

CHRISTMAS PRESENT

Bob Eagle

Piano

f =110

Scene 1: The census is announced. Nazareth town square.

8 =90

mf

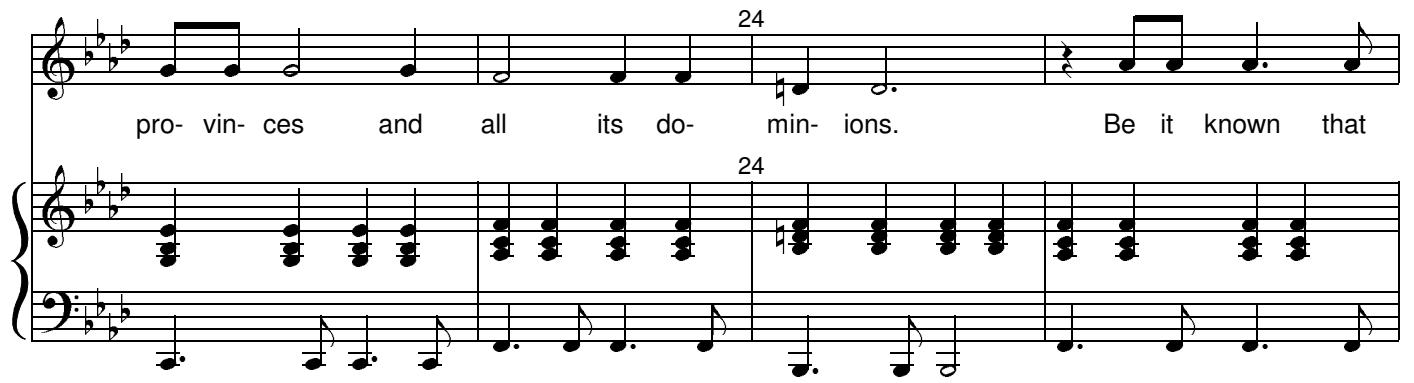
16

mf Herald Hear this de- cree which is gi- ven to all peo- ple who are li- ving with in the


realm of the Ho- ly Ro- man Em- pire. In- clu- ding Rome, its

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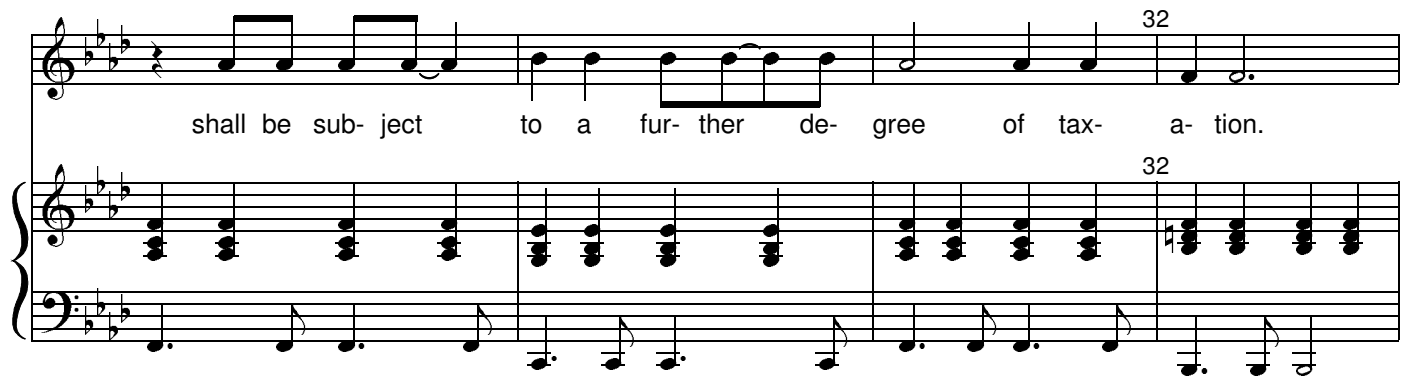
24
pro- vin- ces and all its do- min- ions. Be it known that



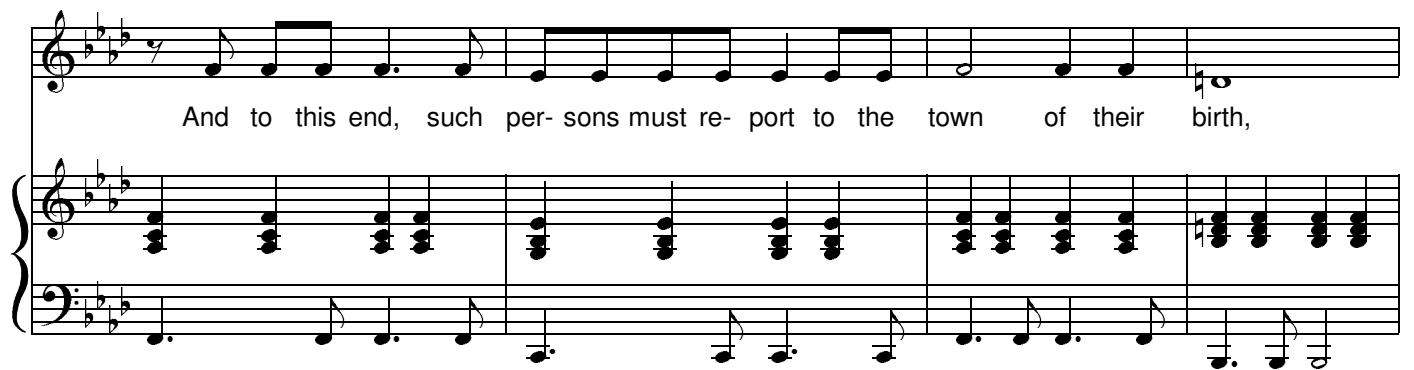
Al- migh- ty Cae- sar has or- dained that all such peo- ples men- tioned



32
shall be sub- ject to a fur- ther de- gree of tax- a- tion.



And to this end, such per- sons must re- port to the town of their birth,



40
for the pro- cess of reg- is- tra- tion.



And you'd bet- ter do it quick- ly.

f =80

This system contains the vocal line and the first system of piano accompaniment. The vocal line is in a treble clef with a key signature of three flats and a common time signature. The piano accompaniment consists of two staves, treble and bass clef, with a key signature of three flats and a common time signature. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

48

This system shows the second system of piano accompaniment, continuing the eighth-note bass line and chordal accompaniment in the treble.

This system shows the third system of piano accompaniment, continuing the eighth-note bass line and chordal accompaniment in the treble.

This system shows the fourth system of piano accompaniment, continuing the eighth-note bass line and chordal accompaniment in the treble.

56

Choir: *f* There's a de-

56

56

This system contains the vocal line and the fifth system of piano accompaniment. The vocal line is in a treble clef with a key signature of three flats and a common time signature. The piano accompaniment consists of two staves, treble and bass clef, with a key signature of three flats and a common time signature. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

cree. It's from Cae- sar who's think- ing of put- ing- up tax. We'd bet- ter

be on our way to the town of our birth there's no time to re-

lax. Im- per- i- al law re- quires us to

do as we're told or to die. And what is

more, what we pay goes to Rome not our home-land, they're drain- ing us

dry. Hear as we cry we're in need of sal- va- tion a to- tal re-

lease. Ne- ver de- ny a mes- si- ah is

com- ing to lead us to vic- to- ry's peace. Gov- erned by

Rome in effect we've no say we are treated as

slaves. This is our home. But we own nothing

more than the land of the site of our graves.

80 =90

mf

mf Waiting for some kind of sign that

88
God will ful- fil his pro- mise to his peo- ple. Long years have passed

88

88

Detailed description: This system contains the first two systems of a musical score. The top system features a vocal line in a soprano clef with lyrics and a piano accompaniment in a bass clef. The second system continues the piano accompaniment. Measure numbers 88, 88, and 88 are placed above the vocal line, the piano accompaniment, and the piano accompaniment respectively.

since the time when we lived in a land of milk and ho- ney.

Detailed description: This system contains the third and fourth systems of the musical score. The top system features a vocal line with lyrics and a piano accompaniment. The bottom system continues the piano accompaniment.

Full Choir - Unison He said he had a plan for

Detailed description: This system contains the fifth and sixth systems of the musical score. The top system features a vocal line with the instruction 'Full Choir - Unison' and lyrics, and a piano accompaniment. The bottom system continues the piano accompaniment.

96
us. Plans to pros- per and in- crease.

96

Detailed description: This system contains the seventh and eighth systems of the musical score. The top system features a vocal line with lyrics and a piano accompaniment. The bottom system continues the piano accompaniment. Measure numbers 96 and 96 are placed above the vocal line and the piano accompaniment respectively.

To res- tore to us our na- tion. From cap- ti- vi- ty to

bring re- lease. All we had to do was call.

He would an- swer straight and clear If with all our hearts we

sought him, we would find him ve- ry near.

Lost. Wait- ing for God to move. Ho- ping he'll show his

love some- where. That we may be blessed with his con- firm- a- tion,

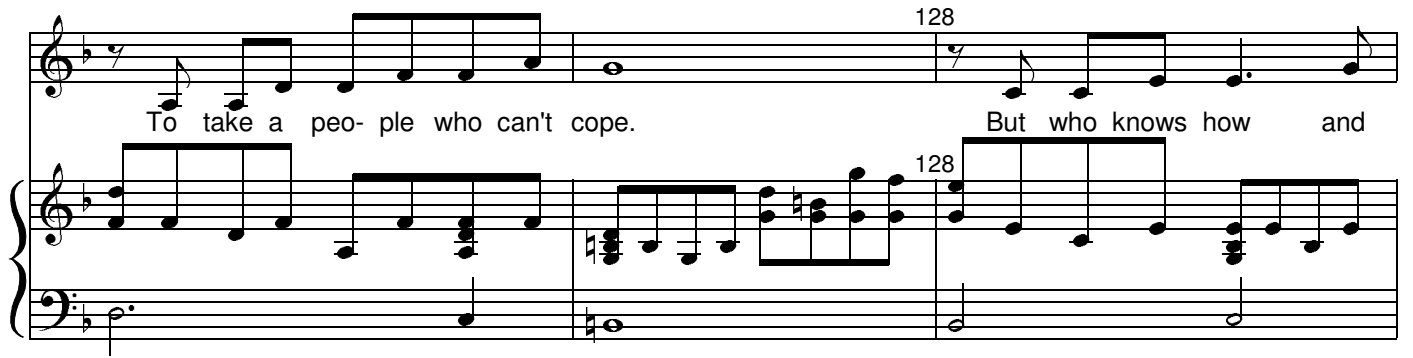
he has not left us to dwell in des- pair.

