

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 B⁶/G# B⁶/C#

rounds — us.
mor - row."

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

rit. *a tempo*

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 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,

mp

Esus4 E E/B B7/F# E

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

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

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

light. —

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

So for to -

F# Bmaj7 F# Bmaj7 C#
 night we pray _____ for what we know can be. _____ And on this

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

D#7 C# B F# G#dim7/B
 us _____ to be the change. _____ And ev-en though this world needs so much more,

F#/C# *meno mosso* D#sus₄ F#/C# D#sus₄ F#
 there's so much to be thank - ful for. _____

f *pp*

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.

DESCANT (SOPRANOS)

f

6. Sing, choirs of an - gels, Sing in ex - ul - ta - tion,

ALL OTHER VOICES

f

6. Sing, choirs of an - gels, Sing in ex - ul - ta - tion,

Gt. + Sw.

ORGAN

f [Tuba or Solo reed]

Ped.

Sing, all' ye ci - ti - zens of heav'n a - bove;

Sing, all ye ci - ti - zens of heav'n a - bove;

Gt. + Sw.

ff Glo - - - - - ry in the high - est:

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

ff *mf*

mf O come, *f* O come,

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

cresc. *f*

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

cresc. come, let us a - dore him, *ff* 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.

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

Dm Gm Dm Gm Dm F Bb

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

Keyboard

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

$\text{♩} = \text{c. } 58$

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

T. *f*

mf *f*

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

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 - might-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*

B $\flat$ C/B $\flat$ F/B $\flat$ B $\flat$ F/B $\flat$ B $\flat$ 2 N.C. Dm7 C/E

f

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

F B $\flat$ 2 Dm7 C/E

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

mf *mf*

F B $\flat$ 2 B $\flat$ (add2) Dm C/E

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

f

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

f

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. —

sub

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

Bb/F F C7/E F C

peo-ple of good will. A - men.

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) F (G) Bb (A7) C7 (D) F (Bm) Dm (G) Bb (Em) Gm (G) Bb (A7) C7 (D) F

All the ends of the earth have seen the saving power of God.

*When guitar plays alone, omit "tacet."

Verses: (Cantor or SATB)

(Bm) Dm (A) 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 lands;
Sing joyfully to the LORD, all you

4. Sing praise to the LORD with the harp,
With trumpets and the sound of the horn

(G) Bb (A) C

1. For he has done won - drous deeds;
His 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

♩ = 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

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

31

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

37

The

37

This musical score is for a piece titled "The". It features a vocal line and a piano accompaniment. The score is divided into two systems, each starting at measure 37. The key signature is one flat (B-flat), and the time signature is 4/4. The vocal line is written in a soprano or alto clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The vocal line consists of a series of whole notes, with the word "The" appearing under the final note. The piano accompaniment features a steady rhythm of eighth notes, with some measures containing chords. The score ends with a double bar line and a repeat sign.

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

55

(tacet solo)

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

Detailed description: This block contains the first system of the musical score, measures 61 through 66. It features a Soprano (S.) line with a vocal melody and lyrics, and a Piano accompaniment consisting of three staves (A., T., B.). The key signature has one flat (B-flat). The Soprano line begins with a rest, followed by a series of eighth and quarter notes. The lyrics are: "Be near me, Lord — Je - sus, I — ask Thee to stay Close — by me for -". The Piano accompaniment consists of whole rests on all three staves.

67

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

67

Detailed description: This block contains the second system of the musical score, measures 67 through 72. It continues the Soprano (S.) line and Piano accompaniment from the first system. The Soprano line continues the melody with the lyrics: "e - ver And — love me I pray — Bless all the dear — chil - dren In —". The Piano accompaniment continues with whole rests on all three staves.

