



THE SOUNDING JOY!

Declaring the Good News of Christmas!

Arranged and Orchestrated by
Marty Hamby

Created by
Dale Mathews and Marty Hamby

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Performance Time: 33 Minutes

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Edited & Engraved by Michael Frazier

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1. Born Is the King (It's Christmas) *with For Unto Us a Child Is Born*
2. Jesus Christ Was Born
3. Away In a Manger (Forever Amen)
4. Bethlehem Calls
5. Somewhere In Your Silent Night
6. Adore Him
7. The Sounding Joy Finale

Born Is the King (It's Christmas)

with For Unto Us a Child Is Born

Words and Music by
MATT CROCKER
and SCOTT LIGERTWOOD
Arranged by Marty Hamby

AV11

1 Festive (♩ = 104)

1

mf

5

10

CHOIR *mf*

Born un - to us this day, a Sav - ior, gift - ed from Heav - en to

15

3

WOMEN

a man - ger. The Hope of the world, a Light for all man - kind.

20

4

All of the earth, re - joice! It's Christ - mas time.

MEN

25

CHOIR *mf*

So lift up your voice and sing out His praise. It's Christ - mas.

The Sounding Joy (Vocal Only)
Born Is the King (It's Christmas) - Page 2 of 3

4

28

Born is the King; re - joice in the day. — It's Christ - mas. Make a — joy - ful sound.

31

— It's Christ - mas. Let His — praise re - sound. — It's Christ - mas.

36

Good - will — to all the — earth — and peace di - vine. —

MEN mf

40 *WOMEN*

All of — the earth, re - joice! — It's Christ - mas time. — So

44

lift up your voice and sing out His praise. — It's Christ - mas. Born is the King; re - joice in the day.

47

— It's Christ - mas. Make a — joy - ful sound. — It's Christ - mas.

FOR UNTO US A CHILD IS BORN (George Frederick Handel)

50 **7**

Let His_ praise re - sound._ It's Christ-mas. For un-to us a Child is born!

Musical notation for measures 50-53, including vocal line and piano accompaniment.

54 **8** *f*

Un-to us a Son is giv-en!_ Lift up your voice and sing out His praise.

Musical notation for measures 54-57, including vocal line and piano accompaniment.

58

_ It's Christ - mas. Born is the King; re - joice in the day._ It's Christ - mas.

Musical notation for measures 58-60, including vocal line and piano accompaniment.

61

Make a_ joy - ful sound._ It's Christ-mas. Let His_ praise re - sound._ It's Christ-mas.

Musical notation for measures 61-64, including vocal line and piano accompaniment.

65 **9**

Make a_ joy - ful sound._ It's Christ-mas. Let His_ praise re - sound._ It's Christ-mas.

Musical notation for measures 65-68, including vocal line and piano accompaniment.

69 *ff*

_ It's Christ - mas!_ Christ - mas!_

Musical notation for measures 69-72, including vocal line and piano accompaniment.

Jesus Christ Was Born

Words and Music by
 DALE MATHEWS, CHARLES WESLEY
 and JAMES MONTGOMERY
Arranged by Marty Hamby

NARRATOR: *(without music)* In the words of the prophet Isaiah, we are told:

For to us a child is born,
 to us a son is given,
 and the government will be on his shoulders.

(Music starts)

And he will be called
 Wonderful Counselor, Mighty God,
 Everlasting Father, Prince of Peace. *(Isaiah 9:6 NIV)*

Today, we rejoice and celebrate the fulfillment of that promise, the living hope we have in Jesus, born on Christmas Day!

AV12 **10** With energy! (♩ = 116)

1

6

10

CHOIR
f
 13

Ear - ly on first Christ - mas morn, Je - sus Christ the Son ___ was born, ___ born a King in

18

Beth - le - hem, ___ peace on earth, good - will to men. ___ Ear - ly on that Christ - mas morn - ing,

23

Prom-ised Sav - ior, great re - joic - ing. An - gels sing their Christ-mas song._

Musical notation for measures 23-26, including vocal line and bass line.

