

# The Glory of Christmas!

*Come and Worship the Newborn King*

Arranged by **Lloyd Larson**

① **Majestically**  $\text{♩} = \text{ca. } 76$

\*"Ding Dong! Merrily on High"

First system of musical notation for piano. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 2/2. The music begins with a forte (*f*) dynamic. The right hand features a melody with eighth notes and quarter notes, while the left hand provides a steady accompaniment of quarter notes. A first ending bracket is shown above the right hand in the third measure, leading to a repeat of the previous measure.

Second system of musical notation for piano. It continues the piece from the first system. The right hand has a more active melody with eighth notes. The left hand continues with quarter notes. A first ending bracket is shown above the right hand in the third measure, leading to a repeat of the previous measure.

**Slightly broader**  $\text{♩} = \text{ca. } 72$

Third system of musical notation for piano. It features vocal staves and piano accompaniment. The vocal staves (Soprano and Alto) are marked with *rit.* and *f*. The piano accompaniment is marked with *rit.* and *f*. The tempo is marked as **Slightly broader**  $\text{♩} = \text{ca. } 72$ . The right hand of the piano part has a melody with eighth notes, and the left hand has a steady accompaniment of quarter notes. A first ending bracket is shown above the right hand in the third measure, leading to a repeat of the previous measure.

\*Tune: Traditional French Carol; Words by **George R. Woodward**

© 2018 Lorenz Publishing Company, 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.

10

Musical score for measures 10-12. It features two vocal staves and a piano accompaniment. The vocal parts consist of eighth-note runs. The piano accompaniment includes chords and a bass line with a double bar line and a fermata symbol.

13

ri - a, ho - san - na in ex -

Musical score for measures 13-15. Measure 13 includes the lyrics "ri - a, ho - san - na in ex -". A circled number "2" is placed above the staff. The piano accompaniment continues with chords and a bass line.

16

cel - sis! Glo -

Musical score for measures 16-18. Measure 16 includes the lyrics "cel - sis! Glo -". The piano accompaniment features a more active bass line with eighth-note patterns.

19

Musical score for measures 19-21. The system includes a vocal line with a long melisma, a piano accompaniment with a rhythmic pattern, and a bass line with sustained notes.

22

SA

ri - a, ho - san - na in ex -

B

Musical score for measures 22-24. The system includes a vocal line with lyrics "ri - a, ho - san - na in ex -" and a "SA" marking, a piano accompaniment with a rhythmic pattern, and a bass line with sustained notes.

25

*rit. poco a poco*

cel - sis!

3

*rit. poco a poco*

*dim.*

Musical score for measures 25-28. The system includes a vocal line with lyrics "cel - sis!" and a "3" marking, a piano accompaniment with a "rit. poco a poco" marking and a "dim." marking, and a bass line with sustained notes.

Slower, with strength  $\text{♩} = \text{ca. } 66$

\*"Angels We Have Heard on High"

29 *mf* + opt. Congregation

An - gels we have heard on high sweet - ly sing - ing

Slower, with strength  $\text{♩} = \text{ca. } 66$

*mf*

32

o'er the plains, and the moun - tains in re - ply

*mf*

35

4

ech - o back their joy - ous strains. Glo -

*mf*

\*Tune: GLORIA, Traditional French Melody; Words: Traditional French Carol

38

Musical score for measures 38-40. The system includes a vocal line, a bass line, and a piano accompaniment. The vocal line features a melodic phrase with a slur over measures 38-40, with the lyrics "ri - a" appearing at the end of measure 40. The piano accompaniment consists of chords and moving lines in both hands.

41

Musical score for measures 41-43. The system includes a vocal line, a bass line, and a piano accompaniment. The vocal line has the lyrics "in ex - cel - sis De - o! Glo -" with a slur over the final notes of measure 43. The piano accompaniment features a steady accompaniment with chords and moving lines.

44

Musical score for measures 44-46. The system includes a vocal line, a bass line, and a piano accompaniment. The vocal line features a melodic phrase with a slur over measures 44-46, with the lyrics "ri - a" appearing at the end of measure 46. The piano accompaniment consists of chords and moving lines in both hands.

47

De

o!

in ex - cel - sis De - o, De -

50

end Cong. S

o!

AB

Glo

o!

*f*

Glo

53

Glo

*f*

Glo

# Keep Your Lamps Trimmed and Burning

19

Traditional, alt.

