

# Once Upon a Holy Night Processional/For Unto Us Overture

with O Come, O Come, Emmanuel;  
Sing We Now of Christmas; and Behold Emmanuel

From DiscoverWorship.com

Words and Music by  
JEFF FERGUSON and REGI STONE  
Arranged by  
BRADLEY KNIGHT and REGI STONE

Moderately (♩ = 112)

Musical notation for the first system, measures 1-6. The score is in 4/4 time and B-flat major. The treble clef part features a melody of half notes with a slur over the first six notes. The bass clef part features a bass line of half notes with a slur over the first six notes. The dynamic marking *ppp* is present.

Musical notation for the second system, measures 7-11. The treble clef part features a series of chords with a slur over the first four measures. The bass clef part features a series of whole notes. The dynamic marking *pp* is present. Measure 7 is indicated at the start of the system.

Musical notation for the third system, measures 12-15. The treble clef part features a series of chords with a slur over the first four measures. The bass clef part features a series of whole notes. Measure 12 is indicated at the start of the system.

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Musical score system 1, measures 17-19. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). Measure 17 features a series of chords in the right hand and a melodic line in the left hand. Measure 18 continues the melodic development. Measure 19 concludes with a final chord in the right hand and a sustained note in the left hand.

Musical score system 2, measures 20-23. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. Measure 20 shows a complex chordal texture in the right hand. Measure 21 features a melodic line in the right hand and a sustained bass note in the left hand. Measure 22 continues the melodic line. Measure 23 ends with a final chord in the right hand and a sustained note in the left hand.

Musical score system 3, measures 24-27. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. Measure 24 begins with a forte (*f*) dynamic and features a complex chordal texture in the right hand. Measure 25 continues the chordal texture. Measure 26 features a melodic line in the right hand with a triplet of eighth notes. Measure 27 concludes with a melodic line in the right hand and a sustained note in the left hand.

Musical score system 4, measures 28-31. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. Measure 28 features a complex chordal texture in the right hand. Measure 29 continues the chordal texture. Measure 30 features a melodic line in the right hand with a triplet of eighth notes. Measure 31 concludes with a melodic line in the right hand and a sustained note in the left hand.

Musical score system 5, measures 32-35. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. Measure 32 features a complex chordal texture in the right hand. Measure 33 continues the chordal texture. Measure 34 features a melodic line in the right hand with a triplet of eighth notes. Measure 35 concludes with a melodic line in the right hand and a sustained note in the left hand.

Musical score system 1, measures 36-38. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It features a melodic line with several slurs and accents. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. Measure numbers 36, 37, and 38 are indicated at the beginning of their respective measures.

Musical score system 2, measures 39-42. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (D major) and a 3/2 time signature. It features a melodic line with slurs and accents. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The dynamic marking *mp* is present in the first measure. Measure numbers 39, 40, 41, and 42 are indicated at the beginning of their respective measures.

Musical score system 3, measures 43-46. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (D major) and a 3/2 time signature. It features a melodic line with slurs and accents. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. Measure numbers 43, 44, 45, and 46 are indicated at the beginning of their respective measures.

Musical score system 4, measures 47-50. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (D major) and a 3/2 time signature. It features a melodic line with slurs and accents. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. Measure numbers 47, 48, 49, and 50 are indicated at the beginning of their respective measures.

Musical score system 5, measures 51-54. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (D major) and a 3/2 time signature. It features a melodic line with slurs and accents. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. Measure numbers 51, 52, 53, and 54 are indicated at the beginning of their respective measures.

Musical score for measures 55-58. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with a long, sweeping slur over measures 56 and 57. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes. A fermata is placed over the final measure of the system.

Musical score for measures 59-62. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It begins with a forte (*f*) dynamic marking and contains dense chordal textures. The lower staff is in bass clef and provides a bass line. A fermata is placed over the final measure of the system.

Musical score for measures 63-66. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with eighth notes and some slurs. The lower staff is in bass clef and contains a bass line. A fermata is placed over the final measure of the system.

Musical score for measures 67-70. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It begins with a forte (*f*) dynamic marking and contains a series of chords, many of which are marked with a 'V' (accents). A triplet of eighth notes is indicated in measure 69. The lower staff is in bass clef and contains a bass line. A fermata is placed over the final measure of the system.

Musical score for measures 71-74. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It begins with a fortissimo (*ff*) dynamic marking and contains a series of chords, many of which are marked with a 'V' (accents). A triplet of eighth notes is indicated in measure 73. The lower staff is in bass clef and contains a bass line. A fermata is placed over the final measure of the system.

Musical score for measures 75-77. The system consists of two staves, treble and bass clef. Measure 75 features a treble staff with a triplet of eighth notes and a bass staff with a quarter note. Measure 76 continues with similar rhythmic patterns. Measure 77 includes a triplet of eighth notes in the treble staff.

Musical score for measures 78-81. The system consists of two staves, treble and bass clef. Measure 78 has a treble staff with a triplet of eighth notes and a bass staff with a quarter note. Measures 79-81 show more complex rhythmic patterns in both staves, including slurs and accents.

Slower (♩=92)

♩ = ♩

Musical score for measures 82-86. The system consists of two staves, treble and bass clef. Measure 82 has a treble staff with a half note and a bass staff with a whole rest. Measure 83 is marked with a 4/4 time signature and a piano (*p*) dynamic. Measures 84-86 show a melodic line in the treble staff and a bass line in the bass staff.

Musical score for measures 87-90. The system consists of two staves, treble and bass clef. Measure 87 is marked with a mezzo-piano (*mp*) dynamic and the instruction "flowing". Measures 88-90 continue the melodic and bass line.

Musical score for measures 91-94. The system consists of two staves, treble and bass clef. Measures 91-94 show a melodic line in the treble staff and a bass line in the bass staff.

CHOIR

*p*

Ooo

This system contains the first two staves of music. The top staff is for the choir, starting with a long note marked *p* (piano) and the vocalization 'Ooo'. The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes.

95

This system contains the next two staves of music, continuing the piano accompaniment from the previous system. The measure number 95 is indicated at the beginning.

This system contains two staves of music, both of which are empty, indicating a rest for the piano accompaniment.

99

This system contains the next two staves of music, continuing the piano accompaniment. The measure number 99 is indicated at the beginning.

*mp*

Ooo

This system contains the first two staves of music. The top staff is for the choir, starting with a long note marked *mp* (mezzo-piano) and the vocalization 'Ooo'. The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes.

*mp*

103

This system contains the next two staves of music, continuing the piano accompaniment. The measure number 103 is indicated at the beginning.

(♩ = 74)

CHOIR unis. *p*

*rit.*

For un - to us a Child is

*rit.*

*ten. ten. ten.*

*p*

Gm<sup>2</sup>

107

born,

for un - to us a Son is giv - en. —

Gm<sup>2</sup>  
E<sup>b</sup>

F<sup>#</sup>dim<sup>7</sup>

Gm<sup>2</sup>

110

Oh, what love we have been — shown; this gift of love was sent from

Cm  
A

D7b9

E<sup>b</sup>M<sup>7</sup>

D7

113

*rit.* heav - en. *a tempo f* For un - to us a Child is 8

*Gm*<sup>2</sup> *rit.* *f a tempo* *Gm*

116

born, for un - to us a Son is

For un - to us a Child is born, *D7* *F#dim7* *Cdim7*

118

giv - en. Oh, what love we have been\_

for un - to us a Son is giv'n. What love we have been\_

*Gm* *G sus* *Gm* *Gm* *Gm* *Cm*  
*Bb* *A* *Gm* *Eb* *D*

120



shown; — this gift of love

shown; —

*mp*

*E♭M7* *Cm*  
*A*

*mp*

122

*p* (no vibrato)

was sent from heav - en.

*D7sus* *D7* *Gm* *Em*

*p*

124

*rit.*

*Cm* *Gm*

*rit.*

127

# ONCE UPON A HOLY NIGHT

## NARRATION 1

**ELIZABETH:** My name is Elizabeth. John the Baptist, the forerunner of Christ, is my son. Mary, the mother of Jesus, is my cousin.

I'm here to tell you the greatest story ever passed on through time. It's a story that began to unfold in ages past but its message resounds for you and the coming ages. It was over seven hundred years before the birth of Christ when Judah's great King, Uzziah died. For most of his reign, Uzziah feared the Lord and it was because of his trust in God that the nation of Israel experienced its greatest prosperity. After his death, Israel fell into a moral decline; they were a sinful and violent people who hated justice and did evil. They violated the covenant passed down by Moses and judgment was imminent! God called on a young man named Isaiah to deliver His divine message to the people. He told them that if they repented and turned from their wicked ways Yahweh would forgive them and bring them back into His favor. It was a dark time, but Isaiah pressed forward and boldly brought a message of hope, restoration and forgiveness. Who was this great deliverer that Isaiah so bravely proclaimed?