27

12 *mf*

Je - sus Christ the Son _____ was born. _____ Hark! the her - ald an - gels sing _

Musical notation for measures 27-32, including vocal line and bass line. Measure 27 contains a key signature change to B-flat major and a time signature change to 4/4.

33

prais - es to our Lord and King. _ Peace on earth and mer - cy mild, _ King of kings, the

Musical notation for measures 33-37, including vocal line and bass line.

38

13

Ho - ly Child. Joy - ful, joy - ful, prais - es sing, _ "Glo - ry to the new-born King." _

Musical notation for measures 38-42, including vocal line and bass line.

43

We will wor - ship and a - dore Christ, the _ ev - er - last - ing Lord. Sing we now our

Musical notation for measures 43-47, including vocal line and bass line.

48

14

joy - ful song, "Je - sus _ Christ the Son was born." Joy to the world! _

Musical notation for measures 48-52, including vocal line and bass line.

8

55

f

Ear - ly on first Christ - mas morn, — Je - sus Christ the Son — was born, — born a King — in

60

Beth - le - hem, — peace on earth, good - will to men. — Ear - ly on that Christ - mas morn - ing,

65

Prom - ised Sav - ior, great re - joic - ing. An - gels sing their Christ - mas song. —

69

15

mf

Je - sus Christ the Son — was born. — Hail, the heav'n - born Prince of Peace!

75

Hail the Sun of Righ - teous - ness. — Light and life to all He brings, ris'n with heal - ing

80

in His wings. Joy - ful, joy - ful, prais - es sing, — "Glo - ry to the new - born King." —

85

We will wor-ship and a-dore Christ, the ev-er-last-ing Lord. Sing we now our

Musical notation for measures 85-88, including vocal line and piano accompaniment.

90

joy-ful song, "Je-sus Christ the Son was born." Joy to the world!

Musical notation for measures 89-92, including vocal line and piano accompaniment. Measure 90 is marked with a circled 16.

97 *mf*

Come and wor-ship, come and wor-ship, bring your gifts of praise to Him. Come and wor-ship,

Musical notation for measures 93-96, including vocal line and piano accompaniment. Dynamics include *mf*.

102

come and wor-ship, Je-sus, born in Beth-le-hem.

Musical notation for measures 97-101, including vocal line and piano accompaniment. Measure 102 is marked with a circled 17.

107 *f*

Ear-ly on first Christ-mas morn, Je-sus Christ the Son was born, born a King in

Musical notation for measures 102-106, including vocal line and piano accompaniment. Dynamics include *f*.

10

112

Beth-le - hem, — peace on earth, good - will to men. — Ear - ly on that Christ - mas morn - ing,

117

Prom - ised Sav - ior, great re - joic - ing. An - gels sing their Christ - mas song. —

121

Je - sus Christ the Son — was born. — An - gels sing their Christ - mas song. — Je - sus Christ the Son

126

— was born. — Je - sus Christ the Son — was born. He is born!

132

— He is born! — Je - sus is born! —

ff

(Drum fill)

Away In a Manger (Forever Amen)

Words by
MARTIN LUTHER and
JOHN THOMAS McFARLAND

Music by JAMES R. MURRAY
New Words and Music by
PHIL WICKHAM and JONATHAN SMITH
Arranged by Marty Hamby

NARRATOR: *(without music)* A lowly strand of earth becomes holy ground as the tiny Babe, His arrival greeted by angels and shepherds, sweetly rests in His mother's arms. She marvels, weeping tears of joy in amazement at His birth, this promised, Holy Child, lovingly cradled in her arms.

(Music starts) In the moment of the Christ Child's birth, a heavenly song sounded, a song that all creation could forever sing, the song of Emmanuel, God with us.

AV 13
20 Gently (♩ = 92) **21**

mp

8 *WOMEN*
mp

A - way in a man - ger, no crib for a bed, the

13 **22**

lit - tle Lord Je - sus lay down His sweet head. The stars in the sky — looked

MEN

19 *CHOIR*
mp **23**

down where He lay, the lit - tle Lord Je - sus a - sleep on the hay. —

The Sounding Joy (Vocal Only)
Away In a Manger (Forever Amen) - Page 2 of 3

12

25

Oh _____ Ooo _____ Oh _____ Ooo _____

Musical notation for measures 12-25, including vocal line and piano accompaniment.