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

This system contains measures 85 through 90. It features four staves: three vocal staves (Soprano, Alto, and Tenor/Bass) and one piano accompaniment staff. The key signature has one flat (B-flat). The vocal parts consist of eighth and quarter notes, often beamed together. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

91

This system contains measures 91 through 96. It features the same four-staff arrangement as the previous system. Measures 91-94 continue the vocal melody with various note values and rests. Measures 95 and 96 conclude the system with a final cadence, marked by a double bar line. The piano accompaniment supports the vocal lines throughout.

33

HOLY

INTRO (♩. = ca. 54)

Melody

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 -

Keyboard

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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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$E\flat$ $B\flat/D$ C F
 san - na in the high - est.

Gm $B\flat/F$ C/E $B\flat/D$ $E\flat$
 Bless - ed is he who comes in the name of the Lord.

$B\flat/D$ C $B\flat$ F/A
 Ho - san - na in the high - est.

Gm Gm/F $E\flat$ $E\flat/D\flat$ $E\flat/C$ $B\flat m6$ F
 Ho - san - na in the high - est.

35

WHEN WE EAT THIS BREAD

INTRO (♩ = ca. 120)

Melody

Keyboard

Gm C B♭/D C/E

When we eat this Bread and

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. —

The musical score is written for a melody and keyboard accompaniment. The time signature is 3/4. The key signature has two flats (Bb and Eb). The melody line is in the treble clef, and the keyboard accompaniment is in the grand staff (treble and bass clefs). Chord symbols are placed above the melody line: Gm, C, Bb/D, C/E, Bb/F, F, F/A, Bb, C, Dm, Dm/C, Gm7, C, Bb. The lyrics are: 'When we eat this Bread and drink this — Cup, we pro - claim your Death, O Lord, — un - til you come a - gain. —'. The score ends with a double bar line.

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37

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.

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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38

LAMB OF GOD

INTRO *Gently* (♩ = ca. 84)

Chords: Dm F/C C/B $\flat$ B $\flat$ Gm Gm/F C $\text{sus}4$ C

Keyboard

Chords: Dm F/C C/B $\flat$ B $\flat$ Gm Gm/F C

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

Chords: B $\flat$ /D C/E B $\flat$ /F F E $\flat$ B $\flat$ /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

2

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

world, grant us, grant _____ us _____ peace.

rit.

The musical score is for a piece titled "Lamb of God, you take away the sins of the world, grant us, grant us peace." It is a continuation of a previous piece, as indicated by the page number 38 and the title "LAMB OF GOD, cont. (2)". The score is written for a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a rest for two measures, then enters with the lyrics "Lamb of God, you take a-way the sins _____ of the". The piano accompaniment consists of a right hand and a left hand. The right hand plays a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The score includes various musical notations such as notes, rests, bar lines, and dynamic markings like "rit." (ritardando). The lyrics are written below the vocal line, with some words hyphenated to span across measures. The overall mood is solemn and reverent, typical of a Mass setting.

648

2

English Carol

W. Sandys' *Christmas Carols*, 1833
Arranged by DAN FORREST
(ASCAP)

Full orchestral accompaniment for SATB: BP1857A. SSA (BP1926) and TTB (BP1930) voicings available.

BP1857-2

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

el, No - el *a tempo*

a tempo

9 10 11 12

The musical score is written for three parts: vocal, piano, and keyboard. The key signature is G major (one sharp) and the time signature is 3/4. The vocal part has lyrics 'King, No - el.' and 'el, No - el'. The piano part has lyrics 'el, No - el'. The keyboard part has measures numbered 9, 10, 11, and 12. The score is marked 'a tempo' and 'unis. p'.

