

"...keeping watch over their flock by night. And lo, the angel of the Lord came (music begins)..."

...Glory to God in the highest, and on earth peace, good will toward men." (music ends)

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The key signature has one flat (B-flat). The music begins with a series of chords and single notes, including a prominent eighth-note melody in the bass line.

The second system continues the musical piece. It features similar chordal textures and melodic lines in both staves, maintaining the common time and one-flat key signature.

The third system continues the musical piece. The upper staff shows more complex chordal structures, while the bass line remains relatively simple with a steady eighth-note accompaniment.

The fourth system concludes the musical piece. It features a final cadence with sustained chords in both staves, ending with a double bar line.

"...How appropriate that we reverence his birth, the moment when
God clothed himself in flesh and became man." (music begins)...

"...and wrapped him in swaddling clothes, and laid him in the manger;
because there was no room for them in the inn. (music ends)

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is common time (C). The key signature has one flat (B-flat). The music begins with a series of chords in the right hand and single notes in the left hand, moving through various intervals and chords.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature changes to 3/4. The key signature remains one flat. The music continues with chords in the right hand and notes in the left hand, showing a change in the melodic line in the right hand.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature remains 3/4. The key signature changes to two flats (B-flat and E-flat). The music concludes with a final chord in the right hand and a final note in the left hand.

"...opening the long-locked door to exaltation and eternal life. (music begins)..."

"...Listen to their testimonies as they drift down to us through the pages of history.
Truly, they knew their Redeemer. (Wait for music to stop, then proceed.)



The first system of musical notation is written for piano in a 3/4 time signature with a key signature of one sharp (F#). The treble clef part begins with a whole note chord (F#4, A4, C5) and continues with a series of chords and single notes. The bass clef part starts with a whole rest, followed by a descending eighth-note line (G3, F3, E3, D3) and then a series of eighth-note chords.



The second system of musical notation continues the piece. The treble clef part features a series of chords and single notes, including a half note chord (F#4, A4, C5) and a quarter note chord (F#4, A4, C5). The bass clef part continues with eighth-note chords and single notes, ending with a whole note chord (F#4, A4, C5) and a final whole note chord (F#4, A4, C5).

THIS IS MY BELOVED

SATB, Baritone Solo, Cello

written by
Linda Chapman and
Bonnie Heidenreich

mf 5

By the Ri— ver Jor— dan's flow, Je - sus came to John.

mf

Solo 21

"This is my Be -

Lov - ing - ly the Fa - ther spake of His Son.

lov - ed. This is my be - lov - ed, in whom I am well pleased.

Hear ye Him!" 37 *f*

f Dark - ness thick sur - roun - ded them. The Ne - phites

legato mf

were a - fraid. Of His Son ap - pear - ing, gent - ly He said,

legato mf

Solo 53

"This is my Be - lov - ed. This is my be - lov - ed,

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in whom I am well pleased. Hear ye Him!"

SS *lightly* ⁶⁹
 The morn was beau - ti - ful, crisp, and clear. Jo - seph knelt to pray. He

A *lightly*

f ⁸⁵ Solo
 "This is
 SA
 saw two heav'n - ly be - ings, heard the Fa - ther say, Aah,
 TB
f

my Be - lov - ed. "This is my Be - lov - ed, in whom I am well
 (Aah), Aah, Ooh,
mf

mf pleased. Hear ye Him! Hear ye Him!"
 (Ooh),
p

THIS IS MY BELOVED

"...In solemn power and majesty, He announced the Prince of Peace." (music begins)

SATB, Baritone Solo, Cello

written by
Linda Chapman
Bonnie Heidenreich

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It features SATB voices, a Baritone Soloist, and a Cello. The score is divided into three systems. The first system includes vocal parts for Soprano (SA) and Tenor (TB) and piano accompaniment. The second system continues the vocal and piano parts. The third system features a Baritone Soloist (Solo) and piano accompaniment. Dynamics include *mf* and *Solo*. Rehearsal marks are indicated by boxed numbers 5 and 21.

SA *mf* 5

TB *mf* By the Ri— ver Jor— dan's flow, —

mf 5

Je - sus came to John. — Lov - ing - ly — the Fa - ther

Solo 21 "This is my Be - lov - ed. —

spake — of His Son. —

21

This is my be - lov - ed, in whom I am well pleased.

