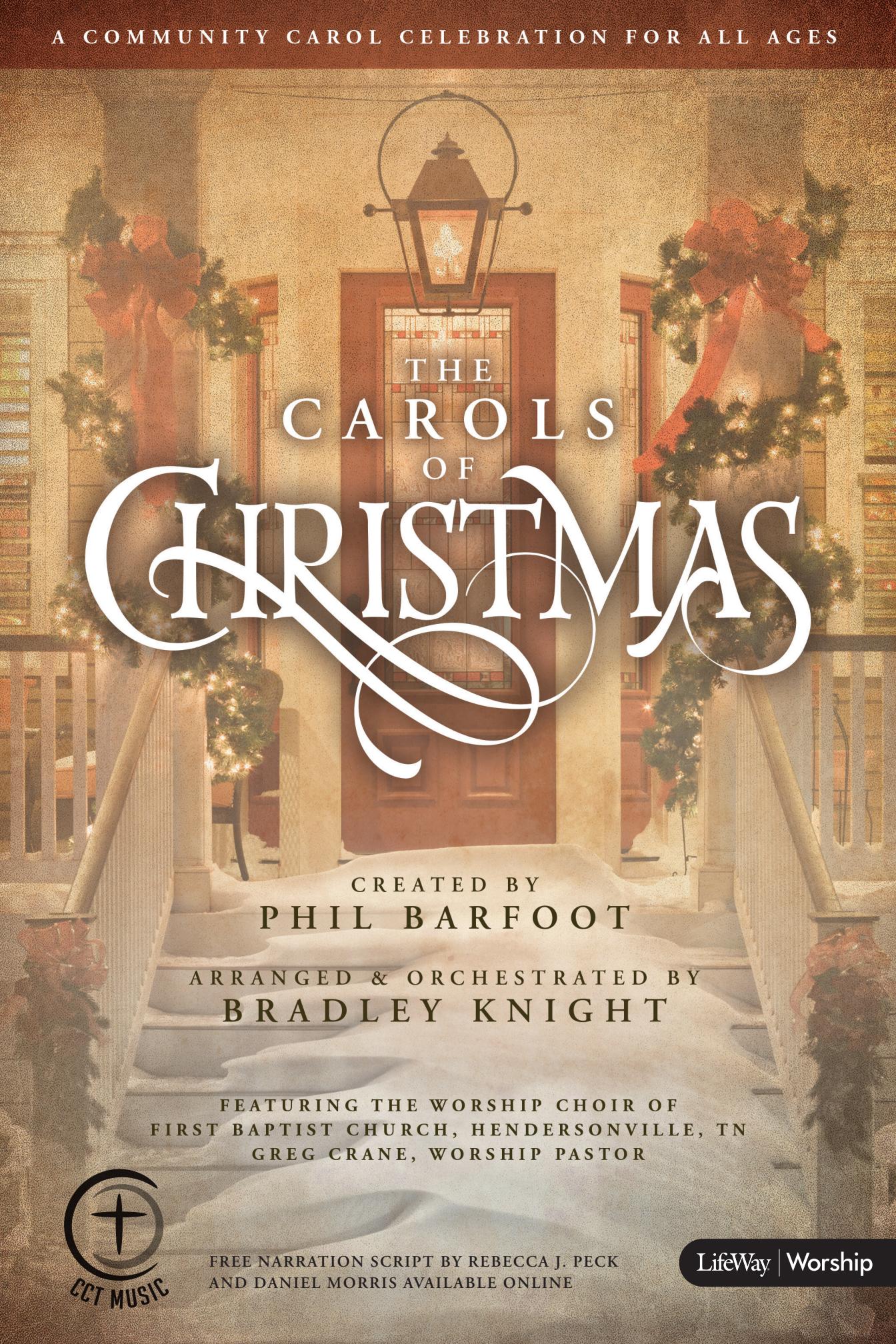


A COMMUNITY CAROL CELEBRATION FOR ALL AGES



THE
CAROLS
OF
CHRISTMAS

CREATED BY
PHIL BARFOOT

ARRANGED & ORCHESTRATED BY
BRADLEY KNIGHT

FEATURING THE WORSHIP CHOIR OF
FIRST BAPTIST CHURCH, HENDERSONVILLE, TN
GREG CRANE, WORSHIP PASTOR



FREE NARRATION SCRIPT BY REBECCA J. PECK
AND DANIEL MORRIS AVAILABLE ONLINE

LifeWay | Worship

Featuring *The Worship Choir of*



FIRST BAPTIST HENDERSONVILLE



Dr. Bruce Chesser
Senior Pastor



Greg Crane
Worship Pastor



Located in the Nashville Metro area, First Baptist Church Hendersonville is one of the fastest-growing churches in the state of Tennessee, averaging more than 3,500 in four morning worship services.

Weekly services feature the 200-member FBCH Worship Choir and 50-piece orchestra.

INSTRUMENTATION

FLUTE 1, 2 (PICCOLO/ FIN WHISTLE)	TUBA	TIMPANI
OBOE (ENGLISH HORN)	BARITONE SAX	RHYTHM
CLARINET 1, 2	TENOR SAX	LEAD SHEET
FRENCH HORN 1, 2, 3	VIOLIN 1, 2*	HARP
TRUMPET 1, 2, 3	VIOLA*	FULL SCORE
TROMBONE 1, 2	CELLO (BASSOON)	KEYBOARD STRING
BASS TROMBONE	DOUBLE BASS	REDUCTION
	PERCUSSION 1, 2	

**simplified parts included*

SUBSTITUTE PARTS

CLARINET 3 (doubles Viola)
BASS CLARINET (doubles Cello)
BASS CLARINET (doubles Double Bass)
SOPRANO SAX (doubles Oboe)
ALTO SAX 1, 2, 3 (doubles French Horn 1, 2, 3)
TENOR SAX/BARITONE T.C. (doubles Trombone 1, 2)
BARITONE SAX (doubles Tuba)

**simplified parts included*

Instrumentation may vary slightly from song to song.

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FIRST BAPTIST CHURCH

Hendersonville, TN

Art Direction and Cover Design by *Mike Russo*

Music Preparation by *Brent Roberts* and *Chris Knight*

Edited by *Ken Barker* and *Deborah Hickerson*

Production Assistance by *Sheri Barfoot*, *Sonny LaRosa*, and *Preston Deakins*

PRODUCTS AVAILABLE	Item Number	UPC
Choral Book005810210	6-34337-876412
Listening CD005810113	6-34337-875446
Bulk Listening CD (pack of 10)005810209	6-34337-876405
Accompaniment CD (split track)005810103	6-34337-875347
Soprano Rehearsal Track CD005810150	6-34337-875811
Alto Rehearsal Track CD005810105	6-34337-875361
Tenor Rehearsal Track CD005810056	6-34337-874876
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Accompaniment DVD (split track/click track)005810104	6-34337-875354
Multitrack Stem MP3s** (DVD-ROM)005810055	6-34337-874869

*To order individual orchestra parts, call Music Direct at 1-800-436-3869.

**Includes soloed stem mix wav files for these instruments: Click, Drums, Bass Guitar, Acoustic and Electric Guitar, Piano, Keyboards/Synth, Strings, Brass, Woodwinds, Percussion, Timpani, Choir. These tracks can be used to supplement your orchestra and fill in for instruments you may not have.

If your church is interested in utilizing these arrangements and tracks for a custom recording, contact CCT Music, 3326 Aspen Grove Drive, Suite 140, Franklin, TN 37067, 615-771-2665, 615-224-0923 (fax), cct@celebrationconcerttours.com (email), www.cctmusic.com (website).

LifeWay

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FOREWORD



Christmas just wouldn't be Christmas without the wonderful carols we love to sing year after year! I never get tired of singing those meaningful, colorful, emotional, and nostalgic tunes every Christmas.

The Carols of Christmas is designed to involve and engage the audience (congregation) in celebration as they join the choir in singing. Many of the songs have specific places where the congregation worships with the choir. Some offer the opportunity to sing along on the entire song.

The *Accompaniment DVD* clearly labels where the congregation is invited to sing (with congregation) and where the choir sings alone (choir only). I STRONGLY ENCOURAGE you to utilize this great tool to facilitate the involvement of the congregation. *Lyric Text Files* are also available to accomplish this if not using the DVD.

Of course, having the choir director (or separate leader onstage) cue the congregation to join greatly enhances participation.

Let's fill our churches, concert halls, shopping malls, and all our performances this Christmas with the joyful sound of singing as we join together in celebrating the birth of the King of kings and Lord of lords!

This past Christmas season, we once again had the unique opportunity to share this music at Carnegie Hall in New York City with a 225-voice choir (11 choirs from 6 states) as we premiered *The Carols of Christmas*. Special thanks to all the ministers of music and participants in this extraordinary, life-changing experience!

Special thanks also to all of you who have made this 18th collection in the series a possibility by your overwhelming response to the first 17 choral collections:

Portraits of Christmas, Colors of Christmas, Treasures of Christmas, The Spirit of Christmas, The Glory of Christmas, The Joy of Christmas, The Splendor of Christmas, The Wonder of Christmas, The Promise of Christmas, The Gift of Christmas, The Hope of Christmas, The Light of Christmas, The Song of Christmas, The Heart of Christmas, The Journey of Christmas, The Story of Christmas, and The Worship of Christmas!

As always, I am grateful for my good friend, Mike Harland, and the incredible creative team at LifeWay Worship! Their constant support and encouragement over the past 12 years have been amazing! You guys are the BEST!

My good friend Daniel Morris, Worship Minister at Brentwood Baptist Church in Brentwood, TN, and my cowriter Rebecca J. Peck, have created a wonderful narration to be used to help communicate the message of each song (see "Suggested Uses" below).

Also, *Multitrack Stem MP3s* are available to complement your instrumentation. And don't forget the *Accompaniment DVD!*

God's BEST to you as you lead your choir, community, and congregation in *The Carols of Christmas!*

Phil Barfoot

SUGGESTED USES

There are many ways to use *The Carols of Christmas!* Here are just a few ...

- As a **collection**, selecting the songs and moments you need to create your Christmas production
- As a **resource**, using these great carols with choir and congregation throughout the entire Christmas season
- As a **narrated musical**, using the effective narration provided free online at www.lifeway.com/worship.

ALSO AVAILABLE

- An **Accompaniment DVD** to visually enhance your celebration. The DVD clearly labels where the congregation is invited to sing (with congregation) and where the choir sings alone (choir only). We STRONGLY ENCOURAGE you to utilize this great tool to facilitate the involvement of the congregation.
- **Lyric Text Files**—Use these for congregational participation if not using the DVD.
- **Instrumental Split-track Rehearsal Mixes**—These convenient split-track instrumental rehearsal mixes allow you to monitor the demonstration mix in one channel and the selected instrumental section or instrument in the opposite channel. Choices include: Brass section, Woodwind section, String section, Percussion section, Harp, Drums, Electric Guitars, Acoustic Guitars, Bass Guitar, Piano, and Electric Keyboard/Synth. They are available as a download at www.lifeway.com/worship.
- **Multitrack Stem MP3**—This disc includes soloed stem mix wav files for the following instruments: Drums, Bass Guitar, Acoustic and Electric Guitar, Piano, Keyboards/Synth, Strings, Brass, Woodwinds, Percussion, Timpani, Choir, and Click. These tracks can be used to complement your orchestra and fill in for instruments you may not have.
- **Simplified String Parts** are also included with the orchestration for your convenience.

If you would like to record this project with your choir and soloists, CCT MUSIC can handle all the details for you. We have recorded over 600 choirs and would love to work with you. You can "mix and match" any of the songs in this collection with our large library of tracks from the finest arrangers in choral music. For more information, contact

CCT Music - 3326 Aspen Grove Drive, Suite 140, Franklin, TN 37067
cct@celebrationconcerttours.com (email) www.cctmusic.com (website)
615-771-2665 / 615-224-0923 (fax)

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Ring in the Season

with Ring All the Bells

Words and Music by
PHIL BARFOOT
 and **REBECCA J. PECK**
 Arranged by Bradley Knight

1 *Jubilantly* ♩ = 138

N.C. B \flat

ff

4 N.C. G \flat M 9

7 B \flat
F

The musical score is written for piano in 4/4 time, featuring a key signature of two flats (B-flat major). It begins with a first-measure rest, followed by a series of chords in the right hand and bass lines in the left hand. The score is divided into three systems. The first system covers measures 1-3, the second system covers measures 4-6, and the third system covers measures 7-9. Chord markings include 'N.C.' (No Chord), 'B-flat', 'G-flat major 9', and 'B-flat/F'. A dynamic marking of 'ff' (fortissimo) is present in the first system. The tempo is marked 'Jubilantly' with a quarter note equal to 138 beats per minute.

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10 E^b F^b B^b F D D^b C

f (half-time feel)

13 G B G^b B^b D A E G[#] E D C C

f

16 D C C A^b C D^b2

(Drum fill) (quarter-time feel)

19 B D[#] D^b F Bm7 A C[#] Bm Bm F[#]m

22 (Clarinet cues)

(Clarinet cues)

22 E D E A D² Gm mp

(horn cues) *sub. p*

26

Flute staff, measures 26-29. The melody consists of eighth notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3.

26

Gm

Eb
G

Piano accompaniment for measures 26-29. The right hand plays chords and moving lines, while the left hand plays a simple bass line. Chords are Gm and Eb/G.

(Flute cues)

30

Flute staff, measures 30-33. The melody consists of dotted quarter notes: G4, F4, E4, D4, C4, Bb3, A3, G3.

30

Gm

Ebm7

Dm7

Piano accompaniment for measures 30-33. Chords are Gm, Ebm7, and Dm7. The left hand has a simple bass line.

34

Flute staff, measures 34-37. The melody consists of eighth notes: G4, F4, E4, D4, C4, Bb3, A3, G3. There are rests in measures 35, 36, and 37.

34

N.C.

C

D9
C

AbM7
C

Piano accompaniment for measures 34-37. Chords are N.C., C, D9/C, and AbM7/C. The left hand has a simple bass line.

38

BbM7
C

C

C
B

F
A

G7
B

Csus

C

F

Piano accompaniment for measures 38-41. Chords are BbM7/C, C, C/B, F/A, G7/B, Csus, C, and F. The left hand has a simple bass line. Dynamics include *ff* and *rit.*

43

G
F

Fm7

Bb
F

46

N.C.

C

N.C.

A♭M7

(R.H.)

50

Bb

N.C.

Optional starting point



54

f

E♭2

Cm7

A♭2

CHOIR *f*

59

We're

59

Db *Bbsus*

62

ring - ing in the sea - son, the best time of the year,

62

Eb2 *Eb G* *Cm7*

65

re - joic - ing in the rea - son that this hol -

unison

unison

65

Eb *Ab2* *Eb2 G*

68

- i - day is here: a Sav - ior sent to re - deem.

(Tenors only)

68

D \flat M7 B \flat sus B \flat A \flat B \flat / \flat A \flat

71

us, with peace, good - will to men. We're

(add Basses)

71

E \flat / \flat G Cm7 B \flat / \flat D E \flat

74

ring - ing in the sea - son a - gain. We see

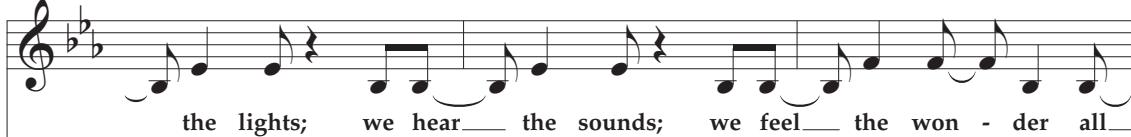
3 SOLO mp

74

Fm7 A \flat / \flat B \flat N.C. E \flat

(Drum fill)

78



78

Eb

Bb
D*(half-time feel)*

81

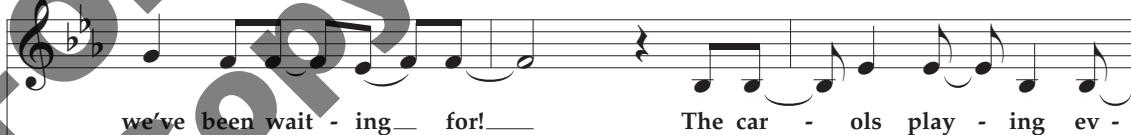


81

Ab

Eb
G

84



84

Db2#4

Db

Bbsus

Eb

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87



87

$B\flat$
D

90



90

$A\flat$ $E\flat$ $Fm7$ $B\flat$ sus
G C
(half-time feel ends)

93



CHOIR *f*

We're ring - ing in the sea - son, the

93

F^2 F
A

best time of the year, re-joicing in the rea-

Measures 96-98: Vocal line in treble clef and bass line in bass clef. The key signature has one flat (B-flat). The melody is in a major mode. The lyrics are: "best time of the year, re-joicing in the rea-".

Dm7

F

Bb2

F2

A

Measures 96-98: Piano accompaniment in treble and bass clefs. The right hand features chords and moving lines, while the left hand provides a steady bass line. Chord symbols are placed above the staff.

unison

- son that this hol-i-day is here: a
unison (Tenors only)

Measures 99-101: Vocal line in treble clef and bass line in bass clef. The lyrics are: "- son that this hol-i-day is here: a". The word "unison" is written above the vocal line. "(Tenors only)" is written below the vocal line.

Ebm7

Csus

C

Measures 99-101: Piano accompaniment in treble and bass clefs. The right hand features chords and moving lines, while the left hand provides a steady bass line. Chord symbols are placed above the staff.

Sav-ior sent to re-deem us, with peace, good-will to men.

Measures 102-104: Vocal line in treble clef and bass line in bass clef. The lyrics are: "Sav-ior sent to re-deem us, with peace, good-will to men." The word "(add Bases)" is written below the bass line.

(add Bases)

Bb

C
Bb

F
A

Dm7

Measures 102-104: Piano accompaniment in treble and bass clefs. The right hand features chords and moving lines, while the left hand provides a steady bass line. Chord symbols are placed above the staff.

105

We're ring - ing in the sea - son a - gain.

Detailed description: This block shows the vocal line for measures 105 to 107. The melody starts on a whole note G4, followed by quarter notes A4, Bb4, and C5. The lyrics are "We're ring - ing in the sea - son a - gain." The music is in a 4/4 time signature with a key signature of one flat.

105

C E F Gm7 Bb C

Detailed description: This block shows the piano accompaniment for measures 105 to 107. The right hand plays chords and moving lines, while the left hand provides a steady bass line. Chord symbols C, E, F, Gm7, Bb, and C are indicated above the staff. The music is in a 4/4 time signature with a key signature of one flat.

108

5

SOLO mp

We love to smell the ev -

Detailed description: This block shows the vocal line for measure 108. It begins with a square box containing the number "5". The melody starts on a whole note G4, followed by quarter notes A4, Bb4, and C5. The lyrics are "We love to smell the ev -". The music is in a 4/4 time signature with a key signature of one flat. The instruction "SOLO mp" is written above the staff.

