

Joy to the World!

Words by
ISAAC WATTS

Music by
JAY ROUSE and
GEORGE FREDERICK HANDEL
Arr. by Jay Rouse

Optional Opening: Today, we have an opportunity to enter the Christmas story in a unique way. We will hear the promises from the scriptures. We will see their fulfillment in the firsthand stories of those who lived them. In each of these stories and songs we will witness some of the events that led up to the birth of the Messiah, the Christ. The world had waited for so long. Now, at last, the fullness of time had arrived. Jesus was the Word made flesh. He came and He dwelt among us. Now witness the irresistible love of the Father for His people. Joy to the world! The Lord is come!

With energy ♩ = 176

1

2

f

4

2

2

7

2

2

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10 **2** $A\flat m7$ $D\flat/F$

brass fanfare

13 *CHOIR unison*
f joyfully

Joy to the world! The Lord is come. Let earth re - ceive her

13 $E\flat 2$ $E\flat 2/G$ $A\flat 2$ $B\flat$ Cm $B\flat$

16

King. Let ev - 'ry heart pre - pare Him room and

16 $A\flat 2$ $Fm7$ $B\flat/D$ $Gm7$ $Cm7$

19

Heav'n and na - ture sing, ———— and Heav'n and na - ture

(Tenors)

(Basses) and

19 Ab2 Bbsus Bb Eb2 Bb

22

sing, ———— and Heav'n and na - ture sing. ————

Heav'n and na - ture sing, ———— and na - ture sing.

22 Eb Fm7(4) Eb/G Eb Bb C

25

Let ev-'ry heart pre - pare Him room and Heav'n — and na - ture

unis.

unis.

25 Fm7 Eb/G 2 Ab 2 Bb Cm Fm7 Bbsus 2

28 3

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

28 Cm B \flat D E \flat E \flat G A \flat B \flat sus E \flat B \flat E \flat

31

31 A \flat E \flat B \flat E \flat E \flat B \flat E \flat A \flat E \flat B \flat E \flat

34

f Joy to the world! The Sav - ior reigns. Let men their songs em -

34 E \flat 2 E \flat 2 G A \flat 2 B \flat Cm B \flat

37 *f*

ploy while fields and floods, rocks, hills, and plains re -

37 *Ab*2 *Fm*7 2 *Bb*D *Gm*7 2 *Cm*7

40

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

(Tenors)

40 *Ab*2 *Bbsus* *Bb* *Eb*2 *Bb* (Basses) re -

43

joy, re - peat the sound - ing joy.

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

43 *Eb* *Fm*7(4) *Eb*G *Eb* *Bb* *C*

The Promise (optional reading):

The beginning of the gospel of Jesus Christ, the Son of God. As it is written in Isaiah the prophet, “Behold, I send My messenger before Your face, who will prepare Your way; The voice of one crying in the wilderness, ‘Make ready the way of the Lord, make His paths straight.’” (Mark 1:1-3)

The angel said to him, “Don’t be afraid, Zechariah! God has heard your prayer. Your wife Elizabeth will have a son, and you will name him John.” (Luke 1:13)

The Fulfillment:

Zechariah: What shall we say of Him? This God of Israel—the God of our Fathers? Just this—that Yahweh will do what Yahweh will do. Now, answer this. When have we needed Messiah more than now, hmm? And what shall we say of this old man, this priest of the division of Abijah!? This—that in the winter of my years I hold the promise of God! Listen, I’ll tell you how it happened.

The day before Sabbath, I traveled to Jerusalem to assume my sacred duties. It is as I’ve always done. The lots were cast and the honor to offer incense in the Holy Place fell to me! Never before had I been selected! Never would such an honor happen again. I’m an old man you see, my Elizabeth an old woman. We have no son—no child to care for us. Our lifelong sorrow. But Yahweh—blessed be His name—offered this kindness—and I will not forget. I, Zachariah, would have the honor to serve Him in His temple. That morning, I washed and dressed. I entered the chamber, the bowl of incense in my hand. I could hear the chants of the Levites. I scattered the incense over the coals—tears on my face! “Hear the prayers of Your people, Lord!”

