

Christmas Day

Day Mass

December 25

9:00am – Day Mass

12:00pm – Day Mass

Christmas Program at 11:30pm

Prelude

Thankful by Josh Groban

Rafael Camarillo, soloist

This piece will be sung 5 minutes before Mass

Christmas Day Mass Hymns at 9:00am and 12:00pm

Opening Hymn: O Come All Ye Faithful arranged by David Wilcocks

Verse 1, 2, 6, and 7

All choir members must sing this

Kyrie: Mass XVI

Led by Darren Matias

Gloria: Mass of Saint Ann

Saint Juliana Adult Choir must lead this

All guest choir members do not need to sing this

Responsorial Psalm: Ps 98: All the ends of the earth have seen the
saving power of God.

Led by Rebecca Divine or Roberta Rehner

Gospel Acclamation: A holy day has dawned upon us. Come, you
nations, and adore the Lord. For today a great light has come upon the
earth.

Led by Darren Matias

Offertory Hymn: Away in a Manger arranged by Ola Gjeilo

Verse 1 is sung by Darren Matias

All other verses must be sung softly by all choir members

Mass Setting: Mass of Saint Ann

Saint Juliana adult choir must lead this

All guest choir members do not need to sing this

Communion Hymn 1: The First Noel arranged by Dan Forrest

All choir members must sing this. Please study that intro.

We will sing verse 1, 2, and 6

Instrumentalist are encouraged to look at the piano score.

Communion Hymn 2: He Shall Reign arranged by Heather Sorenson

Saint Juliana Choir must lead this.

No Angels We Have Heard on High on this version.

Communion Anthem: Silent Night arranged by Dan Forrest

All choir members must sing this.

Recessional Hymn: Joy to the World

Everyone is encouraged to use the hymn score.

The organ score is meant for instrumentalist and sight-readers.

All choir members must sing this.

THANKFUL

Words and Music by
DAVID FOSTER, CAROLE BAYER SAGER
and RICHARD PAGE

Andante ♩ = 80

Esus2 Bsus2 Esus2 Bsus2 Esus2 Bsus2 Esus2 B/F# E G#m A B A/C# B/D#

Some days, we for - get — to
Look be - yond our - selves, — there's

E G#m E/G# Bsus4 B E Emaj7/G# A B A/C# B/D# E Emaj7/G#

look a - round us. Some days, we can't see — the joy that sur -
so much sor - row. It's way to late to say, — "I'll cry to -

Amaj9 Bsus4 B F#m7 B9/G# B9/C#

rounds — us.
mor - row."

So caught up in - side our - selves, —
Each of us must find our truth; —

Amaj9 Bsus4 B E Emaj7 F#m7/A

we take when we should give. — So for to - night we pray — for
 it's so long o - ver - due. — So for to - night we pray — for

E/G# A B E Amaj9 B/A

what we know can be. And on this day we hope — for
 what we know can be. And eve-ry day we hope — for

E/G# A C#m E/B A

what we still can't see. It's up to us to be the change. — And
 what we still can't see. It's up to us, to be the change. — And

E/G# F#dim/A 1. E/B B

ev - en though we all can still do more, there's so much to be thank - ful —
 ev - en though we all can still do more,

Esus4 E E/B B7/F# E

for. there's so much to be thank - ful — for.

The first system of music features a vocal line starting with a whole note rest, followed by a melodic phrase. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A repeat sign with a first ending bracket is present.

A E/G# F#m7 E9sus A E/G#

Ev - en with our dif - fren - ces, there is a place we're all con - nec - ted. Each of us can find each oth - er's

The second system continues the vocal melody and piano accompaniment. The piano part includes a dynamic marking of *mf* and features a consistent eighth-note accompaniment.

C D E Emaj7 C#m D#m E F#m E G#m E F#m

light. _____

The third system shows the vocal line with a long note and a fermata, followed by a rest. The piano accompaniment continues with a dynamic marking of *mp* and includes a fermata over a chord.

E Emaj7/G# A/C# B/D# A/E B/F# E G#m6 Amaj9 B

So for to -

The fourth system concludes the piece with a vocal line and piano accompaniment. The piano part includes a dynamic marking of *mf* and ends with a double bar line and repeat sign.

F# Bmaj7 F# Bmaj7 C#

night we pray _____ for what we know can be. _____ And on this

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a quarter note on F#4, followed by a half note on G#4, and then a quarter note on A4. The piano accompaniment starts with a forte (f) dynamic and features a steady eighth-note bass line in the left hand and chords in the right hand.