Arranged by **Lloyd Larson**

African American Spiritual

Quoting EST IST EIN ROS'

*Alte Catholische Geistliche Kirchengesang*, 1599

**10** Slowly, very freely  $\text{♩} = \text{ca. } 42-46$

The musical score is written for piano in a 3/4 time signature with a key signature of one flat (B-flat). It consists of five systems of two staves each (treble and bass clef).  
- **Measure 1:** Starts with a piano (*p*) dynamic. The right hand plays a series of quarter notes, while the left hand provides a harmonic accompaniment.  
- **Measures 2-3:** The tempo is marked as "holding back" with a deceleration hairpin. The dynamic is mezzo-piano (*mp*).  
- **Measures 4-5:** The tempo is marked as "moving forward" with an acceleration hairpin. The dynamic remains *mp*.  
- **Measures 6-7:** The tempo is marked as "holding back" with a deceleration hairpin. The dynamic is piano (*p*).  
- **Measures 8-9:** The tempo is marked as "moving forward" with an acceleration hairpin. The dynamic is piano (*p*).  
- **Measures 10-11:** The tempo is marked as "cresc." (crescendo) with an upward hairpin. The dynamic is piano (*p*).  
- **Measures 12-13:** The tempo is marked as "holding back" with a deceleration hairpin. The dynamic is mezzo-piano (*mp*).  
- **Measures 14-15:** The tempo is marked as "molto rit." (molto ritardando) with a deceleration hairpin. The dynamic is piano (*p*). The piece concludes with a double bar line and a key signature change to two flats (B-flat and E-flat).

© 2018 Lorenz Publishing Company, 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.

With anticipation, steadily ♩ = ca. 120

15 11

*mp*

*Pedal sparingly throughout*

19 SA *mp*

Keep your — lamps trimmed and burn -

*p* *mp*

22

- ing, keep your lamps trimmed and burn - ing, keep your —

25 12

lamps trimmed and burn - ing, the time is draw - ing night..



28 SA

— Keep your — lamps trimmed and burn - ing, keep your

B *mp*

31

lamps trimmed and burn - ing, keep your — lamps trimmed and burn-

34 13 *mf*

- ing, the time is draw - ing nigh. — Chil - dren, don't grow

*mf*

*mf*

38

wea - ry; chil - dren, don't grow wea - ry; chil - dren,

41

don't grow wea - ry, for the time is draw - ing nigh...

44

Dark - er mid - night lies be - fore us, dark - er

47

mid - night lies be - fore — us, dark - er — mid - night lies be - fore -

15

50

— us, the time is draw - ing night. — See the

See the

15

*mf*

*mel. mf*

53

Morn - ing Star, — the Star a - ris -

Morn - ing Star a - ris - ing, see the Morn - ing Star a - ris -

*mf*

# Prepare the Way of the Lord!

29

Words by **Lloyd Larson**  
Based on **Isaiah 40:1-5**

Music by **Lloyd Larson**  
Incorporating **CRANHAM**  
by **Gustav T. Holst, 1906**

**19** Pensively, very freely  $\text{♩} = \text{ca. } 80$

Musical notation for measures 19-24. The piece is in 4/4 time with a key signature of one flat (Bb). Measure 19 starts with a piano (*p*) dynamic. The melody in the right hand features dotted rhythms and eighth notes, while the left hand provides a simple accompaniment.

Musical notation for measures 25-30. The melody continues with a *holding back* instruction in the right hand, indicating a slower tempo. The left hand accompaniment consists of chords and moving lines.

Musical notation for measures 31-36. The tempo and dynamics shift to *mp moving forward*. The right hand features a more active melody with eighth notes, while the left hand has a steady accompaniment.

Musical notation for measures 37-42. The piece returns to a *holding back* tempo in the right hand, with *moving forward* in the left hand. The right hand melody is more sparse, while the left hand accompaniment is more active.

**20** With rugged strength  $\text{♩} = \text{ca. } 50$

Musical notation for measures 43-48. The tempo and dynamics change to *rit.* (ritardando). The right hand features a more active melody with eighth notes, while the left hand has a steady accompaniment. The piece concludes with a final chord.

© 2018 Lorenz Publishing Company, 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.

18 B

*mf*

20

voice cries out, "Pre - pare the way! Pre -

22

pare the way of the Lord!"

