

Hark!

Words and Music by
ISRAEL HOUGHTON and
LUTHER 'MANO' HAYNES
Arr. by Phil Nitz

With anticipation ♩ = ca. 145

N.C.

The musical score is written for piano in 7/4 time with a key signature of two flats (B-flat and E-flat). It consists of four systems of music, each with a treble and bass clef staff. The first system begins with a box containing the number '1'. The music features a complex, rhythmic melody in the right hand, often with beamed eighth and sixteenth notes, and a more melodic accompaniment in the left hand. The first system includes a dynamic marking of 'f' (forte) and a 'N.C.' (No Chords) instruction. A large, diagonal watermark reading 'For Preview Only' is overlaid across the center of the page.

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9

11

13

C_m B^b A^b E^b G A^b E^b F_m C E B^b C D E

16

F_m C E E^b D B^b E^b F_m E^b G $G^{\#5}$ C_m B^b A^b E^b G A^b

2

19

E^b F_m C B^b C E F_m C E^b D B^b E^b F_m G $G^{\#5}$

6
22 CHOIR *unis.*

f

Hark! the her - ald an - gels sing, —

f

C_m B^b A^b E^b/_G A^b E^b/_G F_m C/E B^b/_D C/E

24

“Glo - ry to — the new - born King! —

F_m C/E E^b° B^b/_D B^b E^b F_m E^b/_G G⁷/₅

26

Peace on earth, — and mer - cy mild —

C_m B^b A^b E^b/_G A^b E^b/_G F_m C/E

28

3

God and sin - ners rec - on - ciled.”

B^b/F *B^b/D* *Cm7* *F13* *F7* *B^b7sus*

accented

30

SOPRANOS

ALTOS

Joy - ful, all ye na - tions, rise; Join the tri - umph of

A^b/B^b *A^bm6* *E^b2/G* *F9* *A^b/B^b* *A^bm6* *E^b2/G*

33

the skies. With an - gel - ic hosts

MEN

G7sus *G7* *C* *C/E* *Fm7*

Add LADIES

— pro - claim, — “Christ — is born — in Beth -

C^{b9} *F*_{m7} *B*^b/*D* *B*^b_{sus}/*A*^b *A*^b₂/*C*

- le - hem.” — Hark! the her - ald an -

B^b₂/*D* *C*₂/*E* *B*^b_{M7}/*C* *C*^{b9}/*b5* *C*^{b9}/*7* *F*_{m7}

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

C^{b9} *F*_{m7} *B*^b/*D* *G*_m/*B*^b *A*^b *E*^b₂/*G* *A*^b₂/*C* *B*^b₂/*D*

42 King, King.

King, King.

Detailed description: This block contains the vocal melody and bass line for the first two measures of the piece. The melody is in a soprano register, starting on a whole note G4 and moving through a series of eighth notes: A4, Bb4, C5, Bb4, A4, G4. The bass line starts with a whole rest, then moves through a series of eighth notes: G3, F3, E3, D3, C3, B2. Both parts are in a 4/4 time signature with a key signature of three flats (Bb, Eb, Ab).

Cm Bb Ab Eb/G Ab Eb/G Fm C/E Bb/D C/E

Detailed description: This block shows the piano accompaniment for measures 42 and 43. The right hand features chords: Cm, Bb, Ab, Eb/G, Ab, Eb/G, Fm, C/E, Bb/D, C/E. The left hand provides a bass line with eighth notes: G3, F3, E3, D3, C3, B2, A2, G2. The piece is in 4/4 time with a key signature of three flats.

44 Fm C/E Eb° Bb/D Bb Eb Fm Eb/G G7#5

Detailed description: This block shows the piano accompaniment for measures 44 and 45. The right hand features chords: Fm, C/E, Eb°, Bb/D, Bb, Eb, Fm, Eb/G, G7#5. The left hand continues the bass line with eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. The piece is in 4/4 time with a key signature of three flats.

46 Cm Bb Ab Eb/G Ab Eb/G Fm C/E Bb/D C/E

Detailed description: This block shows the piano accompaniment for measures 46 and 47. The right hand features chords: Cm, Bb, Ab, Eb/G, Ab, Eb/G, Fm, C/E, Bb/D, C/E. The left hand continues the bass line with eighth notes: G1, F1, E1, D1, C1, B0, A0, G0. The piece is in 4/4 time with a key signature of three flats.

48 Fm C/E Eb° Bb/D Bb Eb Fm G#9

4

Detailed description: This block shows the piano accompaniment for measures 48 and 49. The right hand features chords: Fm, C/E, Eb°, Bb/D, Bb, Eb, Fm, G#9. The left hand continues the bass line with eighth notes: G0, F0, E0, D0, C0, B-1, A-1, G-1. The piece is in 4/4 time with a key signature of three flats. A circled number '4' is placed above the first measure of this block.

f

Hail, the heav-en-born Prince of Peace!

f

C_m B^b A^b $\frac{E^b}{G}$ A^b $\frac{E^b}{G}$ F_m $\frac{C}{E}$ $\frac{B^b}{D}$ $\frac{C}{E}$

Hail, the Sun of Right-eous-ness!

F_m $\frac{C}{E}$ E^b $\frac{B^b}{D}$ B^b E^b F_m $\frac{E^b}{G}$ G⁷₅

Light and life to all He brings,

C_m B^b A^b $\frac{E^b}{G}$ A^b $\frac{E^b}{G}$ F_m $\frac{C}{E}$

56

5

Ris - en with heal - ing in His wings.

$B\flat$ / F $B\flat$ / D $Cm7$ F^{13} / $b9$ F^{b9} / 7 $B\flat^7$ / sus

accented

58

SOPRANOS

Mild He lays His glo - ry by,

$A\flat$ / $B\flat$ $A\flat m6$ $E\flat^2$ / G F^9

60

ALTOS

Born that men no more may die,

$A\flat$ / $B\flat$ $A\flat m6$ $E\flat^2$ / G G^7 / sus G^7

Born to raise the sons of earth,

MEN

C E^{o7} Fm⁷ C^{b9}₇ Fm⁷

Born to give them sec-ond birth.

B^b_D B^b_{A^b}^{sus} A^b_C² B^b_D² C²_E

Hark! the her-ald an-gels sing,

B^bM⁷_C C^{b9}₅ C^{b9}₇ Fm⁷ C^{b9}₇ Fm⁷

68

sub. mp

“Glo - ry to the new - born King.”

sub. mp

$B\flat$ G $A\flat$ $E\flat$
 D $B\flat$ G

$A\flat$
 C

$B\flat$
 D

N.C.

71

73

$Cm7$ $E\flat$
 G

$A\flat M7$ $E\flat$
 G

$A\flat M7$ $C\sharp$
 $\sharp 5$

6

75

$Fm7$ $E\flat$
 G

$A\flat M7$ $F\flat$
 $\flat 5$

$A\flat M7$
 $B\flat$

$Cm7$ $E\flat$
 G

$A\flat M7$ $E\flat$
 G

$A\flat M7$ $C\sharp$
 $\sharp 5$

SOPRANOS

Somewhat breathy
Love, love,
mf

ALTOS *mf*

That's what He bro't.---

My God___ bro't love, love.---

That's what He bro't.

MEN *mf*

That's what He bro't.---

Je-sus bro't peace.---

That's what He bro't

peace.
peace.

That's what He bro't.---

7

83

My God bro't love, love.

That's what He bro't. That's what He bro't.

$Fm7$ $E\flat2/G$ $A\flat M7$ $F\flat9$ $A\flat M7/B\flat$ $Cm7$ $E\flat2/G$ $A\flat M7$ $E\flat2/G$ $A\flat M7$ $C\sharp9$

85

Je - sus bro't

That's what He bro't. Love, love, that's what He bro't.

