VOCES ANGELORUM

JOHN L. BELL

A CHRISTMAS SONG
For SATB Voices
Solo and Organ
VOCES ANGELORUM

Words: John L. Bell

Tune: VOCES ANGELORUM
by John L. Bell

**Gló - ri - a, gló - ri - a in ex-cél - sis De - o!**

**Gló - ri-a, gló - ri-a in ex-cél - sis De - o!**

**Gló - ri-a, gló - ri-a in ex-cél - sis De - o!**

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ter-ra pax homí-ni-bus bo-nae vo-lun-tá-tis. Et in
1. An angel came to the temple where
2. An angel came to a virgin a-
3. An angel came to a bride-groom re-
4. An angel came to a hillside where
5. So let us pray for an angel not

incense burn-ers glowed; to Zeh-ah’s ah-
about to be a wife and asked her to be
vealing, as he dreamt, the child he nev-er had
shep-herds spent the night en-listing them to bear
to con-firm our views but to an-nounce and en-

maze-ment, John’s birth was there fore-told.
mother to God the source of life.
fa-thered to be the child. God meant.
wit-ness when God came in to sight.
a-ble God’s con-tra-dict-ing news.

*All verses should be sung solo, preferably by different voices.

**Choose either part.
Go Tell It On the Mountain

Arr. Evelyn Simpson-Curenton

For SATB divisi Choir and Solo

African American Church Music Series
GO TELL IT ON THE MOUNTAIN
For SATB divisi Choir and Solo for High Voice

Negro spiritual
Arr. Evelyn Simpson-Curenton

Swing \( \frac{j = 165}{\text{mp}} \)

Go tell it on the mountain, over the hills and every where, go tell it on the mountain, that

Jesus Christ is born. Go tell it on the mountain, over the hills, over the hills and every where, jus'
Go, go tell it on the mountain that Jesus Christ is born.

Go, go tell it on the, tell it on the mountain that Jesus Christ is born.

Come, children, and go. Go tell it on the mountain, over the

over the hills and every where, go tell it on the

hills, over the hills and every where, just go, go tell it on the,

mourn that Jesus Christ is born.

tell it on the mountain that Jesus Christ is born.
in a low-ly man-ger the hum-ble Christ was born, and

for rehearsal only

God sent us sal-va-tion that bless-ed Christmas morn
Go, go tell it on the mountain,
over the hills and
mountain, over the hills, over the hills and
over the hills and
over the hills and
mountain that Jesus Christ is born,
tell it on the mountain that Jesus Christ is born,
shep-herds feared and trem-bled when lo! a-bove the earth rang

Oo,

out the an-gel cho-rus that hailed our Sav-ior's birth.

oo,
Go, go tell it on the mountain, over the hills and over the hills and everywhere, go, go tell it on the mountain that Jesus Christ is born. Oh, my children, jus’
Go tell it on the mountain,
Tell it to the east, tell it to the west, and tell go and tell the people ev'rywhere 'bout Jesus:

Tell it to the north, tell it to the south.

He's the King of kings and Lord of lords. Yes, he's the...
Tell it, tell it, tell it on the mountain that Son of God and Mary's little baby, yes,

Jesus Christ is born. That

Oh, my children, Jesus is born. That
Jesus Christ is born. That Jesus Christ is born.  

Jesus Christ is born. That Jesus Christ is born.  

Jesus Christ is born. That Jesus Christ is born.  

Jesus Christ is, Jesus is born. That Jesus Christ is,  

Jesus is born. That Jesus Christ is, Jesus is born. That  

That Jesus Christ is born. That Jesus Christ is born.  

That Jesus Christ is born. That Jesus Christ is born.  

That Jesus Christ is born. That Jesus Christ is born.  

Je-sus Christ is born._ That Je-sus Christ is born.  

Je-sus Christ is born._ That Je-sus Christ is born.  

Je-sus Christ is born._ That Je-sus Christ is born.
Je - sus Christ is born. That Je - sus Christ is

Je - sus Christ is born. 

Je - sus Christ is born.

He is born, he is born. Je - sus Christ is born.

He is born, he is born. Je - sus Christ is born.

He is born, he is born. Je - sus Christ is born.

He is born, he is born. Je - sus Christ is born.

He is born, he is born. Je - sus Christ is born.

He is born, he is born. Je - sus Christ is born.

Je - sus Christ is born. That Je - sus Christ is

Je - sus Christ is born.

Je - sus Christ is born.

Tempo I \( \text{q} = 165 \) \( \text{d} \) = \( \text{f} \) \( \text{div.} \)
We Pray in Song

Gloria • Glory

For Mixed Voices, Assembly
Piano and Guitar

Pablo Sosa

GIA Publications, Inc. 7404 S. Mason Ave., Chicago, IL 60638
800.GIA.1358 or 708.496.3800 • fax 708.496.3828 • giamusic.com
CUECA – A South American song-dance originating in Perú at the end of 1700s, with Spanish, aboriginal, and African traits. It is a courtship dance, usually sung by a woman singer or a male duet, accompanied by guitars (sometimes with harp), with no percussion, and cheered (“animated”) through clapping, whistling, shouting, and witty sayings by the surrounding company. Notice the flexibility of the rhythmic combination of 6/8 and 3/4.
y en la tierra paz a la gente que ama el Señor.

and on earth peace to all people in whom God is well pleased.

Gloria, gloria, gloria!

Glo - ry, glo - ry, glo - ry!
GLORIA
GLORY

Luke 2:14

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O HOLY NIGHT

ADOLPHE ADAM

JAMES BIERY

A CHRISTMAS CAROL
For SATB Voices and Harp or Piano
with Organ, Flute, Oboe, Guitar
and String Quintet
Notes

This choral arrangement of the Christmas favorite *O Holy Night* is intended for maximum usefulness by a wide variety of instrumental ensembles.

The first verse may be performed by soprano or tenor soloist, or by a group of singers. If the women of the choir sing the first part of Verse 1, the director may wish to follow this plan:

Verse 2: Men only, then as written beginning at m. 43 “The King of kings…”
Verse 3: Women only at m. 63; men only at m. 68 (“Chains shall he break”); as written from m. 72 to the end.

Choirs of SAB voices should sing the soprano, alto, and tenor parts. This option might be especially attractive for choirs of younger voices.

The keyboard accompaniment is suitable for piano, synthesizer, or harp. The organ part is to be used only in addition to the harp/piano part, not as a substitute for it. If the organ is the sole accompanying instrument, the organist should play the harp/piano part.

All of the woodwind and string parts (found in the full score) are optional. If only one treble instrument is available (flute, oboe, violin, etc.), that player should use the flute part. For ensembles of strings with no woodwinds, the violins should use the flute and oboe parts.

—James Biery

Other available editions:

*Full Score with Instrumental parts (Flute, Oboe, String Quintet, Harp/Piano and Organ)*
*G-6184INST.*

*Guitar edition (with vocal harmonies and guitar chord symbols)*, *G-6184G.*
*Solo edition (lyrics in English and French)*, *G-6184SOLO.*
O HOLY NIGHT
(Cantique de Noël)

Placide Cappeau de Roquemaure
Trans. John S. Dwight (1813–1893)

Adolphe Adam (1803–1856)
Arranged by James Biery

A piacere $= \text{ca. 69}$

Andante religioso

Solo (or semichorus) $mp$

$p$

Shining; It is the night of our dear Saviour's birth.