F# F#maj7 B G#m/B F#/A# G#m/B

day we hope _____ for what we still can't see. It's up to

The second system continues the musical score. The vocal line has a quarter note on B4, followed by a half note on C#5, and then a quarter note on D5. The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords in the right hand.

D#7 C# B F# G#dim7/B

us _____ to be the change. _____ And ev-en though this world needs so much more,

The third system shows the vocal line with a quarter note on E5, followed by a half note on F#5, and then a quarter note on G5. The piano accompaniment continues with the eighth-note bass line and chords in the right hand.

F#/C# *meno mosso* D#sus₄ F#/C# D#sus₄ F#

there's so much to be thank - ful for. _____

The fourth system begins with a tempo change to *meno mosso*. The vocal line has a quarter note on A4, followed by a half note on B4, and then a quarter note on C#5. The piano accompaniment features a piano (p) dynamic and a slower eighth-note bass line. The system concludes with a piano (pp) dynamic and a final chord.

Tr. F. OAKLEY,
W. T. BROOKE
and others

54. O Come, All Ye Faithful

(*Adeste, fideles*)

Words and melody by
J. F. WADE (c. 1711-1786)
arranged by DAVID WILLCOCKS

1. O come, all ye faith - ful, joy - ful and tri - um - phant! O
2. True God from true God, Light from light e - ter - nal, be -

5
come ye, O come_ ye to Beth - - le - hem!
hold, he comes forth_ from the vir - - gin's womb,

9
Come and be - hold him, born the King of an - gels;
Son of God, be - got - ten, not cre - a - ted.

O come, let us a - dore him, O come, let us a - dore him, O

come, let us a - dore him, Christ the Lord!

A possible organ improvisation may happen before singing verse 6.

Musical score for the first system of the hymn. It features three staves: Descant (Sopranos), All Other Voices, and Organ. The key signature is one sharp (F#) and the time signature is common time (C). The organ part includes a dynamic marking of *f* and the instruction "[Tuba or Solo reed]". The lyrics for the first system are: "6. Sing, choirs of an - gels, Sing in ex - ul - ta - tion,".

Musical score for the second system of the hymn. It features three staves: Descant (Sopranos), All Other Voices, and Organ. The key signature is one sharp (F#) and the time signature is common time (C). The organ part includes a dynamic marking of *f* and the instruction "[Tuba or Solo reed]". The lyrics for the second system are: "Sing, all' ye ci - ti - zens of heav'n a - bove;".

ff
Glo - - - - - ry in the high - est:
ff *mf*
Glo - ry to God In the high - est: O

ff *mf*

mf *f*
O come, O come,
cresc. *f*
come, let us a - dore him, O come, let us a - dore him, O

cresc. *f*

cresc. *ff*
let us a - dore him, Christ the Lord!
cresc. *ff*
come, let us a - dore him, Christ the Lord!

cresc. *ff*

ALL VOICES

f

7. Yea, Lord, we greet thee, Born this hap-py morn - ing, Je - su, to

f Gt. + Full Sw.

ff

thee be glo - ry giv'n; Word of the Fa - ther,

ff

mf cresc. *f cresc.*

Now in flesh ap - pear - ing: O come, let us a - dore him, O come, let us a -

mf cresc. *f cresc.*

ff

-dore him, O come, let us a - dore him, Christ the Lord!

ff

KYRIE

168

Melody

Keyboard

Dm Gm Dm Gm Dm F Bb

Ký - ri - e e - lé - i - son. Ký - ri - e e - lé - i - son. Chri - ste e -

Gm7 F Bb Gm7 F Dm

lé - i - son. Chri - ste e - lé - i - son. Ký - ri -

Gm Dm Gm Dm Gm Dm

e e - lé - i - son. Ký - ri - e e - lé - i - son.

Text: *Graduale Romanum*, 1974.Music: *Chant Mass; Mass XVI; Chant, Mode III; Graduale Romanum*, 1974; keyboard acc. by Owen Alstott, b. 1947, © 1976, OCP. All rights reserved.

Glory to God (Through-composed) (Mass of Saint Ann) 55

$\text{♩} = c. 58$

S.A. *f* Glo-ry! Glo-ry to God in the high-est.—

T. *f* Glo-ry! Glo-ry to God in the high-est.—

f F5 Bb/F F Bb/D Bb F/C C

mf *f*

Glo-ry! Glo-ry to God in the high-est, and on earth peace to

Bb/F F Bb/D F/C C Bb

mf unison

peo-ple of good will. We praise you, we bless you, we a-

Csus C Csus F5 Bbmaj7 *mf*

optional harmony

S.A. dore you, we glo-ri-fy - you, we give you thanks for your great glo -

B \flat /D C/E F B \flat maj7 C

S.A. ry, Lord God, heav-en - ly King, — O God, al - migh-t-y

T.

