

SATB

THE ROAD TO BETHLEHEM

A Journey to the Newborn King

LOYD LARSON

LORENZ

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REVIEW ONLY

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Foreword

Bethlehem seemed an unlikely destination for the fulfillment of God's promise to send a Messiah. Bethlehem? Why would anyone – especially the Creator of the universe – choose that little remote village? Nothing good came from there! There was nothing distinctive or glamorous about this common town. But as Scripture records, the road to Bethlehem was the road that ultimately led to God!

Mary and Joseph took that road. The shepherds and the Magi did as well. And now we have been invited to take that journey; to experience in fresh and powerful ways the eternal hope that lies waiting for us in the form of a newborn Baby. The prophet Isaiah challenged those anticipating the promised arrival of Jesus that they should *...prepare the way for the Lord; make straight in the wilderness a highway for our God. (Isaiah 40:3)*

As you sing and play this music, be reminded that God can take a modest place like Bethlehem and turn it into an integral part of a glorious story. God can take common shepherds or devoted star-gazers and turn them into lead players in the greatest drama of human history. God can take you and me and transform our lives and eternal destiny; not because of a dusty road leading to a tiny village, but because of the newborn King born in a manger in that village at the end of the road.

So take the journey one more time. Embrace its message of joy and love. Experience once again the fulfillment of God's promise: *Today in the town of David a Savior has been born to you: He is Christ the Lord. (Luke 2:11)*

—Lloyd Larson

Production Notes

The Road to Bethlehem is flexibly conceived for Advent and/or Christmas programming. Each individual anthem may be presented during the weeks leading up to Christmas, or the entire cantata may be performed as a whole in a single worship experience, depending on programming needs. Small and large choirs alike will find the choral writing appealing and versatile. Accompaniment options ranging from piano only to full orchestra with CD accompaniment or live instruments ensures maximum flexibility for your unique programming needs.

From the Publisher

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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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30/3813L	Full Score
e30/3813L	Full Score (Digital Download)
30/3814L	Set of Parts
e30/3814L	Set of Parts (Digital Download)
30/3815L	CD with Printable Parts
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The Road to Bethlehem

Words by Isaac Watts,
Lloyd Larson, and
Traditional French Carol

Arranged with New Music
by Lloyd Larson
Incorporating ANTIOCH by G. F. Handel,
MENDELSSOHN by Felix Mendelssohn,
and GLORIA, Traditional French Melody

① Festively ♩ = ca. 104

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The first system begins with a circled '1' and the tempo marking 'Festively ♩ = ca. 104'. The music features a melody in the treble clef and a bass line in the bass clef. Dynamics include *f* (forte) and *mf* (mezzo-forte). The score includes measure numbers 4, 7, and 10. A large, semi-transparent watermark 'LORENZ PUBLISHING CO.' is overlaid across the middle of the page, and 'REVIEW ONLY' is written in large letters across the bottom system.

13

Musical score for measures 13-15. The piece is in G major (one sharp). Measure 13 starts with a treble clef, a quarter rest, and a half note G. The bass line has a half note G and a half note B. Measure 14 continues with a quarter note G, quarter note B, quarter note D, and quarter note E in the treble, and a half note G and half note B in the bass. Measure 15 features a treble clef with a quarter note G, quarter note B, quarter note D, and quarter note E, and a bass line with a half note G and half note B. A dynamic marking of *f* is present in measure 15. A watermark of a stylized 'L' with a leaf is visible in the background.

16

Musical score for measures 16-18. The piece is in G major. Measure 16 has a treble clef with a quarter note G, quarter note B, quarter note D, and quarter note E, and a bass line with a half note G and half note B. Measure 17 continues with a quarter note G, quarter note B, quarter note D, and quarter note E in the treble, and a half note G and half note B in the bass. Measure 18 features a treble clef with a quarter note G, quarter note B, quarter note D, and quarter note E, and a bass line with a half note G and half note B. A dynamic marking of *f* is present in measure 18. A watermark of a stylized 'L' with a leaf is visible in the background.

19

Musical score for measures 19-22. The piece is in G major. Measure 19 has a treble clef with a quarter note G, quarter note B, quarter note D, and quarter note E, and a bass line with a half note G and half note B. A dynamic marking of *mf* is present in measure 19. Measure 20 continues with a quarter note G, quarter note B, quarter note D, and quarter note E in the treble, and a half note G and half note B in the bass. Measure 21 features a treble clef with a quarter note G, quarter note B, quarter note D, and quarter note E, and a bass line with a half note G and half note B. Measure 22 has a treble clef with a quarter note G, quarter note B, quarter note D, and quarter note E, and a bass line with a half note G and half note B. A watermark of a stylized 'L' with a leaf is visible in the background.

