

SOAR THROUGH TIME AS THE SKIES COME ALIVE THIS CHRISTMAS



FLIGHT

CREATED BY JEFF BUMGARDNER & HOUSTON'S FIRST WORSHIP

Arranged by Eric Belvin, Jeff Bumgardner, Tim Cates, Cliff Duren, Wayne Haun, and Alfredo Salmeron
Orchestrated by Tim Cates

HFV

Gabriel's Song

Words and Music by
Jeff Bumgardner
and Cliff Duren
Arranged by Cliff Duren

Narration

What physical attributes cause a bird to soar on the wind?

What invisible force allows a fallen leaf to dance through the air before gently finding rest upon the ground? Can the very feet of man lift from the earth as he is carried across both short and long distances? By invoking the same principles found in other objects and beings that ride on the breeze?

In 1665, Isaac Newton formulated gravitational theory after seeing an apple fall from a tree. This caused him to wonder why the apple fell straight down instead of sideways or up. From that moment, man became consumed with the idea of breaking the force of gravity.

This became known as Flight.

With so much of the world having been discovered and inhabited, dreams of the impossible began to emerge. Conquering the skies and beyond became the focus of explorers and scientists alike, captivating the minds of the curious and becoming the headlines for the inquisitive. This of course resulted in many failed attempts, costing money, time, and in many instances, human lives.

Though no one today has ever known life without military jets and commercial airlines, in the perspective of time and relativity, flight has been successfully achieved for only a short period of time. It was nearly 240 years between the discovery of gravity and the Wright brothers' famous Kitty Hawk Flyer becoming the first powered flight man had ever known. Although it stayed in the air for just 12 seconds and 180 feet, it proved human flight was possible.

If we go back even further in time, long before those initial contraptions were invented and centuries before Newton saw that famous apple fall from its tree, we would bear witness to more than fowl, insects and objects in the skies. In fact, one of the earliest recorded flights happened in Israel when a message that would change the world was delivered to an unexpected young girl.

So go with us now on a journey to ancient times, when the skies only held clouds, stars, and wonder. And imagine, if you will, the fear and excitement that must have filled the minds of those who saw the skies come to life in ways never imagined.

With dramatic approach ♩ = 70

Solo

Gabriel Solo

f

Fear not, oh favored one of God!

N.C. Bm G N.C.

8 I've come to bring good news of hope; a ho - ly pro - mise from a - bove!

Bm A D F# G Asus A

3 4

8 You will con - ceive and bear a Son; the ho - ly Son of the Al - might - y Em -

Bm D G F# G G D F#

5 6 7 8

8 - man - u - el! Our God's with us! And you shall call Him Je - sus!

G D F# A F# G G2#4 A B A B D#

ff

9 10 11 12 13

8 He will be great, the Son of the Most High. And He shall reign on

G A G G

mf *mf*

14 15 16

Musical score for measures 17-19. The system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Measure 17 starts with a treble clef and a key signature of one sharp. The vocal line begins with a dotted quarter note on G4, followed by a quarter note on A4, and a half note on B4. The piano accompaniment features a steady eighth-note pattern in the right hand and a dotted quarter note in the left hand. Measure 18 continues the vocal line with a quarter note on C5, a quarter note on D5, and a quarter note on E5. The piano accompaniment changes to a more active eighth-note pattern. Measure 19 concludes the system with a quarter note on F#5, a quarter note on G5, and a quarter note on A5. The piano accompaniment features a final chord of G5 and A5.

8 Dav - - id's throne. He will be King, the King of Jac - ob's peo - ple.

17 18 19

f

A/G F G/F Gsus F Em7

Musical score for measures 20-24. The system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Measure 20 starts with a treble clef and a key signature of one sharp. The vocal line begins with a dotted quarter note on G4, followed by a quarter note on A4, and a half note on B4. The piano accompaniment features a steady eighth-note pattern in the right hand and a dotted quarter note in the left hand. Measure 21 continues the vocal line with a quarter note on C5, a quarter note on D5, and a quarter note on E5. The piano accompaniment changes to a more active eighth-note pattern. Measure 22 concludes the system with a quarter note on F#5, a quarter note on G5, and a quarter note on A5. The piano accompaniment features a final chord of G5 and A5. Measure 23 and 24 are empty staves.

8 And His king - dom will not end!

20 21 22 23 24

rit. *ff*

Dm7 Em7 F F#4/G F2 G/B A2

The Promise

Narration

The angel went on to tell Mary that her cousin, being old in age and barren, had miraculously conceived a son, for nothing is impossible with God. So Mary went quickly to a town in Judah and greeted Elizabeth. Upon her greeting, the baby in her womb leaped with joy. This baby would be called John, for he was Jehovah's gracious gift to Zachariah and Elizabeth in their old age. He was also Jehovah's gracious gift to the world, for he would go before Jesus to prepare the way. This all happened to fulfill the prophecies, given that a child would be born to a virgin, the Holy Son of God, and that he would be the Messiah, the Promised One.

Words and Music by
Michael W. Smith and Ryan Smith
Arranged by Eric Belvin

Rubato ♩ = 76
Ab bass

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of three systems of music. The first system (measures 1-4) starts with a piano introduction in Ab major, marked 'Rubato' and 'Ab bass'. The second system (measures 5-8) continues the piano accompaniment with chords Ab, Gm, Gm/D, Csus, C, Csus, and C. The third system (measures 9-12) features a melody line in the right hand and piano accompaniment in the left hand, with chords Gm, C, Gm, and Db. The score includes various musical notations such as dynamics (f), articulation (accents), and fingerings.

Slightly Faster ♩ = 80

Bb C

p

13 14 15 16

Bb C

mf

rall.....

17 18 19 20

Rubato ♩ = 76

Dno3 Dm

p

21 22 23 24

freely, recitativo

p 3 3

Fear not, O Is - ra - el, for there is peace still to come.

25 26 27

A word to break the si - lence, a pro - mise yet to bloom

28 29 30

slight rit..... **Slightly Faster** ♩ = 80
mp

A pro - mise to re - deem us, one to free us, break the

31 32 33 34

si - lence end the vio - lence in our hearts...

35 36 37 38

Em - man - u - el is sure to find us soon, the might - y Root of Jes - se, Star of

39 40 41

Truth, and bring our sons to glo - ry, His the sto - ry, heal the bro - ken, and re -

F Gm11 F/A Bb F/A Gm

mf

42 43 44 **rall**.....45.....

- store thee to His name.

F Csus C

46 **a tempo** 47 48

The star will guide us to the hum - ble place where Christ the King re - veals His earth - ly

Dm C7/E

mf

49 50 51

Rubato ♩ = 76

face. And we will sing "Em - man - u - el, God is with us, God is for us, God is

F Gm11 F/A Bb F/A Gm

f

52 53 54 55

Rit......**Slightly Faster** ♩ = 80

Rit. Slightly Faster ♩ = 80

— in us." We — will — sing!

f
We're sing - ing Al - le - lu - ia.

F Csus C Bb9 F2 F

56 57 58 59 60

We're sing - ing Al - le - lu - ia. Em - man - - u - el, our God is with —

We're sing - ing Al - le - lu - ia. Em - man - - u - el, our God is with —

Bb9 Fsus F F E Dm Am C Bb C

61 62 63 64 65

us.

(descant)
f

Al - le - lu - ia Al - le -

us. We're sing - ing Al - le - lu - ia. We're sing - ing Al - le -

F Bb9 F2 F Bb9

66 67 68 69

Rit......

Em - manu - el, Em - man - u - el

- lu - ia. Em - man - u - el, Em - man - u - el with us.

- lu - ia. Em - man - u - el, our God is with us.

mf

Fsus F F E Dm Am C Bb C F

70 71 72 73 74

Rubato ♩ = 76

ff

We're sing - ing Al - le - lu - ia. We're sing - ing Al - le -

ff

We're sing - ing Al - le - lu - ia. We're sing - ing Al - le - lu - ia. Em -

Db9 Ab2 Ab Db9 Absus Ab $\frac{Ab}{G}$

75 76 77 78

- lu - ia. Em - man - u - el.

mf

- man - u - el, our God is with us.

Fm $\frac{Cm}{Eb}$ Db9 Eb Ab

79 80 81 82

ff

We're sing - ing Al - le - lu - ia

ff

Em - man - u - el

ff

We're sing - ing Al - le - lu - ia. We're sing - ing Al - le - lu - ia. Em -

Db9
Ab

Absus

Ab

Db9
Ab

Absus

Ab

Ab
G

83 84 85 86

rit.

mp **A tempo** ♩ = 73

our God is with__ us.

Em - man - u - el

- man - u - el, our God is with__ us.

mp

Fm

Cm
Eb

Db9

Eb

Ab

Db9

Ab2

Ab

p

87 88 89 90 91 92

p **Rit.**.....

Em - man - - u - el, our God is with ___

93 94 95 96 97

$\text{♩} = 58$ *pp*

us.

Abno3 Ab ped. Bb/Ab Abm13 Dno3/Ab

98 99 100 101 102

E13/Ab Ab

103 104 105 106 107 108

O Come, O Come Emmanuel

Traditional Christmas Carol
Arranged by Eric Belvin

♩ = 113

INTRO

The piano introduction consists of four systems of music, each with a treble and bass clef staff. The key signature is C minor (three flats) and the time signature is 12/8. The first system is marked with a box labeled 'INTRO'. The second system has a measure number '3' below the bass staff. The third system has measure numbers '5' and '6' below the bass staff. The fourth system has measure numbers '7' and '8' below the bass staff. Chord markings above the treble staff include Cm, Bb, and Fm7. A '2' is written above the second measure of the second system, and 'N.C.' is written above the eighth measure of the fourth system.