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Long lay the world in sin and error painting. Till he appeared and the soul felt its worth. A thrill of hope— the
weary world rejoices, For yonder breaks a
new and glorious morn!

Fall on your knees! Oh,

oh,

+ B

Oh,
hear the angel voices! O night divine,

O night when Christ was born,

oh, oh, oh, oh, oh,
night di-vine, O night, O night di-

mf

oh,

mf

oh,
2. Led by the light of faith serene ly

beaming, With glowing hearts by his cradle we stand.

So led by light of a star sweetly gleaming, Here came the
wise men from the Orient land.
The King of kings lay

thus in lowly manager, In all our trials born to be our Friend.
He knows our need, our weakness is no

stranger; Behold your King! Beh-

stranger; Behold your King! Beh -
fore him low - ly bend! Be - hold your
King! Be - fore him low - ly bend!
King! Be - fore him low - ly bend!
King! Be - fore him low - ly bend!
King! Be - fore him low - ly bend!
King! Be - fore him low - ly bend!
King! Be - fore him low - ly bend!
3. Tru-ly he taught us to love one an-oth-er; His law is love and his gos-pel is peace. Chains shall he break, for the slave is our broth-er, And in his name all op-pres-sion shall
cease. Sweet hymns of joy in grate-ful cho-rus raise we; Let

all with-in us praise his ho-ly name. Christ is the

all with-in us praise his ho-ly name. Christ is the
Lord, O praise his name forever! His pow'r and glory ev - er - more pro -
claim! His pow’r and glory

claim! His pow’r, his pow’r and glory

claim! His pow’r and glory

ever-more proclaim!

rit. a tempo

ever-more proclaim!

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a tempo
JESUS COMES

TENTH NIGHT

Words by MARY LOUISE BRINGLE
Music by SALLY ANN MORRIS

For SATB Voices and Piano with Violin
Sally Morris composed the melody for “Jesus Comes” on Thanksgiving of 2009, which she shared immediately with Mary Louise (Mel) Bringle. On Christmas Eve a few weeks later, during a major snowstorm that kept her homebound and alone, Mel wrote this poignant text. The tune was then named for a Christmas party held at Sally’s home on the Tenth Night of Christmas—at which Mel, no longer snowed in, was present—and the carol was sung by all.
1. In a far off place, Jesus comes to earth. Sheep and cattle...
grace the site. As the angel songs begin, like the whisper of the wind, nature’s hope awakes again; Jesus comes.
Stanza 2

For the poor in heart, Jesus comes to earth.

Humble shepherds start the news. For each
home-less in-fant born, for the meek and those who mourn, for the
poco a poco cresce.
wea-ry and the worn, Je-sus comes.
3. In our deepest night, Jesus comes to earth:____

radiant star to light our way. ______ Summer’s
heat or winter’s chill, with a warm and loving will, to a

world that needs him still, Jesus comes, to a
world that needs him still, Jesus

comes, T div.
JESUS COMES

Mary Louise Bringle

TENTH NIGHT
Sally Ann Morris

1. In a far-off place, Jesus comes to earth.
2. For the poor in heart, Jesus comes to earth.
3. In our deepest night, Jesus comes to earth:

Sheep and cattle grace the site,
Humble shepherds start the news,
Radiant star to light our way.

As the angel songs begin, like the
For each homeless in famine-born, for the
Summer’s heat or winter’s chill, with a

whisper of the wind, nature’s
meek and those who mourn, for the
warm and loving will, to a

hope awakes again; Jesus comes.
weary and the worn, Jesus comes.
world that needs him still, Jesus comes.

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GAUDETE!

Arranged by CHRIS DE SILVA

For SAB Voices and Assembly
with Two Flutes, Two Trumpets and Snare Drum
for Kathy Russell Enright

GAUDETE!

Verses: Joseph S. Cook, 1859–1933

Refrain and Tune: *Piae Cantiones*, 1582
Arr. Chris de Silva

Freely, not in tempo

Gau-de-te, gau-de-te, gau-de-te!

With joy \( q = 108 \)

Gau-de-te! Gau-de-te! Gau-de-te!

Snare Drum, without snares

Gau-de-te, gau-de-te, gau-de-te!

*Rejoice!

Parts for two flutes and two trumpets are available, G-9499INST.

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Refrain

+ Assembly

Gaudete, gaudete! *Christus est natus

ex Maria Virgine. Gaudete!

Gaudete, gaudete, gaudete!

Last time to Coda

ex Maria Virgine. Gaudete!

Last time to Coda

*Christ is born of the Virgin Mary.
Slightly slower

**Verses Solo or Section**

** mf legato con brio**

1. Gentle Mary laid her child lowly in a manger.
2. Such a babe in such a place, “Can he be the Savior?”
3. Angels sang about his birth; wise men sought and found him.
4. Shep-herds saw the wondrous sight, heard the angels singing.
5. Gentle Mary laid her child lowly in a manger.
6. Son of God, of humble birth, beautiful was the story;

34

There he lay, the unfiled, to the world a stranger.
Ask the saved of all the race, who have found his favor.
Heaven’s star shone brightly forth, glory all around him.
All the plains were lit that night; all the hills were ringing.
He is still the unfiled, but no more a stranger.
praise his name in all the earth, hail the King of glory!
With joy $j = 108$

\[
\begin{array}{c}
\text{Gau-de-te!} \\
\text{Gau-de-te!} \\
\text{Gau-de-te!} \\
\text{Gau-de-te!} \\
\text{Gau-de-te!} \\
\text{Gau-de-te!} \\
\end{array}
\]

\[
\begin{array}{c}
\text{D.S.} \\
\text{D.S.} \\
\text{D.S.} \\
\text{D.S.} \\
\text{D.S.} \\
\text{D.S.} \\
\end{array}
\]

\[
\begin{array}{c}
\text{Coda} \\
\text{Coda} \\
\text{Coda} \\
\text{Coda} \\
\text{Coda} \\
\text{Coda} \\
\end{array}
\]

\[
\begin{array}{c}
\text{Gau-de-te!} \\
\text{Gau-de-te!} \\
\text{Gau-de-te!} \\
\text{Gau-de-te!} \\
\text{Gau-de-te!} \\
\text{Gau-de-te!} \\
\end{array}
\]

\[
\begin{array}{c}
\text{Christus est na-tus ex Ma-ri-a.} \\
\text{Christus est na-tus ex Ma-ri-a.} \\
\text{Christus est na-tus ex Ma-ri-a.} \\
\text{Christus est na-tus ex Ma-ri-a.} \\
\text{Christus est na-tus ex Ma-ri-a.} \\
\text{Christus est na-tus ex Ma-ri-a.} \\
\end{array}
\]
Gaudete, gaudete, gaudete!

Gaudete! Gaudete!

Gaudete, gaudete, gaudete!
GAUDETE!

Piae Cantiones, 1582
Arr. Chris de Silva

*Gau - de - te, gau - de - te! Christus est na - tus ex Ma - ri - a Vir - gi - ne. Gau - de - te!

