

A PRAYER FOR ALL CREATION

CHORUS

WORDS TRADITIONAL

MUSIC BY
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OR 77A (ARR. 1993)

MEDIUM FAST (♩ = 138-144)

(SOP, ALTOS)

I AM THE CRE-A-TOR OF THE UN-i-VERSE

Sim.

I AM THE FA-THER AND THE MO-THER OF THE UN-i-VERSE

EV-ERY-THING CAME FROM ME. EV-ERY-THING SHALL RE-TURN TO ME. MIND, SPIR-IT AND

LOUDER GRADUALLY.

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LOUDER . . . GRADUALLY . . .

BOD - Y ARE MY TEM - PLES — FOR THE SELF - TO RE - A - LIZE IN THEM —

— MY SU - PREME — BEING — AND BE - COM - ING —

(TEN, BASSES) *mp* I AM THE CRE - A - TOR OF THE UN - I - VERSE —

I AM THE FA - THER AND THE MO - THER OF THE UN - I - VERSE — EV - ERY - THING CAME FROM

MIND, SPIR-IT AND BOD-Y ARE MY

ME. EVERY-THING SHALL RE-TURN TO ME LOUDER. GRADUALLY.

TEM-PLES FOR THE SELF- TO RE-A-LISE IN THEM - MY SU -

GRADUALLY

PREME BEING - AND BE - COM - ING

f COME, CRE-A-TION COME

ff
Vall.

p COME, CRE-A-TION, COME COME, CRE-A-TION, COME,
p COME, CRE-A-TION, COME, — COME, CRE-A-TION

ff
Vall.

COME, CRE-A-TION, COME — — — — — *f* BAING — ER — — — — —
COME, — — — — — COME, CRE-A-TION, COME — — — — —

BRING ER BRING ER OF JOY

SOP.
 I AM THE CRE-A-TOR OF THE UN-i-VERSE — I AM THE FA-THER AND THE MO-THER OF THE

ALTO
 I AM THE CRE-A-TOR OF THE UN-i-VERSE — I AM THE FA-THER AND THE MO-THER OF THE

TEN.
 I AM THE CRE-A-TOR OF THE UN-i-VERSE — I AM THE FA-THER AND THE MO-THER OF THE

BASS
 I AM THE CRE-A-TOR OF THE UN-i-VERSE — I AM THE FA-THER AND THE MO-THER OF THE

UN - i - VERSE — EV-ERY-THING CAME FROM ME. EV-ERY-THING SHALL RE-

UN - i - VERSE — EV-ERY-THING CAME FROM ME. EV-ERY-THING SHALL RE-

UN - i - VERSE — EV-ERY-THING CAME FROM ME.

UN - i - VERSE — EV-ERY-THING CAME FROM ME.

-TURN TO ME. ♩ MIND, SPIR-IT AND BOD-Y ARE MY TEM- PLES — FOR THE
LOUDER... GRADUALLY...

-TURN TO ME. ♩ MIND, SPIR-IT AND BOD-Y ARE MY TEM- PLES — FOR THE

8 EV-ERY-THING SHALL RE-TURN — TO — ME — TO — ME — TO — ME, — TO —
LOUDER... GRADUALLY...

EV-ERY-THING SHALL RE-TURN TO ME, TO ME, TO ME, TO

LOUDER GRADUALLY LH

SELF TO RE-A-LIZE IN THEM MY SU-PREME BEING AND BE-COM-ING

SELF TO RE-A-LIZE IN THEM MY SU-PREME BEING AND BE-COM-ING

8 ME, TO ME TO ME MY SU-PREME BEING AND BE-COM-ING

ME, TO ME TO ME MY SU-PREME BEING AND BE-COM-ING

LOUDER . . . GRADUALLY . . .

Piano introduction featuring chords and arpeggios. The music is marked with a forte (**f**) dynamic. The right hand plays chords and arpeggios, while the left hand plays a rhythmic accompaniment.

SOPRANO *mf* MY SU-PREME — BEING AND BE-COM-ING MY SU-PREME — BEING AND BE-

ALTO *mf* My SU-PREME — BEING AND BE-COM-ING My SU-

TENOR *mf* My SU-PREME — BEING AND BE-COM-ING My SU-

BASSES *mf* My SU-PREME — BEING AND BE-COM-ING My SU-PREME — BEING AND BE-COM-ING

Piano accompaniment for the vocal parts, marked with a mezzo-forte (*mf*) dynamic. The right hand plays chords and arpeggios, while the left hand plays a rhythmic accompaniment.

-COM-ING MY SU-PREME BEING AND BE-COM-ING My SU-
 -PREME BEING AND BE-COM-ING My SU-PREME BEING AND BE-
 BEING AND BE-COM-ING My SU-PREME BEING AND BE-COM-ING, BE-
 MY SU-PREME BEING AND BE-COM-ING AND BE-COM-ING, BE-

-PREME BEING AND BE-COM-ING
 -COM-ING, BE-COM-ING, BE-COM-ING.
 -COM - - ing, BE-COM-ING
 -COM ing, BE-COM-ING

f COME, CRE-A-TION COME

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest followed by the lyrics "COME, CRE-A-TION COME". The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings of *ff* and *f*. The key signature has two flats, and the time signature is 4/4.

p ACCELERATE TO

(IN 1)

VERY FAST (♩ = 200)

The second system is primarily piano accompaniment. It begins with a piano (*p*) dynamic and includes the instruction "ACCELERATE TO". The tempo is marked "VERY FAST" with a quarter note equal to 200 beats per minute (♩ = 200). The music is marked "(IN 1)". The piano part features rapid sixteenth-note passages in both hands.

f COME CRE-A-TION, COME COME, CRE-A-TION, COME

VERY FAST (♩ = 200) (IN 1)

The third system continues the piano accompaniment and includes a vocal line. The vocal line has the lyrics "COME CRE-A-TION, COME COME, CRE-A-TION, COME". The piano accompaniment is marked "VERY FAST" (♩ = 200) and "(IN 1)". The system concludes with a *ff* dynamic marking. The piano part features complex chordal textures and rapid rhythmic patterns.

f COME, CRE-A-TION, COME COME, CRE-A-TION, COME

This system contains the first two measures of the piece. The vocal line is in treble clef with lyrics "COME, CRE-A-TION, COME" and "COME, CRE-A-TION, COME". The piano accompaniment is in bass clef, featuring chords and moving lines. Dynamics include *f* and *ff*. There are markings for "trill" and "trill" on the piano part.

BRING-ER OF Joy! BRING-ER OF

This system contains the next two measures. The vocal line continues with "BRING-ER OF Joy!" and "BRING-ER OF". The piano accompaniment continues with chords and moving lines. Dynamics include *f* and *ff*. There are markings for "trill" and "trill" on the piano part.

(IN 3) (IN 1 AGAIN) (IN 3)

This system contains the next two measures of piano accompaniment. It features complex rhythmic patterns and dynamics including *f* and *ff*. There are markings for "trill" and "trill" on the piano part.

Joy! (IN 1 AGAIN)

This system contains the next two measures of piano accompaniment. It features complex rhythmic patterns and dynamics including *ff*. There are markings for "trill" and "trill" on the piano part.

This system contains the final two measures of piano accompaniment. It features complex rhythmic patterns and dynamics including *ff*. There are markings for "trill" and "trill" on the piano part.