

CHRISTMAS CHOIR SONGS FOR SATB

Full Score

*Written and Arranged by Linda Chapman
and Bonnie Heidenreich*

Angels We Have Heard on High
Don't They Know You're a King?

I Know He Lives

Joy to the World

O Holy Night

O Holy Night (violin obbligato)

O Holy Night (violin 1, 2 and cello obbligato)

O Little Town of Bethlehem

Oh Come, All Ye Faithful

Oh, Star

Silent Night

The First Noel

With Wondering Awe

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Angels We Have Heard On High

SATB with *2 Violins, 2 Cellos and Organ

French Carol

arr. by
Linda Chapman
and Bonnie Heidenreich

Violin I

Violin II *mp*

Cello I

Cello II

8

Strings play this verse alone, then repeat it twice while the choir sings.

On the last verse, they play the notes as indicated there.

*Other combinations of stringed instruments may be used.

SA ²²
mp
 An - gels we have heard on high Sweet - ly sing - ing o'er the plains, And the moun - tains

TB

³⁰
 in re - ply Ech - o - ing their joy - ous strains. Glo -

ri - a in ex - cel - sis De o. Glo -

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

SA ⁴³
mf
 Shep - herds, why this ju - bi - lee? Why your joy - ous strains pro - long? What the glad - some

TB *mf*

Organ ⁴³
mf

Obbligato *f* 51

SA *f* 51 Aah. _____

tid - ings be Which in - spire your heav'n - ly song? Glo. _____

TB *f*

Organ 51 *f*

Aah. _____ Aah. _____

ri - a in ex - cel - sis De o. Glo. _____

Aah. _____

ri - a in ex - cel - sis De o. _____

64 **Strings**

64 **Congregation joins the choir, singing from the hymnbook**

f Come to Beth - le - hem and see Him whose birth the an - gels sing. Come, a - dore on

64 **Organ**

Obbligato *ff* 72

bend - ed knee Christ the Lord, the new - born King. Glo

Aah. _____

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a melodic phrase, followed by a rest. The piano accompaniment provides harmonic support with chords and moving lines.

Aah.

Aah.

Second system of musical notation, primarily a vocal line. It contains two measures with rests, corresponding to the vocalizations "Aah." and "Aah." indicated by the text below.

ri - a in ex - cel - sis De - o. Glo -

Third system of musical notation. It includes a vocal line with lyrics and a piano accompaniment. The lyrics are "ri - a in ex - cel - sis De - o. Glo -". The piano accompaniment continues with harmonic accompaniment.

Fourth system of musical notation, primarily piano accompaniment. It shows the continuation of the piano part from the previous system, with chords and melodic lines in both hands.

Fifth system of musical notation. It includes a vocal line and a piano accompaniment. The vocal line has a melodic phrase, and the piano accompaniment provides harmonic support.

Aah.

Sixth system of musical notation, primarily a vocal line. It contains two measures with rests, corresponding to the vocalization "Aah." indicated by the text below.

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

Seventh system of musical notation. It includes a vocal line with lyrics and a piano accompaniment. The lyrics are "ri - a in ex - cel - sis De - o.". The piano accompaniment continues with harmonic accompaniment.

Eighth system of musical notation, primarily piano accompaniment. It shows the continuation of the piano part from the previous system, with chords and melodic lines in both hands.

DON'T THEY KNOW YOU'RE A KING?

SATB Full Score

Fawn Rasmuson

Linda Chapman

Moderato
mp

5 SS *mp* *cresc.* *mf* *mp*
Lit - tle ba - by, ly - ing in a man - ger, Don't they know you're a King? On - ly - straw to

A *mp* *cresc.* *mf* *mp*

5 *cresc.* *mf* *mp*

mf
pil - low your head, Can't they hear the an - gels sing? Al -

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14 *mp*

le - lu - ia, Al - le - lu - ia! Born this day our King! Al -

mf

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

14 *mp*

le - lu - ia, Al - le - lu - ia! Born this day our King!

mp

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

24 *mf*

TB

Shep - herds come to greet the - ba - by. Why on - ly they who see?

24

They heard the mes - sage, "To all— peo - ple, ti - dings of great joy shall be!"

33

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

Al le - lu - ia, Al - le - lu — ia! - Christ the Lord is — He!

33

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

Al - le - lu - ia, Al - le - lu — ia! Christ the Lord is — He!

46

Wise - men guid - ed by the star.

l.h.

