

The Glory of Christmas

Arranged by Bradley Knight

0:00

42 Allegro ♩ = 112

1

4

8

11

14

Timpani

ff

f

mf

f

The musical score is for a piano arrangement of 'The Glory of Christmas' in 4/4 time, key of B-flat major. It consists of five systems of music. The first system (measures 1-3) features a timpani part with triplet patterns and a piano accompaniment starting with a forte (*f*) dynamic. The second system (measures 4-6) shows a piano accompaniment with a mezzo-forte (*mf*) dynamic. The third system (measures 7-10) continues the piano accompaniment. The fourth system (measures 11-13) features a piano accompaniment with a forte (*f*) dynamic. The fifth system (measures 14-17) concludes the piece with a piano accompaniment.

Rehearsal time stamps are indicated before section changes throughout this piece.

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"Joy To The World" (Isaac Watts/George Frederic Handel)

CHOIR *div.*

17 *f*

Joy to the world! the Lord is come! Let earth re-ceive her

20

King. And

Let ev - 'ry heart pre - pare Him room.

23

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

25

heav'n and heav'n and na - ture sing.

0:58

43

28

31

$\text{♩} = 100$

mf

Joy to the World! the

$\text{♩} = 100$

34

Sav - ior reigns. Let men their songs em - ploy, while

37

rall.
fields — and — floods, — rocks, hills, — and — plains —
re -

rall.

39

a tempo *Descant*
Re - peat the sound-ing joy, the joy. Re -

a tempo re - peat the sound-ing — joy, re -
peat the sound-ing — joy,

a tempo

41

peat, re-peat the sound-ing joy.

peat, re-peat the sound-ing joy.

p Re - peat the sound-ing joy.

p

44

p Joy, joy, joy!

rit. Joy, joy, joy!

rit. Re - peat the sound-ing joy.

rit. *p*

1:35

44

♩ = 100

48

"How Great Our Joy" (German Carol)

mp While by the sheep we

unis. p

51 *mp* *accel.* *cresc.*

glad tid - ings brought an an - gel

watched at night,

cresc. *accel.*

54 **Allegro Moderato** ♩ = 108

1:58

45

f

bright!

f

Allegro Moderato ♩ = 108

57 **"Hark! the Herald Angels Sing" (Charles Wesley, Felix Mendelssohn)**

f

unis.

Hark! the her - ald an - gels sing,

unis. f

60 the new - born King; *mf*

"Glo - ry to the new - born King; *unis.* peace on earth, and *mf*

63

mer - cy mild, — God and sin - ners re - con - ciled."

God and sin - ners re - con - ciled.

66 *f* *Alto div.*

Joy - ful, all ye na - tions rise, — join the tri - umph

f *Bass div.*

69

of the skies. — With th'an-gel - ic host pro - claim,

72

"Christ is — born in Beth - le - hem." Hark! the her - ald

75

an - gels sing, "Glo - ry — to the new - born

King."

mf
Hail the heav'n - born Prince of Peace! Hail the Son of

Alto div.
Light and life to all He brings,
Right - eous - ness.

ris'n with heal - ing in His wings.

cresc. *f*

More Broadly ♩ = 92

91 *rit.* *ff*

Mild He lays His glo - ry by, —

More Broadly ♩ = 92

rit. *ff*

Sop. Div.

born that man no more may die. — Born to raise the

Ten. Div.

sons of earth, born to give them sec - ond

100
 birth. Hark! the her - ald

103 *Alto div.* *rit.*
 an - gels sing, "Glo - ry to the new - born King."

107 **Andante** ♩ = 78

Piano accompaniment for measures 107-110. The music is in 3/4 time with a key signature of two flats. The right hand features a steady eighth-note accompaniment, while the left hand has a long, sustained note in the first measure followed by a melodic line.

4:12

48

111

Piano accompaniment for measures 111-114. The right hand continues with eighth-note accompaniment, and the left hand provides harmonic support with chords and a simple melodic line.

"The First Noel" (English Carol)

LADIES *unis.*

115

Vocal line for measures 115-118. The melody begins with a rest, followed by the lyrics "The first Noel, the". The dynamic marking is *p*.

The first Noel, the

Piano accompaniment for measures 115-118. The right hand has a melodic line with a dynamic marking of *mp*, and the left hand provides a simple harmonic accompaniment.

119

Vocal line for measures 119-122. The melody continues with the lyrics "an - gel did say, was to cer - tain poor shep - herds in".

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

Piano accompaniment for measures 119-122. The right hand features a rhythmic accompaniment of eighth notes, and the left hand provides a simple harmonic accompaniment.

fields as they lay; in fields where

p

127

they lay keep - ing their sheep, on a cold win - ter's

4:58

49

131

night that was so deep. No -

rit. mp

rit. mp

rit. mp

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

139 50 5:18 *rit. mf*

Born is the King of Is - ra - el. No -

rit. mf

rit. mf

143 *Descant*

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

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

rit. ***ff***

Born is the King of Is - ra - el. No -

rit. *unis.* ***ff***

cresc. *rit.*

152 **Maestoso** ♩ = 70 *Sop. Div.*

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

Maestoso ♩ = 70 ***ff***

157 **Slower** ♩ = 68 ***pp***

Ooo

Slower ♩ = 68 ***pp***

162 *p* *rit.* **Marcato** ♩ = 106 *dim.*

cresc.

Ooo

p *cresc.* *dim.*

Marcato ♩ = 106

rit.

