

Come and Worship...

Words by James Montgomery,
attr. to John F. Wade, and
Lloyd Larson

Arranged by Lloyd Larson
Tunes: REGENT SQUARE by Henry T. Smart,
ADESTE FIDELES from John F. Wade's *Cantus Diversi*,
WINCHESTER OLD from T. Este's *The Whole Book of Psalmes*

① Festively ♩ = ca. 112

ff

3 SATB unis. *mf*

An - gels from the

f *mf*

6 realms of glo - ry, wing your flight o'er all the

9 earth; ye who sang cre -

12 SA

a - tion's sto - ry, now pro - claim Mes - si - ah's

TB

15

2

birth: _____ come and wor - ship, —

f

f

18

— come and wor - ship, —

21 *poco rit.*

wor - ship Christ, the new -

poco rit.

24 *ff a tempo*

born King.

ff a tempo

27 **3** *mf*

O come, all ye

mf

Our Hope Is in Emmanuel

Music by **Victor C. Johnson**
Quoting **VENI EMMANUEL**
by **Thomas Helmore**, 1854
Traditional plainsong

8 **Plaintively** ♩ = ca. 76

mp

3/4

3/4

Key signature: one sharp (F#). The piano introduction consists of two staves. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The tempo is marked as ca. 76.

4 SA *p*

The__

Key signature: one sharp (F#). The vocal line (SA) begins at measure 4 with a whole rest, followed by a half rest, and then a half note chord. The piano accompaniment continues with eighth notes in the right hand and a bass line in the left hand.

8

time has come, as the pro - phets_ fore - told, to pre -

p

Key signature: one sharp (F#). The vocal line continues with the lyrics. The piano accompaniment features a melody in the right hand and a bass line in the left hand.

12

9 TB *p*

pare for the soon - com - ing King. He will

Key signature: one sharp (F#). The vocal line (TB) begins at measure 12 with a whole rest, followed by a half rest, and then a half note chord. The piano accompaniment continues with eighth notes in the right hand and a bass line in the left hand.

16

bring us new love, and will fill our hearts with light, and will

20

(10) *mf*

van - quish the dark - ness from night. Our

cresc.

mf

24

hope is in Em - man - u - el, the pro - mised One, God's ho - ly Son. Our

mf

28

hope is in Em - man - u - el, the One Who has come to

dim.

dim.

dim.

31

save, the One Who has come to save.

mp *rit.* *a tempo*

mp

mp *rit.* *a tempo*

34

(11)

We have pa - tient - ly

mf

mf

p *mf*

Waiting and Longing

Words by **Lloyd Larson**
and **Phillips Brooks**

Music by **Lloyd Larson**
Incorporating **FOREST GREEN**
Traditional English Melody

15 With anticipation, steadily ♩ = ca. 96

5 TB *mp*

Wait-ing, wait-ing, we're wait-ing for Em-man - u -

8

el. Wait-ing, wait-ing for

11 16

God to come to Is - ra - el. We have wait-ed long to

14

14

sing the end-less song: "God shall come to earth in a

16

16

hum-ble birth." We are wait-ing, wait-ing, we're

mp

19

19

wait-ing for Em-man-u-el.

17

22 SA *mp*

22 SA *mp*

Long-ing, long-ing we're long-ing for Em-man-u-

el. Long-ing, long-ing for

28 18 *mf*

God to come to Is - ra - el. From Beth-le-hem so small the

31

Lord shall come for all. Pre - pare, make straight the way for the

33 *mp*

joy - ous day! We are long-ing, long-ing, we're

My Soul Does Magnify the Lord

Words and Music by
Victor C. Johnson

22 Tenderly ♩ = ca. 72

mp

4 Solo (opt. SA unis.) *mp*

My soul does mag-ni - fy the Lord; my

7

spir - it re-joic - es in God, my Sav - ior. For— He has been

10

mind - ful of me and I will ev - er be His hum - ble ser - vant.

