

SATB CHORAL COLLECTION

THE
CAROLS
OF
CHRISTMAS
VOL. 2

cct CCT MUSIC

A COMMUNITY CAROL CELEBRATION FOR ALL AGES

CREATED BY
PHIL BARFOOT
ARRANGED & ORCHESTRATED BY
TREY IVEY

FREE NARRATION AND DRAMA SCRIPT BY LISA PARKER AVAILABLE ONLINE

Featuring *The Indian Trail Choir* from



Indian Trail, North Carolina



Dr. Mike Whitson
Senior Pastor



Dr. Matthew Slemph
Minister of Music



Trey Ivey
Music Arranger

Located east of downtown Charlotte, First Baptist Church Indian Trail is an exciting and vibrant church focused on its mission to love and lead everyone we meet into an everyday walk with Christ. The church was organized in 1951 with 29 founding members. By 1982, it had grown to 446 members. On April 1, 1983, Dr. Mike Whitson became the new Senior Pastor. Thirty-seven years later, the church has experienced phenomenal growth under Dr. Whitson's leadership and actively ministers to its 7200 members. Our mission and objective centers around our conviction that Everyday Matters!



INSTRUMENTATION

FLUTE 1, 2 (PENNY WHISTLE/ALTO FLUTE)
OBOE
CLARINET 1, 2
TRUMPET 1, 2, 3
FRENCH HORN 1, 2, 3
(a 4th part is included on "Overture")
TROMBONE 1, 2
TROMBONE 3
TUBA

ALTO SAX (Solo part on "A Soulful Holy Night" and "Sing Joy to the World")
TENOR SAX (Solo part on "Sing Joy to the World")
BARITONE SAX (Solo part on "Sing Joy to the World")
VIOLIN 1, 2*
VIOLA*
CELLO/BASSOON
DOUBLE BASS

PERCUSSION 1, 2 (3)
(also includes an optional Drumline on "Celtic Christmas Celebration")
TIMPANI
RHYTHM
LEAD SHEET
HARP
FULL SCORE
KEYBOARD STRING
REDUCTION

SUBSTITUTE PARTS

CLARINET 3 (doubles Viola)
BASS CLARINET (doubles Cello/Bassoon)
BASS CLARINET (doubles Double Bass)
SOPRANO SAX (doubles Oboe)
ALTO SAX 1, 2, 3 (4) (doubles French Horn 1, 2, 3)

TENOR SAX/BARITONE T.C. (doubles Trombone 1, 2)
BARITONE SAX (doubles Tuba)

**simplified parts included*

Instrumentation may vary slightly from song to song.

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A COMMUNITY CAROL CELEBRATION FOR ALL AGES

Created by **Phil Barfoot**
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Featuring **The Indian Trail Choir from
First Baptist Church, Indian Trail, NC**

FREE NARRATION AND DRAMA SCRIPTS BY LISA PARKER AVAILABLE ONLINE!

Art Direction and Cover Design by **Mike Russo**
Music Preparation by **Brent Roberts**
Edited by **Ken Barker** and **Deborah Hickerson**
Production Assistance: **Sheri Barfoot**

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* To order individual orchestra parts, call Music Direct at 1-800-436-3869.

** Includes soloed stem mix wav files for these instruments: Click, Drums, Bass Guitar, Acoustic and Electric Guitar, Piano, Keyboards/Synth, Strings, Brass, Woodwinds, Percussion, Timpani, Choir. These tracks can be used to supplement your orchestra and fill in for instruments you may not have.

If your church would be interested in utilizing these arrangements and tracks for a custom recording, contact:

CCT Music, 3326 Aspen Grove Drive, Suite 140, Franklin, TN 37067; (615) 771-2665;
(615) 224-0923 (fax); cct@celebrationconcerttours.com (email); www.cctmusic.com (website)

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FOREWORD



Christmas just wouldn't be Christmas without the wonderful carols we love to sing year after year! I never get tired of singing those meaningful, colorful, emotional, and nostalgic tunes every Christmas!

The Carols of Christmas, Volume 2 is designed to involve and engage the audience (congregation) in celebration as they join the choir in singing. Many of the songs have specific places (some in their entirety) in which the congregation worships with the choir.

The **Accompaniment DVD** clearly labels where the congregation is invited to sing (with congregation) and where the choir sings alone (choir only). I STRONGLY ENCOURAGE you to utilize this great tool to facilitate the involvement of the congregation. **Lyric Text Files** are also available to accomplish this if not using the DVD.

Of course, having the choir director (or separate leader on stage) cue the congregation to join greatly enhances the participation.

Let's fill our churches, concert halls, shopping malls, and all our performances this Christmas with the joyful sound of singing as we join together in celebrating the birth of the King of kings and Lord of Lords!

Special thanks to all of you who have made this 20th collection in the series a possibility by your overwhelming response to the first 19 choral collections:

Portraits of Christmas, Colors of Christmas, Treasures of Christmas, The Spirit of Christmas, The Glory of Christmas, The Joy of Christmas, The Splendor of Christmas, The Wonder of Christmas, The Promise of Christmas, The Gift of Christmas, The Hope of Christmas, The Light of Christmas, The Song of Christmas, The Heart of Christmas, The Journey of Christmas, The Story of Christmas, The Worship of Christmas, The Carols of Christmas, and The Miracle of Christmas!

As always, I am grateful for my good friends, Brian Brown, Craig Adams, Ken Barker, and the incredible creative team at Lifeway Worship! Their constant support and encouragement over the past 14 years has been amazing! You guys are the BEST!

Lisa Parker, from Bellevue Baptist Church, has created a wonderful narration and drama script to be used to help communicate the message of each song (see "Suggested Uses" below).

Also, **Multitrack Stem MP3s** are available to complement your instrumentation. And don't forget the **Accompaniment DVD!**

God's BEST to you as you lead your choir, community, and congregation in *The Carols of Christmas, Volume 2*.

Phil Barfoot

SUGGESTED USES

There are many ways to use *The Carols of Christmas, Volume 2*! Here are just a few ...

- As a **collection**, selecting the songs and moments you need to create your Christmas production
- As a **resource**, using these great carols with choir and congregation throughout the entire Christmas season
- As a **narrated musical or dramatic musical**, using the effective narration or drama script provided free online at www.lifeway.com/worship (search for *The Carols of Christmas, Volume 2*).

ALSO AVAILABLE

- An **Accompaniment DVD** to visually enhance your celebration. The DVD clearly labels where the congregation is invited to sing (with congregation) and where the choir sings alone (choir only). We STRONGLY ENCOURAGE you to utilize this great tool to facilitate the involvement of the congregation.
- **Lyric Text Files** for congregational participation. These are also available if not using the DVD.
- **Multitrack Stem MP3**: This disc includes soloed stem mix wav files for the following instruments: Drums, Bass Guitar, Acoustic and Electric Guitar, Piano, Keyboards/Synth, Strings, Brass, Woodwinds, Percussion, Timpani, Choir, and Click. These tracks can be used to complement your orchestra and fill in for instruments you may not have.
- **Simplified String Parts** are also included with the orchestration for your convenience.

If you would like to record this project with your choir and soloists, CCT MUSIC can handle all the details for you. We have recorded over 600 choirs and would love to work with you. You can "mix and match" any of the songs in this collection with our large library of tracks from the finest arrangers in choral music. For more information, contact

CCT Music - 3326 Aspen Grove Drive, Suite 140, Franklin, TN 37067
cct@celebrationconcerttours.com (email) www.cctmusic.com (website)
615-771-2665 / 615-224-0923 (fax)

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Festive Overture

Arranged by Trey Ivey

1 *Festive, with anticipation* ♩ = 109
N.C. B \flat

4 N.C. G \flat G \flat N.C.

7 *(half-time feel)* F E/A F F/E \flat E \flat /D \flat

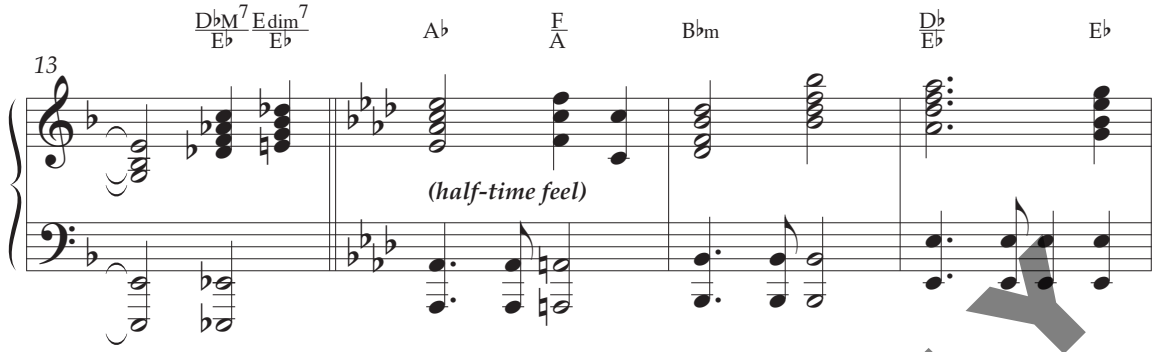
10 C \flat m7 E \flat E \flat /B \flat G \flat /A \flat A \flat /G \flat Fm7 D \flat m6/F \flat N.C.

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13 $\frac{D\flat M^7}{E\flat}$ $\frac{E dim^7}{E\flat}$ $A\flat$ $\frac{F}{A}$ $B\flat m$ $\frac{D\flat}{E\flat}$ $E\flat$

(half-time feel)



17 $A\flat$ N.C. $\frac{F}{G\sharp}$



20 $A m$ $A m^6$ $A m^7$ $B\flat m$ $G\flat M^7$



23 $A\flat$ $F m^7$ $B\flat sus$ $\frac{B\flat}{A\flat}$



26 $\frac{B}{F\sharp}$ $\frac{C}{E\sharp}$ $\frac{F\sharp}{E}$ $\frac{B}{D\sharp}$ $\frac{B}{E}$ $A\sharp 11$ A^9



30 N.C. Eb Eb/G Abm

mp *f*

33 N.C. Abm Gb/Bb Ab/C

mp *f*

36 Ab C#m AM7 F#m Ab Ab7/C

39 Db/Cb Bbsus Bbaug Bb7 Ebm

42 Ab F/A Bbm2 Bbm Fm/Ab Gb Fm7 Ebm7 GbM7/Db GbM7/b5/C

46 F⁷ G^bM⁷ D^bF G^b G^bB^b G^bD^b

50 A^bC A^b N.C. *ff*

53 B^b B^bA^b G^b A^bG^b G^b A^bG^b G^b A^bG^b

56 E^bm⁷ D⁷b⁵ G^bD^b E^bm C N.C. *(loco)* *8vb*

59 F *ff*

For Choir and Congregation

Celtic Christmas Celebration

includes **Hark! the Herald Angels Sing;**
He Is Born;
 and **Angels, from the Realms of Glory**

2

Driving! ♩ = 120
 N.C.

Arranged by Trey Ivey

Musical notation for measures 1-3. Treble clef has whole rests. Bass clef has a rhythmic pattern of eighth notes with accents. Dynamics: *f* (Drums only).

Musical notation for measures 4-6. Treble clef has chords. Bass clef has eighth notes. Dynamics: *f* (Play). Chord: Eb(no3).

Musical notation for measures 7-9. Treble clef has chords. Bass clef has eighth notes. Chords: Eb(no3), Db(no3), Eb(no3).

“Hark! the Herald Angels Sing” (Words by Charles Wesley, alt. George Whitefield/
 Music by Felix Mendelssohn)

mf CHOIR: unison and CONGREGATION

Vocal line with lyrics: Hark! the her - ald an - gels sing, — “Glo - ry to the Hail, the heav'n - born Prince of peace! — Hail, the Sun of

Piano accompaniment for the vocal line. Treble clef has chords. Bass clef has eighth notes. Dynamics: *mf*. Chords: Eb(no3), Bb(no3) Eb.

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12

new - born King; Peace on earth and mer - cy mild, —
 righ - teous - ness! Light and life and to all He brings, —

12 Eb(no3) Bb(no3) Eb(no3) Eb(no3) Bb(no3)

15 **5** (2nd time)

God and sin - ners rec - on - eiled!" Joy - ful, all ye
 Ris'n with heal - ing in His wings. Mild He lays His

15 Bb(no3) Eb(no3)

18 *unison*

na - tions, rise, Join the tri - umph of the skies; —
 glo - ry by, Born that man no more may die, —

unison

18 Ab2 Eb(no3) Bb(no3) Eb(no3) Ab(no3) Eb(no3) Bb(no3)

With Born th'an - gel - ic host sons pro - claim, "Christ is__ born in
Born to raise the sons of earth, Born to__ give them

21 $\frac{A\flat(\text{no}3)}{E\flat}$ $E\flat(\text{no}3)$ $\frac{A\flat(\text{no}3)}{E\flat}$ $\frac{B\flat(\text{no}3)}{E\flat}$ $E\flat(\text{no}3)$

Beth - le - hem!" Hark! the her - ald an - gels sing,
sec - ond birth.

24 $\frac{A\flat(\text{no}3)}{E\flat}$ $\frac{B\flat(\text{no}3)}{E\flat}$ $E\flat(\text{no}3)$ $A\flat$ $\frac{C}{G}$ $\frac{C^7}{E}$ Fm $\frac{C}{E}$ Fm $\frac{Fm}{E\flat}$

"Glo - ry to the new - born King!"