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 the earth it gave great light, And
 there for a king was their in - tent, And to
 of it did both stop and stay Right
 with - ered there in his pres - ence Their
 the Fa - ther we a - dore 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

The First Noel

648

For SATB Choir and Keyboard

2

For instrumentalist use only

English Carol

W. Sandys' *Christmas Carols*, 1833
Arranged by DAN FORREST
(ASCAP)

Rubato, with warmth and wonder ♩ = 69-76 *p*

No - el,

Rubato, with warmth and wonder ♩ = 69-76

(always feel in a slow 1)

mp

1 2 3 4

No - el, No - el, No - el, No - el,

poco rit. *mf* Born is the

poco rit. *mf*

poco rit. *f*

5 6 7 8

Full orchestral accompaniment for SATB: BP1857A. SSA (BP1926) and TTB (BP1930) voicings available.

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BP1857-2

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

a tempo

9 10 11 12

first No - el, the an - gels did say, Was to

mp *p* *simile*

13 14 15 16

(L.H. smooth and unaccented)

cer - tain poor shep - herds in fields where they lay, *mp* In

17 18 19 20

fields — where — they lay — keep - ing their sheep, On a

mp

21 22 23 24

cold win - ter's night — that was — so deep. No -

mp

25 26 27 28

S.
el, — No - el, No - el, No - el!

A.
el, — No - el, No - el, No - el!

T. *mp*
No - el, No - el, No - el, No - el!

B. *mp*
No - el, — No - el, No - el, No - el!

mp *mf*

29 30 31 32

mf

Born is the King — of Is - ra - el.

mf

33 34 35 36

mp

mf

They — look - ed —

simile

37 38 39 40

unis. mp

Saw a star Shin-ing in the

unis.

up and — saw — a star Shin-ing in — the

41 42 43 44

east, be - yond them far. And to the

east, be - yond them far.

mp

45 46 47 48

Detailed description: This block contains the first system of a musical score, measures 45 through 48. It features a vocal line with lyrics and a piano accompaniment. The key signature has two sharps (F# and C#). The vocal line starts with a melodic phrase in measure 45, continues in 46, and then has a rest in 47 before resuming in 48. The piano accompaniment provides harmonic support with chords and moving lines in both hands. A mezzo-piano (*mp*) dynamic marking is present above the vocal line in measure 48.

earth it gave great light, And so it con -

cresc. poco a poco

49 50 51 52

Detailed description: This block contains the second system of the musical score, measures 49 through 52. The vocal line continues with the lyrics 'earth it gave great light, And so it con -'. The piano accompaniment features a crescendo marked 'cresc. poco a poco' starting in measure 49. The musical notation includes various note values and rests, with a fermata over the final note of the vocal line in measure 52.

tin - ued both day and night. No -

mf *unis. mf*

No - el, No -

53 54 55 56

Detailed description: This block contains the third system of the musical score, measures 53 through 56. The vocal line continues with the lyrics 'tin - ued both day and night. No -' and 'No - el, No -'. The piano accompaniment continues with harmonic support. Dynamic markings include *mf* (mezzo-forte) and *unis. mf* (unison mezzo-forte). The system concludes with a fermata over the final note in measure 56.

el, No - el, *poco rit.*

el, No - el, No - el, No - el, *poco rit.*

el, No - el, No - el, *poco rit.*

57 58 59 60

Born is the King of Is - ra - el, *poco più mosso*

Born is the King of Is - ra - el, No - *poco più mosso*

61 62 63 64

f *non rit.* *mf cresc. poco a poco* *poco più mosso*

No - el, No - el, No -

el, No - el, No - el, No - el, No -

65 66 67 68

f *poco rit.* *unis. f*

el! Then

f *poco rit.* *unis. f*

f *poco rit.*

69 70 71 72

And. *

With forward motion

let us all with one accord Sing

With forward motion

f

73 74 75 76

unis.

praises to our heav'nly Lord, That

unis.

77 78 79 80

hath — made — heav'n — and — earth — of naught, And —

with — His blood — man - kind — hath bought. No —

poco rit. *f*

poco rit.

poco rit.

S. *a tempo*

A. *a tempo*

T. *f a tempo*

B. *f a tempo*

f a tempo

el, No - el, No - el, No - el!

el, No - el, No - el, No - el!