# Once Upon a Holy Night Messiah

From DiscoverWorship.com

Words and Music by  
JEFF FERGUSON and REGI STONE  
Arranged by  
BRADLEY KNIGHT and REGI STONE

Slowly (♩ = 98)

"They violated the covenant passed down by Moses...

He told them that if they repented...

Piano accompaniment for the first system. The music is in 4/4 time and begins with a piano (*pp*) dynamic. The right hand features a series of chords and a melodic line, while the left hand provides a steady bass accompaniment. Chords are marked as Em, Bbm, and Em.

It was a dark time, but Isaiah pressed forward...

...restoration, and forgiveness..."

Piano accompaniment for the second system. The music continues with a mezzo-piano (*mp*) dynamic. The right hand has a more active melodic line, and the left hand continues with a bass accompaniment. Chords are marked as Gm, Em, C#m, Bbm, and C/E.

CHOIR unis. *p*

Choir vocal line for the first part of the score. The melody is in a single voice part, starting with a rest followed by the lyrics "I - sa - iah, I - sa - iah,". The music is in 4/4 time and features a simple, hymn-like melody.

Piano accompaniment for the third system. The music continues with a piano (*p*) dynamic. The right hand has a melodic line, and the left hand continues with a bass accompaniment. Chords are marked as C, Fm, and Db/F.

*cresc. poco a poco*

tell us a - gain, I - sa - iah. I - sa - iah, I -

*Edim7*  
F Fm Fm

*cresc. poco a poco*

14

sa - iah, tell us a - gain, I - sa - iah. Mes -

*f*

*D<sup>b</sup>M7* *B<sup>b</sup>m6* *C7<sup>b9</sup>* *Fm*

*C*

17

*rit.*

si - ah, Mes - si - ah, tell us of our Mes -

*f* *rit.*

*Fm* *D<sup>b</sup>M7* *C7sus* *C7* *Caug*

20

si - ah. \_\_\_\_\_ Mes - si - ah, \_\_\_\_\_ Mes - si - ah, \_\_\_\_\_

Fm Fm Fm<sup>2</sup><sub>G</sub> Fm A<sup>b</sup> D<sup>b</sup>M<sup>7</sup>

23

tell us of our Mes - si - ah. \_\_\_\_\_

B<sup>b</sup>m<sub>G</sub> C7<sup>b</sup>9 C<sup>aug</sup> Fm

26

*rit.*

Fm

*rit.*

28

# ONCE UPON A HOLY NIGHT

## NARRATION 2

**ISAIAH:** I never took the call of God upon my life lightly. When I first heard God's voice I pleaded with Him saying, "I am a man of unclean lips and I am undone". His calling seemed much too great to accept. Why would he choose me? But with the words, "Here am I, send me!" I yielded everything to Him. How strange that I would foretell of the coming Messiah, though I would never witness his earthly birth. I trusted the Lord my God and held the promise of the Savior's coming close to my heart. Yahweh would keep His word.

*Music begins.*

"For unto us a Child is born, unto us a Son is given; and the government will be upon His shoulder and His name will be called Wonderful, Counselor, Mighty God, Everlasting Father, and Prince of Peace".

# Once Upon a Holy Night

## God's Promise

From DiscoverWorship.com

Words and Music by  
REGI STONE and CHRISTY SUTHERLAND  
Arranged by  
BRADLEY KNIGHT and REGI STONE

Slowly (♩ = 60)

"For unto us a Child is born, unto us a Son is given;... ..upon His shoulder. And His name will be called Wonderful..."

G D<sup>b</sup>/F F<sup>b</sup> F<sup>b</sup>2(#4) F<sup>b</sup> F<sup>b</sup>2(#4) F<sup>b</sup>/D<sup>b</sup> G<sup>b</sup>/D<sup>b</sup> F<sup>b</sup>/D<sup>b</sup>

In two (♩ = 67)

G<sup>b</sup>/D<sup>b</sup> A<sup>b</sup> A<sup>b</sup>2 A<sup>b</sup>

*f*

SOLO (ISAIAH) - freely

*mf*

Hear, O Is - ra - el, His fa - vor is up - on you.

D<sup>b</sup>sus A<sup>b</sup>

11



A Child will come\_\_\_\_\_ to

16

*G<sup>b</sup>*  
*A<sup>b</sup>*

*D<sup>b</sup>sus*  
*A<sup>b</sup>*

save you from your\_\_\_\_\_ sin.---

21

*CHOIR* *mf* *f*

And of His king - dom there will

26

*mf* *f*

*G<sup>b</sup>*



Isaiah: "There will be no end!"

be no end!

Musical notation for the vocal line, including treble and bass staves with lyrics 'be no end!' and a dynamic marking of *ff*.

A<sup>b</sup>m7 D<sup>b</sup> E<sup>b</sup> A<sup>b</sup>2(#4)

Piano accompaniment for the first system, including treble and bass staves with chords A<sup>b</sup>m7, D<sup>b</sup>, E<sup>b</sup>, and A<sup>b</sup>2(#4), and a dynamic marking of *ff*.

31

Faster (♩ = 132)

Musical notation for the second system, including treble and bass staves, with a tempo marking 'Faster (♩ = 132)'. The staves are mostly empty, indicating a rest or a specific performance instruction.

A<sup>b</sup> E<sup>b</sup>/G G7#9 Cm7(4) Cm7 C<sup>b</sup>M7 A<sup>b</sup>m6 A<sup>b</sup>m7 B<sup>b</sup>sus

Piano accompaniment for the second system, including treble and bass staves with chords A<sup>b</sup>, E<sup>b</sup>/G, G7#9, Cm7(4), Cm7, C<sup>b</sup>M7, A<sup>b</sup>m6, A<sup>b</sup>m7, and B<sup>b</sup>sus.

35

Em-man - u - el, the Mes - si - ah,  
 Ho - ly One, our Re - deem - er

Musical notation for the third system, including treble and bass staves with lyrics 'Em-man - u - el, Ho - ly One, the Mes - si - ah, our Re - deem - er'.

E<sup>b</sup> A<sup>b</sup>/E<sup>b</sup> B<sup>b</sup>/E<sup>b</sup> E<sup>b</sup>

Piano accompaniment for the third system, including treble and bass staves with chords E<sup>b</sup>, A<sup>b</sup>/E<sup>b</sup>, B<sup>b</sup>/E<sup>b</sup>, and E<sup>b</sup>.

38

Might - y God is on our side. The Liv - ing Word,  
 will fi - n'ly come to set us free. The Lord of all

41

God is with us; He has heard our cry. He is the Prince of Peace;  
 will de - liv - er. He is the Prince of Peace;

44

His name is lift - ed high. Yah - weh has kept  
 He's all we'll ev - er need.

47

— His prom - ise. He is the one true God. Yah -

B<sup>b</sup> D E<sup>b</sup> A<sup>b</sup> E<sup>b</sup> G B<sup>b</sup> E<sup>b</sup> Fm<sup>7</sup> E<sup>b</sup> G A<sup>b</sup>

50

- weh is the Light in the dark - ness He will shine His love

E<sup>b</sup> G G7#9 B<sup>b</sup> C Cm<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup> CM<sup>7</sup>

53

through His on - ly Son. The

Fm<sup>7</sup> B<sup>b</sup> E<sup>b</sup> 1. (meas. 39) 2.

56

love of God is poured out over man

C<sup>b</sup> D<sup>b2</sup> D<sup>b</sup> E<sup>b</sup>

60

through a Ba - by born in Beth - le - hem.

C<sup>b</sup> A<sup>b</sup>m6 A<sup>b</sup>m7 A<sup>b</sup>m6

63

F<sup>b</sup> A B<sup>b</sup>m D<sup>b</sup> F<sup>b</sup> E<sup>b2</sup> G E<sup>b</sup> E<sup>b</sup><sub>sus</sub> F E<sup>b</sup> G

*fp*

66

*f*

Yah - weh has kept His prom - ise. He is the one

(TENOR has mel.)

*f*

69

— true God. Yah - weh is the Light in the dark - ness

*f*

72

A♭ B♭m7 A♭ C D♭ A♭ C E♭2 G G♭13(#11) Fm7

He will shine His love through His on - ly Son.

