

A Festival of Lessons and Carols

by Hal H. Hopson

Available:

Choral Score (SATB)	GB9710
Orchestration (Conductor's Score and Parts)	GB9710A
Handbell Score	GB9710HB
Congregational Part (50 bulletins).....	GB9710CP
Listening CD.....	GB9710CD

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PERFORMANCE NOTES

A FESTIVAL OF LESSONS AND CAROLS has several unique characteristics:

1. It is extremely flexible. At approximately 50 minutes in length, it can be a full service unto itself. If necessary, however, some of the lessons may be omitted in order to adapt the service to various worship situations.
2. The service is easily adaptable to a graded choir program, encouraging young choirs to participate on many of the unison and two-part stanzas of the hymns.
3. The optional orchestration (GB9710A) for strings, handbells and percussion offers a variety and color that the organ alone cannot provide. The handbell score is also available separately (GB9710HB).
4. The lessons have been updated using today's English and reflect important linguistic considerations, such as inclusive language, natural poetic phrasing, and clarity of expression.
5. The work is of moderate difficulty, offering a challenge for some groups, but well within reach of most church choirs.
6. A variety of carols are included - some familiar, some unfamiliar - as well as an original setting of a medieval text.
7. To feature the inherent beauty of both male and female voices, one carol is provided for SSA and another for TB voices.
8. A congregational part (GB9710CP) is available separately, which includes all the lessons as well as those carols sung by the congregation.
9. The work may be performed with string quartet, quintet, or a full string orchestra.
10. The Carol Prelude uses the full instrumentation (organ, strings, handbells, and percussion), and features some of the carols sung in the service. The prelude may also be played by organ alone.
11. The Postlude is left to the discretion of the director. One suggestion would be to repeat measures 27-55 of the CAROL PRELUDE.
12. Directors are encouraged to be creative in the use of various carols, adapting them to their own situation. For example, many of the hymn stanzas may be performed by choir (or the choirs) alone rather than with congregation.
13. The Readers of the lessons should announce each lesson with its descriptive phrase.

A BRIEF HISTORICAL BACKGROUND OF LESSONS AND CAROLS

Lessons and Carols had its origin at Truro Cathedral (England) on Christmas Eve 1880, when a service of scripture and supporting carols was developed by the Bishop of Truro, F.W. Benson. Some 38 years later in 1918, this format was adapted for Christmas Eve at King's College Chapel, Cambridge, England. The BBC broadcast from King's College helped to popularize the Service of Lessons and Carols, and it was quickly duplicated by cathedrals and small churches throughout the world. The heart of the service continues to this day - that is, the retelling of the Christian's story of faith from the fall of Adam to the coming of the Word Incarnate.

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1. CAROL PRELUDE

(including: *O Come, O Come, Emmanuel*; *Angels We Have Heard on High*;
From a Distant Home; *God Walked in Eden's Garden Fair*)

for organ, with optional strings, handbells and percussion

Arranged by HAL H. HOPSON (ASCAP)

Slowly, gently, with expressive mystery, chant-like (♩ = ca. 60)

HANDBELLS

VIOLIN I

VIOLIN II

VIOLA

CELLO

ORGAN

p

p

p

Man.

* Bracket indicates *cello only*; double bass should not play.

** When strings are used, organ should omit bracketed passages (measures 1-8, 23-26, 111-119).

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5

Bells

Vln. I

Vln. II

Vla.

Cello

Org.

mf

9

Bells

Vln. I

Vln. II

Vla.

Cello

Org.

p

13

Bells

Vln. I

Vln. II

Vla.

Cello

Org.

17

Bells

Vln. I

Vln. II

Vla.

Cello

Org.

mf

21 *a tempo*

Bells

Vln. I *f* *rit.* *p* *a tempo*

Vln. II *f* *rit.* *p* *a tempo*

Vla. *f* *rit.* *p* *a tempo*

Cello *f* *rit.* *p* *a tempo*

Org. *f* *rit.* *p* *a tempo*

24 *rit.* *pp* *ppp* (*tacet to ms. 39*)

Bells

Vln. I *rit.*

Vln. II *rit.*

Vla. *rit.* *pp*

Cello *rit.* *pp*

Org. *rit.* *pp* *

* In the absence of handbells, organist should play cued notes on chimes.
GB9710A

27 Dancelike, with joyful exuberance (♩ = ca. 120)

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Cello *pizz.* *mf* *f*

Org. *mf* *f*

Ped.

Vln. I *mf*

Vln. II *mf*

Vla.

Cello

Org. *mf*

Man.

35

Vln. I

Vln. II

Vla.

Cello

Org.

mf

mf

tr

39

Bells

Vln. I

Vln. II

Vla.

Cello

Org.

f

f

f

f

f

f

f

Ped.

Bells *Sk* 45 *ff*

Vln. I 45 *ff*

Vln. II *ff*

Vla. *ff*

Cello *ff*

Org. 45 *ff*

Bells 49 *Sk*

Vln. I 49

Vln. II

Vla.

Cello

Org. 49

52

Bells

Vln. I

Vln. II

Vla.

Cello

Org.

mf

mf

mf

mf

mf

pizz.

(tacet to ms. 107)

Bells

Vln. I

Vln. II

Vla.

Cello

Org.

f

f

f

f

f

pizz.

pizz.

pizz.

arco

pizz.

57 With a gentle movement (♩ = ca. 76)

The musical score is arranged in two systems. The first system includes staves for Vln. I, Vln. II, Vla., Cello, Perc. I, and Org. The second system includes staves for Vln. I, Vln. II, Vla., Cello, Perc. I, and Org. The score is in 2/4 time with a key signature of two flats. Performance markings include *mp* (mezzo-piano), *pizz.* (pizzicato), and *arco* (arco). A large red watermark 'Preview Only' is overlaid diagonally across the page.

63

Vln. I

Vln. II

Vla.

Cello

Perc. I

Org.

67

Vln. I

Vln. II

Vla.

Cello

Perc. I

Perc. II Claves (or Wood Block)

Org.

mf

mf

mf

mf

mf

mf

Musical score for measures 71-75, featuring Violins I and II, Viola, Cello, Percussion I and II, and Organ. The score is in 4/4 time and includes a large red watermark reading "Preview Only! Legal Use Requires Purchase".

Measures 71-75 are marked with a double bar line and repeat sign. The Organ part includes a dynamic marking of *f* (forte) at measure 75.

79

Vln. I

Vln. II

Vla.

Cello

Perc. I

Perc. II

Org.

83

Vln. I

Vln. II

Vla.

Cello

Perc. I

Perc. II

Org.

mf

mf

mf

mf

mf

mf

mf

mf

arco

87

Vln. I

Vln. II

Vla.

Cello

This section of the score covers measures 87 to 90 for the string instruments. It includes staves for Violin I, Violin II, Viola, and Cello. The music is in a minor key with a 7/8 time signature. The strings play a rhythmic pattern of eighth and sixteenth notes, with some sustained notes in the lower registers.

87

Perc. I

Perc. II

This section covers measures 87 to 90 for the percussion instruments. Percussion I has a steady eighth-note pattern, while Percussion II is mostly silent with some occasional notes.

87

Org.

This section covers measures 87 to 90 for the organ. It features a complex texture with chords and moving lines in both the treble and bass clefs.

91

Vln. I

Vln. II

Vla.

Cello

f

f

pizz.

f

This section covers measures 91 to 94 for the string instruments. It begins with a double bar line and a repeat sign. The dynamics are marked with *f* (forte) for the violins and *pizz.* (pizzicato) for the cello. The Viola part has a long, sustained note.

91

Perc. I

Perc. II

f

f

This section covers measures 91 to 94 for the percussion instruments. Percussion I has a strong *f* (forte) eighth-note pattern, while Percussion II has a more sparse pattern with some rests.

91

Org.

f

This section covers measures 91 to 94 for the organ. The organ part continues with complex chordal textures and moving lines, marked with *f* (forte).

18 95

Vln. I

Vln. II

Vla.

Cello

Perc. I

Perc. II

Org.

Vln. I

Vln. II

Vla.

Cello

Perc. I

Perc. II

Org.

ff

ff

ff

ff

ff

ff

103

Vln. I

Vln. II

Vla.

Cello

Perc. I

Perc. II

Org.

107

Bells

Vln. I

Vln. II

Vla.

Cello

Perc. I

Perc. II

Org.

ff

poco a poco rit.

arco

tacet al fine

tacet al fine

poco a poco rit.

* In the absence of handbells, organist should play cued notes on chimes.

111 As at the beginning (♩ = ca. 60)

Bells

Vln. I

Vln. II

Vla.

Cello

Org.

8' Flute

8' Light Reed

p

Bells

Vln. I

Vln. II

Vla.

Cello

Org.

(Flute)

Soft Celeste

rit.

pp

ppp

* When strings are used, organ should omit bracketed passage.

2. O COME, ALL YE FAITHFUL

for SATB choir, congregation and organ, with optional strings and handbells

Text by JOHN F. WADE (ca. 1743)
Trans. by FREDERICK OAKELEY (1841)

ADESTE FIDELES
Arranged by HAL H. HOPSON (ASCAP)

With majestic vigor (♩ = ca. 112)

INTRODUCTION

HANDBELLS

(Handbells may be doubled one octave higher)

CHOIR &
CONGREGATION

VIOLIN I

VIOLIN II

VIOLA

CELLO

ORGAN

Ped.

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This musical score page, numbered 22, features seven staves of music. The instruments are: Bells, Choir/Cong., Vln. I, Vln. II, Vla., Cello, and Org. The score is in G major (one sharp) and 4/4 time. A rehearsal mark '5' is placed in a box at the beginning of each staff. The Bells part includes a 'Sk' (sostenuto) marking with a wavy line. The Vln. I part begins with a forte 'f' dynamic. The Org. part has a complex texture with multiple voices in both hands. A large red watermark 'Preview Only' is overlaid diagonally across the page, with the text 'Legal Use Requires Purchase' below it.