46

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a rest for four measures, then contains the lyrics "Wise - men guid - ed by the star." The bottom staff is a piano accompaniment in bass clef, starting with a left-hand (l.h.) label. It features a steady eighth-note accompaniment in the left hand and chords in the right hand. A measure number "46" is placed above the second measure of the piano part.

cresc. *ff*

Prec - ious gifts to bring. They be - held Him, Son of God, Glo - ry to the

cresc. *ff*

l.h. *l.h.*

cresc. *ff*

This system contains the next two staves of music. The top staff continues the vocal line with the lyrics "Prec - ious gifts to bring. They be - held Him, Son of God, Glo - ry to the". The bottom staff continues the piano accompaniment, with a left-hand (l.h.) label. Dynamics include *cresc.* and *ff*. A measure number "46" is placed above the second measure of the piano part.

King!

f 56

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

f

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

56

This system contains the final two staves of music. The top staff continues the vocal line with the lyrics "King! Al - le - lu - ia. Al - le - lu - ia!". The bottom staff continues the piano accompaniment, with a left-hand (l.h.) label. Dynamics include *f*. A measure number "56" is placed above the second measure of the piano part.

Born the King of — Kings! Al — le — lu — ia, Al — le — lu — ia! — Born the King of —

cresc. *ff*

Al — le — lu — ia, Al —

cresc. *ff*

Kings!

Shep — herds, Wise — men, wor — ship — Him.

mf

mf

l.h. *l.h.*

dim. e rit.

mf

67

Born to save the earth! Let the world now praise and a — dore at the Christ child's ho — ly

dim. e rit.

dim. e rit.

dim. e rit.

mp

birth.

mp

a tempo

81 *mp* *cresc.* *mf*

Jo - seph and Ma - ry watch o'er the ba - by while the an - gels sing.

mp *cresc.* *mf*

81 *mp* *cresc.* *mf*

mp *dim. e rit.* *p*

Lit - tle ba - by ly - ing in a man - ger, Don't they know you are a King?

mp *dim. e rit.* *p*

I KNOW HE LIVES

SATB with Piano

by Linda Chapman and
Bonnie Heidenreich

Resolutely

The score is written in B-flat major and common time. It begins with a piano introduction marked *Resolutely*. The piano part features a steady eighth-note accompaniment in the bass and a more active melody in the treble. The vocal parts enter with the lyrics: "I know He lives, With Him there is no end. I know He lives, as my eternal friend. Be-cause He lives, I know that I shall live a-gain. I know my Sa-vior". The vocal parts are marked *mf* and include a fermata over the word "again".

SA *mf* 7

I know He lives, With Him there is no end. I know He lives, as my e -

7

ter-nal friend. Be-cause He lives, I know that I shall live a-gain. I know my Sa-vior

From the cantata "I Know He Lives"
and the program "Songs of the Savior"

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lives. I know He lives and bless-es me with peace.— I feel the joy in-side my

14

soul in-crease. I'll give my life to serve Him will - ing - ly. I know my Sa- vior

14

dimin.

lives. He gent-ly leads me. His spir-it feeds me. All that I am I owe to His great love.

22

mp

26 *cresc.* *f*

One com - ing day, I shall see His face, and He will hold me. For He has told me that I can

cresc. *f*

26 *cresc.* *f*

a tempo **Obligato** 32 *ff*

I know He lives, my

SA *ff* *molto rit.* *a tempo*

live with Him e - ter - nal - ly! I know He lives - my Sa - vior

TB *ff* *molto rit.* *a tempo*

I know He lives! I know my

I know He lives - my Sa - vior

32 *ff* *molto rit.* *a tempo*

Sa - vior! I know He lives my King!

and my King! I know He lives. I will re - joice and sing. I want to love Him 'til the

Sa - vior lives!

and my King! I know He lives. I will re - joice and sing.

36

dimin.

dimin.

dimin.

mp I know He lives. *dimin.* *p*

end of time. *dimin.*

mp rit. I know He lives. I know He lives. *p*

mp *dimin.* *p*

Joy to the World

SATB Full Score

Isaac Watts

George F. Handel
arr. by Linda Chapman and
Bonnie Heidenreich

9 *f* Joy to the world, the Lord is come, Let earth re - ceive her King! *mf* Let

9

17 ev - 'ry heart pre - pare him room, And Saints and an - gels sing, And

22

17 *mf* And Saints and an - gels 22

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Saints and an-gels— sing, And— Saints— and Saints— and an - gels— sing.

sing, And Saints and an - gels sing,

This system contains the first two systems of a musical score. The top system includes a vocal line with lyrics and a piano accompaniment. The bottom system continues the piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat).

f

This system shows the piano accompaniment for the second system of the score. It features a dynamic marking of *f* (forte) at the beginning. The piano part consists of chords and moving lines in both the treble and bass staves.