No - el, No - el, No - el, No - el!

No - el, No - el, No - el, No - el!

81 82 83 84 85 86 87 88 89 90 91 92

Moving forward

poco rit. *f* *più forte*

Born is the King, No - el, No -

poco rit. *f* *più forte*

poco rit. *f* *più forte*

93 94 95 96

rit. *ff*

el, Born is the King, No - el!

rit. *ff*

rit. *ff*

97 98 99 100

poco rit. *p a tempo*

No - el,

poco rit. *a tempo*

poco rit. *a tempo mp*

101 102 103 104

No - el *poco rit.* Born is the *mp*

No - el, No - el, *p* *poco rit.* No - *mp*

No - el, No -

105 106 107 108

King, *p*

el, No - el, No - *p*

109 110 111 112

rit.

el. *rit.*

mp *rit.*

113 114 115 116 117

He Shall Reign Forevermore

with "Angels We Have Heard on High"

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

Arranged by
HEATHER SORENSON

Duration: ca. 4:10

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

Steady (♩ = ca. 114)

Piano

Dm B^bmaj⁷ F

mp

Am⁷ Dm B^bmaj⁷

4

Soprano

Alto

F C Dm

9

unis. mp

In the bleak mid -

7

win - ter all cre - a - tion groans

B^bmaj⁷ F C

10

Soprano

Alto

Tenor

unis. *mp*

Bass

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 —

mf

F

Fsus

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 $\flat$ F C

34

Dm² B $\flat$ maj⁷ F²

remain steady and strong

37

mp

Oo, _____

unis. mf

If I were a wise man,

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.

49

Gm Bb2 (no3) F

f 53 *unis.*

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

f *unis.*

52

C Dm7 Bb

— 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

unis.

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

unis.

C Dm 7 B $\flat$

64

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 $\flat$

76

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

C/F F C/E Dm 7

79

- nal years: Christ, the Mes - si - ah! *div.*

B $\flat$ F/C 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 $\flat$ /F F

f

85

- ri - a! Glo -

unis.

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

unis.

C/F F B $\flat$ /F

88

93 Heavy driving 4

ff

ri - a! He shall reign —

for - ev - er - more! — He shall reign —

unis. ff

unis. ff

93 Heavy driving 4

Em⁷***ff***

F C

91

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

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

C G D

94

Glo -

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

Em⁷ C G

97

ri - a! Ah, un - to

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

unis.

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

Detailed description: This system contains measures 103, 104, and 105. The vocal parts (Soprano, Alto, and Tenor/Bass) sing the lyrics. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Chords G, D, and Em⁷ are indicated above the piano staves.

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

unis.

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

unis.

C G D/F[#]

106

Detailed description: This system contains measures 106, 107, and 108. The vocal parts sing the lyrics. The piano accompaniment continues with the same style. Chords C, G, and D/F[#] are indicated above the piano staves. The word 'unis.' is written above the vocal staves in measures 107 and 108.

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! _____

div.

div.

C²/D

G/D

C²/DAnthem Ending
G

113

117

N.C. G A

ff

118

This musical score is for measures 117 and 118. The top system consists of three staves: a single treble staff, and a grand staff (treble and bass) with a brace on the left. The key signature is one sharp (F#). In measure 117, the single treble staff has a half note F#4. The grand staff has a whole note chord of F#4 and A4. In measure 118, the single treble staff has a half note A4. The grand staff has a whole note chord of G4 and A4. The bottom system is a grand staff for piano. In measure 117, the treble staff has a melodic line starting on F#4, and the bass staff has a bass line starting on B2. In measure 118, the treble staff has a whole note G4, and the bass staff has a whole note chord of G4 and A4. The dynamic *ff* is marked in measure 118. The measure numbers 117 and 118 are at the bottom left of the system.