STANZAS 1 & 2: Choir & Congregation

9

Bells

(Stanza 1 only; tacet on repeat)

9

Choir/
Cong.

come, all ye faith - ful, joy - ful and tri - um - phant, O
2. True God of true God, Light from Light E - ter - nal,

9

Vln. I

Vln. II

Vla.

Cello

9

Org.

* Cued notes are for Stanza 2.

13 *Sk* *Sk*

Bells

13

Choir/
Cong.

come ye, O come ye, to Beth le - hem.
lo, he shuns not the Vir gin's womb;

13

Vln. I

Vln. II

Vla.

Cello

13

Org.

17

Bells *mf*

17

Choir/
Cong. *mf*

Come and be - hold him, born the King of an - gels;
Son of the Fa - ther, be - got - ten, not cre - at - ed. } O

17

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Cello *mf*

17

Org. *mf*

21

Bells

f *ff*

21

Choir/
Cong.

come, let us a - dore him, O come, let us a - dore him, O

f *ff*

21

Vln. I

f *ff*

Vln. II

f *ff*

Vla.

f *ff*

Cello

f *ff*

21

Org.

f *ff*

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25

Bells

Sk

(tacet to ms. 54)

25

Choir/
Cong.

come, let us a - dore him, Christ the Lord.

25

Vln. I

Vln. II

Vla.

Cello

25

Org.

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29 STANZA 3: Choir only

S A *mf*
3. Glo - ri - a, glo - ri - a in ex - cel - sis De - o; Sing

T B *mf (unison)*
3. Sing, choirs of an - gels, sing in ex - ul - ta - tion; O

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Cello *mf simile*

Org. *mf*

33

S
A
glo - ri - a, glo - ri - a, glo - ri - a in ex - cel - sis De - o.

T
B
sing, all ye cit - i - zens of heav'n a - bove!

33

Vln. I

Vln. II

Vla.

Cello

33

Org.

37 *f* (unison)

S
A
T
B

Glo - ri - a, glo - ry to God, — glo - ry in the high - est;

Glo - ry to God, all glo - ry in the high - est;

37 *f*

Vln. I

Vln. II

Vla.

Cello

37 *f*

Org.

41

S *mf*

A *mf* Ve -

T Ve - ni - te a - do - re - mus, ve - ni - te a - do -

B *mf* Ve - ni - te a - do -

41

Vln. I

Vln. II

Vla.

Cello

41

(optional accompaniment)

Org. *mf*

(Man.)

46

S
ni - te a - do - re - mus, ve - ni - te a - do -

A
ni - te a - do - re - mus, ve - ni - te a - do -

T
re - mus, ve - ni - te a - do - re - mus, ve -

B
re - mus, ve - ni - te a - do - re - mus, ve -

Vln. I

Vln. II

Vla.

Cello

46

Org.

46

S
f re - mus, ve - ni - te a - do - re - mus, ve - *ff*

A
f re - mus, ve - ni - te a - do - re - mus, ve - *ff*

T
f ni - te a - do - re - mus, ve - ni - te, ve - *ff*

B
f ni - te a - do - re - mus, ve ni - te, ve - *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Cello *ff*

Org. *f* *ff*

Ped.

50

S
ni - te a - do - re - mus — Do - mi - num.

A
ni - te a - do - re - mus — Do - mi - num.

T
8
ni - te a - do - re - mus Do - mi - num.

B
ni - te a - do - re - mus — Do - mi - num.

50

Vln. I

Vln. II

Vla.

Cello

50

Org.

54 STANZA 4: *Choir & Congregation*

Bells

ff

54 DESCANT (*selected voices*)

Desc.

4. Yea, Lord, we greet, we greet thee, born this morn - ing.

MELODY (*Choir & Congregation*)

Mel.

(ff)

4. Yea, Lord, we greet thee, born this hap - py morn - ing.

54

Vln. I

(ff)

Vln. II

(ff)

Vla.

(ff)

Cello

(ff)

54

Org.

(ff)

58 *Sk Sk*

Bells

Desc.

Mel.

Vln. I

Vln. II

Vla.

Cello

Org.

Je - sus, to thee be all glo - ry giv'n. Word of the

Je - sus, to thee be all glo - ry giv'n.

The musical score is arranged in a standard orchestral format. It begins with a rehearsal mark '58' in a box. The Bells part features a melodic line with two 'Sk' markings above it, followed by a wavy line representing the sound of bells. The Descant part has a melodic line with lyrics: 'Je - sus, to thee be all glo - ry giv'n. Word of the'. The Melody part has lyrics: 'Je - sus, to thee be all glo - ry giv'n.'. The string parts (Vln. I, Vln. II, Vla., Cello) and the Organ part provide harmonic support. A large red watermark is overlaid diagonally across the page.

62

Bells

62

Desc.

Fa - ther, Word of the Fa - ther, now in flesh_ ap - pear - ing: O

Mel.

Word of the Fa - ther, now in flesh ap - pear - ing: O

62

Vln. I

62

Vln. II

62

Vla.

Cello

62

Org.

mf

mf

mf

mf

mf

mf

mf

mf

66

Bells

Desc.

Mel.

Vln. I

Vln. II

Vla.

Cello

Org.

f *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

come, let us a - dore him, O come, a - dore him, O

come, let us a - dore him, O come, let us a - dore him, O

70 Sk

Bells

70 rit.

Desc.

come, let us a - dore him, Christ the Lord.

Mel.

come, let us a - dore him, Christ the Lord.

70 rit.

Vln. I

70 rit.

Vln. II

70 rit.

Vla.

70 rit.

Cello

70 rit.

Org.

70 rit.

The musical score is arranged in a standard orchestral format. It begins with a box containing the number '70'. The Bells part features a melodic line with a 'Sk' (sostenuto) marking and a 'rit.' (ritardando) instruction. The Descant part follows a similar melodic line with a 'rit.' instruction. The Melody part contains the lyrics 'come, let us a - dore him, Christ the Lord.' and includes a 'rit.' instruction. The string parts (Violins I and II, Viola, and Cello) all include a 'rit.' instruction. The Organ part also includes a 'rit.' instruction. A large red watermark is overlaid diagonally across the page, reading 'Preview Only - Legal Use Requires Purchase'.

A BIDDING PRAYER *(Congregation standing)*

Dear people of God, in this Christmas season with joy let us hear once more the message of the angels, and in heart and mind go to Bethlehem and see the Son of God lying in a manger.

Let us hear in Holy Scripture the story of God's loving purpose from the time of our rebellion to the glorious redemption brought to us by this Holy Child.

But first, let us pray for the needs of the whole world; for peace and justice on earth; for the unity and mission of the Church for which he died.

Let us remember, in Christ's name, the poor and helpless, the cold, the hungry and the oppressed, *(here may be inserted intercessions pertinent to the community)*, all who are sick and who mourn, the lonely and unloved, the aged and little children, as well as those who do not know and love the Lord Jesus Christ.

Finally, let us remember all those who rejoice with us, but upon another shore, and in a greater light, that multitude which no one can number, whose hope was in the Word made flesh, and with whom in the Lord Jesus we are one for evermore.

And now, to sum up all these petitions, let us pray in the words which Christ has taught us, saying:

**Our Father, who art in heaven,
hallowed be thy name;
thy kingdom come,
thy will be done on earth as it is in heaven.
Give us this day our daily bread;
and forgive us our trespasses, *(and forgive us our debts,)*
as we forgive those who trespass against us; *(as we forgive our debtors;)*
and lead us not into temptation,
but deliver us from evil.
For thine is the kingdom, and the power, and the glory,
forever. Amen.**

May God bless us;
May Christ give us the joys of everlasting life;
May the King of Angels bring us all to join the fellowship
of the saints who have gone before us.

Amen.

(Congregation sits)

FIRST LESSON (Genesis 3:8-15)

Adam and Eve rebel against God.

When evening came they heard the Lord God walking in the garden.
They went to a secluded place among the trees of the garden to hide from God.

Then God called to Adam, "Where are you?"

Adam answered, "I heard your voice in the garden.
Because I was naked, I was afraid and tried to hide."

God asked, "Who told you that you were naked?
Did you eat the fruit from the tree that I told you not to eat?"

Adam answered, "The woman you gave to be with me offered me the fruit of the tree
and I ate it."

God spoke to the woman, "Why did you do this?"

She replied, "The snake tricked me into eating it."

God said to the snake,
"You will be punished for this.
You alone among all the animals will bear this curse.
On your belly you will crawl,
and you will eat dust as long as you live.
From now on you will strike fear in the hearts of the people
of all generations.
When you attack their heels, they will crush your head."

Thanks be to God.

3. GOD WALKED IN EDEN'S GARDEN FAIR

for SATB choir with handbell accompaniment

Original text by H.H.H.

CONDITOR ALME SIDERUM
Original material by HAL H. HOPSON (ASCAP)

Freely (♩ = ca. 66)

LV (throughout)

HANDBELLS

mp

SOPRANO
ALTO

mp (unison)

1. God walked in E-den's gar-den fair, such beau-ty there none could com-pare.

TENOR
BASS

It soon be - came a place of shame; there Ad - am's sin dis - owned God's

5 (♩ = ca. 76)

p *pp* *p* *pp* *p*

5

name. Ky - ri - e e - le - i - son. Ky - ri - e e -

(unison) *pp* *p* *pp* *p*

mp *p* *mp* *mf* *rit.*

mp *p* *mp* *mf* *rit.*

mp *p* *mp* *mf* *rit.*

le - i - son. Ky - ri - e e - le - i - son.

(div.) mp *p* *mp* *mf* *(S. div.)*

13 (Freely) *mp*

13

(unis.) mp

2. A world of peace was swept a - way when Ad - am chose to dis - o - bey.

We too are marked by Ad - am's fall; we still re - fuse to hear God's

Musical score for the first system. It consists of a piano accompaniment and a vocal line. The piano part features a series of chords and moving lines in the right and left hands, with dynamic markings *p*, *pp*, *p*, *pp*, and *p*. The vocal line is in a soprano or alto register, with lyrics "Chris - te e - le - i - son." and "Chris - te e -". Dynamics include *(unis.) pp*, *p*, *pp*, and *p*.

call.