23

Musical score for measures 23-25. The piece is in G major. Measure 23 has a treble clef with a quarter note G, quarter note B, quarter note D, and quarter note E, and a bass line with a half note G and half note B. Measure 24 continues with a quarter note G, quarter note B, quarter note D, and quarter note E in the treble, and a half note G and half note B in the bass. Measure 25 features a treble clef with a quarter note G, quarter note B, quarter note D, and quarter note E, and a bass line with a half note G and half note B. A watermark of a stylized 'L' with a leaf is visible in the background.

26

Musical score for measures 26-28. The piece is in G major. Measure 26 has a treble clef with a quarter note G, quarter note B, quarter note D, and quarter note E, and a bass line with a half note G and half note B. Measure 27 continues with a quarter note G, quarter note B, quarter note D, and quarter note E in the treble, and a half note G and half note B in the bass. A dynamic marking of *f* is present in measure 27. Measure 28 features a treble clef with a quarter note G, quarter note B, quarter note D, and quarter note E, and a bass line with a half note G and half note B. A watermark of a stylized 'L' with a leaf is visible in the background.

29 SA *mf*

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

TB *mf*

mf

32

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

35

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

f

56

Lord of all. Take the road to Beth - le - hem. Take the

59

road to Beth - le - hem.

62

Take the

10

Slightly broader ♩ = ca. 96

64 *f*

road to Beth - le - hem; Christ is

Slightly broader ♩ = ca. 96

66

born in Beth - le - hem. "Je - sus

68

is the King!" earth and heav - en sing. Take the road to Beth - le -

71

hem. Take the road to Beth - le -

74

6

hem. Come to Beth - le -

mf

77

hem, and see Him whose birth the an - gels sing;

come, a - dore on bend - ed knee

come, a - dore on bend - ed knee

7

Christ the Lord, the new - born King.

Christ the Lord, the new - born King.

f Glo

f

f

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

Glo -

ri - a

in ex - cel - sis De - o.

ff

ff

ff

vd

97

Christ is born in

f

f

f

vd

99

Beth - le - hem!

ff

ff

molto rit.

ff

vd



Narration 1

Narrator 1: Sometimes the road we end up on is not the road we expected.

Narrator 2: Of all the places, in all the world, no one expected to be on the road to Bethlehem. Nothing good came from there. Why would anyone go?

Narrator 1: But many would. Something had changed. Something was calling them, drawing them, inviting them to it.

Narrator 2: Because suddenly, the road that led to Bethlehem, was the road that led to God. *(music begins)*

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A Highway for Our God

Words by **Lloyd Larson**
Based on **Isaiah 40:3-5**

Music by
Lloyd Larson

9 Steadily $\text{♩} = \text{ca. } 88$

mf

5 SA

TB

mf

Pre -

9

pare the way of the Lord, pre - pare the way of the Lord. Make

13

straight in the des - ert a high - way, a high - way for our God. Pre -

17

pare the way of the Lord, pre - pare the way of the Lord. Make

21

straight a high - way *mel.* for the com - ing King. Pre -

mp

Pre - pare the way of the Lord.

pare the way of the Lord, pre - pare the way of the Lord. Make

Make straight a high-way for our God.

straight in the des-ert a high-way, a high-way for our God. Pre -

mel. mf

Pre - pare the way of the Lord. Make

pare the way of the Lord, pre - pare the way of the Lord.

58

pare the way of the Lord, *mp* pre - pare the way of the Lord. Make

Pre - pare the way of the Lord.

62

straight in the des - ert a high-way, a high-way for our God. Pre -

Make a high - way, for our God.

66

pare the way of the Lord, pre - pare the way of the Lord. Make *mf*

Pre - pare the way of the Lord.

straight a high - way for the com - ing King.

com - ing King.

And the glo - ry of the Lord shall be re -

vealed. And all peo - ple shall see it to - geth - er.

82 *mel. f*

For the mouth of the Lord has

For the mouth of the Lord has

85

spo - ken it. Pre - pare the

spo - ken it.

cresc.

cresc.

cresc.