24

SA *mf*

The proph - et cries out, "Pre -

26 SA 21

pare the way! Pre - pare the way of the

B

28

Lord!" Ev-'ry val - ley shall be lift - ed up; ev-'ry

*mf*

31

moun - tain and hill made low. Ev-'ry crook - ed path shall be

34

made straight, and the rough places plain. The

37

glory of the Lord shall be revealed.

40

(22)

*mf*

A

43

voice cries out, "Pre - pare the way! Pre - pare the way of the

*mf*

A voice cries out, "Pre - pare the way, the way of the

46

Lord!"

The proph - et

Lord!"

The proph-et cries out, "Pre -

49

cries, "Pre - pare the way, the way of the

pare the way! Pre - pare the way of the



# Child of Promise, Child of Love

Words by **Lloyd Larson**

Arranged with New Music  
by **Lloyd Larson**

**25** Gently, freely ♩ = ca. 80  
\*“See, Amid the Winter’s Snow”

The musical score is written for piano in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music, each with a treble and bass clef staff. The first system (measures 1-4) begins with a piano (*p*) dynamic. The second system (measures 5-8) includes a crescendo hairpin. The third system (measures 9-12) starts with a mezzo-piano (*mp*) dynamic. The fourth system (measures 13-16) includes a ritardando (*rit.*) marking and ends with a double bar line. The score is a piano accompaniment for a hymn.

\*Tune: **HUMILITY** by **John Goss**

© 2018 Lorenz Publishing Company, 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.

40  
17 [26] Tenderly, expressively ♩ = ca. 76

Solo

*mp*

My soul re - joic - es

20

in the Lord! I've seen His love and His pow'r pro -

22

claimed. His faith - ful ser - vant

24

[27]

I shall be. I'll bear His Child, Je-sus is His name.

27 Solo

Glo - ry to the Lord Most High! He comes to set His peo - ple

SA *mp*

Oo *mp*

B

Set His peo - ple

30

free! God with us, Em - man - u - el; the Prince of

free! Oo

33 28

Peace for you, for me. Child of prom - ise, Child of

Peace for you, for me. Oh

*mf*

*mf*

36

love; hope of the world, the glo - ry of our God who

Oh God who

*mf*

39

comes from heav'n a - bove. Child of

comes from heav'n a - bove.

41

*mp*

prom - ise, Child of love.

*mp*

43

(29)

*poco rit.*

*mf a tempo*

45 *rit.* *mf a tempo*

Glo - ry to the

*mf*

*rit.* *a tempo*

48

Lord Most High! He comes to set His peo - ple

50

free! God with us, Em -

# Jesus Is Born Tonight!

Words by **Lloyd Larson**  
and **Charles Wesley**, 1739

Arranged by **Lloyd Larson**  
Tunes: Traditional Bohemian Melody  
and **MENDELSSOHN**  
by **Felix Mendelssohn**, 1840

**33** Buoyantly ♩ = ca. 108

Children's Choir (or Select Unis. Voices)

4 *mf*

An - gels are sing - ing, heav - ens are ring - ing,

7

Je - sus is born to - night! An - gels are sing - ing,

10

heav - ens are ring - ing, Je - sus is born to - night!

13

“Glo - ry to God!” the an - gels are sing - ing. Good news to all the

16

earth they are bring - ing: “Je - sus is born to - night!

19

(34)

Je - sus is born to - night!”



22

An - gels are sing - ing, heav - ens are ring - ing, Je - sus is born to -

25

night! An - gels are sing - ing, heav - ens are ring - ing,

28

Je - sus is born to - night! "Glo - ry to God!" the

31

an - gels are sing - ing. Good news to all the earth they are bring - ing:

34

“Je - sus is born to - night! Je - sus is born to -

37 *poco rit.* 35 **With strength ♩ = ca. 104**  
 end Children's Choir

night!”

**With strength ♩ = ca. 104**

*poco rit.* **f**

40 SA (+ opt. Congregation) **mf**

Hark! the her - ald

**B** **mf**

**mf**

43

an - gels sing, — “Glo - ry to the new - born King;

46

(36)

peace on earth, and mer - cy mild, — God and sin - ners

49

rec - on - ciled!’ Joy - ful, all ye na - tions rise, —

52

join the tri - umph of the skies; — with th' an - gel - ic

55

host pro - claim, "Christ is — born in Beth - le - hem!"