$Fm7$ $E\flat2/G$ $A\flat M7$ Fm $G\flat9$ $Cm7$ $E\flat2/G$ $A\flat M7$ $E\flat2/G$ $A\flat M7$ $C\sharp9$

87 *Opt. SOLO*
f

To save a dy-in' world from sin and shame,

CHOIR

Peace, peace, — that's what He bro't.

Fm7 Eb2/G AbM7 Fb9/Bb AbM7/Bb Cm7 Eb2/G AbM7 Eb2/G AbM7 C#9/5

89

Com-fort and peace.. to all who call on His Name; —

Joy, joy, — that's what He bro't..

Fm7 Eb2/G AbM7 Fm D G#9/5 Cm7 Eb2/G AbM7 Eb2/G AbM7 C#9/5

8

91

Joy, joy, joy, — yeah, — Love, — ev - er - last - ing love,

My God bro't — love.

Fm7 Eb2/G A♭M7 F♭9 A♭M7/B♭ Cm7 Eb2/G A♭M7 Eb2/G A♭M7 C#9/5

93

SOLO *may ad lib*

He bro't us love. —

Je - sus bro't love — to the earth!

Fm7 Eb2/G A♭M7 Cm9 F13 A♭M7/B♭

95 (CHOIR)

Hal-le-lu - jah! — Je - sus bro't peace_ to the earth!

$C_7^{\#9}$ F_9 $A^{\flat}M_7$
 B^{\flat}

This musical system covers measures 95 and 96. It features a choir part with two staves (treble and bass clef) and a piano accompaniment with two staves (treble and bass clef). The key signature is B-flat major (two flats) and the time signature is 6/4. The choir part begins with a rest in measure 95, followed by the lyrics 'Hal-le-lu - jah! — Je - sus bro't peace_ to the earth!'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

97

Hal-le-lu - jah! — Je - sus bro't joy — to the earth!

$D_7^{\#9}$ $G_7^{\#9}$ $A^{\flat}M_7$
 B^{\flat}

This musical system covers measures 97 and 98. It features a choir part with two staves (treble and bass clef) and a piano accompaniment with two staves (treble and bass clef). The key signature is B-flat major (two flats) and the time signature is 6/4. The choir part begins with a rest in measure 97, followed by the lyrics 'Hal-le-lu - jah! — Je - sus bro't joy — to the earth!'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

99

Hal-le-lu - jah!_ Je-sus bro't love_ to the earth!

C^{#9}₇ F⁹ A^bM7
B^b

Detailed description: This system contains measures 99 and 100. The top staff is a vocal line in 6/4 time, with lyrics 'Hal-le-lu - jah!_ Je-sus bro't love_ to the earth!'. The middle staff is a piano accompaniment with chords and a bass line. The bottom staff is a chord chart showing C^{#9}₇, F⁹, and A^bM7/B^b for measures 99 and 100.

101

N.C.

Detailed description: This system contains measures 101, 102, and 103. Measures 101 and 102 are empty staves for the vocal line. The piano accompaniment continues with a rhythmic pattern. Measure 103 features a final chord marked with a triangle symbol (Λ). The chord chart indicates 'N.C.' (No Chords) for measures 101 and 102.

Give Me a Star

Soulful gospel ♩ = ca. 81

DAVID KRIVOSHAI and HAYIM HEFER
 Words and Music by
 Arr. by Phil Nitz and
 Christopher Phillips

9

(String run) mf

Gm⁷ Dm⁷

3

Gm⁷ F/A B^b F/C Gm⁷ F/A B^b F/C D^{#9}₇

5

Gm⁷ F/A B^b F/C B^b F/A Gm F B^b/C

7

MALE SOLO
mf

8

I walked man-y a night— with-out— a place— to rest,—

F F/A E^b/B^b B^b D^{#5}₇

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9

8

Not know - ing where the north — is or the east or west;

G m⁷ B^b/_C B^bm/_F F D m⁷ D^bm⁷

11

8

Give me a star, just one sim ple light, ———— And

C m⁷ F¹³_{sus} F^{b9}₇ B^b D^{#9}₅

13

10

SOLO *may ad lib*

8

I'll nev - er walk a - lone — a - gain — at night.

G m⁷ F C B^b F/A G m F B^b/_C

CHOIR parts

15

f

Give me one star to clear the mist and fog a-way,

f

F F/A E^b/B^b B^b D⁷₅

17

Give me one star to light the world in dark - er days;

Gm⁷ B^b/C B^bm⁶/F F B^b/C

19

Give me a star, just one sim - ple light, And

F C_m/A C_m/B^b B^b D⁹₅

21 **11**

I'll nev-er walk a-lone a-gain at night.

Gm^7 E
 C $B\flat$ E
 A Gm F E
 $\sharp 5$

23 **SOLO**
f

I see a new star ris-ing in the sky,

(CHOIR)
mf

Oo,
mf

Am^7 Dm^7 E
 $\sharp 9$ E
 $\sharp 5$ $\flat 9$
 $\sharp 5$

A star of joy,— a star of pur - est light; A

Measures 24 and 25 of the vocal line. The melody starts with a quarter rest, followed by eighth and quarter notes. Measure 25 ends with a quarter rest.

ah,

Measures 24 and 25 of the piano accompaniment. The right hand has a whole note chord in measure 24 and a whole note chord in measure 25. The left hand has a whole note chord in measure 24 and a whole note chord in measure 25.

A m7 D m7 A b 13

Measures 24 and 25 of the piano accompaniment. The right hand has a whole note chord in measure 24 and a whole note chord in measure 25. The left hand has a whole note chord in measure 24 and a whole note chord in measure 25.

star of days of old,— a star of days of old, A

Measures 27 and 28 of the vocal line. The melody starts with a quarter rest, followed by eighth and quarter notes. Measure 28 ends with a quarter rest.

Days of old,— days of old,—

Opt. TENORS ONLY

Measures 27 and 28 of the piano accompaniment. The right hand has a whole note chord in measure 27 and a whole note chord in measure 28. The left hand has a whole note chord in measure 27 and a whole note chord in measure 28.

G 9 sus G 13 G 9

Add BASSES

Measures 27 and 28 of the piano accompaniment. The right hand has a whole note chord in measure 27 and a whole note chord in measure 28. The left hand has a whole note chord in measure 27 and a whole note chord in measure 28.

29

12

star, a star in rains and

Star that's filled with love, — Oo. —

C B \flat /C C B \flat /C

dim.

dim.

dim.

31

storms. — Man-y times it seemed — that I — would nev -

A m /C G m /C F F/A

mf

mf

33

er find my way, I lose sight of be-ing free and

$E\flat$ $B\flat$ $B\flat$ $D\sharp 5$ $Gm7$ $B\flat$ C

35

of - ten I would stray; Give me one star, just one

$B\flat m$ F F $Dm7$ $D\flat m7$ $Cm7$ F^{13}_{sus} $B^{13}_{\sharp 11}$

37

13

sim - ple light, And I'll nev - er walk a - lone a - gain at

$B\flat M9$ $D\sharp 9$ $D\sharp 5$ $Gm7$ F C

39

SOLO may ad lib

night.

CHOIR parts

f

f Give me one star to clear the

B \flat E \flat G \flat F B \flat F

A A \flat C

41

mist and fog a-way,

Give me one star to light the

E \flat B \flat B \flat D \sharp 5 G \flat 7 B \flat C

world in dark - er days; Give me a star, just one

$B\flat m6$ F $B\flat$ F Cm
 F C A

sim - ple light, And I'll nev - er walk a - lone a - gain at

Cm $B\flat$ $D\sharp 9$ $Gm7$ F C
 $B\flat$

night. Give me one star to clear the

$B\flat$ F Gm F $C\flat$ $G\flat$ $N.C.$
 A $D\flat$

ff *ff* *ff*

49

SOLO *ad libs* to end

mist and fog a-way, Give me one star to light the

$E\flat\#9$ $A\flat m7$ N.C.