Gau - de - te, gau - de - te! Christus est na - tus ex Ma - ri - a Vir - gi - ne. Gau - de - te!

*Rejoice! Christ is born of the Virgin Mary.

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SONG OF THE STABLE

By DAVID HAAS

A CHRISTMAS HYMN
For Unison Voices, Organ, Guitar
and C Instrument

SONG OF THE STABLE

"Chill of the Nightfall"
by Timothy Dudley-Smith

Chill of the nightfall,
lamps in the windows,
letting their light fall
clear on the snow;
bitter December bids us remember
Christ in the stable
long, long ago.

Silence of midnight,
voices of angels,
singing to bid night
yield to the dawn;
darkness is ended, sinners be healed,
where in the stable
Jesus is born.

Splendor of starlight
high in the hillside,
faint is the farlight
burning below;
kneeling before him shepherds adore him,
Christ in the stable
long, long ago.

Glory of daybreak!
Sorrows and shadows,
suddenly they break forth into morn;
sing out and tell now all shall be well now;
for in the stable
Jesus is born!
SONG OF THE STABLE

To Paul Jacobson

“Chill of the Nightfall”
Timothy Dudley-Smith

INTRODUCTION: Gently, peacefully (♩ = 92)

David Haas

ORGAN

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Christ where in the stable long, long ago.
born.

3. Splendor of starlight high on the hillside.
faint is the starlight burning below;
Em    Am   E7  Am
kneeling before him, shepherds adore him,

Am/G  F   C/E   Dm7/G   G
Christ in the stable long, long ago.

C    Csus4    C
With confidence!

Cmaj7    Am
4. Glory of daybreak! Sorrows and shadows,
suddenly they break forth into mom;

sing out and tell now all shall be well now;

for in the stable Jesus is born!
EXPLANATORY AND PERFORMANCE NOTES

Background and Liturgical use: This is a song for Christmas and the Christmas season, a setting of a beautiful poem by Timothy Dudley-Smith. This piece works best when used as a meditative piece sung by a soloist or small schola, although due to the hymnic structure, it could be sung by the assembly if so desired. It would be very effective as a song during music on Christmas Eve for the Midnight Mass or other service, as a song during Preparation of the Table, or as a meditation song after Communion. It also would be suitable for any concert or other gathering during the Christmas season.

Performance: The crucial element here is in the vocal performance. It must be sung with sensitivity and clarity, and with attention to the power of the text. The instrumentation should be sparse and not call attention to itself. If piano is used it should be decorative and subtle. Consult the recording for a possible model.
Music from Westminster
Joe Miller, Editor

FESTIVAL FIRST NOWELL

arranged by Dan Forrest

For SATB Voices, Audience and Organ with Brass Quintet and Percussion

A Westminster Choir College Series

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1.800.GIA.1358 • www.giamusic.com

FESTIVAL FIRST NOWELL

English carol, 17th c.

Slowly unfolding, expressively \( \frac{4}{4} = 60–69 \)

Ped.

mp sempre molto legato e espressivo

A full score with brass quintet and percussion is available, G-8720INST.
Moving forward
3. A, Audience

The first No well the angels did say Was to

Moving forward
3. A, Audience

certain poor shepherds in fields as they lay; In fields where

Moving forward
3. A, Audience

they lay, keeping their sheep. On a cold winter's night that
was so deep: No well, No well, No well, No well, No well, No well, No well.

Born is the King of Par ale.

They looked up and saw a star shining Man.
in the east be yond them far;

earth it gave great light, and so it continued both

day and night. No well. No well, No well, No well, No well,

day and night. No well. No well, No well, No well, No well,

and to the
No well, the King of Is ra el.

Born the King of Is ra el.

Born is the King of Is ra el.

Is ra el.

Moving forward...

Like the beginning $\frac{3}{4} = 63–66$

Tempo I $\frac{3}{4} = 60–69$

poco a poco dim. e rit.

poco a poco dim. e rit.

poco a poco dim. e rit.

poco a poco rit.

Tempo I $\frac{3}{4} = 60–69$

poco rit.

Moving forward...
Then, let us all with one accord Sing.
No well, No well, No well, No well.

No well, to our heav'nly Lord, No well...
praises to our heav'nly Lord That, hath made,
No well, No well, No well, With His blood man
heav’n and earth of nought, and with His blood man

kind hath bought; No well, No well, No well, No
kind hath bought: No well, No well, No well, No
kind hath bought: No well, No well, No well, No
kind hath bought: No well, No well, No well, No

Audience sings melody to the end.
well, Born is the King of Is ra el.

well, Born is the King of Is ra el.

well, Born is the King of Is ra el.

well, Born is the King of Is ra el.

well, Born is the King of Is ra el.
HEAR THE CHOIRS OF ANGELS SING

Words by ADAM M. L. TICE

Music by GARY DAIGLE

For Two-part Equal or Mixed Voices, Cantor, Assembly and Piano with Flute and Percussion
HEAR THE CHOIRS OF ANGELS SING

Adam M. L. Tice

Shakers

Claves

Conga Drums

Verses 1–6

1. Hear the choirs of
2. Does he wear an a
3. He will wear no
4. Will he hold an a
5. He will never
6. Who, then, is this

Verses 1–6

*Piano tacet vv. 1–2. Pedal “D” for pitch, if needed.

A part for flute is available, G-9834INST.
An - gels sing
crown of gold?
gold - en crown,
sword or spear?
hold a sword.
com - ing King

Flute

Glo - ri - a, sing Glo - ri - a,

Cantor

for the com - ing of a King.
Is he fa - mous, strong, and bold?
and he has no great re - nown.
Will the na - tions bow in fear?
Might - y ones will fear his word.
whom the choirs of an - gels sing?

All

in ex - cel - sis

Glo - ri - a,

Flute

m - e - m - o - n - i - a

Cantor

All

m - e - m - o - n - i - a

M - o - n - i - a

M - o - n - i - a

M - o - n - i - a

M - o - n - i - a
Peace, a-sleep 
ba-by boy 

Glo-ri-a, sing 
Glo-ri-a, 
in a man-ger 

a, 
Glo-ri-a, 

for the sheep! 
an-gel’s joy! 

in ex-cel-sis 
De-o. 

De-o. 

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

De-o.
Glo·ri·a, sing Glo·ri·a, sing Glo·ri·a,
Glo·ri·a, sing Glo·ri·a, sing Glo·ri·a,
9. Sing the new song, now begun:

Verse 9

Gloria, sing Gloria,
Peace on earth, to every one!

9. Sing the new

Gloria,
Peace on earth,

Assembly

+ Assembly

- Assembly
Final Refrain

in ex cel sis De o._ Glo ri-a, sing Glo ri-a,

sing Glo ri-a,

Glo ri-a,

Glo ri-a, sing Glo ri-a,

Glo ri-a, sing Glo ri-a,

in ex cel sis

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

Glo ri-a, Glo ri-a, Glo ri-a,
De o.

sing Gloria, De o.

De o.

