



THE
PROMISE
OF CHRISTMAS

SONGBOOK

The Promise of Christmas

Description:

This inspiring half-hour musical celebrates how God's promises are fulfilled at Christmas. Easy/medium arrangements by Allen, Fettke, Mauldin & others culminate w/Handel's "Hallelujah Chorus." Two narrators give context to specific Old Testament prophecies and call the congregation to trust God's promises.

CHOIR SINGS: "Jesus, Messiah"

Jesus, Messiah

From the Worship Today® volume:
Noels of Christmas

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

The piano introduction is in 3/4 time with a tempo of 78. It features a melody in the right hand and a bass line in the left hand. The melody starts with a G chord, followed by C/G, GM7, C/G, G, C/G, Am7, and Dsus. The dynamics are marked *mf*.

6

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

The vocal melody for the first line of lyrics is in 3/4 time. It starts with a measure rest, followed by a melody for the first two lines. The dynamics are marked *mp-mf*.

5

All a - round them,

D G Am/G

mp-mf

The piano accompaniment for the second line of lyrics is in 3/4 time. It features a melody in the right hand and a bass line in the left hand. The chords are D, G, and Am/G. The dynamics are marked *mp-mf*.

8

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

The vocal melody for the second line of lyrics is in 3/4 time. It starts with a measure rest, followed by a melody for the first two lines. The dynamics are marked *mp-mf*.

Ooo
D/G G Em7

gifts of

The piano accompaniment for the third line of lyrics is in 3/4 time. It features a melody in the right hand and a bass line in the left hand. The chords are D/G, G, and Em7. The dynamics are marked *mp-mf*.



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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

14

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 ☪

ho - ly gift of love. Je - sus, Mes -

Sav - ior of the

All mp

mp

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

prom - ised Ho - ly One...

rit. *a tempo* *rit.* *a tempo*

C/D G C/G GM⁷ C/G G C/G

38

D.S. al Coda

Musical score for measures 41-45. The piano part includes chords Am⁷, Dsus, and D. The vocal line includes the instruction *decresc.* and the instruction **D.S. al Coda**. Measure 45 is marked with a box containing the number 45.

Musical score for measures 43-45. The piano part includes chords Esus, E, Asus, A, and Asus/G# A/G#. The vocal line includes the instruction **CODA** and the lyrics "world. Je - sus, Mes - si - ah,". Measure 45 is marked with a box containing the number 45.

Musical score for measures 47-50. The piano part includes chords E/F#, F#m⁷, D², D/E, Asus, A, D/F#, and F#m⁷. The vocal line includes the lyrics "ho - ly in - fant child; born in a man - ger,".

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

D² DM⁷ Esus E C#/E# E/F# F#m⁷

51

deem and bring hope to fall - en man. This

E A/E DM⁷ Dm⁶/F

54

57

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. *mf* The

D/E F^o F#m AM⁷/E DM⁷

60

64

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

rit. *a tempo*

D/E A D/A AM⁷ D/A A D/A Bm⁷

mf *rit.* *a tempo*

64

mp *rit.*

Ho - ly One. *rit.*

Esus E Asus⁴/₂ A

mp *rit.*

68

OPTIONAL INSTRUMENTAL UNDER NEXT NARRATION:

“Angels We Have Heard on High”

SAMPLE COPY
DO NOT
SAMPLE

Angels We Have Heard on High

From DiscoverWorship.com

TRADITIONAL
Arranged by
DON PARDOE

Moderately with freedom

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of one flat (Bb). The tempo is 'Moderately with freedom'. The dynamic marking is *mp*. The music features a melody in the right hand and a bass line in the left hand.

Musical notation for measures 5-8. The notation continues with the melody and bass line. Measure 5 is marked with a '5' below the staff.

Musical notation for measures 9-12. The notation continues with the melody and bass line. Measure 10 is marked with a '10' below the staff.

Musical notation for measures 13-16. The notation continues with the melody and bass line. Measure 15 is marked with a '15' below the staff. The dynamic marking changes to *mf* in measure 14.

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Musical notation for measures 19-22. The piece is in a minor key (one flat). The right hand features a melody with eighth and sixteenth notes, including a sharp sign (F#) in measure 20. The left hand provides a bass line with eighth and sixteenth notes. The dynamic marking *mp* is present.

Musical notation for measures 23-26. The right hand continues the melody with eighth and sixteenth notes. The left hand has a steady bass line. Dynamic markings *mf* and *mp* are used.

Musical notation for measures 27-30. The right hand features a sequence of eighth notes. The left hand has a bass line with eighth notes. Repeat signs are present at the beginning and end of the system.

Musical notation for measures 31-34. The right hand continues with eighth notes. The left hand has a bass line with eighth notes.

Musical notation for measures 35-38. The right hand continues with eighth notes. The left hand has a bass line with eighth notes.

Musical notation for measures 39-43. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music features a melodic line in the treble clef and a bass line in the bass clef. Dynamic markings include *mf* and *mp*. Measure numbers 39, 40, 41, 42, and 43 are indicated at the beginning of their respective staves.

Musical notation for measures 44-47. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music features a melodic line in the treble clef and a bass line in the bass clef. A dynamic marking of *mf* is present. Measure numbers 44, 45, 46, and 47 are indicated at the beginning of their respective staves.