88

14

way of the Lord.

ff

ff

SATB unis.

Pre

91 High Voice Descant

Pre - pare the way of the
 pare the way of the Lord, pre - pare the way of the

94

Lord. Make straight a
 Lord. Make straight in the des - ert a high - way, a

97

high - way for our God. Pre - pare, pre -
 high - way for our God. Pre - pare the way of the

100

SA

pare the way of the Lord. Make

Lord, pre - pare the way of the Lord.

TB

103

straight a high - way for our God, the

106

rit.

com - ing King

rit.



Narration 2

Narrator 1: Why did they all come? Why travel all that way? Who, in the dark of the night or loneliness of grief, hasn't hoped for a Light that is lasting?

Narrator 2: Who, in moments of transcendent joy or fleeting beauty, hasn't longed for the Creator and Source of it?

Narrator 1: Who, when the world is so broken and unfair, hasn't desired a Judge who brings mercy and justice in balance?

Narrator 2: All. All hope, all long, all desire this Messiah. It was this hope that kept each one walking toward Him, all the way to Bethlehem. (*music begins*)

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Come, Messiah!

Words by **Lloyd Larson** and
Abbe Simon-Joseph Pellegrin,
tr. by S. Mary of St. Philip, 1877

Music by
Lloyd Larson

(15) Buoyantly ♩ = ca. 69
SA *mp*

Buoyantly ♩ = ca. 69
mp

5
come, Di-vine Mes - si - ah, the world in si - lence waits the day when

9 (16) TB *mp*
hope shall sing its tri - umph, and sor - rows flee a - way. O

13

come, De-sire of na - tions, whom priest and proph - et long fore-told, and

17

break the chains that bind us, re-deem Your long - lost fold.

(17)

21

SA *mf* Come, Mes - si - ah! Dis -

TB *mf*

mf

24

pel our night with the dawn of grace. Come, Mes -

27

si - ah! We long to see Your face.

30

Come, Mes - si - ah, come!

18
mp

57

Come, Mes - si - ah! We long to see Your

60

face. *mf*

face, Your face. *mf* O

face. *mf*

63

come, Mes - si - ah, come! *dim.* *mp*

dim. *mp*

67

(21)

mp

O come, Di-vine Mes-

71

poco rit. mp

si - ah. Come, Mes -

mp

O come, Di-vine Mes - si - ah.

poco rit.

75

a tempo dim. poco a poco molto rit.

si - ah, come!

dim. poco a poco

a tempo dim. poco a poco molto rit.

Narration 3

Narrator 2: Mary and Joseph began on their road to Bethlehem quietly; with gentle angels, dreams, and songs. The vision was beautiful, but the road was long.

Narrator 1: How easy it would have been for God to deliver this small family on angel wings or clouds. And yet, here they were, on a dusty road, step after step, faithfully plodding.

Narrator 2: Perhaps, as she went, Mary sang the song she had composed for this Child: "God has lifted up the humble, He has filled the faithful with good things." Maybe she sang this even as the donkey carried her through the dust.

Narrator 1: Perhaps, as he went, Joseph listened to this song from his wife, and leaned just a bit closer to her, to the donkey, to the unborn Child. Maybe, he wondered at her words as his stomach rumbled. Could such hope be true? Be here? He set his heart on finding out when they reached Bethlehem. *(music begins)*

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Holy Child of Bethlehem

Words by **Lloyd Larson**
and **Phillips Brooks**

Arranged with New Music
by **Lloyd Larson**
Tune: **FOREST GREEN**,
Traditional English Melody

22 With gentle motion $\text{♩} = \text{ca. } 58$

The musical score is presented in three systems. The first system (measures 1-3) features a piano accompaniment in G major (one sharp) and 2/2 time, marked *mp*. The second system (measures 4-6) continues the piano accompaniment. The third system (measures 7-9) includes vocal parts for SA and TB, with the SA part starting on a whole note and the TB part on a whole note. The piano accompaniment continues in the third system. A large watermark for 'LORENZ PUBLISHING CO. REVIEW ONLY' is overlaid across the bottom two systems.

10

long the road— to Beth - le - hem for Ma - ry, the moth - er

13

mild;

mp

and Jo - seph, right - eous man— of— God, earth-ly

16

23

mp

So— faith - ful-ly— they—

fa - ther— of this Child.