B♭m7 E♭ FM7 B♭m7 E♭ FM7

75

*unis.*

Through His on - ly Son,

B<sup>b</sup>m<sup>7</sup> E<sup>b</sup> A M<sup>7</sup> F<sup>7</sup><sup>#9</sup><sub>45</sub> F<sup>b</sup>M<sup>7</sup> C<sup>7</sup><sup>#9</sup><sub>45</sub> C<sup>b</sup>M<sup>7</sup>

79

*f*

Em - man - u - el!

B<sup>b</sup>m<sup>7</sup> D<sup>b2</sup><sub>E<sup>b</sup></sub> A<sup>b2</sup>

*f*

83

# ONCE UPON A HOLY NIGHT

## NARRATION 3

**ELIZABETH:** Hundreds of years later Isaiah's prophecy was fulfilled. I never dreamed I would see it unfold! It was late one afternoon when my cousin, Mary, appeared at my door. She stood there speechless. I brought her inside and we sat down at the table. I listened in amazement as she told me that an angel of the Lord had appeared to her and said, "Do not be afraid, Mary, for you have found favor with God. You will be with child and give birth to a son, and you are to give him the name Jesus." Jesus? The Messiah? Mary had never known a man, so I almost doubted what she said. But just as I was about to speak, my baby leaped in my womb and the Holy Spirit came upon me. Mary spoke the truth. She, a virgin, would bring the Christ Child, our Savior into the world. We stood there and embraced one another, for we knew that God was working a plan far greater than we could possibly know.

# Once Upon a Holy Night

# My Soul Does Magnify the Lord

From DiscoverWorship.com

Words and Music by  
JEFF FERGUSON and REGI STONE  
Arranged by  
BRADLEY KNIGHT and REGI STONE

Moderately (♩ = 78)

C#m7 A2 C# G#7 C#

SOLO with some freedom mp

My soul, my soul, my

C#m7 C#m7 A2 C#

soul does mag-ni-fy the Lord. My soul, my

G#7 C# C#m7

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*rit.*

soul, my soul does mag - ni - fy \_\_\_\_\_ the Lord.

AM7 F#m D# AM7 G#7

*rit.*

10

*a tempo*

C#m7 AM7 F#m D# G#7

*a tempo*

13

*SOLO mp*

My soul, my soul, \_\_\_\_\_ my

*WOMEN mp*

My soul, \_\_\_\_\_ my soul, \_\_\_\_\_ my

C#m7 F#sus C# C#m7 AM7

16

soul does mag - ni - fy the Lord. My

soul does mag - ni - fy the Lord. My

F#m D# G#7(#5) C#m7 F#sus C#

19

soul, my soul, my

My soul, my soul, my

C#m7 A M7

21

*mf*  
soul does mag - ni - fy the Lord. And my

*CHOIR mf*  
soul does mag - ni - fy the Lord. And my

This system contains the first two staves of music. The top staff is a vocal line with lyrics "soul does mag - ni - fy the Lord. And my". The second staff is a choir vocal line with lyrics "soul does mag - ni - fy the Lord. And my". The piano accompaniment is shown in the bottom two staves, with a treble clef on the left and a bass clef on the right. The key signature has three sharps (F#, C#, G#).

*F#m* *D#* *A M7* *G#7* *C#m7*

23

This system shows the piano accompaniment for the first system. It consists of two staves: a treble clef staff and a bass clef staff. Above the treble clef staff, the chords F#m, D#, A M7, G#7, and C#m7 are indicated. The page number "23" is written at the bottom left of this system.

spir - it does re - jice in God my Sav - ior.

spir - it does re - jice in God my Sav - ior.

This system contains the second two staves of music. The top staff is a vocal line with lyrics "spir - it does re - jice in God my Sav - ior.". The second staff is a choir vocal line with lyrics "spir - it does re - jice in God my Sav - ior.". The piano accompaniment is shown in the bottom two staves, with a treble clef on the left and a bass clef on the right. The key signature has three sharps (F#, C#, G#).

*F#m* *C#m7* *B C#* *C#m* *B C#* *C#m*

*mf*

25

This system shows the piano accompaniment for the second system. It consists of two staves: a treble clef staff and a bass clef staff. Above the treble clef staff, the chords F#m, C#m7, B C#, C#m, B C#, and C#m are indicated. The dynamic marking *mf* is written at the beginning of the treble staff. The page number "25" is written at the bottom left of this system.

He has done great things and shown me fa - vor. My soul, my soul,

He has done great things and shown me fa-vor. My soul, *mp - mf*

F#m F#m E F#m2 D# DM7 C#m7

27

my soul does mag - ni - fy the Lord.

my soul, my soul does mag - ni - fy the Lord.

AM7 F#m D# G#7(#5)

30

My soul, my soul, my

My soul, my soul, my

C#m7 F#sus C# C#m7 AM7

32

soul does mag - ni - fy the Lord. And my

soul does mag - ni - fy the Lord. And my

F#m D# AM7 G#7 C#m7

1. (meas. 25)

1. (meas. 25)

1. (meas. 25)

35

2. *Soloist joins CHOIR*

2. *f* (ALTO has mel.)

Let the earth pro - claim,

2. *C#m7* *C#m* *G13*

37

“Ho - ly is the name of the Lord!”

*F#m* *G#7(#5)* *C#m* *AM7* *B*

39

Let the earth pro - claim, "Ho - ly is the name of the Lord!"

41

C#m E13 F#m D9

We'll nev - er be the same.

43

C#m A#7#9 AM7 G13

Ho - ly is the name of the Lord.

*mf*

45

F#m G#7(#5) C#m7 F#sus C#

*mp*

*SOLO mp*

My soul, my soul, \_\_\_\_\_ my

*WOMEN mp*

My soul, \_\_\_\_\_ my soul, \_\_\_\_\_ my

48

*C#m7 F#sus C# C#m7 AM7*

soul does mag - ni - fy \_\_\_\_\_ the Lord. \_\_\_\_\_ My \_\_\_\_\_

soul does mag - ni - fy \_\_\_\_\_ the Lord. \_\_\_\_\_

51

*F#m D# G#7#5 C#m7 F#sus C#*



soul, my soul, my

*CHOIR mp*

My soul, my soul, my

C#m7 AM7

53

soul does mag - ni - fy, mag - ni - fies

soul does mag - ni - fy the Lord.

*unis.*

F#m D# AM7 G#7 C#m7

55

— the Lord.

Ooo

A<sup>2</sup>  
C#

A M<sup>7</sup>

G#7

C#m

58

The musical score consists of four systems. The first system is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains the lyrics "— the Lord." and a fermata over the final measure. The second system includes a piano accompaniment in treble clef with a fermata and a vocal line in bass clef with a fermata. The third system is a piano accompaniment in grand staff (treble and bass clefs) with a fermata. The fourth system continues the piano accompaniment in grand staff with a fermata. Chord symbols A<sup>2</sup> C#, A M<sup>7</sup>, G#7, and C#m are placed above the piano accompaniment staves. A large watermark "DO NOT SAMPLE" is overlaid diagonally across the page.

# Once Upon a Holy Night Star So Bright

with  
Angels We Have Heard on High

From DiscoverWorship.com

Words and Music by  
JEREMY JOHNSON and PAUL MARINO  
Arranged by  
BRADLEY KNIGHT and REGI STONE

Steadily (♩ = 111)

N.C.

mp

Musical notation for the piano introduction, consisting of two staves in 3/2 time with a key signature of three flats. The music is marked 'mp' (mezzo-piano).

1st time: CHILDREN  
2nd time: WOMEN

mp

Musical notation for the vocal line, starting with a rest followed by a melodic phrase. It is marked 'mp'.

Lift up your eyes to the light break-ing through the night.  
Blaz-ing a trail through the dark of the wil-der-ness,

F m

Musical notation for the piano accompaniment, consisting of two staves. It includes a repeat sign and is marked 'F m'.

4



Look at the sky, how it shines like a dia - mond. See how it glows with a  
 guid - ing our steps on the way to the man - ger, lead - ing us on to the

*D<sup>b</sup>M7* *E<sup>b</sup>*

7

bril - liant ra - di - ance. Mys - te - ri -  
 Hope that is wait - ing. *CHOIR p-mp* Mys - te - ri -

*p*

*D<sup>b</sup>* *D<sup>b2</sup>(#4)* *D<sup>b</sup>*

10

ous, glo - ri - ous. \_\_\_\_\_

ous, glo - ri - ous. \_\_\_\_\_

Cm<sup>2</sup> Csus<sup>4</sup><sub>2</sub> Cm D<sup>b</sup> D<sup>b</sup>2(#4) D<sup>b</sup>

13

*mp - mf*

Star so bright, \_\_\_\_\_ shine your light \_\_\_\_\_

A<sup>b</sup> A<sup>b</sup>2 A<sup>b</sup>sus A<sup>b</sup> D<sup>b</sup>M<sup>7</sup><sub>E<sup>b</sup></sub> E<sup>b</sup>m7 E<sup>b</sup>m7 D<sup>b</sup>sus<sub>E<sup>b</sup></sub>

17

on the place where the Sav - ior lays.