37 *f* Re - joice, re - joice when Je - sus reigns, Their songs em -

Re - joice, re - joice— Re - joice, re - joice and Saints their songs em -

Re - joice, Re - joice when Je - sus reigns, and Saints their songs em -

This system contains the third system of the musical score. It includes a vocal line with lyrics, a piano accompaniment, and a piano part. A box containing the number 37 is placed above the first measure of the vocal line. The dynamic marking *f* is present. The piano part features a series of chords in the right hand and a bass line in the left hand.

45

While fields and floods, Rocks, hills and plains, Re-

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "While fields and floods, Rocks, hills and plains, Re-". The middle staff is a bass line with lyrics: "While fields and floods, Rocks, hills and plains, Re-". The bottom staff is a piano accompaniment with two staves (treble and bass clef). The music is in a minor key and features a steady rhythmic accompaniment.

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

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

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "peat the sound-ing joy, Re-peat the sound-ing joy, Re-peat the sound-ing, Re-". The middle staff is a bass line with lyrics: "peat the sound-ing joy, Re-peat the sound-ing joy, Re-peat, Re-". The bottom staff is a piano accompaniment with two staves (treble and bass clef). The music continues with a similar rhythmic pattern.

peat, the sound-ing joy.

peat the sound-ing joy.

mf *mp*

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "peat, the sound-ing joy." The middle staff is a bass line with lyrics: "peat the sound-ing joy." The bottom staff is a piano accompaniment with two staves (treble and bass clef). The music concludes with a final chord. Dynamic markings *mf* and *mp* are present in the piano part.

64

mp

mp

mp

rit.

72

76

No more will sin and sor - row grow, Nor thorns in -

fest the ground; He'll come and make the bless - ings flow Far

as the curse was found. Far as the curse was found. Far as, far

as the curse was found.

mf

p

89 *f*

Re - jice! Re - jice in the Most

f

97 *mf* Like stars that

High, While Is - rael spreads a - broad. Like stars that glit - ter

mf

glit - ter in the sky, And ev - er wor - ship
 in the sky, And ev - er wor - ship God, And ev - er wor - ship

And ev - er wor - ship And ev - er wor - ship ¹⁰⁸ Joy to the world!
 God, And ev - er, and ev - er wor - ship God. Joy to the
 Joy!

Joy to the world! *ff* Joy, Joy to the world!
 world! Joy to the world! Joy to the world!
 Joy! Joy! Joy! Joy to the world!

O HOLY NIGHT

SATB with Piano, Violins and Cello

A.A.

ADOLPHE ADAM
arr. by Linda Chapman and
Bonnie Heidenreich

Sop *mp*

O ho - ly night! — The stars are bright - ly

shin ing; It is the night of the dear Sav - ior's birth; Long lay the

Alto *p* Ooh, —

SA *mf* world — in sin and er - ror pin - ing, Till he ap - peared, and the soul felt its worth. **A**

TB

The score is written for Soprano, Alto, Tenor/Bass, Piano, Violins, and Cello. It features a 12/8 time signature and a key signature of three flats. The vocal parts are marked with dynamics such as *mp*, *p*, and *mf*. The piano accompaniment includes a repeating eighth-note melody in the right hand and a bass line in the left hand. There are two boxed '7' marks above the piano part, indicating a seven-measure rest or a specific measure count.

Also available in SSA and TTB,
as a vocal score or instrumental
score

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12

Violin I *mf*

12

mf

12

mf

16

f

f

16

f

night

di - vine,

O

night

when

Christ

was

born!

O

O

O

O

O

O

O

O

O

O

O

O

O

O

O

O

O

O

O

O

O

O

O

night

di - vine,

O

night

when

Christ

was

born!

O

O

O

O

O

O

O

O

O

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O

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O

O

O

O

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O

O

night

di - vine,

O

night

when

Christ

was

born!

O

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O

O

O

O

O

O

O

O

O

O

O

O

24

night, O ho-ly night, O night di-vine!

