_\_\_

*dim.*

dore the Lord. \_\_\_\_\_

*mp*

We have seen his star in the East. \_\_\_\_\_

oh, \_\_\_\_\_

oh, \_\_\_\_\_  
*p*

Detailed description: This system concludes the vocal parts. The Soprano part begins with a diminuendo (*dim.*) and a half note chord (G4, B4, D5), followed by a quarter note chord (G4, B4, D5). The Alto part begins with a half note chord (G2, B1, D2) and a quarter note chord (G2, B1, D2). The key signature has one flat (Bb).

# 4. LENT

Jl 2:12-13

Like plainsong  
Solo or T.B. voices

*p* [ = ]

E - ven now, — says the — Lord, re - turn to me with your whole heart. —

*mp*  
♩ = c. 60

5

Ah, — ah, —

Ah, — ah, —

*mp*

*mp*  
♩ = c. 66

10

for I am gra-cious and mer - ci - ful, gra-cious and mer - ci - ful.

for I am gra-cious and mer - ci - ful, gra-cious and mer - ci - ful.

*mp*  
♩ = c. 60

*rall.* *pp*

*mp* Re - turn to me, re - turn to me, e - ven now. —

*pp*

*mp* Re - turn to me, re - turn to me, — says the Lord.

*rall.* *p* *pp*

Re - turn to me, re - turn to me, e - ven now. —

Re - turn to me, re - turn to me, — says the Lord.

# 5. EASTER

Ps 118:22

Joyfully ♩ = c. 80

*f*

S.A.

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

T.B.

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

*f*

5

Al - le - lu - ia, al - le - lu - ia!

al - le - lu - ia, al - le - lu - ia!

10

*pp*

articulate

*pp* The stone which the build - ers re - ject - ed, the stone which the

The stone which the  
*pp*

*p*

The stone which the build - ers re -

build - ers re - ject - ed, the stone which the

build - ers re - ject - ed, the stone which the

ject - ed has be - come the cor - ner - stone, the

build - ers re - ject - ed, the stone which the build - ers re - ject - ed,

build - ers re - ject - ed, has be - come the cor - ner - stone.

15 *cresc.*

cor - ner - stone.

the cor - ner - stone. Al - le - lu - ia, al - le - lu - ia!

*f*

ah,

Al - le - lu - ia, al - le - lu - ia!

20 *f*



# 6. PENTECOST

Trad.

Freely ♩ = c. 56  
Like plainsong

S.A.  
*p* fill the hearts of your faith - ful,

T.B.  
*p* Come, Ho - ly Spir - it, come,  
*mp* kin - dle in them the fire of your love.

al - le - lu - ia.

5 *p* Come, Ho - ly Spir - it, come, *mp*  
Come, Spir - it, come, fill the hearts of your faith - ful,

*p* Come, Spir - it, come, *mp* fill the hearts of your faith - ful,

*mf*

kin - dle in them the fire of your love.

— kin - dle in them the fire of your love.

*p*

Come, Ho - ly Spir - it, come,  
Come, Spir - it, come, fill our

*p* Come, Spir - it, come,

*mp* *rit.* *pp*

fill our hearts, with love.  
hearts with your love.

fill our hearts with love.