D<sup>b2</sup> D<sup>b</sup> B<sup>b</sup>m<sup>11</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup> sus E<sup>b</sup>

21

Star so bright, shine your light

A<sup>b</sup> A<sup>b2</sup> A<sup>b</sup> sus A<sup>b</sup> D<sup>b</sup>M<sup>7</sup>/<sub>E<sup>b</sup></sub> E<sup>b</sup>m<sup>7</sup> A<sup>b</sup>/<sub>E<sup>b</sup></sub>

25

on this ho - ly night.

A<sup>b</sup>/<sub>D<sup>b</sup></sub> B<sup>b</sup>m/<sub>D<sup>b</sup></sub> A<sup>b</sup>/<sub>B<sup>b</sup></sub> B<sup>b</sup>m G<sup>b2</sup> 1. B<sup>b</sup>m<sup>7</sup>

29

(meas. 5)

Musical notation for measures 33-36. The vocal line consists of whole rests. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

(meas. 5)

Musical notation for measures 33-36, piano accompaniment. The right hand plays a continuous eighth-note accompaniment, while the left hand plays a similar eighth-note accompaniment.

33

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

CHILDREN  
*mp*

Musical notation for measures 37-40. The vocal line begins with a second ending bracket over measures 37-38. The lyrics "Glo - ri - a." are written below the notes. The piano accompaniment provides harmonic support with chords and moving lines.

Glo - ri - a.

2.

B<sup>b</sup>m7

B<sup>b</sup>2  
D

Cm7

B<sup>b</sup>M7

A<sup>b</sup>M7

*mp*

37

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

*CHOIR mp*  
Ooo

$\frac{E^b2}{G}$   $\frac{E^bm(M7)}{G^b}$   $\frac{E^bm6}{G^b}$   $\frac{B^b2}{D}$   $\frac{E^b2}{G}$

42

ri - a. In ex - cel - sis De -

In ex - cel - sis De -

$\frac{B^b}{A^b}$   $\frac{E}{A}$   $\frac{B^b}{D}$   $E^bM7$   $F7sus$

46



o. o.

E E<sup>2</sup> Esus<sub>2</sub><sup>4</sup> E  $\frac{AM^7}{B}$  Bm<sup>7</sup>

50 *sub*

A<sup>2</sup> A F#m<sup>7</sup>(4) CM<sup>7</sup> Bm<sup>7</sup>  $\frac{E^b}{G}$   $\frac{F}{A}$

*mf*

54

*f*

Glo - ri - a.

*f*

Star so bright, shine your light

B<sup>b</sup> B<sup>b2</sup> B<sup>b</sup> sus<sub>2</sub><sup>4</sup> B<sup>b</sup> E<sup>b</sup>M<sup>7</sup>/<sub>F</sub> Fm<sup>7</sup> Fm<sup>7</sup>

58

In ex - cel - sis De - o. In ex - cel - sis De - o.

on the place where the Sav - ior lays.

E<sup>b2</sup> Cm<sup>9</sup> F sus F

62

Glo - ri - a.

Star so bright, shine your light

B<sup>b</sup> B<sup>b</sup>2 B<sup>b</sup>sus<sub>2</sub><sup>4</sup> B<sup>b</sup> E<sup>b</sup>M<sup>7</sup><sub>F</sub> Fm<sup>7</sup> B<sup>b</sup><sub>F</sub>

66

In ex - cel - sis De - o. In ex - cel - sis De -

on this ho - ly night.

B<sup>b</sup><sub>E<sup>b</sup></sub> C<sup>m</sup><sub>E<sup>b</sup></sub> B<sup>b</sup><sub>C</sub> C<sup>m</sup> A<sup>b</sup>2 A<sup>b</sup> C<sup>m</sup>7

70

o. \_\_\_\_\_

On this ho - ly night.

E<sup>b</sup>2      C<sup>m</sup> / E<sup>b</sup>      B<sup>b</sup> / C      C<sup>m</sup>      A<sup>b</sup>2      C<sup>m</sup>7

74

*CHILDREN*  
*p*

Star so bright, shine your light on this ho - ly night.

B<sup>b</sup>      B<sup>b</sup>2(#4)      B<sup>b</sup>      B<sup>b</sup>2(#4)

*p*

78

Star so\_\_ bright, shine your light on this ho - ly\_\_ night.

*CHOIR*  
*p*

Star so bright, shine your light.

B<sup>b</sup> B<sup>b2</sup>(#4) B<sup>b</sup> B<sup>b2</sup>(#4)

82

Detailed description: This system contains measures 82 through 85. It features a vocal line with lyrics, a piano accompaniment with chords and bass line, and a grand staff. The lyrics are "Star so\_\_ bright, shine your light on this ho - ly\_\_ night." and "Star so bright, shine your light." The piano part includes a grand staff with chords and a bass line. Chord symbols B<sup>b</sup>, B<sup>b2</sup>(#4), and B<sup>b</sup> are shown below the piano part. The measure number 82 is at the start.

Star so\_\_ bright, shine your light on this ho - ly\_\_ night.

Star so bright, shine your light.

B<sup>b</sup> B<sup>b2</sup>(#4) B<sup>b</sup> B<sup>b2</sup>(#4) B<sup>b2</sup>

86

Detailed description: This system contains measures 86 through 89. It features a vocal line with lyrics, a piano accompaniment with chords and bass line, and a grand staff. The lyrics are "Star so\_\_ bright, shine your light on this ho - ly\_\_ night." and "Star so bright, shine your light." The piano part includes a grand staff with chords and a bass line. Chord symbols B<sup>b</sup>, B<sup>b2</sup>(#4), B<sup>b</sup>, B<sup>b2</sup>(#4), and B<sup>b2</sup> are shown below the piano part. The measure number 86 is at the start.

# Once Upon a Holy Night Hallelujah Christmas

From DiscoverWorship.com

Words and Music by  
JEFF FERGUSON,  
REBA RAMBO McGUIRE, and REGI STONE  
Arranged by  
BRADLEY KNIGHT and REGI STONE

Gospel feel (♩ = 154)

N.C.

SOLO  
mf

Way back in the gar - den, the Fa - ther gave the plan: — the

C(no3) D(no3) C(no3) D(no3)

mf

17

Prom - ised One was com - ing; He ain't like no oth - er man. —

CHOIR mf

Was it

F(no3) G(no3) E7 A<sup>b</sup>13

21

He was a might-y good man. No, he was -  
 Mo - ses? But he was - n't the one.

Em G Dm G C(no3) D(no3) C(no3) D(no3)

- n't the one. He was a might-y good man.  
 Was it Da - vid? But he

F7 Em G Dm G



No, he was - n't the one. Heav-en is re-joic-ing and the  
was - n't the one.

C(no3) D(no3) C(no3) D(no3) E7

31

stars ap - plaud, 'cause Ma-ry's lit-tle Ba-by is the Son of God... Hal-le - lu -

*f*

A 7(#5) D 7(#9)

34

- jah! Hal - le - lu - jah!  
 CHOIR *f*  
 Hal - le - lu - jah to the new-born King. Hal - le - lu - jah, hear the  
 G7 Am G D7  
 37

Detailed description: This system contains the first two systems of music. The top system is a vocal line with lyrics '- jah! Hal - le - lu - jah!'. The second system is a choir part marked 'CHOIR f' with lyrics 'Hal - le - lu - jah to the new-born King. Hal - le - lu - jah, hear the'. The piano accompaniment is in the bottom system, starting at measure 37, with chords G7, Am/G, G, and D7.

Hal - le - lu - jah! It's a  
 an - gels sing. Hal - le - lu - jah let the prais - es ring. It's a  
 Am D G D7 G7 F/G G7  
 40

Detailed description: This system contains the next two systems of music. The top system is a vocal line with lyrics 'Hal - le - lu - jah! It's a'. The second system is a choir part with lyrics 'an - gels sing. Hal - le - lu - jah let the prais - es ring. It's a'. The piano accompaniment is in the bottom system, starting at measure 40, with chords Am/D, G/D, D7, G7, F/G, and G7.

hal - le - lu - jah Christ - mas. Hal - le - lu - jah!

hal - le - lu - jah Christ - mas. Hal - le - lu - jah, make a

E7 A<sup>7</sup><sub>sus</sub> A<sup>b</sup>7 G7

43

Hal - le - lu - jah! Hal - le - lu -

joy - ful sound. Hal - le - lu - jah, spread the news a - round.