108

F F

(half-time feel) mp

Detailed description: This block shows the piano accompaniment for measure 108. The right hand plays a moving line, and the left hand plays a steady bass line. Chord symbols F and F are indicated above the staff. The instruction "(half-time feel) mp" is written below the staff. The music is in a 4/4 time signature with a key signature of one flat.

14

111

- er - green, and share the pre - cious mem - o - ries of

111

C
E

114

Christ - mas, the spir - it of joy we have with - in.

114

Bb

E
A

Eb2#4 Eb

117

These mo - ments take our breath a - way, and point

CHOIR mp

Ooo
unison

117

Csus

F

120

us to His gift of grace. For - ev - er we

mf

For - ev - er we

120

C E Bb

123

6

trea - sure the hope of Beth - le - hem.

f

trea - sure the hope of Beth - le - hem. We're

123

E A Gm7 Csus

(half-time feel ends)

ring - ing in — the sea - son, — the best time of — the — year, —

126 *f* F² F/A Dm7

re - joic - ing in — the rea - son that this hol - unison
unison

129 F Bb2 F²/A

— i - day — is here: — a Sav - ior sent — to re - deem —
(Tenors only)

132 EbM7 Csus C Bb C/Bb

135

us, with peace, good - will to men. We're

(add Basses)

F
A

Dm7

F

F

135

138

ring - ing in the sea - son a - gain.

138

Gm7

Bb

Dsus

"Ring All the Bells" (Words by Rebecca J. Peck/Music by Mykola Leontovych; based on the Ukrainian folk chant *Shchedryk*)

141

Ring all the bells, sweet Christ - mas bells,

mf unison

unison

141

(Drum fill)

D

Eb2

mf

144

sing joy - ful-ly good news and peace. Je - sus_ has come;

144

BbM9

Bbm7

147

f

8

tell ev - 'ry-one! Car - ol-ing, car - ol-ing, car - ol - ing,

147

Dbm7

Dbm7
Eb

N.C. DbM7
Eb

150

car - ol-ing, car - ol-ing, car - ol - ing!

We're ring - ing in_ the sea -

150

Ab
Bb

Bb
C

F

153

- son, the best time of the year, re -

153

Dm7 F

156

joic - ing in the rea - son that this hol - i - day is here: -

unison

unison

156

Bb2 E2 A EbM7 Csus

159

a Sav - ior sent to re - deem us, with

(Tenors only)

159

C Bb C Bb

(add Bases)

162

peace, good - will to men. We're ring - ing in the sea -

162

F/A Dm7 C/E F Gm7 Bb/C

165

unison

- son a - gain.

(Tenors only)

A

165

F

168

Sav - ior sent to re - deem us, with peace, good - will to men.

(add Basses)

168

Bb N.C. C/Bb N.C. F/A Gm7 F

(Drums play through rests)

171

We're ring - ing in the sea -

Bb2 Gm7 F/A Bb Csus

Detailed description: This block contains the vocal line for measures 171-173. The melody starts with a half note Bb2, followed by quarter notes G, F, E, D, C, Bb, and A. The lyrics are "We're ring - ing in the sea -". Chord symbols Bb2, Gm7, F/A, Bb, and Csus are placed below the staff.

171

(Drum fill)

Detailed description: This block contains the piano accompaniment for measures 171-173. It features a drum fill in measure 172. The piano part consists of chords in the right hand and single notes in the left hand. Chord symbols Bb2, Gm7, F/A, Bb, and Csus are placed below the staff.

174

son a gain.

unison unison

Detailed description: This block contains the vocal line for measures 174-175. The melody starts with a half note G, followed by quarter notes F, E, D, C, Bb, and A. The lyrics are "son a gain.". The word "unison" is written above the staff in two places.

174

BbM7 C DbM7

Detailed description: This block contains the piano accompaniment for measures 174-175. It features chords in the right hand and single notes in the left hand. Chord symbols BbM7, C, and DbM7 are placed below the staff.

177

Detailed description: This block contains the piano accompaniment for measures 177-179. It features chords in the right hand and single notes in the left hand.

177

Abm9

Detailed description: This block contains the piano accompaniment for measures 177-179. It features chords in the right hand and single notes in the left hand. Chord symbol Abm9 is placed below the staff.

180

Ring - ing in the sea - son a -

Detailed description: This block shows the vocal line for measures 180 to 182. The melody starts with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5. There is a half rest in measure 181, and the line continues with a quarter note G4, a half note A4, and a quarter note B4. The lyrics are "Ring - ing in the sea - son a -".

180

Gm7 Am7 Bb Csus N.C.

Detailed description: This block shows the piano accompaniment for measures 180 to 182. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note bass line. Chord changes are indicated above the staff: Gm7, Am7, Bb, Csus, and N.C. (No Chords) at the end of measure 182.

183

gain!

Detailed description: This block shows the vocal line for measures 183 and 184. The melody consists of a half note G4 in measure 183, followed by a half note A4 in measure 184. The lyrics are "gain!".

183

F Db

Detailed description: This block shows the piano accompaniment for measures 183 and 184. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note bass line. Chord changes are indicated above the staff: F in measure 183 and Db in measure 184.

186

Car - ol - ing, car - ol - ing, car - ol - ing, car - ol - ing

186

Bbm7 Eb/Ab Db/Gb Cb/C

189

a - gain!

189

N.C. F

Christmas Carol Celebration

includes **Hark! the Herald Angels Sing;**
O Come, O Come, Emmanuel;
As with Gladness Men of Old;
 and **Joyful, Joyful, We Adore Thee**

Arranged by Bradley Knight

9

Bright Celtic feel ♩. = 126

(Tin Whistle cues)

(Flute cues)

10

Ab sus
Bb

N.C.

"Hark! the Herald Angels Sing" (Words by Charles Wesley, alt. George Whitefield/
Music by Felix Mendelssohn)

CHOIR and CONGREGATION

mf

9

Hark! the her - ald an - gels sing,

This block contains the vocal line for measures 9 and 10. It features a treble and bass clef staff in a key signature of two flats (B-flat and E-flat). The melody is written in a simple, hymn-like style with dotted rhythms and a final cadence. The lyrics are "Hark! the her - ald an - gels sing,".

9

mf

E^b E^{b2}

This block contains the piano accompaniment for measures 9 and 10. It features a grand staff with treble and bass clefs. The right hand plays a rhythmic accompaniment of eighth and sixteenth notes, while the left hand provides a simple harmonic support. The dynamic marking is *mf*. Chord changes are indicated as E^b and E^{b2}.

11

"Glo - ry to the new - born King!

This block contains the vocal line for measures 11 and 12. The melody continues with a similar rhythmic pattern, ending with a final note and a fermata. The lyrics are "Glo - ry to the new - born King!".

11

E^b D^{b2}

This block contains the piano accompaniment for measures 11 and 12. The accompaniment continues with the same rhythmic pattern. Chord changes are indicated as E^b and D^{b2}.

13

Peace on earth, and mer - cy mild,

This block contains the vocal line for measures 13 and 14. The melody concludes with a final cadence. The lyrics are "Peace on earth, and mer - cy mild,".

13

E^b E^{b2}

This block contains the piano accompaniment for measures 13 and 14. The accompaniment concludes with the same rhythmic pattern. Chord changes are indicated as E^b and E^{b2}.

15

God and sin - ners rec - on - ciled."

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in a soprano clef, and the bottom staff is a piano accompaniment in a bass clef. Both are in a key signature of two flats (B-flat major or D-flat minor). The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5, and finally a quarter note E5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

15 B \flat

Detailed description: This system contains the piano accompaniment for the second system. It consists of two staves. The right hand plays a series of chords and eighth-note patterns, while the left hand provides a simple bass line. The key signature remains two flats.

17

Joy - ful, all ye na - tions rise, _____

Detailed description: This system contains the third two staves of music. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5, and ends with a quarter note E5. The piano accompaniment continues with similar patterns to the previous system.

17 E \flat E \flat ²

Detailed description: This system contains the piano accompaniment for the third system. It features two staves. The right hand has a more active melodic line with eighth notes, while the left hand remains a simple bass line. The key signature changes to one flat (F major or D minor) at the beginning of this system.

19

Join the tri - umph of the skies; _____

Detailed description: This system contains the fifth two staves of music. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5, and ends with a quarter note E5. The piano accompaniment continues with the established patterns.

19 E \flat

Detailed description: This system contains the piano accompaniment for the fifth system. It consists of two staves. The right hand plays chords and eighth-note patterns, while the left hand provides a simple bass line. The key signature remains one flat.

21

With th'an-gel - ic host pro - claim,

A musical staff in G-flat major (one flat) with a treble clef. It contains two measures of music. The first measure has a half note G-flat, a quarter note A-flat, and a quarter note B-flat. The second measure has a quarter note C, a quarter note D, a quarter note E-flat, and a quarter rest.

21

Ab

A grand staff in G-flat major. The right hand has a treble clef and contains two measures of chords: G-flat major triad and G-flat major triad with a moving bass line. The left hand has a bass clef and contains two measures of a simple bass line.

23

"Christ is born in Beth - le - hem." Hark! the her - ald

A musical staff in G-flat major with a treble clef. It contains two measures of music. The first measure has a half note G-flat, a quarter note A-flat, and a quarter note B-flat. The second measure has a quarter note C, a quarter note D, a quarter note E-flat, and a quarter rest.

23

Bb Cm7 Cm Bb Eb Eb G Ab

A grand staff in G-flat major. The right hand has a treble clef and contains two measures of chords: B-flat major triad, C minor 7th chord, C minor triad, B-flat major triad, E-flat major triad, E-flat major triad with a moving bass line, and A-flat major triad. The left hand has a bass clef and contains two measures of a simple bass line.

26

an - gels sing, "Glo - ry to the new - born

A musical staff in G-flat major with a treble clef. It contains two measures of music. The first measure has a half note G-flat, a quarter note A-flat, and a quarter note B-flat. The second measure has a quarter note C, a quarter note D, a quarter note E-flat, and a quarter rest.

26

Bb Cm7 Ab Bb

A grand staff in G-flat major. The right hand has a treble clef and contains two measures of chords: B-flat major triad, C minor 7th chord, A-flat major triad, and B-flat major triad. The left hand has a bass clef and contains two measures of a simple bass line.

29

King."

Two vocal staves (treble and bass clef) in 12/8 time, B-flat major. Measure 29 contains a whole note G4 in the treble and a whole note G2 in the bass. Measure 30 contains a whole rest in both staves.

f Eb(no3) Db2

Piano accompaniment for measures 29-30. Measure 29 features a treble clef with a series of eighth notes and a bass clef with a steady eighth-note accompaniment. Measure 30 continues this pattern. Chords Eb(no3) and Db2 are indicated above the treble staff.

31

11

Two vocal staves (treble and bass clef) in 12/8 time, B-flat major. Measure 31 contains whole rests in both staves.

F C Bbsus C N.C.

Piano accompaniment for measure 31. The treble staff features chords F and C, followed by Bbsus and C. The bass staff has a steady eighth-note accompaniment. Chords F, C, Bbsus, and C are indicated above the treble staff.

33

f Hail, the heav'n - born Prince of peace!

Two vocal staves (treble and bass clef) in 12/8 time, B-flat major. Measure 33 contains the lyrics "Hail, the heav'n - born Prince of peace!". The treble staff has a melody starting on G4, and the bass staff has a steady accompaniment.

F F2

Piano accompaniment for measure 33. The treble staff features chords F and F2, followed by a series of eighth notes. The bass staff has a steady eighth-note accompaniment. Chords F and F2 are indicated above the treble staff.

35 *unison*

Hail, the Sun of Right-teous - ness! Light and life to

unison

35 $\frac{F}{A}$ $Bb2$ $\frac{F}{C}$ $Cm7$ F $Eb2$ F

38 all He brings, Ris'n with heal - ing

38 $\frac{G}{F}$ $\frac{C}{E}$ $Am7$

40 in His wings. Mild He lays His glo - ry by,

40 $Bb2\#4$ $\frac{G}{B}$ C $\frac{F}{C}$ $\frac{Bb}{C}$ $\frac{F}{C}$ $\frac{BbM7}{C}$ C

Born that man no more may die, — Born — to raise the

43 F C Gm7 F/A BbM7 C Dsus D/F#

46 *unison*

sons of earth, Born to give them sec - ond birth.

unison

46 Gm Gsus/A Gm Gm/A Gm Gm/F C E C F/A Dm C F F/A

49 Hark! the her - ald an - gels sing,

49 Bb D7/F# Gm Gsus/A Gm Bb Gm/A Gm Gm/F

51

"Glo - ry to the new - born King!"

51

C/E C/D C C/B \flat F/A Dm B \flat C F

54

mp unison

O unison

54

E \flat 2 G/D A \flat m/F \sharp E \flat m B/D \sharp B7sus

“O Come, O Come, Emmanuel” (Latin Hymn, st. 1 tr. by John Mason Neale;
 New lyrics by Phil Barfoot and Rebecca J. Peck; Music: Plainsong; adapt. Thomas Helmore)

57

come, O come, Em - man - u - el, And ran - som cap - tive

57

mp

Em Am/E Em CM7

61

Is - ra - el, That mourns in lone - ly

61

Bm7 A Am

65

ex - ile here, Un - til the Son of God _____ ap -

65 C Dsus D B7/D# Em F

13

69 *mf*

pear. We

69 C²

71 *unison*

come now to a - dore the Prince of peace, who *unison*

71 Fm Esus/G Fm/Ab Bbm Bbm/G C7 C7/E Fm Eb/G

mf

74

saves us by His Word and sets us free.

74 Ab Db $\overset{Ab}{C}$ Bbm Csus Cm7 Db

77

The prom - ised One in

77 Db2#4 Db $\overset{Bb}{D}$

79

hu - man form, Our Sav - ior, King, and

79 Db Ebsus Eb $\overset{Ab}{C}$ DbM7

14

82 *f*

Lord of lords. Re -

82 *Bbm7* *A♭/E♭* *E♭* *A♭*

85

joice! Re - joice! Em -

85 *E♭* *E♭sus/F* *E♭/G* *Fm* *E♭/G* *A♭*

f

87

man u - el Has come to thee, O

87 *B♭m* *C7* *Fm* *E♭/G* *A♭* *D♭* *A♭/C*

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Is - ra - el. Re - joice! Re -

Bbm Fm Cm7 Fm Eb Eb sus Eb F G

joice! Em - man - u - el Has

Fm Eb G Ab Bbm C7 Fm Eb G

come to thee, O Is - ra - el.

Ab Db Ab Bbm Bbm G Fm Cm7 F

99

Musical notation for measures 99-101. The top system shows vocal staves with rests. The bottom system shows piano accompaniment with chords and melodic lines.

99

N.C. G F G

mf

Musical notation for measures 99-101, showing piano accompaniment. Chords are indicated as N.C., G, F, and G. The dynamic marking is *mf*.

15

"As with Gladness Men of Old" (Words by William C. Dix/Music by Conrad Kocher; adapt. William Henry Monk) *MEN: unison mf*

102

As with glad - ness

Musical notation for measures 102-104. The top system shows vocal staves with the lyrics "As with glad - ness". The bottom system shows piano accompaniment.

102

G F G

Musical notation for measures 102-104, showing piano accompaniment. Chords are indicated as G, F, and G.

105

men of old Did the guid - ing star be - hold;

Musical notation for measures 105-107. The top system shows vocal staves with the lyrics "men of old Did the guid - ing star be - hold;". The bottom system shows piano accompaniment.

105

F G C D G Dm7

Musical notation for measures 105-107, showing piano accompaniment. Chords are indicated as F, G, C, D, G, and Dm7.

unison

As with joy they hailed its light, Lead - ing on - ward,

G

F

G

C

f So, most gra - cious Lord, may we

So, most gra - cious Lord, may we
So, most gra - cious Lord, may we

beam - ing bright; So, most gra - cious Lord, may we

D

G

Dm7

G

G F#

G E

C D

C2

D

G

Ev - er - more be led to Thee. All our cost - liest

C

D/C

G/B

C

G/D

D

Dsus

G

G F#

G E

G D

117 trea - sures bring,
 trea - sures bring, trea - sures bring, Christ, to Thee our heav'n - ly
 trea - sures bring,

117 C² Dsus G C D/C G/B C G/D Dsus D

120 King. Christ, our King,

120 G A/G

CHOIR only
mp

mp

123 *mf*

Christ, our King, Christ, our

123 *mf*

B_b
G

16 126

King!

126 Esus

add CONGREGATION

"Joyful, Joyful, We Adore Thee" (New lyrics by Phil Barfoot and Rebecca J. Peck/
ff Music by Ludwig van Beethoven)

128

Joy - ful, joy - ful, we a - dore Thee, King of glo - ry,

128 A E F#m7

ff

131

Lord of all. Of - fer - ing our praise be - fore Thee,

131 D E F#m7 D2

134

unison

on our knees we hum - bly fall. Our Re - deem - er,

unison

134 $\overset{A}{E}$ E A E $\overset{A}{E}$

137

Christ our Sav - ior, Lamb of God, Em - man - u -

137 E $\overset{A}{E}$ E $\overset{C}{E\#}$ F#m $\overset{B}{D\#}$

140

el, sin - less One with

Esus

N.C.

A

140 *mp*

143

ho - ly fa - vor, in our prais - es come and

Detailed description: This system contains measures 143, 144, and 145. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has three sharps (F#, C#, G#). The lyrics are "ho - ly fa - vor, in our prais - es come and". The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand.

143 D² E Esus N.C.

Detailed description: This system shows the piano accompaniment for measures 143-145. The right hand has chords and some melodic fragments, while the left hand has a steady eighth-note bass line. Chord markings above the staff are D², E, Esus, and N.C. (Natural Chord).

146 dwell.

Detailed description: This system contains measures 146 and 147. Both the vocal and piano parts feature sustained chords, indicated by long horizontal lines above the notes. The lyrics are "dwell.".

146 A E A

Detailed description: This system shows the piano accompaniment for measures 146-148. The right hand has chords and some melodic lines, while the left hand has a steady eighth-note bass line. Chord markings above the staff are A, E, and A.

149 Hark! the her - ald

CHOIR only

Detailed description: This system contains measures 149 and 150. It features a choir part in the treble clef. The lyrics are "Hark! the her - ald". The piano accompaniment is mostly silent in this section, with a few notes in the bass line.

149 G A

Detailed description: This system shows the piano accompaniment for measures 149-150. The right hand has chords and melodic lines, while the left hand has a steady eighth-note bass line. Chord markings above the staff are G and A.

151

an - gels sing, re - joice,

N.C. A

re - joice, re -

Em7 A Em7

joice!