INTRO 2

Choir
mf

The choir part begins in measure 7 with the lyrics 'Oh,'. The piano accompaniment continues from measure 7. The piano part has a measure number '9' below the bass staff. Chord markings above the piano part include Cm, Bb7, and Fm7. A dynamic marking of *f* is placed below the piano part in measure 9.

Musical score for measures 11-13. The system includes a vocal line with lyrics "Oh." and "Oh," and a piano accompaniment. The piano part features chords Cm, Bb7, and Fm7. Measure numbers 11, 12, and 13 are indicated at the bottom.

Musical score for measures 14-16. The system includes a vocal line with lyrics "Oh." and a "Soloist" part. The piano accompaniment features chords Bb7 and Fm7. Measure numbers 14, 15, and 16 are indicated at the bottom. The soloist part has two options: 1. O and 2. O.

Musical score for measures 17-18, labeled "VERSE 1". The system includes a vocal line with lyrics "come, O come, Thou Day - - spring, ma - - nu and" and a piano accompaniment. The piano part features chords Cm, Bb, and Fm7. Measure numbers 17 and 18 are indicated at the bottom.

- el
cheer
Cm

and
our

19 20

Cm
Bb Cm

ran - - som cap - - tive is ad - - - - - ra - -
spir - - its by - - - - - Thine ad - - - - - vent

Eb

Bb Fm7

21 22

- el here. that
Dis - -

Cm

Cm
Bb Cm

23 24

mourns in the lone - - - - - ex - - - - -
- perse the gloom - - - - - ly clouds - - - - - ile
of

Fm7

Eb

25 26

here, night, un - - til death's the dark Son shad - - ows

Bb Cm

27 28

God ap - - pear.

Fm7 Bb Eb

29 30

mp CHORUS

Re - - joice! Re - joice! Em -

mp

Re - - joice! Re - joice! Em -

Ebsus2 Eb Bb Cm

mp

31 32 33

Two vocal staves in G minor (one sharp, two flats) and 4/4 time. The lyrics are: - ma - - nu - el shall come to thee, O Is - - - ra - . The melody features a mix of quarter and eighth notes with some rests.

Piano accompaniment for measures 34-37. Chords are indicated above the staff: Fm7, Bb, Cm, Eb, Fm7, Bb. The bass line consists of a steady eighth-note accompaniment.

Two vocal staves in G minor. The lyrics are: - el. The staves show rests for the vocalists, indicating a pause in the vocal line.

Piano accompaniment for measures 38-39. Chords are indicated above the staff: Cm, N.C. (No Chords). The bass line features a rhythmic pattern of eighth notes with accents (>).

TURN

mf

Oh,

Cm Bb7 Fm7

40 41

Oh... Oh,

Cm Bb7 Fm7

Play L.H. cues 2,4X

42 43 44

Oh...

Bb7 Fm7

45 46 47

VERSE 2

come, Thou Day - - spring, come and

Cm Bb Fm7

48 49

cheer our

Cm Cm Bb Cm

50 51

spir - - its by Thine ad - - - vent

Eb Bb Fm7

52 53

here. Dis - -

Cm Cm Bb Cm

54 55

Musical score for measures 56-57. The vocal line (treble clef) has lyrics: "- perse the gloom - y clouds of". The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. Chords Fm7 and Eb are indicated above the piano staff. Measure numbers 56 and 57 are at the bottom left and right respectively.

Musical score for measures 58-59. The vocal line (treble clef) has lyrics: "night, and death's dark shad - ows". The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. Chords Bb and Cm are indicated above the piano staff. Measure numbers 58 and 59 are at the bottom left and right respectively.

Musical score for measures 60-61. The vocal line (treble clef) has lyrics: "turn to light". The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. Chords Fm7, Bb, and Eb are indicated above the piano staff. A dynamic marking of *8^{va}* is present in measure 60. Measure numbers 60 and 61 are at the bottom left and right respectively.

CHORUS

mp

Musical staff with lyrics: Re - - - joice! Re - - -

f

Musical staff with lyrics: Re - - - joice! Re - - -

Piano accompaniment with measure numbers 62 and 63. Chord Bb is indicated above the staff.

Musical staff with lyrics: - joice! Em - - ma - - - - nu - -

Musical staff with lyrics: - joice! Em - - ma - - - - nu - -

Piano accompaniment with measure numbers 64 and 65. Chords Cm, Fm7, and Bb are indicated above the staff.

- el shall come to thee, O

- el shall come to thee, O

Cm 2x0 Bb/D Eb

2X - play L.H. cues

66 67

Is - - - ra - - - el.

Is - - - ra - - - el.

Fm7 Bb Cm

68 69

Rel - - - joice! Re - - -

Rel - - - joice! Re - - -

70 71 Bb

- joice! Em - ma - - - nu - el shall

- joice! Em - ma - - - nu - el shall

72 73 74 Cm Fm7 Bb Cm Bb/D

come to thee, O Is - - - ra - el.

come to thee, O Is - - - ra - el.

E \flat Fm7 B \flat Cm N.C.

75 76 77 78

TURN

Oh,
ff

Cm B \flat 7 Fm7

79 80

Oh.

Oh,
ff

Cm B \flat 7 Fm7

81 82 83

mp

VERSE 3

3.0 come, Thou Key of

Oh. 3.0 come, Thou Key of

Oh. 3.0 come, Thou Key of

Bb7

Fm7

Cm

p sub.

84

85

86

87

Da - - - vid, come and o - pen wide our

Da - - - vid, come and o - pen wide our

Da - - - vid, come and o - pen wide our

Eb

88

89

90

91

heav - - 'nly home. Make safe the way that

heav - - 'nly home. Make safe the way that

Two vocal staves in G minor (two flats) showing the melody for measures 92-95. The lyrics are: "heav - - 'nly home. Make safe the way that".

Bb Fm7 Cm Fm

92 93 94 95

Piano accompaniment for measures 92-95. Chords: Bb, Fm7, Cm, Fm.

leads on high, and close the path to mis - - er -

leads on high, and close the path to mis - - er -

Two vocal staves in G minor (two flats) showing the melody for measures 96-99. The lyrics are: "leads on high, and close the path to mis - - er -".

Eb Bb4 Cm Fm7 Bb

96 97 98 99

Piano accompaniment for measures 96-99. Chords: Eb, Bb4, Cm, Fm7, Bb.

CHORUS *mf*

- y. *BGV's - 2X only* Re - joice! Re - joice!

mf

Re - joice! Re - joice! Em -

(strings)

E_b B_b C_m

100 101 102 103

Em - - ma - nu - el shall come to thee, O

- ma - - - nu - - el shall come to thee, O

F_m B_b C_m B_b/_D E_b

104 105 106

1. | 2. **Rit.**.....

Is - - - ra - el. Is - - - ra - el.

Is - - - ra - el. Re - Is - - - ra - el.

Fm Bb Cm Fm Bb Cm

107 108 109 110

PREVIEW ONLY

Breath of Heaven

Words and Music by
Amy Grant, Chris Eaton,
Jeff Bumgardner and Halle Harper

♩ = 113

Solo

VERSE

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a whole rest for four measures, followed by the lyrics "I have trav - eled ma - ny". The piano accompaniment consists of sustained chords in the right hand and a bass line in the left hand. The first four measures are marked "N.C." and "Sparse piano fills throughout" with a piano (*p*) dynamic. The fifth measure is marked with the chord "Cm".

The second system continues the vocal and piano parts. The vocal line has the lyrics "moon - less nights Cold and wea - ry with a babe in - side and I". The piano accompaniment continues with sustained chords and a bass line. Measure numbers 7 through 12 are indicated below the piano part.

The third system concludes the vocal and piano parts. The vocal line has the lyrics "won - der what I've done Ho - ly Fa - ther You have". The piano accompaniment continues with sustained chords and a bass line. Measure numbers 13 through 18 are indicated below the piano part. Chord changes are marked above the piano part: Fm (measures 13-14), Cm (measures 14-15), Ab (measures 15-16), Fm (measures 17-18), and Cm (measures 18-19). Dynamics include *mf* and *p*.

Musical score for measures 19-24. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The key signature has two flats (Bb and Eb). The lyrics are: "come and cho - sen me now to car - ry Your Son". The piano accompaniment features chords: Ab, Bb, Ab, Bb, Am7b5, and Ab. The dynamics are marked *mp*. Measure numbers 19, 20, 21, 22, 23, and 24 are indicated at the bottom.

VERSE

Musical score for measures 25-30. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The key signature has two flats. The lyrics are: "I am wait - ing in a si - lent prayer I am". The piano accompaniment features a Cm chord. The dynamics are marked *mf* and *mp*. Measure numbers 25, 26, 27, 28, 29, and 30 are indicated at the bottom.

Musical score for measures 31-36. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The key signature has two flats. The lyrics are: "frigh - tend by the load I bear in a world as cold as". The piano accompaniment features chords: Fm and Cm. Measure numbers 31, 32, 33, 34, 35, and 36 are indicated at the bottom.

Musical score for measures 37-42. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The key signature has two flats. The lyrics are: "stone Must I walk this path a - - lone? Be with me". The piano accompaniment features chords: Ab, Fm, Cm, Ab, and Bb. Measure numbers 37, 38, 39, 40, 41, and 42 are indicated at the bottom.