31

24

mf

The cat - tle are low - ing the Ba - by a - wakes, the

MEN

Musical notation for measures 31-36, including vocal line and piano accompaniment.

37

25

WOMEN

dawn of sal - va - tion be - gin - ning to break. I love Thee, Lord Je - sus, O

Musical notation for measures 37-42, including vocal line and piano accompaniment.

43

ALL

26

Gift from a - bove: the King of the heav - ens for - ev - er, with us.

Musical notation for measures 43-49, including vocal line and piano accompaniment.

50

27

rit.

molto rit.

f

Ooo _____ Oh _____ I

Musical notation for measures 50-57, including vocal line and piano accompaniment.

57 *a tempo*

wor - ship You, Je - sus, for all of my days. The high - est of prais - es be

Detailed description: This system contains measures 57 through 62. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has one flat (B-flat). The tempo is marked 'a tempo'. The lyrics are: 'wor - ship You, Je - sus, for all of my days. The high - est of prais - es be'.

63

un - to Your_ name. My God and my Sav - ior, my King and my_ Friend.

Detailed description: This system contains measures 63 through 68. The vocal line continues with the lyrics: 'un - to Your_ name. My God and my Sav - ior, my King and my_ Friend.' The piano accompaniment provides harmonic support.

69 **28**

Yours is the glo - ry for - ev - er. A - men. Yours is the glo - ry for - ev - er. A -

Detailed description: This system contains measures 69 through 75. A rehearsal mark '28' is placed above measure 69. The lyrics are: 'Yours is the glo - ry for - ev - er. A - men. Yours is the glo - ry for - ev - er. A -'. The piano accompaniment features a steady bass line.

76 **29** *ff*

men. Yours is the glo - ry for - ev - er. A - men! A -

Detailed description: This system contains measures 76 through 84. A rehearsal mark '29' is placed above measure 76. The dynamics are marked 'ff' (fortissimo). The lyrics are: 'men. Yours is the glo - ry for - ev - er. A - men! A -'. The piano accompaniment includes a drum fill in measure 84.

85 *rit.* *molto rit.* *Slower* (♩ = 60)

men! For - ev - er. A - men!

Detailed description: This system contains measures 85 through 90. The tempo is marked 'rit.' (ritardando), 'molto rit.' (molto ritardando), and 'Slower' with a tempo of 60 beats per minute. The lyrics are: 'men! For - ev - er. A - men!'. The piano accompaniment features a drum fill in measure 85 and a final cadence in measure 90.

Bethlehem Calls

Words and Music by
 EDDIE CARSWELL and DREW CLINE
 Arranged by Marty Hamby

NARRATOR: *(without music)*

“But you, O Bethlehem Ephrathah,
 who are too little to be among the clans of Judah,
 from you shall come forth for me
 one who is to be ruler in Israel,
 whose coming forth is from of old,
 from ancient days.” *(Micah 5:2 ESV)*

That prophecy was given 700 years before the birth of Christ. But in God’s timing, Bethlehem began to awaken. The Gift had been promised... Heavenly invitations went forth, manifesting in spectacular ways. Mary and Joseph followed their invitation to go to Bethlehem. A compelling invitation was communicated to the shepherds by an angel who invited them to go and see what had happened in Bethlehem. Others were invited to go find the Christ Child. Their invitation? God sent their invitation in a star... Brightly shining, that star led the way to a Savior.

(Music starts) And that promise of a Savior, of sins forgiven, and life eternal, that promise is available still today to all who will come.

AV14

30 With expectancy (♩ = 96)

1
mf

5
f

8
mf
 WOMEN
 The star in the east said, “Come, — the wise men, ev - ‘ry - one.” — Heav-en’s

13
32
 an - gel choir — said, “Come, — come see — the Prom - ised — One.” —

CHOIR

17 *mf* 33

Christ is the Babe who has come to save us all, save us all!

Detailed description: This system contains measures 17 through 20. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The music is in 4/4 time. A dynamic marking of *mf* is present at the beginning. A rehearsal mark '33' is located above the vocal line. The lyrics are 'Christ is the Babe who has come to save us all, save us all!'.