Hear ye Him!" *f* 37

Dark - ness thick sur - roun - ded them. The Ne - phites

37

legato mf

were a - fraid. Of His Son ap - pear - ing, gent - ly He

legato mf

legato

53 Cello

53 Solo

"This is my Be - lov - ed. _____ This is my be - lov - ed, _____ in _____

said, _____

be

whom I am well pleased. _____ Hear _____ ye Him!" _____

SS lightly 69

The morn was

A lightly

69

lightly

beau - ti - ful, crisp, and clear. Jo - seph knelt to pray. He saw two

85 *f* Cello

85 *f* Solo

85 *f* SA "This is my Be -

heav'n - ly be - ings, heard the Fa - ther say, Aah,

85 *f* TB

lov - ed. ——— "This is my Be - lov - ed, — in — whom I am — well pleased. —

(Aah), ——— Aah, ——— Ooh, ———

mf

mf

mf

————— Hear ——— ye Him! ——— Hear ——— ye Him!" ———

(Ooh), ———

p

p

OH, STAR

SATB Vocal Score

"...for we have seen his star in the east, and are come to worship him."

written by
Linda Chapman and
Bonnie Heidenreich

Alto Solo 6



Oh, Star, you light the mid-night sky, give ra-diance from on high, de-scend-ing down on

rit. 10 *a tempo*



sleep-y, lit-tle Beth-le-hem, Oh, Star, an-nounc-ing to the earth our Sav-ior's ro-yal birth. The choir-ing an-gels

Tenor Solo *a tempo*

14 *f*



raise their an-thems. God sent His Son to be a light to ev-'ry man.— To bring us back to God through

SA *f*



TB *f*



His ce - les - tial plan. A Sa - vior for all peo - ple. A lamp to light the way. He

22 *p*



gave to all a sa-cred call. "Come fol-low and o-bey." Ooh—



p

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"...there shall be a new star arise, such as ye never have beheld."

Alto Solo 33

Oh, Star, turn dark-ness in-to day, let earth and sky o-bey, to her-ald our Re-

rit. 37 *a tempo*

deem-er's birth so far a-way. Oh, Star, His com-ing is so near. The pro-phe-cies are

Tenor Solo

"...come I into the world." 51

clear. We watch with hope to find the night that glows so bright. Oh, Star. Ooh

SA

TB

cresc. **f** *cresc.* "..."according to the word."

(ooh) Aah

cresc. **f** *cresc.*

63 **ff**

God sent His Son to be a light to ev-ry man. To bring us back to God through

ff

rit. **Alto Solo** **p**

His ce-les-tial plan. Oh, Star, an-noun-cing to the earth, our Sa-rior's ro-yal birth.

rit. **Tenor Solo** **p**

DON'T THEY KNOW YOU'RE A KING?

SATB

"And they came with haste, and found Mary, and Joseph, and the babe lying in a manger."

Fawn Rasmuson

Linda Chapman

Moderato

mp

5

SS *mp* *cresc.* *mf* *mp*

Lit - tle ba - by, ly - ing in a man - ger, Don't they know you're a King? On - ly - straw to

A *mp* *cresc.* *mf* *mp*

5

cresc. *mf* *mp*

pil - low your head, Can't they hear the an - gels sing? Al -

mf

14 *mp*
 le - lu - ia, Al - le - lu - ia! Born this day our - King! Al -
mf
 Al - le - lu - ia, Al - le - lu - ia!

le - lu - ia, Al - le - lu - ia! Born this day our - King!
mp
 Al - le - lu - ia, Al - le - lu - ia!

24 *TB mf*
 Shep - herds come to greet - the - ba - by. Why on - ly they who - see?

24

They heard the mes - sage, "To all— peo - ple, ti - dings of great joy shall be!"

33

Al - le - lu - ia, Al le - lu - ia! - Al -

Al le - lu - ia, Al - le - lu — ia! - Christ the Lord is — He!

33

le - lu - ia, Al - le - lu - ia!

Al - le - lu - ia, Al - le - lu — ia! Christ the Lord is — He!