13

My_ soul does mag - ni - fy the Lord.

poco rit. *a tempo*

poco rit. *a tempo*

16

Solo (opt. TB unis.) *mp*

I am hum - bled that the Lord would choose me

19

to be the fa - ther for His Son. I am just a man,

mf

And we will

mf

help me un-der-stand how I fit in-to this sov-²reign plan.

praise the Ho - ly One and sing of won - drous things He's

mel. *mp*

done. He is ho - ly, He is

mp

mp

Christ Is Born in Bethlehem

Words by **Lloyd Larson**
and **Phillips Brooks**

Music by **Lloyd Larson**
Incorporating **FOREST GREEN**
Traditional English Melody

[27] Tenderly, expressively ♩ = ca. 80

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of three systems of piano accompaniment and vocal lines.

System 1: The piano accompaniment begins with a *p* dynamic. The vocal line is silent.

System 2: The piano accompaniment features triplet markings. The vocal line begins at measure 5 with the lyrics "SA" and "Ho-ly".

System 3: The piano accompaniment continues with triplet markings. The vocal line begins at measure 9 with the lyrics "Child, Heav-en's Child, Son of God now come to earth; Child of".

hope, Child of peace, Christ is born in Beth - le -

16

TB *p*

hem. Ho - ly Child, Prom-ised Child, come and

19

cel - e - brate His birth! Child of love, Child of

22

joy, Christ is born in Beth - le - hem.

25 SA *mp*

TB *mp*

An - gels had fore - told His com - ing, heav-en's

28

gift to all the world! A low - ly sta - ble now the

31 *mf*

birth - place for Mes - si - ah King, our Lord!

mf

Run, Shepherds!

Traditional Spiritual with additional lyrics
by **Victor C. Johnson**

Music by
Victor C. Johnson

(35) With excitement ♩ = ca. 126

Piano introduction in 4/4 time, key of B-flat major. The music starts with a mezzo-forte (*mf*) dynamic and gradually increases to a forte (*f*) dynamic. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady bass line of quarter notes.

4 SA *mp*
TB *mp*

Run, shep-herds, run— and see the Ba - by!

Vocal parts for Soprano Alto (SA) and Tenor Bass (TB) enter at measure 4. The piano accompaniment continues with a mezzo-piano (*mp*) dynamic. The vocal lines are in 4/4 time, with the SA part starting on a whole note and the TB part starting on a half note.

7

Run, shep-herds, to Beth - le-hem!— Run, shep-herds, run—

Vocal parts continue from measure 7. The piano accompaniment remains at a mezzo-piano (*mp*) dynamic. The vocal lines are in 4/4 time, with the SA part starting on a whole note and the TB part starting on a half note.

(36)

mf

10

— and see the Ba - by, see the Ba - by born, the Great — I AM! —

mf

mf

13

mp

Run, shep-herds, run — and see the Ba - by! Run, shep-herds, to

Run, shep-herds, run — and see the Ba - by! Run, shep-herds, to

mp

mp Go now and run to

mp

16

Beth - le - hem! — Run, Run, shep - herds, run —

Run, shep - herds, run —

Beth - le - hem! — Why don't you run?

— and see the Ba - by, see the Ba - by born, the

mf

mf

Detailed description: This block contains the first system of music, measures 18 and 19. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "— and see the Ba - by, see the Ba - by born, the". The piano accompaniment consists of chords and moving lines in both hands. Dynamics include a crescendo leading to *mf* in the vocal line and a *mf* dynamic in the piano part.

mf

Detailed description: This block shows the piano accompaniment for measures 18 and 19. It includes both treble and bass staves. The music features chords and moving lines. A dynamic marking of *mf* is present.