Musical notation for measures 48-53. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music features a melodic line in the treble clef and a bass line in the bass clef. A dynamic marking of *mp* is present. Measure numbers 48, 49, 50, 51, 52, and 53 are indicated at the beginning of their respective staves.

Musical notation for measures 54-58. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music features a melodic line in the treble clef and a bass line in the bass clef. Measure numbers 54, 55, 56, 57, and 58 are indicated at the beginning of their respective staves.

Musical notation for measures 59-63. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music features a melodic line in the treble clef and a bass line in the bass clef. Dynamic markings include *p* and *rit.*. Measure numbers 59, 60, 61, 62, and 63 are indicated at the beginning of their respective staves.

LEADER 1: What does it mean that Jesus was God’s “promised” Messiah?
 For starters, God’s promises to redeem his people from sin
 and to reconcile them to himself forever
 are prophesized throughout scripture...
 in amazing frequency and detail.

LEADER 2: Bible scholars have identified more than 300 fulfilled prophecies
 that foretold that Jesus was—and is—God’s Messiah.

LEADER 1: In our modern world,
 we’re tempted to minimize the importance of prophecy.
 But Spirit-filled prophets served an essential role
 in both the Old and New Testaments.

LEADER 2: First, God gave prophets the responsibility of “forth-telling,”
 that is, declaring a timely message to his people—
 and perhaps to the world at large.
 In some cases, God’s people had disobeyed him and broken their covenants.
 So, the LORD raised up prophets to call them to repentance.
 In other cases, God spoke through prophets to comfort and assure his people
 that he had heard their cries and would deliver them from their oppression.

LEADER 1: In addition to *forth-telling*,
 God also gave prophets the role of “fore-telling,”
 that is, revealing how his judgment and promises
 would be fulfilled *in the future*.
 God’s people would know that a prophet was genuine
 if the events he or she prophesized came true.

LEADER 2: Far too often, God’s prophets were ridiculed, persecuted,
 and even killed by the people to whom they were sent.
 But over time, *their words* were accepted as the *very Word of God*
 and became part of the canon of Scripture.
 Those who turned their hearts to God
 turned to the words of the prophets for insight and inspiration.

LEADER 1: In many cases, scriptural prophecy is clear and to the point.
 Other times, these glimpses of the future
 are ensconced in poetry and dreams and visions...
 like looking through a fractured windowpane.
 Sometimes, it was only in hindsight
 that God’s people truly understood what a prophecy meant.

LEADER 2: For example, the gospel writers confessed
 that it was only after the resurrection
 that they understood what the prophets had said about Jesus—
 as well as what Jesus foretold about himself.

LEADER 1: Prophecy can be found from the beginning of the Bible through the end.
 In Genesis 3:15, God himself tells Satan that he will ultimately
 be defeated by a Messiah who Satan will only wound:
 “And I will put enmity between you and the woman,
 and between your offspring and hers;
 he will crush your head, and you will strike his heel.”

LEADER 2: As God’s plan to redeem humanity unfolds,
 the LORD tells Abraham in Genesis 22:17,18 that,
 “...your offspring shall possess the gate of his enemies,
 and in your offspring shall all the nations of the earth
 be blessed, because you have obeyed my voice.”

LEADER 1: As the Old Testament narrative progresses,
 God repeatedly affirms that his Messiah will come through Abraham’s descendants,
 Isaac and Jacob,
 and ultimately through the line of King David.

LEADER 2: The prophet Jeremiah proclaims in chapter 23:5-6,
 “The days are coming,” declares the LORD,
 ‘when I will raise up for David a righteous Branch,
 a King who will reign wisely and do what is just
 and right in the land.
 In his days Judah will be saved and Israel will live in safety.
 This is the name by which he will be called:
 The LORD Our Righteous Savior.”

CHOIR SINGS: “The Messiah”

The Messiah

From the Worship Today® volume:
Christmas Alleluia

Words and Music by
DAVID ALLEN FETTKÉ
Arranged by
TOM FETTKÉ

With strength ♩ = 128

Choir *mf*

Bless-ed *mf*

F#m *E* *DM7* *E/D*

mf

5

day in the house of Da - vid; — born a

F#m *E* *DM7* *E/D*

5

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King, Lord of lords, Son of God. Bless-ed

F#m E DM7 E/D

9

13

Child, he was born to save us; Prince of

mel. mel. F#m E DM7 E/D

13

Peace, might-y God, the Mes - si -

F#m E DM7

17

Solo f

Lord of lords, Son of God,

ah. The Mes - si - ah, the Mes -

E/D F#m B/F#

20

23

Prince of Peace, might-y God, the Mes - si - ah.

si - ah. He is the Mes -

F#m B/F# Gm

23

(9)

Lord of lords, Son of God, Prince of Peace, might-y God, the Mes-

si-ah, the Mes - si - ah, the Mes-

C/G Gm C/G

26

30

si - ah.

si - ah. Bless-ed day in the house of

Gm F Gm F

30

Da - vid; — born a King, Lord of lords, Son of

EbM7 F/Eb Gm F

34

God. Bless - ed Child, he was born to

EbM7 F/Eb mel. Gm F

40

38

save us; — Prince of Peace, might - y God, the Mes -

EbM7 F/Eb Gm F

42

f

Lord of lords, Son of God,

si - ah. *f* The Mes - si-ah, the Mes-

f

*E♭*M7 F/*E♭* Gm C/G

46

50

Prince of Peace, might-y God, the Mes - si - ah.

si - ah. He is the Mes -

Gm C/G A♭m

50

Lord of lords, Son of God, Prince of Peace, might-y

si - ah, the Mes - si - ah,

53

Db/A^b A^bm

God, the Mes - si - ah. Lord of lords, Son of

He is the Mes - si - ah,

56

57

(,) ff *ff* *ff*

Db/A^b A^m

(9)

God, Prince of Peace, might-y God, the Mes-

the Mes - si - ah, the Mes -

D/A Am D/A

59

62

si - ah!

si - ah!

