

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

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 ♩ = 80-84

(Narration begins)

The musical score is presented in two systems. The first system (measures 1-3) begins with a piano introduction in 4/4 time, marked *mp*. The melody in the right hand starts with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line starts with a half note G3, followed by quarter notes A3, B3, and C4. The second system (measures 4-6) continues the piano accompaniment. The third system (measures 7-9) features the narrator's text. The melody in the right hand begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass line has a half note G3, followed by quarter notes A3, B3, and C4. A second ending bracket labeled ② covers measures 8 and 9.

*"God Rest Ye Merry, Gentlemen"

10 SA *mp* In tempo ♩ = 80-84

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

TB _____

mp Have you

In tempo ♩ = 80-84

ped. simile

13

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

mp _____

heard? *8va-* was

15

Have you heard? to

Have you heard? to

born on Christ-mas day, _____

*Traditional English Carol

17

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

19

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

22

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

25

accel.

tid - ings of com - fort and

28

Lively ♩ = ca. 100

f

joy! Have you heard? Have you

30

③

mf

mf

heard, have you heard? I

32 *"I Saw Three Ships"

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

mf

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.

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?

mel.

Oh,

40

They sailed in - to Beth - le - hem,

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

42

5

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

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

44 *f*

And all the bells on earth shall ring — on

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

51 *cresc.*

Christ - mas day, on Christ - mas

day, on Christ - mas day

cresc.

53 6 *f*

day in the morn - ing!

in the morn - ing!

f

f

55 *mp* ***"Softly the Wind Blows"** *with excitement*

Soft - ly the wind blows

mp with excitement

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

57

o - ver the man - ger;

59

mp the
bright - ly the star shines,

61

mf star light floods the sky.
mf flood - ing the sky.

63

An - gels are sing - ing,

65

shep - herds are kneel - ing,

67

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

Come Messiah, Come Emmanuel

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 ♩ = ca. 96
(Narration begins)

4

7 TB * Come, Mes - si - ah. 11 (Narration continues)

Come, Mes - si - ah.

11

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

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)

TB

Come, Mes - si - ah.

mf Come, Mes - si - ah.

mf

***"Come, Thou Long-Expected Jesus"**

16 *mf*

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

*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.

Come, Mes - si - ah.

22

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

25

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

31

earth Thou — art;

34

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

37

mp

long - ing heart.

40

mf

Come, Mes - si - ah. Come, Mes - si - ah. Born Thy peo - ple

Come, Mes - si - ah.

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.

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

52

f

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

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 ♩ = ca. 120

(Narration begins)

The musical score for 'Have You Heard?' is arranged in 3/4 time with a key signature of one sharp (F#). It begins with a piano introduction (measures 1-10) for piano (p) in the right hand and chords in the left hand. At measure 11, the vocal parts enter. The Soprano (SA) and Tenor Bass (TB) parts both sing the lyrics 'Have you heard?'. The piano accompaniment continues with chords and melodic lines. A large 'Lorenz Publishing' watermark is visible across the score.

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

The musical score for the Narrator part (measures 15-19) is in 3/4 time with a key signature of one sharp (F#). It features a piano accompaniment with chords in the left hand and a melodic line in the right hand.

19 SA Have you heard?

p 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

28 SA Have you heard?

p 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

p

Have you heard? _____

Have you heard? _____

TB

p

Have you heard? _____

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

Steadily ♩ = ca. 116

41

20

mf

There's a

Steadily ♩ = ca. 116

mp

45

prom-ise— fore - told, there are signs to be - hold, there's a

mf

49

man - ger a - wait - ing a King. There are

mf

Have you heard?—

53

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

there are

57 *mf* *poco rit.*

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

poco rit.

(21) Gently ♩ = ca. 112

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

61 *f*

heard?

Gently ♩ = 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

69 SA

crib for a bed, _____ the

Have you heard? _____

TB

mp Have you heard? _____

mp Have you heard? _____

73

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

mp

Have you

77

_____ The stars in the sky _____ looked down where he

heard _____ the stars looked _____ down where he

81

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

lay;

swa

85

22

rit.

***"Gentle Mary Laid Her Child"**

p *a tempo*

sleep on the hay. Gen - tle Ma - ry

p *a tempo*

p *hushed*

rit. *p* *a tempo*

89

Review Only

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, the

mp

man - ger;

97

un - de - filed, to the world a

101

stran - ger. *mp* Such a Babe,

105

such a place, can He be the Sav -

110

ior? Ask the saved of ev - 'ry

114

race *mp* who have found His

Ask the saved who have found His

118

23

mf

fa - vor. Now in *mf*

fa - vor.

122

Joyfully ♩ = ca. ca. 116

awe we be - hold, as the proph-ets for - told, a

Joyfully ♩ = 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)

The musical score is written for voice and piano. It begins with a piano introduction in G major, 3/4 time, marked *p*. The tempo is indicated as 'Gently lilting' with a quarter note equal to approximately 132 beats per minute. The score is divided into systems of two staves each (voice and piano). The piano accompaniment features a simple, lulling melody in the right hand and a bass line in the left hand. The lyrics are: 'In a low - ly sta - ble in Beth - le - hem, un - der star-light'. The score includes dynamic markings such as *mf* and *mp*. A large, semi-transparent watermark 'Lorenz' is overlaid across the middle of the page, and 'Review Only' is written in a similar style at the bottom.

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18

glow - ing a - bove, a Gift was

22

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

26

o - ver with love.

(28)

Pedal harmonically

30

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

TB *mf*

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

52

sight, and the stars be - gan to sing.