Then suddenly—from the smoke—a voice! “*Zechariah, do not be afraid. Yahweh has heard your prayer.*” Heard my prayer?

“*Your wife Elizabeth will bear you a son.*” But how? Elizabeth is too old. I am too old! To my eternal shame, I could not believe! “*I stand in the presence of God!*” says he. “*I was sent to bring you this good news! Now because you doubted, you shall be deaf and mute until the day that these things come to pass!*”

And it was as he said. I left the Holy of Holies. I could not hear. I could not speak—until the day of his birth—when my son, John, the promise of God was born.

O Come, Emmanuel, Rejoice!

Words:
Latin Hymn

Music by
PIETRO YON
Adapted from Plainsong
Arr. by Jay Rouse

With wonder ♩ = 150

8

LADIES unison *mp*

3

MEN unison *mp*

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(Sopranos)

Re-
mf

5

mourns in lone - ly ex - ile here un - til the Son— of God ap - pear.

(Basses)
Re-

7

joyce! ————— Re - joyce! —————

(Altos)
Re - joyce! Re - joyce! Em - man - u - el ————— shall

(Tenors)
joyce! ————— Re - joyce! —————

7

mf

9 *unis.*
 2 2
 come to thee, O Is - ra - el.
unis.
 2 2
 O Is - ra - el, O Is - ra - el.

11
 O come, Thou Day - spring, come — and cheer our
mp

11
mp

13 *mp*
 spir - its by — Thine ad - vent here; dis - perse the gloom - y clouds — of night, and

13

(Sopranos)

mf Re - joice! Re - joice!

15

death's dark shad - ows put to flight. Re - joice! Re - joice! Em-

(Altos)

(Tenors)

(Basses) Re - joice! Re - joice!

15

mf

17

man - u - el shall come to thee, O Is - ra -

man - u - el shall come to thee, O Is - ra -

man - u - el shall come to thee, O Is - ra -

mf

unis.

unis.

17

mf

The Promise (optional reading):

“Do not be afraid, Mary, you have found favor with God. You will be with Child and give birth to a Son, and you are to give Him the name Jesus. He will be great and will be called the Son of the Most High...” “How will this be,” Mary asked the angel, “since I am a virgin?” (Luke 1:30-32, 34)

The Fulfillment:

Mary, the Mother of Jesus: The Spirit of the most High will overshadow me? I don't understand. Am I supposed to? God's Son! I am to bear God's Son! Oh, blessed am I! Of all the women of the world, He's chosen—me! Me. Generations have longed for this promise! And I'm the one to carry it? Oh truly—truly, nothing shall be impossible with God!

I can see now how God is remembering to be merciful to the lowly—the outcast! And all history hinges on this alone—Yahweh has chosen to make a home among us—His people! He proves that He loves the forgotten. (*opt. music begins*) He rescues the helpless—the helpless. Like this Baby will be helpless. One of us! How can I bring God's Son into the world? Strange how joy mixes so easily with fear. What will tomorrow hold? I don't know—but I say yes! Yes! May the mighty hand of God do all that He wills! For God alone my soul waits. May it be to me as He has said.

Magnificat

(Mary's Song)

Words by
ROSE ASPINALL

Music by
JAY ROUSE
Arr. by Jay Rouse

13 Tenderly ♩ = 82

Musical notation for measures 13-15. Measure 13 starts with a piano (*p*) dynamic. The music is in 4/4 time with a key signature of three flats. The right hand has a melodic line starting on a whole note, followed by quarter notes and eighth notes. The left hand has whole notes.

Musical notation for measures 16-18. The right hand features a series of chords and moving lines. The left hand has a steady accompaniment of chords.

Musical notation for measures 19-21. The right hand has a melodic line with some grace notes. The left hand continues with chordal accompaniment.

Musical notation for measures 22-24. Measure 22 starts with a mezzo-piano (*mp*) dynamic. Measure 24 starts with a piano (*p*) dynamic. Measure 24 is marked with a circled number 14. The right hand has a melodic line with a slur over measures 22-23. The left hand has whole notes.