A N.C. A N.C. A

Sing a Song of Bethlehem

includes O Sing a Song of Bethlehem;
King of Kings, Born of Mary;
and O the Deep, Deep Love of Jesus

Arranged by Bradley Knight

17

Andante, rubato ♩ = 76

N.C.

A^b

E^b/_G

B^b/_D

C_m

Musical notation for measure 17, piano accompaniment. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The melody begins with a half note G⁴ in the right hand, followed by quarter notes A⁴, B⁴, and C⁵. The left hand provides a bass line with a half note G² and quarter notes A², B², and C³. The dynamic marking is *p*. Chord symbols above the staff are N.C., A^b, E^b/_G, B^b/_D, and C_m.

18

G_m

A^b

E^b/_G

B^b

C_m

A^b

Musical notation for measure 18, piano accompaniment. The melody continues with quarter notes D⁵, E⁵, F⁵, and G⁵. The left hand continues with quarter notes C³, D³, E³, and F³. The dynamic marking is *p*. Chord symbols above the staff are G_m, A^b, E^b/_G, B^b, C_m, and A^b.

"O Sing a Song of Bethlehem" (Words by Louis F. Benson/
Traditional English Melody, collected by Lucy Broadwood)

8

SOLO *p*

Vocal line for measure 18. The melody consists of quarter notes G⁴, A⁴, B⁴, and C⁵, followed by a quarter rest and then quarter notes D⁵, E⁵, F⁵, and G⁵. The lyrics are "O sing a song of Beth - le - hem, Of".

O sing a song of Beth - le - hem, Of

C_m

C_m

E^b

B^b/_D

Piano accompaniment for measure 18. The right hand has a half note G⁴ and a half note A⁴. The left hand has a half note G² and a half note A². Chord symbols above the staff are C_m, C_m, E^b, and B^b/_D.

shep - herds watch - ing there, And_ of the news that

Cm

Bb

Ab

11

19

rit.

14 came to them From_ an - gels in_ the air. The

Eb

Bb
D

Cm

Ab

Cm

14

rit.

Slightly faster

17 light that shone_ on Beth - le - hem Fills all the world_ to -

Slightly faster
SOPRANOS

p

Ooo

Ooo

ALTOS p

Ooo

Ooo

Eb

Ab
Eb

Bb
D

Eb

Cm

17

mp Slightly faster

20

day; Of Je - sus' birth and peace on earth The

20 Gm Ab Eb Bb/D

23

an - gels sing al - way.

23 Cm Ab Cm Cm/Bb

26 **20** "King of Kings, Born of Mary" (New lyrics by Phil Barfoot and Rebecca J. Peck/
Picardy, French Carol Melody) *p* (CHOIR only)
WOMEN: unison

26 AbM7 Gsus G Cm

King of kings, yet born of

29



Mar - y in a low-ly cat - tle stall.

29

Piano accompaniment for measures 29-31. The right hand plays a steady eighth-note accompaniment. The left hand plays a simple bass line. Chords are Cm/Bb, AbM7, Gsus, and G.

32



See the shep-herds bow in wor - ship,

32

Piano accompaniment for measures 32-33. The right hand plays a steady eighth-note accompaniment. The left hand plays a simple bass line. Chords are Cm and Cm/Bb.

34



on their knees they hum - bly fall.

34

Piano accompaniment for measures 34-35. The right hand plays a steady eighth-note accompaniment. The left hand plays a simple bass line. Chords are AbM7, Gsus, and G. A *rit.* marking is present above the vocal line and below the piano accompaniment.

36 *mp a tempo*

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia, Lord of

Ooo

36 Cm Bb Ab Gsus G Cm Fm G

mp a tempo

39 **21**

all! He has come to bear our...

39 Cm 3 Dm

42 *unison*

sor - rows; He has come to cleanse our sin.

unison

Ooo

Ooo

$\frac{Dm}{C}$ B^bM7 A_{sus} A

45

From the loft - y halls of heav - en,

Ooo

$\frac{Dm}{C}$

47 *unison*

here to dwell with com - mon - men.

47 *3 BbM7* *Asus* *A*

49 *mf*

O the deep, deep love that brought our Sav - ior down,

49 *3 Dm* *C* *Bb* *BbM7* *Asus* *A*

51 *rit.* *Driving Celtic feel* *♩. = 56*
unison

we could nev - er com - pre - hend.

unison

51 *Dm* *Gm* *A* *Dm* *Dm* *C* *D*

rit. *Driving Celtic feel*

"O the Deep, Deep Love of Jesus" (New lyrics by Phil Barfoot and Rebecca J. Peck/
Music by Thomas John Williams)

22

CHOIR and CONGREGATION *mf*

54

O the

54 Dm

57

deep, deep love of Je sus,

57 C D Dm A A C# Dm C E

60

that from heav - en He would

60 F C A C# Dm Gm C

unison

unison

63

come, ——— leav - ing ——— all His

63

Dm Dm A Dm

66

king - ly ——— glo - ry to be ———

66

A A C# Dm C E F C

69

unison

born — as flesh — and blood. ———

unison

69

A C# Dm Gm A Dm

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f

O the deep, deep love of

72 F C Dm

Je - sus, Mar - y's ba - by,

75 A Dm Gm

mf unison

Cal - vry's Lamb! Hum - bly He

unison

78 Dm Gm Asus A Dm

mf

81

took our sins up - on Him,

81

A Dm A A C# Dm

84

though He was the great

84

F C A C# Dm Gm

87

f

I AM!

87

Asus A Dm Dm Dsus E Dm Dsus E Dm

f

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CHOIR only
unison *f*

90

So sing a song of

unison

90

Em Am Bm CM7 B N.C. Em

93

unison

Cal - va - ry, its glo - ry and its grace, of

unison

93

G G/B D Em D

96

unison

Him who hung up - on the tree and took our sins a -

unison

96

C G D# F# Em Am

99

way. For He who died on Cal - va - ry is

Detailed description: This block contains the vocal line for measures 99 to 101. The melody starts on a whole note 'way.', followed by a half note 'For', a quarter note 'He', a quarter note 'who', a half note 'died', a quarter note 'on', a quarter note 'Cal', a quarter note 'va', a quarter note 'ry', and a half note 'is'. The lyrics are printed below the notes.

99

Em G D D/F# G

Detailed description: This block contains the piano accompaniment for measures 99 to 101. The right hand plays chords and moving lines, while the left hand provides a steady bass line. Chord symbols Em, G, D, D/F#, and G are indicated above the staff.

102

ris - en from the grave. And

ff *f*

Detailed description: This block contains the vocal line for measures 102 to 104. The melody continues with 'ris - en from the grave.' and 'And'. Dynamics markings *ff* and *f* are present. A fermata is placed over the final note of 'And'.

102

G D A D A D A D

ff

Detailed description: This block contains the piano accompaniment for measures 102 to 104. The right hand features arpeggiated chords and moving lines. Chord symbols G, D, A, D, A, D, A, and D are indicated above the staff. A dynamic marking *ff* is present.

105

Christ our Lord, by heav - en a - dored,

Detailed description: This block contains the vocal line for measures 105 to 107. The melody starts with 'Christ our Lord, by heav - en a - dored,'. The lyrics are printed below the notes.

105

C G/B Am G D

Detailed description: This block contains the piano accompaniment for measures 105 to 107. The right hand plays chords and moving lines, while the left hand provides a steady bass line. Chord symbols C, G/B, Am, G, and D are indicated above the staff.

108

is might - y now to

Detailed description: This block contains the vocal line for measures 108, 109, and 110. The music is written on a single treble clef staff with a key signature of one sharp (F#). The lyrics are "is might - y now to". The notes are: 108: quarter note G4, quarter note A4, quarter note B4, quarter note C5; 109: quarter note B4, quarter note A4, quarter note G4, quarter note F#4; 110: quarter note E4, quarter note D4, quarter note C4, quarter note B3.

108

N.C. CM7 D

Detailed description: This block contains the piano accompaniment for measures 108, 109, and 110. It is written on a grand staff (treble and bass clefs). Measure 108 starts with a whole rest in the treble and a bass line of quarter notes G2, A2, B2, C3. Measure 109 has a whole rest in the treble and a bass line of quarter notes B2, A2, G2, F#2. Measure 110 has a whole rest in the treble and a bass line of quarter notes E2, D2, C2, B1. Chord markings above the staff are N.C. (No Chords) for measure 108, CM7 for measure 109, and D for measure 110.

111

ff

save,

Detailed description: This block contains the vocal line for measures 111, 112, and 113. The music is written on a single treble clef staff. The lyrics are "save,". The notes are: 111: quarter note G4, quarter note A4, quarter note B4, quarter note C5; 112: quarter note B4, quarter note A4, quarter note G4, quarter note F#4; 113: quarter note E4, quarter note D4, quarter note C4, quarter note B3. The dynamic marking *ff* (fortissimo) is placed above the first measure. The notes are held for the duration of the measures.

111

Em D CM7

Detailed description: This block contains the piano accompaniment for measures 111, 112, and 113. It is written on a grand staff. Measure 111 has a bass line of quarter notes G2, A2, B2, C3. Measure 112 has a bass line of quarter notes B2, A2, G2, F#2. Measure 113 has a bass line of quarter notes E2, D2, C2, B1. Chord markings above the staff are Em for measure 111, D for measure 112, and CM7 for measure 113.

114

might - y to save.

Detailed description: This block contains the vocal line for measures 114, 115, and 116. The music is written on a single treble clef staff. The lyrics are "might - y to save.". The notes are: 114: quarter note G4, quarter note A4, quarter note B4, quarter note C5; 115: quarter note B4, quarter note A4, quarter note G4, quarter note F#4; 116: quarter note E4, quarter note D4, quarter note C4, quarter note B3. The notes are held for the duration of the measures.

114

D Em D

Detailed description: This block contains the piano accompaniment for measures 114, 115, and 116. It is written on a grand staff. Measure 114 has a bass line of quarter notes G2, A2, B2, C3. Measure 115 has a bass line of quarter notes B2, A2, G2, F#2. Measure 116 has a bass line of quarter notes E2, D2, C2, B1. Chord markings above the staff are D for measure 114, Em for measure 115, and D for measure 116.

117

He is might - y to save!

Detailed description: This block shows the vocal line for measures 117, 118, and 119. The music is in a key with one sharp (F#) and a common time signature. The melody consists of quarter notes and eighth notes. The lyrics are "He is might - y to save!".

117

CM7 B A Em G B F# Em B D# Em

Detailed description: This block shows the piano accompaniment for measures 117, 118, and 119. The left hand plays a steady bass line with quarter notes. The right hand plays chords and moving lines. Chord symbols are placed above the staff: CM7, B, A, Em, G, B, F#, Em, B, D#, Em. There are also some performance markings like accents (>) and a fermata over a measure.

120

Detailed description: This block shows the vocal line for measure 120. The vocal line is mostly silent, with a few notes at the beginning and end of the measure, indicating a rest for the rest of the measure.

120

Detailed description: This block shows the piano accompaniment for measure 120. The piano continues with a rhythmic pattern of eighth notes in both hands, ending with a final chord and a fermata.

Christmas Swing-a-long

includes **Joy to the World! The Lord Is Come;**
Sing We Now of Christmas;
God Rest Ye Merry, Gentlemen;
and Go, Tell It on the Mountain

Arranged by Bradley Knight

24 *Bright swing!* ♩ = 148 ♪ = ♩³

(Drum fill) *mf*

(Drum fill)

(Drum fill)

25

Chords for measures 24-12: Dm7/G, G6, Gdim7, Dm7/G, F#dim7/G, G6, E7/G, Dm7/G, Dm7/G, G6, Gdim7, Dm7/G, F#dim7/G, G6, F/G.

Chords for measures 13-25: G6, B9, Bb9, A9, Eb9, D9, G7sus, G13 N.C., E7(#9#5), F13.

"Joy to the World! The Lord Is Come" (Words by Isaac Watts/Music by George Frederick Handel)

16 *mf* CHOIR: unison and CONGREGATION

Joy to the world, — the Lord is come! —

16 C⁶ F¹³#¹¹ E^{m7} A⁷(b⁹#⁵) D⁹ G⁹

19 *f* unison
Let earth re - ceive her unison

19 C⁶ G^{m9} C⁹ F⁶ D⁹ G⁷ F⁶ G⁷

22 *mf*
King! Let ev - 'ry —

22 C⁶ E^{b13} A^{b9} D^{m7}_G C⁶₉ B⁷#⁵

heart _____ And

Vocal line for measures 25-27. The melody starts with a half note 'heart' followed by a quarter rest, then a quarter note 'And' with a quarter rest. The music is in a 4/4 time signature.

pre - pare Him room.

Bb13 Am7 Am F# F13 E7(#9#5) Am7 D9

Piano accompaniment for measures 25-27. The right hand features chords: Bb13, Am7, Am/F#, F13, E7(#9#5), Am7, and D9. The left hand provides a bass line with eighth and quarter notes.

heav-en and na - ture sing, And heav-en and na - ture sing,

Vocal line for measures 28-29. The melody consists of eighth notes: 'heav-en and na - ture sing,' followed by a quarter rest, then 'And heav-en and na - ture sing,'.

28 G6 Gdim7 Dm7 G

cues: piano solo

Piano accompaniment for measures 28-29. The right hand has chords: G6, Gdim7, Dm7, and G. The left hand has a bass line. A 'cues: piano solo' instruction is present above the right hand.

And heav - en, and heav - en and

Vocal line for measures 30-32. The melody starts with a quarter rest, then 'And heav - en,' followed by a quarter rest, then 'and heav - en and'.

31 Gb9b5 FM9 Dm7 Em7 Am7 A7#5

Piano accompaniment for measures 30-32. The right hand has chords: Gb9b5, FM9, Dm7, Em7, Am7, and A7#5. The left hand has a bass line.

34 *unison*

na - ture sing!

D⁹ G⁷ N.C. E^b13 A^bM⁹ D⁷(#9#5) D^b9^b5

37 *mf*

unison He rules the world with truth and grace

37 C⁶ F¹³#11 E^m7 A⁷(b9#5) D⁹ G⁹

mf

40 *f* *unison*

And makes the na - tions *unison*

40 C⁶ G^m9 C⁹ F⁶ D⁹ G⁷ G⁷

mf

prove The glo - ries

The vocal line consists of a single note on a whole rest in measure 43, followed by a half note 'p' in measure 44, and a half note 'r' in measure 45.

43 C DbM7 D7 C/E E7#5 Am7 F13

mf

The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The chords are C, DbM7, D7, C/E, E7#5, Am7, and F13.

of And

The vocal line has a whole rest in measure 46, followed by a half note 'f' in measure 47, and a half note 'd' in measure 48.

His righ - teous ness,

46 Em7 Am7 Am F# F13 E7(#9#5) Am7 D9

The piano accompaniment continues with eighth-note bass lines and chords. The chords are Em7, Am7, Am F#, F13, E7(#9#5), Am7, and D9.

won - ders of His love, And won - ders of His love,

The vocal line has a whole rest in measure 49, followed by a half note 'l' in measure 50, and a half note 'l' in measure 51.

49 G6 Gdim7 Dm7/G

The piano accompaniment features eighth-note bass lines and chords. The chords are G6, Gdim7, and Dm7/G.

52 *f*

And — won - ders, and won - ders

This system contains the first two staves of music. The top staff is a vocal line starting with a fermata on a whole note, followed by the lyrics "And — won - ders, and won - ders". The bottom staff is a piano accompaniment with chords and moving lines in both hands.

52

f

mp unison

This system contains the second two staves of music. The top staff is a piano accompaniment with chords and moving lines in both hands. The bottom staff is a vocal line with the lyrics "of His love." and a fermata on a whole note.

55

mp

This system contains the third two staves of music. The top staff is a piano accompaniment with chords and moving lines in both hands. The bottom staff is a vocal line with a fermata on a whole note.

55

mp

This system contains the fourth two staves of music. The top staff is a piano accompaniment with chords and moving lines in both hands. The bottom staff is a vocal line with a fermata on a whole note.

58

26

This system contains the fifth two staves of music. The top staff is a piano accompaniment with chords and moving lines in both hands. The bottom staff is a vocal line with a fermata on a whole note.

58

f

This system contains the sixth two staves of music. The top staff is a piano accompaniment with chords and moving lines in both hands. The bottom staff is a vocal line with a fermata on a whole note.

"Sing We Now of Christmas" (Traditional French Carol/New lyrics by Phil Barfoot and Rebecca J. Peck/Traditional French Carol)

61 *mp*

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

61 Cm G⁹/_D Cm⁷/_{E_b} F⁹ Fm/_D Cm/_G G⁷

mp
(easy swing)

64

here! Hear our grate - ful prais - es

64 Cm B^bsus/_G Cm G⁹/_D Cm⁷/_{E_b} F⁹

unison

67

to the Babe so dear. Sing we No -

unison

Ooo

Ab7

67

Fm/D Cm G7 Cm

70

el, the King is born, No - el!

Ooo

70

G7 Ab7 G7 F Cm Eb G7/D

73

Sing we now of Christ - mas, sing we now No -

unison

73

Cm G9/D Cm7/Eb F9 Fm/D Cm/G G7

76 *f* unison

el!

76 Cm⁶ Dm⁷ Cm Eb F¹³ Ab¹³

f

79

mp

Sing we now of Christ - mas,

79 G⁷_{sus} G⁷(#9#5) Cm F⁺ Cm Cm⁷

mp

82

mp

Let the mu - sic

cel - e - brate the King!

82 F⁺ C Ab C Cm Cm F⁺ C

3

85

ech - o, let the an - thems ring!

85 Cm Cm7 $\frac{F}{C}$ $\frac{A\flat}{C}$ Cm

(Drum fill)

88 *f*

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

88 (opt. Tenor only) *f* $A\flat^7$ N.C. G^7_{sus} $A\flat^7$ N.C.

91 *mf*

el! Sing we now of Christ - mas,

91 *mf* $G^7(\#9\#5)$ (add Basses) Cm G^9 $\frac{Cm^7}{E\flat}$ F9

cel - e - brate the King! Sing we now of
unison

94 Fm D Cm G7 Cm Cm Dm B

Christ - mas, cel - e - brate the King!

97 Cm Bb Cm A Fm Ab Fm Cm G7 Cm Fm D

God

100 Fm6 G Cm A7b9 BbM7 Gm E7b9 A7sus

“God Rest Ye Merry, Gentlemen” (Traditional/Modified lyrics by Phil Barfoot and Rebecca J. Peck)

103

rest ye mer - ry, gen - tle - men, let noth - ing you dis -

103 Dm N.C.
(Hi-hat continues)

106

may. Re - mem - ber, Christ our Sav - ior was

106 A7(#9#5) Dm13 N.C.
(Drum fill) (Hi-hat continues)

109

unison

born on Christ - mas Day to save us all from

109

Am7 F#dim7

Gm7

BbM7 C Edim7

112

Sa - tan's pow'r when we were gone a - stray. O

112

FM7

F13b9

BbM7

E7b9

Bb9b5

Bb9

G13

G7#5

Bb C

C7b9

115

tid - ings of com - fort and joy, com-fort and

115

FM7

D7b9

Gm9

A7(b9#5)

A7b9

Dm

N.C.