120 **Full Choir: Unison**
Some- one will come to bring us

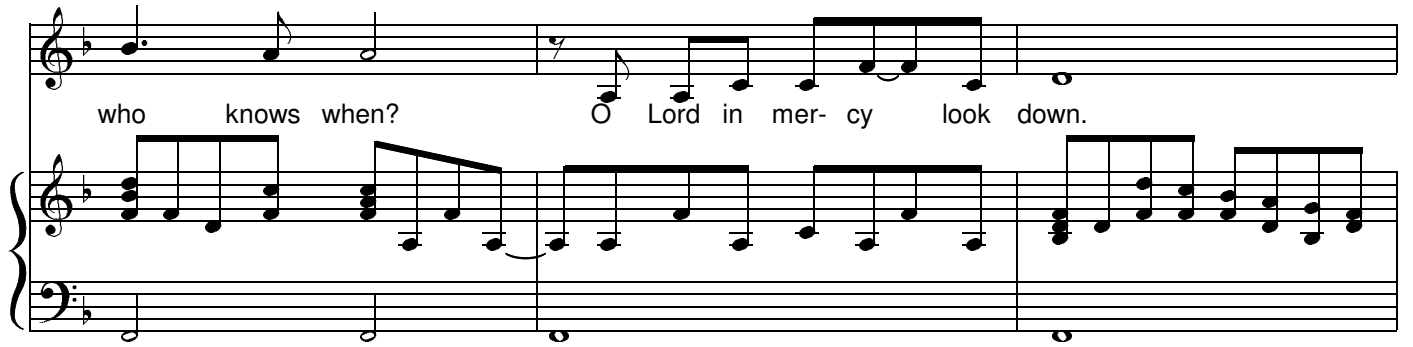
hope. To res- tore the best a- gain.

128

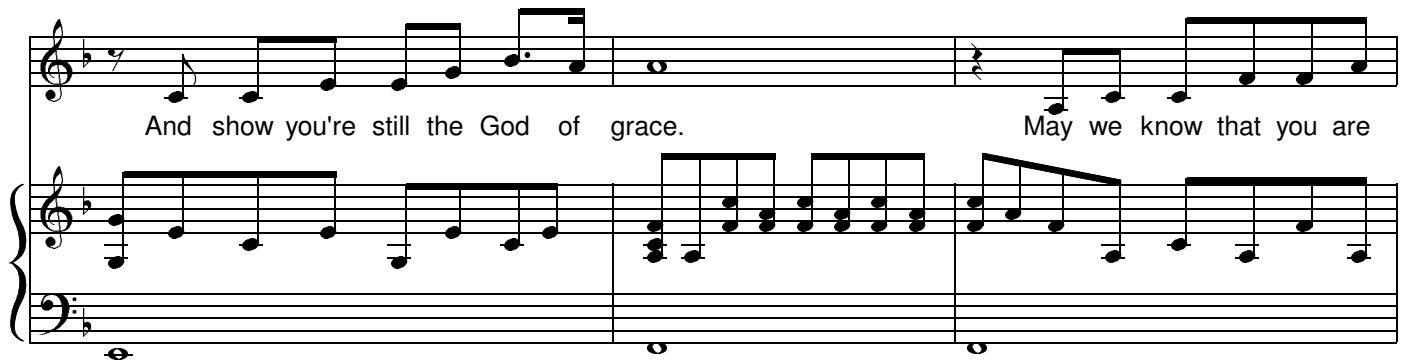
To take a peo- ple who can't cope. But who knows how and



who knows when? O Lord in mer- cy look down.



And show you're still the God of grace. May we know that you are



136

com- ing. May we see you face to face.

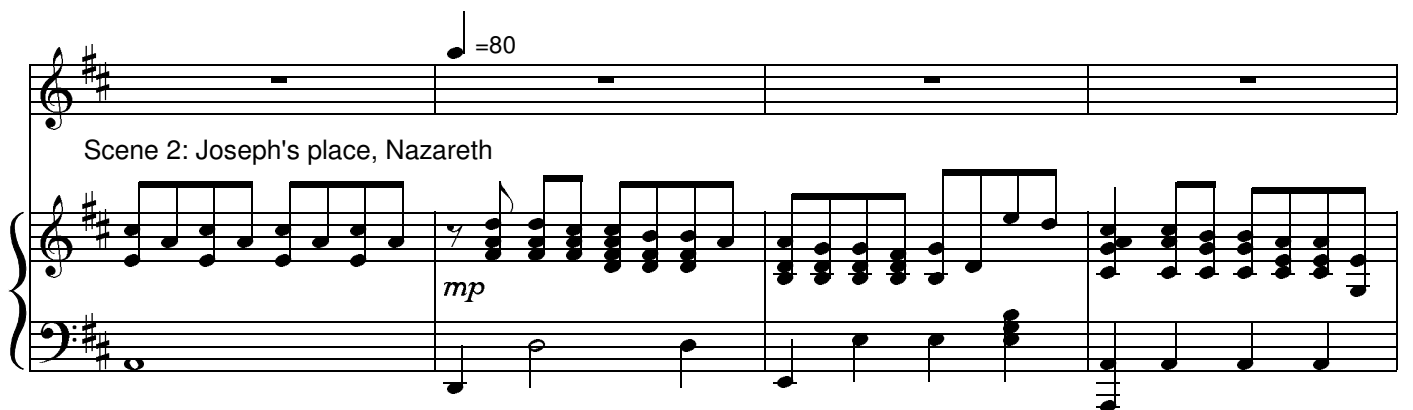
136



$\text{♩} = 80$

Scene 2: Joseph's place, Nazareth

mp



mf
Gabriel: Don't be a- afraid God's grace is dawn- ing.

The night is past, wel- come the morn- ing. You shall bear a son,

Je- sus is his name. Blest by God on high a king- ly crown he'll claim.

From Da- vid's line his pow- er will ex- tend. He'll be king of all, his

reign will ne- ver end. **Mary:** How can these things be

I don't un- der- stand. **Gabriel:** God's own spi- rit will a-

chieve the things he's planned. **Mary:** I am but a slave to

160 God who choo- ses me. May it be as you have said, my God oh let it be.

160 **molto rall**

$\bullet = 135$

Scene 3: Elizabeth's house

Mary: *f* E- liz- a- beth! E- liz- a- beth!

168

I hard- ly know how to be- gin. The e- vents of the

168

last few days have left me in a spin.

176

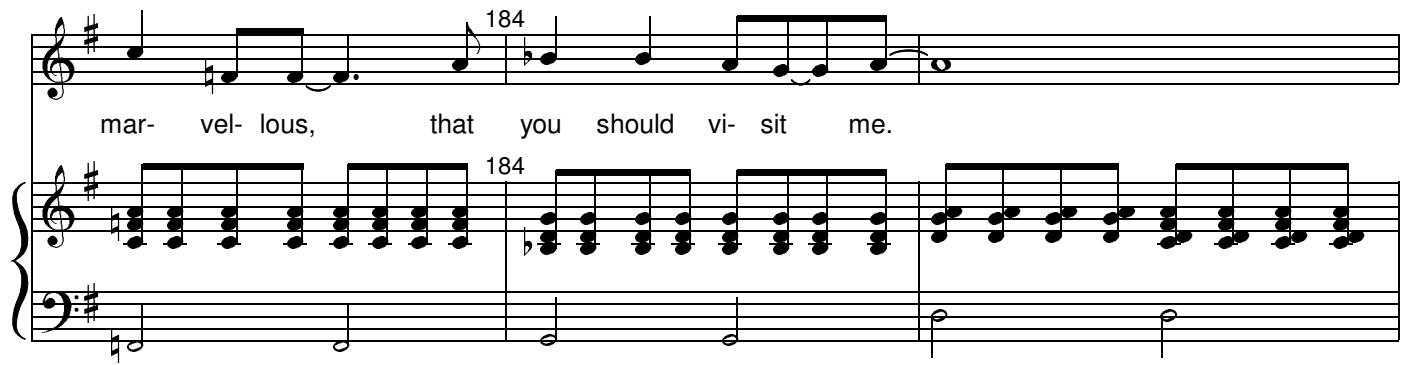
Elizabeth: You don't have to tell me. I can clear- ly re- cog- nise

176

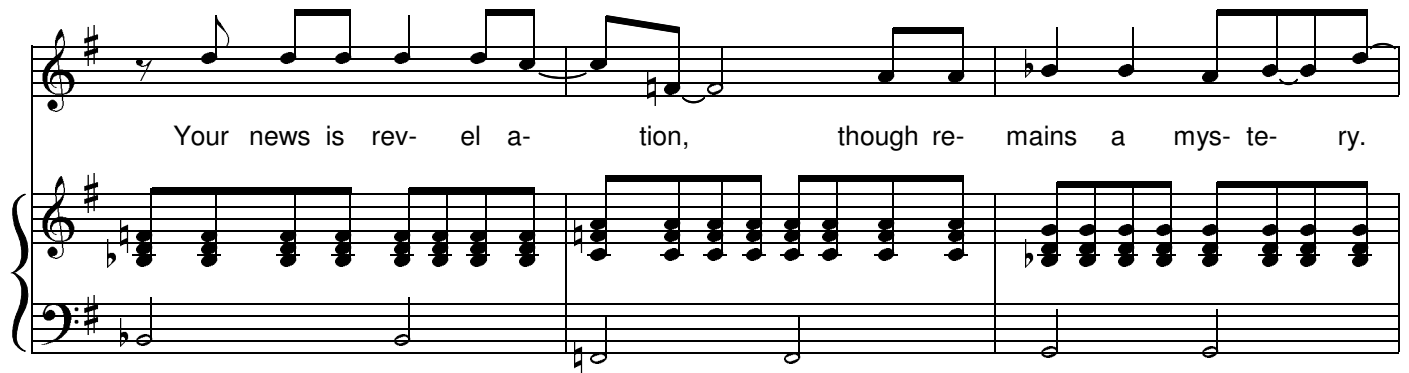
the sto- ry you are tell- ing. It's

writ- ten in your eyes. O Ma- ry this is

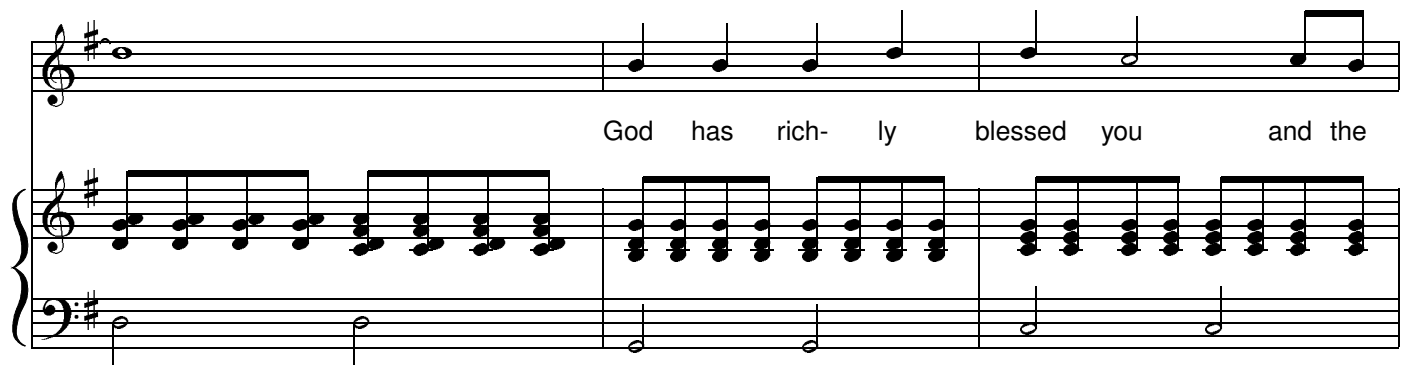
184
mar-vel-lous, that you should vi-sit me.