CHORUS

— now — Be — with me now Breath of Heav — en

Ab Bb Am7b5 Ab Eb

43 44 45 46 47 48

hold me to - geth - er be for - ev - er near me, Breath of —

Fm Eb G Bb Cm Bb D Ab C

49 50 51 52 53

Heav - en Breath of Heav - en light - en my

Ebsus Eb Fm

54 55 56 57 58

dark - - ness pour o - ver me Your ho - li - ness for You are

Eb G Bb Cm Bb D Ab C

59 60 61 62

ho - - ly Breath of Heav - en

E \flat G Ab 2 B \flat 9sus E \flat

63 64 65

VERSE

Do You won - der as You watch my face if a

Cm

mf

66 67 68 69 70

wis - er one should have had my place? But I of - fer

Fm

71 72 73 74 75

all I am for the mer - cy of Your plan

Cm Ab Fm Cm Ab

76 77 78 79 80 81

Help me be strong Help me be Help me

Bb Ab Bb Am7b5 Ab Eb

82 83 84 85 86 87

CHORUS

Breath of Heaven hold me to - geth - er

Eb Fm Eb G

88 89 90 91 92

be for - ev - er near me, Breath of Heaven

Bb G/B Cm Bb/D Ab/C Eb/G Eb

93 94 95 96 97

Breath of Heaven light - en my dark - ness pour o - ver me Your

Fm Eb/G Bb G/B

98 99 100 101 102

CHORUS

ho - li - ness for You are ho - ly Breath of Heav - en

Cm Bb Ab Eb Eb

103 104 105 106

hold me to - geth - er be for - ev - er near me, Breath of

Fm Eb G Bb G B Cm Bb D Ab C

107 108 109 110 111

Heav - en Breath of Heav - en light - en my

Eb G Eb Fm

112 113 114 115 116

dark - - ness pour o - ver me Your ho - li - ness for You are

Eb G Bb G B Cm Bb D Ab C

117 118 119 120

rit.....

ho - - ly For You are ho - - ly

E_b/*G* *Fm7* *E_b*/*G*

121 122 123

♩ = 90
INTERLUDE

Breath of Heav - en

A_b2 *B_b7sus* *E_b* *Fm7* *A_b* *B_b* *E_b*

mp *f*

124 125 126 127 128 129

VERSE

Your pre - sence has changed the at -

Fm7 *A_b* *B_b* *E_b* *Fm7*

mf

130 131 132 133 134

- mos - phere I know You are near Your pres - ence has changed the at -

A_b *B_b* *E_b* *Fm7*

135 136 137 138

- mos - phere I know that Your Ho - li - ness is here

Ab Bb Ab Cm Bb

139 140 141 142

Ho - li - ness is here Breathe Your breath in me Oh Breath of

Ab C Eb Ab Eb/G Ab Cm Bb

143 144 145 146

VERSE

Heav - en Ho - li - ness is here Ho - li - ness is here

Ab Cm Bb Ab Cm Bb Ab/C Eb

mp

147 148 149 150 151

Breathe Your breath in me Oh Breath of Heav - en Breath of

Ab Ab Cm Bb Ab Bb

152 153 154 155 156

CHORUS

Heav - en _____ Breath of Heav - en hold me to - geth - er

Ab Bb Eb Fm Eb
G

157 158 159 160 161 162

be for - ev - er near me, Breath of _____ Heav - en Breath of Heav - en

Bb G Bb Cm Bb D Ab C Eb sus Eb Eb

163 164 165 166 167 168 169

light - en my dark - ness pour o - ver me Your ho - li - ness

Fm Eb G Bb G Bb Cm

170 171 172 173

for You are ho - ly _____ Breath of Heav - en

Bb D Ab C Eb G Ab2 Bb7sus Eb

174 175 176 177 178

Feels Like Joy with Up, Up & Away

Words and Music by
Micah Tyler, Jeff Pardo, Jake Henry
Arranged by Tim Cates

Narration

With that cry, the world was forever changed. Hope was born, peace had arrived, everything was different. And generation after generation would now have access to the Father through His Son.

While an angel hovering high above the earth is not something anyone would get used to seeing, mankind would soon normalize the act of flight. And as the centuries would unfold, the significance of that first Christmas would be infused with stories and traditions, songs would be written, and characters would come to life.

While Christmas would eventually be recognized as a holiday all around the world, it would become commercialized and take on a very different form than that first Christmas night. But no matter what the world looks like at Christmas, what still remains in every form is the peace, hope, and joy that first arrived with the birth of God's Son.

The love He showed is at the heart of Christmas.

As families travel from around the world, just to be together on this day, many take to the skies to reach their destinations. Wars cease, peace reigns, fighter jets give way to commercial airlines, and the gift of hope brings the world together.

Shuffle ♩ = 175

The musical score is written in 4/4 time with a shuffle feel. The key signature has two flats (Bb and Eb). The piano accompaniment consists of two staves: a right-hand staff with chords and a left-hand staff with a bass line. The vocal melody is on a single staff. The score is divided into two systems. The first system (measures 1-4) has a tempo of 175 bpm and a dynamic of *mf*. The second system (measures 5-10) has a dynamic of *mp*. Chord changes are indicated above the piano staves: Eb for measures 1-2, Cm for measures 3-4, Eb for measures 5-6, Cm for measures 7-8, and Eb for measures 9-10. The vocal melody lyrics are: "Eve - ry - bod - y's wait - ed the whole year long Count - ing down those days".

— un - til Christ - mas comes A chill is on the breeze And the

Cm Fm

mf

11 12 13 14

fam - 'ly's all in town The lights are on the tree And it

Bb Fm

15 16 17 18

won't be too long now Feels like joy to the world Feels like

f

Feels like joy to the world Feels like

19 20 21 22

snow in the air _____ Feels like cho - irs sing - ing, church bells ring - ing

snow in the air _____ Sing - ing Ring - ing

Cm Ab

23 24 25 26

Hope is eve - ry - where _____ Je - sus Christ has come _____ And one

Hope is eve - ry - where _____ Je - sus Christ has come _____ And one

Bb Eb

27 28 29 30

thing is clear___ Be - tween the ti - ny lit - tle ba - by And all___

thing is clear___

Cm Ab

31 32 33

___ my friends and fam - 'ly It's the best time of the year___ Feels like joy!

Feels like joy!

Bb Eb2

mf

34 35 36 37

Feels like joy___

Cm

38 39 40

mf

Love is shin - ing, mak - ing eve - ry - thing seem bright

41 42 43 44

Hap - pi - ness bring - ing car - ol - ers sing - ing *mf* So, Si - - lent Night

45 46 47 48

let's make a mem - o - ry We'll cher - ish through the years It's the Ah

49 50 51 52

most won - der - ful time___ And that time is fin - 'ly here___ Feels like

f

Feels like

Fm Bb

53 54 55 56

joy to the world___ Feels like snow in the air___ Feels like

joy to the world___ Feels like snow in the air___

Eb Cm

f

57 58 59 60

Detailed description: This page of a musical score for piano and voice. It features a vocal line with lyrics and two piano accompaniment systems. The first system covers measures 53-56, with lyrics 'most wonderful time... And that time is finally here... Feels like'. The second system covers measures 57-60, with lyrics 'joy to the world... Feels like snow in the air... Feels like'. The piano accompaniment includes chords (Fm, Bb, Eb, Cm) and melodic lines in both hands. A large 'PREVIEW' watermark is overlaid on the page.

cho - irs sing - ing, church bells ring - ing Hope is eve - ry - where__ Je - sus

Sing - ing Ring - ing Hope is eve - ry - where__ Je - sus

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with chords and a bass line.

61 62 63 64

Ab Bb

This system shows the piano accompaniment for measures 61 through 64. It features a grand staff with treble and bass clefs. Chord changes are indicated by 'Ab' above measure 61 and 'Bb' above measure 63.

Christ has come__ And one thing is clear__ Be - tween the

Christ has come__ And one thing is clear__

This system contains the second two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with chords and a bass line.

65 66 67 68

Eb Cm

This system shows the piano accompaniment for measures 65 through 68. It features a grand staff with treble and bass clefs. Chord changes are indicated by 'Eb' above measure 65 and 'Cm' above measure 67.

ti - ny lit - tle ba - by And all ___ my friends and fam - 'ly It's the best time of the year ___ Feels like

Ah ___ best time of the year ___ Feels like

Ab Bb

69 70 71 72

Straight 8ths ♩ = 175

joy!

joy!

Eb Db2 Cb^{6/9} Eb2 Db2 Cb^{6/9}

73 74 75 76

Would you like___ to fly___ in my beau - ti - ful___ bal - loon?

mf
Eb2 Db2
77 78 79

Sail a - cross___ the sky___ in my

B
80 81 82

f
beau - ti - ful___ my beau - ti - ful___ bal - loon bal -

A B2 A2 G6/9
83 84 85 86

Shuffle

The musical score is arranged in three systems. The first system (measures 87-90) features a vocal line and piano accompaniment. The vocal line includes the lyrics "Feels like joy to the world" and "loon!". The piano accompaniment includes a forte (*f*) dynamic marking. The second system (measures 91-94) continues the vocal line with lyrics "Feels like snow in the air" and "Feels like cho - irs sing - ing, Sing - ing". The piano accompaniment includes a D#m chord marking and a B chord marking. The score is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#).

ff

church bells ring - ing Hope is eve - ry - where___ Je - sus

ff

Ring - ing Hope is eve - ry - where___ Je - sus

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in treble clef. Both staves are in the key of D major (indicated by two sharps). The music features a melody with eighth and quarter notes, and chords. A dynamic marking of *ff* (fortissimo) is present at the beginning and end of the system.

C# C#sus C# 3 3 3 3

mf

95 96 97

Detailed description: This system contains the piano accompaniment for measures 95-97. It is written in a grand staff (treble and bass clefs). Measure 95 has a chord marked C#. Measure 96 has a chord marked C#sus. Measure 97 features a triplet of eighth notes in the right hand, with a dynamic marking of *mf* (mezzo-forte). Measure numbers 95, 96, and 97 are indicated at the bottom.