46

Wise - men guid - ed by — the — star.

l.h. *l.h.* *l.h.*

46

cresc. *ff*

Prec - ious gifts to bring. They be - held Him, Son of — God, *ff* Glo - ry to the

cresc. *ff*

l.h. *l.h.*

cresc. *ff*

f 56

King! Al — le — lu — ia. Al — le — lu — ia!

Al - le - lu - ia, Al — le - lu - ia!

56

cresc. *ff*

Born the King of — Kings! Al — le — lu — ia, Al — le — lu — ia! — Born the King of —

cresc. *ff*

Al — le — lu — ia, Al —

cresc. *ff*

67 *mf*

Kings!

mf Shep — herds, Wise — men, wor — ship — Him.

l.h. *l.h.* 67 *mf*

dim. e rit.

dim. e rit.

Born to save the earth! Let the world now praise and a — dore at the Christ child's ho — ly

dim. e rit.

dim. e rit.

mp

birth.

mp

mp

a tempo

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, starting with a whole note chord (F#4, A4) and a fermata. The bottom staff is a piano accompaniment in bass clef, starting with a whole note chord (F#2, A2) and a fermata. The piano part then begins with a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, marked 'a tempo'.

81 *mp* *cresc.* *mf*

Jo - seph and Ma - ry watch o'er the ba - by while the an - gels sing.

mp *cresc.* *mf*

81 *mp* *cresc.* *mf*

Detailed description: This system contains the third and fourth staves of music. The vocal line (top staff) begins at measure 81 with a melody of eighth notes, marked 'mp'. It includes dynamic markings 'cresc.' and 'mf'. The piano accompaniment (bottom staff) mirrors the vocal line's rhythm with eighth notes in the right hand and quarter notes in the left hand, also marked 'mp' and including 'cresc.' and 'mf'.

mp *dim. e rit.* *p*

Lit - tle ba - by ly - ing in a man - ger, Don't they know you are a King?

mp *dim. e rit.* *p*

Detailed description: This system contains the fifth and sixth staves of music. The vocal line (top staff) continues the melody from the previous system, marked 'mp'. It ends with a fermata and a decrescendo ('dim. e rit.') leading to a piano ('p') dynamic. The piano accompaniment (bottom staff) continues the rhythmic pattern, also marked 'mp' and ending with 'dim. e rit.' and 'p'.

IN THE BEGINNING

SATB, Vocal Score with Tenor Solo

John 1:1, 3, 4, 14

Words and Music by
Linda Chapman
Bonnie Heidenreich

"...before the breath of life stirred upon this earth; before all creation began, was Jesus Christ, Son of God."

The musical score is presented in three systems, each with a vocal line and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is common time (C). The score includes dynamic markings such as *mp*, *cresc.*, *mf*, and *f*, as well as performance instructions like *Solo*, *TB*, and *SSA*. Measure numbers 8, 19, 24, and 32 are indicated in boxes. The lyrics are: "In the be - gin - ning was the Word, And the Word was with God. And the Word was with God. And the Word was God. All things were made by Him. All things were made by Him. In Him was life, In Him was light, in Him, the life and the light of men. And the Word was made".

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flesh and dwelt a - mong us. The Word was made flesh and dwelt a -

cresc. 44
mong us. The Word was made flesh, and dwelt a - mong us. The Word of

rit.
God. And we be - held His glo - ry. And we be - held the glo - ry of the

ff 52
Ev - er - last - ing light. mp a tempo In the be - gin - ning was the Word. mf E - ven the

f ff allargando
Son. The Son of God. And the Word was God.

IN THE BEGINNING

SATB, Tenor Solo

"...we must go back beyond man's mortal memory to a far distant time and place...(music begins)...before the breath of life stirred upon this earth; before all creation began, was Jesus Christ, Son of God.

Words and Music by
Linda Chapman
Bonnie Heidenreich

Piano introduction in C major, 4/4 time. The music begins with a soft *pp* dynamic. The right hand features a series of chords and single notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

Vocal entry starting at measure 8. The Soprano (S), Alto (A), and Tenor (T) parts enter with the lyrics: "In the be-gin-ning was the Word, And the Word was with God. And the Word was with". The Tenor Solo (TB) part enters with a melodic line. The dynamic is *mp*. The SSA (Soprano, Alto, Tenor) parts are marked with a bracket.

