

THE NATIVITY
OF THE LORD
CHRISTMAS
VIGIL MASS

December 24 at
4:00pm and 5:30pm

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.

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

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.

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 VIGIL MASS

December 24

Responsorial Psalm: Psalm 89:4–5, 16–17, 27, 29 (13)

Response: (*Organ/SATB*)

Optional Descant

For ev - er I will sing of the Lord.

For ev - er I will sing the good - ness of the Lord.

Verses: (*Cantor or SATB*)

1. I have made a covenant with my chosen one,
Forever will I confirm your pos - terity

2. Blessed the people who know the joy - ful shout;
At your name they rejoice all the day,

3. He shall say of me, "You are my father,
Forever I will maintain my kind - ness toward him,

1. I have sworn to And establish your throne for all Da - vid my servant:
gen - er - ations.

2. In the light of your countenance, O LORD, they walk.
And through your justice they are ex - alted.

3. My God, the rock, my savior." And my covenant with him stands firm.

Gospel Acclamation:**Acclamation:** (*Organ/SATB*) No. VII

Optional Descant

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

D G/B Asus4 A G Dadd9 D G/B A7/C# D

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

Verse: (*Cantor*)

Bm Bb Asus4 A

To - mor - row the wickedness of the earth will be de - stroyed: ____

Organ

D Bm Asus4 A

the Sav - ior of the world will reign ____ o - ver us.

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

(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

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, indicated 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* *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

mf

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

f *ff*

29

in the high - est. Ho - san - na

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

rit. *fff*

33

in the high est.

**A div.*
molto rit.
div.

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

molto rit.

**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 single note on a treble clef staff. The lyrics 'The mys - ter - y of faith.' are written below. The piano accompaniment starts with a 'Capo 3: (E open) G open' instruction. The first piano section has a melody in the right hand and a bass line in the left hand, with a 'mf' dynamic marking. The second piano section, marked with a '2', features a vocal line for 'S, A, Assembly' and a piano line for 'T, B'. The lyrics are 'When we eat this Bread and drink this Cup, we pro-'. The piano accompaniment includes a 'cresc.' marking and a 'f' dynamic. The third piano section, marked with a '5', continues the vocal line with the lyrics '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 throughout the piece.

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 for the 'Amen' part 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

mp

Lamb— of— God, — you

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

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

+ Assembly
a tempo

To Repeat

8

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.

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BP1857-2

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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.

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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 the 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 a final phrase 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 key signature remains two sharps. Measure 51 shows a change in the piano part with a more active bass line.

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 "tin - ued both day and night. No -" and then "No - el, 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, and a unison mezzo-forte (*unis. mf*) marking is present above the piano part in measure 54.

el, No - el, *poco rit.*

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

el, No - el, No - el,

57 58 59 60 *poco rit.*

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

Born is the King of Is - ra - el, No - *non rit.* *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 -

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 — ac — cord Sing —

With forward motion

f

73 74 75 76

unis.

prais — es to — our heav'n — ly 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 *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**unis. ff**unis. ff*

93 Heavy driving 4

*Em⁷**ff*

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

91

F C

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

Em⁷ C G

97

101

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. Chord symbols G, D, and Em⁷ are placed above the piano staff. Measure 103 starts with a treble clef and a key signature of one sharp (F#).

_____ 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 continue the previous phrase. The piano accompaniment includes chord symbols C, G, and D/F# above the staff. Measure 106 starts with a treble clef and a key signature of one sharp (F#).

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

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 G^{sus} G Em⁷ D Em⁷ D/F[#] G

124

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

The image shows a musical score for three parts: a vocal line, a piano accompaniment, and a guitar part. The key signature is one sharp (F#), and the time signature is 4/4.

Vocal Line: The melody starts with a half note G4, followed by quarter notes A4 and B4, then a quarter rest. The next measure has quarter notes C5, B4, and A4. The final measure has a half note G4 tied to the next measure, followed by a quarter note F#4. The lyrics are: "ri-a! In ex-cel-sis De-o!". There is a first ending bracket over the final measure.

Piano Accompaniment: The right hand plays chords: G4-B4 (half), A4-B4 (half), and G4-A4 (half). The left hand plays chords: G3-B3 (half), F#3-G3 (half), and E3-F#3 (half). The lyrics are: "In ex-cel-sis De-o!".

