

DISCOVER  WORSHIP

JESUS EMMANUEL

4-part SATB
Medium



43 minutes

Jesus Emmanuel

A Christmas Medley

(Piano Solo)

From DiscoverWorship.com

Arranged by
CHRISTOPHER PHILLIPS

Steady, deliberate (♩ = 112)

Musical notation for the first system, measures 1-4. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The right hand features a series of chords, while the left hand plays a simple bass line. A dynamic marking of *f* is present at the beginning.

Musical notation for the second system, measures 5-8. The key signature changes to one flat (Bb). The right hand continues with chords, and the left hand has a bass line. A *rit.* (ritardando) marking is placed over measures 7 and 8.

Musical notation for the third system, measures 9-12. The key signature changes to two flats (Bb and Eb). The right hand has a melodic line starting in measure 11 with the instruction *mf bring out mel.*. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *mp* is at the start, and *(mp)* is in measure 11.

Musical notation for the fourth system, measures 13-16. The right hand has a melodic line starting in measure 13 with the instruction *mp ova-*. The left hand continues with the eighth-note accompaniment. A dynamic marking of *mf* is at the start of measure 15.

13



Musical score for measures 16-18. The piece is in B-flat major and 4/4 time. Measure 16 starts with a treble clef and a bass clef. The melody in the treble clef begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line consists of quarter notes G2, A2, Bb2, and C3. Measure 17 features a dynamic marking of *mp* and a *sva* (sustained) marking with a dashed line above the staff. The melody continues with quarter notes D5, E5, F5, and G5. The bass line continues with quarter notes D3, E3, F3, and G3. Measure 18 has a dynamic marking of *f* and a *sva* marking. The melody has quarter notes A5, Bb5, and C6. The bass line has quarter notes A3, Bb3, and C4.

Musical score for measures 19-22. Measure 19 starts with a dynamic marking of *mf*. The melody in the treble clef has quarter notes G4, A4, Bb4, and C5. The bass line has quarter notes G2, A2, Bb2, and C3. Measure 20 has a dynamic marking of *f* and a *sva* marking. The melody has quarter notes D5, E5, F5, and G5. The bass line has quarter notes D3, E3, F3, and G3. Measure 21 has a dynamic marking of *f* and a *sva* marking. The melody has quarter notes A5, Bb5, and C6. The bass line has quarter notes A3, Bb3, and C4. Measure 22 has a dynamic marking of *f* and a *sva* marking. The melody has quarter notes D6, E6, and F6. The bass line has quarter notes D4, E4, and F4.

Musical score for measures 23-26. Measure 23 starts with a dynamic marking of *mf*. The melody in the treble clef has quarter notes G4, A4, Bb4, and C5. The bass line has quarter notes G2, A2, Bb2, and C3. Measure 24 has a dynamic marking of *f* and a *sva* marking. The melody has quarter notes D5, E5, F5, and G5. The bass line has quarter notes D3, E3, F3, and G3. Measure 25 has a dynamic marking of *f* and a *sva* marking. The melody has quarter notes A5, Bb5, and C6. The bass line has quarter notes A3, Bb3, and C4. Measure 26 has a dynamic marking of *mp* and a *rit.* (ritardando) marking. The melody has quarter notes D6, E6, and F6. The bass line has quarter notes D4, E4, and F4.

Expressive, slightly rubato

Musical score for measures 27-29. Measure 27 starts with a dynamic marking of *f*. The melody in the treble clef has quarter notes G4, A4, Bb4, and C5. The bass line has quarter notes G2, A2, Bb2, and C3. Measure 28 has a dynamic marking of *mf*. The melody has quarter notes D5, E5, F5, and G5. The bass line has quarter notes D3, E3, F3, and G3. Measure 29 has a dynamic marking of *mf*. The melody has quarter notes A5, Bb5, and C6. The bass line has quarter notes A3, Bb3, and C4.

Musical score for measures 30-32. Measure 30 starts with a dynamic marking of *f*. The melody in the treble clef has quarter notes G4, A4, Bb4, and C5. The bass line has quarter notes G2, A2, Bb2, and C3. Measure 31 has a dynamic marking of *f*. The melody has quarter notes D5, E5, F5, and G5. The bass line has quarter notes D3, E3, F3, and G3. Measure 32 has a dynamic marking of *f*. The melody has quarter notes A5, Bb5, and C6. The bass line has quarter notes A3, Bb3, and C4.

Musical notation for measures 33-36. The system consists of two staves, treble and bass clef. The key signature has one flat (B-flat). The music features a melodic line in the treble clef and a supporting bass line in the bass clef. Measure 33 starts with a treble clef and a bass clef. The music concludes with a fermata over the final notes.

Musical notation for measures 37-40. The system consists of two staves, treble and bass clef. The key signature has one flat (B-flat). The music continues with a melodic line in the treble clef and a supporting bass line in the bass clef. Measure 37 starts with a treble clef and a bass clef. The music concludes with a fermata over the final notes.

Musical notation for measures 41-43. The system consists of two staves, treble and bass clef. The key signature has one flat (B-flat). The music features a melodic line in the treble clef and a supporting bass line in the bass clef. Measure 41 starts with a treble clef and a bass clef. The music concludes with a fermata over the final notes. Performance markings include *rit.* and *molto rit.*

Musical notation for measures 44-46. The system consists of two staves, treble and bass clef. The key signature has one flat (B-flat). The music features a melodic line in the treble clef and a supporting bass line in the bass clef. Measure 44 starts with a treble clef and a bass clef. The music concludes with a fermata over the final notes. Performance markings include *ff* and *8va*.

Musical notation for measures 47-50. The system consists of two staves, treble and bass clef. The key signature has one flat (B-flat). The music features a melodic line in the treble clef and a supporting bass line in the bass clef. Measure 47 starts with a treble clef and a bass clef. The music concludes with a fermata over the final notes. Performance markings include *8va*.

JESUS EMMANUEL

PRE-SONG NARRATION

Christmas Medley

NARRATOR: “But thou, Bethlehem Ephrathah, though thou be little among the thousands of Judah, yet out of thee shall He come forth unto me that is to be ruler in Israel; whose goings forth have been from of old, from everlasting...”

(pause)

It was an unlikely place to begin a dynasty. Only the eyes of an eternally hopeful God could look at the rocky hills of Bethlehem and see the birthplace of a king.

Instead of a throne, a manger fashioned of rough, nail-scarred wood.

Instead of plush carpets, the sodden hay of a stable floor.

Instead of the sweet aroma of incense, the musty smell of livestock.

But in the cold darkness of a Bethlehem night, a tiny king arrived. Heralded by the lowing grunts of cattle and the soft snuffling of sheep.

An improbable king, bright and fragile as the flickering of a candle flame in a dark, windswept room.

Appearing like a bold new star in a clear midnight sky...

