

**EXCERPT, pp 1-3, 5 of 8**

*In luce æternâ: C.M.T., R.R.B., M.J.C.*

# Lift Your Voice Rejoicing, Mary

For SATB Choir and Handbells

5 octaves  
Handbells used: 47



Handbell introduction notation on a grand staff (treble and bass clefs). The music consists of a series of chords and single notes, primarily in the bass clef, with some notes in the treble clef. The key signature has one flat (B-flat), and the time signature is 3/4. The notation includes various articulations like accents and slurs.

Latin, trans. Eliz. Rundle Charles (1828-1896), alt.

THOMAS FOSTER, *FISK OF GLOUCESTER*

Setting by PHILIP ORR

Handbells

ca. 80

LV

ff

1

2

3

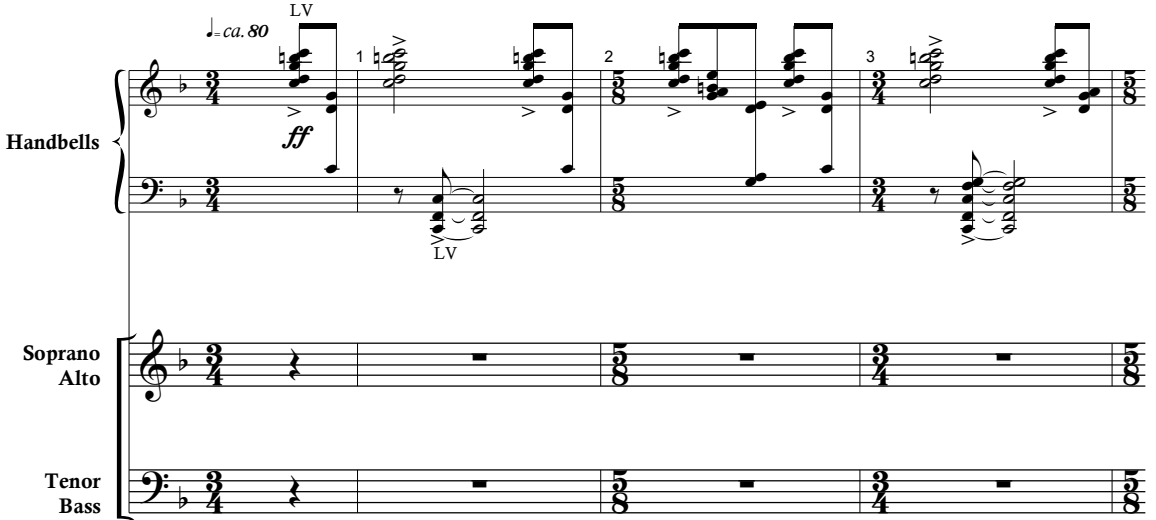
LV

Soprano

Alto

Tenor

Bass



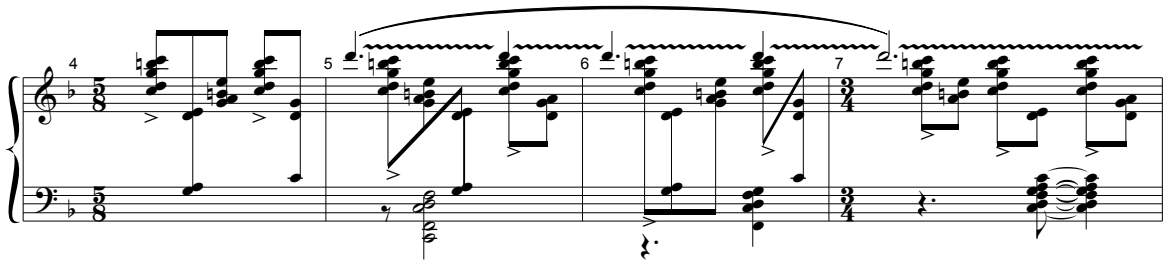
Musical score for Handbells and SATB choir. The Handbells part is on a grand staff with a 3/4 time signature. It starts with a tempo marking of 'ca. 80' and a dynamic of 'ff'. There are three measures shown, with first, second, and third endings indicated by '1', '2', and '3'. The SATB choir parts (Soprano, Alto, Tenor, Bass) are on a grand staff below the handbells, with rests in the first three measures. The key signature has one flat, and the time signature is 3/4.

