



PREPARE *His* ROOM
— A CHRISTMAS TO REMEMBER —

SONGBOOK

Hear the Sounds of Christmas

(with Children's Choir)

From DiscoverWorship.com

Words and Music by
DENNIS and NAN ALLEN
Arranged by
DENNIS ALLEN

With festive energy (♩ = 130)

E^b D^b/_{E^b}

E^b D^b/_{E^b}

CHILDREN'S CHOIR (opt. WOMEN unis.)

mf

1. Hear the sounds, the sounds of Christ - mas.
 2. Hear the sounds, the sounds of Christ - mas.

E^b *mf*

8

Hear the songs of joy. Hosts of heav - en
 Hear the songs of peace. Hark! the her - ald

D^b
 E^b E^b

11

sing the news that Je - sus Christ is born.
 an - gels sing - ing, "Glo - ry to the King!"

D^b
 E^b

14

f
 Glo - ri - a in ex - cel - sis De - o! Glo - ry in the high - est!

A^b2 Cm B^b A^b2 A^bM7 E^b/B^b B^b

f

17

1.

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

A^{b2} Cm E^b/B^b B^b 1. E^b

21

(meas. 9) 2.

o!

(meas. 9) 2. E^b

24

"Angels We Have Heard on High" Trad. French Carol
 (opt. add CHOIR unis.)

Glo - ri - a

E^b Cm⁷ Fm⁷ B^b E^b A^b B^b B^b/A^b

28

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

E^b/_G F^m/_{A^b} E^b/_{B^b} A^b/_C E^b/_{B^b} B^b E^b Cm7

32

ri - a

F^m7 B^b E^b A^b B^b B^b/_{A^b}

35

in ex - cel - sis De - o!

E^b/_G F^m/_{A^b} E^b/_{B^b} A^b/_C E^b/_{B^b} B^b_{sus} B^b E^b

38

add CHOIR unis.

Hear the sounds, the sounds of Christ-mas.

B⁷_{sus} E

41

Hear the songs of love. For un - to us in

D E E

44

flesh ap - pear - ing, the Word of God has come.

D E

47

f

Glo - ri - a in ex - cel - sis De - o! Glo - ry in _____ the high - est!

f

A² C#m B A² AM7 $\frac{E}{B}$ B

50

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

A² C#m $\frac{E}{B}$ B E(no3)

54

CHILDREN'S CHOIR

Hear the sounds, the sounds of Christ-mas.

CHOIR

Hear the sounds! _____

Hear the sounds, the sounds of Christ - mas.

F(no3)

57

Hear the songs of hope. An - gels sing - ing,

Hear the songs of hope. An - gels sing - ing, _____

Hear the songs of hope. An - gels sing - ing,

E^b F B^b F E^b F F(no3)

60

“Glo - ri - a _____ in ex - cel - sis De - o!” _____

_____ in ex - cel - sis De - o!” _____

“Glo - ri - ia _____

$\frac{E^b}{F}$ $\frac{B^b}{F}$ $\frac{E^b}{F}$

63

ALL unis. (add CONGREGATION)

Glo - - - - -

F Dm^7 $\frac{Dm}{F}$ Gm^7 C $\frac{C}{E}$

66

ri - a in ex - cel - sis

F B \flat B \flat /D C/E Dm7 C C/B \flat F/A C F B \flat

69

De - o! Glo -

F/C C F Dm7 Dm/F Gm7 C C/E

72

ri - a in ex - cel - sis

F B \flat B \flat /D C/E Dm7 C C/B \flat F/A C F B \flat

75

CHOIR only *f*

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

78 $\frac{F}{C}$ C F B^b2 *f*

cel - sis De - o! Glo - ry in the high - est!

81 Dm C B^b2 B^bM7 $\frac{F}{C}$ C

Glo - ri - a in ex - cel - sis De - o! Hear the sounds, the

84 B^b2 Dm $\frac{F}{C}$ C F

sounds of Christ - mas. Hear the sounds of Christ -

87

E^b/F B^b/F E^b/F

mas!

90

F(no3)

Narrator 1:

A Christmas to Remember:

Christmas is a time of joy. It's a time of hope. It brings people together.

It brings families together. From near and far, we come together for Christmas,
and we long to be with our loved ones as we celebrate the birth of Christ.

Each Christmas is special in its own way, and as we look back,
we recall many of the tender moments from Christmases gone by,
and we look forward to making new memories with the ones we love.

One of my favorite memories and a tradition that I still hold dear,
is decorating our home and preparing for this very special time
while listening to the wonderful songs that sing of Christ's birth
and tell the story of the first Christmas.

Sing: The First Noel

The First Noel

From DiscoverWorship.com

Arranged by
JEFF JANSEN

Steadily (♩ = 80)

Chords: C, C, Dm/C

Dynamic: *p* to *mp*

The piano introduction consists of two staves. The right hand starts with a half note C4, followed by a quarter note G4, and then a quarter note F4. The left hand plays a steady eighth-note accompaniment. The dynamics start at *p* and increase to *mp* by the second measure.