Musical score for the second system. It continues the piano accompaniment and vocal line. The piano part has dynamic markings *mp*, *p*, *mp*, and *mf*. The vocal line includes lyrics "le - i - son." and "Chris - te e - le - i - son.". Dynamics include *mp*, *p*, *mp*, *mf*, and *rit.*

25 (Freely)

Musical score for the third system. It begins with a piano accompaniment marked *mp*. The vocal line starts at measure 25 with the lyrics "3. The tale of Ad - am is our own. Like him we see God's love made known;". The piano part continues with *mp* dynamics.

yet we re - bel and go our way. The bit - ter cost we then must

29 (♩ = ca. 76)

29

pay. Ky - ri - e e - le - i - son. Ky - ri - e e -

le - i - son. Ky - ri - e e - le - i - son.

SECOND LESSON (Genesis 22:15-18)

God promises to faithful Abraham that his descendants will be a blessing to all the nations of the earth.

The angel of the Lord called from heaven to Abraham a second time,
“I will make a vow with you, yes, by my own name, that I will richly bless you.
Because you have done this, and have not withheld your son, your only son,
I promise that I will give you as many descendants as there are stars in the sky,
or grains of sand along the seashore.
Your descendants will rule over their enemies.
Because you have obeyed my voice, your descendants will be a blessing to all
the nations of the earth.”

Thanks be to God.

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4. THE GOD OF ABR'AM PRAISE

for choir, congregation and organ, with optional strings

Text by DANIEL BEN JUDAH (ca. 1400)
Translated by MAX LANDSBERG and NEWTON MANN, *alt.*

LEONI
Arranged by HAL H. HOPSON (ASCAP)

With sturdy rhythm (♩ = ca. 108)

INTRODUCTION

Musical score for Violin I, Violin II, Viola, Cello, and Organ. The score is in 3/4 time and features a key signature of two flats. It includes dynamic markings such as 'f' and 'Man.' (Mancera), and a 'Ped.' (pedal) marking for the organ. A large red watermark 'Preview Only' is overlaid on the score.

Musical score for Violin I, Violin II, Viola, Cello, and Organ. This section continues the introduction and includes a measure rest marked with a '5' in a box. It features dynamic markings and a large red watermark 'Preview Only' overlaid on the score.

9

Vln. I

Vln. II

Vla.

Cello

Org.

13

Vln. I

Vln. II

Vla.

Cello

Org.

13

STANZAS 1 & 2: Choir & Congregation

f 18

Choir/
Cong.

1. The God of A - br'am praise, sing prais - es to God's name, who
(2.) spir - it free - ly flows, high surg - ing where it will; God

Vln. I
(*f*)

Vln. II
(*f*)

Vla.
(*f*)

Cello
(*f*)

Org.
(*f*)

22

Choir/
Cong.

was and is and is to be, for - e'er the same! The
spoke of old in in proph - et's word; that word speaks still. Es -

Vln. I

Vln. II

Vla.

Cello

Org.

22

22

GB9710A

26

Choir/
Cong.

one e - ter - nal God, be - fore what now ap - pears; the
tab - lished is God's law, and change - less it shall stand, deep

Vln. I

Vln. II

Vla.

Cello

Org.

30

Choir/
Cong.

First, the Last: be - yond all thought through time - less years!
writ - ten on the hu - man heart, in ev - ery

1. 2. God's

Vln. I

Vln. II

Vla.

Cello

Org.

34 2.

Choir/
Cong.

land.

Vln. I

Vln. II

Vla.

Cello

Org.

STANZA 3: Choir & Congregation

38
ff DESCANT (selected voices)

Desc. 3. God has e - ter - nal life im - plant - ed in the soul; Hal - le -

38
ff MELODY (Choir & Congregation)

Mel. 3. God has e - ter - nal life im - plant - ed in the soul; God's

38
ff

Vln. I

38
ff

Vln. II

38
ff

Vla.

38
ff

Cello

38
ff

Org.

* No breath

42

Desc. lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! All

Mel. love shall be our strength and stay, while a ges roll. All

42

Vln. I

Vln. II

Vla.

Cello

42

Org.

46

Desc. praise the liv - ing God! All_ laud that hal - lowed name, who

Mel. praise the liv - ing God! All_ laud_ that_ hal - lowed name, who

46

Vln. I

Vln. II

Vla.

Cello

46

Org.

50

Desc. *rit.*
was, and is, and ev - er___ shall be___ still___ the same!

Mel. *rit.*
was, and is, and ev - er___ shall be___ still the same!

50

Vln. I *rit.*

Vln. II *rit.*

Vla. *rit.*

Cello *rit.*

50

Org. *rit.*

The musical score for page 55, measures 50-53, is presented in a multi-staff format. The vocal parts (Descant and Melody) and the instrumental parts (Violin I, Violin II, Viola, Cello, and Organ) all feature a *rit.* (ritardando) marking. The lyrics for the vocal parts are "was, and is, and ev - er___ shall be___ still___ the same!". The instrumental parts provide harmonic support for the vocal lines. A large red watermark "Preview Only" is overlaid diagonally across the page.

THIRD LESSON (Isaiah 9:2,6,7)

Christ's birth and rule of peace and justice are foretold by Isaiah.

The people who walked in darkness have seen a great light.
Once they lived in a land of deep darkness,
now light is shining on them.

For to us a child is born,
a son is given;
he will rule with authority.
He will be called,
Wonderful Counselor, Mighty God,
Everlasting Father, Prince of Peace.
His power will increase,
and the throne of David and his kingdom will have endless peace.
Justice and righteousness will be his authority
from this time onward and forevermore.

Thanks be to God.

Preview Only
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5. COMFORT, COMFORT, O MY PEOPLE

for SATB choir and keyboard (piano or organ),
with optional strings and hand drum

Text by JOHANNES OLEARIUS (1611-1684)
Trans. by CATHERINE WINKWORTH (1827-1878), *alt.*

from the *Genevan Psalter* (1551)
Arranged by HAL H. HOPSON (ASCAP)

With a joyful, well-marked exuberance (♩ = ca. 72)

SOPRANO
ALTO

TENOR
BASS

VIOLIN I

VIOLIN II

VIOLA

CELLO

HAND DRUM

KEYBOARD
(Piano or Organ)

The musical score is arranged in a system with nine staves. The top two staves are for the SATB choir (Soprano and Alto, Tenor and Bass). The next four staves are for the string ensemble (Violin I, Violin II, Viola, and Cello). The fifth staff is for the Hand Drum, and the bottom two staves are for the Keyboard (Piano or Organ). The score is in G major (one sharp) and 6/8 time. It begins with a repeat sign and a first ending. The tempo is marked 'With a joyful, well-marked exuberance' with a quarter note equal to approximately 72 beats per minute. Dynamics include *f* (forte) and accents (>). A large red watermark 'Preview Only' is overlaid diagonally across the score.

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5 *f* (unison)

S
A

1. Com - fort, com - fort, O my peo - ple, tell of peace, now says our God;
2. Hark, the her - ald's voice is call - ing in the des - ert far and near,

T
B

Vln. I

Vln. II

Vla.

Cel.

H.D.

Kbd.

(*f*)

9

S
A

T
B

f (unison)

Com - fort those who sit in dark - ness bowed be - neath op - pres - sion's load.
bid - ding us to make re - pen - tance since the king - dom now is here.

9

Vln. I

Vln. II

Vla.

Cel.

H.D.

9

Kbd.

GB9710A

13 (f)

S
A

Speak un - to Je - ru - sa - lem; speak of peace that waits for them;
O that warn - ing cry o - bey: Now pre-pare for God a - way;

T
B

Vln. I

Vln. II

Vla.

Cel.

H.D.

Kbd.

17

S
A

T
B

(f)

tell that all their sins I cov - er; tell that war - fare now is o - ver.
let the val - leys rise to meet him; let the hills bow down to greet him.

17

Vln. I

Vln. II

Vla.

Cel.

(f)

17

H.D.

17

Kbd.

The musical score is arranged in a standard orchestral format. The vocal parts are at the top, followed by the string section (Violins I and II, Viola, Cello), Horns (H.D.), and Keyboard (Kbd.). The key signature is one sharp (F#), and the time signature is 4/4. The score includes lyrics for the vocal parts and a large red watermark reading 'Preview Only - Legal Use Requires Purchase' across the center.

This musical score page, numbered 62, features a large red watermark reading "Preview Only" diagonally across the center. The score is arranged in a system with the following parts from top to bottom: Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Cel.), Horns (H.D.), and Keyboard (Kbd.). The key signature is one sharp (F#) and the time signature is 4/4. A rehearsal mark "21" is placed at the beginning of each staff. The Vln. I, Vln. II, Vla., and H.D. parts are marked with a dynamic of *mf* and include accents (>) over many notes. The Kbd. part also features *mf* dynamics and accents. The vocal parts (S, A, T, B) are currently silent. The Cello part has a few notes in the final measure of the system.

25 *mf* (div.)

S
A

3. O make straight what long was crook - ed, make the rough - er plac - es plain;

mf (div.)

T
B

25

Vln. I

Vln. II

Vla.

Cel.

25

H.D.

25

Kbd.

GB9710A

29

S
A

let your hearts be true and hum - ble, as be - fits God's ho - ly reign.

T
B

29

Vln. I

Vln. II

Vla.

Cel.

29

H.D.

29

Kbd.

33 *f*

S
A

See the glo - ry of the Lord now o'er earth is shed a-broad;

T
B

33 *f*

Vln. I

Vln. II

Vla.

Cel.

33 *f*

H.D.

33 *f*

Kbd.

The musical score is for measures 33-38. It features a SATB choir and an orchestra. The vocal parts (Soprano, Alto, Tenor, Bass) are in the top two staves, with lyrics underneath. The instrumental parts include Violin I and II, Viola, Cello, Horns, and Keyboard. The score is in 6/8 time with a key signature of one sharp (F#). A large red watermark 'Preview Only' is overlaid diagonally across the page.

