

Closing Medley

What Sweeter Music Can We Bring? / Good Christians All, Rejoice Joy to the World / O Come, All Ye Faithful

SAB with opt. Congregation/Audience

Written and Arranged by
Mark Hayes

52 Moderately ♩ = ca. 72

(music starts) **Female Narrator:** The story of God coming to earth as Christ is powerful. From the Old Testament prophecies of Isaiah,

Musical notation for the first system, measures 52-55. It features a piano accompaniment in 4/4 time with dynamics *mp* and *mf*.

Male Narrator: to Gabriel's visit to an innocent young girl, **Female:** to the miraculous birth of a baby in a manger, **Male:** to the joyful sounds of angels in the night sky,

Musical notation for the second system, measures 56-60. It includes tempo markings *poco rit.* and *a tempo*, and dynamic marking *mp*.

Female: to the worship by humble shepherds in a stable, **Male:** to the faith of three magi to follow a star, this story is so dramatic that it's almost unbelievable.

Musical notation for the third system, measures 61-65. It features a piano accompaniment with dynamic marking *mf*.

Female: Yet we know it is true. Christ has come among us. He is among us right now and our hearts long to worship Him.

Musical notation for the fourth system, measures 66-70. It includes tempo markings *rit.* and *a tempo*, and dynamic marking *mp*.

Male: We are called to worship Him with our whole lives. And as we do that, Christ is born again in us, forever changing us into His likeness.

16 53

mf *rit.*

*What Sweeter Music Can We Bring?

Slowly, with freedom ♩ = ca. 66

19 *TUTTI mp*

What sweet-er mus-ic can we bring than a car-ol for to

mp *mp*

Slowly, with freedom ♩ = ca. 66

22

sing the birth of this, our heav'n-ly King? A-wake the

mf poco rit. *a tempo*

mf poco rit. *a tempo*

25 54

voice! A-wake the string!

poco rit. *Moderately, with a lilt* ♩ = ca. 66

poco rit. *Moderately, with a lilt* ♩ = ca. 66

*Words by Robert Herrick, 1591-1674; Music by Mark Hayes

78

28

T₁/T₂
BAR

*Good Christians All, Rejoice!

mf

Good Chris - tians all, re -

mf

f *mf*

31

joice with heart and soul and voice! Give ye heed to

35

what we say: Je - sus Christ is born to-day. Ox and ass be -

*Words: medieval Latin carol, 14th c.; Music: trad. German carol, 14th c.

39

mp

fore Him bow, and He is in the man - ger now.

Christ is born to -

mp

Piano accompaniment for measures 39-42. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady bass line with chords. A dynamic marking of *mp* is present.

43

mf

f

day, Christ is born to - day!

mf

f

Piano accompaniment for measures 43-46. The right hand has a more active melodic line with some grace notes, and the left hand continues with a bass line. Dynamic markings of *mf* and *f* are used.

47

Spirited ♩ = ca. 96

Vocal line for measures 47-50. The melody is mostly rests, indicating a silent or breath-taking moment. The time signature is 2/4 and the key signature has one sharp (F#).

Spirited ♩ = ca. 96

Piano accompaniment for measures 47-50. The right hand features a melodic line with some grace notes, and the left hand provides a steady bass line with chords. The tempo and mood are indicated as 'Spirited'.

***Joy to the World**
opt. congregation sing melody through m. 137

56

f a tempo

Joy to the world! The Lord is come; let earth re -

61

ceive her King; let ev - 'ry heart pre - pare Him -

*Words by Isaac Watts, 1674-1748; Music by George Frederick Handel, 1685-1759,
arr. Lowell Mason, 1792-1872

66

mp

room, — and heav'n and na - ture — sing, and — heav'n and na - ture —

mp

And heav'n and na - ture sing, and

mp

70

mf

56

sing, and — heav'n, — and heav'n — and na - ture —

mf

heav'n and na - ture — sing, —

mf

74

f

sing. He rules the world with truth and — grace, and

f

f

79

makes the na - tions prove the glo - ries —

83

of His right - eous - ness, and won - ders of His —

mf

87

love, and won - ders of His love, and won - ders,

f

91

(57)

won - ders of His love.

* O Come, All Ye Faithful

95

rit.

mf

Slightly faster ♩ = ca. 100

O come, all ye

Slightly faster ♩ = ca. 100

98

faith - ful, joy - ful and tri - um - phant, O

*Words: Latin hymn, attr. John F. Wade, 1711-1786, trans. Frederick Oakeley, 1802-1880;
 Music from John F. Wade's *Cantus Diversi*, 1751

101

come, ye, O come— ye to Beth - le -

104

hem! Come and be - hold Him,

107

p O come, let us a -
born the King of an - gels! O come,

110 dore Him, O come, let us a - dore Him, *mf*

O come, O come, let us a -

114 dore Him, Christ the Lord. (58)

Christ the Lord.

Broadly ♩ = ca. 88

117 *rit.* *f* Sing, choirs of an - gels, *f* Sing, choirs of an - gels,

Sing, choirs of an - gels,

Broadly ♩ = ca. 88

86

120

120
sing in ex - ul - ta - tion, O sing, all ye

121
cit - i - zens of heav'n a - bove!

122
Glo - ry to God, all glo - ry in the

This system contains three systems of music. The first system is a vocal line with a treble clef and a key signature of one sharp (F#), with lyrics: "sing in ex - ul - ta - tion, O sing, all ye". The second system is a vocal line with a bass clef and the same key signature, with lyrics: "cit - i - zens of heav'n a - bove!". The third system is a piano accompaniment with a grand staff (treble and bass clefs) and the same key signature, featuring chords and melodic lines.

123

123
cit - i - zens of heav'n a - bove!

124
Glo - ry to God, all glo - ry in the

125
Glo - ry to God, all glo - ry in the

This system contains three systems of music. The first system is a vocal line with a treble clef and a key signature of one sharp (F#), with lyrics: "cit - i - zens of heav'n a - bove!". The second system is a vocal line with a bass clef and the same key signature, with lyrics: "cit - i - zens of heav'n a - bove!". The third system is a piano accompaniment with a grand staff (treble and bass clefs) and the same key signature, featuring chords and melodic lines.

126

126
Glo - ry to God, all glo - ry in the

127
Glo - ry to God, all glo - ry in the

128
Glo - ry to God, all glo - ry in the

This system contains three systems of music. The first system is a vocal line with a treble clef and a key signature of one sharp (F#), with lyrics: "Glo - ry to God, all glo - ry in the". The second system is a vocal line with a bass clef and the same key signature, with lyrics: "Glo - ry to God, all glo - ry in the". The third system is a piano accompaniment with a grand staff (treble and bass clefs) and the same key signature, featuring chords and melodic lines.

129 *p* *mp*

high - est! O come, let us a - dore Him, O

132 *f* *f* *mp*

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

135 59 *rit.* End Congregation

dore — Him, — Christ — the Lord!

T1
T2
BAR

138 *mf a tempo*

Christ the Lord, Christ the

mf

Glo - ri - a!

mf a tempo

141 *f rit. ff*

Lord! We wor - ship Christ the

f *rit.* *ff*

Glo - ri - a!

f *rit.* *ff*

144 *Maestoso* ♩ = ca. 72 *rit. a tempo*

Lord!

Maestoso ♩ = ca. 72 *rit. a tempo*

rit. a tempo

3

3