De o.
HEAR THE CHOIRS OF ANGELS SING

Adam M. L. Tice

Gary Daigle

Verses

Cantor

1. Hear the choirs of angels sing
2. Does he wear a crown of gold?
3. He will wear no gold-en crown,
4. Will he hold a sword or spear?
5. He will never hold a sword.
6. Who, then, is this com-ing King
7. See the Prince of Peace, a sleep
8. Just a ti-ny ba-by boy
9. Sing the new song now be-gun:

Glo-ri-a, sing

for the com-ing of a King.
Is he fa-mous, strong, and bold?
and he has no great re-nown.
Will the na-tions bow in fear?
Who has the choirs of an-gels sing?
in a man-ger for the sheep!
brings about the an-gel’s joy!
Peace on earth, to ev’ry one!

Cantor

De - o.

Refrain

Glo-ri-a, sing
Glo-ri-a, sing

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

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A WEARY COUPLE

LONDONDERRY AIR

Words by ADAM M. L. TICE

Arranged by TONY ALONSO

For SAB Voices, Solo, Assembly, Keyboard and Guitar with C or B♭ Instrument, Two Violins and Cello
**A WEARY COUPLE**

**LONDONDERY AIR**

Arr. Tony Alonso

Adam M. L. Tice

**Solemnly, rubato**

*freely, cantabile*

N.C.

Violin* **mf**

---

**In tempo** \( \frac{d}{q} = 60 \) + C inst. **mf**

D\(\text{ADD9}\) **p**

A/C\# B\(7\text{SUS4}\) Bm\(7\) F\(\text{m/A}\) B\(\text{SUS2/A}\) G\(\text{ADD9}\) D/F\#**

---

E\(\text{m7}\) D/F\# G E\(\text{m7}\) A\(\text{SUS4}\) A B\(7\text{SUS4}\) Bm\(7\) F\(\text{m/A}\) B\(\text{SUS2/A}\)

---

*In the absence of instruments, cue-size notes should be played by keyboard.*

A part for C or B\# instrument is available, G-9703INST. Parts for two violins and cello are available, G-9703STR. A Guitar Edition with chords and vocal melody is available, G-9703G.
Verse 1

Solo mp

1. A weary couple lodged within a stable, the only space where they could spend the night.

Were other travellers happy to be able to keep her

Em7 A7sus4 A Dadd9 A5/C# B7sus4 D/A
Gmaj9   A/SUS4   A   G   Em7   D   A/C

G Em7  D A/C

S, A  B

B7/SUS4  Bm7  Fm/A  B/SUS2/A  G/ADD9  D/F+
rang with songs of peace on earth. They went un-

ah.

heard by those in comfort sleeping, for Jesus

G Gsus2 D/F#
came among the outcasts at his birth.

Em7  D/F♯  G  Em7/A  Bm9

Verse 2

2. An angel came to Joseph in his birth.

A ADD11  Bm9

Oo,

A ADD11  Bm9

Verse 2
dreaming and warned him so his family could

flee. As they escaped King Herod’s evil
scheming, the son of God became a refu-

ggee. How many
children die without such warning? How many

Oo.

mothers will not be consoled, their voices choked with anger, tears, and

oo.

rit.
mourn ing, for songs un sung and sto ries nev er to be told?

G \text{ADD9/4} \quad \text{Dmaj9/E} \quad A \text{ADD9/C} \quad Bm9

\text{Gmaj9} \quad \text{Bm9} \quad \text{Gmaj9}

Em11 \quad D/F# \quad \text{GADD9} \quad \text{ASUS4}

*Assembly sings the melody on “Oo” through measure 66.
Slower, deliberately

\begin{align*}
D & \quad A/D \quad Em/D \quad D \\
G/D & \quad D \\
G^{b} & \quad D \\
D & \quad A/D \quad G^{ADD9}/D
\end{align*}

\begin{align*}
D & \quad A \quad D/A \quad A^{7} \\
D/A & \quad A \\
D/A & \quad A \\
D & \quad A/D \quad Em/D
\end{align*}

\begin{align*}
D & \quad G^{ADD9}/D \quad D \\
G^{b} & \quad A \\
Em^{11} & \quad Gmaj^{13^{(11)}} \quad A
\end{align*}
But still the angels sing their hymn of “Glo-ry”

Beyond our fears that never seem to cease.

For Christ has ceased. For Christ has
come, and God’s un-folding story re-deems the world to live in

love, good will, and peace.

Glo-ry, Glo-ry, Glo-ry, Glo-ry, Glo-ry, Glo-ry, Glo-ry, Glo-ry!
A WEARY COUPLE

1. A weary couple lodged within a stable,
   the only space where they could spend the night.
   Were other travelers happy to be able
   to keep her labor out of mind and sight?
   But choirs of angels heard the mother's weeping,
   and heaven rang with songs of peace on earth.

2. An angel came to Joseph in his dreaming
   and warned him so his family could flee.
   As they escaped, King Herod's evil scheming,
   How many children die without such warning?
   But still the angels sing their hymn of "Glory"
   How many mothers will not be consoled, beyond our fears

3. Oo, wea...
They went un-heard by those in comfort sleeping,
their voices choked with anger, tears, and mourning,
For Christ has come, and God’s unfolding story

for Jesus came among the outcasts at his birth,
for songs unsung and stories never to be told?
re-deems the world to live in love, good will, and peace.

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Go
WHERE I
SEND THEE

Arr. Uzee Brown, Jr.

For SATB Choir
Very rhythmic and with much energy $\frac{\text{d}}{=74-84}$

Chil- dren go where I send thee. How shall I send thee?

Lord, how shall I send thee?

Chil- dren go where I send thee. How shall I send thee?

Lord, how shall I send thee? Oh well,
Because One was the little baby, he was born, born, born... Lord, he was born of the Virgin Mary, he was born, born, born... Lord, he was born of the Virgin Mary, he was born, born, born... Lord, he was-a
Last time to Coda

Oh,

born in Beth-lehem.

**Children go where I send thee. Lord,

Last time to Coda

hum

Lord,

born in Beth-lehem.

**Children hum

Lord,

born in Beth-lehem.

how shall I send thee?

Well, I'm gon-na send thee Two by Two,

how shall I send thee?

Yes,

how shall I send thee?

Oh well, I'm gon-na send thee Two by Two,

*Proceed to subsequent sections here (i.e., section 1 to D.S., then 2 to D.S., etc.).

**Sing this text and pitches as indicated going into section 4. For sections 5 and 6, Sopranos and Tenors should sing the Soprano notes (G and B). For all other times, (sections 1, 2, 3 and Coda) Sopranos sing the G on "Oh."
Two was-a Paul an'-a Si-las, a-ba-by, he was

Two was-a Paul an'-a Si-las, a-ba-by, he was

Two was-a Paul an'-a Si-las, a-ba-by, he was

Two was-a Paul an'-a Si-las, a-ba-by, he was

Go where I send thee. Lord, how shall I send thee? Well,

Go where I send thee. Lord, how shall I send thee? Well,

Go where I send thee. Lord, how shall I send thee? Well,

Go where I send thee. Lord, how shall I send thee? Well,

Go where I send thee. Lord, how shall I send thee? Well,

Go where I send thee. Lord, how shall I send thee? Well,

Go where I send thee. Lord, how shall I send thee? Well,

Go where I send thee. Lord, how shall I send thee? Well,

Go where I send thee. Lord, how shall I send thee? Well,

Go where I send thee. Lord, how shall I send thee? Well,

Go where I send thee. Lord, how shall I send thee? Well,

Go where I send thee. Lord, how shall I send thee? Well,

Go where I send thee. Lord, how shall I send thee? Well,

Go where I send thee. Lord, how shall I send thee? Well,
I'm gonna send thee Three by Three;
'twas Three for the Hebrew child, Lord!