184
Your news is rev-el-a-tion, though re-mains a mys-te-ry.

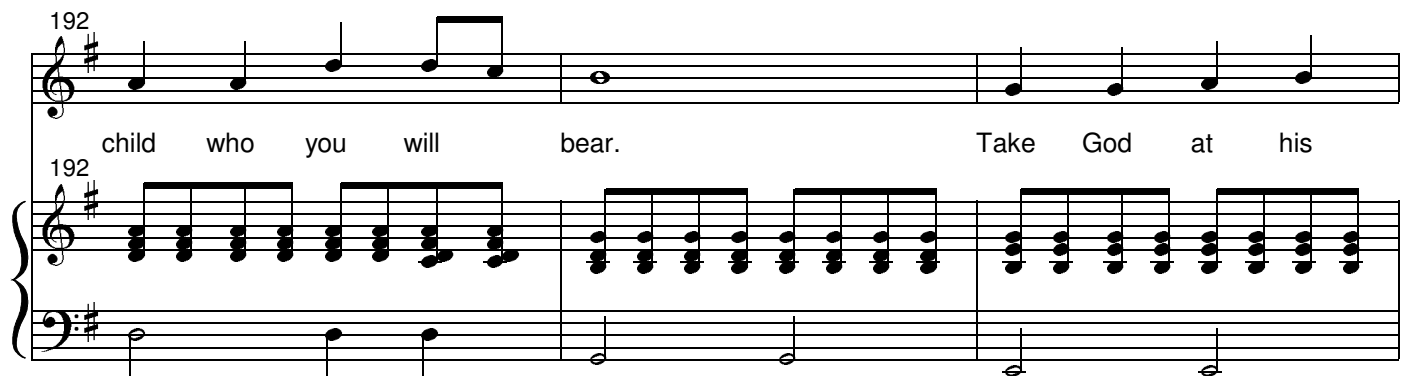


God has rich-ly blessed you and the

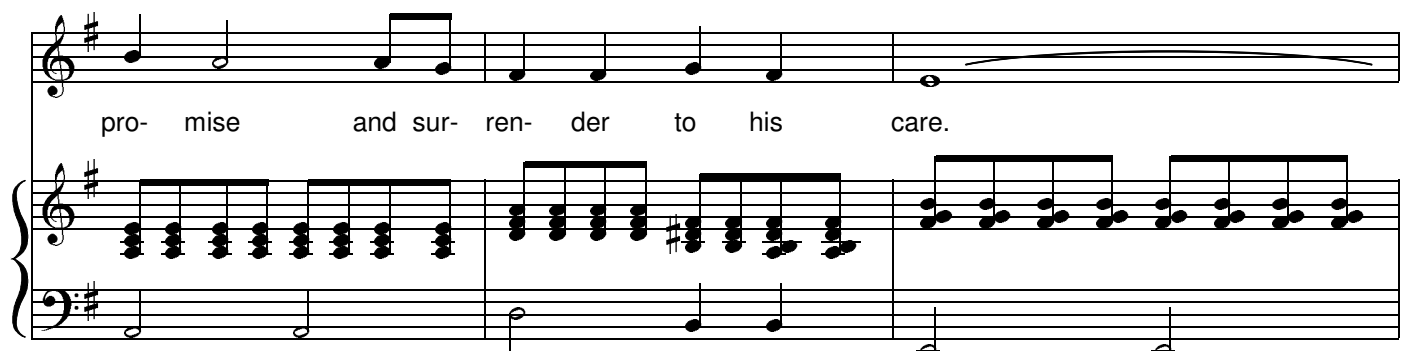


192
child who you will bear. Take God at his

192



pro-mise and sur-ren-der to his care.



200

rall

$\text{♩} = 85$

Mary *mf* My soul will bless the Lord.

208

His name shall be re- vealed. By all will be a- dored.

No long- er truth can be con- cealed. But who am I to

216

share in his e- ter- nal line. His ho- ly child to

bear. A na- ture all di- vine. Why has he cho- sen

The first system of music features a vocal line in G major with lyrics: "bear. A na- ture all di- vine. Why has he cho- sen". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

me? I have no spe- cial claim. I won- der how these

224

The second system continues the vocal line with lyrics: "me? I have no spe- cial claim. I won- der how these". A measure rest of 224 is indicated above the vocal staff. The piano accompaniment continues with the same rhythmic pattern.

things can be? And yet I bless his name.

The third system concludes the vocal line with lyrics: "things can be? And yet I bless his name." The piano accompaniment features a more complex texture with chords and moving lines in both hands.

232

Scene 4: Joseph's place, Nazareth

232

=85

The fourth system is an instrumental introduction for Scene 4, titled "Scene 4: Joseph's place, Nazareth". It begins with a measure rest of 232 and a tempo marking of =85. The piano part features a complex, rhythmic accompaniment with many chords and moving lines.

240

Joseph: A trou- bled spi- rit hangs in the air.

240

The fifth system introduces the character Joseph with the lyrics: "A trou- bled spi- rit hangs in the air." The vocal line starts at measure 240 with a forte (*f*) dynamic. The piano accompaniment continues with its complex texture.

A ray of hope or dark des- pair? Light in a tun- nel or

tra- ge- dy's dawn? Can't make my mind up, in dreams I am torn.

248 How can the girl I love tell me that she will bear a son?

Say it's a gift from a- bove. How can these things be done?

256 $\text{♩} = 110$
Choir: *f* You'd bet- ter get her out of here. You'd

best put her a- way. Her pro- file makes it ve- ry clear. What

264

will your friends all say? They'll ei- ther put the blame on you. And

264

you're not mar- ied yet. Or else they'll think she's been un- true. They

won't let you for- get. We know you say it was- n't you.

272

ATB It

That you are in- no- cent. We'd
 was- n't you. You're in- no-

like to think your words are true. Your
 cent. Your words are true.

pro- tests are well meant. But Ma- ry claims that God a- lone,
 They are well meant. So

280 has caused these things to be. But
 280 Ma- ry claims. These things to
 280

how a vir- gin can con- ceive is not that clear to me.

be. Can it be true? Not clear to

They'll say that one of you is wrong. You've

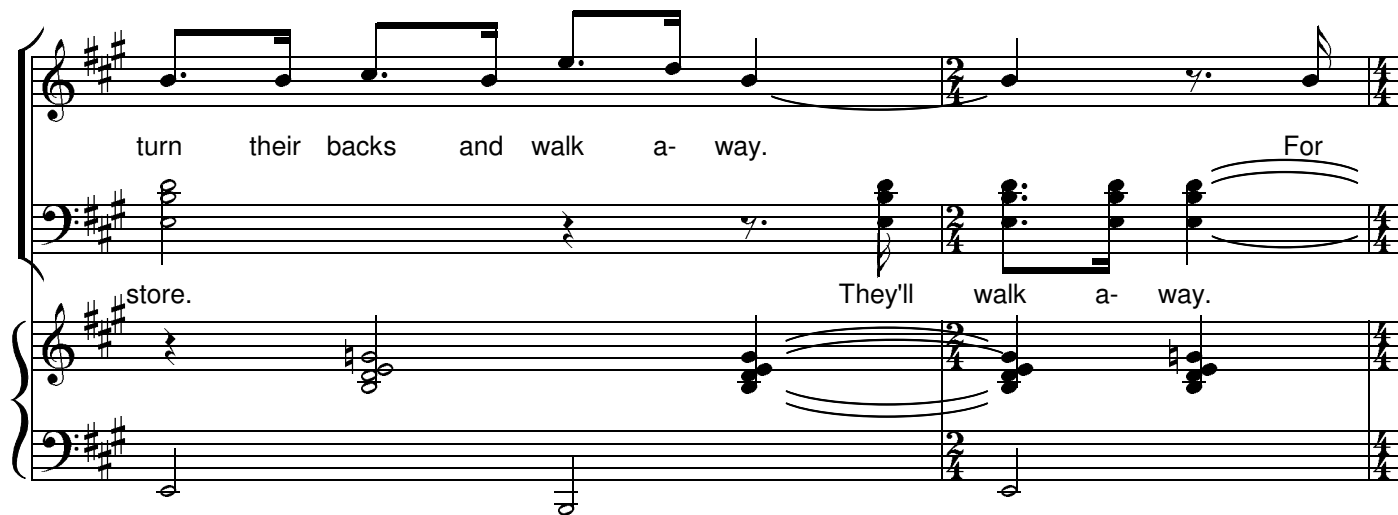
me. Yes, one is wrong.

288 dis- o- beyed the law. The con- se- quence is quite se- vere.