6:25
51

166

mp

"O Come, All Ye Faithful" (John Francis Wade, Frederick Oakeley)
MEN *unis.*

169

mf

O come, all ye

171

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

come ye, O come ye to Beth - le -

hem. Come and be - hold Him,

born the King of an - gels. O

Smoothly

Slower ♩ = 100

come, let us a - dore Him. *mp*

Alto div. O *mf*

O come, let us a - dore Him.

187

come, let us a - dore Him, Christ, the

rit.

rit.

rit.

190

a tempo

Lord.

f

7:24

52

LADIES *unis.*
mp

Sing, choirs of an - gels,

This system contains measures 188 through 195. The vocal line begins with a whole rest in measure 188, followed by the lyrics "Sing, choirs of an - gels," in measures 189-191. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A fermata is placed over the final chord of the system in measure 195.

196

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

This system contains measures 196 through 201. The vocal line continues with the lyrics "sing in ex - ul - ta - tion, O sing all ye" in measures 196-201. The piano accompaniment continues with a similar rhythmic pattern. A fermata is placed over the final chord of the system in measure 201.

199

cit - i - zens of heav'n a - bove.

This system contains measures 199 through 204. The vocal line continues with the lyrics "cit - i - zens of heav'n a - bove." in measures 199-204. The piano accompaniment continues with a similar rhythmic pattern. A fermata is placed over the final chord of the system in measure 204.

202

Glo - ry to God, all glo - ry in the high - est.

This system contains measures 202 through 207. The vocal line continues with the lyrics "Glo - ry to God, all glo - ry in the high - est." in measures 202-207. The piano accompaniment continues with a similar rhythmic pattern. A fermata is placed over the final chord of the system in measure 207.

206

p *mp*

unis. O come, let us a - dore Him. O

p *mp*

209

mf

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

mf

mp

212

dore Him, Christ, the Lord.

f

216

53 8:22

Allegro ♩ = 125

Vocal staves for measures 216-218. The vocal line is mostly silent, with a single note on a whole rest in measure 218. The lyrics "Yea," are written below the vocal line.

Allegro ♩ = 125

Piano accompaniment for measures 216-218. The music features a strong *ff* dynamic. The right hand plays chords with accents, and the left hand plays a rhythmic accompaniment of eighth notes.

219

Vocal staves for measures 219-221. The lyrics "Lord, we greet Thee," are written below the vocal line. The vocal line consists of a single note on a whole rest in each measure.

Piano accompaniment for measures 219-221. The music continues with a rhythmic accompaniment of eighth notes in both hands.

222

Vocal staves for measures 222-224. The lyrics "born this hap - py morn -" are written below the vocal line. The vocal line consists of a single note on a whole rest in each measure.

Piano accompaniment for measures 222-224. The music continues with a rhythmic accompaniment of eighth notes in both hands. A triplet of eighth notes is marked in the right hand in measure 224.

225

ing. *unis.* Je - sus, to

unis.

Two vocal staves (soprano and alto) with lyrics. The soprano staff has a whole note rest in the first measure, followed by a half note 'Je' and a whole note 'sus, to'. The alto staff has a whole note rest in the first measure, followed by a half note 'Je' and a whole note 'sus, to'. The word 'ing.' is written below the first measure of the soprano staff.

Piano accompaniment for measures 225-227. The right hand features a triplet of eighth notes in the first measure, followed by eighth-note patterns. The left hand plays a steady eighth-note accompaniment.

228

Thee ————— be all glo -

Two vocal staves (soprano and alto) with lyrics. The soprano staff has a half note 'Thee', a half note 'be', a half note 'all', and a whole note 'glo -'. The alto staff has a half note 'Thee', a half note 'be', a half note 'all', and a whole note 'glo -'. The word 'Thee' is written below the first measure of the soprano staff.

Piano accompaniment for measures 228-230. The right hand features a steady eighth-note accompaniment. The left hand plays a steady eighth-note accompaniment.

231

ry giv'n.

Two vocal staves (soprano and alto) with lyrics. The soprano staff has a half note 'ry' and a whole note 'giv'n.'. The alto staff has a half note 'ry' and a whole note 'giv'n.'. The word 'ry' is written below the first measure of the soprano staff.

Piano accompaniment for measures 231-233. The right hand features a steady eighth-note accompaniment. The left hand plays a steady eighth-note accompaniment.

234

Word of the Fa - ther,

238

now in flesh ap - pear - ing.

dim.

dim.

9:13

242

54

O come, let us a -

mp

mp

246

ALTOS
mf

musical score for Altos, measures 246-248. The score includes vocal lines for Altos and piano accompaniment. The lyrics are "dore Him. O come, let". The dynamic marking is *mf*.

249

Add SOPRANOS
ff

musical score for Sopranos and Altos, measures 249-252. The score includes vocal lines for Sopranos and Altos, and piano accompaniment. The lyrics are "us a - dore Him. O come, let". The dynamic marking is *ff*.

253

musical score for Sopranos and Altos, measures 253-256. The score includes vocal lines for Sopranos and Altos, and piano accompaniment. The lyrics are "us a - dore Him,". The dynamic marking is *ff*.

257

Christ,

Musical score for measures 257-260. The vocal line features a long note for "Christ," with a fermata. The piano accompaniment includes triplets and a final triplet in the right hand.

261

Slower ♩ = 74

the Lord. The

rit.

Slower ♩ = 74

rit.

Musical score for measures 261-263. The tempo is marked "Slower ♩ = 74". The vocal line includes the lyrics "the Lord. The" with a fermata over "Lord." and a ritardando marking. The piano accompaniment features a series of chords with a final ritardando.

264

Lord!

Musical score for measures 264-266. The vocal line features a long note for "Lord!" with a fermata. The piano accompaniment consists of sustained chords with a final fermata.