* No breath

37 *ff*

S
A

all the world shall see this to - ken, God's own word is nev - er bro -

T
B

37 *ff*

Vln. I

Vln. II

Vla.

Cel.

37 *ff*

H.D.

37 *ff*

Kbd.

41 (non rit.)

S
A

ken. _____

T
B

41 (non rit.)

Vln. I

(non rit.)

Vln. II

(non rit.)

Vla.

(non rit.)

Cel.

(non rit.)

41 (non rit.)

H.D.

(non rit.)

41 (non rit.)

Kbd.

FOURTH LESSON (Isaiah 11:1-4a, 6-9)

The peace that Christ will bring is foreshown.

There shall grow a shoot from the tree of Jesse,
and a branch shall spring from his roots.
The Spirit of the Lord shall rest upon him,
a spirit of wisdom and understanding,
a spirit of counsel and might,
a spirit of knowledge and a reverence for the Lord.

He will not judge by what he sees,
or decide by what he hears.
He will tend the poor with justice,
and defend the rights of the helpless.

The wolf and the lamb will live together in peace,
the leopard and kid will rest together,
the calf and the young lions will feed together,
and a little child will take care of them.

Cows and bears will eat together,
their young ones will live in peace;
the lion shall eat straw like cattle.

Even a baby will not be harmed if it plays near the hole of a snake.
There shall be nothing harmful or evil on God's holy mountain.
The earth shall be as full of the knowledge of the Lord
as waters that cover the sea.

Thanks be to God.

6. LO, HOW A ROSE E'ER BLOOMING

for SAB choir, a cappella

15th century German
and 9th century Latin texts

ES IST EIN' ROS'
and VENI EMMANUEL
Arranged by HAL H. HOPSON (ASCAP)

Expressively; with gentle movement (♩ = ca. 96)

SOPRANO
ALTO

Lo, how a Rose e'er bloom-ing from stem hath

BARITONE

from ten-der stem hath

8

sprung! Of Jes-se's lin-eage com-ing, by proph-ets

sprung! by faith-ful proph-

14

sung. It came, a flow'r-et bright, a -

ets sung. It came, a flow'r-et bright,

17

mid the cold of win-ter, half spent was the night.

when half spent was the night.

23 *a tempo*
mf

I - sa - iah 'twas fore - told it, the Rose I have_

mf

O come, O come, Em

30 *p*

in mind; with Ma - ry we be - hold it,

p

man - u - el, and ran - som cap - tive Is -

36 *mf*

the Vir - gin Moth - er kind. To show_

mf

ra - el, that mourns in lone - ly ex - ile

40 *mp*

God's love a - right, she bore for us a Sav - ior,

mf

here un - til the Son of God ap - pear. Re -

45

when half spent was the night. I - sa - iah 'twas fore -
 joice! Re - joice! Em - man - u - el shall

told it, O Is - ra - el.
 come to thee, O Is - ra - el.

FIFTH LESSON (Luke 1:26-35,38)

The angel Gabriel announces to Mary that she will be the mother of Jesus.

In the sixth month the angel Gabriel was sent by God
to a town in Galilee called Nazareth.

The angel appeared to Mary,
a virgin who was engaged to a man named Joseph,
a descendant of David.

"Greetings, most favored one!" said the angel.

"The Lord is with you."

But she was deeply troubled by what the angel said,
and wondered what this greeting might mean.

Then the angel said to her,

"Do not be afraid, Mary,

for God has been gracious to you.

You shall conceive and bear a son,

and you shall give him the name Jesus.

He will be great;

he will bear the title 'Son of the Most High'.

The Lord God will give him the throne of his ancestor David,

and he will be King over Israel forever.

His reign shall have no end."

Then Mary said to the angel,

"How can this be? I am still a virgin."

The angel answered,

"The Holy Spirit will come upon you,

and the power of the Most High will overshadow you;

and for that reason the holy child to be born will be called 'Son of God'."

Then Mary said,

"Here am I, the servant of the Lord;

as you have spoken, so be it."

Then the angel left her.

Thanks be to God.

7. THERE IS NO ROSE

for SSA choir and organ, with optional strings

Anonymous medieval text

Music by HAL H. HOPSON (ASCAP)

Unhurried, expressively (♩ = ca. 72) *pp*

SOPRANO I
SOPRANO II

There is no rose of such vir - tue as is the

ALTO

There is no rose of such vir - tue as is the

VIOLIN I

pp

VIOLIN II

pp

VIOLA

pp

CELLO

pizz.
pp

ORGAN

Man. } *pp*

Ped. (Soft 32', Flutes 16', 8')

S I
S II
A
Vln. I
Vln. II
Vla.
Cello
Org.

rose that bare Je - su; *p* Al - le - lu - ia, Al - le - lu - ia.

rose that bare Je - su; *p* Al - le - lu - ia, Al - le - lu - ia.

p

p

p

p

p

p

p

p

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9

S I
S II

mp

For in this rose con-tained was heav'n and earth in

A

mp

For in this rose con-tained was heav'n and earth in

Vln. I

mp

Vln. II

mp

Vla.

mp

Cello

mp

Org.

mp

Detailed description of the musical score: The score is for rehearsal mark 9, starting at measure 7. It features five vocal parts (S I, S II, and A) and five instrumental parts (Vln. I, Vln. II, Vla., Cello, and Org.). The key signature is B-flat major (two flats) and the time signature is 2/4. The vocal parts have lyrics: 'For in this rose con-tained was heav'n and earth in'. The instrumental parts provide accompaniment. A large red watermark is overlaid diagonally across the page, reading 'Preview Only' and 'Legal Use Requires Purchase'.

SI
S II

lit - tle space; Res mi - ran - da, Res mi - ran - da.

A

lit - tle space; Res mi - ran - da, Res mi - ran - da.

Vln. I

Vln. II

Vla.

Cello

Org.

mf *rit.*

mf *rit.*

mf *rit.*

mf *rit.*

mf *rit.*

mf *rit.*

16 *a tempo* (*mf*)

S I
S II

By that rose we may well see there be one

A

By that rose we may well see there be one

Vln. I

a tempo

Vln. II

a tempo

Vla.

a tempo

Cello

a tempo

Org.

16 *a tempo*

The image shows a page of a musical score, page 77. It features vocal parts for Soprano I (S I), Soprano II (S II), and Alto (A), and instrumental parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Organ (Org.). The vocal parts have lyrics: "By that rose we may well see there be one". The instrumental parts are marked "a tempo". A large red watermark "Preview Only" is overlaid on the page.

This musical score is for a SATB choir and instrumental ensemble. The vocal parts (S I, S II, A) sing the lyrics: "God in per - sons three, Pa - res for - ma, Pa - res for - ma." The instrumental parts include Violin I, Violin II, Viola, Cello, and Organ. The score is in a key with one flat (B-flat) and a common time signature. Dynamics include *f* (forte) and *rit.* (ritardando). A large red watermark "Preview Only" is overlaid on the score.

S I
S II
A

God in per - sons three, Pa - res for - ma, Pa - res for - ma.

God in per - sons three, Pa - res for - ma, Pa - res for - ma.

Vln. I
Vln. II
Vla.
Cello
Org.

f *rit.*

f *rit.*

f *rit.*

f *rit.*

f *rit.*

23 *a tempo* *mp*

S I
S II

Then leave we all this world - ly mirth, and fol - low we this

A

Then leave we all this world - ly mirth, and fol - low we this

23 *a tempo* *mp*

Vln. I

23 *a tempo* *mp*

Vln. II

23 *a tempo* *mp*

Vla.

23 *a tempo* *mp*

Cello

23 *a tempo* *mp*

Org.

23 *a tempo* *mp*

29

S I
S II

joy - ous birth; *p* *pp*
Trans-e - a - mus, Trans-e - a - mus. Pa - res

A

joy - ous birth; *p* *pp*
Trans-e - a - mus, Trans-e - a - mus. Pa - res

Vln. I

p *pp*

Vln. II

p *pp*

Vla.

p *pp*

Cello

p *pp*

Org.

p *pp*

29

rit. e dim. al fine , *ppp* *pppp*

S I
S II
for - ma. Res mi - ran - da. Al - le - lu - ia.

rit. e dim. al fine , *ppp* *pppp*

A
for - ma. Res mi - ran - da. Al - le - lu - ia.

rit. e dim. al fine *ppp* *pppp*

Vln. I

rit. e dim. al fine *ppp* *pppp*

rit. e dim. al fine *ppp* *pppp*

Vln. II

rit. e dim. al fine *ppp* *pppp*

rit. e dim. al fine *ppp* *pppp*

Vla.

rit. e dim. al fine *ppp* *pppp*

rit. e dim. al fine *ppp* *pppp*

Cello

rit. e dim. al fine *ppp* *pppp*

arco

rit. e dim. al fine *ppp* *pppp*

Org.

SIXTH LESSON (Matthew 1:18-23)

Saint Matthew tells of the birth of Jesus.

This is how the birth of Jesus took place.

Mary, his mother, was engaged to Joseph.

Before their marriage, she was to have a baby by the Holy Spirit.

Joseph, being a man of principle,

and at the same time not wanting to disgrace Mary,
desired to have the marriage contract set aside quietly.

But just when he resolved to do this,

an angel of the Lord appeared to him in a dream and said,

“Joseph, son of David,

do not be afraid to take Mary home with you as your wife,
for the child conceived in her is from the Holy Spirit.

She will bear a son, and you are to name him Jesus,
for he will save his people from their sins.”

All this happened in order to fulfill what the Lord declared through the prophet:

“A virgin shall conceive and bear a son,
and he shall be called ‘Emmanuel,’
a name which means ‘God with us’.”

Thanks be to God.

8. GOOD CHRISTIAN FRIENDS, REJOICE

for SATB choir, congregation and organ, with optional strings and handbells

Medieval Latin text
Translated and paraphrased by
JOHN MASON NEALE (1855)

IN DULCI JUBILO
Arranged by HAL H. HOPSON (ASCAP)

With lilting joy (♩ = ca. 63)

INTRODUCTION

Musical score for the Introduction of "Good Christian Friends, Rejoice".