Guitar Part: The guitar part is written in standard notation. The right hand plays chords: D (half), Em (half), D (half), G (half), C (half), G/D (half), and D (half). The left hand plays a bass line: G2 (half), F#2 (half), E2 (half), D2 (half), C2 (half), B1 (half), and A1 (half). The lyrics are: "D Em D G C G/D D". There is a first ending bracket over the final measure, which is labeled "1 G (p. 16)".

138

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 G^{sus} 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

Detailed description: This system contains measures 130 through 133. It features a vocal line with lyrics 'ri - a! In ex - cel - sis' and a piano accompaniment. The piano part includes a treble and bass staff with various chords and melodic lines. Chord symbols are placed above the treble staff: Am, D, G, C, D/F#, D, Em, D, G, C. Measure 130 is marked at the bottom left.

De - o! Glo

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

G/D D G C/G G

134

Detailed description: This system contains measures 134 through 137. It features a vocal line with lyrics 'De - o! Glo' and 'De - o! He shall reign, — He shall reign! —'. The piano accompaniment includes a treble and bass staff with chords and melodic lines. Chord symbols are placed above the treble staff: G/D, D, G, C/G, G. Measure 134 is marked at the bottom left.

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

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

G 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.

G N.C. G

150

ff

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

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:

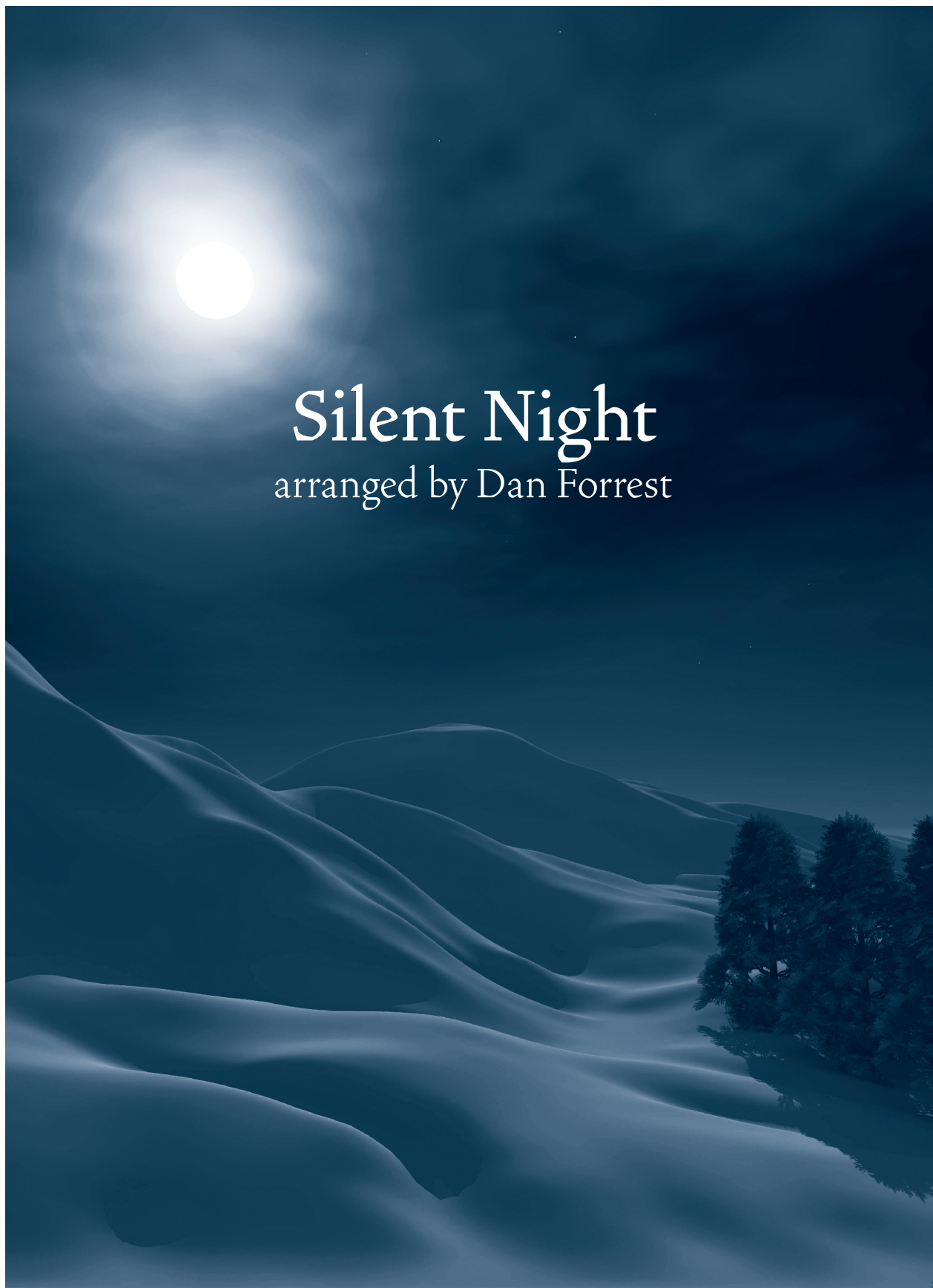
Silent night, holy night!
Son of God love's pure light.
Radiant beams from Thy holy face
With dawn of redeeming grace,
Jesus Lord, at Thy birth
Jesus Lord, at Thy birth

