

LET THERE BE CHRISTMAS

A CANTATA BY
JOSEPH M. MARTIN

SAMPLE

LET THERE BE CHRISTMAS

A CANTATA BY JOSEPH M. MARTIN

FULL ORCHESTRATION BY BRANT ADAMS
CONSORT ORCHESTRATION BY STAN PETHEL

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Performance Time: Approx. 47 min.

- ① This symbol indicates a track number on the StudioTrax CD
(accompaniment only) or SplitTrax CD.

ISBN 978-1-4950-1679-0

SHAWNEE PRESS

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FOREWORD

In one great crescendo of purpose, the season of Christmas sweeps us into its arms with an unfettered flourish of festivity. The glare of this explosion of activity often overshadows the fragile light that is the spiritual center of this sacred time.

Simply, and with unexpected gentleness, Bethlehem's star flickers to life like a candle in the winter wind just when the night is longest. It kindles in the open heart a deep hope that warms and illuminates. It is by this dancing light of promise we discover the miracle of the season. Emboldened, we are drawn close to the manger. By this candle of faith we see the Child of God, wrapped in the simple, the Creator embraced and held by His own creation. It is this glorious impossible that proclaims,

Let there be SONG...as a young mother's lullaby becomes a symphony of praise that wakes the nations.

Let there be FAITH...as ancient scrolls unfurl to reveal the living Word of God.

Let there be HOPE...as the promise of a Redeemer opens like a sacred rose in the soul of the believer.

Let there be PEACE...as the Spirit descends like a Dove with healing in its wings.

Let there be LOVE...as the world feels the embrace of God's perfect light.

Let there be JOY...as our cup of worship overflows with thanksgiving.

Let there be WONDER...as each seeker's eyes reflect a glory that melts away doubt and reveals the treasure of belief.

Let there be GRACE...and discover the heart of God.

Let there be CHRISTMAS...and let the music of life begin and never end!

JOSEPH M. MARTIN

PROGRAM NOTES

LET THERE BE CHRISTMAS may be presented as a straight "stand and sing" cantata with scripture-based narration bridging the movements. If a director wishes to incorporate extra-musical elements, the notes on the following page may serve as a guide for other creative programming options. In each case, the suggested activity can be offered before, during, or immediately following the narration or anthem presentation. Placement or alteration of the activity is at the discretion of the music director or pastor. You are encouraged to adapt, alter, or add to any of these suggestions to reflect your individual worship practices and traditions.

“Christmas Overture and Processional”

The Overture is optional and the cantata may begin at measure 114.

Choirs may process if desired. The opening carol arrangement is designed to function as a “choral-only” presentation, or as a congregational participation moment. If sung with the congregation, it is recommended that the congregation stand, if able.

“The Advent Rose”

This anthem lends itself to a number of possible multi-sensory additions. Consider introducing a delicate rose incense as an enhancement to the anthem presentation. Scattering rose petals or broadcasting the incense in the traditional ways associated with liturgical worship can accomplish this.

A more subtle option would be to bring forward a white rose symbolizing faith, and place it on the altar at some point during the narration or at the close of the anthem.

“The Divine Expectation”

Light the advent candles at this point.

If this anthem is sung with the congregation, it is recommended that the congregation stand, if able.

“Concertato on O Little Town of Bethlehem”

Bring in banners inscribed with the dove symbol (representing peace). This is an opportunity for other groups (youth, children, liturgical dancers, etc.) to become involved with the presentation of the cantata. The procession of the banners into the sanctuary might lend itself to choreographed movements from these additional groups.

“Carols from a Quiet Manger”

Consider lighting candles representing Mary (light blue) and Joseph (royal blue), and a large, white candle for CHRIST. Place these candles in the center of the altar on a burlap or muslin fabric.

“Arise!”

Children may process into the sanctuary, walking quickly and waving white streamers, and surround the congregation. This is a powerful way to represent the host of angels. Use your imagination when timing this moment for maximum effect.

“Bleak Midwinter’s Gift”

At this point, it is recommended that a special offering for charity or other important missions outreach be collected. This act of worship mirrors the gifts of the visiting Magi, and, once collected, can be brought forward and placed on or around the nativity gathering.

“Let There Be Christmas”

Open the church Bible and read the selected passage, and then place the Bible on a special podium and table surrounded by candles representing the Light of the world.

“A Joyful Gathering of Carols”

When presented with congregational participation, it is recommended that the congregation stand, if able.

CHRISTMAS OVERTURE AND PROCESSIONAL *

Words by
JOHN FRANCIS WADE (1711-1786)

Incorporating tunes:
IN DULCI JUBILO, MENDELSSOHN,
SUSSEX CAROL, SCHULZ, IL EST NÉ,
GLORIA and ADESTE FIDELES

Arranged by
JOSEPH M. MARTIN (BMI)

1 *Lilting joyfully* (♩ = ca. 66)

ACCOMP. *p*

5

6

10 *mf*

14 *mp*

18 *mf* *mp* 21

* The cantata may begin at measure 114, if desired.

** Tune: IN DULCI JUBILO, traditional German melody, 14th century

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22

mf

26

30

31

mp *mf* *mf*

34

mp

38

mf *mp*

42

f *f*

* Tune: SUSSEX CAROL, traditional English melody

48 Moderately, with confidence (♩ = ca. 96)

46

rit.

mf

50

54

56

mf

58

62

65

3

rit.

* Tune: MENDELSSOHN, Felix Mendelssohn, 1809-1847

68 A little quicker, with lightness (♩ = ca. 112)

* Tune: SCHULZ, Johann A. P. Schulz, 1747-1800

** Tune: IL EST NÉ, traditional French melody, 18th century

89

mf

92 *with sweeping expression*

f

95

ff

98

f *rit.*

102 *A little slower, with joy* (♩ = ca. 110)

mf

105

108

111

2

114 Not too fast, with building intensity (♩ = ca. 104)

114

116

119

122

* For a shorter version, start at m. 114.

a tempo
CHOIR and CONGREGATION*

125 SOPRANO *mf* **126**

ALTO

TENOR *mf*

BASS

mf
a tempo

126

129

um - phant. O come — ye, O come — ye to Beth - le -

129

134

133 *f*

hem. Come and — be - hold — Him,

f

134

133 *f*

* Part for congregation is on page 96.

** Tune: ADESTE FIDELES, John Francis Wade, 1711-1786
Words: Latin hymn, ascribed to John Francis Wade

136

p *mp*

born the King of an - gels. O come, let us a - dore Him. O

136

p *mp*

140

mf *mf*

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

140

mf

143

mp *mp*

dore — Him, — Christ — the Lord.