The score includes parts for:

- HANDBELLS: Treble clef, 6/8 time signature. Starts with a forte (*f*) dynamic. Note: *f* (Handbells may be doubled one octave higher)
- CONGREGATION: Treble clef, 6/8 time signature. Rested.
- SOPRANO: Treble clef, 6/8 time signature. Rested.
- ALTO: Treble clef, 6/8 time signature. Rested.
- TENOR: Bass clef, 6/8 time signature. Rested.
- BASS: Bass clef, 6/8 time signature. Rested.
- VIOLIN I: Treble clef, 6/8 time signature. Starts with a forte (*f*) dynamic. An asterisk (*) is placed above the first note.
- VIOLIN II: Treble clef, 6/8 time signature. Starts with a forte (*f*) dynamic.
- VIOLA: Bass clef, 6/8 time signature. Starts with a forte (*f*) dynamic.
- CELLO: Bass clef, 6/8 time signature. Starts with a forte (*f*) dynamic.
- ORGAN: Treble and Bass clefs, 6/8 time signature. Starts with a forte (*f*) dynamic. An asterisk (*) is placed above the first note.

Man.

* In the absence of handbells, this movement should begin in measure 2.

This musical score page features eight staves: Bells, Cong., S A, T B, Vln. I, Vln. II, Vla., Cello, and Org. The music is in a key with one flat and a 4/4 time signature. A large red watermark reading "Preview Only" and "Legal Use Requires Purchase" is overlaid diagonally across the page. The score includes various musical notations such as notes, rests, and dynamic markings like *v* and *v*. A rehearsal mark with the number 7 is present at the beginning of each staff. The Organ part is written for both hands, and a Pedal line is indicated at the bottom right.

II STANZA 1: *Choir and Congregation*

Bells

(*f*)

Cong.

f II

1. Good Chris - tian friends, re - joice _____ with heart and soul and voice; _____

S
A

f II

1. Good Chris - tian friends, re - joice _____ with heart and soul and voice; _____

T
B

f

II

Vln. I

(*f*)

Vln. II

(*f*)

Vla.

(*f*)

Cello

(*f*)

II

Org.

(*f*)

Legal Use Requires Purchase

15 *Sk*

Bells

Cong.

S
A

T
B

Vln. I

Vln. II

Vla.

Cello

Org.

give ye heed to what we say: Je - sus Christ is born to - day!

give ye heed to what we say: Je - sus Christ is born to - day!

Detailed description: This is a page of a musical score, page 86. It contains ten staves of music. The first staff is for Bells, starting at measure 15 with a 'Sk' marking. The second staff is for Congregation, with lyrics 'give ye heed to what we say: Je - sus Christ is born to - day!'. The third and fourth staves are for Soprano (S) and Alto (A), and Tenor (T) and Bass (B) respectively, with the same lyrics. The fifth, sixth, and seventh staves are for Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The eighth staff is for Cello. The ninth and tenth staves are for Organ (Org.), with the first part of the organ part starting at measure 15. A large red watermark 'Preview Only' is overlaid diagonally across the page, and 'Legal use requires purchase' is written below it.

19 *Sk*

Bells

Cong.

Ox and ass be - fore him bow, and he is in the man - ger now.

S
A

Ox and ass be - fore him bow, and he is in the man - ger now.

T
B

Vln. I

Vln. II

Vla.

Cello

Org.

23

Bells

Cong.

Christ is born to - day, Christ is born to - day!

S
A

Christ is born to - day, Christ is born to - day!

T
B

Vln. I

Vln. II

Vla.

Cello

Org.

Detailed description of the musical score: The score is for page 88 and features a variety of instruments and voices. At the top, there are Bells and a Conga. The vocal parts include Soprano (S), Alto (A), Tenor (T), and Bass (B). The instrumental parts include Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Organ (Org.). The lyrics are 'Christ is born to - day, Christ is born to - day!'. The score includes a large red watermark that reads 'Preview Only' and 'Legal Use Requires Purchase'. The page number '88' is in the top left corner. The rehearsal mark '23' is present at the beginning of each staff.

27

Bells

Cong.

27

S
A

(unison) *mf*

2. Good

T
B

27

Vln. I

Vln. II

Vla.

Cello

27

Org.

31 STANZA 2: Choir only

Bells

S
A

Chris - tian friends, re - joice with heart and soul and voice;

T
B

(unison) *mf*

2. Good Chris - tian friends, re - joice with heart and soul and

Vln. I

Vln. II

Vla.

Cello

Org.

35

Bells

35

S
A

now ye hear of end - less bliss: Je - sus Christ was born for this!

T
B

voice; _____ now ye hear of end - less bliss: Je - sus Christ was

35

Vln. I

Vln. II

Vla.

Cello

35

Org.

The image shows a page of a musical score, page 91. It features several staves for different instruments and vocal parts. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics written below them. The instrumental parts (Bells, Violins I & II, Viola, Cello, Organ) are currently empty. A large red watermark is overlaid diagonally across the page, reading 'Preview Only - Legal Use Requires Purchase'. The page number '91' is in the top right corner. The measure number '35' is indicated in a box at the beginning of each staff.

39

Bells

39

S
A

He hath o - pened heav - en's door, and we are blest for - ev - er - more.

T
B

born for this! He hath o - pened heav - en's door, and we are blest for -

39

Vln. I

Vln. II

Vla.

Cello

39

Org.

The image shows a page of a musical score, page 92. It features several staves for different instruments and vocal parts. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics written below them. The instrumental parts (Bells, Violins I & II, Viola, Cello, Organ) are shown as empty staves with a few notes. A large red watermark is overlaid on the page, reading 'Preview Only Legal Use Requires Purchase'.

43

Bells

43

S
A

Christ was born for this, _____ Christ was born for this! _____

T
B

ev - er - more. Christ was born for this, _____ Christ was born for _____

43

Vln. I

Vln. II

Vla.

Cello

43

Org.

The image shows a page of a musical score, page 93. It features several staves for different instruments and voices. At the top, there is a staff for Bells. Below that are four vocal staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The vocal parts have lyrics: 'Christ was born for this, _____ Christ was born for this! _____' for Soprano and Alto, and 'ev - er - more. Christ was born for this, _____ Christ was born for _____' for Tenor and Bass. Below the vocal parts are staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello. At the bottom, there is a grand staff for Organ (Org.) with both treble and bass clefs. A large red watermark is overlaid diagonally across the page, reading 'Preview Only Legal Use Requires Purchase'. The number '43' is written in a box at the beginning of each staff.

47

Bells

47

S
A

T
B

this!

47

Vln. I

f

Vln. II

f

Vla.

f

Cello

f

47

Org.

f

52
STANZA 3: *Choir and Congregation*

Bells

ff

52 DESCANT (*selected voices*)

ff

Al - le - lu - ia! Al - le - lu - ia!

MELODY (*Choir & Congregation*)

ff

3. Good Chris - tian friends, re - joice with heart and soul and voice;

52

ff

ff

ff

ff

52

ff

56 *Sk*

Bells

56

Desc.

Al - le - lu - ia! Al - le - lu - ia!

Mel.

now ye need not fear the grave: Je - sus Christ was born to save!

56

Vln. I

Vln. II

Vla.

Cello

56

Org.

60

Bells

60

Desc.

Al - le - lu - ia! Al - le - lu - ia!

Mel.

Calls you one and calls you all to gain his ev - er - last - ing hall.

60

Vln. I

Vln. II

Vla.

Cello

60

Org.

64 *Sk*

Bells

64 *rit.*

Desc.

Al - le - lu - ia! Christ was born to save! _____

Mel.

Christ was born to save, _____ Christ was born to save! _____

64 *rit.*

Vln. I

64 *rit.*

Vln. II

64 *rit.*

Vla.

64 *rit.*

Cello

64 *rit.*

Org.

The image shows a page of a musical score, page 98. It features seven staves: Bells, Descant (Desc.), Melody (Mel.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Organ (Org.). The Bells staff has a 'Sk' marking and a 'rit.' marking. The Descant staff has a '64' box and a 'rit.' marking, with the lyrics 'Al - le - lu - ia! Christ was born to save! _____'. The Melody staff has a '64' box and a 'rit.' marking, with the lyrics 'Christ was born to save, _____ Christ was born to save! _____'. The Vln. I, Vln. II, Vla., and Cello staves each have a '64' box and a 'rit.' marking. The Organ staff has a '64' box and a 'rit.' marking. A large red watermark 'Preview Only' is overlaid diagonally across the page, and 'Legal Use Requires Purchase' is written below it.

SEVENTH LESSON (Luke 2:8-16)

The shepherds go to Bethlehem.

There were some shepherds in that part of the country,
keeping watch through the night over their flocks,
when suddenly, an angel of the Lord appeared to them,
and the glory of the Lord shone over them.

They were terrified, but the angel said,
“Do not be afraid;
I have good news for you.
There is great joy coming to all the people:
to you is born this day in the city of David a Savior,
who is the Messiah, the Lord.
And this is your sign:
the baby will be lying wrapped in little strips of cloth, in a manger.”

All at once there was with the angel a great host of heavenly angels,
singing praises to God:
“Glory to God in highest heaven,
and on earth peace among those whom God favors.”

When the angels had left them and gone into heaven,
the shepherds said to one another,
“Come, we must go straight to Bethlehem
and see this thing that has happened,
which the Lord has made known to us.”

So they ran and found their way to Mary and Joseph.

As was told them, the baby was lying in a manger.

Thanks be to God.

9. ANGELS WE HAVE HEARD ON HIGH

for SATB choir, congregation and organ, with optional strings and handbells

French Carol
Arranged by HAL H. HOPSON

As a joyful dance (♩ = ca. 116)

INTRODUCTION

The musical score is arranged for multiple instruments and voices. The top three staves are for Handbells, Soprano/Alto, and Tenor/Bass, all of which are currently silent. The string section includes Violin I, Violin II, Viola, and Cello, with dynamic markings of *mf* and *f*. The Cello part includes *pizz.* and *arco* markings. The Organ part features a *mp* dynamic and a *Ped.* (pedal) marking. The score is in 4/4 time with a key signature of one sharp (F#).