Yes,
'twas Three for the Hebrew child, Lord!

I'm gonna send thee Three by Three;
'Twas Three for the Hebrew child, Lord!

Three for the Hebrew child, Lord!

Yes,
'Twas Three for the Hebrew child, Lord!

Two was-a Paul an' a Silas,
a-baby, he was

An' One was the little baby a-baby, he was

Two was-a Paul an' a Silas,
a-baby, he was

An' One was the little baby a-baby, he was
Go where I send thee. Lord, how shall I send thee? I

I'm gon-na send thee Four by Four, 'twas Four for the gos-pel-a writ-ers._

I'm gon-na send thee Four by Four, 'twas Four for the gos-pel writ-ers, 'twas

I'm gon-na send thee Four by Four, 'twas Four for the gos-pel writ-ers, 'twas
Yes, Two was-a Paul an’ a-Si-las,

Three for the Hebrew chil-lun’, Lord!

Three for the Hebrew chil-lun’, Lord! Two was-a Paul an’ a-Si-las,

An’

a-baby, he was

D.S.

a-baby, he was

D.S.

a-baby, he was

D.S.

One was the lid-dle bid-dy a-baby, he was

D.S.
Go where I send thee. Lord, how shall I send thee?

I'm gon-na send thee Five by Five; 'cause Five was the Five that came back a-live, 'twas
Four for the gospel writers,

Yes,

Four for the gospel writers, and Three for the Hebrew children, Lord,

Four for the gospel writers, and Three for the Hebrew children, Lord,

Four for the gospel writers, and Three for the Hebrew children, Lord,

Two was a Paul an’ a Silas,

a-ba-by, he was

Two was a Paul an’ a Silas,

a-ba-by, he was

Two was a Paul an’ a Silas,

a-ba-by, he was

An’ One was the lid-dle bid-dy a-ba-by, he was

D.S.
Go where I send thee. Lord, how shall I send thee? Well,

Go where I send thee. Lord, how shall I send thee? Well,

Go where I send thee. Lord, how shall I send thee? Well,

I'm gon-na send thee Six by Six, 'cause it was Six for the Six that nev-er got fixed, 'cause

I'm gon-na send thee Six by Six, 'cause it was Six for the Six that nev-er got fixed, 'cause

I'm gon-na send thee Six by Six, 'cause it was Six for the Six that nev-er got fixed, 'cause

I'm gon-na send thee Six by Six, 'twas Six for the Six that nev-er got fixed, 'cause

I'm gon-na send thee Six by Six, 'twas Six for the Six that nev-er got fixed, 'cause
Five was the Five that came back a-live, 'twas
Four for the gospel writers.

Yes, Two was-a Paul an'-a Silas,
Three for the Hebrew chil-lun', Lord,
a - ba - by, he was

One was the lid - dle bid - dy a - ba - by, he was

Go where I send thee. Lord, how_ shall I send thee?_
I'm gonna send thee Seb'm by Seb'm;  Seb'm for the Seb'm that came down from heab'm,
Eight for the Eight that stood at the gate,
Nine for the Nine that dressed so fine,

I'm gonna send thee Seb'm by Seb'm;
Eight for the Eight that stood at the gate,
Nine for the Nine that dressed so fine,

Ten for the Ten, Ten commandments,'twas 'Leb'm for the 'Leb'm that went up to heab'm,
Ten for the Ten, Ten commandments, 'Leb'm for the 'Leb'm that went up to heab'm,
Ten for the Ten, Ten commandments,  'Leb'm for the 'Leb'm that went up to heab'm,
Ten for the Ten, Ten commandments,  'Leb'm for the 'Leb'm that went... wait a minute,
One was the little baby, he was

D.S. al Coda

Go, go where I send thee, Lord,

D.S. al Coda

slightly slower

Go, go where I send thee, Lord,

D.S. al Coda

slightly slower

Go, go where I send thee, Lord,

D.S. al Coda

slightly slower

Go, go where I send thee, Lord,

D.S. al Coda

slightly slower

Go, go where I send thee, Lord,

D.S. al Coda

slightly slower
I'm gonna send thee Twelve by Twelve; 'twas Twelve for the Twelve, Twelve disciples, an' it was rallentando

'Leb'm for the 'Leb'm that went up to heab'm, Ten for the Ten, Ten commandments, 'twas

'Leb'm for the 'Leb'm that went up to heab'm, Ten for the Ten, Ten commandments, yes Ten for the Ten, Ten commandments,

rallentando  $c = 112$ (hold faster tempo to the end; do not accelerate)
Nine for the Nine that dressed so fine,
Eight for the Eight that stood at the gate,

Nine for the Nine that dressed so fine,
Eight for the Eight that stood at the gate,

Nine for the Nine that dressed so fine,
Eight for the Eight that stood at the gate,

Seb’nm for the Seb’n that came down from heab’n,
Six for the Six that nev-ver got fixed,’cause

Seb’nm for the Seb’n that came down from heab’n, oh,
Six for the Six that nev-ver got fixed,’cause

Seb’nm for the Seb’n that came down from heab’n,
Six for the Six that nev-ver got fixed,’cause

Seb’nm for the Seb’n that came down from heab’n,
Six for the Six that nev-ver got fixed,’cause
Five was the Five that came back alive, 'twas Four for the gospel-writers, 'twas

yes, Two was-a Paul an'-a Si-las,

Three for the He-brew chil-lun', Lord,
a-ba-by, he was born of the Vir-gin-a Mar-y, he was wrapped in a swad-dlin’a a-cloth-in’, he was

One was the lid-dle bid-dy a-ba-by, he was born of the Vir-gin-a Mar-y, he was wrapped in a swad-dlin’a a-cloth-in’, he was

laid in the hol-low of a a-man-ger, he was born, born, Lord, he was-a

laid in the hol-low of a a-man-ger, he was born, born, Lord, he was-a

laid in the hol-low of a a-man-ger, he was born, born, Lord, he was-a

laid in the hol-low of a a-man-ger, he was born, born, born, Lord, he was-a
born in Beth-le-hem, yes, born in Beth-le-hem. He was a
born in Beth-le-hem, yes, born in Beth-le-hem. He was a
born in Beth-le-hem, yes, born in Beth-le-hem. He was a
born in Beth-le-hem, yes, born in Beth-le-hem. He was a
born in Beth-le-hem, yes, born in Beth-le-hem. He was a

poco a poco rallentando
born, born, born, Lord, was
born, born, born, Lord, was born in Beth-le-hem!
born, born, born, born, Lord, was born in Beth-le-hem!
born, born, born, born, Lord, was born in Beth-le-hem!
born, born, born, born, Lord, was born in Beth-le-hem!
born, born, born, Lord, was born in Beth-le-hem!
ECCE NOVUM
SATB, Piano, Optional String Quartet
OLA
GJEILO
About the Work

The premiere recording of *Ecce Novum* is featured on Ola’s *Winter Songs* album (Decca Classics, 2017), performed by the Choir of Royal Holloway and 12 Ensemble.