A

62

OPTIONAL INSTRUMENTAL UNDER NEXT NARRATION:
“What Child Is This?”

SAMPLE COPY
DO NOT
SAMPLE

What Child Is This?

From DiscoverWorship.com

Traditional 16th century folk melody
Arranged by
DAVID HAMPTON

With quiet energy (♩ = 47)

Musical notation for the first system, measures 1-4. The piece is in 6/8 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'mp' (mezzo-piano). The right hand features a continuous eighth-note melody, while the left hand provides a harmonic accompaniment with chords and single notes.

Musical notation for the second system, measures 5-8. The right hand continues the eighth-note melody with some rests, and the left hand maintains the accompaniment. A finger number '5' is indicated in the left hand at the beginning of measure 5.

Musical notation for the third system, measures 9-12. The right hand melody continues, and the left hand accompaniment provides harmonic support. A finger number '9' is indicated in the left hand at the beginning of measure 9.

Musical notation for the fourth system, measures 13-16. The right hand melody continues with eighth notes, and the left hand accompaniment concludes the piece. A finger number '13' is indicated in the left hand at the beginning of measure 13.

Musical notation for measures 16-19. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a steady eighth-note accompaniment in the bass and chords in the treble.

16

Musical notation for measures 20-23. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music continues with a steady eighth-note accompaniment in the bass and chords in the treble.

20

Musical notation for measures 24-27. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music features a steady eighth-note accompaniment in the bass and chords in the treble. A dynamic marking of *mf* is present in the first measure.

24

Musical notation for measures 28-31. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music features a steady eighth-note accompaniment in the bass and chords in the treble. A dynamic marking of *mp* is present in the second measure.

28

Musical notation for measures 32-35. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music features a steady eighth-note accompaniment in the bass and chords in the treble.

32

Musical notation for measures 35-37. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a mix of eighth and sixteenth notes, with some chords and rests. Measure 35 starts with a treble staff chord and a bass staff eighth-note pattern. Measure 36 continues with similar rhythmic patterns. Measure 37 ends with a treble staff chord and a bass staff eighth-note pattern.

35

Musical notation for measures 38-40. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music continues with eighth and sixteenth notes. Measure 38 features a treble staff chord and a bass staff eighth-note pattern. Measure 39 continues with similar rhythmic patterns. Measure 40 ends with a treble staff chord and a bass staff eighth-note pattern.

38

Musical notation for measures 41-43. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. A dynamic marking of *mf* (mezzo-forte) is placed above the treble staff in measure 42. The music continues with eighth and sixteenth notes. Measure 41 features a treble staff chord and a bass staff eighth-note pattern. Measure 42 continues with similar rhythmic patterns. Measure 43 ends with a treble staff chord and a bass staff eighth-note pattern.

41

Musical notation for measures 44-46. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music continues with eighth and sixteenth notes. Measure 44 features a treble staff chord and a bass staff eighth-note pattern. Measure 45 continues with similar rhythmic patterns. Measure 46 ends with a treble staff chord and a bass staff eighth-note pattern.

44

Musical notation for measures 47-49. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music continues with eighth and sixteenth notes. Measure 47 features a treble staff chord and a bass staff eighth-note pattern. Measure 48 continues with similar rhythmic patterns. Measure 49 ends with a treble staff chord and a bass staff eighth-note pattern.

47

Musical notation for measures 50-52. The score is in G major (one sharp) and 4/4 time. Measure 50 starts with a treble clef and a bass clef. The melody in the treble clef features a series of eighth notes and quarter notes, while the bass clef provides a steady accompaniment of quarter notes. A large, semi-transparent watermark reading 'SAMPLE COPY' is overlaid across the page.

Musical notation for measures 53-55. The score continues in G major and 4/4 time. The treble clef part shows a melodic line with some chromaticism, including a sharp sign. The bass clef part continues with a consistent accompaniment. The watermark 'SAMPLE COPY' remains visible.

Musical notation for measures 56-58. The score continues in G major and 4/4 time. A dynamic marking of *mp* (mezzo-piano) is present in measure 56. The treble clef part features a melodic line with a sharp sign, and the bass clef part provides accompaniment. The watermark 'SAMPLE COPY' is still present.

Musical notation for measures 59-61. The score continues in G major and 4/4 time. A dynamic marking of *p* (piano) is present in measure 59. The treble clef part features a melodic line with a sharp sign, and the bass clef part provides accompaniment. The watermark 'SAMPLE COPY' is still present.

