

THE NATIVITY
OF THE LORD
CHRISTMAS
DAY MASS

December 25

9:00am and 12:00nn

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

Sing Verse 1, 2, 6, and 7

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

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

Upbeat Gloria

$\text{♩} = \text{c. } 58$

S.A.
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 - might-y

T. Lord God, heav-en - ly King, — O God, al - might-y

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. *f* For you a-lone are the Ho-ly One,

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.

Capo 3: (D) F (G) B $\flat$ (A7) C7 (D) F (Bm) Dm (G) B $\flat$ (Em) Gm (G) B $\flat$ (A7) C7 (D) F

*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
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) B $\flat$ (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

B

37

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

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

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 double bar lines and fermatas on the vocal notes.

Holy, Holy, Holy

With movement ♩ = 132–138

Conclusion of Preface

claim: _____

Capo 3: (Em) Gm (D) F (C) Eb (Bm⁷) Dm⁷

mf

S, A, Assembly

5 *f*

Ho - ly, Ho - ly, Ho - ly _____ Lord

T, B f

(Em) Gm (D) F (Cmaj⁷) Ebmaj⁷ (Em) Gm (Am) Cm

f

10

God of hosts. Heav-en and earth are

(Em) Gm (B SUS4) D SUS4 (B) D (Em) Gm (D) F

15

full of your glo-ry. Ho-san-na

(Cmaj7) Ebmaj7 (D) F (Em) Gm (Am) Cm (G/B) Bb/D

div. *ff*

19

unis. mf

in the high - est. Bless - ed is he who

unis. mf

(D) (G) (Em) (D) (Em) (D)
F B $\flat$ Gm F Gm F

24

f div. ff

comes in the name of the Lord. Ho - san - na

f div. ff

(Cmaj 7) (D) (A) (Am) (G/B)
Ebmaj 7 F C Cm B $\flat$ /D

29

in the high - est. Ho - san - na

(D) F (G) B $\flat$ (Em) Gm (Am) Cm (G/B) B $\flat$ /D

33

in the high est.

*A div. molto rit. div.

(D) F (G) B $\flat$ (D) F (Bm 7) Dm 7 (E) G

*Assembly sings with top alto part.

When We Eat This Bread

Presider

The mys - ter - y of faith.

*Capo 3: (E open)
G open*

(Em) Gm (Am) Cm

mf

2 *S, A, Assembly* ***f***

When we eat this Bread and drink this Cup, we pro-

T, B ***f***

(Bm⁷) Dm⁷ (Em) Gm (Am) Cm (Bm⁷) Dm⁷

cresc. ***f***

5

claim your Death, O Lord, un - til you come a - gain.

(Cmaj⁷) Ebmaj⁷ (Bm⁷) Dm⁷ (A/E) C/G (Am⁷) Cm⁷ (Bm⁷) Dm⁷ (E) G

The musical score is written for a piano and voice. It begins with a 'Presider' part in 4/4 time, featuring a simple melody and a piano accompaniment. The piano part uses a capo at the 3rd fret, with open E and G strings. The key signature has one flat (B-flat). The score is divided into three systems. The first system includes the 'Presider' part and the beginning of the piano accompaniment. The second system starts at measure 2 and includes the vocal entry for 'S, A, Assembly' and 'T, B'. The piano accompaniment continues with a crescendo and then a forte section. The third system starts at measure 5 and includes the vocal line 'claim your Death, O Lord, un - til you come a - gain.' The piano accompaniment concludes with a final chord. Chord symbols are provided above the piano staves, and dynamic markings like 'mf', 'f', and 'cresc.' are used throughout.

Doxology / Amen

Presider

Through him, and with him, and in him, O God, almighty - y Fa-ther, in the

Capo 3: (Em) Gm (D/E) F/G

unity of the Holy Spirit, all glory and honor is yours, for

(C/E) Eb/G (Am/E) Cm/G

ev - er and ev - er.

