

SATB

A Celtic Christmas Celebration



**Music by Joel Raney
Orchestration by Ed Hogan**

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Foreword

Perhaps it's my own Scottish heritage, but to me there's something wonderfully compelling about Celtic music. Whether it's the lively rhythms of the hoop drum, or the stylistic ornamentation used by the whistles and pipes, this music has a unique and joyous sound. What better way to tell the joyful story of Christmas! Even though it originates in a different part of the world, there is something about the earthiness of the Celtic style that seems right at home in the cobblestone streets of Bethlehem.

Have You Heard? is a 35-minute work for SATB Choir that revisits the Christmas story using this captivating musical language. Orchestrator Ed Hogan did a fantastic job of bringing these eight arrangements to life while maintaining the distinctive Celtic sounds. You'll find many familiar Christmas carols, but also some familiar Christmas texts set to beloved Irish and Welsh folk songs. These, combined with original music and scripture-based narration, complete a surprisingly refreshing re-telling of the Christmas story.

An ethereal, haunting opening sets the stage, underscoring the familiar scripture from John 1:1-5 before breaking into an exuberant rendition of *I Saw Three Ships*. *Come, Thou Long-Expected Jesus, Away in a Manger, Gentle Mary Laid Her Child*, and the beloved *Angels We Have Heard on High* all make appearances as the work progresses, culminating with a rhythmic re-imagining of *O Come, All Ye Faithful*, set to the traditional Scottish Melody, LOCH LOMOND. One of the highlights of this musical is *O Holy Night* for soloist and choir, set to the timeless tune, LONDONDERRY AIR.

There's a vibrant orchestration available for this work, or accompaniment can be provided by piano alone, or the orchestral accompaniment track. The SATB choral parts can be easily mastered by choirs of any size.

However you choose to present this work, I pray your congregations and audiences will be blessed and filled with the joy of this wonderful season. *Erin go bragh!*

—Joel Raney

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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.

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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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Orchestration by Ed Hogan for Irish Fl (Whistles, Alto Fl, Picc), Ob & Eng Hn, Cl & Bs Cl, Fiddle, Hn, Tpt 1-2, Tbn 1-2 (Bari T.C.), Perc, Harp, Pno, Synth, Ac Gtr, El Bass, Vln 1-2, Vla (Cl), Cello, Digital String Reduction

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Christmas Day in the Morning

Arranged with New Music
by Joel Raney

Narrator: In the beginning was the Word, and the Word was with God, and the Word was God. He was with God in the beginning. Through Him all things were made. In Him was life, and that life was the light of all humankind. The light shines in the darkness, and the darkness has not overcome it. (*John 1:1-5*)

(1) Mysteriously, freely $\text{♩} = 80-84$

(Narration begins)

4

7

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**"God Rest Ye Merry, Gentlemen"