Jesus Emmanuel Christmas Medley

From DiscoverWorship.com

Arranged by
JEFF LIPPENCOTT

Joyful! (♩ = 60)

"It Came Upon the Midnight Clear"
(Sears/Willis) *mf*

It

mf

came up - on the mid - night clear, that glo - rious song of

5



old, _____ from an - gels bend - ing near the earth, to

Fsus F B^b B^bM7 Cm7 B^b/D B^b6/D E^b(9)

8

touch their harps — of gold: "Peace on the earth, good

Cm7 F F^{sus}(9) F B^b E^bm/B^b B^b D

11

will to men, from heav'ns all - gra - cious King!" The

Gm D/F# B^b/F C7 F

14

rit.

world in sol - emn still - ness lay to hear the an - gels sing.

B \flat B \flat M 7 Cm 7 B \flat /D B \flat 6/D E \flat (9) B \flat /D Cm 7 F 7 B \flat

17

rit.

"The First Noel"
 (Trad./W. Sandy's Christmas Carols) *mp* ♩ = 88

The first No - el the

A \sharp us A D F \sharp m 7

p *mp*

21

an - gel did say was to cer - tain poor shep - herds in

G A/G G A G/A A Bm 7 A/B Bm G(9) G A/G

25

fields as they lay; In fields where they lay

Em⁷ Em¹¹ Em⁷ GM⁷/A D D/F#

29

keep - ing their sheep, on a cold win - ter's night that

GM⁷ A/G G F#m Bm/F# F#m⁷ Bm A G D/F# G A

33

was so deep. No - el, No - el, No -

Em⁷ Em¹¹ Em⁷ D A 6/C# A/C# Bm⁷ F#m⁷ D/F# F#m⁷

37

el, No - el, _____ Born is the King of Is - ra -

G D/A A Bm A G D/F# D 6/F# A7/E D/F# D/A A7

41

mf *broadening*
el. No - el, No - el, No - el, No -

D A 6/C# A/C# Bm7 A D/A DM7/A G A/G G A/G

46

f
el. Born is the King of Is - ra -

F# F#7/A# Bm A G D/F# G A Em7 Em11 Em7

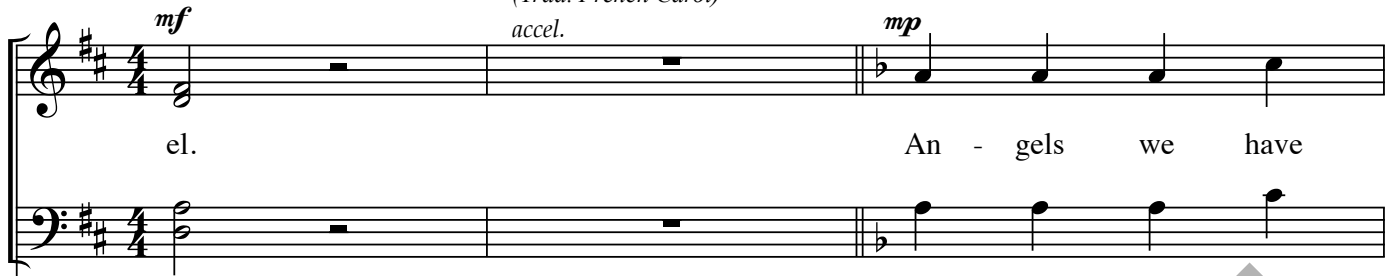
50

"Angels We Have Heard on High"
(Trad. French Carol)