51

world in dark - er days; Give me a star, just one

$G\flat$ $D\flat m$
 $B\flat$

53

sim - ple light, And I'll nev - er walk a - lone a - gain at

$D\flat m$
 $C\flat$ $E\flat\#9$ $A\flat m7$ $G\flat$
 $C\flat$ $D\flat$

55

night. _____ Give me a star, just one sim - ple light, _____ And

Chords: C^b , $\frac{G^b}{B^b}$, $A^b m$, G^b , C^b , D^b , G^b , $\frac{D^b m}{B^b}$, $\frac{D^b m}{C^b}$, C^b , $E^b \#9$

58

I'll nev - er walk a - lone, I'll nev - er walk a - lone,

Chords: $A^b m7$, $\frac{G^b}{D^b}$, $E^b \#7/5$, $A^b m7$, $\frac{G^b}{D^b}$, $B^b m7$, $E^b \#9$

60

I'll nev-er walk a-lone a-gain at night.

1 *rit.* **15** *a tempo*

$A^{\flat}m7$ G^{\flat}/D^{\flat} C^{\flat} G^{\flat}/B^{\flat} $A^{\flat}m$ G^{\flat}

rit. *a tempo*

63

(to pg. 28, meas. 48)

2 *rit.* (6)

night.

(to pg. 28, meas. 48)

2 C^{\flat} G^{\flat}/B^{\flat} $A^{\flat}m$ G^{\flat} (6)

rit.

Behold

Words and Music by
PHIL WICKHAM, STEVEN FURTICK
and DALLAS JENKINS
Arr. by Phil Nitz

Worship anthem ♩ = ca. 49

16

B^b B^b_{sus} B^b B^b/_{E^b}

4

LADIES *unis.*
mp

Oo, —

B^b_{sus}/_{E^b} B^b/_{E^b} B^b B^b_{sus} B^b

7

MALE SOLO
mf

Be - hold, the King has

(LADIES)

Oo, —

B^b/_{E^b} B^b_{sus}/_{E^b} B^b/_{E^b} B^b B^b_{sus}

8th notes can be played as 16th

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10

come, Di - vin - i - ty In - car - nate, Cre -

B \flat E \flat Gm7 F sus

13

a - tor of the world, breath - ing our

E \flat F Gm7

15

air; Be - hold what Light has

F sus F B \flat B \flat sus

18

come and the dark can - not con - tain it, The

B \flat E \flat G m7 F sus

21

Sav - ior of the world is fi - nal-ly here.

E \flat F G m7 F sus

24

SOLO and CHOIR
mf

O come, let us a - dore Him,

TENORS *lightly* *mf*

F B \flat B \flat sus B \flat

Svb - - - - -

27

Come, let us a - dore Him; For He a - lone is

G m⁷ F sus F B^b D

8^{vb}

30

wor - thy, Christ, the Lord.

E^b G m⁷ B^b F F B^b

(8^{vb})

33

Oo.

18
mf

B^b sus B^b B^b E^b B^b sus E^b B^b E^b

SOLO and CHOIR

36

mf

Musical notation for the first system, including vocal lines and piano accompaniment.

Be - hold the Fa - ther's love be -

mf

Musical notation for the second system, including vocal lines and piano accompaniment.

C m4⁷

B^b

B^b sus

B^b

Musical notation for the piano accompaniment in the second system.

39

Musical notation for the third system, including vocal lines and piano accompaniment.

yond all com - pre - hen - sion, He gave His on - ly

Musical notation for the fourth system, including vocal lines and piano accompaniment.

E^b

G m7

F sus

E^b

F

Musical notation for the piano accompaniment in the third system.

42

Musical notation for the fifth system, including vocal lines and piano accompaniment.

Son to die in our place;

Go and mel. *f*

Musical notation for the sixth system, including vocal lines and piano accompaniment.

G m7

F sus

F

Musical notation for the piano accompaniment in the fifth system.

45

see that emp - ty tomb, He's not there for He is

B^b E^b Gm^7

f

48

ris - en, Ev - 'ry heart pre - pare Him room, Je - sus

19

F_3^4 E^b F Gm^7

51

Christ, the King of heav - en. O come, let us a -

B^b F F B^b

54

dore Him, Come, let us a - dore Him;

B^b sus B^b G m⁷ F sus F

57

For He a - lone is wor - thy, Christ, the

B^b D E^b G m⁷ B^b F F

Sub

60 SOLO *may ad lib*

Lord, Christ, the Lord,

B^b B^b_{sus} B^b B^b/E^b

8^{vb}

63

Christ, the Lord, Christ, the

B^b_{sus}/E^b B^b/E^b B^b2/D F/A B^b $Gm7$ B^b2/D

20

(8^{vb}) 8^{vb}

SOLO and CHOIR

mp

Lord. MEN (BASSES in head tone) We give You all the glo - ry, we

E^b E^bm(M⁷) E^bm⁶ B^b

dim. *mp* Drums play through

(8th) - - - - -)

8th notes can be played as 16th

give You all the glo - ry, We give You all the

Opt. ALTOS on melody *mf*

glo - ry, Christ, the Lord. mel. We mel. *mf*

76

give You all the glo - ry, we give You all the

B \flat

mf

79

glo - ry, We give You all the glo - ry,

C $m7$ B \flat F G $m7$

21

82

SOLO *may ad lib*

mel. *f*

Christ, the Lord. We praise Your Name for -

f

cresc.

f

E \flat F \flat Gm7

85

ev - er, we praise Your Name for - ev - er, We

E A B \flat

22

88

praise Your Name for - ev - er, Christ, the

*C*m7 *B*♭ *F* *G*m7 *B*♭/ *E*♭ *B*♭2/ *E*♭

91

*cresc.**ff*

Lord. O come, let us a - dore Him,

cresc. *mel.* *ff*

F *N.C.*

94

Come, let us a - dore Him; For He a - lone is

Gm7 *F sus* *F* *B^b/D*

ff

8^{vb}

97

MALE SOLO
ff

O come, let us a -

wor - thy, Christ, the Lord. O

E^b *Gm7* *B^b/F* *F* *B^b*

(8^{vb})

100

dore, _____ come, let us, come, let us a - dore _____ Him.

come, let us a - dore _____ Him, Come, let us a -

B \flat C \flat m A D \sharp 9/5 Gm7

103

For He a - lone is wor - thy,

dore _____ Him; For He a - lone is wor - thy,

F sus F E \flat B \flat D E \flat Gm7

8 \flat

Christ, the Lord. He is Christ, the Lord.

Chords: $B\flat/F$, F, $E\flat$, $B\flat/F$, F

Lord. He is Christ, the Lord.

Chords: Gm, $E\flat$, $B\flat/F$, F, F^7_{sus} , $B\flat$ (6)

Angels We Have Heard on High (Sing Gloria)

Words and Music
Traditional French Carol
Arr. by Phil Nitz

Gospel feel ♩ = ca. 83

23

3

5

7

The musical score is presented in a grand staff format (treble and bass clefs). The key signature is one flat (B-flat major or F minor), and the time signature is 4/4. The piece is marked with a 'Gospel feel' and a tempo of approximately 83 beats per minute. The score is divided into four systems, each starting with a measure number (23, 3, 5, 7). Above the treble clef staff, chords are indicated with letters and flats (e.g., E-flat/F, B-flat/F, E-flat/F, B-flat/F, E-flat/F, B-flat/F, E-flat/F, F, E-flat/F, B-flat/F, E-flat/F, B-flat/F, E-flat/F, F, E-flat/F). The bass clef staff contains the bass line, which is mostly rests in the first system and then provides a rhythmic accompaniment in the subsequent systems. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings like 'f' (forte) and 'v' (accents).

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8

A^b G^m $G^{#9}$ B^b N.C.
 A B^b C^{15} C

10

CHOIR parts

f *sub. p*

An - gels we have heard on high, Sweet-

(Drums)

E^b E^b B^b E^b B^b E^b B^b E^b F
 F F F F F F F F

12

sub. p

- ly sing - ing o'er the plains;

sub. p

N.C.