24

Violin I & II 28 *mp*

Cello *mp*

28 *mf*

mf Led by the light of faith se-re-ne-ly beam-ing, With glow-ing hearts by his cra-dle we

28 *mf*

33

33

stand. So led by light of a star sweet-ly gleam-ing, Here came the

33

wise men from O - ri - ent land. The King of kings lay thus in low-ly man - ger, In

all our tri - als born to be our friend. — He — knows our need, — To our

weak - ness is no stran - ger. Be - hold your King, be -

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "weak - ness is no stran - ger. Be - hold your King, be -". The middle and bottom staves are the piano accompaniment, featuring a steady eighth-note pattern in the right hand and a more static bass line in the left hand.

fore him low - ly bend! Be - hold your King, be -

50

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "fore him low - ly bend! Be - hold your King, be -". A box containing the number "50" is positioned above the vocal staff. The middle and bottom staves are the piano accompaniment, continuing the eighth-note pattern in the right hand.

fore him low - ly bend!

rit.

The third system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "fore him low - ly bend!". The middle and bottom staves are the piano accompaniment. The right hand continues with eighth notes, while the left hand features a more complex, arpeggiated pattern. The word "rit." (ritardando) is written below the piano staff towards the end of the system.

56

mp

Tru - ly He taught us to love one an - oth - er, His law is love, and His gos - pel is peace.

56

mp

mf *a tempo*
Sop I & II

mf Sweet
Alto

Chains shall be break for the slave is our broth - er, And in His name all op - pres - sion shall cease.

66

Violin I & II

mf

mf

66

hymns of joy in grate - ful cho - rus raise we. Let all with - in us praise His ho - ly name. —

66

mf *a tempo*

70 *f*

70 *f*

f Christ is the Lord, Oh, praise His name for - ev - er! His

70 *f*

ff

ff

ff pow'r and glo - ry ev - er - more pro - claim! His

ff

78 *fff* *f*

78 *fff* *f*

pow'r and glo- ry - ev - er - more pro - claim!

78 *fff* *f*

83 *mp*

83 *mp* *poco rit.* *mp*

O ho - ly night. O night di - vine!

83 *mf* *poco rit.* *mp* *rit.*

O HOLY NIGHT

Violin Obligato

A.A.

ADOLPHE ADAM
arr. by Linda Chapman and
Bonnie Heidenreich

28 33 38 42 66 70 78

Available as an obligato for
SATB, TTB and SSA.

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O HOLY NIGHT

String Parts*

A.A.

ADOLPHE ADAM
Arr. by Linda Chapman and
Bonnie Heidenreich

12

Violin I

mf

12 11

Detailed description: This system shows the Violin I part for measures 12 through 11. The music is in a 12/8 time signature with a key signature of three flats. The melody consists of eighth and sixteenth notes, starting with a dynamic marking of *mf*. The bass line is mostly rests.

Violin I & II

28

Cello

p

12

Detailed description: This system shows the Violin I & II and Cello parts for measures 12 through 28. The Violin I & II part features a melodic line with a dynamic marking of *p*. The Cello part provides a harmonic accompaniment with a dynamic marking of *p*. The measure numbers 12 and 28 are indicated.

33

Detailed description: This system shows the Violin I & II and Cello parts for measures 33 through 32. The Violin I & II part continues the melodic line with a dynamic marking of *p*. The Cello part continues the harmonic accompaniment. The measure numbers 33 and 32 are indicated.

38

f

Detailed description: This system shows the Violin I & II and Cello parts for measures 38 through 37. The Violin I & II part features a melodic line with a dynamic marking of *f*. The Cello part continues the harmonic accompaniment. The measure numbers 38 and 37 are indicated.

66

mf

24

24

Detailed description: This system shows the Violin I & II and Cello parts for measures 66 through 65. The Violin I & II part features a melodic line with a dynamic marking of *mf*. The Cello part continues the harmonic accompaniment. The measure numbers 66 and 24 are indicated.

* String parts are available
as individual scores.

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Musical score system 1, measures 67-70. The key signature is one sharp (F#). The system contains four measures. The first measure has a treble clef with a melodic line and a bass clef with a single note. The second measure has a treble clef with a melodic line and a bass clef with a single note. The third measure has a treble clef with a melodic line and a bass clef with a single note, marked with a forte (*f*) dynamic. The fourth measure has a treble clef with a melodic line and a bass clef with a single note. A measure number box containing '70' is located above the third measure.