F Dm B \flat 2 C/B \flat B \flat 2

mf

Fa - ther. Lord Je - sus Christ, On - ly Be - got - ten Son, Lord God,

C F/A B \flat C/B \flat

mf

Lamb of God, Son of the Fa - ther, — you take a - way the sins of the world,

mf *f*

Bb C/Bb F/Bb Bb F/Bb Bb2 N.C. Dm7 C/E

f

— have mer-cy on us; you take a - way the sins of the world,

F Bb2 Dm7 C/E

— re - ceive our prayer; you are seat - ed at the right hand of the Fa-ther,

mf *mf*

F Bb2 Bb(add2) Dm C/E

mf

have mer-cy on us. *f* For you a-lone are the Ho-ly One,

Bb(add2) Csus C N.C. Bb(add2) Bb2 C

you a-lone are the Lord, — you a-lone are the Most High, Je - sus *ff*

F/A F Bb(add2) Bb2 Dm C/E Bb/F Dm7 *ff*

Christ, with the Ho - ly Spir-it, in the glo-ry of God the

Eb(add2) Bb/C

*Play only if no drums, otherwise play drum fill.

Fa - ther. — Glo-ry! Glo-ry to God in the high-est. —

Chords: Bb/F F C7/E F C

8^{va}

Glo - ry! Glo-ry to God in the high-est, and on earth peace to

Chords: Bb/F F Bb/D Bb F/C C Bb

peo-ple of good will. A - men.

Chords: Csus C Csus F5 Bb/F C/F F5 F

THE NATIVITY OF THE LORD (CHRISTMAS): AT THE MASS DURING THE DAY

December 25

Responsorial Psalm: Psalm 98:1, 2-3, 3-4, 5-6 (16)

Response: (Organ/SATB)

Optional Descant div.

All the ends of the earth have seen our God.

Capo 3: (D) (G) (A7) (D) (Bm) (G) (Em) (G) (A7) (D)
F *tacet Bb C7 F Dm Bb Gm Bb C7 F

All the ends of the earth _____ have seen the sav - ing pow - er of God.

*When guitar plays alone, omit "tacet."

Verses: (Cantor or SATB)

(Bm) (A)
Dm C

1. Sing to the LORD a new song,
His right hand has won victory for him,
2. The LORD has made his salva - tion known:
He has remembered his kindness and his faithfulness
3. All the ends of the earth have seen
Sing joyfully to the LORD, all you lands;
4. Sing praise to the LORD with the harp,
With trumpets and the sound of the horn

(G) (A)
Bb C

1. For he has done won - drous deeds;
His ho - ly arm.
2. In the sight of the nations he has re - vealed his justice.
Toward the house of Israel.
3. The salvation by our God.
Break into song; sing praise.
4. With the harp and me - lo - dious song.
Sing joyfully before the King, the LORD.

Gospel Acclamation:

Acclamation: (Organ/SATB) No. VI

Optional Descant

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

Verse: (Cantor)

A holy day has dawned up - on us. Come, you nations, and a -

Organ

dore the Lord. For today a great light has come up - on the earth.

Arrangement commissioned by Kammerkoret NOVA

Away in a Manger

SATB Chorus, Soprano Solo, a cappella

Lyrics: Unknown

Mel. by WILLIAM J. KIRKPATRICK
Arranged by OLA GJEILO

$\bullet = 66$ Instrumental intro only

Soprano *p*
Mm _____ (sempre)

Alto *p*
Mm _____ (sempre)

Tenor *p*
Mm _____ (sempre)

Bass *p*
Mm _____ (sempre)

Keyboard
(for rehearsal only) *p*

7

15 Solo Soprano *mp* **A**

Sung by Darren → A - way in a man - ger, No

S.

A.

T.

B.

15

21

crib for His bed The lit - tle Lord Je - sus Laid down His sweet

21

All sings here (softly)

26

head _____ The stars in the bright sky Looked down where He

26

31

lay The lit - tle Lord Je - sus A - sleep on the hay _____

31

37

The

37

B

cat - tle are low - ing The poor Ba - by wakes But lit - tle Lord Je - sus No

43

49

cry - ing He makes _____ I love Thee, Lord ___ Je - sus Look ___ down from the

49

(tacet solo)

55

sky And ___ stay by my side, Un - til ___ mor - ning is nigh. _____

55

61 S. C

Be near me, Lord Je - sus, I ask Thee to stay Close by me for -

A.