143

mp

147 CHOIR only

p

Sing, choirs of an - gels. Sing in ex - ul - ta - tion.
Glo - ri - a. Come, ye faith - ful and

147

p

151

mp

Sing all ye cit - i - zens of heav - en a -

mp

151

Sing all ye cit - i - zens of heav - en a -

mp

154

mf

bove. Glo - ry to God; all glo - ry in the

mf

154

bove.

155

mf

158 *p* *mp*

high - est. O come, let us a - dore Him. O
 O come, a - dore Him. *mp*

158 *p*

161 *mf* *mf*

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

161 *mp* *mf*

164 **166**

dore Him, Christ the Lord

164 **166** *cresc. poco a poco*

167

167

4

rit.
SOPRANO DESCANT (section or a few voices)

172

With majesty (♩ = ca. 88)
f unis.

Yea, _____ Lord, we

CHOIR and CONGREGATION

Yea, Lord, we

170

rit. 3

172

With majesty (♩ = ca. 88)
f

173

greet Thee; born this hap - py morn - ing.

greet Thee; born this hap - py morn - ing.

173

176

Je - sus, to Thee — be all glo - ry

Je - sus, to Thee — be all glo - ry

176

179

giv'n. Word of the Fa - ther,

giv'n. Word of the Fa - ther,

180

180

182

now in flesh — ap - pear - ing! O come!

now in flesh ap - pear - ing! O come, let us a -

182

mp

mp

mp

185 *mf* *f*

O come! O

mf *f*

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

188

come, let us a - dore Him, Christ the

come, let us a - dore Him, Christ the

188

191 **5** *ff*

Lord.

ff

Lord.

191 *ff*

CHOIR only

193

S. *mf unis.*

f

Musical staff for Soprano (S.) in treble clef, key of D major. It begins with a rest followed by a quarter note G4, then eighth notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. Dynamics range from *mf unis.* to *f*. A crescendo hairpin is shown above the staff.

A.

Come, all ye faith - ful. Come, all ye faith - ful. Let there be

T. *mf unis.*

f

Musical staff for Tenor (T.) in bass clef, key of D major. It begins with a rest followed by a quarter note G3, then eighth notes A3-B3, quarter notes C4-B3, and quarter notes A3-G3. Dynamics range from *mf unis.* to *f*. A crescendo hairpin is shown above the staff.

B.

193

Piano accompaniment for measures 193-195. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a simple bass line. Dynamics range from *mf* to *f*. A crescendo hairpin is shown above the right hand.

196

Musical staff for Soprano (S.) in treble clef, key of D major. It begins with a rest followed by a quarter note G4, then eighth notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. Dynamics range from *ff* to *ff*. A crescendo hairpin is shown above the staff.

song! Let there be song! Let there be

ff

Musical staff for Tenor (T.) in bass clef, key of D major. It begins with a rest followed by a quarter note G3, then eighth notes A3-B3, quarter notes C4-B3, and quarter notes A3-G3. Dynamics range from *ff* to *ff*. A crescendo hairpin is shown above the staff.

196

Piano accompaniment for measures 196-198. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a simple bass line. Dynamics range from *ff* to *ff*. A crescendo hairpin is shown above the right hand.

198

Musical staff for Soprano (S.) in treble clef, key of D major. It features a long, sustained note G4. Dynamics range from *ff* to *ff*. A crescendo hairpin is shown above the staff.

song!

Musical staff for Tenor (T.) in bass clef, key of D major. It features a long, sustained note G3. Dynamics range from *ff* to *ff*. A crescendo hairpin is shown above the staff.

198

Piano accompaniment for measures 198-200. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a simple bass line. Dynamics range from *ff* to *fff*. A crescendo hairpin is shown above the right hand.

NARRATION:

Let there be FAITH.

Who has believed our message, and to whom has the arm of the Lord been revealed?

For He shall grow up like a tender plant, and like a root out of parched ground; this shoot will spring from the stump of Jesse, from his roots a branch will bear much fruit. (*Isaiah 53:1-2; 11:1 paraphrased*)

This is what the Lord Almighty says, “Here is My Servant whose name is ‘THE BRANCH,’ and from this place, He will build My church.” (*Zechariah 6:12 paraphrased*)

THE ADVENT ROSE

Words by
JOSEPH M. MARTIN (BMI)

Traditional Irish Folk Song
Arranged by
JOSEPH M. MARTIN

6 **Slowly, tenderly** (♩ = ca. 69)

ACCOMP. *p*

5 **Flowing gently, with freedom** (♩ = ca. 66)

7 *rit.* *mp*

9 **SOPRANO or TENOR SOLO** *mp* 12

Like a rose bloom-ing in the

13

win-ter, — like a can - dle burn-ing bright, like a star shin-ing in the

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17

shad-ows, — like a love song — in the night, hope comes

20

soft - ly. Hope comes gen - tly like a prom - ise o - ver

23

all; ₃ fall - ing grace - ful as a

mp

mp

26

snow-flake — from the lov - ing heart of God.

7

solo tacet

30 SOPRANO *mp* 32

ALTO

TENOR *mp*

BASS

Like a lark sing-ing to the si-lence,— like a

34

fra - grance in the air, like a wind mov - ing through the

34

37

for - est,— like the whis - per of a prayer, *p* peace comes *p*

37

40

soft - ly. Peace comes gen - tly, bring-ing mer - cy, bring-ing

p

40

43

grace; heav-en's blan - ket of as - sur-ance, — warm-ing

mp

43

mp

46

47

touch — of love's em-brace.

46

47

mf

50 8 *allargando* *f*

Let the

50 *allargando*

53 *a tempo*
with confidence *unis.*

val - leys ring with mu - sic. Let the de - sert bloom and

unis.

53 *with confidence*
f a tempo

56 *unis.*

thrive; for a Rose o - pens in the moon - light, bring - ing

unis.

56

59 61

hope _____ and joy and life; bring-ing love to heal the

59 61

62

na - tions, bring-ing com - fort to the soul, bring-ing truth _____ to light the

62

66 *mf* 9 *molto rit.* SOLO *p*

dark - ness, bring-ing grace _____ to make us whole. _____ Like a

66 *mf* *molto rit.*

70

Slower (♩ = ca. 60)

rose bloom - ing in the win - ter, _____ bring - ing

73

grace _____ to make us whole. _____

poco accel.

76

rit. *pp*

S. *p* *rit.* *mp* *pp*

A. _____

Grace to make us whole. _____

T. *p* *mp* *pp*

B. _____

rit. *mp* *pp*

NARRATION:

Let there be HOPE.