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:

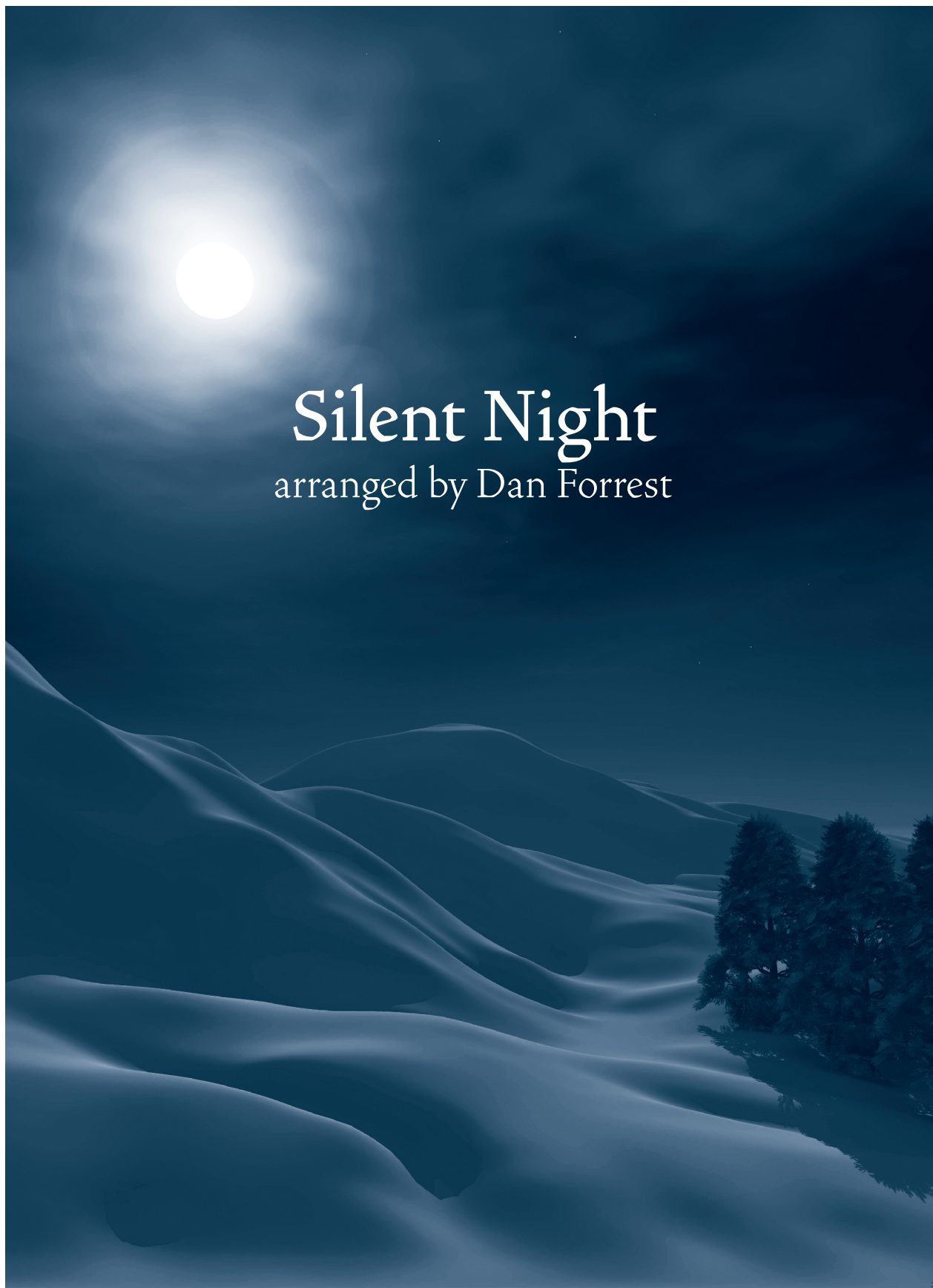
Silent night, holy night!
Son of God love's pure light.
Radiant beams from Thy holy face
With dawn of redeeming grace,
Jesus Lord, at Thy birth
Jesus Lord, at Thy birth

