

SS-201710-WC03 | SATB, piano, 2 flutes, 2 soloists

The Wonder Cantata #3

The Promise

Lyrics & Music by
Bronwyn Edwards

For SATB choir,
piano and 2 flutes,
Baritone solo
Mezzo-Soprano solo

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The Promise

No. 3 from "The Wonder Cantata"

Celebrating the Wonder of Christmas

Composed for the Chancel Choir, Fauntleroy Church, UCC, Seattle Washington

For Baritone and Mezzo-Soprano soloists, SATB choir, piano and two flutes

1 $\text{♩} = 132$

Lyrics and Music by Bronwyn Edwards

Baritone
Solo

Piano

6

mp

The pro - phe - cy has hap - pened; we

11

sum - mon our be - lief. Love and heal - ing come to us through Je - sus, Prince of

The Wonder Cantata was composed in 2011 for the Fauntleroy Church UCC Chancel Choir, celebrating the Advent season. The lyrics for the cantata were developed by composer Bronwyn Edwards (Music Director at Fauntleroy Church) after a conversation about the wonder of Christmas with the Senior Pastor at Fauntleroy Church, Reverend David Kratz.

Revised October 2017

Peace. Now we feel the won - der that the pro - mise sur - vives.

Now we feel the won - der of find - ing our lives sus - tained by God's

*poco rit.**end Baritone solo section*

pre - sence, sus - tained and sur - prised _____

SOPRANO / ALTO
poco rit.

mp
a tempo

Peace, jus - tice,

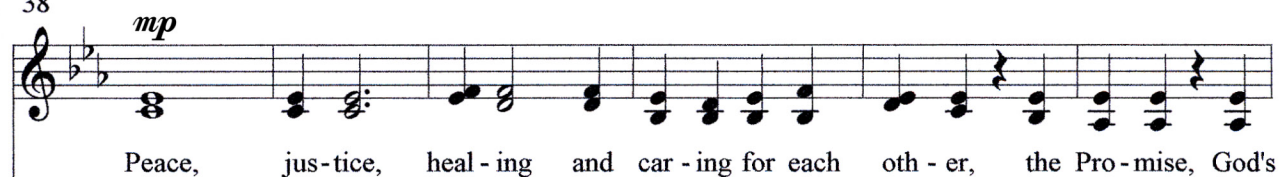
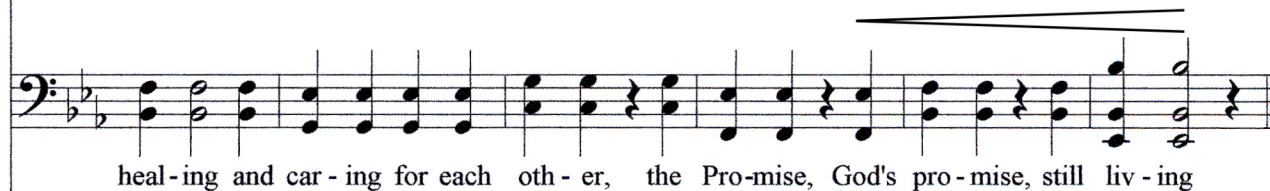
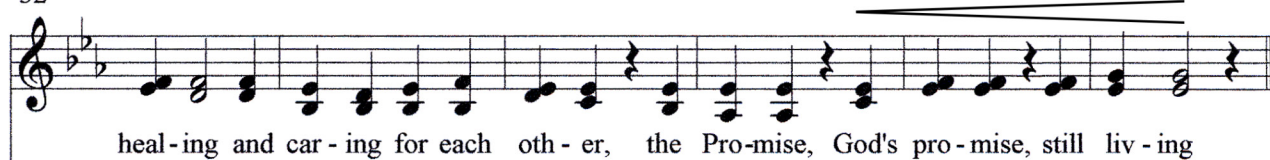
TENOR / BASS
poco rit.