O Israel, hope in the Lord! For with God there is steadfast love, and with Him is abundant redemption. Be strong and be of good courage, all you who wait upon the Lord! (*Psalm 130:7; 31:24 paraphrased*)

For they who wait, shall renew their strength. They shall mount up with wings like eagles. They shall run and not be weary. They shall walk and not faint. (*Isaiah 40:31 paraphrased*)

THE DIVINE EXPECTATION

Words by
CHARLES WESLEY (1707-1788)
with additional words by
JOSEPH M. MARTIN (BMI)

Based on tunes:
BRING A TORCH
Traditional French Melody
and **HYFRYDOL**
by ROWLAND H. PRICHARD (1811-1887)
Arranged by
JOSEPH M. MARTIN

10 Gracefully dancing, not too fast ($\text{♩} = \text{ca. } 64$)

ACCOMP. *p*

5 *mp*

9 *mf* *mp*

13 *mf*

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17

S. *mf unis.*

A.

Come, Thou long - ex - pect - ed Je - sus, born to set Thy peo - ple free.

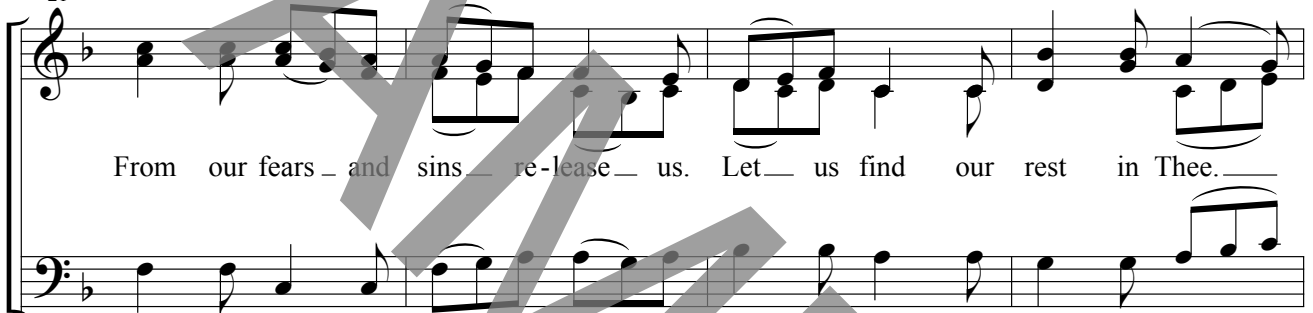
T. *mf unis.*

B.

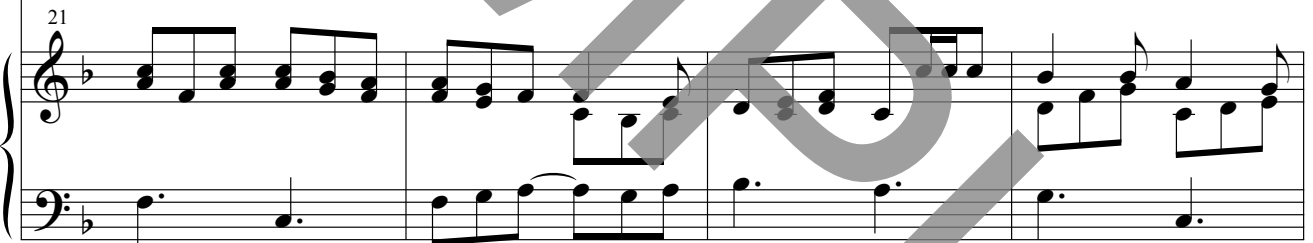
17



21



From our fears _ and sins _ re-lease _ us. Let _ us find our rest in Thee. _

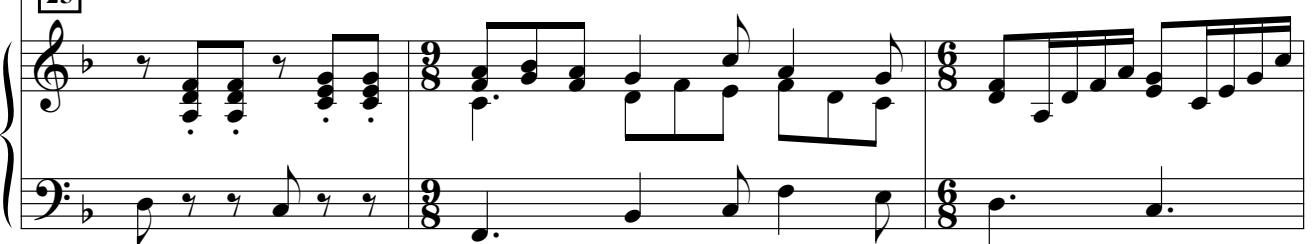


25



Come. Come. Come, _ Lord Je - sus. Come _ to - day. Come.

25



11

28

Ve - ni Em-man - u - el!

28

32

unis.
Is - rael's strength and con - so - la - tion, hope of all the

unis.

32

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

36

earth, Thou art. Dear de - sire of ev - 'ry na - tion, en - ter ev - 'ry

f

f

36

lu - ia.

f

40 41

long - ing heart. Come. Come. Come, - Lord Je - sus. Come to -

Detailed description: This system shows the vocal line for measures 40 and 41. The music is in a minor key with a common time signature. The lyrics are: "long - ing heart. Come. Come. Come, - Lord Je - sus. Come to -". Measure 41 is marked with a box containing the number 41. The vocal line is written on a single staff with a treble clef.

40 41

Detailed description: This system shows the piano accompaniment for measures 40 and 41. The music is in a minor key with a common time signature. The piano part consists of chords and moving lines in both the treble and bass staves. Measure 41 is marked with a box containing the number 41.

43

day. Come. Ve - ni Em - man - u - el!

Detailed description: This system shows the vocal line for measures 43 and 44. The music is in a minor key with a common time signature. The lyrics are: "day. Come. Ve - ni Em - man - u - el!". Measure 43 is marked with the number 43. The vocal line is written on a single staff with a treble clef.

43

Detailed description: This system shows the piano accompaniment for measures 43 and 44. The music is in a minor key with a common time signature. The piano part consists of chords and moving lines in both the treble and bass staves. Measure 43 is marked with the number 43.

46

Detailed description: This system shows the vocal line for measures 46 and 47. The music is in a minor key with a common time signature. The vocal line is written on a single staff with a treble clef. There are rests in both measures.

46

Detailed description: This system shows the piano accompaniment for measures 46 and 47. The music is in a minor key with a common time signature. The piano part consists of chords and moving lines in both the treble and bass staves. Measure 46 is marked with the number 46. A fermata is placed over the final chord in measure 47.

49 12 51

mp unis.

