

SATB

A CHILD, A KING

Celebrating the Son of the Father's Love

MARTY PARKS

Lorenz

Review Only

Editor: Lloyd Larson
Music Engraving: Linda Taylor
Cover Design: Patti Jeffers

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Foreword

What makes a story a good story?

Interesting characters we can identify with is an excellent start. Some intriguing dialog or conversation between these characters is another important inclusion. Insight into what these characters are actually thinking, or what motivates their actions, is always a fascinating component. And if we can picture in our minds the location of the story – where it all takes place – well, that’s another engrossing feature.

Then, of course, there’s the plot line itself; the very reason we’re telling, or listening to, the story in the first place. When a dilemma is presented, a decision made, an action taken, and a conflict resolved, we find ourselves engaged, caught up in...the story.

And that’s why we love the story of Christmas. Not legends of elves (ancient or modern), or of animals (flying or otherwise), or even of inanimate objects like snowmen or nutcrackers, but the Christmas story; the one where the Author actually takes on the leading role, seeing the predicament and resolving the conflict in the most unimaginable way. This story speaks to our hearts in such a way that we arrange practically our entire calendar around celebrating it. But most of all, we love this story because it’s true.

The Christmas story is one of hope, peace, joy, and love. It’s a story of the infinite touching the finite with exquisite timing in the perfect location. On first reading it, we might be tempted to think that it’s only Israel’s story. But in reality, it’s our story.

Only an omniscient God could clearly see our desperate need. Only a compassionate God could provide an answer. And only a loving God would send His Son, a Savior.

—Marty Parks

Production Notes

A Child, a King is flexibly conceived for Advent and/or Christmas programming. The individual anthems may be presented during the weeks leading up to Christmas, or the entire cantata may be performed as a whole in a single worship experience, depending on programming needs. Small and large choirs alike will find the choral writing appealing and versatile. Accompaniment options ranging from piano only to full orchestra with CD accompaniment or live instruments ensures maximum flexibility for your unique programming needs.

From the Publisher

Some of the cover-art images and graphics from this work are available as free downloads. We hope that you can use them to assist in the making of your bulletins, posters, flyers, website and email announcements, and in any other way that’s within your organization and in conjunction with performances of this work.

To access these files, please visit www.lorenz.com/downloads and navigate to the desired folder. PC users should right click and choose “Save Target As...” and Macintosh users should click and hold the link, then choose “Save Target As...” We have provided standard file formats that should be usable in most page layout or word processing software.

Due to the vast number of differences in computer system setups, we are unable to provide technical support for downloadable images/graphics by either phone or email.

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Companion Products

65/2098L	SATB Score
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Orchestration by Marty Parks for Fl 1-2, Ob (Sop Sax, Cl), Cl 1-2, Bsn (Bs Cl), Hn 1-2 (Alto Sax, Cl), Tpt 1, Tpt 2-3 (Alto Sax), Tbn 1-2 (Bari T.C., Ten Sax), Tuba, Perc, Harp, Pno, Vln 1-2, Vla (Cl), Cello, Dbl Bass, Digital String Reduction

30/3693L	Full Score
30/3694L	Set of Parts
30/3695L	CD with Printable Parts
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O Come, Emmanuel!

Words by Charles Wesley
and Marty Parks

Arranged by Marty Parks
Tune: HYFRYDOL
by Rowland H. Prichard

① Brilliant fanfare ♩ = ca. 92

5

7 SA TB

With joy! *f*

O come, Em -

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① indicates CD track number.

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9

rit.

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

rit.

12

a tempo

el!

2

a tempo

16

mf

Come, Thou long - ex - pect - ed Je - sus,

mf

mf

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20

born to set Thy peo - ple free.

This system contains measures 20 through 23. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part includes a large, faint watermark of the name 'Lorenz' in the background.

24

from our fears and sins re - lease us;

This system contains measures 24 through 27. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part includes a large, faint watermark of the name 'Lorenz' in the background.