Introduction if Doxology is not sung

(Am⁷) Cm⁷ (Bm⁷) Dm⁷ (Em) Gm (C) Eb (Bm⁷) Dm⁷

mf

The musical score is written for a vocal part (Presider) and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 2/4. The score is divided into three systems. The first system contains the first line of the Doxology. The second system contains the second line. The third system contains the third line and an introduction for when the Doxology is not sung. The piano part includes guitar chords written above the staff. The introduction is marked with a mezzo-forte (mf) dynamic.

Assembly

7 *f*

A - men, a - men, a - men.

S, A f

A - men, a - men, a - men.

T, B f

(Em) (D) (G) (Am) (Em) (B) (C) (D) (A)
Gm F B $\flat$ Cm Gm D E $\flat$ F C

f

11 *rit. molto rit.*

A - men, a - men, a - men.

ff S div. rit. molto rit. fff

A - men, a - men, a - men.

ff A div. molto rit. fff

div.

(Em) (D) (G) (Am) (Em) (B) (C) (Bm 7) (E)
Gm F B $\flat$ Cm Gm D E $\flat$ Dm 7 G

ff rit. molto rit. fff

29

now— and for ev - er. A - men.

rit. *mp* *div.*

(Eb) Gb (Dm7) Fm7 (Eb) Gb (Cm7) Ebm7 (G) Bb

Lamb of God

Gently, with some rubato ♩ = 63–69

Capo 3: (G) Bb (C) Eb (DSUS4) FSUS4 (D) F (G/B) Bb/D (C) Eb (F) Ab (C/E) Eb/G

Lamb of God, you

mp *poco rit.* *a tempo* *poco rit.* *mf*

(Am7) Cm7 (D) F (G) Bb (C) Eb (DSUS4) FSUS4 (D) F

+ Assembly
a tempo

8

To Repeat

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

a tempo

(G/B) (C) (F) (C/E) (Am⁷) (D) (G/B) (Am⁷)
B $\flat$ /D E $\flat$ A $\flat$ E $\flat$ /G Cm⁷ F B $\flat$ /D Cm⁷

a tempo mp

12

poco rit.

Last time

us. world,

poco rit.

(D) (G/B) (Am⁷) (F) (D) (Am⁷) (D)
F B $\flat$ /D Cm⁷ A $\flat$ F Cm⁷ F

mf poco rit.

16

grant us peace.

(G/B) (Am⁷) (D) (G/B) (Am⁷) (F) (D) (C/G) (G)
B $\flat$ /D Cm⁷ F B $\flat$ /D Cm⁷ A $\flat$ F E $\flat$ /B $\flat$ B $\flat$

rit.

The First Noel

648

For SATB Choir and Keyboard

2

For choir use only

English Carol

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

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

Rubato, with warmth and wonder ♩ = 69-76

(always feel in a slow 1) *mp*

No - el, *poco rit.* *mf* Born is the

No - el, No - el, No -

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

poco rit. *f*

1 2 3 4 5 6 7 8

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

© Copyright 2009 by Beckenhurst Press, Inc. All rights reserved.

BP1857-2

The CCLI License does not grant permission to photocopy this music.

Copyright law requires customers to purchase as many digital copies as will be used.
We depend on our customers' honesty to pay our composers and keep producing music.

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

el, No - el *a tempo*

a tempo

9 10 11 12

554 The First Nowell

We are singing verse 1, 2, and 6 but please be 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 - fered 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.

© Copyright 2009 by Beckenhurst Press, Inc. All rights reserved.

BP1857-2

The CCLI License does not grant permission to photocopy this music.

Copyright law requires customers to purchase as many digital copies as will be used.
We depend on our customers' honesty to pay our composers and keep producing music.

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

simile They — look — ed —

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 vocal line has a melodic line in 49, rests in 50 and 51, and then continues in 52. The piano accompaniment consists of chords and moving lines in both hands.

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 -'. The piano accompaniment continues with chords and moving lines. A mezzo-forte (*mf*) dynamic marking is present above the vocal line in measure 53. In measure 55, there is a 'unis. mf' marking, indicating a unison mezzo-forte section. The vocal line has a melodic line in 53, rests in 54 and 55, and then continues in 56. The piano accompaniment consists of chords and moving lines in both hands.

