

# *Joy to the World*

HOPE Publishing Company  
A CELEBRATION OF CAROLS  
Since 1892

Arranged by  
*Jay Althouse*

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## Foreword

*Joy to the World: A Celebration of Carols* features seven of the best-loved carols arranged for choirs of any size. At 25-minutes in length, this is ideally suited for inclusion in a Christmas worship service and is especially appropriate for Christmas Eve. Also a great carol resource, the individual pieces can be performed during regular Sunday services. Church, community, and school choirs alike will find this a useful addition to their library.

The arrangements are for any size S.A.T.B. choir and are designed for today's amateur, volunteer singers. The settings are not difficult and can be learned quickly — a real plus during the busy holiday season!

The piano accompaniment works wonderfully by itself and the optional instrumental accompaniment is very feasible with parts for a limited number of players which can be performed by amateur or school-age musicians. Parts include:

- Flute
- 2 Trumpets
- Trombone
- Percussion
- Clarinet
- Horn in F (optional)
- Bass
- Conductor's Score

The narration is brief, taken primarily from the Bible, and tells the story of the birth of Jesus in simple terms, focusing on the wonder of that first Christmas night.

No matter how you use *Joy to the World: A Celebration of Choirs*, whether in a worship service or in a concert setting, I hope you will enjoy performing it as much as I enjoyed arranging it and putting it together.

— Jay Althouse

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# JOY TO THE WORLD: A CELEBRATION OF CAROLS

## 1. Joy to the World

Arranged by  
JAY ALTHOUSE

Words by ISAAC WATTS, 1719  
Music by LOWELL MASON, 1848

**Majestically** (♩ = ca. 92)

*unis. f*

SOPRANO  
ALTO

Sing joy! Sing

TENOR  
BASS

*unis. f*

**Majestically** (♩ = ca. 92)

*f*

KEYBOARD

4

joy! Sing joy to the world, joy to the world! \_\_\_\_\_

*unis.*

Joy to the world, joy to the

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6 7

Joy to the world, the Lord is come! Let  
world!

9

earth re-ceive her King. Let ev - 'ry heart pre-

12 *unis.*

pare him room. And heav'n and na - ture sing, and  
And let the

14

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

heav - en, and let the heav'n, and heav - en, and

Since 1892

16

na - ture sing. Sing joy!

18

unis.

unis.

19

Sing joy! Sing

unis.

21

joy to the world, joy to the world! —

*unis.*

Joy to the world, joy to the world!

23

25

*mf*

Joy to the earth, the

26

*mf*

While

Sav - ior reigns! Let all their songs em - ploy.

29

fields and floods, rocks, hills, and plains re -

*mf*

31

peat the sound - ing joy, re - peat the sound - ing joy, re -

33

peat, re - peat the sound - ing joy.

*f*



36 *rit.*

**39** **Broadly** (♩ = ca. 84) Congregation/audience may join in singing the melody, m. 39-49, on reprise.

*f*

He rules the world with truth and grace, and makes the na - tions

*f*

**Broadly** (♩ = ca. 84)

42 *accel.*

prove the glo - ries of his right - eous - ness, and

**Tempo I** (♩ = ca. 92)

*accel.*

**Tempo I** (♩ = ca. 92)

45 *unis.*

won-ders of his love, and won-ders of his love, and

The man - y won-ders, the man - y

47

won - ders, won - ders of his

won - ders, won - ders

49

love. Joy to the world, joy to the world!

Joy to the world, joy to the

50

51

Joy to the world, joy to the world! The Lord is  
world! Joy to the world! The

53

come. Je-sus Christ, our Lord, is

*cresc.* *ff*

*cresc.* *ff*

*cresc.*

56

come.

*rit.*

*ff* *rit.* *8va* *8vb*

**NARRATOR:** The birth of Jesus Christ took place in this way: Mary and Joseph, a young couple from the city of Nazareth, were engaged to be married. But Mary was found to be with child, and Joseph resolved to leave her. Just then, an angel of the Lord came to Joseph in a dream and said, “Joseph, do not fear to take Mary as your wife, for the child conceived in her is of the Holy Spirit. She will bear a son, and you are to name him Jesus, for he will save the people from their sins.”