SOLO (2nd time)

mp

Lyrics: The first no - el the an - gels did

Chords: C, C, G(add4), FM7

5

The vocal line is a solo for the second time, marked *mp*. It features a melody with a repeat sign. The piano accompaniment continues with the same eighth-note pattern. Chords are indicated above the right hand staff: C, C, G(add4), and FM7. A page number '5' is located at the bottom left of the piano staff.

say was to cer - tain poor shep - herds in fields as they

C FM7 C FM7

9

lay. In fields where they lay keep - ing their

C G(add4) FM7

13

add harm. cued notes

sheep on a cold win - ter's night that was so

C FM7 C FM7

17

mf

deep. No - el, no - el, no - el, no -

C C Am7 G C/E F F/G

21

el. Born is the King of Is - ra -

C C/B F C F G

25

el. They

mp

C G/C Dm/C C

29

looked up and saw a star shin-ing

C G(add4) FM7 C

33

in the east be - yond them far. And

FM7 C FM7 C

37

to the earth it gave great light and

C G(add4) FM7 C

41

mf

so it con - tin - ued both day and night. No -

FM7 C FM7 C

45

el, no - el, no - el, no - el.

C Am7 G C/E F F/G C C/B

mf

49

Born is the King of Is - ra - el.

F C F G C

mp

53

p

Then let us

G C Dm C C(no3)

57

all with one ac - cord sing prais - es

CM⁷(no3) C(no3)

61

to our heav - en - ly Lord that hath made

CM⁷(no3) C(no3) C

building

65

heav - en and earth of naught and with His

G(add4) FM7 C FM7

69

blood, man - kind has bought. No - el, no -

C FM7 C C Am7

73

el, no - el, no - el. Born is the

G C E F F G C C B F

77

1. *(meas. 76)* 2.

King of Is - ra - el. No - Is - ra -

C F G C *(meas. 76)* C D^m G F G

81

el. No -

C G C F C C

85

el.

C G C C

89

Narrator 2:

An Angel for Mary and a Dream for Joseph:

As we prepare for Christmas and bring out the decorations and the keepsakes
that make our homes so warm and bright,

I think of the events that took place leading up to the very first Christmas.

I think of Mary and Joseph.

God sent the angel Gabriel to visit Mary who was pledged to be married to Joseph.

The angel appeared to her and said, "Greetings, you who are highly favored!

The Lord is with you. Do not be afraid, Mary, for you have found favor with God.

Behold, you will conceive and give birth to a son,

and you are to give Him the name Jesus.

He will be called the Son of the Most High."

Mary asked the angel, "How can this be, since I am a virgin?"

The angel replied, "The Holy Spirit will come down to you,

and the power of the Most High will overshadow you.

So, the Holy One to be born will be called the Son of God."

Mary responded, "I am the Lord's servant.

May it happen to me according to your word."

Mary became pregnant through the Holy Spirit just as the angel said.

She trusted in the Lord, but it couldn't have been easy for her

to tell her soon to be husband, Joseph, that she was with child.

Joseph was a good and honorable man who followed the law
and was understandably concerned.

He even considered leaving Mary and quietly ending their engagement,
but an angel appeared to him in a dream and said,

"Joseph, son of David, do not be afraid to take Mary home as your wife,
because what is conceived in her is from the Holy Spirit.

She will give birth to a son, and you are to give Him the name
Jesus, because He will save His people from their sins."

Mary and Joseph walked together in faith, they trusted God with their questions,
their thoughts, and their fears. They believed in what they had been told

and were obedient to the Lord. They opened their hearts.

They set aside their plans and made room for Jesus.

Sing: What Child Is This?

What Child Is This?

From DiscoverWorship.com

TRADITIONAL
Arranged by
 KAREN ENGLAND and NANCY GROENEVELD

Steady ballad (♩ = 89)

C m E^b B^b G m

SOLO *mp*

1. What
- (2. Why)
- (3. So)

A^b G7 C m



Prepare Him Room22

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Child is this, who laid to rest, on
 lies He in such mean es - tate where
 bring Him in - cense, gold and myrrh. Come,

C m E^b B^b G m

9

Ma - ry's lap is sleep - ing? Whom
 ox and ass are feed - ing? Good
 peas - ant, king, to own Him; The

A^b G7 G7
 B

13

an - gels greet with an - thems sweet, while
 Chris - tian, fear; for sin - ners here the
 King of kings sal - va - tion brings. Let

C m E^b B^b G m

17

shep - herds watch are keep - ing?
 si - lent Word is plead - ing.
 lov - ing hearts en - throne Him.

A^b G7 C m

21

mf

This, this is Christ the King, whom
 Raise, raise the song on high. The
 This, this is Christ the King, whom

E^b Cm7 D m G m

mf

25

shep - herds guard and an - gels sing:
 vir - gin sings her lull - a - by.
 shep - herds guard and an - gels sing:

A^bM7 G7

29

Haste, haste to bring Him laud, the
 Joy, joy for Christ is born, the
 Haste, haste to bring Him laud, the

E^b Cm⁷ Dm Gm

33

Babe, the Son of Ma - ry.
 Babe, the Son of Ma - ry.
 Babe, the Son of Ma - ry.