Musical score system 2, measures 71-74. The key signature is one sharp (F#). The system contains four measures. The first measure has a treble clef with a melodic line and a bass clef with a single note. The second measure has a treble clef with a melodic line and a bass clef with a single note. The third measure has a treble clef with a melodic line and a bass clef with a single note, marked with a fortissimo (*ff*) dynamic. The fourth measure has a treble clef with a melodic line and a bass clef with a single note.

Musical score system 3, measures 75-78. The key signature is one sharp (F#). The system contains four measures. The first measure has a treble clef with a melodic line and a bass clef with a single note. The second measure has a treble clef with a melodic line and a bass clef with a single note. The third measure has a treble clef with a melodic line and a bass clef with a single note. The fourth measure has a treble clef with a melodic line and a bass clef with a single note, marked with a fortissimo (*ff*) dynamic. A measure number box containing '78' is located above the third measure.

Musical score system 4, measures 79-82. The key signature is one sharp (F#). The system contains four measures. The first measure has a treble clef with a melodic line and a bass clef with a single note, marked with a fortississimo (*fff*) dynamic. The second measure has a treble clef with a melodic line and a bass clef with a single note. The third measure has a treble clef with a melodic line and a bass clef with a single note, marked with a forte (*f*) dynamic. The fourth measure has a treble clef with a melodic line and a bass clef with a single note, marked with a piano (*p*) dynamic. A double bar line is present at the end of the system.

O Little Town of Bethlehem

Phillip Brooks

Solo/SATB Full Score

Lewis H. Redner
arr. by Linda Chapman and
Bonnie Heidenreich

Solo *mp* 3

O lit - tle town of Beth - le - hem, How still we see thee
lie. A - bove the deep and dream - less sleep The si - lent stars go by. Yet
in thy dark streets shin - eth the ev - er - last - ing Light. The hopes and fears of all the years Are
met in thee to - night. For Christ is born of Ma - ry and

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gath - ered — all a - bove. While mor - tals sleep, the an - gels keep Their watch of — won - d'ring

love. O morn - ing stars to - geth - er Pro - claim the ho - ly

birth, And prais - es sing to God the King, And peace to men on earth.

SA 37

How si - lent - ly, how si - lent - ly The won - drous — gift is giv'n! So

SA

God im - parts to hu - man hearts The bless - ings— of his heav'n. No ear may hear his

TB

com - ing; But in this world of sin, ——— Where meek souls will re - ceive him, still The—

dear Christ en - ters in. ———

Solo The dear Christ en - ters in. ———

OH, COME ALL YE FAITHFUL

SATB, Organ, Trumpet, Congregation

Music and Text:
Att. to John F. Wade

Arr. by
Linda Chapman
and Bonnie Heidenreich

Organ

p *mp* *mf*

f 9

Oh, come all ye faith - ful, joy - ful and tri - um - phant! Oh,

f *rit.* *f* *a tempo*

come ye, oh, come — ye to Beth — le - hem. Come and be - hold Him,

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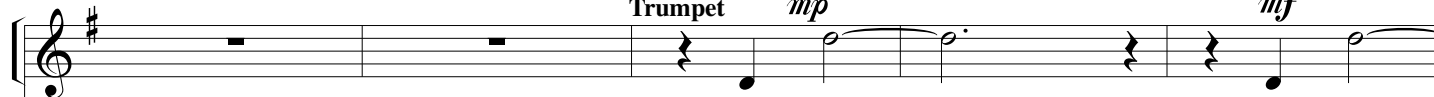
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Trumpet

mp

mf



mp

mf



born the king of an— gels. Oh, come let us a - dore Him. Oh, come let us a -

mp

mf



mf



f



f

dore Him. Oh, come let us a - dore Him, — Christ, — the Lord.



f



f

Trumpet

Congregation

SA

TB

Yea, Lord, we greet thee, born this hap - py morn - ing. Je - sus, to

Yea, — Lord, we greet — thee, — born this hap - py morn — ing. Je - sus to

thee — be all glo — ry giv'n. Son of the Fa - ther,

thee — be all glo — ry giv'n. Son — of the Fa — ther

Now in flesh ap - pear — ing. Oh, come, let us a - dore him. Oh, come, let us a -
now — ap - pear. Oh, come. — Oh, come. —

cresc. *ff*
dore him. Oh, come let us a - dore him, — Christ, — the Lord.
cresc. *ff*
— Oh, come let us a - dore — Him, — Christ, — the Lord!
cresc. *ff*

