

To Bethlehem

Words by **Theodore Baker,**
Charlotte Lee and Phillips Brooks

Music by **Douglas E. Wagner**
Incorporating **DIVINUM MYSTERIUM,**
Plainsong, 13th c., and **FOREST GREEN,**
a Traditional English mel.

9 Steadily, but subdued ♩ = ca. 69

Piano introduction in 3/4 time, marked *mp*. The music features a steady, subdued accompaniment with a mix of chords and moving lines in both hands.

4 SA

B *mp*

Lo, — how a Rose e'er

First system of vocal and piano accompaniment. The vocal line (SA) is on a treble clef staff, and the piano accompaniment (B) is on a bass clef staff. The lyrics "Lo, — how a Rose e'er" are written below the vocal line. The piano accompaniment continues with a steady accompaniment.

7 *mp*

Of —

bloom - ing from a ten - der stem has sprung! —

Second system of vocal and piano accompaniment. The vocal line (SA) is on a treble clef staff, and the piano accompaniment (B) is on a bass clef staff. The lyrics "Of — bloom - ing from a ten - der stem has sprung! —" are written below the vocal line. The piano accompaniment continues with a steady accompaniment.

10

Jes - se's lin - eage com - ing

12

as those of old have sung, have

10

14

sung.

Sent by God whose lov - ing

16

fa - vor rests in _____ Him,

The musical score for measures 16-17 consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef. It begins with a whole rest in measure 16, followed by a half note 'fa' in measure 17, a quarter note 'vor' in measure 18, a quarter note 'rests' in measure 19, a quarter note 'in' in measure 20, a quarter rest in measure 21, and a half note 'Him,' in measure 22. The piano accompaniment is in two staves (treble and bass clefs). It features a steady eighth-note accompaniment in the right hand and a bass line with chords and single notes in the left hand.

18

mp
filled with wis - dom, pow'r and might,

The musical score for measures 18-19 continues the vocal line and piano accompaniment. The vocal line starts in measure 18 with a quarter note 'filled', a quarter note 'with' in measure 19, a quarter note 'wis' in measure 20, a quarter note 'dom,' in measure 21, a quarter note 'pow'r' in measure 22, a quarter note 'and' in measure 23, a quarter note 'might,' in measure 24, and a quarter rest in measure 25. The piano accompaniment continues with the same eighth-note accompaniment in the right hand and a bass line in the left hand. A dynamic marking of *mp* (mezzo-piano) is placed above the vocal line at the start of measure 18.

20

mf
shall be born this ho - ly

The musical score for measures 20-21 continues the vocal line and piano accompaniment. The vocal line starts in measure 20 with a quarter note 'shall', a quarter note 'be' in measure 21, a quarter note 'born' in measure 22, a quarter note 'this' in measure 23, a quarter note 'ho' in measure 24, a quarter note 'ly' in measure 25, and a quarter rest in measure 26. The piano accompaniment continues with the same eighth-note accompaniment in the right hand and a bass line in the left hand. A dynamic marking of *mf* (mezzo-forte) is placed above the vocal line at the start of measure 20.

Rejoice, I Say Rejoice!

Arranged by
Larry Shackley
 Familiar Hymns and Carols

18 Smoothly flowing ♩ = ca. 120

5

19

9 SA

B * mp

From the proph - et — comes the prom - ise: soon our — joy will

***From the Prophet Comes the Promise**

Music: GLORIA, trad. French mel., 18th c.

Words by Larry Shackley

12 *mf*

Through our tears, our—

be re-stored.

15

long - ing eyes will see the— glo - ry of the

18 *f* (20)

Lord.

Re-joice! Re-joice!

21 *mf*

Blind - ed eyes will— soon be o - pened,

mf

Re-joyce!

24

si - lent— lips will find a voice.

Re-joyce!

27 *cresc.*

Re-joyce! Re - joyce, a - gain I

cresc.

God's sal - va - tion— now ap - pears; re - joyce, a - gain I

cresc.

Arise, Arise and Shine!

Words by **Mary McDonald** based on
Isaiah 60:1 and **Matthew 2:1-12**
and **James Montgomery**, 1771-1854

Music by **Mary McDonald**
Incorporating **REGENT SQUARE**
by **Henry T. Smart**, 1813-1879

(27) Joyfully ♩ = ca. 96

f

4 SA *f*

A - rise, a - rise and shine! The

B *f*

7

light of the Lord is with you. A - rise, a - rise and

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10

shine!_____ For the glo - ry of the Lord is with you.

13

mf

Star of won - der so bright, lead us to the light where the

16

Child, with Ma - ry lay. We will trav - el far by the

mf

19 28

won - drous star to see this Child!

cresc. *cresc.* *f*

A -

22 *f*

A - rise, a - rise and shine! The light of the Lord is

rise, a - rise and shine!

25

with you. A - rise, a - rise and shine! For the

Light and Life to All!

Arranged by **Lloyd Larson**
Familiar Carols

36 Slowly, tenderly ♩ = ca. 40

4

7

37 Gently ♩ = ca. 88

11 SA + opt. Cong. ****mp**

B **mp**

Si - lent night! ho - ly

***What Child Is This**

Music: GREENSLEEVES, trad. English mel., 16th c.

****Silent Night! Holy Night!**

Music: STILLE NACHT by **Franz Gruber**, 1818

Words by **Joseph Mohr**, 1818; tr. **John F. Young**, 1863

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15

night! All is calm, all is

All is calm, all is

19

bright 'round you virgin mother and

bright 'round you virgin mother and

23

Child; ho - ly In - fant, so ten - der and

Child; ho - ly In - fant, so ten - der and

cresc.
mild, sleep in heav - en - ly peace,

cresc.
mild, sleep in heav - en - ly peace, sleep in

31 *mf poco rit.* *a tempo dim.* *mp*
— sleep — in heav - en - ly peace.

mf *dim.* *mp*
peace,

35 38 *mp*
— Si - lent

39

night!
mp ho - ly night!

Si - lent night! ho - ly

42

Son of God, love's pure

night! Son of God, love's pure

45

light, ra - diant beams from

light, ra - diant beams from