G9

118 *unison*

joy! O tid - ings of com - fort and

unison

118

Gm7 N.C. C9 FM7 Gm7 Am7 BbM7 A7(#9#5)

121 **29**

joy! Now to the Lord sing

121

Dm6 Am F# B7#5 Em N.C.

(Hi-hat continues)

124

prais - es, all you with - in this place. And

124

B7(#9#5)

(Drum fill)

127

with true love and broth - er - hood, come cel - e - brate His

127 Em¹³ N.C.

(Hi-hat continues)

130

unison

grace. This ho - ly Child of Christ - mas, may unison

130

Bm⁷ G#dim⁷ Am⁷ CM⁷ D^{7b9} GM⁷ Am⁷ B^{7#5}

133

each one seek His face. O tid - ings of

133 Em⁷ A^{13#11} Am⁷ D^{7b9} GM⁷ E^{7b9}

136

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

136

Am⁹ B7(b9#5) B7b9 Em N.C. A⁹ Am⁷/_D N.C. D⁹

139

tid - ings of com - fort and joy!

unison

139

G Am⁷ Bm⁷ CM⁷ B7(#9#5) Em D⁶

142

slight rit. *rit.*

142

CM⁷ Bm⁷ Gm⁷ 3 Gm⁷/_C

slight rit. *rit.* (opt. trill chord on bts. 3 and 4)

30

"Go, Tell It on the Mountain" (Words by John W. Work, Jr./Music: Spiritual)

Medium swing $\text{♩} = 112$ $\text{♪} = \text{♪}^3$

145

Go, tell it on the

145

N.C. Gm^7 BbM^7 $\text{C}^7\text{b}9$ F^6 Gm^9

Medium swing

ff

Snare/floor tom

148

moun - tain, O - ver the hills and ev - 'ry - where;

148 Am^7 Dm^7 Ab^{13} Gm^7 Bb^7 C^9 F^6 F^6 BbM^7 Gm^7

The image shows a musical score for the song "Go, Tell It on the Mountain". It consists of three systems of music. The first system (measures 145-147) features a vocal line and a piano accompaniment. The piano part includes a snare/floor tom pattern in the bass clef, consisting of groups of three eighth notes. The second system (measures 148-150) continues the vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the bass clef. Chord symbols are provided above the piano staves. A large watermark "FOR PREVIEW ONLY - Copying Prohibited" is overlaid diagonally across the page.

151

Go, tell it on the moun - tain That Je - sus Christ is

151

F⁶₉ Gm⁹ Am⁷ Dm Ab⁹ G⁹ C⁹

154

born. Go, tell it on the moun - tain,

154

F⁶₉ Am⁷/_D G⁶₉ Am⁹ Bm⁷ Em⁷ Bb¹³

157

O - ver the hills and ev - 'ry - where; Go, tell it on the

157

Am⁷ C_D D⁹ G⁶ G_B CM⁷ Am⁷/_D G⁶₉ Am⁹

160

moun - tain That Je - sus Christ_ is born, that

160 Bm⁷ Em Bb⁹ A⁹ D⁹ G⁶ Bb⁹

163

Je - sus Christ_ is born, that Je - sus

163 A⁹ D⁹ G⁶ E⁷(#9#5) A⁹

166

Christ is born!

166

Am7/D G9 G9/F C/E Eb7 Am7/D N.C. Am7

170

CHOIR only

Yeah!

170

Ab7(b5) G9

(ad lib)

(includes Children's Choir or Solo)

Infant Holy, Infant Lowly

includes **Infant Holy, Infant Lowly;**
Away in a Manger;
and The First Noel

Arranged by Bradley Knight

31 *Tenderly* ♩ = 67

"Infant Holy, Infant Lowly" (Polish Carol/New lyrics by Phil Barfoot and Rebecca J. Peck/Music: Polish Carol)

CHOIR and CONGREGATION *p*

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef, both in 3/4 time. The vocal line begins with a whole rest for three measures, followed by a half note G4 and a quarter note A4. The piano accompaniment starts with a whole rest for three measures, then plays a series of chords: C2, F, Am7, and F2.

The second system continues the piano accompaniment from the first system. It features a treble clef with chords and a bass clef with a single note. The chords are C2, F, Am7, and F2, corresponding to the lyrics 'In-fant'.

The third system contains the vocal line and piano accompaniment. The vocal line starts at measure 5 with the lyrics 'ho - ly, In - fant low - ly, For His bed a cat - tle'. The piano accompaniment provides harmonic support with chords C, G, and F.

The fourth system continues the piano accompaniment for the vocal line. It features a treble clef with chords and a bass clef with a single note. The chords are C, G, and F, corresponding to the lyrics 'ho - ly, In - fant low - ly, For His bed a cat - tle'.

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8

stall; Ox - en low - ing, Lit - tle know - ing Christ, the

8 C Am⁷ G/B

11

Babe, is Lord of all. Hope of glo - ry, won - drous

11 F² Gsus C F D/F[#]

14

sto - ry, heav - en's prom - ise, God is with us. Christ, the

14 G E/G[#] Am F Gsus G

17

Babe, is Lord of all. Christ, the Babe, is Lord of

17 C E G# Am C E F G

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves show the lyrics 'Babe, is Lord of all. Christ, the Babe, is Lord of'. The piano accompaniment features a treble and bass clef with various chords and melodic lines. Chord symbols C, E, G#, Am, C, E, F, and G are placed above the piano staff.

“Away in a Manger” (Words by John Thomas McFarland/Music by James R. Murray)

CHILDREN'S CHOIR or CHILD'S SOLO

20 **32** *accel.* *mp*

Be

accel.

all.

20 C Am7 Fm9 Bb7sus

accel.

Detailed description: This system continues the musical score. It includes a vocal staff with a measure rest and a circled number '32'. Below the vocal staff are two piano staves. The piano accompaniment includes chord symbols C, Am7, Fm9, and Bb7sus. Performance markings include 'accel.', 'mp', and 'all.'.

Slightly faster ♩ = 68

24

near me, Lord Je - sus, I ask Thee to

CHOIR

Ooo

24

mp Slightly faster

27

stay Close by me for - ev - er, and

unison

Ooo

27

E^b

E^b/sus
F

B^b
D

30

love me, I pray; Bless all the dear

Ooo Ooo

A \flat 2

Cm7

B \flat /
D

E \flat

30

33

chil - dren in Thy ten - der care, And

Cm7

A \flat

E \flat /
G

33

36

Vocal line for measures 36-38. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The lyrics are: fit us for heav - en to live with Thee.

fit us for heav - en to live with Thee

Piano accompaniment for measures 36-38. The right hand plays a sustained chord of Fm7. The left hand plays a bass line with notes: F2, C3, F3, C4, F4, C5, F5.

Ooo

Piano accompaniment for measures 36-38. The right hand plays a sustained chord of Bb/D. The left hand plays a bass line with notes: F2, C3, F3, C4, F4, C5, F5.

36

Fm7

Bb/D

Cm7

Ab6

Bb

Piano accompaniment for measures 36-38. The right hand plays a bass line with notes: F3, C4, F4, C5, F5. The left hand plays a bass line with notes: F2, C3, F3, C4, F4, C5, F5.

39

33

Vocal line for measure 39. The melody consists of a dotted quarter note G4 followed by a half note A4. The lyrics are: there.

there.

Piano accompaniment for measure 39. The right hand and left hand both play a sustained chord of Cb.

39

Cb

Cb/Bbb

Ab7sus

Piano accompaniment for measure 39. The right hand plays a bass line with notes: Cb3, Eb3, Ab3, Cb4. The left hand plays a bass line with notes: Cb2, Eb2, Ab2, Cb3.

"The First Noel" (Traditional English Carol)
CHOIR and CONGREGATION

42 *rit.* *f* *Slightly slower* ♩ = 67

No - el, No - el, No -

42 *rit.* *f* *Slightly slower*

*Ab*7sus *Db* *Fm*7

45 el, No - el! Born is the

45 *rit.* *f* *Slightly slower*

*G*b *Db* *Ab* *B*bm *G*b

48

King of Is - ra - el. No -

48

Db F Gb Ab Ebm11 Ab7sus Db F/A

51

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

51

Bbm Fm7 Gb

54

el! Born is the King of

54

Db F Ab C Bbm Gb Db F Gb Ab

rit.

57

Is - ra - el. In - fant

Ebm11 Ab⁷ sus Bbsus Bb

rit.

57

a tempo

60

ho - ly, In - fant low - ly, let us cel - e - brate His

Eb Bb Eb Ab² Bbsus

a tempo

60

birth. Came to save us from the dark - ness, came to

63

Eb Bb D Cm⁷ Bb D Eb

63

66

bring us peace on earth. Hope of glory, wondrous
(Tenors only)

Ab² B^bsus Eb E^b/_G A^b F/A

66

69

sto - ry, heav - en's prom - ise, God is with us!

(add Basses)

69 B^b G/B Cm B^bsus B^bsus/C

72

Christ, the Babe, is Lord of all! Christ, the

72 $E\flat D$ $E\flat/B\flat$ $A\flat$ $E\flat/G$ $A\flat$ G^7/B Cm

75

Babe, is Lord of all!

75 Fm^9 $B\flat sus$ $E\flat$ $E\flat/D$ $E\flat/C$ $E\flat/B\flat$ F/A $A\flat m^6$ $A\flat m(M^7)$

ff

CHOIR only

ff unison

a tempo

78

35

rit.

Hope of glo - ry, won-drous

Gm7 Cm7 Fm9 Bb Gm7 C C Bb F A Bb G B

78

rit.

a tempo

81

sto - ry, heav-en's prom - ise, God is with us!

81

C A Dm Csus N.C.

84

Christ the King, Christ the

84

F A Bb2

87

King, Christ the King is

87

F/C Bb/D F/C Bb F/A Bb

90

Lord of all,

mp unison

unison

90

F/C Bb/C Csus F

mp

93

Lord of all,

p

93

F/Bb Dm7 F/Bb F

97 *rit.*

Lord of

97 *F* *B \flat* *Dm7* *B \flat* *3* *rit.*

100 *all.*

100 *N.C.* *F* *p*

Mary Had a Baby

with Tell It!

Words and Music by
PHIL BARFOOT
 and **REBECCA J. PECK**
 Arranged by Bradley Knight

36 Blues feel ♩ = 88

mp

(piano may ad lib arpeggios after each chord is struck)

4

Half-time shuffle ♩ = 126

mp

8

The musical score is written for piano in 4/4 time. It begins with a blues feel at 88 bpm. The first system (measures 1-3) features a treble clef with a melody of eighth notes and triplets, and a bass clef with a simple accompaniment. Chords are indicated as A7b5, Ab9, and F7b9. The second system (measures 4-7) transitions to a half-time shuffle at 126 bpm. The treble clef has sustained chords and arpeggios, while the bass clef has a steady eighth-note accompaniment. Chords are Ab/Bb, Eb7, Ab13, F7(b9#5), Ab/Bb, and Eb7. The score includes dynamic markings like *mp* and performance instructions such as *(piano may ad lib arpeggios after each chord is struck)*.

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11

37

SOLO *mf*

Mar-

Musical notation for the first system, including vocal line and piano accompaniment. The vocal line has a whole rest for the first two measures and a quarter note in the third measure. The piano accompaniment has whole rests for the first two measures and a quarter note in the third measure.

11

G^b/*C* *A^b13* *A^b*/*B^b* N.C.

f

Musical notation for the second system, including piano accompaniment. The right hand has chords and a melodic line, while the left hand has a bass line. A dynamic marking of *f* is present.

14

- y had a ba - by and she laid Him in a man - ger. Good_

CHOIR *mp*

Good_

Musical notation for the third system, including vocal line and piano accompaniment. The vocal line has a melodic line with lyrics. The piano accompaniment has whole rests for the first two measures and a quarter note in the third measure.

14

E^b7

E^bm7

Musical notation for the fourth system, including piano accompaniment. The right hand has chords and a melodic line, while the left hand has a bass line. Chord markings *E^b7* and *E^bm7* are present.

16

— news: a Sav - ior is born this day. Like

— news: a Sav - ior is born this day.

This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat).

16

E \flat 7 Fm7 F \sharp dim7 E \flat 7/G A \flat 7

This system shows the piano accompaniment for the first system, with a grand staff (treble and bass clefs). Chord symbols are written above the treble staff: E \flat 7, Fm7, F \sharp dim7, E \flat 7/G, and A \flat 7.

18

the an - gel said it, she named — the ba - by Je - sus. He —

He —

This system contains the second two staves of music. The top staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The key signature has two flats.

18

A \flat 9

This system shows the piano accompaniment for the second system, with a grand staff. A chord symbol A \flat 9 is written above the treble staff.

20

— came to free us and to make a way. Won -

— came to free us and to make a way. Won -

mf

This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in bass clef. The lyrics are: "— came to free us and to make a way. Won -". The piano part features a steady bass line with chords in the right hand.

20

G^b *A^b13* *E^bm* *A^b* *B^b* *C^b7*

This block shows the piano accompaniment for the first system. It includes the treble and bass clefs. Chord symbols are placed above the right-hand staff: G^b, A^b13, E^bm, A^b, B^b, and C^b7. The piano part provides harmonic support for the vocal lines.

22

- der - ful Coun - se - lor, Ev - er - last - ing Fa - ther, with -

- der - ful Coun - se - lor, Ev - er - last - ing Fa - ther, with -

f

This system contains the second two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of two flats. The piano accompaniment is in bass clef. The lyrics are: "- der - ful Coun - se - lor, Ev - er - last - ing Fa - ther, with -". The piano part continues with a steady bass line and chords in the right hand.

22

D^b7

3

This block shows the piano accompaniment for the second system. It includes the treble and bass clefs. A chord symbol D^b7 is placed above the right-hand staff. A triplet of eighth notes is marked with a '3' above it. The piano part provides harmonic support for the vocal lines.

24

the shep - herds we pro - claim, Mar -

the shep - herds we pro - claim, Mar -

the shep - herds we pro - claim, Mar -

24

E_b/B_b G^7/B Cm

26

- y had a ba - by; let the whole world give Him the praise. *unison*

- y had a ba - by; let the whole world give Him the praise. *unison*

26

$F7b9$ A_b/B_b

28

Musical notation for measures 28-30. The vocal line consists of a single note (G4) held across three measures. The piano accompaniment features a simple harmonic pattern in the right hand and a bass line in the left hand.

28

E \flat 7

C7(#9**b**5)

mf

Piano accompaniment for measures 28-30. The right hand plays chords and moving lines, while the left hand provides a steady bass line. The dynamic marking is *mf*.

31

SOLO

Vocal line for measures 31-32. The lyrics are "See Him ly - ing on". The melody is simple and follows the natural inflection of the words.

31

F7(**b**9#5)

B \sharp 13

B \flat 7(#9#5)

E \flat 7

N.C.

Piano accompaniment for measures 31-32. The right hand plays chords corresponding to the solo section, while the left hand provides a simple bass line. The dynamic marking is *mf*.

33

3

Vocal line for measures 33-34. The lyrics are "the hay, ti - ny, meek, and mild." The melody is simple and follows the natural inflection of the words.

33

D \flat 9

D9

E \flat 7

mf

Piano accompaniment for measures 33-34. The right hand plays chords corresponding to the solo section, while the left hand provides a simple bass line. The dynamic marking is *mf*.

35



A13

Ab9

35

38

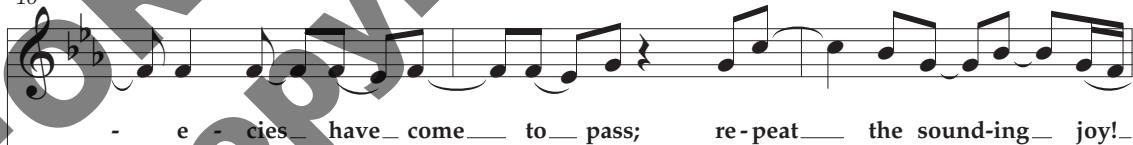


Eb7

F7

38

40



Bb

Bdim7

Cm

40

43



Our re-demp - tion here at last in Mar-

43

A \flat 7

E \flat / \flat N.C.

A13

A \flat 9

N.C.

A dim7



46

39



- y's lit-tle ba - by boy. Mar - y had a ba-by and she

46

E \flat / \flat N.C.

C7

D \flat 7

D7

E \flat 7



49



laid Him in a man - ger. Good news: a Sav-ior is born this day. Like

CHOIR *mf*



Good news: a Sav-ior is born this day.



49

E \flat m7

E \flat 7

Fm7

F \sharp dim7

G \flat 7

A \flat 7



52

the an - gel said it, she named — the ba - by Je - sus. He —

He —

52

Ab9

54

— came to free us and to make a — way. Won -

— came to free us and to make a way. Won -

54

G^b A^b13 E^bm B^b A^b B^b C^b7

56

f

- der - ful Coun - se - lor, Ev - er - last - ing Fa - ther, with_

- der - ful Coun - se - lor, Ev - er - last - ing Fa - ther, with_

56

D \flat 7

58

the shep - herds we pro - claim, Mar -

the shep - herds we pro - claim, Mar -

58

E \flat
B \flat

G \flat
B

Cm

60

- y had a ba - by; let the whole world give Him the praise...
unison

- y had a ba - by; let the whole world give Him the praise...
unison

Two vocal staves in G minor (one treble, one bass clef) with lyrics. The melody is in unison. The first staff has a fermata over the final note.

60

F7b9 3 Ab Bb

Piano accompaniment for measures 60-61. Measure 60 features a fermata over a chord. Measure 61 has a triplet of eighth notes. Chords are labeled F7b9, Ab, and Bb.

62

40

Vocal staves for measures 62-63. Measure 62 has a fermata. Measure 63 contains a whole rest. A circled number '40' is in the right margin.

62

Eb7 E7 C#7#5

mf *f*

Piano accompaniment for measures 62-64. Measure 62 starts with a mezzo-forte (*mf*) dynamic. Measure 64 ends with a forte (*f*) dynamic. Chords Eb7, E7, and C#7#5 are indicated.

65

SOLO

Shep - herds heard the joy -

F#7(b9#5) C13 B7(#9#5) E7 N.C.

65

Piano accompaniment for measures 65-66. The right hand features chords and moving lines, while the left hand provides a bass line. The key signature is three sharps (F#, C#, G#).

67

- ful news on that si - lent night.

D9 Eb9 E7

67

mf

Piano accompaniment for measures 67-68. The right hand has a melodic line with a triplet in measure 68. The left hand has a bass line. The key signature is three sharps.

69

They ran to Beth - le - hem.

