

THE *Miracle* OF *Christmas*

WORSHIP HIS MAJESTY

CREATED BY **PHIL BARFOOT**

ARRANGED AND ORCHESTRATED BY **BRADLEY KNIGHT** WITH
DAVID WISE, DAVID SHIPPS, AND CODY HOWARD McVEY
FEATURING **THE WORSHIP CHOIR OF OLIVE BAPTIST CHURCH,**
PENSACOLA, FL

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***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) 771-2632 (fax), cctmusic@comcast.net (email), www.cctmusic.com (website).

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FOREWORD



The dictionary defines it best ... “an effect or extraordinary event in the physical world that surpasses all known human or natural powers and is ascribed to a supernatural cause; such an effect or event manifesting or considered as a work of God.”

That's *exactly* what a *miracle* is! God transcending time and space and all human and natural powers to send His only Son to earth to be born of a virgin, and to demonstrate His love and redemption.

Through this miracle, He offers each one of us the hope for eternal life through the sinless life, death and resurrection of the one and only perfect sacrifice ... His Son, *Jesus!*

This Christmas, through all the hustle and bustle, busyness and endless activities of the season, let us not forget to celebrate the *miracle* of a righteous and holy God, reaching down to each one of us to offer peace, hope, forgiveness, and unconditional love through the coming of a baby to earth – our Lord and Savior, Jesus Christ!

This past Christmas, *The Miracle of Christmas* filled the air at Carnegie Hall with a 400-voice choir (16 choirs from 12 states) as we premiered *The Miracle of Christmas!* Special thanks to all the ministers of music and participants in this extraordinary, life-changing experience!

It is hard to believe that this is the 19th Christmas collection in this series! I would like to express my sincere thanks to all of you for your phenomenal response to the first 18 projects:

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, The Worship of Christmas, and The Carols of Christmas!

I would also like to thank my good friend, Mike Harland, and his incredible team at LifeWay for their continued vision, creativity, and consistent support and encouragement!

I encourage you to use the outstanding narration and drama script created by Lisa Parker – it is great!

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

God's BEST to you as your choir, community, and congregation experience *The Miracle of Christmas!*

Phil Barfoot

SUGGESTED USES

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

- As a **collection**, selecting the songs and moments you need to create your Christmas production
- As a **narrated musical**, using the effective narration provided online (free).
- As a **dramatic musical**, using the excellent drama script written by Lisa Parker.

You can find the narration and drama script online (complimentary) at www.lifeway.com/worship and search for *The Miracle of Christmas*.

ALSO AVAILABLE

- An **Accompaniment DVD** to visually enhance your celebration.
- **Lyric Text Files** for congregational participation are also available 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.
- A **Multitrack Stem MP3 DVD:** 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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All Creation Sing

(Joy to the World)

Words and Music by
STEVE FEE
 Arranged by David Wise

1 *Big and fun!* ♩ = 118

(String cues)

mf *f*

F Am⁷ G

4

E^b G^m F

7

D^b D^bM⁷/_F E^b

The musical score is written for piano in 4/4 time. It begins with a first-measure rest, followed by a string cue marked 'mf'. The melody in the right hand starts with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter note B4. The bass line starts with a half note G3. The score is divided into three systems. The first system ends with a double bar line. The second system begins with a measure rest for 4 measures, then continues with the melody and bass line. The third system begins with a measure rest for 7 measures, then continues with the melody and bass line. Chord symbols are placed above the right-hand staff: F, Am⁷, G, E^b, G^m, F, D^b, D^bM⁷/_F, and E^b. Dynamics include *mf* and *f*. A large watermark 'FOR PREVIEW ONLY Copying Prohibited' is overlaid on the score.

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10

Ab Db

13

Ab/F Eb Eb² Eb F

2 OPTIONAL STARTING POINT

16

Drum fill *mf* Driving! F Am

19

G F

22

Am G

6

CHOIR: unison

25 *mf*

Joy to the world! the Lord is

25 C

28

come; Let earth re - ceive her

28

31

King; Let ev - 'ry

31 C C sus C

34

heart pre - pare Him room, And

C_{sus} D $\frac{C}{E}$ Am

37

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

$\frac{C}{G}$ $\frac{D}{F\#}$

40

3

sing, And heav - en, and heav - en and

F C $\frac{C_{sus}}{D}$ $\frac{C}{E}$ Am

43 *f*

na - ture sing. All of heav-en and all cre - a - tion sing.

(mel.)

43 F G F C

f

46 the won - ders of His love. All of heav-en and all

46 G C E F

49 cre - a - tion sing the won - ders of His love.

49 C G C E

52

Musical notation for measures 52-54. The top system shows a vocal staff with a treble clef and a piano staff with a bass clef. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

52

F

Am

G

Musical notation for measures 52-54 with lyrics and chords. The vocal line begins with a whole note chord. The piano accompaniment continues with the eighth-note bass line and chords. Chords are labeled F, Am, and G.

55

unison

Joy to the world! the

unison

Musical notation for measures 55-57 with lyrics and unison marking. The vocal line has a whole note rest in measure 55, followed by a half note in measure 56 and a quarter note in measure 57. The piano accompaniment continues with the eighth-note bass line and chords. The word "unison" is written above the vocal line in measures 55 and 56.

55

C

Musical notation for measures 55-57 with piano accompaniment. The piano accompaniment continues with the eighth-note bass line and chords. A chord is labeled C.

58

Sav - ior reigns; Let men their

Musical notation for measures 58-60 with lyrics. The vocal line has a half note in measure 58, a quarter note in measure 59, and a quarter note in measure 60. The piano accompaniment continues with the eighth-note bass line and chords.

58

F
C

Musical notation for measures 58-60 with piano accompaniment. The piano accompaniment continues with the eighth-note bass line and chords. Chords are labeled F and C.

61

songs employ; While

61

C Am⁷ G/B C C/E F⁹ N.C.

64

fields and floods, rocks, hills and

64

C C sus D C/E

67

plains Re - peat the sound - ing joy, Re -

67

Am⁷ C

70

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

D F# F C C^{sus} D

70

73 **5**

peat the sound - ing joy. All of heav - en and all -

(mel.)

C E Am F G F

73

76

cre - a - tion sing the won - ders of His love.

C G C E

76

12

79

All of heav-en and all cre-a - tion sing the won-

79

F C G

82

- ders of His love. All of heav-en and all cre-a - tion sing-

82

C G E F C

85

the won - ders of His love. All of heav-en and all

85

G C E F

88



cre - a - tion sing the won - ders of His love,

88



C G C
E

91



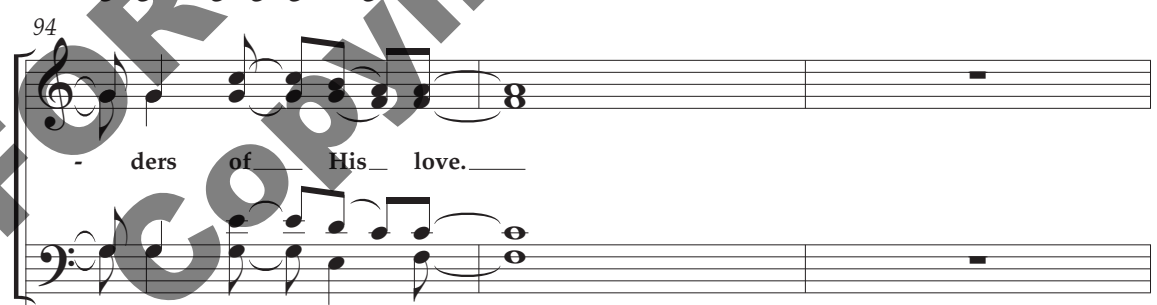
the won -

91



F Am G

94



ders of His love.

94



F Am



mf unison

He rules the
Tenors only

97

G G/B Bb

mf

100

world with truth and grace And

100 Bb/A Eb9/G Bb/F

103

3

makes the na - tions prove

add Bases

103 Eb/C F/D Eb

106 *f*

The glo - ries of His

106 F(no3) N.C. B \flat B \flat sus C

f

109

right - teous - ness, And won - ders of His

109 B \flat D Gm⁷ B \flat F

112

love, And won - ders of His love, And

112 C E \flat

115

won - ders, and won - ders of His love.

115

B \flat B \flat ^{sus} / C B \flat / D G m E \flat F

118 (mel.)

All of heav-en and all cre-a-tion sing the won-

118

E \flat B \flat F

121

- ders of His love. All of heav-en and all cre-a-tion sing-

121

B \flat / D E \flat B \flat

124

the won - ders of His love. All of heav-en and all_

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with a key signature of one flat (F major). It begins with a measure of rest, followed by a melodic line with lyrics. The bottom staff is a piano accompaniment in G major, featuring a steady eighth-note bass line and chords in the right hand.

124

F B \flat F E \flat

Detailed description: This system contains the piano accompaniment for measures 124-126. The right hand features chords and moving lines, while the left hand continues the eighth-note bass line. Chord symbols F, B \flat , F, and E \flat are placed above the right-hand staff.

127

cre - a - tion sing the won - ders of His love.

Detailed description: This system contains the third two staves of music. The vocal line continues with the lyrics 'cre - a - tion sing the won - ders of His love.' The piano accompaniment remains consistent with the previous systems.

127

B \flat F B \flat D

Detailed description: This system contains the piano accompaniment for measures 127-130. Chord symbols B \flat , F, and B \flat D are placed above the right-hand staff.

130

All of heav-en and all cre - a - tion sing the won -

Detailed description: This system contains the fifth two staves of music. The vocal line begins with the lyrics 'All of heav-en and all cre - a - tion sing the won -'. The piano accompaniment continues with the eighth-note bass line.

130

E \flat B \flat F

Detailed description: This system contains the piano accompaniment for measures 130-133. Chord symbols E \flat , B \flat , and F are placed above the right-hand staff.

133

- ders of His love,

Bb/D Eb Gm

133

136

the won - ders of His love.

F Eb

136

8

139

f
And

Gm F F/A

139

142

won - ders and won - ders of His

142

B \flat E/A E \flat /G E \flat m⁶/G \flat B \flat /F F⁷ sus(b9) N.C.

146

ff $\text{♩} = 118$
unison

love. Joy to the

molto rit. *slower*

146

ff

molto rit. *slower*

150

in tempo $\text{♩} = 125$ $\text{♩} = 110$

world!

150

(B \flat)

in tempo

Hope Was Born This Night

Words and Music by
DAVID FREY
and BEN McDONALD
Arranged by David Wise

9 *With joy!* ♩ = 53 (♩ = 159)
N.C. F B♭ Dm C

4 F B♭ Dm C F B♭

7 8 *Male SOLO mf*
To -

7 Dm C B♭ C F

10

night I can see a star shine, and its splen - dor fills up the sky; -

Dm B♭ F B♭ F

mf

13

it's the same that ap - peared and the wise men re - vered, when

C⁽⁴⁾ Dm E^b B♭ F

10

16

DUET
mf Female (harmony)

Out up - on the snow - y

(melody)

8

Hope was born this night.

16

B♭ C⁽⁴⁾ F Dm B♭

fields, — there's a si - lent peace that heals. — And it

8 F Bb F C(4)

19

22 ech-oes the grace — of our Sav - ior's em - brace — be-cause

8 Dm F Bb F

22

24 Hope was born — this night.

8 Bb C(4) F

24

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26 *f* CHOIR

Glo-ry to God_ in the high - est!_ Peace on earth, good -

(mel.)

Bb² F Dm C Bb² F

29 *unison*

will to-ward men. Let all of the world_ sing a cho-rus of joy, be - cause_

unison

Dm C Bb² F Dm C

32 **12**

Hope was born_ this night. I can_ hear the Christ - mas bells

(Tenors only)

mf

Bb C F Dm Bb

ring, as soft - ly a church cho - ir sings; it's the

F B \flat F C

song used to praise the An - cient of Days, when Hope was born this

Dm F B \flat F B \flat C

night. There are an - gels in this place, and my

F Dm B \flat F

44

building

heart re - sounds with the praise. — Like a shep - herd so scared, I'll re -

(add Bases)

44

B \flat F C Dm F/B \flat

building

13

47

joice and de - clare — that Hope was born this night!

