

SAB

A CHILD, A KING

Celebrating the Son of the Father's Love

MARTY PARKS

Lorenz

Review Only

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Foreword

What makes a story a good story?

Interesting characters we can identify with is an excellent start. Some intriguing dialog or conversation between these characters is another important inclusion. Insight into what these characters are actually thinking, or what motivates their actions, is always a fascinating component. And if we can picture in our minds the location of the story – where it all takes place – well, that’s another engrossing feature.

Then, of course, there’s the plot line itself; the very reason we’re telling, or listening to, the story in the first place. When a dilemma is presented, a decision made, an action taken, and a conflict resolved, we find ourselves engaged, caught up in...the story.

And that’s why we love the story of Christmas. Not legends of elves (ancient or modern), or of animals (flying or otherwise), or even of inanimate objects like snowmen or nutcrackers, but the Christmas story; the one where the Author actually takes on the leading role, seeing the predicament and resolving the conflict in the most unimaginable way. This story speaks to our hearts in such a way that we arrange practically our entire calendar around celebrating it. But most of all, we love this story because it’s true.

The Christmas story is one of hope, peace, joy, and love. It’s a story of the infinite touching the finite with exquisite timing in the perfect location. On first reading it, we might be tempted to think that it’s only Israel’s story. But in reality, it’s our story.

Only an omniscient God could clearly see our desperate need. Only a compassionate God could provide an answer. And only a loving God would send His Son, a Savior.

—Marty Parks

Production Notes

A Child, a King is flexibly conceived for Advent and/or Christmas programming. The individual anthems may be presented during the weeks leading up to Christmas, or the entire cantata may be performed as a whole in a single worship experience, depending on programming needs. Small and large choirs alike will find the choral writing appealing and versatile. Accompaniment options ranging from piano only to full orchestra with CD accompaniment or live instruments ensures maximum flexibility for your unique programming needs.

From the Publisher

Some of the cover-art images and graphics from this work are available as free downloads. We hope that you can use them to assist in the making of your bulletins, posters, flyers, website and email announcements, and in any other way that’s within your organization and in conjunction with performances of this work.

To access these files, please visit www.lorenz.com/downloads and navigate to the desired folder. PC users should right click and choose “Save Target As...” and Macintosh users should click and hold the link, then choose “Save Target As...” We have provided standard file formats that should be usable in most page layout or word processing software.

Due to the vast number of differences in computer system setups, we are unable to provide technical support for downloadable images/graphics by either phone or email.

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Companion Products

65/2098L	SATB Score
65/2100L	SAB Score
65/2099L	SATB Score with Performance CD
99/4002L	Bulk Performance CDs (10 pack)
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Orchestration by Marty Parks for Fl 1-2, Ob (Sop Sax, Cl), Cl 1-2, Bsn (Bs Cl), Hn 1-2 (Alto Sax, Cl), Tpt 1, Tpt 2-3 (Alto Sax), Tbn 1-2 (Bari T.C., Ten Sax), Tuba, Perc, Harp, Pno, Vln 1-2, Vla (Cl), Cello, Dbl Bass, Digital String Reduction

30/3693L	Full Score
30/3694L	Set of Parts
30/3695L	CD with Printable Parts
30/3696L	Score and Parts plus CD with Printable Parts

O Come, Emmanuel!

Words by Charles Wesley
and Marty Parks

Arranged by Marty Parks
Tune: HYFRYDOL
by Rowland H. Prichard

① Brilliant fanfare ♩ = ca. 92

The musical score is arranged in three systems. The first system (measures 1-4) is a piano introduction in 4/4 time, marked *f*. The second system (measures 5-6) continues the piano introduction with triplets. The third system (measures 7-8) includes vocal parts for Soprano (SA) and Bass (B) and piano accompaniment. The vocal parts enter with the lyrics "O come, Emmanuel" and are marked "With joy! *f*". The piano accompaniment features triplets in both hands. A large "Lorenz Publishing" watermark is overlaid on the score.

① indicates CD track number.

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9

rit.

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

rit.

12

a tempo

el!

2

16

mf

mf

Come, Thou long - ex - pect - ed Je - sus,

20

born to set Thy peo - ple free.