Bb13 A9

69

Piano accompaniment for measures 69-70. The right hand has chords and a melodic line. The left hand has a bass line. The key signature is three sharps.

71

— to view the hope of all man - kind.

71

Piano accompaniment for measures 71-72, featuring chords and a bass line.

73

They bowed to wor - ship and

73

E7 F#7 B

Piano accompaniment for measures 73-74, including chord symbols E7, F#7, and B.

75

a - dore in true hu - mil - i - ty. The King

75

B#dim7 C#m A7

Piano accompaniment for measures 75-77, including chord symbols B#dim7, C#m, and A7, and triplets.

78

of kings and Lord of lords, the might -

78

E/B N.C. A#13 A9 N.C. A#dim7

Piano accompaniment for measures 78-79, including chord symbols E/B, N.C., A#13, A9, N.C., and A#dim7, and a forte (f) dynamic marking.

80

41

- y, might - y Prince of peace! — Mar -

CHOIR *f*

Mar -

Mar -

E/B

N.C.

C#7

D7

D#7

E7

80

Piano accompaniment for measures 80-81.

82

- y had a ba - by and she laid Him in a man - ger. Good_

- y had a ba - by and she laid Him in a man - ger. Good_

- y had a ba - by and she laid Him in a man - ger. Good_

E7

Em7

82

Piano accompaniment for measures 82-83.

84

— news: a Sav - ior is born this day. Like

— news: a Sav - ior is born this day.

84

E7 F#m7 Gdim7 E7/G# A7

86

the an - gel said it, she named — the ba - by Je - sus. He —

He —

86

A9

88

— came to free us and to make a way. Won -

— came to free us and to make a way. Won -

88

G G# A13 Em B A B C7

90

- der - ful Coun - se - lor, Ev - er - last - ing Fa - ther, with -

- der - ful Coun - se - lor, Ev - er - last - ing Fa - ther, with -

90

D7

92

— the shep-herds we pro-claim, — Mar -

— the shep-herds we pro-claim, — Mar -

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The lyrics are: "— the shep-herds we pro-claim, — Mar -".

92

E/B G#7/B# C#m

Detailed description: This system shows the piano accompaniment for the first system. It includes a treble clef staff with chords and a bass clef staff with a bass line. Chord symbols E/B, G#7/B#, and C#m are placed above the treble staff.

94

- y had a ba-by; let the whole world give Him the praise...
unison

- y had a ba-by; let the whole world give Him the praise...

Detailed description: This system contains the second two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps. The piano accompaniment is in bass clef. The lyrics are: "- y had a ba-by; let the whole world give Him the praise... unison" and "- y had a ba-by; let the whole world give Him the praise...".

94

F#7/b9 A/B

Detailed description: This system shows the piano accompaniment for the second system. It includes a treble clef staff with chords and a bass clef staff with a bass line. Chord symbols F#7/b9 and A/B are placed above the treble staff. A fermata is present over a note in the bass line, and a '3' indicates a triplet.

42

"Tell It!" (Words and Music by Phil Barfoot and Rebecca J. Peck)

96

Tell it to your neigh - bor;

Tell it to your neigh - bor;
(Tenors only)

96 E7 3 3 C#7 D7 D#7 E7 N.C.

99

tell it to your friend. All a - round the world, the sto -

tell it to your friend. All a - round the world, the sto -

(add Basses)

99 E7 N.C. F#9 B7 N.C. E G#

101

- ry nev - er ends. Tell 'em 'bout a ba - by;

unison

- ry nev - er ends. Tell 'em 'bout a ba - by;

(Tenors only)

101

A E/B A/B E7 N.C.

103

tell 'em why He came. Came to bring sal - va - tion,

tell 'em why He came. Came to bring sal - va - tion,

(add Basses)

E N.C. E F#m7 Gdim7 E/G# N.C. A

105

Je - sus is His name. Tell it to your neigh - bor;
unison

Je - sus is His name. Tell it to your neigh - bor;
(Tenors only)

105

C⁹ A/B E 3 E

107

tell it to your friend. All a - round the world, the sto -

tell it to your friend. All a - round the world, the sto -

(add Bases)

107

F^{#7} B⁷ 3

109

- ry nev - er ends. Tell 'em 'bout a ba - by;

unison

- ry nev - er ends. Tell 'em 'bout a ba - by;

(Tenors only)

109

E G# A E/B A/B 3 E

43

111

tell 'em why He came. Came to bring sal - va - tion,

tell 'em why He came. Came to bring sal - va - tion,

(add Basses)

111

E F#m7 Gdim7 E G# A

113

Je - sus is His name. Go, tell it on the

Je - sus is His name. Go, tell it on the

113

C⁹ A/B E 3 N.C.

115

(slide)

♩ (Reprise: solo may sing melody)

moun - tain!

moun - tain! Mar - y had a ba - by and she

115

E⁷ E^{b7} E⁷ F⁷ F⁷

117

Good news: a Sav - ior is
 laid Him in a man - ger. Good news: a Sav - ior is

117

Fm7

119

born this day. Like the an - gel said it, she named
 born this day.

119

F7 Gm7 Abdim7 F7/A Bb7

121



— the ba - by Je - sus. He — came to free us and to

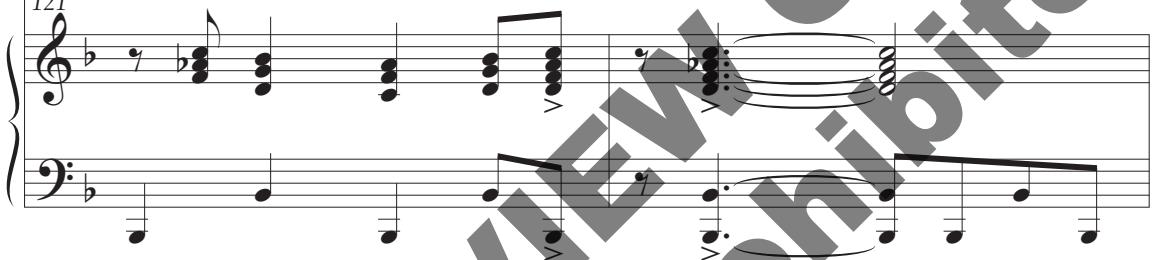


He — came to free us and to



121

Bb⁹



123



make a way. Won - der - ful Coun - se - lor, ev -

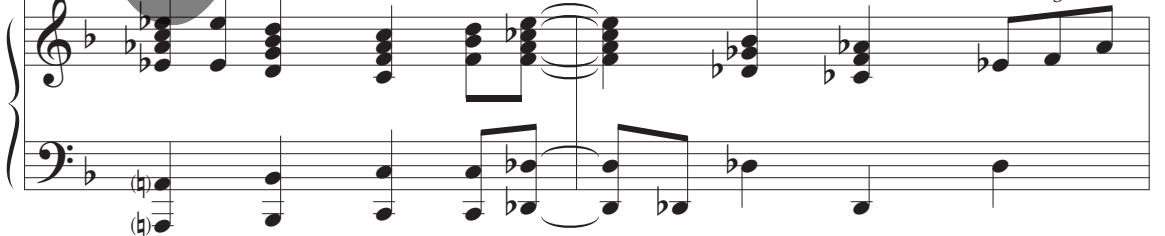


make a way. Won - der - ful Coun - se - lor, ev -



A^b Bb¹³ Fm Bb C Db⁷

123



125

- er - last - ing Fa - ther, with the shep - herds we pro - claim,

- er - last - ing Fa - ther, with the shep - herds we pro - claim,

125 Eb7 F/C A7/C#

127

Mar - y had a ba - by; let the

Mar - y had a ba - by; let the

127 Dm G7b9

3 3

129

Musical staff for voice, measure 129. The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note Bb4, and a half note C5. The lyrics "whole world give Him the praise." are written below the staff.

whole world give Him the praise.

Musical staff for voice, measure 130. The melody continues with a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4. The lyrics "whole world give Him the praise." are written below the staff.

whole world give Him the praise.

Musical staff for bass, measure 129. The bass line starts with a quarter rest, followed by a quarter note G3, a quarter note F3, a quarter note E3, and a half note D3. The lyrics "whole world give Him the praise." are written below the staff.

Piano accompaniment for measures 129-130. The right hand features chords and triplets. Chords are labeled as Bb/C, F7, Eb13, and D7. The left hand provides a steady bass line. A large watermark "FOR PREVIEW ONLY" is overlaid on the page.

131

Musical staff for voice, measure 131. The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note Bb4, and a half note C5. The lyrics "Mar - y had a ba - by; let the" are written below the staff.

Mar - y had a ba - by; let the

Musical staff for voice, measure 132. The melody continues with a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4. The lyrics "Mar - y had a ba - by; let the" are written below the staff.

Mar - y had a ba - by; let the

Musical staff for bass, measure 131. The bass line starts with a quarter rest, followed by a quarter note G3, a quarter note F3, a quarter note E3, and a half note D3. The lyrics "Mar - y had a ba - by; let the" are written below the staff.

Piano accompaniment for measures 131-132. The right hand features chords and triplets. Chords are labeled as D7(#9) and G7b9. The left hand provides a steady bass line. A large watermark "FOR PREVIEW ONLY" is overlaid on the page.

133

Musical staff for vocal line, measure 133. The staff contains a single note followed by a quarter rest, then a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note.

whole world give Him the praise. _____

Musical staff for vocal line, measure 134. The staff contains a quarter note, and a quarter note.

whole world give Him the praise, _____ give Him the praise!_

Musical staff for piano accompaniment, measure 133. The staff contains a bass clef, a flat key signature, and a 7/8 time signature. It features a series of chords and eighth notes.

Musical staff for piano accompaniment, measure 134. The staff contains a treble clef and a bass clef. It features chords and eighth notes. Chord symbols Bb , C , $F7$, $Eb13$, and $D7$ are placed above the staff. Triplet markings '3' are present under the eighth notes.

135

Musical staff for vocal line, measure 135. The staff contains a quarter rest, a quarter note, and a quarter note.

Mar - y had a ba - by; let the
rit.

Musical staff for piano accompaniment, measure 135. The staff contains a treble clef and a bass clef. It features chords and eighth notes. The text *rit.* and *(even 8ths)* is written above the staff.

135

Musical staff for piano accompaniment, measure 135. The staff contains a treble clef and a bass clef. It features chords and eighth notes. The text *rit.* and *(even 8ths)* is written above the staff. A chord symbol $G7b9$ is placed above the staff.

137

whole world *(even 8ths)* SOLOIST *may ad lib*

Give Him the praise, the

137 *Gm7* *C* *Bb7* *Bb7* *D* *Eb13* *E13*

44

139

Fine

praise!

141

Reprise

D.S. al Fine
(to meas. 116)

CHOIR *f*
Mar -

D.S. al Fine
(to meas. 116)

139

F13 *N.C.*
(ad lib)

141

Eb7 *E7* *F7*
(Drum fill)

for Choir and Congregation

Nativity Celebration

includes **Angels, from the Realms of Glory;**
O Come, All Ye Faithful;
O Little Town of Bethlehem;
 and **Silent Night, Holy Night**

Arranged by Bradley Knight

45 *Majestically* ♩ = 94
 G

"Angels, from the Realms of Glory" (Words by James Montgomery/Music by Henry T. Smart)

CHOIR only ff

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7

come and wor - ship, Wor - ship Christ, the

7

E7 N.C. Am Asus C B Am Bb N.C.

10

Joyfully ♩ = 102

(Opt. alternate alto notes) *rit.* unison

new - born King!

unison

10

(Brass cues) *rit.*

Joyfully

C Dm Ab Bb

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124 "O Come, All Ye Faithful" (Latin hymn; ascribed to John Francis Wade; tr. Frederick Oakeley/
 Music by John Francis Wade)

add CONGREGATION

rit.

f

A little slower ♩ = 96

14

O come, all ye faith - ful, —

14

rit. ***f*** *A little slower*

17

joy - ful and tri - um - phant; O come — ye, O

17

$\frac{G}{B}$ $CM7$ C $\frac{G}{D}$ D $B7\#5$ Em $\frac{D}{F\#}$ $\frac{A}{G}$

20

come ye to Beth - le - hem!

20

$\frac{D}{F\#}$ $\frac{A7}{E}$ D G $\frac{D}{A}$ A $Dsus$ $\frac{D}{C}$

23

Come and be - hold Him, born the King of

Dm B E7#5 E7 Am B7b9 Em G A A7

26 *unison* *mp*

an - gels! O come, let us a -

unison

26 D C D D D *mp*

29 *mf* *f*

dore Him! O come, let us a - dore Him! O

29 G(#5) Em Ddim7 D E7 *mf*

32

come, let us a - dore Him, Christ the

Am G/B C A7/C# D D#dim7 Em/D C G/D D N.C.

35

Lord!

rit.

35 G E

rit. mf

38

47

N.C.

Slowing p rit.

NARRATOR 1 (Male): "And it came to pass in those days, that there went out a decree from Caesar Augustus that all the world should be taxed. And all went to be taxed, every one into his own city.

NARRATOR 2 (Female): "And Joseph also went up from Galilee, out of the city of Nazareth, into Judaea, unto the city of David, which is called Bethlehem, . . . to be taxed with Mary his espoused wife, being great with child.

NARRATOR 1 (Male): "And so it was, that, while they were there, the days were accomplished that she should be delivered. And she brought forth her firstborn son, and wrapped him in swaddling clothes, and laid him in a manger; because there was no room for them in the inn."
(Luke 2:1,3-7, KJV)

NARRATOR 1: "And it came to pass . . ."

41 *Mysteriously* ♩ = 71 A(no3) Dm(M7) Dm6
A A

NARRATOR 2: "And Joseph also . . ."

45 F G/F A/E

48 E♭/B♭ Abm(M7) Abm6
E♭ E♭

NARRATOR 1 (Male): "And so it was, . . ."

Faster

51 A♭ B♭/A♭ A♭ B♭/A♭

Slower

54 $A\flat m7$ $D\flat / A\flat$ $A\flat m7$ $D\flat / A\flat$ $E\flat / B\flat$ $C7\flat9 / B\flat$

48 "O Little Town of Bethlehem" (Words by Phillips Brooks/Music by Lewis H. Redner)

57 *rit.* *p* *More motion* ♩ = 82

O lit - tle town of

57 $A\flat M7 / B\flat$ $Fm7$ $A\flat / B\flat$ $B\flat$ $A\flat / B\flat$ $A\flat M7 / B\flat$ $E\flat$ $C7(b9b5)$ $C7b9$

rit. *p* *More motion*

60 Beth - le - hem, How still we see thee lie. A -

60 Fm^2 Fm $Fm / A\flat$ $E\flat / B\flat$ $B\flat7sus$ $B\flat7$ $E\flat$

63 *rit.* *a tempo* *rit.*

bove thy deep and dream - less sleep The si - lent stars go

63 Eb DbM7/Eb Eb7b9 Cm7/Eb Fm Eb Fm Ab Eb/Bb AbM7/Bb

rit. *a tempo* *rit.*

66 **49** *a tempo* NARRATOR 1: "And there were..."

by...

(Opt. Bass cues)

66 Eb2 Eb

a tempo

Red. *

NARRATOR 1 (Male): "And there were in the same country shepherds abiding in the field, keeping watch over their flock by night.

NARRATOR 2 (Female): "And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid. And the angel said unto them, 'Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord. And this shall be a sign unto you; Ye shall find the babe wrapped in swaddling clothes, lying in a manger.'"

(Luke 2:8-12, KJV)

NARRATOR 2: "And, lo, the angel . . ."

69 Bm^6 D G D Cm

accel. *rit.*

72 *Heavenly* $\text{♩} = 81$

A E A

76 B D A E^7sus E^{13} E^7

rit. *rit.*

50

"Silent Night, Holy Night" (Words by Joseph Mohr; tr. st. 1, John Freeman Young/
Music by Franz Grüber)

80 *p* *Sweetly* $\text{♩} = 78$

Si - lent night, ho - ly

80 A Bm^9 $C\#m^7$

Sweetly

83

night, All is calm,

83

E F# F#7b9 Bm Bsus C# Bm D E9

86

all is bright Round you

rit. *a tempo*

86

D/A E/A A Eb%5 DM7

rit. *a tempo*

89

vir - gin moth - er and child!

89

Bm9 D/E AM7 F#m

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Ho - ly — In - fant so ten - der and

92 DM7 G#7b9 Em
G

95 *rit.* Sleep *a tempo* in heav - en - ly
mild, — Sleep in heav - en - ly

95 F#7sus F#7b9 Bm Bm6
C# C#7b9

98 peace, *rit.* *a tempo*
unison

98 F#m Bm11 A
E

101 *rit.* *Quicker* ♩ = 108

heav - en - ly peace.

rit. *Quicker*

D E E7 A

NARRATOR 2: "And suddenly there ..."

104 *mf*

A 3 3 3 B A 3 3 3 A 3 3 3

mf

107

B A C G D/G

3 3 3 3 3 3

NARRATOR 2 (Female): "And suddenly there was with the angel a multitude of the heavenly host praising God, and saying, 'Glory to God in the highest, and on earth peace, good will toward men.'

NARRATOR 1 (Male): "And it came to pass, as the angels were gone away from them into heaven, the shepherds said to one another, 'Let us now go even unto Bethlehem, and see this thing which is come to pass, which the Lord hath made known unto us.'" (Luke 2:13-15, KJV)

NARRATOR 1: "And it came to..."

110

C
G

D
G

B \flat
F

113

F

D \flat
F

A \flat
F

116

52

D \flat
F

E \flat
F

D \flat
F

E \flat
F

D \flat
F

F

rit.

"O Come, All Ye Faithful" (Latin hymn; ascribed to John Francis Wade; tr. Frederick Oakeley/
Music by John Francis Wade)

Marchlike ♩ = 100

118

ff

Sing, choirs of an - gels, sing in ex - ul -

118

B \flat

B \flat
D

B \flat

F
A

F
G

F
E \flat

B \flat
D

E \flat M \flat ⁹

C \flat
E \flat

ff

121

ta - tion; O sing, all ye *cit - i - zens of

121

Bb F D7#5 Gm D A Gm F C Bb F C Bb C

124

heav'n a - bove. Glo - ry to

124

F C C Fsus F Bb $Bbsus$ Bb

127

God, all glo - ry in the high - est. O

mp

127

Eb Bb Bb Bb F Bb Cm D7 Bbm C7 F Eb Db

*Original lyric is "bright hosts."

136

130

come, let us a - dore Him!

mf

O come, let us a -

130

Bb/*F* *Bb*/*F*

133

f *slight rit.*

O come, let us a - dore Him,

dore Him!

133

E/*G* *G7* *Cm* *D7* *Gm* *Ebm*/*C*

slight rit.

136

a tempo

Christ the Lord!

53

136

Bb/*F* *Fsus* *F* *N.C.* *Bb*

a tempo

NARRATOR 2 (Female): "And they came with haste, and found Mary, and Joseph, and the babe lying in a manger. And when they had seen it, they made known abroad the saying which was told them concerning this child. And all they that heard it wondered at those things which were told them by the shepherds.