*[music begins]* All this took place to fulfill what the Lord had spoken by the prophet: “Behold, a virgin shall conceive and bear us a son, and his name shall be called Emmanuel,” which means “God is with us.”

## 2. O Come, O Come, Emmanuel

Arranged by  
JAY ALTHOUSE

Words by JOHN M. NEALE, 1851  
Music by THOMAS HELMORE, 1854

With a beat (♩ = ca. 69-72), but don't rush

KEYBOARD

*mp*

5

9

Congregation/audience may join in singing the melody, m. 12-35. unis. *mp*

O  
unis. *mp*

The musical score is for the hymn 'O Come, O Come, Emmanuel'. It is arranged for keyboard and voice. The key signature is one sharp (F#), and the time signature is 2/2. The score is divided into three systems. The first system (measures 1-4) is for the keyboard, marked 'mp'. The second system (measures 5-8) is also for the keyboard. The third system (measures 9-12) includes a vocal part for the congregation/audience, marked 'unis. mp', and a keyboard accompaniment. The vocal part enters in measure 12 with the word 'O'. The keyboard accompaniment continues throughout the third system.

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13

come, O come, Em - man - u - el, and



17

ran - som cap - tive Is - ra - el, that



21

mourns in lone - ly ex - ile here un -





25 *mf* **28**

til the Son of God ap - pear. Re - joice! Re -

*mf*

*mf*

29 *unis.*

joice! Em - man - u - el shall come to thee, O

*unis.*

33 **34** *decresc.*

Is - ra - el. *decresc.*

*decresc.*

37 *unis. mp*

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42

come, thou Day - spring, come and cheer our

*mp*

Oo

46

spir - its by thine ad - vent here;

*unis.*

and

50

*Oo*

drive a - way the shades of night, and

54

*mf*

Re - joice! Re -

pierce the clouds and bring us light!

57

*mf*

58

joice! Em - man - u - el shall come to thee, O

*unis.*

*unis.*

62 *decresc.* *mp*

Is - ra - el! *decresc.*

*decresc.*

67 *mp*

come, O come, Em - man - u - el. *unis. mp*

O come, O come, Em - man - u -

71

O come to thee, O

el.

75

Is - ra - el!  
unis.

79

*molto rit.*

*molto rit. e decresc.*

NARRATOR: And it came to pass that a decree went out from Caesar Augustus that all the world should be taxed. So all went to be taxed, each to his own city. Joseph went from the city of Nazareth, in Galilee, to the city of David, which is called Bethlehem, in Judea. Mary traveled with him, even though she was great with child.

When they arrived in Bethlehem, there was no room for them in the inn, so they took refuge in a manger. *[music starts]* And it was there, in the manger, in the town of Bethlehem, that Mary gave birth to a son, which she and Joseph named Jesus, just as the angel had told Joseph to do.



### 3. Away in a Manger

Arranged by  
JAY ALTHOUSE

Words anonymous  
Music attr. to JAMES R. MURRAY, 1887

**Andante** (♩ = ca. 84-88)

SOPRANO  
ALTO

TENOR  
BASS

KEYBOARD

*mp*

5

S.A. or duet *mp*

A -

The musical score is for the hymn 'Away in a Manger'. It is arranged for Soprano, Alto, Tenor, Bass, and Keyboard. The tempo is marked 'Andante' with a note equal to approximately 84-88 beats per minute. The key signature has two flats (B-flat major or D-flat minor), and the time signature is 3/4. The score begins with a piano introduction in the keyboard part, marked 'mp' (mezzo-piano). The vocal parts enter at measure 5 with the lyrics 'A -'. The Soprano and Alto parts are written for a duet or solo performance.

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9

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

*unis.*

13

lit - tle Lord Je - sus laid down his sweet head.

*(end duet)*

*mp*  
T.B. or duet

The

17

stars in the sky — looked down where he lay, the

*unis.*

21

24

lit - tle Lord Je - sus a - sleep on the hay.

25

(end duet)

(end duet)

29

(all voices) *mp*

32

(all voices) *mp*

The cat - tle are

The cat - tle are

33

low - ing, the Ba - by a - wakes, but lit - tle Lord

37

Je - sus, no cry - ing he makes. I love thee, Lord

41

Je - sus, look down from the sky and stay by my

45 *unis. cresc.*

side un - til morn - ing is nigh.