A^bM⁷ G⁷ Cm

37

(meas. 9) 3.

2. Why
 3. So

(meas. 9) 3.

Cm B^b/_D

41

E^b B^b G m

45

A^b F m D7 G7

48

C m E^b B^b G m

52

A^b G7 C m

56

mf

This, this is Christ the King, whom

E^b Cm⁷ Dm Gm

60

shep - herds guard and an - gels sing:

A^bM⁷ G⁷

64

Haste, haste to bring Him laud, the

E^b Cm⁷ Dm Gm

68

Musical score for measures 72-75. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The key signature has two flats (B-flat and E-flat). The lyrics are: "Babe, the Son of Ma - ry." Chord markings above the piano part are A^bM⁷, G⁷, and C^m. Measure numbers 72, 73, 74, and 75 are indicated at the start of their respective measures.

Musical score for measures 76-78. The piano accompaniment features triplets in both the treble and bass staves. Chord markings above the piano part are G⁷ and C^m. Measure numbers 76, 77, and 78 are indicated at the start of their respective measures.

Musical score for measures 79-81. The piano accompaniment continues with a melodic line in the bass staff. A "slight rit." (slight ritardando) marking is present above the piano part in measure 80. Measure numbers 79, 80, and 81 are indicated at the start of their respective measures.

Narrator 1:

They Came from Near and Far:

One of my fondest memories of Christmas is going to the tree farm with my father to pick out our Christmas tree. We'd find just the right one, cut it down ourselves, tie it to the roof of our car, and bring it home.

I loved the way it made our home smell throughout the season.
And I couldn't wait to decorate it and set up our nativity by the tree.
And to this day, I still love putting up our nativity
and placing the shepherds and wise men
lovingly around the manger.

The shepherds and wise men played a very special role in the Christmas story.
The wise men travelled from afar. They were mysterious and wealthy,
and they came bearing precious gifts for the Christ Child.
By contrast, the shepherds were simple folk who tended their sheep
and lived nearby in the fields outside of Bethlehem.
They had nothing to offer the baby Jesus but adoration and worship.

They were each led to Him in their own ways. An angel appeared to the shepherds,
and for the wise men it was a star.
The shepherds and wise men could not have been more different,
but they had one very important thing in common:
both understood and believed what had been revealed to them,
and both trusted and followed.

The shepherds were tending their sheep when angels
descended from the night sky to announce the birth of Christ.
After hearing the angel's announcement, the shepherds
hurried to find Mary and Joseph, and the Baby lying in a manger.

After they had seen Him, they shared the incredible news
with others and everyone who heard was amazed!
"The shepherds returned, glorifying and praising God
for all the things they had heard and seen,
which were just as they had been told."

The wise men journeyed from the east and followed a star to find the coming King.
They believed that Jesus was the "King of the Jews" whose birth
had been heralded by a star in the skies, and they wanted to honor Him.

When they saw the star, they set out to find Him.

And when they did, they gave Him gifts of gold, frankincense,
and myrrh. They acknowledged Him as King,
and they worshipped Him.

Some say that the shepherds and wise men represent the spectrum of humanity:
different backgrounds, nationalities, educations, and financial means,
but despite their differences, the shepherds and wise men shared
a willingness and a longing to see Jesus
and a desire to worship Him. Let that be said of us today.

Sing: Follow the Star

Follow the Star

From DiscoverWorship.com

Words and Music by
JOEL SHOEMAKE and BARRY FRENCH
Arranged by
JOHN PATRICK

Tempo (♩ = 90)

E A E

mf

The piano introduction consists of two staves. The right hand plays chords in the treble clef, and the left hand plays a rhythmic accompaniment in the bass clef. The key signature has three sharps (F#, C#, G#). The tempo is marked as 90 beats per minute with a quarter note equal to one beat. The introduction is marked with a mezzo-forte (*mf*) dynamic.

SOLO *mp*

1. Wait in the ev-'ning, pray with-out
(2. All the con) - fu - sion, the dis - ill -

A E

mp

6

This section features a vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature remains three sharps. The tempo is marked as mezzo-piano (*mp*). The lyrics are: "1. Wait in the ev-'ning, pray with-out (2. All the con) - fu - sion, the dis - ill -". The piano accompaniment includes chords and a rhythmic pattern. A measure rest is indicated by a '6' below the staff.

ceas-ing, wait till the Sav - ior says to fol - low. Wait through the sil -
u - sion, all of the wis - dom of this world will fade in the mom-

A

10

This section continues the vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature remains three sharps. The tempo is marked as mezzo-piano (*mp*). The lyrics are: "ceas-ing, wait till the Sav - ior says to fol - low. Wait through the sil - u - sion, all of the wis - dom of this world will fade in the mom-". The piano accompaniment includes chords and a rhythmic pattern. A measure rest is indicated by a '10' below the staff.