NARRATOR 1 (Male): "And the shepherds returned, glorifying and praising God for all the things that they had heard and seen." (Luke 2:16-18,20, KJV)

NARRATOR 2: "And they came . . ."

139 B \flat (no3)

Musical notation for measures 139-141. Bass clef, B-flat key signature. The right hand is mostly rests. The left hand plays a rhythmic pattern of eighth notes. The instruction "Low march feel" is written in the right hand staff.

142

Musical notation for measures 142-144. Bass clef, B-flat key signature. The right hand has a melodic line with a fermata. The left hand continues the rhythmic pattern. Chord markings G \flat /B \flat and A \flat /B \flat are present above the right hand staff.

NARRATOR 1: "And the shepherds . . ."

145

Musical notation for measures 145-147. Treble clef, B-flat key signature. The right hand has a melodic line with a fermata. The left hand continues the rhythmic pattern. Chord markings G \flat , D \flat /G \flat , and E \flat /G \flat are present above the right hand staff.

54

148

Musical notation for measures 148-150. Treble clef, B-flat key signature. The right hand has a melodic line with a fermata. The left hand continues the rhythmic pattern. Chord markings F \sharp sus and C \flat /F are present above the right hand staff. The instruction "rit." is written below the right hand staff.

"Angels, from the Realms of Glory"

151

f a tempo

An - gels, from the realms of glo - ry, Wing your flight o'er

151

f a tempo

f a tempo

B \flat A B \flat G B \flat F E \flat M 9 E \flat M 9 D Cm11 F sus E \flat E \flat F E \flat G B \flat

154

all the earth; Ye who sang cre - a - tion's sto - ry

154

F A F G F E \flat B \flat D Cm B \flat F B \flat B \flat A B \flat G B \flat F E \flat M 9 Cm11 B \flat D D7

157

Now pro - claim Mes - si - ah's birth: Come and wor - ship!

157

E \flat E \flat 2#4 F G E \flat F C C F F A F C F

160 *rit.*

Come and wor - ship! Wor - ship Christ, the new - born King!

160 *rit.*

D F# Gm Ab Fsus F Bb Bb Bb Bb

163 *Broader*

Come and wor - ship! Come and wor - ship! Wor - ship Christ, the

163 *Broader*

F A F C F A F D D Bb Gm Gm Bb Ab Ab2#4 Ab C Ab2

166 *rit.* *a tempo*

new - born King!

166 *rit.* *a tempo*

Fsus F7 Bb N.C.

CHOIR only

Come and wor-ship!

Ab

Come and wor-ship! Come and

E_b
A_b G_b
A_b

wor-ship the King!

rit.

Ab

rit.

(includes Praise Team or Student Choir)

Glory to God

*includes Angels We Have Heard on High,
Glory to God,
and Righteous and Eternal One*

Arranged by Bradley Knight

56 *Mid-tempo rock* ♩ = 79

D²(no3) C²(no3) G²(no3)

3 D²(no3) C²(no3) G²(no3) D²(no3)

57

6 C²(no3) G²(no3) D²(no3) C G²

The musical score is written for piano in 4/4 time with a key signature of one sharp (F#). It consists of three systems of music. The first system (measures 1-2) starts with a piano dynamic (mf) and features a rhythmic pattern of eighth and quarter notes. The second system (measures 3-4) continues the pattern, ending with a forte (f) dynamic. The third system (measures 5-6) includes a change in time signature to 2/4 and back to 4/4, with a final chord in G2. A large watermark 'FOR PREVIEW ONLY' is overlaid diagonally across the page.

"Angels We Have Heard on High" (Traditional French Carol/
New Music by Phil Barfoot and Rebecca J. Peck)

PRAISE TEAM or STUDENT CHOIR *mp*

10

CHOIR: *unison*

An - gels we have heard on_ high, —

mf

An - gels we have heard on_ high, —

10

D

C²

G²

12

Sweet-ly sing - ing o'er the_ plains; —

Sweet-ly sing - ing o'er the_ plains; —

12

D

C²#⁴

G²

14

And the moun-tains in re - ply, —

And the moun-tains in re - ply, —

14 D C² G²

16

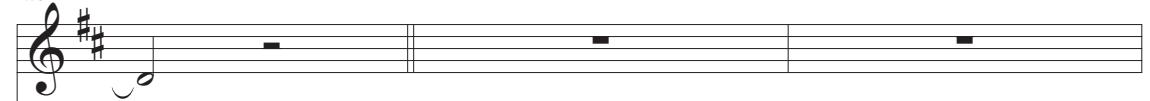
Ech - o back their joy - ous_ strains. —

Ech - o back their joy - ous_ strains. —

16 D C² G² D

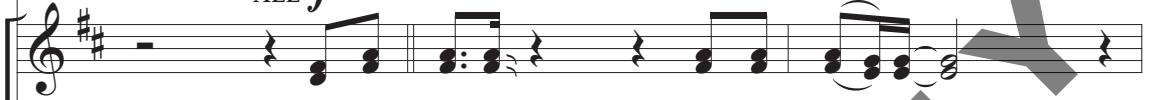
"Glory to God" (Words and Music by Phil Barfoot and Rebecca J. Peck)

18



(Praise Team or Student Choir joins Choir)

ALL *f*



We sing glo - ry, we sing glo - ry,



18

D C

f

21

glo - ry to God in the high - est! —

G D

23

Glo - ry, we sing glo - ry, —

D Am7

This system contains the first two measures of music. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are "Glo - ry, we sing glo - ry, —". Chord symbols "D" and "Am7" are placed above the piano part.

23

25

glo - ry to God in the high - est! —

G D²(no3)

This system contains the piano accompaniment for measures 23-24. The next system contains the vocal line and piano accompaniment for measures 25-26. The lyrics are "glo - ry to God in the high - est! —". Chord symbols "G" and "D²(no3)" are placed above the piano part.

25

This system contains the piano accompaniment for measures 25-26.

27

59

This system contains the piano accompaniment for measures 27-28. A box with the number "59" is located in the right margin.

27

C²(no3) G²(no3) E²(no3)

This system contains the piano accompaniment for measures 27-28. Chord symbols "C²(no3)", "G²(no3)", and "E²(no3)" are placed above the piano part.

29 *CHOIR*
mf

29 D A² E

Come to Beth - le - hem, and see _____

This system contains the first vocal entry for the choir. The vocal staves (treble and bass clef) show the melody for the lyrics "Come to Beth - le - hem, and see". The piano accompaniment is in the key of D major and starts with a D chord, moving to an A2 chord and then an E chord. The piano part includes various articulations like accents and slurs.

31 *PRAISE TEAM or STUDENT CHOIR*
mp

31 D² A² E

Come to Beth - le - hem, and see _____

Him whose birth the an - gels sing. _____

This system continues the vocal entry. The vocal staves show the continuation of the melody. The piano accompaniment continues with D2, A2, and E chords. The lyrics "Him whose birth the an - gels sing." are written below the vocal lines.

33

Musical staff for voice, measure 33, in G major. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4.

Him whose birth the an - gels sing. —

Musical staff for voice, measure 34, in G major. The melody begins with a quarter rest, followed by quarter notes G4, A4, B4, and C5, then a half note B4, and finally a quarter note A4.

Come, a - dore on bend - ed knee —

Musical staff for voice, measure 35, in G major. The melody begins with a quarter rest, followed by quarter notes G4, A4, B4, and C5, then a half note B4, and finally a quarter note A4.

33

Piano accompaniment for measures 33-35. Measure 33: D2 chord. Measure 34: A2 chord. Measure 35: E chord. The piano part features a steady accompaniment with chords and moving lines in both hands.

35

Musical staff for voice, measure 35, in G major. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4.

Come, a - dore on bend - ed knee —

Musical staff for voice, measure 36, in G major. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4.

Christ the Lord, the new - born King. —

Musical staff for voice, measure 37, in G major. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4.

35

Piano accompaniment for measures 35-37. Measure 35: D2 chord. Measure 36: A2 chord. Measure 37: E chord. The piano part features a steady accompaniment with chords and moving lines in both hands.

60

37

Musical staff with treble clef and key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes.

Christ the Lord, the new - born King. _____

(Praise Team or Student Choir joins Choir)

f ALL

Musical staff with treble clef, mostly containing rests.

We sing

Musical staff with bass clef, mostly containing rests.

37

D²

A²

E

Piano accompaniment for measures 37-38, showing chords and moving bass lines.

39

glo - ry,

we sing

glo - ry, _____

Musical staff with treble clef for the vocal line, measures 39-40.

Musical staff with bass clef for the vocal line, measures 39-40.

39

E

D

Piano accompaniment for measures 39-40, including a forte (*f*) dynamic marking.

41

glo - ry to God in the high - est! —

41

A E

43

Glo - ry, we sing glo - ry, —

43

E Bm7

45

glo-ry to God in the high - est! —

61

45

A E2(no3) D A2

"Righteous and Eternal One" (New lyrics by Phil Barfoot and Rebecca J. Peck/
 Music: *Tempus Adest Floridum*)

unison
mp (Praise Team or Student Choir joins Choir)

48

Righ-teous and e - ter - nal One, first-born of cre - a - tion,

unison

48 E F#m7 E
G#

50

He who was and is to come, prom - ise of sal - va - tion,

50 C#m7 A E

52 *mf*

Son of God and Son of man, we come to a - dore Thee.

52 F#m7 C#m7

mf

The musical score is written for voice and piano. It features a key signature of three sharps (F#, C#, G#) and a common time signature. The score is divided into three systems. The first system (measures 48-49) has a vocal line and a piano accompaniment. The piano part has a sustained chord in the right hand and a moving bass line. The second system (measures 50-51) continues the vocal and piano parts. The piano part has a sustained chord in the right hand and a moving bass line. The third system (measures 52-53) continues the vocal and piano parts. The piano part has a sustained chord in the right hand and a moving bass line. The score includes dynamic markings such as *mp* and *mf*, and articulation marks like slurs and accents. Chord symbols are provided above the piano staves: E, F#m7, E G#, C#m7, A, E, F#m7, and C#m7.

54 *f*

Praise Your name, the great I AM; hail the King of glo -

(Tenors only)

(add Basses)

54 E G# A B A2 C# B2 D# E G# A E B E G# A DM9

f

57 *ff*

ry! We sing glo-ry, we sing glo - ry,

57 E F Eb

ff

60

glo - ry to God in the high - est!

60 Bb F

62

Glo - ry, we sing glo - ry, —

Detailed description: This block contains the vocal line for measures 62 to 64. The melody starts on a whole note 'Glo - ry,' followed by a half note 'we sing' and another whole note 'glo - ry, —'. The notes are in a B-flat major key signature.

62

F Cm7

Detailed description: This block contains the piano accompaniment for measures 62 to 64. The right hand plays chords, with 'F' indicated above measure 62 and 'Cm7' above measure 64. The left hand plays a rhythmic accompaniment of eighth notes.

64

glo - ry to God in the high - est! — We sing glo - ry, we sing

Detailed description: This block contains the vocal line for measures 64 to 66. The melody continues with 'glo - ry to God in the high - est! —' followed by 'We sing glo - ry, we sing'. The notes are in a B-flat major key signature.

64

Bb F²(no3) F N.C.

(Drums continue)

Detailed description: This block contains the piano accompaniment for measures 64 to 66. The right hand plays chords, with 'Bb' above measure 64, 'F²(no3)' above measure 65, and 'F' above measure 66. 'N.C.' (No Chords) is indicated for the final part of measure 66. The left hand continues with the eighth-note accompaniment. A note '(Drums continue)' is written in the right hand part of measure 66.

67

glo - ry — glo - ry to God in the high - est! —

Detailed description: This block contains the vocal line for measures 66 to 67. The melody continues with 'glo - ry —' followed by 'glo - ry to God in the high - est! —'. The notes are in a B-flat major key signature.

67

Detailed description: This block contains the piano accompaniment for measures 66 to 67. The right hand is mostly silent, with some notes in measure 67. The left hand continues with the eighth-note accompaniment.

70

Glo - ry, we sing glo - ry, —

Detailed description: This block contains the vocal line for measures 70 and 71. The melody is in a minor key with a one-sharp signature (F major/D minor). Measure 70 features a half note 'Glo - ry,' followed by a quarter rest. Measure 71 features a half note 'we sing' followed by a quarter rest. Measure 72 features a half note 'glo - ry,' followed by a quarter rest. The lyrics are positioned below the vocal staff.

70

(Drum fill)

F Cm7

Detailed description: This block contains the piano accompaniment for measures 70 and 71. Measure 70 has a whole rest in the right hand and a rhythmic pattern in the left hand. Measure 71 has a whole rest in the right hand and a rhythmic pattern in the left hand. Measure 72 has a whole rest in the right hand and a rhythmic pattern in the left hand. The lyrics '(Drum fill)' are written below the piano staff. Chord symbols 'F' and 'Cm7' are placed above the piano staff.

72

glo - ry to God in the high - est!

Detailed description: This block contains the vocal line for measures 72 and 73. Measure 72 features a half note 'glo - ry to God' followed by a quarter rest. Measure 73 features a half note 'in the high - est!' followed by a quarter rest. The lyrics are positioned below the vocal staff.

72

Bb F

Detailed description: This block contains the piano accompaniment for measures 72 and 73. Measure 72 has a whole rest in the right hand and a rhythmic pattern in the left hand. Measure 73 has a whole rest in the right hand and a rhythmic pattern in the left hand. Measure 74 has a whole rest in the right hand and a rhythmic pattern in the left hand. Chord symbols 'Bb' and 'F' are placed above the piano staff.

74

Glo - ry to God in the high - est! —

Detailed description: This block contains the vocal line for measures 74 and 75. Measure 74 features a half note 'Glo - ry to God' followed by a quarter rest. Measure 75 features a half note 'in the high - est!' followed by a quarter rest. The lyrics are positioned below the vocal staff.

74

Eb Bb F

Detailed description: This block contains the piano accompaniment for measures 74 and 75. Measure 74 has a whole rest in the right hand and a rhythmic pattern in the left hand. Measure 75 has a whole rest in the right hand and a rhythmic pattern in the left hand. Measure 76 has a whole rest in the right hand and a rhythmic pattern in the left hand. Chord symbols 'Eb', 'Bb', and 'F' are placed above the piano staff.

Glo - ry to God in the high -

76 Eb Bb N.C. (Drum fill)

- est!

78 F Eb#4 F Dm7

rit. Glo - ry to God!

80 Eb Bb/D Cm Bb F (Drum fill)

Christmas Classics

includes **And the Glory of the Lord;**
Glory to God in the Highest;
Hallelujah, Amen!
Hallelujah;
and For Unto Us a Child Is Born

Arranged by Bradley Knight

Vivace ♩ = 138

63

Chord progression for measures 1-7: A, D/A, E/A, A, A/E, A/C#, D/F#, A/E, E, C#.

“And the Glory of the Lord” (Words and Music by George Frederick Handel, from *Messiah*)

8

64

ALTO *f*

Chord progression for piano accompaniment: F#m, F#m/E, B/D#, E, E/D, A/C#, D, F#m, E, A. Includes dynamic markings *f* and *N.C.*

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SOPRANO *f*

And the glo - ry, the

glo - ry, the glo - ry of the Lord, the

TENOR *f*

And the glo - ry, the

BASS *f*

And the glo - ry, the

A *A* *D* *Bm* *E* *A* *A* *E* *A*

glo - ry of the Lord

glo - ry of the Lord

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

mf

glo - ry of the Lord shall

D *E* *A* *D* *A*

mf

20

shall be re - veal - ed,

ed, And the glo - ry, the

20

be re - veal - ed, shall

E G# F#m E B D# E

24

And the glo - ry, the glo - ry of the

shall be re - vealed, shall

glo - ry of the Lord

24

be re - veal - ed.

N.C. B D# E E G# C#m B D# E A B

Lord shall
 be re - veal -
 shall be re - veal ed.

28 E B D# A2 C# Esus B E B
 mf

32 be re - vealed, And the glo - ry, the glo - ry of the
 ed, And the glo - ry, the glo - ry of the
 And the glo - ry, the glo - ry of the

32 N.C. B D# B E N.C. B E# A B A

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36

Lord shall be re - veal - ed.

Lord shall be re - veal - ed.

8 Lord shall be re - veal - ed.

Lord shall be re - veal - ed.

36

E G# B F# E Bsus A B E B D#

40

65

And all

40

A C# B7 D# E A Bsus B E Esus

And all flesh shall see it to - geth - er, to -
 flesh shall see it to - geth - er, to -
 8 And all flesh shall see it to - geth - er, to -

For the mouth of the Lord hath

E A E E A E

geth - er, For the mouth of the
 geth - er, For the mouth of the
 8 geth - er, For the mouth of the

spo - ken it, For the mouth of the

A A G# A B A B E N.C. E A G# E G#

52

Lord hath spo - ken it, For the mouth

Lord hath spo - ken it, For the mouth

8 Lord hath spo - ken it, For the

52 Lord hath spo - ken it, For the

A D E A N.C. A D

(Drum fill)

56 of the Lord

of the Lord

8 mouth of the Lord, the mouth of the Lord

56 mouth of the Lord, the mouth of the Lord

A C# A D A C# Bm A D A C# A D A C# Bm A N.C. (E. guitar cues)

60

hath spo -

hath spo -

hath spo

hath spo

hath spo

A D

64

Allegretto ♩ = 100

ken it. _____

A N.C.

(Drum fill)

Allegretto

“Glory to God in the Highest” (Words and Music by George Frederick Handel, from *Messiah*)

68

C Dm/C C G7/C C

72

D/F# D G 66 C Am7 Dsus D/F# G N.C.

76 *f*

Glo-ry to God, Glo-ry to God in the high - est,

f

Glo-ry to God, Glo-ry to God in the high - est,

f

⁸ Glo-ry to God, Glo-ry to God in the high - est,

76

C G/B Am7 G E/A C/F C/E C F C/E F G E/A G/B C

And peace on earth.
f

80 N.C. Gunis. G/C

Glo-ry to God, Glo-ry to God, Glo-ry to God in the
 Glo-ry to God, Glo-ry to God, Glo-ry to God in the
 Glo-ry to God, Glo-ry to God, Glo-ry to God in the

84 N.C. C G/B Am7 G Am C G F C/E F C/E D C Am7

88

high - est,

high - est,

high - est, And peace on earth.

88 G N.C. C And peace on earth.

92

Good - will to - wards men, to - wards

Good - will to - wards men, to - wards

92 $\frac{E}{C}$ F G7 C $\frac{G_{sus}}{F}$ G $\frac{E}{A}$ G $\frac{E}{A}$ $\frac{G}{B}$

f

Good - will, good - will, good - will,
 men, good - will, good - will, good - will,
 men, good - will, good - will, good - will,

Good - will, good - will, good - will,
 95 C N.C. C F N.C. Dm G N.C. Em Am

ff
 good - will to - wards men, good - will to -
ff
 good - will to - wards men, good - will
ff
 good - will to - wards men, good - will
ff

good - will to - wards men, good - will
 98 N.C. G C Gsus F G F/A G F/A B C Dm G/F C/E

101

rit.