Piano accompaniment for the first vocal phrase, starting at measure 8. The dynamic is *mp*. The piano part provides harmonic support for the vocalists with chords and moving lines.

Vocal entry starting at measure 19. The Tenor Solo (TB) part enters with the lyrics: "God. And the Word was God. All things were made by Him. All things were". The dynamic is *mf*. The SSA parts enter with a *mp* dynamic. The music includes crescendo (*cresc.*) markings.

Piano accompaniment for the second vocal phrase, starting at measure 19. The dynamic is *mf*. The piano part provides harmonic support for the vocalists with chords and moving lines, including a *cresc.* marking.

24 *cresc.*

made by Him. In Him was life, In Him was life and light, in Him, the life and the *cresc.*

32 *f* *mf* *faster*

light of men. And the Word was made flesh and dwelt a - mong us. The

32 *f* *faster*

Word was made flesh and dwelt a - mong us. The Word was made flesh, and dwelt a -

cresc. 44

mong us. The Word of God. And we be - held His glo - ry. And we be - held the

cresc.

rit. *ff* 52

glo - ry of the Ev - er - last - ing light. In the be - gin - ning was the Word. E - ven the

rit. *ff* Solo *mp a tempo* TB *mf*

rit. *ff* *mp a tempo* *mf* 52

f *ff* *allargando*

Son. The Son of God. And the Word was God.

f *ff* *allargando*

f *ff* *allargando*

8vb

I KNOW HE LIVES

SATB and Solo with Piano

"...And we heard the voice bearing record that
he is the only Begotten of the Father. (music begins)

by Linda Chapman and
Bonnie Heidenreich

Resolutely

Solo *mf* 7

I know He lives, ——— With Him there is no end. I know He lives, ——— as my e -

SA *mp*

Ooh, ——— Ooh, ———

7

ter-nal friend. Be- cause He lives, ——— I know that I shall live a- gain. I know ——— my Sa- vior

Ooh, ——— Ooh. ———

Solo 14

lives. I know He lives and bless-es me with peace. I feel the joy in-side my

SA

Ooh.

TB

14

soul in-crease. I'll give my life to serve Him will - ing - ly. I know my Sa-vior

I'll give my life to serve him will - ing - ly. I know my Sa-vior

dimin.

Adagio **Solo** 22 *mp*

lives. He gent-ly leads me. His spir-it feeds me. All that I am I owe to His great love.

lives.

22 *mp*

26 *cresc.* **f**

One com- ing day, I shall see His face, and He will hold me. For He has told me that I can

26 *cresc.* **f**

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting at measure 26 with a 'cresc.' marking and a dynamic of 'f'. The lyrics are 'One com- ing day, I shall see His face, and He will hold me. For He has told me that I can'. The bottom two staves are the piano accompaniment, also starting at measure 26 with a 'cresc.' marking and a dynamic of 'f'. The piano part consists of chords and moving lines in both hands.

ff *molto rit.* **Solo** 32 *a tempo*

live with Him e - ter - nal - ly! _____ I know He lives, my

ff *a tempo*

I know he lives _____ my Sa - vior

ff *molto rit.* **TB** *a tempo*

32 *a tempo*

Detailed description: This system contains the second two staves of music. The top staff is the vocal line, starting at measure 32 with a dynamic of 'ff' and 'molto rit.', then returning to 'a tempo'. The lyrics are 'live with Him e - ter - nal - ly! _____ I know He lives, my'. The middle two staves are for Soprano (SA) and Tenor (TB) parts, both starting at measure 32 with a dynamic of 'ff' and 'a tempo'. The lyrics are 'I know he lives _____ my Sa - vior'. The bottom two staves are the piano accompaniment, starting at measure 32 with a dynamic of 'ff' and 'molto rit.', then returning to 'a tempo'. The piano part features chords and moving lines in both hands.