E^b E^b B^b E^b B^b E^b F N.C.
 F F F F F F

(Drums)

14

And the moun-tains in re-ply, Ech-

(Drums)

E^b/F E^b/F B^b/F E^b/F B^b/F E^b/F B^b/F E^b/F F

16

24

o - ing their joy - ous strains.

sub. p

sub. p

N.C.

(Drums)

E^b/F E^b/F B^b/F E^b/F B^b/F E^b/F F

50
18 SOPRANO

f Glo - ri - a in -

ALTO *f* Glo - ri - a, glo - ri - a, glo - ri - a, sing glo - ri - a, in -

TENOR *f* Glo - ri - a, glo - ri - a, sing glo - ri - a, in -

BASS *f* Glo - ri - a in -

Am7 Dm7 Gm7 C^{b9} FM7 B^{b2}/D C E C F

20

— ex - cel - sis De - o! Glo - ri - a in -

— ex - cel - sis De - o! Glo - ri - a, glo - ri - a,

— ex - cel - sis De - o! Glo - ri - a, glo - ri - a,

— ex - cel - sis De - o! Glo - ri - a in -

Gm F Gm F C Cm D^{7#5} Gm7 B^{b7}
A B^b C A

22

ri - a in ex - cel - sis De - o!
 sing glo - ry, glo - ri - a in ex - cel - sis De - o!
 glo - ri - a in ex - cel - sis De - o!

$\frac{F^2}{A}$ $A\flat^{13}$ Gm^7 $\frac{B\flat}{C}$ F Gm $\frac{F}{A}$ $\frac{Gm}{B\flat}$ $\frac{F}{C}$ C $\frac{E\flat}{F}$

24

$\frac{E\flat}{F}$ $\frac{B\flat}{F}$ $\frac{E\flat}{F}$ $\frac{B\flat}{F}$ $\frac{E\flat}{F}$ $\frac{B\flat}{F}$ $\frac{E\flat}{F}$ F $\frac{E\flat}{F}$ $\frac{E\flat}{F}$ $\frac{B\flat}{F}$ $\frac{E\flat}{F}$ $\frac{B\flat}{F}$ $\frac{E\flat}{F}$ F $\frac{E\flat}{F}$

$\frac{E\flat}{F}$ $\frac{B\flat}{F}$ $\frac{E\flat}{F}$ $\frac{B\flat}{F}$ $\frac{E\flat}{F}$ $\frac{B\flat}{F}$ $\frac{E\flat}{F}$ F $\frac{E\flat}{F}$ $\frac{A\flat}{A}$ $\frac{Gm}{B\flat}$ B \circ 7 $\frac{B\flat}{C}$ N.C.

28 *f* *sub. p*

Shep-herds, why this ju - bi-lee? Why-

(Drums)

$\frac{E\flat}{F}$ $\frac{E\flat}{F}$ $\frac{B\flat}{F}$ $\frac{E\flat}{F}$ $\frac{B\flat}{F}$ $\frac{E\flat}{F}$ $\frac{B\flat}{F}$ $\frac{E\flat}{F}$ F

30 *sub. p*

— your joy - ous strains pro-long?

(Drums)

$\frac{E\flat}{F}$ $\frac{E\flat}{F}$ $\frac{B\flat}{F}$ $\frac{E\flat}{F}$ $\frac{B\flat}{F}$ $\frac{E\flat}{F}$ F N.C.

32

What the glad-some tid - ings be _____ Which

(Drums)

$E^b F$ $E^b B^b F$ $E^b B^b F$ $E^b B^b F$ $E^b B^b F$ $E^b B^b F$ $E^b F$ F

34

in - spire your heav'n - ly song? Sing

(Drums)

A^7_{sus} $A^7_{C\#}$ Dm Dm $B^b M^9$

E $C\#$ B

mf *cresc.* *mf* *ff*

36

out your heav - en - ly song!

(Drums)

$B^b m$ F $B^b m6$

G A

37

f Glo - ri - a in -

f Glo - ri - a, glo - ri - a, glo - ri - a, sing - glo - ri - a, in -

f Glo - ri - a, glo - ri - a, sing glo - ri - a, in -

f Glo - ri - a in -

Am⁷ Dm⁷ Gm⁷ C^{b9} 7 FM⁷ B^{b2} D C E C F

39

— ex - cel - sis De - o! Glo - ri - a -

— ex - cel - sis De - o! Glo - ri - a, glo - ri - a,

— ex - cel - sis De - o! Glo - ri - a, glo - ri - a,

— ex - cel - sis De - o! Glo - ri - a -

Gm E A Gm^m E C C Cm D⁷ 5 Gm⁷ B^{b9} 7

27

41

ri - a in ex - cel - sis De -
 sing glo - ry, glo - ri - a in ex - cel - sis De -
 glo - ri - a in ex - cel - sis De -
 ri - a in ex - cel - sis De -

F²/_A A^b13 Gm7 B^b/_C F Gm F/_A Gm/_{B^b} F/_C A⁷/_{C[#]}

43

**"Sing Gloria"

o! Sing glo - ri - a,
 o! Glo - ri - a, glo - ri - a,
 o!
 o!

D D²/_{F[#]} G²

glo - ri - a, sing glo - ri - a, Sing glo - ri - a, glo - ri - a,

A sus A/G D²/F# Bm⁴ Em⁴

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

A sus A/G F F²/A Bb²

48

48

sing glo - ri - a, — sing glo - ri - a, — in —

— sing glo - ri - a, — glo - ri - a, — in —

— sing glo - ri - a, — in —

— sing glo - ri - a, — glo - ri - a, — in —

C^{sus} C/B^b F²/A D^{#9}/7 F/G

50

50

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

G^m F/A G^m/B^b F/C C/B^b C^m/A G^m/D D^{#9}/5 F/G

52

ex - cel - sis De - o!

G_m F/A G_m/B_b D_m/B C F N.C.

(Piano riffs)

54

28

mp

57

*Hushed intensity, marcato**mp*

Lis - ten, can you hear the an - gels sing "Glo - ri - a?"

mp

F Eb/F

59

Lis - ten, can you hear_ the heav - en - ly host_ pro - claim?

61

Lis - ten, can you hear_ the an - gels sing "Glo - ri - a?"

63

29

Lis - ten, can you hear_ the heav - en - ly host_ pro - claim?

65

f

Lis - ten, can you hear_ the an - gels sing "Glo - ri - a?"

f

F F

67

Lis - ten, can you hear_ the heav - en - ly host_ pro - claim?

N.C.

69

Lis - ten, can you hear_ the an - gels sing "Glo - ri - a?"

E \flat /F F E \flat /F

71

30

Lis - ten, can you hear_ the heav - en - ly host_ pro - claim?

73

Glo - ri - a in -

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

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

Glo - ri - a in -

Am7 Dm7 Gm7 C^{b9} FM7 B^{b2}/_D C/E C F

ex - cel - sis De - o! Glo - ri - a, glo - ri - a,

ex - cel - sis De - o! Glo - ri - a, glo - ri - a,

ex - cel - sis De - o! Glo - ri - a, glo - ri - a,

ex - cel - sis De - o! Glo - ri - a, glo - ri - a,

Gm F/A Gm/B \flat F/C C/B \flat Cm/A D \flat 7/5 Gm7 B \flat 7

31

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

sing glo - ry, glo - ri - a in ex - cel - sis De - o, in

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

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

F \flat 2/A A \flat 13 Gm7 B \flat /C F Gm F/A Gm/B \flat F/C C/B \flat Cm/A

79

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

G_m $D^{9/5}$ G_m F/A G_m/B^b F/C G_m

81

ex - cel - sis! Glo - ri - a in ex - cel - sis, in

F/A G_m/B^b F/C $D^{9/5}$ G_m F/A G_m/B^b F/C G_m

32

83

cresc.

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

cresc.

