

THE PROMISE OF BETHLEHEM

A CHRISTMAS PROGRAM FOR SATB

*Written by Linda Chapman
and Bonnie Heidenreich*

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THE PROMISE OF BETHLEHEM

by Bonnie Heidenreich and Linda Chapman

Narrator I: (*music starts, "O Little Town of Bethlehem" verse only*) Bethlehem, a tiny, sleepy town nestled in the hills six miles from Jerusalem, seemed unimportant to the world in general. But there was promise lying within its walls, the promise of a savior; the promise that here would be born the son of God. (*music ends*)

Narrator II: Rich in heritage, Bethlehem was where Jacob buried his beloved Rachel; where Ruth faithfully gleaned in the fields of Boaz; and where Samuel found and anointed the young David to become King of Israel. David, too, was born in humble surroundings, a lowly shepherd boy, beloved of God. And it was promised that from his loins would come another king; one who would save his people from their sins; one who would be called "Wonderful, Counsellor, The mighty God, The everlasting Father, The Prince of Peace." (Isa.9:6)

Narrator I: All of Israel looked forward to the birth of their Messiah. From the chief priest's palatial residence to the street beggar's hovel, all knew of the prophecies of the promised king. Though the people lived in captivity, yet they waited eagerly for the freedom He would surely bring.

Narrator II: They did not wait in vain, for out of Bethlehem would come glad tidings of exceeding great joy causing wise men everywhere to rejoice.

Narrator I: Their Savior would bring them freedom, yes...not from the bands of earthly bondage, but from the spiritual bands of sin and death.

Narrator II: At last, the promise would be kept. The gates of eternal life would open, allowing righteousness to pour down from heaven, bathing the world in glory and gladdening the hearts of men. The love of God, that which was most desirable above all things, that which was most joyous to the soul, would come to dwell on earth. Surely the news of Christ's birth was not only for the people of Bethlehem, but for everyone, everywhere. All who breathed the breath of life could join together and sing out, "Joy! Joy! Joy to the World, the Lord is come! Let earth receive her King!"

"JOY TO THE WORLD"

(choir)

Narrator II: In Hebrew, the word Bethlehem means "house of bread." The name is particularly meaningful, for it is the birthplace of one who would later say,

Scripture: "I am the bread of life." (John 6:35)

Narrator I: Long before He came to earth, God sent manna to the children of Moses as bread from heaven to save them from starvation. Jesus Christ also was sent by God from heaven to save His people from death. Later, during His ministry, Christ explained to His followers,

Scripture: "Your fathers did eat manna in the wilderness, and are dead....I am the living bread which came down from heaven; if any man eat of this bread, he shall live for ever; and the bread that I will give is my flesh, which I will give for the life of the world." (John 6:49-51)

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Narrator II: He taught us to pray...

Scripture: "Give us this day our daily bread." (Matt 6:11)

Narrator II: Perhaps He hoped we would pray not only for daily 'physical' nourishment, but also for daily 'spiritual' nourishment; feasting on the word of God through the bread of life, the Savior.

Narrator I: It is fitting that Christ chose as the setting for His final sacrifice to the world, the Feast of Unleavened Bread, which is called Passover. At this time, He instituted the Sacrament, by braking bread saying,

Scripture: "Take, eat; this is my body which is given for you. This do in remembrance of me." (Luke 22:19)

Narrator I: Each Sabbath day, followers around the world remember still His sacrifice...by partaking of bread.

Narrator II: (*music starts—1st 6 measures*) Bethlehem, house of bread, slumbered peacefully on that starlit night, waiting patiently for the day prophesied of centuries before. Oh, little town of Bethlehem, birthplace of the Redeemer, God's promise to the world is fulfilled in you.

"O LITTLE TOWN OF BETHLEHEM"

(soloist and choir)

Narrator I: Mary and Joseph journeyed to Bethlehem from Nazareth in Galilee at the order of Caesar Augustus. They came to register for a general tax levied against the entire Roman Empire. But the governor over Judea commanded the masses to report to their ancestral home in line with Jewish tradition, rather than their place of residence. He could not have known that he, too, was fulfilling prophecy. For though Mary and Joseph were living in Nazareth, the Holy Child must be born in Bethlehem, and only an important edict would have induced Joseph to travel such a distance with Mary so close to delivery.