T.

B.

61

67

e - ver And love me I pray Bless all the dear chil - dren In -

67

73 D

thy ten - der care And_ take us to hea - ven To_ live with Thee there ___

Mm ___

Mm ___

Mm ___

73

No need to sing this part

79

Mm (sempre)

(sempre)

(sempre)

(sempre)

79

85

Musical score for measures 85-90. It consists of two systems. The first system has four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The second system has two staves: a grand staff (treble and bass clef). The music is in a key with one flat (B-flat major or D minor) and a common time signature. The vocal lines feature melodic phrases with slurs and ties. The piano accompaniment provides harmonic support with chords and moving lines.

91

Musical score for measures 91-96. It consists of two systems. The first system has four staves: three vocal staves and one bass staff. The second system has two staves: a grand staff. The music continues in the same key and time signature. The vocal lines conclude with a final cadence, marked by a double bar line. The piano accompaniment also concludes with a final cadence.

33

HOLY

INTRO (♩. = ca. 54)

Melody

Keyboard

F/A B♭ B♭/D C/E F

Ho - ly,

F/A B♭ F B♭/D C/E F

Ho - ly, Ho - ly Lord God of hosts.

Gm Gm/F C/E B♭/F F

Heav - en and earth are full of your glo - ry. Ho -

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 Music: *Mass of Renewal*; Curtis Stephan, b. 1973; keyboard acc. by Curtis Stephan and Rick Modlin, b. 1966, © 2009, Curtis Stephan.
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Eb
Bb/D
C
F

san - na in the high - est.

Gm
Bb/F
C/E
Bb/D
Eb

Bless - ed is he who comes in the name of the Lord.

Bb/D
C
Bb
F/A

Ho - san - na in the high - est.

Gm
Gm/F
Eb
Eb/Db
Eb/C
Bbm6
F

Ho - san - na in the high - est.

35

WHEN WE EAT THIS BREAD

INTRO (♩ = ca. 120)

Gm C B♭/D C/E

Melody

When we eat this Bread and

Keyboard

B♭/F F F/A B♭ C Dm

drink this — Cup, we pro - claim your Death, O Lord, —

Dm/C Gm7 C B♭

— un - til you come a - gain. —

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AMEN

INTRO *Broadly* (♩ = ca. 140)

Melody

Keyboard

B \flat C B \flat /D C/E F

A - men,

Gm F/A B \flat E \flat F

a - men, a - men.

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LAMB OF GOD

INTRO *Gently* (♩ = ca. 84)

Keyboard

Dm F/C C/B♭ B♭ Gm Gm/F Csus4 C

Dm F/C C/B♭ B♭ Gm Gm/F C

Lamb of God, you take a-way the sins _____ of the world, have

B♭/D C/E B♭/F F E♭ B♭/D 1 C

mer - cy, have mer - cy on us.

1

Music: *Mass of Renewal*; Curtis Stephan, b. 1973; keyboard acc. by Curtis Stephan and Rick Modlin, b. 1966, © 2009, Curtis Stephan.
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2 C D Em G/D D/C C Am Am/G

Lamb of God, you take a-way the sins _____ of the

Detailed description: This system contains the first two measures of the musical score. The vocal line begins with a whole rest in the first measure, followed by a half note G4 in the second measure. The piano accompaniment features a right-hand melody of eighth notes and a left-hand bass line of eighth notes. A first ending bracket spans the first two measures.

D C/E D/F# C/G G G/B C D

world, grant us, grant _____ us _____ peace.

rit.

Detailed description: This system contains the next two measures. The vocal line continues with a half note D4 in the first measure and a half note G4 in the second measure. The piano accompaniment continues with similar rhythmic patterns. A first ending bracket spans the first two measures. The word 'rit.' is written above the piano accompaniment in the second measure. The system concludes with a double bar line.