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 for the hymn "Silent Night" in B-flat major, 3/4 time. It consists of 24 measures. The piano accompaniment is written for grand staff (treble and bass clefs). The vocal parts are for Soprano (SA), Tenor (TB), and Bass (B). The score includes dynamic markings such as *p* (piano), *mp* (mezzo-piano), and *pp* (pianissimo), as well as tempo markings like *poco rit.* (a little slower) and *a tempo*. The lyrics "Si - lent night!" are written under the vocal parts in measures 23 and 24. The score is presented in a clean, professional layout with clear notation and legible text.

* 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

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.

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, "Chirst the Sav - ior Christ is

King, "Chirst 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

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Dan Forrest
from Beckenhorst Press

And Can It Be? (BP2027)	SATB
And Can it Be? (BP2068)	SSAA
And Can it Be? (BP2069)	TTBB
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Arise, My Soul, Arise (BP1984)	SSA
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First Noel, The (BP1857)*	SATB
First Noel, The (BP1930)*	TTB
First Noel, The (BP1926)*	SSA
Forever King! (BP2002)	SATB
Forever King! (BP2024)	TTBB
Forsaken (BP2037)	SATB
Hail the Day That Sees Him Rise (BP2039)	SATB
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Hands That First Held Mary's Child, The (BP1933)*	SSA
Hands That First Held Mary's Child, The (BP1991)*	T(T)BB
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How Great Thou Art (BP2015)*	SSAA
How Great Thou Art (BP2019)*	TTBB
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O Come, All Ye Faithful (CU1032)*	SSAA
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

For choir use only

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

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

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.

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 and Bass staves providing harmonic support through chords and moving lines. Measures 17 and 18 show a change in texture, with the Treble staff playing a more active role and the other staves providing accompaniment. The piece concludes with a final chord in measure 18.

19

Measures 19-22 of the musical score. Measures 19 and 20 continue the melodic and harmonic development, with the Treble staff featuring a prominent melody. Measures 21 and 22 show a transition, with the Treble staff playing a more active role and the other staves providing accompaniment. The piece concludes with a final chord in measure 22.

23

Measures 23-26 of the musical score. Measures 23 and 24 continue the melodic and harmonic development, with the Treble staff featuring a prominent melody. Measures 25 and 26 show a transition, with the Treble staff playing a more active role and the other staves providing accompaniment. The piece concludes with a final chord in measure 26.

27

S. A. *f*

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

T. B. *f*

31

31

earth re - ceive her King! Let

35

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.

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 from measure 83 to measure 86, 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 occasional chords. 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 a consistent bass line. Dynamic markings include *f* and *mf*.

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 more complex melodic line with eighth and sixteenth notes. The left hand continues the bass line. Dynamic markings include *f* and *mf*.

musical score for measures 107-110. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in unison, singing the lyrics "makes the na - tions prove _____ The". The piano accompaniment consists of a right hand with eighth-note patterns and a left hand with sustained chords. A dynamic marking of *8va* is present above the piano part.

makes the na - tions prove _____ The

makes the na - tions prove _____ The

makes the na - tions prove _____ The

makes the na - tions prove _____ The

8va

musical score for measures 111-114. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in unison, singing the lyrics "glo - ries of his right - eous - ness, _____ and". The piano accompaniment continues with similar patterns to the previous section. A dynamic marking of *(8va)* is present above the piano part.

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

(8va)

115

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#). 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 one sharp (F#). The lyrics are: "won - ders, won - ders of his". The piano part continues with a similar rhythmic pattern. The vocal lines end with a long note on the word "his".

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

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

8va