13

16 *SOLO, gently*
p

In my heart, a hope - ful song the an - gel sang to

19

me. The Sav - ior of the world will come and

22

set the cap - tives — free! Man - y nights I

25

laid a - wake and won - dered at this

27

15

plan, this Child to be born in me, re -

30

deem - ing sin - ful man! His King - dom

mf rit.

rit.

33 **SOLO**

comes _____ and dark - ness is no

CHOIR *mf*

His King - dom comes _____ and dark - ness is no

33 **mf**

36

more! This gift of love _____ be - comes our

more! This gift of love be - comes our

36

The Promise (optional reading):

But after he had considered this, an angel of the Lord appeared to him in a dream and said, “Joseph son of David, do not be afraid to take Mary home as your wife, because what is conceived in her is from the Holy Spirit. (Matthew 1:20)

The Fulfillment:

Joseph: “Jehovah increases.” My name—it means, “Jehovah increases.” It’s never been more true. He has added blessing upon blessing. I’ve chosen to walk this path of obedience though it may mean my own disgrace. Still I didn’t think my betrothal to Mary would bring disgrace.

Nazareth is a small village. It didn’t take long for word to spread. I understood the looks—the judgment, the disappointment. But I would not—could not abandon Mary to them. Even in those first moments when I became aware something was amiss, I knew it couldn’t be Mary. Whatever else happened, she didn’t deserve that punishment. Maybe I couldn’t ignore the hurt, but I would not put her through the public humiliation. *(opt. music begins)* This - this was the only thing I did know.

That was before the dream. Before the angel spoke His name, Jesus! Before my world turned upside-down and now I see the task, the blessing. Mary needs me. This Baby needs me. I will be His shelter. I give my word.

He Is Your Son

with **Infant Holy, Infant Lowly**
(Joseph's Song)

Words by
ROSE ASPINALL

Music by
JAY ROUSE
Arr. by Jay Rouse

18 Gently ♩ = 80

Musical score for measures 1-4. Treble and bass clefs, 3/4 time signature, key signature of one flat. Dynamics include *mp* and *p*.

Musical score for measures 5-8. Treble and bass clefs, 3/4 time signature, key signature of one flat. Dynamics include *p*.

INFANT HOLY, INFANT LOWLY (Traditional Polish Carol)

CHOIR mp

Musical score for measures 9-12. Treble and bass clefs, 3/4 time signature, key signature of one flat. Lyrics: In-fant ho - ly, In-fant.

Musical score for measures 9-12. Treble and bass clefs, 3/4 time signature, key signature of one flat. Dynamics include *p*.

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13

low - ly, for His bed a cat - tle stall. Ox - en

13

17

low - ing, lit - tle know - ing, Christ, the Babe, is Lord of all. Swift are

17

21

wing - ing, an - gels sing - ing, No - els ring - ing, tid - ings bring - ing: Christ the *unis.*

21

mf

25 div.

Babe is Lord of div.

25

29 19 *SOLO, freely with interpretation*
mp

I see His ti - ny —

all.

29

33 *a little faster*

— form. — I feel His gen - tle —

a little faster

37

— breath. — This Child that's been born is —

mf

41

20

mine — to hold, and yet... —

45

He's just bor-rowed for a - while,

mp

49

though His feet are mine to guide.

53

21

I'll keep Him safe and warm, but my

hands, they're o - pen wide. _____

CHOIR mp

My hands are o - pen

f

So I prom - ise I will stay, _____ hold His

wide. _____

f I will stay,

The Promise (optional reading):

And there were shepherds living out in the fields nearby, keeping watch over their flocks at night. An angel of the Lord appeared to them, and the glory of the Lord shone around them, and they were terrified. But the angel said to them, “Do not be afraid. I bring you good news that will cause great joy for all the people. Today in the city of David a Savior has been born to you; He is the Messiah, the Lord. This will be a sign to you: You will find a Baby wrapped in cloths and lying in a manger.” (Luke 2:8-12)

The Fulfillment:

Shepherd: Where should I start? Stars falling from the sky? No. Lightning? No—not lightning. Not stars. The truth is—we didn’t know. But we were scared—all of us. As scared as we’d ever been. And I don’t scare easily. Lions, I know. I can defend a lamb from a lion or any predator if need be—but this? This was like nothing I’d ever seen. Who’d believe us? An angel appearing in the sky isn’t very believable, but a thousand of them—ten thousand? I wouldn’t expect anyone to believe that. I wouldn’t believe it—except that I saw it! With my own eyes, I saw it!