36

Sa - vior! I know He lives my King! I want to love _____ Him 'til the

and my King! I know He lives. _____ I will re - joice and sing. I want to love _____ Him 'til the

36

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics. The second staff is a piano accompaniment in treble clef. The bottom two staves are a piano accompaniment in bass clef. A rehearsal mark '36' is placed above the first measure of the vocal line and above the first measure of the piano accompaniment in the bottom two staves.

mp *rit.* *dimin.* *p*

end of time. I know He lives. _____ I know He lives. _____

mp *rit.* *dimin.* *p*

end of time. *mf* I know He lives. I know He lives. _____

mp *rit.* *dimin.* *p*

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef with lyrics and dynamic markings. The second staff is a piano accompaniment in treble clef with dynamic markings. The bottom two staves are a piano accompaniment in bass clef with dynamic markings. Dynamic markings include *mp*, *rit.*, *dimin.*, and *p*. The lyrics continue from the previous system.

I KNOW HE LIVES

SATB, Soprano or Tenor Solo

"...For we saw him even on the right hand of God. And we heard the voice bearing record that he is the only Begotten of the Father."

written by
Linda Chapman
and Bonnie Heidenreich

Resolutely

♩ = 80 **3** *Solo* **f** **A**

I know He lives. — With Him there is no end. — I know He lives, — as my e-

ter-nal friend. Be-cause He lives, — I know that I shall live a-gain. I know — my Sa-vior lives. — I know He

B

lives — and bless-es me with peace. — I feel the joy — in-side my soul in-crease. I'll give my

SA

Ooh ————— Ooh —————

TB

life — to serve Him will - ing - ly. I know — my Sa-vior lives.

Ooh ————— Ooh —————

dimin.

dimin.

dimin.

C *Solo* *mp*

He gent - ly leads me. His spir - it feeds me. All that I am I

D cresc.

owe to His great love. One com - ing day, I shall see His face, and He will

f

hold me. For He has told me that I can live with Him e - ter - nal -

ff *E a tempo*

ly! I know He lives, my Sa - vior!

SA *ff*

I know He lives... my Sa - vior and my King! I know He

TB *ff*

I know He lives... my Sa - vior and my King! I know He

I know he lives, my King!

lives... I will re - joice and sing. I want to love... Him 'til the

dimin.

I know He lives...

dimin. *p*

I know He lives...

dimin.

end of time. I know He lives. He lives...

p *dimin.*

I know He lives. He lives...

OH, COME ALL YE FAITHFUL

SATB, Organ, Trumpet, Congregation

Music and Text:
Att. to John F. Wade

Arr. by
Linda Chapman
and Bonnie Heidenreich

Organ

p *mp* *mf*

f 9

Oh, come all ye faith - ful, joy - ful and tri - um - phant! Oh,

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

come ye, oh, come — ye to Beth — le - hem. Come and be - hold Him,

21

Trumpet *mp* *mf*

mp *mf*

born the king of an— gels. Oh, come let us a - dore Him. Oh, come let us a -

mp *mf*

mf

The first system of music features a Trumpet part starting at measure 21 with a *mp* dynamic, followed by a *mf* dynamic. The vocal parts (Soprano and Bass) enter with *mp* dynamics, with the Soprano line having a *mf* dynamic at the end of the phrase. The piano accompaniment is marked *mf*. The key signature is one sharp (F#) and the time signature is 4/4.

f *f*

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

f

f

The second system continues the vocal and piano parts. The vocal parts are marked *f* (forte). The piano accompaniment is also marked *f*. The key signature remains one sharp (F#) and the time signature is 4/4.

30

Trumpet

Congregation

SA

TB

38

42

Now in flesh ap - pear — ing. Oh, come, let us a - dore him. Oh, come, let us a -
now — ap - pear. Oh, come. — Oh, come. —

cresc. dore him. Oh, come let us a - dore him, — Christ, — the Lord. *ff*
cresc. Oh, come let us a - dore — Him, — Christ, — the Lord! Oh, *mp*
cresc. *ff* *mp*
cresc. *ff* *mp*

50 I know He lives. I know He lives.

come let us a - dore— Him. I know He lives. He lives.

