

for Peggy Say,  
sister of former hostage Terry Anderson

# CREATION WILL BE AT PEACE

for S.A.B. voices\*, accompanied

ISAIAH 11: 6-9  
Freely adapted by  
J. PAUL WILLIAMS  
(ASCAP)

Music by  
ANNA LAURA PAGE  
(ASCAP)

Moderately (♩ = ca. 76 - 80)

ACCOMP.

*mp*

4

SOPRANO

ALTO

*mp unis.*

6

In the ho - ly moun-tain of the Lord all

8

war and strife will cease; in the ho - ly moun-tain of the

\* Also available for S.A.T.B. voices, No. 4248, and for two-part mixed voices in C Major, No. 5899.

A 3-octave handbell arrangement of this anthem is available separately, No. 12392. It may be played by itself for worship or concert performances. It may also serve as an accompaniment to choral performances of this anthem, with or without keyboard.

**THE CCLI LICENSE DOES NOT GRANT PERMISSION TO PHOTOCOPY THIS MUSIC.**

11

Lord cre - a - tion will be at peace.

15

SOPRANO

ALTO

BARITONE

17

*mp*

*mp*

In the ho - ly moun-tain of the

18

Lord all war and strife will cease; — in the

21

ho - ly moun-tain of the Lord cre - a - tion will be at

25

24

peace. The wolf will lie down with the lamb, the cow and bear will

*mf*

28

feed their young will play to - geth - er; a lit-tle child will

32 *f* *ff*  
lead, a lit-tle child will lead. *ff*

Musical notation for measures 32-35. The vocal line starts with a treble clef and a key signature of two flats. The piano accompaniment is in bass clef. Dynamics include *f* and *ff*. The lyrics are: "lead, a lit-tle child will lead."

Piano accompaniment for measures 32-35. The piano part is in bass clef and features chords and some melodic lines. Dynamics include *ff*.

37 *mf unis.* 38  
In the ho - ly moun-tain of the Lord all

Musical notation for measures 37-38. The vocal line starts with a treble clef and a key signature of two flats. The piano accompaniment is in bass clef. Dynamics include *mf unis.* and *mf*. The lyrics are: "In the ho - ly moun-tain of the Lord all"

Piano accompaniment for measures 37-38. The piano part is in bass clef and features chords and some melodic lines. Dynamics include *mf*.

40  
war and strife will cease; in the ho - ly moun-tain of the

Musical notation for measures 40-43. The vocal line starts with a treble clef and a key signature of two flats. The piano accompaniment is in bass clef. Dynamics include *mf*. The lyrics are: "war and strife will cease; in the ho - ly moun-tain of the"

Piano accompaniment for measures 40-43. The piano part is in bass clef and features chords and some melodic lines. Dynamics include *mf*.

43

46

Lord cre - a - tion will be at — peace. The leop - ard and goat will

47

(unis.)

Freely, with excitement

graze, the li - on will feed on straw. They will war no

Freely, with excitement

51

*cresc. poco a poco*

*ff*

more; they will war no more; a

*cresc. poco a poco*

*ff*

*cresc. poco a poco*

54 *f* *mp rit.*

child will lead them all, will lead them all.

58 **Tempo I** 60

In the ho ly moun-tain of the

**Tempo I**

61 *mf*

Lord all war and strife will cease; in the

65

ho - ly moun-tain of the Lord cre - a - tion will be at peace, cre -

69

a - tion will be at peace.

*mp*

*p* *rit.*

*p*

The image shows a musical score for a hymn. It consists of four systems of music. The first system (measures 65-68) features a vocal line with lyrics and a piano accompaniment. The second system (measures 69-72) continues the vocal line and piano accompaniment. The score includes dynamic markings such as *mp* (mezzo-piano) and *p* (piano), and a *rit.* (ritardando) marking. A large red watermark reading 'Preview Only! Requires Purchase' is overlaid diagonally across the score.

**Creation Will Be at Peace** is a general anthem that is especially appropriate for Peace Services and early Advent. Suggested corresponding lectionary readings include Isaiah 11: 1-9 and 65: 17-25, Luke 19: 4, and John 14: 27 and 20: 19-23. One basic homiletical theme is the Promise of God's Peaceable Kingdom.

In rehearsal, strive for articulate declamation of this glorious text within very fluid four-measure phrases. Teach the opening melody (m. 6-13) to all of the singers, practicing it on a liquid neutral syllable such as "loo" until uniform pitch and tone color are achieved. The rich choral harmonies prevalent throughout much of this anthem may best be secured by unaccompanied, soft rehearsal of those passages. Enhance ensemble precision by vocalising the constant eighth-note pulse as provided by the keyboard throughout much of the anthem, making sure that the singers and accompanist are rhythmically synchronized.

**Anna Laura Page** received her B.M. and M.M. degrees from the University of Kentucky. Active as a composer and clinician, she has served on the Music Committee of the Southern Baptist Hymnal Committee and received the 1992 Hymnal ASCAP Award. Ms. Page currently resides in Clarksville, Tennessee.

**J. Paul Williams** is a free-lance lyricist living in Little Rock, Arkansas. His texts are widely published, appearing in church anthems by some of this generation's most preeminent composers. Formerly Associate Pastor of Music at Calvary Baptist Church in Little Rock, he earned music degrees from Oklahoma Baptist University and Southwestern Baptist Theological Seminary.