

City of Hope

A Cantata for Christmas

—by—

Tom Fettke and Jay Rouse
Narration by Rose Aspinall

Orchestrations by Michael Lawrence

PERFORMANCE TIME: APPROXIMATELY 40 MINUTES

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(OPT. TENOR SAX/BARITONE T.C); TUBA (OPT. BASS CLARINET);
PERCUSSION & TIMPANI; HARP; VIOLIN 1, 2; VIOLA; CELLO; STRING BASS;
PIANO (PLAYING FROM CHORAL SCORE); STRING REDUCTION (OPT.)



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CITY OF HOPE

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I. A Bright Shining Hope A BRIGHT SHINING HOPE

Music by
JAY ROUSE
Incorporating tunes
SUSSEX CAROL
and Traditional English Carol

1/49 **Broader** (♩. = ca. 56)

ACCOMP. *ff*

4

mf cresc. poco a poco

2/50

7

SOPRANO / ALTO * *ff*

TENOR / BASS *ff* A -

* Words: Isaiah 60:1

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10

rise and shine! A - rise and

10

13

shine! A - rise and shine, for the glo - ry of the

16

Lord is ris - en up -

on you!



*mf**

mf

rise and shine, your Light shall ap - pear. The glo - ry of the

mf

27

Lord is near. A - rise to greet the com - ing King. True

30

peace and jus - tice He will bring. Na - tions will

33

come to be - hold Your light, and kings view the

36

bright - ness of ____ Your dawn, ____

39

O come, ____ O come, ____ Em -

42

man - u - el, and ran - som cap - tive Is - ra - el, that ____

* Tune: Traditional English melody

Words: Latin hymn; tr. John M. Neale, 1818-1866; Georg Weissel, 1590-1635; tr. Catherine Winkworth, 1827-1878;
additional words, Tom Fettke

45

mourns in lone - ly ex - ile here, un - til the Son ___ of

48

God ___ ap - pear. Re - joice and ___ sing! Sing and re - joice, re -

51

joice, re - joice! The Sav - ior of ___ the world ___ draws

*mf*

near. _____

O

57

come _____ Mes - si - ah, come _____ to earth. The world _____ in si - lence a -

57

mf

60

waits _____ Your birth, when _____ hope shall sing its tri - umph song, dis -

mf

63 *f* 65

pell - ing en - vy, strife and wrong. Re - joice and sing.

65 *f*

66

Sing and re - joice, re - joice, re - joice! The Sav - ior of the

69

world draws near.



Musical score for measures 72-74. The score is in G major and 9/4 time. It features vocal staves and a piano accompaniment. The piano part includes complex chordal textures and a melodic line in the right hand. A *cresc.* marking is present in the piano part at measure 74.

Musical score for measures 74-75. The vocal line includes the lyrics: "Lift up your heads, O". The piano accompaniment features a *rit.* marking and a *ff* dynamic. A rehearsal mark **75** is placed above the vocal staff. The tempo marking **Broader (♩. = ca. 56)** is also present.

Musical score for measures 76-77. The vocal line includes the lyrics: "might - y gates. Be - hold the King of". The piano accompaniment continues with complex chordal textures. A *rit.* marking is present in the piano part at measure 76.

78

Glo - ry waits. The King of kings is

80

draw - ing near. The Sav - ior of the

82

world is here. Re - jice and sing.

Sing and re-joice, re-joice, re-joice! The Sav-ior of the

7
55

world draws near. A -

rise and shine! A - rise and

93

shine! A - rise and shine for the glo - ry of the

96

Lord is ris - en up - on you!

99

O LITTLE TOWN OF BETHLEHEM

Words by

PHILLIPS BROOKS (1835-1893)

Music by

TOM FETTKE

Incorporating

“O Little Town of Bethlehem”

by **LEWIS H. REDNER** (1831-1908)

Narrator 1:

“But you Bethlehem, out of you will come for Me One who will be ruler over Israel. He will stand and shepherd His flock in the strength of the Lord, in the majesty of the name of the Lord, His God. And they will live securely, for then His greatness will reach to the ends of the earth. And He will be their peace.” (*Micah 5:2*)

Underscore 1

With mystery and awe (♩ = ca. 80)

ACCOMP.

8/56

p

(narration begins)

4

8

rit.

9/57

11

a tempo

mp

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15

14 SOPRANO / ALTO

mp *expressively*

O lit - tle town of Beth - le - hem, how

TENOR / BASS

15

17

still we — see thee lie! A - bove thy deep and

mp

20

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

23

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

cresc.

23

legato

cresc.

