



80236

# This Is the Day

Michael Joncas

Cantor, SATB

Keyboard, Guitar, Handbells, Glockenspiel

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# This Is the Day

Michael Joncas

INTRO: *Rhythmic and joyful* (♩. = ca. 160)

\*Keyboard

*mf* *simile*

REFRAIN: 1st time: Cantor; All repeat

This is the day the Lord has made; let us re-joice and be glad. \_\_\_\_\_

This is the day the Lord has made; let us re-joice and be glad. \_\_\_\_\_

(to Verse 1)

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\*Keyboard accompaniment is not parallel with guitar accompaniment.

VERSE 1: Cantor

*mp*

1. Give thanks to the LORD for he is good, his mer-cy en-dures for - ev - er. Let the

*simile*

*mp*

1, house of Is - ra - el say, "His mer - cy en - dures for - ev - er."

REFRAIN: All  
Soprano/Melody

*mf*

This is the day the Lord has made; let us re-joice and be glad.

Alto *mf*

This is the day the Lord has made; let us re-joice and be glad.

Tenor *mf*

This is the day the Lord has made; let us re-joice and be glad.

Bass *mf*

This is the day the Lord has made; let us re-joice and be glad.

This is the day the Lord has made; let us re-joyce and be glad. \_\_\_\_\_

This is the day the Lord has made; let us re-joyce and be glad. \_\_\_\_\_

This is the day the Lord has made; let us re-joyce and be glad. \_\_\_\_\_

This is the day the Lord has made; let us re-joyce and be glad. \_\_\_\_\_

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are repeated on each vocal staff. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

**VERSE 2:**

Soprano/Alto

2. The LORD's right hand has struck with pow'r; the LORD's right hand is ex - alt - ed. \_\_\_\_\_

*simile*

The second system features a vocal line for Soprano/Alto and a piano accompaniment. The lyrics are on the vocal line. The piano accompaniment includes a *simile* marking, indicating a similar rhythmic pattern to the first system.

Soprano/Alto

Musical staff for Soprano/Alto, containing a whole rest.

Tenor/Bass

Musical staff for Tenor/Bass, containing notes with dynamics *mf*, *f*, and *mp*.

2. I shall not die, but live, \_\_\_ and de - clare\_\_ the works of the LORD. \_\_\_\_\_

Piano accompaniment for the first section, showing chords and bass lines.

REFRAIN:

Cantor/All

Musical staff for Cantor/All, containing notes with dynamic *mf*.

This is the day the Lord\_\_ has made; let us re-joice and be glad. \_\_\_\_\_

Soprano

Musical staff for Soprano, containing notes.

Al - le - lu - ia! Al - le - lu - ia! \_\_\_\_\_

Alto

Musical staff for Alto, containing notes with dynamic *mf*.

Al - le - lu - ia! Al - le - lu - ia! \_\_\_\_\_

Tenor

Musical staff for Tenor, containing notes with dynamic *mf*.

Al - le - lu - ia! Al - le - lu - ia! \_\_\_\_\_

Bass

Musical staff for Bass, containing notes.

Al - le - lu - ia! Al - le - lu - ia! \_\_\_\_\_

Piano accompaniment for the refrain section, showing chords and bass lines.

This is the day the Lord has made; let us re-joice and be glad.

Al - le - lu - ia! Al - le - lu - ia!

Al - le - lu - ia! Al - le - lu - ia!

Al - le - lu - ia! Al - le - lu - ia!

Al - le - lu - ia! Al - le - lu - ia!

The piano accompaniment consists of a treble and bass clef part. The treble clef part features a melodic line with eighth and sixteenth notes, while the bass clef part provides a harmonic foundation with quarter and eighth notes.

## VERSE 3:

*mp*

3. The stone which the build-ers re - ject - ed has be - come the cor - ner -

*mp*

3. The stone which the build-ers re - ject - ed has be - come the cor - ner -

*mp*

3. The stone which the build-ers re - ject - ed has be - come the cor - ner -

*mp*

3. The stone which the build-ers re - ject - ed has be - come the cor - ner -

*sustained*

The piano accompaniment for Verse 3 features a treble and bass clef part. The treble clef part has a melodic line with quarter and eighth notes, and the bass clef part provides a harmonic foundation with quarter and eighth notes. The word "sustained" is written below the piano part, indicating a longer note value.