Slightly faster ♩ = 112

mf *mp*

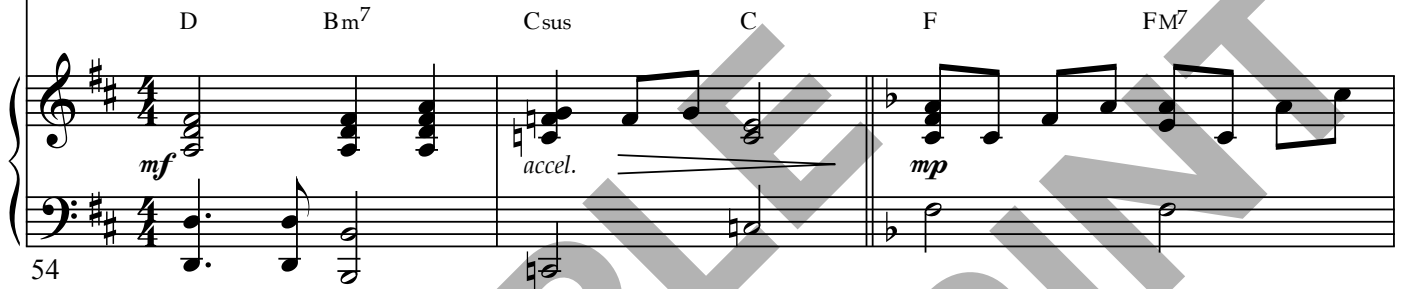
el. An - gels we have



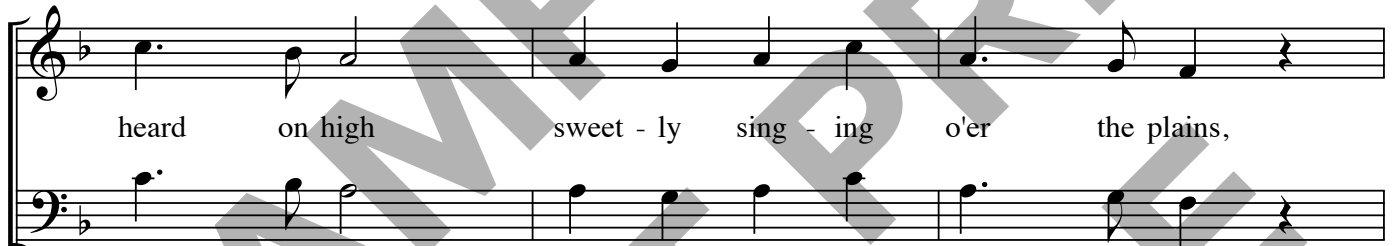
D Bm⁷ C_{sus} C F FM⁷

mf *mp*

54

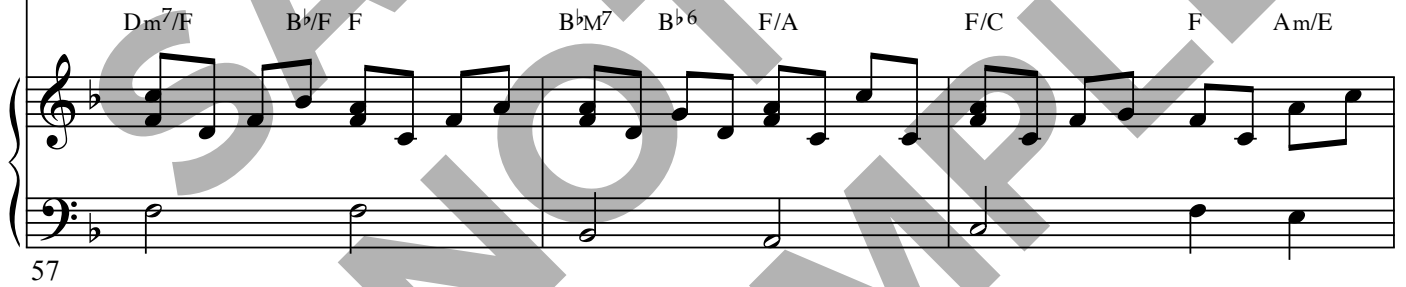


heard on high sweet - ly sing - ing o'er the plains,

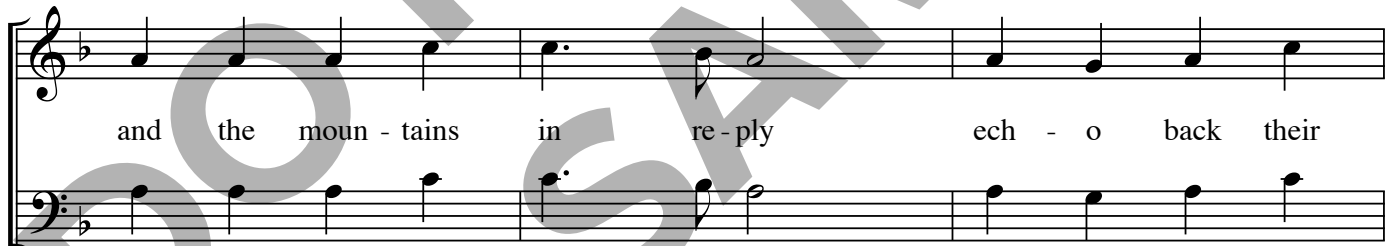


Dm⁷/F B^b/F F B^bM⁷ B^b6 F/A F/C F Am/E

57



and the moun - tains in re - ply ech - o back their



Dm⁷ F/C F/B^b B^b F/A Gm⁹ Gm F/A

60



mf

joy - ous strains. Glo - - - -

F/C C F F Dm B^b/F B^b7/F Gm⁷ C C⁷ C⁶/E C/E

mf

63

ri - a in ex - cel - sis De - o,
(ri)

F B^b B^bM⁷ B^b6/D B^b/D C/E C C⁷/B^b F/A C F Gm/B^b F/C C

66

f

Glo - - - -

G Em C/G C⁷/G Am⁷ D D⁷ D⁶/F[#] D/F[#] G C CM⁷ C⁶/E C/E

f

70

(ri) ri - a in ex - cel - sis De -

D/F# D D7/C G/B D G Am/C G/D D

73

o. Glo - ri - a! Glo - ri - a! A - men. Glo - ri - a! Glo - ri -

G A/G C/G G A/G

76

a! Glo - ri - a! A - men!

C/G C(11)/G Cm/Eb Cm6/Eb G

79

Christmas Medley - 12

JESUS EMMANUEL

PRE-SONG NARRATION

How Great Our Joy

NARRATOR: “And there were in the same country shepherds abiding in the field, keeping watch over their flock by night...”

Huddled around the meager warmth of an evening campfire, chuffing their calloused hands against the cold.

Guarding the flocks of Israel—the precious sacrificial lambs of God’s people—spotless lambs, stretched out on the altar each year and slain, that Jehovah’s wrath would once again pass over.

When out of the still dark sky blazed a light like a thousand suns.

The heavens tore open as glory descended, turning night to day, and striking fear in their hearts.

“And the angel said unto them, ‘Fear not: for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Savior, which is Christ the Lord.

And this shall be a sign unto you: ye shall find the babe wrapped in swaddling clothes, lying in a manger.’

And suddenly there was with the angel a multitude of the heavenly host praising God, and saying,

‘Glory to God in the highest, and on earth peace, good will toward men.’”

Jesus Emmanuel

How Great Our Joy!

From DiscoverWorship.com

Traditional German Carol
Arranged by
CAMP KIRKLAND

Celtic feel (♩ = 108)

The musical score is arranged in three systems. The first system (measures 1-4) features a piano accompaniment with a treble clef and a bass clef. The treble clef part has a dynamic marking of *mf* and a key signature of one flat (Bb). The bass clef part has a key signature of one flat. The second system (measures 5-8) continues the piano accompaniment. The third system (measures 9-12) includes a vocal line with lyrics: "While by our sheep we watched at night,". The piano accompaniment continues below the vocal line. Chord symbols are provided above the piano parts: F(no3), Bb, C, F, Bb, C, F.

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f

Glad tid - ings brought _____ an an - gel bright. How

B \flat C F

13

p *f*

great _____ our joy! Great _____ our joy! Joy, joy,

A Dm A Dm C

17

p *f*

joy! Joy, joy, joy! Praise we the Lord in

F Dm C F C Dm A B \flat

22

p

heav'n on high! Praise we the Lord in heav'n on

Gm⁶ A Dm F C Dm A B^b Gm⁶ A

p

27

high!

Dm F(no3) B^b C

mf

32

mf

There shall be

F(no3) B^b C F

37

born, _____ so he did say, In Beth - le - hem _____ a

B^b C F

42

Child to - day. How great _____ our joy! Great _____ our

f *p*

B^b C F A D_m A

47

joy! Joy, joy, joy! Joy, joy, joy!

f *p*

D_m C F D_m C F

52

f Praise we the Lord in heav'n on high! *p* Praise we the

C Dm A B^b Gm⁶ A Dm F C Dm

57

Lord in heav'n on high!

A B^b Gm⁶ A Dm

62 *cresc.*

mf The Child lie in a

mf There shall the Child lie in a

B^b C Dm C/E F B^b C

67

stall, who shall re - deem us

stall, This Child who shall _____ re - deem us

F B^b C

72

all. How great our joy! Great our joy!

all.

F A Dm A Dm

76

Joy, joy, joy! Joy, joy, joy! Praise we the

C F Dm C F C Dm

81

p

Lord in heav'n on high! Praise we the Lord in

A B^b Gm⁶ A Dm F C Dm A B^b

86

cresc.

heav'n on high!

Gm⁶ A D C/D D

91

cresc.

f more accented

This Gift of God we'll cher - ish well,

C/D D G C D G D

96

f

mf

That ev - er joy _____ our hearts shall fill. How

G C D G

101

p

great _____ our joy! Great _____ our joy!

How great our joy!

B Em B Em

105

f *p* *f*

Joy, joy, joy! Joy, joy, joy! Praise we the

How great our joy!

D G Em D G D Em

109

Lord in heav'n on high! Praise we the Lord in

B C Am⁶ B Em G D Em B C

114

heav'n on high!

ff

B_{sus} B E

119

ff

124

JESUS EMMANUEL

PRE-SONG NARRATION

A Spiritual Christmas

NARRATOR: So the shepherds found the babe, just as the angel had foretold.