21 *f*

Come, let us a - dore Him. Come, and let us a - dore Him.

Detailed description: This system contains measures 21 through 24. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The music is in 4/4 time. A dynamic marking of *f* is present at the beginning. The lyrics are 'Come, let us a - dore Him. Come, and let us a - dore Him.'.

25 *mf*

Beth - le - hem calls to the great and the small. It's Christ - mas, won't you come? -

Detailed description: This system contains measures 25 through 29. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The music is in 4/4 time. A dynamic marking of *mf* is present above the vocal line. The lyrics are 'Beth - le - hem calls to the great and the small. It's Christ - mas, won't you come? -'.

30 34

MEN *mf* The heart of God says, "Come," to the

Detailed description: This system contains measures 30 through 34. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The music is in 4/4 time. A rehearsal mark '34' is located above the vocal line. A dynamic marking of *mf* is present above the vocal line. The lyrics are 'The heart of God says, "Come," to the'.

35

bro - ken and wound - ed ones. No mat - ter how far you've run, His

Detailed description: This system contains measures 35 through 38. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The music is in 4/4 time. The lyrics are 'bro - ken and wound - ed ones. No mat - ter how far you've run, His'.

39 35 *ALL*

mer - cy calls out to come. Christ is the Babe, who has come to save us all,

Detailed description: This system contains measures 39 through 42. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The music is in 4/4 time. A rehearsal mark '35' is located above the vocal line. A dynamic marking of *ALL* is present above the vocal line. The lyrics are 'mer - cy calls out to come. Christ is the Babe, who has come to save us all,'.

16

43 **36**

— save us all! Come, let us a - dore — Him. — Come, and let us a - dore

f

48

37

— Him. — Beth - le - hem calls to the great and the small. It's Christ -

52

38

WOMEN
mp

mas, won't you come? — Won't you — come? — He

57

39

came so we could come. — He said "Come, all — you wea - ry — ones." —

61

40

ALL

Who — would have thought that a King would leave His throne — so we could come? —

MEN

65

WOMEN
mf

Come, let us a - dore — Him. Come, let us a - dore — Him.
Come, let us a - dore Him. Come, let us a - dore Him.

MEN *mf*

69 *building* **41**

Come, let us a - dore Him. Come, let us a - dore Him.
Come, let us a - dore Him. Come, let us a - dore Him.

Detailed description: This system contains measures 69 through 72. It features a vocal line and a bass line. The key signature has two sharps (F# and C#). Measure 69 starts with a whole rest in the vocal line and a half note G2 in the bass line. The vocal line has a melodic line with eighth notes and quarter notes. Measure 72 ends with a double bar line.

73 *ALL* *f*

Come, let us a - dore Him. Come, and let us a - dore Him.

Detailed description: This system contains measures 73 through 76. The key signature changes to three sharps (F#, C#, G#). Measure 73 starts with a whole rest in the vocal line and a half note G2 in the bass line. The vocal line has a melodic line with eighth notes and quarter notes. Measure 76 ends with a double bar line.

77 **42**

Beth - le - hem calls to the great and the small. It's Christ-mas, won't you

Detailed description: This system contains measures 77 through 80. The key signature has three sharps. Measure 77 starts with a whole rest in the vocal line and a half note G2 in the bass line. The vocal line has a melodic line with eighth notes and quarter notes. Measure 80 ends with a double bar line.

81 **43** *WOMEN*

come? Let us a - dore Him! Come, let us a - dore Him!
Come, let us a - dore Him. *MEN* Come, let us a - dore Him.

Detailed description: This system contains measures 81 through 84. The key signature has three sharps. Measure 81 starts with a whole rest in the vocal line and a half note G2 in the bass line. The vocal line has a melodic line with eighth notes and quarter notes. Measure 84 ends with a double bar line.

87 **44**

Come, let us a - dore Him! Come, let us a - dore Him!
Come, let us a - dore Him. Come, let us a - dore Him.