28

let us find our rest in Thee.

This system contains measures 28 through 31. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part includes a large, faint watermark of the name 'Lorenz' in the background. A circled number '3' is placed above the piano part in measure 29.

32

Is - rael's Strength — and Con - so - la - tion,

36

Hope of all the earth Thou art;

40

dear — De - sire — of ev - 'ry na - tion,

44

Joy of ev - 'ry long - ing heart!

48

4

mp

Joy to

52

mp

those weighed down with griev - ing, Joy to

56

ev - 'ry wound - ed soul.

mp

Let the

60

bro - ken heart re - ceiv - ing life from

64

Review Only 5

mf Come, with *mf*

You, now be — made whole. Come, O

68

all — Your bless - ings bring - ing joy in -
 come; come, O come; joy in -

72

to a world for - lorn. Come that the
 to a world for - lorn.

76

earth — may greet — You, sing - ing: Christ the

80

Sav - ior now — is — born!

84

6

rit.

f a tempo

Born Thy

rit. *a tempo*

87

peo - ple to de - liv - er,

90

born a Child and yet a

93

King; born to reign in us for -

97

ev - er, now Thy gra - cious king - dom

101

bring. By Thine own e - ter - nal

105

Spir - it rule in all our hearts a -

109

lone; by Thine all suf - fi - cient

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113

mer - it, raise us to Thy glo - rious

117

throne. O come, Em - man - u - el! O come, Em -

121

man - u - el!

Narration 1

This is a story of hope and love. This is a story of peace and joy. More than just a legend, this is an account of how God, over 2,000 years ago, invaded the earth at just the right time, in just the right place. This is the saga of a people crying out for a Messiah, a Redeemer. This is Israel's story. This is our story. *(music begins)*

Only an omniscient God could clearly see our desperate need. Only a compassionate God could provide an answer. And only a loving God would send His Son, a Savior.



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Son of the Father's Love

Words and Music by
Marty Parks

9 With a gentle pulse ♩ = ca. 72

The musical score is written in 4/4 time with a tempo of approximately 72 beats per minute. It features a piano accompaniment and a vocal line. The piano part consists of a steady eighth-note melody in the right hand and a bass line with chords in the left hand. The vocal line begins at measure 7 with the lyrics: "A wea-ry world, an emp-ty sky, a qui-et des - per- a - tion; a shat-tered hope, a fee-ble cry,". The score includes dynamic markings such as *mp* and *Expressively SA mp*. A large, semi-transparent watermark "Lorenz Publishing" is overlaid across the center of the page, and the words "Review Only" are printed in large, bold letters at the bottom of the score area.

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13

10

a long-ing for sal - va - tion.

16 SA

mf

A Child is

TB

mf

The proph - ets' words ring out through time;

18

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born, a Sav - ior!

A Child is born, a Sav - ior!

He'll grace the
The Prom-ised One, a Son di - vine;

earth with fa - vor! O sing
He'll grace the earth with fa - vor!

Al - le - lu - ia! Praise Him, earth be - low and

28

heav'n a - bove. Sing Al - le - lu - ia!

31

mf Son of the Fa-ther's love.

34

Review Only
Then sud - den - ly the si - lence

37

breaks and God re - veals His

39

glo - ry; a mor - tal form for mor - tals'

41

sake be - gins re - demp - tion's

43 (13)

sto - ry! O sing Al - le - lu -

46

ia! Praise Him, earth be - low and heav'n a - bove. Sing

49

Al - le - lu - ia! Son of the Fa-ther's



52 14 *mf*

love. *mf* Son of the Fa-ther's love.

mf

55 *mp*

O sing Al - le - lu - ia. *mp*

mp

58 *rit.* *p*

Al - le - lu - ia. *p*

rit. *p* *sva*

Narration 2

Christ, by highest heaven adored, Christ, the everlasting Lord chose to make His entrance among us in the most unlikely way. He was born to peasants and first announced to the lowly and the outcast ... simple shepherds. In time, inquisitive seekers from a distant country would be compelled to search diligently for Him, led only by a brilliant star. And it was their recognition of Him as King of the Jews that rightly proclaimed His authority and His deity. *(music begins)*

And so, they came – the neglected and the esteemed, the poor and the wealthy, all to marvel at this incredible sight. They came to behold the mystery of the incarnate God now among them. And just like them, we join their proclamation: Noel! Born is the King!