LEADER 2: One of the most famous prophecies about Jesus' birth is found in Isaiah 7:14:

“Therefore, the Lord himself will give you a sign:
The virgin will conceive and give birth to a son,
and will call him Immanuel.”

LEADER 1: In Scripture, a miraculous birth is a sign that God is on the move.

In Genesis, God promises to make Abraham the father of a great nation.
The years pass until Abraham's wife, Sarah, is clearly too old to have kids.
A messenger from God then tells them they will have a son by this time next year...
and they respond by scoffing in laughter.
A year (and five chapters later)—you guessed it—Isaac is born.

LEADER 2: Generations later, an angel appears to Zechariah, a priest serving in the Temple.

He and his elderly wife, Elizabeth, are childless.
The angel not only announces that Elizabeth will become pregnant,
he also declares that their son will grow up to become
the forerunner of Israel's Messiah.

LEADER 1: Like his ancestors, Zechariah scoffs.

The angel strikes him mute.
A few verses later in Luke 1—you guessed it—
Elizabeth is pregnant with John the Baptist.

LEADER 2: But *Mary's* miraculous pregnancy is unlike that of Sarah or Elizabeth,
for her child will not be conceived by a husband uniting with his wife.

LEADER 1: In Luke 1:30 and following, the angel Gabriel explains to Mary:

“You will conceive and give birth to a son, and you are to call him Jesus.
He will be great and will be called the Son of the Most High.
The Lord God will give him the throne of his father David,
and he will reign over Jacob's descendants forever;
his kingdom will never end...
The Holy Spirit will come upon you,
and the power of the Most High will overshadow you.
So, the holy one to be born will be called the Son of God.”

LEADER 2: Matthew 1:18 and following gives this account:

After Joseph learns Mary is pregnant,
he decides to send Mary away quietly
rather than subjecting her to public ridicule and judgment.
In a dream, an angel intervenes and says:

“Joseph son of David, do not be afraid to take Mary home as your wife,
because what is conceived in her is from the Holy Spirit.
She will give birth to a son, and you are to give him the name Jesus,
because he will save his people from their sins.”

LEADER 1: Matthew then takes care to explain that,
“All this took place to fulfill
what the Lord had said through the prophet Isaiah.”

CHOIR SINGS: “Gentle Mary Laid Her Child”

Gentle Mary Laid Her Child

From DiscoverWorship.com

Words by JOSEPH S. COOK
Music by DAN BOONE
Arranged by DAN BOONE

Tenderly (♩ = 76)

mp *molto rit.*

The piano introduction consists of two staves in 3/4 time with a key signature of one sharp (F#). The melody is in the right hand, and the accompaniment is in the left hand. The tempo is marked as 'Tenderly' with a quarter note equal to 76 beats per minute. The dynamics are marked *mp* (mezzo-piano) and *molto rit.* (molto ritardando).

WOMEN unis.
mp a tempo

Gen - tle Mar - y laid her child low - ly in a man - ger.

The first system of the vocal and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The lyrics are: "Gen - tle Mar - y laid her child low - ly in a man - ger." The dynamics are marked *mp a tempo*. A measure rest is present in the vocal line for the word "a".

5

There He lay, the un - de - filed, to the world a stran - ger, a

The second system of the vocal and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The lyrics are: "There He lay, the un - de - filed, to the world a stran - ger, a". The dynamics are marked *mp a tempo*. Measure rests are present in the vocal line for the words "a" and "a".

9

stran - ger.

MEN unis. mf

Such a babe in such a place,

14

CHOIR mf

Ask the saved_ of_

can He be the Sav - ior?_

18

f

all the race who have found His fa - vor._

22

27

31

mp An - gels sang, wise men found Him;
mf An-gels sang a - bout His birth, wise men sought and_ found Him;

35

f Heav - en's_ star shone glo - ry a - round Him,
 Heav-en's star shone bright-ly forth, glo-ry all a - round Him,

Musical score for measures 39-42. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "a - round Him. Shep-herds saw the". The piano part includes dynamic markings *mf* and *mp*. A large watermark "SAMPLE COPY" is overlaid on the page.

Musical score for measures 43-46. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "won-drous sight, heard the an - gels sing - ing, sing - ing, sing - ing;". The piano part continues with accompaniment. A large watermark "SAMPLE COPY" is overlaid on the page.

Piano accompaniment for measures 43-46, showing the right and left hand parts. A large watermark "SAMPLE COPY" is overlaid on the page.

mf

All the plains were lit that night, all the hills were

mf

47

f

ring - ing!

ring - ing, were ring - ing!

ring - ing, were ring - ing!

f

51

rit.

54

Slowly

WOMEN unis.
mp

Gen-tle Mar - y laid her child low-ly in a man - ger.

Slowly

p

58

He is still the un - de - filed, no more a stran - ger,

accel.

He is still the un - de - filed, but no more a stran - ger,

He is still the un - de - filed, but no more a stran - ger,

accel.