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- ence, pray through the vio - lence; Cry out for mer - cy and our
 - ent, love's light shines on it bathed in the glo - ry of the

E A

13

God will an - swer. God of to - mor - row, God of to -
 Fath - er's mer - cy. God of to - mor - row, God of to -

CHOIR mp

(1,2) God of to - mor - row, God of to -

F#m7

16

day, we will a - noint___ You with songs of our praise; We will be
 day, we will a - noint___ You with songs of our praise; We will be

day, we will a - noint___ You with songs of our praise; We will be

E F#m7

19 20 21

still un - til You call. Then we will,___
 still un - til You call.

still un - til You call.

B

22 23 24

Fol-low the star, run to the light, run to the Lord with all our

mf
Fol - low the star.

E A B A
mf

25

might, leav - ing be - hind ev - 'ry - thing. We will,

Fol - low the star.

E A Bsus B B/A

29

— Fol-low the star — ev-er - y day, leav-ing our bur-dens on the

Fol - low the star.

E A B A

33

way; Sing - ing the song, — "Praise, to the King," —

Sing - ing the song, — "Praise, to the King," —

E A B sus

37

we will fol - low You for - ev-er._____ Fol-low the

we will fol - low You for - ev-er._____ Fol-low the

we will fol - low You for - ev-er._____ Fol-low the

A F#m A

41

1. star.

1. star.

1. E A

2 2 2

45

2. All the con

E A

49

2.

star.

2.
mf

Star of won - der, star of night, star with roy - al beau - ty bright,

2.
E A E E A E

mf

53

west - ward lead - ing, still pro - ceed - ing guide us to Thy per - fect

C#m A C#m A B

57

f

Fol - low the star, — run to the light, — run to the Lord with all our

f

light. The star.

F# B C# B

f

61

might, leav - ing be - hind _____ ev - 'ry - thing. _____ We will, _____

Fol - low the star.

F# B C#sus C# C#
B

65

_____ Fol - low the star _____ ev - er - y day, _____ leav - ing our bur - dens on the

Fol - low the star.

F# B C# B

69

way; Sing-ing the song, "Praise, to the King,"

Sing-ing the song, "Praise, to the King,"

F# B C#sus

73

we will fol - low You for - ev - er.

we will fol - low You for - ev - er.

B G#m B

77

Fol - low the star.

Fol - low,

Fol - low to the, fol - low the
Joy to the world, the the

Fol - low the star.

F#

80

Fol - low the star.

Fol -

star.
Lord has come! Fol - low to the

Fol - low the star.

Fol - low

C#

B

F#

83

The musical score consists of four systems. The first system shows a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are "Fol-low the star." The second system continues the vocal line with lyrics "low, the, fol-low the star. Star." and "world, the Lord has come!". The third system shows a bass line with lyrics "the star. Fol - low the star. star." and a piano accompaniment in grand staff. The piano accompaniment includes a treble clef with chords and a bass clef with a simple bass line. The fourth system shows the piano accompaniment continuing with a treble clef and a bass clef. The lyrics "C# B F#" are written above the piano accompaniment.

86

Optional Instrumental: The First Noel
(TO BE PLAYED WITH NEXT NARRATION)

SAMPLE COPY
DO NOT
SAMPLE

The First Noel

(Piano Solo)

Traditional English Carol

Arranged by

LURA FOSTER

Rubato, with great feeling

Musical notation for measures 1-5. The piece begins in 3/4 time with a mezzo-piano (*mp*) dynamic. The melody is in the right hand, and the bass line is in the left hand. The key signature has one sharp (F#).

In tempo, but relaxed ♩ = 76

Musical notation for measures 6-11. The tempo changes to 'In tempo, but relaxed' with a quarter note equal to 76 (♩ = 76). The melody continues in the right hand, and the bass line provides harmonic support.

Musical notation for measures 12-17. The melody and bass line continue with a consistent rhythmic pattern.

Musical notation for measures 18-23. The melody and bass line continue with a consistent rhythmic pattern.

Musical notation for measures 24-29. The melody and bass line continue with a consistent rhythmic pattern.

Musical notation for measures 29-33. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a mix of chords and moving lines in both hands.

29

Musical notation for measures 34-38. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music continues with harmonic progression.

34

Musical notation for measures 39-43. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. Performance markings include *rit.* (ritardando) in measure 40, *mf* (mezzo-forte) in measure 41, and *a tempo* in measure 42.

39

Musical notation for measures 44-48. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music features a mix of chords and moving lines in both hands.

44

Musical notation for measures 49-53. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. A performance instruction *bring out L.H.* is written below the bass staff in measure 50, with lines pointing to the bass line.

49

bring out L.H.

Musical notation for measures 54-58. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three flats (B-flat, E-flat, A-flat). The music features a steady bass line with quarter notes and a treble line with chords and moving lines. A crescendo hairpin is visible in the right hand.

54

Musical notation for measures 59-63. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three flats. A dynamic marking of *f* (forte) is present in the first measure. The music continues with complex chordal textures and moving lines in both hands.