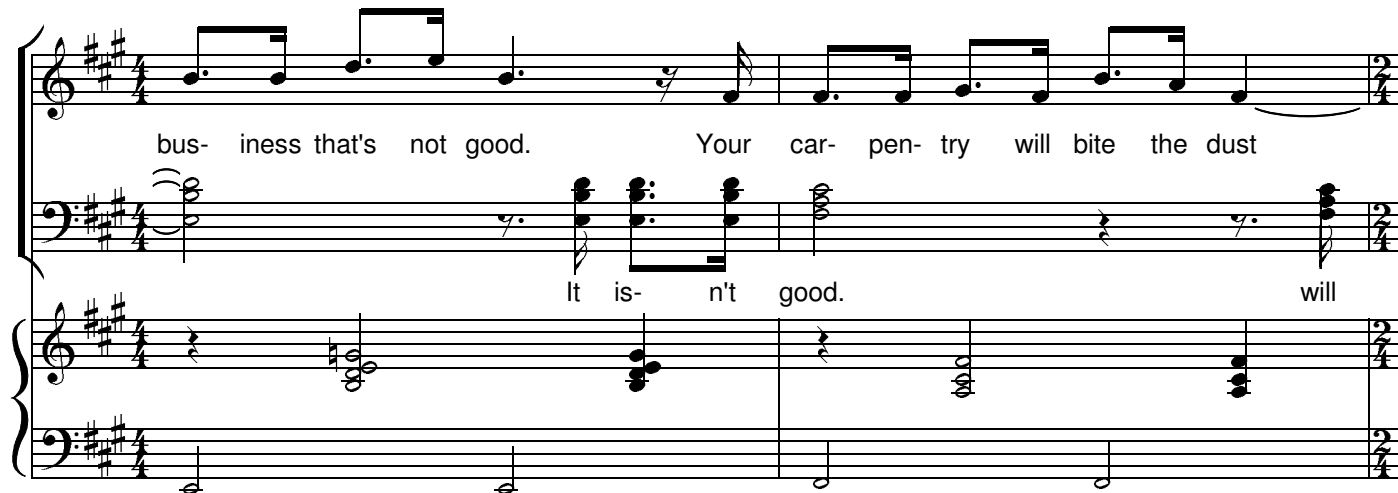
288 Must keep the law. is

You know what you've in store. They'll

quite se- vere. what you've in



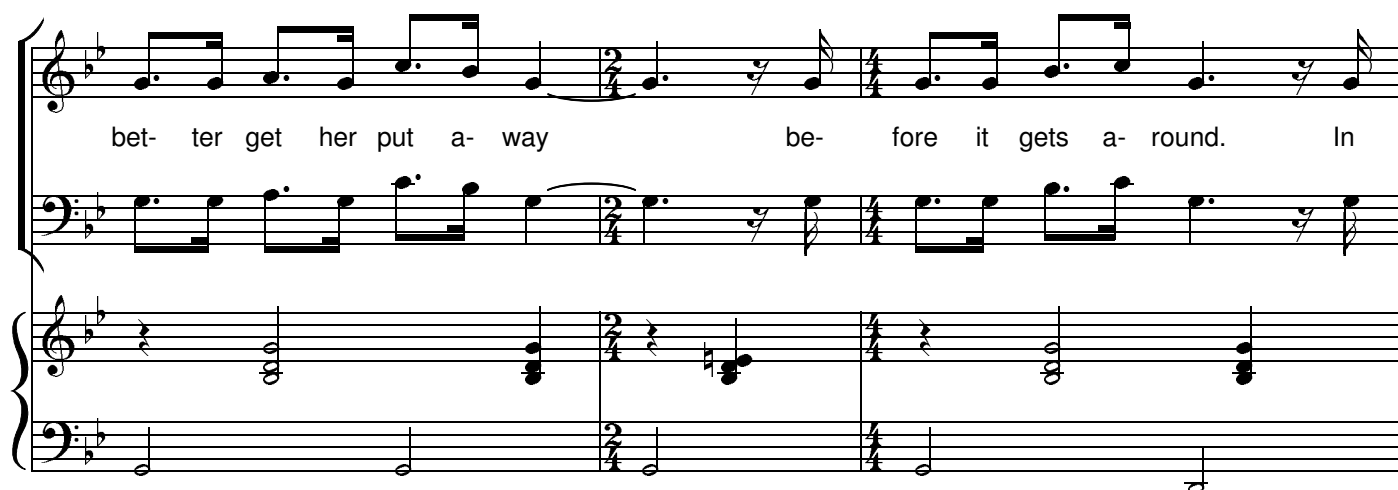
turn their backs and walk a-way. For
store. They'll walk a-way.



bus-iness that's not good. Your car-pen-try will bite the dust
It is-n't good. will



296 In fact we think it should. So
296 bite the dust. We think it should.



bet-ter get her put a-way be-fore it gets a-round. In

Na- za- reth the gos- sip spreads like wild- fire round the town. So

304

our ad- vice is no de- lay, and find a place to hide. You'll

304

have to give the child a- way and drop her as your bride.

312

Epaphras
If I may sug- gest there is a- noth- er way to han- dle this.

$\text{♩} = 80$

312

You must go to Beth- le- hem to re- gis- ter for tax. So why not take her with you com-

bine it with a ho- ney- moon. Take your time re- turn- ing, there's no hur- ry just re-

lax. $\text{♩} = 100$

Joseph Where is the sun?

Where is the sun? In a time of trou- ble

where is the sun? Where is the light,

336

336

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal melody in a single staff with lyrics. The bottom two staves are a piano accompaniment in grand staff format. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first line of music ends with a measure containing the number 336.

when hope is gone? When the dark- ness

Detailed description: This system contains the second two lines of the musical score. It follows the same format as the first system, with a vocal line and piano accompaniment. The piano accompaniment features a prominent bass line with eighth notes.

gath- ers where is the sun?

Detailed description: This system contains the third two lines of the musical score. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

When I'm con- fused and all a- round

344

344

Detailed description: This system contains the fourth two lines of the musical score. The piano accompaniment features a more active bass line with some sixteenth-note patterns.

I hear voi- ces tell- ing me that I am wrong.

Detailed description: This system contains the fifth two lines of the musical score. The piano accompaniment features a bass line with some sixteenth-note patterns and chords in the right hand.

352

What have I to lose?

352

Where's the so- lid ground. Where's the shi- ning ray of

hope for which I long? Where is the sun?

360

Where is the sun? In a time of

360

360

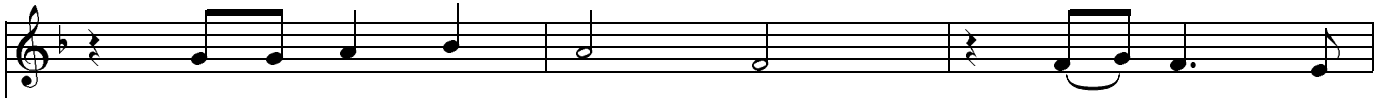
trou- ble where is the sun? Where is the light

368



when things go wrong?

368

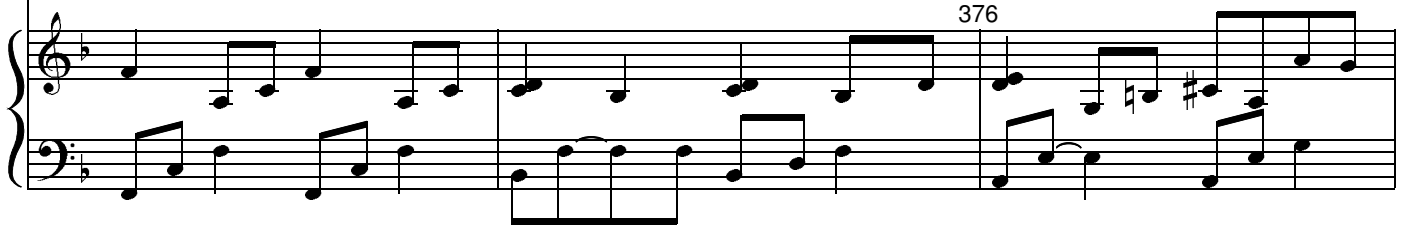


When the dark- ness gath- ers where is the

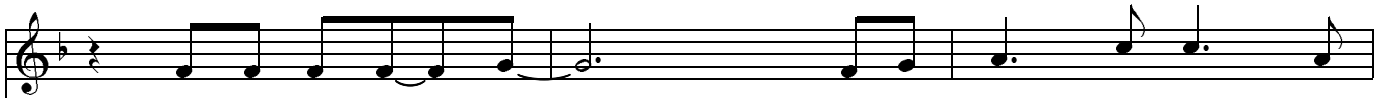


sun? Why do I see clouds,

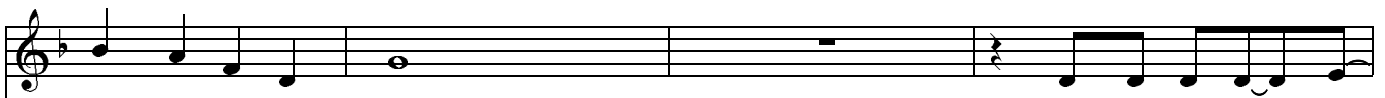
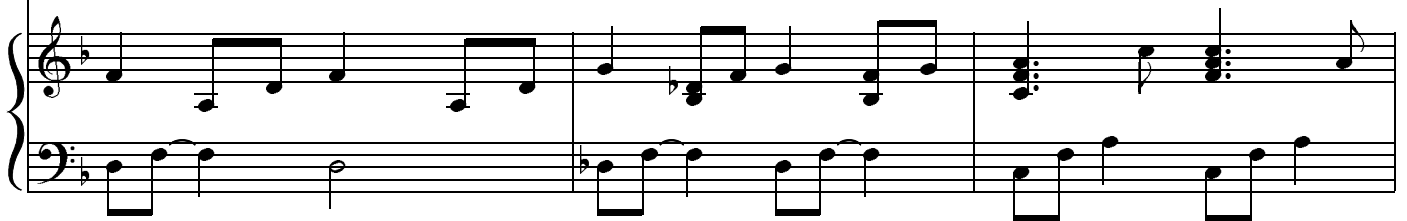
376



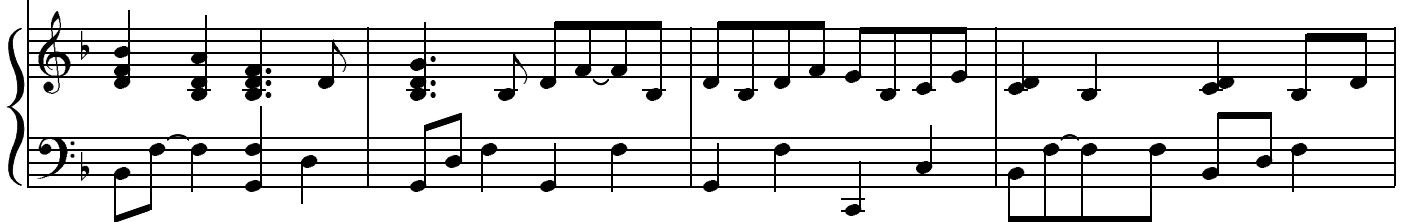
376



hin- der- ing from view a- ny chance to see the



an- swer to my prayer? No- where I can turn,



384

noth- ing I can do; tho' I

search for truth, I find there's noth- ing there.

Where is the sun? Where is the sun?

In a time of trou- ble where is the sun?

Where is the light when hope is gone?

When the dark- ness gath- ers where is the

408

sun?