*unis. cresc.*

*cresc.*

49 *rit.*

*mf*

*rit.*

54 *mf a tempo*

Be near me, Lord Je - sus; I ask thee to

*mf*

*a tempo*



58 , *unis.*

stay close by me for - ev - er, and love me, I pray. Bless

*unis.*

63

all the dear chil - dren in thy ten - der care, and

67 *decresc.*

fit us for heav - en, to live with thee there. *decresc.*

*decresc.*

72 *mp* 74

And fit us for heav - en, to live

77 *rit.*

with thee there.

*rit.*

The musical score is for the hymn 'Away in a Manger'. It is written in G major (one sharp) and 4/4 time. The score is divided into two systems. The first system (measures 72-76) features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The vocal melody begins with a rest for two measures, then enters with the lyrics 'And fit us for heav - en, to live'. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more complex melody in the right hand. The second system (measures 77-80) continues the vocal melody and piano accompaniment. The vocal melody has a long note on 'there.' followed by a double bar line. The piano accompaniment features a 'rit.' (ritardando) marking and ends with a final chord. A large, diagonal watermark reading 'HOPE Publishing Company' and 'Since 1892' is overlaid across the score. A smaller, diagonal watermark reading 'FOR PROMOTIONAL USE ONLY' is also present.

NARRATOR: Now in that region of Judea, near Bethlehem, there were shepherds in the fields, keeping watch over their flocks. On the night of Jesus' birth, an angel appeared to these shepherds, and they were filled with fear. But the angel said to them, "Do not be afraid, I bring to you good tidings of great joy. For unto you is born this day, in Bethlehem, a Savior, who is Christ the Lord. This shall be a sign for you: you will find the babe wrapped in swaddling clothes and lying in a manger."

## 4. O Holy Night

Arranged by  
JAY ALTHOUSE

Words by JOHN S. DWIGHT 19th C.  
Music by ADOLPHE C. ADAM, 19th C.

SOLO

Slowly, freely (♩. = ca. 69-72)

SOPRANO or TENOR SOLO *mp*

O ho - ly

KEYBOARD

Slowly, freely (♩. = ca. 69-72)

*mp*

3

night, \_\_\_\_\_ the stars are bright - ly shin - ing. It is the

5

night of the dear Sav - ior's birth. \_\_\_\_\_

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7

Long lay the world in sin and er - ror

9

pin - ing, till he ap - peared and the soul felt its

11

worth. A thrill of hope the

13

wea - ry world re - joic - es, for yon - der breaks a

15

new and glo - rious morn. —

16

*mf* O fall on your

S. *mf* O fall on your

A. *mf* O fall on your

T. *mf* O fall on your

B. *mf* O fall on your

*mf*

17

knees! O hear the an - gel

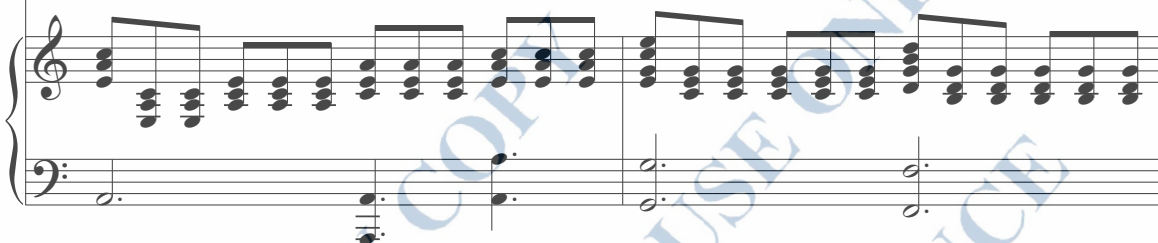
knees! O hear the an - gel

O Holy Night

19

voice - es! O night di -

voice - es! O night di -



Piano accompaniment for measures 19-20, featuring a treble and bass staff with chords and arpeggiated figures.

21

vine, O night when Christ was

vine, O night when Christ was



Piano accompaniment for measures 21-22, featuring a treble and bass staff with chords and arpeggiated figures.



23

24

born! O night di -

born! O night di -

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25

vine! O night, O night di -

vine! O night, O night di -

OTTB

27

vine.

vine.

decresc.