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The First Noel

Words:
Traditional English Carol

Arranged by **Marty Parks**
Tune: THE FIRST NOEL
from **W. Sandys'** *Christmas Carols*, 1833

15 Peacefully, unhurried ♩ = 72-76

Musical notation for measures 15-18. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Dynamics include piano (*p*).

Musical notation for measures 5-8. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Dynamics include piano (*p*).

Moving ahead ♩ = 80-84

Musical notation for measures 9-12. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. Dynamics include mezzo-piano (*mp*).

13 16 TB

Gently *mp*

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The—

Musical notation for measures 13-16. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. Dynamics include mezzo-forte (*mf*) and mezzo-piano (*mp*).

17

first No - el the an - gel did say, was to

21

cer - tain poor shep - herds in fields as they lay; in

25

fields where they lay keep - ing their sheep, on a

29

cold win - ter's night that was so deep.

33

SA

mp

For all to see there

37

was a star shining in the east be -

41

yond them far; and to the earth it

45

gave great light, and so it con - tin - ued both

49 SA 18 *mf*

day — and night. No - el, — No -

TB *mf*

53 *f*

el! No - el, — No - el! Born is the

57 *f*

King — of Is - ra - el!

Review Only

19

61

f

Then let us all with

f

65

one accord sing praises to our

69

heav - en - ly Lord who hath made heav'n and

73

earth of naught, and with His blood our

77

(20)

life hath bought. No - el, No - el! No -

81

el, No - el! Born is the King of

21

High Voice Descant (opt.)

Slightly broader ♩ = ca. 76

85 *rit.* *f*

No -

SA

Slightly broader ♩ = ca. 76

rit.

Is - ra - el!

No - el, No -

TB

Slightly broader ♩ = ca. 76

88

el,

No -

el! _____

el!

No -

el, No -

el!

91

Musical score for measures 91-94. It features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "Born is the King, born is the King, Born is the King, Born is the King,". A large, semi-transparent watermark "Lorenz" is overlaid on the piano part.

95

Musical score for measures 95-98. It features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "King of Is - born is the King of Is -". A large, semi-transparent watermark "Review Only" is overlaid on the piano part.

98 *ff*
ra - el! No -

ra - el! No - *ff*

101
el! el!

ff

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Narration 3

(music begins) And so, as all of heaven watched in amazement, the only begotten Son of the Father's love stepped into the realm of space and time. Not accompanied by a regal fanfare or a noisy decree; and not with a royal procession in the bustling cacophony of Jerusalem. But quietly, and barely noticed, in the tiny village of Bethlehem.



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Bethlehem Song

Words by **Phillips Brooks**
and **Nahum Tate**

Music by
Marty Parks

22 Peacefully, unhurried ♩ = ca. 76

Musical notation for measures 22-23, piano accompaniment. The music is in G major (one sharp) and 4/4 time. Measure 22 starts with a mezzo-piano (*mp*) dynamic. The right hand features a melody of quarter notes, while the left hand provides a bass line of quarter notes. Measure 23 continues the accompaniment with similar rhythmic patterns.

Musical notation for measures 24-26, piano accompaniment. Measure 24 begins with a treble clef and a melody of eighth notes. The bass line consists of sustained chords. Measures 25 and 26 continue this accompaniment pattern.

“O Little Town of Bethlehem” Tenderly

SA

mp

Musical notation for measures 27-30, vocal and piano accompaniment. The vocal line (SA) begins in measure 27 with the lyrics "O lit - tle town of Beth - le - hem,". The piano accompaniment continues with eighth-note patterns in the right hand and chords in the left hand.