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, *non rit.* *poco più mosso*

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

Born is the King of Is - ra - el, No -

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

61 62 63 64

No - el, No - el, No -

el, No - el, 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. *rit.* *ff*

el, Born is the King, No - el!

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*
 el, *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

This score is already edited for easier page
turns. No need to flip back and forth.

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

Steady (♩ = ca. 114)



Dm

B^bmaj⁷

F

Piano

mp

Am⁷

Dm

B^bmaj⁷

4

9

unis. mp

Soprano

Alto

In the bleak mid -

F

C

Dm

7

win - ter

all cre - a - tion groans

B^bmaj⁷

F

C

10

Soprano
Alto for a world in dark - ness, fro - zen like a
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 F^{sus} F C Dm⁷

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

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

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 98 99 100

101

ri - a! Ah, un - to

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

unis.

D/F# Em C

101 102 103 104

us! _____ And He shall reign _

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

G D Em⁷

103

Detailed description: This block contains the first system of a musical score, measures 103 to 105. It features three staves: a vocal line in treble clef, a piano accompaniment in treble and bass clefs, and a guitar line in treble and bass clefs. The key signature has one sharp (F#). The vocal line begins with a long note on 'us!' followed by a rest, then 'And He shall reign'. The piano accompaniment provides a rhythmic and harmonic foundation. The guitar line includes chord markings G, D, and Em⁷ above the staff.

_____ 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 block contains the second system of the musical score, measures 106 to 108. It continues with the same three-staff format. The vocal line concludes the phrase 'for - ev - er - more'. The piano and guitar accompaniment continues with the same harmonic structure. Chord markings C, G, and D/F# are present above the guitar staff.

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

109 113

Anthem Ending

_____ He shall reign, _____ He shall reign! _____

_____ He shall reign. _____ He shall reign! _____

div.

div.

C²/D

G/D

C²/DAnthem Ending
G

113 115

Proceed to complete worship set

reign!

reign!

Proceed to complete worship set

N.C. G A C/D Dsus D

117

ff *f*

ANGELS WE HAVE HEARD ON HIGH
Traditional French carol

121

f add Congregation (and Children)

1. An - gels we have heard on high, sweet - ly sing - ing
2. Come to Beth - le - hem and see Him whose birth the

unis. f

1. An - gels we have heard on high, sweet - ly sing - ing
2. Come to Beth - le - hem and see Him whose birth the

unis. f

121

G Em⁷ D Em⁷ D/F# G D/F# G G/B

121

f

o'er the plains; and the moun - tains in re - ply
an - gels sing. Come a - dore on bend - ed knee

G/D D7 Gsus G Em7 D Em7 D/F# G

124 127

ech - o back their joy - ous strains: Glo -
Christ the Lord, the new - born King!

D/F# G Em7 G/D D7 G Em

129 127

ri-a! In ex-cel-sis

ri-a! In ex-cel-sis

Am D G C D/F# D Em D G C

130

De-o! Glo

De-o! He shall reign, — He shall reign! —

G/D D G C/G G

134

138

ri-a! In ex-cel-sis De-o!

In ex-cel-sis De-o!

D Em D G C G/D D 1 G (p. 16)

Turn to next page

ANGELS WE HAVE HEARD ON HIGH
Traditional French carol

121

f add Congregation (and Children)

1. An - gels we have heard on high, sweet - ly sing - ing
 2. Come to Beth - le - hem and see Him whose birth the

unis. f

1. An - gels we have heard on high, sweet - ly sing - ing
 2. Come to Beth - le - hem and see Him whose birth the

unis. f

121

f

G Em⁷ D Em⁷ D/F[#] G D/F[#] G G/B

o'er the plains; and the moun - tains in re - ply
an - gels sing. Come a - dore on bend - ed knee

G/D D7 Gsus G Em7 D Em7 D/F# G

124 127

ech - o back their joy - ous strains: Glo -
Christ the Lord, the new - born King!