65

mf **Tempo I**
 a stran - ger. *f*
 a stran - ger. Beau-ti - ful the
f
 Son of God of hum-ble birth,
8va **Tempo I**
f

This system contains the first two systems of music. The first system features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line starts with a dynamic of *mf* and a tempo marking of **Tempo I**. The lyrics are "a stran - ger." followed by a fermata. The piano accompaniment consists of chords and moving lines. The second system continues the vocal line with the lyrics "a stran - ger. Beau-ti - ful the" and the piano accompaniment. The dynamic changes to *f*. The lyrics "Son of God of hum-ble birth," are written below the piano accompaniment. The system ends with a dynamic of *f* and a tempo marking of **Tempo I**. The piano accompaniment includes an *8va* marking for the right hand.

67

sto - ry!

This system contains the third and fourth systems of music. The third system features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line has the lyrics "sto - ry!" with a fermata. The piano accompaniment consists of chords and moving lines. The fourth system continues the piano accompaniment with the dynamic *f*.

71

Hail the King

f
 Praise His name in all the earth! Hail the King, the

75

ff
 of glo - ry! King of glo - ry!

rit.

ff
rit.

79

LEADER 1: Throughout the Books of the Law, the Psalms,
and the Books of the major and minor prophets,
God promised he would send a Messiah.

LEADER 2: God foretold *the reason* the promised Messiah would be born:
to rescue his people—and through him—to redeem the world.
God foretold *the family* to whom the Messiah would be born:
to a descendant of Abraham,
specifically, through the house and line of King David.
God even foretold *the place* to which the Messiah would come:
the village of Bethlehem, on the outskirts of Jerusalem.

LEADER 1: It was no surprise then, on the night that Jesus was born,
that Mary and Joseph found themselves in Bethlehem,
King David's ancestral home.
That night, wise men from the east had been following a star,
searching for a newborn king.

LEADER 2: In Matthew's gospel, chapter 2:3-6, he writes,
"When King Herod heard this [that the magi were searching for Christ]
he was disturbed, and all Jerusalem with him.
When he had called together all the people's chief priests
and teachers of the law,
he asked them where the Messiah was to be born.
'In Bethlehem in Judea,' they replied,
'for this is what the prophet has written [in Micah 5:2,4]:
'But you, Bethlehem, in the land of Judah,
are by no means least among the rulers of Judah;
for out of you will come a ruler
who will shepherd my people Israel.'"

CHOIR SINGS: "O Little Town of Bethlehem"

O Little Town of Bethlehem

From the Worship Today® volume:
Noels of Christmas

Words by
NAN ALLEN
Music and Arrangement by
DENNIS ALLEN

With energy, in two $\text{♩} = 74$

Chords: Fno3, B \flat /F, Fno3, B \flat /F

Chords: F, B \flat /F

1st & 3rd times: Ladies unison
2nd & 4th times: SAB

Lyrics: Beth - le - hem,

Chords: F, B \flat /F, F, B \flat /F

Beth - le - hem, — O lit - tle town — of

F Bb2/D C2/E

Beth - le - hem. — Beth - le - hem, —

F Bb/F F

(1, 3) God has cho - sen and you — to
 (2, 4) rise up now and see, — this

Gm7 F/A Bb

1, 3.

cra - dle his Son.

1, 3.
Gm⁷ F/A B \flat

18

2, 4.

One will be our peace.

2, 4.
Gm⁷ F/A Csus

21

24 *f*

He will come in the

C F

strength of the Lord.

Cm/Eb Bb F

28 He will come in the pow - er of his name.

F Cm/Eb Bb F

He will be great a - mong all

C Bb2 Bb/D

peo-ple, ——— and he will ——— reign! ———
 He will ——— be great,

C Bb2 Bb/D F F/A Bb

34

37

Bb2 Bb2(#4) Bb2 Bb2(#4)

cresc.

37

F Bb/F F Bb/F

40

1st time: D.S.
2nd time: go on

mf Beth - le - hem, —

Beth - le - hem, —

mf Beth - le - hem, —

1st time: D.S.
2nd time: go on

F B \flat /F

mf Beth - le - hem, —

F

48

O lit - tle town of Beth - le - hem. —

F

B \flat /F

Beth - le - hem, —

Beth - le - hem, —

Beth - le - hem, —

Beth - le - hem, —

F

49

God has cho - sen you. Beth - le - hem,

51

F B \flat /F

Beth - le - hem.

53

54

decresc.

F \flat 3 F \flat 2

decresc.

55

OPTIONAL INSTRUMENTAL UNDER NEXT NARRATION:
“O Come All Ye Faithful” (Use first :60 and fade out)

SAMPLE COPY
DO NOT
SAMPLE

O Come, All Ye Faithful

From the Worship Today® volume:
Noels of Christmas

(Piano Solo)

Music by
JOHN FRANCIS WADE
Arranged by
TIMOTHY WEBB

Worshipfully, with freedom ♩ = 76

The first system of musical notation for the piano solo. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Worshipfully, with freedom' with a quarter note equal to 76 beats per minute. The dynamic marking is *mp*. The music begins with a treble clef and a key signature of one sharp. The first staff contains a series of chords and single notes, while the second staff provides a harmonic accompaniment with chords and single notes.

The second system of musical notation. It continues the piece with similar chordal textures in both hands. A measure rest of 4 measures is indicated at the beginning of the system.

The third system of musical notation. It features a measure rest of 9 measures at the beginning. The musical texture remains consistent with the previous systems.

The fourth system of musical notation. It continues the piece with similar chordal textures in both hands. A measure rest of 12 measures is indicated at the beginning of the system.