And as unbelievable as this sounds, most unbelievable was the message. Peace to men. His favor rests—on us! On us? You mean shepherds? We don’t have anyone’s favor! We’re unclean. And that means one thing. We’re unwelcome. It’s always been that way. I suppose we’re used to it. But, doesn’t mean we don’t know the scriptures. We do, we know the promises. And we’ve waited for Messiah as much as any priest. Maybe even more so. But, a stable? A manger? Messiah cannot be born in an animal’s feeding trough. Maybe we misunderstood. All we knew was that we had to find out. The angel said go, and so we did! We went. And we found Him there, this Baby—this Messiah, wrapped in strips of cloth and lying in a manger.

Shepherds Run

Words by
ROSE ASPINALL

Music by
JAY ROUSE
Arr. by Jay Rouse

With energy ♩ = 130

25

N.C.

E \flat 2

4

A \flat 2

7

Cm⁷

D \flat 2

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10 *mf*

Thun - der in — the night — sky, —

10 *A^b2* *E^b2*

13

light - ning in — the hills, — God in flesh — ap - pear -

13 *A^b2* *Cm7*

16

- ing to bring to us — good - will. — A

16 *D^b2* *A^b*

19

war - rior's cry — is sound - ing; — a Ba - by comes — to man. —

19 Eb Ab2

22

— No ar - my will — de - feat — Him as

22 Cm7

25 **26**

God re - veals — His mas - ter — plan!

25 Db2 Ab C Bbsus

28 *f div.* 29 

Shep-herds, run: Good news for ev-ry-one!

28  E_b

31

God gives to us His Son! The sto-

31 $Abmaj^9$ Cm^7

34

- ry's just begun! Shep-herds,

34 Bb

37

race to seek the Ba - by's face! You'll find

37

E \flat Abmaj \flat 9

2nd time to Coda Θ
(pg. 55, ms. 67)

40

— Him in the place of God's a - maz - ing grace! —

40

Cm \flat 7

2nd time to Coda Θ
(pg. 55, ms. 67)

43

unis.

27

Yes, God's a - maz - ing grace!

unis.

43

A \flat E \flat 2

46

46

Ab2 Db2 Ab2

49 *mf*

Glo - ry in the heav - ens. An - gels sing on high.

49 Eb2 Ab2

52

The stars re - flect their voic - es as

mf

52 Cm7

55 *div.*

God is draw - ing nigh! — Re - joice! Your King — is com -

div.

55 $D\flat^2$ $A\flat$ $E\flat$

58 *unis.*

- ing! He's a Li - on and — a Lamb. — In a

unis.

58 $A\flat^2$

61 *div.* **28**

man - ger He — is wait - ing, Mes - si - ah! The

div.

61 Cm^7 $D\flat^2$

The Promise (optional reading):

Now after Jesus was born in Bethlehem of Judea in the days of Herod the king, behold, wise men from the East came to Jerusalem, saying, “Where is He who has been born King of the Jews? For we have seen His star in the East and have come to worship Him.” (Matthew 2:1-2)

The Fulfillment:

Wise Man: It was neither wealth nor influence, though I have both, that took me on this journey. I’m a scholar and an old one at that. Tired too. I’ve long since passed the day and desire to travel. I’m a pragmatic man of books and letters. And I would’ve stayed among my sacred writings—except for this; it was written! You see?! The prophetic implications were clear. I could not shake it.

The prophecies read thus. “But you, O Bethlehem...from you shall come forth for me One who is to be Ruler in Israel, whose coming forth is from of old, from ancient days. A Star shall come out of Jacob; a Scepter shall rise out of Israel.” This we’ve studied. This we’ve known!