5 STANZA 1: *Choir & Congregation*

Bells

S
A

1. An - gels we have heard on high sweet - ly sing - ing o'er the plains.

T
B

Vln. I

Vln. II

Vla.

Cello

Org.

9

Bells

9

S
A

and the moun - tains_ in re-ply ech - o - ing_ their joy - ous strains.

T
B

in re - ply (B. div.)

9

Vln. I

Vln. II

Vla.

mf

Cello

mf

9

Org.

mp

Man.

13

Bells *f* (Handbells may be doubled one octave higher)

S A *f*
Glo - - - - - ri - a,

T B *f*
(B. unis.)
Glo - - - - - ri - a,

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Org. *mf*
Ped.

19

Bells

19

S
A

in ex - cel - sis De - o! Glo - - -

T
B

in ex - cel - sis De - o! — Glo - - -

19

Vln. I

Vln. II

Vla.

Cello

19

Org.

Bells

S
A

T
B

Vln. I

Vln. II

Vla.

Cello

Org.

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

GB9710A

26 STANZA 2: *Choir only*

Bells

S
A

mf

2. Shep - herds, why this ju - bi - lee? — Why your joy - ous strains pro-long?

T
B

Vln. I

Vln. II

Vla.

Cello

Org.

mp

30

Bells

S
A

What the glad-some tid - ings be which in - spire_ your_ heav'n - ly_ song?

T
B

Vln. I

mf

Vln. II

mf

Vla.

mf

Cello

mf

Org.

30

34

Bells *f*

S A *f*
Glo - - - ri - a,

T B *f*
Glo - - - ri - a, —

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Org. *mf*

40

40

40

40

Bells

S
A

in ex - cel - sis De - o! Glo -

T
B

in ex - cel - sis De - o! Glo -

Vln. I

Vln. II

Vla.

Cello

Org.

Bells

S
A

T
B

Vln. I

Vln. II

Vla.

Cello

Org.

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

47 STANZA 3: *Choir only*

Bells.

S
A

T
B

3. Come to Beth - le - hem and see Christ whose birth the an - gels sing;

Vln. I

Vln. II

Vla.

Cello

Org.

* No breath

51

Bells *pp*

S
A

T
B

Christ the Lord, the new - born King.
come, a - dore on bend - ed knee, Christ, the new - born King.

51

Vln. I *pp espr.*

Vln. II *pp espr.*

Vla. *pp espr.*

Cello *pp espr.*

51

Org.

The musical score is arranged in a standard orchestral format. It begins with a rehearsal mark '51' in a box. The Bells part is in treble clef with a key signature of one sharp (F#) and a dynamic marking of *pp*. The vocal parts (Soprano, Alto, Tenor, Bass) are in bass clef with the same key signature. The lyrics are: 'Christ the Lord, the new - born King. come, a - dore on bend - ed knee, Christ, the new - born King.' The instrumental parts (Violins I and II, Viola, Cello, and Organ) are in their respective clefs with a key signature of one sharp. The strings and organ are marked with *pp espr.* (pianissimo, sforzando). The organ part is in grand staff. A large red watermark 'Preview Only' is overlaid diagonally across the page.

55

Bells *mf*

S A *mf*
Glo - - - - - ri - a,

T B *mf*
Glo - - - - - ri - a, _____

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Cello *mf*

Org. *mp*

Bells

S
A

T
B

Vln. I

Vln. II

Vla.

Cello

Org.

61

f

in ex - cel - sis De - o! Glo

in ex - cel - sis De - o! Glo

61

f

61

f

f

f

61

mf

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Detailed description: This is a page of a musical score, page 114. It features a SATB choir and an orchestra. The choir parts (Soprano, Alto, Tenor, Bass) are at the top, with lyrics 'in ex - cel - sis De - o! Glo'. The instrumental parts include Bells, Violins I and II, Viola, Cello, and Organ. The organ part is at the bottom. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the page. Rehearsal mark 61 is indicated in a box above the Bells, SATB, and Vln. I staves. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Bells

S
A

T
B

Vln. I

Vln. II

Vla.

Cello

Org.

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

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

GB9710A

68 INTERLUDE

Bells

S
A

T
B

Vln. I

Vln. II

Vla.

Cello

Org.

mf *f* *mf* *f* *mf* *f* *mp* *f*

pizz. *arco*

72 STANZA 4: Choir & Congregation

Bells

72 DESCANT (selected voices)
f

Glo - ri - a, glo - ri - a, glo - ri - a,

72 *mf* (man - ger)

4. See him in a man - ger laid, whom the choirs of an - gels praise;

T B *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Cello *mf*

72 *mf*

Org. *mf*

76

Bells

76

Desc.

Glo - ri - a, glo - ri - a, glo - ri - a.

76

S
A

Ma - ry, Jo - seph, lend your aid, while our hearts in love we raise.

T
B

lend your aid,

76

Vln. I

76

Vln. II

Vla.

Cello

76

Org.

Detailed description of the musical score: The score is for page 118 and begins at measure 76. It features a vocal ensemble (Soprano, Alto, Tenor, Bass) and instrumental accompaniment. The vocal parts have lyrics: 'Gloria, gloria, gloria.' and 'Mary, Joseph, lend your aid, while our hearts in love we raise.' The instrumental parts include Bells, a Descant, Violins I and II, Viola, Cello, and Organ. A large red watermark 'Preview Only! Legal use requires purchase' is overlaid diagonally across the page.

80

Bells *f*

80 Desc. *ff*
Al - le - lu - ia, al - le - lu - ia,

80 S *f*
A Glo - ri - a,

T *f*
B Glo - ri - a, —

80 Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

80 Org. *f*

Sk 86

Bells

ff

Desc.

al - le - lu - ia. Al - le - lu - ia, al - le

86

S
A

in ex - cel - sis De - o! *ff* Glo

T
B

in ex - cel - sis De - o! Glo

86

Vln. I

ff

Vln. II

ff

Vla.

ff

Cello

ff

86

Org.

ff

Sk

Bells

Desc.

S
A

T
B

Vln. I

Vln. II

Vla.

Cello

Org.

rit.

rit.

rit.

rit.

rit.

rit.

lu - ia, al - le - lu - ia, al - le - lu - ia.

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

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

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EIGHTH LESSON (Matthew 2:1-11)

The wise men are led by the star to Jesus.

Jesus was born at Bethlehem in Judea during the reign of Herod.

Wise men came from the east to Jerusalem, asking,
 "Where is the child who is born to be King of the Jews?
 We have seen the rising of his star, and we have come to worship him."

When King Herod heard this he was greatly perturbed,
 and so was all Jerusalem.

He called a meeting of the chief priests and lawyers of the people,
 and put this question before them,
 "Where is the Messiah to be born?"

They answered,
 "In Bethlehem of Judea,
 and by no means least among the rulers of Judah;
 for out of you shall come a leader to shepherd my people Israel."

Then Herod called the wise men to meet him in private,
 and learned from them the exact time when the star appeared.
 "Go and search carefully for the child,
 and when you have found him, bring me word
 so that I may also go and worship him."

When they had heard the king, they set out;
 and there, ahead of them, went the star that they had seen at its rising.
 It stopped over the place where the child lay.

At the sight of the star they were overjoyed.
 Entering the house, they saw the child with Mary his mother,
 and they knelt down and worshiped him.
 Then, opening their treasure chests,
 they offered him gifts of gold, frankincense, and myrrh.

And being warned in a dream not to go back to Herod,
 they returned home another way.

Thanks be to God.

10. FROM A DISTANT HOME

for Two-Part Men's choir (TB) and keyboard, with optional strings, castanets and claves

Text trans. by
Walter Ehret and George K. Evans*

Traditional Puerto Rican carol
Arranged by HAL H. HOPSON (ASCAP)

With a relaxed lilt (♩ = ca. 72)

TENOR

BASS

VIOLIN I

VIOLIN II

VIOLA

CELLO

CASTANETS
(or Tambourine)

CLAVES
(or Wood Block)

KEYBOARD
(Piano or Organ)

*Trans. and tune: © 1963, 1980 by Walter Ehret and George K. Evans. Used by permission.

This musical score page features nine staves for different instruments: Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, Castanets (Cast.), Clavichord (Clav.), and Keyboard (Kbd.). The score is written in a key signature of one sharp (F#) and a common time signature (C). A large, diagonal red watermark reading "Preview Only" is overlaid across the entire page, with the text "Legal Use Requires Purchase" written below it. The music includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. A circled number "6" appears above the first measure of the T, Vln. I, Vla., and Kbd. staves. The Cast. staff includes a dynamic marking of v (piano) and a fermata over a note in the fourth measure. The Kbd. staff has a fermata over a chord in the fifth measure.

10 *mf*

T
1. From a dis - tant home the Sav - ior we come seek - ing,

B
1. From a dis - tant home the Sav - ior we come seek - ing,

10

7ln. I

7ln. II

Vla.

Cello

10

Cast.

Clav.

10

Kbd.

14

T
us - ing as our guide the star so bright - ly beam - ing.

B
us - ing as our guide the star so bright - ly beam - ing.

14

Vln. I

Vln. II

Vla.

Cello

14

Cast.

Clav.

14

Kbd.

18

T
Love-ly east - ern star that tells us of God's morn - ing,

B
Love-ly east - ern star that tells us of God's morn - ing,

Vln. I

Vln. II

Vla.

Cello

18

Cast.

Clav.
mf

18

Kbd.

22

T
8
heav-en's won - drous light, O nev - er cease your shin - ing!

B
heav-en's won - drous light, O nev - er cease your shin - ing!

22

Vln. I

Vln. II

Vla.

Cello

22

Cast.

Clav.

22

Kbd.

26 *f*

T
8
Glo - ry in the high - est to the Son of Heav - en,

B
f
Glo - ry in the high - est to the Son of Heav - en,

26 *f*

Vln. I

Vln. II

Vla.