The fifth system of musical notation. It concludes the piece with similar chordal textures in both hands. A measure rest of 16 measures is indicated at the beginning of the system.

smoothly

20

This system contains measures 20, 21, and 22. The music is written for piano in G major (one sharp) and 4/4 time. The tempo/style marking is *smoothly*. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady accompaniment of quarter notes.

24

mf

23

This system contains measures 23, 24, and 25. Measure 24 is marked with a box containing the number 24. The dynamic marking *mf* (mezzo-forte) is placed above the staff. The musical texture continues with a mix of eighth and quarter notes in both hands.

26

This system contains measures 26, 27, and 28. The right hand has a more active melodic line with eighth notes, while the left hand maintains a consistent accompaniment pattern.

29

This system contains measures 29, 30, 31, and 32. The music features a variety of note values, including quarter and eighth notes, with some rests in the right hand.

33

This system contains measures 33, 34, and 35. The right hand has a melodic line with some rests, while the left hand continues with a steady accompaniment.

36

36

This system contains measures 36, 37, and 38. Measure 36 is marked with a box containing the number 36. The right hand has a more rhythmic and active melodic line with eighth notes, while the left hand provides a simple accompaniment.

Musical score system 1, measures 39-41. Treble and bass clefs. Key signature: one sharp (F#). Measure 39 starts with a treble clef chord and a bass clef line. Measure 40 continues the bass line. Measure 41 ends with a treble clef chord.

Musical score system 2, measures 42-44. Treble and bass clefs. Key signature: one sharp (F#). Measure 42 starts with a treble clef chord and a bass clef line. Measure 43 continues the bass line. Measure 44 ends with a treble clef chord. A box containing the number 44 is located above the treble clef staff. A dynamic marking *mp* is present in measure 43.

Musical score system 3, measures 45-48. Treble and bass clefs. Key signature: two flats (Bb, Eb). Measure 45 starts with a treble clef chord and a bass clef line. Measure 46 continues the bass line. Measure 47 continues the bass line. Measure 48 ends with a treble clef chord.

Musical score system 4, measures 49-51. Treble and bass clefs. Key signature: two flats (Bb, Eb). Measure 49 starts with a treble clef chord and a bass clef line. Measure 50 continues the bass line. Measure 51 ends with a treble clef chord.

Musical score system 5, measures 52-54. Treble and bass clefs. Key signature: two flats (Bb, Eb). Measure 52 starts with a treble clef chord and a bass clef line. Measure 53 continues the bass line. Measure 54 ends with a treble clef chord. A box containing the number 52 is located above the treble clef staff. A dynamic marking *mf* is present in measure 52.

Musical score system 6, measures 55-57. Treble and bass clefs. Key signature: two flats (Bb, Eb). Measure 55 starts with a treble clef chord and a bass clef line. Measure 56 continues the bass line. Measure 57 ends with a treble clef chord. A dynamic marking *mp* is present in measure 55. A dynamic marking *p* is present in measure 57.

LEADER 2: Bethlehem sits just a few miles from Jerusalem, the center of Israel's worship.
The shepherds to whom the angels appeared that night
were likely tending the very sheep
that would be sacrificed in the Temple
to cover the sins of the people.
It's somehow appropriate that these shepherds were
among the first to hear the good news of the birth of the Lamb of God,
whose blood would be poured out to cleanse our sins.

LEADER 1: More than 700 years before the birth of Jesus,
the prophet Isaiah would foretell this about Christ:
"But he was pierced for our transgressions;
he was crushed for our iniquities;
upon him was the chastisement that brought us peace,
and with his wounds we are healed.
All we like sheep have gone astray;
we have turned—every one—to his own way;
and the Lord has laid on him
the iniquity of us all." (Isaiah 53:5-6)

CHOIR SINGS: **"Where Else Would a Lamb Be Born?"**

CHOIR SINGS: **"Cradle of Hope"**

Where Else Would a Lamb

From the Worship TodayTM volume:
He Is the Light of the World

Be Born

Words and Music by
LOWELL ALEXANDER
and **STEVE AMERSON**

Arranged by
RUSSELL MAULDIN

(Male Solo and Choir)

Ballad feel ♩ = 64

"... What am I to think..."

N.C.

SOLO (Shepherd)

6

mp

No pro- per place, no re- gal

Dm7 C2/E F2 C Caug

pal- ace to re- ceive a roy- al birth. God's gift of

C C/B Am7 Em7 F2 C/E

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love, wrapped in an in - fant, would be his

Dm⁷

C/E

10

way to reach the earth. A bed of straw be - came a

Fm⁷

F⁶/G

Csus

C

Dm⁷

Gsus

G

12

cra - dle, em - brac - ing God in hu - man

F/C

C

Dm⁷

Gsus

G

15

form. One would ex - pect more than a sta - ble, but where

C G/B Am7 CM7/G F#sus^{#4}/₂ F C²/E C/E

else would a Lamb be born? But where else would a Lamb be

Dm¹¹ E/G# Am F C/E Dm¹¹ F⁶/G

CHOIR unis.
mf

No state - ly

born?
N.C. Dm⁷ C²/E F²

mp

26

house, no no - ble man - sion where he would

C Caug C C/B

mf

26

reign in maj - es - ty. The path he chose led to an

Am⁷ Em⁷ F² C/E Dm⁷

28

al - tar where he would give his life for me. A bed of

C/E FM⁷ F⁶/G C^{sus} C

Parts *f*

31

34

straw be-came a cra - dle, em-brac-ing God in hu - man

Dm7 Gsus G F/C C Dm7 Gsus G

34

form. One would ex - pect more than a sta - ble, but where

C G/B Am7 Am7/G F#sus2 F C2/E C/E

37

else would a Lamb be born? But where else would a Lamb be

Dm11 E/G# Am F C/E Dm11 G

40

44

born? He is the Great I AM, the sac - ri -

Csus C Bb2

43

unis. (')
fi - cial Lamb who takes a-way the sin of the world.