Christ has come___ And one thing is clear___ Be - tween the

Christ has come___ And one thing is clear___

Detailed description: This system contains the vocal line and piano accompaniment for measures 98-101. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. The key signature changes to D minor (indicated by one sharp). The music features a melody with quarter and eighth notes, and chords. A dynamic marking of *ff* is present at the beginning of the system.

G Em

ff

98 99 100 101

Detailed description: This system contains the piano accompaniment for measures 98-101. It is written in a grand staff. Measure 98 has a chord marked G. Measure 99 has a chord marked Em. The music features chords and moving lines in both hands. A dynamic marking of *ff* is present at the beginning. Measure numbers 98, 99, 100, and 101 are indicated at the bottom.

ti - ny lit - tle ba - by And all _____ my friends and fam - 'ly It's the best time of the year

Ah _____ best time of the year

C D

102 103 104

straight 8ths

W.L. ad lib to end

Feels like joy!

Feels like joy! up and a - way in my beau - ti - ful bal - loon

G F

105 106 107 108

The musical score is presented in three systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Feels like joy", "Up, up and a way in my beautiful balloon", "Feels like Joy", and "Up, up and a way Up, up and a way". The piano accompaniment features chords G and F, with measure numbers 109, 110, 111, 112, 113, 114, 115, 116, and 117. A large "PREVIEW" watermark is overlaid diagonally across the page.

The musical score consists of three systems. The first system is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "Feels like joy!". The second system includes a vocal line and a piano accompaniment line. The vocal line has the lyrics "Up, up and a way Feels like joy!". The piano accompaniment is in bass clef and features a steady eighth-note bass line and chords. The third system is a piano accompaniment line in grand staff (treble and bass clefs) with chord markings "G", "F", and "G" above the treble staff. Measure numbers 117, 118, 119, and 120 are indicated at the bottom of the piano part.

PREVIEW ONLY

Christmas This Year

Words and Music by
Toby McKeehan (TobyMac), Cary
Barlowe, and Jesse Frasure
Arranged by Cliff Duren

Narration

Based on my findings, those who know Jesus know the joy of Christmas all year long. In the Bible (John 15:11), Jesus says "These things I have spoken to you, that my joy may be in you and that your joy may be full."

Jesus himself is saying that he has come so that humans might know true joy, and walk in that joy with Him.

Happiness can change to sadness; satisfaction comes and goes, but joy is not dictated by circumstances.

It's a constant state of knowing you are not alone - and that God, Emmanuel, is with mankind.

That's what Christmas is.

It's more than a story.

It's the truth of God come to man like a father to the fatherless. He comes and invites people to be his sons and daughters that you may know Him, and the joy of knowing Christ can change the entire meaning of Christmas this year for you.

♩ = 95
*Bells cues

The musical score is written in 4/4 time with a tempo of 95. The key signature has two flats (Bb and Eb). The piano accompaniment consists of a right-hand melody and a left-hand bass line. The right-hand melody starts with a quarter note Bb, followed by eighth notes Gb, F, and E. The left-hand bass line features chords of Bb, Eb, and Bb. A student tenor solo is indicated by the text 'Student Tenor Solo' and 'mf' above the staff. The solo begins with a whole rest for 8 measures, followed by a quarter note Gb and a quarter note F. The piano accompaniment continues with chords of Cm, Eb, and Bb. The score is numbered 1 through 8.

8
fall rides off in the sun - set, I sweep the snow from my door - step. I

**play more simply with band
(acous. will strum this same written pattern)*

Bb

9 10

8
just can't help but stop and grin... It's like I'm ten years old a - gain...

Eb

11 12

8
Cm And ev - 'ry - where I go... I can feel it. Eb Some say it moves like a spir - it.

13 14

8
Bb It falls on us once a year, like it came on a mid - night... clear.

15 16

It's all love, this sea - son is a gift when Love came down to let us live.

Student Choir
mf

This sea - son is a gift. When Love came down to let us live.

17 18

Let's op - en up and let our hearts em - brace this mo - ment for Christ - mas this year. We're gon - na

**Note that no vocal part has the melody throughout any chorus.
Altos sing a lot of melody, but have occasional harmonies as well.*

For Christ - mas this year. We're gon - na

19 20 21

play as written

make a sound, gon - na make it loud__ for Christ - mas__ this year. We're gon - na

22 Eb 23

make some noise, let the world re - joice - for Christ - mas this year, for Christ - mas, for Christ - mas this

24 Cm Eb 25 26

mf

year._____ The laugh - ter starts be - fore the sun - rise. I

year._____

Musical notation for vocal and piano parts, measures 27-29. The vocal line is in treble clef with a key signature of two flats. The piano accompaniment is in bass clef. Measure 27 starts with a whole note chord in the piano. Measure 28 continues with a similar accompaniment. Measure 29 ends with a whole note chord marked with a 'V'.

Bb Bb

Piano accompaniment for measures 27-29. The piano part is in bass clef. Measure 27 starts with a whole note chord in Bb. Measure 28 continues with a similar accompaniment. Measure 29 ends with a whole note chord marked with a 'V'.

27

28

29

sneak down - stairs to spark - I - in'___ lights. And, oh, what joy it brings to me;___ the

Bb Eb

mf *play more simply with band
(acous. will strum this same written pattern)

Musical notation for vocal and piano parts, measures 30-31. The vocal line is in treble clef. The piano accompaniment is in bass clef. Measure 30 starts with a whole note chord in Bb. Measure 31 continues with a similar accompaniment. Measure 31 ends with a whole note chord in Eb.

30

31

fam - 'ly a - round our Christ - mas tree. And I thank the Lord___ for His fav - or

Student Choir Girls

mf

Musical notation for vocal and piano parts, measures 31-32. The vocal line is in treble clef. The piano accompaniment is in bass clef. Measure 31 continues with a similar accompaniment. Measure 32 starts with a whole note chord in Eb.

And I thank the Lord___ for His fav - or

Musical notation for piano part, measures 31-32. The piano part is in bass clef. Measure 31 continues with a similar accompaniment. Measure 32 starts with a whole note chord in Eb.

Cm

Piano accompaniment for measures 32-33. The piano part is in bass clef. Measure 32 starts with a whole note chord in Cm. Measure 33 continues with a similar accompaniment. Measure 33 ends with a whole note chord in Cm.

32

33

as we sing the songs of the Sav - ior. Our Sav - ior! It's all love, this sea - son is a gift

Student Choir
f *mf*

as we sing the songs of the Sav - ior. Our Sav - ior! This sea - son is a gift.

E \flat B \flat Gm7 E \flat 2

34 35 V 36

when Love came down to let us live. Let's o - pen up and let our

When Love came down to let us live.

B \flat F Gm7 E \flat 2

37 38

f

hearts embrace this moment_ for Christ - mas_ this year. We're gon - na

Hearts embrace this moment_ for Christ - mas_ this year. We're gon - na

f

Bb N.C. Bb play as written

39 40

make a sound, gon - na make it loud_ for Christ - mas_ this year. We're gon - na

make a sound, gon - na make it loud_ for Christ - mas_ this year. We're gon - na

Eb

41 42

make some noise, let the world re - joi - ce - for Christ - mas this year, for Christ - mas, for Christ - mas this

make some noise, let the world re - joi - ce - for Christ - mas this year, for Christ - mas, for Christ - mas this

43 44 45

Cm Eb

year. Ho - - ly, ho - - ly,

year.

mf

46 47 48

Bb F A Gm Gm F

mf

ho - - - - ly; God is com - - - - ing

Dm Dm C Gm Gm F

49 50

8 near. Un - - - to us, a

Dm Dm C Gm Gm F

51 52

8 Sav - - - ior's born on a mid - - night

Dm Dm C Cm F

53 54

8 clear. Ho - - - ly, ho - - - ly,
Student Choir

f Ho - - - ly, ho - - - ly,

Bb Gm Gm F

f

55 56

ho - - - - ly; God is com - - - - ing

ho - - - - ly; God is com - - - - ing

Dm Dm/C Gm Gm/F

57 58

8 near. Un - - - - to us, a

near. Un - - - - to us, a

Dm Dm/C Gm Gm/F

59 60

ff

Sav - - ior's born on a mid - night clear. Oh, _____ for

ff

Sav - - ior's born on a mid - night clear. for

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major (one flat) with lyrics: "Sav - - ior's born on a mid - night clear. Oh, _____ for". The bottom staff is a piano accompaniment with lyrics: "Sav - - ior's born on a mid - night clear. for". The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A dynamic marking of *ff* (fortissimo) is placed above the first staff.

Dm Dm C 1 meas. drum fill

61 62 63 64

Detailed description: This system shows the piano accompaniment for measures 61 through 64. The right hand has a rhythmic pattern of eighth notes, and the left hand has a bass line. Chord markings "Dm", "Dm", and "C" are placed above the right hand staff. A note "1 meas. drum fill" is written above the right hand staff in measure 64. Measure numbers 61, 62, 63, and 64 are printed below the staff.

CHORUS

Christ - mas_ this year. We're gon - na make a sound, gon - na make it loud_ for

Christ - mas_ this year. We're gon - na make a sound, gon - na make it loud_ for

Detailed description: This system contains the chorus of the song. The top staff is a vocal line with lyrics: "Christ - mas_ this year. We're gon - na make a sound, gon - na make it loud_ for". The bottom staff is a piano accompaniment with lyrics: "Christ - mas_ this year. We're gon - na make a sound, gon - na make it loud_ for". The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The word "CHORUS" is written above the first staff.