26

Light. The hopes and fears of all the years are

mf

mf

10/58

29

met in thee to - night. O

rit.

mp

mp

32 Slower (♩ = ca. 66)

come to us, a - bide with us, our

32 Slower (♩ = ca. 66)

mp

35 *rit.*

Lord, Em - man - u - el. O come to

Em - man - u - el.

a tempo

a tempo

38 *p rit.*

us, Em - man - u - el.

p *pp*

p rit.

pp

III. Night of Hope (Mary Narrative)

Narrator 2:

“Let it be to me as you have said.”

Narrator 1:

These were the words Mary spoke to the angel. Now she wondered, could she really have said them? It all seemed so improbable.

Narrator 2:

(music begins) Even Jewish girls know the prophecies and long for the coming Messiah. But this is something different. Those prophecies seemed distant like the games she used to play when she dreamed of growing up and becoming a mother. This was not distant nor was it a game.

Narrator 1:

The angel’s message was clear, Mary would give birth to the Messiah—the anointed one!

Narrator 2:

But how? Mary didn’t feel special. She felt ordinary—and small. And what about Joseph? Would he know the truth? She had so many questions and fears! But in spite everything, there was something stirring inside her. Joy! Mary felt joy that she’d been chosen—that the angel had said that she was favored.

Narrator 1:

It had taken just one moment for everything in Mary’s world to change. But she took comfort. Hadn’t the angel said that Elizabeth, her own cousin would bear a son?

Narrator 2:

Oh blessed news! Elizabeth is no longer barren! Another miracle!

Narrator 1:

She knew that this news was a gift from Yahweh to sustain her, a confirmation to ease her heart. But how would God accomplish all this? Mary felt incapable to be the mother of the Messiah. But she also knew that what is impossible for man is possible with God. It was her firm foundation.

Narrator 2:

And suddenly, Mary was so overwhelmed with joy and hope that she began to sing—and what flowed from her yielded heart was a psalm of praise and adoration.

Underscore 2

Tune: **HOLY IS THE LORD**
by **FRANZ SCHUBERT** (1797-1828)
Arranged by
TOM FETKE

11/59

Flowing (♩ = ca. 76)

ACCOMP.

p

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5 *a tempo*

slight rit.

10 *a tempo*

slight rit.

15 **17** A little faster (♩ = ca. 80)

rit. *mp*

20

24

28 *Segue*

rit.

MARY'S CANTICLE

Words by

TOM FETTKE

based on Luke 1:46-50

Music by

TOM FETTKE

12
60

With a passionate heart (♩ = ca. 69)

ACCOMP. *mp sempre legato*

13
61

5 *rit.* **Faster tempo** (♩ = ca. 84) SOLO (Mary) *mp*

My

10

soul glo - ri - fies the Lord, and my heart

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15

18

ov - er-flows with wor - ship. My God chose to fa - vor

20

me, un - wor - thy I may be. Now I'm for - ev - er

24

26

blessed. He's done a - maz - ing things for

28

me. Ho - ly is His

mp *rit.*

32 *a tempo* *mf*

name. _____ Ho - ly,

a tempo *mf cantabile*

36

ho - ly the name _____ of Je - sus.

40

Ho - ly the name of my Sav - ior.

44 14/62

Ho - ly the name of the Lord. _____

48

SOLO

f
Ho - ly, ho - ly the name of Je -

S.A. *mf*
Oo Oo

T.B. *mf*

48

f

53

sus. Ho - ly the name of my Sav - ior!

Oo

15
63

mf

Ho - ly the name of the Lord. _____ He

Oo

3 3 3 3 3 3 3 3 3 3 3 3

62

gives to all who ex - alt Him

mf smoothly

3 3 3 3 3 3 3 3 3 3 3 3

66

f

jus - tice and mer - cy and love. _____

f

3 3 3

70 16/64

molto rit.

73 Broader, majestic (♩ = ca. 80)

SOLO *ff*

Ho - ly, ho - ly the name of

S.A. *ff*

T.B. *ff*

Ho - ly, ho - ly the name of

73 Broader, majestic (♩ = ca. 80)

ff

77

Je - sus. Ho - ly the name of my

Je - sus. Ho - ly the name of my

ff

81

Sav - ior! Ho - ly is the

Sav - ior! Ho - ly is the

85

87 *mf*

Lord. His name is Ho ly.

87 *mf*

Lord. His name is Ho ly.

87 *mf*

89

rit.

Our God is Ho ly. Je - sus is Ho -

rit.

Our God is Ho ly. Je - sus is Ho -

rit.