FM7/A F/A Dm7 C/E Gsus G

45

SOLO *mp*

N.C. F2 A bed of

48

51

straw be-came a cra - dle, em-brac-ing God in hu - man

mp

Dm7 Gsus G F/C C Dm7 Gsus G

51

form. One would ex - pect more than a

f

C G/B Am7 CM7/G

54

sta - ble, but where else would a Lamb be

f

Fsus^{#4}/₂ F C²/E C/E Dm¹¹ E/G[#]

56

p *mf*

born? But where else would a Lamb

Am F C/E Dm11 F6/G

58

mp

be born?

N.C. C²

61



Cradle of Hope

From the Worship Today® volume:
It Was a Starry Night

Words by
NANCY GORDON
Music and Arrangement by
TOM FETTKE

Warmly ♩ = ca. 76

mp

4

mp 5

A ti - ny cry of hope is heard a - bove the si - lent

4

4

night; a lit - tle Ba - by, born a King, now

4

8

**WORSHIP
TODAY**
Music Service

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brings us heal - ing light. As an - gels sing a

11

This system contains measures 11, 12, and 13. It features a vocal line with lyrics and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. A large 'SAMPLE COPY' watermark is overlaid diagonally across the page.

song of joy, God's glo - ry fills the earth; this

14

This system contains measures 14, 15, and 16. It continues the vocal line and piano accompaniment. The lyrics are 'song of joy, God's glo - ry fills the earth; this'. Measure 16 ends with a fermata over the word 'earth'. A large 'SAMPLE COPY' watermark is overlaid diagonally across the page.

17

Ba-by, full of grace and truth, will change the un - i -

17

This system contains measures 17, 18, and 19. It continues the vocal line and piano accompaniment. The lyrics are 'Ba-by, full of grace and truth, will change the un - i -'. Measure 17 has a boxed measure number '17' above it. A large 'SAMPLE COPY' watermark is overlaid diagonally across the page.

Firmly
mf

verse. _____ Cra - dle of hope,

20

26

love, joy and peace; cra - dle of life, our des - ti -

24

ny; cra - dle of grace for ev - 'ry - one;

29

2nd time to Coda
(meas. 60)

cra - dle of hope- cra-dled Je - sus, the Son of

Ooo Ooo

34

2nd time to Coda
(meas. 60)

God. Je-sus is the

Ooo

42 mp

p

38

Prom - ised One, God's mas - ter plan we see;

Ooo

43

born to rule as Lord of all, and born to set us free.

Ooo... set us free.

46

51

Re - jice and sing a song of praise; come,

50

wor - ship Christ the King. Em - man - u - el is

53

D.S. al Coda
(to meas. 22)

with us now, let heav'n and na - ture sing!

D.S. al Coda
(to meas. 22)

56

⊕ CODA

rit.

63 *mp* a little slower

God; Je - sus, the

⊕ CODA

a little slower

rit.

mp

60

Son of God.

64

LEADER 1: Do you believe God's promises?

LEADER 2: God promised us a world of bounty and beauty,
where we could know him intimately.

LEADER 1: But he also warned that the consequence for rebellion—for sin—
was spiritual and physical death.

LEADER 2: And though all of us, beginning with Adam and Eve,
have fallen under the power and penalty of sin,
our Heavenly Father promised to send us his own Son
to redeem and restore us as his beloved children.

LEADER 1: God promised that Christ would be our "Immanuel,"
which means "God with us."
In Matthew 28:20, Jesus himself promises those who follow him,
"I am with you always, to the end of the age."

LEADER 2: Maybe you're feeling lost and alone this season.
Maybe you've lost someone dear to you the past year.
Maybe you're facing an unsure future...
Christmas is God's declaration that he won't abandon us,
that he's working to redeem our circumstances for his glory and our good,
and that we can trust his promises.

LEADER 1: Christmas is the culmination of literally hundreds of promises
God made you and me in his Word.
Though we live in a world of doubt, of cynicism, of despair...
God promises faith, hope, and love
to those who trust in Christ.

LEADER 2: For as Paul the apostle would later write in 2 Corinthians 1:20:
"...All the promises of God find their Yes in him [in Christ Jesus]."

LEADER 1: In Isaiah 9:6-7, the prophet proclaims:
"For to us a child is born,
to us a son is given;
and the government shall be upon his shoulder,
and his name shall be called
Wonderful Counselor, Mighty God,
Everlasting Father, Prince of Peace.