*Winter Songs* is available on iTunes, Amazon, Spotify, and all major outlets.

**Ecce Novum**

Ecce, novum gaudium,  
Behold, a new joy,  
Ecce, novum mirum!  
Behold, a new wonder!  
Virgo parit filium,  
A Virgin, who knew not a man,  
Quae non novit virum.  
Bears a son.  
Sed ut pirus prium,  
She knew not a man, but as the pear-tree bears the pear,  
Gleba fert papyrum,  
The flourishing papyrus brings  
Florens lilium.  
The lily from the soil.  
Ecce, quod natura  
See how nature  
Mutat sua iura!  
Changes her laws!  
Virgo parit pura  
A pure virgin bears  
Dei filium.  
The son of God.

About the Composer

Composer and pianist Ola Gjeilo was born in Norway in 1978 and moved to the United States in 2001 to begin his composition studies at the Juilliard School in New York City, where he currently resides.

Ola’s recordings include the Decca Classics albums *Ola Gjeilo* (2016) and *Winter Songs* (2017), featuring Tenebrae, Voces8, and the Choir of Royal Holloway. His choral and piano works are published by Walton Music, while his wind band works are published by Boosey & Hawkes.

For more information, please visit olagjeilo.com or find Ola on Facebook, Twitter, and Instagram.

Duration: Approx. 4:00
Ecce Novum
SATB with Piano and Optional String Quartet*

Music by OLA GJEILO

Soprano
Alto
Tenor
Bass

With sustain pedal

* Full score and parts are available separately (WW1687A).

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par - it fili - um.
par - it fili - um.
par - it fili - um.
par - it fili - um.
par - it fili - um.
par - it fili - um.
par - it fili - um.
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par - it fili - um.
par - it fili - um.
par - it fili - um.
par - it fili - um.
par - it fili - um.
* Play cue-sized notes when performing without string quartet.
* Play cue-sized notes when performing without string quartet.
Pa - rit pu - ra

Pa - rit pu - ra

Pa - rit pu - ra

Pa - rit pu - ra

De - i fi - li - um. A

De - i fi - li - um. A

De - i fi - li - um. A

De - i fi - li - um. A

De - i fi - li - um. A

De - i fi - li - um. A

De - i fi - li - um. A

De - i fi - li - um. A
HUSH!
MY
DEAR

Words by ISAAC WATTS
Music by BERNARD SEXTON

For SATB Voices
HUSH! MY DEAR

Isaac Watts, 1674–1748, alt.

Bernard Sexton

Moderato $d = 105$

S, A

1. Hush! my dear, lie still and slumber;
2. Soft, and easily is thy cradle;
3. See, the kindly shepherds round him,
4. May'st thou live to know and fear him,

T, B

holy angels guard thy bed!
course and hard thy Sav or lay
tell ing wonders from the sky;
trust and love him all thy days;

Heav'nly blessings without number
when his birthplace was a stable,
where they sought him, where they found him,
then go dwell for ever near him,

gently falling on thy head.
and his softest bed the hay.
with his Virgin Moth er by.
see his face and sing his praise.

See Notes on page 4.
Lullaby, lullaby, lullaby.

Lullaby, lullaby, lullaby.

Lullaby, lullaby, lullaby.

Lullaby, lullaby, lullaby.

Lullaby, lullaby, lullaby.

Lullaby, lullaby, lullaby.

Lullaby, lullaby, lullaby.

Lullaby, lullaby, lullaby.

Lullaby, lullaby, lullaby.

Lullaby, lullaby, lullaby.

Lullaby, lullaby, lullaby.

Lullaby, lullaby, lullaby.

Lullaby, lullaby, lullaby.

Lullaby, lullaby, lullaby.

Lullaby, lullaby, lullaby.

Lullaby, lullaby, lullaby.

Lullaby, lullaby, lullaby.

Lullaby, lullaby, lullaby.

Lullaby, lullaby, lullaby.

Lullaby, lullaby, lullaby.

Lullaby, lullaby, lullaby.

Lullaby, lullaby, lullaby.

Lullaby, lullaby, lullaby.

Lullaby, lullaby, lullaby.

Lullaby, lullaby, lullaby.

Lullaby, lullaby, lullaby.

Lullaby, lullaby, lullaby.

Lullaby, lullaby, lullaby.

Lullaby, lullaby, lullaby.

Lullaby, lullaby, lullaby.

Lullaby, lullaby, lullaby.

Lullaby, lullaby, lullaby.
A quartet may sing the verses, or they could be sung by a soloist or the soprano section while the other sections hum or sing their parts on ah. Dynamics for the verses may be varied for contrast.
COME GLADLY

Words by SYLVIA DUNSTAN
Music by KATHY POWELL

A CHRISTMAS SONG
For SATB Voices and Keyboard
with C Instrument
COME GLADLY

Sylvia Dunstan

Kathy Powell

For William R., and in memory of Priscilla H. Mague

\( \text{\textit{Introduction}} \)

\( \text{\textit{Flute (or other C Instrument)}} \)

1. Come gladly, come gaily, come gather together!

[Music notation]

Bright is the dawning and joyous the morn. The shepherds are telling of

[Music notation]

A part for flute or other C instrument is available, G-4742INST.
an-gels’ good tid-ings, That peace has been prom-ised, a Sav-ior is born.

Refrain

Sing glo - ri - a, glo - ri - a - ri - a in ex -

cel-sis De-o. Sing glo - ri - a.

Flute
Verses 2–3

how can this infant so little and helpless,
(3.) who can believe such a wonderful story?

How can one boy by redeem all the world? 2. In
Who can accept what the messengers say? 3. The

mercy and mystery God is among us; The
humble, the gentle, the meek will receive it. The
hands that made heaven are tiny and curled.
proud and the tough and the strong turn away.

Refrain

Sing gloria, gloria in ex-

cel-sis De-o. Sing gloria.

3. But
Verse 4

Re-joice,

hope we are given.

Ser-a-phim, sing what the
seraphim, sing!

prophets proclaim!

All glory to God in the

heights of high heaven, And blest be the Savior who comes in God’s name.

blest be the Savior who comes in God’s name.
Final Refrain

Sing glori-a, glori-a-ri-a-ri-a in ex-


Lawnmower / Arr. DE Silva

Bethlehem Sky

For Choir
Cantor
Assembly

Keyboard and Guitar
with Flute, Oboe and String Quartet

Liam Lawton
Arranged by Chris de Silva
BETHLEHEM SKY

Liam Lawton
Arr. Chris de Silva

Freely $\frac{\checkmark}{\checkmark} = 52$

N.C.