Bb *ff*

65 66

Detailed description: This system shows the piano accompaniment for measures 65 through 66. The right hand has a rhythmic pattern of eighth notes, and the left hand has a bass line. A dynamic marking of *ff* (fortissimo) is placed above the first staff. A chord marking "Bb" is placed above the right hand staff. Measure numbers 65 and 66 are printed below the staff.

Christ - mas__ this year. We're gon - na make some noise, let the world re joice - for

Christ - mas__ this year. We're gon - na make some noise, let the world re joice - for

67 68

Christ - mas this year, for Christ - mas, for Christ - mas, for Christ - mas this year. We're gon - na

Christ - mas this year, for Christ - mas, for Christ - mas, for Christ - mas this year. We're gon - na

69 70 71

make a sound, gon - na make it loud__ for Christ - mas__ this year. We're gon - na

make a sound, gon - na make it loud__ for Christ - mas__ this year. We're gon - na

72 Eb 73

make some noise, let the world re joice - for Christ - mas this year, for Christ - mas, for Christ - mas

make some noise, let the world re joice - for Christ - mas this year, for Christ - mas, for Christ - mas this

74 Cm Eb 75 76

Ho - - ly, ho - - ly, ho - - ly; God is com - - ing
mf

year, _____ this year. _____

Bb Eb

mf *play more simply with band
(acous. will strum this same written pattern)

77 78 79

near. Un - to us, a Sav - ior's born on a mid - night clear.

Un - to us, a Sav - ior's born on a mid - night clear.

Cm Eb out suddenly

80 81 82 83 84

Who Am I

Narration

All over the planet, there are people searching for love and belonging.

God, in His infinite wisdom, looked down from the heavens, through the galaxies and stars, past the clouds, and saw your pain, your need, your desperation.

And He sent His Savior.

He chose His only Son, Jesus, to come as a helpless baby, to breathe your air and walk in your dirt.

That's why He is called Immanuel.
It means "God is with us."

God, in Jesus – both human and divine – took on your flesh and felt your grief. Yet, He was without sin – the only one worthy to take the world's punishment upon Himself and grant salvation through Him.

It seems poetic that, in turn, mankind would reach up and out to explore more of His great creation. At one time, conquering the skies was enough. But that soon turned to a desire to reach beyond the skies and touch the heavens.

And as you begin to understand the vastness of the universe, perhaps you can catch a glimpse of how infinite the Maker of that universe must be.

And, in light of His greatness, your eyes may be opened to how small the rest of us truly are.

Words and Music by
Jeff Bumgardner
Arranged by Eric Belvin

The musical score is for piano accompaniment in 4/4 time, with a tempo of 140 beats per minute. It consists of two systems of music. The first system (measures 1-8) features a melody in the right hand and a bass line in the left hand. The right hand uses a series of chords: Dm (measures 1-2), Gm7 (measures 3-4), C7 (measures 5-6), and F (measures 7-8). The left hand plays a simple bass line with notes corresponding to the chord changes. The second system (measures 9-13) continues the melody and bass line. The right hand uses chords: Dm (measures 9-10), Bb (measures 11-12), and Dm (measures 13). The left hand continues the bass line. The score includes dynamic markings: *mp* (mezzo-piano) for the first system and *mf* (mezzo-forte) for the second system.

Male Solo

mf

Mak - er of the u - ni - verse, how

Bb Dm

glo - ri - ous Your fin - ger - prints are stretched a - cross the

F C

sky You il - lu - mi - nate the dark - est at - mos - phere

Bb Dm F

Sim - ply a re - flec - tion of Your light

C Bb

8 Ga - lax - ies ex - pand, o - bey - ing Your com - mand And that

Gm F

33 34 35 36

8 _ leads me to ques - tion, "Who am I?" That You would choose to give

37 38

Choir
mf

Ah,

Bb C Dm

39 40 41

8 _ a - way the earth, the sky, the stars in space to come to me, to run

C Bb

42 43 44 45 46

8 — to me — Who am I — that you — would send — Your on - ly Son — to Beth-

Ah,

C Dm C

47 48 49 50 51

8 - le - hem — through a low - ly vir - gin girl, — and trade a - way — the world

Oh,

Bb Bb/D

52 53 54 55

for who am I?

An - gels bow their knee be - fore Your ho - ly throne and

heav - en breathes the prais - es of Your name

Chords: C, Dm, Bb, Dm, F

Measures: 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68

Detailed description: This page of a musical score is for the song 'Who Am I' from 'THE STORY: Flight'. It features a vocal line and piano accompaniment. The key signature has one flat (Bb), and the time signature is 8/8. The score is divided into three systems. The first system (measures 56-60) includes the vocal line with the lyrics 'for who am I?' and piano accompaniment with chords C, Dm, and Bb. The second system (measures 61-64) includes the vocal line with the lyrics 'An - gels bow their knee be - fore Your ho - ly throne and' and piano accompaniment with chords Dm and F. The third system (measures 65-68) includes the vocal line with the lyrics 'heav - en breathes the prais - es of Your name' and piano accompaniment with chords C and Bb. A large 'PREVIEW' watermark is overlaid diagonally across the page.

8 All cre - a - tion lifts their song to You a - lone My sim -

Dm F

69 70 71 72

8 - ple mind can't help but be a - mazed That

f *f*

That

C Bb

73 74 75 76

8 You would choose to give a - way the earth, the sky, the stars in space to

You would choose to give a - way the earth, the sky, the stars in space to

Dm C

77 78 79 80

8 come to me, _____ to run _____ to me _____ Who am I _____ that You_

come to me, _____ to run to me _____ Who am I _____ that You_

Bb C Dm

81 82 83 84 85

8 _____ would send _____ Your on - ly Son _____ to Beth - le - hem _____ through a low - ly vir - gin girl,

_____ would send _____ Your on - ly Son _____ to Beth - le - hem _____ through a low - ly vir - gin girl,

C Bb

86 87 88 89

8 and trade a - way_ the world_ for who am I?_

and trade a - way_ the world_ who am I?_

90 91 92 93 94

Bb D C Dm

8 If I could go_ be - yond_ the stars_ to see_ the face of

95 96 97 98 99

Bb F

8 who You are_ May - be then_ I'd un - der - stand Your_ ways

100 101 102 103 104

C Bb

8 but You chose to lay Your head with - in a king - sized man - ger bed so

Ah,

Bb F

105 106 107 108

8 I could sim - ply un - der - stand Your grace

C Bb Bb

109 110 111 112 113

8 Oh who_ am I? Who am I?

Dm Bb Gm

114 115 116 117 118 119

8 — yeah — That You would choose to give — a - way — the earth,

That You would choose to give — a - way — the earth,

C Dm

120 121 122 123 124

8 — the sky, — the stars — in space to come to me, — to run — to me —

— the sky, — the stars — in space to come to me, — to run to me —

C Bb C

125 126 127 128 129

8 — And who am I — that You — would send — Your on - ly Son — to Beth -

Who am I — that You — would send — Your on - ly Son — to Beth -

A G F Dm C

130 131 132 133

8 - le - hem — through a low - ly vir - gin girl, — and trade a - way — the world

- le - hem — through a low - ly vir - gin girl, — and trade a - way — the world

Bb Bb/D

134 135 136 137

solo ad lib to end

The musical score consists of four systems. The first system includes a vocal line with lyrics "for who am I?" and a piano accompaniment. The second system continues the vocal line with lyrics "who am I?" and piano accompaniment. The third system shows piano accompaniment with chord diagrams for C, Dm, Bb, and Gm, and measure numbers 138 through 143. The fourth system shows piano accompaniment with chord diagrams for Bb, Bb, C, and Dm, and measure numbers 144 through 147. A large "PREVIEW ONLY" watermark is overlaid diagonally across the page.

O Holy Night

Words and Music by
Placide Cappeau and Adolphe Adam
Arranged by Eric Belvin

Narration

My sources tell me that the design of a wing functions to counteract the weight force produced by the aircraft in response to its mass. During a level flight, the wing issues an upward lifting force equal to the weight of the aircraft plus the trim force generated at the horizontal tail to keep the aircraft balanced. The downward trim force comes about because of the need to balance, generated by the lift vector acting away from the center of gravity.

In the conceptual design phase, it is common to account for the additional force generated at the tail by multiplying the aircraft weight by a factor of 1.05. This accounts for the trim force. Alternatively, one can estimate the required force based on the design weight of the aircraft and the approximate arm between the location of the center of gravity and the location of the tail.

This is simply in the case of a straight level flight. If the pilot banks the aircraft at a 60-degree angle during a sharp turn, he needs to produce twice the lifting force to counteract the weight due to the angle of the lift vector relative to the weight, which always acts downward.

In this instance, the wing is producing a lift force equal to twice the weight of the aircraft, and the aircraft is said to be pulling two g's or operating at a load factor of two.

This is man's design for flight. God's design is much different.
God can simply speak, and things come into existence.

INTRO ♩ = 90

pp Atonal atmospherics

VERSE
Women only, ethereal tone
mp

2 3 4 O Ho - ly Night! The 5 stars are bright - ly

6 shin - ing. 7 8 9 It is the night of our dear Sav - ior's

10 11 birth. 12 13 14 Long lay the world in sin and er - ror

15 16 pin - ing 17 18 'Til He ap - peared and the soul felt its

19

"He has no need to take wind and gravitational pull into consideration; He speaks to the wind and the Earth, and all it's forces obey His commands."

"His perfect design gives flight to the birds of the sky and causes the wind to move and sway in ways unseen by the eyes of Man."

"The clouds float upon His breath, for He breathed life into the world. And they scatter at His feet like the dust on a barren field."

THE STORY: Flight
O Holy Night - p. 2 of 5

"His creation and His creatures
serve at His petition; and they
break all laws of gravity and physics."