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

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 written for SATB choir, piano, and optional string quartet or orchestra. It is in 3/4 time with a key signature of one flat (B-flat). The tempo is marked "With serene calm, never rushed" with a quarter note equal to approximately 60-63 beats per minute. The score is divided into four systems of music. The first system (measures 1-6) features a piano introduction with the instruction "sempre semplice" and a dynamic of "p". The second system (measures 7-12) continues the piano introduction with a dynamic of "mp". The third system (measures 13-18) includes the SATB choir parts, with dynamics of "poco rit.", "a tempo", and "p". The fourth system (measures 19-24) continues the piano accompaniment with dynamics of "poco rit.", "a tempo", and "mp". The SATB choir parts enter in measure 19 with the lyrics "Si - lent night!". The score includes various musical notations such as treble and bass staves, clefs, key signatures, time signatures, dynamics, and articulation marks.

* 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.

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

Measures 25-30: The vocal line features a melody in G major with lyrics. The piano accompaniment consists of chords in the right hand and rests in the left hand.

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

Measures 31-35: The vocal line continues the melody. The piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand.

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

Measures 36-40: The vocal line concludes the phrase. The piano accompaniment continues with the eighth-note pattern in the right hand and chords in the left hand.

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.

poco rit. *a tempo* *mf*

47 48 49 50 51 52

mp

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.

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,
 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

8 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.

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

Christ the Sav — ior is

rit. *mp*

110 111 112 113 114

p *sempre semplice*

115 116 117 118 119

mp *p*

120 121 122 123 124 125

Top Selling Titles of
Dan Forrest
from Beckenhorst Press

And Can It Be? (BP2027)	SATB
And Can it Be? (BP2068)	SSAA
And Can it Be? (BP2069)	TTBB
Arise, My Soul, Arise (BP1973)	SATB
Arise, My Soul, Arise (BP1984)	SSA
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Cradle Carol, A (BP1824)*	SATB
First Noel, The (BP1857)*	SATB
First Noel, The (BP1930)*	TTB
First Noel, The (BP1926)*	SSA
Forever King! (BP2002)	SATB
Forever King! (BP2024)	TTBB
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Hands That First Held Mary's Child, The (BP1991)*	T(T)BB
Hark! The Herald Angels Sing (BP2051)*	SATB
He Is Born! (BP1924)	SATB
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How Great Thou Art (BP2015)*	SSAA
How Great Thou Art (BP2019)*	TTBB
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I Know That My Redeemer Lives (BP2011)	SSAA
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O Come, All Ye Faithful (CU1033)*	TTBB
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When I Survey the Wondrous Cross (BP1899)*	SATB

* *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 [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

sing, And heav'n and na - ture sing, And
 joy, Re - peat the sound - ing joy, Re -
 found, Far as the curse is found, Far
 love, And won - ders of his love, And

heav'n and na - ture sing, And heav'n and na - ture
 peat the sound - ing joy, Re - peat the sound - ing
 as the curse is found, Far as the curse is
 won - ders of his love, And won - ders of his

Guitar

D G D G D/A A D

heav'n, and heav'n and na - ture sing.
 peat, re - peat the sound - ing joy.
 as, far as the curse is found.
 won - ders, won - ders of ... his ... love.

Vocal 1

sing, and heav'n and na - ture sing.
 joy, re - peat the sound - ing joy.
 found, far as the curse is found.
 love, and won - ders of his love.

