

# THE JOY OF AMMON

For SATB Choir and Organ

Alma 26:8,12-14,16

Music by  
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ORGAN

$\text{♩} = 70$

*mf*

5

TEN., BASS unis. *f*

Be- hold! Be- hold!

PERFORMANCE TIME: approx. 4'45

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10

SOP., ALTO unis *f*

Musical notation for Soprano and Alto parts, measures 10-13. The Soprano part has rests in measures 10 and 11, followed by quarter notes in measures 12 and 13. The Alto part features triplet eighth notes in measures 10 and 11, followed by quarter notes in measures 12 and 13.

Be - hold! Be - hold!

Bles sed be the name of our God; let ussingtohis praise. Be - hold! Be hold!

Piano accompaniment for measures 10-13. The right hand has whole notes in measures 12 and 13. The left hand has a long bass line with a slur and fermata across measures 10-13.

14

Musical notation for Soprano and Alto parts, measures 14-16. The Soprano part has triplet eighth notes in measure 14, followed by quarter notes in measures 15 and 16. The Alto part has triplet eighth notes in measures 14 and 15, followed by quarter notes in measures 15 and 16.

Bles - sed be the name of our God, let us sing to his praise.

Bles - sed be the name of our God, let us sing to his praise.

Piano accompaniment for measures 14-16. The right hand has a long melodic line with a slur and fermata across measures 14-16. The left hand has a long bass line with a slur and fermata across measures 14-16.

16 **Tutti**

Yea, let us give thanks to his ho-ly name,— for he doth work right-eous-ness for

Yea, let us give thanks to his ho-ly name,— for he doth work right-eous-ness for

19

e - ver, *mp* Be - hold!

e - ver, *mp* Be - hold!

TENOR, BASS unis. *mf*

Yea, I know that I am

*p* Sw. 3 3 3 3

23

no - thing; — as to my strength I am weak; there - fore I will not boast of my -

26

but I will boast of God, — for in his  
self, — but I will boast of God, — for in his

29

strength I can do all things. yea, be - hold, man - y

strength I can do all things. yea, be - hold, man - y

*mf*

*mf*

*mp*

33

might - y mir - a - cles we have wrought in this land, for which we will praise his name for

might - y mir - a - cles we have wrought in this land, for which we will praise his name for

*mf*

36 *ff*

e - ver!

*ff*

e - ver!

*f*

This section of the score covers measures 36 to 40. It begins with a vocal entry for Soprano and Alto, both marked *ff* (fortissimo), with the lyrics "e - ver!". The piano accompaniment also starts with a *ff* dynamic. The piano part features a strong rhythmic accompaniment with chords and moving lines in both hands. A separate bass line at the bottom of the system provides a melodic foundation with a sequence of eighth notes.

41 SOP., ALTO unis. *f*

Be - hold, how man - y thou - sands of our

*mf*

This section covers measures 41 to 45. It begins with a vocal entry for Soprano and Alto, marked "SOP., ALTO unis. *f*", with the lyrics "Be - hold, how man - y thou - sands of our". The piano accompaniment is marked *mf* (mezzo-forte) and features a complex texture with chords and moving lines. A separate bass line at the bottom of the system provides a melodic foundation with a sequence of eighth notes.

44

breth - ren\_\_\_\_\_ has he loosed\_\_\_\_\_ from the pains\_\_\_ of hell;

TENOR, BASS unis. *f*

Be -

47

hold, how many thou - sands of our breth - ren\_\_\_\_\_ has he loosed\_\_\_\_\_ from the pains\_\_\_ of

50

and they are brought to sing re-deem-ing love.

hell; and they are brought to sing re-deem-ing love.

*f*

54

*mp*

3 3 3



58

*f*

Yea, we have rea-son to praise him for - e - ver, for

*f*

Yea, we have rea-son to praise him for - e - ver, for

*mf*

62

e - ver, for he is the Most High God. There - fore, let us glo - ry,

e - ver, for he is the Most High God. There - fore, let us glo - ry,

67

yea, we will glo-ry in the Lord, in the Lord. Yea, we will re-joice, for our

yea, we will glo-ry in the Lord, in the Lord. Yea, we will re-joice, for our

71

Faster ♩=90

joy is full; yea, we will praise our God for - e - ver. Be - hold

joy is full; yea, we will praise our God for - e - ver. Be - hold

75 *mf* Be - hold *f* Be - hold, who can hold Be - hold *f* Be - hold who can

Musical score for measures 75-77. The vocal line consists of two staves. The first staff has lyrics: "Be - hold" (measure 75), a rest (measure 76), and "Be - hold, who can" (measure 77). The second staff has lyrics: "hold" (measure 75), "Be - hold" (measure 76), and "Be - hold who can" (measure 77). The piano accompaniment features a treble clef with triplets of eighth notes and a bass clef with a long note. Dynamics include *mf* and *f*.

78 *mp* glo - ry, who can glo - ry too much *mp* glo - ry, who can glo - ry too much *mf* *mp*

Musical score for measures 78-80. The vocal line consists of two staves. The first staff has lyrics: "glo - ry, who can glo - ry too much" (measure 78), a rest (measure 79), and "glo - ry, who can glo - ry too much" (measure 80). The second staff has lyrics: "glo - ry, who can glo - ry too much" (measure 78), a rest (measure 79), and "glo - ry, who can glo - ry too much" (measure 80). The piano accompaniment features a treble clef with triplets of eighth notes and a bass clef with a long note. Dynamics include *mp* and *mf*.

81

in the Lord? \_\_\_\_\_

in the Lord? \_\_\_\_\_

*f*

*f*

3 3 3 3

*f*

83

*f*