19

made— their— way for God had cho - sen them to

22

be the par - ents of the King, the Child of

25

Beth - le - hem. Beth - le -

mf

hem, Beth - le - hem!

mf

31

The Child of Beth - le -

34

hem. Beth - le - hem,

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55

mel.

trav - el — on for God has prom - ised them —

trav - el — on for God has prom - ised them —

Piano accompaniment for measures 55-57, featuring a right-hand melody and a left-hand bass line.

58

— that heav - en's gift, — this ho - ly — Child, is

Piano accompaniment for measures 58-60, featuring a right-hand melody and a left-hand bass line.

61

(27)

found in Beth - le - hem. Beth - le -

Piano accompaniment for measures 61-63, featuring a right-hand melody and a left-hand bass line.

f

hem, Beth - le-hem! The

Child of Beth - le - hem. Beth - le -

hem, Beth - le-hem! Ho - ly

77

mf

Child of Beth - le - hem.

mf

mf

81

(28)

mf

O ho - ly Child of

84

mf

Beth - le - hem, de - scend to us we pray;

cast

87

mf

be born in—
 out our sin,— and en - ter— in be born in

poco rit. *mp a tempo* *rit. poco a poco al fine*

90

us to - day. Ho - ly Child of
 us to - day.

poco rit. *mp a tempo* *rit. poco a poco al fine*

94

Beth - le - hem.

p



Narration 4

Narrator 1: The Shepherds did not start on a road at all. They stood on sheep paths in the soft grass that night. They listened to the familiar, small sleeping noises of their flock. They gazed up with tired eyes at familiar stars. And then, suddenly, something new appeared in the sky. Then, they were wide awake!

Narrator 2: An angel. A promise: "Today, in Bethlehem, a Child has been born to you. He is the Messiah. The Lord." Angel choruses appeared, singing, "Glory!" And then, the sky was dark and familiar again. But nothing was the same.

Narrator 1: They gathered together to discuss what they had seen, but the discussion did not last long. If it were true God had come to them, what could they do now but go to Him? They left their sheep. They found the path. They started their walk to Bethlehem. (*music begins*)

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Shepherds in the Field

Words by **Lloyd Larson**
Based on **Luke 2:8-15** and
Traditional English Carol

Arranged by **Lloyd Larson**
Based upon **I SAW THREE SHIPS**
and **SUSSEX CAROL**,
Traditional English Carols

29 **Buoyantly, with energy** ♩ = ca. 92

The musical score is arranged in a grand staff format. It begins with a piano introduction in G major, 6/8 time, marked *mp*. The piano part consists of a treble and bass clef. The vocal parts enter at measure 12. The Soprano Alto (SA) part has a rest for the first two measures, then begins with the lyrics "There were shep - herds in the". The Tenor Bass (TB) part also has a rest for the first two measures. The piano accompaniment continues throughout the vocal entry. Measure numbers 4, 8, and 12 are indicated at the start of their respective systems. A circled number 30 is placed above the piano part at the beginning of measure 10. The large watermark "LORENZ PUBLISHING CO. REVIEW ONLY" is overlaid across the center of the page.

15

field one night near Beth - le - hem, near Beth - le - hem, when

18

(31)

sud - den - ly the sky shone bright near Beth - le - hem of Ju - de - a. *mp*

An

22

an - gel of the Lord ap - peared near Beth - le - hem, near Beth - le - hem, and



said, to them "You need not fear," near Beth - le - hem of Ju -

de - a.

mf "For un - to you is born this night in

36

Beth - le - hem, in Beth - le - hem, a Sav - ior; He is
 born this night in Beth - le - hem, He's

39

Christ the Lord, in Beth - le - hem of Ju - de - a.”
 Christ the Lord in Beth - le - hem of Ju - de - a.”

42

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34

mf

There were shep - herds in the

35

f

And

field one night near Beth - le - hem of Ju - de - a.

f

this shall be a sign to you in

This shall be a sign to you in

75

Beth - le - hem, in Beth - le - hem: You will
 Beth - le - hem, in Beth - le - hem:

79

find the Child in a man - ger bed in
 Find the Child in a man - ger bed in

83

Beth - le - hem of Ju - de a.
 Beth - le - hem of Ju - de a.

36

mf

The shep - herds jour - neyed

to the town of Beth - le - hem, to Beth - le - hem,

mf

and

37

there they found the new - born King in Beth - le - hem of Ju -

97

f So let us all re - joice and sing for
f de - a.

f

100

Christ is born in Beth - le - hem! Re - joice and sing for

f

103

Christ is born in Beth - le - hem of Ju - de -

cresc.

cresc.