408

rall

$\text{♩} = 90$

Gabriel: You may see in this a rea- son that

416

you can't un- der- stand. Let me try to re- as- sure you. It's the

416

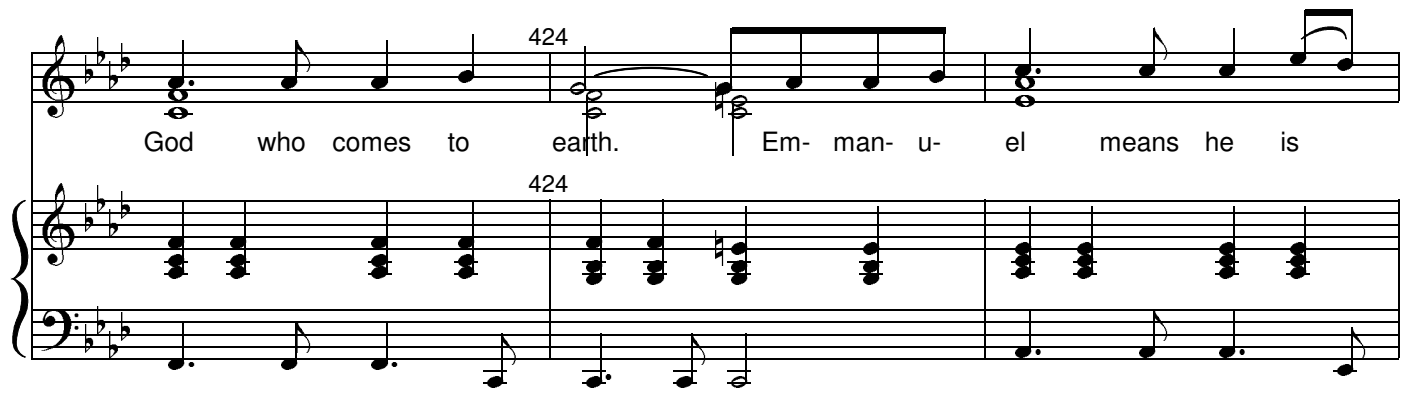
Ladies

way that God has planned. Ma- ry's child will be a Sa- viour, Lamb of

Aaah

424

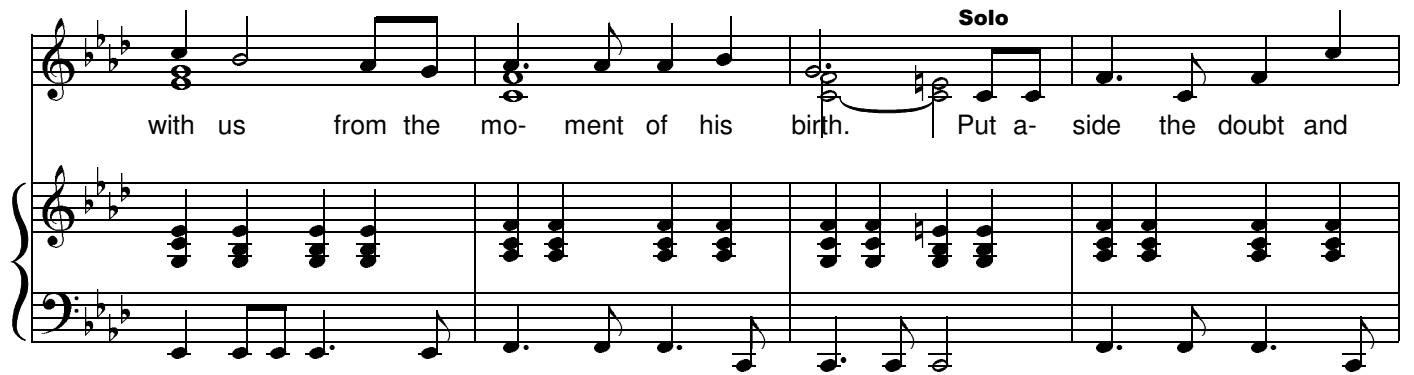
God who comes to earth. Em-man-u-el means he is



424

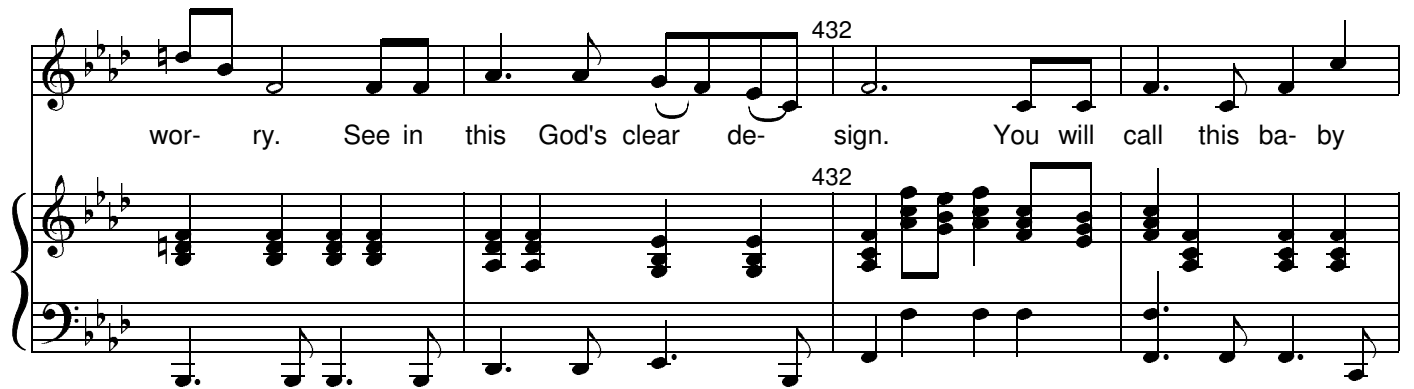
Solo

with us from the moment of his birth. Put a-side the doubt and



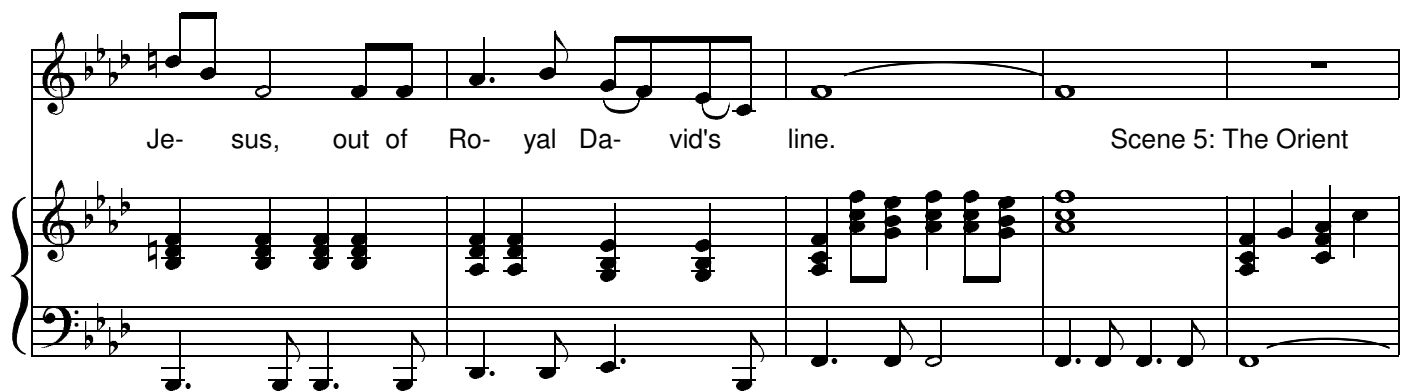
432

wor-ry. See in this God's clear de-sign. You will call this ba-by

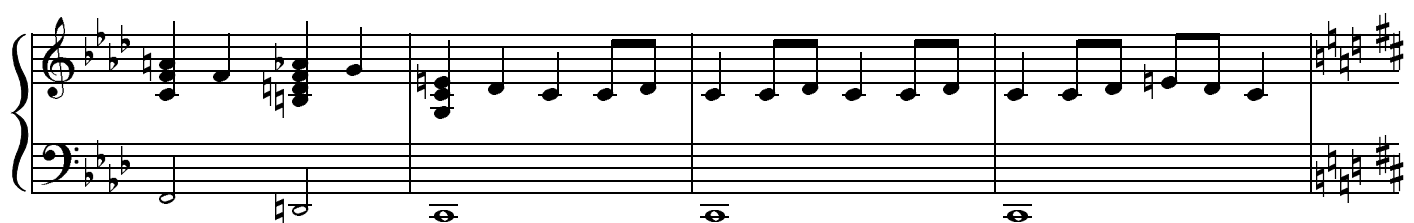


432

Je-sus, out of Ro-yal Da-vid's line. Scene 5: The Orient



440



448

mf =60

456

Melchior: *mf* Stars. There in the

456

hea- vens, per- fect- ly shi- ning, pin- points of

464

light. But each of the lan- terns casts no

464

sha- dow, no light to show a- ny path in the

472
night. Pain- ted on a dis- tant

can- vass but no strength to shine like the moon or the

480 sun. We're worlds a- part, there is no

meet- ing a gulf in be- tween that's be- yond a- ny-

488 one. God, there in the

hea- ven, reign- ing in splen- dour, sove- reign in

496 might. 496 Yet from his do- main, no sense of his

pres- ence, no sense that he cares for the state of our

504 plight. 504 There as a power- ful cre-

a- tor, a migh- ty sus- tain- er by his pow- er- ful

512

word. Yet from his throne, no- thing comes

512

down. No- thing is felt. There's no voice to be

520

heard. **Melch + Choir** *f* God, so ho- ly di-

528

vine, give us a mes- sage, give us a sign.

Don't stay so dis- tant, un- reach- a- ble, far.

Choir: Aaah

All: Shine with new mean- ing, as a bright morn- ing star.

536

Shine with new mean- ing, star. Bright and mor- ing,

star.

Scene 6: On the hills outside Bethlehem

72 544 84

544

mp *p*

Ladies *p* Si- lent the night, as we gaze at the sky.

This system contains the first two measures of the vocal line and the piano accompaniment. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

Watch- ing the sil- hou- ette clouds roll- ing by. Whil- ing the hours till the

This system contains the next two measures of the vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment maintains the same rhythmic pattern.

552 dawn- ing draws nigh. Si- lent the night.

552

This system contains the next two measures of the vocal line and piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment continues with the same rhythmic pattern.

Sil- lent the night o- ver Beth- he- hem's plain. Just one more night; just the

This system contains the final two measures of the vocal line and piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment continues with the same rhythmic pattern.

560

same thing a- gain. Watch- ing the moons as they wax and they wane.

The first system of music features a vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are "same thing a- gain. Watch- ing the moons as they wax and they wane." The piano accompaniment consists of a right-hand part with a steady eighth-note pattern and a left-hand part with a simple harmonic accompaniment. The number 560 is printed above the vocal line.

Si- lent the night. Si- lent the night and there's

The second system of music continues the vocal line and piano accompaniment. The lyrics are "Si- lent the night. Si- lent the night and there's". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system. The number 560 is printed above the vocal line.

no- where to go. Here by the fire in the warm em- ber glow.

The third system of music continues the vocal line and piano accompaniment. The lyrics are "no- where to go. Here by the fire in the warm em- ber glow." The piano accompaniment continues with the same eighth-note pattern in the right hand and harmonic accompaniment in the left hand. The number 560 is printed above the vocal line.

568

Flocks now are sleep- ing and time moves so slow. Si- lent the

The fourth system of music continues the vocal line and piano accompaniment. The lyrics are "Flocks now are sleep- ing and time moves so slow. Si- lent the". The piano accompaniment continues with the same rhythmic and harmonic structure. The number 568 is printed above the vocal line.

night. *pp* Si- lent the night. *ppp* Si- lent the

The first system of the score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "night." followed by "Si- lent the night." and then "Si- lent the". The dynamics are marked as *pp* and *ppp*. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

ff *trio*

The second system shows the piano accompaniment. It features a complex texture with many notes in the right hand, marked with a forte dynamic *ff* and the word "trio". The left hand has a simpler bass line.

f =80

The third system continues the piano accompaniment. It features a forte dynamic *f* and a tempo marking of "80". The right hand has a melodic line with many notes, while the left hand has a steady bass line.

The fourth system continues the piano accompaniment with a similar texture to the previous systems, featuring a melodic line in the right hand and a bass line in the left hand.

584

The fifth system continues the piano accompaniment, marked with the number "584". The texture remains consistent with the previous systems.

The sixth system continues the piano accompaniment, showing the melodic development in the right hand and the supporting bass line in the left hand.

Gabriel *f* Don't be a- fright there's an an- swer that's com- ing to ev- ry- one's

The seventh system features a vocal line and piano accompaniment. The vocal line begins with the lyrics "Gabriel Don't be a- fright there's an an- swer that's com- ing to ev- ry- one's". The dynamics are marked as *f*. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The page number "37" is visible at the bottom right.