29

*mp*

Led by the light of faith se - rene - ly

*mp*

*Mm*

*mp*

*mp*

31

beam - ing, with glow - ing hearts by his cra - dle we

oh



Piano accompaniment for measures 31-32, featuring a flowing eighth-note melody in the right hand and a steady bass line in the left hand.

33

stand. So, led by

ah



Piano accompaniment for measures 33-34, continuing the eighth-note melody and bass line from the previous system.

34

35

light of a star sweet - ly gleam ing, here came the

oh here came the

*cresc.*

*cresc.*

*cresc.*

37

wise men from the O - rient land. The

wise men from the O - rient land. The

*mf*

*mf*

*mf*

39

King of kings lay there in low - ly man - ger, in

King lay there in low - ly man - ger, in

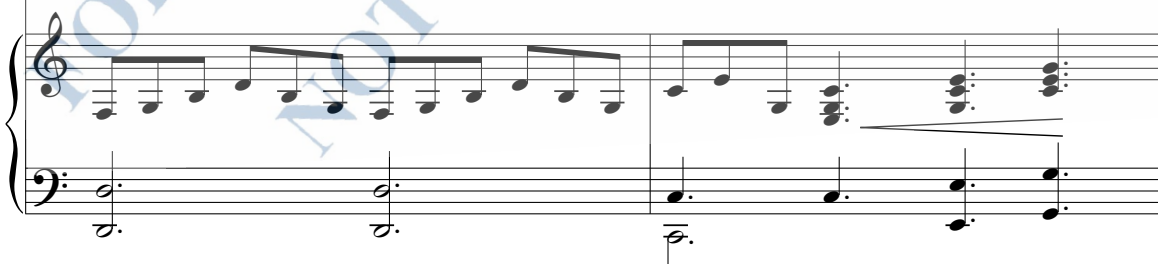


Piano accompaniment for measures 39-40, featuring a flowing melody in the right hand and a steady bass line in the left hand.

41

all our tri - als born to be our friend.\_\_\_\_

all our tri - als O



Piano accompaniment for measures 41-42, continuing the melody and bass line from the previous section.

43

*f*

O fall on your knees!

*f* Congregation/audience may join in singing the melody, m. 43 to end.

*f* fall on your knees! O

*f*

45

O hear the an - gel voice - es! O

hear the an - gel voice - es! O



47

night di - vine, O

night di - vine, O



Piano accompaniment for measures 47-48, featuring a treble and bass staff with chords and a melodic line in the treble.

49

night when Christ was born! O

night when Christ was born! O



Piano accompaniment for measures 49-50, featuring a treble and bass staff with chords and a melodic line in the treble.

51

night di - vine! O

night di - vine! O

The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a change in time signature from 6/8 to 12/8 at measure 52.

53

night, O night di - vine! *unis.*

night, O night di - vine! *unis.*

The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, maintaining the 12/8 time signature.

56

*rit.*

The musical score consists of two systems. The first system has three staves: two vocal staves (soprano and alto) and one piano staff. The vocal staves contain whole notes with a 'rit.' (ritardando) marking above them. The piano staff contains a whole note chord. The second system also has three staves. The vocal staves contain whole notes with a 'rit.' marking above them. The piano staff contains a melodic line in the right hand and a bass line in the left hand, both marked with 'rit.'. The piano part ends with a double bar line.

NARRATOR: And suddenly there was with the angel a multitude of angels, all praising God and saying, "Glory to God in the highest, and on earth peace and good will to all."

## 5. Hark! the Herald Angels Sing/ Angels We Have Heard on High

Arranged by  
JAY ALTHOUSE

Briskly (♩ = ca. 126)

SOPRANO  
ALTO

TENOR  
BASS

KEYBOARD

Briskly (♩ = ca. 126)

*f*

5

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9

**"Hark! the Herald Angels Sing"**

Words by CHARLES WESLEY, 1739, Music by FELIX MENDELSSOHN, 1840

*f* *unis.*

Hark! the her - ald an - gels sing, — "Glo - ry to the

*f* *unis.*

new - born King. Peace on earth, and

mer - cy mild, — God and sin - ners rec - on - ciled!"

Hark! the Herald Angels Sing/Angels We Have Heard on High

18

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



22

with an - gel - ic host pro - claim, — “Christ is — born in Beth - le - hem!”