27 $B\flat$ $B\flat$ $E\flat$ $\frac{A\flat}{C}$ $B\flat$ $E\flat(\text{no}3)$

1.
 $E\flat(\text{no}3)$

(to meas. 9)

4

30

Musical notation for measures 30-32. The system includes a vocal line with a treble clef and a piano accompaniment with a bass clef. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

(to meas. 9)

D \flat (no3) E \flat (no3)

E \flat (no3)

30

Musical notation for measures 30-32, piano accompaniment. The system includes a treble clef and a bass clef. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Chord symbols E \flat (no3) and D \flat (no3) E \flat (no3) are present above the staff.

2.

33

Musical notation for measures 33-34, vocal lines. The system includes a treble clef and a bass clef. The vocal lines are marked with a fermata and the text "King!".

2.

E \flat (no3)

D \flat (no3) E \flat (no3)

33

Musical notation for measures 33-34, piano accompaniment. The system includes a treble clef and a bass clef. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Chord symbols E \flat (no3) and D \flat (no3) E \flat (no3) are present above the staff.

6

"He Is Born" (Traditional French Carol)

mf unison

35

Musical notation for measures 35-36, vocal lines. The system includes a treble clef and a bass clef. The vocal lines are marked with a fermata and the text "He is born, the di-unison".

He is born, the di-unison

E(no3)

E m

35

Musical notation for measures 35-36, piano accompaniment. The system includes a treble clef and a bass clef. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Chord symbols E(no3) and E m are present above the staff. The dynamic marking *mf* is also present.

12

38

vine Christ child. Greet Him with joy - ful re - sound - ing pipe and drum.

38

B/E Em B_{sus}/E B/E

41

He is born, the di - vine Christ child. Join in a song, for the

41

Em B/E Em

44

f Lord has come. Proph - ets wise had fore - told His birth,

44

B_{sus}/E B/E Em Em B⁷/F# Em/G Am/F# D^{#dim}7 Em

47 *unison*

pledg - ing peace to all men on earth... Filled with hope, men be -

unison

47 Em B F# Em G Am Em B Em B F# Em G

50 *unison*

gan to pray 'til His com - ing this hap - py day. —

unison

50 Am F# D#dim7 Em Em B F# Em G Am Em B B

53 *mf*

He is born, the di - vine Christ child. Greet Him with joy - ful re -

53 Em B E Em

mf



sound - ing pipe and drum. He is born, the di - vine Christ child.

56 *B*_{sus}/*E* *B*/*E* *Em* *B*/*E*

Join in a song, for the Lord has come. Join in a song, for the

59 *Em* *B*_{sus}/*E* *B*/*E* *Em* *Em* *B*_{sus}/*F**#* *Em*/*G* *Am*

Lord has come!

62 *B*_{sus} *B* *E*(no3) *f*

65

65

E(no3)
D

A
C#

A C# Bm⁷ A

N.C. F# G#m⁷ F# A# C#⁷ Bm B D#

68

68

N.C. Em N.C. F#dim⁷ N.C. Em G Em B

71

8

71

Asus A D7sus D F#

"Angels, from the Realms of Glory" (Words by James Montgomery/Music by Henry T. Smart)

74 *mf* unison

An - gels, from the realms of glo - ry, Wing your flight o'er

unison

74

G

G/C

G

mf

77

all the earth; Ye who sang cre - a - tion's sto - ry

77

D/C

G

G

B/D#

80

9

now pro - claim Mes - si - ah's birth. Come and wor - ship,

f

80

Em

B/F#

Em

G

D/A

A/C#

D

83

come and wor - ship, Wor - ship Christ, the new - born

83 B D# Em Em G Am G Am Em G D

86

King!

86 G Ab

89

unison

Shep - herds in the fields a - bid - ing,

unison

89 Ab

92

Watch - ing o'er your flocks by night, God with man is

92 $\frac{D^b}{A^b}$ A^b $\frac{E^b}{A^b}$ A^b

95

11

now re-sid - ing, Yon - der shines the in - fant Light.

95 $\frac{C^7}{E}$ Fm $\frac{C^7}{G}$ $\frac{Fm}{A^b}$ $\frac{E^b}{B^b}$ B^b E^b

12 (2nd time)

98

Come and wor - ship, come and wor - ship, Wor - ship Christ, the

98 Eb G Eb C E Fm Fm Ab Bbm Ab C Bbm D Fm

101 1. (to meas. 98) 2.

new - born King! new - born King! Wor - ship

101 1. Ab Eb Ab 2. Ab Eb C E Fm N.C. Bbm N.C. Ab C

Christ, the new - born

104 N.C. $\frac{B\flat m}{D\flat}$ $\frac{B\flat m}{F}$ $\frac{A\flat}{E\flat}$ $E\flat(no3)$

107 King, new - born King,

107 $F(no3)$ $F(no3)$

110 the new - born King!

110



Come, Adore Him

includes O Come, All Ye Faithful;
O Come, O Come, Emmanuel;
and God Rest Ye Merry, Gentlemen

Arranged by Trey Ivy

13

With energy! ♩ = 84

F F² F

(Drum pick-up) *mf*

4

SOPRANO *f*

Come, _____ come, _____

ALTO *f*

Come, _____ come, _____

TENOR *f*

Come, _____ come, _____

BASS *f*

Come, _____ come, _____

4 F² F F² F²/_E

f

add CONGREGATION

7

come, _____ come! _____ O

_____ come, _____ come! _____ O

_____ come, _____ come! _____ O

_____ come, _____ come! _____ O

7 Dm⁷ Bb² F Bb N.C.

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are arranged in a unison choir with a congregation. The lyrics are 'come, _____ come! _____ O'. The piano accompaniment features chords Dm⁷, Bb², F, and Bb, followed by a section marked N.C. (No Chords). The piano part includes various rhythmic patterns and dynamics.

"O Come, All Ye Faithful" (Words: Latin Hymn; ascribed to John Francis Wade;
 tr. Frederick Oakeley/Music: John Francis Wade)
 CHOIR: unison (with CONGREGATION)

10

come, all ye faith - ful, joy - ful and tri -

10 F F² Dm⁷ Bb²

Detailed description: This system continues the musical score with two vocal staves and piano accompaniment. The lyrics are 'come, all ye faith - ful, joy - ful and tri -'. The piano accompaniment features chords F, F², Dm⁷, and Bb². The piano part includes various rhythmic patterns and dynamics, starting with a *mf* (mezzo-forte) dynamic.

13

um - phant; O come ye, O come — ye to

13 F C Dm C Dm C C E F

16

Beth - le - hem! Come and be -

16 G G Csus C Bb F/A

f

19

hold Him, born the King of an - gels! O

unison

unison

19 Gm F C/E F Dm Gm/Bb C

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

22 F C F F/E Dm7 F/Bb Gm/Bb

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

25 F C C F Gm E/A Gm/Bb Dm C F/A Gm/Bb

28 *unison* Christ the Lord! O *unison*

28 Bb2/D Csus/E F E



31

come, O come, Em - man - u - el, And

Detailed description: This block contains the vocal line for measures 31 to 33. The melody is written in a single treble clef staff with a key signature of one flat (B-flat). The lyrics are "come, O come, Em - man - u - el, And". The music features a mix of quarter and eighth notes, with some notes beamed together. A fermata is placed over the final note of the phrase.

31

Dm Gm/D Dm C/D Dm C/E

Detailed description: This block contains the piano accompaniment for measures 31 to 33. It is written in a grand staff with treble and bass clefs. The accompaniment consists of chords and moving lines in both hands. Chord symbols are placed above the treble staff: Dm, Gm/D, Dm, C/D, Dm, and C/E.

34

ran - som cap - tive Is - ra - el, That

Detailed description: This block contains the vocal line for measures 34 to 36. The melody continues in the same treble clef staff. The lyrics are "ran - som cap - tive Is - ra - el, That". The music features a mix of quarter and eighth notes, with some notes beamed together. A fermata is placed over the final note of the phrase.

34

F Bb E/A Gm Gm6 Dm/A Am7 Dm

Detailed description: This block contains the piano accompaniment for measures 34 to 36. It is written in a grand staff with treble and bass clefs. The accompaniment consists of chords and moving lines in both hands. Chord symbols are placed above the treble staff: F, Bb, E/A, Gm, Gm6, Dm/A, Am7, and Dm.

37

mourns in lone - ly ex - ile here, Un -

Detailed description: This block contains the vocal line for measures 37 to 39. The melody continues in the same treble clef staff. The lyrics are "mourns in lone - ly ex - ile here, Un -". The music features a mix of quarter and eighth notes, with some notes beamed together. A fermata is placed over the final note of the phrase.

37

Gm/Bb Bb C Dm C

Detailed description: This block contains the piano accompaniment for measures 37 to 39. It is written in a grand staff with treble and bass clefs. The accompaniment consists of chords and moving lines in both hands. Chord symbols are placed above the treble staff: Gm/Bb, Bb, C, Dm, and C.

40

til the Son of God ap - pear.

40

C E F Gm Dm A C# Dm

43

ff

Re - joice! Re - joice! Em -

43

C E F N.C. Dm F A

46

f

man u - el Shall come to thee, O

46

Gm Dm A C# Dm C E F F A Bb F A

49 *unison*

Is - ra - el, *unison* Is - ra -

49 Gm Gm⁶ $\frac{Dm}{A}$ Am⁷ Dm

18

52 "God Rest Ye Merry, Gentlemen" (Traditional English Carol/
New lyrics by Phil Barfoot and Rebecca J. Peck)

el! God rest ye mer-ry, gent-le-men, let

52 Em $\frac{D}{E}$ Em $\frac{Am}{F\#}$ Baug⁷#9 Em N.C. D

55

noth - ing you dis - may. Re - mem - ber Christ, our Sav - ior, was

Em N.C. B⁷#⁹ Em N.C. D

55

57

born on Christ - mas Day, to save us all from Sa - tan's pow'r when

Em N.C. E D Am C Bdim Am Bm⁷ B D#

57

59

we were gone a - stray. O tid - ings of com - fort and

Em A¹³ D G C Em D D

59

61

joy, com-fort and joy! O tid - ings of com - fort and

61

Em D G D

63

WOMEN: unison

joy! Now to the Lord sing prais - es all

63

Em N.C. D

(Drums continue)

65

you with - in this place!

MEN: unison

65

Em N.C. Baug⁷#9 Em N.C. D

And with true love and bro - ther - hood, come

67

This ho - ly Child of Christ - mas, may
cel - e - brate His grace.

67

Em N.C. Bsus E# G# Am N.C. B7#9b13 F7#11

69

each one seek His face. O tid - ings of com - fort and

69

Em B C# Am D G D

71

joy, com - fort and joy! O tid - ings of com - fort and

71

Em D G D



73

joy!

73

Em Em D F# G D F# Em D⁷ sus

76

f CHOIR: unison

Yea, Lord, we greet Thee, born this hap - py

76

G G² Em⁷ C²

79

morn - ing; Je - sus, to Thee be all

79

G D Em D/E Em D D F# G

glo - ry giv'n! Word of the Fa - ther,

D/A A Dsus D/C G/B Am G

21

unison

now in flesh ap - pear - ing. O come, let us a -

unison

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

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

G G/F# Em7 G/C Am/C G/D D G

92

come, let us a - dore Him, Christ the

92 Am G/B Am/C Em D G/B Am/C C²/_E Dsus F#

95

CHOIR only

Lord! Christ the Lord!

95 C² C²/_E Dsus F# Em

98

Christ the Lord!

98

C D^7_{sus} $D/F\#$ G

101

SOPRANO
f
Come, come, come,

ALTO *f*
Come, come, come,

TENOR *f*
Come, come, come,

BASS *f*
Come, come, come,

101

G G^2 $G^2/F\#$ Em^7

104

come!

come!

come!

come!

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major. Each staff begins with the word "come!" followed by a long note with a fermata. The notes are G4, G4, G3, and G2 respectively. The music concludes with a fermata on the final note of each staff.

104

C² C² N.C.

Piano accompaniment for measures 104-105. Measure 104 features a C² chord in the right hand and a bass line. Measure 105 features a C² chord in the right hand and a bass line, ending with a fermata. The right hand has a "N.C." (No Chord) marking above the final measure.

106

Come!

Vocal staves for measure 106. The Soprano staff begins with "Come!" followed by a long note with a fermata. The other three staves (Alto, Tenor, Bass) have long notes with fermatas, all starting on the same pitch as the Soprano staff.

106

G

Piano accompaniment for measure 106. The right hand features a G chord with a fermata. The bass line consists of a single note G2 with a fermata.

Christmastime

Words and Music by
JOANNA CARLSON
 and **MICHAEL W. SMITH**
 Arranged by *Trey Ivey*

23 Warmly ♩ = 72

(Harp gliss.) *mf*

Children's Choir *mf*

Ah

Soprano 1, 2
Ah

mf

Ah

Alto 1, 2

mf

4

B \flat E \flat Fm 9 E \flat /G B \flat /A \flat A \flat^2 B \flat Cm

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7

Ooo Ooo

Ooo Ooo

Ooo Ooo

7 Db^2 Eb Db $Bbsus$ $Bb(add4)$

11

$\text{♩} = 180$
N.C.