F/G G7 D7 G/D D7

46

2nd & 3rd time to Coda  
(meas. 80)

- jah! It's a

2nd & 3rd time to Coda  
(meas. 80)

Hal - le - lu - jah, heav - en has come down. — It's a

G7 Am G 2nd & 3rd time to Coda  
(meas. 80)

49

hal - le - lu - jah Christ - mas. —

hal - le - lu - jah Christ - mas. —

E7 A7(#5) C(no3) D(no3) C(no3) D(no3) C(no3) D(no3) F(no3)

51

C(no3) D(no3) C(no3) D(no3) C(no3) D(no3) C(no3) D(no3) C(no3) D(no3) A(no3) G7

54

*SOLO mf*

The an - gel said to Ma - ry, "You're

C(no3) D(no3)

*mf*

58

fa - vored and you're blessed... This child you're gon-na car - ry will

C(no3) D(no3) F(no3) G(no3)

62

reign in righ - teous - ness. \_\_\_\_\_ He'll be a

*CHOIR mf*  
Call Him Je - sus,

E7 Ab13 Em/G Dm/G

66

might-y good man. Yes, your Ba - by's the One.

for your Ba - by's the One. The Mes -

C(no3) D(no3) C(no3) D(no3) F7

69

God Al - might-y in man. Yes, your Ba -

si - ah. For your Ba - by's the One.

E<sup>m</sup> G D<sup>m</sup> G

C(no3) D(no3) C(no3) D(no3)

72

- by's the One. Heav-en is re-joic-ing and the stars ap-plaud, 'cause

E7

75

*D.S. al Coda*  
(meas. 37)

Ma - ry's lit - tle Ba - by is the Son of God. Hal - le - lu -

A 7(#5) D 7(#9)

78

*D.S. al Coda*  
(meas. 37)

⊕ CODA

hal - le - lu - jah Christ - mas.

⊕ CODA

hal - le - lu - jah Christ - mas.

⊕ CODA

E7 A7(#5) D7(#9)

80

CHOIR (Soloist may ad lib)

*mf*

Hal - le - lu, hal - le - lu - jah! Hal - le - lu - jah Christ - mas.

C(no3) D(no3) F(no3) C(no3) D(no3)

83

*mf*



Hal - le - lu, hal - le - lu - jah! Hal - le - lu - jah Christ - mas.

C D C D F C D Dm7 D7

87

Hal - le - lu, hal - le - lu - jah! Hal - le - lu - jah Christ - mas.

C D C D F C D Dm7 D7

91

2nd time to Coda ♪♪  
(meas. 112)

Hal - le - lu, hal - le - lu - jah! Hal - le - lu - jah Christ - mas.

C D C D F C D Dm7 D7

95

He'll be a might-y good man.

Call Him Je - sus, for your

Dm7 Em/G Dm/G

99

Yes, your Ba - by's the One. God Al-

Ba - by's the One. The Mes - si - ah.

C(no3) D(no3) C(no3) D(no3) F7 Em/G Dm/G

102

might - y in man. Yes, your Ba -

For your Ba - by's the One.

C(no3) D(no3) C(no3) D(no3)

105

- by's the One. Heav-en is re-joic-ing and the stars ap-plaud, 'cause

E7

107

*D.S. al Coda*  
(meas. 37)

*f*

*D.S. al Coda*  
(meas. 37)

Ma - ry's lit - tle Ba - by is the Son of God. — Hal - le - lu -

A 7(#5) D 7(#9)

110

⊕⊕ CODA

Hal - le - lu - jah Christ - mas!

⊕⊕ CODA

Hal - le - lu - jah Christ - mas! —

⊕⊕ CODA

C(no3) D(no3) C(no3) D(no3) D7 D 7(#9)

112

# ONCE UPON A HOLY NIGHT

## NARRATION 4

**JOSEPH:** You must understand that Mary and I were very young and this whole idea of her carrying the Messiah was hard to understand. But when Caesar Augustus issued a decree to register for a census, we had to return to our home town. Mary was close to giving birth, which made the journey slow and difficult and by the time evening fell she was exhausted. I wanted to keep looking for a more suitable place to rest, but she was more than agreeable when the innkeeper offered his stable.

When I knew the time had come, I simply prayed to God for strength to get us through the night; I didn't know what else to do. I wrapped her in a warm blanket and held her close. When our son was born, all we could do was stare at His sweet little face. He was the Promised One. As we held Him in our arms all of our questions and fears faded away at the sound of His innocent cry.

# Once Upon a Holy Night Behold Emmanuel

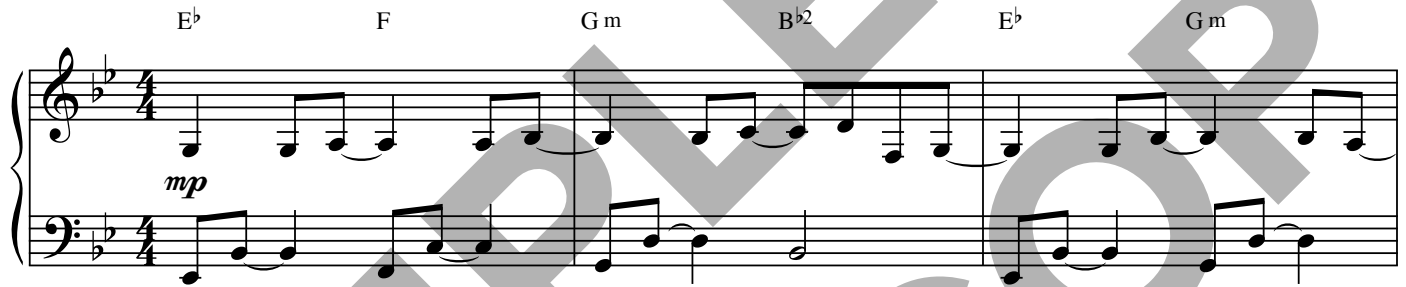
From DiscoverWorship.com

Words and Music by  
JEREMY JOHNSON and PAUL MARINO  
Arranged by  
BRADLEY KNIGHT and REGI STONE

Gently (♩ = 102)

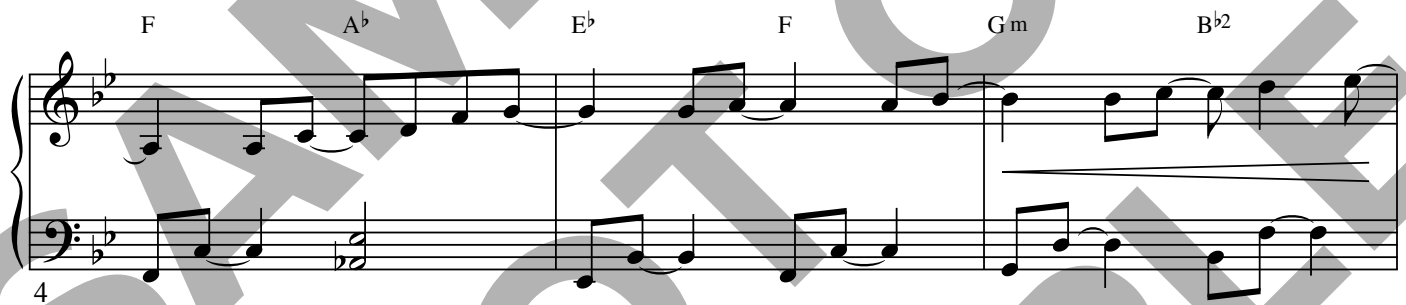
"All we could do was stare at His sweet little face..."

E<sup>b</sup> F G<sup>m</sup> B<sup>b2</sup> E<sup>b</sup> G<sup>m</sup>



...all of our questions and fears faded..."

F A<sup>b</sup> E<sup>b</sup> F G<sup>m</sup> B<sup>b2</sup>



SOLO (JOSEPH)  
mp

Far a - way — from home,

F<sup>m9</sup> E<sup>b</sup> F



8 — an un - fa - mil - iar place; — a

Gm B<sup>b2</sup> E<sup>b</sup> Gm F A<sup>b</sup>

10

8 cold and bit - ter wind, — no walls — to keep us safe.