5

10 SA *mp* In tempo $\text{♩} = 80-84$



God rest ye mer-ry, gent-le-men, let noth-ing you dis-may,—

TB

mp Have you

In tempo $\text{♩} = 80-84$

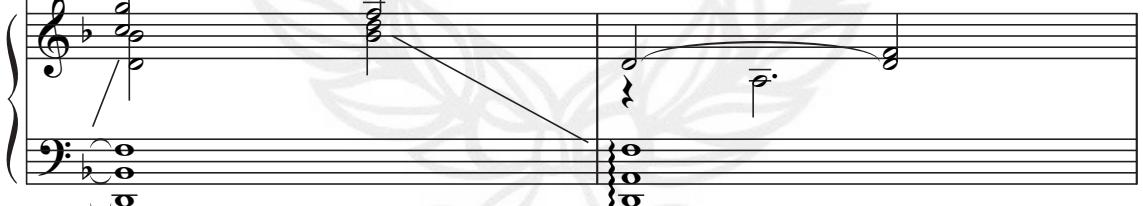
ped. simile

13

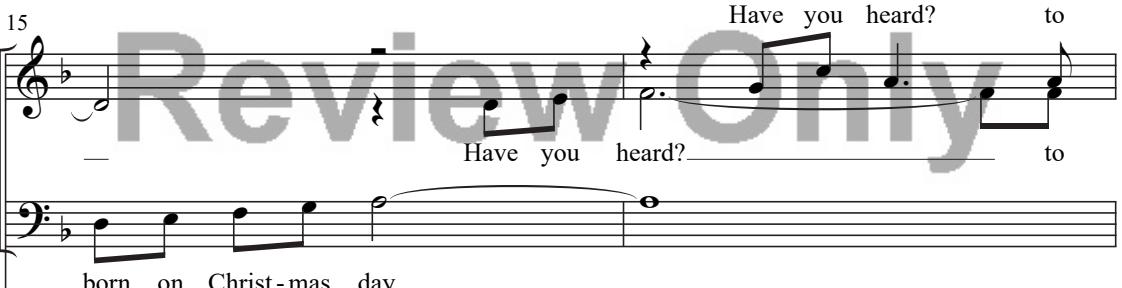


Have you heard? re - mem - ber Christ our Sav - ior,—

heard? *8va-* was

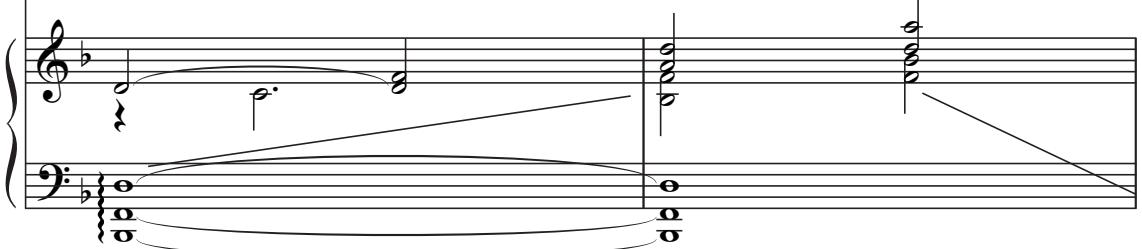


15



Have you heard?

born on Christ-mas day,—



*Traditional English Carol

65/2106&07L-5

6

17

save us all from Sa - tan's power_____ when we were gone a -
to save us all when we were gone a -

19 *mf*

stray. O tid - ings of com - fort and
stray.

22 *joy!*
joy, com-fort and joy, com-fort and joy! O
com-fort and joy!

65/2106&07L-6

25

accel.

tid - - ings of com - fort and

12 8

12 8

12 8

Lively $\text{♩} = \text{ca. } 100$

joy! Have you heard?

Lively $\text{♩} = \text{ca. } 100$

Have you

12 8

f

30 (3)

Have you heard? I

heard, have you heard? **mf**

**“I Saw Three Ships”

32

saw three ships come sail - ing in on Christ-mas day, I
on Christ - mas day, I

34

saw three ships come sail - ing in on Christ - mas day in the morn - ing.
saw three ships come sail - ing in on Christ - mas day in the morn - ing.

36

Whith - er sailed those ships all three, on Christ - mas day,
on Christ - mas day?

*Traditional English Carol

38

(4)

Whith - er sailed those ships all three on Christ - mas day in the morn - ing?

The musical score consists of two staves. The top staff is in G major with a common time signature, featuring a treble clef and a key signature of one sharp. The bottom staff is in C major with a common time signature, featuring a bass clef. The melody is primarily composed of eighth and sixteenth notes.

Oh,

The musical score continues with two staves. The top staff shows a series of chords. The bottom staff begins with a bass note followed by a series of eighth and sixteenth notes.

40

They sailed in - to Beth - le - hem,

The musical score continues with two staves. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows a bass line with eighth and sixteenth notes.

they sailed in - to Beth - le - hem on Christ - mas day, on Christ - mas day. Oh,

The musical score continues with two staves. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows a bass line with eighth and sixteenth notes.

42

(5)

they sailed to Beth - le - hem on Christ - mas day in the morn - ing.

The musical score continues with two staves. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows a bass line with eighth and sixteenth notes.

they sailed in - to Beth - le - hem on Christ - mas day in the morn - ing.

The musical score continues with two staves. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows a bass line with eighth and sixteenth notes.

44

f

And all the bells on earth shall ring on

f

46

Christ-mas day, on Christ-mas day, and all the bells on

49

sub. p

earth shall ring on Christ-mas day, on

sub. p

on Christ-mas

sub. p

51 *cresc.*

Christ - mas day, on Christ - mas

cresc.

day, on Christ - mas day

cresc.

53 (6)

day in the morn - ing!

f

in the morn - ing!

f

55 *mp*

Soft - ly the wind blows.