15

19

OPTIONAL SONG START

22 **24** ♩ = 105

p *mp* E \flat

mp

28 **WOMEN and CHILDREN'S CHOIR (on Soprano part)**
mf

Ring Christ-mas bells, ring them loud with the mes-sage bring-ing

28 *mf*

mf

30

peace on the earth, tid-ings of good cheer... Come, car-ol-ers, come and

30 Cm⁷ A \flat ² E \flat / \flat B \flat E \flat

mf

25

33

join with the an - gels sing - ing, "Joy to the world!" Christ - mas -

33

Cm⁷

35

ADULT SOLO
mp

Chil - dren, gath - er a - round and

time is here a - gain.

35

Ab² Eb/Bb Bb Eb/G Ab² Bb Cm

38

lis - ten, and you'll hear the sound of an - gels

38

Eb/G Ab² Bb Eb Eb/G Ab²



41

fill - ing the sky, — tell - ing ev - 'ry - one

B \flat Cm D \flat

43

Christ - mas - time — is — here!

ALL CHOIRS (Children sing melody)
mf

Ring Christ - mas bells, ring them

B \flat sus B \flat F

43

(piano cues) *mf* (loco)

45

loud with the mes - sage bring - ing peace on the earth, tid - ings

45

Dm 7

47

of good cheer. Come, car - ol - ers, come and

47 Bb^2 $\frac{F}{C}$ C F

49

join with the an - gels sing - ing, "Joy to the world!" Christ - mas -

49 Dm^7

ADULT SOLO
mp

51

Loved ___ ones close to our hearts ___ and ___

time is here a - gain. _____

51

Bb² F/C C F/A Bb² C Dm

mp

54

stran - gers in lands a - far, ___ to - geth - er

54

F/A Bb² C F F/A Bb²

57 *mf*

shar-ing the joy. — Em - man-u - el, He —

ADULT CHOIR

f To tell the world!

57 C Dm Eb Bb Eb Bb Eb *f* *mf*

60 *mf* 28

— has come to dwell. With — one voice,

The time is near! —

60 Cm⁷ Gm⁷ Cm⁷ Gm⁷ Cm⁷ Ab² *f* *mf*

let the world re - jice!

Ring the bells.

Ring the bells, O ring the bells of

Ring the

Ring the bells. Ring the

Christ - mas, Christ - mas - time. Christ-mas bells,

bells. Christ - mas - time. Ring the

ADULT SOLO

69

Christ-mas - time is _____

bells. Ring the bells.

ring the bells, O ring the bells of Christ - mas, Christ-mas - time...

bells, ring the bells!

69

Em⁷ C² G D D

72

here!

Ring the bells.

Ring Christ-mas bells, ring them loud with the mes - sage bring - ing

72

mf G

74

Ring the bells.

peace on the earth, tid - ings of good cheer.

74 Em^7 C^2 $\frac{G}{D}$ D

76

Ring the bells.

Come, car - ol - ers, come and join with the an - gels sing - ing,

76 G

78 30

Ring the bells.

"Joy to the world!" Christ-mas - time is here.

78

Em⁷ C² G D

80 SOLO

Chil - dren, gath - er a - round_ and_

ALL CHOIRS (Children's Choir sing Soprano mel.)

Ring Christ-mas bells, ring them loud with the mes - sage bring - ing

80 G

82



82

Em⁷C²

G

D

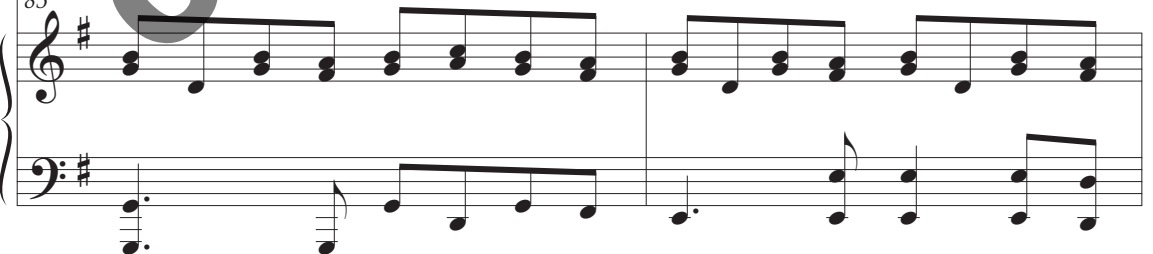
G



85



85

Em⁷

87

time is here a - gain!

unison

time is here a - gain!

unison

time is here a - gain!

87

C²

G
D

D

G

mp

90

rit.

Children's Choir or Child's Solo

rit.

Christ-mas - time is here a - gain.

rit.

90

Em⁷

C²

G
D

D

G

sva-⁷

rit.

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A Soulful Holy Night

includes O Holy Night!
and Falling Down on Our Knees

Arranged by Trey Ivey

31 Laid-back gospel feel ♩. = 62

(Gtr) mf

A^bM⁷ Cm⁷ D^bM⁹ E^b7^{sus} C⁷₉

Musical notation for guitar introduction in 12/8 time, featuring a laid-back gospel feel. The piece is in the key of B-flat major (three flats). The introduction consists of four measures. The first measure has a whole note chord of A-flat major 7. The second measure has a half note chord of C minor 7. The third measure has a half note chord of D-flat major 9. The fourth measure has a half note chord of E-flat 7 suspended, followed by a quarter note chord of C major 7 with a 9th.

"O Holy Night!" (Words by John S. Dwight/Music by Adolphe Adam)

SOLO (with freedom)

mf

3

O ho-ly night! the

Fm⁹ Cm⁷ B^bm⁷ B^bm⁹ B^bm⁹/_{A^b} G^bM⁹ NC. A^bM⁷ Cm⁷

Musical notation for the first part of the solo. It features a vocal line and a piano accompaniment. The piano part has a 3-measure rest in the first measure, then enters in the second measure. The key signature remains B-flat major. The piano accompaniment uses a variety of chords including F minor 9, C minor 7, B-flat minor 7, B-flat minor 9, B-flat minor 9 over A-flat, G-flat major 9 no chord, A-flat major 7, and C minor 7.

6

stars are bright - ly shin - ing; It is the

D^bM⁷ A^b/_{E^b} C

Musical notation for the second part of the solo. It continues with the vocal line and piano accompaniment. The piano part has a 6-measure rest in the first measure, then enters in the second measure. The piano accompaniment uses chords D-flat major 7, A-flat over E-flat, and C major.

32

8

night of our dear Sav - ior's birth.

Fm Bbm¹¹ Eb⁷sus AbM⁷ Cm⁷

10

Long lay the world in sin and er - ror

Dbm⁹ Eb⁷sus AbM⁹ Cm⁷ DbM⁷

13

pin - ing, Till He ap - peared and the soul felt its

Ab Eb G⁷ Cm⁷ Fm D G⁷b9b13

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15

15

worth. A thrill of hope— the

worth. A thrill of hope— the

15

Cm Eb/F F7b5 Bbm11 Eb/G

17

17

wea - ry world re - joic - es, For yon - der breaks a

wea - ry world re - joic - es, For yon - der breaks a

17

Db/Ab Ab Faug7 Adim7 Bbm11 Bbm/Ab Eb/G

19

19

new and glo - rious morn! Fall on your

new and glo - rious morn! Fall on your

CHOIR f

Fall on your

19

Db/Ab Ab Eb/G Fm Db/F Fm6 Gaug G7

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21

musical notation for the vocal line in measure 21, starting with a treble clef and a key signature of three flats.

knees! O hear the an-gel voic - es! O

musical notation for the piano accompaniment in measure 21, featuring chords and a bass line.

knees! O hear the an-gel voic - es!

musical notation for the piano accompaniment in measure 21, showing the bass line and chordal accompaniment.

21

Cm Baug Cm⁷ Cm⁶ B \flat m Fm Dm Fb

musical notation for the piano accompaniment in measure 21, including chord symbols and melodic lines.

24

musical notation for the vocal line in measure 24, starting with a treble clef and a key signature of three flats.

night di - vine, O

musical notation for the piano accompaniment in measure 24, featuring chords and a bass line.

O night di - vine,

musical notation for the piano accompaniment in measure 24, showing the bass line and chordal accompaniment.

24

$\text{A}\flat$ $\text{E}\flat$ $\text{E}\flat$ $\text{D}\flat$ $\text{A}\flat$ C $\text{D}\flat\text{M}^7$ $\text{D}\flat^7\#11$

musical notation for the piano accompaniment in measure 24, including chord symbols and melodic lines.

26

night when Christ was born! O

O night when Christ was born!

26 Cm⁷ Bbm¹¹ Eb⁹ Ab^{sus} Ab Fm
D

28

night di - vine, O

O night di - vine, O

28 Eb⁷ sus Eb/G Ab/Gb DbM⁷/F Dbm/Fb

(Solo ends until meas. 42)

30

night, O night di - vine!

unison

night, O night di - vine!

unison

30

A^b E^b E^b E^b A^b Cm^7

32

Tru - ly He taught us to

WOMEN: *unison*
mf

32

$B^b m^7$ $B^b m^9$ $B^b m^9$ A^b $G^b m^9$ E^b F $B^b m^7$ Dm^7

34

love one an - oth - er; His law is

34

$E^b M^7$ B^b F D $F^\#$

36

love and His gos - pel is peace.

Gm Cm¹¹ F^{7sus} BbM⁷ Dm⁷ EbM⁷ F^{7sus}

Piano accompaniment for measures 36-37, featuring chords and a bass line.

38

CHOIR: unison

Chains shall He break, for the slave is our

38

B F# D#m⁷ EM⁷

Piano accompaniment for measures 38-39, featuring chords and a bass line.

40

broth - er, And in His name all op-pres - sion shall

B F# F# G# A#⁷ D#m⁷ G#m F A#⁷b⁹

Piano accompaniment for measures 40-41, featuring chords and a bass line.

42

SOLO

Sweet hymns of joy in

cease. Sweet hymns of

cease. Sweet hymns of

42

D#m

G#7b9

C#m¹¹

F#
A#

42 D#m G#7b9 C#m¹¹ F#
A#

35

44

grate - ful cho - rus raise we; Let all with - in us!

joy, raise we; Let all with - in us

joy, raise we; Let all with - in us

44

E
B

B

G#aug⁷

B#dim

C#m¹¹

C#m⁷

F#
A#

44 E
B B G#aug⁷ B#dim C#m¹¹ C#m⁷ F#
A#

46

Musical staff for voice, measures 46-47. The key signature has three sharps (F#, C#, G#). Measure 46 contains a whole rest. Measure 47 contains a half note G#4, a quarter note A4, a quarter note B4, and a quarter note G#4.

Praise_ His name! For

Musical staff for piano, measures 46-47. Measure 46 has a piano dynamic marking *f* and contains a whole note chord of G#4, A4, B4. Measure 47 contains a whole note chord of G#4, A4, B4.

praise His ho - ly name.

Musical staff for bass, measures 46-47. Measure 46 has a piano dynamic marking *f* and contains a whole note chord of G#2, A2, B2. Measure 47 contains a whole note chord of G#2, A2, B2.

46

Musical staff for piano, measures 46-49. Measure 46 has a piano dynamic marking *f* and contains a whole note chord of G#2, A2, B2. Measure 47 contains a whole note chord of G#2, A2, B2. Measure 48 contains a whole note chord of G#2, A2, B2. Measure 49 contains a whole note chord of G#2, A2, B2.

E B N.C.

B

D#7#9

48

(Solo cont. ad lib)

Musical staff for voice, measures 48-49. Measure 48 contains a whole note G#4. Measure 49 contains a whole note G#4.

Christ is the Lord, O

Musical staff for piano, measures 48-49. Measure 48 contains a whole note chord of G#2, A2, B2. Measure 49 contains a whole note chord of G#2, A2, B2.

Yes, Christ is the Lord,

Musical staff for bass, measures 48-49. Measure 48 contains a whole note chord of G#2, A2, B2. Measure 49 contains a whole note chord of G#2, A2, B2.

48

Musical staff for piano, measures 48-49. Measure 48 has a piano dynamic marking *f* and contains a whole note chord of G#2, A2, B2. Measure 49 contains a whole note chord of G#2, A2, B2.

G#m

E G#

G#m⁶

A#aug

A#⁷

D#m

C#aug D#

D#m⁷

D#m⁶

50

praise His name for - ev - er! His

O praise His name for - ev - er!

50 C#m G#m Em G

52

pow - er and glo - ry

His pow - er and glo - ry

52 B F# E# E B D# EM7 E7#11

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54

ev - er-more pro - claim! His

ev - er-more pro - claim!

D#m7

C#m11

E F#

B

B

F# A#

G#m7

B F#

54

56

pow'r and glo - ry

His pow - er and glo - ry

N.C.

C# E#

Em6

D#m7

EM7

Em G

56

58 36 ♩ = 54

ev - er - more pro - claim!

ev - er - more pro - claim! We

58 B F# B B/D#

“Falling Down on Our Knees” (Words and Music by Phil Barfoot and Rebecca J. Peck)
(Solo ad lib throughout)

60

en - ter in to hum - bly wor - ship Him,

60 Em D/F# D G D/F#

62

62

fall - ing down_ be - fore Him now.

62

Em⁷ G/D Dsus D

64

We a - dore the ho - ly Lord of lords,

64

D/F# G G/B C₂ G/D

37

66

fall - ing down on our knees. We

66

Em⁷ D Gsus G G G/F#

68

en - ter in to hum - bly wor - ship Him,

68

Em⁷ N.C. G B⁷#9

ff (Drums continue)

70

fall - ing down be - fore Him now.

70

Em G Dsus D

72

We a - dore the ho - ly Lord of lords,

72

E^b E^b A^b D^{b2} A^b A^b E^b
D^b C C G

38

74

fall - ing down on our knees.

