

# Rejoice in the Lord always

Prelude twice

The first system of the prelude consists of three measures. The treble clef part begins with a whole rest, followed by a series of eighth and sixteenth notes. The bass clef part starts with a quarter rest, followed by a steady eighth-note accompaniment.

4

The second system contains measures 4, 5, and 6. The treble clef part features a rhythmic pattern of eighth and sixteenth notes with some chordal textures. The bass clef part continues with a consistent eighth-note accompaniment.

7

The third system covers measures 7 through 10. The treble clef part has a more active melodic line with frequent sixteenth-note runs. The bass clef part maintains the eighth-note accompaniment.

11

The fourth system includes measures 11, 12, and 13. The treble clef part shows a continuation of the melodic development with some rests. The bass clef part remains consistent with the eighth-note accompaniment.

14

The fifth system contains the final four measures (14-17) of the prelude. The treble clef part concludes with a series of chords and a final note. The bass clef part ends with a long note. The system concludes with a double bar line and a 3/4 time signature.

16 Verse

A Re - jice in the Lord al - way, and a - gain I say, re - jice. Re -

T Verse  
8 Re - jice in the Lord al - way, and a - gain I say, re - jice. Re -

B Verse  
Re - jice in the Lord al - way, and a - gain I say, re - jice. Re -

23

A jice in the Lord al - way, and a - gain I say, re - jice.

T  
8 jice in the Lord al - way, and a - gain I say, re - jice.

B jice in the Lord al - way, and a - gain I say, re - jice.

30

Play this last strain but once

37

Musical notation for measures 37-43. The system consists of a treble clef staff and a bass clef staff. Measure 37 starts with a treble staff chord of G4, B4, D5 and a bass staff chord of G2, B1, D2. The melody in the treble staff moves from G4 to A4, B4, C5, then descends to B4, A4, G4. The bass line moves from G2 to A2, B2, C3, then descends to B2, A2, G2. A repeat sign is placed after measure 40.

44

Musical notation for measures 44-49. The system consists of a treble clef staff and a bass clef staff. Measure 44 starts with a treble staff chord of G4, B4, D5 and a bass staff chord of G2, B1, D2. The melody in the treble staff moves from G4 to A4, B4, C5, then descends to B4, A4, G4. The bass line moves from G2 to A2, B2, C3, then descends to B2, A2, G2.

50

Musical notation for measures 50-55. The system consists of a treble clef staff and a bass clef staff. Measure 50 starts with a treble staff chord of G4, B4, D5 and a bass staff chord of G2, B1, D2. The melody in the treble staff moves from G4 to A4, B4, C5, then descends to B4, A4, G4. The bass line moves from G2 to A2, B2, C3, then descends to B2, A2, G2.

56

Musical notation for measures 56-61. The system consists of a treble clef staff and a bass clef staff. Measure 56 starts with a treble staff chord of G4, B4, D5 and a bass staff chord of G2, B1, D2. The melody in the treble staff moves from G4 to A4, B4, C5, then descends to B4, A4, G4. The bass line moves from G2 to A2, B2, C3, then descends to B2, A2, G2.

62

A

Re-joyce in the Lord al - way, and a-gain I

T

Re-joyce in the Lord al - way, and a-gain I

B

Re-joyce in the Lord al - way, and a-gain I

69

A

say, re - joyce. Re-joyce in the Lord al - way, and a-gain I say, re

T

say, re - joyce. Re-joyce in the Lord al - way, and a-gain I say, re

B

say, re - joyce. Re-joyce in the Lord al - way, and a-gain I say, re

76

A  
joice.

T  
joice. Let your mo - de - ra - tion be known un - to

B  
joice. Let your mo - de -

*soft*

82

A  
Let your mo - de - ra - tion be known un - to all men. The Lord is at hand, the

T  
all men, be known un - to all men. The Lord is at hand, the

B  
ra - tion be known, be known un - to all men. The Lord is at hand, the

88

Full

S  
A  
T  
B

Re - joi - ce in the Lord al - way, and a - gain I say, re -  
 Lord is at hand. Re - joi - ce in the Lord al - way, and a - gain I say, re -  
 Lord is at hand. Re - joi - ce in the Lord al - way, and a - gain I say, re -  
 Lord is at hand. Re - joi - ce in the Lord al - way, and a - gain I say, re -

95

S  
A  
T  
B

joice. Re - joi - ce in the Lord al - way, and a - gain, Verse a - gain I  
 joice. Re - joi - ce in the Lord al - way, and a - gain, a - gain, a - gain I  
 joice. Re - joi - ce in the Lord al - way, and a - gain, a - gain, a - gain I  
 joice. Re - joi - ce in the Lord al - way, and a - gain, a - gain, a - gain I

102

S say, re - joice, Verse a - gain I say, re - joice, a - gain I Full

A say, re - joice, and a - gain, Verse a - gain I say, re - joice, a - gain I Full

T say, re - joice, and a - gain, Verse a - gain I say, re - joice, a - gain I Full

B say, re - joice, and a - gain, Verse a - gain I say, re - joice, a - gain I Full

109

S say, re - joice.