Repeat this part twice at the end

Text: Psalm 98; Isaac Watts, 1674–1748

Tune: ANTIOCH, CM; arr. from George F. Handel, 1685–1759, in T. Hawkes' *Collection of Tunes*, 1833

JOY TO THE WORLD

For Mixed Choir (SATB) and Keyboard*

For instrumental use only

“Antioch,” by Lowell Mason
Mack Wilberg, *arr.*

Isaac Watts (1674–1748)

With spirit and energy

Primo**

Keyboard

f *mf* *molto cresc.*

5

10

*A full score and set of parts for an orchestral arrangement (picc.2.2.2.2-4.4.3.1-2perc.timp-str-org) or for brass ensemble (4.4.3.1-2perc.timp-org) are available on rental from the Publisher.

**The *primo* part is optional and may be played by a second player up one octave on the same keyboard or in doubled octaves on a second keyboard.

15

Measures 15-18 of a musical score in D major (two sharps). The score is written for piano with three staves: Treble, Middle, and Bass. The key signature is D major. The time signature is not explicitly shown but appears to be 4/4 based on the notation. The music features a complex texture with many beamed sixteenth and thirty-second notes, often with accents. Measure 15 shows a rapid ascending scale in the Treble staff. Measures 16-18 continue with intricate patterns, including some rests in the Treble staff and active lines in the Middle and Bass staves.

19

Measures 19-22 of the musical score. Measure 19 begins with a whole rest in the Treble staff. Measures 20-22 feature more complex rhythmic patterns with many beamed notes and accents. The Middle and Bass staves are particularly active, with the Bass staff showing some lower register notes and rests.

23

Measures 23-26 of the musical score. Measure 23 starts with a whole rest in the Treble staff. Measures 24-26 continue the intricate patterns, with the Treble staff becoming more active again. The Middle and Bass staves maintain their complex textures with many beamed notes and accents. The piece concludes in measure 26 with a final chord in the Middle and Bass staves.

27

S. A. *f*

Joy to the world! the Lord is — come: let

T. B. *f*

This block contains the musical notation for measures 27 through 30. The vocal parts (Soprano Alto and Tenor Bass) are written in treble and bass clefs with a key signature of one sharp (F#). They begin with a forte (*f*) dynamic. The lyrics are: "Joy to the world! the Lord is — come: let". The piano accompaniment consists of two staves (treble and bass clef) with a key signature of one sharp. It features a complex texture with many beamed sixteenth and thirty-second notes, creating a rapid, flowing accompaniment for the vocal lines.

31

earth re - ceive her King! Let

This block contains the musical notation for measures 31 through 34. The vocal parts continue with the lyrics: "earth re - ceive her King! Let". The piano accompaniment continues with its rapid, flowing texture of beamed notes. The vocal lines have some long notes with ties, particularly in the final measure of this section.

35

ev - 'ry heart pre - pare him room, and

mf

39

heav'n and na - ture sing, and heav'n and na - ture sing, and

cresc. *f*

mf *cresc.*

43

heav'n, and heav'n and na - ture sing.

f

This system contains measures 43 through 46. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a forte (*f*) dynamic marking in measure 44. The key signature has two sharps (F# and C#).

47 S., A. unis.

Joy to the earth! the Sav - ior reigns: let

mf

mf

This system contains measures 47 through 50. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a mezzo-forte (*mf*) dynamic marking in measure 48. The key signature has two sharps (F# and C#).

51

all their songs em - ploy, While

This system contains measures 51 through 54. It features a vocal line with lyrics and a piano accompaniment. The key signature has two sharps (F# and C#).

55

fields... and... floods, rocks, hills and plains re -

59

re - peat the sound - ing joy, re - peat the sound - ing peat the sound - ing joy, re - peat the sound - ing joy, re -

63

Tenors
joy, re - peat the sound - ing joy.

Basses
peat, re - peat the sound - ing joy.

67

f marc.

T. No more let sins and sor - rows grow, nor

B. No more let sins and sor - rows grow, nor

f marc.

71

thorns in - fest the ground: He

thorns in - fest the ground: He

f marc.

75

comes to make his bless - ings flow

comes to make his bless - ings flow far

79

far as the curse is found, far as the curse is found, far as the curse is found, far

83

found, — far as — the curse is — found.

as, far as — the curse is — found.