93 Slower (♩ = ca. 69)

mp *slight rit.*

ly. He is Ho - ly.

mp *slight rit.*

ly. He is Ho - ly.

mp

93 Slower (♩ = ca. 69)

mp *slight rit.* *p*

Narrator 1:

Infant holy, Infant lowly, for His bed a cattle stall;

Narrator 2:

Oxen lowing, little knowing Christ, the Babe is Lord of all.

Narrator 1:

Swift are winging and angels singing,

Narrator 2:

Noels ringing and tidings bringing:

Narrator 1:

Christ the Babe, is Lord of all!

Narrators 1 & 2:

Christ the Babe is Lord of all.

(Words: A Polish Carol; paraphrase by Edith E. M. Reed)

Underscore 3

Music by
TOM FETTKE

17/65

Sweetly, legato (♩ = ca. 69)

ACCOMP.

5 (narration begins)

slight rit.

9 a tempo

13

Segue

rit.

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AWAY IN A MANGER

Words:
Anonymous, vs. 1
TOM FETTKE, vs. 2

Tune: SLANE
Traditional Irish Melody
Arranged by
JAY ROUSE

18/66 Tenderly (♩ = ca. 84)

ACCOMP.

19/67

6 SOPRANO / ALTO (opt. duo / trio)

9

A - way in a man - ger, no

11

crib for a bed, the lit - tle Lord Je - sus laid

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16

19

down His sweet_ head. The stars in_ the_ bright sky looked_

21

slight rit.

a tempo

mp

down where He lay, the lit - tle Lord Je - sus, a -

26

rit.

27

a tempo

sleep on the_ hay.

31

20/68

rit.

mf

This

35

a tempo

Child e'en so__ hum - ble was born to be__ King. He came down from

a tempo

40

43



heav - en, sal - va - tion to__ bring. A gift from__ His__



44



Fa - ther in__ heav - en a - bove; bow down and a -



49

mp

dore__ Him and__ give__ Him your love.__ Bow



54

down and a - dore Him and give Him

mp

59

rit. *a tempo*

your love.

a tempo

rit.

64

p

mp

Oo

68

p

pp

rit.

Oo

*(Shepherd Narrative)***Narrator 1:**

Every shepherd, young and old knew the heavens. Endless hours spent under the night sky sharpened their senses. With the moon and stars as their only witnesses they recounted (*music begins*) stories of predators, engaged in heated political debates—and they dreamed.

Narrator 2:

On one such night, a shepherd stopped mid-sentence and pointing at the sky, cried out, “Fire!” It was falling from the sky! They covered in fear.

Narrator 1:

“Do not be afraid. I bring you good news of great joy that will be for all the people. Today in the town of David a Saviour has been born to you; He is Christ the Lord.”

Narrator 2:

With one accord, they rose from the ground, hearts beating wildly!

Narrator 1:

“This will be a sign to you: You will find a Baby wrapped in swaddling clothes and lying in a manger.”

Narrator 2:

Oh, they’d been waiting for Messiah their entire lives! And now, it seemed He was here!

Narrator 1:

“Glory to God in the highest heaven, and on earth peace to those on whom His favor rests.”

Narrator 2:

God’s favor rests on us? Could they have heard correctly? We must go to Bethlehem! We must see this Child!

Narrator 1:

So they hurried off and found Mary and Joseph, and the Baby, who was lying in the manger. When they had seen him, they spread the word concerning what had been told them about this Child, and all who heard it were amazed!

Underscore 4

“Rise Up, Shepherd, and Follow”

Traditional Spiritual

Arranged by

TOM FETTKE

21
69 Legato (♩ = ca. 69)

ACCOMP. *p*

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4

Musical notation for measures 4-7. Treble clef has a melody with eighth and sixteenth notes. Bass clef has a simple accompaniment of quarter notes.

8

Musical notation for measures 8-11. Treble clef continues the melody. Bass clef accompaniment includes some chords and rests.

12

slight rit.

Musical notation for measures 12-14. Measure 14 has a 6/4 time signature change. Includes the instruction "slight rit."

15

a tempo

17 A little faster (♩ = ca. 72)

Musical notation for measures 15-16. Measure 16 has a 4/4 time signature change. Includes the instruction "a tempo" and a tempo change box.

19

Tempo I (♩ = ca. 69)

slight rit.

Musical notation for measures 19-21. Measure 21 has a 6/4 time signature change. Includes the instruction "Tempo I" and "slight rit."

22

Slower (♩ = ca. 60)

rit.

Segue

Musical notation for measures 22-24. Measure 22 has a 6/4 time signature change. Measure 24 has a 4/4 time signature change. Includes the instruction "Slower" and "Segue."