20 worth. 21 22 23 24
A thrill of hope, the weary world rejoices.

"They carry out His news,
His will, and His promises."

"And, at His command, all
creation bows in the presence
of Almighty God."

25 26 27 28
For yonder breaks a new and glorious morn.

♩ = 110
CHORUS

CHOIR

f

29 30 31
Fall on your knees; O hear the angel

29 30 31
Gm Dm Cm

32 33
voices! O night di-

32 33
Gm F/A Bb Fsus F/Eb

-vine O night when Christ was

Bb D Eb Bb F F

34 35

born. O night O Ho - - - ly

Bb Cm7 Bb D Bb F F7 Eb Bb D Bb Cm Eb

36 37 38

night when Christ was born.

Bb F Bb F Bb

39 40

CHORUS

ff

Fall on your knees; O hear the an - gel

ff

G#m D#m F#m Fm7b5 D#m C#m C#C#sus C#m A#m7b5

41 42 43

voi - ces! O night di - vine O

G#m A#dim7 G#m B F# B F# B F# E G# E

44 45 46

night when Christ was born. O

B F# B F# D F# B D B G# G D F#

47 48 49

night O Ho - - - - - ly

F# F#7/F B/D# B C#m/B C#m/F

50 51 52

Detailed description: This system contains measures 50, 51, and 52. It features a vocal line with lyrics 'night O Ho - - - - - ly' and a piano accompaniment. The piano part includes chords and fingerings (V) for the right hand and bass notes for the left hand. A large 'PREVIEW' watermark is overlaid on the page.

night O night di - vine

B/F# F# Em/G Bm/F# Em/D Bm7/C#m7b5 Em6/B

p sub. *ff*

53 54 55

molto rit

Detailed description: This system contains measures 53, 54, and 55. The tempo marking 'molto rit' is placed above the vocal line. The lyrics are 'night O night di - vine'. The piano accompaniment features chords and fingerings (V) with some doublets (2). Dynamic markings '*p sub.*' and '*ff*' are present. A large 'PREVIEW' watermark is overlaid on the page.

O night di - vine!

G/A F#m7 B

fff *p sub.* *fff*

56 57 58

Detailed description: This system contains measures 56, 57, and 58. The lyrics are 'O night di - vine!'. The piano accompaniment features chords and fingerings (V). Dynamic markings '*fff*', '*p sub.*', and '*fff*' are present. A large 'PREVIEW' watermark is overlaid on the page.

Joy

Words and Music by
Davide Mutendji, Isaac Watts,
and Joshua Holiday
Arranged by Cliff Duren

With pop approach ♩ = 101

mp

You are,

You are__

Music notation for the first system, featuring a vocal line in 4/4 time. The melody begins with a rest, followed by a series of notes and rests. The lyrics "You are,_" and "You are__" are placed below the notes.

STUDENT CHOIR

*everyone but basses use head voice /
keep it mysterious

*TENOR ONLY
(opt. add ALTO & divisi
SOPRANO in treble clef)

*add BASS

Music notation for the second system, continuing the vocal line from the first system. It includes the lyrics "You are,_" and "You are__".

Piano accompaniment for the first system, featuring a left hand with a bass line and a right hand with chords. The chords are labeled Bbno3. The tempo is marked *mp* and the texture is described as "thick pads".

Vocal line for the third system, including the lyrics "my joy!" and "You are,_" repeated. The tempo is marked *sim.*

Piano accompaniment for the second system, showing chords for measures 7 through 11. The chords are labeled Bbno3, Bbsus C, Bb D, Eb, F4, Gm7, Bb D, and Eb.

mf

You are,

You are my joy!

You are,

First system of music showing vocal and bass lines. The vocal line has lyrics: "You are, You are my joy! You are, You are my joy!". The bass line provides accompaniment.

You are,

You are my joy!

Piano accompaniment for the first system. Chords: F4, Gm7, Bbno3, Bbno3, Bbsus C. Measure numbers 12, 13, 14, 15, 16. Dynamic: *mf*.

You are, You are my joy!

Second system of music showing vocal and bass lines. The vocal line has lyrics: "You are, You are my joy!". The bass line provides accompaniment.

You are,

You are my joy!

Piano accompaniment for the second system. Chords: Bb D, Eb, F4, Gm7, Bb D, Eb, Bb F, F. Measure numbers 17, 18, 19, 20, 21.

FEMALE STUDENT SOLO
(soulfully with freedom)

mp

Joy to the world, the Lord is come. Let earth receive her King. Let

Female student solo section. Vocal line: "Joy to the world, the Lord is come. Let earth receive her King. Let". Piano accompaniment. Chords: Eb2, Eb2, F4, Gm7. Measure numbers 22, 23, 24, 25. Dynamic: *mp*.

ev - 'ry heart pre - pare Him room, and heav - en and na - ture sing, and_

Bbno3 Bbno3

26 27 28

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

BbM7(no3) Bbmaj7no3 Bb D Eb Fno3

29 30 31

Shuffled 16ths ♩ = 101

STUDENT CHOIR (SOLO join CHOIR with freedom)

*with total change of ton / full voice with gospel choir approach!

f

Joy! Joy! Joy to the world!

*opt. BASS & TENOR together on TENOR part

3

Eb F Gm7 F/A Bb D

f

32 33

Musical notation for the first system, featuring vocal lines and piano accompaniment. The vocal line includes the lyrics: Joy! Joy! Joy to the world! The piano accompaniment includes a triplet of eighth notes in the right hand.

Piano accompaniment for the first system, measures 34-35. Chords are Eb, F, Gm7, Bbsus C, Bb D, and Eb.

Musical notation for the second system, featuring vocal lines and piano accompaniment. The vocal line includes the lyrics: Joy! Joy! Joy to the world! The piano accompaniment includes a triplet of eighth notes in the right hand.

Piano accompaniment for the second system, measures 36-37. Chords are F, Gm7, F A, Bb, and D.

Musical notation for the third system, featuring vocal lines and piano accompaniment. The vocal line includes the lyrics: Joy! Joy! Joy to the world! The piano accompaniment includes a triplet of eighth notes in the right hand.

Piano accompaniment for the third system, measures 38-39. Chords are Eb, F, Gm7, Bbsus C, Bb D, and Eb.

mf

Joy to the world, the Sav - ior___ reigns. Let men___ their songs___ em - ploy while

Bbno3 Eb2 F4 Bbno3

mf drums & bass only

40 41 42 43

fields___ and___ floods, rocks, hills___ and___ plains re - peat the sound - ing joy, re -

Bb Bb

44 45 46

- peat the sound - ing joy, re - peat,___ re - peat___ the sound - ing joy!

f

f

Fsus Bb D Eb2 Fno3

47 48 49

f STUDENT CHOIR (DUET join CHOIR with freedom)

50 51 52

Joy! Joy! Joy to the world! Joy! Joy!

E \flat groove F Gm7 F A B \flat E \flat F Gm7

53 54 55

Joy to the world! Joy! Joy! Joy to the world!

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

FEMALE STUDENT SOLO
(soulfully with freedom)

mp

56 57 58 59

He rules the world with truth and grace and

Joy! Joy! Joy to the world!

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

p sub.

60 makes the na - tions prove the glo - ries of His

E_b F *E_b2*/*G* *B_b*

63 right - eous - ness and won - ders of His love, and won - ders of His love, and

B_b2 *B_b* *B_bsus*/*C* *B_b*/*D* *B_bsus*/*C* *B_b* *F*/*A* *B_bsus*/*C*

66 building... won - ders, won - ders of His love. And_ *mf*

B_b/*D* *E_b2* *F* *G_m7*

mp

68 won - ders, won - ders of His

B_b/*D* *E_b2* *B_b*/*F* *F*

mf

f

love! *STUDENT CHOIR (SOLO join CHOIR with freedom)*

f

Joy! Joy! Joy to the world! Joy! Joy!

E_b F Gm7 F A B_b E_b F Gm7

71 72 73

ff

Joy to the world! Joy! Joy!

B_bsus C B_b D E_b E F# G#m7

74 75

Joy to the world! Joy! Joy!

F# A# B D# E F# G#m7

76 77

Joy to the world! Joy! Joy!

Bsus C# *B D#* *E* *E* *F#* *G#m7*

78 79

Joy to the world! Joy! Joy! Joy to the world!

F# A# *B D#* *E* *F#* *G#m7* *Bsus C#* *B D#* *E*

80 81 82

*with drums only
keep the energy up!*

Joy! Joy! Joy to the world! Joy! Joy! Joy to the world!

**drums only*

83 84 85 86

Born On This Night

Words and Music by
Jeff Bumgardner
and Kaegan Denney
Arranged by Eric Belvin

The musical score is written in 4/4 time with a key signature of three flats (B-flat major). It consists of piano accompaniment and a male vocal solo. The piano part uses a variety of chords including Gbmaj7, Ab/Bb, Bbm7, Dbmaj7, and Db/F. The vocal solo is marked *mf* and includes lyrics such as "I - ma - gine the mo - ment wak - ing up to an - gels' light", "All your pray - ing", "an - swered by a ba - by's cry", and "Can bare - ly hold".

Chords: Gbmaj7, Ab/Bb, Bbm7, Dbmaj7, Db/F, Gbmaj7

Male Solo *mf*

Lyrics: I - ma - gine the mo - ment wak - ing up to an - gels' light
All your pray - ing
an - swered by a ba - by's cry
Can bare - ly hold

Measure numbers: 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14

— your - self to - ge - ther the wait — felt like for - ev - er, now you're se - conds a - way, you're mo -

Ebm7 Bbm Gb

15 16 17

-ments from see - ing His face. Peace won't be a stran - ger_ and joy_ won't be in dan - ger cause

Ab Ebm7 Bbm

18 19 20

Hope in a man - ger now. — Our Sa - vior's born on_ this night He's

Gb Bbm Ab Gbmaj7 Ab

21 22 23 24

come to_ make all things bright_ Fol - low_ the star and_ you'll

Db Ab C Bbm Db F Gbmaj7

25 26 27

see Ho - ly Ho - ly Ho - ly is He with the an - gels sing - ing

Ab Db Ab C Bbm Db F

28 29 30

Choir f

"Glo - ri - a! Glo - ri - a!"