Narrator II: On the surface, there was nothing remarkable about two weary travelers arriving after a long journey, even though the woman was great with child. The streets were filled with visitors, and lodging was filled to capacity. Though they searched, the couple could not find a place to stay. Just as they were rejected along the streets of Bethlehem, so Jesus was later rejected by the Jews, His chosen people. He was turned away from the inn and cast out of the world by His own.

Scripture: "He was in the world, and the world was made by him, and the world knew him not. He came unto his own, and his own received him not." (John 1:10-11)

Narrator II: Centuries have passed, yet there are still those who do not receive Him; those who cannot find a place for Him in their hearts. There are still those who reject their creator. (*pause*)

Narrator I: Through angelic visitations, Mary and Joseph knew that this baby was to be the Son of God; the first begotten in the spirit, the only begotten in the flesh. And they knew the name by which He would be called; Jesus, meaning 'Savior-Deliverer.' It was thus decreed before His birth. The word 'Christ' translates to 'Messiah,' signifying the 'Anointed One.' The heavens proclaimed that He would be called King of Kings and Lord of Lords, and that of His kingdom there would be no end; but tonight, he would come into the world as a tiny baby.

Narrator II: And so on that glorious, silent night, Mary brought forth her first-born son, and wrapped him in swaddling clothes, and laid him in a manger.

“SILENT NIGHT”

(choir and congregation)

Narrator I: The Babe of Bethlehem was born, and now the glorious announcement must be made to God’s mortal creations. To a small band of shepherds on the Judaeen plains, there came an angel, an holy herald from the throne of God proclaiming the joyous news to the world.

Scripture: “Behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord.” (Luke 2:10-11)

Narrator II: Once the joyous proclamation was made, the ecstasy of the hosts of heaven could be contained no longer and the divine doors opened wide. Throngs of celestial choirs filled the air with strains of angelic melodies. The Great God of Heaven and Earth, with all the resources of the universe available to Him, chose to announce the birth of His only begotten son with a choir of angels. “Glory to God!” they sang. “Glory to God in the highest, and on earth peace, good will toward men.” (Luke 2:14)

Narrator I: How better to glorify God than to bring peace to men on the earth? It is significant that the original Greek reads, “And on earth peace toward men of good will.” For peace on earth will come only when men show good will toward one another. And it is to men of good will that God grants the peace which fills the soul and brings the spirit of love to life.

“ANGELS WE HAVE HEARD ON HIGH”

(choir and congregation)

Three suggested ways to perform this hymn:

#1 Use the hymnbook. Have the choir sing verse 1 a cappella; verse 2 with organ accompaniment; and verse 3, adding the congregation. A soprano obbligato is included for verses 2 and 3.

#2 Use the hymnbook. Assign the soprano and alto parts to two violinists and the tenor and bass parts to two cellists (or strings of your choosing). 1) Have the strings play it through once. 2) Add the choir to the strings on the 1st verse. 3) Add the organ to the strings and choir on the 2nd verse. Use the obbligato 4) Add the congregation to the strings, organ, choir and obbligato on the 3rd verse. Also use the obbligato.

#3 Use the score which is included. Perform the song as suggested in #2, but use the alternate ending which is a little more elaborate on the final verse.

Narrator I: Bethlehem, home of shepherds past and present, became the birthplace of the “Good Shepherd”; one who loved His sheep; one who gave His life for His sheep. The psalmist sang...

Scripture: “The Lord is my shepherd. I shall not want.” (Psalms 23:1)

Narrator I: Isaiah prophesied...

Scripture: “He shall feed His flock like a shepherd.” (Isaiah 40:11)

Narrator I: And a grieved Peter heard the Lamb of God plead three times...