“Softly the Wind Blows”
with excitement

mp with excitement

*Words by Joel Raney; Tune: BUNESSAN, Traditional Gaelic Melody

65/2106&07L-11

57

o - ver the man - ger;

59 *mp*

bright - ly the star shines,

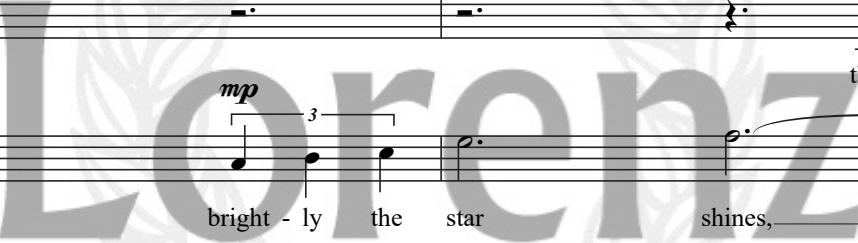
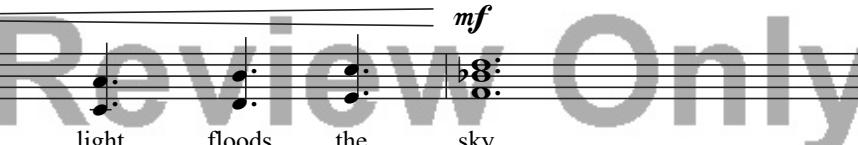
61 *mf*

star light floods the sky.

mf

flood - ing the sky.

mf

63

An - gels are sing - ing,

shep - herds are kneel - ing,

God's love re - veal - ing, Je - sus is

65

67

65/2106L-13

Come Messiah, Come Emmanuel

19

Arranged with New Music
by Joel Raney

Narrator: The Christmas story began long before Jesus was born. The scriptures are filled with detailed predictions – voices from history declaring that a Savior was on the way.

[10] Rhythmic, steadily $\text{d} = \text{ca. } 96$
(Narration begins)

4

7 TB *

Come, Mes - si - ah.
Come, Mes - si - ah.

[11] (Narration continues)

* Basses close immediately to “mm” (and all other similar figures throughout).

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Narrator: The prophet Isaiah wrote that God would bring comfort to all people, that a voice would be heard in the wilderness, a voice of one calling: "Prepare the way for the Lord."

10

13 SA

(12)

14 TB

Come, Mes - si - ah.

15 mf

**"Come, Thou Long-Expected Jesus"

16 mf

Come, Thou long - ex - pect - ed Je - sus, born to set Thy

17

*Words by **Charles Wesley**, 1744; Tune: HYFRYDOL by Rowland H. Prichard, c. 1830

19

peo - ple free; Come, Mes - si - ah.

Come, Mes - si - ah.

22

from our fears and sins re - lease us; let us find our

rest in Thee.

25

(13)

rest in Thee. Come, Mes - si - ah.

Come, Mes - si - ah.

Come, Mes - si - ah.

28 *f*

Is - rael's strength— and con - so-la - tion, hope of all—the

f

31

earth Thou art;

f

34

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

(14)

37

long - ing heart.

40

Come, Mes - si - ah. Come, Mes - si - ah. Come, Mes - si - ah.

mf

mel.

Born Thy peo - ple

mf

43

to de - liv - er, born a child and yet a King;

46

born to reign in us for ev - er, now Thy gra - cious
now Thy gra - cious

49 (15)

king - dom bring.
king - dom bring.
Come, Mes - si - ah.
Come, Mes - si - ah.
king - dom.
Come, Mes - si - ah.

52

f

By Thine own e - ter - nal Spir - it rule in all our
By Thine own e - ter - nal Spir - it rule in all our

f

55

hearts a - lone.

58

By Thine all suf - fi - cient mer - it, raise us to Thy-

61

[16]

glo - rious——throne.

Have You Heard?

Arranged with New Music
by Joel Raney

Narrator: Around 2,000 years ago, events began to unfold signaling the Messiah was on His way. An angel first appeared to a young girl named Mary, and told her she was chosen to bring the promised Savior into the world.

(17) Quietly $\text{♩} = \text{ca. } 120$

(Narration begins)

Musical score for the Narrator part, measures 1-5. The score consists of two staves: treble and bass. The key signature is one sharp (F#). Measure 1 starts with a dynamic *p*. Measures 2-5 show eighth-note patterns in the bass staff, while the treble staff remains mostly silent.