58

*f* Hark! the her - ald — an - gels sing, "Glo - ry — to the

61 *poco rit.* 37 **Tempo I** ♩ = ca. 108 *mf* end SA (+ Cong.)

new - born King!"

*mf* end TB

**Tempo I** ♩ = ca. 108

*poco rit.* *mf*

64 **Children's Choir (or Select Unis. Voices)** *mf*

An - gels are sing - ing, heav - ens are ring - ing, Je - sus is born to -

67

night! An - gels are sing - ing, heav - ens are ring - ing,

# Christ Is Born This Holy Night

Words from *Liturgy of St. James*, 4th c.,  
Traditional Austrian Carol, *alt.*  
Traditional Polish Carol

Arranged by **Lloyd Larson**  
Tunes: PICARDY, Traditional French Melody,  
STILL, STILL, STILL, Traditional Austrian Melody,  
W ZLOBIE LEZY, Traditional Polish Melody

41 Reverently  $\text{♩} = \text{ca. } 60$

5 SA *p*  
Let all mor - tal flesh keep — si - lence, and with fear and

9 SA  
trem - bling — stand; —  
B *p*  
pon - der noth - ing

The musical score is arranged in three systems. The first system (measures 41-44) shows a piano introduction with a tempo marking of quarter note = ca. 60. The second system (measures 5-8) includes vocal lines for Soprano and Alto (SA) with lyrics: "Let all mortal flesh keep — si - lence, and with fear and". The third system (measures 9-12) continues the vocal lines with lyrics: "trem - bling — stand; —" and "pon - der noth - ing". The piano accompaniment consists of chords in the right hand and bass lines in the left hand, with dynamic markings like *p* (piano).

© 2017, this arrangement © 2018 Lorenz Publishing Company, 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.

13

earth - ly mind - ed, for with bless - ing in His

17

(42)

Christ our God to earth de -  
hand,

*mp*

*mp*

21

scend - eth, our full hom - age to de -

25 *mf*

mand. \_\_\_\_\_ *mf* Christ our God to earth \_\_\_\_\_ de -

29 *dim. e molto rit.*

scend - eth, our full hom-age to de -

*dim.*

*dim. e molto rit.*

33 **43** Gently ♩ = ca. 69 *p*

mand. \_\_\_\_\_ *p* Still, \_\_\_\_\_ still, \_\_\_\_\_

Gently ♩ = ca. 69 *p*



still, Christ is born this— night so— still. For

This system contains measures 36, 37, and 38. It features a vocal line with lyrics and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part consists of chords and moving lines in both hands.

all is— hushed, the world is— sleep - ing, ho - ly— star its

*poco cresc.*

This system contains measures 39, 40, and 41. The lyrics continue. The piano accompaniment includes the instruction *poco cresc.* in both the vocal and piano parts. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line.

42 *mp*  
vig - il— keep - ing. Still,— still,— still, Christ is

*mp*

This system contains measures 42, 43, and 44. The lyrics conclude with "Christ is". The piano accompaniment includes the instruction *mp* (mezzo-piano) in both the vocal and piano parts. The piano part continues with the eighth-note accompaniment.

45 44

born this— night so— still. Sleep, — sleep, —

Sleep, — sleep, —

48 sleep, 'tis the eve of our Sav - ior's—

sleep, 'tis the eve of our Sav - ior's—

50 birth.

birth. *mel. mp* Night is peace - ful

The night is — peace - ful

all a - round Him. Hum - ble shep - herds

all a - round Him. Hum - ble shep - herds

kneel be - fore Him. Sleep, sleep,

kneel be - fore Him.

*mel.*  
*mf*

*mf*

sleep, 'tis the eve of our

sleep, 'tis the eve of our

*dim.*

*dim.*

# Guide Us to the Perfect Light

75

Words by **Reginald Heber**, 1811,  
and **John H. Hopkins, Jr.**, 1857

Arranged with New Music  
by **Lloyd Larson**  
Quoting **KINGS OF ORIENT**  
by **John H. Hopkins, Jr.**, 1857

**[48] Regally** ♩ = ca. 92  
\*“March of the Kings”

*mf marcato*

4

**[49] Lightly, steadily** ♩ = ca. 116

*rit.* *f legato*

7

10

\*Tune: Traditional French Carol

© 2018 Lorenz Publishing Company, 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.

13 B *mf*

Bright - est and best of the stars of the

16

morn - ing, dawn on our dark - ness and

19

come to our aid; star of the

22

east, the ho - ri - zon a - dorn - ing,

25

guide where— our In - fant— Re - deem - er— is

28

laid, guide where our— Re - deem - er is

31

*mp* (50)  
laid.