E<sup>b</sup> F Gm B<sup>b2</sup> Dm E<sup>b</sup>

13

8 — A cry the on - ly sound, — a

F<sup>2</sup> E<sup>b</sup> F Gm B<sup>b2</sup>

16

8  
star the on - ly light, — a moth - er holds\_ a child;

E<sup>b</sup> G<sup>m</sup> F A<sup>b</sup> E<sup>b</sup> F

19

8  
— peace on earth\_ to - night. —

G<sup>m</sup> B<sup>b2</sup> D<sup>m</sup> E<sup>b</sup> F<sup>sus</sup>

22

8  
Heav - en's\_ Glo - ry, —

*WOMEN p*

Ooo —

G<sup>m</sup> D<sup>m</sup> F C<sup>m</sup>

*mp*

25



8 placed with - in a hum - ble world to dwell.

Ooo

G m B<sup>b</sup>M7 F E<sup>b</sup>2 F E<sup>b</sup>

29

8 Son of God, Son of Man, Love is with us

E<sup>b</sup> D G m G<sup>b</sup> D<sup>b</sup>2

32

8 Be - hold, Em - man - u - el.

F<sup>sus</sup> F E<sup>b</sup>M7 F

*mp* *rit.* *a tempo*

36

WOMEN *p*

From

Musical notation for measures 40-42. The system includes a vocal line and a piano accompaniment. The piano part features a treble and bass clef with chords Gm, B<sup>b2</sup>, E<sup>b</sup>, Gm, F, and A<sup>b</sup> indicated above the staff.

Musical notation for measures 43-45. The vocal line includes the lyrics: "sta - ble's mud - dy sod, — where cat - tle make their bed,". The piano accompaniment includes chords E<sup>b</sup>, F, Gm, B<sup>b2</sup>, E<sup>b</sup>, and Gm indicated above the staff.

Musical notation for measures 46-48. The vocal line includes the lyrics: "a Fa - ther's song is born — to touch". The piano accompaniment includes chords F, A<sup>b</sup>, E<sup>b</sup>M<sup>7</sup>, F, Gm, and B<sup>b2</sup> indicated above the staff.

— the souls\_ of men. —

*MEN mp*

For ev - 'ry life\_ that's lost,

D m E<sup>b</sup> F<sup>2</sup> E<sup>b</sup> F

49

it

for ev - 'ry heart that's bound, —

G m<sup>7</sup> B<sup>b</sup>M<sup>7</sup> E<sup>b</sup> G m F A<sup>b</sup>

52

reach - es out\_ this night\_ as far as man is found.

E<sup>b</sup> F G m<sup>7</sup> B<sup>b</sup>2 D m E<sup>b</sup>

55

Heav - en's

F Gm Dm F

58

Glo - ry, placed with - in a hum -

Dm F Cm Gm

61

ble world to dwell.

BbM7 F Eb2 D7

64

*mf*

Son of God, Son of Man, Love is with us.

G m G<sup>b</sup> D<sup>b2</sup>

*mf*

67

*rit. mp a tempo*

Be - hold, Em - man - u - el.

F<sup>sus</sup> F E<sup>b</sup> F

*mp rit. mf a tempo*

70

G m B<sup>b2</sup> E<sup>b</sup> G m F A<sup>b</sup>

74

*mf* *rit.*

Ah

*E<sup>b</sup>* *F* *G m* *A<sup>b</sup>*

*rit.*

77

*f a tempo*

Heav - en's - - - - - Glo - - - - - ry,

*A m* *E<sup>m</sup> / G* *E<sup>m</sup> / G*

*f a tempo*

3

80

placed with - in - - - a hum - ble world to dwell.

*D m* *A m<sup>2</sup>* *A m / G*

3

83

*mp*

Son of God,

D D2(#4) D2 Am

*mp*

86

Son of Man, Love is with us. Be hold,

A<sup>b</sup> E<sup>b</sup>

89

*rit.* *p* *a tempo*

Em - man - u - el.

G<sup>sus</sup> G F G

*p* *rit.* *mp a tempo*

92

Musical score for measures 95-97. The system includes a vocal line (treble clef) with rests, a piano accompaniment (grand staff), and a chord progression. The chords are: A m, C<sup>2</sup>, F, A m, G, B<sup>b</sup>. Measure 95 is marked at the beginning.

Musical score for measures 98-100. The system includes a vocal line with the lyrics "Ooo", a piano accompaniment, and a chord progression. The chords are: F, G, A m, B<sup>b</sup>, C<sup>2</sup>. Measure 98 is marked at the beginning. A *rit.* (ritardando) marking is present above the vocal line in measure 99, and below the piano accompaniment in measure 100. The system concludes with a double bar line.



# ONCE UPON A HOLY NIGHT

## NARRATION 5

*An older man, weathered in his years, walks slowly onto the stage. Once at center, he raises his hands and head to Heaven and proclaims.*

**SHEPHERD:** For unto you is born this day in the city of David a Savior, which is Christ the Lord... Glory to God in the highest, and on earth peace, good will toward men.

*He talks as if in contemplation, remembering many years ago.*

It was unlike any other night. We were scattered on a hill tending our sheep and minding our won business when out of the darkness an angel of the Lord appeared and the glory of the Lord shown all around us. We were frightened at first, ready to run and hide, until the angel told us not to be afraid. Suddenly a heavenly host appeared with this angel and started into chorus singing, Glory to God, Glory to God. The calm sky above us broke out in celebration. One star stood out in particular as though it had been chosen to outshine the rest. Would it guide us to a place of honor? When we reached where the star pointed, we knew there had to be a mistake for we were expecting a place of importance for this King's birth, certainly not a stable where animals make their bed. A faint cry pierced the silence. We followed the sound and there, just as the angel proclaimed, was a baby wrapped in swaddling clothes and lying in a manger. Messiah had been born. We fell to our knees and worshipped Him for the first time. In the quiet and stillness of the greatest moment of our lives we gave thanks to God the Father for allowing us to know Him. My life has never been the same thanks to that holy night.

# Once Upon a Holy Night

with  
Silent Night, Holy Night

From DiscoverWorship.com

Words and Music by  
JEFF FERGUSON and REGI STONE  
Arranged by  
BRADLEY KNIGHT and REGI STONE

Slowly (♩ = 58)

*"When we reached where the star pointed..."*

Chords: E<sup>2</sup>, E, F<sup>#</sup>(add4), CM<sup>7</sup>, D/E

Lyrics: *"When we reached where the star pointed..."*

*...wrapped in swaddling clothes and lying in a manger..."*

Chords: E<sup>b</sup>2(#4), E<sup>b</sup>2, Cm<sup>9</sup>, B<sup>b</sup>2/D, C<sup>2</sup>/E

Lyrics: *...wrapped in swaddling clothes and lying in a manger..."*

*...My life has never been the same..."*

Chords: F<sup>2</sup>, B<sup>b</sup>m<sup>7</sup>(4), E<sup>b</sup>9, F<sup>2</sup>, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>9

Lyrics: *...My life has never been the same..."*

10

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SOLO  
mp

Once up-on a ho - ly night, a vir - gin girl gave birth, and

F<sup>2</sup> Dm<sup>7</sup> Gm<sup>7</sup> C/E

14

there was peace on earth. Once up-on a ho - ly night,

Gm<sup>7</sup> C/E F Dm<sup>7</sup>

17

there in Beth - le - hem cre - a - tion wor - shiped Him.

rit. a tempo  
rit. CHOIR mp a tempo

Wor - thy.

Gm<sup>7</sup> C/E F Dm<sup>7</sup>

20

(SOLO)

Wor-thy is the Sav - ior that was born.

Glo - ry.

Gm7 C F C/E Dm7

23

Praise and ad - o - ra - tion to the Lord.

Ooo

Gm7 C/E Eb2 Bb/D

26

Heav-en's an - gels sang at the Ba-by's sight, once up-on a ho - ly

Heav-en's an - gels sang at the Ba-by's sight, once up-on a ho - ly

Gm7 C<sup>2</sup>/<sub>E</sub> C/<sub>E</sub> F/<sub>A</sub> A7 Dm Gm7 B<sup>b</sup>/<sub>C</sub> C

28

night.

night. *WOMEN mp* Once up-on a ho - ly night,

F<sup>2</sup> B<sup>b</sup>m7 E<sup>b</sup>9 F<sup>2</sup> F

*mp*

31

the sky lit up\_ with praise; the

Dm7 Gm7 C E

34

shep-herds stood a - mazed. Once up-on\_ a ho - ly night, the

CHOIR

Gm7 C C E F A7(b9) Dm7

36

prom - ise had\_ come true, God's gift to me\_ and you.