74

Fm⁷ Eb Absus Ab Ab Gb

76

♩. = 62

Fall

Fall on your

76

E E D Am E⁷ Am N.C. Am B⁷

ff

78

SOLO

O _____ hear _____ the an - gel

knees! _____ O hear the an - gel

78

N.C. Em N.C. Em D#dim⁷ Dm

80

voic - es! O night _____ di - vine! _____ O _____

voic - es! O night _____ di - vine! _____

80

Am Em Ab C G F E FM⁷ F#¹¹

night when Christ was born! O

O night when Christ was born!

83 Em⁷ Dm11 F/G C C G/B Am⁷ C

39

night, O ho - ly night,

O night, O ho - ly night,

85 N.C. D/F# Fm⁶ Gm/E F² Dm C/E Dm/F G/C

(Drums)

88

O night di - vine!

O night di - vine!

O night di - O night di -

88 N.C. G⁷ E/G G⁷ C Gm⁷ C

91 (Solo cont. ad lib)

O night di - vine! O night di -

O night di - vine! O night di -

vine! O night di - vine!

91 FM⁷ C/E Dm⁷ G⁷sus C Gm⁷ C FM⁷ C/E Dm⁷ G⁷sus

94

vine! O night di - vine!

O night di - vine! O night di -

94 Am⁷ D⁷ Gm⁷ F#⁷#11 FM⁷ C/E Dm⁷ G⁷sus C Gm⁷ C⁷

97

rit.

O night di - vine!

rit.

vine, di - vine!

97 FM⁷ C/E Dm⁷ G⁷sus C

rit.

Behold Him

Words and Music by
PAUL BALOCHE
and MITCH WONG
Arranged by Trey Ivey

40

Modern anthem ♩ = 162

E^b(no3)

E^bsus

CHOIR: unison (with opt. Worship Leader) and CONGREGATION

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12

cross the pag - es of time. He who made ev - 'ry liv - ing

A vocal line in G minor, 4/4 time. The melody starts on a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, G5. There is a fermata over the G5 note. The line continues with quarter notes G5, F5, E5, D5, C5, Bb4, A4, G4.

12 Eb Bb

Piano accompaniment for measures 12-14. The right hand plays chords: G4-Bb4 (quarter), A4-C5 (quarter), Bb4-D5 (quarter), E5 (half). The left hand plays chords: G4-Bb4 (quarter), A4-C5 (quarter), Bb4-D5 (quarter), E5 (half).

41

15 *mp*
thing, be - hold Him. He who

Vocal line for measures 15-17. Measure 15: quarter note G4, quarter rest, quarter note A4, quarter note Bb4. Measure 16: quarter note C5, quarter note D5, quarter note E5, quarter note F5. Measure 17: quarter note G5, quarter note F5, quarter note E5, quarter note D5. There is a fermata over the D5 note.

15 Ab² Eb

Piano accompaniment for measures 15-17. Measure 15: right hand chords G4-Bb4 (quarter), A4-C5 (quarter), Bb4-D5 (quarter), E5 (half); left hand chords G4-Bb4 (quarter), A4-C5 (quarter), Bb4-D5 (quarter), E5 (half). Measure 16: right hand chords G4-Bb4 (quarter), A4-C5 (quarter), Bb4-D5 (quarter), E5 (half); left hand chords G4-Bb4 (quarter), A4-C5 (quarter), Bb4-D5 (quarter), E5 (half). Measure 17: right hand chords G4-Bb4 (quarter), A4-C5 (quarter), Bb4-D5 (quarter), E5 (half); left hand chords G4-Bb4 (quarter), A4-C5 (quarter), Bb4-D5 (quarter), E5 (half).

18
heard hu - man - i - ty's cry left His throne to wake as a

Vocal line for measures 18-20. Measure 18: quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 19: quarter notes G5, F5, E5, D5, C5, Bb4, A4, G4. Measure 20: quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5.

18 Ab²

Piano accompaniment for measures 18-20. Measure 18: right hand chords G4-Bb4 (quarter), A4-C5 (quarter), Bb4-D5 (quarter), E5 (half); left hand chords G4-Bb4 (quarter), A4-C5 (quarter), Bb4-D5 (quarter), E5 (half). Measure 19: right hand chords G4-Bb4 (quarter), A4-C5 (quarter), Bb4-D5 (quarter), E5 (half); left hand chords G4-Bb4 (quarter), A4-C5 (quarter), Bb4-D5 (quarter), E5 (half). Measure 20: right hand chords G4-Bb4 (quarter), A4-C5 (quarter), Bb4-D5 (quarter), E5 (half); left hand chords G4-Bb4 (quarter), A4-C5 (quarter), Bb4-D5 (quarter), E5 (half).

21

child. He be - came like the least of us. Be -

This system contains the first two staves of music. The top staff is a vocal line in G major with lyrics: "child. He be - came like the least of us. Be -". The bottom staff is a piano accompaniment in G major, featuring a steady eighth-note bass line and chords in the right hand.

21

E^b
 B^b A^b^2

This system shows the piano accompaniment for the first system. The right hand has chords and moving lines, while the left hand has a simple bass line. Chord symbols E^b , B^b , and A^b^2 are indicated above the staff.

24

hold Him. Je - sus, Son of God, Mes -

mf

(Tenors melody)

This system contains the second two staves of music. The top staff is a vocal line with lyrics: "hold Him. Je - sus, Son of God, Mes -". A dynamic marking *mf* and a hairpin crescendo are present. A note in the vocal line is marked "(Tenors melody)". The bottom staff is a piano accompaniment.

24

E^b
mf

This system shows the piano accompaniment for the second system. It features a dynamic marking *mf* and a chord symbol E^b above the staff.

27

si - ah, the Lamb, the roar - ing Li - on.

This system contains the third two staves of music. The top staff is a vocal line with lyrics: "si - ah, the Lamb, the roar - ing Li - on.". The bottom staff is a piano accompaniment with chords and a bass line.

27

A^b^2 $B^b^{(4)}$

This system shows the piano accompaniment for the third system. It features chord symbols A^b^2 and $B^b^{(4)}$ above the staff.

30

Oh be still and be - hold Him.

unison

30

Ab²

33

43

33

E^b(no3)

E^bsus

36

mf unison

He who dined with sin - ners and

36

E^b

39

saints healed the blind, the lost, and the lame. E - ven

39 $A\flat^2$ $B\flat(\text{add}4)$

42

now He is in our midst. Be - hold Him.

44

42 $A\flat^2$

45

(Sopranos and Basses have melody)
building

He who chose a crim - i - nal's end paid with

45 $E\flat$ $B\flat$ $A\flat^2$ C

building

48

unison

blood to set - tle our debt, bur - ied death as He rose to

unison

E_b
G

48

51

45

f

life. Be - hold Him! Je - sus,

(Tenors melody)

A_b^2

E_b

51

f

54

Son of God, Mes - si - ah, the Lamb, the roar - ing

A_b^2

54

57

Li - on. Oh be still and be -

Detailed description: This block contains the vocal line for measures 57 to 60. The melody starts on a whole note 'Li - on.' followed by a quarter rest, then a half note 'Oh' with a slur over the next two notes, and finally a quarter note 'and' followed by a quarter rest and a half note 'be -'. The bass line provides harmonic support with chords and moving lines.

57

B^b(add4) A^b2

Detailed description: This block contains the piano accompaniment for measures 57 to 60. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady bass line. Chord changes are indicated as B^b(add4) and A^b2.

60

hold Him. Je - sus, Al - pha and O -

Detailed description: This block contains the vocal line for measures 60 to 63. The melody continues with a half note 'hold' and a quarter note 'Him.', followed by a half note 'Je - sus,' with a slur, and then a quarter note 'Al - pha' followed by a quarter rest and a half note 'and' followed by a quarter rest and a half note 'O -'. The bass line continues with harmonic support.

60

E^b

Detailed description: This block contains the piano accompaniment for measures 60 to 63. The right hand continues with chords and eighth notes, and the left hand maintains the bass line. A chord change to E^b is indicated.

63

me - ga, our God, the ris - en Sav - ior.

Detailed description: This block contains the vocal line for measures 63 to 66. The melody starts with a quarter note 'me -', followed by a quarter rest and a half note 'ga,', then a quarter note 'our', a quarter note 'God,', a quarter note 'the', a quarter note 'ris - en', a quarter note 'Sav -', a quarter rest, and finally a half note 'ior.'. The bass line provides accompaniment.

63

A^b2 B^b(add4)

Detailed description: This block contains the piano accompaniment for measures 63 to 66. The right hand features a rhythmic pattern of eighth notes and chords, and the left hand plays the bass line. Chord changes are indicated as A^b2 and B^b(add4).

76

66

unison

Oh be still and be - hold Him.

66

A^b2

69

(W.L. *ad lib*)

46

69

$E^b(\text{no}3)$

$E^b\text{sus}$

72

mp

Ho - ly, ho - ly, ho - ly is the

72

$B^b(\text{add}4)$

sub. mp

75

Lord God Al - might - y. Wor - thy, wor - thy,

75

Ab² Eb Bb(add4)

78

wor - thy_ to re - ceive all praise.

78

Ab² Eb

81

mf

Ho - ly, ho - ly, ho - ly_ is the Lord God Al -

(no Bases)

81

Bb(add4) Ab²

mf

84

might - y. Wor - thy, wor - thy, wor - thy - to re -

A vocal line in G minor, measures 84-86. The melody starts with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. There are rests for the next two measures, followed by a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4.

84 Eb Bb(add4)

Piano accompaniment for measures 84-86. The right hand plays chords: Eb major (E-flat major) in measure 84, and Bb major with an added 4th (B-flat major with D4) in measure 85. The left hand plays a steady eighth-note accompaniment.

87 *f*

ceive all praise. Ho - ly, ho - ly,
(Tenors melody)

Vocal line for measures 87-89. Measure 87: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Measure 88: quarter rest, quarter note Bb4, quarter note A4, quarter note G4. Measure 89: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Dynamics: *f*.

87 Ab² Eb Bb

(add Basses)

Piano accompaniment for measures 87-89. The right hand plays chords: Ab major with 2nd inversion (Ab²) in measure 87, Eb major in measure 88, and Bb major in measure 89. The left hand continues with eighth-note accompaniment.

90

ho - ly is the Lord God Al - might - y.

Vocal line for measures 90-92. Measure 90: quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Measure 91: quarter note Bb4, quarter note A4, quarter note G4, quarter note F4. Measure 92: quarter note E4, quarter note D4, quarter note C4, quarter note B3. There is a fermata over the final note.

90 Ab² Eb

Piano accompaniment for measures 90-92. The right hand plays chords: Ab major with 2nd inversion (Ab²) in measure 90, and Eb major in measure 91. The left hand continues with eighth-note accompaniment.

93

Wor - thy, wor - thy, wor - thy_ to re - ceive all

93 B \flat A \flat ²

96

praise. Ho - ly, ho - ly, ho - ly_ is the

96 E \flat E \flat B \flat D N.C. E \flat E \flat

(Drums continue)

99

Lord God Al - might - y. Wor - thy, wor - thy,

99

A[♭] N.C. E[♭] E[♭]/E[♭] B[♭]/D

102

wor - thy_ to re - ceive all praise!

47

102

B[♭] A[♭]²

105 *ff*

Je - sus, Son of God, Mes - si - ah, the
(Tenors melody)

105 *ff*

E^b *A^{b2}*

108

Lamb, the roar - ing Li - on. Oh be -

108 *B^b(add4)*

111

still and be - hold Him. Je - sus,

111 *A^{b2}* *E^b*

114

Al - pha and O - me - ga, our God, the ris - en

114

Ab²

117

Sav - ior. Oh be still and be -

117

Bb(add4)

Ab²

120

hold Him. Oh be

120

Bb(add4)

123

still and be - hold Him.

Detailed description: This block contains the vocal line for measures 123 to 125. The music is in a 3/4 time signature with a key signature of two flats (B-flat major or D-flat minor). The melody starts on a whole note chord, followed by a quarter rest, then a quarter note, a half note, and a dotted half note. The lyrics are "still and be - hold Him." with a long horizontal line under "hold" indicating a sustained note.

123

Ab² Bb(add4)

Detailed description: This block contains the piano accompaniment for measures 123 to 125. The right hand features chords and moving lines, with specific chord markings Ab² and Bb(add4) above the staff. The left hand provides a steady accompaniment with eighth and quarter notes.

126

Oh be still and be - hold Him!

Detailed description: This block contains the vocal line for measures 126 to 128. The melody features a half note, a quarter note, a half note, and a dotted half note. The lyrics are "Oh be still and be - hold Him!" with a long horizontal line under "hold" indicating a sustained note.

126

Ab²

Detailed description: This block contains the piano accompaniment for measures 126 to 128. The right hand has chords and moving lines, with a chord marking Ab² above the staff. The left hand continues with a steady accompaniment.

129

Detailed description: This block contains the vocal line for measure 129, which consists of a whole note chord.

129

Ab² Eb

Detailed description: This block contains the piano accompaniment for measure 129. The right hand has a chord and a whole note, with chord markings Ab² and Eb above the staff. The left hand has a whole note chord.

For Choir and Congregation

Jesu, Joy!

includes **Jesu, Joy of Man's Desiring**
and **Angels We Have Heard on High**

Arranged by Trey Ivey

Celtic shuffle ♩ = 116 (♩ = $\overset{\frown}{\underset{\frown}{\text{3}}}$)

Orch. cues (mel.)