Detailed description: This system contains measures 87 through 90. The key signature has three sharps. Measure 87 starts with a whole rest in the vocal line and a half note G2 in the bass line. The vocal line has a melodic line with eighth notes and quarter notes. Measure 90 ends with a double bar line.

91 *ALL* *ff* *(Drum fill)*

Let us a - dore Him! Let us a - dore Him!

Detailed description: This system contains measures 91 through 94. The key signature has three sharps. Measure 91 starts with a whole rest in the vocal line and a half note G2 in the bass line. The vocal line has a melodic line with eighth notes and quarter notes. Measure 94 ends with a double bar line. A drum fill is indicated above the vocal line in measure 93.

Somewhere In Your Silent Night

Words and Music by
 MATTHEW WEST, MARK HALL
 and BERNIE HERMS
Arranged by Marty Hamby

NARRATOR: *(without music)* Listen. Listen and hear... hear the sound of a silent, holy night. Now listen more closely... for rising up from within the heart of this silent night emerges the sound of great rejoicing. It is the sound of a night immersed in solemn stillness suddenly coming alive with the sound of angels singing a song of highest praise in honor of His birth.

But today, perhaps in your own silent night, instead of Christmas joy, there is sadness. But you're not alone; Heaven hears your heart's cry, full of loneliness and despair.

(Music starts) Jesus is listening; and for all who have lost hope, He is saying Hope is here, my child. I have come to seek and to save, and my love will find you, there in your silent night.

AV15 **45** Expressively (♩ = 63)

The musical score is written in 4/4 time and consists of several systems of staves. The first system (measures 1-5) features a piano introduction with a melody in the treble clef and a bass line in the bass clef. Dynamics range from *p* to *mp*. A **SOLO** section begins at measure 6. The second system (measures 6-9) contains the lyrics: "All is calm and all is bright ev-'ry - where but in your heart to-". The third system (measures 10-13) continues the lyrics: "night. They're sing-ing car-ols of joy and peace, but you feel too far gone and too far out of". A **CHOIR and SOLO** section begins at measure 14. The fourth system (measures 14-17) contains the lyrics: "reach. Some-where in your si-lent night, Heav-en hears the song your bro-ken heart has". The fifth system (measures 18-21) contains the lyrics: "cried. Hope is here, just lift your head, for love has come to find you some-where in your si-lent night." A **WOMEN and SOLO** section begins at measure 18. Measure numbers 45, 46, 47, and 48 are indicated in boxes at the start of their respective systems.

23 *SOLO mp* **49**

From heav-en's height to man-ger low, there is no dis-tance the Prince of Peace won't

27 *CHOIR and SOLO mp*

go. From man-ger low to Cal-v'ry's hill, when your pain runs deep, His love runs deep-er

31 *SOLO mp* **50**

still. He has al-ways loved you, child, and He al-ways will.

34 *CHOIR and SOLO mf*

Some-where in your si-lent night, Heav-en hears the song your bro-ken heart has cried. Hope is here, just

38 **51** *f*

lift your head, for love has come to find you some-where in your si-lent night. Lift your

42

head, lift your heart. Em-man-u-el will meet you where you are. He knows your

SOLOIST may ad lib

46

hurt, He knows your name, and you're the ver - y rea-son that He came.

Musical notation for measures 46-50, including vocal line and piano accompaniment.

51

SOLO
mp

Some - where in your si - lent night, Heav - en hears the song your bro - ken heart has

Musical notation for measures 51-53, including vocal line and piano accompaniment.

54

CHOIR and SOLO
mf

— cried. Hope is here, just lift your head, for love has come to find you

Musical notation for measures 54-56, including vocal line and piano accompaniment.

57

SOLO

Love will find you.

CHOIR
mp

some - where in your si - lent night. Love will find you.

Musical notation for measures 57-60, including vocal line and piano accompaniment.

61

SOLO
mp

Love will find you. Love will find you.

rit. *p*

Ooo

Musical notation for measures 61-65, including vocal line and piano accompaniment.