BETHLEHEM NOELS

Music and Arrangement by
TOM FETTKE

22/70 Joyfully (♩ = ca. 128)

ACCOMP. *f*

5 S.A. *f**

No - el, No - el, No - el, No - el, sing we__ all No - el!

T.B. *f*

5

9

No - el, No - el, No - el, No - el, sing we__ all No - el!

* Words and Music: Tom Fettke

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13

mf

Sing of the an - gels and shep - herds; sing of the Sav - ior's —

mf

13

mf

16

f

birth. No - el, No - el, No - el, No - el, sing we — all No -

f

23
71

f

20

mf * 22

el! *mf* O — sing a song of Beth - le - hem, of

22

mf

24

shep - herds__ watch - ing there, and__ of the news that

27

came__ to__ them from an - gels__ in the air. The__

30

light that shone__ on__ Beth - le - hem fills__ all the world to -

30

33

day. Of Je - sus' birth and peace on earth the

24
72

36

an - gels sing al - way.

39

No - el, No - el, No - el, No - el, sing we all No - el!

39

43

No - el, No - el, No - el, No - el, sing we_ all No - el!

47

Sing of the an - gels and shep - herds; sing of the Sav - ior's_

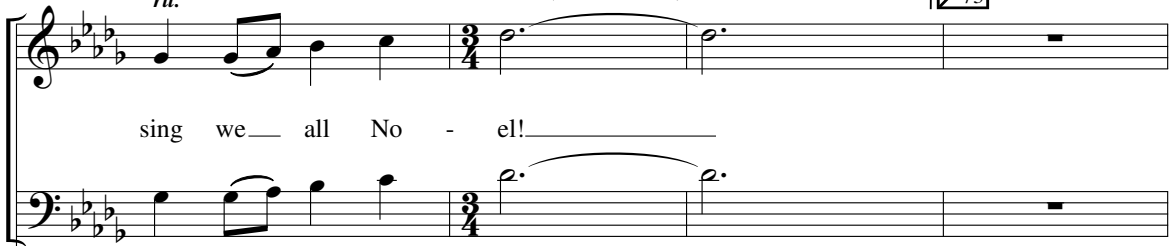
50

birth. No - el, No - el, No - el, No - el,

53

rit.

Slower (♩ = ca. 104)

25
73


sing we all No - el!

Slower (♩ = ca. 104)

rit.


57

*rit.**mf* * 59 *a tempo*

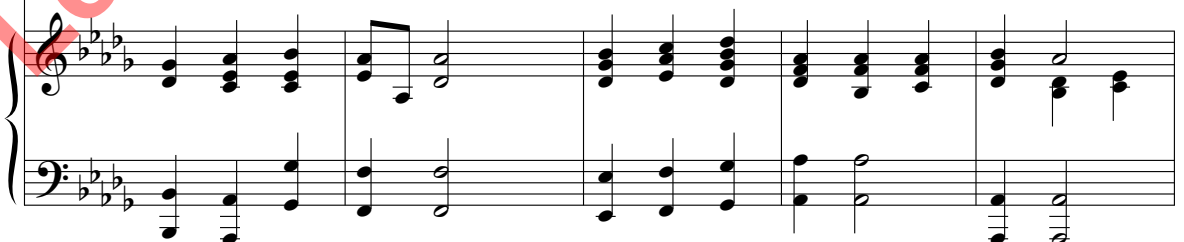

The first No - el the

59 *a tempo**rit.**mf*


61



an - gel did say, was to cer - tain poor shep - herds in fields as they



66

67

lay. in fields where they lay keep - ing their

67

70

sheep, on a cold win - ter's night that was so deep. No -

75

el, No - el, No - el, No - el, born is the

80

King of Is - ra - el. No -

rit.

stronger

84

a tempo

el, No - el, No - el, No - el,

84

a tempo

88

born is the King of Is - ra - el.

accel.

accel.

92 (♩ = ca. 108)

No - el, No - el, No - el, No - el, sing we_ all No - el!

92 (♩ = ca. 108)

96

No - el, No - el, No - el, No - el, sing we_ all No - el!

100

Slowly (♩ = ca. 88)

No - el! No - el!

Slowly (♩ = ca. 88)

IV. Child of Hope (Joseph Narrative)

Narrator 1:

“Joseph, son of David.”

Narrator 2:

What was he to make of such a greeting? Son of David!

Narrator 1:

Yes, he was indeed of the lineage of King David. Joseph had always been proud of this. Did he not go to Mary’s father and use this very reasoning when he asked for her in marriage? Did he not unroll the very scrolls of his family line to prove that he was worthy? He had always lived by the laws of Torah, kept the Sabbath and attended synagogue. He observed every Holy day, had he not?!