47

F B \flat B \flat C F^{sus}/C F

50

Glo - ry to God in the high - est! — Peace on earth, good -

(mel.)

50

B \flat^2 F Dm C B \flat^2 F

f

53

will to - ward men. Let all of the world sing a

53

Dm

C

Bb²

F

14

55

cho - rus of joy, be - cause Hope was born this night.

55

Dm

C

Bb

C

F

WOMEN: *unison*
mp

58

Glo - ri - a! Glo - ri -

58

Dm

C
E

F

Bb

Dm

61 Sopranos
a! _____ Glo - ri - a! _____

61 Altos
a! _____ Glo - ri - a! _____

61 C Dm C/E F

64 **15** *mf*
Glo - ri - a! _____ *mf* Glo - ri -

Glo - ri - a! _____ *mf* Glo - ri -

Tenors only *mf* Glo - ri -

64 B \flat Dm C Dm C/E *mf*

67 *building*

a! — Glo - ri - a! — *building*

a! — Glo - ri - a! — *building*

a! — Glo - ri - a! —

Detailed description: This block contains three vocal staves for measures 67-69. The top staff has a single line of music with lyrics 'a! — Glo - ri - a! —' and a 'building' annotation above the final measure. The middle staff has two lines of music with lyrics 'a! — Glo - ri - a! —' and 'a! — Glo - ri - a! —' and a 'building' annotation above the final measure. The bottom staff has a single line of music with lyrics 'a! — Glo - ri - a! —'.

67 F Bb Dm C E

building

Detailed description: This block contains piano accompaniment for measures 67-69. The top staff is in treble clef and the bottom staff is in bass clef. Chord symbols F, Bb, Dm, C, and E are placed above the top staff. The word 'building' is written below the bottom staff in the final measure.

70 **CHOIR**
(All women)

Glo - ri - a! — Glo - ri -

add Basses

Detailed description: This block contains two vocal staves for measures 70-72. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics 'Glo - ri - a! —' and 'Glo - ri -' are written below the top staff. The instruction 'add Basses' is written below the bottom staff in the first measure.

70 Am G/B C Am7 G/E

Detailed description: This block contains piano accompaniment for measures 70-72. The top staff is in treble clef and the bottom staff is in bass clef. Chord symbols Am, G/B, C, Am7, and G/E are placed above the top staff.

16

f CHOIR

73

a! Glo - ry to God_ in the
(mel.)

73 D^{sus} D N.C. C² G

f

76 high - est!_ Peace on earth, good - will to - ward_ men. Let

76 Em D C² G Em D

17

79 all of the world_ sing a cho - rus of joy, be - cause_ Hope was born_ this

79 C² G Em D C D

(mel.) > > >

night. We sing glo - ry to God in the high - est!

G C E D N.C.

(a cappella) Dr. fill in

(mel.)

Peace on earth, good - will to - ward men. Let all of the world sing a

C² G Em D C² G

cho - rus of joy, be - cause. Hope was born this night. I know

Em D C D G

91

Hope was born this night, be - cause Christ was born

91 C D Em7 $\frac{G}{B}$ C D^{sus}

94

this night, in the high - est!

night, Glo - ri -

94 G C Em D

97

Glo - ri - a in the high - est! Glo - ri - a in the

a in the high - est! Glo - ri - a in the

97 G C Em D G C

100

high - est! Glo - ri - a! Hope was born this

high - est!

Em D Cmaj9 C F# D

103

night!

103 G C/E D/F# G

Shine on Us

Words and Music by
DEBORAH D. SMITH
and MICHAEL W. SMITH
Arranged by Bradley Knight

18 With passion ♩ = 62
N.C.

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CHILDREN'S CHOIR
mp

12

Lord, let Your light, light_of Your

C F/C C

mp



15

face shine_on us. Lord, let Your

F/C G/C C F/C

mp

18

light, light_of Your face shine_on us that_

C G/B F²/A G/B C

mp

21

we may be saved, that we may have

21 F $\frac{G}{B}$ C F $\frac{G}{B}$

24

life to find our way in the dark - est night; let Your light

24 C_{sus} C $\frac{C}{E}$ F $\frac{E}{G\#}$ Am F

27

shine on us.

27 $\frac{C}{G}$ G_{sus} G C $\frac{D}{C}$ C $\frac{D}{C}$

CHOIR (Children continue on melody) *mp*

30

Lord, let Your

30 E^b /_C F /_C E^b /_C F^2 /_C C F /_C

mp

33

grace, grace from Your hand fall on us.

33 C E^m /_G F^2 G /_B C

36

Lord, let Your grace, grace from Your hand fall on

36 C F /_C C E^m /_G F^2 G /_B

39 *mf* *mp*

us that we may be saved, that

39 C C/E F G/B C C/E

mf

42 *mf*

we may have life to find our way in the dark-est

42 F G/B Csus C C/E F Dm/B E/G#

45 *mp*

night; let Your grace fall on us.

(Tenors only)

(add Basses)

45 Am F² C/G Gsus G C D/C

mp

48

48 *mf*

A/C# B/C# G/D A/D Bb/D C/E

51 *f* CHILDREN'S CHOIR

Musical staff for Children's Choir, measure 51.

Lord, let Your love, love with no

f CHOIR

Musical staff for Choir, measure 51.

Lord, let Your love, love with no

Musical staff for Piano accompaniment, measure 51.

N.C. F B \flat /F N.C. F Am

Musical staff for Piano accompaniment, measure 51.

53

Musical staff for Children's Choir, measure 53.

end come o - ver us.

Musical staff for Choir, measure 53.

end come o - ver us.

Musical staff for Piano accompaniment, measure 53.

N.C. B \flat C/E N.C. F

Musical staff for Piano accompaniment, measure 53.

Lord, let Your love, love_with no

Lord, let Your love, love_with no

N.C. F Bb/F N.C. F Am/C

end come_o - ver us that

ff

end come_o - ver us that

ff

N.C. Bb C/E F E/A

59

we may be saved, that

we may be saved, that

B \flat C E F E A

59

ff

61

we may have life to find our

we may have life to find our

61

B \flat C E F^{sus} F E A

63

unison

way in the dark - est night; let Your love

way in the dark - est night; let Your love

way in the dark - est night; let Your love

63 B \flat G \flat m/E A \sharp C \sharp Dm B \flat Drum fill

66

come o - ver us, let Your grace fall on

come o - ver us, let Your grace fall on

come o - ver us, let Your grace fall on

66 F/C C Dm Dm/C B \flat F/C C

22

69 *mp*

us, let Your light shine on.

mp

us, let Your light shine on

Dm $\frac{Dm}{C}$ B \flat F $\frac{C}{C}$ Csus C

69 *mp*

Drum fill

73

Let Your light shine on Your chil-dren; let Your light shine o-ver us.

p

us, shine on

D $\frac{E}{D}$ D $\frac{E}{D}$

73 *p*

75

Let Your light shine on_ Your chil- dren; let Your light shine o- ver us.

us, shine on

75

D E/D D E/D

77

Ooo Ooo

rit.

us, Ooo

rit.

77

D E/D D E/D D²

rit.

Light of the World

Words and Music by
LAUREN DAIGLE, PAUL DUNCAN,
and PAUL MABURY
Arranged by David Wise

23 *Worshipfully* ♩ = 109

mp

G^b G^bsus

4

E^bm C^b(no3)

7

Female SOLO
mp

The world waits for a

7

G^b G^bsus G^b

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10

mir - a - cle; ___ the heart longs for a

10 G^bsus

12

lit - tle bit of hope. O come, ___ O ___ come, ___

12 E^bm

14

Em - man - u - el. ___

14 C^b(no3) G^b

24

16

A child prays for

16 G^b_{sus} G^b

18

peace on earth, and she's calling out from a sea

18 G^b_{sus}

20

of hurt. O come, O come, Emmanuel

20 E^b_{m} $C^b(\text{no}3)$

23

el. — And can you

23 G^b G^bsus A^bm⁷ G^bM⁷
B^b

25

26

hear the an - gels sing - ing?

26 C^b2 A^bm⁷ G^bM⁷
B^b C^b2

29

Glo ry — to the Light of the world. —

Glo
CHOIR
mp
Ooo

29

E^bm C^b G^b

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32

Glo - ry,

Ooo

32

Db Ebm Cb

35

the Light of the world is here.

26

35

Gb Db Abm7 Gb/Bb

38

Measure 38 of the vocal line. The melody begins with a whole rest, followed by a quarter rest, and then a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The key signature has three flats (B-flat, E-flat, A-flat).

The drought breaks with the tears of a moth - er;

mp unison

Measure 39 of the vocal line. The melody begins with a whole rest, followed by a quarter rest, and then a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The key signature has three flats (B-flat, E-flat, A-flat).

Ooo
unison

Bass vocal staff for measure 39. The melody begins with a whole rest, followed by a quarter rest, and then a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The key signature has three flats (B-flat, E-flat, A-flat).

38

C^b

G^b

Piano accompaniment for measures 38-40. Measure 38 features a C^b chord. The right hand plays a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a series of eighth notes: G3, A3, B3, C4, B3, A3, G3. The key signature has three flats (B-flat, E-flat, A-flat).

41

Measure 41 of the vocal line. The melody begins with a quarter rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The key signature has three flats (B-flat, E-flat, A-flat).

a bab-y's cry is the sound of love__ come_ down..

Measure 42 of the vocal line. The melody begins with a whole rest, followed by a quarter rest, and then a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The key signature has three flats (B-flat, E-flat, A-flat).

Bass vocal staff for measure 42. The melody begins with a whole rest, followed by a quarter rest, and then a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The key signature has three flats (B-flat, E-flat, A-flat).

41

C^{b2}

Piano accompaniment for measures 41-43. Measure 41 features a C^{b2} chord. The right hand plays a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a series of eighth notes: G3, A3, B3, C4, B3, A3, G3. The key signature has three flats (B-flat, E-flat, A-flat).

43

Two vocal staves in treble clef with a key signature of three flats. The first staff contains the lyrics "Come down, Em-man - u -" and the second staff contains "Come down, Em-man u -". The music features a melodic line with eighth and quarter notes, some with slurs and ties.

43

Piano accompaniment for measures 43-44. The right hand plays a steady eighth-note accompaniment. The left hand has a bass line with some rests. Chord symbols Ebm and Cb are indicated above the staff.

45

Two vocal staves in treble clef. The first staff contains the lyrics "el. Woah_" and the second staff contains "el.". The music features a melodic line with quarter and eighth notes, some with slurs and ties.

45

Piano accompaniment for measures 45-46. The right hand plays a steady eighth-note accompaniment. The left hand has a bass line with some rests. Chord symbols Gb and Gb2 are indicated above the staff.

47 *mf*

He is the song for the suf - fer - ing. —

mf

He is the song for the suf - fer - ing. —

(mel.)

47 *mf* G \flat

49

He is Mes - si - ah; the Prince of peace — has — come! —

He is Mes - si - ah; the Prince of peace — has — come! —

49 C \flat 2

51

He has come, Em - man - u -

He has come, Em - man - u -

Detailed description: This block contains the vocal staves for measures 51 and 52. It features two vocal lines (Soprano and Alto) with lyrics. The music is in a minor key with a key signature of three flats. The lyrics are "He has come, Em - man - u -".

51

E^bm C^b2

Detailed description: This block contains the piano accompaniment for measures 51 and 52. It features a grand staff with treble and bass clefs. The music is in a minor key with a key signature of three flats. The chords E^bm and C^b2 are indicated above the staff.

27

53

- el. Woah

- el.

Detailed description: This block contains the vocal staves for measures 53 and 54. It features two vocal lines. The lyrics are "- el. Woah" and "- el.". The music is in a minor key with a key signature of three flats.

53

G^b D^b/_F

Detailed description: This block contains the piano accompaniment for measures 53 and 54. It features a grand staff with treble and bass clefs. The music is in a minor key with a key signature of three flats. The chords G^b and D^b/_F are indicated above the staff.

54

f (Solo joins Choir)

55

Glo - ry to the Light of the world...