Adore Him

Words and Music by
PAUL McCLURE, HANNAH McCLURE,
DANIEL BASHTA and SEAN CURAN
Arranged by Marty Hamby

AV16

55 Modern Hymn (♩ = 70)

1

The musical score is written for piano and choir. It begins with a piano introduction in 4/4 time, marked *mp*, transitioning to 3/4 time and back to 4/4, marked *mf*. The piano part features a steady eighth-note accompaniment. The choir part enters at measure 4, marked *mf*, with the lyrics: "Love in-car-nate wrapped in flesh;". The score continues with piano accompaniment and choir parts. Measure 8 is marked with a square box containing the number 56. The lyrics for measures 8-11 are: "Heav-en bent to dwell with us. Oh, what a mys-ter-y. Oh, what a mys-ter-y. The". Measure 12 is marked with a square box containing the number 57. The lyrics for measures 12-15 are: "Sa-cred Gift to break the curse; the Fa-ther's heart re-vealed to us. Oh, what a joy-ous thing. Oh, what a joy-ous thing. Oh, come, let us a-dore Him. Oh, come, let us a-dore". The score concludes with a piano accompaniment ending in a final chord.

4

CHOIR *mf*

Love in-car-nate wrapped in flesh;

8

56

Heav-en bent to dwell with us. Oh, what a mys-ter-y. Oh, what a mys-ter-y. The

12

57

16

joy-ous thing. Oh, what a joy-ous thing. Oh, come, let us a-dore Him. Oh, come, let us a-dore

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22

20

— Him, — Christ — the Lord. — For He a-lone is wor-ty. For He a-lone is wor-

24

58

- thy. — Be - hold the Lamb of righ - teous - ness; let

MEN mf

28

59

WOMEN

ev-'ry heart and tongue con - fess. Let all the earth re-joice, let all the earth re-joice. Re-

32

main-ing no ac-cus-ing voice; His res - ur-rec-tion pow'r in us. Tri-um-phant in

36

60

ALL

f

Je - sus' name, tri - um-phant in Je - sus' name. Oh, come, let us a - dore Him.

39

Oh, come, let us a - dore — Him, — Christ — the Lord. —

42 61

For He a-lone is wor-thy, for He a-lone is wor - thy, wor - thy.

46

Sing, sing of the good news. The heav-ens have o - pened; let all cre-a - tion praise You.

50 62

Sing, sing of His good - ness, O God of Sal-va - tion, let all cre-a - tion praise You.

54

Sing, sing of the good news. The heav-ens have o - pened; let all cre-a - tion praise You.

58 63

Sing, sing of His good - ness, O God of Sal-va - tion, let all cre-a - tion praise You.

62 *f*

Oh, come, let us a-dore Him. Oh, come, let us a - dore Him, Christ the Lord.

24

66

64

For He a - lone is wor - thy, for He a - lone is wor - thy, wor - thy.

70

mf

Oh, come, let us a - dore Him. Oh, come, let us a - dore Him, Christ the Lord.

74

For He a - lone is wor - thy, for He a - lone is wor - thy.

77

mf

O COME, LET US ADORE HIM (Traditional)

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

81

dore Him. Oh, come, let us a - dore Him, Christ, the Lord.

Invite congregation to stand and sing.

(NOTE: Invitation on Demo not included on Accompaniment Track with Narration)

87 **65** *f*

We give You all the glo - ry. We give You all the glo - ry. We

Musical notation for measures 87-92, including vocal line and piano accompaniment. Measure 87 is marked with a box containing the number 65 and a dynamic marking of *f*.

93 **66** *ff*

give You all the glo - ry, — Christ, — the Lord. For He a - lone is

Musical notation for measures 93-97, including vocal line and piano accompaniment. Measure 93 is marked with a box containing the number 66 and a dynamic marking of *ff*.

98

wor - thy. For He a - lone is wor - thy. For He a - lone is wor - thy, —

Musical notation for measures 98-102, including vocal line and piano accompaniment.

103 **67**

Christ, — the Lord. For He a - lone is wor - thy, — Christ, — the

Musical notation for measures 103-108, including vocal line and piano accompaniment. Measure 103 is marked with a box containing the number 67.

109 *rit.* *molto rit.* (Drum fill)

Lord, — the Lord. Christ, the Lord!

Musical notation for measures 109-114, including vocal line and piano accompaniment. Measure 109 is marked with *rit.* and *molto rit.*. A drum fill is indicated above the piano part in measure 110.