F A G^m B^b F C D⁹ F C C^{sus} C A^{sus} A

cresc.

86

ff

o! Sing glo - ri - a, glo - ri - a,

ff

o! Glo - ri - a, glo - ri - a, glo - ri - a,

ff

o! Sing glo - ri - a,

ff

o! Sing glo - ri - a,

D D² G² A^{sus} A G D²
F# F# F#

88

88

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

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

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

glo - ri - a, glo - ri - a

B^m4 E^m4 B^m A

90

90

a! Sing glo - ri - a,

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

a!

a!

D D²/_{F#} G²

glo - ri - a, sing glo - ri - a, —

glo - ri - a, — sing glo - ri - a, —

Sing glo - ri - a, — sing glo - ri - a, —

Sing glo - ri - a, — glo - ri - a, —

A sus A G D² F# Bm⁴ Em⁴

sing glo - ri - a!

sing glo - ri - a!

sing glo - ri - a!

sing glo - ri - a!

sing glo - ri - a!

G/B A/C# D

Go Tell Everyone

Words and Music by
 DAN SCOTT, MICHAEL SYKES
 and TANYA GOODMAN SYKES
 Arr. by Phil Nitz and
 Christopher Phillips

33 Gospel, swing 8th $\text{♩} = \text{ca. } 108$ ($\text{♩} = \overset{\sim}{\text{♩}}\text{♩}$)

mf

4 $\text{A}^{\flat}\text{m}7$ G^{\flat} $\text{C}^{\flat}\text{m}6$ G^{\flat} D^{\flat}

7 B^{\flat}m A^{\flat}m A^{\flat}m G^{\flat} $\text{G}^{\flat}7$ C^{\flat} G^{\flat}

11 **MALE SOLO**
mf

Long lay — the world 'neath the

B^{\flat}m A^{\flat}m A^{\flat}m G^{\flat} $\text{A}^{\flat}7$

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14

8

dark - ness of night, Sor - row and

$D^{\flat}7$ $A^{\flat}m7$

17

8

mis - er - y — was — her plight;

D^{\flat} C/D^{\flat} C^{\flat}/D^{\flat} G^{\flat}/G^{\flat} G^{\flat} $E^{\flat}m7$ $Dm7$

20

8

But the lit - tle ba - by born on Christ - mas Day —

$D^{\flat}m7$ $C^{\flat}9/5$ C^{\flat}

23

Came to chase the

$C^b m$ G^b $C^b m^6$ G^b $G^b \circ 7$
 A^b B^b D^b D^b

26

shad - ow a - way.

$D^b 7_{sus}$ G^b $G^b 13$

(b) (b)

29

SOLO
mf

Just as the proph -

$C^b 2$ $D^b 7_{sus}$ G^b

G^b

32

ets had prom - ised be - fore,

$A^{\flat}7$ $D^{\flat}7$

35

He came pro - claim - ing the year_ of_ the

$A^{\flat}m7$ C^{\flat} D^{\flat} C^{\flat} G^{\flat}

38

Lord; Deaf ears were o - pened and the

G^{\flat} $E^{\flat}m7$ $Dm7$ $D^{\flat}m7$ $C^{\flat}9/5$

41

blind— made to see,— Lib - er - ty prom -

C^b $E^b \sharp 9$ $A^b m7$ $G^b 7 / B^b$ $C^b m6$ G^b / D^b 3

44

35

ised to all who be - lieve.

$E^b m6$ $B^b m / D^b$ $A^b m / E^b$ $A^b m / F$ G^b G^b / D^b C^b / E^b

Straight eighths

47

CHOIR parts

f Go, tell ev - er - y - one!

G^b C^b / G^b $A^b m7$ A° G^b / B^b C^b $E^b m / C$

Resume swing

51

Tell them the Sav - ior has come;

Chords: $D^{\flat}7$, G^{\flat} , $A^{\flat}m$, $A^{\flat}m$

55

E - vil is de - feat - ed, vic - to - ry's been

Chords: G^{\flat} , $G^{\flat}7/B^{\flat}$, C^{\flat}

58

won, Go, tell

Chords: $C^{\flat}m$, A^{\flat} , G^{\flat} , B^{\flat} , $C^{\flat}m6$, G^{\flat} , D^{\flat} , $F^{\sharp}o7/D^{\flat}$

36

61

ev - er - y - one!

$B^{\flat}m$ $A^{\flat}m$ $A^{\flat}m$ G^{\flat} $B^{\flat}m$ $A^{\flat}m$ $A^{\flat}m$
 D^{\flat} D^{\flat} D^{\flat} G^{\flat} D^{\flat} E^{\flat} F

64

SOLO

mf

We've been com - mis - sioned to car - ry the

G^{\flat} $A^{\flat}7$ $D^{\flat}7$

67

flame, And giv - en pow - er to

$A^{\flat}m7$ $D^{\flat}\#5$

70

go in His Name; We have the

$C\flat$
 $G\flat$ $G\flat$ $E\flat m7$ $D m7$ $D\flat m7$

73

mes-sage the hurt-ing must hear,

$C\flat$ ¹³ $C\flat$ $E\flat$ ^{#9}₅ $A\flat m7$ $G\flat$
 $B\flat$ $C\flat m6$

76

37

Got no time to tar-ry, His com-ing is near!

$G\flat$
 $D\flat$ $A\flat 7$
 $E\flat$ $B\flat m$ $A m$ $A\flat m$ $G\flat$ $C\flat$
 $D\flat$ $E\flat$ F $D\flat$

CHOIR parts (SOLO may ad lib)

80 *f* *f*

Go, tell ev - er - y - one!

G^b *A^bm7* *A^o* *G^b/B^b* *C^b* *C7*

84

Tell them the Sav - ior has come;

D^b7 *G^b/C^b* *G^b*

88

E - vil is de - feat - ed, vic - to - ry's been

D^bm/B^b *C^b*

Detailed description of the musical score: The score is for a choir and piano. It consists of three systems of music. The first system (measures 80-83) features a vocal line with the lyrics 'Go, tell ev - er - y - one!' and a piano accompaniment with chords G^b, A^bm7, A^o, G^b/B^b, C^b, and C7. The second system (measures 84-87) has the lyrics 'Tell them the Sav - ior has come;' and piano accompaniment with chords D^b7, G^b/C^b, and G^b. The third system (measures 88-91) has the lyrics 'E - vil is de - feat - ed, vic - to - ry's been' and piano accompaniment with chords D^bm/B^b and C^b. The piano part includes triplets and various chord voicings. A large watermark 'For Preview Only' is overlaid across the page.

91

won, Go, tell

C^{\flat}_m G^{\flat} C^{\flat}_m6 G^{\flat} $G^{\flat}7$
 A^{\flat} B^{\flat} D^{\flat}

94

SOLO
f
 Still dark - ness

(CHOIR)
f
 ev - er - y - one! Oo,
f

$D^{\flat}7$ G^{\flat} A^{\flat}_m G^{\flat} $A^{\flat}7$ $A7$ $B^{\flat}7$
 D^{\flat} D^{\flat}

97

8

hides in the cor-ners of the world,—

B \flat 7
D

E \flat m

A \flat 7 A7

100

8

Broth-ers suf-fer sor-row un-der heav-y

Oo,

B \flat 7

B \flat 7
D

E \flat m

Straight eighths

loads; How can we stay where the

Vocal line for measures 103-105. The melody starts with a quarter note, followed by a half note, and then a quarter note. There are rests in the second and fourth measures.

Ah,

Piano accompaniment for measures 103-105. The right hand has a long note in the first measure, followed by a whole note chord in the second measure, and another long note in the third measure. The left hand has a long note in the first measure, followed by a whole note chord in the second measure, and another long note in the third measure.

Piano accompaniment for measures 103-105. The right hand has a long note in the first measure, followed by a whole note chord in the second measure, and another long note in the third measure. The left hand has a long note in the first measure, followed by a whole note chord in the second measure, and another long note in the third measure.