55 Ebm Cb Gb
f

58

Glo - ry

58 Db F Ebm Cb

61

to the Light of the world. — Glo -

61 Gb Db Ebm

64

ry to the Light of the world..

Detailed description: This block shows the vocal line for measures 64 to 66. The melody starts with a half rest, then moves to a quarter note 'ry', followed by a quarter rest, and then a series of eighth notes: 'to the Light of the world..'. The bass line provides accompaniment with a half note chord, a quarter note chord, and a half note chord.

64

C^b G^b D^b

Detailed description: This block shows the piano accompaniment for measures 64 to 66. The right hand plays a steady eighth-note accompaniment. The left hand plays a half note chord in measure 64, a quarter note chord in measure 65, and a half note chord in measure 66. Chord symbols C^b , G^b , and D^b are written above the staff.

67

Glo - ry to the Light of the world..

28

Detailed description: This block shows the vocal line for measures 67 to 69. The melody starts with a half note 'Glo', a half rest, and then a quarter note 'ry', followed by a quarter rest, and then a series of eighth notes: 'to the Light of the world..'. A circled number '28' is placed above the staff in measure 68. The bass line provides accompaniment with a half note chord, a quarter note chord, and a half note chord.

67

$E^b m$ C^b G^b

Detailed description: This block shows the piano accompaniment for measures 67 to 69. The right hand plays a steady eighth-note accompaniment. The left hand plays a half note chord in measure 67, a quarter note chord in measure 68, and a half note chord in measure 69. Chord symbols $E^b m$, C^b , and G^b are written above the staff.

70

For all who wait,

Detailed description: This block shows the vocal line for measures 70 to 72. The melody starts with a quarter rest, followed by a quarter note 'For', a quarter rest, a quarter note 'all', a quarter rest, a quarter note 'who', a quarter rest, and a quarter note 'wait,'. The bass line provides accompaniment with a half note chord, a quarter note chord, and a half note chord.

70

D^b G^b

Detailed description: This block shows the piano accompaniment for measures 70 to 72. The right hand plays a steady eighth-note accompaniment. The left hand plays a half note chord in measure 70, a quarter note chord in measure 71, and a half note chord in measure 72. Chord symbols D^b and G^b are written above the staff.

72

for all who hun - ger,

Cb²

72

74

for all who've prayed,

Ebm⁷

74

76

for all who won - der,

Cb²

76

78

be - hold your King!

G \flat

78

80

Be - hold Mes - si - ah!

C \flat ²

80

82

Em - man - u - el!

E \flat m⁷

82

84

Em-man - u - el!

Detailed description: This block contains the vocal line for measures 84 to 86. The music is in a minor key with a key signature of three flats. The melody starts with a quarter rest, followed by a series of eighth and sixteenth notes, and ends with a long note. The lyrics "Em-man - u - el!" are written below the notes.

84

Cb²

Detailed description: This block contains the piano accompaniment for measures 84 to 86. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand plays a steady bass line of quarter notes. A dynamic marking of *Cb²* is present above the right hand.

87

SOLO mp

Glo ry to the Light of the world...

Detailed description: This block contains the vocal line for measure 87. It begins with a *SOLO mp* marking. The melody consists of a series of eighth and sixteenth notes. The lyrics "Glo ry to the Light of the world..." are written below the notes.

Detailed description: This block shows three empty piano staves (treble and bass clef) for measures 87 to 89, indicating that the piano accompaniment is silent during this section.

87

sub. mp

Ebm Cb Gb

Detailed description: This block contains the piano accompaniment for measures 87 to 89. The right hand plays a simple melodic line with quarter notes, and the left hand plays a bass line with quarter notes. The dynamic marking is *sub. mp*. Chord markings *Ebm*, *Cb*, and *Gb* are placed above the right hand staff.

29 (Solo)

(Soloist ad lib freely with Choir to end)

CHOIR *f*

90

Glo -

Detailed description: This system contains measures 90 and 91. The vocal line (treble clef) has a whole rest in measure 90 and a half note 'Glo' in measure 91. The piano accompaniment (bass clef) has a whole rest in measure 90 and a half note chord in measure 91. A dynamic marking of *f* is present in measure 91.

90

D^b F^m

f

Detailed description: This system contains measures 90 and 91 of the piano accompaniment. Measure 90 has a whole note chord in the right hand and a whole note bass note in the left hand. Measure 91 has a half note chord in the right hand and a half note bass note in the left hand. Chord symbols D^b and F^m are written above the staff. A dynamic marking of *f* is present in measure 91.

93

ry to the Light of the world...

Detailed description: This system contains measures 93 and 94. The vocal line (treble clef) has a half note 'ry' in measure 93 and a half note 'to the Light of the world...' in measure 94. The piano accompaniment (bass clef) has a half note chord in measure 93 and a half note chord in measure 94.

93

D^b A^b

Detailed description: This system contains measures 93 and 94 of the piano accompaniment. Measure 93 has a half note chord in the right hand and a half note bass note in the left hand. Measure 94 has a half note chord in the right hand and a half note bass note in the left hand. Chord symbols D^b and A^b are written above the staff.

95

Glo - ry

Detailed description: This system contains measures 95 and 96. The vocal line (treble clef) has a half note 'Glo' in measure 95 and a half note 'ry' in measure 96. The piano accompaniment (bass clef) has a half note chord in measure 95 and a half note chord in measure 96.

95

E^b G F^m D^b

Detailed description: This system contains measures 95 and 96 of the piano accompaniment. Measure 95 has a half note chord in the right hand and a half note bass note in the left hand. Measure 96 has a half note chord in the right hand and a half note bass note in the left hand. Chord symbols E^b G, F^m, and D^b are written above the staff.

60

98

to the Light of the world. — Glo -

This block shows the vocal line and bass line for measures 98-100. The vocal line has lyrics "to the Light of the world. — Glo -". The bass line provides accompaniment with chords and a melodic line.

98

A^b

E^b

N.C.

(Drum groove continues)

This block shows the piano accompaniment for measures 98-100. It includes chord changes from A^b to E^b to N.C. (No Chords). The right hand plays chords and the left hand plays a bass line. A note indicates "(Drum groove continues)".

101

ry to the Light of the world. —

This block shows the vocal line and bass line for measures 101-103. The vocal line has lyrics "ry to the Light of the world. —". The bass line continues the accompaniment.

101

This block shows the piano accompaniment for measures 101-103. It features triplet patterns in both the right and left hands.

30

104

Glo - ry to the Light of the world. —

This block shows the vocal line and bass line for measures 104-106. The vocal line has lyrics "Glo - ry to the Light of the world. —". The bass line continues the accompaniment.

104

F^m

D^b

A^b

This block shows the piano accompaniment for measures 104-106. It includes chord changes from F^m to D^b to A^b. The right hand plays chords and the left hand plays a bass line.

107

Be - hold_ your_ King!_

107

E \flat

N.C.

A \flat

(Drum fill)

110

Be - hold_ Mes - si - ah!_

110

D \flat^2

112

Em-man - u - el!_

112

F m^7

114

Em - man - u - el!

114

Db^2

116

Em - man - u - el!

116

Fm^7

118

Em-man - u - el! Em-man - u - el!

Db^2 N.C.

121

Ab

(Drum fill)

Give Me Jesus

with He's All I Need

SPIRITUAL
Arranged by Bradley Knight

31 *Tranquil* ♩ = 80

pp

rit. *mp a tempo* *rit.*

Faster ♩ = 94

32 *p*

Chords: G^b, A^b, G^D, E^b², C^m⁷₄, A^(no3), A^m⁷(no3)

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WOMEN: unison

p

11

In the morn - ing when I rise, in the morn -

A(no3) A(no3)
G#

14

- ing when I rise, in the morn - ing when I rise, -

A(no3) A(no3) A(no3)
F# G#

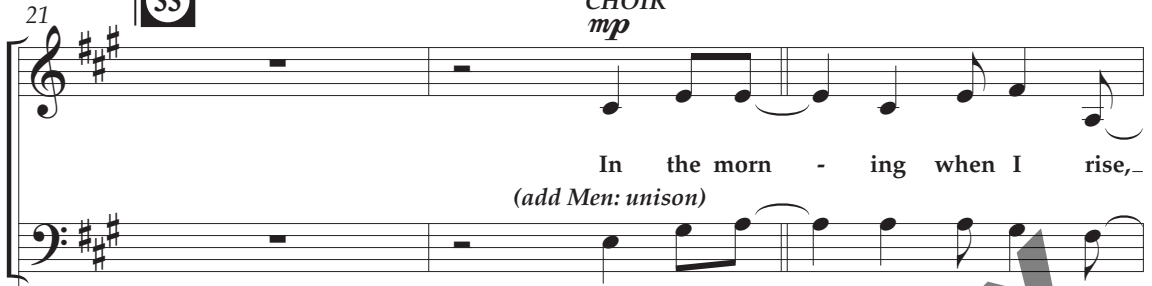
17

give me Je - sus.

A(no3) D² A C#m
G# F#

CHOIR
mp

21



In the morn - ing when I rise, -
(add Men: unison)

21



A C#m A
mp

24



in the morn - ing when I rise, in the morn -

24



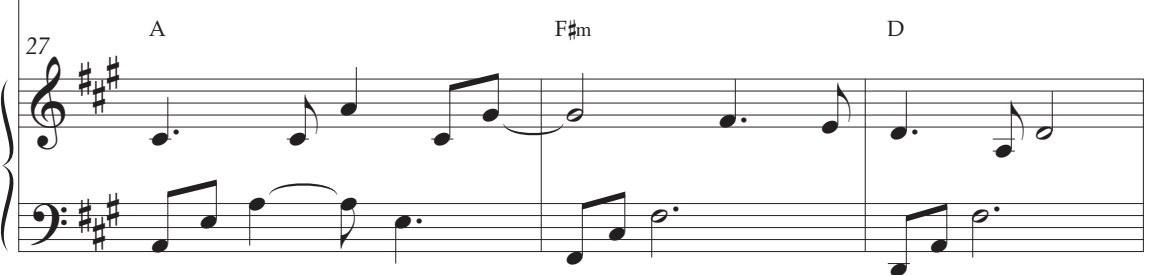
F#m D C#m

27



ing when I rise, give me Je -

27



A F#m D

34

mp

30

sus. Give me Je - sus;

30

A C#m

33

give me Je - sus. You can

33

F#m D E A

36

have all this world; give me Je -

unison

36

F#m D A F#m E D

39

sus.

39

A C#m C

42

MEN: unison
mp

When I am a - lone, oh

42

Em C Am

mp

45

when I am a - lone, when I am a - lone,

45

F Em C

36

48

— give me Je - sus. Give me

Am F C

52

Je - sus; — give me Je - sus...

Em Am F/A G/B

55

unison

— You can have all this world; — give me

C Am F C/E Am G

37

WOMEN: unison
mp

58

Je - sus. Give me Je - sus;

F C Em

mf

61

give me Je - sus. You can

Am F/A G/B C

mf

64

You can have this world;— give me Je -

unison

have all this world;— give me Je -

64 Am F C E Am G F

67

sus. —

sus. —

67 C Em D

70

p unison

When I come to die, — oh —

unison

70 F#m D(no3) D(no3) C#

mp

when I come to die, — when I come to die, —

73 *D(no3)* *D(no3)* *F#m*
B *C#*

mp

39

76 give me Je - sus.

— give me, give me Je - sus. Give me

give me Je sus.

76 *Bm* *A* *G* *Em7* *D*

79 *f* (*Sop. div.*)

Je sus; — give me Je - sus. —

79 *F#m* *Bm* *Gm* *Bb*

82

You can have all this world;_ give me

D A G D F#

85

40

rit. unison a tempo

Je - sus. Give me Je - sus;_

unison

D^{sus} E D F#m

rit. a tempo

88

(Sop. div.)

give me Je - sus.

(Ten. div.)

Bm Gm Bb D A D F# D A

rit. *a tempo*

91

91 $\frac{D}{F\#}$ D $\frac{D}{A}$ $\frac{D}{F\#}$ D $\frac{D}{B}$ $\frac{D}{A}$

rit. *a tempo*

41

94

ALTO *p*
You can have all this world...