OH, STAR

SATB, Alto & Tenor Duet, Flute

written by
Linda Chapman
Bonnie Heidenreich

Narrator I: Read Matthew 2:1-2

The musical score is written in B-flat major and common time. It features three systems of staves. The first system includes a Flute part with a whole rest, an Alto Solo part with the lyrics "for we have seen his star.." and "Oh, Star, you light the mid-night", and a piano accompaniment. The second system continues the Alto Solo part with lyrics "sky, give ra-diance from on high, de-scend-ing down on sleep-y, lit-tle Beth-le-hem, Oh," and includes a piano accompaniment with a *rit.* marking. The third system continues the Alto Solo part with lyrics "Star, an-nounc-ing to the earth our Sav-ior's ro-yal birth. The choir-ing an-gels" and includes a piano accompaniment with an *a tempo* marking and a measure rest of 10 measures.

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14 SA *f*
 raise their an - thems. God sent His Son to be a light to ev - 'ry man. —

TB *f*
 14

To bring us back to God through His ce - les - tial plan. A Sa - vior for all peo - ple. A

lamp to light the way. He gave to all a sa - cred call. "Come fol - low and o - bey."

Narrator II: (music continues) Far from Bethlehem in a promised land half a world away, lived other people who also looked eagerly for this great event to occur. Their prophets also spoke of a Savior, to be born of a virgin. (music ends)

22 *p*
Ooh

22 *p*

Narrator I: And now it came to pass that Samuel, the Lamanite, did prophesy...Behold, I give unto you a sign; ...five years more...and then cometh the Son of God...And...in the night before he cometh there shall be no darkness...Therefore, there shall be one day and a night and a day, as if it were one day and there were no night...and it shall be the night before he is born. (Music begins.) And behold, there shall be a new star arise, such an one as ye never have beheld." (Helaman 14)

Alto Solo 33
Oh, Star, turn dark-ness in-to

33

rit. a tempo
day, let earth and sky o - bey, to her - ald our Re - deem - er's birth so far a - way. Oh, Star, His com - ing is so

37 a tempo

Tenor Solo rit. a tempo
37 rit. a tempo

near. The pro- phe- cies are clear. We watch with hope to find the night that glows so bright. Oh, Star.

rit.

Narrator I: Now it came to pass that there was a day set apart by the unbelievers, that all those who believed in those traditions should be put to death except the sign should come to pass, which had been given by Samuel the prophet.

When Nephi...saw this wickedness...his heart was exceedingly sorrowful, And...he went out and bowed himself down upon the earth, and cried mightily to his God in behalf of his people, yea, those who were about to be destroyed because of their faith...(music begins)

And behold, the voice of the Lord came unto him, saying; Lift up your head and be of good cheer; for behold, the time is at hand, and this night shall the sign be given, and on the morrow come I into the world; (choir begins)

And it came to pass that at the going down of the sun there was no darkness...in all that night, but it was a light as though it was mid-day. And it came to pass that the sun did rise in the morning again, according to its proper order; and they knew that it was the day that the Lord should be born, because of the sign which had been given. And it came to pass that a new star did appear, according to the word. (3 Nephi 1)

Flute

Very Slowly $\text{♩} = 90$

"...this night..."

"...sun did rise..." *cresc.* *f*

"...they knew..."

SA [51] *cresc.* *f*

Ooh

TB *cresc.* *f*

[51]

"...to the word."

cresc.

cresc.

cresc.

63 *ff*

God sent His Son to be a

63 *ff*

light to ev - 'ry man. — To bring us back to God through His ce - les - tial plan. Oh,

Alto Solo

Tenor Solo

rit. p

rit. p

Star, an - noun - cing to the earth, our Sa - vior's ro - yal birth. —

rit. p

rit. p

Silent Night

SATB with Organ, Piano and Bell-Like Instrument

Joseph Mohr

Franz Gruber

Arranged by Linda Chapman
and Bonnie Heidenreich

The musical score is arranged in four systems. The first system features a bell-like instrument part with a *p* dynamic, a Soprano (SA) part, and Organ accompaniment. The lyrics are: "Si— lent night! Ho— ly night! All is calm, all is bright." The second system includes a Tenor (TB) part and continues the lyrics: "Round yon vir— gin moth— er and Child. Ho— ly In— fant, so ten— der and mild,". The third system continues the lyrics: "Sleep in heav— en— ly peace. Sleep— in heav— en— ly peace." The score includes various musical notations such as rests, notes, and dynamic markings.