King, No - el. *a tempo*
unis. *p*

el, No - el *a tempo*

a tempo

9 10 11 12

Detailed description: This is a musical score for a voice and piano. The top system consists of a vocal line and a piano accompaniment line. The vocal line has lyrics: 'King, No - el.' followed by a long note, and 'el, No - el' followed by another long note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The bottom system shows piano accompaniment for measures 9, 10, 11, and 12. Measure 9 has a bass line starting on G2 and moving up. Measure 10 continues the bass line. Measure 11 has a bass line starting on G2 and moving up. Measure 12 has a bass line starting on G2 and moving up, ending with a fermata. The key signature is one sharp (F#) and the time signature is 3/4. The tempo marking 'a tempo' appears three times. The dynamics include 'p' (piano) and 'pfp' (pianissimo fortissimo).

554 The First Nowell

We are singing verse 1, 2, and 6 but please prepared to sing verses 3-5

D Bm A Em D G D G

1. The first No - well the an - gel did say Was to
 2. They look - ed up and saw a star Shin - ing
 3. And by the light of that same star Three
 4. This star drew nigh to the north - west, O'er
 5. Then en - tered in those wise men three, Full
 6. Then let us all with one ac - cord Sing

D Em⁶ D G Em⁶ D A⁷ D A⁷

cer - tain poor shep - herds in fields as they lay; In
 in the east be - yond them far; And
 wise men came from coun - try far; To
 Beth - le - hem it took its rest; And
 rev - 'rent - ly up - on their knee, And
 prais - es to our heav - 'nly Lord; Who

D Bm A Em⁶ D Em⁶ D G

fields where they lay keep - ing their sheep, On a
 to seek for a king was their in - tent, And
 there it did both stop and stay And to
 of - fered there in his pres - ence Right
 with the Fa - ther we a - dore Their
 And

D Em⁶ D G Em⁶ D A⁷ D

cold win - ter's night that was so deep.
 so it con - tin - ued both day and night.
 fol - low the star wher - ev - er it went.
 o - ver the place where Je - sus lay.
 gold and myrrh and frank - in - cense.
 Spir - it blest for - ev - er - more.

A⁷ D Bm F#m D G D A

No - well, No - well, No - well, No - well!

Bm Dmaj⁷ G D Em⁶ D A⁷ D

Born is the King of Is - ra - el.

Text: English carol, 17th C.
 Tune: THE FIRST NOWELL, Irregular with refrain; English carol; harm. from *Christmas Carols New and Old*, 1871

He Shall Reign Forevermore

with "Angels We Have Heard on High"

For SATB, Optional Children's Choir and Piano with Optional Instrumental Accompaniment*

Duration: ca. 4:10

Arranged by
HEATHER SORENSON

Words and Music by
**CHRIS TOMLIN, MATT MAHER
and TONY WOOD**

Steady (♩ = ca. 114)

Piano

Dm Bbmaj7 F

mp

Am7 Dm Bbmaj7

Soprano

Alto

9 *unis. mp*

In the bleak mid -

F C Dm

win - ter all cre - a - tion groans

Bbmaj7 F C

Bbmaj7 F C

Soprano

Alto for a world in dark - ness, fro - zen like a
 Tenor *un. mp*

Dm B^bmaj⁷ F

13

Light is break - ing — in a sta -
 stone. *div.* Light is break - ing.

C Gm B^b2

16

- ble for a throne. *mf* 21
 And He shall reign

F F^{sus} F C Dm⁷
mf

19

unis.

for - ev - er - more, — for - ev - er - more. — And

unis.

B \flat F C/E

22

unis.

He shall reign — for - ev - er - more, — for - ev - er - more. —

unis.

Dm 7 B \flat F

25

29

unis.

Un - to us — a Child — is born, — the

unis.

C/E Dm B \flat

28

King of kings — and Lord — of lords. — And He shall reign —

F C Dm7

31

unis.
for - ev - er - more, — for - ev - er - more. —

unis.

B^b F C

34

remain steady and strong

Dm² B^bmaj⁷ F²

37

mp

Oo, _____

If I were a wise man,

unis. mf

C²

Dm²

B^bmaj⁷

40

unis. mf

ah. _____

If I were a

I would trav - el far.

F²

C²

Dm⁷

43

But poor as

shep - herd, I would do my part.

B^bmaj⁹

F²

C²

46

I am, — I will give — to Him — my heart. —

div.
Poor as I am.

Gm Bb2(no3) F

49

f 53 *unis.*

And He shall reign — for - ev - er - more, —

f *unis.*

C Dm7 Bb

52

f

— for - ev - er - more. — And He shall reign —

F C/E Dm7

55

unis.
 for - ev - er - more, — for - ev - er - more. —

unis.

B \flat F C/E

58

61 *unis.*
 Un - to us — a Child — is born, — the King of kings — and Lord —

unis.