Review Only

Musical notation for measures 31-34, vocal and piano accompaniment. The vocal line continues with the lyrics "how still we see thee lie! A - bove thy deep and". The piano accompaniment maintains the eighth-note accompaniment.

15

SA

(24)

dream-less sleep the si-lent stars go by.

TB

18

mp

Yet in thy dark streets shin - eth the ev - er - last - ing

21

Review Only

the hopes and fears of all the years

Light!

24

are met in thee to night.

27 25 "While Shepherds Watched Their Flocks"

While shep-herds watched their

30 **Review Only**

flocks by night, all seat-ed on the ground,

Oo Oo

33

26

Oo

the an-gel of the Lord came down, and glo-ry shone a -

36

Shone a-round. "Fear not!" said he, for might - y dread

round.

39

had seized their trou-bled mind. "Glad tid-ings of great

mf

27

42

joy I bring to you and all man - kind.
 alt: to you and hu - man - kind.

45

f "To you, in Da - vid's town, this day is born of Da - vid's

48

line, a Sav-ior who is Christ the Lord,

51

(28)

and this shall be the sign: The heav'n-ly Babe you

The heav'n - ly

54

there shall find to hu-man view dis-played;

Babe you there shall find to hu - man view dis-played;

57

all mean-ly wrapped in swath-ing bands and in a man - ger

60

laid.”

63

rit. *a tempo*
mp

How si-lent-ly, how si-lent-ly

mp

rit. *mp a tempo*

66

the won-drous gift is giv'n! So God im-parts to

69 30

hu - man hearts the bless - ings of His heav' n.

72

No ear may hear His com - ing,
but in this world of

75 *mp*

where meek souls will re - ceive Him still,
sin,

78

the dear Christ en - ters in, the dear Christ en - ters

81

in, the dear Christ en - ters

84

in.

rit.

As Lately We Watched

Words: Traditional Austrian Carol, adapt.,
and by Marty Parks

Arranged by **Marty Parks**
Tune: Traditional Austrian Carol
incorporating GLORIA,
Traditional French Melody

31 **Brightly robust** $\text{♩} = 100-104$

Piano introduction in G major, 4/4 time. The music is marked 'Brightly robust' and 'f' (forte). It features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady bass line in the left hand.

4 **TB** **With energy!**
f

Vocal line (Tenor Bass) and piano accompaniment for the first line of lyrics. The vocal line is marked 'With energy!' and 'f'. The piano accompaniment provides harmonic support.

As late - ly we watched o'er our —

Vocal line and piano accompaniment for the second line of lyrics. The vocal line continues the melody with a slight rise.

fields through the night, the heav - ens dis -

Vocal line and piano accompaniment for the third line of lyrics. The vocal line concludes the phrase with a final note.

played such a ra - di - ant light.

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13

mel.
All through the night an - gels did

16

32

sing sweet car - ols in praise of the

19

SA *mf*
A King of such beau - ty was

TB *mf*
birth of a King!

22

ne'er be - fore seen; and Ma - ry, His

25

moth - er, so like to a queen.

28

f *mel.* Blest be the hour, wel - come the

31

morn; for Christ, our dear Sav - ior, on

34

(33)

earth now is born!

Lorenz

38

f

Come, come, come and

Review Only

41

wor - ship Christ, the new - born King!

44

Come, come, come and

47

wor - ship, wor - ship Christ the new - born

Lorenz

Review Only

50

King! Then shep - herds, be

53

joy - ful - and - hon - or your King; let hills ring and

57

dales to the song that ye sing.

60

mel.

Blest be the hour, wel - come the

mel.

63

morn; for Christ, our dear Sav - ior, on

66

earth now is born! Come,

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69

come, come and wor - ship,

This system contains the vocal line and piano accompaniment for measures 69-71. The vocal line is in a treble clef with a key signature of one sharp (F#). The piano accompaniment is in a bass clef. The lyrics are 'come, come and wor - ship,'. The music features a mix of eighth and quarter notes with some rests.