This system contains measures 83 through 86. It features a vocal melody in the upper staff and a piano accompaniment in the lower staves. The key signature is one sharp (F#). The lyrics are: "found, — far as — the curse is — found." for the vocal line and "as, far as — the curse is — found." for the piano line. The piano accompaniment includes various chords and melodic lines, with some notes marked with accents (>).

87

This system contains measures 87 through 90. The piano accompaniment continues with complex chordal textures and melodic lines. The key signature remains one sharp (F#).

91

This system contains measures 91 through 94. The piano accompaniment continues with complex chordal textures and melodic lines. The key signature remains one sharp (F#).

95

Piano accompaniment for measures 95-98. The music is in D major (two sharps) and 4/4 time. The right hand features a continuous eighth-note pattern in the upper register, while the left hand provides a steady bass line with chords and single notes. Dynamic markings include accents and a crescendo hairpin.

99

Piano accompaniment for measures 99-102. The right hand continues the eighth-note pattern, with some chords and rests. The left hand maintains the bass line. Dynamic markings include accents and a crescendo hairpin.

103

S. *f* He rules the world with truth and grace, and

A. *f* He rules the world with truth and grace, and

T. *f* He rules the world with truth and grace, and

B. *f* He rules the world with truth and grace, and

Piano accompaniment for measures 103-106. The right hand features a continuous eighth-note pattern. The left hand provides a steady bass line with chords and single notes. Dynamic markings include accents and a crescendo hairpin.

Musical score for measures 107-110. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics for the vocal parts are: "makes the na - tions prove _____ The". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line in the left hand.

makes the na - tions prove _____ The

makes the na - tions prove _____ The

makes the na - tions prove _____ The

makes the na - tions prove _____ The

Musical score for measures 111-114. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics for the vocal parts are: "glo - ries of his right - eous - ness, _____ and". The piano accompaniment continues with a similar rhythmic pattern to the previous section.

glo - ries of his right - eous - ness, _____ and

glo - ries of his right - eous - ness, _____ and

glo - ries of his right - eous - ness, _____ and

glo - ries of his right - eous - ness, _____ and

115

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is two sharps (F# and C#). The lyrics are: "won-ders of his love, and won-ders of his love, and". The piano part features a rhythmic accompaniment with eighth and sixteenth notes, and some chords.

won-ders of his love, and won-ders of his love, and

won-ders of his love, and won-ders of his love, and

won-ders of his love, and won-ders of his love, and

won-ders of his love, and won-ders of his love, and

(8va)

119

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is two sharps (F# and C#). The lyrics are: "won - ders, won - ders of his". The piano part continues with a rhythmic accompaniment, featuring eighth and sixteenth notes, and some chords.

won - ders, won - ders of his

won - ders, won - ders of his

won - ders, won - ders of his

won - ders, won - ders of his

(8va)

123

love. _____ And

love. _____ And

love. _____ And

love. _____ And

loco

The piano accompaniment for measures 123-126 features a rhythmic pattern of eighth and sixteenth notes in the right hand, with chords in the left hand. The melody is simple, with long notes and rests.

127

won - ders, won - ders of _____

won - ders, won - ders of _____

won - ders, won - ders of _____

won - ders, won - ders of _____

8va

The piano accompaniment for measures 127-130 continues with a similar rhythmic pattern. The melody for measures 127-129 is more active, with eighth and sixteenth notes. Measure 130 features a high octave section marked *8va*.

131

Musical score for measures 131-135. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#). The vocal parts are in a homophonic setting, with the lyrics "his love." repeated. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a *loco* section marked in measure 135.

his love. his love. his love. his love.

(8va) loco

136

Musical score for measures 136-140. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#). The vocal parts are in a homophonic setting, with the lyrics "his love." repeated. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with an *8va* section marked in measure 140.

his love. his love. his love. his love.

8va