TENORS *p*
You can have this world...

G

94

p



SOPRANOS

p You can have all this world...

97

Ooo

Add BASSES

Ooo

97

D/F# G² D/A

100

You can have all this world;— give me

have all this world;—

100

G D/F#

103

rit.

a tempo

Je - sus.

103 Em⁷ G/A D

rit. *a tempo*

106

106 F#m D F#m

42

109

109 C Em Eb

112 *rit.* *p* *Slower* ♩ = 70

He's all I need. He's

112 Eb7sus Ab Absus Ab

rit. *p Slower*

115

all I need. Je - sus is

115 Db Eb/Db Db Fm Eb

118

all I need. He's

118 Db Dbdim7 Ab2/C Fm7 Absus/Bb Absus/Eb

121

all I need. He's all I

The vocal line consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb, Eb). The lower staff is in bass clef with the same key signature. The lyrics are: "all I need. He's all I".

Ab Absus Ab Ebm7 D9b5 DbM7 Cm7

121

The piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of two flats. The music features chords and moving lines in both hands.

124

need. Je - sus is all I

The vocal line consists of two staves. The lyrics are: "need. Je - sus is all I".

Bbm7 Eb Db Eb Eb

124

The piano accompaniment consists of two staves. The music continues with chords and moving lines.

127

rit.

need.

The vocal line consists of two staves. The lyrics are: "need.". The music is marked with a *rit.* (ritardando) and features long, sustained notes.

Absus Ab

127

rit.

The piano accompaniment consists of two staves. The music is marked with a *rit.* and features sustained chords and moving lines.

Star of Promise

Words and Music by
 PHIL BARFOOT, MIKE HARLAND,
 and REBECCA J. PECK
 Arranged by Bradley Knight

With mysterious excitement ♩. = 50

(Harp/Synth cues)

43

p *mp*

Bm $\frac{E_m}{B}$

3

Bm Bm

(Harp/Synth cues) (Oboe cues)

6

$\frac{E_m}{B}$ Bm $\frac{E_m}{B}$ Bm

(Horn cues) $\frac{E_m}{B}$ Bm $\frac{E_m}{B}$

44

(Right hand plays upstem notes throughout)

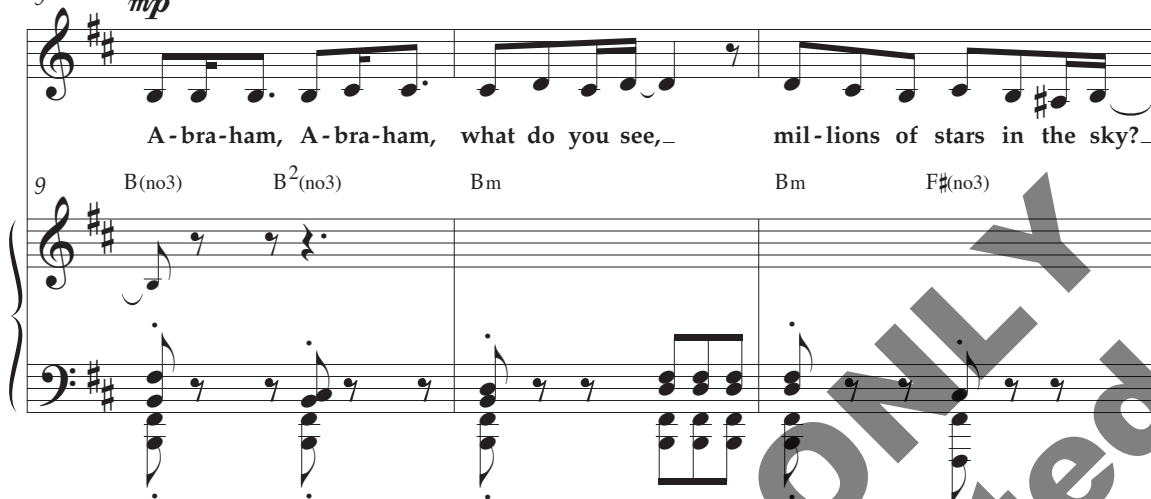
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9 SOLO
mp

9 A-bra-ham, A-bra-ham, what do you see, mil-lions of stars in the sky?_

9 B(no3) B²(no3) Bm Bm F#(no3)




12 Can you im-a - gine that one will be a

12 Bm B(no3) B²(no3) Bm



15 pure and ho - ly light, Is - rael's strength and

15 Bm F#(no3) Bm D



18



con - so-la - tion, hope of all man - kind? _____

18

D⁴ 2 D Bm⁷ Em F#sus F#



21



A - bra-ham, A - bra-ham, do you be-lieve the prom - ise from on

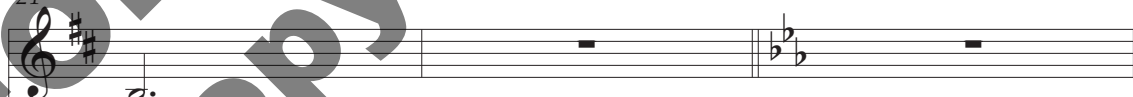
21

B(no3) B²(no3) Bm Bm F#(no3)



45

24



high?

24

Bm Em B Bm Em B Cm



27

Wise men, O wise men, search-ing for truth_ in

27 Fm Cm Fm $C(no3)$ $C^2(no3)$ Cm

30

proph - e - cies of old, the new star you fol - low is

30 Cm $G(no3)$ Cm $C(no3)$ $C^2(no3)$

33

tak - ing you to the One who was fore - told. —

33 Cm Cm $G(no3)$ Cm

36



Dear De-sire of ev - 'ry na - tion, King who left His

36

E^b E^b⁴₂ E^b Cm⁷ Fm

Piano accompaniment for measures 36-38. The right hand plays chords: E^b (measures 36-37), E^b⁴₂ (measure 37), E^b (measures 38-39), Cm⁷ (measure 39), and Fm (measures 40-41). The left hand plays a steady bass line of quarter notes: G2, Bb2, D3, and E3.

39



throne. — Wise men, O wise men, fall on your knees, — His

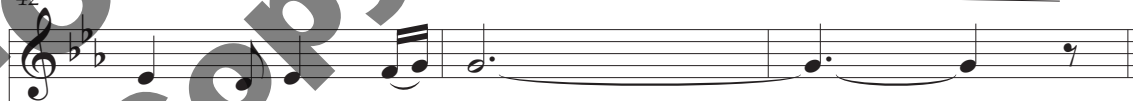
39

G^{sus} G C(no3) C²(no3) Cm

Piano accompaniment for measures 39-41. The right hand plays chords: G^{sus} (measures 39-40), G (measures 40-41), C(no3) (measures 42-43), C²(no3) (measures 43-44), and Cm (measures 45-46). The left hand plays a steady bass line of quarter notes: G2, Bb2, D3, and E3.

46

42



glo - ry to be - hold. —

42

Cm A^bM⁷ G^{sus} G/F

Piano accompaniment for measures 42-44. The right hand plays chords: Cm (measures 42-43), A^bM⁷ (measures 43-44), G^{sus} (measures 45-46), and G/F (measures 47-48). The left hand plays a steady bass line of quarter notes: G2, Bb2, D3, and E3.

f SOLOIST and CHOIR

Star of prom - ise shin - ing to - night,

f Eb

Bbsus

(cues 2nd time only)

star of won - der chang - ing our

Bb

Cm⁷

lives, guide us to the

Bbsus

Bb

Fm

Bb
D

54

cho - sen One; lead us to God's ho - ly

E \flat E \flat ²/_G A \flat Fm B \flat /_D E \flat E \flat ²/_G

Detailed description: This system contains measures 54, 55, and 56. The vocal line (treble clef) has lyrics: "cho - sen One; lead us to God's ho - ly". The piano accompaniment (grand staff) features chords and moving lines in both hands. Chord symbols are placed below the piano part: E \flat , E \flat ²/_G, A \flat , Fm, B \flat /_D, E \flat , and E \flat ²/_G.

54

2nd time to Coda \oplus
(to meas. 82)

Detailed description: This system shows the piano accompaniment for measures 54-56. It includes a large watermark "FOR REVIEW ONLY" and a "2nd time to Coda" instruction with a circled plus sign and "(to meas. 82)".

57

Son. Star of

2nd time to Coda \oplus
(to meas. 82)

A \flat ² A \flat E \flat /_{B \flat}

Detailed description: This system contains measures 57, 58, and 59. The vocal line (treble clef) has lyrics: "Son. Star of". The piano accompaniment (grand staff) features chords and moving lines. Chord symbols are placed below the piano part: A \flat ², A \flat , and E \flat /_{B \flat} . A "2nd time to Coda" instruction with a circled plus sign and "(to meas. 82)" is present.

57

2nd time to Coda \oplus
(to meas. 82)

Detailed description: This system shows the piano accompaniment for measures 57-59. It includes a large watermark "FOR REVIEW ONLY" and a "2nd time to Coda" instruction with a circled plus sign and "(to meas. 82)".

60

prom - ise, shine on!

imison

B \flat ⁷_{sus} Cm E \flat /_C Cm

Detailed description: This system contains measures 60, 61, and 62. The vocal line (treble clef) has lyrics: "prom - ise, shine on!". The piano accompaniment (grand staff) features chords and moving lines. Chord symbols are placed below the piano part: B \flat ⁷_{sus}, Cm, E \flat /_C, and Cm. The word "imison" is written above the piano part in measure 60.

60

Detailed description: This system shows the piano accompaniment for measures 60-62. It includes a large watermark "FOR REVIEW ONLY".

Choir only
mp

63

Seek - er, O seek - er,
(Tenors only)

63 Cm Fm Cm C(no3) C²(no3)

mp

66

look - ing for light_ in a world of pain, the

66 Cm Cm G(no3) Cm

69

star of the ag - es is shin - ing bright, show - ing us the way._

69 C(no3) C²(no3) Cm Cm G(no3)

72 *mf*

From our fears He will re-lease us,

Musical notation for measures 72-74, vocal line. Treble clef, key signature of two flats (B-flat, E-flat). The melody starts with a quarter rest, followed by a dotted quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The lyrics are: "From our fears He will re-lease us,"

(add Bases)

72 Cm Eb Eb⁴ 2 Eb

Musical notation for measures 72-74, piano accompaniment. Treble and bass clefs, key signature of two flats. Measure 72: Cm chord. Measure 73: Eb chord. Measure 74: Eb⁴ 2 chord. Measure 75: Eb chord.

75

from our sin and shame.

Musical notation for measures 75-76, vocal line. Treble clef, key signature of two flats. The melody continues with a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F3. The lyrics are: "from our sin and shame."

75 Cm⁷ Eb^{sus} F G^{sus} G

Musical notation for measures 75-76, piano accompaniment. Treble and bass clefs, key signature of two flats. Measure 75: Cm⁷ chord. Measure 76: Eb^{sus} chord. Measure 77: F chord. Measure 78: G^{sus} chord. Measure 79: G chord.

77 *unison*

Seek - er, O seek - er, call out to Him;_

(Tenors only)

Musical notation for measures 77-79, vocal line. Treble clef, key signature of two flats. The melody starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The lyrics are: "Seek - er, O seek - er, call out to Him;_"

77 C(no3) C²(no3) Cm

Musical notation for measures 77-79, piano accompaniment. Treble and bass clefs, key signature of two flats. Measure 77: C(no3) chord. Measure 78: C²(no3) chord. Measure 79: Cm chord.

48

D.S. al Coda
(to meas. 45)

79 *f*

Je - sus is His name!

(add Bases)

D.S. al Coda
(to meas. 45)

79 Cm Bb/D Eb/Ab Fm11 Bbsus Bb

⊕ CODA

82 *mp*

Star of prom - ise, shine on,

⊕ CODA

82 Eb/Bb Bb7sus Eb²/C Eb/C

85

shine on, shine

85

Cm⁷ Ab² Ab²#4 Ab²

88

mf

on, shine on!