A little faster ♩ = 104

wards men.

to wards men.

to wards men.

to wards men.

101 Gsus G C N.C. G C

rit. *A little faster*

104

104 N.C. G C G C G C

Musical score for voices and bass, measures 105-107. The score consists of four staves. The top three staves are for voices (Soprano, Alto, Tenor) and the bottom staff is for Bass. The lyrics are: Hal - le - lu - jah, A - men, Hal - le - lu - jah, A - men, Hal - le - lu - jah, A - men. The dynamic marking *f* is present.

Hal - le - lu - jah, A - men, A - men, Hal - le - lu - jah, A - men.

Piano accompaniment for measures 107-110. The score consists of two staves (treble and bass clef). The dynamic marking *f* is present. The instruction "(Drum kick continues)" is written in the left hand. Chord markings G, C, and N.C. are shown above the treble staff.

N.C.

f (Drum kick continues)

G C

N.C.

Musical score for voices and bass, measures 110-111. The score consists of four staves. The top three staves are for voices (Soprano, Alto, Tenor) and the bottom staff is for Bass. The lyrics are: Hal - le - lu - jah, Hal - le - A - men, Hal - le - lu - jah, A - men. Hal - le - lu - jah, Hal - le - A - men, Hal - le - lu - jah, A - men. Hal - le - lu - jah, Hal - le -

Hal - le - lu - jah, Hal - le -

A - men, Hal - le - lu - jah, A - men.

Hal - le - lu - jah,

A - men, Hal - le - lu - jah, A - men.

Hal - le - lu - jah, Hal - le -

Hal - le - lu - jah, Hal - le -

Piano accompaniment for measures 110-111. The score consists of two staves (treble and bass clef). Chord markings G, C, G/B, D/A, G, and N.C. are shown above the treble staff.

G C

G/B

D/A

G

N.C.

112

lu - jah, Hal - le - lu - jah, A - men, — A - men,

— Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

lu - jah, Hal - le - lu - jah, — Hal - le - lu -

112

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

114

A - men. Hal - le - lu - jah, Hal -

lu - jah, — Hal - le - lu - jah.

Hal - le - lu - jah,

Hal - le - lu - jah.

114

Hal - le - lu - jah.

Am C F G C E F2 A E A Csus G C

le - lu - jah, Hal - le - lu - jah.

Hal - le - lu - jah, A - men, A - men, Hal - le - lu - jah, A - men.

8 Hal - le - lu - jah.

Hal - le - lu - jah, A - men, A - men, Hal - le - lu - jah, A - men.

C Dm C E F C G F A C G F A C G F C E F C E G D C

Hal - le - lu - jah, A - men, A - men, Hal - le - lu - jah, A - men.

8 Hal - le - lu - jah, A - men, A - men, Hal - le - lu - jah, A - men.

Hal - le - lu - jah, A - men, A - men, Hal - le - lu - jah, A - men.

G Am G/B C G/D C/E G/D C/E G/D C G/B C G/B D7/A G

120

O Ju - dah, re-joyce, re - joyce, re - joyce, O

O Ju - dah, re-joyce, re-joyce, re - joyce, re-joyce, O

O Ju - dah, re-joyce, re - joyce, re - joyce, O

120

O Ju - dah, re-joyce, re - joyce, re - joyce, O

C G G7sus G/B C Dm7 F G C F/A G/B

123

Ju - dah, in songs di - vine. With cher - u - bim and

Ju - dah, in songs di - vine. With cher - u - bim and

Ju - dah, in songs di - vine. With cher - u - bim and

123

Ju - dah, in songs di - vine. With cher - u - bim and

C F G Am F

f

ser - a - phim har - mo - nious join. With cher - u - bim and

f

ser - a - phim har - mo - nious join. With cher - u - bim and

f

8 ser - a - phim har - mo - nious join. With cher - u - bim and

f

With cher - u - bim and

125 C Dm G⁷ C C E

f

ser - a - phim har - mo - nious join. Hal - le - lu - jah, A - men, A - men, Hal - le - lu - jah, A -

ser - a - phim har - mo - nious join, har - mo - nious join, hal - le - lu -

8 ser - a - phim har - mo - nious join. Hal - le - lu - jah, A - men, A - men, Hal - le - lu - jah, A -

ser - a - phim har - mo - nious join, har - mo - nious

127 G G/B C G N.C. D F#

130

men. And in songs di - vine, har -

jah. And in songs di - vine, har -

men. And in songs di - vine, har -

join. And in songs di - vine, har -

130 G G⁶/_B G F/A F/G G/B G/A C

133

mo - nious join. Hal - le - lu - jah, A - men,

mo - nious join. Hal - le - lu - jah, A - men,

mo - nious join. Hal - le - lu - jah, A - men,

mo - nious join. Hal - le - lu - jah, A - men,

133 B/G C Dm C/E F C/G F/A C/G

A - men, hal - le - lu - jah, A - men._____ A - men!_

A - men, hal - le - lu - jah, A - men._____ A - men!_

A - men, hal - le - lu - jah, A - men._____ A - men!_

A - men, hal - le - lu - jah, A - men._____ A - men!_

$\frac{E}{A}$ $\frac{C}{G}$ F $\frac{C}{E}$ F $\frac{C}{E}$ $\frac{G}{D}$ C N.C. $\frac{G}{B}$ C

> molto rit.

Maestoso ♩ = 74

A - men!

A - men!

A - men!

A - men!

N.C.

A - men!

G^7 C

molto rit.

ff Maestoso

69

SATB *f*

Hal - le - lu - jah, Hal - le -

141 $\frac{Dm}{C}$ $\frac{G7}{B}$ C Gsus G C

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah un - to

145 $\frac{Dm}{C}$ 3 $\frac{G7}{B}$ 3 Csus C

God's Al-might - y Son, Hal - le - lu - jah un - to

148 F6 D# G N.C. G N.C.

151

God's Al-might - y Son.

151

G N.C. Gunis. N.C. C

mp Allegro

155

(Tenor) *mp* Man, pro - claim His grace and
 (Bass) *mp* Man, pro - claim His grace and glo - ry, Hal - le -

155

C G7/B G7

(sim. staccato throughout)

157

(Soprano) *mp* Man, pro-claim His grace and glo - ry,

(Alto) *mp* Man, pro-claim His grace and glo - ry, Hal - le -
 glo - ry, Hal - le - lu - jah,
 lu - jah, Hal - le - lu - jah,

157

C G7 C

160

lu - jah un - to God's Al - might - y Son, un - to
Hal - le - lu - jah un - to God's Al - might - y

160 Am F#dim7 A/E

163

God's Al - might - y Son. Hal - le - lu - jah un - to
Son. Hal - le - lu - jah, Hal - le - lu - jah un - to

163 Esus E A7 Dm

166

God's Al - might - y Son. Hal - le - lu - jah, Hal - le -
God's Al - might - y Son.

166 G7 C F6 G C C/Bb

(staccato ends)

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

A A/G Dm/F A/E

lu - jah, unison rit. Slightly faster ♩ = 98 men.

Dm Dm/F Gsus G C

rit. Slightly faster

D/C G2/B G/B Am7 Dsus

179 *mf* SOPRANO

For un-to us a Child is born, un-to us a Son is

179

mf

179

G Am⁷ $\frac{G}{B}$ G $\frac{C}{E}$ $\frac{D^7}{F\#}$ GsusG G G² G C Am

182

giv-en, un-to us a Son is giv-en.

ALTO *mf*

And the gov-ern-ment shall

BASS *mf*

And the gov-ern-ment shall

182

D B⁷ Em C $\frac{D}{F\#}$ N.C.

185

And His name shall be call - ed
 be up - on His shoul - der and His name shall be call - ed

TENOR mf

And His name shall be call - ed
 be up - on His shoul - der and His name shall be call - ed

185

A A G D F# D A A

187

SATB f

Won - der-ful Coun - sel-or,

187

D N.C. N.C.

189

the Might - y God, the Ev - er - last - ing Fa - ther, the

189

D D# C# Bm7 D A G G A D D#

191

Prince of peace. He is Won - der - ful

ff

191

G6 A D N.C. G

ff

193

Coun - sel - or, the Might - y God, the

193

G G# F# Em7 G D



Ev - er - last - ing Fa - ther, the Prince of peace, the

195 C Am7 D C E D F# D G G/B

197 Ev - er - last - ing Fa - ther, the Prince, the Prince of

rit.

197 C G/B D/A C G D Em7 C Dsus D

rit.

200 *Faster* ♩ = 104

peace. A - men, a -

200 G G C G C G/B D7/A G

Faster

203

men, a - men! A - men! A -

Dsus D N.C. G D G D

205

men! A-men, a - men, a - men!

G D G D G D G

rit.

rit. (Drum fill)

How Great Our Joy!

includes **How Great Our Joy;**
O Come, O Come, Emmanuel;
 and **Good Christians All, Rejoice**

Arranged by Bradley Knight

72

Disco pop ♩ = 100

(Hi-hat pick-up) *mf* cues: disco scratch guitar (ad lib)

3

6

Db13 Eb Fm7 F#dim7 Eb/G Abm9

8

Bbm7 Eb CbM7/Db

10

Db13 GbM9 A13

“How Great Our Joy” (Traditional German Carol/New music by Phil Barfoot and Rebecca J. Peck)

CHOIR
unison *f*

12

1. While by the sheep we
2. There shall the Child lie
(Tenors only)

12

EM9 Fm7/Bb Eb N.C. (Add Basses)

(Drums play through rests)

14

unison

watched at night Glad tid - ings brought an
in a stall This Child who shall re -
(Tenors only)

14

N.C. (Add Basses)

16

an - gel bright. — There shall be born, so
 deem us all. — This gift of God we'll

(Tenors only)

16 A^b $\frac{A^b}{B^b}$ E^b N.C. *(Add Basses)*

18

he — did say, — In Beth - le - hem a
 cher - ish well, — That ev - er joy our

(Tenors only)

unison

18 N.C. *(Add Basses)*

20

Child — to — day. — } How great our joy! —
 hearts — shall fill. — } *unison*

20 A^b $\frac{A^b}{B^b}$ E^b G^7 $\frac{G^7}{B}$ Cm

22

Joy, joy, joy!—

22

G⁷ Bdim⁷ Cm Cm B^b/_D E^b

24

Praise we the Lord in

24

A^b A^b/_{B^b} E^b Bdim⁷ Cm⁷ B^bm⁷ E^b7

26

heav'n on high. Praise we the Lord in

26

A^b A^b/_{B^b} E^b G⁷(#9#5) Cm⁷ B^bm⁹ E^b7

1.

heav'n on high!

28

Ab Ab Bb Eb 1. CbM7 Db

This system contains the first two staves of music. The top staff is a vocal line in G-flat major with lyrics 'heav'n on high!'. The bottom staff is a piano accompaniment. Chord symbols are placed above the piano staff: Ab, Ab Bb, Eb, CbM7, and Db. A first ending bracket labeled '1.' spans the final two measures of the system.

74

Db13 Gbm9 A13 EM9 Fm7 Bb Eb

30

This system contains the piano accompaniment for measures 30 through 32. Chord symbols are placed above the staff: Db13, Gbm9, A13, EM9, Fm7 Bb, and Eb. A first ending bracket labeled '1.' spans the final two measures of the system.

2.

75

“O Come, O Come, Emmanuel” (Words: Latin Hymn/Music: Plainsong)

Re - jice!

33

This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics 'Re - jice!'. The bottom staff is a piano accompaniment. A first ending bracket labeled '2.' spans the first two measures of the system. Chord symbols Eb, Cm7 Bb, and N.C. are placed above the piano staff.

33

Eb Cm7 Bb N.C.

This system contains the piano accompaniment for measures 33 through 35. Chord symbols Eb, Cm7 Bb, and N.C. are placed above the staff.

36

Re - joice! Em -

36

G⁷/_B Cm N.C. (Drum fill)

39

man - u - el has come! Re - joice!

39

Fm⁷ Eb/B_b B_b Eb Cm B_b N.C.

42

Re - joice! Em -

42

G⁷/_B Cm N.C.

76

45

man - u - el has come!

45

Fm⁷ A^bM⁷/_{B^b} B^b B^b/_C

"Good Christians All, Rejoice" (Words: Medieval Latin Carol, 14th Century; tr. John Mason Neale/Music: Traditional German Carol, 14th Century)

48

unison

All Chris-tians come and

(Tenors only)

(Add Basses)

48

C F N.C.

(Drums play through rests)

50 *unison*
 now re - joice; lift up Your heart and
(Alto mel.)
(Tenors only)
(Add Basses)

50 N.C.

52 *unison*
 soul and voice. For He has o - pened up
(Tenors only)

52 B \flat 9 B \flat C F N.C.

54 *(Sop. mel.)* *unison*
 heav - en's door; now we are blessed for - ev - er - more! How
(Alto mel.)
(Tenors only)
(Add Basses) *(Add Basses)*

54 N.C. B \flat 9 B \flat C F

57

great our joy! _

57 A7 A7 C# Dm A7 C#dim7 Dm

59

Joy, joy, joy! _

59 Dm C E F Bb Bb C F C#dim7

61

(Sop. mel.)
Praise we the Lord in heav'n on high. _

61 Dm7 Cm7 F7 Bb Bb C F A7(#9#5)

63

Praise we the Lord in heav'n on high!

63

Dm⁷ Cm⁹ F⁷ Bb Bb C F

65

(Alto mel.) How great our joy!

65

A⁷ A⁷ C# Dm

67

Joy, joy, joy!

67

N.C. Dm C E F N.C. C#dim⁷

(Guitar solo) (Drums continue)

(Sop. mel.)

70

Praise we the Lord in heav'n on high.

Dm7 Cm7 F7 Bb Bb/C F A7(#9#5)

70

72

Praise we the Lord in heav'n on high.

Dm7 Cm7 F7 Bb Bb/C Dm7 F#dim7

72

74

Praise we the Lord in heav'n on high!

Gm11 EbM9 Bb Bb/C N.C. F DbM7 Eb

74

77

77

E^b13 F Gm7 G#dim7 E/A Bbm9

79

Praise we the Lord in heav'n on high!

79

Cm7 F Dm7 Eb Eb13 F

82

Re - joice! Re - joice!

82

Gm7 G#dim7 E/A Bbm9 Cm7 F

Ev - 'ry - bod - y re - joice! Re - joice!

84

Praise we the Lord in heav'n on high!

Musical notation for measures 84-85, bass line

84

Chord symbols: $D^{\flat}M7$, E^{\flat} , $E^{\flat}13$, F

86

Re - jice! Re - jice!

Ev - 'ry - bod - y re - jice! Re - jice!

86

Chord symbols: $Gm7$, $G\sharp dim7$, F/A , $Bm9$, $Cm7$, F

88

Praise we the Lord in heav'n on high!

Ev-'ry-bod-y re-joice!

Detailed description: This block contains the first system of music, measures 88 to 90. It features a vocal line in the upper staff and a bass line in the lower staff. The key signature has one flat (B-flat). The vocal line begins with a rest, followed by a melodic phrase: "Praise we the Lord in heav'n on high!". The bass line provides a harmonic accompaniment with chords and moving lines. The system concludes with the instruction "Ev-'ry-bod-y re-joice!".

88 N.C.

(Drums, bass, and guitars cont. to ad lib)

Detailed description: This block contains the piano accompaniment for measures 88 to 90. It consists of two staves, treble and bass. The notation is mostly rests, indicating that the piano part is silent during this section. Above the staves, the text "(Drums, bass, and guitars cont. to ad lib)" is written. The measure number "88" and the instruction "N.C." (No Chords) are also present.

91

Re - joice! Re - joice!

Re - joice!

Detailed description: This block contains the second system of music, measures 91 to 93. The vocal line in the upper staff repeats the phrase "Re - joice!" twice. The bass line in the lower staff continues the accompaniment, with the instruction "Re - joice!" written below it. The system ends with a double bar line.

91 Cm7 F N.C.

8vb

Detailed description: This block contains the piano accompaniment for measures 91 to 93. The upper staff shows chords for Cm7 and F, followed by a section marked "N.C." (No Chords) with a rhythmic pattern of eighth notes. The lower staff shows the bass line with a similar rhythmic pattern. The measure number "91" is at the start. At the end of the system, there is a marking "8vb" with a dashed line, indicating an octave transposition.

Worship the King

includes **While Shepherds Watched Their Flocks,
Worship the King,
and O Holy Night!**

Arranged by Bradley Knight

79 *Gently* ♩ = 80

A Bm7 A²/_{C#} A/D F#m7 A/E

"While Shepherds Watched Their Flocks" (Words by Nahum Tate/New lyrics by Phil Barfoot and Rebecca J. Peck/Music by George Frederick Handel, from *Weyman's Melodia Sacra*)

4 *SOLO p*

While shep - herds watched their

D A Bm7

7 *Reo.* *

flocks by night, All seat - ed on the ground, The

A²/_{C#} DM7 F#m7 D² Esus E

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10

an - gel of the Lord came down, And glo - ry shone a -

10

E/D A sus C# A C# D

13

round, And glo - ry shone a - round.

13

A C# Bm7 A/E DM7 E E A Bm7

80

16 (Solo ends)

WOMEN *mp*

The_

16

A2 C# A/D F#m7 A/E D 3

19

an - gel told the won - drous news: Em - man - u - el has

A Bm7 C# DM7 F#m7 D2

19

mp

22

come. Now go to Beth - le - hem and see this

Esus E $\frac{E}{D}$ $\frac{Asus}{C\#}$ $\frac{A}{C\#}$

22

81

25

mir - a - cle of love, this mir - a - cle of

D $\frac{A}{C\#}$ Bm7 $\frac{A}{E}$ $\frac{DM7}{E}$ E

25

“Worship the King” (Words and Music by Phil Barfoot and Rebecca J. Peck)

28

love. Wor - ship,

Add MEN

28

A E/G# F#m

31

wor ship the King. With all your heart_

E/D D A/C# E C#7

31

E/D D A/C# E C#7

34

bring your of - fer - ing. —

F#m E B D# E

34

37

mf

Give Him your praise, — your life, — your ev - 'ry - thing. —

37

A C# C#7b9 F#m F#m E

mf

40

p unison

Wor - ship, wor - ship the King. —

unison

40

B D# Bm7 Esus E

mp

82

43

SOLO *mp*

From_ cat - tle stall to

43 F F7sus Bb2

46

(Solo)

(Choir with Solo)

Cal - v'ry's cross, He_ proved His love for_ us. And_

(Tenors only)

46 Gm7 Fsus F

49

mf

now we come with grate - ful_ praise for_ ev - 'ry - thing He's

49 F Eb Bbsus D Bb D Eb

mf

(Solo ends)

52

done, — for ev - 'ry - thing He's — done.