26

Hark! the her - ald an - gels sing, — “Glo - ry — to the new - born



Hark! the Herald Angels Sing/Angels We Have Heard on High



30

King."

33

34 *mf*

Hail the heav'n born Prince of Peace! —

36

Hail the sun of right - eous - ness!

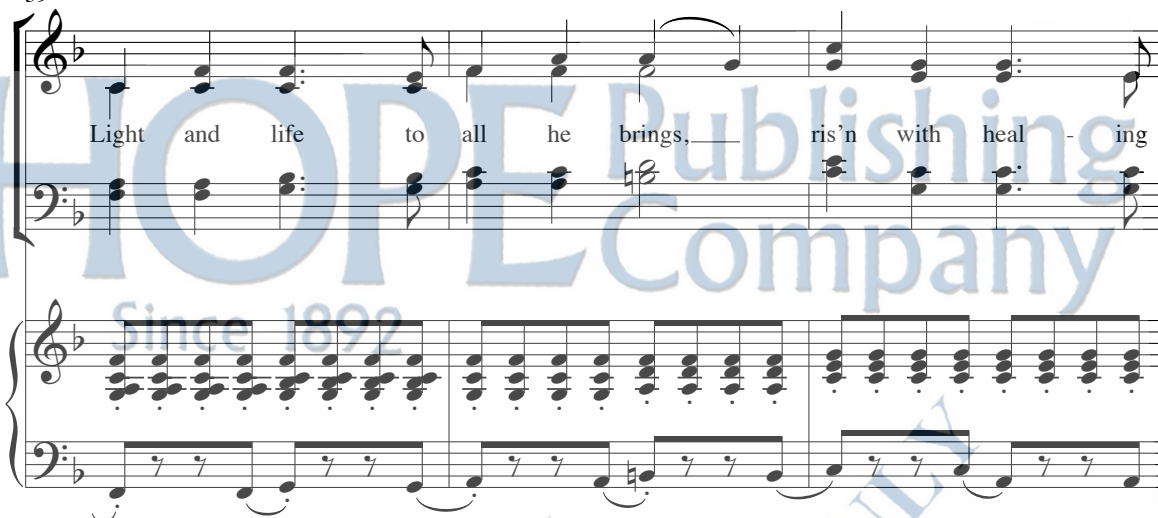
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The musical score is written for voice and piano. It features a key signature of one flat (Bb) and a time signature of 4/4. The score is divided into three systems. The first system (measures 30-32) shows the vocal line with the lyrics 'King."' and the piano accompaniment. The second system (measures 33-35) begins with measure 34, marked *mf*, and contains the lyrics 'Hail the heav'n born Prince of Peace! —'. The third system (measures 36-38) begins with measure 36 and contains the lyrics 'Hail the sun of right - eous - ness!'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The score is watermarked with 'HOPE Publishing Company' and 'FOR PROMOTIONAL USE ONLY'.