592

prayer. Heav- en ly made, it's a gift that is

592

giv- en to- night for all man- kind to share. In Da- vid's

town you will find a dark sta- ble be- side an old

inn. God has come down just to save all his

600

600

peo- ple from death and the pay- ment for sin. **Gab + Ladies** It's Christ the

Lord, who has come as the promise of e-ter-ni-ty. By all a-

dored, this a free gift of life for all time to all peo-ple is

he. And you can see this pure hea-ven ly

babe. Lis-ten don't be a-fraid. Na-ti-vi-

ty. If you seek him you'll find him so snug in a poor man-ger

laid. **Choir** Glo- ry to God. To his peo- ple on earth he brings won- der- ful

616
 peace. Glo- ry to God in the high- est, the

sound of his prais- es will ne- ver de- crease. Glo- ry to

God, to the Sa- viour whose birth brings the hope of re-

lease. Glo- ry to God may the sound of the

624 =72
 earth fill with mu- sic that ne- ver will cease.

Choir
mf Come on let's go and see this mi- ra- cle. Come on let's go with- out de- lay.

Sure- ly few have heard this news. There's a Sa- viour born to- day.

632

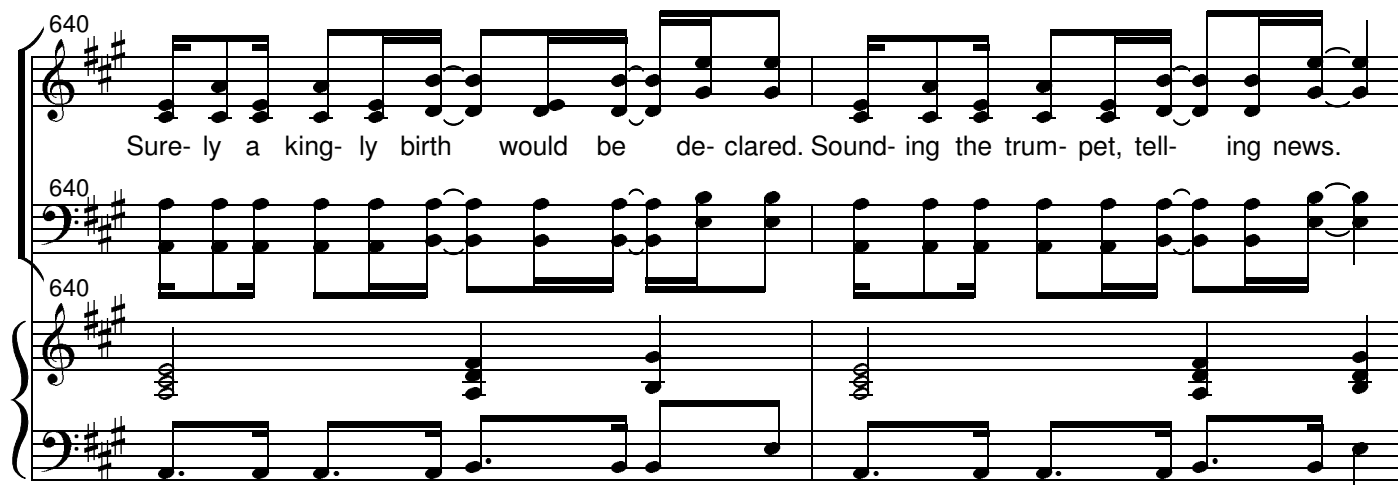
632

632

Let's go and find the place where he is born. Let's see the place he lays his head.

Not a manger, that can't be. They must mean a crib instead.

640

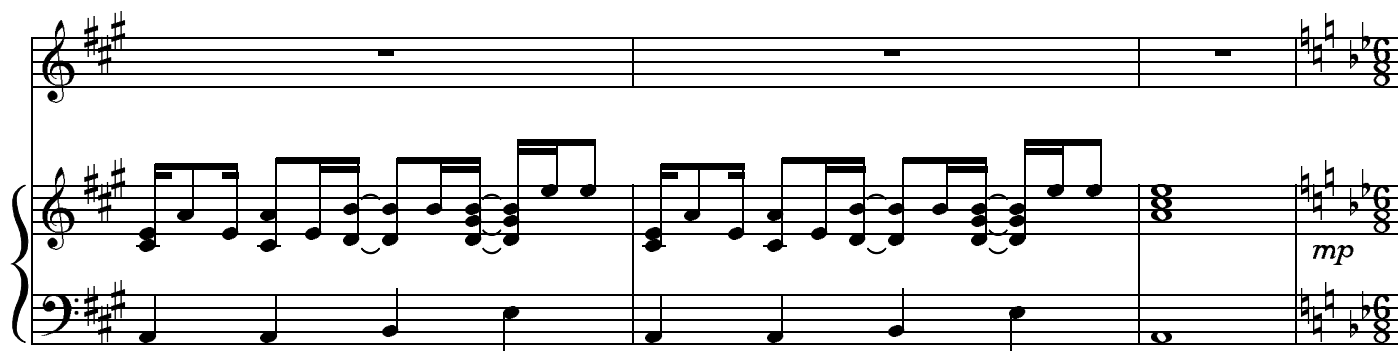


Sure-ly a king-ly birth would be de-clared. Sound-ing the trum-pet, tell-ing news.

640

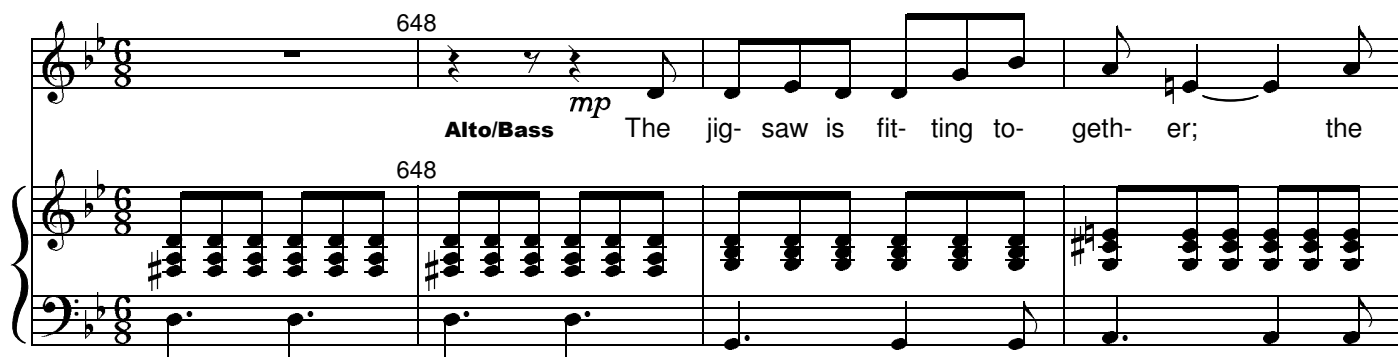


Let us go and see this thing. Come, we've got no time to lose.



mp

648



mp **Alto/Bass** The jig-saw is fit-ting to-geth-er; the

mist of the pro- mise is fa- ding a- way. The pa- ra- dox meets re- so- lu- tion, and

656
this is the start of a glo- ri- ous day. For God has a- chieved his in-
S/T
656

ten- tion. Sal- va- tion he pro- mised and now takes ef- fect. Com-

mit- ted to sa- ving his peo- ple. Ful- filled in a way which we

664
could- n't ex- pect. A/B And his- to- ry takes an a- bout turn. The
664

world from now on will not e- cho the past. For this is the co- ve- nant

chang- ing, pro- vi- ding a per- fect re- demp- tion at last. For

672

All

672

he has been born who will save us; will take all our sin on him- self on a tree. This

Much slower

child now so ti- ny and help- less, be- gin- ing his jour- ney to

rit

680 ♩ = 125

dark Cal- va- ry. Scene 7: The Journeys

688 *f* On, on, on, on- ward to the man- ger stall.

On, on, on, on to see the King of all. *ff* On, on, on, on- ward from our

696 lands a- far. On, on, on, on- ward foll- ow- ing a star. *mf* On, on, on,

704
 on- ward on to Da- vid's town. On, on, on, on to see the heaven come down.

mp On, on, on, on- ward through the bit- ter night. On, on, on, on- ward to e-

712
 ter- nal light. *p* On, on, on, on- ward to the cat- tle shed. *pp* On, on, on,

on- ward to the man- ger bed. *mf* =90 720
 Scene 8: Herod's Palace

Melchior *mf* From dis- tant lands we've tra- velled, un-

rest- ing on our way. A star has led us for- ward. It

brought us to this place. *f* It speaks to us of jus- tice. It

f

speaks to us of right. A new king has been born here, a

736

migh- ty prince of light. This must be Ju- dah's pro- mise. The

new king of the Jews. This is the one long wai- ted; a

wi- ner who can't lose. So will you let us see him, and

of- fer him his due. Where in your migh- ty pa- lace is the

one we've come to view? The Coun- sel- lor of won- der. The

760
glo- rious prince of peace. the e- ver- last- ing Fa- ther, whose

760
king- dom must in- crease. **cresc** King- dom must in- crease.

768 **ff** King- dom must in- crease. =125

Herod *f* What is the mean- ing of their

ques- tion? I don't be- lieve a word they

say. This whole thing is

776 news to me. A king is born to- day?

776 Search the law and search for truth. Dis- cov- er what you can.

Search for age and search

for youth. Who is this new-born man?

Choir The pro-phet Mi-cah poin-ted out, that out of Beth-le-hem,

a lea-der would ap-pear; a

792

Roy- al di- a- dem. Now sir, it's not my

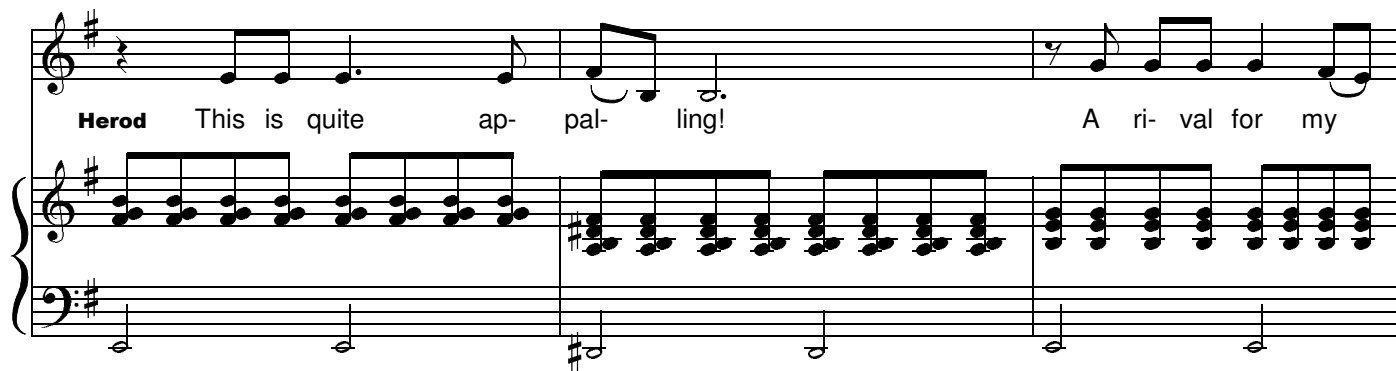
bus- iness, but if these words are true,

doubt if this new lea- der would find much use for

800

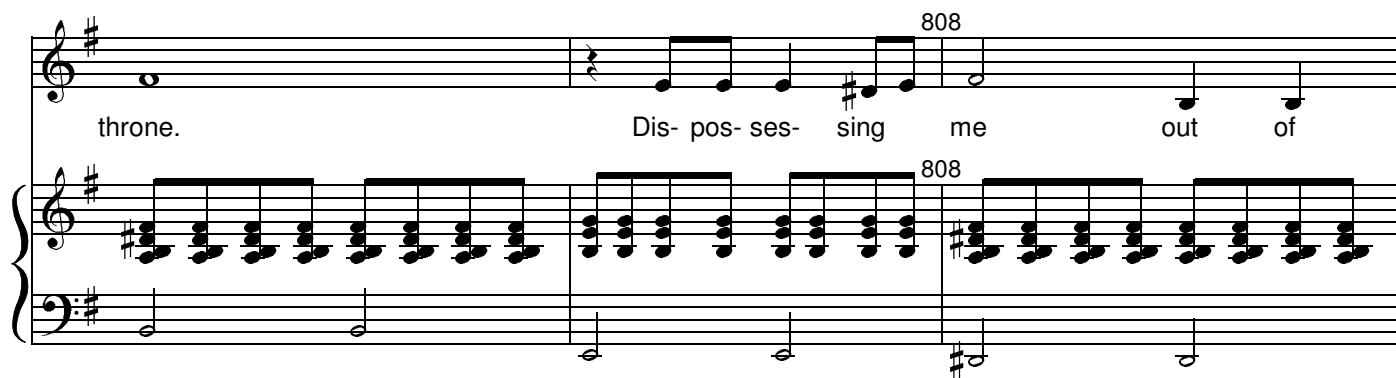
you.