This system shows the piano accompaniment for measures 69-71. It consists of two staves, treble and bass clef, with a key signature of one sharp. The accompaniment is primarily chordal, with some moving lines in the bass.

72

wor - ship Christ the new - born, the new - born

This system contains the vocal line and piano accompaniment for measures 72-74. The vocal line is in a treble clef with a key signature of one sharp. The piano accompaniment is in a bass clef. The lyrics are 'wor - ship Christ the new - born, the new - born'. The music features a mix of quarter and eighth notes.

This system shows the piano accompaniment for measures 72-74. It consists of two staves, treble and bass clef, with a key signature of one sharp. The accompaniment is primarily chordal, with some moving lines in the bass.

75

King!

ff 8

This system contains the vocal line and piano accompaniment for measures 75-77. The vocal line is in a treble clef with a key signature of one sharp. The piano accompaniment is in a bass clef. The lyrics are 'King!'. The music features a mix of quarter and eighth notes. A large watermark 'Review Only' is overlaid on this system.

ff

This system shows the piano accompaniment for measures 75-77. It consists of two staves, treble and bass clef, with a key signature of one sharp. The accompaniment is primarily chordal, with some moving lines in the bass. A large watermark 'Review Only' is overlaid on this system.

Narration 4

How mysterious are the ways of God; how unsearchable His thoughts and how miraculous His plans. But on the night when Christ was born, His arrival was a straight-forward declaration to ancient Israel. And even today it is an unmistakable message to us: “I have seen you, I have heard your cry, and I have come to rescue you, walk among you, to be one of you.” A pronouncement such as this – a promise, now fulfilled – was not intended for the religiously satisfied or the spiritually indifferent. (*music begins*)

Then, and now, it is a message of hope and redemption for the poor, the humble, all those whose hearts are wounded, and whose spirits are broken.



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Poverty Carol

Words: Traditional Welsh Carol
Translated by Katherine E. Roberts

Arranged by Marty Parks
Traditional Welsh Carol

36 Gently, in "2" ♩ = ca. 50

Musical notation for measures 1-4, piano accompaniment. Treble and bass clefs, key signature of one sharp (F#), 4/4 time signature. Dynamics: *mp*.

Musical notation for measures 5-7, piano accompaniment. Treble and bass clefs, key signature of one sharp (F#), 4/4 time signature.

Musical notation for measures 8-10, including vocal line and piano accompaniment. Treble and bass clefs, key signature of one sharp (F#), 4/4 time signature. Dynamics: *mp*. Marking: *Invitingly*. Lyrics: All poor men and hum - ble, all

Musical notation for measures 11-14, including vocal line and piano accompaniment. Treble and bass clefs, key signature of one sharp (F#), 4/4 time signature. Lyrics: lame men who stum - ble, come haste ye nor—

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14

SA

(37)

feel ye a - fraid.

mp

TB

For

17

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Je - sus, our trea - sure, with love past all

20

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mea - sure, in low - ly, poor — man - ger was

mel.

23

38

mf

Though Wise Men who

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a whole note chord of G2, B2, and D3, which is sustained across the first two measures. The lyrics 'Though Wise Men who' are aligned with the vocal notes.

laid.

mf

mf

The piano accompaniment for the first system consists of a treble and bass clef. The right hand plays a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a steady bass line with notes G2, B2, D3, and G2.

26

found Him laid rich gifts a round Him, yet,

The second system of music continues the vocal line and piano accompaniment. The vocal line has notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment continues with similar patterns, including a change in the bass line to G2, B2, D3, and G2.

29

39

ox - en, they gave Him their hay.

The third system of music concludes the vocal line and piano accompaniment. The vocal line has notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment continues with similar patterns, including a change in the bass line to G2, B2, D3, and G2.