Scripture: “Feed my sheep.” (John 21:17)

Narrator I: It is not a mystery that at the glorious moment of the Lord’s birth, it was to shepherds that angel voices rang out with the heavenly announcement.

Narrator II: These shepherds watching in the hills surrounding Bethlehem were common, ordinary residents of Judea. Why were they the chosen ones? Their homes were humble; their clothing plain.

They lacked status, wealth, and education. But perhaps it is to the poor in heart that God gives His greatest blessing. Did He not later say,

Scripture: “Blessed are the poor in spirit, for theirs is the kingdom of heaven....Blessed are the meek; for they shall inherit the earth.” (Matt 5:3,5)

Narrator I: Choosing the shepherds was no mistake, for if we look closer, we can find other qualities prized of God. The shepherds were watching their flocks, guarding their precious sheep in the nighttime, in the darkness, keeping them from harm. We each have our own flocks which need shepherding. Do we keep watch with similar diligence when darkness gathers ‘round and evil threatens?

Narrator II: That these shepherds were men of faith is obvious in their response to the wonderful pronouncement. They did not doubt nor question what they had heard and seen. They did not say, “Can this be true?” or “What should we do?”, but instead they answered...

Scripture: “Let us now go even unto Bethlehem.” (Luke 2:15)

Narrator II: Though they felt fear in the call they heard from the angels, yet they were swift to find the Holy Child. Perhaps God wants us to learn from the shepherds, and when the Master calls, in spite of fears, go with haste and find Him.

Narrator I: And after we find Him, what then? After we kneel at His feet and thrill at His presence; after we experience the sweetness of worship, what then should we do? Just as the humble shepherds did, we can return to our homes and families, glorifying and praising God. We, too, can make known abroad the marvelous things which we know. With our actions, we can show goodness; with our hands, we can touch lives; with our hearts, we can share His love.

“THE FIRST NOEL”

(choir)

Narrator II: We know little of the magi who appeared in Jerusalem searching for the infant king. We do know that they were wise.

Narrator I: True wisdom is not only knowledge, but the use of that knowledge with understanding and sound judgment. These kings were indeed wise, for they studied and searched the scriptures. Otherwise, they would not have known that a king was coming. We know that they watched and waited; earnestly looking forward to His birth, for they found the sign which others missed. And we know that when they saw the sign, they recognized it for what it was and were prepared to act. They left their own lands in search of the new king.

Narrator II: When traveling to nearby kingdoms, it was and still is the custom in many Oriental lands to offer gifts to those in higher standing. What the kings brought is not as important as the fact that they laid their gifts at the feet of a small child, one they knew to be their superior. It is noted that there is no record of any gifts being left for King Herod. They only stopped at his palace to ask directions.

Narrator I: We know something else from this story—that God prepared records in other lands which foretold the birth of His Son. The writings which prophesied of His birth, searched by the Magi, were not Jewish scripture, or the kings would not have asked where He was to be born. Holy Hebrew records made it clear that His birthplace would be Bethlehem.

Also, these kings from the Orient knew the king for whom they searched, but they did not know King Herod. His reputation for jealousy and brutality was widespread, but it obviously did not reach

their lands in the East. They would never have answered his invitation to the palace, or promised to return and tell him of their find. Only through an angel did they learn of his true nature.

Narrator II: Not only were these righteous men worthy of an angelic visitation, but of divine direction from God; for after they left the palace, “the star went before them, till it came and stood over where the young child was.” (Matt 2:9) Mary and her son obviously lived among many who did not know who they were. But when the wise men entered the house, the spirit must have been strong in them, for they recognized Him at once as the king for whom they searched. Their long journey finished, their goal realized....they fell down, and worshipped him.

“WITH WONDERING AWE”

(choir)

Narrator I: Come to the manger and kneel with the shepherds.

Narrator II: Sing with gladness the song of the angels, “Glory to God! Glory to God in the Highest!” Feel the joy that comes in dedication to God, and reverence Him through loving obedience.

Narrator I: Search, like the wise men, for the kingdom of heaven. It is a treasure to be prized above all others. And when it is found, give all that you have to follow Him because of the joy which fills your heart.