48

(Drum lead-in)

f (sim.)

Measures 1-6: G, C/E, G/B, Em3, Am, G/B, C

7

"*Jesu, Joy of Man's Desiring*" (New lyrics by Phil Barfoot and Rebecca J. Peck/
Music by Johann Sebastian Bach) **CHOIR and CONGREGATION** *f*

Je - su,

Measures 7-9: C, Em/C#, D, G, G, G/F#, C/E

(Celtic rhythm cont.)

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10 joy of man's de - sir - ing.

joy joy of of man's de - sir - ing.
joy joy of of man's de - sir - ing.

10 joy of man's de - sir - ing.

D F# Dsus E D C E D7 F# G D

13 Child of won - der,

13 D7 G G# C E G/B Bm Em

16 Child of grace and light.

16 Am G/B Am C D D7 G C G/B Em D

Came _____ to

19 C 3 Em C# 3 D 3 G 3 G G# C# E

22 save with love un - dy - ing

save with love un - dy - ing

save with love un - dy - ing

22 D# F# Dsus E D C# E D7 F# G D 3 3 3

On _____ that si - lent

25 D7 3 3 3 G G# C# G# Bm Em

28

ho - ly Christ - mas night.

Am G/B Am C G/D D7 G C G/B Em D

28

31

Word of

C Em C# D G G/F# A7/E D D/C E/B

31

34

God made flesh a - mong us,

(straight 8ths)

34

(straight 8ths) (swing)

Am F Dm Dm/B E Am Dm

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Hope of

Musical notation for measures 37-39, vocal line. The melody is mostly rests, with notes appearing in measure 39: a half note G4 and a half note F4.

37 Am C FM7 3 F/E Dm F D# E Am G/B

Musical notation for measures 37-39, piano accompaniment. The right hand features a rhythmic pattern of eighth notes with triplets. Chords are indicated above the staff: Am, C, FM7, F/E, Dm, F, D#, E, Am, G/B.

40 glo - ry dwell with in us.

Musical notation for measures 40-42, vocal line. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

40 C Am C/E Dm F Dm G C C7 3

Musical notation for measures 40-42, piano accompaniment. The right hand features a rhythmic pattern of eighth notes with triplets. Chords are indicated above the staff: C, Am, C/E, Dm, F, Dm, G, C, C7.

With the

Musical notation for measures 43-45, vocal line. The melody is mostly rests, with notes appearing in measure 45: a half note G4 and a half note F4.

43 F Dm 3 G C G/B 3 D 3 G G/F# C/E

Musical notation for measures 43-45, piano accompaniment. The right hand features a rhythmic pattern of eighth notes with triplets. Chords are indicated above the staff: F, Dm, G, C, G/B, D, G, G/F#, C/E.

46

an - gels we will praise.

an - gels we will praise.

46 G/B Em⁷ Am⁷ Am⁶ G/B CM⁷ D

49

Hal - le - lu - jahs

49 D⁷ G G/F[#] C/E G/B Bm Em

CHOIR only

52

we will glad - ly raise! Hal - le -

Am G/B Am/C G/D D⁷ G N.C. F# C

55

lu - jahs we will glad - ly

G/B Em Am/C CM⁷ D

Straight 8ths (end of triplet shuffle feel) ♩ = 116

58

raise!

58

G G F Eb Abm Eb

Straight 8ths

61

52

61

Abm Eb Abm Eb7(no3) Abm Eb Abm Eb

"Angels We Have Heard on High" (Traditional French Carol)
CHOIR and CONGREGATION

64

mf

An - gels we have heard on high, Sweet - ly sing - ing

64

Abm Eb Eb

67

o'er the plains; And the moun-tains in re-ply,

67 Abm Eb Dm^{11} $\text{Gaug}^7\#9$ Cm^7 $\text{A}^7\text{b}5$

70

53

Ech - o back their joy - ous strains.

70 AbM^7 Eb G $\text{Db}^9\#11$

72 *f* SOPRANO

Glo -

f ALTO

Glo - glo - ri - a! Glo -

f TENOR

Glo - ri - a! Glo -

f BASS

Glo - glo - ri - a! Glo -

72 Eb C7 Fm Bb Bb/D Cm Ab/C Eb

f

75

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

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

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

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

75 Bb/D Bb Eb/G Ab2 Cm/A Bb Bb/D

(half-time feel)

78

Glo -

Glo - glo - ri - a! Glo -

Glo - ri - a! Glo -

Glo - glo - ri - a! Glo -

78 Eb C⁷ Fm Bb B^b/_D Eb Ab C F_{E^b}

(quarter-time feel)

ri - a in ex - cel - sis De -

ri - a in ex - cel - sis De -

ri - a in ex - cel - sis De -

ri - a in ex - cel - sis De -

ri - a in ex - cel - sis De -

81 B^b/_D Bb Eb G Ab² Eb B^b Bb

(half-time feel)

54

84

o!
o!
o!
o!

84

(quarter-time feel) *mf*

E_b *A^bm* *E_b* *F*

CHOIR and CONGREGATION
 (Congregation sings melody with Sopranos)
mf

87

Come to Beth - le - hem, and see

87

B^bm *F* *F* *B^bm* *F*

90

Him whose birth the an - gels sing; Come, a - dore on

90 F Eb⁹ Em¹¹ Aaug^{7#9}

93

bend - ed knee Christ the Lord, the new - born King.

93 Dm⁷ B^{7b5} BbM⁷ F/A Eb^{9#11}

55

96 *f* SOPRANO

Glo

f ALTO

Glo - ri - a! Glo

f TENOR

Glo - ri - a! Glo

f BASS

Glo - ri - a! Glo

96

F D⁷ Gm C C_E Dm B_b D G

f

99

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

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

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

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

99

C E C F/A B^{b2} D_m B C E

(half-time feel)

102

Glo -

Glo - ri - a! Glo -

Glo - ri - a! Glo -

Glo - ri - a! Glo -

102 F D⁷ Gm C C E F B^b D G F

(quarter-time feel)

56 Celtic shuffle ♩ = 116
 (♩ = ♩³)

105

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

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

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

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

105 C E C E A B^{b2} F C C F C E

(half-time feel) Celtic shuffle

109 *f* CHOIR only

Glo - ri - a to the

109 F
 $E\flat$ $D\flat M^7$ Fm
 C

3 3

112 new born

new born

112 $A\flat$
 $B\flat$ $B\flat$
 $A\flat$

3 3

114

King, new - born King!

114 G^C Cunis. 3 N.C. F

117

117 F

Detailed description: This page contains a musical score for piano and voice. The top system (measures 114-116) features a vocal line with lyrics "King, new - born King!" and a piano accompaniment. The piano part includes triplets and chords, with chord symbols G^C, Cunis. 3, N.C., and F. The bottom system (measures 117-118) continues the piano accompaniment with triplets and chords, including an F chord. A large diagonal watermark "FOR PREVIEW ONLY" is overlaid on the page.

Lord of Glory

includes **Holy Savior, We Adore You;**
Lord of Glory;
I Love You, Lord Jesus;
and **Thou Didst Leave Thy Throne**

Arranged by Trey Ivy

57

With emotion ♩ = 70

E♭ B♭ Cm Gm A♭ E♭

Musical notation for measures 1-3. Treble clef, 4/4 time. Dynamics: *p*. Chords: E♭, B♭, Cm, Gm, A♭, E♭.

4

A♭ B♭ E♭ B♭ Cm Gm

Musical notation for measures 4-6. Treble clef, 4/4 time. Dynamics: *mp*. Chords: A♭, B♭, E♭, B♭, Cm, Gm.

58

"Holy Savior, We Adore You" (New lyrics by Phil Barfoot and Rebecca J. Peck/
Music by Johann Pachelbel) **CHOIR** *mp*

Choir musical notation for measures 7-8. Treble clef, 4/4 time. Lyrics: Ho - ly. Dynamics: *mp*.

A♭ E♭ A♭ B♭sus B♭ E♭ B♭

Piano accompaniment musical notation for measures 7-8. Treble and bass clefs, 4/4 time. Chords: A♭, E♭, A♭, B♭sus, B♭, E♭, B♭.

10

Sav - ior, we a - dore You.

Detailed description: This system contains the first two measures of music. The vocal line is in a soprano clef with a key signature of two flats (Bb, Eb). The lyrics are "Sav - ior, we a - dore You." The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

10

Cm Gm Ab Eb Ab Bb

Detailed description: This system shows the piano accompaniment for the first system. The right hand features a complex chordal texture with moving lines, while the left hand provides a steady bass line. Chord symbols Cm, Gm, Ab, Eb, Ab, and Bb are placed above the staff.

13

(opt. Soprano descant)
mp

Prince of peace, we bow be -

Prince of peace, we bow be -

Detailed description: This system contains the next two measures of music. The vocal line includes the lyrics "Prince of peace, we bow be -". A descant is indicated for the soprano part. The piano accompaniment continues with similar textures to the first system.

13

Eb Bb Cm Gm Ab Eb

Detailed description: This system shows the piano accompaniment for the second system. The right hand continues with complex chordal textures. Chord symbols Eb, Bb, Cm, Gm, Ab, and Eb are placed above the staff.

16 *mf*

fore — You. — Hope of glo - ry, God a - mong us,

mf

fore You. Ho - ly — Sav - ior,

16 *mf*

Ab Bb Eb Bb Cm Gm

59

19

Lord Al - might - y, dwell with - in — us.

we a - dore — You.

19

Ab Eb Ab Bb Eb

“Lord of Glory” (Break Forth, O Beauteous Heavenly Light)
 (New lyrics by Phil Barfoot and Rebecca J. Peck/Music by Johann Sebastian Bach)

22 *unison*

O Lord of glo - ry, King of all, You

unison

22 Cm B \flat /D E \flat B \flat /D E \flat F \sharp sus F \flat 7 B \flat G/B

25

came to be our Sav - ior. You

25 A \flat /C E \flat B \flat /A \flat B \flat /G E \flat /F E \flat B \flat sus B \flat B \flat 7 E \flat

28

left the light of heav - en's halls to lie with - in a

28 Cm B \flat D E \flat B \flat D E \flat F sus F 7 B \flat G B A \flat C E \flat B \flat A \flat B \flat G E \flat F \flat E \flat

31 **60** Same tempo (♩. = 70)

man - ger. With hum - ble hearts we

31 B \flat sus B \flat B \flat 7 E \flat Cm B \flat B \flat C 7 sus G C 7 G Fm Bdim 7

34

bow in praise and wor - ship You, O

34 C sus C Fm Cm Ddim 7 C m E \flat C 7 E Fm F \sharp dim 7

36 *f*

Child of grace, for Your re - deem - ing

36 Gsus G⁷ Cm B^b E^b/_G E^b Fm C E^b

38

mer - cy. Lord, You a - lone are

38 F⁷/_A Gm⁷ F⁷/_A F⁷ B^b E^b/_G A^b B^b⁷ A^b/_C B^b⁷/_D E^b

61
mf

CONGREGATION joins
CHOIR (unison)

40

wor - thy. I

40

mf

Fm7/Ab Bb Bb7 Eb Ebsus Eb Ebsus

"I Love You, Lord Jesus" (CRADLE SONG) (New Lyrics by Phil Barfoot and Rebecca J. Peck/
Music by William J. Kirkpatrick)

43

love You, Lord Je - sus, and wor - ship Your

43

Eb Eb/D Cm Gm C7/G

46

name, my Sav - ior, Re - deem - er, the

A vocal line in G minor, measures 46-48. The melody starts on a whole note G4, followed by a quarter rest, then a half note G4, and continues with a series of quarter notes: A4, Bb4, C5, Bb4, A4, G4. The line ends with a quarter note G4 and a quarter rest.

46 Fm B⁷/_D A^b/_C B^b E^b

Piano accompaniment for measures 46-48. The right hand plays a steady eighth-note accompaniment. The left hand plays chords: Fm (measures 46-47), B7/D (measure 48), and then a sequence of chords: Ab/C, Bb, Eb.

49

foun - tain of grace. In ho - nor and

A vocal line in G minor, measures 49-51. The melody starts with a half note G4, followed by a quarter note A4, then a quarter note Bb4, and continues with a series of quarter notes: C5, Bb4, A4, G4. The line ends with a quarter note G4 and a quarter rest.

49 Fm/A^b F⁷/_A B^b B^b7 E^b E^b/_D

Piano accompaniment for measures 49-51. The right hand plays a steady eighth-note accompaniment. The left hand plays chords: Fm/Ab (measures 49-50), F7/A (measure 51), and then a sequence of chords: Bb, Bb7, Eb, Eb/D.

52

rev - 'rence of all that You are, for -

A vocal line in G minor, measures 52-54. The melody starts with a half note G4, followed by a quarter note A4, then a quarter note Bb4, and continues with a series of quarter notes: C5, Bb4, A4, G4. The line ends with a quarter note G4 and a quarter rest.

52 Cm Gm C⁷/_G Fm Fm/E^b

Piano accompaniment for measures 52-54. The right hand plays a steady eighth-note accompaniment. The left hand plays chords: Cm (measures 52-53), Gm (measure 54), and then a sequence of chords: C7/G, Fm, Fm/Eb.