And there it was, the star of prophesy! The star of the Messiah! In the night sky! Yes, Messiah would come—and soon! One does not sit on his cushions when one encounters such a sign.

No, neither wealth nor power—but longing! This is what compelled me. And so, a journey to end all journeys! Where would it lead, we did not know. But we could not do otherwise.

We Three Kings Medley

Words and Music by
JOHN H. HOPKINS, JR.
Arr. by Jay Rouse

Rhythmically ♩ = 96

31

N.C.

4

MEN unison

mf

We three kings of O - ri - ent

7

are; bear - ing gifts, we

3

tra - verse a - far,

Detailed description: This system contains a vocal line in bass clef and a piano accompaniment in bass clef. The vocal line starts with a triplet of eighth notes (G, A, B) in 2/4 time, followed by a whole note G in 4/4 time. The piano accompaniment consists of chords in the left hand and a rhythmic pattern of eighth notes in the right hand. The key signature has one flat (Bb).

32

13 *div.*

field and foun - tain, moor and moun - tain, fol - low - ing yon - der

unis.

Detailed description: This system contains a vocal line in bass clef and a piano accompaniment in bass clef. The vocal line begins with a *div.* (divisi) instruction. It features a triplet of eighth notes (G, A, B) and a triplet of eighth notes (G, A, B) marked *unis.* (unison). The piano accompaniment continues with chords and rhythmic patterns. The key signature has one flat (Bb).

LADIES

16 *mf*

Born a King on Beth - le - hem's plain;

star. Born a King on

16 *mf*

Detailed description: This system contains a vocal line for ladies in treble clef and a piano accompaniment in bass clef. The vocal line starts with a triplet of eighth notes (G, A, B) in 2/4 time, followed by a whole note G in 4/4 time. The piano accompaniment consists of chords in the left hand and a rhythmic pattern of eighth notes in the right hand. The key signature has one flat (Bb).

19

gold I bring to

Beth - le - hem's plain;

Detailed description: This system contains measures 19 and 20. The vocal line (treble clef) has a whole rest in measure 19 and a half note in measure 20. The piano accompaniment (bass clef) features a triplet of eighth notes in measure 19 and a half note in measure 20. The key signature has one flat and the time signature is 2/4.

19

Detailed description: This system shows the piano accompaniment for measures 19 and 20. It consists of two staves: a bass staff with chords and a treble staff with chords. The bass staff has a triplet of eighth notes in measure 19. The key signature has one flat and the time signature is 2/4.

21

crown Him a - gain,

gold I bring to crown Him a - gain,

Detailed description: This system contains measures 21 and 22. The vocal line (treble clef) has a triplet of eighth notes in measure 21 and a half note in measure 22. The piano accompaniment (bass clef) has a half note in measure 21 and a triplet of eighth notes in measure 22. The key signature has one flat and the time signature is 2/4.

21

Detailed description: This system shows the piano accompaniment for measures 21 and 22. It consists of two staves: a bass staff with chords and a treble staff with chords. The bass staff has a triplet of eighth notes in measure 22. The key signature has one flat and the time signature is 2/4.

24

King for - ev - er, ceas - ing nev - er

King for - ev - er,

div.

Detailed description: This system contains measures 24 and 25. The vocal line (treble clef) has a half note in measure 24 and a triplet of eighth notes in measure 25. The piano accompaniment (bass clef) has a half note in measure 24 and a triplet of eighth notes in measure 25. The key signature has one flat and the time signature is 2/4.

24

Detailed description: This system shows the piano accompaniment for measures 24 and 25. It consists of two staves: a bass staff with chords and a treble staff with chords. The bass staff has a triplet of eighth notes in measure 25. The key signature has one flat and the time signature is 2/4.

33

26 *unis.* *mf*
 o - ver us all to reign. Hear the
unis.