(Add Basses)

52

Bb_{sus} Bb Bb^4_2 Bb $Ebm7$ F Bb
 D D Eb F F Bb

55 **f** CONGREGATION JOINS

Wor - ship, wor ship the King..

55

E Gm E Eb
 A Eb Eb

58

With all your heart —

58

Bb F $D7$ Gm F
 D F D7 Gm F

61

bring your of - fer - ing. — Give Him your praise, —

61

C E F F Eb Bb D

64

your life, — your ev - 'ry - thing.

64

D7b9 Gm Gm F C E

84

67

Wor - ship, wor - ship the King. —

67

Cm7 Eb F Bb

8va - - (Drum fill)

O Holy Night! (Words by John S. Dwight/Music by Adolphe Adam)

70

ff

Fall on your

70 (loco) *ff*

N.C. Gm Eb/G Gm6 Aaug A7

73

knees! O hear

73

Dm² Dm Dm(M7) N.C. Cm

76

the an - gel voic - es. O

76

Gm Bb D(add4) A Gm Gb N.C. Ebm Gb

79

night di - vine,

Detailed description: This block contains the vocal staves for measures 79, 80, and 81. The music is in a key with two flats (B-flat major or D-flat minor). The vocal line consists of sustained notes with long horizontal lines underneath, indicating a slow tempo. The lyrics are "night" and "di - vine,".

79

Chords: Bb/F, F/Eb, Bb/D

Detailed description: This block contains the piano accompaniment for measures 79, 80, and 81. The piano part features a steady accompaniment with chords and moving lines in both the treble and bass clefs. The chords indicated above the staff are Bb/F, F/Eb, and Bb/D.

82

O night when Christ was

Detailed description: This block contains the vocal staves for measures 82, 83, and 84. The lyrics are "O night when Christ was". The vocal line continues with sustained notes and horizontal lines.

82

Chords: Eb2, F/Eb, Eb, Bb/F, Cm Bb, F/A, C#dim7

Detailed description: This block contains the piano accompaniment for measures 82, 83, and 84. The piano part continues with chords and moving lines. The chords indicated above the staff are Eb2, F/Eb, Eb, Bb/F, Cm Bb, F/A, and C#dim7.

85 O night

born! O night, O

85 Dm Gm D A Gm Gm Gm Gm Cm Cm Bb

Detailed description: This block contains the musical notation for measures 85 to 87. The top system shows a vocal line in treble clef with lyrics 'O night' and a piano accompaniment in bass clef. The middle system shows the vocal line continuing with 'born!' and 'O night, O'. The bottom system shows the piano accompaniment with chords: Dm, Gm/Bb, D/A, Gm, Gm/D, Gm/Bb, Gm, Cm, and Cm/Bb. The piano part features a steady accompaniment with some melodic movement in the right hand.

88 night di - vine, O

88 F A F Eb Bb D 8va-1 (loco) EbM9 Bb D Eb

Detailed description: This block contains the musical notation for measures 88 to 90. The top system shows a vocal line in treble clef with lyrics 'night di - vine, O'. The middle system shows the vocal line continuing with 'night di - vine, O'. The bottom system shows the piano accompaniment with chords: F/A, F/Eb, Bb/D, 8va-1 (loco), EbM9, Bb/D, and Eb. The piano part features a steady accompaniment with some melodic movement in the right hand, including an 8va-1 (loco) instruction.

91

night, O night di - vine!

91

Bb *F* *F* *Bb* *F* *Bb*

8va (loco)

94

rit. *a tempo*

Give Him your praise, your life,

94

N.C. *Bb* *D* *D7b9* *Cm* *D7* *A* *F#*

rit. *a tempo*

97

your ev - 'ry - thing. Wor - ship,

97

Gm *Gm* *C* *Cm7*

F *E*

210

100

wor - ship the King.

100

$E\flat$ F B \flat Gm7 Gm F $E\flat$ B \flat D

103

Wor - ship, wor - ship the King.

103

Cm7 $E\flat$ F#dim7 Gm Gm F

106

Wor - ship, wor - ship the King..

106

Gm E Cm7 Fsus

(Drum fill)

109

(King,) wor - ship the King. O let us

109 Eb Bb²/D Bb/D Cm⁷ Dm⁷ Eb

112 *rit.*

wor - ship the King!

112 Eb F Bb

My Soul Will Sing

includes *Fairest Lord Jesus,*
Child in the Manger,
and My Soul Will Sing

Arranged by Bradley Knight

86

Largo ♩ = 50
 N.C.

"Moonlight Sonata" Op. 27, No. 2 (Music by Ludwig van Beethoven)
 C#m

pp

4 C#m/B A D/F#

6 G#7 C#m/G# G#sus G# C#m rit. a tempo rit. p

8 G#7/B# C#m F#m a tempo rit. a tempo

87 Adagio ♩. = 60

10 $\frac{E}{B}$ B7 C

rit. p

“Fairest Lord Jesus” (Lyrics: Anonymous German Hymn, *Münster Gesangbuch*
 New Lyrics by Phil Barfoot and Rebecca J. Peck/Music: *Schlesische Volkslieder*)
 CHOIR and CONGREGATION *p*

12

Fair - est Lord

12 C

14 rit. accel.

Je - sus, Ba - by in the

14 $\frac{D}{C}$ $\frac{Bdim7}{C}$ C Am $\frac{A}{G}$

rit. accel.

16 *rit.*

a tempo mp

man - ger, Hope of the world, Son of

musical notation for vocal line, measures 16-18

16 $\frac{Dm}{F}$ G^7 C $\frac{C}{E}$ $\frac{F\#4}{B}$ $\frac{E}{A}$ $\frac{CM^7}{B}$ Am^7 $G\#dim^7$ $Gdim^7$

rit. *a tempo*

musical notation for piano accompaniment, measures 16-18

19

rit. *accel.*

God come down; Thee will I

musical notation for vocal line, measures 19-21

19 $\frac{Dm}{F}$ $Fdim^7$ $\frac{Am^2}{E}$ $\frac{Am}{E}$ Fm^6 G^7 $\frac{Gm}{E}$ $\frac{D}{E}$ $\frac{Gm}{E}$

rit. *accel.*

musical notation for piano accompaniment, measures 19-21

22

a tempo

cher - ish, Thee will I hon -

musical notation for vocal line, measures 22-24

22 FM^9 $\frac{A^7}{F}$ $\frac{Dm}{F}$ Dm $\frac{Dm}{C}$ $\frac{G}{B}$ $\frac{G^7}{B}$ $E7(b9b5)$ $E7b9$

a tempo

musical notation for piano accompaniment, measures 22-24

25 *rit. p* *a tempo* *rit.*

or, Thou my soul's glo - ry, joy, and

25 A² N.C. Dm⁹ C G^{7sus} G⁷

rit. *a tempo* *rit.*

28 *Moderately* ♩ = 66 **88**

crown.

28 C FM⁹ D^b *mp*

31 *rit.* *mp* *a tempo*

TENOR SOLO

Child in the man - ger, In - fant of Mar -

31 G^b A^b D^b E^bm⁷ A^b2 C G^b2 B^b A^b2 C

rit. *a tempo*

34

Vocal staff for measures 34-36. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. There are rests in measures 35 and 36. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4.

y, Mer - ci - ful Sav - ior, Lord of

34

Db2 Fm7 Bbm Db Eb9

Piano accompaniment for measures 34-36. The right hand plays chords and moving lines, while the left hand provides a bass line. Measure 34 has a Db2 chord, measure 35 has Fm7 and Bbm, and measure 36 has Db and Eb9. The time signature is 4/4.

37

Vocal staff for measures 37-39. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. There are rests in measures 38 and 39. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4.

grace; Light in the dark - ness,

37

Ab7sus Ab7 Ebm9 Gb Ab Db F Gb

Piano accompaniment for measures 37-39. The right hand plays chords and moving lines, while the left hand provides a bass line. Measure 37 has Ab7sus and Ab7, measure 38 has Ebm9 and Gb, and measure 39 has Ab, Db, and F. The time signature is 4/4.

89

40

Vocal staff for measures 40-42. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. There are rests in measures 41 and 42. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4.

Love ev - er - last - ing, Hope for the hope - less,

40

Db Ab Bbm Eb G Gbm6 Fm7 Gbm7

Piano accompaniment for measures 40-42. The right hand plays chords and moving lines, while the left hand provides a bass line. Measure 40 has Db and Ab, measure 41 has Bbm and Eb, and measure 42 has G, Gbm6, Fm7, and Gbm7. The time signature is 4/4.

"My Soul Will Sing" (New lyrics by Phil Barfoot and Rebecca J. Peck/Music: Irish Melody)

43 *f* *rit.*

Wor - thy of praise. Oh, bless the

CHOIR only rit. *f*

Oh, bless the

43 *f* *rit.*

$G\flat$ $A\flat$ $D\flat$ $A\flat$ $7sus$ $G\flat$ $A\flat$

46 *a tempo*

Lord! He left His roy - al throne, His throne a -

a tempo

Lord! He left His roy - al throne a - bove;

46 *a tempo*

$D\flat$ $D\flat$ $A\flat$ $G\flat$ $D\flat$ $D\flat$ $D\flat$ $D\flat$ $7sus$ $G\flat$
 F $G\flat$ $G\flat$ F $E\flat$ $A\flat$

The musical score is presented in three systems. The first system (measures 43-45) features a vocal line with lyrics 'Wor - thy of praise. Oh, bless the' and a piano accompaniment. The second system (measures 46-48) continues the vocal line with lyrics 'Lord! He left His roy - al throne, His throne a -' and 'Lord! He left His roy - al throne a - bove;'. The piano accompaniment includes chord symbols: $G\flat$, $A\flat$, $D\flat$, $A\flat$, $7sus$, $G\flat$, $A\flat$ in the first system, and $D\flat$, $D\flat$, $A\flat$, $G\flat$, $D\flat$, $D\flat$, $D\flat$, $D\flat$, $7sus$, $G\flat$, F , $G\flat$, $G\flat$, F , $E\flat$, $A\flat$ in the second system. The score includes dynamic markings (*f*, *rit.*, *a tempo*) and a large diagonal watermark reading 'FOR REVIEW ONLY'.

49

bove; emp-tied Him - self _____ of ev - 'ry - thing but

emp - tied Him - self _____ of ev - 'ry - thing but

Db Ebm C F7 A Bbm Ab Ab Gb Db F

49

52

love. My soul will sing _____ for-

love. My soul will sing _____ for-

Gb Ab7sus Db Db F

52

(may ad lib arpeggios - black keys)

55

ev - er of His match - less grace. E - ter - nal
unison

ev - er of His match - less grace. E - ter - nal
(Tenors only)

ev - er of His match - less grace. E - ter - nal
(Tenors only)

55 $\frac{A\flat}{G\flat}$ $G\flat$ $D\flat$ $G\flat$ $\frac{D\flat}{A\flat}$ $A\dim^7$ $B\flat m$ $C\flat^9$ $C\flat^9$ A

58

Sav - ior, wor - thy of all praise. *rit.* ♩ = 68 90

Sav - ior, wor - thy of all praise. *rit.*

Sav - ior, wor - thy of all praise. *rit.*

58 $\frac{D\flat}{A\flat}$ $\frac{D\flat sus}{A\flat}$ $\frac{G\flat M^7}{A\flat}$ $A\flat^7 sus$ $\frac{A}{G}$

"Fairest Lord Jesus"

Grand march ♩. = 70

61 *rit.*

rit. SOLOIST, CHOIR, and CONGREGATION

Beau - ti - ful

(Add Basses)

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of three flats and a common time signature. It begins with a half rest followed by a dotted half note. The bottom staff is a piano accompaniment in bass clef, starting with a half note chord and followed by a dotted half note. The tempo marking 'rit.' is placed above the first measure of both staves. The instruction 'SOLOIST, CHOIR, and CONGREGATION' is centered between the staves. The lyrics 'Beau - ti - ful' are placed below the vocal line.

61 *rit.*

Gm7 C E F E E D C

Detailed description: This system shows the piano accompaniment for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a Gm7 chord and contains a series of eighth notes. The bass staff contains a dotted half note. The tempo marking 'rit.' is placed below the first measure. Chord symbols Gm7, C, E, F, E, E, D, and C are written above the treble staff.

63 Sav - ior! Lord of the na - tions!

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef with a key signature of three flats and a common time signature. It begins with a half note followed by a dotted half note. The bottom staff is a piano accompaniment in bass clef, starting with a half note chord and followed by a dotted half note. The lyrics 'Sav - ior! Lord of the na - tions!' are placed below the vocal line.

63 Bb C E F F E D C Gm C F

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a Bb chord and contains a series of eighth notes. The bass staff contains a dotted half note. Chord symbols Bb, C, E, F, F, E, D, C, Gm, C, and F are written above the treble staff.

66

Son of God and

66

F Bb D F/A C7/E F

68

Son of man!

poco rit.

68

Bb/D F/C Csus C

poco rit.

70

ff a tempo

Glo - ry and hon - or,

70

F/A Bb F/A D/F# Gm N.C.

ff a tempo

Praise, ad - o - ra - tion, Now and for - ev - er -

72 C7 E D7 F# Gm C7(no3) F F E F Eb Bb2 D Bbm6 Db

more be

75 F C Csus C

(may ad lib arpeggios)

CHOIR only *mf*

Thine! A - men,

77 F Db F

mf

80

A - men,

80

82

A - men,

82

84

A - men,

84

86 *ff*
A - men, A -

86 N.C. *ff*

88 men!

88 F F2#4 F

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CELEBRATION CONCERT TOURS INTERNATIONAL

— *Travel with a Purpose* —

"At Celebration Concert Tours International, our passion and priority is to provide 'travel with a purpose' to the **GREATEST DESTINATIONS** and concert venues in the world!"

"Our mission is to offer outstanding missions-based travel experiences for choirs of all sizes. Every trip is designed to be **LIFE-CHANGING** for each participant and **SPIRITUALLY SIGNIFICANT** for each community we visit. Whether it be a **CUSTOMIZED TOUR** for your performing group, or a '**PARTNERS IN MINISTRY**' combined trip, we look forward to serving you on your next Choir Travel Adventure!" - **Phil Barfoot, CEO/President**

From the very beginning through the final hour, my folks and I were handled with "TLC" like we have never experienced before! If you are looking for an opportunity for your choir & orchestra to travel together, hands down I would recommend CCT. They are "Top-shelf" in EVERY way!

SCOTT WHITE – Senior Minister of Music and Worship – First Baptist Church, Woodstock, Woodstock, GA

When you look up EXCELLENCE and TEAM in the dictionary, it should say Celebration Concert Tours!

Never before have I seen an organization do what they do as efficiently and with such care for people as CCT!

MARK BLAIR – Worship Pastor – Bellevue Baptist Church, Memphis, TN

Celebration Concert Tours is first class all the way! Their eye for detail and care for our people is incredible.

Our people can't wait for the next trip with CCT!

JOHN BOLIN – Minister of Worship & Arts – Houston's First Baptist Church, Houston, TX

The CCT team was first class ... amazingly organized, hospitable, and willing to do whatever they needed to do to make sure our experience was a positive one. I would highly recommend them to any group of any size!

JON TYNER – Minister of Music – Olive Baptist Church, Pensacola, FL

Celebration Concert Tours is your one-stop source for tour planning!

I plan to use Phil and Celebration Concert Tours for every trip I take from now on!

BRENT DYER – Worship Pastor – Champion Forest Baptist Church, Houston, TX

I absolutely thought our trip with CCT was a PERFECT balance of touring and ministry!

Every attendee expressed their great gratitude for a once in a lifetime trip! Let's do it again!

DR. RON UPTON – Lead Minister – Music & Worship – Idlewild Baptist Church, Lutz, FL

A ministry trip with Phil Barfoot and his team is a journey to the next level for any choir!

I highly recommend Phil and the CCT staff to any group looking for a life-changing ministry experience!

DR. KEITH MCBROOM – Minister of Music – North Metro Baptist Church, Lawrenceville, GA

UPCOMING TOURS

Christmas in the Holy Land
Worship in Bethlehem
Christmas in New York
Worship in New York
Paris/London Praise Festival
Worship in Washington

Music & Ministry – Eastern Europe
LA Worship Project
The Best of Britain
Sydney Praise Festival
The Best of Italy
Discover Ireland



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www.cctmusic.com

The Carols of Christmas is the highly anticipated 18th collection in Phil Barfoot's best-selling Christmas choral series! It is designed to involve and engage the audience (congregation) in celebration as they join the choir in singing. Many of the songs have specific places where the congregation worships with the choir. Some offer the opportunity to sing along on the entire song.

The *Accompaniment DVD* clearly labels where the congregation is invited to sing and where the choir sings alone. *Lyric Text Files* are also available to accomplish this if not using the DVD.

The Carols of Christmas will be a great resource this Christmas and for years to come, combining choir and congregation in joyful celebration!

RINGING IN THE SEASON

with Ring All the Bells

CHRISTMAS CAROL CELEBRATION

*includes Hark! the Herald Angels Sing;
O Come, O Come, Emmanuel;
As with Gladness Men of Old;
and Joyful, Joyful, We Adore Thee*

SING A SONG OF BETHLEHEM

*includes O Sing a Song of Bethlehem;
King of Kings, Born of Mary;
and O the Deep, Deep Love of Jesus*

CHRISTMAS SWING-A-LONG

*includes Joy to the World! The Lord Is Come;
Sing We Now of Christmas;
God Rest Ye Merry, Gentlemen;
and Go, Tell It on the Mountain*

INFANT HOLY, INFANT LOWLY

*includes Infant Holy, Infant Lowly;
Away in a Manger;
and The First Noel*

MARY HAD A BABY

with Tell It!

(with Reprise)

NATIVITY CELEBRATION

*includes Angels, from the Realms of Glory;
O Come, All Ye Faithful;
O Little Town of Bethlehem;
and Silent Night, Holy Night*

GLORY TO GOD

*includes Angels We Have Heard on High,
Glory to God,
and Righteous and Eternal One*

CHRISTMAS CLASSICS

*includes And the Glory of the Lord;
Glory to God in the Highest;
Hallelujah, Amen!
Hallelujah (from *Christ on the Mount of Olives*);
and For Unto Us a Child Is Born*

HOW GREAT OUR JOY!

*includes How Great Our Joy;
O Come, O Come, Emmanuel;
and Good Christians All, Rejoice*

WORSHIP THE KING

*includes While Shepherds Watched Their Flocks,
Worship the King,
and O Holy Night!*

MY SOUL WILL SING

*includes Fairest Lord Jesus,
Child in the Manger,
and My Soul Will Sing*

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