56 *mp*

As the an - gels danced in the morn - ing

mp

60 30

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

mp

64

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

f

77

Wel - come the new - born King.”

mp

mp

mf

82

mf

(31)

87

SA

And as Ma - ry

mp

mp

91

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

This system contains measures 91 through 94. It features a vocal line in the treble clef with lyrics, and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The piano part includes sustained chords and moving lines in both hands.

95

SA *mf* sang of His birth, of joy to the
TB *mf*

This system contains measures 95 through 98. It includes vocal parts for Soprano Alto (SA) and Tenor Bass (TB), both marked *mf*. The piano accompaniment continues in the grand staff. A large, semi-transparent watermark "Lorenz" is overlaid across the page.

99

world, of love's pure Light, and the

This system contains measures 99 through 102. It features vocal parts and piano accompaniment. The piano part includes a prominent bass line in the left hand and chords in the right hand. A large, semi-transparent watermark "Review Only" is overlaid across the page.

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.

Mysteriously ♩ = ca. 80
(Narration begins)

35

p

3

5

Review Only

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats) and the time signature is 4/4. The first system starts at measure 35 and includes a piano (*p*) dynamic marking. The second system begins at measure 38, indicated by a '3' above the first measure. The third system begins at measure 41, indicated by a '5' above the first measure. A large, semi-transparent watermark reading 'Lorenz Publishing' is overlaid across the middle of the page, and 'Review Only' is printed in large letters across the bottom of the musical notation.

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7 36

simile

9 SA *mp*

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

mp

11

still we see thee lie! A -

13

bove thy deep and dream - less sleep the

15 SA *mf*

si - lent stars go by.

TB *mf*

the si - lent stars go

17 (37)

The si - lent stars go by.

by.

19 *mp*

shines the

mel. mp

Yet in thy dark streets shin - eth the

mp

ev - er - last - ing Light;

ev - er - last - ing Light;

the hopes and fears of all the years are

met in thee to - night.

38

mf

mf

27 *mp* *expressively*

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

mp

mp *opt. a unaccomp. thru m. 34)*

30

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

33

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

(play)

mp

O Holy Night

Words by
John S. Dwight, 19th. c

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

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

mp

4/4

Introduction for piano, marked *mp*. The music is in 4/4 time and consists of three measures of accompaniment in the bass clef.

4 Solo (opt. TB)

mp poco rit. a tempo

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

poco rit. a tempo

Vocal line (Solo, optional Tenor Bass) and piano accompaniment for the first line of lyrics. The tempo markings are *mp*, *poco rit.*, and *a tempo*.

7

shin - ing, it is the night of

Vocal and piano accompaniment for the second line of lyrics. The piano part continues with accompaniment.

10

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

Vocal and piano accompaniment for the third line of lyrics. The piano part concludes with a final chord.

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13

world in sin and er - ror pin - ing,

16

till he ap - peared and the soul — felt its

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 -

mp

34

vine, when Christ was born!

end Solo

mf

37 (43)

40 SA *rit.* *f* Slightly faster ♩ = ca. 92

TB *f* Led by the light of

f rit. Slightly faster ♩ = ca. 92

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** ♩ = ca. 76
(Narration begins)

The musical score is arranged in three systems. The first system (measures 46-49) is a piano introduction in G major, 4/4 time, marked 'p'. The second system (measures 50-56) continues the piano introduction. The third system (measures 57-60) features a Tenor Bass (TB) vocal line and piano accompaniment. The vocal line begins at measure 57 with the lyrics 'O— come, all ye faith - ful,—' and continues through measure 60 with 'joy - ful and tri - um - phant, come ye, O come ye to'. The piano accompaniment provides harmonic support throughout.

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

(47)

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

Slightly faster ♩ = ca. 80

dore Him. Come and

Slightly faster ♩ = ca. 80

mf

Sing, choirs of an - gels, sing! Sing, all ye cit - i - zens of

TB *mf*

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

mf

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. *mf*

37

With urgency ♩ = ca. 88

come, all ye faith-ful,

With urgency ♩ = ca. 88

39

joy-ful and tri-um-phant, O

41

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

sub. p 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 ♩ = ca. 66

SA

(Narration begins)

SA

TB

p Hm, —

Quietly ♩ = ca. 66

p

5

p Have you heard?

Hm ——— Have you heard? ———

Hm Have you heard, ——— have you heard?

p Hm ——— hm, —

9 (54) Have you

Hm Have you heard?

Hm Have you heard,

12 Solo (opt. SA) *mp* Good peo - ple - all, this Christ - mas -

SA heard? SA (opt. A) *Hm,*

TB have you heard? *Hm,*

hm, *hm,*

mp

15

time, con - sid - er well_____ and bear in mind what our good_

*hm,*_____ *hm,*_____

*hm,*_____ *hm,*_____

*hm,*_____

Lorenz

18

55

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

*hm,*_____ *hm,*_____

*hm,*_____ *hm,*_____

*hm,*_____ *hm,*_____

Review Only

21

Son. With Ma - ry ho - ly we should pray to—God, with

hm, *hm,* *hm,* *hm,* *hm,*

24

love, this Christ - mas Day. In Beth - le - hem up - on that

hm, *hm,* *hm,* *hm,*



27 56

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

hm, hm, hm, hm, hm.

30 end Solo

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

33

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

36

(57)

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

39

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** ♩ = ca. 88
mp

babe, sweet Je - sus born.

mp

Brightly ♩ = ca. 88

rit.

mp

48

***God Rest Ye Merry, Gentlemen**

mf

God rest ye mer - ry,

mf

*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

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

to save us all

59

when we were gone a - stray.

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