24

from our fears and sins re - lease us;

28

let us find our rest in Thee.

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32

Is - rael's Strength — and Con - so - la - tion,

36

Hope of all — the earth Thou art;

40

dear — De - sire — of ev - 'ry na - tion,

44

Joy — of ev - 'ry long - ing — heart!

48

4

mp

Joy to

Joy to

mp

52

those — weighed down with griev - ing, Joy to

those — weighed down with griev - ing, Joy to

56

ev - 'ry wound - ed soul.

mp

Let the

60

bro - ken heart re - ceiv - ing life from

64

5

mf

Come, with

mf

You, now be — made whole. Come, O

68

all — Your bless - ings bring - ing joy in -
 come; come, O come; joy in -

72

to a world for - lorn. Come that the
 to a world for - lorn.

76

earth — may greet — You, sing - ing: Christ the

80

Sav - ior now — is — born!

84

6

rit. **f** *a tempo*

Born Thy

rit. *a tempo*

87

peo - ple to de - liv - er,

90

born a Child and yet a

93


King; born to reign in us for -

97

ev - er, now Thy gra - cious king - dom

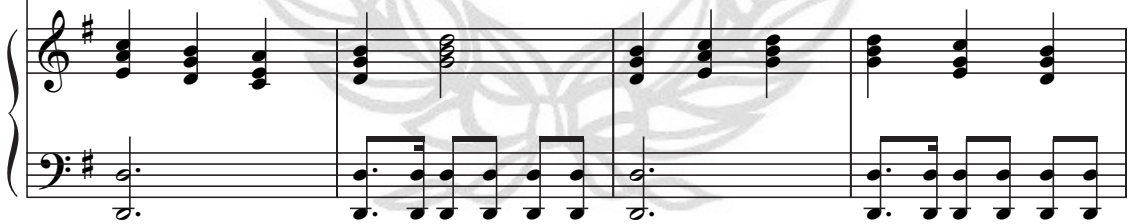
101

bring. By Thine own e - ter - nal



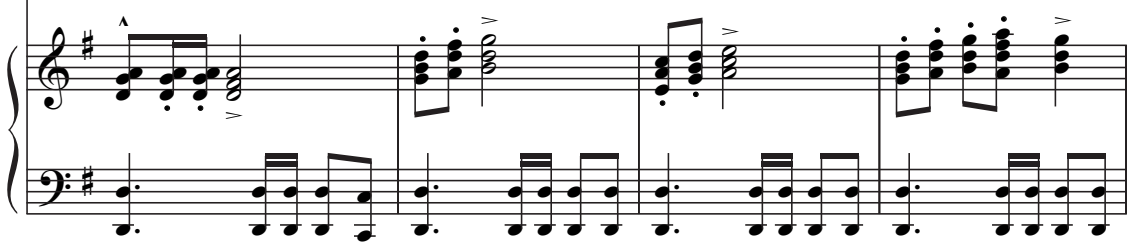
105

Spir - it rule in all our hearts a -



109

lone; by Thine all suf - fi - cient



113

mer - it, raise us to Thy glo - rious

117

throne. O come, Em - man - u - el! O come, Em -

121

man - u - el!

Narration 1

This is a story of hope and love. This is a story of peace and joy. More than just a legend, this is an account of how God, over 2,000 years ago, invaded the earth at just the right time, in just the right place. This is the saga of a people crying out for a Messiah, a Redeemer. This is Israel's story. This is our story. *(music begins)*

Only an omniscient God could clearly see our desperate need. Only a compassionate God could provide an answer. And only a loving God would send His Son, a Savior.



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Son of the Father's Love

Words and Music by
Marty Parks

9 With a gentle pulse ♩ = ca. 72

The musical score is presented in a piano-vocal format. It begins with a piano introduction in 4/4 time, marked *mp*. The melody is simple and repetitive, consisting of eighth notes. The piano accompaniment features chords in the right hand and single notes in the left hand. The vocal line starts at measure 7, marked *Expressively* and *SA mp*. The lyrics are: "A wea-ry world, an emp-ty sky, a qui-et des - per-a - tion; a shat-tered hope, a fee-ble cry,". The piano accompaniment continues throughout the vocal line, providing harmonic support. A large watermark "Lorenz Publishing" is visible across the score.