Hark! the Herald Angels Sing/Angels We Have Heard on High

39

Light and life to all he brings, — ris'n with heal - ing



42

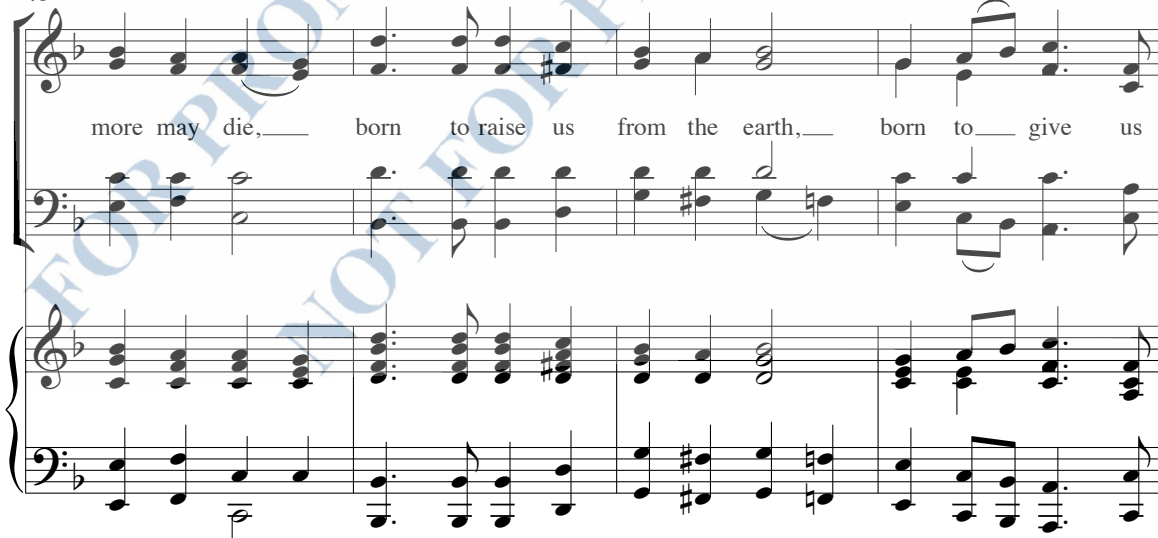
43

in his wings. Mild he lays his glo - ry by, — born that we no



46

more may die, — born to raise us from the earth, — born to — give us



Hark! the Herald Angels Sing/Angels We Have Heard on High

50 51

sec - ond birth. Hark! the her - ald an - gels sing,

53

"Glo - ry — to the new - born King."

56

*cresc.*

The musical score is for the hymn 'Hark! the Herald Angels Sing'. It is written for voice and piano. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into three systems. The first system (measures 50-51) contains the lyrics 'sec - ond birth. Hark! the her - ald an - gels sing,'. The second system (measures 53-54) contains the lyrics '"Glo - ry — to the new - born King."'. The third system (measures 56-57) features a piano accompaniment with a crescendo marking. A large, diagonal watermark reading 'HOPE Publishing Company Since 1892' and 'NOT FOR PROMOTIONAL USE ONLY' is overlaid across the entire page.

Hark! the Herald Angels Sing/Angels We Have Heard on High

59

**"Angels We Have Heard on High"**

Words, Traditional French Carol, 18th C., Music, Traditional French melody, 18th C.

*f*

An - gels we have heard on high.

*f*

63

sweet - ly sing - ing o'er the plains,

67

*f*

and the moun-tains in re - ply

71

ech - o back their joy - ous strains.

75

*Congregation/audience may join in singing the melody, m. 75-88.*

**f**  
Glo - ri - a

79

in ex - cel - sis De - o. Glo

Hark! the Herald Angels Sing/Angels We Have Heard on High

83

ri - a in ex - cel - sis

The musical score for measures 83-85 features a vocal melody in the treble clef and piano accompaniment in the bass clef. The key signature has one sharp (F#). The melody is marked with a slur over measures 83 and 84, and a fermata over measure 85. The piano accompaniment consists of chords and moving lines in both hands.

86

De o. Glo - ri -

unis.

unis,

The musical score for measures 86-88 features a vocal melody in the treble clef and piano accompaniment in the bass clef. The key signature has one sharp (F#). The melody is marked with a slur over measures 86 and 87, and a fermata over measure 88. The piano accompaniment consists of chords and moving lines in both hands.

89

a! He is born, he is

cresc.

cresc.

cresc.

The musical score for measures 89-91 features a vocal melody in the treble clef and piano accompaniment in the bass clef. The key signature has one sharp (F#). The melody is marked with a slur over measures 89 and 90, and a fermata over measure 91. The piano accompaniment consists of chords and moving lines in both hands.

Hark! the Herald Angels Sing/Angels We Have Heard on High



92 *ff*

born, born to day!

*ff*

95 *molto rit.*

Born to day!

*molto rit.*

8va

NARRATOR: When the angels left and returned to heaven, the shepherds said to each other, “Let us go to Bethlehem and see this thing which has come to pass, which the Lord has made known to us.” And so they left for Bethlehem.

The shepherds went with haste [*music starts*], and when they arrived in Bethlehem, they found Mary, Joseph, and the baby in a manger.