Musical score for the Narrator part, measures 6-10. The bass staff continues its eighth-note pattern. The treble staff begins with a sixteenth-note figure followed by sustained notes.

Musical score for the SA (Soprano) and TB (Tenor/Bass) parts, measures 11-15. The SA part enters with a sustained note followed by eighth notes. The TB part enters with eighth notes. The lyrics "Have you heard?" are repeated between them.

Musical score for the Bass part, measures 16-20. The bass staff shows sustained notes and eighth-note patterns.

(18) **Narrator:** An angel also appeared to her betrothed husband, informing him of Mary's great destiny.

Musical score for the Bass part, measures 21-25. The bass staff shows sustained notes and eighth-note patterns.

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19 SA Have you heard?
 TB *p* Have you heard?
 Have you heard?

(19) **Narrator:** Just before Mary was due to deliver her child, she and Joseph learned that they had to take a long journey required by the Roman tax census.

23 SA
 TB

28 SA Have you heard?
 TB *p* Have you heard?
p Have you heard?

Narrator: When they arrived in Bethlehem, there were no rooms left – only a stable.

33

37 SA

TB

p

Have you heard? _____

Have you heard? _____

Have you heard?

Narrator: It was that night, in that stable, the miracle birth took place.

41 (20) Steadily $\text{♩} = \text{ca. } 116$

mf

Review Only

There's a

Steadily $\text{♩} = \text{ca. } 116$

mp

45

promise fore - told, there are signs to be - hold, there's a

49

man - ger a - wait - ing a King. There are
Have you heard?

53

shep-herds near - by, there's a star in the sky,
there are

57

poco rit.

mf

Have you heard, have you
an - gels pre - par - ing to sing.

poco rit.

(21) Gently $\text{♩} = \text{ca. } 112$

Narrator: Mary wrapped her first born Son in cloths, and placed Him in the only cradle available.

61 *f*

heard?

Gently $\text{♩} = \text{ca. } 112$

f *mp*

65 SA *mp*

*“Away in a Manger”

A - way in a man - ger, no

*Words: Anonymous, 1885; Tune: AWAY IN A MANGER, attr. James R. Murray, 1887

65/2106&07L-32

69 SA

crib for a bed,

TB

Have you heard?

mp Have you heard?

8va -

lit - tle Lord Je-sus lay down his sweet head.

mp Have you

The stars in the sky looked down where he

heard the stars looked down where he

65/2106L-33

81

lay;
the lit - tle Lord Je - sus a -
lay;

85 (22) rit. *p* *“Gentle Mary Laid Her Child”
a tempo

sleep on the hay.
Gen - tle Ma - ry
rit. *p* *a tempo*

89

laid her Child low - ly in a

*Words by Joseph S. Cook, 1919; Tune: TEMPUS ADEST FLORIDUM from *Piae Cantiones*, 1582

93

mp

there He lay,

man - ger;

mp

un - de - filed,

97

to the world a

stran - ger.

101

mp

Such a Babe,

105

such a place, can He be the Sav -

110

ior? Ask the saved of ev - 'ry

114

race who have found His

mp

Ask the saved who have found His

118

(23)

mf

fa - vor. Now in
mf

fa - vor.

122 Joyfully $\text{♩} = \text{ca. ca. } 116$

awe we be - hold, as the proph-ets for - told, a
 Joyfully $\text{♩} = \text{ca. ca. } 116$

mf

126

man - ger that cra - dles a King. And the
 man - ger that cra - dles, cra - dles a King.

Celtic Christmas Lullaby

Narrator: He came to earth from heaven,
our God and Lord of all;
His shelter was a stable,
His cradle was a stall.
For the poor and meek and lowly,
He came to earth, our Savior holy.

Words and Music
by **Joel Raney**

(27) Gently lilting ♩ = ca. 132
(Narration begins)

6

10 SA *mp*
In a low - ly

14
sta - ble in Beth - le - hem, un - der star-light—

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18

glow - ing a - bove, a Gift was

22

giv - en, a Child was born, and heav-en spilled

26

(28)

o - ver with love..

30

SA *mf*

TB *mf*

Pedal harmonically

From a qui - et hill - side near Beth - le - hem came -

35

shep - herds— seek - ing the Child; and they

39

fell to their knees as they wor - shipped Him, Ma-ry's

43

(29)

ba - by,— so ten - der and mild.

48 *f*

And the man - ger cra - dled a ho - ly

f

sight, and the stars be - gan to sing.

52

sight, and the stars be - gan to sing.