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13 SA

10

a long-ing for sal - va - tion.

16

mf

The proph - ets' words ring out through time: A Child is

18

born, _____ a Sav - ior!

A Child is born, a Sav - ior!

He'll grace the
The Prom-ised One, a Son di - vine;

earth with fa - vor! O sing
He'll grace the earth with fa - vor!

Al - le - lu - ia! Praise Him, earth be - low and

28

heav'n a - bove. Sing Al - le - lu - ia!

31

mf Son of the Fa - ther's love.

mf

34

Review Only
Then sud - den - ly the si - lence

f

37

breaks and God re - veals His

39

glo - ry; a mor - tal form for mor - tals'

41

sake be - gins re - demp - tion's

43 13

sto - ry! O sing Al - le - lu -

46

ia! Praise Him, earth be - low and heav'n a - bove. Sing

49

Al - le - lu - ia! Son of the Fa-ther's

52

(14)

mf

love.

Son of the Fa-ther's love.

mf

55

mp

mp

O sing Al - le - lu - ia.

Lorenz

mp

58

rit.

p

p

Al - le - lu - ia.

Review Only

8va

rit.

p

Narration 2

Christ, by highest heaven adored, Christ, the everlasting Lord chose to make His entrance among us in the most unlikely way. He was born to peasants and first announced to the lowly and the outcast ... simple shepherds. In time, inquisitive seekers from a distant country would be compelled to search diligently for Him, led only by a brilliant star. And it was their recognition of Him as King of the Jews that rightly proclaimed His authority and His deity.
(music begins)

And so, they came – the neglected and the esteemed, the poor and the wealthy, all to marvel at this incredible sight. They came to behold the mystery of the incarnate God now among them. And just like them, we join their proclamation: Noel! Born is the King!

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The First Noel

Words:
Traditional English Carol

Arranged by **Marty Parks**
Tune: THE FIRST NOEL
from **W. Sandys' Christmas Carols, 1833**

15 Peacefully, unhurried ♩ = 72-76

Musical notation for measures 1-4. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The piece begins with a piano (*p*) dynamic. The melody is in the treble clef, and the bass clef provides accompaniment.

Musical notation for measures 5-8. Treble clef, key signature of two sharps, 4/4 time signature. The melody continues in the treble clef, with the bass clef accompaniment. A large watermark 'Lorenz' is visible across the page.

Moving ahead ♩ = 80-84

Musical notation for measures 9-12. Treble clef, key signature of two sharps, 3/4 time signature. The melody is in the bass clef, and the treble clef provides accompaniment. The dynamic is mezzo-piano (*mp*). A large watermark 'Lorenz' is visible across the page.

Musical notation for measure 13. Bass clef, key signature of two sharps, 3/4 time signature. The measure is marked with a box containing the number 16 and the letter B. The dynamic is mezzo-piano (*mp*) and the instruction 'Gently' is present. The lyrics 'The—' are written below the note. A large watermark 'Review Only' is visible across the page.

Musical notation for measures 14-17. Treble clef, key signature of two sharps, 3/4 time signature. The melody is in the treble clef, and the bass clef provides accompaniment. The dynamic is mezzo-forte (*mf*) in measure 14 and mezzo-piano (*mp*) in measure 17. A large watermark 'Review Only' is visible across the page.