## 6. O Come, All Ye Faithful

Arranged by  
JAY ALTHOUSE

Words and Music by JOHN F. WADE, 1751

With a steady pulse ( $\text{♩} = \text{ca. } 69$ )

SOPRANO  
ALTO

TENOR  
BASS

KEYBOARD

*mf*

*unis. mf* 5

O come, all ye

With a steady pulse ( $\text{♩} = \text{ca. } 69$ )

*mf*

6

faith - ful, joy - ful and tri - um - phant, O come ye, O come — ye to

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11 13

Beth - le - hem! Come and be - hold him, born the King of

16

an - gels. O come, let us a - dore him, O come, let us a - dore him, O

21

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

26 (optional S.A.T. trio) 28

Sing, choirs of an - gels, sing in ex - ul -

31 (end trio)

ta - tion! O sing, all ye cit - i - zens of heav'n a - bove: (end trio)

36

"Glo - ry to God, — all glo - ry in the high - est." O come, let us a -

41

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dore him, O come, let us a - dore him, O come, let us a - dore him,

This system contains measures 41 through 45. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The lyrics are: "dore him, O come, let us a - dore him, O come, let us a - dore him,". The music is in a key with one flat (B-flat) and a common time signature.

46

Christ the Lord.

This system contains measures 46 through 50. The vocal melody continues with the lyrics "Christ the Lord." and features a long note in measure 47. The piano accompaniment provides harmonic support. The system concludes with a double bar line and repeat signs.

51

This system contains measures 51 through 54. The vocal melody is mostly silent, indicated by whole rests. The piano accompaniment continues with a steady rhythmic pattern. The system concludes with a double bar line and repeat signs.

55

*Congregation/audience may join in singing the melody, m. 55-75.*

*mf* Yea, Lord, we greet thee, born this hap - py morn - ing.

*mf*

59

Je - sus, to thee be all glo - ry giv'n.

63

Word of the Fa - ther, now in flesh ap - pear - ing. O



67

come, let us a - dore him, O come, let us a - dore him, O

71

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

75

*molto rit.* *unis. f* O

*f molto rit.*

78

Majestically, in four (♩ = ca. 104)

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

Majestically, in four (♩ = ca. 104)

82

*rit.*

come ye, O come ye to Beth - le - hem!

*rit.*

86

*a tempo*

Come and be - hold him, born the King of an - gels. O

*a tempo*

90

come, let us a - dore him, O come, let us a - dore him, O

94

come, let us a - dore him, Christ the

unis.

unis.

98

Lord.

He is Christ the Lord!

*rit. ff*

*ff rit.*

NARRATOR: After the shepherds had seen the baby Jesus, they went throughout the town and told everyone they met that an angel had sent them to Bethlehem, where they would find the Son of God, born in a manger, and that this had come to pass. Some did not believe the shepherds' story, but the shepherds knew it to be true, for they had seen it with their own eyes.

*[music begins]* And Mary, the young woman who had given birth to Jesus, the Son of God... Mary knew it to be true also.

## 7. Silent Night

Arranged by  
JAY ALTHOUSE

Words by JOSEPH MOHR, 1818  
tr. by JOHN F. YOUNG, 1863  
Music by FRANZ GRUBER, 1818

**Tenderly** (♩ = ca. 88)

SOPRANO SOLO

KEYBOARD

*mp*

5

9 *mp*

Si - lent night,

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11

ho - ly night. All is calm, all is

16

17

bright 'round yon vir - gin moth - er and Child,

21

25

ho - ly in - fant so ten - der and mild. Sleep in

26

heav - en-ly peace, sleep in heav - en-ly peace.

32

(end solo)

*poco rit.*

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37

*a tempo**mp*

S. *mp*  
A. Si - lent night, ho - ly night, Son of  
T. *mp*  
B.

*a tempo*

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42

45

God, love's pure light, ra - dant beams from

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47

thy ho-ly face, with the dawn of re-deem-ing grace.

53

Je - sus, Lord, at thy birth, Je - sus,

58

Lord, at thy birth.

Congregation/audience may join in singing the melody, m. 67 to end.

67

*p*

Si - lent night,

*p*

*decresc.*

*p*

ho - ly night. All is calm, all is bright

'round yon vir - gin moth - er and Child, ho - ly in - fant so

81 83

ten - der and mild. Sleep in heav - en - ly peace,

86 *rit.*

sleep in heav - en - ly peace.

*rit.*

## 8. Reprise: Joy to the World

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7 63628 18519 0

Score



7 63628 18514 5