Narrator 2:

Yes—and though he was a man of little means he strived always to live humbly and honorably. And now this upheaval—his Mary was with Child! He replayed the angel’s words in his mind again,

Narrator 1:

“Joseph, son of David, do not be afraid to take Mary as your wife.”

Narrator 2:

He felt dizzy at the implications.

Narrator 1:

“The people walking in darkness have seen a great light.” “For unto us a (*music begins*) Child has been born.” These were the very words of the prophet! Christ, the Messiah would be born a descendant of David.

Narrator 2:

This was mystery to Joseph; he had been chosen too—to care for Mary and this promised Child.

Narrator 1:

Now his heart was set. He would accept Jesus as his son—his very own son. He would love and raise him—and he would be a descendant of David too, a Child of Hope for all the people.

Underscore 5

Tune: O SANCTISSIMA
Traditional Sicilian Melody
Arranged by
TOM FETTKE

With warmth and gentleness (♩ = ca. 58)

ACCOMP. *mp* very legato

Segue

slight rit.

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CHILD OF HOPE

47

Words adapted from
ISAIAH 9:2-3,6
by TOM FETTKE

Music by
TOM FETTKE

28/76

With awe (♩ = ca. 80)

ACCOMP. *mp*

4

SOPRANO / ALTO *mp* [5] *hushed, but intense*

The peo - ple that in dark-ness walked have

TENOR / BASS *mp* *hushed, but intense*

[5] *hushed, but intense*

7

seen a glo - rious light. That light shines out on

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JMG1023

10

those who lived in the sha - dows of the night. They

mf

mf

13

greet you Son of right-eous-ness, King of kings, and Lord of

mf

16

lords; the Al - pha, the O - me - ga, the beg -

f

f

19

29/77

rit.

mf

gin - ning and the end.

For

mf

22 A little faster (♩ = ca. 86)

un - to us a Child of Hope is born,

22 A little faster (♩ = ca. 86)

mf

and un - to us a Son is

28

30

giv - en; _____
giv _____ en; _____ and on His shoul - ders

giv - en; _____

30

31

ev - er rests all — pow - er in earth and heav - en.

34

His name is Je - sus, God ev - er with us.

rit.

38

The Sav - ior of the world has come.

42

A little slower (♩ = ca. 82)

30/78

A little slower (♩ = ca. 82)

mf

45

46

His name shall be the Prince of Peace, e -

46

48

mf

most won - der - ful of

ter - nal - ly a - dored;

51

coun-se - lors, the great and might - y Lord. His

54

peace and right - eous gov-ern - ment shall o - ver all ex -

57

tend; on judg - ment and on jus - tice based, His

60

reign shall nev - er end. For

63

A little faster (♩ = ca. 86)

un - to us a Child of Hope is born,

63

A little faster (♩ = ca. 86)

66

and un - to us a Son is

69

giv - en; and on His shoul - ders

72

ev - er rests all pow'r in earth and heav'n.

75

f

His name is Je - sus, God ev - er

f

f

78

with us. The Sav - ior of the

32
80

81

rit.