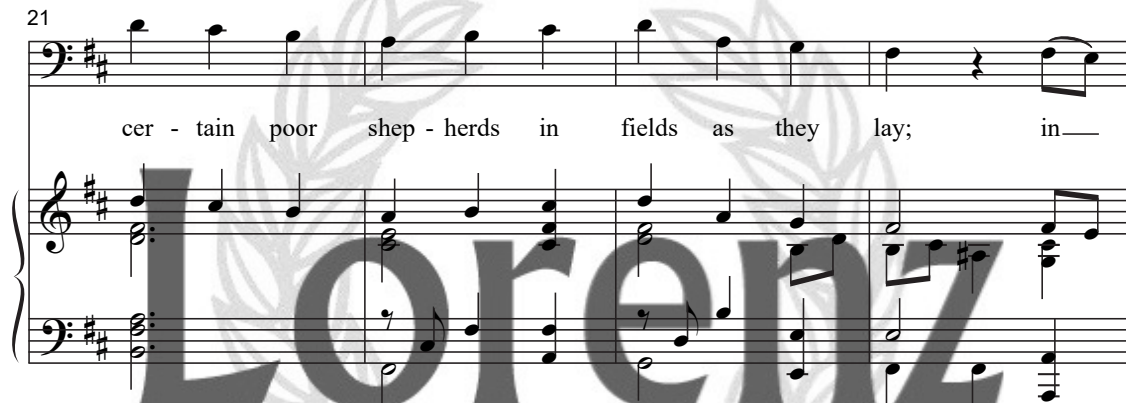
17



first — No - el the — an - gel did say, was to

The musical score for measures 17-20 features a vocal line in the bass clef and a piano accompaniment in the grand staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "first — No - el the — an - gel did say, was to".


21



cer - tain poor shep - herds in fields as they lay; in —

The musical score for measures 21-24 continues the vocal line and piano accompaniment. The lyrics are: "cer - tain poor shep - herds in fields as they lay; in —".

25



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

The musical score for measures 25-28 continues the vocal line and piano accompaniment. The lyrics are: "fields — where — they lay — keep - ing their sheep, on a".

29



cold win - ter's night — that was — so deep.

The musical score for measures 29-32 concludes the vocal line and piano accompaniment. The lyrics are: "cold win - ter's night — that was — so deep."

33 SA

mp

For all to see there

37

was a star shining in the east be -

41

yond them far; and to the earth it

45

gave great light, and so it con - tin - ued both

49 SA 18 *mf*

day — and night. No - el, — No -

B *mf*

53 *f*

el! No - el, — No - el! — Born is the

f

57 *f*

King — of Is - ra - el!

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19

61 *f* Then — let — us — all with —

65 one — ac — cord sing — prais — es to — our

69 heav — en — ly Lord who — hath — made — heav'n and —

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73

earth of naught, and with His blood our

77 (20)

life hath bought. No - el, No - el! No -

81

el, No - el! Born is the King of

21

High Voice Descant (opt.)

Slightly broader ♩ = ca. 76

85 *rit.* *f*
No -

SA *rit.* Slightly broader ♩ = ca. 76
Is - ra - el! No - el, No -

B

Slightly broader ♩ = ca. 76
rit.

88
el, No - el!

el, No - el, No - el!

Piano accompaniment for the second system.

91

Born is the King, born is the King,
born is the King, born is the King,

95

King of Is -
born is the King of Is -

98

ff

ra - el! No -

ff

ra - el! No -

ff

101

el!

ff

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Narration 3

(music begins) And so, as all of heaven watched in amazement, the only begotten Son of the Father's love stepped into the realm of space and time. Not accompanied by a regal fanfare or a noisy decree; and not with a royal procession in the bustling cacophony of Jerusalem. But quietly, and barely noticed, in the tiny village of Bethlehem.



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Bethlehem Song

Words by **Phillips Brooks**
and **Nahum Tate**

Music by
Marty Parks

22 Peacefully, unhurried ♩ = ca. 76

Musical notation for measures 22-23, piano accompaniment. The music is in G major (one sharp) and 4/4 time. Measure 22 starts with a mezzo-piano (*mp*) dynamic. The right hand features a melody of quarter notes and half notes, while the left hand provides a simple harmonic accompaniment of quarter notes.

Musical notation for measures 24-26, piano accompaniment. The right hand continues the melody from the previous system. Measure 26 is marked with a circled number 23. The accompaniment remains consistent with the previous measures.

9 "O Little Town of Bethlehem" Tenderly *mp*

SA

Musical notation for measures 27-30, vocal and piano accompaniment. The vocal line (SA) begins in measure 27 with the lyrics "O lit - tle town of Beth - le - hem,". The piano accompaniment continues with the same harmonic pattern as the previous system.

Review Only

Musical notation for measures 31-33, vocal and piano accompaniment. The vocal line continues with the lyrics "how still we see thee lie! A - bove thy deep and". The piano accompaniment remains consistent.

15

SA

(24)

dream-less sleep the si-lent stars go by.

B

18

mp

Yet in thy dark streets shin - eth the ev - er - last - ing

21

mp

the hopes and fears of all the years

Light!