106

ff

38

Musical score for measures 106-108. The vocal line has a fermata over the final note. The piano accompaniment features a 'ff' dynamic marking.

Piano accompaniment for measures 106-108. The right hand plays a melodic line, and the left hand provides harmonic support. A 'ff' dynamic marking is present.

109

Musical score for measures 109-111. The vocal line includes the lyrics: "There were shep - herds in the". The piano accompaniment continues with a 'ff' dynamic marking.

Piano accompaniment for measures 109-111. The right hand plays a melodic line, and the left hand provides harmonic support.

112

Musical score for measures 112-114. The vocal line includes the lyrics: "field one night near Beth - le - hem of Ju - de - a!". The piano accompaniment continues with a 'ff' dynamic marking.

Narration 5

Narrator 2: The best news the shepherds ever heard came in lights, proclamations, and songs from angels in the night sky. This is what started them down the road. But it was not just the journey that changed them; it was the Person at the end of it.

Narrator 1: As they walked toward this promised King, they may have discussed what it would take to get a chance to see Him. Would they be permitted? They knew they weren't a well-respected group. Would they be turned away?

Narrator 2: What a surprise, to find what they found: a scene they could easily enter and knew much about. There was no guard at the door; just a few sheep, which made them laugh. Oh, this is not a normal King. This is a King for us!

Narrator 1: In the quiet, in the stillness, there among the hay, they held and beheld Him: Jesus. This endless God made Himself small enough to hold. How could it be? And yet it was, here in Bethlehem. (*music begins*)

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Shepherds' Cradle Song

Words by C. D. Schubart,
Lloyd Larson, and
Traditional English Carol

Arranged by Lloyd Larson
German Folk Song
Quoting THE FIRST NOEL,
Traditional English Carol

39 Gently, expressively ♩ = ca. 92

The first system of the score is a piano introduction. It consists of a grand staff with a treble clef on the top line and a bass clef on the bottom line. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The right hand plays a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a series of quarter notes: G3, F#3, E3, D3, C3, B2, A2. The system ends with a repeat sign.

The first system of the vocal staves includes a Soprano (SA) line and a Tenor Bass (TB) line. Both lines are in the key of D major and 3/4 time. The SA line has a rest for the first two measures, followed by a quarter note G4 in the third measure. The TB line has a rest for the first two measures, followed by a quarter note G3 in the third measure. The dynamic is marked *p*. The lyrics "Sleep" are written below the TB line.

The second system of the piano accompaniment continues from the first system. It features a grand staff with treble and bass clefs. The music is in D major and 3/4 time. The right hand plays chords and moving lines, while the left hand provides a steady accompaniment. The dynamic is marked *mp*. A large watermark "LORENZ PUBLISHING CO." is overlaid on the page.

The second system of the vocal staves includes the SA and TB lines. The SA line has a rest for the first two measures, followed by a quarter note G4 in the third measure. The TB line has a rest for the first two measures, followed by a quarter note G3 in the third measure. The lyrics "well, dear love - ly - heav'n - ly Babe; sleep" are written below the TB line. The dynamic is *p*.

The third system of the piano accompaniment continues from the second system. It features a grand staff with treble and bass clefs. The music is in D major and 3/4 time. The right hand plays chords and moving lines, while the left hand provides a steady accompaniment. The dynamic is marked *p*. A large watermark "LORENZ PUBLISHING CO." is overlaid on the page.

12

well, Thou ho - ly Child, while

16

an - gels keep their watch by night in

cresc.

20

sta - ble, meek and mild.

mp

(40)

mp

We

hum - ble shep - herds sing to Thee a

p.

lull - a - by so ten - der - ly:

p.

"Sleep, sleep, sleep,

"Sleep, sleep,

35

sleep, ho - ly Child of
 sleep, sleep, ho - ly Child of

mf

38

heav - en, sleep."
 heav - en, sleep."

poco rit. *a tempo*
mp

41

Sleep

mp

sing to Thee a lull - a -

by on bend - ed knee:

mp

"Sleep, sleep, sleep"

mp

71

sleep, ho - ly Child of

74

45

heav - en, sleep.” mel. No -

77

cresc.

mf

No - el, No - el, No - el, No - el,

cresc.

mf

el, No - el, No - el, No - el,

born is the King — of Is - ra - el. *mp*

85 *mel. mp*

poco rit.