Cello

26 *f*

Cast.

Clav.

26 *f*

Kbd.

30

T
8
and up - on the earth be peace and love to all. *mf*

B
and up - on the earth be peace and love to all. *mf*

30

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Cello *mf*

30

Cast. *mf*

Clav. *mf*

30

Kbd. *mf*

34 *f*

T 2. Glow-ing gold I bring the new-born babe so ho - ly,

B 2. Glow-ing gold I bring the babe, the new-born babe so

34 *f*

Vln. I

Vln. II *f*

Vla. *f*

Cello *f*

34 *f*

Cast.

Clav. *f*

34 *f*

Kbd.

38

T
to - ken of his power to reign a - bove in glo - ry.

B
ho - ly, to - ken of his power to reign, to reign in glo - ry.

Vln. I

Vln. II

Vla.

Cello

38

Cast.

Clav.

38

Kbd.

42 *mf*
T Love-ly east - ern star that tells us of God's morn - ing,

42 *mf*
B Love-ly east - ern star that tells us of God's morn - ing,

42 *mf*
Vln. I

42 *mf*
Vln. II

42 *mf*
Vla.

42 *mf*
Cello

42 *mf*
Cast.

42 *mf*
Clav.

42 *mf*
Kbd.

46

T
8
heav-en's won - drous light, O nev - er cease your shin - ing!

B
heav-en's won - drous light, O nev - er cease your shin - ing!

46

Vln. I

Vln. II

Vla.

Cello

46

Cast.

Clav.

46

Kbd.

50 *f*

T
8
Glo - ry in the high - est to the Son of Heav - en,

B
f
Glo - ry in the high - est to the Son of Heav - en,

50 *f*

Vln. I
f

Vln. II
f

Vla.
f

Cello
f

50 *f*

Cast.
f

Clav.
f

50 *f*

Kbd.
f

54 *mf*
T and up - on the earth be peace and love to all.

B and up - on the earth be peace and love to all.

54 *mf*
Vln. I

54 *mf*
Vln. II

54 *mf*
Vla.

54 *mf*
Cello

54 *mf*
Cast.

54 *mf*
Clav.

54 *mf*
Kbd.

58 *mp*

T
3. Frank-in - cense I bring the child of God's own choos - ing,

B
3. Frank-in - cense I bring the child of God's own choos - ing,

58 *mp*

Vln. I

Vln. II

Vla.

Cello

58 *mp*

Cast.

Clav.

58 *mp*

Kbd.

62

T
to - ken of our prayers to heav - en ev - er ris - ing.

B
to - ken of our prayers to heav - en ev - er ris - ing.

62

Vln. I

Vln. II

Vla.

Cello

62

Cast.

Clav.

62

Kbd.

66 *(mp)*

T
Love-ly east - ern star that tells us of God's morn - ing,

B
(mp)
Love-ly east - ern star that tells us of God's morn - ing,

66 *(mp)*

Vln. I
(mp)

Vln. II
(mp)

Vla.
(mp)

Cello
(mp)

66 *(mp)*

Cast.
(mp)

Clav.
mp

66 *(mp)*

Kbd.
(mp)

70 *mf*
T
heav-en's won - drous light, O nev - er cease your shin - ing!

70 *mf*
B
heav-en's won - drous light, O nev - er cease your shin - ing!

70 *mf*
Vln. I

70 *mf*
Vln. II

70 *mf*
Vla.

70 *mf*
Cello

70 *mf*
Cast.

70 *mf*
Clav.

70 *mf*
Kbd.

74 *f*
T
Glo - ry in the high - est to the Son of Heav - en,

74 *f*
B
Glo - ry in the high - est to the Son of Heav - en,

74 *f*
/In. I

74 *f*
/In. II

74 *f*
Vla.

74 *f*
Cello

74 *f*
Cast.

74 *f*
Clav.

74 *f*
Kbd.

78 *mf rit.*

T
and up - on the earth be peace and love to all.

B
and up - on the earth be peace and love to all.

78 *mf rit.*

Vln. I
mf rit.

Vln. II
mf rit.

Vla.
mf rit.

Cello
mf rit. arco

78 *mf rit.*

Cast.

78 *mf rit.*

Clav.

78 *mf rit.*

Kbd.

83

Freely (♩ = ca. 104)

p SOLO (or unison voices)

T

4. Bit - ter myrrh have I _____ to give the in - fant Je - sus, _____

B

Vln. I

83

Vln. II

Vla.

Cello

Cast.

Clav.

Kbd.

83

T
 8
 — to - ken of the pain — that he will bear to save us. *rit.*

B
rit.

Vln. I
 91
rit.

Vln. II
rit.

Vla.
rit.

Cello
rit.

Cast.
 91
rit.

Clav.
rit.

Kbd.
 91
rit.

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98 **Tempo I**
p

T
Love-ly east - ern star that tells us of God's morn - ing,

B
Love-ly east - ern star that tells us of God's morn - ing,

98 **Tempo I**
p

Vln. I
p

Vln. II
p

Vla.
p

Cello
arco
p
pizz.

98 **Tempo I**

Cast.

Clav.

98 **Tempo I**
p

Kbd.

102 *mp*
T
heav-en's won - drous light, O nev - er cease your shin - ing!

102 *mp*
B
heav-en's won - drous light, O nev - er cease your shin - ing!

102 *mp*
Vln. I

102 *mp*
Vln. II

102 *mp*
Vla.

102 *mp*
Cello

102
Cast.

102
Clav.

102 *mp*
Kbd.

106 *mf*

T
Glo - ry in the high - est to the Son of Heav - en,

B
Glo - ry in the high - est to the Son of Heav - en,

106 *mf*

Vln. I

Vln. II

Vla.

Cello

106 *mf*

Cast.

106 *mf*

Clav.

106 *mf*

Kbd.

110

T

f and up - on the earth be peace and love to all, *ff* be

B

f and up - on the earth be peace and love to all, *ff* be

110

Vln. I

f *ff*

Vln. II

f *ff*

Vla.

f *ff*

Cello

f *ff* *arco*

110

Cast.

Clav.

f

110

Kbd.

f *ff*

114 *rit.* *a tempo*

T
8
peace and love _____ to all. _____

B
peace and love _____ to all. _____

114 *rit.* *a tempo* *pizz.* *sfz*

Vln. I *rit.* *a tempo* *pizz.*

Vln. II *rit.* *a tempo* *sfz* *pizz.*

Vla. *rit.* *a tempo* *sfz* *pizz.*

Cello *rit.* *a tempo* *sfz* *pizz.*

114 *rit.* *a tempo* *ff* *sfz*

Cast. *rit.* *a tempo* *ff* *sfz*

Clav. *rit.* *a tempo* *ff* *sfz*

114 *rit.* *a tempo* *sfz*

Kbd. *rit.* *a tempo* *sfz*

NINTH LESSON (John 1:1-14)

John unfolds the great mystery of the Incarnation.

When all things began, the Word was there already.
The Word was with God, and the Word was God.
Nothing was created without the Word.

The Word gave life, the light of all people.
The light shines in the darkness,
and to this day, the darkness has not extinguished it.

For the light to be made known, God sent a messenger,
a man named John.
John was not the light;
he came to witness to the light,
the true light that comes to the world to shine on all people.

The Word was in the world;
though the world owed its very existence to the Word,
the world did not recognize the Word.

However, those who heard and believed received power to become children of God,
not children born in a human sense of man and woman, flesh and blood,
but rather born as true children of God.

So the Word became flesh and lived among us,
through the glory of God, full of grace and truth.

Thanks be to God.

11. JOY TO THE WORLD

for SATB choir, congregation and organ, with optional strings and handbells

Text by ISAAC WATTS, *alt.*

ANTIOCH

Arranged by HAL H. HOPSON (ASCAP)

With festive joy (♩ = ca. 100)

INTRODUCTION

VIOLIN I

VIOLIN II

VIOLA

CELLO

ORGAN

The introduction section features five staves. Violin I and Violin II are in treble clef with a key signature of two sharps (D major) and a 2/4 time signature. They play a melodic line starting on D4, moving to E4, F#4, G4, and then descending. Viola and Cello are in bass clef, playing a rhythmic accompaniment of eighth notes. The Organ part is in grand staff (treble and bass clefs) and includes a 'Man.' (manual) marking and a 'Ped.' (pedal) marking. A large red watermark 'Preview Requires Purchase' is overlaid on the score.

The main body of the score features five staves. Violin I and Violin II are in treble clef. Viola and Cello are in bass clef. The Organ part is in grand staff. This section includes a first ending bracket with a '5' in a box above the staff. A large red watermark 'Preview Requires Purchase' is overlaid on the score.

Vln. I

Vln. II

Vla.

Cello

Org.

This system of musical notation covers measures 9 through 12. It features five staves: Violin I, Violin II, Viola, Cello, and Organ. The key signature is one sharp (F#) and the time signature is 4/4. Measures 9 and 10 contain a dense texture of chords and moving lines. Measures 11 and 12 show a more open texture with some notes held over from the previous measures. A red watermark is overlaid diagonally across the page.

Vln. I

Vln. II

Vla.

Cello

Org.

This system of musical notation covers measures 13 through 16. It features five staves: Violin I, Violin II, Viola, Cello, and Organ. The key signature is one sharp (F#) and the time signature is 4/4. Measures 13 and 14 show a continuation of the musical themes. Measures 15 and 16 feature a more active organ part and some melodic lines in the strings. A red watermark is overlaid diagonally across the page.

Vln. I

Vln. II

Vla.

Cello

Org.

Vln. I

Vln. II

Vla.

Cello

Org.

STANZA 1: Choir & Congregation

21 HANDBELLS

Bells *f*

Choir/
Cong. *f* CHOIR & CONGREGATION

1. Joy to the world, the Lord is come! Let

Vln. I 21 *f*

Vln. II *f*

Vla. *f*

Cello *f*

Org. 21 *f*

25 *Sk*

Bells

25

Choir/
Cong.

earth re - ceive her King; let

25

Vln. I

Vln. II

Vla.

Cello

25

Org.