And trembling they knelt before the Promise of all Israel.

After centuries of waiting, hoping against hope, passing down His prophecies from mouth to ear, and praying to God for His final deliverance from the bondage of sin—here at last, was God’s answer.

The perfect sacrifice, born to be slain on an altar, His precious blood spilled that the sacrifice of our sins would at last be paid in full.

That the wrath of God would pass over us once and for all.

The message was entrusted not to royal heralds and messengers, but to a ragged band of shepherds—laughing, shouting, and singing the good news in the streets to any who had ears to hear.

Joyfully proclaiming the arrival of God’s perfect Lamb...

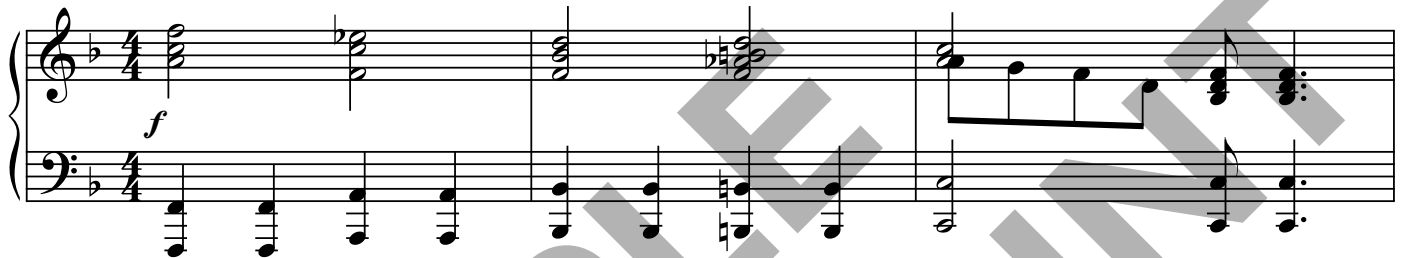
Jesus Emmanuel

A Spiritual Christmas

From DiscoverWorship.com

Arranged by
TOM FETTKE

Lively (♩ = 126)



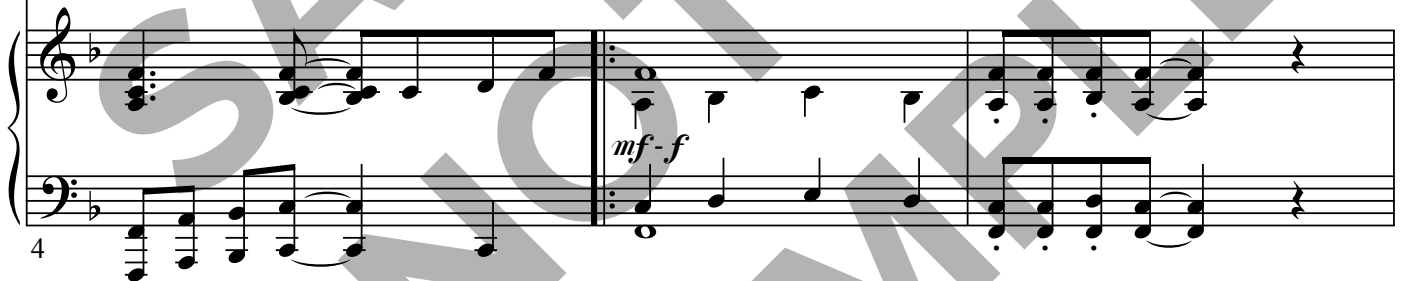
Piano introduction in 4/4 time, starting with a forte (f) dynamic. The right hand features chords and a melodic line, while the left hand plays a steady bass line.

CHOIR unis. *mf* *mf-f* *I'M GONNA SING*
Traditional Spiritual; Words by Tom Fetke

1. I'm gon - na sing for a Ba - by is born. I'm gon - na
(2. I'm gon - na) shout for a Ba - by is born. I'm gon - na



Choir vocal line in 4/4 time, starting with a mezzo-forte (mf) dynamic and moving to mezzo-forte to forte (mf-f). The melody is simple and repetitive.



Piano accompaniment for the first vocal line, starting at measure 4. It features a steady bass line and chords in the right hand, with a mezzo-forte (mf-f) dynamic.

sing for a Ba - by is born. Hal - le - lu - jah! Gon - na sing for a Ba - by is
shout for a Ba - by is born. Hal - le - lu - jah! Gon - na shout for a Ba - by is



Choir vocal line continuing the melody from the previous system, with lyrics for the second part of the song.



Piano accompaniment for the second vocal line, starting at measure 7. It continues the bass line and chords from the previous system.

born in the poor, lit - tle town of Beth - le -
 born in the poor, lit - tle town of Beth - le -

10

1. *f* (to meas. 5) 2. *Swing*

hem. 2. I'm gon - na hem.

12

1. (to meas. 5) 2. *Swing*

WONDERFUL COUNSELOR
 Traditional Spiritual *f*

Tell me, who do you call — Won - der - ful Coun - sel - or.

15

Oh, oh, oh, oh, glo - ry, hal - le - lu - jah! Oh, oh, oh, oh,

18

glo - ry, hal - le - lu - jah! Glo - ry, hal - le - lu - jah to the

21

new-born King! Well, I call Je - sus the

23

Won - der - ful Coun - sel - or. Oh, oh, oh, — oh,

26

glo - ry, hal - le - lu - jah! Oh, oh, oh, — oh, glo - ry, hal - le - lu - jah!

28

Glo - ry, hal - le - lu - jah to the new - born King! —

31

Glo - ry, hal - le - lu - jah to the new - born King!_

33

Glo - ry, hal - le - lu - jah to the new - born King!_

straight 8ths

35

straight 8ths

WASN'T THAT A MIGHTY DAY
 Traditional and Tom Fetke; Words: Traditional and Tom Fetke

1. Was - n't that a might - y day?_

2. An - gels shout - ed, "Glo - ry to God!"

38

Was - n't that a might - y day? — A - men!
 An - gels shout - ed, "Glo - ry to God!" — A - men!

40

Was - n't that a might - y day, — when Je - sus Christ was
 An - gels shout - ed, "Glo - ry to God!" — when Je - sus Christ was

43

1. (to meas. 39) 2.
 born? born!

1. (to meas. 39) 2.

46

unis.
mf

I'm gon - na

50

sing for a Ba - by is born. I'm gon - na sing for a Ba - by is

53

born. Hal - le - lu - jah! Gon - na sing for a Ba - by is born in the

56

stronger

poor, lit - tle town of Beth - le - hem. I'm gon-na shout for a Ba-by is

59

stronger

born. I'm gon - na shout for a Ba - by is

62

born. Hal - le - lu - jah! Gon - na shout for a Ba - by is born in the

64

poor, lit - tle town of Beth - le - hem.