"Sleep, sleep, sleep, sleep, *mp*

89 *Slowly, freely*

molto rit.

p

ho - ly Child — of heav - en, sleep. *p*

Slowly, freely

molto rit.

p

Narration 6

Narrator 2: The Magi came later, with no sweet songs on their lips or promises to follow. King Herod sent them to find this promised Messiah. Herod said he wanted to worship Him. But even as he spoke, the Magi sensed the lie in his words.

Narrator 1: How could a person start on a road marked with suspicion, deception, and destruction, and end anywhere else? Herod set them on that dark path, but it was a star in the sky that lit their way.

Narrator 2: It was a star in the sky that replaced their suspicion with joy. It was a star in the sky that illuminated Jesus' small face; God's great love.

Narrator 1: They gave their gifts freely. They knelt at His small feet. They heard the voice of God in His small words. They felt the love of God in His small presence. Having seen and heard, they left Bethlehem. But Bethlehem never left their hearts. Every path leads to God when it is God you are following. *(music begins)*

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The Journey

Words by **Carol M. Hodge**
Based on **Matthew 2:1-12**
and **II Corinthians 4:6**

Music by **Lloyd Larson**
Quoting **KINGS OF ORIENT**
by **John H. Hopkins**

(47) **Pensively, freely** ♩ = 76-80

Piano introduction in G major, 3/4 time. The right hand plays chords and the left hand plays a simple accompaniment. Dynamics include piano (*p*).

Vocal and piano accompaniment for measures 4-8. The vocal line (SA) begins with a melodic phrase marked **p*. The piano accompaniment continues with chords and a simple bass line. Dynamics include piano (*p*).

Vocal and piano accompaniment for measures 9-12. The vocal line (SA) continues with a melodic phrase. The piano accompaniment continues with chords and a simple bass line. Dynamics include piano (*p*).

*Stagger breathing as needed on "Oos" throughout.

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13

Two staves of vocal music. The upper staff is in treble clef and the lower in bass clef, both with a key signature of one sharp (F#). The music consists of a melodic line with a long slur over the first six measures. The lyrics "Oo" are written below the notes.

Piano accompaniment for measures 13-16. The right hand plays chords and moving lines, while the left hand provides a steady bass line with eighth notes.

17

Continuation of the vocal staves from measure 17. The melodic line continues with a slur. The lyrics "Oo" are present.

Continuation of the piano accompaniment for measures 17-20. The texture remains consistent with the previous system.

21

dim. poco a poco

ppp poco rit.

Two staves of vocal music starting at measure 21. The music is marked with a dynamic of *ppp* and a tempo change of *poco rit.*. The lyrics "Oo" are present.

dim. poco a poco

ppp

Piano accompaniment for measures 21-24. The right hand features block chords, and the left hand continues with eighth notes. The music concludes with a *poco rit.* marking and a fermata.

Slightly slower ♩ = 66-69

mp

Where is He, O where is He? His star blaz - es in the

Slightly slower ♩ = 66-69

mp

night; as we trace the chang - ing skies, He is

poco rit. *a tempo mp*

Can you tell us where He

hid - ing from our sight.

poco rit. *a tempo*

34

lies? _____ We would wor - ship Him to - night, _____

p

We will

37

and will jour - ney 'til we find, and our

mp

jour - ney 'til we find, and our

39

(51)

search is turned to sight. Your

search is turned to sight.

53

cresc.

poco rit.

60

gifs we wor - ship Him.

gifs we wor - ship Him.

cresc.

3 poco rit.

62

mf a tempo

While we thought we came to You in a lit - tle star - lit

mf

mf a tempo

65

place, it was You who came to

us, *rit.* Christ, the

67 *f* us, You came to us, *mf*

freely [54] **Tempo I** ♩ = 76-80 *mp*

71 glo - ry of God's face. *p*

freely *mf* *mp* *p*

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75

p
Oo

Oo

p.

This section contains measures 75 through 78. It features a vocal line in the top staff with a *p* dynamic marking and a melodic line starting at measure 75. The piano accompaniment is in the bottom two staves, with a *p.* dynamic marking. A large, stylized watermark of a leafy branch is overlaid on the music.

79

rit.

rit.

p.