24

are met in thee to - night.

27

25

“While Shepherds Watched Their Flocks”

While shep-herds watched their

30

Review Only

flocks by night, all seat-ed on the ground,

33

26

the an-gel of the Lord came down, and glo-ry shone a -

36

Shone a-round. "Fear not!" said he, for might - y dread
round.

39

had seized their trou-bled mind. "Glad tid-ings of great
mf

42

27

joy I bring to you and all man - kind.
alt: to you and hu - man - kind.

45

f "To you, in Da - vid's town, this day is born of Da - vid's

48

line, a Sav-ior who is Christ the Lord,

51

(28)

and this shall be the sign: The heav'n-ly Babe you

The heav'n - ly

54

there shall find to hu-man view dis-played;

Babe you there shall find to hu-man view dis-played;

57

all mean-ly wrapped in swath-ing bands and in a man-ger—

60

laid.”

63

rit. *a tempo mp*
How si-lent-ly, how si-lent-ly

66

the won-drous gift is giv'n! So God im-parts to

69

30

hu - man hearts the bless - ings of His — heav'n.

72

No ear may hear His com - ing,

mp

but in this world of

75

mp

where meek souls will re - ceive Him still,

sin,

78

the dear Christ en - ters in, the dear Christ en - ters

Musical score for measures 78-80. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The key signature is two sharps (F# and C#) and the time signature is 7/8. The piano part includes chords and a melodic line in the right hand.

81

in, the dear Christ en - ters

Musical score for measures 81-83. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The key signature is two sharps (F# and C#) and the time signature is 7/8. The piano part includes chords and a melodic line in the right hand.

84

in.

Musical score for measures 84-86. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The key signature is two sharps (F# and C#) and the time signature is 7/8. The piano part includes chords and a melodic line in the right hand. A large watermark 'Review Only' is overlaid on the score.

As Lately We Watched

Words: Traditional Austrian Carol, adapt.,
and by Marty Parks

Arranged by **Marty Parks**
Tune: Traditional Austrian Carol
incorporating GLORIA,
Traditional French Melody

31 **Brightly robust** ♩ = 100-104

Piano introduction in 4/4 time, key of D major. The music is marked 'Brightly robust' and 'f' (forte). It features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

4 **B** *f* **With energy!**
As late - ly we watched o'er our

Vocal melody for the first line, starting at measure 4. The piano accompaniment continues with chords and eighth notes.

7
fields through the night, the heav - ens dis -

Vocal melody for the second line, starting at measure 7. The piano accompaniment continues with chords and eighth notes.

10
played such a ra - di - ant light.

Vocal melody for the third line, starting at measure 10. The piano accompaniment continues with chords and eighth notes.

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13

All through the night an - gels did

16

(32)

sing sweet car - ols in praise of the

19

SA

mf

B

mf

A King of such beauty was

birth of a King!

22

ne'er be - fore seen; and Ma - ry, His

25

moth - er, so like to a queen.

28

f *mel.* Blest be the hour, wel - come the

31

morn; for Christ, our dear Sav - ior, — on —

34

(33)

earth now is born!

38

f Come, _____ come, _____ come and _____

41

wor - ship Christ, the new - born King!

44

Come, come, come and

47

wor - ship, wor - ship Christ the new - born

King! Then shep - herds, be

joy - ful and hon - or your King; let hills ring and

dales to the song that ye sing.

60

mel. Blest be the hour, wel - come the

63

morn; for Christ, our dear Sav - ior, on

66 (35) earth now is born! Come,

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The musical score is arranged in three systems. Each system consists of a vocal line (treble and bass clefs) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'Blest be the hour, welcome the morn; for Christ, our dear Savior, on earth now is born! Come,'. A large watermark 'Lorenz' is overlaid on the page. A circled number '35' is placed above the first measure of the vocal line at measure 66.