Gbmaj7 Ab Db Ab C

31 32 33

(solo) Be - hold the pro - mise it's way be - yond what we could dream

Bbm Db F

34 35 36

He's here a - mong us!

Bbm7 Gbmaj7

37 38 39

Come and see the Prince of Peace!

40 41 42

Ab Bbm7

Our Sa - vior's born on this night He's come to make all things

43 44 45

Gbmaj7 Ab Db Ab/C

bright Fol - low the star and you'll see Ho - ly

46 47 48

Bbm Gbmaj7 Ab

Ho - ly Ho - ly is He with the an - gels sing - ing "Glo - ri - a!

"Glo - ri - a!

Db Ab/C Bbm Gbmaj7

49 50 51

Glo - ri - a!" and we keep on sing - ing

Glo - ri - a!"

Ab Db Ab/C Bbm

52 53 54

Oh Glo - ri - a__

"Glo - ri - a!
Glo - ri - a!"

Glo - ri - a!

(solo)
Won - - der - ful,
Goun - - se - lor,

Chords: Gbmaj7, Ab, Db, Ab/C, Bbm, Db, Gb, Ab, Db, Ab/C, Bbm

Measures: 55, 56, 57, 58, 59, 60, 61, 62, 63, 64

Mar - - - vel - - - ous The Migh - ty One Em -

65 66 67 68

- man - - - u - - - el, come to

69 70 71

dwell God with us, Je - -

72 73 74

- sus!

Choir

Won - - - - der -

Bbm Gb

75 76 77

- ful, Coun - - - - se - lor.

Ab Db Ab C Bbm

78 79 80

Mar - - - - vel - ous, Migh - ty One.

Gb Ab Bbm

81 82 83

He's called Em - man - - - u - el,

84 85 86

Chords: Gb, Ab

come to dwell God with

87 88 89

Chords: Db, Ab/C, Bbm, Gb

us, Je - - - sus.

90 91 92

Chords: Ab, Db

(solo)

Our Sa - vior's born on this night He's come to make all things

G♭maj7 Ab Db

93 94 95

bright Fol - low the star and you'll see Ho - ly

N.C. G♭maj7 Ab

96 97 98

Ho - ly Ho - ly is He with the an - gels sing - ing

"Glo - ri - a!

Db Ab/C Bbm G♭maj7

99 100 101

and we keep on sing - ing

Glo - ri - a!"

102 103 104

Ab Db Ab/C Bbm

"Glo - ri - a! Glo - ri - a!"

105 106 107

Gbmaj7 Ab Db Ab/C

O come, let us a - dore Him,

Come, let us a -

B \flat m G \flat maj7 A \flat

108 109 110

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

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

D \flat A \flat / $\overset{\text{C}}{\text{C}}$ B \flat m G \flat maj7

111 112 113

The musical score is arranged in three systems. The first system contains the vocal line for the first phrase: "- dore Christ the Lord." The piano accompaniment for this system starts at measure 114 and includes the chords Ab, Db, Ab/C, and Bbm. The second system contains the vocal line for the second phrase: "Come let us a - dore Christ the Lord." The piano accompaniment continues from measure 115 to 116. The third system contains the vocal line for the third phrase: "Come let us a - dore Christ the Lord." The piano accompaniment continues from measure 117 to 121. The score includes a large "PREVIEW" watermark across the center.

- dore Christ the Lord.

prime unis.

Christ the Lord.

Ab Db Ab/C Bbm

114 115 116

Come let us a - dore Christ the Lord.

Come let us a - dore Christ the Lord.

Gbmaj7 Ab Db

117 118 119 120 121

The Hope Of Christmas

Narration

We sing of the joy that comes from knowing Christ,
as the angels took flight to tell the news of the birth of a Savior.

True joy and hope came into the world for the first time since the fall of man.

But with centuries that separate us from that first Christmas night,
can this joy and hope reach through generations to us today?

We who haven't seen angels hover in the sky, declaring this joy and hope.
We who haven't stood at the manger and looked upon the face of holiness.

The answer to all our questions is yes.

If joy and hope and peace were only for those who were present in those days,
that would call into question the holiness and sufficiency of God Himself.

For if His own Son's life were not enough to save all of mankind,
He would have never sent Him as a sacrifice.

His hope — the hope of Christmas — was spoken into our lives just as the angels
were spoken into time and space.

So our problems, our circumstances,
our grief and pain and sadness
have a conquering force that we cannot see.

But it exists — in the form of hope.

And it's here for all of us this Christmas.

Words and Music by
A.J. Pruis & Matthew West
Arranged by Cliff Duren

With a cinematic approach ♩ = 83

Piano accompaniment for the first system of the song. The music is in 4/4 time with a key signature of one sharp (F#). It begins with a piano (*pp*) dynamic and a crescendo leading to a mezzo-piano (*mp*) dynamic. The melody is in the right hand, and the bass line is in the left hand. Chords G and Am7 are indicated above the staff. Measure numbers 2, 3, and 4 are shown below the staff.

TENOR SOLO

mp

Vocal line and piano accompaniment for the second system of the song. The vocal line is in the treble clef, starting at measure 8. The piano accompaniment is in the grand staff. The lyrics are: "Take me back to eight years old, the lit - tle church". Chords D, Gsus, G, and G are indicated above the staff. Measure numbers 5, 6, and 7 are shown below the staff.

8 on a dead end road_ with a can - dle flick - er in_ one hand_ and

Am D

8 9

8 dad's hand in the oth - er. Take_ me back_ to Si - lent Night. My heart was full

C G G

10 11

8 and the world was right_ 'Cause right now the world_ looks noth - ing like_ those

Am D

12 13

8 in - no - cent De - cem - bers. These days, peace on earth is hard to find. And I need

C G Am D

14 15 16

8 *p* You to re - mind me one more time. You're still the hope of Christ - mas.

CHOIR *p* *mp*

17 18 19 20

8 You're still the Light when the world looks dark. You're still the hope of Christ - mas, and

p *mp*

21 22 23 24

8 You're still the hope of my heart.

mf

25 26 27 28

mf

Watch the snow - flakes fall - in' down like a blan - ket on__ this town. For a mo -

29 30 31

- ment we__ can hard - ly see__ the pain this year has brought us. May the sick

32 33

__ find heal - ing's touch. May ha - tred's fight__ be won__ with love__ And may ev -

34 35

8 - 'ry heart make room for You; the One who came to save us. 'Cause You're still the hope_ of Christ

mf CHOIR unison

You're still the hope_ of Christ

36 D C G G

8 - mas. You're still the Light when the world_ looks dark. You're still the hope of Christ

unison

- mas. You're still the Light when the world_ looks dark. You're still the hope of Christ

39 Am7 D Gsus G F# Em7

40 41 42

8 - mas. and You're still the hope of my heart.

f

- mas. Oh.

Am7 D G *f* Am7

43 44 45 46

ff

8 You're the hope of Christ - mas...

Oh. Oh. Oh.

D Gsus G F# Em7 Am7

47 48 49 50

Detailed description: This page of a musical score for 'The Hope Of Christmas' contains two systems of music. The first system (measures 43-46) features a vocal line starting with 'mas. and You're still the hope of my heart.' and a piano accompaniment with chords Am7, D, G, and Am7. A dynamic marking of *f* is present. The second system (measures 47-50) features a vocal line starting with 'You're the hope of Christ - mas...' and a piano accompaniment with chords D, Gsus, G, F#, Em7, and Am7. A dynamic marking of *ff* is present. The piano part includes melodic lines in both treble and bass clefs. A large 'PREVIEW' watermark is overlaid diagonally across the page.

mp

8 I bow my head to pray to - night. 'Felt_ my lit -

D G G

51 52 53

mp

8 - tle girl by_ my side._ She slipped_ her ti - ny hand_ in mine_ and

Am7 Dsus

54 55

8 we both talked to You. And it took me back_ to eight_ years old,_ my dad - dy's hand

C G G

56 57

8 _ and a sto - ry told_ a - bout heav - en's love_ and a man - ger lo_ and a

Am7 Dsus

58 59

8 pro - mise that's still true. You're still the hope___ of Christ - mas.

C G G Am7

mp

60 61 62

8 You're still the Light when the world___ looks dark. You're still the hope of Christ - mas, and

D Gsus G F# Em7 Am7

63 64 65 66

8 You're still the hope of my___ heart.____

Solo ad lib

f CHOIR unison

You're still the hope of Christ - mas.____

D Gno3 G Am7

f

67 68 69 70

unison *ff*

You're still the Light_ when the world_ looks dark_ You're still the hope of Christ - mas_

D Gsus G F# Em7 *different melody Am7

71 72 73 74

SOLO *mp*

You're still the hope_ of my_ heart_

D G

mp

75 76 77

Manger Throne

Words and Music by
Jonathan Smith, Phil Wickham,
and Tony Wood
Arranged by Jeff Bumgardner

Christmas Worship Anthem ♩ = 76

Solo

Worship Leader *mp*

The musical score is written in 4/4 time with a tempo of 76 beats per minute. It features a vocal line and a piano accompaniment. The key signature has two flats (Bb and Eb). The score is divided into three systems, each with a vocal line and a piano accompaniment. The piano accompaniment includes chord symbols and dynamic markings.