Born Thy peo - ple to de - liv - er,

49 *relaxing slightly* 51

mf *mp*

53 *mp unis.*

Come, Al-might - y, to de - liv - er.

born a Child, - and yet a King.

53

56

Let us all Thy grace re - ceive.

56

59

First system of musical notation. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The key signature has two sharps (F# and C#).

Born to reign_ in us_ for - ev - er, now Thy gra - cious king - dom

59

Second system of musical notation. The vocal line continues in the bass clef, and the piano accompaniment continues in the treble and bass clefs.

62

unis.

Third system of musical notation. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The tempo or mood is marked *unis.*

Sud - den - ly_ re - turn, and nev - er, nev - er - more Thy tem - ples

bring.

62

Fourth system of musical notation. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The tempo or mood is marked *bring.*

65

67

leave.

Fifth system of musical notation. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The tempo or mood is marked *mf*.

By Thine own_ e - ter - nal Spir - it,

65

67

Sixth system of musical notation. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The tempo or mood is marked *mf*.

69 13

rule in all our hearts a - lone.

69

72 *mf unis.*

By Thine all suf - fi - cient mer - it, raise us to Thy glo - rious

72

75 77 *f*

throne. Love di - vine, all loves ex - cell - ing,

75 77 *f*

79

joy of heav'n_ to earth_ come down, fix_ in us_ Thy

82

hum - ble dwell - ing. All Thy faith - ful mer - cies crown.

86

14

cresc. poco a poco

90 with great rejoicing
f unis.

Come to us, O Child of won - der. Come and sing re -

90 with great rejoicing

93 demp - tion's song. Come, O come, and break our bonds a - sun - der.

96 Come and bring a glo - rious dawn. Come. Come.

99 15

Come, Lord Je - sus. Come to - day. Come. Ve - ni Em-man - u -

102 *driving with power to the end ff*

el! Come, Em-man - u - el! Come, Em-man - u -

102 *driving with power to the end ff*

Al - le - lu - ia!

106

el! Come, Em-man - u - el!

106

Al - le - lu - ia!

NARRATION:

Let there be PEACE.

Unto you, Bethlehem, though you are small among the tribes of Judah, out of you will come one who will rule over all Israel. He will stand and shepherd His flock in the strength of the Lord, in the majesty of the name of the Lord; and they will live securely, and His greatness will reach the ends of the earth. And He will be our peace. *(Micah 5:2-5 paraphrased)*

Concertato on O LITTLE TOWN OF BETHLEHEM

Words by
PHILLIPS BROOKS (1835-1893)

Tune: **FOREST GREEN**
Traditional English Melody
Arranged by
JOSEPH M. MARTIN (BMI)

16 With confidence (♩ = ca. 100)

ACCOMP.

f

4 3 3

7 *mp* 8 *mf*

10 S.A.T.B. CHOIR and CONGREGATION *mf unis.*

1. O

3

f

* Part for Congregation is on page 97.

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13

lit - tle town of Beth - le - hem, how still we see thee
Christ is born of Ma - ry, and gath - ered all a -

16

lie! A - bove thy deep and dream - less sleep, the
bove, while mor - tals sleep, the an - gels keep their

19

si - lent stars go by. Yet in thy dark streets
watch of won - d'ring love. O morn - ing stars to -

21

22

shin - eth the ev - er - last - ing Light. The
geth - er, pro - claim the ho - ly birth; and

25 (17)

hopes and fears of all the years are met in thee to -
 prais - es sing to God the King, and peace to all the

28

1 *mp* (opt. women) *mf unis.* 2 *mp*

night. 2. For earth!

1 *mp* *mf* *mp* *dim. poco a poco*

31 (18)

CHOIR only 3. How Sop. *p*

3. How Sop. *p*

(opt. a cappella)*

35

S. si - lent - ly, how si - lent - ly, the won - drous Gift is giv'n. So

A. *pp*

Oo

T. *pp*

B.

* Accompanist may double voices, if desired.

39 God im-parts to hu - man hearts the bless-ings of His heav'n.

Oo No

43 *mp*

ear may hear His com - ing, but in this world of

No ear may hear His

mp

mp

43

(play) *mp*

46

sin, where meek souls will re - ceive Him, still the

46

49 50

dear Christ_ en - ters in.

49 50

cresc. poco a poco

52

55 SOPRANOS (*a few voices*) 19 *rit.* *f* 4. O

CHOIR and CONGREGATION *f unis.* 4. O

55 *f* *rit.*

58 With grandeur (♩ = ca. 92)

ho - ly Lord, de - scend on us we
 ho - ly Child of Beth - le - hem, de - scend on us we

58 With grandeur (♩ = ca. 92)

f

61 pray. Cast out our sin; be
 pray. Cast out our sin, and en - ter in; be

64 born in us to - day. The Christ - mas
 born in us to - day. We hear the Christ - mas

66

67

an - gels, the great glad ti - dings tell. O

an - gels, the great glad ti - dings tell. O

67

70

come to us, our Lord, Em-man - u - el, A. our

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

70

CHOIR *only*
S. *ff*
T. *ff*

74

Lord, Em - man - u - el.

rit. *a tempo*

74

ff *rit.* *a tempo*

NARRATION:

Let there be LOVE.

This is how the birth of Jesus Christ came about: His mother Mary was pledged to be married to Joseph; but before he knew her, she was found to be with Child through the Holy Spirit. Because Joseph was a righteous man and did not want to expose her to public disgrace, he had in mind to divorce her quietly. But after he had considered this, an angel of the Lord appeared to him in a dream and said, “Joseph, son of David, do not be afraid to take Mary home as your wife, because what is conceived in her is from the Holy Spirit. She will give birth to a Son; and you are to give Him the name Jesus, because He will save His people from their sins.” All this took place to fulfill what the Lord had said through the prophet: “The virgin will be with Child and will give birth to a Son, and they will call Him Immanuel” - which means, “God with us.” When Joseph woke up, he did what the angel of the Lord had commanded him and took Mary home as his wife. But he had no union with her until she gave birth to a Son. And he gave Him the name Jesus.

(Matthew 1:18-25 paraphrased)

CAROLS FROM A QUIET MANGER

Words by
JOSEPH M. MARTIN (BMI)

Based on tunes:
STILL, STILL, STILL
Traditional Austrian Melody
CRUSADER'S HYMN
Schlesische Volkslieder, 1842
Arranged by
JOSEPH M. MARTIN

20 **Slowly, with tender expression** (♩ = ca. 72)

ACCOMP. *p*

5 *mp* *rit.* **8 Gently flowing** (♩ = ca. 76) *mp*

9 **SOPRANO** *mp*
ALTO
TENOR Still, — still, — still, — come —
BASS *mp*

* Tune: STILLE NACHT, Franz Grüber, 1787-1863

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12

see the Child so still. As Ma - ry gen - tly

12

15

rocks her Ba - by, an - gels soft - ly sing His prais - es.