69

— come, — — — — — come — and — wor — ship,

72

wor - ship Christ the new - born, the new - born

75

ff King! — — — — —

ff

Narration 4

How mysterious are the ways of God; how unsearchable His thoughts and how miraculous His plans. But on the night when Christ was born, His arrival was a straight-forward declaration to ancient Israel. And even today it is an unmistakable message to us: “I have seen you, I have heard your cry, and I have come to rescue you, walk among you, to be one of you.” A pronouncement such as this – a promise, now fulfilled – was not intended for the religiously satisfied or the spiritually indifferent. (*music begins*)

Then, and now, it is a message of hope and redemption for the poor, the humble, all those whose hearts are wounded, and whose spirits are broken.



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Poverty Carol

Words: Traditional Welsh Carol
Translated by Katherine E. Roberts

Arranged by Marty Parks
Traditional Welsh Carol

36 Gently, in "2" $\text{♩} = \text{ca. } 50$

8 SA

Invitingly
mp

All poor men and hum - ble, all

11

lame men who stum - ble, come haste ye nor—

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14

SA

37

feel ye a - fraid.

B

mp

For

17

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Je - sus, our trea - sure, with love past all

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20

mea - sure, in low - ly, poor man - ger was

23

38

mf

Though Wise Men who

mf

laid.

mf

26

found Him laid rich gifts a round Him, yet,

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29

39

ox - en, they gave Him their hay.

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32

And Je - sus, in beau - ty ac - cept - ed their

Musical score for measures 32-35, featuring vocal lines and piano accompaniment in G major. The vocal line includes the lyrics: "And Je - sus, in beau - ty ac - cept - ed their".

36

du - ty; con - tent - ed in man - ger He lay.

Musical score for measures 36-39, featuring vocal lines and piano accompaniment in G major. The vocal line includes the lyrics: "du - ty; con - tent - ed in man - ger He lay." A large watermark "Lorenz" is overlaid on the score.

40

Then haste we to

Musical score for measures 40-43, featuring vocal lines and piano accompaniment in G major. The vocal line includes the lyrics: "Then haste we to". A large watermark "Review Only" is overlaid on the score.

show Him the prais - es we owe Him; our

ser - vice He'll nev - er de - spise.

(41)

Whose love still is a - ble to

mf

53

show us that sta - ble where soft - ly in—

56

man-ger He lies.

(42)

60

mp All poor men and— hum - ble, *mp*

all

63

mp

come

lame men who stum - ble,

66

haste ye nor - feel ye a - fraid.

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70

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rit.

rit.

Narration 5

(music begins) Jesus. To the aimless and confused, He is a Wonderful Counselor. To the weak and powerless, He is a Mighty God. To the orphan, all alone in the world, He is an Everlasting Father. And to those at war with their surroundings – or with themselves – He is a Prince of Peace.



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God with Us, Emmanuel

Words and Music by
Marty Parks

43 Reflectively ♩ = ca. 66

mp

Earnestly
Solo (medium voice)

mp

Where do I be-gin to tell the sto - ry? —

Review Only

How does one be-gin to make it clear?

13

How can I de-scribe for you the glo - ry —

15

of the night when God — came near?

18

God with us, — Em - man - u - el; —

20

— the Fa - ther's Word — with us — to dwell. —

22

— God with us, — Em - mau - u - el, —

24

(45)

mf

Em - man - u - el. — God with us, —

27 Solo

— Em - man - u - el; — the Fa - ther's Word —

Worshipfully

SA *mf*

God with us, Em - man - u - el;

B *mf*

29

— with us — to dwell. — God with us, —

Fa - ther's Word with us to dwell.

31

— Em - man - u - el, — Em - man - u - el. —

God with us, Em - man - u - el,

33

(46)

Em - man - u - el. God with us, -

f

f

Lorenz

35

SA

Em - man - u - el; the Fa - ther's Word.

B

Review Only

f

37

— with us — to dwell. — God with us, —

This system contains measures 37 and 38. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The key signature has one flat (B-flat). The piano part consists of chords in the right hand and a simple bass line in the left hand.

39

— Em - man - u - el, — Em - man - u - el. —

This system contains measures 39 and 40. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The key signature has one flat (B-flat). The piano part continues with chords and a bass line.

41 (47)

— God with us, —

This system contains measures 41 through 47. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The key signature changes to two sharps (F# and C#). The piano part includes a fermata over a chord in measure 47. A large watermark 'Lorenz' is overlaid on the page.

43

Em - man - u - el; — the Fa - ther's Word.