Also available in SSA

*If bells are not available, a flute, a keyboard or an organ stop may be used.

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14

mf Si - lent night! Ho - ly night! Shep - herds quake at the sight.

Glo - ries stream from hea - ven a - far; Heav'n - ly hosts sing Al - le - lu - ia!

24

Christ, the Sav - ior, is born! Christ, the Sav - ior, is born!

cresc.

f *f* *f* *f* *f* *f* *f* *f*

Choir & Congregation

f Si— lent night! Ho— ly night! *f* Son of God, love's pure light

Organ

f *f* *f* *f* *f* *f* *f* *f*

Piano

f *f* *f* *f* *f* *f* *f* *f*

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Ra - diant beams— from thy ho- ly face, With the dawn of re - deem— ing grace,

*If only piano is being used, play the bass clef from the piano accompaniment and the treble clef from the organ accompaniment from here to the end.

35 *f*

f *mf* *dim.* *mp*

Je - sus, Lord, at thy birth; Je - sus, Lord, at thy birth.

f *mf* *dim.* *mp*

f *mf* *dim.* *mp*

pp.

p *pp*

Je - sus, Lord, at thy birth.

p *pp*

p *pp*

p *pp*

The First Noel

SATB Full Score

Traditional English carol

arr. by Linda Chapman and
Bonnie Heidenreich

mp

TB *mp* 5

The first Noel the an - gel did say Was to

cer - tain poor shep - herds in fields as they lay, In

SA 13 *mp*

Ooh, Ooh.

TB

fields where they lay keep - ing their sheep On a cold win - ter's

13

Also available as a "Vocal Score"

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21 *mf* No—el, No—el, No -
mf No—el, No - el, No -
 night — that was — so deep. No—el, — No—el, No—

21

el, No—el, — No—el, No—el!
 el, No - el, No el!
 el, No - el!
f Born is the King — of Is — ra -

f

mp 32
mp They — look — ed —
 el.

mp 32

up and saw a star Shin-ing in the

East be - yond them far. And to the

earth it gave great light, And so it con -

tin - ued both day and night.

48 *mf* No - el,
mf No - el, No -
 No - el, No -

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

52 *f* Born is the King of

52

Is - ra - el.

57 *p* Born is the King.

57

With Wondering Awe

SATB Full Score

Anonymous

Laudis Corona
arr. by Linda Chapman and
Bonnie Heidenreich

5

mp With won-d'ring awe the wise men saw the

star. By light of star they trav-eled ver-y far. Ho -

san na, ho - san na, ho - san - na to His name.

5

13

mf

mf

mp

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mp 19

By light of star they— trav- eled far to— seek the low - ly man - ger, A

This system contains the first two staves of music. The top staff is the vocal line, starting with a rest followed by the lyrics 'By light of star they— trav- eled far to— seek the low - ly man - ger, A'. The bottom staff is the piano accompaniment, featuring a treble and bass clef with chords and melodic lines. A box containing the number '19' is placed above the vocal staff.

f 28

hum - ble bed where— in was laid The— won- drous lit— tle— Strang - er. Ho— san - na, ho -

This system contains the second two staves of music. The top staff continues the vocal line with lyrics 'hum - ble bed where— in was laid The— won- drous lit— tle— Strang - er. Ho— san - na, ho -'. The bottom staff continues the piano accompaniment. A box containing the number '28' is placed above the vocal staff, and a dynamic marking of *f* is placed above the vocal staff.

mf 33

san - na, ho - san - na to His name. *mf* The heav'n- ly star its— rays a - far On

This system contains the final two staves of music. The top staff continues the vocal line with lyrics 'san - na, ho - san - na to His name. *mf* The heav'n- ly star its— rays a - far On'. The bottom staff continues the piano accompaniment. A box containing the number '33' is placed above the vocal staff, and dynamic markings of *mf* are placed above the vocal staff and below the piano accompaniment.

ev - 'ry land is throw - ing, And shall not cease 'til ho - ly peace In all the earth is

grow - ing. Ho san na, ho san na, ho san - na to His name. Ho

41 *f* *mf*

san na, ho san na, ho san - na to His name.

41 *f* *mf*