15

18

Still, still, still, come see the Child so

18

21

still.

Musical notation for measures 21-23, vocal line. The lyrics are "still." The music consists of a single note on a whole rest in each measure.

Piano accompaniment for measures 21-23. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

24

Still, still, still, can you hear the fall - ing
 Still, still, still, hear the fall - ing

Musical notation for measures 24-26, vocal line. The lyrics are "Still, still, still, can you hear the fall - ing" and "Still, still, still, hear the fall - ing". The music includes a piano (*p*) dynamic marking.

Piano accompaniment for measures 24-26. The right hand has a melodic line with eighth notes, and the left hand has a bass line with chords. A piano (*p*) dynamic marking is present.

27

snow? For all is hushed, the world is sleep - ing;
 snow? For all is hushed, the world is sleep - ing;

Musical notation for measures 27-29, vocal line. The lyrics are "snow? For all is hushed, the world is sleep - ing;" and "snow? For all is hushed, the world is sleep - ing;". The music includes a piano (*p*) dynamic marking and the instruction *unis.* (unison).

Piano accompaniment for measures 27-29. The right hand has a melodic line with eighth notes, and the left hand has a bass line with chords. A piano (*p*) dynamic marking is present.

30 32
mp
 ho - ly — star its vig - il — keep - ing. Still, still,
mp

30 32
mp

33 *p*
 still, can you hear the fall - ing snow?
mp *p*

33 *p*

36 22 38
p
 Fair - est Lord Je - sus,
p

36 38
mp
 (Accompanist may double voices, if desired.)

40 *mp*

born in a man - ger, God with us, Em -

44 46

man - u - el. Hope of the na - tions,

48

Joy of cre - a - tion, You are my glo - ry and my

52

King.

52

(play) *mp* *cresc.* *mf*

56 (like a cradle song) 23

mp *p*

SOPRANO SOLO

60

p
Sleep, — sleep, — sleep. Close Your eyes, my — love and —

S. *p*
A.
O.
T. *p*
B.

60

63

mp
dream. No cry - ing — as I gen - tly — hold You.

63

mp

66 68

Let my ten - der arms en - fold You. Sleep, sleep,

mp

Oo

mp unis.

66 68

69 24

rit.

sleep. Close Your eyes, my Love, and dream.

rit.

69

rit.

72 Slower, with expression (♩ = ca. 72)

rit.

p calmly to the end

Sleep, — sleep, —

p

rit.

calmly to the end

Close Your eyes, — my — Love, and — sleep,

72 Slower, with expression (♩ = ca. 72)

calmly to the end

76

molto rit.

a tempo
pp

sleep. — Sleep, Ba - by, sleep. —

molto rit.

a tempo
pp

sleep, sleep, sleep. —

pp

76

molto rit.

a tempo
pp

l.h.

NARRATION:

Let there be JOY.

And there were shepherds, living out in the fields nearby, keeping watch over their flocks at night. An angel of the Lord appeared to them; and the glory of the Lord shone around them; and they were very terrified. But the angel said to them, “Do not be afraid. I bring you good news that will cause great joy for all the people. Today, in the town of David, a Savior has been born to you. He is the Messiah, the Lord. This will be a sign to you: You will find a Baby wrapped in cloths and lying in a manger.”

Suddenly a great company of the heavenly host appeared with the angel; praising God and saying, “Glory to God in the highest heaven, and on earth peace to those on whom His favor rests.” When the angels had left them and gone into heaven, the shepherds said to one another, “Let’s go to Bethlehem and see this thing that has happened, which the Lord has told us about.” *(Luke 2:8-15 paraphrased)*

ARISE!

(Hodie Christus natus est)

Words by
MARY FOIL
and STEPHEN MARTIN

Music by
JOSEPH M. MARTIN (BMI)

25 With a joyful lilt ($\text{♩} = \text{ca. } 63$)

ACCOMP. *mf*

4 SOPRANO *mf unis.* 5 *lightly*

ALTO

TENOR *mf unis.* *lightly*

BASS

4 5

7 see the Sav - ior's ev - er - last - ing light. The Child who in a

7

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10 *cresc.*

man - ger lay, has wak-ened the dawn to a glo - ri - ous day!

cresc.

10 *cresc.*

13 *f*

Ho - di - e Chri - stus na - tus est. Ho - di - e

f

13 Ho - di e.

f

16 *unis.* (26) *mf*

Chri - stus na - tus est. A -

16 *mf*

19 *sub. p*

rise, ye sleep-ers. A - wake from your rest. Come and see the Child_ who

mf *sub. p*

Ho - di - e.

19 *sub. p*

Ho - di - e.

22 *sub. mf*

ev-er-more will bless. Through_ Him, the bat - tle of sin will be won. A -

sub. mf

22 *sub. mf*

25 *cresc.*

wake from the dark-ness. Your Light now has come!

cresc.

27 *f*

Ho - di - e Chri-stus

f

25 *cresc.*

27 *f*

Ho - di - e

28

na - tus est. Ho - di - e Chri - stus na - tus

28

31

mf est. *f* 33 A - rise, sleep - ers; a -

31

mf *f* 33

34

wake. This is the day the Christ_ is born. A -

34

37

rise, sleep-ers; a - wake. Lift high your praise this glo - ri - ous

40 *ff* (27)

morn.

ff

f unis.

A -

40

ff

43 *f unis.*

Ho - di - e. Come and see the Sav - ior's

43

rise, ye sleep-ers. A - wake from the night.

f

46

ev-er-last - ing light. The Child who in a man - ger lay has

46

49 *cresc.* 51 *ff*

wak-ened the dawn to a glo - ri - ous day! Ho - di - e Chri - stus

cresc. *ff*

49 *cresc.* 51 *ff*

Ho - di -

52

na - tus est. Ho - di - e Chri - stus na - tus

52

e. _____

55

est. Ho - di - e Chri - stus na - tus est.

55

ff

58

Ho - di - e Chri - stus na - tus est. Ho - di -

mf cresc. al fine

58

mf cresc. al fine

61

e. Ho - di - e. Ho - di - e!

f *ff*

61

f *ff*

NARRATION:

Let there be WONDER.

Now after Jesus was born in Bethlehem of Judea, in the days of Herod the king, behold, wise men from the East came to Jerusalem, saying, “Where is He who has been born King of the Jews? For we have seen His star in the East and have come to worship Him.”