Dm B \flat F

61

— of lords. — And He shall reign — for - ev - er - more, —

unis.

unis.

C Dm 7 B \flat

64

unis. mp

for - ev - er - more. Here with - in a man -

F C Dm⁹

mp

67

- ger lies the One Who made the star - ry skies; this

B^b2 (no3) F5 C/E

70

Ba - by born for sac - ri - fice: Christ, the Mes - si -

Tenors only mp

Dm B^b F

73

- ah! In - to our hopes, in - to our fears the

mf

add Bases

C C/D Dm B^b

mf

76

Sav - ior of the world ap - pears, the Prom - ise of e - ter -

C/F F C/E Dm⁷

79

- nal years: Christ, the Mes - si - ah!

div.

B^b F/C B^b Fsus/C F/C C

82

85

Descant (opt. Children's Choir)

unis. f

Glo -

Soprano *f* *unis.*

Alto He shall reign for - ev - er - more, for - ev - er - more.

Tenor *f* *unis.*

Bass

85 F B^b/F F

85

- ri - a! Glo -

unis.

And He shall reign for - ev - er - more, for - ev - er - more.

unis.

C/F F B^b/F

88

93 Heavy driving 4

ff

ri - a! He shall reign

unis. ff

for - ev - er - more! He shall reign

unis. ff

93 Heavy driving 4

ff

91

F C Em7

for - ev - er - more, for - ev - er - more.

for - ev - er - more, for - ev - er - more. And

94

C G D

Glo

He shall reign *unis.* for - ev - er - more, *unis.* for - ev - er - more.

Em7 C G

97

101

ri - a! Ah, un - to

unis. Un - to us a Child is born, the

unis.

101

D/F# Em C

100

us! _____ And He shall reign_

King of kings_ and Lord_ of lords._ And He shall reign_

G D Em⁷

103

_____ for - ev - er - more, _____ for - ev - er - more. _____

unis.

_____ for - ev - er - more, _____ for - ev - er - more. _____

unis.

C G D/F#

106

109

In ex - cel - sis De - o! _____ He shall reign, _____

He shall reign, _____ He shall reign, _____

109

Em D G C G/D C²/D G/D

109

Anthem Ending

_____ He shall reign, _____ He shall reign! _____

_____ He shall reign. _____ He shall reign! _____

Anthem Ending
G

C²/D G/D C²/D

113

Musical score for three staves (treble, alto, and bass clefs) with a key signature of one sharp (F#). The top staff contains a single note with a long horizontal line above it. The middle and bottom staves contain chords with long horizontal lines above them, indicating sustained notes or glissandi.

Musical score for a grand piano (G.C.) with treble and bass clefs. The key signature is one sharp (F#). The score includes a melodic line in the treble clef and a bass line in the bass clef. Chords are labeled "N.C.", "G", and "A". A dynamic marking "ff" is present. The number "117" is written at the bottom left.

SILENT NIGHT

Arranged by Dan Forrest

Verse 1:

Silent night, holy night!
All is calm, all is bright.
Round yon Virgin, Mother and Child.
Holy infant so tender and mild,
Sleep in heavenly peace,
Sleep in heavenly peace

Verse 2:

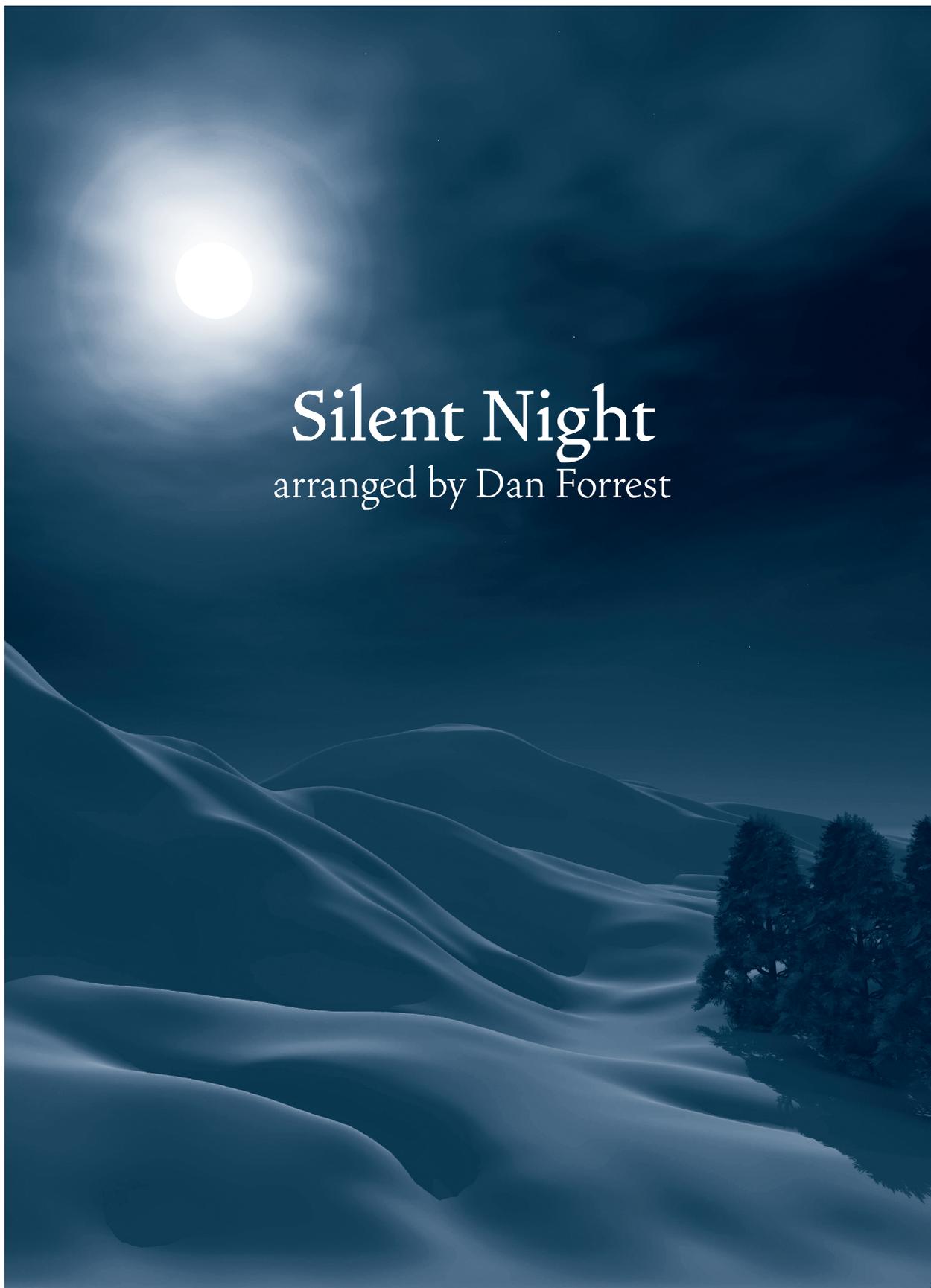
Silent night, holy night!
Son of God love's pure light.
Radiant beams from Thy holy face
With dawn of redeeming grace,
Jesus Lord, at Thy birth
Jesus Lord, at Thy birth

Bridge:

Chorus Only

Verse 3:

Silent night, holy night!
Wondrous Star lend thy light
With the angels let us sing
"Alleluia" to our King,
Christ the Savior is born!
Christ the Savior is born!



Silent Night

arranged by Dan Forrest

Commissioned by the Baylor University School of Music for A Baylor Christmas 2019

Silent Night

For SATB Choir, piano and optional string quartet* or orchestra**

Joseph Mohr,
tr. John Freeman Young

STILLE NACHT, Franz Grüber
Arranged by DAN FORREST
(ASCAP)

With serene calm, never rushed ♩ = ca. 60 - 63

The musical score is arranged in four systems. The first system (measures 1-6) features a piano accompaniment in 3/4 time with a key signature of two flats. The right hand begins with a melodic line marked *sempre semplice* and *p*. The left hand provides harmonic support. The second system (measures 7-12) continues the piano accompaniment, with the right hand moving to a more active melodic line and the left hand providing a steady bass line. The third system (measures 13-18) shows the piano accompaniment with dynamic markings *poco rit.* and *a tempo*. The fourth system (measures 19-24) includes the SATB choir parts. The Soprano (SA) and Tenor/Bass (TB unis.) parts enter in measure 21 with the lyrics "Silent night!". The piano accompaniment continues with *poco rit.* and *a tempo* markings, ending with a *mp* dynamic in measure 24.

* Full score and parts for String Quartet (BP2200A) are available for purchase.