88

Cm⁹ Ab²(no3)

mf

91

ff (Solo ad lib with Choir)

Star of promise shining to-night,

91

A N.C. E N.C. E G# F#m E

ff

94

star of

94

Bsus B C#m7

97

won - der chang - ing our lives,

97

Bsus B

100

guide us to the cho - sen One; lead us to God's

100

F#m B/D# E E²/G# A F#m B/D#

103

ho - ly Son.

Detailed description: This block shows the vocal line for measures 103 to 105. The melody is in a high register, starting with a half note 'ho' and a half note 'ly' in measure 103, followed by a long note for 'Son.' in measure 104. The accompaniment consists of chords in the right hand and bass notes in the left hand.

103

E E² G[#] N.C. A E N.C. A E N.C. F[#]7

(Drum fill)

Detailed description: This block shows the piano accompaniment for measures 103 to 105. It features a rhythmic pattern of eighth notes in the right hand and bass notes in the left hand. Chord symbols are placed above the staff: E, E² G[#], N.C., A, E, N.C., A, E, N.C., and F[#]7. A '(Drum fill)' annotation is present at the end of measure 105.

106

Star of prom - ise, star of

Detailed description: This block shows the vocal line for measures 106 to 108. The melody continues with 'Star of prom - ise,' in measure 106 and 'star of' in measure 107. The accompaniment follows the same rhythmic pattern as the previous system.

106

E/B C[#]m

Detailed description: This block shows the piano accompaniment for measures 106 to 108. Chord symbols E/B and C[#]m are placed above the staff. The accompaniment continues with eighth notes in the right hand and bass notes in the left hand.

109

prom - ise, star of prom - ise,

Detailed description: This block shows the vocal line for measures 109 to 111. The melody continues with 'prom - ise,' in measure 109 and 'star of prom - ise,' in measure 110. The accompaniment continues with eighth notes in the right hand and bass notes in the left hand.

109

C[#]m C[#]m E/B D[#] E

Detailed description: This block shows the piano accompaniment for measures 109 to 111. Chord symbols C[#]m, C[#]m, E/B, D[#], and E are placed above the staff. The accompaniment continues with eighth notes in the right hand and bass notes in the left hand.

112

shin
on,

112

Bsus N.C. E

mf (Drum fill)

115

shin on, shine

115

E^{2#4} CM⁷/_E D/E

118

on!

118

N.C. E

(Drum fill) *ff*

I Love the Lord

with Total Praise

Words from Scripture

Music by
RICHARD SMALLWOOD
Arranged by Bradley Knight

Steadily $\text{♩} = 52$ (or $\text{♩} = 104$)

50 (String cues)

Chords: $\text{DbM7}/\text{Eb}$, $\text{Bbm7}/\text{Eb}$, $\text{Cm7}/\text{F}$, Bb^2

4

Chords: Db/Eb , EbM^9 , Fm^7

7 **WOMEN: unison** *p*

I love the Lord;

Chords: Bb^2 , Eb/Bb , Ebdim^7/Bb , Bb , C/Bb

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10

He heard my

$\frac{E}{A}$ F^7_{sus} F^7

13

cry and

B^b B^b2 B^bM^7

16

pit ied ev - ry

Cm^7 $\frac{B^b}{D}$ E^b $\frac{F^2}{E^b}$

mf

19

groan. _____ Long

19

Dm⁷ Gm⁷ Cm⁷ E^b/_G F/_A B^b

22

mf

as I live,

22

B^b/_D B^bM⁷/_D E^b₂ D^b¹³_{#11}

25

mf

while trou - bles rise,

25

Gm⁷ C⁷ E C⁷ F A^b Dm⁷ F

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28 *p*

I'll has - ten

28 Gm^2 $A^7\#5$ D^7 Gm $F\#dim^7$ Gm $Bdim^7$

31

to

31 $Bdim^7$ Cm Bb D Bb^{13} Eb^9 Cm^7 F^7sus

34

His throne.

34 F^7 Bb Bb A^b

More broadly $\text{♩} = 100$
CHOIR *mp*

37 **51** *rit.*

1

37 *rit.* *mp* More broadly

F#7sus B²

40 love the Lord;

40 E/B E^{dim}7/B B C#B

43 He heard my cry

43 F#A# F#7sus F#7 B

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46

and pit - ied

46

B² F#⁷ B D#

49

ev - 'ry groan.

49

E F#² E D#⁷ G#⁷

52

mf

Long as I

52

C#m⁷ E F# B B D# Bm⁷ D#

55 *f*
live, while

55 E² D¹³#11 G#m⁷
C#

58 trou - bles rise,

58 C# E# F# E9(b5)

61 *sub. p*
I'll has - ten to

61 D#7 F#dim7 G#m G#7b9 Cdim7 C#m

64

His

B D# B⁹ E C#m⁷ F#⁷sus F#⁷

67

molto rit.

throne.

B Em¹¹ Eb^{#9#5} Eb^{7#5}

molto rit.

52

a tempo mf

70

I love the

70

Dm⁹ E/G C² F/C Fdim⁷ C

mf a tempo

73

Lord; He

73

D/C G/B

76

heard my cry

76

G⁷sus G⁷ C

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79

and pit - ied ev -

79 C² G⁷/D C/E F

82

- ry groan.

82 G²/F Em⁷ Am⁷ Dm⁷ E/G G

85 *f*

Long as I live,

85 C C/E CM⁷/E F²

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88 *ff*
while trou - bles

88 *ff*
while trou - bles

91 *sub. mp*
rise, I'll

91 *sub. mp*
rise, I'll

94
has - ten to

94
has - ten to

97

His throne.

97 *G^{7sus}* *G⁷* *C*

100 *p*

I'll has ten to His

100 *E^b/F* *F²* *G^{sus}* *G*

103

throne. I'll has ten

103 *C* *E^b/F*

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106 *mp*

to His throne. I'll

106 F² G^{sus} G C

109 has - ten to His throne.

109 *mp* E^b/F F² G^{sus} G C

112 *mf* I'll has - ten to His

112 E^b/F F² G^{sus} G

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115 *f*

throne. I'll has - ten

115 C *f*

118 *ff*

to His throne. I'll

118 F² G^{sus} G C

121 *rit.* *a tempo*

has ten to His throne.

121 Eb F² G^{sus} G C *ff* *rit.* *a tempo*

124

124

C

3

3

"Total Praise" (Words and Music by Richard Smallwood)

128

ff

You are the source

128

ff

Fm C Fm Fm Fm $C7$ Fm C Am^7
 A^b G D A^b G

131

of my strength! You are

131 Dm⁹ B⁹_{b5} B^{b13} Am⁹ D⁹

134

the strength of my life!

134 Gm⁹ C¹³ Fm⁹ Fm D Fm C E Fm Fm D

137

You are the source of my strength!

137 G^C N.C. G^C N.C. Am⁹ Dm⁹ N.C. (sim.)

(Drums play through rests)

140

You are the strength

140

Dm Dbdim7 Dm B#9#5 Eb9#5 Am9 D9 Gm9 C9 Gb9#5

143

of my life! I

143

FM9 N.C. Fm D C Fm Fm G C

Dr. fill

146

descrec. poco a poco

lift my hands in to - tal

146

BbM7 C Eb G F C#dim7 Fm D

descrec. poco a poco

55

149 *p* A -

praise to You. A - unison

149 G D⁹/G G⁷sus G⁷ C *p*

152 men. A -

men. A -

152 C^{sus}/B^b C/B^b F^m/A^b C/G F^m C⁷/E F^m *p*

155 *mp* A - men. A -

men. A - men. men. A

Detailed description: This system contains the vocal line for measures 155-157. The vocal line is written in a single staff with a treble clef. It begins with a whole rest, followed by a half note 'A', a quarter rest, a half note 'men.', a quarter rest, a half note 'A', and a quarter rest. The lyrics 'men. A - men. men. A' are written below the staff. The dynamics are marked *mp*. The bass line is written in a single staff with a bass clef. It begins with a whole rest, followed by a half note 'A', a quarter rest, a half note 'men.', a quarter rest, a half note 'men.', and a quarter rest. The lyrics 'men. A - men. men. A' are written above the staff.

155 C C^{sus} B^b C B^b F^m A^b C G F^m

mp

Detailed description: This system contains the piano accompaniment for measures 155-157. The piano part is written in a grand staff with treble and bass clefs. The chords are indicated above the staff: C, C^{sus} B^b, C B^b, F^m A^b, C G, and F^m. The dynamics are marked *mp*.

158 - - men. *mf*

men. A - men. unison

Detailed description: This system contains the vocal line for measures 158-160. The vocal line is written in a single staff with a treble clef. It begins with a whole rest, followed by a half note 'men.', a quarter rest, a half note 'A', and a quarter rest. The lyrics 'men. A - men. unison' are written below the staff. The dynamics are marked *mf*. The bass line is written in a single staff with a bass clef. It begins with a whole rest, followed by a half note 'men.', a quarter rest, a half note 'A', and a quarter rest. The lyrics 'men. A - men. unison' are written above the staff.

158 C⁷ E F^m A E A^{sus} G A G

mf

Detailed description: This system contains the piano accompaniment for measures 158-160. The piano part is written in a grand staff with treble and bass clefs. The chords are indicated above the staff: C⁷ E, F^m, A E, A^{sus} G, and A G. The dynamics are marked *mf*.

56

161

men. A - men. A -

161 Dm/F A/E Dm A7/C# Dm A

164

men. men. A -

164 Asus/G A/G Dm/F A/E Dm A7/C# Dm

167 *f* A - men. A -

men. A - men. men. A -

men. men. A - men. A -

A - men. A -

167 $F\sharp C\sharp$ $F\sharp sus E$ $F\sharp E$ $Bm D$ $F\sharp C\sharp$ Bm

170 - men. *ff*

men. A - A -

men. A -

170 $F\sharp A\sharp$ Bm $F\sharp$ *ff*

172 *molto rit.*

men. men. A

molto rit.

$F\sharp$ sus
E E Bm $F\sharp$ Bm
D C#

This system contains measures 172 and 173. It features a vocal line with lyrics "men. men. A" and a piano accompaniment. The tempo is marked "molto rit.". The piano part includes a chord progression: $F\sharp$ sus, E, E, Bm , $F\sharp$, and Bm . The piano part also has a "molto rit." marking.

174 men.

men.

$F\sharp$ Bm $F\sharp$

This system contains measures 174 and 175. It features a vocal line with lyrics "men. men." and a piano accompaniment. The piano part includes a chord progression: $F\sharp$, Bm , and $F\sharp$. The piano part also has a "molto rit." marking.

Glorious Wonder

includes Here We Come A'Caroling;
Angels We Have Heard on High;
Glorious Wonder;
Glory to God on High;
and Angels, from the Realms of Glory

Arranged by Bradley Knight

57

Driving Celtic feel ♩. = 120

D(no3)

The musical score is written for piano and bass drum. It begins with a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The tempo is marked as 'Driving Celtic feel' with a quarter note equal to 120 beats per minute. The piano part starts with a mezzo-piano (*mp*) dynamic. The bass drum part is indicated by a '(Bass drum cue)' and consists of a series of rhythmic patterns. A 'Tin Whistle cues (melody)' section begins at measure 3, marked with a mezzo-forte (*mf*) dynamic. The score includes measures 3, 6, and 8, with various musical notations such as notes, rests, and accidentals. Chord symbols are provided above the piano part: C, C/E, C, D, G/D, A/D, and D.

10

C C/E C D

12

G/D A/D D Eb

f

14

Db Db/F Eb

16

Ab/Bb Bb/Eb Eb Ab Bb

58

18

Eb(no3)

mp

20 *f* CHOIR: unison

Here we come a - car - ol - ing to

20 Eb(no3) *f* Db(no3)

cel - e - brate the King.

22 Eb(no3)

Here we come with glad - ness, our

unison

24 Ab Eb Eb

26

joy - ful songs to sing. Love and

26

Db²

Bbsus

AbM⁷
Bb

Bb
Ab

28

joy — come to you, and to

Eb
G

Ab

Eb
Bb

AbM⁷
Bb

Bb
Ab

30

you glad Christ-mas, too. And God bless you and

unison

unison

Eb
G

Ab

Eb
Bb

AbM⁷
Bb

Bb
Ab

Eb
G

C
E

33

send you a hap - py New Year,

33 Fm AbM7 Bb/Ab Eb/G Eb/G Ab

36

and God send you a hap - py New

36 AbM7/Bb Bb/Ab Eb/G Ab Eb/G Fm7 Gm7 Ab Bb

Drum fill

39

Year!