The musical score consists of five staves. The top two staves are empty. The third staff is the vocal line, starting at measure 50. The lyrics are: "I know He lives. I know He lives." on the first line, and "come let us a - dore— Him. I know He lives. He lives." on the second line. The fourth staff is the bass line for the piano accompaniment. The fifth staff is the grand staff for the piano, with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The score ends with a double bar line and a fermata over the final chord.

OH, COME ALL YE FAITHFUL

Trumpet Solo

The musical score is written for a trumpet solo in the key of D major (indicated by two sharps) and common time (C). The piece begins with a dynamic marking of *mp* (mezzo-piano) and a tempo marking of 20. The score is divided into six systems, each containing a single staff of music. The first system includes dynamic markings of *mp*, *mf*, and *f*, and chord markings B and C. The second system contains a whole rest. The third system features a triplet of eighth notes. The fourth system includes a dynamic marking of *f* and a chord marking D. The fifth system includes a chord marking E. The sixth system includes dynamic markings of *cresc.* and *ff*, and a triplet of eighth notes. The score concludes with a double bar line.

from the cantata "I Know He Lives"

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MARY, OH, MARY

SSA Vocal Score

written by

Linda Chapman and

Bonnie Heidenreich

"...My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour."

Gently 5 **Unison**

mp Ma-ry, oh, Ma-ry, fa-vored of God. Mo-ther of the Sa-vior, the

world gives you laud. Ma-ry, oh, Ma-ry, I feel you so near. Help me see the

21 *f*

qual-i-ties that you hold dear. Oh, cour-age, pur-i-ty, lov-ing o-be-di-ence.

mp 29 **Sop.**

Vir-tu-ous Ma-ry, fa-vored of God. Ma-ry, Ma-ry, sis-ter to sis-ter, my

Alto

Ma-ry, Ma-ry, sis-ter to sis-ter my

38 *f*

yearn-ing for hea-ven grows deep. — Ma-ry, I, too, seek ded-i-ca-tion to God. —

yearn-ing for hea-ven grows deep. — Ma-ry, I, too, seek ded-i-ca-tion to God. —

dimin.

Hum-bly I pray for the strength to live val-iant and faith-ful just like Ma-ry, *dimin.*

Hum-bly I pray for the strength to live val-iant and faith-ful just like Ma-ry,

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54

p I Sop. *mf*
II Sop.

fa-vored of God. Ma-ry, Ma-ry, sis-ter to sis-ter, my yearn-ing for

p Alto *mf*

fa-vored of God. Ma-ry, oh, Ma-ry, fa-vored of God. Mo-ther of the

63

hea-ven grows deep. Ma-ry, I, too, seek ded-i-ca-tion to

f

Sa-rior, the world gives you laud. Ma-ry, I, too, seek ded-i-ca-tion to

pray. Oh, cour-age, pur-i-ty,

God. Hum-bly I pray for the strength to live

help me see the qual-i-ties. Hum-bly I pray for the strength to live

lov-ing o-be-di-ence, *mp* *dimin.*

val-iant and faith-ful, just like Ma-ry, fa-vored of God.

mp *dimin.*

val-iant and faith-ful. Vir-tu-ous Ma-ry, fa-vored of God.

79

p *rit.* *pp*

Ma-ry, Ma-ry. Ma-ry, fa-vored of God.

p *rit.* *pp*

Ma-ry, oh, Ma-ry. Ooh. Sis-ter to sis-ter. Ooh. Fa-vored of God.

MARY, OH, MARY

SSA

"...Mary, the mother of the Savior, adds her firm witness
to the divinity of the child she is to bear. (music begins)
Mary: My soul doth magnify the Lord, and my spirit hath rejoiced in God my Savior."

written by
Linda Chapman
Bonnie Heidenreich

Gently

Ma - ry, oh, Ma - ry, fa - vored of God. Mo - ther of the Sa - vior, the

world gives you laud. Ma - ry, oh, Ma - ry, I feel you so near.

Help me see the qual - i - ties that you hold dear. Oh, cour - age, pur - i - ty,

lov - ing o - be - di - ence. Vir - tu - ous Ma - ry, fa - vored of God.