*mf*  
3. stone. By the LORD has this been done; it is

*mf*  
3. stone. By the LORD has this been done; it is

*mf*  
3. stone. By the LORD has this been done; it is

*mf*  
3. stone. By the LORD has this been done; it is

*rit.*  
3. won - der-ful \_\_\_ in our eyes!

*rit.*  
3. won - der-ful \_\_\_ in our eyes!

*rit.*  
3. won - der-ful \_\_\_ in our eyes!

*rit.*  
3. won - der-ful \_\_\_ in our eyes!

REFRAIN: *Broadly*

Cantor/All:

*ff*

S This is the day the Lord — has made; let us re - jice and be

A Al - le - lu - ia! Al - le - lu -

T Al - le - lu - ia! Al - le - lu -

B Al - le - lu - ia! Al - le - lu -

glad. ——— This is the day the Lord — has made;

ia! ——— Al - le - lu - ia!

ia! ——— Al - le - lu - ia!

ia! ——— Al - le - lu - ia!

ia! ——— Al - le - lu - ia!



let us re-joyce and be glad. *Fine*

Al - le - lu - ia! *Fine*

Al - le - lu - ia! *Fine*

Al - le - lu - ia! *Fine*

Al - le - lu - ia! *Fine*

The musical score is written in a key signature of one flat (B-flat) and a common time signature (C). It consists of five systems. The first system is a vocal line with the lyrics "let us re-joyce and be glad." and a "Fine" marking. The second, third, and fourth systems are vocal lines with the lyrics "Al - le - lu - ia!" and "Fine" markings. The fifth system is a piano accompaniment for the entire piece, also ending with a "Fine" marking. The piano part features a rhythmic accompaniment with eighth and sixteenth notes in the right hand and a bass line in the left hand.

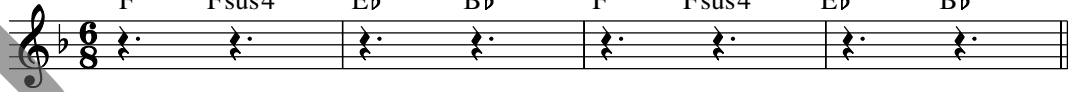
# This Is the Day

(Guitar/Vocal)

Michael Joncas

**INTRO:** Rhythmic and joyful (♩. = ca 160)

\*Capo 1: (E) (Esus4) (D) (A) (E) (Esus4) (D) (A)  
F Fsus4 Eb Bb F Fsus4 Eb Bb



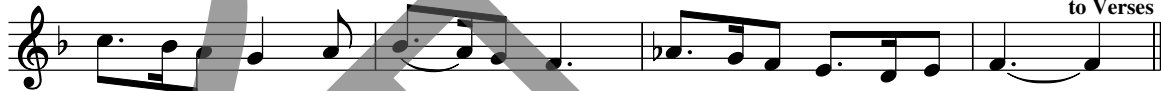
**REFRAIN:** 1st time: Cantor; All repeat

(E) (Esus4) (D) (A) (C) (Am7) (B7)  
F Fsus4 Eb Bb Db Bbm7 C7



This is the day the Lord has made; let us re-joice and be glad. \_\_\_\_

(E) (Esus4) (D) (A) (C) (B7) (E)  
F Fsus4 Eb Bb Db C7 F (1st time: D.S.)  
to Verses



This is the day the Lord has made; let us re-joice and be glad. \_\_\_\_

**VERSE 1:** Cantor

(F#m) (B7) (E) (E6) (F#m)  
Gm C7 F F6 Gm



1. Give thanks to the LORD for he is good, his mer - cy en -

(B7) (E) (E6) (Am7) (Bm7)  
C7 F F6 Bbm7 Cm7



1. dures for - ev - er. Let the house of Is - ra - el

(Cmaj7) (Am7) (B7(no third)) (F#m7) (B7)  
Dbmaj7 Bbm7 C7(no third) Gm7 C7



1. say, "His mer - cy en - dures for - ev - er." *D.S.*

**VERSE 2:** Cantor

(F#m) (B7) (E) (E6) (F#m)  
Gm C7 F F6 Gm



2. The LORD's right hand has struck with pow'r; the LORD's right

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(B7) C7 (E) F (E6) F6 (Am7) Bbm7 (Bm7) Cm7