59

Musical notation for measures 64-68. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three flats. A dynamic marking of *mf* (mezzo-forte) is present in the sixth measure. The music features dense chordal textures and a prominent bass line.

64

Musical notation for measures 69-73. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature changes to two flats (B-flat, E-flat). A dynamic marking of *mp* (mezzo-piano) is present in the fourth measure. The music features complex chordal textures and a prominent bass line.

69

Musical notation for measures 74-78. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. A dynamic marking of *rit.* (ritardando) is present in the fifth measure. The music concludes with a final cadence in the right hand.

74

Narrator 2:

Angels, Dreams, and a Star So Bright:

I've always enjoyed decorating our Christmas tree

and hanging our treasured ornaments alongside the twinkling lights.

Many of us top our trees with angels or stars. In our home,

the first ornament we place on the tree is a simple star, stamped out of tin.

It was a childhood ornament of my mother's and it's very precious to me.

These ornaments are part of our family's tradition;

they warm our hearts and brighten our homes.

And they remind us of the angels

and of the star that appeared on the first Christmas.

The Bible gives several accounts of angels in the story of Jesus' birth.

On one occasion, an angel appears to Mary with life-changing news

and tells her that she is about to conceive the Son of God.

An angel later appeared to Joseph in a dream that changed everything

for him as well. Angels appeared to the shepherds to announce the

birth of Christ and told them where to find Him.

A star guided the wise men to Jesus. But on their way, they were met by King Herod,

who instructed them to report back to him with Jesus' whereabouts

so that he could "worship" Him too.

The wise men were later warned in a dream that Herod had evil intentions

for the Newborn, so they returned to their homeland by a different route.

God used angels, a star, and even dreams to speak to Mary and Joseph,

and to the shepherds and wise men.

They listened with open hearts and willingly followed.

Mary risked humiliation and even death by being pregnant

before she was married. Joseph considered leaving...but he stayed.

The shepherds left their sheep in the night to find the baby Jesus.

The wise men defied a king's orders. They all trusted and followed what the Lord had

revealed to them. What is God saying to us this Christmas? Are we listening?

May we open our hearts to Him. May we listen and follow.

Sing: It Came Upon the Midnight Clear

It Came Upon the Midnight Clear

From DiscoverWorship.com

TRADITIONAL
Arranged by
PHILLIP KEVEREN

Tenderly (♩ = 100)

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time. The first measure has a piano (*p*) dynamic marking. The melody in the upper staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a steady eighth-note accompaniment.

The second system of musical notation continues the piano introduction. It consists of two staves. The upper staff continues the melody from the first system. The lower staff continues the eighth-note accompaniment. A measure rest is present in the upper staff at the beginning of the system. The system ends with a measure rest in the upper staff.

SOLO *p*

The third system of musical notation includes a vocal line and piano accompaniment. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. The vocal line begins with the lyrics "It came up - on the mid - night clear, that". The piano accompaniment provides harmonic support for the vocal line. The system ends with a double bar line.

10

glo - rious song_ of old, from an - gels bend - ing near the earth to

14

mp

touch their harps of gold: "Peace on the earth, good will to men, From

mp

18

heav'n's. all gra - cious King." The world in sol - emn still - ness lay to

p

22

hear the an - gels sing.

26

mp
Yet with the woes of sin and strife the world has suf - fered

30

long, — be - neath the an - gel strain have rolled two thou - sand years of

34

mf

wrong; and man, at war_ with man, hears not the love_ song which_ they

38

mp

bring:_____ O hush the noise, ye men of strife, and hear the an - gels

42

sing!

46

mp

Ooo. _____

50

All ye, be - neath. life's crush - ing load, whose

54

forms. are bend - ing low, who toil a - long the climb - ing way with

58

mp

pain - ful steps. and slow, look now! for glad_ and gold - en hours come

62

p

swift - ly on_ the wing:_____ O rest be - side_ the wea - ry road and

66

hear the an - gels sing!

70

mf

For lo! the days are has - t'ning on, by proph - et seen of

74

mf

old, when with the ev - er - cir - cling years shall come the time for

78

told; when peace shall o - ver all the earth its an - cient splen - dors

82

dim.

p

fling, and the whole world give back the song which

86

now the an - gels sing. *SOLO out*

90

mf

94

p *pp*

97

Narrator 1:

The Holy Infant and a Lowly Manger:

When we think about the birth of Christ, we think of the baby Jesus wrapped in swaddling clothes. We think of Mary and Joseph lovingly gazing upon the holy Infant. We think of the shepherds and wise men adoring the Babe in a manger. We often picture Jesus' birth through the lens of the nativity scene.

This familiar imagery often depicts the manger as a clean, straw-filled crib, but mangers were simply feeding troughs for animals. When Mary and Joseph arrived in Bethlehem, there was no room in the inn, and they were forced to seek shelter elsewhere. Out of necessity, they spent the night of Jesus' birth in a stable, and a manger was used for His crib.

More than 2,000 years ago, the greatest gift of all came in the form of a precious Baby wrapped in swaddling clothes. He came from the highest place of power and majesty to be born in a lowly manger, and to later die on a rugged cross. And he did it all for us.