82

A little slower ($\text{♩} = \text{ca. } 82$)*mp* very legato

world has come. Al - le -

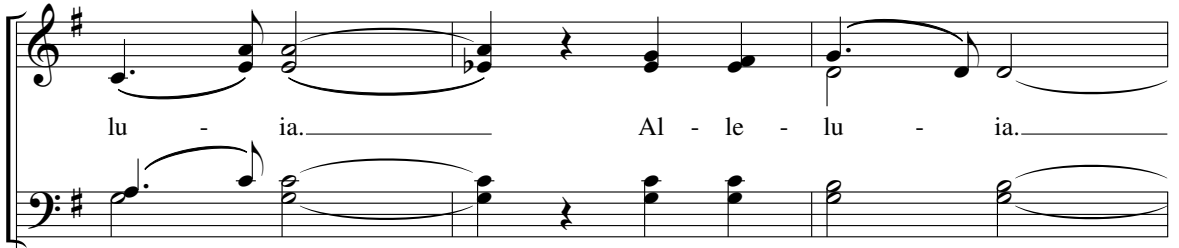
mp very legato

82

A little slower ($\text{♩} = \text{ca. } 82$)*very legato**rit.*

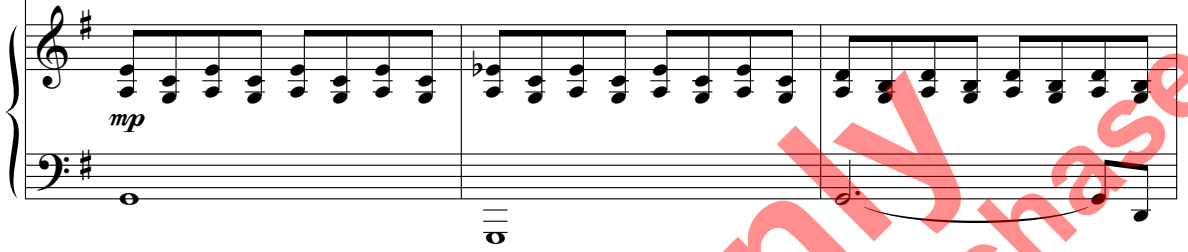
84

lu - ia. Al - le - lu - ia.



Vocal line for measures 84-86. The melody is in G major and 4/4 time. It features a mix of quarter, eighth, and half notes with some ties. The lyrics are "lu - ia. Al - le - lu - ia.".

mp



Piano accompaniment for measures 84-86. The left hand plays a steady eighth-note bass line. The right hand plays chords and moving lines, including some sixteenth-note patterns. The dynamic is *mp*.

87

Al - le - lu - ia. Al - le -



Vocal line for measures 87-89. The melody continues with quarter and eighth notes. The lyrics are "Al - le - lu - ia. Al - le -".

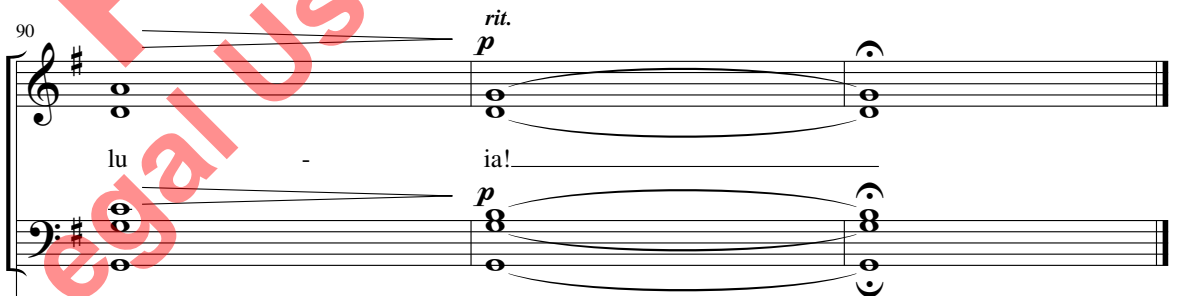


Piano accompaniment for measures 87-89. The accompaniment continues with eighth-note patterns in both hands.

90

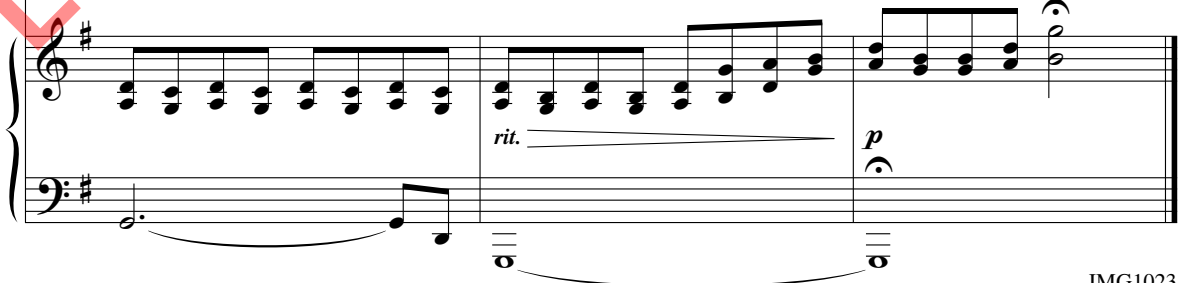
lu - ia!

rit.
p



Vocal line for measures 90-92. The melody concludes with a long note on "ia!". The dynamic is *p* and the tempo is *rit.*.

rit. *p*



Piano accompaniment for measures 90-92. The accompaniment concludes with a *rit.* and *p* dynamic.