Sop.
Ma - ry, Ma - ry, sis - ter to sis - ter, my yearn - ing for

Alto
Ma - ry, Ma - ry, sis - ter to sis - ter my yearn - ing for

38 *f*

hea - ven grows deep. Ma - ry, I, too, seek ded - i -

hea - ven grows deep. Ma - ry, I, too, seek ded - i -

38 *f*

ca - tion to God. Hum - bly I pray for the strength to

ca - tion to God. Hum - bly I pray for the strength to

dimin.

live val - iant and faith - ful just like Ma - ry, fa - vored of

dimin.

live val - iant and faith - ful just like Ma - ry, fa - vored of

dimin.

54

I Sop.
II Sop.

p God. *mf* Ma - ry, Ma - ry, sis - ter to sis - ter, my

Alto *mf* God. Ma - ry, oh, Ma - ry, fa - vored of God.

63

yearn - ing for hea - ven grows deep. Ma - ry,

Mo - ther of the Sa - vior, the world gives you laud. Ma - ry,

63

f

I, too, seek ded - i - ca - tion to God.

f I, too, seek ded - i - ca - tion to help me see the qual - i - ties.

pray. Oh, cour-age, pur-i-ty, lov-ing o-be-di-ence,

Hum - bly I pray for the strength to live val - iant and faith - ful,

Hum - bly I pray for the strength to live val - iant and faith - ful.

mp just like Ma - ry, *dimin.* fa - vored of God. 79

mp Vir - tu - ous Ma - ry, *dimin.* fa - vored of God. *p* Ma - ry, oh, 79

p Ma - ry, Ma - ry. *rit. pp* Ma - ry, fa - vored of God. _____

Ma - ry. Ooh. _____ *rit. pp* Sis - ter to sis - ter. Ooh. Fa - vored of God. _____

OH, STAR

SATB, Alto & Tenor Duet, Flute

"Where is he that is born King of the Jews? (music begins)
For we have seen his star in the east, and are come to worship him."

written by
Linda Chapman
Bonnie Heidenreich

Flute $\underline{\text{O}}$ $\underline{\text{O}}$ $\underline{\text{O}}$

Alto Solo 6

Oh, Star, you light the mid-night

rit.

rit.

sky, give ra- diance from on high, de- scend- ing down on sleep- y, lit- tle Beth- le- hem, Oh,

rit.

a tempo

10 *a tempo*

Star, an- nounc- ing to the earth our Sav- ior's ro- yal birth. The choir- ing an- gels

a tempo

10 *a tempo*

14 SA *f*
 raise their an - thems. God sent His Son to be a light to ev - 'ry man. —

TB *f*

14

f

To bring us back to God through His ce - les - tial plan. A Sa - vior for all peo - ple. A

lamp to light the way. He gave to all a sa - cred call. "Come fol - low and o - bey."

Narrator II: (music continues) Far from Bethlehem in a promised land half a world away, lived other people who also looked eagerly for this great event to occur. Their prophets also spoke of a Savior, to be born of a virgin. (music ends)

22 *p*
Ooh

22 *p*

Narrator I: And now it came to pass that Samuel, the Lamanite, did prophesy...Behold, I give unto you a sign; ...five years more...and then cometh the Son of God...And...in the night before he cometh there shall be no darkness...Therefore, there shall be one day and a night and a day, as if it were one day and there were no night...and it shall be the night before he is born. (Music begins.) And behold, there shall be a new star arise, such an one as ye never have beheld." (Helaman 14)

Alto Solo 33
Oh, Star, turn dark-ness in-to

33

33

rit. a tempo

37 a tempo

day, let earth and sky o - bey, to her - ald our Re - deem - er's birth so far a - way. Oh, Star, His com - ing is so

Tenor Solo rit. a tempo

37 rit. a tempo

near. The pro- phe- cies are clear. We watch with hope to find the night that glows so bright. Oh, Star.

Narrator I: Now it came to pass that there was a day set apart by the unbelievers, that all those who believed in those traditions should be put to death except the sign should come to pass, which had been given by Samuel the prophet.