Narrator II: When this short mortal span of years on earth is complete, and you are called home to meet your Maker, to humbly bow at His feet in adoration and to report of mortal offerings, may you hear His gentle voice calling...

Scripture: “Well done, thou good and faithful servant....enter thou into the joy of thy Lord.” (Matthew 25:21)

Narrator I: Come all ye faithful. Come joyfully to the manger in Bethlehem. Come and adore Him, Christ, the Lord of all.

“O COME ALL YE FAITHFUL”

(congregation)

(Note: Scripture notations are for reference, not narration.)

Joy to the World

SATB Vocal 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 And Saints and an - gels

17 *mf* 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,

f

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 -

ploy. _____ 45 While fields and floods, Rocks, hills and

ploy. _____ While fields and floods, Rocks, hills and plains, Re -

This system contains the first two vocal staves and the first two staves of the piano accompaniment. The vocal staves have lyrics: "ploy. _____ 45 While fields and floods, Rocks, hills and" on the top staff and "ploy. _____ While fields and floods, Rocks, hills and plains, Re -" on the bottom staff. The piano accompaniment consists of two staves with chords and melodic lines.

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

peat, the sound - ing joy.

peat the sound - ing joy.

This system contains the second two vocal staves and the second two staves of the piano accompaniment. The vocal staves have lyrics: "peat the sound - ing joy, Re - peat the sound - ing joy, Re - peat, Re" on the top staff and "peat, the sound - ing joy." on the bottom staff. The piano accompaniment continues with chords and melodic lines.

peat, the sound - ing joy.

peat the sound - ing joy.

mf mp

This system contains the third two vocal staves and the third two staves of the piano accompaniment. The vocal staves have lyrics: "peat, the sound - ing joy." on the top staff and "peat the sound - ing joy." on the bottom staff. The piano accompaniment includes dynamic markings "mf" and "mp".

64 *mp*

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

rit. *mp*

72

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

76

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

as the curse was found.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with the lyrics "as the curse was found." The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *mf* is present in the lower right of the system.

89 *f* Re-joice! Re-joice in the Most—

The second system begins at measure 89, marked with a box containing the number 89 and a dynamic marking of *f*. The vocal line contains the lyrics "Re-joice! Re-joice in the Most—" and continues with a dynamic marking of *f*. The piano accompaniment features a complex chordal texture with many accidentals.

97 *mf* Like stars that—
High, While Is - rael spreads a - broad. Like stars that glit - ter

The third system begins at measure 97, marked with a box containing the number 97 and a dynamic marking of *mf*. The vocal line contains the lyrics "High, While Is - rael spreads a - broad. Like stars that glit - ter" and continues with a dynamic marking of *mf*. The piano accompaniment features a complex chordal texture with many accidentals.

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

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with the lyrics 'glit - ter in the sky, And ev - er wor - ship'. The middle staff is the bass line, with lyrics 'in the sky. And ev - er wor - ship — God, And — ev - er wor - ship —'. The bottom staff is the piano accompaniment, featuring chords and melodic lines in both hands.

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! Joy to the
Joy!

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'And ev - er — wor - ship And ev — er wor — ship ¹⁰⁸ Joy to the world!'. The middle staff is the bass line, with lyrics 'God, And ev - er, and ev — er wor — ship God. - Joy! Joy to the'. The bottom staff is the piano accompaniment, with lyrics 'Joy!' at the end. A box containing the number '108' is placed above the vocal line.

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

The third system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'Joy to the world! *ff* Joy, Joy to the world! —'. The middle staff is the bass line, with lyrics 'Joy! world! Joy! Joy to the world! Joy to the world! —'. The bottom staff is the piano accompaniment, with lyrics 'Joy! Joy! Joy! Joy to the world!'. The system concludes with a double bar line.