67

GO TELL IT ON THE MOUNTAIN
Traditional Spiritual; Words by John W. Work, Jr.

f
 Go, — tell it on the moun - tain, — O - ver the hills and

f
 70

ev - 'ry - where; Go, — tell it on the moun - tain That

73

mf *smoother*

Je - sus Christ is born. Down in a low - ly

smoother *mf*

76

man - ger The hum - ble Christ was born, And

80

brought to us sal - va - tion That bless - ed Christ - mas

83

f accented unis.

morn! _____ Go, tell it on the

86

accented *f*

moun - tain, O - ver the hills and ev - 'ry - where;

89

Go, tell it on the moun - tain That Je - sus Christ is

92

born. I'm gon-na sing! I'm gon-na shout! I'm gon-na

95

sing and shout_ and cel - e - brate, for a Ba - by,

98

ff
Je - sus Christ is born!

ff
101

JESUS EMMANUEL

PRE-SONG NARRATION

In The Bleak Midwinter

NARRATOR: “For unto us a Child is born, unto us a Son is given: and the government shall be upon His shoulders: and His name shall be called Wonderful, Counselor, the mighty God, the everlasting Father, the Prince of Peace.”

But for tonight, the little prince knew only the peace of a mother’s touch.

His tiny shoulders bearing only the weight of a homespun blanket.

He was destined for the rising and falling of many.

He would be called Savior and King.

But in the frosty gloom of a Bethlehem stable, the only rising and falling this night was the gentle swaying of his mother’s arms...

...where He was called only Yeshua.

Jesus Emmanuel

In the Bleak Midwinter

(SATB with Child Solo)

From DiscoverWorship.com

Words and Music by
GUSTAV THEODORE HOLST
Arranged by
PHILLIP KEVEREN

Serenely (♩ = 76)

Piano introduction for the first system. The music is in 4/4 time and begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth notes, while the left hand provides a harmonic accompaniment with chords. Chords indicated above the staff are C, Am⁹, and F². The system concludes with a fermata and a *poco rit.* marking.

Vocal and piano accompaniment for the second system. The vocal line is marked *a tempo* and *WOMEN unis. p*. The lyrics are "In the bleak mid - win - ter". The piano accompaniment is also marked *a tempo*. Chords indicated above the staff are C, C, and Am⁷. The system concludes with a fermata.

Vocal and piano accompaniment for the third system. The vocal line continues with the lyrics "frost - y wind made moan,". The piano accompaniment is marked *poco rit.*. Chords indicated above the staff are D_m / F and D_m⁹. The system concludes with a fermata.

10



a tempo

Earth stood hard as i - ron, wa - ter like a stone;

Am⁷ F² Dm/G C C^{sus}/D CM⁷/E

a tempo

13

MEN *unis. mp* Snow had fall - en, snow on snow,

F G FM⁷/A Am⁷

mp

17

CHOIR *mp* Snow on snow,

rit.

C/E G/F F G F/G C/G G

rit.

20

WOMEN unis.
p a tempo

In the bleak mid - win - ter, long a - go.

p a tempo

C Am7 Dm/G C

23

slight rit.

B dim7/A Am Gm7 C9sus

cresc. *slight rit.*

27

mf a tempo

An - gels and arch - an - gels may have gath - ered there,

mf a tempo

F F#sus/G F/A F D2 Dm Gm/Bb C7sus Bb/C C7 Bb/C

30

Cher - u - bim and ser - a - phim throng - ed the air;

F F#sus G F A F C#dim7 Dm Dm C Gm Bb BbM7 C9sus F F#sus G F A F E

f But His moth - er on - ly, in her maid - en bliss,

Bb D F7 C Bb BbM7 Dsus2 Dm FM7 A Gm Bb C

f *dim.*

mp Wor - shiped the Be - lov - ed with a

rit.

F F#sus G F A F Edim D Dm Dm C Gm Bb N.C.

mp *rit.*

a tempo *rit.*

kiss.

p a tempo *rit.*

45

D^b B^bm⁷ G^b2 A^bsus A^b

SOLO - Child
p a tempo

What — can I give Him, poor — as I am?

pp a tempo

49

D^b E^bm⁷/B^b B^bm⁷ E^bm⁷ A^bsus A^b2(no3)

If I were a shep - herd, I would bring a lamb;

53

D^b D^b/C B^bm² D^b/A^b E^bm/G^b A^b7sus D^b

MEN unis.
mp

mf

If I were a wise man, I would do my

cresc.

57

SOLO - Child
p a tempo

What can I give Him?

rit.

part;

rit. dim. *pp a tempo*

60

rit. *mp* SOLO ends

Give my heart.

rit. *mp*

64

CHOIR

mp

molto rit.

a tempo

I will give my

D^b

D^b2

C

G^b2

B^b

C^b2

C^b

A^b9sus

a tempo

mp

molto rit.

67

heart.

D^b

pp

71

JESUS EMMANUEL

PRE-SONG NARRATION

Bethlehem

NARRATOR: As the infant Messiah closed his eyes in sleep, far to the East, the aged eyes of wise men were opened to the heavens.

A wonder.

A bright new star in the night.

Whispers of prophecies and kings. Of ancient promises and new hope. Of salvation for all men.

And so began a difficult and treacherous journey, through strange lands, following the faint but persistent glimmer of a single star. In caravans of camels and horses, laden with earthly treasures, they set out in search of the riches of heaven.

Struggling through the wilderness like men in darkness groping towards the one true Light.

Like starving people, crawling with hungry hearts to the city called the "House of Bread."

Bethlehem.

Jesus Emmanuel Bethlehem

O Little Town of Bethlehem (Optional Cello)

From DiscoverWorship.com

Words and Music by
RANDY COX
and KEVIN STOKES
Arranged by
DAVE WILLIAMSON

In wonder, awe (♩ = 68)

Chords: Cm, Fm/C, B^bsus/C, F7/C

p

WOMEN unison
p (hushed)

Chords: Cm, Fm/C, B^bsus/C, F7/C

3

What

Chords: Cm, Fm/C, B^bsus/C, F7/C

5

won - drous star a - bove you shines? What



gift to you is giv'n this night? _____ What

Cm Fm C B^bsus C F7 C

This system contains the first line of music. The vocal line is on a single staff in a B-flat major key signature (two flats). The lyrics are "gift to you is giv'n this night? _____ What". The piano accompaniment consists of two staves: a right-hand staff with chords and a left-hand staff with a moving bass line. Chords are labeled as Cm, Fm/C, B^bsus/C, and F7/C. A large watermark "SAMPLE" is overlaid diagonally across the page.

leads the wise from miles a - way and draws the hum - ble to your gates? What

A^bMaj7 Fm7 G7 sus G7

This system contains the second line of music. The vocal line continues with the lyrics "leads the wise from miles a - way and draws the hum - ble to your gates? What". The piano accompaniment continues with chords labeled A^bMaj7, Fm7, G7 sus, and G7. The watermark "SAMPLE" is still present.

joy-ous sounds rain from a-bove for One the world knows noth-ing of? _____

A^bMaj7 Fm7 G7 sus G7

This system contains the third line of music. The vocal line concludes with the lyrics "joy-ous sounds rain from a-bove for One the world knows noth-ing of? _____". The piano accompaniment continues with chords labeled A^bMaj7, Fm7, G7 sus, and G7. The watermark "SAMPLE" is still present.