"For God so loved the world that He gave His only begotten son, that whoever believes in Him should not perish but have everlasting life.

For God did not send His son into the world to condemn the world, but that the world through Him might be saved."

That is a love beyond words. We are so thankful for Jesus and as we celebrate Christmas, let's remember the events surrounding His birth and the humble circumstances in which He was born.

Let's remember the life He lived, the lessons He taught, and the sacrifices that He made for us. God gave us the greatest gift of all when He gave us His son, Jesus. Are our hearts open? Is there room for Him there?

Sing: O Come, O Come Emmanuel

O Come O Come Emmanuel

From DiscoverWorship.com

TRADITIONAL
Arranged by
PHILLIP KEVEREN

Yearning ($\text{♩} = 116$)

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music begins with a piano (*p*) dynamic. The melody in the upper staff features a series of quarter notes and half notes, while the bass line provides a harmonic accompaniment with similar rhythmic values.

The second system of musical notation continues the piece. It features two staves in treble and bass clefs with a key signature of one sharp. The melody in the upper staff includes a prominent eighth-note pattern. The bass line continues with a steady accompaniment. A measure rest is indicated in the upper staff at the beginning of the system.

The third system of musical notation includes a vocal line and piano accompaniment. The upper staff is a vocal line in treble clef with a key signature of one sharp. The lyrics "O come, O come, Em - man - u - el, ___" are written below the notes. The lower staves are piano accompaniment in bass clef with a key signature of one sharp. The system begins with a measure rest in the vocal line. The piano accompaniment features a steady bass line with some harmonic support in the upper register.

and ran - som cap - tive Is - ra - el

18

that mourns in lone - ly ex - ile here, un -

22

til the Son_ of God ap - pear. Re -

26

poco rit.

joyce! Re - joyce! Em - man - u - el

30

a tempo

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

34

38

Musical score for measures 42-45. The system includes a vocal line and a piano accompaniment. The key signature has one sharp (F#). Measure 42 starts with a whole rest in the vocal line and a piano introduction. The piano accompaniment features a flowing eighth-note melody in the right hand and a steady eighth-note bass line in the left hand. A large, faint watermark reading 'SAMPLE COPY' is overlaid across the page.

Musical score for measures 46-49. The system includes a vocal line and a piano accompaniment. The key signature has one sharp (F#). The lyrics are: "come, Thou Day-spring, come and cheer our". The piano accompaniment continues with a similar eighth-note texture. A large, faint watermark reading 'SAMPLE COPY' is overlaid across the page.

Musical score for measures 50-53. The system includes a vocal line and a piano accompaniment. The key signature has one sharp (F#). The lyrics are: "spir - its by Thine ad - vent here; Dis -". The piano accompaniment continues with a similar eighth-note texture. A large, faint watermark reading 'SAMPLE COPY' is overlaid across the page.

perse the gloom-y clouds of night, and death's dark shad-ows

54

put to flight. Re - jice! Re - jice! Em -

58

man - u - el shall come to thee, O

poco rit. *a tempo*

poco rit. *a tempo*

62

Is - ra-el!

60

Detailed description: This system contains measures 60 through 66. It features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics "Is - ra-el!" are written below the notes. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The music is in a 4/4 time signature. A large, semi-transparent watermark "SAMPLE COPY" is overlaid across the page.

(♩ = 100)

rit.

rit.

70

Detailed description: This system contains measures 67 through 73. It features a vocal line and a piano accompaniment. The vocal line is mostly silent, with a few notes in measure 73. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The key signature changes to three flats (Bb, Eb, Ab). The tempo marking "rit." (ritardando) appears above the vocal staff in measure 67 and below the piano right-hand staff in measure 70. A large, semi-transparent watermark "SAMPLE COPY" is overlaid across the page.

O come, De - sire of na - tions, bind all

74

Detailed description: This system contains measures 74 through 80. It features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of three flats (Bb, Eb, Ab). The lyrics "O come, De - sire of na - tions, bind all" are written below the notes. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The music is in a 4/4 time signature. A large, semi-transparent watermark "SAMPLE COPY" is overlaid across the page.

peo - ples in one heart_____ and mind. Bid en - vy, strife, and

78

quar - rels cease; fill the whole world with heav - en's

rit.

82

peace.

(♩ = 102)

poco rit.

86

a tempo *rit.*

Re -

a tempo *rit.*

90

(♩ = 104)

joice! Re - joice! Em - man - u - el shall

94

rit. (♩ = 90)

come to thee, O Is - ra - el! Re - joice! Re -

98

rit.

joice! Em - man - u - el shall come to thee, O

102

(♩ = 100)

Is - ra - el!

106

molto rit.

molto rit.

112

Optional Instrumental: Sleep in Heavenly Peace
(TO BE PLAYED WITH NEXT NARRATION)

SAMPLE COPY
DO NOT COPY
SAMPLE

Sleep in Heavenly Peace

From DiscoverWorship.com

TRADITIONAL
Arranged by
JAMES KOERTS

Gently, with expression (♩ = 84)

The first system of music is in 4/4 time, marked *mp*. It consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble clef starts on a middle C and moves in a stepwise fashion, while the bass clef provides a simple accompaniment of quarter notes.