2. hand is ex - alt - ed. \_\_\_\_\_ I shall not die, but

(Cmaj7) Dbmaj7 (Am7) Bbm7 (B7(no third)) C7(no third) (F#m7) Gm7 (B7) C7 *D.C.*

2. live, \_\_\_\_\_ and de - clare \_\_\_\_\_ the works of the LORD. \_\_\_\_\_

**VERSE 3: Cantor**

(Amaj7) Bbmaj7 (F#m) Gm (G#m7) Am7 (C#m7) Dm7 (F#m) Gm (B7) C7

3. The stone which the build - ers re - ject - ed \_\_\_\_\_ has be - come the cor - ner -

(Emaj7) Fmaj7 (E6) F6 (Am7) Bbm7 (Bm7) Cm7 (Cmaj7) Dbmaj7

3. stone. By the LORD has this been done; it is

(Am7) Bbm7 (Bm7) Cm7 (Cmaj7) Dbmaj7 (Bm7) Cm7 (Cmaj7) Dbmaj7 (B7) C7 *rit.* **to Final Refrain**

3. won - der - ful \_\_\_\_\_ in our eyes! \_\_\_\_\_

**FINAL REFRAIN: (Broadly) All**

(E) F (Esus4) Fsus4 (D) Eb (A) Bb (C) Db (Am7) Bbm7

This is the day the Lord \_\_\_\_\_ has made; let us re - joice and be

(B7) C7 (E) F (Esus4) Fsus4 (D) Eb (A) Bb

glad. \_\_\_\_\_ This is the day the Lord \_\_\_\_\_ has made;

(C) Db (B7) C7 (E) F (C) Db (D) Eb (E) F *Fine*

let us re - joice and be glad. \_\_\_\_\_

# This Is the Day

HANDBELLS

Michael Joncas

INTRO: *Rhythmic and joyful* REFRAIN: (Cantor)  
(♩. = ca. 160)

4 8 (With Assembly)

*mp*

VERSE 1: REFRAIN:

8

*mp*

VERSE 2: REFRAIN:

8

*mf*

VERSE 3: REFRAIN: *Broadly*

7

*rit.*

*f*

Let ring

# This Is the Day

ORCHESTRA BELLS

Michael Joncas

**INTRO:** *Rhythmic and joyful* **REFRAIN:** (Cantor)

(♩. = ca. 160)

4 8 (With Assembly)

**VERSE 1:** 8 **REFRAIN:**

**VERSE 2:** 8 **REFRAIN:**

**VERSE 3:** 7

**REFRAIN: Broadly**

Let ring

# Performance Notes

*Psalm 118: 1–2, 16–17, 22–23*

This final psalm in the Hallel series (113–118) is very complex in the original Hebrew. Some commentators see it as a liturgical script for the Feast of Tabernacles or for an “entrance liturgy” for pilgrims coming to the Temple. The verses I have set come from the opening summons to praise (which includes the “House of Aaron” and “those who fear God” in verses three and four), the monologue of personal lamentation and hope of being saved from death, and the concluding processional.

Christian tradition applied verses of this psalm to Christ at an early time (cf. Mark 12:10–11 and parallels; Acts 4:11; and 1 Peter 2:7). It is especially appropriate for liturgical use during the Easter season with its themes of new life, communal festivity, and deliverance from death. It is appointed as a common responsorial psalm for the Easter season. It is also appointed as a proper psalm for the Easter Vigil, Easter Sunday and the Second and Fourth Sundays of the Easter Season.

Singing of this hymn should be crisp and cheerful with careful attention to the dotted rhythms. Either organ or piano may be used for accompaniment.

## Assembly Edition

### THIS IS THE DAY

Michael Joncas



This is the day the Lord has made; let us re-joice and be glad.



This is the day the Lord has made; let us re-joice and be glad.

1. Give thanks to the LORD, for he is good,  
his mercy endures forever.  
Let the house of Israel say,  
"His mercy endures forever."
2. The LORD's right hand has struck with pow'r;  
the LORD's right hand is exalted.  
I shall not die, but live, and  
declare the works of the LORD.
3. The stone which the builders rejected  
has become the cornerstone.  
By the LORD has this been done;  
it is wonderful in our eyes.

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