55 *unison* $\text{♩} = \text{♩}$

ev - er I'll praise You and give

unison

55 Bb^7/D Ab/C Bb Eb Fm/Ab

"Thou Didst Leave Thy Throne" (Original lyrics by Emily Elizabeth Steele Elliot. Revised lyrics by Phil Barfoot and Rebecca J. Peck/Music by Timothy R. Matthews)

58 **62** *mf* O

You my heart. O

58 Ab/Bb Bb Eb

61 come to my heart, Lord Je -

come, come, come to my heart, Lord Je -

mf O come, come to my heart, Lord Je -

61 Eb Gm^7 Eb/G Ab

64

sus.

sus.

There is room,

sus. (Tenors only)

There is room, there is

There is room,

64

Bb
Ab

Ab

Gm

8va

Gm⁷

Ab²

(loco)

67

room, there is room, there is room in my

there is room,

67

Gm

Gm⁷

Cm⁷

Fm⁷

Eb
Bb

70

rit.

slowing to the end

heart for You.

70

Fm⁹

Bb⁷_{sus}

Bb⁷

Eb

rit.

mp slowing to the end

Ped.

*

Sing Joy to the World

Words and Music by
PHIL BARFOOT, REBECCA J. PECK,
 and **ISAAC WATTS**
 Arranged by *Trey Ivey*

63 *Funky gospel* ♩ = 120

(2 beat gliss.) *f*
 8vb-1
 (loco)

3 $F^{7\#9}$ Bb^7 $A\flat M^7$ Bb^7

6 $A\flat M^7$ Bb^7 $A\flat$ Db $E\flat$ $A\flat$ $G\flat M^9$ $F^{7\#9}$ Bb^7 $A\flat M^7$
 (ad lib.)

64 $A\flat M^7$ $A\flat$ Db Db Db Db $E\flat$ $A\flat$
 (Drum fill)

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CHOIR *f*

Sing joy to the world! Sing

*Bb*⁷ *A^bB^b* *E^bB^b* *Bb*⁷

joy to the world! Sing

A^bB^b *E^bB^b* *Bb*⁷

joy to the world! Sing joy to the world!

A^bB^b *E^bB^b* *Bb*⁷ N.C. *A^b* *E^bG* *E^bA^b* *B^b*

20 *unison*

1. Joy to the world! the Lord is come;
 2. Joy to the earth! the Sav - ior reigns;

unison

20

Db Eb

23

Let earth re - ceive her
 Let men their songs em -

23

Bb Db Eb

26

King; play

Let ev - 'ry
 While fields and

unison

26

Bb Db/Gb Eb/Ab Bb Bb13

heart floods, pre pare rocks, hills, Him and room, plains And Re -

29 E_b^2 B_b B_b^{13} A_b E_b^2 G B_b F F E_b

32

heav-en and na - ture sing, And heav-en and na - ture sing,
peat the sound - ing joy, Re - peat the sound - ing joy,

32 D_b E_b D_b F $B_b m^7$ A_b C

35

And Re heav - en, and re heav - en and na -
peat, re - peat the sound -

35 A_b $F m^7$ C E F F E_b D E_b $C m^7$ B_b F

38

1

ture
ing

ing!

8

38

F

Bb7

41

66

(to meas. 20)

41

Bb7

AbM7

Bb7

N.C.

Ab

Eb/G

Eb/Ab

Bb

(to meas. 20)

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2 67
unison

44 *unison*
 joy! Sing a song, -

44 *Bb7* *Ab Db* *Ab Db* *Db Eb* *Db Gb* *Eb Ab* *Bb7* *AbM9 Bb*
 (Drum fill)

47 *
 come on ev - 'ry-bod - y,* sing a song, -

47 *Bb7* *Bb7*

49 *unison*
 Joy to the world! Sing a song, - come on ev - 'ry-bod - y,
unison

49 *Db* *Eb* *Bb7* *AbM9 Bb* *Bb7*

*pronounced "ev-'ry-bo-deh" throughout

68

52

sing a song, - Joy to the world!

52

Db Eb Bb7

54

unison

Sing a song, - come on ev - ry - bod - y,

unison

54

N.C. C7 BbM9 C7

56

unison

sing a song, - Joy to the world! Sing a song, -

unison

56

Eb F C7 BbM9 C

come on ev-'ry-bod - y, sing a song, Joy to the world!

Measures 59-61 of the vocal line. The melody starts with a quarter note G4, followed by eighth notes A4, Bb4, and C5. There are rests in measures 60 and 61. The accompaniment consists of eighth notes in the bass clef and chords in the treble clef.

59 C⁷ Eb Ab Bb

Piano accompaniment for measures 59-61. Measure 59 is in C7. Measures 60 and 61 feature chords Eb, Ab, and Bb. The bass line has a steady eighth-note accompaniment.

62 unison He rules the world with truth and grace unison

Measures 62-64 of the vocal line, marked 'unison'. The melody starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. There are rests in measures 63 and 64. The accompaniment consists of eighth notes in the bass clef and chords in the treble clef.

62 C Eb F

Piano accompaniment for measures 62-64. Measure 62 is in C. Measures 63 and 64 feature chords Eb and F. The bass line has a steady eighth-note accompaniment.

65 And makes the na - tions

Measures 65-67 of the vocal line. The melody starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. There are rests in measures 66 and 67. The accompaniment consists of eighth notes in the bass clef and chords in the treble clef.

65 C Eb F

Piano accompaniment for measures 65-67. Measure 65 is in C. Measures 66 and 67 feature chords Eb and F. The bass line has a steady eighth-note accompaniment.

68

prove The unison glo - ries

68

C Eb/Ab F/Bb C C13

71

of His righteous - ness, And

71

F²/C C C¹³/Bb F²/A C/G G/F

74

won - ders of His love, And

74

Eb F Eb/G Cm⁷

won - ders of His love, And

Vocal line for measures 76-77. The melody is in a B-flat major key signature. The lyrics are "won - ders of His love, And". The music features a mix of eighth and quarter notes with some rests.

76 Bb D Bb Gm7

Piano accompaniment for measures 76-77. The right hand plays chords and moving lines, while the left hand provides a steady bass line. Chords indicated are Bb, D, Bb, and Gm7.

78 won - ders, and won - ders of

Vocal line for measures 78-79. The melody continues with the lyrics "won - ders, and won - ders of". The music includes some rests and tied notes.

78 D F# G G/F C/E F Dm7 C/G

Piano accompaniment for measures 78-79. The right hand features complex chordal textures and moving lines. Chords indicated are D, F#, G, G/F, C/E, F, Dm7, and C/G.

81 His love! unison

Vocal line for measure 81. The lyrics are "His love!". The instruction "unison" is written below the staff. The music consists of a single note held for the duration of the measure.

81 G C C/Bb A7#9 D7b5 F/G

Piano accompaniment for measure 81. The right hand plays chords and moving lines. Chords indicated are G, C, C/Bb, A7#9, D7b5, and F/G.

84

Sing a song, - come on ev - 'ry - bod - y,

C⁷ N.C. C B^b C N.C. E^b C

84

86

sing a song, - Joy to the world!

N.C. C⁷ N.C. E^b F⁷ C⁷

86

88

unison

Sing a song, - come on ev - 'ry - bod - y,

unison

B^bM⁹ C⁷

88



90

unison

93

96

unison

99 *rit.* Joy to the world!

1 *a tempo* 70

99 *rit.* Joy to the world!

a tempo

E \flat D m C 7 C 7

103 (to meas. 84) world!

2

103 (to meas. 84) world!

2

C 7 B \flat A 7 $\sharp 9$ D 7 $\flat 5$ F/G

Worthy Is the Lamb

with Gloria

Arranged by Trey Ivey

71

Majestic ♩ = 98
N.C.

Slower ♩ = 88

(half-time feel)

Slower ♩ = 80

72

N.C.

Slower ♩ = 66

molto rit.

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10 *f*

Wor - thy is the Lamb that was slain,

10 *Stately*

G/*B* *A*m *C*/*E* *G*⁷/*D* *C* *G*

13 to God by His
and hath re - deemed - ed us to God by by His His

13 *N.C.* *G*/*F* *E*⁷ *A*m *E*m *by* *F*M⁷ *D*m/*F* *His*

16 *Faster* ♩ = 92
blood, to re-ceive pow-er, and rich-es, and wis-dom, and strength, and

16 *Faster* *E* *A*m *G*/*B* *C* *D*m⁶

a tempo, slower ♩ = 66

hon - or, and glo - ry, and bless - ing. Wor - thy

C E D F# G N.C. G D F#

19

a tempo, slower

is the Lamb that was slain, and hath re -

22 Em G B D7 A G D N.C. D C B7

deem - ed us to God, to God by His

25 Em Am N.C. Em Bsus B

28 *Faster* ♩ = 92

blood, to re-ceive pow-er, and rich-es, and wis-dom, and strength, and

28 Em C Dm⁶ C_E F Dm_F G

31 hon-or, and glo-ry, and bless-ing. Bless - ing and unison

31 Am⁷ A E_A G_B C N.C. 4 1

34 hon-or, glo-(ry, and) pow'r be un-to Him, be un-to Him. Bless-ing, hon-or,

34 C C_F C N.C.

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73

37

glo - ry, and pow - er be un - to Him that sit - teth up - on the

(BASSES only) that

37

F/A F C N.C.

39

SOPRANOS

throne, up - on the throne, and un - to the

ALTOS

throne, and un - to the

TENORS

that sit - teth up - on the throne, and un - to the

BASSES

sit - teth up - on the throne, and un - to the Lamb, un - to the

39

C F G/F C/E C Am7 F/A

41

Lamb, _____ for - ev - er, for -

Lamb, for - ev - er, for ev - er, for - ev - er, for -

Lamb, for - ev - er, for - ev - er, for - ev - er, for -

Lamb, for - ev - er, for - ev - er, for -

Csus C Em7 Am7 Dm7 G CM7

41

43

ev - er, for - ev - er, for - ev - er and ev - er, for -

ev - er and ev - er, for - ev - er and ev - er, for -

ev - er and ev - er, for - ev - er and ev - er, for -

ev - er and ev - er, for - ev - er and ev - er, for -

FM7 G7 D C E C F Dm F G

43

45

ev - er and ev - er, for - ev - er and ev - er, for -
 ev - er and ev - er for - ev - er and ev -
 ev - er and ev - er, for - ev - er and ev - er, for -
 ev - er and ev - er, for - ev - er and ev -

Em G Am F A Dm G C E C Am G F

45

Faster ♩ = 120

47

ev - er, for - ev - er and ev - er.
 - er, for ev - er and ev - er.
 ev - er, for - ev - er and ev - er.
 - er, for - ev - er and ev - er.

G B C F A Dm G C G C

47

Faster

50

50

"Gloria" (Words and Music by Antonio Vivaldi)

53 *f*

Glo - ri - a! Glo - ri - a! Glo - ri - a! Glo - ri - a!

53

C G

56

In ex - cel - sis

56

C G⁷ C

mp keep energy!

De - o! In ex -

Measures 59-61: Vocal line in treble clef. Measure 59: De - o! (half note). Measure 60: In ex - (half note). Measure 61: (rest). Time signatures: 2/4, 4/4, 4/4.

59 Gsus G G

Measures 59-61: Piano accompaniment. Measure 59: Gsus (treble), eighth notes (bass). Measure 60: G (treble), eighth notes (bass). Measure 61: G (treble), eighth notes (bass). Time signatures: 2/4, 4/4, 4/4.

62 cel - sis De - o!

Measures 62-64: Vocal line in treble clef. Measure 62: cel - sis (half note). Measure 63: De - o! (half note). Measure 64: (rest). Time signatures: 2/4, 4/4, 4/4.

62 G⁷ C/G Gsus G N.C.

Measures 62-64: Piano accompaniment. Measure 62: G⁷ (treble), eighth notes (bass). Measure 63: C/G (treble), eighth notes (bass). Measure 64: Gsus (treble), eighth notes (bass). Time signatures: 2/4, 4/4, 4/4.

65 *f* Glo - ri - a! Glo - ri - a! Glo - ri - a!

Measures 65-67: Vocal line in treble clef. Measure 65: Glo - ri - a! (quarter note). Measure 66: Glo - ri - a! (quarter note). Measure 67: Glo - ri - a! (quarter note). Time signature: 4/4.

65 C E F Eb⁷#11 D D#

Measures 65-67: Piano accompaniment. Measure 65: C (treble), eighth notes (bass). Measure 66: E (treble), eighth notes (bass). Measure 67: F (treble), eighth notes (bass). Time signature: 4/4.

68

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

68 G F#G E $\frac{Am}{E}$

71

De - o! Glo -

unison

71 Esus E Am F G N.C.

74

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

74

ff

o! Glo - rious is Thy

78 C E F E/A G/B C G7

81 name! Is Thy name, O Lord!

81 C E/C E/A G/B C G7 C E/C E/A G/B

75

84 Glo - rious is Thy name! Glo - ri - a in ex - cel - sis

84 C G7 C N.C.

SOPRANOS

87

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

ALTOS *mf* *f* *mf*

TENORS *mf* *f* *mf*

BASSES *f*

In - ex - cel - sis

87 G C G

mf *f* *mf*

76

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

f *mf* *f*

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

f *mf* *f*

De - o! De - o!

90 C G C C G C

f *mf* *f*

94 *f*

Glo - rious is Thy name, Al - might - y Lord!