Herod This is quite ap- pal- ling! A ri- val for my

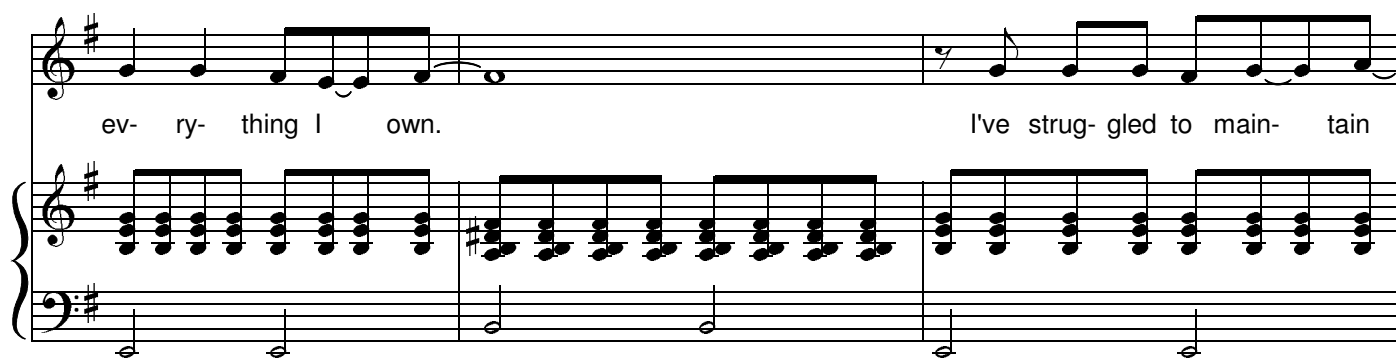


throne. Dis- pos- ses- sing me out of

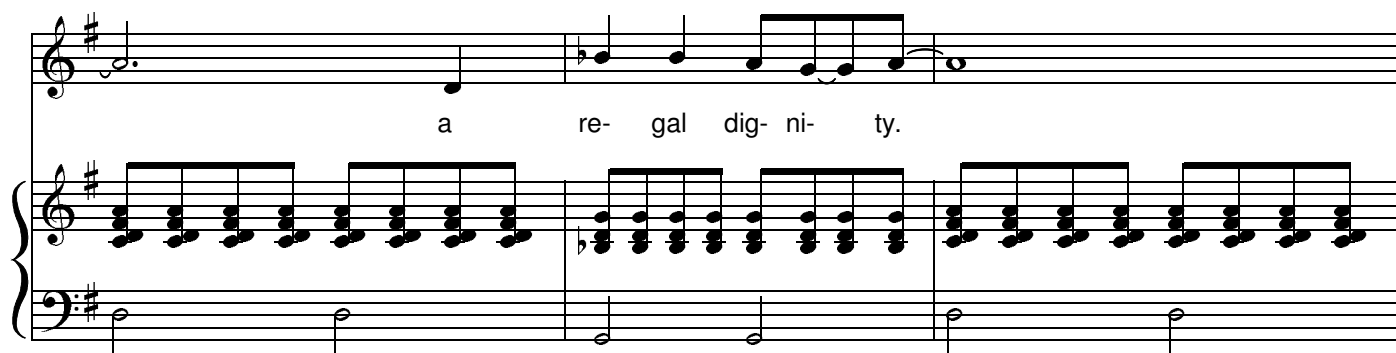
808



ev- ry- thing I own. I've strug- gled to main- tain

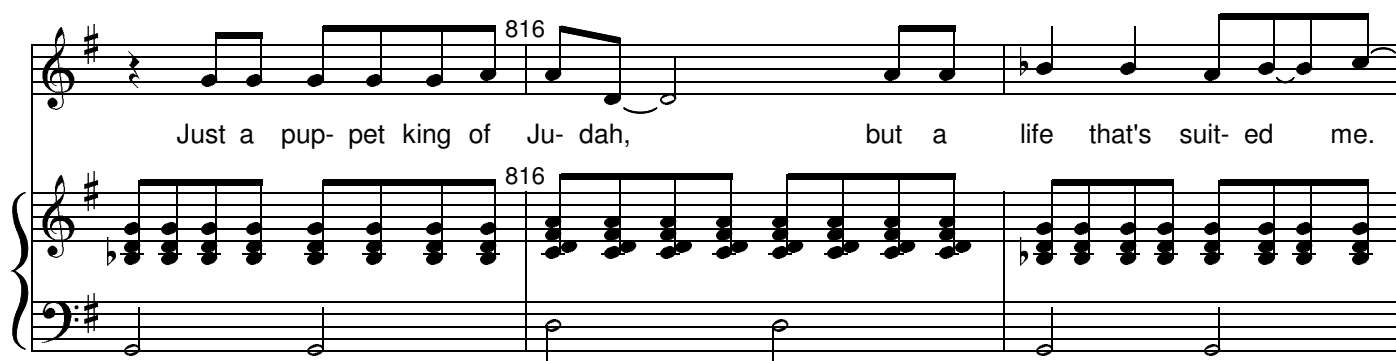


a re- gal dig- ni- ty.



Just a pup- pet king of Ju- dah, but a life that's suit- ed me.

816



I can't tol- er- ate an up- start who will

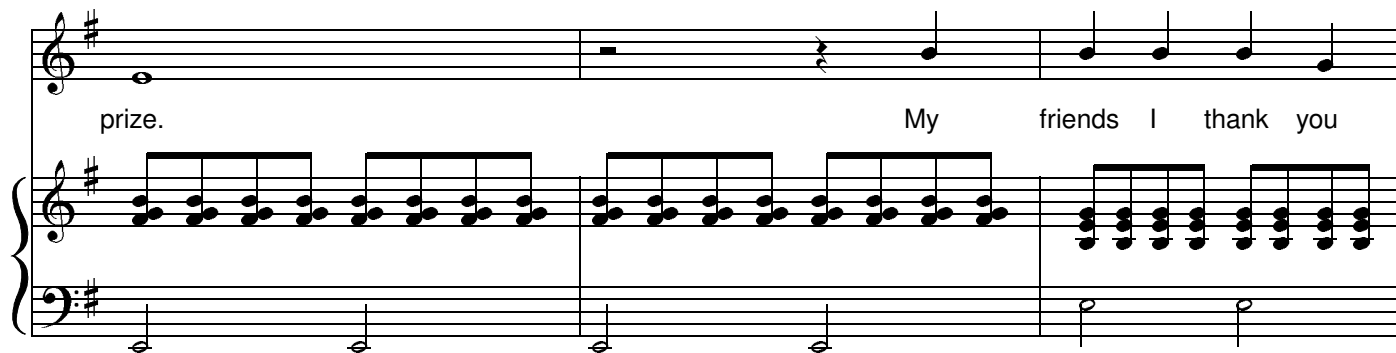
rock the Roy- al boat. We are sail- ing chop- py

824 wa- ters and we need to stay a- float.

I can't stand here id- ly and watch this up- start

832 rise. I am king of Ju- dah. This crown is now my

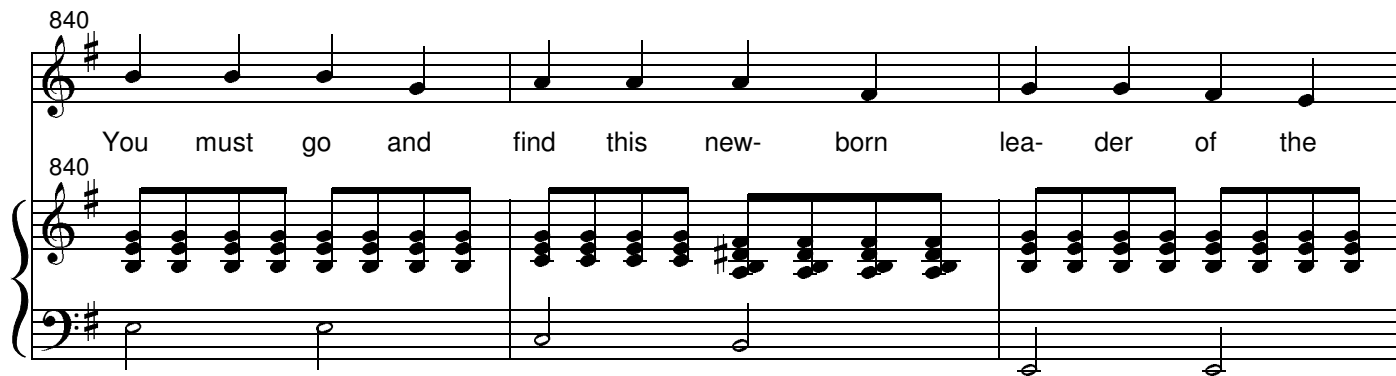
prize. My friends I thank you



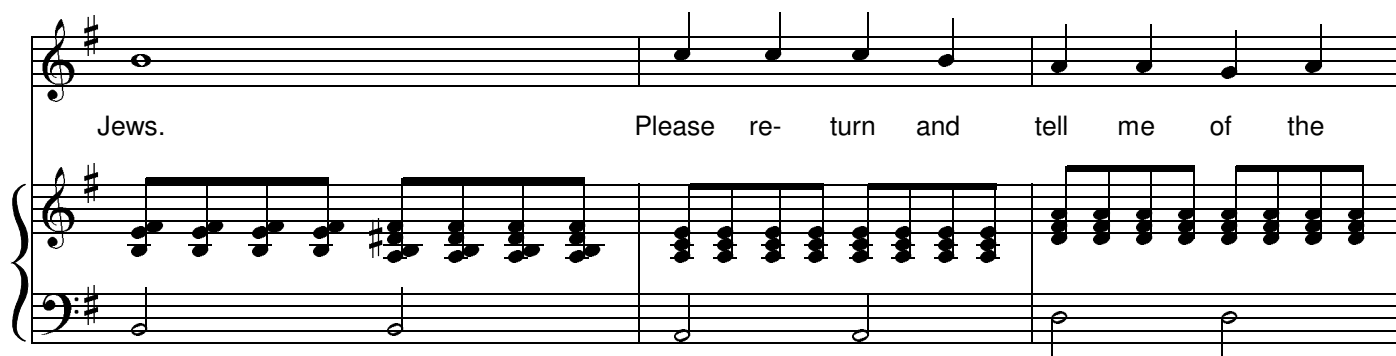
warm- ly for bring- ing me this news.