32

— And Je - sus, in - beau - ty ac - cept - ed their

36

du - ty; con - tent - ed in - man - ger He lay.

40

Then haste we to

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show Him the prais - es we owe Him; our

ser - vice He'll nev - er de - spise.

mf Whose love still is a - ble to

mf

53

show us that sta - ble where soft - ly in—

56

man - ger He lies.

42

60

All poor men and— hum - ble,

mp

mp

all

63 *mp*

come

lame men who stum - ble,

66

haste ye nor_ feel ye a - fraid.

70 *rit.*

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rit.

Narration 5

(music begins) Jesus. To the aimless and confused, He is a Wonderful Counselor. To the weak and powerless, He is a Mighty God. To the orphan, all alone in the world, He is an Everlasting Father. And to those at war with their surroundings – or with themselves – He is a Prince of Peace.



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God with Us, Emmanuel

Words and Music by
Marty Parks

43 Reflectively ♩ = ca. 66

mp

4/4

Introductory piano accompaniment in B-flat major, 4/4 time, marked *mp*. The music consists of chords in the right hand and sustained notes in the left hand.

5

Piano accompaniment for measures 5-8, continuing the harmonic structure from the introduction.

Earnestly
Solo (medium voice)

9

mp

Where do I be-gin to tell the sto - ry?—

Vocal solo for measures 9-10, marked *mp*. The piano accompaniment continues in the background.

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11

How does one be-gin to make it clear?

Vocal solo for measures 11-12, continuing the melody from the previous section.

13

How can I de-scribe for you the glo - ry —

15

of the night when God — came near?

(44)

18

God with us, — Em - man - u - el; —

20

— the Fa - ther's Word — with us — to dwell. —

22

— God with us, — Em - mau - u - el, —

24

(45)

mf

Em-man-u-el. — God with us, —

27 Solo

Em-man-u-el; — the Fa-ther's Word —

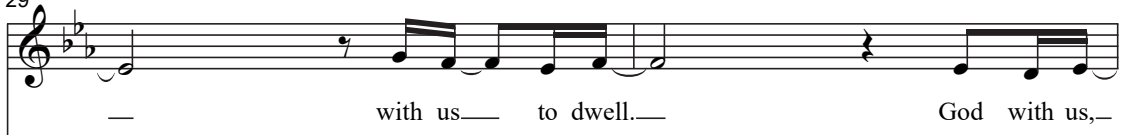
Worshipfully

SA *mf*

God with us, Em - man - u - el;

TB *mf*

29



Fa - ther's Word with us to dwell.

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31

— Em - man - u - el,— Em - man - u - el.—

God with us, Em - man - u - el.—

Review Only

33 46

Em - man - u - el. God with us, -

35 SA

Em - man - u - el; the Fa - ther's Word -

TB

37

— with us — to dwell. — God with us, —

39

— Em - man - u - el, — Em - man - u - el. —

41

(47)

— God with us, —

43

Em - man - u - el; _____ the Fa - ther's Word.

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a whole rest, followed by a series of eighth and quarter notes. The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line and block chords. The lyrics "Em - man - u - el; _____ the Fa - ther's Word." are positioned between the two staves.

This block shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). The music is in a simple harmonic style with block chords and a consistent eighth-note bass line.

45

with us _____ to dwell _____ God with us, -

This system contains the second two staves of music. The vocal line continues with eighth and quarter notes. The piano accompaniment remains consistent. The lyrics "with us _____ to dwell _____ God with us, -" are placed between the staves.

This block shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). The music continues with block chords and a steady eighth-note bass line.

47

Em - man - u - el, _____ Em - man - u - el, -

This system contains the third two staves of music. The vocal line concludes with a few more notes. The piano accompaniment ends with a final chord. The lyrics "Em - man - u - el, _____ Em - man - u - el, -" are placed between the staves.

This block shows the piano accompaniment for the third system, consisting of two staves (treble and bass clef). The music concludes with a final chord in the piano part.