\( \text{Flute} \quad \text{G}^\text{SUS2} \quad \text{A/G} \)

\( \text{Oboe} \)

Slowly, in tempo $\frac{\checkmark}{\checkmark} = 58$

G\( ^\text{ADD2} \)

Freely $\frac{\checkmark}{\checkmark} = 52$

Verse 1

Cantor or Solo $\frac{\checkmark}{\checkmark}$

1. The ce-dars blow in qui - et

Parts for Flute, Oboe, and String Quartet are available from the publisher, G-8562INST.
A Guitar Edition including vocal harmony is available from the publisher, G-8562G.
breeze. In silhouette, a choir of trees.

At a walking pace $\frac{\text{d}}{\text{beat}} = 72$

Beyond, the stars like diamonds shine. But there is

one, so pure, so fine; in silver light on earth it
Verse 2

mf

shines.

2. A shep-herd boy with o - pen

D
DADD2
GADD2
AADD2

eyes, in won-der, stares in wild sur-prise. He holds his
heart, which pounds in fear, at such a sight that did appear—and angels sing that God is near.
cel - sis De - o, glo - ri -

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

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

Em7 D/F; G G/A A Bm A/C♭
winter night
in celestial

winter night
in celestial

winter night
in celestial

winter night
in celestial

Bm A/C
G/D

Em7 DADD2/F#

PREVIEW
bright, lies the Son of God, the Most High. On this bright, Son of God, the Most High.
Last time to Coda

Interlude

night, 'neath a Beth-le'em sky.

G/A

Last time to Coda

D ADD2

mf gently, legato
Verse 3

3. A tiny babe the shepherd

sees, a stable bare, man's poverty. Who is this

sees, T. B

a stable bare, man's poverty.

G ADD2 A ADD2

Bm
child, who can he be? Is this a dream, what shall he

Who is this child? What shall he

Bm G D/F♯ Bm7 G A

D.S.

be? A King of kings, a Prince of peace.

A King of kings, a Prince of peace.

A King of kings, kings, of peace.

A King of kings, a Prince of peace.
THE ORIGINAL PURCHASER OF THIS EDITION — presuming that sufficient copies have been purchased for choir, cantor, accompanist, instrumentalists, etc. — is authorized to photoduplicate the material printed in this box for use solely by his/her own parish/community. This authorization is only for assembly use, and only for disposable service bulletins. The entire contents (but not the box itself) must be reproduced. Removal of the title, writer’s name or copyright notice is prohibited, although they may be reset to match the type style of the remainder of the bulletin material. For all other uses, go to OneLicense.net.

BETHLEHEM SKY
Liam Lawton
Arr. Chris de Silva

Refrain

Gloria in excelsis

Deo, Gloria in excelsis

Deo. On this winter night in celestial bright, lies the

Son of God, the Most High.

On this

night, 'neath a Bethlehem sky.

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A STABLE LAMP IS LIGHTED

ANDÚJAR

Words by RICHARD WILBUR

Music by DAVID HURD

For SATB Voices and Piano
with Optional Flute, Organ and String Quartet
**A STABLE LAMP IS LIGHTED**

Richard Wilbur  
“A Christmas Hymn” from  
*Advice to a Prophet and Other Poems*

Composed and arranged by  
David Hurd

\[ \text{\textbf{d.} = 52} \]

\[
\begin{array}{l}
\text{Flute*} \\
\text{Piano}
\end{array}
\]

5

\[
\begin{array}{l}
S, A \\
1. \text{A stable lamp is lighted whose}
\end{array}
\]

9

\[
\begin{array}{l}
\text{glow shall wake the sky;} \quad \text{The stars shall bend their voices, and}
\end{array}
\]

*The opening phrase should be played either by flute or an alternate C instrument or by organ or piano.

Notes: This arrangement of *A Stable Lamp Is Lighted* provides a variety of instrumental options. The solo instrument part, after the opening phrase, is optional. The string quartet provides a texture similar to the piano part that can enhance a performance. The organ part is a unique texture when it appears and mirrors the soprano/alto harmonies of the final verse.

**A part for optional organ begins on page 7. A part for flute is on page 12.**

Parts for string quartet are available, G-4121INST.
ev'ry stone shall cry, and straw like gold shall shine; A

barn shall harbor heaven, a stall become a shrine.

And ev'ry stone shall cry...
2. This child through David’s city shall ride in triumph.

A

by; The palm shall strew its branches, and

tri - umph by; The palm shall strew its branches, and

by; The palm shall strew its branches, and
ev'ry stone shall cry.

And ev'ry stone shall cry.

And ev'ry stone shall cry.

cry, though heavy, dull, and dumb, and
cry, though heavy, dull, and dumb, and
lie within the roadway to pave his kingdom

come.

3. Yet
3. He shall be forsaken and yielded up to die; The skies shall groan and darken, and every stone shall cry.
And ev’ry stone shall cry for* stony hearts of men: God’s love re-fused a—

*Where appropriate, “for hearts made hard by sin” may be substituted for the phrase “for stony hearts of men.”
now, as at the end - ing, the low is lift - ed high; The
stars shall bend their voices and ev'ry stone shall cry.

And ev'ry stone shall cry in praises of the
child, by whose descent among us the worlds are reconciled.
A STABLE LAMP IS LIGHTED

ANDÚJAR
Composed and arranged by
David Hurd

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A
JOYFUL
CHRISTMAS
GLORIA

Arranged by JEANNE COTTER
and TONY ALONSO

For Unison, Two-part or SATB Voices,
Cantor, Assembly, Piano and/or Organ,
with Flute, Trumpet and Cello
Notes

Settings of the “Gloria” incorporating the refrain of “Angels We Have Heard on High” are a wonderful way to encourage and inspire the sung prayer of diverse assemblies throughout the Christmas season. I have adapted the verse tune and, inspired by the invigorating piano accompaniment of Jeanne Cotter’s arrangement of the hymn, I expanded the composition further, specifically for ensembles in which piano or guitar is the primary accompanying instrument. An alternate accompaniment, which may be more appropriate in certain instances, is offered on page 16. The verses may be sung as marked, by the choir or by a solo cantor.

—Tony Alonso
A JOYFUL CHRISTMAS GLORIA

Based on GLORIA
French traditional
Arr. Jeanne Cotter
Arr. and Tune Adapt. Tony Alonso

Revised Order of Mass 2010

Joyfully \( \frac{d}{\text{bpm}} = 132 \)

\( E\text{ADD}9 \)

+ Tpt., Cello 2nd time only

Verse 1

\( S, A \text{ or Solo or Cantor} \)

\( mf \)

Glo - ry to God in the

Verse 2

\( T, B \text{ or Solo or Cantor} \)

\( mf \)

We praise you, we bless you, we a -

See page 16 for an alternate accompaniment.

Parts for Flute, Trumpet and Cello are available, G-8777INST.
A Guitar Edition, including capo chords and vocal harmony, is available, G-8777G.
Glory to the Father, and on earth your great glory, Lord God, we give you thanks for dore you, we glorify you, we give you thanks for highest, glory to you, we give you thanks for Fl. 2nd time only – Fl., Tpt.
peace, peace to people of good will.

heavenly King, O God, almighty Father.

Refrain
+ Fl., Tpt., Cello each time
Descant (tacet 1st time)
Last time to Coda

E ADD9

Verse 3
S.A. \( \text{mf} \)

Lord Jesus

Christ,

Only Be

Tpt.