When Nephi...saw this wickedness...his heart was exceedingly sorrowful, And...he went out and bowed himself down upon the earth, and cried mightily to his God in behalf of his people, yea, those who were about to be destroyed because of their faith...(music begins)

And behold, the voice of the Lord came unto him, saying; Lift up your head and be of good cheer; for behold, the time is at hand, and this night shall the sign be given, and on the morrow come I into the world; (choir begins)

And it came to pass that at the going down of the sun there was no darkness...in all that night, but it was a light as though it was mid-day. And it came to pass that the sun did rise in the morning again, according to its proper order; and they knew that it was the day that the Lord should be born, because of the sign which had been given. And it came to pass that a new star did appear, according to the word. (3 Nephi 1)

Flute
Very Slowly ♩ = 90

"...this night..."

"...sun did rise..." *cresc.* *f*

"...they knew..."

SA [51] *cresc.* *f*

Ooh

TB *cresc.* *f*

[51]

"...to the word."

cresc.

cresc.

cresc.

63 *ff*

God sent His Son to be a

63 *ff*

light to ev - 'ry man. — To bring us back to God through His ce - les - tial plan. Oh,

Alto Solo

Tenor Solo

rit. p

rit. p

rit. p

rit. p

Star, an - noun - cing to the earth, our Sa - vior's ro - yal birth. —

OH, COME ALL YE FAITHFUL

SATB Vocal Score

Music and Text:
Att. to John F. Wade

Arr. by
Linda Chapman
and Bonnie Heidenreich

SA *f* 9

Oh, come all ye faith-ful, joy-ful and tri - um - phant! Oh, come ye, oh,

TB *f*

come— ye to Beth— le - hem. Come and be - hold Him, born the king of an— gels. Oh,

mp

21 *mf* *f* 25

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

mf *f*

Congregation

Yea, Lord, we greet thee, born this hap- py

dore Him,— Christ,— the Lord. Yea,— Lord, we greet— thee,— born this hap- py

From the cantata "I Know He Lives"
Also available as a "Full Score"

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38

morn - ing. Je - sus, to thee — be all glo — ry giv'n. Son of the

morn — ing. Je - sus to thee — be all glo — ry giv'n. Son — of the

42

Fa - ther, Now in flesh ap - pear — ing. Oh, come, let us a - dore him. Oh,

Fa — ther now — ap - pear. Oh, come. —

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

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

cresc. *ff*

DON'T THEY KNOW YOU'RE A KING?

SATB Vocal Score

"...And they came with haste, and found Mary, and Joseph, and the babe lying in a manger."

Fawn Rasmuson

Linda Chapman

5

SS *mp* *cresc.* *mf*

Lit - tle ba - by, ly - ing in a man - ger, Don't they know you're a King?

A *mp* *cresc.* *mf*

On - ly — straw to pil - low your head, Can't they hear the an - gels sing? Al —

14

le - lu - ia, Al — le — lu — ia! Born this day our — King! Al —

mf

Al - le - lu - ia, Al - le - lu - ia! —

24

le - lu - ia, Al — le — lu — ia! Born this day our — King! *mf* Shep - herds come to

mp *TB*

Al - le - lu - ia, Al - le - lu - ia! —

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greet the ba-by. Why on-ly they who see? They heard the mes-sage,

33

"To all peo-ple, ti-dings of great joy shall be!" Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia,

le-lu-ia! Al-le-lu-ia, Al-le-lu-ia!
lu-ia! Christ the Lord is He! Al-le-lu-ia, Al-le-lu-ia!

46

Christ the Lord is He! Wise-men guid-ed by the star. Prec-ious gifts to

bring. They be-held Him, Son of God, Glo-ry to the King! Al-

56 *cresc.*

le - lu - ia. Al - le - lu - ia! Born the King of Kings! Al - le - lu - ia, Al -

Al - le - lu - ia, Al - - Al - le - lu - ia, Al - - *cresc.*

67 *mf*

le - lu - ia! Born the King of Kings! Shep-herds, Wise-men, wor-ship Him.

ff *mf*

dim. e rit.

Born to save the earth! Let the world now praise and a-dore at the Christ child's ho - ly

dim. e rit.

mp 81 *mp* *cresc.*

birth. Jo - seph and Ma - ry watch o'er the ba - by while the an - gels

mp *mp* *cresc.*

mf *mp* *dim. e rit.* *p*

sing. Lit - tle ba - by ly - ing in a man - ger, Don't they know you are a King? - - -

mf