35

*mf* SA  
What shall— we give Him, in cost - ly— de -

vo - tion? Shall we — bring in - cense and

of - f' rings — di - vine, gems of — the

moun - tain and pearls of — the o - cean,

myrrh from — the for - est — or gold from — the

50

mine, bring our myrrh— or gold from the

53

mine?

51

56

SA *mf* O star of won - der,

B *mf*



# The Glory of Christmas!

Finale

Arranged by Lloyd Larson

Majestically  $\text{♩} = \text{ca. } 76$

54 \*\*"Ding Dong! Merrily on High"

The musical score is arranged in three systems. The first system (measures 54-56) is for piano, marked *f*, in 3/2 time. The second system (measures 4-6) continues the piano accompaniment. The third system (measures 7-9) includes vocal staves and piano accompaniment. The vocal staves are marked *S rit.* and *AB*. The piano accompaniment in the third system is marked *rit.* and *f*. The tempo marking for the third system is *Slightly broader*  $\text{♩} = \text{ca. } 72$ . The key signature has one flat (B-flat), and the time signature is 3/2.

\*Tune: Traditional French Carol; Words by **George R. Woodward**

© 2018 Lorenz Publishing Company, 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.

10

Musical score for measures 10-12. The score is in 3/4 time with a key signature of one flat (B-flat). It features three staves: two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines are identical and consist of a melodic phrase starting on a half note G4, followed by eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The piano part includes three fermatas at the end of each measure.

13

(55)

ri - a, ho - san - na in ex -

Musical score for measures 13-15. The score is in 3/4 time with a key signature of one flat. It features three staves: two vocal staves and a piano accompaniment. The vocal lines are identical and include the lyrics "ri - a, ho - san - na in ex -". The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand.

16

cel - sis! Glo -

Musical score for measures 16-18. The score is in 3/4 time with a key signature of one flat. It features three staves: two vocal staves and a piano accompaniment. The vocal lines are identical and include the lyrics "cel - sis! Glo -". The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand. The piano part includes three fermatas at the end of each measure.

19

Musical score for measures 19-21. The system includes a vocal line with a long melisma, a piano accompaniment with a rhythmic eighth-note pattern, and a bass line with sustained notes.

22

SA  
ri - a, ho - san - na in ex -

B

Musical score for measures 22-24. The vocal line has lyrics "ri - a, ho - san - na in ex -" with a "SA" marking above the first measure and a "B" marking above the second measure. The piano accompaniment continues with a similar rhythmic pattern.

25

*non rit.*

cel - sis!

56

*non rit.*

*dim.*

Musical score for measures 25-27. The vocal line has lyrics "cel - sis!" with a "56" marking in a box above the second measure. The piano accompaniment has markings "non rit." and "dim.".

## \*“He Is Born, the Divine Christ Child”

28 *mf*

He is born, the di - vine Christ Child,

31 *mf*

play the o - boe and bag - pipes mer - ri - ly! He is born, the

34

ho - ly Child, sing we all of the Sav - ior mild.

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The key signature is one flat (B-flat major or D minor). The tempo/mood is marked *mf* (mezzo-forte). The lyrics are: "He is born, the di - vine Christ Child, play the o - boe and bag - pipes mer - ri - ly! He is born, the ho - ly Child, sing we all of the Sav - ior mild." The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

\*Tune: IL EST NE', Traditional French Melody; Words: Traditional French Carol

37

(57)

*mp*

O how love - ly, — O how pure

41

is this per - fect — Child of heav - en;

O how love - ly, — O how pure,

45

(58)

gra - cious gift of — God sent down.

49 *mf*

He is born, the di - vine Christ Child, play the — o - boe and

*mf*

52

bag - pipes mer - ri - ly! He is born, the — ho - ly Child,

55 *rit.* **59** Regally ♩ = ca. 104

sing we — all of the Sav - ior mild.

Regally ♩ = ca. 104

*rit.* *f*

## \*“O Come, All Ye Faithful”

+opt. Congregation *f*

58

61

come, all ye faith - ful, joy - ful and tri -

64

um - phant, O come ye, O come ye to

\*Tune: ADESTE FIDELES, from John F. Wade's *Cantus Diversi*, 1751; Words: Latin Hymn