THE VIRGIN MARY

57

Words: West Indian Carol
and TOM FETTKE

Traditional West Indian Melody
Arranged by
JAY ROUSE

33/81 **Classic island feel** (♩ = ca. 130)

ACCOMP. *f*

4 34/82

8 SOPRANO / ALTO *mf* 9

The vir - gin Ma - ry had a ba - by boy. — The

mf

11

vir - gin Ma - ry had a ba - by boy. — The vir - gin Ma - ry had a

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JMG1023

14

ba - by boy, — and they said that His name was Je - sus. The

TENOR / BASS *mf*

18

vir - gin Ma - ry had a ba - by boy. — The vir - gin Ma - ry had a

18

21

ba - by boy. — The vir - gin Ma - ry had a ba - by boy, — and they

24

35 / 83

said that His name was Je - sus. The

f

27

shep - herds ran__ to see the Ho - ly Child... The shep - herds ran__ to see the

f

30

Ho - ly Child... The shep - herds ran__ to see the Ho - ly Child... and they

33

said that His name was Je - sus.

He come

36

He come from the glo - ry. He come from the

down.

He come down.

36

39

glo - ri - ous King - dom. He come from the glo - ry.

Glo - ri - ous King - dom. Down.

He come

42

36/84

He come_ from the glo - ri - ous King - dom. For

down. Glo - ri - ous King - dom.

mf

45

un - to us_ a Child of Hope is born._ For un - to us_ a Child of

45

f

48

Hope is born._ For un - to us_ a Child of Hope is born,_ and they

51

said that His name was Je - sus.

He come

54

He come from the glo - ry. He come from the

54

down.

He come down.

57

glo - ri - ous King - dom. He come from the glo - ry.

Glo - ri - ous King - dom. Down.

He come

60 37
85

He come_ from the glo - ri - ous King - dom. He come_ from the

down. Glo - ri - ous King - dom.

62 *ff*

63

glo - ry. — He come_ from the glo - ri - ous King - dom.

ff He come down. Glo - ri - ous King - dom.

66 38
86

He come_ from the glo - ry. — He come_ from the

Down. He come down.

69

glo - ri - ous King - dom. O — yes! Be - liev - er!

Glo - ri - ous King - dom.

71

72

O — yes! Be - liev - er! He come — from the

75

glo - ry. He come — from the glo - ri - ous King - dom.

78

He come_ from the glo - ri - ous King - dom. He come_ from the

81

glo - ri - ous King-dom. He come_ from the

85

glo - ry. He come_ from the glo - ri - ous King-dom!

V. A Celebration of Hope

Narrator 1:

At last, to the darkest of places the Light has come! God shows us His love by using what is common to open our eyes!

Narrator 2:

No one expected God's Son to be born in a manger! And yet, that is exactly what happened. He chose to come to us in the humblest of circumstances and to give us this unimaginable gift—God as human!

Narrator 1:

The King of all kings and the Lord of all Lords is asleep on hay! Though He was rich, yet for our sakes He became poor!

Narrator 2:

The darkness was overwhelming—but He heard our (*music begins*) cry and saw our tears. In one incredible moment, He came to us and we saw the face of God—in a Baby. He was Jesus and He is the Light of the world shining from a stable!

Narrator 1:

Just as the angels and stars lit the way for shepherds to worship, now we too must run to Him and worship! We fall on our knees before the One who came in flesh to cry our tears, to understand our pain, and to know our every sorrow.

Narrator 2:

Now, shout for joy, you heavens; rejoice, you earth! This is the time to celebrate His coming—for we have seen His glory—the glory of the one and only Son, who came from the Father, full of grace and full of truth!

Underscore 6

Tune: **IN DULCI JUBILO**

Traditional German Melody

Arranged by

TOM FETKE

39
87

Very light and buoyant (♩ = ca. 80)

ACCOMP. *p*

5

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10

Musical notation for measures 10-14. The piece is in 3/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

15

Musical notation for measures 15-19. Measure 17 is marked with a box containing the number 17. The right hand continues with a melodic line, and the left hand has a more active bass line with eighth notes. A large red watermark is overlaid on this section.

20

Musical notation for measures 20-24. The key signature changes to one sharp (F#). The right hand has a melodic line with eighth notes, and the left hand has a steady accompaniment of chords and eighth notes.

25

Musical notation for measures 25-30. The right hand features a melodic line with eighth notes, and the left hand has a steady accompaniment of chords and eighth notes.

31

Musical notation for measures 31-35. The piece concludes with sustained chords in both hands. The word "Segue" is written at the end of the system.

PRAISE TO THE HOLY CHILD

Words by
CHRISTOPHER WORDSWORTH (1807-1885)
 and **GODFREY THRING** (1823-1903)
 Additional words by **TOM FETTKE**

Tune: **BRING A TORCH**
 Traditional French Melody
 Arranged by
TOM FETTKE

40/88 With a joyous lilt (♩ = ca. 69) (in 2)

ACCOMP. *mp*

5 *mf*

8 41/89 *f sub. mf*

12 S.A.T.B. unison *mf*

Sing, O sing_ in ex - ul - ta - tion. On this night_ a Child_ is born.