System 1: The vocal line begins with a rest for 8 measures, followed by the lyrics "You could have". The piano accompaniment starts with a *mp* dynamic and features chords: Cm7, Bb7/D, Eb, Bb4, Ab2, Cm7, Bb7/D, Eb, Bb4, Ab2.

System 2: The vocal line continues with the lyrics "stepped in - to cre - a - tion with fire - for all to see, brought". The piano accompaniment features chords: Cm7, Bb/D, Eb, Ab2, Eb.

System 3: The vocal line continues with the lyrics "ev - 'ry tribe and na - tion to their knees; ar - riv - ing with the host of Heav - en in". The piano accompaniment features chords: Cm7, Bb/D, Eb, Eb/G, Ab2, Cm7, Bb/D, Eb.

8 ro - yal robe and crown, the ru - lers of the earth all bow - ing down...

Ab2 Eb Cm7 Bb/D Eb Eb/G Ab2

10 11 12

8 But You chose meek - ness ov - er maj - es - ty, wrapped Your pow - er in hu -

Fm7 Cm Bbsus Bb Fm7 Cm

13 14 15

8 - man - i - ty. Glo - ry be to You a - lone; King who reigns from a

Choir
mf

Glo - ry be to You a - lone; King who reigns from a

mel

Bbsus Bb Eb Ab2 Eb Cm7

16 17 18 19

man - ger throne! My life my praise, ev - 'ry - thing I own to Je - sus; the King on__ a

man - ger throne! My life my praise, ev - 'ry - thing I own to Je - sus; the King on__ a

E_b *B_b* *E_b* *A_b2* *B_b* *C_m* *A_b2* *E_b*
B_b *G* *G*

20 21 22 23

mf
man - ger throne. You could have marched in all__Your glo - ry__ in -

unison
mf
man - ger throne. You could have marched in all__Your glo - ry__

B_b *C_m7* *B_b7* *E_b* *B_b4* *A_b2* *C_m7* *B_b* *E_b*
D *D*

mp *mf*

24 25 26 27

8 -to the heart of Rome and showed them spldn - dor like they'd nev - er known. But You wrote

Ab2 Eb Cm7 Bb/D Eb Eb/G Ab2

28 29 30

8 a bet - ter sto - ry in hum - ble Beth - le - hem: Cre - a - tor in the arms of com - mon men.

mf

Oo.

Cm7 Bb/D Eb Ab2 Eb Cm7 Bb/D Eb Eb/G

31 32 33

building...

You will die for our re - demp - tion, and You'll rise so we can live!_

Ah, and You'll rise so we can live!_

f

Glo - - ry be to You a - lone;

King who reigns from a man - ger throne! My life my praise, ev - 'ry -

Ab2 *Fm7* *Cm* *Eb* *Bb* *Bb*

sfz

34 35 36

**WORSHIP LEADER join CHOIR with great freedom*

Eb *Ab2* *Eb*

37 38

Cm7 *Eb* *Bb* *Eb* *G*

39 40 41

The image shows a page of a musical score for a worship song. It features a vocal line at the top with lyrics, a piano accompaniment with chords and dynamics, and a grand staff for piano. The score is in the key of B-flat major (two flats) and 4/4 time. The lyrics are: "You will die for our re - demp - tion, and You'll rise so we can live!_ Ah, and You'll rise so we can live!_ Glo - - ry be to You a - lone; King who reigns from a man - ger throne! My life my praise, ev - 'ry -". The piano accompaniment includes chords such as Ab2, Fm7, Cm, Eb, Bb, and Eb. Dynamics include sfz and f. The score is numbered 34 through 41. A watermark "PREVIEW" is visible across the page.

- thing I own to Je - sus; the King on a man - ger throne!

Ab2 Bb Cm Ab2 Eb/G Bb Ebno3

42 43 44 45

sfz

Worship Leader
mp

From Heav - en to the cra - dle, from cra - dle to the cross, let Heav - en and na - ture

Ab2 Bbsus Bb Cm7

46 47 48

sing, "This is our King!" But the grave could - n't hold Him. Our God has ov - er - come.

Eb/G Ab2 Bbsus Bb

49 50 51

8 — Let Heav - en and na - ture sing, "This is our King!"

**Worship Leader join Choir
with great freedom*

mf

From Heav - en to the cra - dle,

Cm7 Eb G Ab2

mf

52 53 54

from cra - dle to the cross, let Heav - en and na - ture sing, "This is our King!"

Bb Cm7 Gm7

55 56 57

But the grave could - n't hold Him! Our God has ov - er - come!

Ab2 Bb

58 59

Worship Leader *f*

The musical score is arranged in three systems. The first system includes a vocal line for the Worship Leader and a piano accompaniment. The piano part features chords Cm7, Gm7, and Ab2, with dynamic markings *sfz*. The second system continues the vocal and piano parts, with the piano accompaniment featuring chords Bb, Cm7, and Bb, and dynamic markings *sfz*. The third system shows the piano accompaniment with chords Bb, Cm7, and Bb, and dynamic markings *sfz*. The vocal lines include the lyrics: "All hail the King!", "Let Heav - en and na - ture sing, 'This is our King!'", "All hail the King!", "All hail the King!", "hail the King!", "All hail the King! Hail the King!", and "All hail the King!".

8

All hail the King!

Let Heav - en and na - ture sing, "This is our King!" All

60 Cm7 61 Gm7 62 Ab2 *sfz*

8

All hail the King! All hail the King!

hail the King! All hail the King! Hail the King!

63 Bb Cm7 Bb *sfz* *sfz* *sfz*

64 65

*Worship Leader ad lib throughout

ff

Glo - - - - -

ff

66 67 68

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

69 70 71 72

- - - - - ri - a in ex - cel - sis

73 74 75 76

ff

De - - - o! Glo - ry be to

77 78 79

sfz *ff*

out suddenly

You a - lone; King who reigns from a man - ger throne! My

80 81 82

Ab2 Eb G Ebsus F Eb D Bbsus C BbGm7 Cm7 Eb/Bb Bb

life my praise, ev - 'ry - thing I own to Je - sus; the King on a

83 84 85

Eb G Ab2 Bb Cm Ab2 Eb G

man - - ger throne. My life my praise, ev - 'ry - thing I own to

Bb Eb Ebsus
F Eb G Ab2 Bb Cm Eb
G

86 87 88

Je - sus; the King on a man - ger throne. To Je - sus; the King on a

Ab2 Eb
G Bb Cm7 Ab2 Eb
G Eb

89 90 91

man - ger throne!

rit.....

Bb Cm7 Bb D Eb Eb Ab2 Eb

sfz *ff*

92 93 94 95 96

mf **Verse 2**

He's mak - in' a list, and check - ing it twice, he's

Measures 14-16. Chords: F13, Bb6, Bb7/D, Eb, Ab9. Dynamics: *ff*, *mf*.

gon - na find out who's naugh - ty or nice, San - ta Claus is com - in' to town.

Measures 17-20. Chords: Bb/F, Bb7, Eb, Ebm6, Bb/F, Gm7, Cm9, F9.

Bridge

He sees you when you're sleep - in' and he

Measures 21-24. Chords: Bb, Cm7, C#mb5, Bb/D, Bb, Gb13, Fm9, Bb13, Eb, Emb5.

knows when you're a - wake_ He knows_ if you've been bad or good, so be

f

Fm9 Bb13 Eb C7sus4sus9 C9Alt. C13 F F#mb5

25 26 27 28

Verse 3

good for good - ness sake. You bet - ter watch out! You

Gm7 *ova* Bb Bb/Ab

cue LH.

29 30 31

bet - ter not cry! You bet - ter not pout I'm tel - lin' you why

Eb A Ebm Ab Bb F Bb7 Eb Ab9

32 33 34

Shout!

Interlude

San - ta Claus is com - in' to town.

Bb F Am7 Dm9 F9 Bb6 Sax cue Bb6

35 36 37 38 39

Eb9 Db9 C9 Cm7 F#13 F13 Bb6 Gm7

40 41 42 43 44 45

Cm9 Gb9 F13 Bb6 Eb9

46 47 48 49 50

He

C9 C9 F7sus4sus9 A6 Bb6 Gm7

51 52 53 54

Bridge

sees you when you're sleep - in', and he knows when you're a - wake He knows

mf

Fm9 Bb13 Eb Emb5 Fm9 Bb13 Eb

55 56 57 58

if you've been bad or good So be good for good - ness

C7sus4sus9 C9Alt. C13 F F#mb5 C7sus4sus9

f

59 60 61 62

Verse 4

sake. You bet - ter watch out, you bet - ter not cry, you

GTR|Hi Hat only (Freddie Green)

F7sus4sus9 Bb6 Bb7/D Eb/G Ebm/Gb

63 64 65 66

bet - ter not pout I'm tell - in' you why:— San - ta Claus is com - in' to town.

Bb6 Fm7 Bb7 Eb Ebm6 Bb6 Gm7 Cm7 F9 Bb6

67 68 69 70

You bet - ter watch out! You bet - ter not cry! You

F7#9 F13 Bb6 Bb7 D Eb Ebm6

sfz *ff*

71 72 73 74

bet - ter not pout, I'm tel - lin' you why:— San - ta Claus is a -

Bb6 Fm7 Bb7 Eb Ab9 Bb/Gb Bb/F Gm7

75 76 77

p

- com - in' I mean the big fat man with the long white beard.

78 79 80

Cm9 F9 Bb6 Gb13 F13

He's com - in' to town!

81 82 83 84

Bb6 Bb7/Ab Eb/G Ebm/Gb

Orchestra Cue
N.C.

85