CHOIR div.
mf smooth, connected

Beth - le - hem, O Beth - le - hem to - night how still we see you

C

Csus
D

C
E

14

lie. Beth - le - hem, O Beth - le - hem the

F2

F
G

C

Csus
D

17

host of heav - en share the sight. A - bove you now, the

C
E

F2

G

20

unison
 an - gels bow and all the world be-fore you__bends. O Beth - le-

23

F
A *Dm7* *C*
E *F* *F*
G

hem.

MEN unison mp

26

Cm *Fm* *B²su* *F7*
C *C* *C* *C*

as at the beginning

28

glor - ious light sets you a - part? What

Cm *Fm* *B²su* *F7*
C *C* *C* *C*

hope is shin - ing from a - far? _____ What

Cm Fm B^b7sus F7
C C C C

30

love would trade a king - ly crown, would in your sta - ble nest - le down? This

A^bMaj7 Fm7 G7sus G7

32

night as all the earth has slept, a prom - ise has with you been kept.

A^bMaj7 Fm7 G7sus G7

34

Broader

CHOIR *mf*

Beth - le - hem, O Beth - le - hem to - night how still we see you

Broader

C

Csus
D

C
E

mf

36

lie! Beth - le - hem, O Beth - le - hem the

F2

F
G

C

Csus
D

39

host of heav - en share the sight. A - bove you now, the

C
E

F2

G

42

unison

an - gels bow and all the world be-fore_ you_ bends. O Beth - le-

45

E/_A *D m7* *C*/_E *F* *E*/_G

mp

hem. O Beth-le - hem.

48

C m *F m*/_C *B^b sus*/_C *F7*/_C *C m* *F m*/_C

mp

p

What won-drous star a - bove you shines?_

B^b sus/_C *F7*/_C *A^b Maj7* *G sus* *G*

What

p

mp

this night?

gift to you is giv'n this night?—

A^bMaj7

Gsus

G7

slight rit.

54

mf

Beth - le - hem, O Beth - le - hem to - night how still we see you

D^b

D^bsus
E^b

D^b
F

57

lie. Beth - le - hem, O Beth - le - hem the

G^b2

G^b
A^b

D^b

D^bsus
E^b

60

host of heav-en share the sight. A - bove you now, the

63

D^b
F

G^b2

A^b

an - gels bow and all the world be-fore you bends.

66

G^b
 B^b

$E^b m7$

D^b
F

G^b2

mp unison

O Beth-le - hem O Beth - le-

69

$C^{\#}m$

$F^{\#}m$
 $C^{\#}$

$Bsus$
 $C^{\#}$

$F^{\#}7$
 $C^{\#}$

mp

hem. _____

molto rit.

C#m F#m/C# Bsus/C# F#7/C# C#2

molto rit.

72

JESUS EMMANUEL

PRE-SONG NARRATION

Jesus Messiah

NARRATOR: Robed in perfumed silks and bearing gifts of untold wealth, the wise men of the East came on bended knee to Bethlehem and paid homage to the King of Kings.

A humble, unadorned brow—but His crown would outlast the emperors of Rome.

Pink, helpless hands—but His scars would someday heal the nations.

Innocent lips that would calm the storms and grant pardon to the sins of mankind.

And so they laid their gifts at His feet, though He was God's gift to them. Wrapped in swaddling clothes but robed in glory. The everlasting king.

Jesus.

Jesus Emmanuel

Jesus, Messiah

From DiscoverWorship.com

Words and Music by
MICHAEL POPHAM
and REGI STONE
Arranged by
DAVE WILLIAMSON

Gently (♩ = 78)

G C/G GM7 C/G G C/G Am7 Dsus

mf

The piano introduction is in 3/4 time, starting with a treble clef and a key signature of one sharp (F#). The melody is composed of chords and eighth notes. The bass line consists of a simple harmonic accompaniment. The piece ends with a Dsus chord.

1st time: Men only unis. melody
2nd time: All - Parts
mp - mf

1. Ho - ly One from heav - en,
2. An - gels all a - round them

mp

The vocal melody is in treble clef with a key signature of one sharp. It features two verses of lyrics. The first verse is for men's unison, and the second is for all parts. The melody is simple and gentle, with a range of approximately two octaves.

All a - round them,

D G Am/G

mp - mf

5

The piano accompaniment is in treble and bass clefs with a key signature of one sharp. It provides a harmonic support for the vocal melody. The piece ends with a D chord.

robed in maj - es - ty, in a low - ly
on that Christ - mas morn, bring - ing gifts of

The vocal melody continues with the second time through. The lyrics describe the birth of Jesus. The melody is consistent with the first time through.

Ooo gifts of

D/G G Em7

8

The piano accompaniment continues with the second time through. It features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The piece ends with an Em7 chord.



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man - ger, born for you and me.
 wor - ship to the Ho - ly One.

wor - ship to the Ho - ly One.

C/E B/D# Em

11

Clothed in ra - diant splen - dor, sent from heav'n a -
 Glo - ry in the high - est, peace up - on the

In the high - est, peace on

Am7 G/B C2 C

14

bove, a rare and breath - less beau - ty,
 earth. O come, let us a - dore him,

earth.

G/B Am/F# Em B/D# Em

17

2nd time to Coda

All mp

ho - ly gift of love. Je - sus, Mes -
 Sav - ior of the

2nd time to Coda

A7sus A7 Dsus D Gsus G

20

si - ah, ho - ly in - fant child; born in a

Gsus/F# G/F# D/E Em7 C2 C/D Gsus G

24

man - ger, low - ly, meek and mild; sent to re -

C/E Em7 C2 CM7 Dsus D B/D# D/E Em7

28

deem and bring hope to fall - en man. This

D G/D CM7 Cm6/Eb

32

Je - sus, Mes - si - ah, has come, the

Gsus G D/E Em7 Am7

35

rit. *a tempo*
prom - ised Ho - ly One.

C/D G C/G GM7 C/G G C/G

rit. *a tempo*

Am7 Dsus D D.S. al Coda

decresc.