94 G C G C G C G C G

97

Bless - ing and hon - or be to God for - ev - er and ev - er -

97 C $\frac{G^7}{B}$ C $\frac{G^7}{B}$ C Am $\frac{Dm}{F}$ G

100

more! Bless - ing and hon - or be to God for -

100 C N.C. C $\frac{G^7}{B}$ C $\frac{G^7}{B}$

103

ev - er and ev - er - more! Bless - ing for - ev - er and ev - er -

C Am $\frac{Dm}{F}$ G C $\frac{G^7}{B}$ G⁷ C Am $\frac{Dm}{F}$ G

106

more! Hal - le-

C N.C. C

109

lu - jah!

This block shows the vocal line for measures 109 and 110. The melody is a simple two-note phrase: a half note G4 followed by a half note A4. The lyrics "lu - jah!" are written below the notes. The vocal line is accompanied by a piano accompaniment consisting of a steady eighth-note bass line in the left hand and a series of chords in the right hand.

109

G C G C G C G C

This block shows the piano accompaniment for measures 109 and 110. The right hand plays a sequence of chords: G major, C major, G major, C major, G major, C major, G major, and C major. The left hand plays a steady eighth-note bass line. The measure numbers 109 and 110 are indicated at the beginning of the system.

111

This block shows the vocal line for measure 111. The vocal line is silent, indicated by a whole rest. The piano accompaniment continues with the same pattern of chords and bass line as in the previous measures.

111

C G C G C G C G

This block shows the piano accompaniment for measure 111. The right hand plays a sequence of chords: C major, G major, C major, G major, C major, G major, C major, and G major. The left hand plays a steady eighth-note bass line. The measure number 111 is indicated at the beginning of the system.

For Choir and Congregation
Light of Hope
with Silent Night
 (optional candlelighting moment)

Words and Music by
PHIL BARFOOT
 and **REBECCA J. PECK**
 Arranged by *Trey Ivey*

77 *Tenderly* ♩ = 70

D^bM⁷ C^b7^{#11} B^b7^{sus} G⁷^{b5} G⁷ N.C. C^m/_G Fdim⁷ C^m/_{E^b} Ddim⁷ C^m7 C^m7/_{B^b}

78 *Faster* ♩ = 74 (Flute cues)

NOTE: Both the adult and child soloist should be holding candles.

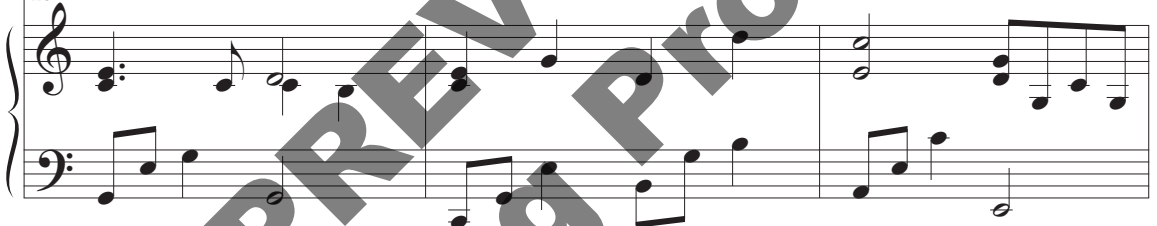
At *measure 14*, the adult turns and lights child's candle.

At *measure 22 (second time)*, the ushers should come down each aisle and light the person's candle at the end of each row. That person then turns to the next person and lights his or her candle until all candles in the auditorium are lit.

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CHILD SOLO

10 *mp*10 C G/B Am F C²/_E13 *mp* * ADULT SOLOADULT
and CHILD DUET13 C/G Gsus G C G/B Am C²/_E

16

16 F C²/_E FM⁷ Gsus G B \flat F

*Adult turns and lights child's candle.

19

79

rit.

as the flame goes on and on.

19

C Csus C B \flat $\frac{F}{A}$ Gsus G $\frac{G}{F}$

rit.

Slower ♩ = 70

22

mf \forall ALL (Children sing soprano line)

Light of hope, light of peace, all

22

\forall Eb B \flat D Ab C B \flat 7 D Eb $\frac{E\flat}{G}$

mf Slower

24

o - ver the world let there be har - mo - ny.

24

A \flat $\frac{E\flat}{G}$ Fm 7 Eb B \flat sus B \flat

*On repeat, ushers should come down each aisle and light the person's candle at the end of each row. That person then turns to the next person and lights his or her candle until all candles in the auditorium are lit.

2nd time to Coda ⊕
(to meas. 45)

26

Share the joy, watch it grow,

2nd time to Coda ⊕
(to meas. 45)

26

A^b/C B^b/D E^b A^b B^b C_m $C_m(M7)$ E^b/F F^7

29

beau-ti-ful light, light of hope.

80 unison

Faster ♩ = 74

29

F_m^7 E^b/C A^bM^7 $B^b^7_{sus}$ C^2 E_m^7

Faster

32

What can one candle do in a

mf ADULT CHOIR

32

G/A A_m^7 F/B^b C G/B A_m

35

world so full_ of ha - tred? We would be_ a - mazed_

Detailed description: This block contains the vocal line for measures 35 to 37. The melody starts on a half note 'world', followed by quarter notes 'so', 'full', and a half note 'of' with a slur over 'ha' and 'tred?'. The second phrase begins with a half note 'We', followed by quarter notes 'would', 'be', and a half note 'a' with a slur over 'mazed'.

35 F C/E C/G Gsus G C G/B

Detailed description: This block contains the piano accompaniment for measures 35 to 37. The right hand plays chords and moving lines, while the left hand provides a steady bass line. Chords are indicated as F, C/E, C/G, Gsus, G, C, and G/B.

38

how a car - ing heart_ could change_ it.

Detailed description: This block contains the vocal line for measures 38 to 40. The melody starts with a half note 'how', followed by quarter notes 'a', 'car', and a half note 'ing' with a slur over 'heart'. The second phrase begins with a half note 'could', followed by quarter notes 'change', and a half note 'it'.

38 Am C/E F C/E FM7 Gsus G

Detailed description: This block contains the piano accompaniment for measures 38 to 40. The right hand plays chords and moving lines, while the left hand provides a steady bass line. Chords are indicated as Am, C/E, F, C/E, FM7, Gsus, and G.

41

Heav - en's light_ will guide, for

Detailed description: This block contains the vocal line for measures 41 to 43. The melody starts with a half note 'Heav', followed by quarter notes 'en's', 'light', and a half note 'will' with a slur over 'guide,'. The second phrase begins with a half note 'for'.

41 Bb F C Csus C

Detailed description: This block contains the piano accompaniment for measures 41 to 43. The right hand plays chords and moving lines, while the left hand provides a steady bass line. Chords are indicated as Bb, F, C, Csus, and C.

D.S. al Coda
(to meas. 22)

43 *rit.*

that's when love _____ shines bright.

43 *rit.*

B \flat F/A G_{sus} G G/F

D.S. al Coda
(to meas. 22)

\emptyset CODA
45

81

Slower $\bullet = 70$

45

beau-ti-ful light, light of hope!

45 *Slower*

F $m7$ E \flat / C B $\flat 7$ _{sus} E \flat E \flat E \flat / F E \flat / G E \flat / F E \flat

f ALL (Children sing soprano line)

48

Lift up your can - dle, and I'll lift up mine.

48

E \flat / $D\flat$ A \flat / C A \flat

82

rit.

50

Don't be a - fraid, let Je - sus shine!

50

$\frac{F}{A}$ F $Bb7_{sus}$ $C7_{sus}$ $\frac{C}{Bb}$

rit.

CHILDREN

ff *a tempo*

53

Light of hope, light of peace, all

ADULT CHOIR

ff *a tempo*

53

Light of hope, light of peace, all

53

$\frac{F}{A}$ N.C. C $\frac{C}{E}$ $\frac{Bb}{D}$ N.C. F $\frac{Fsus}{G}$ $\frac{F}{A}$

ff *a tempo*

55

o - ver the world let there be har - mo - ny.

o - ver the world let there be har - mo - ny.

This system contains two staves. The top staff is a vocal line in a single treble clef with a key signature of one flat and a 4/4 time signature. The bottom staff is a piano accompaniment in a grand staff (treble and bass clefs). The lyrics 'o - ver the world let there be har - mo - ny.' are written below both staves.

55

B \flat F/A Gm⁷ F Csus C

This system shows the piano accompaniment for the first system, with chord symbols written above the treble clef staff: B \flat , F/A, Gm⁷, F, Csus, and C.

57

CHILDREN continue on soprano part

Share the joy, watch it grow,

This system contains two staves. The top staff is a vocal line in a single treble clef with a key signature of one flat and a 4/4 time signature. The bottom staff is a piano accompaniment in a grand staff. The lyrics 'Share the joy, watch it grow,' are written below the vocal staff. A note above the first measure of the vocal staff reads '*CHILDREN continue on soprano part*'.

57

B \flat D C E F B \flat C Dm Dm(M⁷) F/G G⁷

This system shows the piano accompaniment for the second system, with chord symbols written above the treble clef staff: B \flat , D, C, E, F, B \flat , C, Dm, Dm(M⁷), F/G, and G⁷.

60

rit.

beau-ti - ful light, light of hope.

60 Gm^7 $\frac{E}{A}$ BbM^7 $Csus$ D^9sus Dm

rit.

63

slower
ADULT SOLO **CHILD SOLO** **ADULT and CHILD DUET**

Beau-ti - ful light, ra - di - ant light. Beau-ti - ful light,

slower

63 Gm^7 $\frac{E^2}{A}$ BbM^7 Dm^{11} Gm^7 $\frac{E}{A}$

mf slower *8va* *loco* *(freely)*

66 (Both) $\text{♩} = 70$

light of hope.

mf unison

light of hope.

unison

66 $B^{\flat}M^7$ C F $\frac{E}{E}$ Dm $B^7 \flat 5$

69 $G^{\flat}m$ C D \flat $\frac{D^{\flat}}{E^{\flat}}$ E $\flat 7^{\flat} 9$

“Silent Night” (Words by Joseph Mohr; tr. John Freeman Young/Music by Franz Grüber)
 ADULT CHOIR and CHILDREN’S CHOIR continue (with CONGREGATION)

72 *mp*

Si - lent night! Ho - ly night!

72 $A^{\flat}M^7$ $\frac{D^{\flat}M^7}{A^{\flat}}$ Cm 7 C $^7 \# 9$ Fm $\frac{B^{\flat}7}{F}$

mp

76

All is calm, all is bright

76

B \flat m E $^{\flat}$ 7 \sharp 11 E \flat ⁹ C $^{\flat}$ 7 \flat 5 C⁷ Fm E \flat m¹¹ A \flat ¹³ \sharp 11

80

Round you virgin mother and child!

80

D \flat M⁹ G $^{\flat}$ 7 \flat 9 \flat 13 Cm⁷ Fm A \flat M⁷_{E \flat}

84

Holy infant so tender and mild,

84

D \flat M⁷ Fm D G $^{\flat}$ 7 \sharp 5 \flat 9 Cm⁷ F⁷_{sus} F¹³ \flat 9

Sleep in heav - en - ly peace,

88 Bbm Eb Edim7 Fm Fm Eb Fm D

84

Sleep — in heav - en - ly peace.

92 Ab Eb Eb7 sus Ab Ab Gb F Eb G F A

96 *mf* Si - lent night! Ho - ly night!

96 Bb G9

mf

100

Son of God, love's pure light

100

F⁷ B^b B^b D

104

Ra - diant beams from Thy ho - ly face,

104

E^b B^b B^b D

108

With the dawn of re - deem - ing grace,

108

E^b B^b G⁹

Je - sus, Lord, at Thy birth,

F⁷

Gm

Gm⁷

C⁹

Je - sus, Lord, at Thy birth!

B^b_F

F⁷ sus

E^b

B^b_D

D^bdim⁷

rit.

CHOIRS only

Light of hope.

Cm⁷

E^b_F

F⁷_{b9}

B^b

rit.

Worship His Name Medley

includes **I Know of a Name,**
Wonderful Name, Your Name Is,
and We Fall Down

Arranged by Trey Ivey

85

Tenderly ♩ = 69

CHILD SOLO *mf*

Musical notation for the first system, including vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The piano part starts with a *mp* dynamic. Chords indicated above the vocal line are G, Am/G, G, Am/G, and I.

“I Know of a Name” (Original lyrics by Jean Perry.
 Revised lyrics by Phil Barfoot and Rebecca J. Peck/Music by Mabel J. Camp)

Musical notation for the second system, including vocal line and piano accompaniment. The piano part starts with a *mf* dynamic. Chords indicated above the vocal line are G, Am/G, G, G/B, D/C, C, and Am⁷.

5 know of a name, a beau - ti - ful name, that

Musical notation for the third system, including vocal line and piano accompaniment. Chords indicated above the vocal line are D⁷, D⁹, C/G, D⁹/G, G, and G_{sus}.

9 an - gels brought down to earth. The

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13

stars glit - tered bright on that ho - ly night, the

stars glit - tered bright on that ho - ly night, the

G Am G G B D C Am⁷

86

Slower ♩ = 66

17

night of our Sav - ior's birth.

night of our Sav - ior's birth.

A⁷ D⁷ G Dm G

Slower

"Wonderful Name" (Words and Music by Rodger Strader)
CHOIR and CONGREGATION

20

Won - der - ful name, —

Won - der - ful name, —

C G C D E F# G GM⁷ G⁷ Dm C

f

23

Je - sus. Won - der - ful

23

C G Am G C D E F# G GM7 C7

26

name, Je - sus,

26

Dm C C G D F# Am F# B7#9

29

name an - gels sang the night all heav - en

29

Em D F# D C G B B7 D#

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32

rang. _____ Won - der - ful name, _

32

Em Cm6 Eb Cm G D Cm Eb G D N.C. G D G B G Dm C C

8^{vb} - - -

87

"Your Name Is" (Words and Music by Phil Barfoot and Rebecca J. Peck)
ADULT SOLO (with freedom) f

35

Your name _

Je sus!