Resume swing

G^b7 / D^b C⁹ / C^b C^o7

Piano accompaniment for measures 103-105. The right hand has chords in the first, second, and third measures. The left hand has chords in the first, second, and third measures. A watermark 'For Preview Only' is visible across the page.

light has come?

Vocal line for measures 106-108. The melody starts with a quarter note, followed by a half note, and then a quarter note. There are rests in the second and fourth measures.

Je - sus is

Piano accompaniment for measures 106-108. The right hand has a long note in the first measure, followed by a whole note chord in the second measure, and another long note in the third measure. The left hand has a long note in the first measure, followed by a whole note chord in the second measure, and another long note in the third measure.

Piano accompaniment for measures 106-108. The right hand has a long note in the first measure, followed by a whole note chord in the second measure, and another long note in the third measure. The left hand has a long note in the first measure, followed by a whole note chord in the second measure, and another long note in the third measure.

G^b / D^b E^bm A^bm / F G^b A^b7sus

Piano accompaniment for measures 106-108. The right hand has chords in the first, second, and third measures. The left hand has chords in the first, second, and third measures. A watermark 'For Preview Only' is visible across the page.

109

39

Call-ing us — to go.

call-ing us, call-ing us,

A \flat 7 C \flat D \flat

3 3

112 (CHOIR) SOLO may ad lib *ff*

go! Go, *ff*

C D G N.C.

3 3

ff

115

tell ev - er - y - one!

G N.C. G/B A_m F# G# G B^b/B A_m/C

Straight eighths

118

Tell them the Sav - ior has come;

D7 C G B^b/B A_m/C G/D

Resume swing

122

E - vil is de - feat - ed, vic - to - ry's been

G D_m/B C

125

won, Go, tell

Am C G B Cm6 G D

128

ev - er - y - one! E - vil is de -

D7 G D Am Bb B Am G D G

131

feat - ed, vic - to - ry's been won,

Dm B C Cm A G B Cm6

134

Go, tell ev - er - y -

G D D7 G D Am D

137

one! Go, tell mel. ev - er - y -

molto rit.

Em7 Bb Am G D D7 G D Am D

molto rit.

141

one!

C G Cm G

Straight eighths

(9)

O Little Town of Bethlehem (Rejoice)

Words by
PHILLIPS BROOKS

Music by
LEWIS REDNER
Arr. by Christopher Phillips

40

Funky soul ♩ = ca. 124

(Cymbal roll) *f*

$A^{\flat}m^9$ $D^{\flat}13$

3 $G^{\flat}M^9$ $C^{\flat}M^9$

5 $A^{\flat}m^9$ $D^{\flat}13$ $A^{\flat}M^7$
 B^{\flat}

7 *CHOIR parts* *f*

O lit - tle town of Beth -

f

E^{\flat} $B^{\flat}m$
 G

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10

le - hem, — how still we see — thee lie. —

F_m A^b F_m7 E^b/B^b B^b B^b7_{sus} E^b

12

— A - bove thy deep — and dream - less sleep the si -

N.C. B^b7_{sus} E^b $C7$ $E^{\circ}7$ F_m7 A^b6 E^b/B^b

15

— lent stars — go by. — Yet

B^b13 E^b N.C. B^b7_{sus}

17

in thy dark streets shin - eth the

E^b $Fm7$ $F\#13$ $G7^{sus}$ $G7$

19

ev - er - last - ing Light; The

A^bM7 $Gm7$ $Fm7$ E^bM9 A^m7/D $D^b9/5$

21

hopes and fears of all the years are met

B^bM7/C $G^b13/b5$ $Fm7$ $Gm7$ E^m/A^b E^b/B^b

23

in thee to - night. Re -

B^7_{sus} E^b $A^b m7$

25

*"Rejoice"

joice!

D^b7 $E^b M7$

28

Je - sus Christ is born!

$C m7$ $A^b m7$ D^b7 $A^b M7 / B^b$

31

42

For Christ is born of Mar -

E^b B^bm
G

34

y; and gath - ered all a - bove, While

F^m A^b F^m7 E^b B^b B^b7^{sus} E^b N.C. B^b7^{sus}

37

mor - tals sleep, the an - gels keep their watch

E^b C7 E^o7 F^m7 A^b6 E^b B^b

of won - d'ring love. O

B \flat 13 E \flat N.C. B \flat 7^{sus}

morn - ing stars, to - geth - er pro -

E \flat Fm7 F \sharp 13 G7^{sus} G7

claim the ho - ly birth; And

A \flat M7 Gm7 Fm7 E \flat M9 A \flat m7
D D \flat 9/5

52

Je - sus Christ is born!

Cm7 A^bm7 D^b7 E^bM7

This system contains measures 52, 53, and 54. It features a vocal line with lyrics and a piano accompaniment. The piano part includes chord markings: Cm7, A^bm7, D^b7, and E^bM7.

55

Re -

A^bm7 D^b7

This system contains measures 55, 56, and 57. It features a vocal line with lyrics and a piano accompaniment. The piano part includes chord markings: A^bm7 and D^b7.

58

joice! Je -

E^bM7 Cm7 A^bm7

This system contains measures 58, 59, and 60. It features a vocal line with lyrics and a piano accompaniment. The piano part includes chord markings: E^bM7, Cm7, and A^bm7.

61

sus Christ is born!

$D^{\flat}7$ $A^{\flat}M7$
 B^{\flat}

64

44

mp

How *mp*

$E^{\sharp 9}7$ *mf*

67

si - lent - ly, how si - lent - ly the

E^{\flat} $A^{\flat}2$
 E^{\flat} *mp*

won - drous Gift is giv - 'n. So

$A^{\flat}m^6$
 E^{\flat} E^{\flat} $D^{\flat}9/5$

God im - parts to hu - man hearts the

$B^{\flat}M^7$
 C $C^{\sharp 9}$
 $C^{\sharp 5}$ $E^{\circ 7}$ Fm^7

bles - sings of His heav - 'n.

C_m
 A $B^{\flat 13}$
 $A^{\flat}m^6$
 E^{\flat}

76 *mf*

No ear may hear— His com - ing; but

mf

E^b A^b/_C B^b2/_D E^b F_m7 A^b13 G⁷_{sus} G^b9

79

in this world— of sin,

A^bM7 G_m7 F_m7 B^b/_{E^b} A_m7/_D D^b13/_{b5}

cresc.

81

Where meek— souls will— re - ceive—

B^bM7/_C G^b/_E E^o7

f

83 *sfz* *cresc.* *f*

Him still, let us re-ceive Him still,

sfz *cresc.* *f*

F_m7 A^b13 G¹³₉ C^{#9}₇ F_m7 E^b2/G F_m/A^b

86

the dear Christ en - ters

E^b/B^b E^bM7/B^b A^bM7/B^b B^b9

89 45

in! Re -

N.C. $\frac{E\flat}{G}$ Fm7 E \flat A \flat m7 D \flat 7

92

joice! Je -

E \flat M7 C \flat m7 A \flat m7

mus - sus Christ is born!

Db7 EbM7

Re - - - - - joice!

Abm7 Db7 EbM7

Je - - - - - sus Christ

Cm7 Abm7 Db7

104

is born! O

mf

mf

$A^{\flat}M7$
 B^{\flat}

107

ho - ly Child — of Beth - le - hem, — de - scend to us, — we pray. —

mf

E^{\flat} $B^{\flat}m$ Fm $Fm7$ E^{\flat} B^{\flat} $B^{\flat}7_{sus}$ E^{\flat}

G A^{\flat}

110

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

mf

N.C. $B^{\flat}7_{sus}$ E^{\flat} $C7$ $E^{\circ 7}$ $Fm7$ $A^{\flat}6$ E^{\flat}
 B^{\flat}

in us to-day. We hear the Christ - mas an -

B \flat 13 E \flat N.C. B \flat ⁷_{sus} E \flat F m⁷ F \sharp 13 G⁷_{sus}

gels the great glad tid - ings tell. O

G⁷ A \flat M⁷ G m⁷ F m⁷ E \flat M⁹ A m⁷_D D \flat ⁹₅

come to us; a - bide with us, our Lord, Em-man - u - el.

cresc.