29 *PAT-A-PAN (Aspinall/Traditional)*
 sound of Heav - en ring, an - gels sing good - will to men! Christ is

29 *Dm* *A*

31
 born in Beth - le - hem! Come to us to - day! Come to us to - day! All our

31 *Dm* *A*

33

hope is found in Him, all our hope is found in

33

Dm Bbmaj7 A

35

34

mf

Him! Mys - t'ry

35

Dm B7 Em

37

in a man - ger lies. Ma - ry sings; the Ba - by cries. Might - y

37

E(no3) B(no3)

39

God and Prince of Peace, come to us to - day! Come to us to - day! All our

Vocal line for measures 39-40. The melody is in G major, starting on G4 and moving through A4, B4, C5, B4, A4, G4. The lyrics are: "God and Prince of Peace, come to us to - day! Come to us to - day! All our".

39

E(no3)

B(no3)

Piano accompaniment for measures 39-40. The right hand features a rhythmic pattern of eighth notes and quarter notes. The left hand provides harmonic support with chords.

41

hope is found in Him, all our hope is found in

Vocal line for measures 41-42. The melody continues from the previous system, ending on a whole note G4. The lyrics are: "hope is found in Him, all our hope is found in".

41

E(no3)

E(no3)
D

Cmaj7

B(no3)

Piano accompaniment for measures 41-42. The right hand continues the rhythmic pattern. The left hand features chords: E(no3), E(no3)/D, Cmaj7, and B(no3).

35

43

div.

Him!

Vocal line for measure 43. The melody is a sustained whole note G4. The lyrics are: "Him!".

div.

43

Em

Em
D

C

Piano accompaniment for measure 43. The right hand features chords: Em, Em/D, and C. The left hand provides harmonic support with chords.

Pastoral Encouragement (optional reading):

Behold Jesus, the Promise. Behold Jesus, the Fulfillment. He's both—for every promise ever made finds its fulfillment in Him. Tonight we've read the scriptures, we've heard the testimony and we rejoice because the much longed for Christ has come. He was born that man no more may die.

This is more than a nice story about a baby in a manger. This is God in flesh come among us to redeem us. This is Emmanuel, God's Son, who was willing to give up His rights. So that He could become like us, He took on the very nature of a servant. Who but God would have done that? It was His choice. It was His plan, and it's what makes the gospel so amazing!

Today, we heard from Zechariah, Mary, Joseph, and the shepherds. In each of their stories we see redemption from fear and shame. We heard from the wise man who came searching and we realize that it was Jesus all along who came searching for us!

If you keep your heart and mind open, if you will be receptive to His seeking, no story of fear or shame can keep Him away. There is redemption offered for every one of us. Tonight, may the astonishing grace and humility of Jesus draw you to Himself and to His love. Amen.

Behold a Savior!

Words by
ROSE ASPINALL

Music by
JAY ROUSE
Arr. by Jay Rouse

37 Fanfare! ♩ = 82
N.C.

f

4

38 A little slower ♩ = 76
7

mp

9

The musical score is arranged in four systems. The first system (measures 37-40) is marked 'Fanfare!' and 'N.C.' (No Chords) with a tempo of ♩ = 82 and a dynamic of *f*. It features a complex rhythmic pattern with many beamed notes and rests. The second system (measures 41-44) continues the fanfare with similar rhythmic complexity. The third system (measures 45-48) is marked 'A little slower' with a tempo of ♩ = 76 and a dynamic of *mp*. It features a steady eighth-note melody in the right hand and a simple bass line. The fourth system (measures 49-50) concludes the piece with a final melodic flourish in the right hand and a sustained bass note.

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CHOIR unison
mp

11

An - gels come from Heav'n a - bove

11 B \flat F/A Gm E \flat

13

to tell the sto - ry of His love.

13 Gm F E \flat

15

God is here with us to dwell;

15 B \flat F/A Gm E \flat

17

He's Je - sus, our Em - man - u - el! —

Vocal line for measures 17-19. The melody starts on a half rest, then moves to G4, A4, Bb4, C5, Bb4, A4, G4. The lyrics are "He's Je - sus, our Em - man - u - el!" with a long dash after "el!".

17

Gm F Eb

Piano accompaniment for measures 17-19. The right hand features a rhythmic pattern of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand has a simple bass line: G3, F3, Eb3, G3.