37

Great— I AM!— There's a star in the east on

mf

Detailed description: This block contains the second system of music, measures 20 and 21. The vocal line has lyrics: "Great— I AM!— There's a star in the east on". There is a measure rest in the vocal line for measure 21. The piano accompaniment continues. Dynamics include a crescendo leading to *mf* in the vocal line.

mf

Detailed description: This block shows the piano accompaniment for measures 20 and 21. It includes both treble and bass staves. The music features chords and moving lines. A dynamic marking of *mf* is present.

Christ - mas morn.— It will lead to the place where the

mf

Detailed description: This block contains the third system of music, measures 22 and 23. The vocal line has lyrics: "Christ - mas morn.— It will lead to the place where the". There is a measure rest in the vocal line for measure 23. The piano accompaniment continues. A dynamic marking of *mf* is present.

Detailed description: This block shows the piano accompaniment for measures 22 and 23. It includes both treble and bass staves. The music features chords and moving lines.

Cradle Carol

Words by
Christina Rossetti, alt.

Music by **Victor C. Johnson**
Incorporating STILL, STILL, STILL
Traditional Austrian Carol

(41) Tenderly ♩ = 76-80

p

4 SA *poco rit.* *a tempo*
p

Be-fore the pal-ing of the stars,

TB

poco rit. *a tempo*

7 *p*

be-fore the ear - liest

p

be-fore the win - ter morn,

10 42 *poco rit.*

dove could sing, Je - sus Christ - was - born.

poco rit.

13 *a tempo mp*

Priest and King lay fast a - sleep

mp

mp a tempo

15

in Je - ru - sa - lem, young and old in

43

slum - ber deep in crowd - ed Beth - le - hem.

21

mf

Born in a sta - ble, cra - dled in a man - ger,

23

44

in the world His hands had made, Je - sus,

Bethlehem's Child

59

Words by Cecil F. Alexander,
Lloyd Larson, Nahum Tate,
and James Montgomery

Arranged by Lloyd Larson
Tunes: IRBY by Henry J. Gauntlett,
WINCHESTER OLD from T. Este's *The Whole Book of Psalmes*,
REGENT SQUARE by Henry T. Smart

[46] Regally ♩ = ca. 96

The musical score is arranged in three systems. The first system shows the piano introduction in 4/4 time, marked *f*. The second system begins at measure 4, with the vocal parts (SA and TB) and piano accompaniment. The vocal parts enter with the lyrics "Once in roy - al Da - vid's cit - y". The piano accompaniment continues with a rhythmic pattern. The third system begins at measure 7, with the vocal parts and piano accompaniment. The vocal parts enter with the lyrics "stood a low - ly cat - tle shed,". The piano accompaniment continues with a rhythmic pattern. The score includes dynamic markings (*f*) and tempo markings (♩ = ca. 96). The key signature is one flat (B-flat major/D minor). The time signature is 4/4, with some changes to 2/4 and 4/4 in the later measures.

4 SA *f* Once in roy - al Da - vid's cit - y
TB *f*

7
stood a low - ly cat - tle shed,

where a moth - er laid — her — Ba - by

This system contains measures 10, 11, and 12. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part includes a chord diagram for the first measure: $\begin{matrix} \text{E} \\ \text{B} \\ \text{D} \\ \text{F} \end{matrix}$.

in a man - ger for — His — bed.

47

This system contains measures 13, 14, and 15. It features a vocal line with lyrics, a bass line, and a piano accompaniment. Measure 13 has a 2/4 time signature, and measure 14 has a 4/4 time signature. A circled number '47' is placed above the vocal line in measure 14.

Ma - ry was that moth - er mild,

This system contains measures 16, 17, and 18. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part includes a chord diagram for the first measure: $\begin{matrix} \text{E} \\ \text{B} \\ \text{D} \\ \text{F} \end{matrix}$.

19

48

Je - sus Christ her lit - tle Child.

22

mf

He came down to earth - from - heav - en

mf

25

mf

and His shel - ter

who is God and Lord - of - all,