B \flat M⁷_C G \flat ¹³₅ F m⁷ G m⁷ E m⁷_{A \flat} F A E \flat B \flat B \flat ⁷_{sus} E \flat

cresc.

122 47

Re

f

f

Fm7 F#o7 Eb/G Fm7 Eb Abm7 Db7

125

joice! Je -

(4)

(4)

EbM7 Cm7 Abm7

128

sus Christ is born!

Chord progression: $D^{\flat}7$, $Cm7$, $F^{\flat}13$, $A^{\flat}M7$ / B^{\flat}

131

Re - - - - - joice!

Chord progression: $E^{\flat}13$, $A^{\flat}m7$, $D^{\flat}7$, $E^{\flat}M7$

134

134

Je - sus Christ.

$Cm7$ $A^b m7$ D^b7

137

137

is born. Je -

$E^b M7$ $Cm7$ $A^b m7$

140

- sus Christ is born!

Db7 EbM7

143

Je - sus Christ is born!

Cm7 Abm7 F^b₅⁹ B^b₇^{#9} Db13 Eb13

Glorious

Words and Music by
 ANDREW BERGTHOLD, ED CASH,
 SCOTT CASH, MARTIN CASH
 and FRANNI CASH
 Arr. by Christopher Phillips

48 Gently ♩ = ca. 60

F

mp

3 *B♭M⁹*

slight rit.

5 *F* *C*/*F* *B♭2*/*F*

a tempo

7 *LADIES unis.*
mp hushed intensity

Man - ger un - der - neath the star - ry sky,

F *C*/*F* *B♭2*/*F*

The musical score is written for piano and voice. It begins with a tempo marking of 'Gently' and a quarter note equal to approximately 60 beats per minute. The key signature has one flat (Bb) and the time signature is 4/4. The score is divided into systems. The first system (measures 48-51) features a melody in the right hand and a piano accompaniment in the left hand. The second system (measures 52-55) continues the melody and accompaniment, with a 'slight rit.' marking. The third system (measures 56-58) shows the piano accompaniment with chords F, C/F, and Bb2/F. The fourth system (measures 59-62) includes the vocal line for 'LADIES unis.' with the lyrics 'Man - ger un - der - neath the star - ry sky,' and the piano accompaniment with chords F, C/F, and Bb2/F.

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9

Moth - er Mar - y tend - ing to her ba - by's cry; The

F² F Gm E C#^{o7}

11

ox and lamb be - hold their Mak - er King, The

Dm⁹ Dm⁹ C G² B B^bm⁶

13

One Who spoke the world with "Let there be."

F² A G#^{o7} Gm⁷ C⁷_{sus} F

15

FM9 B \flat M9

17

MEN *unis.*
mf hushed intensity

Wise men cross - ing des - erts in the—

F F/A

mf

19

night,
B \flat 2

Fol - low - ing the proph - e - cy, the

B \flat 2 B \flat /D 3 C/E F2 F

Add LADIES

mp hushed intensity

prom - ised Light. Frag - ile fin - gers, pre - cious lit - tle

mp

Gm *E* *C#°7* *Dm9* *Dm9* *C*

mp

50

eyes, The Son of God was filled with sav - ing

mf

mf

G2 *B* *Bbm6* *F2* *A* *G#°7* *Gm7* *C7sus*

mf

More gospel style (tone)

f

fire. Glo - ri - ous,

f

F sus *Bb* *D* *C* *E* *F* *C2* *E* *C* *E*

f

27

glo - ri - ous. God is here. It's

E^b $D7$ $F\#^{\circ}7$ $Gm7$ F^2 A F A

29

Christ - mas. Em - man u - el, the

B^bM7 $C7_{sus}$ Cm E^b D^b9 $\#5$

31

Light has come. He is glo - ri -

$D7$ $F\#$ B^bm G F C $G7$ C B^bM7 C $C7$

33

ous.

mp

F E B^b2 D E C

35

51

D^bM⁹ B^bm⁹ B^bm G

mf

37

mf

TENORS
opt. cues

Come, be - hold the Sav - ior of the

mf

C⁷_{sus} 8va F F² A

39

world, — He's the Hope for ev - 'ry man and wom - an,

B \flat C B \flat ²/_D C/_E F sus F F sus F

41

boy and girl; The lungs_ that cried out through_ the sta - ble_

G_m E A \flat ⁹/₅ D_m⁹ D_m⁹/_C

43

walls Were the ones that cried, "It's fin-ished," once and —

G²/_B B \flat _m F₇/_A B \flat _m6 F/_C F_M7/_C B \flat /_C

52

45

for all! Glo - ri - ous, —

Chord Chart:
 B \flat /F B \flat /D C F C²/E C/E

47

glo - ri - ous. — God is here. It's

Chord Chart:
 E \flat D⁷ F \sharp ^o7 Gm⁷ F²/A F/A

49

Christ - mas. Em - man - u - el, the

Chord Chart:
 B \flat M⁷ C⁷_{sus} C_m/E \flat D \sharp ⁹

51

Light has come. He is glo - ri -

D7 F# Bbm G F C G7 C Bbm7 C7

53 **53**

ous. O come, let us a -

mp *mp*

***O Come, Let Us Adore Him**
Even more gospel style (tone)

F C Bb2 F F C F Gm

56

dore Him. O come, let us a -

F Bbm7 C7 F A Gm Bb

58

dore — Him. O — come, — let us a —

F *B^bM⁹* *C²* *D^{b9}* *Gm7* *F* *Gm* *Dm*
C *D* *E* *D⁷* *A* *B^b* *B*

54

dore — Him — Christ, — the

cresc. *cresc.*

C *C^{#7}* *Dm* *B^bm* *F* *G⁹* *C7* *C⁷_{sus}*
C *D* *E* *D⁷* *A* *B^b* *B*

62

Lord. O — come, — let us a —

f *f*

F *G^{b7}_{sus}* *G^b* *D^b* *G^b* *A^bm*
C *D* *E* *D⁷* *A* *B^b* *B*

cresc. *f*

64

dore Him! O come, let us a -

Chords: G^b , $C^b M7 / D^b$, G^b , $D^b 7 / A^b$, G^b / B^b , $A^b m / C^b$

66

dore Him! O come, let us a -

Chords: G^b / D^b , $C^b M9 / E^b$, $D^b 2 / F$, $E^b 7^b$, $A^b m 7$, G^b / B^b , $A^b m / C^b$, $E^b m / C$

68

dore ——— Him ——— Christ,

D^b D^{o7} E^bm C^bm / A^b G^b / D^b A^b9 / D^b D^b / C^b

Musical score for measures 68-69. The vocal line consists of three phrases: "dore", "Him", and "Christ,". The piano accompaniment features a bass line with triplets in measures 68 and 69. The chord chart above the piano part lists the following chords: D^b, D^{o7}, E^bm, C^bm / A^b, G^b / D^b, A^b9 / D^b, and D^b / C^b.

70

Christ,

D^bm / B^b G^{o7} C^bm6 / A^b G^b7 / B^b C^bm6 G^b / D^b A^b9 / D^b D^b / C^b

Musical score for measures 70-71. The vocal line consists of the phrase "Christ,". The piano accompaniment features a bass line with chords in measures 70 and 71. The chord chart above the piano part lists the following chords: D^bm / B^b, G^{o7}, C^bm6 / A^b, G^b7 / B^b, C^bm6, G^b / D^b, A^b9 / D^b, and D^b / C^b.