LEADER 2: Of the increase of his government and of peace
 there will be no end,
 on the throne of David and over his kingdom,
 to establish it and to uphold it
 with justice and with righteousness
 from this time forth and forevermore.
 The zeal of the Lord of hosts will do this.”

CHOIR SINGS: “Hallelujah Chorus”

Hallelujah Chorus

From DiscoverWorship.com

Adapted from Scripture by
GEORGE F. HANDEL
Edited by
JOSEPH LINN

Allegro (♩ = 104)

tacet throughout

Piano introduction in 4/4 time, marked *f*. The music consists of a series of chords and moving lines in both the treble and bass staves.

CHOIR

f

Choir vocal line in 4/4 time, marked *f*. The lyrics are: Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal -

Piano accompaniment for the first phrase, marked *f*. The music continues with chords and moving lines in both the treble and bass staves.

4

Choir vocal line in 4/4 time, marked *f*. The lyrics are: le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -

Piano accompaniment for the second phrase, marked *f*. The music continues with chords and moving lines in both the treble and bass staves.

7

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Hal - le - lu - jah!

lu - jah! Hal-le-lu - jah! Hal - le - lu-jah! For the Lord

Hal - le - lu - jah!

10

God om-nip - o - tent reign - eth. Hal-le - lu - jah! Hal-le-lu - jah! Hal-le -

13

lu - jah! Hal-le-lu - jah! For the Lord God om - nip - o - tent

16

reign - eth. Hal-le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah!

19

Soprano
For the Lord God om - nip - o - tent

Alto
Hal - le -

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

Bass

22

reign - eth. Hal-le - lu - jah! Hal-le - lu - jah! Hal-le - lu - jah!

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

le - lu - jah! Hal-le - lu - jah! For the Lord

Hal - le - lu - jah! For the Lord

24

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

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

God om - nip - o - tent reign - eth. Hal-le - lu - jah!

God om - nip - o - tent reign - eth. Hal - le - lu - jah!

26

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

lu - jah! Hal-le-lu - jah! For the Lord

Hal-le-lu - jah! Hal-le-lu - jah! For the Lord

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

28

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

God om - nip - o - tent reign - eth. Hal-le-lu-jah! Hal - le - lu-jah!

God om - nip - o - tent reign - eth. Hal - le - lu-jah!

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

30

p

The king - dom of of this world world
 of this world

The king - dom of this world

p

33

is be - come

f

is is be - come come the the king - dom of our our
 the king - dom of our our

is be - come the king - dom of our

f

36

Lord, and of His Christ, and of His Christ;

Lord, and of His Christ, and of His Christ; And He shall

39

And He shall reign for
 reign for ev - er and ev - er, for ev - er and

42

And He shall
 ev - er and ev - er, And He shall
 ev - er, And He shall reign, and He shall reign for

45

f

And

reign for ev - er and ev - er, for ev - er
 reign for ev - er and ev - er,
 ev - er, for ev - er, for ev - er, for

47

He shall reign for - ev - er and ev - er, King of
 and ev - er, for ev - er and ev - er, King of
 And He shall reign for ev - er and ev - er,
 ev - er and ev - er, for ev - er, for ev - er and ev - er,

49

Kings, _____ and Lord of
 For-ev - er and ev - er, Hal-le-lu - jah! Hal-le - lu - jah!

52

Lords, _____ King of
 For ev - er and ev - er, Hal-le-lu - jah! Hal-le - lu - jah!

55

Kings, _____ and Lord of
 For ev - er and ev - er, Hal-le-lu - jah! Hal-le - lu - jah!

58

Lords, _____

King of

For ev - er and ev - er, Hal-le - lu - jah! Hal-le - lu - jah!

61

Kings, _____

and Lord of

For ev - er and ev - er, Hal-le - lu - jah! Hal-le - lu - jah!

64

Lords, _____ and Lord of _____ Lords, *f* And He shall

ff King of Kings and Lord of Lords,

ff King of Kings and Lord of _____ Lords,

ff King of Kings and Lord of Lords, *f* And He shall

67 *f*

reign, _____ and He shall reign for

f And He shall reign, _____ and He shall reign _____ for

f And He shall reign for ev - er, _____ and He shall reign for

reign for ev - er and ev - er, _____ and He shall

70

ev - er and ev - er, for ev - er and
 ev - er and ev - er, King of Kings for ev - er and
 ev - er and ev - er, King of Kings
 reign for ev - er and ev - er, King of Kings, for ev - er and

73

ev - er, Hal-le-lu - jah! Hal-le - lu-jah! And He shall
 ev - er, and Lord of Lords, Hal-le-lu - jah! Hal-le - lu - jah! And
 and Lord of Lords, And He shall
 ev - er, and Lord of Lords, Hal-le-lu - jah! Hal-le - lu-jah! And He shall

76

reign for ev - er, for ev - er and ev - er, King of

He shall reign for ev - er and Hal - er, King of

reign for ev - er, for ev - er and ev - er, King of

reign for ev - er, for ev - er and ev - er, King of

79

Kings! and Lord of Lords! King of Kings! and Lord of

82

Lords! And He shall reign for ev - er and ev -

And He shall reign for ev - er and ev - er and ev

85

King of Kings! and Lord of Lords!

er, for ev - er and ev - er, for ev - er, and ev - er, Hal-le-lu - jah! Hal-le-

88

rit.

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

rit.

91