39 Eb E C Bb Gm7 Asus A

Drum fill Drum fill

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"Angels We Have Heard on High" (Traditional French Carol/Traditional French Melody)

43 *mf* WOMEN: unison

Musical staff for women's unison, measures 43-44. The key signature is D major (two sharps). The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, followed by a quarter rest.

An - gels we have heard _____ on high,

D

C

Piano accompaniment for measures 43-44. The right hand plays a rhythmic accompaniment of eighth notes, and the left hand plays a simple bass line. The dynamic is *mp*.

45

60

Musical staff for women's unison, measures 45-46. The melody continues with quarter notes: D4, E4, F#4, G4, A4, B4, C5, followed by a quarter rest.

Sweet - ly sing - ing o'er _____ the plains;

D

(piano solo cues)

Piano accompaniment for measures 45-46. The right hand features a more complex rhythmic pattern with eighth and sixteenth notes. The left hand continues with a simple bass line. The dynamic is *mp*.

47

mf MEN: unison

Musical staff for men's unison, measures 47-48. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, followed by a quarter rest.

And the moun - tains in _____ re - ply,

E

D

Piano accompaniment for measures 47-48. The right hand plays a rhythmic accompaniment of eighth notes. The left hand plays a simple bass line. The dynamic is *mf*.

49

Ech - o back their joy - ous strains.

49

51

61

51

Bsus N.C.

53

Glo - ri - a, sing glo - ri - a!

Tenors only

53

E Esus F#

55

ri - a

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

55 C#m7 B D#

57

in ex - cel - sis De - o!

in ex - cel - sis De - o!

Add Basses

57 E G# A² E B B

59 *unison*

Glo - - -

Tenors only

Glo - ri - a, sing glo - ri - a!

59 E Bm⁷

61

- - - ri - a

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

61 E/A D A²/C#

unison

63

in ex - cel - sis De

Add Bases

Detailed description: This block contains the vocal staves for measures 63 and 64. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The lyrics are "in ex - cel - sis De". A slur labeled "unison" spans across the end of measure 64. The instruction "Add Bases" is written below the bass staff.

63

$\frac{E}{G\#}$ A^2 $\frac{E}{B}$ B

Detailed description: This block contains the piano accompaniment for measures 63 and 64. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The chords are labeled as E/G#, A2, E/B, and B. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

65

o!

Detailed description: This block contains the vocal staves for measure 65. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The lyrics are "o!". The vocal lines consist of whole notes.

65

E $\frac{B}{E}$

f

Detailed description: This block contains the piano accompaniment for measure 65. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The chords are labeled as E and B/E. The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The dynamic marking *f* (forte) is present.

62

67

67

E A B C#m C C#² D C# E D F#

“Glorious Wonder” (Words by Phil Barfoot and Rebecca J. Peck/
Music: “Wellesley” by Lizzie Tourjée)

70 *mf*

An - gels — told the glo - rious — won - der—

unison

70 G D/C Gsus G

mf

72

Je - sus Christ the King is born.

72 C A# C# D

74

He is ly - ing in a man - ger,

74 Em⁷ G D G/B

76

63

Son of God, the Lord of lords.

76 C G/B C G D F# G

79

Shep - herds has - tened there to see Him,

79

G $\frac{D}{G}$ G $\frac{D}{G}$ D⁷(no3) G_{sus} G

82

fall - ing on their knees in praise. With their hearts of

82

C $\frac{G}{B}$ Am G A A[#] D Em⁷

85

love re - ceived Him, then with joy the news pro -

85

G $\frac{G}{B}$ C $\frac{G}{B}$ C G D F[#]

"Glory to God on High" (Words by Phil Barfoot and Rebecca J. Peck/
Music: "Olivet" by Lowell Mason)

claimed. Glo - ry to

G D/C C/G Em7 G/D G/C G/B Eb/Bb

God on high, on this most ho - ly night.

EbM7/Bb Eb/Bb Bb7sus Bdim7

Let prais - es ring, for peace, good -

unison unison

Cm F/A Bbsus Bb Eb Eb/D

97

will — to men is born in

97

Ab^2 Eb Ab^2 Eb
 C Bb G

99

He is the great I AM, the
 Beth - le-hem. He is the great I AM, the

99

Ebsus Bb N.C. Eb $\text{Ab}^{\#2}$ Fm^7 Eb Bdim^7 Cm Ab
 F D

102

King of

102

Bbsus Bb

104

kings.

104

ff *Drum fill*

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

108

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

108

f

111

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

111

Edim7

66

114

Now pro - claim Mes - si - ah's birth.

114

Fm Fm Eb Eb Bb D Ebsus

mp

117

Come and wor - ship,

ff

117

Fsus F

ff

119

come and wor - ship,

119

F Fsus G F A F Cm Eb D Gm

v

Drum fill

122

Wor - ship Christ, the new

Detailed description: This block shows the vocal line for measures 122 to 124. The music is in a B-flat major key signature. Measure 122 has a whole note chord. Measure 123 has a whole note chord. Measure 124 has a whole note chord. The lyrics are 'Wor - ship Christ, the new'.

N.C. Cm N.C. G7 D N.C. Cm G Cm N.C. Fsus Bb Fsus A Fsus G

122

Detailed description: This block shows the piano accompaniment for measures 122 to 124. It features a steady eighth-note bass line in the left hand and chords in the right hand. The chords correspond to the chord symbols listed above.

125

born King, the

mf

Detailed description: This block shows the vocal line for measures 125 to 127. Measure 125 has a half note chord. Measure 126 has a half note chord. Measure 127 has a half note chord. The lyrics are 'born King, the'. The dynamic marking *mf* is present at the end of the line.

F F Eb F D F Bb F A G

125

Detailed description: This block shows the piano accompaniment for measures 125 to 127. It features a steady eighth-note bass line in the left hand and chords in the right hand. The chords correspond to the chord symbols listed above.

128

King, the

Detailed description: This block shows the vocal line for measures 128 and 129. The music is in a key with one sharp (F#) and one flat (Bb). The melody consists of a long, sustained note for 'King,' followed by a short phrase for 'the'.

128

Chords: Eb, G

Detailed description: This block shows the piano accompaniment for measures 128 and 129. The right hand features a rhythmic pattern of eighth notes, while the left hand plays a steady bass line. Chords Eb and G are indicated above the first measure.

130

King, wor - ship - the

Detailed description: This block shows the vocal line for measures 130 and 131. The melody continues with 'King,' followed by a phrase for 'wor - ship - the'.

130

Chord: F/G

Detailed description: This block shows the piano accompaniment for measures 130 and 131. The right hand has a more active melody with eighth and sixteenth notes, and the left hand provides a supporting bass line. A chord of F/G is indicated above the first measure.

132

King!

ff

Detailed description: This block shows the vocal line for measure 132. The melody is a single, powerful note for 'King!' marked with a fortissimo (*ff*) dynamic.

132

Chords: N.C., G

ff

Detailed description: This block shows the piano accompaniment for measure 132. The right hand has a sustained chord marked with a fortissimo (*ff*) dynamic, with a 'V' marking above it. The left hand has a sustained bass line. Chords N.C. and G are indicated above the first measure.

O Love Divine

Words by
PHIL BARFOOT
 and **REBECCA J. PECK**

Music: Based on
 "Étude in E Major," Op. 10, No. 3;
 "Tristesse" by **FRÉDÉRIC CHOPIN**
Arranged by Bradley Knight

67 *Stately* ♩ = 49

N.C.

mp

5

68 *rit.* **Baritone SOLO**
a tempo
mp

O Love Di -

9 *rit.* *a tempo*

The musical score is written for piano and baritone. It begins with a piano introduction marked 'Stately' and a tempo of 49 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score is divided into two systems. The first system contains measures 1 through 8. Measure 1 is marked 'N.C.' (No Chords). The piano part is marked 'mp'. The second system contains measures 9 through 12. Measure 9 is marked '9' and 'rit.'. Measure 10 is the start of the 'Baritone SOLO', marked 'a tempo' and 'mp'. The lyrics 'O Love Di -' are written below the baritone line. Measure 11 is marked '9' and 'rit.'. Measure 12 is marked 'a tempo'. A large diagonal watermark 'FOR PREVIEW ONLY' is overlaid across the score.

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13 *rit.* *a tempo* *rit.*

vine, no tongue can tell how God Him -

13 F_m $A^b_m(M^7)$ E^b

rit. *a tempo* *rit.*

17 *a tempo* **69** *rit.* *mp* **Tenor 2 SOLO**

A cat - tle

self is our Em - man - u - el.

17 B^b D E^b $B^b_7_{sus}$ B^b_7

a tempo *rit.*

21 *a tempo*

stall held the might - y Mak - er of it all,

21 E^b E^b_7 A^b

a tempo

70

25

rit.

8

to save us from Ad - am's fall.

25

$E\flat$
F

C
A

$B\flat$ ⁷ sus

$B\flat$ ⁷

rit.

Bass SOLO
mp a tempo

29

rit.

a tempo

O Love Di - vine, who walked with men,

29

$E\flat$

F
 $B\flat$

A
 $B\flat$

$E\flat$

a tempo

rit.

a tempo

71

33

hum-bled Him - self to be the sin - ner's friend.

33

$B\flat$
D

$E\flat$

$B\flat$ ⁷ sus

Tenor 1 SOLO
mp

accel.

37

Reached out His hand, — with com - pas - sion healed the bro - ken

37 G^7/B Cm Eb⁷ Ab

accel.

72

mf

rit.

41

lives that longed to know His gen - tle touch, and find His

41 G^7 Cm Cm/Bb Cm/A

mf *rit.*

QUARTET
f a tempo

rit.

a tempo

44

ev - er - last - ing peace and joy com - plete, —

44 Eb/Bb Bb⁷

f a tempo *rit.* *a tempo*

8vb-1

mp

rit.

trust - ing Him to lead _____ like a shep - herd, ten - der -

Cm

Gm

A \flat

E \flat
B \flat Bbsus B \flat

mp

rit.

ly.

rit.

a tempo

E \flat

Fm
E \flat

A \flat m(M7)
E \flat

E \flat

mp

rit.

a tempo

73

rit.

a tempo

(TTB)

Bass SOLO
mp

O Love Di -

Fm
E \flat

B \flat ⁷

O Love Di - vine,

E \flat

B \flat

rit.

a tempo

60

vine.

who bore the cross, suf-f'ring in an - guish,

60 Bb^7 Eb Bb D

64 **74** *rit.* *a tempo*

Baritone SOLO

pay - ing sin's great cost. The nails, the crown,

64 Eb Bb^7 sus $Abdim^7$ Eb G

rit. *a tempo*

68 *Tenor 2 SOLO* *mf* QUARTET

ho - ly blood so free - ly flow - ing down, for-give us,

68 Eb^7 Ab Eb F

mf

The image shows a page of a musical score for page 139. It features a vocal line and a piano accompaniment. The vocal line includes lyrics and performance instructions like 'rit.' and 'a tempo'. The piano accompaniment includes chords and dynamics like 'mf'. A large watermark 'FOR PREVIEW ONLY' is overlaid on the page.

72

rit.

a tempo

for grace a - bounds.

rit.