The musical score is for page 155 and consists of seven staves. The top staff is for Bells, marked with a box containing the number 25 and the tempo marking 'Sk'. The second staff is for Choir/Cong., also marked with a box containing 25, and includes the lyrics 'earth re - ceive her King; let'. The third staff is for Vln. I, the fourth for Vln. II, the fifth for Vla., and the sixth for Cello, all marked with a box containing 25. The seventh staff is for Org., also marked with a box containing 25. A large red watermark is overlaid diagonally across the page, reading 'Preview Only' and 'Legal Use Requires Purchase'.

29

Bells

29

Choir/
Cong.

ev - 'ry heart pre - pare him room, and

29

Vln. I

Vln. II

Vla.

Cello

29

Org.

Detailed description: This is a page of a musical score, page 156. It features seven staves of music. The top staff is for Bells, with a treble clef and a key signature of one sharp (F#). The second staff is for Choir and Congregation, with a treble clef and the same key signature. Below the choir staff are the lyrics: "ev - 'ry heart pre - pare him room, and". The third staff is for Violin I (Vln. I), the fourth for Violin II (Vln. II), and the fifth for Viola (Vla.), all with treble clefs and the same key signature. The sixth staff is for Cello, with a bass clef and the same key signature. The seventh staff is for Organ (Org.), with a grand staff (treble and bass clefs) and the same key signature. A large, diagonal red watermark reading "Preview Only" is overlaid across the center of the page. The number "29" is written in a small box at the beginning of each staff.

33 *Sk*

Bells

33

Choir/
Cong.

heav'n and na - ture__ sing, and__ heav'n and na - ture__ sing, and__

33

Vln. I

Vln. II

Vla.

Cello

33

Org.

The musical score is arranged in a standard orchestral format. The top staff is for Bells, marked with a box containing the number 33 and the instruction 'Sk'. The second staff is for Choir/Cong., also marked with a box containing 33, and includes the lyrics 'heav'n and na - ture__ sing, and__ heav'n and na - ture__ sing, and__'. The third staff is for Violin I (Vln. I), marked with a box containing 33. The fourth staff is for Violin II (Vln. II). The fifth staff is for Viola (Vla.). The sixth staff is for Cello. The seventh staff is for Organ (Org.), marked with a box containing 33. A large red watermark 'Preview Only' is overlaid diagonally across the page, and 'Legal Use Requires Purchase' is written below it.

37

Bells

37

Choir/
Cong.

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

37

Vln. I

Vln. II

Vla.

Cello

37

Org.

(tacet to ms. 100)

STANZA 2: Choir & Congregation

41

long. *f*

Musical staff for Congregation (Cong.) in G major, 4/4 time. The melody consists of quarter notes: G4, A4, B4, G4, F4, E4, D4.

2. Joy to the world, the Sav - ior reigns! Let

41

S *f (unison)*

Musical staff for Soprano (S) in G major, 4/4 time. The melody consists of quarter notes: G4, A4, B4, G4, F4, E4, D4.

2. Joy to the world, the Sav - ior reigns! Let

A *f (unison)*

Musical staff for Alto (A) in G major, 4/4 time. The melody consists of quarter notes: G4, A4, B4, G4, F4, E4, D4.

f (unison)

T *f (unison)*

Musical staff for Tenor (T) in G major, 4/4 time. The melody consists of quarter notes: G4, A4, B4, G4, F4, E4, D4.

B

41

Vln. I *(f)*

Musical staff for Violin I (Vln. I) in G major, 4/4 time. The melody consists of quarter notes: G4, A4, B4, G4, F4, E4, D4.

Vln. II *(f)*

Musical staff for Violin II (Vln. II) in G major, 4/4 time. The melody consists of quarter notes: G4, A4, B4, G4, F4, E4, D4.

Vla. *(f)*

Musical staff for Viola (Vla.) in G major, 4/4 time. The melody consists of quarter notes: G4, A4, B4, G4, F4, E4, D4.

Cello *(f)*

Musical staff for Cello (Cello) in G major, 4/4 time. The melody consists of quarter notes: G4, A4, B4, G4, F4, E4, D4.

41

Org. *(f)*

Musical staff for Organ (Org.) in G major, 4/4 time. The accompaniment consists of chords and moving lines in both hands.

45

Cong. all their songs em - ploy; while

S
A all their songs em - ploy; while

T
B all their songs em - ploy; while

Vln. I

Vln. II

Vla.

Cello

45

Org.

Cong. 49

fields_ and_ floods,_____ rocks, hills, and_ plains_____ re -

S
A 49

fields_ and_ floods,_____ rocks, hills, and_ plains_____ re -

T
B 49

Vln. I 49

Vln. II

Vla.

Cello

Org. 49

53

Cong.

peat the sound-ing__ joy, re - peat the sound-ing__ joy, re -

53

S
A

peat the sound-ing__ joy, re - peat the sound-ing__ joy, re -

T
B

53

Vln. I

Vln. II

Vla.

Cello

53

Org.

57

Cong. peat, re - peat the sound - ing

57

S A peat, re - peat the sound - ing

T B

57

Vln. I

Vln. II

Vla.

Cello

57

Org.

60

Cong. joy. rit.

S A joy. rit.

T B rit.

Vln. I rit.

Vln. II rit.

Vla. rit.

Cello rit.

Org. rit.

GB9710A Ped.

63 CHORAL INTERLUDE (Choir)
a tempo

S

A *mf*
a tempo

T *a tempo* *mf*

B *a tempo*

Be joy - ful, sing al - le - lu - ia; Christ is born. Sing al - le -
Joy to the world! Sing

Vln. I *a tempo* *mf*

Vln. II *a tempo* *mf*

Vla. *a tempo* *mf*

Cello *a tempo*

Org. *a tempo* *mf*

Man.

67

S Be joy - ful,

A lu - ia, for Christ the Lord is born.

T al - le - lu - ia, for Christ the Lord is born.

B

67

Vln. I

Vln. II

Vla.

Cello

70

mf

Org.

S
sing al - le - lu - ia; Christ is born. Sing al - le - lu - ia, sing

A

T

B
mf
Joy to the world! Sing al - le -

Vln. I

Vln. II

Vla.

Cello

Org.

74

74

74

S
al - le - lu - ia; Christ the Lord is born.

A

T

B
lu - ia; Christ the Lord is born, al - le - lu - ia.

Vln. I

Vln. II

Vla.

Cello

Org.

The musical score is for a SATB choir and instruments. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics: "al - le - lu - ia; Christ the Lord is born." and "lu - ia; Christ the Lord is born, al - le - lu - ia." The instrumental parts include Violin I, Violin II, Viola, Cello, and Organ. A large red watermark "Preview Only" is overlaid diagonally across the page, and "Legal Use Requires Purchase" is written below it.

79 *f*

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

A Joy to the world, the Lord is come!

T Joy to the world, the Lord is come!

B Joy to the world, the Lord is come!

79 *f*

Vln. I

Vln. II *f*

Vla. *f*

Cello *f*

79 *f*

Org.

83 86

S
earth re - ceive her King; re - peat the sound - ing

A
re - peat the sound - ing — joy, re

T
re - peat the sound - ing — joy, re -

B

Vln. I 83 86

Vln. II

Vla.

Cello

Org. 83 86

89

S
joy, _____ re - peat, re - peat the sound - ing

A
peat the sound-ing joy, re - peat, re - peat the sound - ing

T
peat the sound-ing joy, re - peat, re - peat the sound - ing

B
re - peat the sound-ing joy, re - peat the sound - ing

89

Vln. I

Vln. II

Vla.

Cello

89

Org.

92

S
joy.

A
joy.

T
joy.

B
joy.

92

Vln. I

Vln. II

Vla.

Cello

92

Org.

This page contains a musical score for a SATB choir and instrumental ensemble. The score is written in G major (one sharp) and 4/4 time. The vocal parts (Soprano, Alto, Tenor, Bass) are in the top four staves, each with a whole note chord at the end of the measure. The instrumental parts include Violin I and II, Viola, Cello, and Organ. The organ part features a rhythmic accompaniment of eighth notes in the right hand and a bass line in the left hand. A large red watermark reading "Preview Only" is overlaid diagonally across the entire page. A small box containing the number "96" is present in the first measure of the Violin I and Organ staves.

STANZA 3: *Choir & Congregation*

Bells *ff*

Desc. *ff*

3. He rules the world with truth and grace,

Mel. *ff*

3. He rules the world with truth and grace, and

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Cello *ff*

Org. *ff*

104 *Sk*

Bells

104

Desc.

al - le - lu - ia, al - le - lu - ia!

Mel.

makes the na - tions prove the

104

Vln. I

Vln. II

Vla.

Cello

104

Org.

108

Bells

108

Desc.

Al - le - lu - ia, al - le - lu - ia!

Mel.

glo - ries of his right - eous - ness, and

108

Vln. I

Vln. II

Vla.

Cello

108

Org.

112 *Sk*

Bells

112

Desc.

And won - ders of his__ love, and__ won - ders of his__

Mel.

won - ders of his__ love, and__ won - ders of his__ love, and__

112

Vln. I

Vln. II

Vla.

Cello

112

Org.

116

Bells

rit.

116

Desc.

love, _____ won - ders of his love.

Mel.

won - ders, won - ders of his love.

116

Vln. I

rit.

Vln. II

rit.

Vla.

rit.

Cello

rit.

116

Org.

rit.

CLOSING PRAYERS (*Congregation standing*)

The Lord be with you.

And also with you.

Let us pray.

The Collect

O God, who made us glad with the yearly remembrance of the birth of our Savior Jesus Christ; grant that as we joyfully receive the Word made flesh as our redeemer, we may one day with sure confidence behold the Son of Righteousness, who will come to be our judge; who lives and reigns with you and the Holy Spirit, one God, world without end.

Amen.

The Blessing

May Christ, the Incarnate One, fill you with inward peace and love; and the blessing of God Almighty, the Son, and the Holy Spirit, be upon you and remain with you always.

Amen.

POSTLUDE (*see "Performance Notes" #11*)

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