41

⊖ CODA

world. Je - sus, Mes - si - ah,

⊖ CODA

Esus E Asus A Asus G# A G#

f

43

ho - ly in - fant child; born in a man - ger,

E/F# F#m7 D Asus A D/F# F#m7

47

low - ly, meek and mild; sent to re -

D DM7 Esus E C#E# E/F# F#m7

51

deem and bring hope to fall - en man. This

E A/E DM7 B m7(b5)/F

54

Je - sus, Mes - si - ah, has come, the

Asus A E/F# F#m7 Bm7

57

Ho - ly One. *mf*

prom-ised Ho - ly One. The

D/E F° F#m AM7/E DM7

60

rit. *a tempo*

prom-ised Ho - ly One,

D/E A D/A AM7 D/A A D/A Bm7

mf *rit.* *a tempo*

64

mp *rit.*

Ho - ly One.

Esus E Asus⁴/₂ A

mp *rit.*

68

JESUS EMMANUEL

PRE-SONG NARRATION

Gloria

NARRATOR: From the lofty courts of Heaven's throne room to the dusty floor of a Judean barnyard.

From the mouths of angels to the ears of simple shepherds.

From the rangy hills of Israel to the sweeping plains of the Far East—the cry went up.

As if all Creation had been holding its breath, and now broke forth in a single glorious refrain.

Rolling like the waves of an eternal sea, bearing glad tidings to every shore.

To people of all ages, races, and tongues.

Turning eyes and hearts to the One who made them, raising hands in awestruck worship.

Singing glory to God.

Glory to God in the highest.

Jesus Emmanuel Gloria

From DiscoverWorship.com

Words, Music and Arrangement by
JEFF LIPPENCOTT

With intensity (♩ = 66)

G(no3) D/G C/G CM7/G C/G D_{sus} D

mp

G(no3) D/G C/G CM7/G C/G D_{sus} D

mf

5

mp

Glo - ri - a! an - gels pro - claim.

G(no3) D/G C/G CM7/G C/G D_{sus} D

mp

9

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Glo - ri - a! ————— voic - es now sing. ———

G(no3) D/G C/G CM7/G C/G Dsus D

13

mf
Break forth, O heav - ens, praise now his birth. ———

Am G D/F# Em7 D G D/F# Bm/F# Em7 G/D

mf

17

Christ has come. ————— *sub. p* Glo - ri - a!

C G/C Dsus D G(no3)

mf

21

mp

Come and bow be - fore the

D/G C/E G/C D C G/C C Em D G/B

25

mf

child. Earth re - ceives her King!

C Em D/F# G

29

mp

Na - ture sounds its cry of joy.

C/G G D/G G C G/C C Em D G/B C

34

mf

All cre - a - tion sings.

Am⁷ G/B D^{sus} D

38

f

Glo - ri - a! an - gels pro - claim.

G(no3) Bm⁷ C CM⁷ D^{sus} D

43

Glo - ri - a! voic - es now sing.

G(no3) Bm⁷ C CM⁷ C D^{sus} D

47

mf

Break forth, O heav - ens, praise now his birth.

mf

Am G D/F# Em7 D G D/F# Bm/F# Em7 D

51

sub. p

Christ has come. Glo - ri - a!

C G/C Dsus D G(no3)

mf

55

mp

Joy of ev - 'ry long - ing

D/G C/E G/C D C G/C C Em D G/B

mp

59

heart, come to us, we pray.

C Em7 D/F# G

63

mp
Give to us a second birth,

C/G G D/G G C G/C C Em D G/B C

68

mf
so we may pro - claim.

Am7 G/B Dsus D

72

f

Glo - ri - a! an - gels pro - claim._____

G(no3) Bm7 C CM7 C Dsus D

f

77

Glo - ri - a! voic - es now sing._____

G(no3) Bm7 C CM7 C Dsus D

81

mf

Break forth, O heav - ens, praise now his birth._____

Am G D/F# Em7 D G D/F# Bm/F# Em7 D

mf

85

sub. p

Christ has come. Glo - ri - a!

C G/C D_{sus} D G

sub. p

89

mf accented

Glo - ri - a in ex - cel - sis De - o, glo - ry to Christ, the Lord.

F G Em F F G G⁷ Am G

mf

94

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

F G Em F G

98

Glo - ry, sing glo - ri - a! _____ Glo - ri -

Dm7 Esus E A(no3)

102 *p.* *f*

a! _____ an - gels pro - claim. _____ Glo - ri -

C#m7 D DM7 D Esus E A(no3)

106

a! _____ voic - es now sing. _____ Break forth, O

C#m7 D DM7 D Esus E Bm A

110

heav - ens, praise now his birth.

E/G# F#m7 E A E/G# C#m/G# F#m7 E

114

Christ has come. *ff* Glo - ri -

D A/D Esus E

117

a!

A(no3) E/A D/F# A/D E A

120

JESUS EMMANUEL

PRE-SONG NARRATION

Christmas Alleluia

NARRATOR: And the prophet said, “Therefore the Lord himself shall give you a sign; Behold, a virgin shall conceive, and bear a Son, and shall call his name Immanuel.”

Immanuel.

God with us.

The God of Abraham, Isaac, & Jacob, who spoke the worlds into being. Who set the stars in their place. The Master of all things, now in the form of a servant.

The Creator God, now held by His creation.

The Father God, now a child.

The Spirit now made flesh.

He whose face could not be seen by mortal man, His cheeks now caressed by a mother’s kiss.

Here.

With us.

Immanuel.

Jesus Emmanuel Christmas Alleluia

From DiscoverWorship.com

Words, Music and Arrangement by
JEFF LIPPENCOTT

With anticipation (♩ = 76)

mp

A^b E^b Cm B^b A^b B^b

Cm A^b B^b E^b B^b/E^b A^b/E^b E^b B^b/E^b A^b/E^b

6

Solo mp

To the earth God has come, Vir - gin

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

12

Ma - ry's__ ba - by son, sent to__ save a__

A^b/E^b Cm B^b E^b D^b A^b/C

17

world from sin, sent to cleanse the__ hearts of

D^b A^b/C E^b E^bM7 A^b/E^b Cm B^b

22

men. Al - le - lu - ia, for Christ is born. Al - le - lu - ia, for a

E^b A^b E^b Cm B^b A^b E^b

27

(9)

Sav - ior's come. Al - le - lu - ia to the ho - ly Lamb of God

Cm B^b A^b E^b Cm B^b B^b6 A^b

31

with us now to dwell, Christ, Em - man - u - el.