CHOIR *mp a tempo*

O Love Di -

72

Cm
A

Bb7sus

Bb7

Eb

rit.

mp a tempo

76

O Love Di - vine,

vine, who reigns su - preme from heav - en's

76

Fm
Bb

Bb7

Eb

76

80 *mf*

from heav - en's glor - ious maj - es - ty.

mf

throne in glo - rious maj - es - ty. We bow in

80 B^b/D E^b B^b7 Fm/A^b

84 *cresc. poco a poco*

We bow in praise to the One who bears the marks of our re -

cresc. poco a poco

praise, wor - ship - ing the One who bears the marks of our re -

84 E^b/G E^b7 A^b G^7

cresc. poco a poco

88

rit. *ff a tempo*

demp - tion: Christ, the Lamb. We will for - ev - er mag - ni - fy

rit. *ff a tempo*

demp - tion: Christ, the Lamb. We will for - ev - er mag - ni - fy

88

Cm Cm Bb Cm Eb/Bb

rit. *ff a tempo*

92

f

our Lord, most high. We will tes - ti - fy,

f

our Lord, most high. We will tes - ti - fy,

92

Bb Cm Gm

f

96 *rit.* *ff a tempo*

8 "O what grace, what Love Di -

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a soprano clef (8) and the lyrics "O what grace, what Love Di -". The bottom staff is a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat). The tempo marking is *ff a tempo* and there is a *rit.* (ritardando) marking above the first measure.

rit. *ff a tempo*

"O what grace, what Love Di -

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef with a soprano clef (8) and the lyrics "O what grace, what Love Di -". The bottom staff is a piano accompaniment in bass clef. The key signature has two flats. The tempo marking is *ff a tempo* and there is a *rit.* marking above the first measure.

96 *rit.* *ff a tempo*

Ab Eb C Fm7 Ab Eb Bbsus

Detailed description: This system contains the next two staves of music. The top staff is a piano accompaniment in treble clef with chord symbols: Ab, Eb, C, Fm7, Ab, Eb, Bbsus. The bottom staff is a piano accompaniment in bass clef. The key signature has two flats. The tempo marking is *ff a tempo* and there is a *rit.* marking above the first measure.

100 *rit.* *fff a tempo*

8 - vine."

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef with a soprano clef (8) and the lyrics "- vine." The bottom staff is a piano accompaniment in bass clef. The key signature has two flats. The tempo marking is *fff a tempo* and there is a *rit.* marking above the first measure.

rit. *fff a tempo*

- vine."

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef with a soprano clef (8) and the lyrics "- vine." The bottom staff is a piano accompaniment in bass clef. The key signature has two flats. The tempo marking is *fff a tempo* and there is a *rit.* marking above the first measure.

100 *rit.* *fff a tempo*

Bb Eb Fm Eb

Detailed description: This system contains the final two staves of music. The top staff is a piano accompaniment in treble clef with chord symbols: Bb, Eb, Fm, Eb. The bottom staff is a piano accompaniment in bass clef. The key signature has two flats. The tempo marking is *fff a tempo* and there is a *rit.* marking above the first measure.

104

rit.

What Love Di -

What Love Di

What Love Di

What Love Di

104

E \flat

F m
E \flat

A \flat
E \flat

F m
E \flat

rit.

108

a tempo

rit.

rit.

vine, Di vine!

vine, Di vine!

a tempo

rit.

rit.

vine, Di vine!

vine, Di vine!

108

E \flat

a tempo

rit.

rit.

Noel

with The First Noel

Traditional lyrics from
 "There's a Song in the Air" by Josiah G. Holland
 Additional Words by Rebecca J. Peck

Music by
REBECCA J. PECK
 Arranged by Cody Howard McVey

77 Energetic half-time shuffle ♩ = 180 (swing 8ths)

The musical score is written for piano and bass in 4/4 time. It begins with a drum pick-up in the bass line. The piano part starts with a *mf* dynamic. The score is divided into four systems, each with a measure number (4, 7, 10) at the beginning. Chords are indicated above the piano staff.

System 1 (Measures 1-3): Measure 1 has a drum pick-up (x x x) and a whole rest for the piano. Measure 2 has a C chord. Measure 3 has a B \flat chord.

System 2 (Measures 4-6): Measure 4 has a C/E chord. Measure 5 has an F chord. Measure 6 has a C chord.

System 3 (Measures 7-9): Measure 7 has a Dm 7 chord. Measure 8 has an Em 7 chord. Measure 9 has a B \flat chord.

System 4 (Measures 10-12): Measure 10 has a Dm chord. Measure 11 has a C chord. Measure 12 has a B \flat chord.

System 5 (Measures 13-15): Measure 13 has a C chord. Measure 14 has a B \flat chord. Measure 15 has a C/E chord.

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13 F Dm⁷ Em⁷ F B^b

17 *SOLO mf*

8 There's a song in the air, there's a star

17 C G

20 in the sky. There's a moth - er's deep

20 Am

23 prayer and a ba - by's soft cry. There's a light

23 F C

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26
8
of pure joy o'er the won - der - ful birth,

26
G

29
8
for the vir - gin's sweet boy is the Lord

29
B \flat F

32
8
of the earth. No - el! The King

f
CHOIR f
No - el! The King
(mel.)

32
C D \flat m C
f

35

— has come,— God's on - ly be - got - ten Son.—

— has come,— God's on - ly be - got - ten Son.—

This system contains the vocal line and piano accompaniment for measures 35-37. The vocal line is in 8/8 time and features a melodic line with lyrics. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

35

35 B \flat C E F

This system shows the piano accompaniment for measures 35-37. The right hand plays chords, with specific notes (B \flat , C, E, F) indicated above the staff. The left hand plays a simple bass line.

38

(may ad lib)

Let all cre - a - tion sing His prais - es.—

This system contains the vocal line and piano accompaniment for measures 38-39. The vocal line has lyrics and a melodic line. The piano accompaniment is mostly empty staves with some rests.

38

38 C E D m^7 E m^7 F G G \sharp dim 7

This system shows the piano accompaniment for measures 38-39. The right hand plays chords, with specific notes (C, E, D m^7 , E m^7 , F, G, G \sharp dim 7) indicated above the staff. The left hand plays a simple bass line.

41

No - el, the Prince of peace is

Am Dm/A Am Gm7

44

born to set His people free, our Em-man - u - el.

C/E F C/E

47

8

Come and sing, "No - el."

unison

47 Dm⁷ Em⁷ FM⁷ G Bb²

50 (may ad lib)

8

Come and sing, "No - el."

Sing, "No - el."

50 F A C

53

8

Come and sing, "No - el."

53

B^b2

F

C

56

SOLO (may ad lib) *mf*

8

There's a glo - ry that shines

56

C

mf

59

from a man - ger of hay. There's a prom-

59

G

Am

ise di - vine in a ho - ly new - born face..

F

62

There's a gift that will last, for the sto -

C

G

65

81

ry lives on. He is hope come to pass..

CHOIR *mf*

Ooo

Bb

68

71 *f*

He is love and He is God! No -

He is love. He is God! No -

71 *f*

F C

74

el! The King has come, God's on - ly be - got -

el! The King has come, God's on - ly be - got -

74 *f*

Dm C Bb C E

77

8
- ten Son. — Let all cre - a - tion sing His
- ten Son. — Let all cre - a - tion sing His
unison

77 F C E Dm7 Em7

80 (ad lib)

8
prais - es. — No - el, the Prince —
prais - es. — No - el, the Prince —

80 F G G#dim7 Am Dm7 A Am

83

— of peace— is born to set— His peo - ple free,—

— of peace— is born to set— His peo - ple free,—

83

Gm⁷

C
E

F

86

our Em-man - u - el. Come and sing, "No - el."—

unison

our Em-man - u - el. Come and sing, "No - el."—

unison

86

C
E

Dm⁷

Em⁷

Fm⁷

G

Bb²

89

(may ad lib)

Come and sing, "No - el."

89

F
A

C

92

82

Come and sing, "No - el."

Sing, "No - el."

92

Bb²

F

C

"The First Noel" (Traditional English Carol)

95

unison SOLO may ad lib with CHOIR

No - el,

95

$B\flat/D$ $E\flat$

98

No - el, No -

98

Gm $E\flat/G$ Gm

101

el, No - el.

101

Ab Fm Bb²/D C²/E

104

(mel.) No el! The King-

104

D²/F# G N.C. F

(Drums play through rests)

107

has come, God's on - ly be - got - ten Son.

107

G/B C

110

Let all cre - a - tion sing His prais - es.

110

B^b Am⁷ Bm⁷ N.C. C N.C. D N.C. Fdim⁷

113

(Solo cont. to ad lib with Choir)

No - el, the Prince of peace is

113

F#m Bm F#m Em⁷

116

born to set His peo - ple free, our Em-man - u - el.

116

A^b D A^b

119 *unison*

Come and sing, "No - el."

unison

119 Bm⁷ C#m⁷ DM⁷ E G²

122 (*may ad lib*)

8 Come and sing, "No - el."

Sing, "No - el."

122 D F# A

125

8

Come and sing, - "No - el."

125

G² D A

128

8

(Solo ad lib with Choir)

Sing, - "No - el."

128

B^m A N.C. G² N.C. A C# D N.C.

132

Sing, "No - el."

G² D A

Red.

85

(Solo ad lib lightly with Men)
MEN: unison
mp

135

Sing, "No - el," sing, _

A

135

*

138

"No - el." Come and sing, _ "No - el."

G² D G A

138

A

141

Sing, "No - el," sing, — "No - el." Come and sing, — "No - el."

A G² D G A

grad. building throughout

141

grad. building throughout

SOLO may ad lib to end
WOMEN: unison
mf

144

Sing, "No - el," sing, — "No - el."

A G²

144

mf

147

Come and sing, — "No - el."

D G A

147

149 *f*

Sing, "No - el," sing, — "No - el."

149 A G²

f

151

Come and sing, — "No - el."

151 D G A

153 *ff*

Sing, "No - el," sing, — "No - el." Come and sing, — "No - el."

153 A G² D G A

ff More!

156

Come and sing, - "No - el."

Detailed description: This system contains measures 156, 157, and 158. The vocal line (treble clef) has a whole rest in measure 156, followed by a half note G4 in measure 157, and a half note E5 in measure 158. The piano accompaniment (bass clef) features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has three sharps (F#, C#, G#).

156

D G A

Detailed description: This system shows the piano accompaniment for measures 156-158. The right hand plays chords corresponding to the notes D, G, and A in the vocal line. The left hand plays a consistent eighth-note bass line. The key signature is three sharps.

159

Come and sing, - "No - el." Come and sing, - "No - el."

Detailed description: This system contains measures 159, 160, and 161. The vocal line has a whole rest in measure 159, followed by a half note G4 in measure 160, and a half note E5 in measure 161. The piano accompaniment continues with the same eighth-note bass line and chords. The key signature is three sharps.

159

D G A D G A

Detailed description: This system shows the piano accompaniment for measures 159-161. The right hand plays chords corresponding to the notes D, G, and A in the vocal line. The left hand continues with the eighth-note bass line. The key signature is three sharps.

for Adult Choir with Children's Choir

What Can I Give Him?

includes *Away in a Manger, What Can I Give Him?*

Sweet Holy Child,
and *Redeemer and Savior*

Arranged by Cody Howard McVey

86

Lullaby ♩ = 79

(Flute solo)

The first system of the score consists of three staves. The top staff is for the flute, starting with a whole rest followed by a melodic line. The middle staff is for the piano right hand, featuring a steady eighth-note accompaniment with a dynamic marking of *p*. The bottom staff is for the piano left hand, featuring a sustained bass line with a dynamic marking of *p*. A large diagonal watermark reading "FOR PREVIEW ONLY" is overlaid across the score.

(Oboe solo)

The second system of the score consists of three staves. The top staff is for the oboe, starting with a whole rest followed by a melodic line. The middle staff is for the piano right hand, continuing the eighth-note accompaniment. The bottom staff is for the piano left hand, continuing the bass line. A large diagonal watermark reading "FOR PREVIEW ONLY" is overlaid across the score.

7 *poco rit.* *a tempo*

7 Cm^7 Fm Bb^2/D Eb^2

poco rit. *a tempo*

“Away in a Manger” (Words: St. 1, anonymous/Music by James R. Murray)

Opt. CHILDREN'S CHOIR: *unison*

p

10

10

A - way in a man - ger, no

10

13

13

crib for a bed, The lit - tle Lord

13 AbM^7 Eb^2 Fm^7

16

Je - sus laid down His sweet head; The

16

Bb^2
D

Ab^2
C

Bb^2
D

Eb^2

19

stars in the sky looked down where He

19

AbM^7

22

lay The lit - tle Lord Je - sus, a -

22

Eb^2

Fm^7

Eb^2
G

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25

sleep on the hay.