72

mf

Christ, the

mf

$D^{\flat m}$ $E^{\flat 9}$ $C^{\flat m 6}$ $G^{\flat 7}$ E^9 E^9 G^{\flat} $A^{\flat 9}$ $D^{\flat 7}$ $D^{\flat 7 sus}$

B^{\flat} A^{\flat} D^{\flat}

S^{\flat}

74

molto rit.

Lord, the Lord.

mf

molto rit.

G^{\flat} $G^{\flat 13}$ $C^{\flat 2}$ $C^{\flat m}$ $C^{\flat m 6}$ G^{\flat}

G^{\flat} G^{\flat} D^{\flat} G^{\flat}

(7)

King of Kings

Words and Music by
 BROOKE LIGERTWOOD,
 SCOTT LIGERTWOOD
 and JASON INGRAM
*Arr. by Phil Nitz and
 Christopher Phillips*

55 With anticipation ♩ = ca. 60
 N.C. *mp* *8va*

4 A little faster ♩ = ca. 68
accel. *mf* *B♭M7*

7 *cresc.* *D² F#* *D F#* *Dm² F* *G²*

10 56 **FEMALE SOLO**
mp
 N.C. *mp*
 In the dark-



13

- ness we were wait - ing, with - out hope, — with - out light, — 'Til from heav -

$\frac{D}{F\#}$ G^2 A^4_3 D

15

- en You came run - ning, there was mer - cy in — Your eyes; — To ful - fill —

$\frac{D}{F\#}$ G^2 A^4_3 D

17

— the law — and proph - ets, to a vir - gin came — the Word, — From a throne

$\frac{D}{F\#}$ G^2 A^4_3 D

19

— of end - less glo - ry to a cra - dle in the dirt.

D
F#

G²

A⁴₃

21

57

N.C.

mf

8^{vb}

23

SOLO and CHOIR unis.

mf

Praise the Fa - ther, praise the Son, Praise the Spir - it,

mf

D

G²

B m⁷

26

Opt. ALTO cues

three in one; God of Glo - ry, maj - es - ty,

A sus A D G²

29

58

Praise for - ev - er to the King of kings.

B_m⁷ G² A sus D(no3)

32

CHOIR *unis.* (SOLO may *ad lib*)*mf*

To re - veal the king - dom com - ing and to rec -

mf

D/F[#] G²

- on - cile_ the lost, _ To re - deem_ the whole_ cre - a - tion, You did not_

A⁴₃ D D F# G²

_ de - spise_ the_ cross;_ For_ e - ven_ in_ Your suf - f'ring You saw to_

A⁴₃ D D F# G²

_ the oth - er side, _ Know - ing this_ was our_ sal - va - tion, Je - sus, for_

A⁴₃ D D F# G²

40

59

— our sake_ You_ died. —

*A*₃⁴ D (no3)

43

f Praise — the Fa - ther, praise the Son, Praise — the Spir - it,

f D G² Bm⁷

46

three in — one; God — of Glo - ry, maj - es - ty,

A sus *A* *D* *G*²

49

Praise for - ev - er_ to the King of kings.

Opt. TENORS only

B^m7 G² A⁴3 D (no3)

mp

52

SOLO *mp*

And the morn - ing that_ You rose_ all of heav -

G² B D G B^m7 G²

mf *mp*

54

- en held_ its breath,_ 'Til that stone_ was moved for good,_ for the Lamb

A⁴3 D (no3) B^m7 G²

56 *cresc. poco a poco*

— had con - quered death; — And the dead — rose from — their tombs — and the an-

CHOIR parts
mf cresc. poco a poco

Ah,
mf cresc. poco a poco

cresc. poco a poco

A⁴₃ D(no3) Bm G/B

58

61

- gels stood in awe, — For the souls — of all — who'd come — to the Fa-

Ah.

A C# D D/F# G

60

SOLO *may ad lib*

ther are re - stored..

ff mel. And the Church of Christ was born, then the Spir-
mel.

A₃⁴ D N.C. G

ff

62

it lit the flame, Now this Gos - pel truth of old shall not kneel,

mel.

A₃⁴ D D_{F#} G

64

— shall not faint; — By His blood — and in — His Name, — in His free —

A⁴₃ D D/F# G

66

— dom I — am free, — For the love — of Je — sus Christ — who has res —

D/A A#°7 Bm7 D Em D/A G F#

68

ur-rect - ed — me. — Whoa! —

A⁴₃ D(no3)

mf cresc.

71

ff mel. Praise the Fa - ther, praise the Son,

ff

D G²

ff

8^{bb}

73

Praise the Spir - it, three in one;

B m⁷ A sus A

75

God of Glo - ry, maj - es - ty,

mel.

D G²

8^{bb}

77 63

mel.
Praise for - ev - er - to the King of kings.

B m⁷ G² A⁴₃ D

79

mel.
Praise the Fa - ther, praise the Son,

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

(Drums play through)

(8^{vb})

81

Praise the Spir - it, three in one;

N.C. A A⁴₂ B₃ A₃ C[#]

Detailed description of the musical score: The score is for piano and voice. It consists of three systems of music, each with a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#).
 System 1 (Measures 77-78): The vocal line starts with a melodic phrase. The piano accompaniment features chords Bm7, G2, A4/3, and D. A fermata is placed over the final notes of the piano part.
 System 2 (Measures 79-80): The vocal line continues. The piano accompaniment has chords D, N.C., G, N.C., A, and Bm. A note for the 8th octave (8vb) is indicated. A drum part is shown with the instruction '(Drums play through)'.
 System 3 (Measures 81-82): The vocal line concludes. The piano accompaniment has chords N.C., A, A4/2, B3, A3, and C#. A triplet of notes is marked with a '3' above it.

83

mel.
God of Glo - ry, maj - es - ty,

D
F#

G²

85

mel.
Praise for - ev - er to the King of kings.

B m⁷ G² A⁴₃ D

8vb - - - - - 1

87

Praise for - ev - er to the King of

B m⁷ G² A⁴₃

89 *mf* *f*

kings, the King — of kings.

mf *f*

D D sus

mf

91 **64** *f* *"Hallelujah Chorus"

And He shall reign for -

f

D D sus D

f

94

ev - er and ev - er. And

D sus D D sus

97 *cresc.*

He shall reign for - ev - er and ev - er.

D D sus

99

65

f *f* And

D F# Bm7 E G²

101 SOPRANOS

He shall reign for - ev - er.

ALTOS

And He shall reign for - ev - er and ev -

TENORS

And He shall reign for - ev - er,

BASSES

He shall reign for - ev - er, for - ev - er.

D A⁴₃ C# G²_B A^{sus} D A

103

And He shall reign for - ev - er and ev - er. And

er. And He shall reign for - ev - er and ev - er.

for - ev - er and ev - er.

He shall reign, shall reign for - ev - er and ev - er. And

G² D F# D^{sus}_E Bm A

Chord accompaniment for the second system, including piano and bass staves.

He shall reign for - ev - er.

And He shall reign for - ev - er and ev -

And He shall reign for - ev - er,

He shall reign for - ev - er, for - ev - er.

Chord symbols: D, A⁴₃ C[#], G² B, A^{sus}, D A

And He shall reign for - ev - er and ev - er,

er. And He shall reign for - ev - er and ev - er,

for - ev - er and ev - er,

He shall reign, shall reign for - ev - er and ev - er,

Chord symbols: G², D F[#], D^{sus} E, B^m, A, G

66

110

for - ev - er and ev - er.

G A Bm D² F# G²

mf

112

ff

Praise for - ev - er,

ff

D A

ff

114

Praise for - ev - er, Sing

Bm G# Gm D7 F# Gm6 Gm6 Bb

116

praise for - ev - er, _____ Praise for - ev - er, _____

D
A

B_m
G[#]

119

O _____ praise for - ev - er to the
mel.

G_m⁶
B_b

N.C.

G_m⁶
B_b

D

G_m⁶

G_m
E

D
A

121

molto rit.

King of kings!

A_{sus}

A

A⁷_{sus}

D

molto rit.

8^{vb}