D/F# G Em7 G/D D7 G Em

129 127

ri-a! In ex-cel-sis

ri-a! In ex-cel-sis

Am D G C D/F# D Em D G C

130

De-o! Glo

De-o! He shall reign, — He shall reign! —

G/D D G C/G G

134

ri-a! In ex-cel-sis De-

D Em D G C G/D D

138

2 Congregation out 143

o! In ex-cel-sis De-o! He shall

o! He shall reign,

2 Congregation out 143

Em D G C G/D C²/D

142

reign, _____ He shall reign, _____ He shall

He shall reign, _____ He shall reign, _____ He shall

div.

G/D C2/D G/D C2/D

146

reign! _____

reign! _____

div. *ff*

G N.C. G

150

Optional: To continue congregational worship, go immediately into the hymn "O Worship the King" in the key of G.

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

A A7

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,
 peat the sound - ing joy,
 as the curse is found,
 won - ders of his love,

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

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.

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. Measures 15 and 16 feature a continuous eighth-note melody in the Treble staff, with the Middle staff providing harmonic support through chords and the Bass staff playing a steady eighth-note accompaniment. Measures 17 and 18 show a change in texture, with the Treble staff playing chords and the Middle staff taking over the eighth-note accompaniment. The piece concludes with a final chord in the Bass staff.

19

Measures 19-22 of the musical score. Measures 19 and 20 continue the eighth-note accompaniment in the Middle staff, while the Treble staff plays chords. Measures 21 and 22 introduce a new eighth-note melody in the Treble staff, with the Middle staff continuing the accompaniment. The section ends with a final chord in the Bass staff.

23

Measures 23-26 of the musical score. Measures 23 and 24 feature a continuous eighth-note melody in the Treble staff, with the Middle staff providing harmonic support through chords and the Bass staff playing a steady eighth-note accompaniment. Measures 25 and 26 show a change in texture, with the Treble staff playing chords and the Middle staff taking over the eighth-note accompaniment. The piece concludes with a final chord in the Bass staff.

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 two sharps (F# and C#). 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 two sharps. It features a complex texture with many beamed sixteenth and thirty-second notes, creating a rapid, flowing accompaniment. The piano part also includes various articulation marks like accents and slurs.

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 parts have long notes in measures 31 and 32, followed by a rest in measure 33, and then a final note in measure 34. The piano part provides a continuous harmonic and rhythmic foundation throughout these measures.

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

47 S., A. unis.

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

mf

mf

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

51

all their songs em - ploy, While

This musical system covers measures 51 to 54. It features a vocal line with lyrics and a piano accompaniment. The key signature has two sharps. The piano part includes a mezzo-forte (*mf*) dynamic marking in measure 51.

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.

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 has two sharps (F# and C#). A red line is drawn across the piano accompaniment, starting from the first measure and ending in the fourth measure, indicating a specific musical phrase or correction.

87

This system contains measures 87 through 90. The piano accompaniment continues with a consistent rhythmic pattern of eighth and sixteenth notes. The vocal melody is not present in this system.

91

This system contains measures 91 through 94. The piano accompaniment continues with the same rhythmic pattern. The vocal melody is not present in this system.

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 *f* and *mf*.

99

Piano accompaniment for measures 99-102. The right hand continues the eighth-note pattern, with some melodic variation. The left hand maintains the bass line. Dynamic markings include *f* and *mf*.

103

Vocal staves for measures 103-106. The music is in D major and 4/4 time. The vocal parts (Soprano, Alto, Tenor, Bass) enter with a strong *f* dynamic. The lyrics are: "He rules the world with truth and grace, and".

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 more complex melodic line with eighth and sixteenth notes. The left hand provides a bass line with chords and single notes. Dynamic markings include *f* and *mf*.

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.

8va

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.

(8va)

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 pattern of eighth and sixteenth notes with accents.

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 similar rhythmic pattern to the previous section.

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)

131

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

(8va) loco

136

8va