(Flute solo)

mp

25

$A\flat^2$ $B\flat^2$ Cm^7_4

28

(Clarinet cues) *rit.* (Oboe cues)

28

$E\flat^2/B\flat$ $E\flat/G$ $A\flat M^7$ G^7_9 $Bdim^7$ C^4_2

rit.

31

mp a tempo

What can I give Him,

31

C F Gm^7_4

mp a tempo

88

"What Can I Give Him?" (Lyrics from the poem "In the Bleak Midwinter" by Christina G. Rossetti/New Music by Phil Barfoot and Rebecca J. Peck)

WOMEN (opt. Children unison)

34

poor as I am? If I were a

34

C/E F BbM7

Piano accompaniment for measures 34-36, featuring a treble and bass clef with chords and melodic lines.

37

CHOIR (Children cont. on melody)

shep - herd, I would bring a lamb, If

37

Am7 E/A Dm F/C BbM7

Piano accompaniment for measures 37-39, featuring a treble and bass clef with chords and melodic lines.

40

I were a wise man, I would do my

40

Bbm/G A F/A A7sus Edim7

Piano accompaniment for measures 40-42, featuring a treble and bass clef with chords and melodic lines.

unison (with opt. Children)

43 *rit.* *p*

part; yet what can I give Him?

43 Dm^2 Dm BbM^7 F^2/A

rit. *p*

46 *rit.* *a tempo*

Give Him my heart.

46 Gm^7 Bb C^{7b9} Dm^7

rit. *a tempo*

89

49 *rit.*

49 F/C F/Bb $Fsus/G$ G/A A

rit.

"Sweet Holy Child" (Words by Phil Barfoot and Rebecca J. Peck/
 Music: "Eventide" by William Henry Monk)
a tempo

52 *mp* ADULT CHOIR only

Sweet ho - ly Child, a man - ger for Your

52 D F#m/C# Bm⁹ Bm Am⁷ D⁹/A GM⁷ A G²/B A⁷/C#

mp a tempo

55

bed. God of cre - a - tion,

55 D² D Am⁷ D⁷/F# GM⁷ Gaug D²/F# D/F#

58 *rit.*

tak - ing Your first breath,

58 *rit.*

E G# E B D E E Em⁷4 A E

(opt. Children join, unison)
a tempo

61 *mf*

I I hum - bly bow in awe of who You

61 N.C. F# E² G# F# A# Bm² Bm Am⁷ D⁷ A GM⁹ G⁶ B⁷#5 D#dim⁷

a tempo

64 *Più mosso*
mp *rit.*

are. Pre-cious Lord Je - sus, I give

Em Esus Em Em7b5 Gm(M7) D Bbdim7 D A F# A# Bm Em D A

"Redeemer and Savior" (Words by Phil Barfoot and Rebecca J. Peck/
Music: "Cradle Song" by William J. Kirkpatrick)

68 **90** *accel.* *ADULT CHOIR only* *f*

my heart. Re -

Asus A# Bsus B

68 *accel.*

71 *a tempo*

deem - er and Sav - ior, the in - car - nate

71 E B D# C#m C#m/B E F#m E G# C#7 C#m/E#

f a tempo

74

Lamb, I fall down in wor - ship, giv - ing

74 F#m AM7 E F#m D# F#m B B A E# C#m E/B E/G#

77 91 *rit.* *ff* unison Broaden

all that I am. I'll praise You for -

unison

77 *rit.* *ff* Broaden

E# A# F# F# B B F# F# C G# C#

80

ev - er, Your name glo - ri - fy. I

80 Dm Dm F Gm F A D7 D# Gm BbM7 F

83

hum - bly sur - ren - der, I sur - ren - der my

rit.

83 C^7_E C C⁷ C \sharp dim⁷ Dm $\frac{Dm}{C}$ B \flat M⁷ $\frac{F^6}{C}$ C \sharp dim⁷

86

92

meno mosso
CHILDREN'S CHOIR *p*

What can I

meno mosso

life.

86 Dm $\frac{Dm}{C}$ B \flat ²

p meno mosso

give Him? *p* What can I give Him?

What can I give Him? }
 What can I give Him? } What can I

89 C A E A Gm74 C A E A

92 *CHILD SOLO* *p* *rit.* *a tempo*
 give Him? Give Him my heart.

92 Bb2#4 Bb Esus G Bb3 C7 3 BbM7

96 *molto rit.*

96 E2 A Gm74 Eb9 F

Worthy Is the Lamb

with O Come, Let Us Adore Him

Words and Music by
DARLENE ZSCHECH
 Arranged by Cody Howard McVey

With gratitude ♩ = 74

93

Ab Ab/C Db Eb/Db Ab/C Eb/C

3 Eb/F Fm Eb Db Bbm7 Ab2/C Fm7

6 **CHOIR: unison**
mp

Thank You for the cross, Lord. Thank You for the

6 Ebsus Ab Ab/C Db Eb/Db Ab/C Ab Ab/C

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9

price You paid. — Bear-ing all my sin and_ shame, in

9

D^b E^b A^b $\frac{E^b}{G}$ $\frac{E^b}{F} Fm^7$

12

love You_ came_ and gave a-maz - ing grace. Thank You for this

12

E^b D^b B^bm^7 $\frac{A^b}{C}$ E^bsus A^b $\frac{A^b}{C}$

15

love, Lord. — Thank You for the nail - pierced hands. —

15

D^b $\frac{E^b}{D^b}$ $\frac{A^b}{C}$ A^b $\frac{A^b}{C}$ D^b E^b

18

Washed me in Your cleans - ing flow, now

18

Ab Eb/G Eb/F Fm7

20

94

all I know, Your for - give - ness and em - brace.

20

Eb Db Bbm7 Ab/C

22

mf

Wor - thy is the Lamb,

22

Ebsus Db/Eb Ab

mf

24

seat - ed on the throne. We

Vocal line for measures 24-25. The melody is in a B-flat major key signature with a 3/4 time signature. The lyrics are "seat - ed on the throne. We".

24 Eb G Bbm7 Ab C Db

Piano accompaniment for measures 24-25. Chords are Eb, G, Bbm7, Ab, C, and Db. The bass line features a steady eighth-note accompaniment.

27

crown You now with man - y crowns. You reign vic - to - ri - ous.

Vocal line for measures 27-28. The melody continues with the lyrics "crown You now with man - y crowns. You reign vic - to - ri - ous."

27 Eb Eb Db Ab C Db Bbm7 Db

Piano accompaniment for measures 27-28. Chords are Eb, Eb, Db, Ab, C, Db, Bbm7, and Db. The accompaniment continues with a consistent eighth-note pattern.

30

High and lift - ed up,

Vocal line for measures 30-31. The melody begins with the lyrics "High and lift - ed up,".

30 Eb Db Eb Ab Eb

Piano accompaniment for measures 30-31. Chords are Eb, Db, Eb, Ab, and Eb. The accompaniment maintains the eighth-note accompaniment style.

33

Je - sus, Son of God. The trea - sure of heav - en cru -

33

Bb^m7 $A^b C$ D^b E^b $E^b D^b$

36

mp

- ci - fied. Wor - thy is the Lamb.

36

$A^b C$ D^b Bb^m7 $A^b C$

mp

39

unison

95

Wor - thy is the Lamb.

unison

39

D^b Bb^m7 $A^b C$ E^b

42

mp

Thank You for the cross, Lord. Thank You for the

42

A^b A^b/C D^b E^b/D^b A^b/C A^b A^b/C

45

price You paid. Bearing all my sin and shame, in

45

D^b E^b A^b E^b/G E^b/F Fm^7

48

love You came and gave a-maz - ing grace. Thank You for this

Tenors only

E^b D^b B^bm^7 A^b/C D^bM^7 E^bsus A^b A^b/C

48

51

love, Lord. Thank You for the nail - pierced hands.

51

D^b E^b/G A^b A^b/C D^b E^b

54

Washed me in Your cleans - ing flow now

54

A^b E^b/G E^b/F Fm^7

56

mf 96

all I know, Your for - give - ness and em - brace.

56

add Basses

E^b D^b $B^b m^7$ A^b/C

58

f

Wor - thy is the Lamb,

58

f

E \flat D \flat / $\overline{\text{E}\mathbb{b}}$ A \flat E \flat / $\overline{\text{G}}$

61

seat - ed on the throne. We crown You now with man -

61

B \flat m⁷ A \flat / $\overline{\text{C}}$ D \flat E \flat E \flat / $\overline{\text{D}\mathbb{b}}$

64

- y crowns. You reign vic - to - ri - ous.

64

A \flat / $\overline{\text{C}}$ D \flat B \flat m⁷ D \flat E \flat D \flat / $\overline{\text{E}\mathbb{b}}$

67

High and lift - ed up, Je - sus, Son - of God,

67

Ab Eb G Eb Bbm7 Ab C

70

the trea - sure of heav - en cru - ci - fied.

70

Db Eb Eb Db n.c. Ab C Db

73

mp building

Wor - thy is the Lamb. Wor - thy is the

73

Bbm7 Ab C Db

building mp

"O Come, Let Us Adore Him" (Words: Latin Hymn; ascribed to John Francis Wade; tr. Frederick Oakeley/Music by John Francis Wade)

97

76 *f*

Lamb. O come, let us a -

76 *f*

Bbm⁷ Ab/C Ab/D^b Eb Db/E^b Ab Eb/A^b Ab Bbm/A^b

79

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

79

Bbm⁷ Fm⁷ Eb/F Fm⁷ Bbm⁷ Ab/D^b Eb Ab/D^b Ab/C

82 Sopranos the Lord, —

come, let us a - dore Him, — Christ —

82

Bbm Ab/C Bbm/D^b Fm Eb Fm Bbm⁷ N.C. Ab/D^b Eb

Christ the Lord, —

85

Altos Christ the Lord, —

Tenors Christ the Lord, —

Basses Christ the Lord. —

85 Db^2/F Eb/G Ab

98

87 Christ the Lord. — *ff*

Christ the Lord, Christ the Lord. — For

Christ the Lord. —

87 Ab/Bb Ab/C Ab/Db Eb N.C.

89

You a - lone are wor - thy, for You a - lone are

Detailed description: This block shows the vocal line for measures 89-91. The melody is in a B-flat major key with a B-flat in the bass clef. The lyrics are "You a - lone are wor - thy, for You a - lone are". The notes are: G4, A4, Bb4, C5 (quarter notes); Bb4, A4, G4 (quarter notes); F4, E4, D4 (quarter notes); C4 (half note).

89

ff *Drum fill*

Detailed description: This block shows the piano accompaniment for measures 89-91. It includes a drum fill in measure 89. The piano part features chords and a bass line. The lyrics "You a - lone are wor - thy, for You a - lone are" are aligned with the vocal line above.

Bb(no3) N.C. Eb BbM7 D Bbsus C Bbsus Eb F Gm7 F/G Gm7 Cm7

99

92

wor - thy, for You a - lone are wor - thy,

Detailed description: This block shows the vocal line for measures 92-94. The melody continues from the previous section. The lyrics are "wor - thy, for You a - lone are wor - thy,". The notes are: Bb4, A4, G4 (quarter notes); F4, E4, D4 (quarter notes); C4 (half note).

92

Detailed description: This block shows the piano accompaniment for measures 92-94. It features chords and a bass line. The lyrics "wor - thy, for You a - lone are wor - thy," are aligned with the vocal line above.

Bb Eb F Bb Eb Cm Bb D Cm Eb Gm F Gm Cm7

95 Sopranos the Lord,
Christ _____
Altos Christ the Lord,
Christ the Lord,
Tenors _____

95 N.C. F/A Gm7 Bb/Eb F Eb2/G F/A

97 Christ the Lord, _____ Christ the Lord.
Christ the Lord, _____ Christ the Lord.
Christ the Lord.
Basses Christ the Lord. _____

97 Bb Bbsus/C D Bb/Eb F

Wor - thy is the Lamb.

99 *ff* Dm⁷ C E

101 Wor - thy is the Lamb.

101 F Dm⁷ C E C F G

103 *molto rit.* Wor - thy is the Lamb.

103 *molto rit.* F Em⁷ Dm⁷ C B C