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

20

Also available as a "Vocal Score"

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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

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

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

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

dear Christ en - ters in. —

The dear Christ en - ters in. —

Solo

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 an Organ part. 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 organ accompaniment. The lyrics are: "Round yon vir— gin moth— er and Child. Ho— ly In— fant, so ten— der and mild,". The third system continues the organ accompaniment with the lyrics: "Sleep in heav— en— ly peace. Sleep— in heav— en— ly peace." The fourth system concludes the organ accompaniment.

Also available in SSA

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keyboard or an organ stop may be used.Copyright © 2003 by Chapel Music
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14

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

This system contains the first four measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a rest for four measures, then enters with the lyrics. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

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

This system contains measures 5 through 8. The vocal line continues with the lyrics, featuring a melodic line with some grace notes. The piano accompaniment continues with a steady harmonic accompaniment.

24

cresc.

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

cresc.

This system contains measures 9 through 12. It features a vocal line and piano accompaniment. The key signature changes to one flat (B-flat) in measure 10. The piano accompaniment includes a *cresc.* marking in the final measure. The vocal line repeats the phrase 'Christ, the Sav - ior, is born!'.

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

Choir & Congregation

Organ

Piano

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

Organ

Piano

*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*

f *mf* *dim.* *mp*

pp.

p *pp*

Je - sus, Lord, at thy birth.

p *pp*

p *pp*

p *pp*

Silent Night

Obligato*

Joseph Mohr

Franz Gruber
Arranged by Linda Chapman
and Bonnie Heidenreich

The musical score is written in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It consists of nine staves of music. The first staff is marked "Bell-like" and "p". The second staff is marked "mp". The third staff has a box around the number "14". The fourth staff has a box around the number "24" and is marked "mf". The fifth staff is marked "f". The sixth staff has a box around the number "35" and is marked "mf". The seventh staff has a box around the number "35". The eighth staff is marked "dim." and "pp". The ninth staff is marked "dim." and "pp".

*Obligato can be played by
bells, flutes, violins, or bell
stop on a manual of the organ.

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Performance Suggestions

This new arrangement of the traditional carol, **Silent Night**, by composers Linda Chapman and Bonnie Heidenreich is adaptable to either small or large choirs. Following are some suggestions for performance by your own choir:

- For a simple, lovely piece, use the SATB parts along with the organ accompaniment.
- * If desired, use the SATB parts with a piano accompaniment. Play the organ line on the piano. From measure #27 to the end, play the treble clef from the organ line and the bass clef from the piano line. Permission is granted to copy, cut and paste.
- Add the obligato. Since this is written to sound like chimes; bells, a bell stop on the organ or a flute is suggested. It can also be played by a violin.
- Add the second part of the obligato at measure #25 with another flute or violin.
- For the full effect, use the organ, the piano, and the two obligato parts with the choir, inviting the congregation to join in on the final verse.

Find other music by these composers at:



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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.

*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 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. The vocal line continues with the lyrics "ri - a in ex - cel - sis De - o. Glo". The piano accompaniment continues with harmonic support.

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

Piano accompaniment for the second system, showing the left and right hand parts.

Third system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment continues with harmonic support.

Fourth system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment continues with harmonic support.

Aah.

Fifth system of musical notation. The vocal line continues with the lyrics "ri - a in ex - cel - sis De - o.". The piano accompaniment continues with harmonic support.

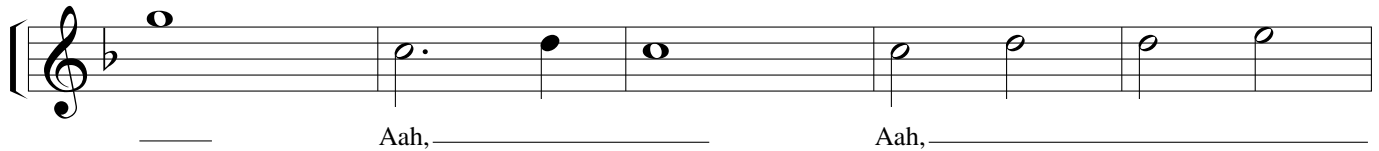
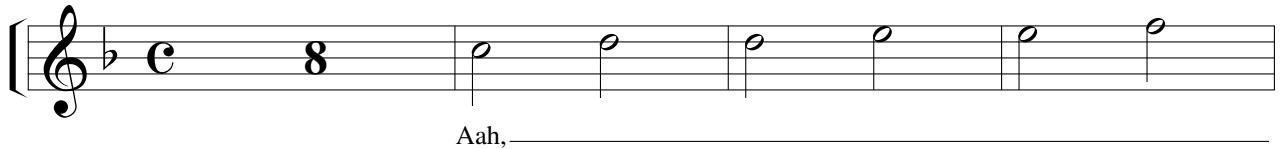
ri - a in ex - cel - sis De - o.