*cresc.* *rit.*

Gm7 Gm F Eb D<sup>b</sup> F E<sup>b</sup> G

*cresc.* *rit.*

39

*a tempo*  
**f** (Soloist may ad lib)

Wor - thy, wor - thy is the Sav - ior that was born.

*f a tempo*

A<sup>b</sup> Fm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup> A<sup>b</sup> C7<sup>b9</sup> C7<sup>#5</sup>

41

Glo - ry, praise, and ad - o - ra - tion to the Lord.

Fm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>/<sub>G</sub> G<sup>b</sup> D<sup>b</sup>2/<sub>F</sub> D<sup>b</sup>/<sub>F</sub>

44

*SOLO:* Once up-on a ho - ly  
Heav-en's an - gels sang at the Ba - by's sight.

B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>/<sub>G</sub> A<sup>b</sup>/<sub>C</sub> C7 Fm B<sup>b</sup>m<sup>7</sup> D<sup>b</sup>M<sup>7</sup>/<sub>E<sup>b</sup></sub> B<sup>b</sup>m<sup>7</sup>/<sub>E<sup>b</sup></sub>

47

night.

(Soloist may cont. with CHOIR)

Wor - thy, wor - thy is the Sav - ior that was born.

A<sup>b</sup> Fm7 A<sup>b</sup> C B<sup>b</sup>m7 E<sup>b</sup> A<sup>b</sup> B<sup>b</sup>m G<sup>b</sup>13

50

Glo - ry, — praise, and ad - o - ra - tion to the Lord.

Fm7 B<sup>b</sup>m7 E<sup>b</sup> G G<sup>b</sup> D<sup>b</sup>2 F

53

*mf* Heav - en's an - gels sang — at the Ba - by's sight, *mp* once up - on — a

B<sup>b</sup>m7 E<sup>b</sup> G A<sup>b</sup> C C7 Fm B<sup>b</sup>m7

*mf*

56



ho - ly night.

*mp*

59

"Silent Night, Holy Night"  
 Words by Joseph Mohr. Music by Franz Gruber.

*pp*

Si - lent night,

*pp*

62

ho - ly night, all is calm,

66

all is bright 'round yon vir - gin

70

moth - er and child. Ho - ly in - fant, so

74

ten - der and mild, sleep in

78

heav - en - ly peace.

81

$E^b7$   
G

$A^b$

$A^b7(b5)$   
D

$D^bM9$

*rit.*

Sleep in heav - en - ly peace.

84

$A^b$   
 $E^b$

$D^b2$   
 $E^b$

$E^b7$

$A^b2$

*rit.*

*8va*

# Once Upon a Holy Night

## Holy Is the Lord

From DiscoverWorship.com

Words and Music by  
 DAVID M. EDWARDS and REGI STONE  
 Arranged by  
 BRADLEY KNIGHT and REGI STONE

Ballad (♩ = 56)

"For He who is mighty has done great things..."

Chords:  $\frac{E^b}{D^b}$   $D^b$   $\frac{E^b}{D^b}$   $D^b2$   $\frac{A^b2}{C}$   $\frac{E^b}{D^b}$   $D^b$   $\frac{E^b}{D^b}$   $D^b$

*mp*

SOLO *mp*

Ho - ly, — ho - ly is — the Lord.

Chords:  $\frac{G}{B}$   $C$   $\frac{G}{C}$   $\frac{F}{C}$   $C$

4

Wor - thy, wor - ship and a - dore. King of Kings, this

Chords:  $C$   $\frac{G}{C}$   $\frac{E}{C}$   $C$   $F^2$   $F$

7



ho - ly Child is\_ He. Ho - ly is the Lord.\_\_\_\_

*E7aug Am11 FM7 G7sus Csus C*

10

*CHOIR and SOLO mp*

Ho - ly,\_\_\_\_ ho - ly is\_ the Lord. Wor - thy,

*C G/C F/C C C G/C*

13

wor-ship and a-dore. King of Kings, this ho - ly Child is\_ He.

*F/C C CM7/E F2 F Esus E7aug Am CM7/E*

16

Ho-ly is the Lord. And we say, "Glo - ry to our

Dm<sup>9</sup> G<sup>7sus</sup> C<sub>sus</sub> C F2(#4) F F2(#4) F

19

God." And we say, "Hal - le - lu - jah." Our hearts re -

C F2(#4) F C/F Dm/F C

22

joice and sing for heav-en's Prince of Peace. Ho-ly is the

G/F FM7 C/E E/G# A m CM7/E Dm<sup>9</sup> G<sup>7sus</sup>

25

WOMEN (Soloist may ad lib)

*mp*

Lord. \_\_\_\_\_ Ho - ly, \_\_\_\_\_ ho - ly is \_\_\_\_\_ the Lord.

Csus C D<sup>b</sup> A<sup>b</sup>/D<sup>b</sup> G<sup>b</sup>/D<sup>b</sup> D<sup>b</sup>

*mp*

28

(Soloist may cont. ad lib)

Truth \_\_\_\_\_ and \_\_\_\_\_ grace for - ev - er - more.

MEN *mp*

Love of God, this

D<sup>b</sup> A<sup>b</sup>/C 3 G<sup>b</sup>/B<sup>b</sup> A<sup>b</sup>7/C D<sup>b</sup> D<sup>b</sup>/F G<sup>b</sup>2 G<sup>b</sup>

31

*mf* *f*

Ho - ly is the Lord. And we say,

ho - ly Child is \_\_\_\_\_ He.

F<sup>sus</sup>/C C<sup>b</sup>9(b5) B<sup>b</sup>m7 E<sup>b</sup>m9 A<sup>b</sup>7<sup>sus</sup> A A/G D/F#

*mf*

34

“Glo - ry to our God.” And we say, “Hal - le - lu -

G2(#4) G G2(#4) G D G2(#4) G D/G Em/G

37

jah.” Our hearts re - joice and sing for heav-en’s Prince of Peace.

DM7 D D/F# A/G GM7 D/F# F# A# Bm D/F#

40

Ho - ly is the Lord. And we say,

Em9 A7sus Bb Bb/sus C Bb/D Eb/G

43



*a tempo*

“Glo - ry to our God.” And we say, “Hal - le - lu -

A<sup>b</sup>2(#4) A<sup>b</sup> A<sup>b</sup>2(#4) A<sup>b</sup> C m B<sup>b</sup>/D E<sup>b</sup> Fm E<sup>b</sup>/G A<sup>b</sup>2(#4) A<sup>b</sup> E<sup>b</sup>/A<sup>b</sup> Fm/A<sup>b</sup>

*ff a tempo*

45

jah.” Our hearts re - joice and sing for heav-en’s Prince of Peace.

E<sup>b</sup>/G Fm7 B<sup>b</sup>/D E<sup>b</sup> E<sup>b</sup>/G B<sup>b</sup>/A<sup>b</sup> A<sup>b</sup>M7 E<sup>b</sup>/G G/B C m E<sup>b</sup>/G

48

Ho - ly is the Lord.

Fm<sup>9</sup> B<sup>b</sup>7sus C7sus C7

51

Ho - ly is the Lord.

Fm<sup>9</sup>B<sup>b</sup>7susC<sup>7</sup>sus

C

C<sup>sus</sup>

D

3

C

E

53

Ho - ly is the Lord,

Fm<sup>7</sup>B<sup>b</sup>7susC<sup>b</sup>G<sup>b</sup>M<sup>7</sup>B<sup>b</sup>A<sup>b</sup>m<sup>7</sup>

55

the Lord!

A<sup>b</sup>mE<sup>b</sup>mG<sup>b</sup>A<sup>b</sup>m

F

A<sup>b</sup>mB<sup>b</sup>E<sup>b</sup>

57

# ONCE UPON A HOLY NIGHT

## NARRATION 6

**DOUBTER:** Yes, He is holy! But, I haven't always felt that way.

Years ago, I had this co-worker who always talked about Jesus. She would always leave notes on my desk that said, "God loves you" and "I'm praying for you today." She would even pray over our meals. I was okay with being her friend, but I wasn't so sure about this Jesus she spoke of.

One day, when I was extremely bored, I Googled the word, "Jesus." A person has to be prepared for a good come back, right? I'll admit at first I was intrigued, but the more I read about Him, the more I realized He couldn't be real. Born of a virgin? A healer? A great Man who calmed mighty winds but couldn't save himself from being crucified?

Late one Friday my phone rang. It was my dad, in tears and unable to speak. My mom had left him. Twenty-seven years of marriage, and just like that, gone. We were a close family who took trips together and talked on the phone every day. But after the divorce I became so caught up in juggling the holidays, my birthday, and phone calls between the two that I became angry, a completely different person. Oh sure God loves me, I thought, just not enough to keep my family together.