As the an - gels danced in the morn - ing

56 *mp*

As the an - gels danced in the morn - ing

mp

As the an - gels danced in the morn - ing

60

(30)

light, all the bells of heav-en did ring!

mp

64

f

And the rocks and riv - ers and moun - tains re -

f

68

joiced; and the whole wide world did sing,

72

“Em - man - u - el, Em - man - u - el.”

mf

77 *mp*

Wel - come the new - born King.”

mp

82

(31)

87 SA

And as Ma - ry

mp

91

whis - pered a lul - la - by, heav-en's an - gels—

95

sang of His birth, _____ of joy to the
TB

99

world, of— love's pure Light, _____ and the

O Little Town of Bethlehem

Words by Phillips Brooks, 1868

Music by Joel Raney

Narrator: As the newborn King lay there in the manger, the world around Him began to change. The Bible tells of a strange light in the heavens, of an angel appearing to shepherds leaving their sheep and hurrying away to see the Child. On that holiest of nights, in the tiny town of Bethlehem, the course of history was forever altered.

(35) Mysteriously ♩ = ca. 80
(Narration begins)

Piano part: Treble and bass staves. Measure 1 starts with a rest followed by eighth-note chords. Measure 2 starts with a bass note followed by eighth-note chords.

Piano part: Treble and bass staves. Measure 3 starts with eighth-note chords. Measure 4 starts with a bass note followed by eighth-note chords.

Review Only

Piano part: Treble and bass staves. Measures 5-6 show eighth-note chords with sustained notes and slurs.

7 [36]

simile

9 SA *mp*

O lit - tle town of Beth - le - hem, how

mp

11

still we see thee lie! A -

bove thy deep and dream - less sleep the

bove thy deep and dream - less sleep the

15 SA *mf*

si - lent stars go by.

TB *mf*

the si - lent stars go

mf

17 (37)

The si - lent stars go by.

19

mp

shines the

mel. mp

Yet in thy dark streets shin - eth the

mp

p

21

ev - er - last - ing Light;
ev - er - last - ing Light;

23

the hopes and fears of all the years are

25

met in thee to - night.

(38)

mf

48

mf

27

mp expressively

How si - lent - ly, how si - lent - ly the

mp opt. a unaccomp. thru m. 34)

30

wond - rous gift is given! So God im - parts to

33

hu - man hearts the bless - ings of His heaven.

(39)

(play)

mp

O Holy Night

Words by
John S. Dwight, 19th. c

Arranged by **Joel Raney**
Tune: **LONDONDERRY AIR**,
Traditional Irish Melody

(41) Moderately $\text{♩} = \text{ca. } 88$

4 Solo (opt. TB) *mp* *poco rit.* *a tempo*

O ho - ly night, the stars are bright - ly

7 shin - ing, it is the night of

10 our dear Sav - ior's birth; long lay the

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13

world in sin and er - ror pin - ing,

16

till he ap - peared and the soul ____ felt its

(42)

19

worth. A thrill of hope, the

22

wea - ry world re - joic - es, for yon - der

25

breaks a new and glo - rious morn!

28

Fall on your knees! O hear the an - gel

31

voic - es! O ho - ly night, O night di -

34

end Solo

vine, when Christ was born!

37

[43]

40 SA rit.

f

Slightly faster $\text{d} = \text{ca. } 92$

TB

Led by the light of

f

Slightly faster $\text{d} = \text{ca. } 92$

f rit.

43

faith se - rene - ly beam - ing, with glow - ing

faith se - rene - ly beam - ing,

Come and Adore Him

Words attr. to
John F. Wade, 1751,
 tr. **Frederick Oakeley**, 1841

Arranged by **Joel Raney**
 Tune: **LOCH LOMOND**,
 Traditional Scottish Melody
 Incorporating: **ADESTE FIDELES**,
 from **John F. Wade's Cantus Diversi**, 1751

Narrator: When they arrived in Bethlehem, the shepherds found Mary and Joseph and the Baby lying in the manger. When they had seen Him, they began spreading the word, and everyone was amazed by what they were saying. The shepherds returned to their flocks, glorifying and praising God for all they had seen and heard, which was just as they had been told.