45

with us — to dwell. — God with us, —

47

Em - man - u - el, — Em - man - u - el, —

49 Solo

SA Em - man - u - el, — *mf*

B Em - man - u - el, — *mf*

51

Em-man - u-el. — *mf*

Em - man - u - *mp*

mp

54

el. — *rit.*

rit.

Narration 6

(music begins) So come, all who are poor and humble. Come joyfully and triumphantly. Come see a simple manger that cradles the King of heaven and the Lord of the earth. Gloriously impossible and beautifully indescribable. Come with celebration and rejoicing! Come, behold and adore Him – Jesus, the Son of the Father’s love!



Lorenz

Review Only

Finale

O Come, All Ye Faithful Son of the Father's Love

Arranged by
Marty Parks

48 Reverently ♩ = ca. 76

Musical notation for measures 48-54. The piece is in 4/4 time with a key signature of one flat (Bb). Measure 48 starts with a piano (*p*) dynamic. The right hand plays chords and single notes, while the left hand plays a simple bass line. A large, faint watermark of the word "LORENZ" is visible in the background.

Musical notation for measures 5-11. The piece continues with a mezzo-piano (*mp*) dynamic. The right hand features more complex chordal textures and melodic lines. The left hand provides harmonic support with chords and moving bass lines.

Musical notation for measures 9-12. The piece concludes this section with a *rit.* (ritardando) marking. The dynamics are not explicitly stated for these measures, but the tempo is slowing down.

Review Only

13 49 Suddenly faster ♩ = 92-96

Musical notation for measures 13-15. The piece begins with a mezzo-forte (*mf*) dynamic and a tempo of 92-96. The right hand features triplets and complex chordal textures. The left hand plays a steady bass line. A large, faint watermark of the word "LORENZ" is visible in the background.

70 ***“O Come, All Ye Faithful”**

16 SA **Boldly!** *f*

O come, all ye faith - ful,

B *f*

19

joy - ful and tri - um - phant, O come ye, O

22

come ye to Beth - le - hem!

*Words: Latin Hymn, attr. to **John F. Wade**;

Music: **ADESTE FIDELES** from **John Wade's Cantus Diversi**, 1751

25

50

Come and be - hold — Him, born the King of

28

an - gels! O come, let us a - dore Him, O

31

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

34

dore — Him, — Christ — the Lord!

37

(51)

mf

40

mp

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Sing, — choirs — of — an — gels,

mp

mp

42

Music notation for measures 42-43. The vocal line (treble clef) has lyrics: "sing in ex - ul - ta - tion; O". The piano accompaniment (grand staff) features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

44

Music notation for measures 44-46. The vocal line (treble clef) has lyrics: "sing, all ye cit - i - zens of heav'n a -". The piano accompaniment (grand staff) continues with the eighth-note accompaniment. A large, semi-transparent watermark "Lorenz" is overlaid across the center of the page.

47

Music notation for measures 47-49. The vocal line (treble clef) has lyrics: "bove! Glo - ry to God, — all". The piano accompaniment (grand staff) features a more active eighth-note accompaniment in the right hand. A large, semi-transparent watermark "Review Only" is overlaid across the center of the page.

glo - ry in the high - est! O come, let us a -

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

cresc. *f*

come, let us a - dore Him, Christ the

59

53

rit.

Lord!

rit.

Broadly ♩ = ca. 88
High Voice Descant

63

Yea, Lord, we greet Thee, born this hap - py
SAB unis.

Broadly ♩ = ca. 88

66

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

69 SA
 glo - ry giv'n; Word of the
 B

72 (54)
 Fa - ther, now in flesh ap - pear - ing! O

75
 come, let us a - dore Him, O come, let us a -

78

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

81

(55)

Christ the Lord!

Lorenz

84

rit. *"Son of the Father's Love"

Review Only

f
O sing
f

86 **Gloriously!** ♩ = ca. 72

Al - le - lu - ia! Praise Him,

Gloriously! ♩ = ca. 72

88

earth be - low and heav'n a - bove. Sing

90

Al - le - lu - ia! Son of the Fa - ther's

93

love, Son of the Fa - ther's

95

love, O sing Al - le - lu -

ff

98

ia!

Review Only



Lorenz

Review Only