When I couldn't handle it any more I called Cynthia, my coworker. She dropped everything, came to my house and wrapped her arms around me and prayed. Sometimes softly, in a whisper, and sometimes with such authority that all I could do was weep.

I had been looking in all the wrong places for what I needed. I tried to learn so much about God that I never took the time to know Him the way Cynthia did. That night she led me in the sinner's prayer and I asked Jesus into my broken heart and life.

Now I feel like a child who is learning to live all over again but this time Jesus is leading me. I no longer doubt who He is or question why life has turned out like it has. I've learned to trust Him just because He loves me.

And as silly as this may sound, God loves you and you can know Him today.

# Once Upon a Holy Night You Can Know Him

From DiscoverWorship.com

Words and Music by  
JEFF FERGUSON and REGI STONE  
Arranged by  
BRADLEY KNIGHT and REGI STONE

Expressively (♩ = 66-69)

F<sup>2</sup> Dm C<sub>B♭</sub> B<sup>b</sup> C<sup>7</sup><sub>sus</sub>

CHILD SOLO *mp*

You can know Him, you can know Him, you can know the Lord to-

F<sup>2</sup> Dm<sup>7</sup>(4) B<sup>b</sup>

day. Let Him touch\_ you, let Him love\_\_\_\_\_ you; He can

C<sup>7</sup><sub>sus</sub> C F<sub>sus</sub><sup>4</sup><sub>2</sub> F Cm<sup>7</sup> F<sup>7</sup>

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wash the pain a - way. You can know\_\_ Him.

Gm7 C7sus C F2

12

*CHOIR unis. mp*

You can know\_Him, you can know\_Him, you can

B<sup>b</sup>M7/F B<sup>b</sup> C/F F2 Dm11

*mp*

15

know the\_\_ Lord to - day. Let Him touch\_ you, let Him

B<sup>b</sup> C7sus C F<sup>sus</sup><sub>2</sub> F

18

*mf*

love\_\_\_\_\_ you; He can wash the pain a - way. You can

*E<sup>b</sup>F* *F7* *Gm7* *C<sup>9</sup>sus* *D<sup>b9</sup>sus*

know\_Him, you can know\_Him, you can know the\_\_ Lord to -

*A<sup>b</sup>m* *G<sup>b</sup>* *D<sup>b</sup>* *E<sup>b</sup>m7* *A<sup>b</sup>m* *G<sup>b</sup>* *A<sup>b</sup>m* *G<sup>b</sup>*

*C<sup>b</sup>* *C<sup>b</sup>* *C<sup>b</sup>* *C<sup>b</sup>*

*mf*

day. Let Him touch you, let Him love\_\_\_\_\_ you; He can

*D<sup>b</sup>sus* *D<sup>b</sup>* *A<sup>b</sup>m* *G<sup>b</sup>* *D<sup>b</sup>m7* *G7*

*G<sup>b</sup>*

wash the pain a - way. You can know Him, you can

A<sup>b</sup>m D<sup>b</sup>9sus D<sup>9</sup>sus A<sup>m</sup>/<sub>G</sub> G B7<sup>#9</sup>

know Him, you can know the Lord to - day. Let Him

D/E Em<sup>7</sup> A<sup>m</sup> G/A A<sup>m</sup> G/A D sus D B<sup>m</sup>/<sub>F#</sub>

touch you, Let Him love you. He can wash the pain a -

A<sup>m</sup>/<sub>G</sub> G Dm<sup>7</sup> G13 G7 A<sup>m</sup>

*mp*

way. You can know Him. You can

D<sup>9</sup><sub>sus</sub> G<sup>2</sup> CM<sup>9</sup>

*mp*

39

*rit.*

know Him. You can know Him.

G<sup>2</sup> CM<sup>9</sup>  $\frac{Am}{G}$  G G<sup>2</sup>

*rit.*

42



# Once Upon a Holy Night Finale

From DiscoverWorship.com

Arranged by  
BRADLEY KNIGHT

Majestic (♩ = 117)

N.C. C7sus

*mp* *mf*

This system shows the beginning of the piano accompaniment in 4/4 time. The right hand starts with a whole rest followed by eighth notes, while the left hand plays a steady eighth-note bass line. Dynamics range from mezzo-piano to mezzo-forte.

C<sup>9</sup>sus FM7 F<sup>6</sup> Cm11 Cm<sup>9</sup> E<sup>b</sup>7 D<sup>b</sup>

*f*

This system continues the piano accompaniment with more complex chords and a dynamic shift to forte. The bass line remains active with eighth notes.

"Joyful, Joyful, We Adore Thee"  
Words by Linda Lee Johnson. Music by Ludwig van Beethoven  
*mf*

Joy - ful, joy - ful, we a - dore Thee,

This system contains the vocal melody for the lyrics. It is written in a simple, hymn-like style with a fermata at the end of the phrase.

C<sup>sus</sup> F F<sup>sus</sup> E<sup>b</sup> B<sup>b</sup>2 B<sup>b</sup> B<sup>b</sup>m(M7) B<sup>b</sup>m<sup>6</sup> D<sup>b</sup> D<sup>b</sup>

*mf*

This system shows the piano accompaniment for the vocal line, featuring various chords and a dynamic of mezzo-forte. The bass line continues with eighth notes.

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(9)

God of glo-ry, Lord of light; Praise re - sounds as earth re - joic - es

F C Dm B C Bb F A Gm7 F Bb2 D Bb D Bbm(M7) Db Bbm6 Db

11

(9)

in the birth of Christ, the King. Shep-herds kneel be - fore the In-fant.

F C C F C(no3) C F C C(no3) F C

15

(9)

Trum-pets sound and an-thems raise As with joy our hearts are lift - ed,

A7sus E A C# A7 C# Dm G B Csus F Cm9 F7 BbM9 Bb Eb9(#11) Bbm6 Db

19

*rit.* **f** **Faster, blues rock feel** (♩ = 154)

Joined in wonder, love, and praise!

F C Csus C D

23

*SOLO f* † "Hallelujah Christmas"

Hal-le-lu-jah!

*CHOIR f*

Hal-le-lu-jah to the

D<sup>9</sup> B<sub>m</sub>/D A<sub>m</sub>/D G/D D7 G7

27

† "Hallelujah Christmas" Words and music by Jeff Ferguson, Reba McGuire, and Regi Stone.  
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Hal - le - lu - jah! Hal - le - lu -

new-born King. Hal - le - lu - jah, hear the an - gels sing.

Am G D7 Am G D7

30

- jah! It's a hal - le - lu - jah Christ-

Hal - le - lu - jah, let the prais - es ring. It's a hal - le - lu - jah Christ-

G7 F/G G7 E7 A7sus

33

- mas. Hal-le-lu - jah! Hal-le-lu -  
 - mas. Hal-le-lu-jah, make a joy-ful sound.  
 jah! Hal-le-lu - jah!  
 Hal-le-lu-jah, spread the news a-round. Hal-le-lu-jah, heav-en

A<sup>b</sup>7 G7  
 F  
G G7  
 D7  
 G  
D D7 G7

36 39

It's a hal - le - lu - jah Christ - mas.

has come down. It's a hal - le - lu - jah Christ - mas.

Am G E7 A7(#5) C(no3) D(no3) C(no3) D(no3)

42

C(no3) D(no3) F(no3) C(no3) D(no3) C(no3) F(no3) D(no3)

45

SOLO (each time, ad lib on repeats)

*mf*

Repeat twice

Hal - le - lu, hal - le - lu - jah! Hal - le - lu - jah Christ - mas. —

CHOIR (2nd & 3rd times)

*mf*

Repeat twice

Hal - le - lu, hal - le - lu - jah! Hal - le - lu - jah Christ - mas. —

C(no3)D(no3) C(no3)D(no3) C(no3) D(no3) F(no3) C(no3)D(no3) C(no3) F(no3) D(no3)

Repeat twice

*mf*

48

SOLO cont. ad lib

Repeat once

Hal - le - lu, hal - le - lu - jah! Hal - le - lu - jah Christ - mas.

C D C D F C D Dm<sup>7</sup> D<sup>7</sup>

Repeat once

52

Hal - le - lu, hal - le - lu - jah! Hal - le - lu - jah Christ -

C D C D F C D Dm7

56

- mas. Hal - le - lu, hal - le - lu - jah!

D7 C D C D F

59

Hal - le - lu - jah Christ - mas.

Am C D7 F D7 D7(#9)

62

Finale - 104