Solo, Cantor or Unison Choir sing upper notes through m. 49.
got - ten Son,  

Lord God,  

Lamb of God,  

Son of the  

Fa - ther, you take a - way the  

C#m7
sins of the world,

have mercy

on us; you take away the

sins of the world, receive
Our prayer; you are seated at the right hand of the

Father, have mercy on us.

For you alone are the
For you a - lone,

Holy One, you a - lone

you are the Holy One, are the Lord, you a - lone are the
you are the Most High, Jesus Christ.

Most High, Jesus Christ.

Oh, with the Holy Spirit, in the glory of God the

F ADD2 Gm7 Fmaj7/A

Amen.

Father Amen.

F ADD2/Bb CSUS4 F ADD2/A F ADD2/D F ADD2/Bb CSUS4
Final Refrain

Descant

Glo

All

F ADD2

Gm7

Fmaj7/A

\textit{ri-a in ex-cel-sis De-o.}

F ADD2/Bb

C SUS4

F ADD2/A

F ADD2/D

F ADD2/Bb

C SUS4
*Cue-size notes are optional.
Alternate Accompaniment*

Joyfully $\frac{=} {= 132}$

Verses 1–2

Refrain

*This accompaniment may be a desirable alternative to the primary accompaniment, particularly if played on organ. Also, if the primary accompaniment is played on piano, the organist may opt to play this secondary version concurrently, using a soft registration or synth patch, to provide added texture.
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A JOYFUL CHRISTMAS GLORIA

Based on GLORIA
French traditional
Arr. Jeanne Cotter
and Tony Alonso

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LO, HOW A ROSE E’ER BLOOMING

ES IST EIN’ ROS’ ENTSPRUNGEN

Arranged by DAVID SIMMONS

For SATB Voices and Keyboard
bright, a midst the cold of winter, when

half spent was the night.

half spent was the night.
Rose I have in mind,

with Mary we be-

hold it, the Virgin Mother kind.

To
show God's love a right, she bore to us a
show God's love a right, she bore to us a
show God's love a right, she bore to us a
show God's love a right, she bore to us a

Savior, when half spent was the night.
Savior, when half spent was the night.
Savior, when half spent was the night.
Savior, when half spent was the night.
O Flow'r, whose fragrance tender with
sweetness fills the air,

dispel in glorious splendor the
darkness everywhere; true
darkness everywhere; true
darkness everywhere; true
darkness everywhere; true

man, yet very God, from sin and death now
man, yet very God, from sin and death now
man, yet very God, from sin and death now
man, yet very God, from sin and death now
save us, and share our every

load.

load.

load.

load.

load.

load.

load.

save us, and share our every

save us, and share our every

save us, and share our every

save us, and share our every
Joy to the World
from A Christmas Triptych
for SATB Voices and Organ
with Assembly and Strings

ARRANGED BY
Richard Proulx
Notes

This arrangement of “Joy to the World” was written in 1976 as the last movement of A Christmas Triptych, a set of three carols that also included “O Come, All Ye Faithful” and “O Little Town of Bethlehem.” The work was written at the request of Cal Stepan for use with the St. Dominic Choir of Shaker Heights, Ohio, as well as a community chorus Stepan directed.

Proulx described this setting as a “Handel-ian romp,” ending with a sly quotation of “Hallelujah” from Messiah. Stanzas 2 and 3 of the original hymn have been combined into a choral fugue, which may be sung unaccompanied, or doubled by the strings or organ.

—Michael Silhavy
Series Editor

Richard Proulx (1937–2010) enjoyed a distinguished career as an organist and a conductor, as well as the composer or editor of nearly 400 published works. After serving congregations in his hometown of St. Paul, Minnesota, and Seattle, Washington, Proulx directed an exemplary music program at Chicago’s Holy Name Cathedral from 1980 until 1994.

Prior to his death, Proulx and Saint John’s University in Collegeville, Minnesota, made arrangements for the establishment of the Richard Proulx Collection in the university’s Alcuin Library. The collection contains hundreds of Proulx’s manuscripts, the majority of which were written for his weekly work at Holy Name Cathedral.

Select pieces from this collection will be made available by GIA Publications, Inc. in the Richard Proulx Legacy Series. GIA is also committed to releasing a number of revised editions of Proulx’s compositions, ensuring that choirs and congregations will sing his music for many years to come.
JOY TO THE WORLD

Isaac Watts, 1674–1748, alt.

Brightly

Verse 1
S. A. Assembly

1. Joy to the world, the Lord is come! Let earth re-

Man.

P. A. Assembly

2. Come, let us sing unto the Lord, for he hath

P. A. Assembly

3. He hath made his worthy Name great by his

P. A. Assembly

A Full Score with parts for string quartet is available, G-9190INST.

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receive her king; let every heart prepare

pare him room and heav’n and nature

pare him room and Man.
sing, and heav'n and nature sing, and

heav'n and nature sing, and heav'n and nature

heav'n, and heav'n and nature sing.

Sing, and nature sing.

Ped.
Verse 2

2. Joy to the earth, the Savior reigns! Let us our songs employ.

*Organ plays colla voce to measure 80.*
while fields and
us our songs, our songs employ; while
us our songs, our songs employ; while

floods, rocks, hills and plains repeat the
fields and floods and plains repeat, re-
fields and floods and plains repeat, the

peat the
Verse 3

joy. 3. No more let sorrow grow,

B mf

3. No more let sorrow grow,

3. No more let sin and sorrow grow, nor

(-Ped.)
thorns infest the ground; he comes, thorns infest the ground; he comes, thorns infest the ground; he comes to make his blessings thorns infest the ground; he comes to make his blessings
he comes to make his blessings flow,

flow, his blessings flow,

flow, his blessings flow,

make his blessings flow,
as the curse is found, far as the curse is found.

as the curse is found, far as the curse is found.

far as the curse is found, far as the curse is found.

flow far as the curse is found, far as the curse is found.

Ped.
Verse 4

4. He rules the world with truth and grace, and
makes the nations prove the glories of his righteousness, and wonders of his love, and wonders of his Man.
wonders of his love, and wonders, wonders
love, wonders, wonders
love, and wonders of his love, and wonders
love, and wonders, wonders
love, and wonders of his love, and wonders

Ped.

of his love, and of his love.

ff
JOY TO THE WORLD

Isaac Watts, 1674–1748, alt.

ANTIOCH
Attr. George Frideric Handel, 1685–1759

All: 1. Joy to the world, the Lord is come! Let earth receive her king; let ev’ry heart pre-
Choir: 2. Joy to the earth, the Sav-i-or reigns! Let us our songs em-ploy; while fields and
Choir: 3. No more let sin and sor-row grow, nor thorns in-fest the ground; he comes to make his
All: 4. He rules the world with truth and grace, and makes the na-tions prove the glo-ries of his

pale him room and heav’n and na-ture hills and plains re-peat the sound-ing
bless-ings flow far as the curse is right-eous ness, and won-ders of his

sing, and heav’n and na-ture sing, and joy re-peat the sound-ing joy, re-
found, far as the curse is found, far love, and won-ders of his love, and

heav’n, and heav’n and na-ture. sing.
peat, re-peat the sound-ing joy.
as, far as the curse is found.
won-ders, won-ders of his love.

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