49 Solo

SA Em - man - u - el, — *mf*

TB Em - man - u - el, — *mf*

51

Em-man - u-el. — *mf*

Em - man - u - *mp*

mp

54

el. *rit.*

rit.

Narration 6

(music begins) So come, all who are poor and humble. Come joyfully and triumphantly. Come see a simple manger that cradles the King of heaven and the Lord of the earth. Gloriously impossible and beautifully indescribable. Come with celebration and rejoicing! Come, behold and adore Him – Jesus, the Son of the Father’s love!



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Finale

O Come, All Ye Faithful Son of the Father's Love

Arranged by
Marty Parks

48 Reverently ♩ = ca. 76

Musical notation for measures 48-54. The piece is in 4/4 time with a key signature of one flat (Bb). Measure 48 starts with a piano (*p*) dynamic. The right hand plays chords and single notes, while the left hand plays a simple bass line. A large, faint watermark of the word "Lorenz" is visible in the background.

Musical notation for measures 5-11. The piece continues in 4/4 time with a key signature of one flat. Measure 5 is marked with a mezzo-piano (*mp*) dynamic. The right hand features more complex chordal textures and melodic lines, while the left hand provides harmonic support.

Musical notation for measures 9-12. The piece continues in 4/4 time with a key signature of one flat. Measure 9 is marked with a mezzo-forte (*mf*) dynamic. The right hand has a more active melodic line. Measure 12 includes a *rit.* (ritardando) marking. A large, faint watermark of the word "Lorenz" is visible in the background.

Review Only

13 49 Suddenly faster ♩ = 92-96

Musical notation for measures 13-15. The piece continues in 4/4 time with a key signature of one flat. Measure 13 is marked with a mezzo-forte (*mf*) dynamic. The right hand features triplets and more complex chordal textures. The left hand plays a steady bass line. A large, faint watermark of the word "Lorenz" is visible in the background.

70 ***"O Come, All Ye Faithful"** Boldly!

16 SA *f*
O come, all ye faith - ful,
TB *f*

f 3

19 joy - ful and tri - um - phant, O come ye, O

22 come ye to Beth - le - hem!

*Words: Latin Hymn, attr. to **John F. Wade**;

Music: **ADESTE FIDELES** from **John Wade's Cantus Diversi**, 1751

25

Come and be - hold Him, born the King of

28

an - gels! O come, let us a - dore Him, O
O come,

31

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

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34

dore Him, Christ the Lord!

37

(51)

mf

40

mp

mp

Sing, choirs of an - gels,

42

sing in ex - ul - ta - tion; O

44

sing, all ye cit - i - zens of heav'n a -



47

bove! Glo - ry to God, — all

glo - ry in the high - est! O come, let us a -

O come,

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

O come,

cresc. *f*

come, let us a - dore Him, Christ the

cresc. *f*

59

53

rit.

Lord!

Broadly ♩ = ca. 88
High Voice Descant

63

Yea, Lord, we greet Thee, born this hap - py
SATB unis.

Broadly ♩ = ca. 88

66

morn - ing, Je - sus, to Thee — be all

69

SA

glo - ry giv'n; Word of the

TB

72

(54)

Fa - ther, now in flesh ap - pear - ing! O

75

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

come, O come,

78

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

81

55

Christ the Lord!

84

rit. **Review Only** *f* ****"Son of the Father's Love"**

f sing

rit.

*Words and Music by Marty Parks

86 **Gloriously!** ♩ = ca. 72

Al - le - lu - ia! Praise Him,

Gloriously! ♩ = ca. 72

88

earth be - low and heav'n a - bove. Sing

90

Al - le - lu - ia! Son of the Fa - ther's

93

love, Son of the Fa - ther's

95

love, *ff* O sing Al - le - lu -

98

ia!

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The logo consists of a circular laurel wreath made of stylized leaves. The word "Lorenz" is written in a bold, black, serif font across the center of the wreath.

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