A say, re - joice.

T say, re - joice.

B say, re - joice.

tripla symph. as before

116

Musical score for measures 116-122. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, often beamed together, and some chords. The bass staff contains a bass line with quarter and eighth notes, providing harmonic support. The key signature has one sharp (F#).

123

Musical score for measures 123-128. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues the melodic line with various rhythmic patterns. The bass staff continues the bass line with steady quarter notes. The key signature has one sharp (F#).

129

Musical score for measures 129-134. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a more active melodic line with eighth notes. The bass staff continues with a steady bass line. The key signature has one sharp (F#).

135

Musical score for measures 135-140. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a melodic line with some rests. The bass staff continues with a steady bass line. The key signature has one sharp (F#).

141

Musical score for measures 141-146. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues the melodic line with eighth notes. The bass staff continues with a steady bass line. The key signature has one sharp (F#).



146

B

Be care - ful for no - thing; but in ev - 'ry thing by

151

B

pray'r and sup - pli - ca - tion with thanks - giv - ing let your re -

155

A

T

B

Be care - ful for no - thing, but in ev - 'ry

Be care - ful for no - thing, be care - ful for no - thing, but in ev - 'ry

quests be made known un - to God. Be care - ful for no - thing, but in ev - 'ry

161

A  
 thing by pray'r and sup - pli - ca - tion with thanks - giv - ing let your re - quests be made

T  
 thing by pray'r and sup - pli - ca - tion with thanks - giv - ing let your re - quests be made

B  
 thing by pray'r and sup - pli - ca - tion with thanks - giv - ing let your re - quests be made

167

A  
 known un - to God. And the peace of God, which pass eth all un - der - stan - ding, shall

T  
 known un - to God. And the peace of God, which pass eth all un - der - stan - ding, shall

B  
 known un - to God. And the peace of God, which pass eth all un - der - stan - ding, shall

172

A  
keep your hearts and mindsthrough Je - sus Christ our Lord. And the peace of God, which

T  
keep your hearts and mindsthrough Je - sus Christ our Lord. And the peace of God, which

B  
keep your hearts and mindsthrough Je - sus Christ our Lord. And the peace of God, which

177

A  
pass eth all un - der - stan - ding, shall keep your hearts and mindsthrough Je - sus Christ our

T  
pass eth all un - der - stan - ding, shall keep your hearts and mindsthrough Je - sus Christ our

B  
pass eth all un - der - stan - ding, shall keep your hearts and mindsthrough Je - sus Christ our

182 *soft*

A  
Lord, through Je - sus Christ our Lord.

T  
8  
Lord. through Je - sus Christ our Lord.

B  
Lord. through Je - sus Christ our Lord.

187

193

*soft*

199

A  
T  
B

Re-joyce in the Lord al - way, and a-gain I say, re - joyce. Re-

Re-joyce in the Lord al - way, and a-gain I say, re - joyce. Re-

Re-joyce in the Lord al - way, and a-gain I say, re - joyce. Re-

207

A  
T  
B

joyce in the Lord al - way, and a-gain I say, re joyce.

joyce in the Lord al - way, and a-gain I say, re joyce.

joyce in the Lord al - way, and a-gain I say, re joyce.

214

221

Full

S  
A  
T  
B

Re-joyce in the Lord al - way, and a-gain I  
Full

Re-joyce in the Lord al - way, and a-gain I  
Full

Re-joyce in the Lord al - way, and a-gain I  
Full

Re-joyce in the Lord al - way, and a-gain I  
Full

Re-joyce in the Lord al - way, and a-gain I

229

S  
A  
T  
B

say, re - joyce. Re - joyce in the Lord al - way, and a - gain, Verse a - Full

say, re - joyce. Re - joyce in the Lord al - way, and a - gain, a - gain, a - Full

say, re - joyce. Re - joyce in the Lord al - way, and a - gain, a - gain, a - Full

say, re - joyce. Re joyce in the Lord al - way, and a - gain, a - gain, a - Full

say, re - joyce. Re joyce in the Lord al - way, and a - gain, a - gain, a -

236

S gain I say, re - joice, Verse a - gain I  
Full

A gain I say, re - joice, and a - gain, a - gain I  
Verse Full

T gain I say, re - joice, and a - gain, a - gain I  
Verse Full

B gain I say, re - joice, and a - gain, a - gain I  
Verse Full

241

S say, re - joice, a - gain I say, re - joice.

A say, re - joice, a - gain I say, re - joice.

T say, re - joice, a - gain I say, re - joice.

B say, re - joice, a - gain I say, re - joice.