(Matthew 2:1-2 NKJV)*

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BLEAK MIDWINTER'S GIFT

Words by
CHRISTINA ROSSETTI (1830-1894)

Incorporating tunes:
DARKE,
SCOTTISH FOLK TUNE,
and **CRANHAM**
Arranged by
JOSEPH M. MARTIN (BMI)

28 Unhurried, with tranquility (♩ = ca. 82)

ACCOMP.

5 S. *p unis.

5 B.

* Tune: DARKE, Harold Darke, 1888-1976

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13

Snow had fall - en snow on snow, snow on

13

16

snow; in the bleak mid - win - ter, (the)

16

19

long a - go.

mp *p*

19

mp *p* *cresc. poco a poco*

22

mf

29

25

SOPRANO

ALTO

26

** p unis.*

Heav - en can - not hold Him;

p

28

nor earth sus - tain. Heav'n and earth shall

31

flee a - way when He comes to reign.

34

S. *mp*

A. In the bleak mid - win - ter, a sta - ble place suf -

T. *mp*

34

B.

mp

37

mf

ficed — the Lord God in - car - nate,

mf

37

mf

7

40

Je - sus Christ.

40

mp *cresc. poco a poco*

44 30

44

47 * *f unis.*

What ___ can I give Him, poor ___ as I am?

f unis.

47

51

If I were a Shep - herd, I would bring a

51

54 55

lamb. If I were a wise man,

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The bottom staff is a piano accompaniment in bass clef, starting with a whole rest, followed by a half note G3, a quarter note A3, a quarter note B3, and a half note C4. A box around the number 55 indicates the start of a new section.

54 55

Detailed description: This system shows the piano accompaniment for the first system. The right hand (treble clef) plays a melodic line with eighth and quarter notes, while the left hand (bass clef) provides a harmonic accompaniment with quarter and eighth notes.

57 I would do my part. Yet what I can, I

Detailed description: This system contains the second two staves of music. The vocal line continues with the lyrics "I would do my part. Yet what I can, I". The piano accompaniment continues with a similar rhythmic pattern.

57

Detailed description: This system shows the piano accompaniment for the second system, continuing the melodic and harmonic lines from the previous system.

60 give Him: give my heart.

Detailed description: This system contains the third two staves of music. The vocal line has the lyrics "give Him: give my heart." and features a long note for "Him:" and "heart." with a fermata. The piano accompaniment includes a fermata over a chord in the bass line.

60 *mf*

Detailed description: This system shows the piano accompaniment for the third system. It ends with a dynamic marking of *mf* (mezzo-forte) and a final chord in the right hand.

64 31 *mp*

I *mp*

67 *mf* *mp*

give my heart; give my heart,

mf *mp*

67 *mp* *mf* *mp*

72 *rit.* *pp*

my heart.

pp

72 *rit.* *pp*

NARRATION:

Let there be GRACE.

In the beginning was the Word; and the Word was with God, and the Word was God. He was in the beginning with God. All things were made through Him; and without Him was not any thing made that was made. In Him was life; and the life was the light of men. The light shines in the darkness, and the darkness has not overcome it.

The true light, which gives light to everyone, was coming into the world. He was in the world, and the world was made through Him, yet the world did not know Him. He came to His own, and His own people did not receive Him. But to all who did receive Him, who believed in His name, He gave the right to become children of God; who were born, not of blood nor of the will of the flesh nor of the will of man, but of God.

(John 1:1-5, 9-13 ESV)*

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LET THERE BE CHRISTMAS

Words and Music by
JOSEPH M. MARTIN (BMI)

Moderately, with tenderness (♩ = ca. 96)

32 *pp* *8va*

ACCOMP.

9 SOLO (opt. all women or unison choir)

p

Let there be mu - sic. Let there be praise.

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13

Let there be sing-ing — to fill ev - 'ry space.

17

Let there be star - shine, daz - zling and white.

21 *mp*

Let there be wor - ship. Let there be Christ - mas to -

25

night.

33

29

S. *mf unis.*

A. Let there be car - ols. Let there be song.

T. *mf unis.*

B. Let there be car - ols. Let there be

29

mf

33

unis.

Let there be an - gels to sing loud and strong.

an - gels to sing loud and strong.

33

37

Let there be can - dles, gen - tle and bright.

37

41 *f*

Let there be wor - ship. — Let there be Christ - mas to -

41 *f*

45 (34) *poco accel.* [47] *A little motion* (♩ = ca. 100) *mp*

night. — Christ - mas, come now, and

45 [47] *A little motion* (♩ = ca. 100) *mp*

poco accel.

49

fill us with love. Bring your spir - it of

49

53 55 *unis.*

grace from a - bove. Christ - mas, come let our

unis.

53 55

57 *cresc. poco a poco*

hope be re - stored. Bring us news that a

cresc. poco a poco

57 *cresc. poco a poco*

61 *mf* *cresc. poco a poco*

Sav - ior is born! Christ, the

mf *cresc. poco a poco*

61 *mf* *cresc. poco a poco*

64 35 *rit.*

Sav - ior, is born!

64 *rit.*

67 *a tempo* *f* Oh, let there be peace.

Let there be glo - ry. Let there be peace.

Oh, let there be peace.

67 Let there be glo - ry. Let there be peace.

a tempo *f*

71 Let there be prom - ise. — Let jus - tice in - crease. —

71

75

Heav - en has spok - en, "Let there be Light!"

75

79

Come, all ye faith - ful. Let there be Christ - mas to -

rit.

79

rit.

83

36

85 Slower (♩ = ca. 88)

mf

night. Let there be mu - sic.

83

85 Slower (♩ = ca. 88)

mf

87 *mp* Let there be wor - ship.

mp Let there be sing - ing.

87 *mp*

91 SOLO (or a few voices) 93 *p*

Let there be Christ - mas to - night.

S. *p*

A. Come to the man - ger.

T. *p*

B.

91 93 *p*

95 *rit.* *slowly, freely*

O let there be Christ - mas to -

rit.

Kneel and a - dore Him.

95 *rit.*

99 **Flowing gently** (♩ = ca. 74) *poco rit.*

night.

Flowing gently (♩ = ca. 74) *pp* *poco rit.*

Si - lent night.

99 **Flowing gently** (♩ = ca. 74) *pp* *poco rit.* *ppp*

NARRATION:

Let there be LIFE.

Now may the faith of the prophets,
the hope of the Scripture,
the peace of the Christ Child,
the love of His parents,
the joy of the shepherds,
the wonder of the wise men,
the grace of the season,
and the life everlasting
be yours this Christmas.

May the blessing of God Almighty,
the Father, the Son, and the Holy Spirit,
be among you and remain with you always.