[46] Steadily $\text{♩} = \text{ca. } 76$
 (Narration begins)

4

TB

7

O come, all ye faithful,

10

joy - ful and tri - um - phant,

come ye, O come ye to

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12

Beth - le - hem! Come and be - hold Him,

14

(47)

born the King of an - gels. Come, and let us a -

16

Slightly faster $\text{♩} = \text{ca. } 80$

dore _____ Him. Come _____ and

Slightly faster $\text{♩} = \text{ca. } 80$

19

SA *mf* Sing, choirs of an - gels, sing!

TB *mf* Sing, all ye cit - i-zens of

sing, sing in ex - ul - ta - tion! Sing _____ of

22

heav'n a - bove: "Glo - ry to God, all glo - ry in the high - est!"
 heav'n a - bove:

25

(48)

Come, and let us a - dore Him.

28

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

30

Je - sus, to Thee be all glo - ry giv'n;

32

Word of the Fa - ther, now in flesh ap - pear - ing.

34 (49)

Come, and let us a - dore Him.

With urgency $\text{♩} = \text{ca. } 88$

Musical score for piano and voice. The vocal part is in soprano clef, and the piano part is in bass clef. The key signature is three sharps. The vocal line consists of eighth notes and sixteenth-note patterns. The piano accompaniment features eighth-note chords. The lyrics are: "come, all ye faith ful," with a fermata over "ful."

With urgency $\text{♩} = \text{ca. } 88$

Continuation of the musical score. The vocal line continues with eighth notes and sixteenth-note patterns. The piano accompaniment maintains eighth-note chords. The lyrics are: "come, all ye faith ful," with a fermata over "ful."

39

joy - ful and tri - um - phant, O

Continuation of the musical score. The vocal line consists of eighth notes and sixteenth-note patterns. The piano accompaniment features eighth-note chords. The lyrics are: "joy - ful and tri - um - phant, O"

41

come____ ye, O come____ ye to Beth - le -

Continuation of the musical score. The vocal line consists of eighth notes and sixteenth-note patterns. The piano accompaniment features eighth-note chords. The lyrics are: "come____ ye, O come____ ye to Beth - le -"

44

hem! Come and be - hold Him,

47 [50] sub. **p**

born the King of an - gels. O

50 **mf**
come, let us a - dore Him, O
Come, a - dore Him,
Come, let us a - dore Him,

sub. **p**

Wexford Carol/Finale

Arranged by **Joel Raney**
Traditional Irish Carol

Narrator: Born Thy people to deliver, born a Child and yet a King,
 born to reign in us forever, now Thy gracious Kingdom bring.
 By Thine own eternal spirit rule in all our hearts alone;
 by Thine all-sufficient merit raise us to Thy glorious throne.

(53) Quietly $\text{♩} = \text{ca. } 66$

SA

(Narration begins)

9 (54)

Hm _____ Have you
Have you heard? _____

Hm Have you heard, _____

12 Solo (opt. SA) *mp*

Good peo - ple_ all, this Christ-mas -

SA heard? SA (opt. A)

have you heard? Hm, _____

TB hm, _____ hm, _____

mp

15

time, con - sid - er well and bear in mind what our good-

hm,
hm,
hm,
hm,

18

(55)

God for us has done in send - ing His be - lov - ed

hm,
hm,
hm,

21

Son. With Ma - ry ho - ly we should pray to__God, with

hm,

hm,

hm,

hm,

24

love, this Christ - mas Day.

In Beth - le - hem up - on that

hm,

hm,

hm,

hm,

hm,

hm,

27 [56]

morn there was a blessed— Mes - si - ah born.

hm.

hm.

hm.

hm.

hm.

hm.

30 end Solo

SA *mf*

Near Beth-le - hem did shep-herds keep their flocks of

mf

mf

33

lambs and feed-ing sheep; to whom God's an - gels did ap-

pear which put the shep-herds in great fear. "A - rise and

go," the an - gels said, "to_ Beth-le - hem, be not a-

42

fraid. For there you'll find this hap - py morn, a prince - ly

45 rit.

(58) Brightly $\text{J} = \text{ca. } 88$
mp

babe,— sweet Je - sus born."
mp

Brightly $\text{J} = \text{ca. } 88$

rit.

48 *God Rest Ye Merry, Gentlemen

mf

God rest ye mer - ry,

*Tune: GOD REST YE MERRY, Traditional English Carol

51

gen - tle - men, let noth - ing you dis - may.

mf

Re - mem - ber Christ our

55

to save us all

Sav - ior was born on Christ-mas day, from

59

when we were gone a - stray.

Sa - tan's power when we were gone a - stray.