The second system continues the piece, starting at measure 5. The treble clef staff features a more active melody with eighth notes, while the bass clef continues with a steady accompaniment.

The third system begins at measure 9. The treble clef staff has a melody with some grace notes, and the bass clef accompaniment remains consistent.

The fourth system starts at measure 13. The treble clef staff continues with a melodic line, and the bass clef accompaniment concludes the piece.

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Musical notation for measures 17-20. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a steady eighth-note melody in the right hand and a supporting bass line in the left hand. Measure numbers 17, 18, 19, and 20 are indicated at the beginning of their respective measures.

Musical notation for measures 21-24. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music continues with eighth-note patterns. A *rit.* (ritardando) marking is placed above the right-hand staff in measure 23. Measure numbers 21, 22, 23, and 24 are indicated at the beginning of their respective measures.

Musical notation for measures 25-28. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a mix of chords and eighth-note patterns. *a tempo* markings are present above the right-hand staff in measures 25 and 27. A *rit.* marking is present above the right-hand staff in measure 26. Measure numbers 25, 26, 27, and 28 are indicated at the beginning of their respective measures.

Musical notation for measures 29-32. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features eighth-note patterns in the right hand and chords in the left hand. Measure numbers 29, 30, 31, and 32 are indicated at the beginning of their respective measures.

Musical notation for measures 33-36. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features chords in the right hand and eighth-note patterns in the left hand. Measure numbers 33, 34, 35, and 36 are indicated at the beginning of their respective measures.

a tempo

37

rit.

This system contains measures 37 through 40. The music is in 4/4 time with a key signature of one flat. The right hand features a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. A 'rit.' (ritardando) marking is placed above the first measure of this system.

41

This system contains measures 41 through 44. The musical texture continues with the right hand playing chords and the left hand playing eighth notes. The tempo remains 'a tempo'.

45

This system contains measures 45 through 48. The right hand has more complex chordal structures, and the left hand continues its eighth-note accompaniment.

a tempo

49

rit.

rit.

This system contains measures 49 through 52. The right hand features a sequence of chords. The left hand continues with eighth notes. There are two 'rit.' markings above the first and fourth measures of this system. The system concludes with a 4/4 time signature.

a tempo

53

This system contains measures 53 through 56. The right hand plays a melodic line of eighth notes. The left hand continues with eighth notes. The system concludes with a 4/4 time signature and a key signature change to two sharps.

Musical notation for measures 57-60. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The music features a melody in the treble clef and a bass line in the bass clef. A dynamic marking of *f* (forte) is present at the beginning of measure 57. The notation includes eighth and sixteenth notes, rests, and bar lines.

57

Musical notation for measures 61-64. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The music features a melody in the treble clef and a bass line in the bass clef. The notation includes eighth and sixteenth notes, rests, and bar lines.

61

Musical notation for measures 65-68. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The music features a melody in the treble clef and a bass line in the bass clef. The notation includes eighth and sixteenth notes, rests, and bar lines.

65

Musical notation for measures 69-72. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The music features a melody in the treble clef and a bass line in the bass clef. The notation includes eighth and sixteenth notes, rests, and bar lines.

69

Musical notation for measures 73-76. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The music features a melody in the treble clef and a bass line in the bass clef. The notation includes eighth and sixteenth notes, rests, and bar lines.

72

a tempo

75

78

a tempo

81

84

87

Narrator 2:

Prepare Him Room:

When we think of Christmas, we think of the special memories, the decorative heirlooms, and the glowing lights that warm our hearts in sentimental ways.

We think of the joy that comes with the celebration of Jesus' birth.

We think of preparing our homes to welcome friends and family.

Those are all good things, but have we prepared our hearts for Jesus and made room for Him there? That is the true meaning of Christmas. It's the very reason that He came.

We've spent some time talking about some of the special moments and memories of Christmas, but we realize that not every Christmas is perfect.

Not every memory is happy. Christmas is a difficult time for many.

And for some, the Holidays, bring back painful memories and hurtful experiences from the past. But the Bible says that

God is near to the broken hearted. He loves us so much.

The Creator of Heaven and earth sent His Son here for us on that very first Christmas.

That was indeed a Christmas to remember. But this Christmas can be too.

This can be a new beginning. A brand-new start.

God sent His Son for you and me. He left the throne of Heaven to be born here, to live, and to die for us. He sacrificed everything to rescue us from our sin and bring freedom and healing to the broken and hurting.

Jesus came to redeem us. He died to pay for our sin, and He triumphantly rose again! And Jesus said He would prepare a place for us.

Think about that...the Lord of Heaven and Earth is preparing a place for you and me! Let's prepare a place for Him.

Let's prepare Him room in our hearts.