mp
a tempo

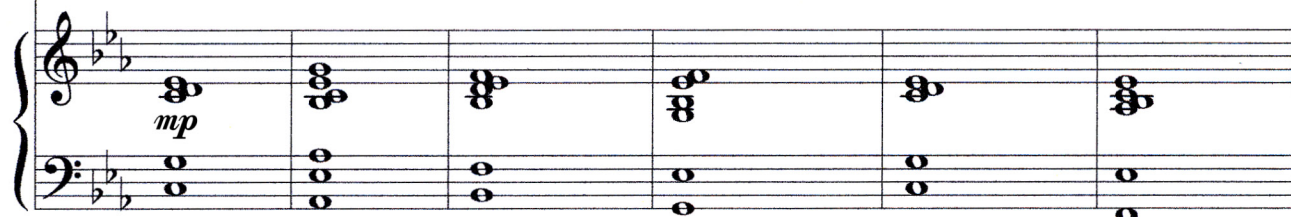
Peace, jus - tice,

a tempo

mp



FLUTE 1



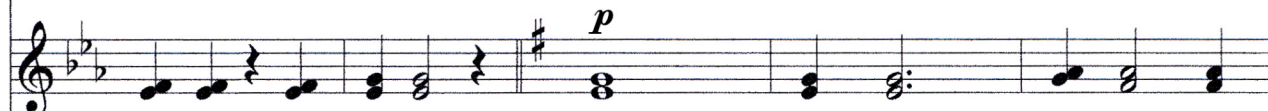
MEZZO-SOPRANO SOLO

44

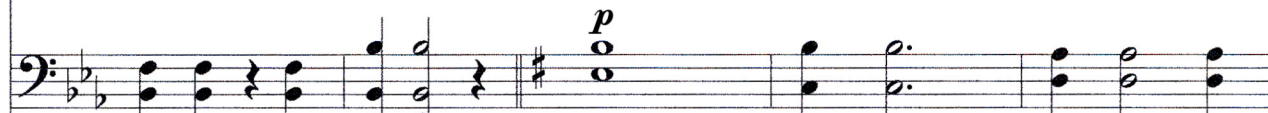
mf



The pro - phe - cy has hap - pened; we sum - mon our be -

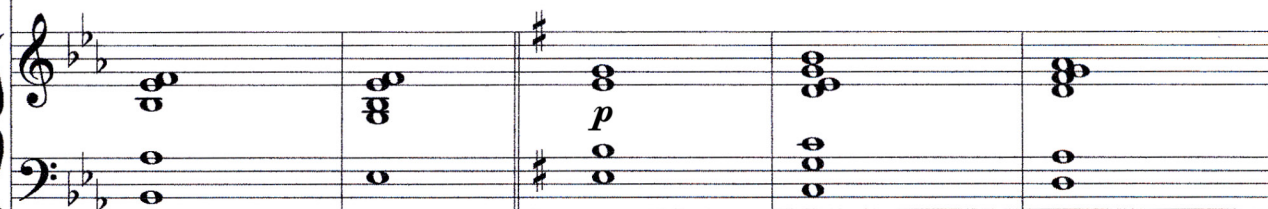
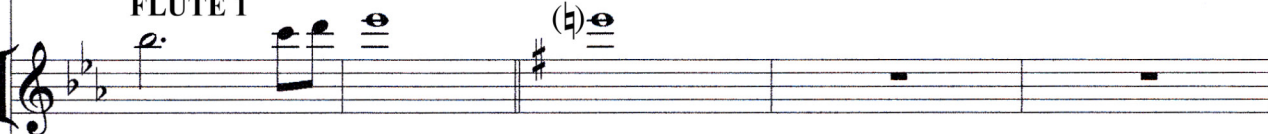


pro - mise, still liv - ing Peace, jus - tice, heal - ing and



pro - mise, still liv - ing Peace, jus - tice, heal - ing and

FLUTE 1



49



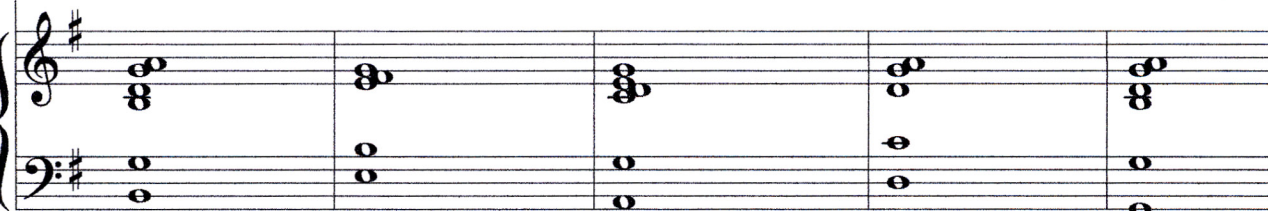
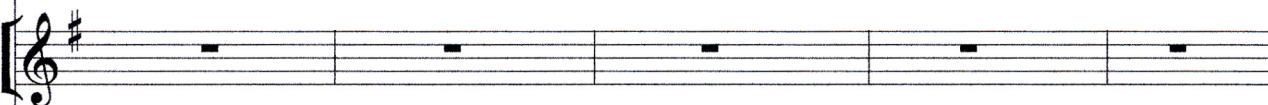
lief. Love and heal - ing come to us through Je - sus, Prince of Peace.



car - ing for each oth - er, the Pro - mise, God's pro - mise, still liv - ing



car - ing for each oth - er, the Pro - promise, God's pro - promise, still liv - ing



54

 mf

Now we feel the won-der that the pro - mise sur - vives.

Now we feel the

p

Peace, jus - tice, heal - ing and car - ing for each oth - er, the

p

The bass line of 'The Rose Tree' is written in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a whole note G4, followed by a half note A4, a quarter note B4, and a quarter note A4. The next measure contains a half note G4 and a half note F#4. This is followed by a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The final measure consists of a half note A3 and a half note G3, ending with a double bar line.

Peace, jus - tice, heal - ing and car - ing for each oth - er, the

The first system of the musical score consists of two staves, Treble and Bass, both in the key of D major (indicated by two sharps). The Treble staff begins with a piano (*p*) dynamic marking. The melody is composed of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The Bass staff provides a simple harmonic accompaniment with quarter notes: D3, D3, E3, F#3, G3, A3, B3, A3, G3, F#3, E3, D3. The system concludes with a double bar line.

59

won - der of find - ing our lives sus - tained by God's pre - sence, sus -

Pro - mise, God's pro-mise, still liv - ing

Oo _____

The bass line of 'The Rose Tree' is written in G major (one sharp) and 3/4 time. It consists of 12 measures. The first six measures are: G2 (quarter), A2 (quarter), B2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter). The next six measures are: D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter), F#1 (quarter). The final measure is a whole note G1.

Pro - mise, God's pro-mise, still liv - ing

Oo _____

A musical score for the song 'The Rose Tree'. It features a piano introduction in G major, 3/4 time. The score is written for piano (p) and includes a key signature of one sharp (F#) and a 3/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef. The score consists of five measures, with the final measure being a double bar line. The melody starts on G4, moves to A4, then B4, and continues with various intervals. The bass line starts on G2, moves to A2, then B2, and continues with various intervals. The score is written in a standard musical notation style with a treble and bass staff.