A JOYFUL GATHERING OF CAROLS

81

Arranged by
JOSEPH M. MARTIN (BMI)

Incorporating tunes:
REGENT SQUARE,
ANTIOCH,
W ZLOBIE LEZY,
STILLE NACHT,
THE FIRST NOEL,
and MENDELSSOHN

37 Moderately, with increasing intensity ($\text{♩} = \text{ca. } 96$)

ACCOMP.

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

The musical score is for piano accompaniment in 4/4 time, starting at measure 37. It features a key signature of one flat (B-flat major or D minor). The score is divided into four systems of two staves each (treble and bass clef). The first system (measures 37-40) begins with a piano (*p*) dynamic and includes a crescendo leading to a mezzo-piano (*mp*) dynamic. A first ending bracket labeled '6' spans measures 39 and 40. The second system (measures 41-46) continues with a mezzo-forte (*mf*) dynamic. The third system (measures 47-52) features a forte (*f*) dynamic in the right hand and a mezzo-piano (*mp*) dynamic in the left hand. The fourth system (measures 53-58) returns to a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as chords, arpeggios, and dynamic markings.

* Tune: REGENT SQUARE, Henry T. Smart, 1813-1879

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LET THERE BE CHRISTMAS - SATB

15 S.A.T.B. CHOIR and CONGREGATION*

****f**

1. Joy to the world, the Lord is come. Let earth re-ceive her
 2. Joy to the earth, the Sav - ior reigns. Let all their songs em -

f

18 King. Let ev - ry heart pre - pare Him room; and
 ploy; while fields and floods, rocks, hills and plains re -

18

21 heav'n and na - ture sing, and heav'n and na - ture sing,
 re - peat the sound - ing joy, re - peat the sound - ing joy, and re -
 and heav'n and na - ture sing, and re -
 re - peat the sound - ing joy, re - peat the sound - ing

21

* Part for congregation is on page 98.

** Tune: ANTIOCH, George Frederick Handel, 1685-1759; arr. Lowell Mason, 1792-1872

Words: Isaac Watts, 1674-1748

23 **38**

1 2

heav'n, and heav'n and na - ture sing.
 peat, re - peat the sound - ing joy.

sing,
 joy,

23

1 2

mf

26

3

rit.

30 A little slower, with expressive emotion (♩ = ca. 84)

p cresc. poco a poco

34 S.A.T.B. CHOIR and CONGREGATION* **39** *** mp unis.*

In - fant

mf mp

* Part for congregation is on page 99.

** Tune: W ZLOBIE LEZY, traditional Polish melody
 Words: traditional Polish carol

38

ho - ly, In - fant low - ly, for His bed, a cat - tle stall; ox - en

low - ing, lit - tle know - ing, Christ the Babe is Lord of all. Swift are

46

cresc. poco a poco

wing - ing, an - gels sing - ing, no - els ring - ing, ti - dings bring - ing: "Christ the

50

mf

Babe is Lord of all."

54

40

58 DESCANT (a few sopranos - second verse only)
a tempo - peacefully flowing

S.A.T.B. CHOIR and CONGREGATION*
a tempo - peacefully flowing

2. Si - lent

1. Si - lent night,
2. Si - lent night,

p

**** p**

58

peacefully flowing

p a tempo

62

night, ho - ly night! Shep - herds quake

ho - ly night! All is calm,
ho - ly night! Shep - herds quake

62

* Part for congregation is on page 100.
** Tune: STILLE NACHT, Franz Grüber, 1787-1863
Words: Joseph Mohr, 1792-1848

66 68 *mp*

at the sight. Glo - ries stream_____ from

mp

all is bright round yon vir - gin
at the sight. Glo - ries stream_____ from

mp

66 68 *mp*

70

heav - en a - far. Heav'n - ly hosts_____ sing,

moth - er and Child. Ho - ly In - fant, so
heav - en a - far. Heav'n - ly hosts_____ sing,

70

74 *mf* 76

“Al - le - lu - ia! _____

ten - der and mild, sleep in heav - en - ly
 “Al - le - lu - ia! Christ the Sav - ior is

74 *mf* 76

78 *mp*

Christ is born! Christ the Sav - ior is

peace. _____ Sleep in heav - en - ly
 born! _____ Christ the Sav - ior is

78 *mp*

82 *1 p*
peace.
p

82 *1 p*

86 *2 p*
born!"
p

86 *2 p cresc. poco a poco*

91 *rit. f relaxing*

S.A.T.B. CHOIR and CONGREGATION*
a tempo

42

rit.

** *mf*

The

mf
a tempo
rit.
mp
mf

99 Moving ahead, with confidence (♩ = ca. 96)

first No - el, the an - gel did say, was to

99 Moving ahead, with confidence (♩ = ca. 96)

103

cer - tain poor shep - herds in fields where they lay; in

103

* Part for congregation is on page 101.

** Tune: THE FIRST NOEL, traditional English melody
Words: traditional English carol

107

fields _____ where _ they _____ lay ___ keep - ing their sheep, on a

107

111

cold win - ter's night _____ that was _____ so deep. No -

111

115

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

poco rit. **ff**

115

poco rit. **ff**

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

born is the King of Is - ra - el.

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

123 Quicker, with triumphant joy ($\text{♩} = \text{ca. } 104$)

mf

126 *f*

3

129 (43)

***mf*

Hark! the her - ald an - gels sing, — “Glo - ry to the

132

135

new - born King; peace on earth, and mer - cy mild, —

135

138

God and sin - ners rec - on - ciled!’ Joy - ful, all ye

138

* Part for congregation is on page 102.

** Tune: MENDELSSOHN, Felix Mendelssohn, 1809-1847

Words: Charles Wesley, 1707-1788

141

na - tions rise. — Join the tri - umph of the skies. —

141

144

With th'an - gel - ic host pro - claim, "Christ is — born in

144

147

148 *f*

Beth - le - hem!" Hark! the her - ald an - gels sing,

147

148 *f*

CHOIR only

150

“Glo - ry — to the new - born King!” “Glo - ry — to the

150

3

rit.

153

44

154 With power to the end (♩ = ca. 96)

new - born King!”

153

154 With power to the end (♩ = ca. 96)

156

unis.

Let there be hope! Let there be love!

unis.

156

Let there be peace! Let there be

158

Let there be mu - sic! Let there be

joy! Let there be mu - sic!

158

160

sing - ing! Let there be

Let there be sing - ing!

160

a tempo - no rit. to the end

162

Christ - mas!