35

Am G G F Eb Bb D Cm Cm A Bb

(loco)

37

is a strong tow - er. Oh I run

37

A^{\flat}
 B^{\flat} E^{\flat} $\text{C}^7\#9$ F^7

39

to its ref-uge, and I'm safe. All wis-

39

$\text{B}^{\flat 7}$ A^{\flat}
 B^{\flat} E^{\flat} F^7
 C

41

- dom, au-thor - i - ty, and pow - er, now and for -

41

$\text{B}^{\flat 7}$ Dm^{11} $\text{G}^7\#9$ Cm^7 $\text{B}^{\flat m}9$ $\text{E}^{\flat 13}\#11$

88

43

ev - er, in Your name! _____

CHOIR and CONGREGATION

f

Ev - 'ry knee shall

43

A^b F⁹ B⁷ E^b A^b/E^b E^b Fm⁷ E^b/G Cm⁷

45

SOLO *ad lib* with CHOIR

bow at the men - tion of _____ Your name. Ev - 'ry tribe and

45

B^b A^b/B^b E^b E^b Fm⁷ E^b/G Cm⁷

47

tongue will sing Your praise, — bow - ing down_ be -

47

B \flat G Cm B \flat m B \flat m
G

49

fore You, wor-ship and_ a - dore You. Ho - ly, —

49

A \flat F F \flat B \flat B \flat E \flat Gm 7
D A \flat G

51

ho ly, we will pro - claim, — we will_ pro -

51

A \flat Fm 7 B \flat 7 sus

"We Fall Down" (Words and Music by Chris Tomlin)

53 *ff*

claim! "Ho - ly, ho - ly, ho -

53 *ff*

55 - ly." We cry, "Ho - ly, ho - ly, ho -

55 *Gm7* *F/A* *Bb2* *F/A*

57

ly." We cry, "Ho - ly, ho - ly, ho -

Chords: Gm7, Dm, F/C, Bb2, F/A, Bb2, F/A

57

Chords: Gm7, Dm, F/C, Bb2, F/A, Bb2, F/A

59

ly" is the name an - gels

Chords: Gm7, BbM7, Cdim7, Dm

59

Chords: Gm7, BbM7, Cdim7, Dm

61

sang the night all heav - en

Chords: C/E, C, C/Bb, F/A, A, A/C#

61

Chords: C/E, C, C/Bb, F/A, A, A/C#

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63

rang! Won - der - ful

Dm Bbm D^b Bbm F C Bbm D^b F C N.C. F C F A F

65

name, beau - ti - ful name,

65

Cm B^b B^b F A Cm B^b B^b

68

wor - ship His name, Je -

F C F A F B^b F B^b B^b F B^b B^b C

71 *rit.*

sus! Je -

71 F Gm⁷ F A B^b B^b C

rit.

73

sus!

73 F

For Choir and Congregation

Lord of All

with All Hail the Power of Jesus' Name

Words and Music by
PHIL BARFOOT
and REBECCA J. PECK
Arranged by Trey Ivey

Epic ballad ♩ = 62

91

Chords: Eb, Eb/D, Eb/C, Eb/Bb, F/A, F/Eb

Dynamics: *f*

Chords: Bb/D, F/A, F, Gm, F/C, C/Bb, Db/Ab

Dynamics: *mf*

Chords: Eb/C, Abm⁹, Abm, Abm⁷, Bbm⁷

Dynamics: *mf*

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11 92 **WOMEN: unison**
mp

See Him ly - ing there, - just a

11 E_b $\frac{D^{\flat}}{E_b}$ E_b $\frac{D^{\flat}}{E_b}$ E_b

mp

14

ba - by on the hay. - Who would ev - er dream He put the

14 $\frac{B^{\flat}}{D}$ C_m^7 $\frac{C_m}{B^{\flat}}$

16

gal - ax - ies in space? So ti - ny and so frail, - like an - y oth - er child,

16 A^{\flat} F_m^7 E_b $\frac{B^{\flat}}{D}$ $\frac{B^{\flat}}{A^{\flat}}$

yet He came_ for God and sin - ners to be rec - on - ciled._ He is

mp

(add Men)

19

$E\flat$ G $A\flat$ $D\flat^{13}\#11$ $B^{13}\#11$ $B\flat 7sus$ $A\flat M^7$ C

21

Lord of all, o-ver ev - 'ry king - dom, ev - 'ry throne._

21

$B\flat$ D $E\flat sus$ $E\flat$ $A\flat^2$ C $E\flat$ $B\flat$

mf

23

He is God_ and God a-lone. Let an - gels hum - bly_ fall.

23

Gsus $\frac{G}{B}$ Cm^{11} Cm $D\flat$ $\frac{A\flat^2}{C}$ $B\flat sus$

25

Lord of all, _____ the might - y name__ a - bove__ all names.

25

B \flat D Eb sus Eb A \flat ² C E \flat B \flat

27

Ev - 'ry tribe__ and tongue, pro-claim that He is Lord of

27

A \flat Gm⁷ Fm⁷ Cm⁷ D \flat B \flat sus B \flat

29

all.

29

E \flat F E \flat D \flat G \flat G \flat G \flat

f

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32

32

$A\flat$
 $E\flat$

$B\flat^7\flat 5$

$A M^7$

E
 $G\sharp$

$A m^9$

$B m^9$

35

mf unison

See Him hang - ing there, _ the suf - f'ring, sin - less Lamb...

unison

35

E

B
 $D\sharp$

mf

37

Who would ev - er dream that nails would pierce those ho - ly hands? _ So

37

$C\sharp m$

$C\sharp m$
 B

A^2

A^2
 B

39

bro - ken and so bruised, — bear - ing all — our shame,

39

E B
D#

41 *unison*

yet He con - quered sin and death and rose up from the grave! —

unison

41

E G# A F#m7

43 *f*

He is Lord of all, — o - ver

43

Bsus E/B A/C# B/D# Esus E

f

45

ev - 'ry king - dom, ev - 'ry throne... He is God and God a-lone. Let

45

A² C# E/B G#sus G# B# C#m¹¹ C#m

47

an - gels hum - bly fall. Lord of all the

47

D A² C# B#sus B D# E/sus E

49

might-y name a-bove all names. Ev - 'ry tribe and tongue, pro-claim that

49

A² C# E/B A G#m⁷ F#m⁷ C#m⁷

95

51

He is Lord of all!

51

D Bsus B Esus E

53

ff

See Him in the air, com - ing in the clouds, the

(Tenors only)

53

ff

C#E B#m B D# E

55

res - ur - rect - ed King of kings. Crown Him with man - y

55

(add Bases)

G# B# C#m B D# C#m E E G# A C#m G# C#m A#

“All Hail the Power of Jesus’ Name” (Original lyrics by Edward Perronet.
Revised lyrics by Phil Barfoot and Rebecca J. Peck/Music by Oliver Holden)

♩ = 66

96

57 *rit.* **CHOIR and CONGREGATION**

crowns, man-y crowns! Let ev - 'ry kin-dred,

57 *rit.* Bsus Csus C/Bb F/A Dm⁷

ev - 'ry tribe be - fore the Sav - ior fall. To

60 C/E Dm⁷ C E/A C Dm F/C C F C F C/E

63

Him all maj - es - ty as - crite, and crown Him

F C F/A F F/A Gm F C/E Dm C/E F C/E

63

66 **97**

Lord of all! To Him all maj - es -

Dm C/G G Csus C/Bb Ab Ab/G Fm7 Ab/Eb

66

69 **98**

ty as - crite, and crown Him Lord of

Bb/D Dbm6 Ab/C Db Ab/Eb Ebsus Eb/Db

69

fff CHOIR only

all! Lord of all, the

Csus C C Csus D Fsus F F

72

fff

74

might-y name a-bove all names. Ev-'ry tribe and tongue, pro-claim that

Bb D F C Bb Am7 Gm7 Dm7

74

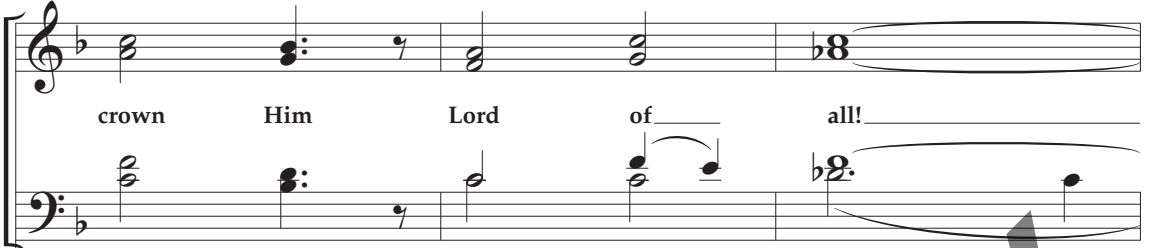
76

He is Lord of all! And

Eb Csus C F Dm7 C C Bb

76

79


 Musical notation for the vocal line, measures 79-81. The lyrics are: "crown Him Lord of all!". The notes are: G4 (crown), B4 (Him), G4 (Lord), A4 (of), G4 (all!). There is a fermata over the final G4.


 Chord symbols for measures 79-81: F/A, Gm/Bb, F/C, Csus, C, DbM7, DbM7/C.


 Piano accompaniment for measures 79-81. The right hand plays chords and the left hand plays a bass line.

82


 Musical notation for the vocal line, measures 82-84. The lyrics are: "Lord of all! Lord of". The notes are: G4 (Lord), A4 (of), G4 (all!), G4 (Lord), A4 (of). There is a fermata over the final G4.

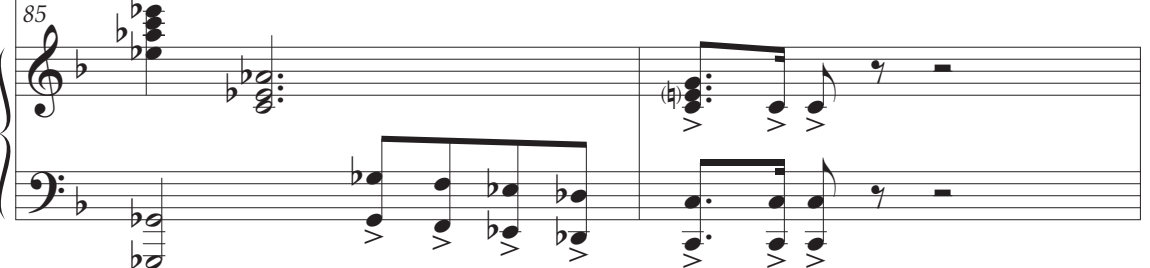

 Chord symbols for measures 82-84: Bbm9, Bbm9/Ab, Bbm9/G, DbM7/F, Bbm9/Eb, Bbm/F.


 Piano accompaniment for measures 82-84. The right hand plays chords and the left hand plays a bass line.

85


 Musical notation for the vocal line, measures 85-87. The lyrics are: "all! A -". The notes are: G4 (all!), A4 (A), G4 (-). There is a fermata over the final G4.


 Chord symbols for measures 85-87: Ab/Gb, N.C., C, N.C.


 Piano accompaniment for measures 85-87. The right hand plays chords and the left hand plays a bass line.

87 *rit.* *fff*

men! A -

This block shows the vocal line for measures 87 and 88. The music is in a B-flat major key signature. Measure 87 features a long note on the word 'men!' with a *rit.* (ritardando) marking. Measure 88 continues with a long note on 'A -' with a *fff* (fortissimo) marking.

87 $\text{D}\flat/\text{F}$ $\text{E}\flat$ $\text{D}\flat$ N.C. $\text{D}\flat$ Cm^7 $\text{B}\flat\text{m}^7$ N.C. $\text{B}\flat\text{m}^7$ $\text{A}^7\flat 5$ $\text{D}\flat/\text{A}\flat$ $\text{B}\flat\text{m}$ G $\text{B}\flat\text{m}$ C

rit.

This block shows the piano accompaniment for measures 87 and 88. The right hand plays chords and the left hand plays a rhythmic accompaniment. Chord symbols are written above the staff: $\text{D}\flat/\text{F}$, $\text{E}\flat$, $\text{D}\flat$, N.C., $\text{D}\flat$, Cm^7 , $\text{B}\flat\text{m}^7$, N.C., $\text{B}\flat\text{m}^7$, $\text{A}^7\flat 5$, $\text{D}\flat/\text{A}\flat$, $\text{B}\flat\text{m}$, G , $\text{B}\flat\text{m}$, and C . A *rit.* marking is present in the middle of the system.

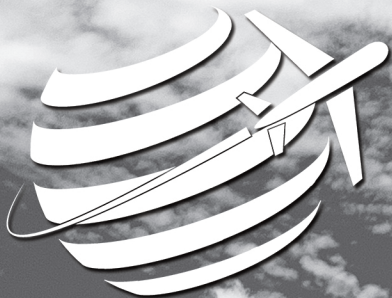
89

men!

This block shows the vocal line for measure 89. It features a long note on the word 'men!'.

89 N.C. F

This block shows the piano accompaniment for measure 89. The right hand plays a chord on 'men!' with a *fff* marking. Chord symbols 'N.C.' and 'F' are written above the staff.



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