

Desire of Every Nation

11

Words by
Pamela Martin

Music by
Mary McDonald
Incorporating HYFRYDOL by
Rowland H. Prichard, 1811-1887

Narrator: *And the Lord saw their distress . . .*

② Contemplative ♩ = ca. 80

Narrator: *When this One you desired has come . .*

Music © 2011 Lorenz Publishing Company (ASCAP), a division of The Lorenz Corporation.

Text © 2011 Timespenn (BMI), a division of The Lorenz Corporation. All rights reserved. Printed in U.S.A.

Reproduction of this publication without permission of the publisher is a criminal offense subject to prosecution.

THE CCLI LICENSE DOES NOT GRANT PERMISSION TO PHOTOCOPY THIS MUSIC.

12

15 SA *mp*

We are search-ing in the dark - ness;

B *mp*

17

we are lost with-in the night.

19

Deep-er in - to sin we've wan - dered, stray - ing from the

21

light.

23

mf
Death has cast its shad - ow on us;
mf
Death has cast its shad - ow;

mf

25

in de - spair and fear we cry.
in fear we cry.

mp

Dear De - sire of ev - 'ry na - tion, come and bring us

mp

mp

life.

5

mf

p

In the si - lent—

mel. mp

In the si-lence we have wait - ed,

mp

35

pris - ons of our sin,
in the pris - ons of our sin,

37

mel. mp

p

with the hope that You will bring our an - guish to an
with the hope our an - guish will

39

end.

end, that it will end.

6

King of Kings

Words adapted by
Pamela Martin

Arranged by
Larry Shackley

[33] **Mysteriously** ♩ = ca. 76

Narrator: *These kings knelt before the One who would be called the King of kings . . .*

Piano introduction in 4/4 time, key of B-flat major. The music is marked *p* (piano) and *mp* (mezzo-piano). It features a flowing melody in the right hand and a simple accompaniment in the left hand.

5 SA

B *mp**

From the east-ern coun - try came the kings a - far.

First vocal line (Soprano Alto) in 4/4 time, key of B-flat major. The melody is marked *mp* (mezzo-piano) with an asterisk. The lyrics are: "From the east-ern coun - try came the kings a - far."

Piano accompaniment for the first vocal line, featuring chords and a simple bass line.

8

Bear-ing gifts, they found Him guid-ed by a

Second vocal line (Bass) in 4/4 time, key of B-flat major. The melody is marked *mp* (mezzo-piano) with an asterisk. The lyrics are: "Bear-ing gifts, they found Him guid-ed by a"

Piano accompaniment for the second vocal line, continuing the harmonic support.

* NOËL NOUVELET (*Sing We Now of Christmas*), 15th-century French melody, Traditional words adapted by Pamela Martin

Music © 2011 Lorenz Publishing Company (ASCAP), a division of The Lorenz Corporation.

Text © 2011 Timespenn (BMI), a division of The Lorenz Corporation. All rights reserved. Printed in U.S.A.

Reproduction of this publication without permission of the publisher is a criminal offense subject to prosecution.

THE CCLI LICENSE DOES NOT GRANT PERMISSION TO PHOTOCOPY THIS MUSIC.

11

(34)

mf No-el! No-el, No-

The first system features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a half note G3, followed by a quarter note A3, a quarter note B3, and a quarter note C4. The key signature has one flat (Bb) and the time signature is 4/4.

star. Sing we No-el, the King is born, No-el!

mf

The second system shows the piano accompaniment for the first system. It consists of two staves: the upper staff for the right hand and the lower staff for the left hand. The right hand plays a series of chords, while the left hand plays a simple bass line. The dynamics are marked *mf*.

14

cresc.

f el! No-el! No-el!

cresc. *f*

The third system continues the vocal line and piano accompaniment. The vocal line has a *cresc.* marking and ends with a *f* dynamic. The piano accompaniment also has a *cresc.* marking and ends with a *f* dynamic. The key signature remains Bb and the time signature is 4/4.

Sing we No-el, the King is born, No-el!

cresc. *f*

The fourth system shows the piano accompaniment for the third system. It features a *cresc.* marking and a *f* dynamic. The right hand has a more complex melodic line, while the left hand continues with a bass line. A *Sor* marking is present above the right hand staff.

17

mf

molto rit.

(35)

Faster ♩ = 96

f

Sing we now of Christ - mas, sing we— now No - el!

mf *f*

The fifth system introduces a new section. The vocal line starts with a *mf* dynamic and ends with a *f* dynamic. The piano accompaniment also starts with a *mf* dynamic and ends with a *f* dynamic. The key signature changes to two sharps (F# and C#) and the tempo is marked *molto rit.* and *Faster ♩ = 96*.

Faster ♩ = 96

mf *molto rit.* *f*

The sixth system shows the piano accompaniment for the fifth system. It features a *mf* dynamic, a *molto rit.* marking, and a *f* dynamic. The right hand has a complex melodic line, while the left hand continues with a bass line. The key signature remains two sharps and the tempo is marked *Faster ♩ = 96*.

*
Joy to the world, the Lord is come! Let

Joy to the world, the Lord is come!

23
earth re-ceive her King! Let ev - 'ry heart pre-

Let earth re-ceive her King!

26
pare Him room,

And heav'n and na - ture sing, and

* ANTIOCH (*Joy to the World!*) Music by Lowell Mason, 1848, based on G. F. Handel, 1742; Words by Isaac Watts, 1719, based on Psalm 98

28

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

30

36

na - ture sing.

dim.

33

mf

He rules the world with truth— and grace, and

mf