162

a tempo - no rit. to the end

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O COME, ALL YE FAITHFUL

Words:
JOHN FRANCIS WADE (1711-1786)

Tune: ADESTE FIDELES
by JOHN FRANCIS WADE
Arranged by
JOSEPH M. MARTIN (BMI)

CONGREGATION

(cong.) 1. O come, all ye faith - ful, joy - ful and tri - um - phant. O
(choir) 2. Sing, choirs of an - gels. Sing in ex - ul - ta - tion.
(cong. mel.) 3. Yea, Lord, we greet Thee; born this hap - py morn - ing.

come ye, O come ye to Beth - le - hem.
Sing all ye cit - i - zens of heav - en a - bove.
Je - sus, to Thee be all glo - ry giv'n.

Come and be - hold Him, born the King of an - gels.
Glo - ry to God; all glo - ry in the high - est. O
Word of the Fa - ther, now in flesh ap - pear - ing!

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

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

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O LITTLE TOWN OF BETHLEHEM

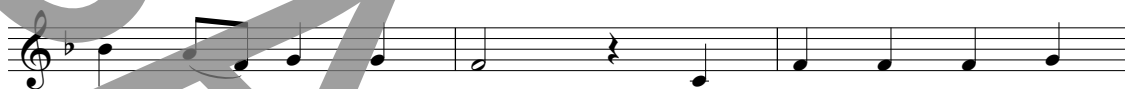
Words:
PHILLIPS BROOKS (1835-1893)

Tune: **FOREST GREEN**
Traditional English Melody
Arranged by
JOSEPH M. MARTIN (BMI)

CONGREGATION



(Cong.) 1. O lit - tle town of Beth - le - hem, how
(Cong.) 2. For Christ is born of Ma - ry, and
(Choir) 3. How si - lent - ly, how si - lent - ly, the
(Cong.) 4. O ho - ly Child of Beth - le - hem, de -



still we see thee lie! A - bove thy deep and
gath - ered all a - bove, while mor - tals sleep, the
won - drous Gift is giv'n. So God im - parts to
scend on us we pray. Cast out our sin; and



dream - less sleep, the si - lent stars go by. Yet
an - gels keep their watch of won - d'ring love. O
hu - man hearts the bless - ings of His heav'n. No
en - ter in; be born in us to - day. We



in thy dark streets shin - eth the ev - er - last - ing
morn - ing stars to - geth - er, pro - claim the ho - ly
ear may hear His com - ing, but in this world of
hear the Christ - mas an - gels, the great glad ti - dings



Light. The hopes and fears of all the years are
birth; and prais - es sing to God the King, and
sin, where meek souls will re - ceive Him, still the
tell. O come to us; a - bide with us, our



met in thee to - night.
peace to all the earth!
dear Christ en - ters in.
Lord, Em - man - u - el.

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JOY TO THE WORLD

Words:

ISAAC WATTS (1674-1748)

Tune: ANTIOCH

GEORGE FREDERICK HANDEL (1685-1759)

Arranged by

LOWELL MASON (1792-1872)

CONGREGATION

1. Joy to the world, the Lord is come. Let earth re - ceive her
2. Joy to the earth, the Sav - ior reigns. Let all their songs em -

King -
pley; Let ev - 'ry and heart pre - pare Him room; and
while fields and floods, rocks, hills and plains re -

heav'n and na - ture sing, and heav'n and na - ture sing,
re - peat the sound - ing joy, re - peat the sound - ing joy, and
and heav'n and na - ture sing, sing,
re - peat the sound - ing joy, re -

and heav'n and na - ture sing, and heav'n and na - ture
re - peat the sound - ing joy, re - peat the sound - ing
heav'n, and heav'n and the na - ture sing.
re - peat re - peat the sound - ing joy.
sing,
joy,

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INFANT HOLY, INFANT LOWLY

Words:
Traditional Polish Carol

Tune:
W ZLOBIE LEZY
Traditional Polish Melody
Arranged by
JOSEPH M. MARTIN (BMI)

CONGREGATION

The musical score is written on four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody consists of quarter and eighth notes. The lyrics are: "In - fant ho - ly, In - fant low - ly, for His bed, a cat - tle stall; ox - en low - ing, lit - tle know - ing, Christ the Babe is Lord of all. Swift are wing - ing, an - gels sing - ing, no - els ring - ing, ti - dings bring - ing: "Christ the Babe is Lord of all."". The score ends with a double bar line.

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SILENT NIGHT, HOLY NIGHT!

Words:
JOSEPH MOHR (1792-1848)

Tune: **STILLE NACHT**
by FRANZ GRÜBER (1787-1863)
Arranged by
JOSEPH M. MARTIN (BMI)

CONGREGATION

1. Si - lent night, ho - ly night! All is
2. Si - lent night, ho - ly night! Shep - herds

calm, all is the bright round yon vir - gin
quake at the sight. Glo - ries stream from

moth - er and Child. Ho - ly In - fant, so
heav - en a - far. Heav'n - ly hosts sing,

ten - der and mild, sleep in the heav - en - ly
"Al - le - lu - ia! Christ the Sav - ior is

peace. Sleep in heav - en - ly peace.
born! Christ the Sav - ior is born.

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THE FIRST NOEL

Words:
Traditional English Carol

Tune: **THE FIRST NOEL**
Traditional English Melody
Arranged by
JOSEPH M. MARTIN (BMI)

CONGREGATION

The first No - el, the an - gel did say, was to

cer - tain poor shep-herds in fields where they lay; in fields where

they lay keep - ing their sheep, on a cold win - ter's night that

was so deep. No - el, No - el, No - el, No -

el, born is the King of Is - ra - el.

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HARK! THE HERALD ANGELS SING

Words:
CHARLES WESLEY (1707-1788)

Tune: MENDELSSOHN
by FELIX MENDELSSOHN (1809-1847)

Arranged by
JOSEPH M. MARTIN (BMI)

CONGREGATION

Hark! the her - ald an - gels sing, "Glo - ry to the new-born King;

peace on earth, and mer - cy mild, God and sin - ners rec - on - ciled!"

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

With th'an - gel - ic host pro-claim, "Christ is born in Beth - le - hem!"

Hark! the her - ald an - gels sing, "Glo - ry to the new-born King!"

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SAMPLE

This service in song is a joyous celebration of hope and peace for the Christmas season. Using carols, narration, congregational participation and original anthems, this approachable work is the perfect choice for choirs of any size. From jubilant songs of praise to reflective carols of peace, this cantata is filled with moments designed to energize the spirit of the season in your community of faith. Extra musical suggestions offer directors creative options for presentation, and the wonderfully crafted and colorful orchestrations further enhance the festive potential of this thoughtful work.

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ISBN 978-1-4950-1679-0



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