** Full score and parts for Orchestral accompaniment (BP2200B) are available for purchase.

*** Children's choir may sing melody along with SATB choir, if desired, throughout the first stanza and in mm. 91-111.

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BP2200-3

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Ho - ly night! All is calm, all is bright

25 26 27 28 29 30

round yon vir - gin moth - er and child; Ho - ly

31 32 33 34 35

in - fant so ten - der and mild, Sleep in heav'n - ly
heav - en - ly

36 37 38 39 40

peace, Sleep in heav - en - ly peace. *Sopranos stagger breathing*

heav - en - ly peace, Sleep in heav - en - ly peace,

peace, Sleep in heav'n - ly peace,

41 42 43 44 45 46

poco rit. *a tempo*

peace.

poco rit. *a tempo*

peace.

47 48 49 50 51 52

53 54 55 56 57 58

* Pianists with large hands may add cue-sized notes in RH, and play the lowest down-stemmed treble clef notes with LH.
BP2200-5

S *mp*
Si - lent night, Ho - ly night, Son of God,

A *mp*
Si - lent night, Ho - ly night, Son of God,

T *mp*
Si - lent night, Ho - ly night, Son of God,

B *mp*
Si - lent night, Ho - ly night, Son of God,

(play cue-sized notes if strings are not used)

59 60 61 62 63 64

love's pure light, (Aw)

love's pure light, (Aw)

love's pure light, ra - diant, beams from Thy ho - ly face,

love's pure light, ra - diant, beams from Thy ho - ly face,

mp

65 66 67 68 69 70

with the dawn of grace, (Aw) Je - sus, Lord, at Thy
 with the dawn of re - deem - ing grace, Je - sus, Lord, Thy
 with the dawn of grace, re - deem - ing grace, Je - sus, Lord, Thy
 with the dawn of re - deem - ing grace, Je - sus, Lord, Thy

71 72 73 74 75 76

birth, Je - sus, Lord at Thy birth.
 birth, Thy birth, Je - sus, Lord at Thy birth.
 birth, Thy birth, Je - sus, Lord at Thy birth. *unis.*
 birth, Je - sus, Lord, Thy birth.

77 78 79 80 81 82

Poco piu mosso ♩ = ca. 69

Ah Si - lent night, Je - sus,
 Si - lent night, ho - ly night, Je - sus,
 Si - lent night, Je - sus,
 Si - lent night, ho - ly night,

Poco piu mosso ♩ = ca. 69

mf

83 84 85 86 87

rit. Lord at Thy birth, *f a tempo* Si - lent night,
rit. Lord at Thy birth, *f a tempo* Si - lent night,
rit. Lord at Thy birth, at Thy birth, *f a tempo* Si - lent night,
rit. unis. Lord, at Thy birth, *f a tempo* Si - lent night,

rit. *f a tempo*

88 89 90 91 92

ho - ly night, Won - drous star, with the
ho - ly night, Won - drous star, lend thy
ho - ly night, Won - drous star, lend thy
ho - ly night, Won - drous star, lend thy

93 94 95 96 97

an - gels sing "Al - le - lu -
light; With the an - gels let us
light; With the an - gels let us
light; With the an - gels let us

98 99 100 101

ia, Al - le - lu - ia"

sing "Al - le - lu - ia" to our

sing "Al - le, Al - le - lu - ia" to our

sing Al - le - lu - ia" to our

102 103 104 105

"Christ the Sav - ior is born!"

King, "Christ the Sav - ior, Christ is

King, "Christ the Sav - ior Christ is

King, "Christ the Sav - ior, Christ is

106 107 108 109

rit. *mp* **Tempo I**

born, Christ — the Sav - ior is born." —

rit. *mp*

Christ the Sav - ior is **Tempo I**

rit. *mp*

110 111 112 113 114

p *sempre semplice*

115 116 117 118 119

mp *p*

120 121 122 123 124 125



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He Is Born! (BP1924)	SATB
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How Great Thou Art (BP2015)*	SSAA
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* *Orchestration accompaniment available*

518 Joy to the World *For choir use only*

D G D/A A D G

1. Joy to the world, the Lord is come! Let earth re-
 2. Joy to the earth, the Sav - ior reigns! Let us our
 3. No more let sin and sor - row grow, Nor thorns in -
 4. He rules the world with truth and grace, And makes the

A D

ceive her king; Let ev - 'ry heart pre -
 songs em - ploy; While fields and floods, rocks,
 fest the ground; He comes to make his
 na - tions prove The glo - ries of his

pare him room And heav'n and na - ture
 hills and plains Re - peat the sound - ing
 bless - ings flow Far as the curse is
 right - eous - ness, And won - ders of his

And
 Re -
 Far
 And