The Sounding Joy Finale

includes Born Is the King (It's Christmas)

Jesus Christ Was Born

Away In a Manger (Forever Amen)

and Adore Him

Arranged by Marty Hamby

NARRATOR: (Music begins) Come, behold your King; come and worship Him with hearts full of praise to the King of kings!

AV 17

68 Festive (♩ = 104)

1

mf

CHOIR BORN IS THE KING (IT'S CHRISTMAS) (Matt Crocker, Scott Ligertwood)

5

mf

Born un - to us this day, a Sav - ior, gift - ed from Heav - en to

10

mf

WOMEN

a man - ger. The Hope of the world, a Light

14

mf

for all man - kind. All of the earth, re - joice!

MEN

18

f

69

CHOIR

It's Christ - mas time. So lift up your voice and sing out His praise.

22

It's Christ - mas. Born is the King; re - joice in the day. It's Christ - mas.

Musical notation for measures 22-24, including vocal line and bass line.

25

Make a joy - ful sound. It's Christ-mas. Let His praise re - sound. It's Christ-mas.

Musical notation for measures 25-28, including vocal line and bass line.

29

Make a joy - ful sound. It's Christ-mas. Let His praise re - sound. It's Christ - mas.

Musical notation for measures 29-32, including vocal line and bass line. A circled number 70 is present above the staff.

JESUS CHRIST WAS BORN (Dale Mathews, Charles Wesley, James Montgomery)

Brighter (♩ = 116) *f*

33

It's Christ - mas! Ear - ly on first Christ-mas morn,

Musical notation for measures 33-38, including vocal line and bass line.

39

Je - sus Christ the Son was born, born a King in Beth - le - hem, peace on earth, good -

Musical notation for measures 39-43, including vocal line and bass line.

44

will to men. Ear - ly on that Christ-mas morn - ing, Prom - ised Sav - ior, great re - joic - ing.

Musical notation for measures 44-47, including vocal line and bass line.

28

49

An-gels sing their Christ-mas song. Je - sus Christ the Son — was born. — An-gels sing their

54

71

rit.

Christ-mas song. — Je-sus Christ the Son — was born. — Je - sus Christ the Son —

AWAY IN A MANGER (FOREVER AMEN) (Martin Luther, John Thomas McFarland, James R. Murray)
(New Words and Music by Jonathan Smith, Phil Wickham)

60

Broader (♩=92)

f

was born. — I wor - ship You, Je - sus, for all of my days. The high - est of

68

prais - es be un - to Your name. My God and my Sav - ior, my King and my — Friend. —

75

Yours is the glo - ry for - ev - er. — A - men. Yours is the glo - ry for - ev - er. — A -

82

72

Broadly (♩=70)

men. — Yours is the glo - ry for - ev - er. A - men.

ADORE HIM (Paul McClure, Hannah McClure, Daniel Bashta, Sean Curan)

88

Oh, come, let us a-dore Him. Oh, come, let us a - dore — Him, Christ — the Lord. —

Musical notation for measures 88-91, including vocal line and piano accompaniment.

92

73 *Invite congregation to stand and sing.*

For He a-lone is wor-thy, for He a-lone is wor - thy, — wor - thy. — Oh,

Musical notation for measures 92-95, including vocal line and piano accompaniment.

96

O COME, LET US ADORE HIM (Traditional)

come, let us a - dore Him. Oh, come, let us a - dore Him. Oh, come, let us a - dore Him, —

Musical notation for measures 96-101, including vocal line and piano accompaniment.

102

74 *ff*

Christ, — the Lord. For He a-lone is wor - thy. For He a-lone is wor - thy. For

Musical notation for measures 102-107, including vocal line and piano accompaniment.

108

75

He a-lone is wor - thy, — Christ, — the Lord. For He a-lone is wor - thy, —

Musical notation for measures 108-113, including vocal line and piano accompaniment.

114

76 *rit. molto rit.* *(Drum fill)*

Christ, — the Lord, — the Lord. Christ, the Lord!

Musical notation for measures 114-117, including vocal line and piano accompaniment.