4

5

6

7



Handbell musical notation on a grand staff. Measures 4 through 7 are shown. Measure 4 has a tempo marking of 'ca. 80'. Measures 5, 6, and 7 have first, second, and third endings indicated by '5', '6', and '7'. The notation includes various articulations like accents and slurs.

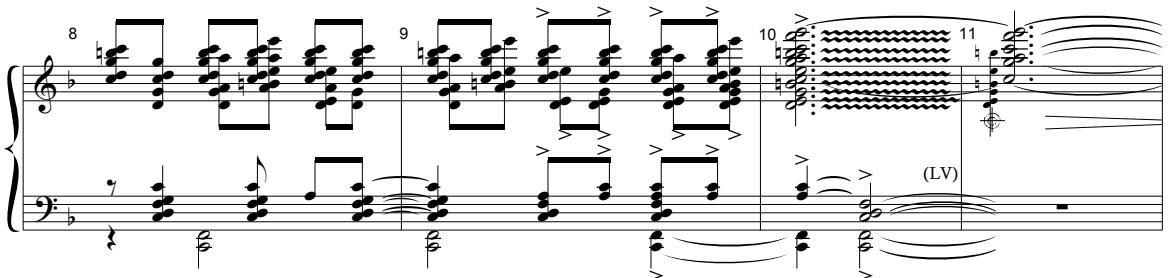
8

9

10


11

(LV)



Handbell musical notation on a grand staff. Measures 8 through 11 are shown. Measure 8 has a tempo marking of 'ca. 80'. Measure 11 has a tempo marking of '(LV)'. The notation includes various articulations like accents and slurs.

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12 *Long* (LV) 13 14 15

SOLO *mf*

Lift your voice re-joic-ing, Ma-ry, Christ has ris-en from the

16 17 18 19

tomb; on the cross a suf-fring vic-tim, now as vic-tor he is

20 R 21 22 23

*mf*

come. Whom your tears in death were mourn-ing, wel-come with your smiles re-

24 25 26 27

*(mf)* LV (LV) LV *p* LV *mp* LV

turn-ing. Let your al-le-lu-ias rise!

**TUTTI WOMEN** *mf*

Raise your wea - ry eye-lids, Ma - ry, see him

*div.*

liv - ing ev - er - more; see his coun - te - nance so gra - cious, see the

wounds for you he bore. All the glo - ry of the morn - ing pales be -

Piano accompaniment for measures 47-49. Measure 47 features a complex arpeggiated figure in the right hand. Measures 48 and 49 continue with sustained chords and moving lines in both hands.

*div.*

yours, Ma - ry, for your light is come once  
 yours for - ev - er, Ma - ry, for your light is come once  
 8 yours, Ma - ry, for your light is come once  
 yours for - ev - er, Ma - ry, for your light is come once

Vocal staves for measures 47-49. The lyrics are: "yours, Ma - ry, for your light is come once / yours for - ev - er, Ma - ry, for your light is come once / 8 yours, Ma - ry, for your light is come once / yours for - ev - er, Ma - ry, for your light is come once". The music includes a *div.* (diviso) marking above the first vocal line.

Piano accompaniment for measures 47-49, continuing from the first system.

Piano accompaniment for measures 50-52. Measure 50 has a dense arpeggiated texture. Measures 51 and 52 feature more rhythmic accompaniment with eighth notes.

*unis.*

more strength is bro - ken; now your  
 more and the strength of death is bro - ken; now your  
 8 more and the strength is bro - ken; now your  
 more and the strength of death is bro - ken; now your

Vocal staves for measures 50-52. The lyrics are: "more strength is bro - ken; now your / more and the strength of death is bro - ken; now your / 8 more and the strength is bro - ken; now your / more and the strength of death is bro - ken; now your". The music is marked *unis.* (unison).

Piano accompaniment for measures 50-52, continuing from the second system.