Narrator 1:

If you'd like to welcome Jesus into your heart
or if you'd like to recommit your life to Him, pray this simple prayer with me:

*“Lord, I need Your forgiveness. I need Your life and Your peace.
I believe that Jesus is the Son of God and that He died for my sins.
Thank You for Your mercy and grace. Cleanse me and make me Your child.
Jesus, You are my Savior and I ask You to be the Lord of my life.*

*From this day on, help me to live for You and to let go of the past.
I invite you into my heart. Make my heart Your home.
Help me to walk closer with You every single day. I commit my life to You now.
In Your precious name, Lord Jesus, Amen.”*

If you accepted Jesus into your heart tonight, you have been born again!
You are a child of God! And we welcome and invite you to be
a part of our family here. Come and join us as we grow deeper
in our relationship with Jesus. We hope to see you here often
and we'd love to get to know you.

Let this Christmas be a new beginning in your life, turn the page on the past.
Let Him fill your heart with hope and joy. You have been born again!
And know this, tonight as we celebrate the birth of Jesus,
Heaven is rejoicing over you! Join us as we sing...

Sing: O Come All Ye Faithful Medley

O Come All Ye Faithful Medley

From DiscoverWorship.com

TRADITIONAL
Arranged by
JOHN PATRICK

Tempo (♩ = 120)

1. O

1. O

G

2. Sing come all ye faith - ful, joy - ful and tri - um - phant; O
choirs of an - gels, sing in ex - alt - a - tion; O

2. Sing come all ye faith - ful, joy - ful and tri - um - phant; O
choirs of an - gels, sing in ex - alt - a - tion; O

G D G C D

5

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come sing, ye, O come ye to Beth - le - hem.
 all ye cit - i - zens of heav'n a - bove.

come sing, ye, O come ye to Beth - le - hem.
 all ye cit - i - zens of heav'n a - bove.

Em D A7 D

9

Come and be - hold Him, born the King of the an - gels; O
 Glo - ry to God, glo - ry in the high - est;

Come and be - hold Him, born the King in of the an - gels; O
 Glo - ry to God, glo - ry in the high - est;

G Am G D A7 D

13

come, let us a - dore _____ Him; O come let us a -

come, let us a - dore _____ Him; O come let us a -

G G

17

dore _____ Him; O come, let us a - dore Him, _____

dore _____ Him; O come, let us a - dore Him, _____

C D Am D G/B

20

Christ the Lord! Hark, the her - ald an - gels sing, —

Christ the Lord! Hark, the her - ald an - gels sing, —

G C D7 G G

23

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "Christ the Lord! Hark, the her - ald an - gels sing, —". The middle staff is a vocal line in treble clef with the same lyrics. The bottom staff is a piano accompaniment in bass clef, featuring a melody in the right hand and a bass line in the left hand. Above the piano staff, the chords G, C, D7, G, and G are indicated. A large watermark "SAMPLE COPY" is overlaid diagonally across the page.

"Glo - ry to the new - born King!" Peace on earth and mer - cy mild; —

"Glo - ry to the new - born King!"

Peace on earth and mer - cy mild; —

C D G G

27

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "Glo - ry to the new - born King!" and "Peace on earth and mer - cy mild; —". The middle staff is a vocal line in treble clef with the same lyrics. The bottom staff is a piano accompaniment in bass clef, featuring a melody in the right hand and a bass line in the left hand. Above the piano staff, the chords C, D, G, and G are indicated. A large watermark "SAMPLE COPY" is overlaid diagonally across the page.

God and sin - ners rec - on - ciled. Joy - ful all ye na - tions rise, —

Joy - ful all ye na - tions rise, —

God and sin - ners rec - on - ciled.

D A D G

31

join the tri - umph of the skies. — With th'an - gel - ic hosts pro - claim,

join the tri - umph of the skies. — With th'an - gel - ic hosts pro - claim,

G C Am

35

Christ is__ born in Beth - le - hem. Hark! the her - ald an - gels sing,

Christ is__ born in Beth - le - hem. Hark! the her - ald an - gels sing,

D G C Am

39

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

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

D C G C Am

43

"Glo - ry__ to the new - born

"Glo - ry__ to the new born

D C D

King!"

Glo - Sing glo - ri - a, Sing glo - ri - a, Sing glo - ri - a,

E A2 E

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

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

glo - ri - a in ex - cel - sis De - o. Sing glo - ri - a,

B E A2 B E

53

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

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

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

A2 E B E

57

De - Glo -

De - o. Sing glo - ri - a, Sing glo - ri - a,

De - o. Glo -

A2 B E A2

61

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

Sing glo - ri - a, glo - ri - a in ex - cel - sis De - o.

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

E B E A2 B

64

Glo - ri - a,
Sing glo - ri - a, Sing glo - ri - a, Sing glo - ri - a,
Glo - ri - a
E A2 E

68

ri - a in ex - cel - sis De - o.
glo - ri - a in ex - cel - sis De - o.
ri - a in ex - cel - sis De - o.
B E A2 B E

71

rit.
in ex - cel - sis De - o.

rit.
in ex - cel - sis De - o.

rit.
in ex - cel - sis De - o.

E A2 B E

rit.

75