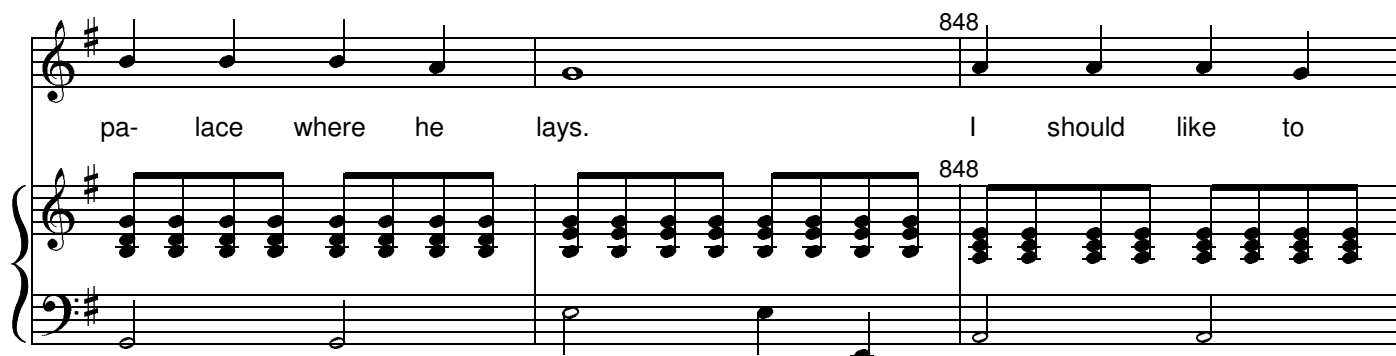
840 You must go and find this new- born lea- der of the



Jews. Please re- turn and tell me of the



848 pa- lace where he lays. I should like to



of- fer him my sac- ri- fice of praise.

856 $\text{♩} = 115$

Scene 9: Bethlehem

856 *f*

f Choir You

may think trade is good but you don't un- der- stand the pres- sures. The

864

o- ver-heads are high but the sea- sons are so short. We're full to o- ver- flow- ing but

864

864

that's just for the cen- sus. This time next month the ta- kings won't be

what the ta- kings ought. Sor- ry no room. Sor- ry no room. **ATBB sing 'la'** The

872

872

872

peo- ple come from miles a- round to join the re- gis- tra- tion. And

Beth- le- hem has o- ver- night be- come a new boom town. From

east and west and north and south and all parts of the na- tion. They've

come and now they want a place where they can set- tle down. Sor- ry no room.

880

Sor- ry no room. We've squeezed them in- to ev- ry room, we've

filled each nook and cran-ny. We doubt that health and safe-ty would ap-

prove the things we've done. To make a bit of ex-tra room we've

888 e-ven sold our gran-ny. We've packed them in the at-tic and the

888

888

cel-lar's o-ver-run. Sor-ry no room. Sor-ry no room. *mp* Joseph Is it

mp

mp

mp

mp

pos- si- ble that you could squeeze my wife and me in- side? We've

896 jour- neyed down from Na- za- reth it's been a length- y ride. And

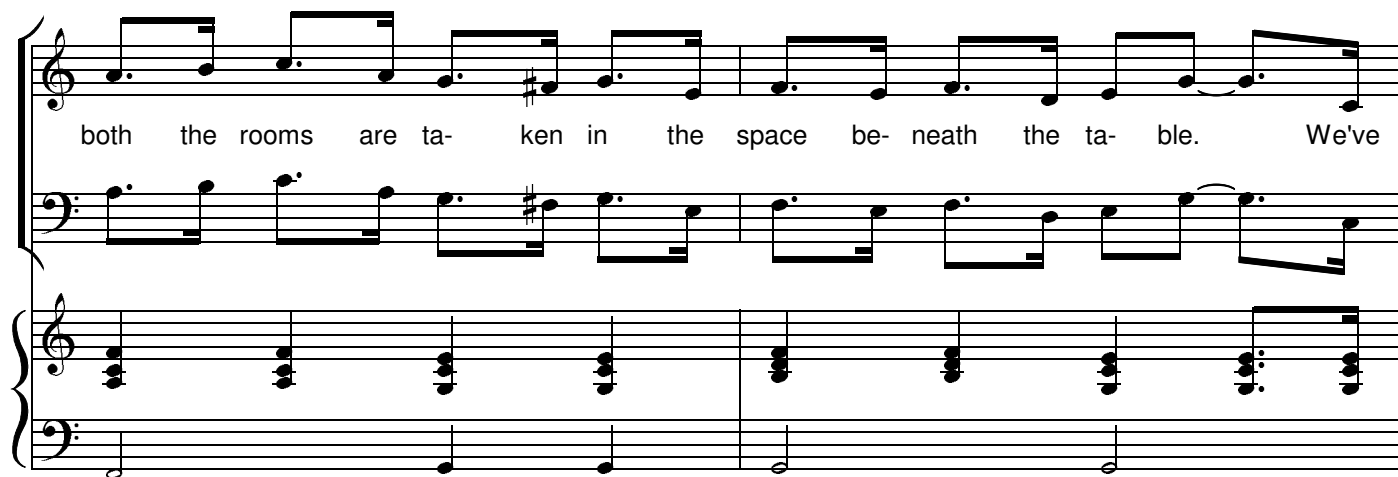
as you see my wife would like to take a lit- tle rest. We on- ly ask a place where you can

fit in two more guests. **Choir** *f* You real- ly must be jo- king this is

904
like the tower of Ba- bel. We've ren- ted out the pan- try to a fam- i- ly of four. And



904
both the rooms are ta- ken in the space be- neath the ta- ble. We've




done the things we can do and we can't do a- ny more. Sor- ry no room. The



912
man- age- ment is sor- ry but re- grets to have to tell you that there is- n't a- ny room.

912 **A capella**



No room. **Inn-keeper** *mf* I think that I can offer you a place where you can rest. I

920

920

mf

920

wish I could do more but this really is the best. It's not at all hygienic and it's

not up to the mark. There's space within the stable but it's dirty damp and dark.

928

mp

928

Scene 10: Nativity

936

mp
Melch Bles- sed Sa- viour we a- dore, who we bend the knee be- fore,

take these gifts of pur- est gold; king- ly child by heaven fore- told.

mp
 Take our gift of frank- in- cense. Of- fered with much rev- er- ence.
 Aaah

Myrrh de- clares the to- tal cost, sa- ving those whose lives are

lost. (Schubert variation) **Choir** *pp* =75 Ho- ly, ho- ly, ho- ly. Wor- shipped and a-

dored. Ho- ly, ho- ly, ho- ly. Pre- cious, Sa- viour, Lord. Je- sus, king, mes-

960

si- ah, once en- throned on high. Bless- ed lamb of God.

968

Born on earth to die. *f* Ho- ly, ho- ly, ho- ly. Maj- es- ty and might.

976

Ho- ly, ho- ly, ho- ly. Li- ving one true light. An- gels and arch- an- gels

984

gath- ered round the stall. Ho- ly, ho- ly ho- ly, God's free gift to all.

992 =115

mp *f*

Choir *f* From this day

on the world will ne- ver be the same. From this day

1000

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a long note on 'on' followed by a series of eighth notes for 'the world will ne- ver be the same. From this day'. The piano accompaniment consists of a steady eighth-note bass line and a chordal accompaniment in the right hand.

on all men shall hold a high- er claim. From this day

1000

The second system continues the vocal line and piano accompaniment. The vocal line has a long note on 'on' followed by eighth notes for 'all men shall hold a high- er claim. From this day'. The piano accompaniment maintains the same rhythmic pattern as the first system.

on there'll be a pow- er in the name. All fear is

1008

The third system continues the vocal line and piano accompaniment. The vocal line has a long note on 'on' followed by eighth notes for 'there'll be a pow- er in the name. All fear is'. The piano accompaniment continues with the same rhythmic pattern.

gone, from this day on. From this day

1008

accel

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a long note on 'gone,' followed by eighth notes for 'from this day on. From this day'. The piano accompaniment continues with the same rhythmic pattern. The word 'accel' is written below the piano part at the end of the system.

1016

on we'll all be walk- ing in the light. From this day

1016

on the break- ing dawn re- pla- ces night. From this day

1024

on the wrong is o- ver- come by right. The bat- tle's

1024

1024

won from this day on. From this day

accel

on we face an e- ver o- pen door. From this day on

1032

1032

1032

Detailed description: This system contains the first two systems of music. The top system features a vocal line with lyrics 'on we face an e- ver o- pen door. From this day on' and a piano accompaniment. The middle system continues the piano accompaniment. Measure numbers 1032 are indicated above the vocal and piano staves.

a heaven- ly pros- pect is in store. From this day on,

Detailed description: This system contains the third and fourth systems of music. The top system features a vocal line with lyrics 'a heaven- ly pros- pect is in store. From this day on,' and a piano accompaniment. The middle system continues the piano accompaniment.

a- bun- dant life for e- ver- more. The light has shone

1040

1040

1040

Detailed description: This system contains the fifth and sixth systems of music. The top system features a vocal line with lyrics 'a- bun- dant life for e- ver- more. The light has shone' and a piano accompaniment. The middle system continues the piano accompaniment. Measure numbers 1040 are indicated above the vocal and piano staves.

from this day on. From this day on

accel

Detailed description: This system contains the seventh and eighth systems of music. The top system features a vocal line with lyrics 'from this day on. From this day on' and a piano accompaniment. The middle system continues the piano accompaniment. The word 'accel' is written below the piano staff in the final measure. The piano accompaniment features a more complex rhythmic pattern in the final system.

1048

we move in- to a brand new day. From this day on he is the

1048

life, the truth, the way. From this day on there is no

1056

price for us to pay. Fol- low the son from this day on.

1056

1056

1064

Fol- low the son. The bat- tle's won. The light has shone

rit

1064

1064

ff from this day on. This day on. 1072 **FIN**

ff 1072

1072

Detailed description: This is a musical score for voice and piano. It consists of three systems of staves. The top system contains the vocal line with lyrics 'from this day on. This day on.' and a '1072' rehearsal mark. The middle system contains the piano accompaniment, starting with a '1072' rehearsal mark. The bottom system contains the piano accompaniment, starting with a '1072' rehearsal mark. The score is in a key with one sharp (F#) and a 2/4 time signature. The vocal line features a melodic line with a fermata over the final note. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The piece concludes with a double bar line and the word 'FIN'.