Piano accompaniment for the fifth system, showing the left and right hand parts.

Angels We Have Heard On High

Optional Vocal or Instrumental Obligato*

(To be sung during the 2nd and 3rd verse choruses)



From the Christmas program, "The Promise of Bethlehem"

**If desired, the SATB choir piece, "Angels We Have Heard on High" can be replaced with a congregation hymn. This obligato would then be used with the 2nd and 3rd verse choruses.)*

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Angels We Have Heard On High

Violins and Cellos

French Carol

arr. by
Linda Chapman
and Bonnie Heidenreich

The musical score is arranged for Violin I, Violin II, Cello I, and Cello II. It is written in a common time signature (C) and a key signature of one flat (B-flat). The score is divided into four systems. The first system includes dynamic markings of *mp* for both Violin I and Violin II. The notation features a mix of eighth and sixteenth notes in the upper staves, and mostly quarter and eighth notes in the lower staves. The piece concludes with a repeat sign and first, second, and third endings in the final measure of the fourth system.

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4 *f*

First system of a piano score. The treble clef staff begins with a four-measure phrase marked with a bracket and the number '4'. The dynamic marking *f* (forte) is placed above the staff. The bass clef staff continues with a similar rhythmic pattern.

Second system of the piano score, continuing the musical material from the first system. It features a mix of chords and moving lines in both staves.

ff

Third system of the piano score. The dynamic marking *ff* (fortissimo) is present at the beginning of both the treble and bass staves. This system introduces more complex rhythmic patterns and melodic lines.

Fourth system of the piano score, showing further development of the musical themes. It includes a prominent melodic line in the treble staff and a supporting bass line.

Fifth and final system of the piano score, concluding the piece with a final cadence in both staves.

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

f

mp 32
mp They — look — ed —
 el.

mp 32

up and saw a star Shin-ing in the

East beyond 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

Anonymous

SATB

"...Their long journey finished, their goal realized...they fell down, and worshipped him."

Laudis Corona
arr. by Linda Chapman and
Bonnie Heidenreich

5

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

5

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

13 *mf*

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

13 *mf* *mp*

Detailed description: This is a musical score for SATB voices and piano. The piece is in 4/4 time and the key signature has two flats (B-flat and E-flat). The score is divided into three systems. The first system (measures 1-6) features a vocal line with lyrics 'With won-d'ring awe the— wise men saw the' and a piano accompaniment starting with a mezzo-piano (*mp*) dynamic. A rehearsal mark '5' is placed above the vocal line. The second system (measures 7-12) continues the vocal line with lyrics 'star. ————— By light of star they— trav-eled ver - y far. ————— Ho -' and piano accompaniment. The third system (measures 13-18) features a vocal line with lyrics 'san— na, ho - san— na, ho - san - na to His name.' and piano accompaniment. A mezzo-forte (*mf*) dynamic is indicated above the piano part at measure 13. A second rehearsal mark '13' is placed above the piano part at measure 13. The piano part includes various chords and melodic lines, with dynamics changing from *mp* to *mf* and back to *mp*.

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mp 19

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

19

f 28

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

28

f

mf 33

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

33

mf

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 —

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

"...Come all ye faithful. Come joyfully to the manger in Bethlehem. Come and adore Him, Christ, the Lord of all."
 "O COME ALL YE FAITHFUL" (congregation)