39

19

Re - demp - tion comes to us — this day. —

Vocal line for measures 19-21. The melody starts on a half rest, then moves to G4, A4, Bb4, C5, Bb4, A4, G4. The lyrics are "Re - demp - tion comes to us — this day. —" with a long dash after "day".

19

F Gm Eb

Piano accompaniment for measures 19-21. The right hand features a rhythmic pattern of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand has a simple bass line: F3, G3, Eb3, F3.

21

way!
div.

Pre - pare Him room! Pre - pare — the way! Pre - pare the

Vocal line for measures 21-23. The melody starts on a half rest, then moves to G4, A4, Bb4, C5, Bb4, A4, G4. The lyrics are "Pre - pare Him room! Pre - pare — the way! Pre - pare the" with a long dash after "Pre - pare".

div.

way! Pre - pare the

21

F Gm Eb

Piano accompaniment for measures 21-23. The right hand features a rhythmic pattern of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand has a simple bass line: F3, G3, Eb3, F3.

23 God with man now *unis.*
 way! God with man now now rec - on - ciles in a *unis.*

23 F Eb Bb D Eb F Gm

25 **40** *f* **27** *div.*
 Ba - by meek and mild. Be - hold a Sav - ior! The *div.*

25 Eb Fsus F Bb *f*

28 Son of God who comes to earth. Be -

28 F Cm Bb D Eb

31

hold a Sav - ior! His glo - ry hides in hum - ble

31

B \flat F Cm B \flat / \bar{D}

34

birth. The Word made flesh has come a - mong us

34

E \flat F

37

now. Be - hold a Sav - ior! Je - sus, Em - man - u - nis.

37

C E \flat B \flat / \bar{D} Cm 7 F

2nd time to Coda Φ
(pg. 81, ms. 58)

2nd time to Coda Φ
(pg. 81, ms. 58)

40 *mf*

el! ————— Now we see Him

40 B \flat B \flat E/A

mf

43

face to face! ————— The plan re - veals a - maz -

43 Gm E \flat Gm F

45

- ing grace. ————— Ho - ly Child who

45 E \flat B \flat E/A

Angels We Have Heard on High

Traditional French Carol

Arr. by Jay Rouse

Rhythmically ♩ = 105

47

D A D A D A D D A D A

4

D A D F C F C F C F

7

D A D A D A D $\frac{Em}{G}$ F#m Em7 $\frac{A}{D}$

48

10

$\frac{G}{B}$ A G $\frac{A}{E}$ D A D A D A D

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CHOIR unison

13

mf

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

13

D A D A D A D A D A D A

mf

16

o'er the plains. And the — moun - tains —

16

D A D D A D A

18

49

in re - ply, ech - o back their joy - ous strains.

18

D A D A D A D A D

21 *f* *div.*

Glo

div.

21 D B B/D# Em A A/C# D D/F# G E7/G#

24

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

24 *f* Asus A D/F# Em/G D/A Em/B D/A A

27

Glo

27 D B B/D# Em A A/C# D D/F# G E7/G#

30

- ri - a, in ex - cel - sis De -

30 Asus A D F# Em G D A Em B D A A

50 1st time

52 2nd time

33

o! Glo - ri - a! O

33 D A D A D A D A D A

2nd time to Coda \oplus
(pg. 89, ms. 45)

36

sing glo - ri - a! Shep - herds, why this ju - bi - lee?

mf unis.

36 D A D (pg. 89, ms. 45) D A D A D A D A

mf

39

mf unis.

Why your joy - ous strains pro - long? Say what — may the —

39 D A D A D A D D A D A

51

D.S. al CODA (pg. 87, ms. 21)

tid - ings be, which in - spire your heav'n - ly song?

42 D A D A D A D A D A D

D.S. al CODA (pg. 87, ms. 21)

CODA

45

53

Glo - ri - a! O sing glo - ri - a!

45 E \flat B \flat E \flat B \flat E \flat B \flat E \flat

CODA

Choral/Symphonic
Legato singing

47 *f*

Glo

47 N.C.

50 *mf*

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

50

E_b B_b E_b A_b E_b B_b

G

53 *f*

Glo

53 N.C.