B^b Csus Cm E^b/B^b A^b B^b E^b B^b/E^b

35

Choir
mp

Through an an - cient

A^b/E^b E^b B^b/E^b A^b/E^b E^b E^bM7 A^b/E^b

39

Child's birth all cre - a - tion felt its

Cm B \flat E \flat E \flat E \flat M7 A \flat /E \flat Cm B \flat

44

worth. God had sent his on - ly Son; sal -

E \flat D \flat A \flat /C D \flat 2 D \flat A \flat /C B \flat

49

va - tion's work had now be - gun. *mf* Al - le - u - ia, for

E \flat E \flat M7 A \flat /E \flat Cm B \flat E \flat A \flat E \flat

54

Christmas Alleluia - 78

Christ is born. Al-le - lu - ia, for a Sa- vior's come. Al-le

Cm B^b A^b E^b Cm B^b

59

lu - ia to the ho - ly Lamb of God with us now to

A^b E^b Cm B^b B^b6 A^b B^b

62

dwell;

dwell; — O come now Christ, Em-man - u - el.

dwell; —

Csus Cm E^b/B^b A^b B^b E^b B^b/E^b

66

Two empty musical staves, one for the vocal line (treble clef) and one for the piano accompaniment (bass clef), both in a key signature of two flats.

A^b/E^b E^b B^b/E^b A^b/E^b

Piano accompaniment for measures 69-71. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady bass line with quarter notes. Chord symbols A^b/E^b, E^b, B^b/E^b, and A^b/E^b are placed above the staff.

f

In a jour - ney to the cross the world would

Vocal line for measures 72-76. The melody is in a key signature of three sharps (F# major) and includes the lyrics "In a jour - ney to the cross the world would". The dynamics are marked with a forte *f* dynamic.

E EM7 A/E C#m B E E EM7

Piano accompaniment for measures 72-76. The right hand has a melodic line with chords, and the left hand has a bass line. Chord symbols E, EM7, A/E, C#m, B, E, E, and EM7 are placed above the staff.

mf

gain through God's own loss. Ooo

Vocal line for measures 77-80. The melody continues with the lyrics "gain through God's own loss. Ooo". The dynamics are marked with a mezzo-forte *mf* dynamic.

A/E C#m B E D

Death would

Piano accompaniment for measures 77-80. The right hand has a melodic line with chords, and the left hand has a bass line. Chord symbols A/E, C#m, B, E, and D are placed above the staff.

f

now re - demp - tion

lie in all de - feat;

A/C# D² D A/C# B E EM⁷ A/E

81

ff

was comp - lete. Al - le - lu - ia, for Christ is born. Al - le -

C#m B E A E C#m B

86

lu - ia, for a Sav - ior's come. Al - le - lu - ia to the

A E C#m B A E

90

Christmas Alleluia - 81

mf

ho - ly Lamb of God with us now to

C#m B B6 A B

93

dwel;l

dwel;l; O come now Christ, Em-man u -

dwel;l;

C#sus C#m E/B A B

96

mp

el.

rit.

E B/E A/E E B/E A/E E

mp

99

JESUS EMMANUEL

PRE-SONG NARRATION

When Christmas Comes To Me

NARRATOR: Through the long centuries, the promise of that night still speaks. Calling us like the angels' song, shining like that bright star in the heavens, rousing us from our sleep and bidding us to come.

On weary feet and wobbling knees...

Come.

Finding God's only Son in the darkness and kneeling in worship.

Come.

Laying our gifts and lives before Him, and rising again as new creations.

Come.

Spreading His message of hope to all who have ears to hear.

Can you hear the call of His promise?

What will your answer be?


Jesus Emmanuel

When Christmas Comes to Me

From DiscoverWorship.com

Words by
MIKE HARLAND
Music and Arrangement by
JEFF LIPPENCOTT

Reverently (♩ = 88)



Musical notation for the piano introduction, measures 1-4. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Reverently' with a quarter note equal to 88 beats per minute. The music is in a major key. Chords G, G2, G, and C are indicated above the staff. The piano part is marked *p*.



Musical notation for the first vocal line, measures 5-8. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Reverently' with a quarter note equal to 88 beats per minute. The music is in a major key. Chords G, G2, G, and C are indicated above the staff. The piano part is marked *p*. The lyrics are: "An - gels filled the star - lit sky, with songs of per - fect".



Musical notation for the second vocal line, measures 9-12. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Reverently' with a quarter note equal to 88 beats per minute. The music is in a major key. Chords C, G, D/F#, Em7, Em11, and G/D are indicated above the staff. The piano part is marked *p*. The lyrics are: "praise. Ma - ry sang a lul - la - by as she".



laid him in the hay.

Wise men brought their

Am A#13 Am7 Am11 Dsus D C/E D/F# G G2 G

11

best to him and placed it at his feet.

C G G2 G C

14

So what will be the gift I bring, when Christ-mas comes to

G/D B7/D# Em7 D Am7 Am Am9

17

mp

me? Should I sing, "Glo - ry to the Lord," the

D G/D D C² C G/D D G

mp

20

song the an - gels sing, or mar - vel at the

C² C G/D D G B B⁷ B⁺/D[#] B⁷/D[#]

23

Sav - ior's birth when gifts of love I bring? Of

Em¹¹ Em⁷ Am⁷ A^{#13} Am⁷ Am⁹ C/D D Dsus

26

mf

all the ways his name is praised at his na - tiv - i -

C² C G/D D G C² C G/D D

mf

29

mp

ty, I'll bow be - fore the in - fant King, when

G G/B C C⁶ G/B Em⁷ G/D

mp

32

rit. *p*

Christ - mas comes to me.

Am⁷ C/D D G G² G C G G² G

rit. *p*

35

rall. *mp*

Crowds rush by a man - ger scene,

C G G² G C

rall. *mp*

39

and nev - er see the grace that wrapped God's Son in

G G² G C G D/F#

42

hu - man flesh and sent him to this place.

Em⁷ Em¹¹ G/D Am Am⁷ Am¹¹ D^{sus} D C/E D/F#

45

p

Ooo

mp

If time and space can - not con-tain the roy - al in - fant

G G² G C G G² G

48

mp

what will be the song I sing

King,

C G/D B⁷/D[#] Em⁷ A

51

rall. *mf*

when Christ-mas comes to me? Should I sing, "Glo - ry to the

Am⁷ Am Am⁹ D^{sus} D G/D D C² C G/D D

rall. *mf*

54

Lord," the song the an - gels sing, or

G C² C G/D D G

57

mar - vel at the Sav - ior's birth when gifts of love I

B B⁷ B+/D# B⁷/D# Em¹¹ Em⁷ Am⁷ Am⁷ Am⁹

60

bring? Of all the ways his name is praised at

C/D D D^{sus} C² C G/D D G

63

mp

his na - tiv - i - ty, I'll bow be - fore the

C² C G/D D G G/B C C⁶ G/B

66

in - fant King, when Christ - mas comes to me.

Em⁷ G/D Am⁷ C/D D G

69

rit. *f* *a tempo*

Of all the ways his

C² C G/D D Esus E Esus D² D A/E E

rit. *f* *a tempo*

72

name is praised at his na - tiv - i - ty, I'll

A D² D A/E E A A/C#

75

bow be - fore_ the in - fant_ King, when Christ - mas_ comes to

D D⁶ A/C# F#m⁷ A/E Bm⁷ D/E E

78

me.

A A² A D/F# A A² D Dm⁹ Dm A

82