Sub

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This section contains measures 79 through 82. It features a vocal line in the top staff with a *rit.* marking and a melodic line starting at measure 79. The piano accompaniment is in the bottom two staves, with a *p.* dynamic marking and a *rit.* marking. A large, stylized watermark of a leafy branch is overlaid on the music. The text 'LORENZ PUBLISHING CO. REVIEW ONLY' is printed across the bottom of the page.



Narration 7

Narrator 1: You might not know what road (*music begins*) you are on today, or you might not be sure where it leads.

Narrator 2: It could be you are on a road you did not choose, or at least, would not again.

Narrator 1: Nothing about where you are is an accident. You are here, today. And whether through words, songs, light or some quiet hope, Bethlehem calls to you.

Narrator 2: A Child has been born there: Jesus, Emmanuel.

Narrator 1: And even as you make your way to Him...

Narrator 2: ...Jesus has come to you.

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Christ Is Born in Bethlehem

Words: Traditional French Carols
and **Lloyd Larson**

Arranged with New Music
by **Lloyd Larson**
Incorporating **STOWEY**, Traditional English Carol,
and **GLORIA**, Traditional French Melody

55 Slowly, freely ♩ = ca. 80
(underscore for Narration 7, page 77)

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The first system begins with a piano (*p*) dynamic. The second system starts at measure 4. The third system starts at measure 8 and includes a mezzo-piano (*mp*) dynamic. The fourth system starts at measure 12 and includes a *rit.* (ritardando) marking. The score concludes with a double bar line and repeat signs in both staves. A large, semi-transparent watermark for 'LORENZ PUBLISHING CO. REVIEW ONLY' is overlaid across the center of the page.

16 Sturdy, steady tempo $\text{♩} = \text{ca. } 84$

mf

19

56

22 SA

mf

He is born, the di-

TB

25

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.

mp

He is born!

Christ is born! He is born, the di -

mf

He is

37

vine Christ Child, play the o - boe and bag - pipes mer - ri - ly!

born! Christ is born!

40

He is born, the ho - ly Child, sing we all of the

He is born! Christ is

43

Sav - ior mild.

born, He is born!



mf

Through long a - ges — of the past proph - ets have fore -

mf

through long a - ges — of the past,
told His com - ing;

(59)

now the time has come at last!

75

f

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

78

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

81

sing we all of the Sav - ior mild.

sing we all of the Sav - ior. He is born!

mf

He is born, the di-

Christ is born! He is

mf

vine Christ Child, play the o - boe and bag - pipes mer - ri - ly!

born! Christ is born!

He is born, the ho - ly Child, sing we all of the

He is born! Christ is

Sav - ior mild.

born, He is born, He is born!

accel.

Take the

accel.

Slightly faster ♩ = ca. 88

f

road to Beth - le - hem; Christ is born in Beth - le -

Slightly faster ♩ = ca. 88

f

103

hem. — Hear the an - gels sing, earth and heav - en ring: "Christ is

106

born in Beth - le - hem." Take the road to

109

(64) *poco accel.*

Beth le - hem.

Moving ahead ♩ = ca. 92

112

mf

Come to Beth - le - hem, and see Him whose birth the

Moving ahead ♩ = ca. 92

mf

115

an - gels sing; come, a - dore on bend - ed knee

come, a - dore on bend - ed knee

118

(65)

Christ the Lord, the new - born King.

Christ the Lord, the new - born King.

120 *f*

Glo

This system contains measures 120, 121, and 122. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a forte (*f*) dynamic and includes the word 'Glo'. The piano accompaniment consists of chords and moving lines in both hands.

This system shows the piano accompaniment for measures 120-122, with both treble and bass clef staves. The music is in a major key with a key signature of one sharp (F#).

123

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

This system contains measures 123, 124, and 125. The vocal line includes the lyrics 'ri - a in ex - cel - sis De - o,'. The piano accompaniment continues with chords and melodic fragments.

This system shows the piano accompaniment for measures 123-125, with both treble and bass clef staves. The music continues with harmonic support for the vocal line.

126

Glo

This system contains measures 126, 127, and 128. The vocal line begins with the word 'Glo'. The piano accompaniment features a more active bass line with eighth notes.

This system shows the piano accompaniment for measures 126-128, with both treble and bass clef staves. The bass line is particularly active, providing a rhythmic foundation for the piece.

129

- ri - a — in ex - cel - sis De -

132

o. Christ is born in

ff 66 *f*

135

Beth - le - hem!

molto rit. *ff*



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