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16

Un - to us__ a Son__ is giv - en by__ the love of God's out-pour - ing.

20

Sing, sing, glo - ri - a in ex - cel - sis. Sing, sing,

24

glo - ry to God on high!

28

TENOR / BASS

29

mf

Come, a - dore__ the Child in a man - ger. Kneel be - fore__ the

SOPRANO / ALTO

mf

An - gels chant with glad ad - o - ra - tion. Let us join and

in - fant King.

*mel.**cresc. poco a poco*

lift our prais - es. Sing, sing, wor-ship the King of Glo - ry.

cresc. poco a poco

Sing, sing, wor-ship the Ho - ly Child!

*f**f*

44

43/91

cresc. *rit.* *ff*

47 Broader, majestic (♩. = ca. 58)

ff

Je - sus came, the heav - ens a - dor - ing, came with peace from

ff

47 Broader, majestic (♩. = ca. 58)

50

realms on high. Je - sus came for our re - demp - tion;

53

born — to reign — in us for - ev - er. Sing, sing,

55

56

glo - ri - a in ex - cel - sis. Sing, sing, glo - ry to God on

60

high. Sing, sing, glo - ri - a in ex -

62

64

cel - sis. Sing, sing, glo - ry to God on high!

68

Glo - ry to God! Glo - ry to

72

God on high!

VI. A Thrill of Hope

Narrator 1:

Oh, the unfathomable mystery of a love so deep, so high and so wide that it cannot be comprehended!

Narrator 2:

Do you see how God reveals Himself to ordinary people? (*music begins*) This Baby who is the incarnate Christ brings to us a new dawn of hope!

Narrator 1:

He is Emmanuel, God with us! He is every promise fulfilled—every prophecy accomplished! God's plan for humanity is completed in Jesus, the Christ Child born in Bethlehem.

Narrator 2:

From the very beginning, God's redemption plan was revealed. God loves us and He would accomplish for us what we could not. He would bring us back to Himself by sending His own Son to redeem us. Jesus was born to be the bridge between God and humankind!

Narrator 1:

Now we know that there is no place His love will not reach! There is no circumstance His love cannot change, no despair His love cannot turn to hope!

Narrator 2:

Rejoice, weary world! Your heart can know the thrill of hope for the power of His great love has changed everything!

Underscore 7

Tune: **STILLE NACHT**
by **FRANZ GRÜBER** (1787-1863)
Arranged by
TOM FETTKE

44/92

Tenderly (♩ = ca. 66)

ACCOMP.

5

10

15

20

Slower (♩ = ca. 63)

Segue

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O HOLY NIGHT

Words by
JOHN S. DWIGHT (1813-1893)

Music by
ADOLPHE ADAM (1803-1856)
Arranged by
JAY ROUSE

45
93

With a sense of awe and wonder (♩. = ca. 64)

ACCOMP.

The first system of piano accompaniment is in 12/8 time, marked *mp*. It features a melody in the right hand with eighth and quarter notes, and a bass line in the left hand with quarter notes and rests.

3 FEMALE or MALE SOLO

5

mp

The second system includes a vocal line for a female or male soloist, starting at measure 3. The lyrics are "O ho - ly night, ___ the". The piano accompaniment continues with the same melody and bass line as the first system.

6

The third system includes a vocal line starting at measure 6. The lyrics are "stars are bright-ly shin - ing. It is the night of our dear Sav-ior's". The piano accompaniment continues with the same melody and bass line, with some dynamic markings like *p*.

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9

birth. _____ Long lay the world _____ in

12

sin and er - ror pin - ing, 'til He ap-peared and the soul felt its

15

worth. _____ A thrill of hope the wea-ry world re-joic-es, for

18

yon - der breaks a new and glo - rious morn! _____

20

Fall _____ on your knees! O hear _____ the an - gel

S.A. *mf*

Fall on your knees! Fall on your knees! O hear,

T.B. *mf*

20

23

voic - es! O night _____ di - vine! _____ O _____

hear the an - gel voic - es! O night di - vine! _____

hear the an - gel voic - es! O night di - vine! _____

26

night _____ when Christ was born! _____ O night _____ di -

mp _____ *mf*

O night when Christ was born! O ho - ly night _____ di -

mp _____ *mf*

29

vine! _____ O night, _____ O night di - vine!

vine! _____ O night, _____ O night di - vine!

47/95

33 A little faster (♩. = ca. 66)

32

*(solo joins choir)**mf*

Tru - ly He taught us to love one an -

mf

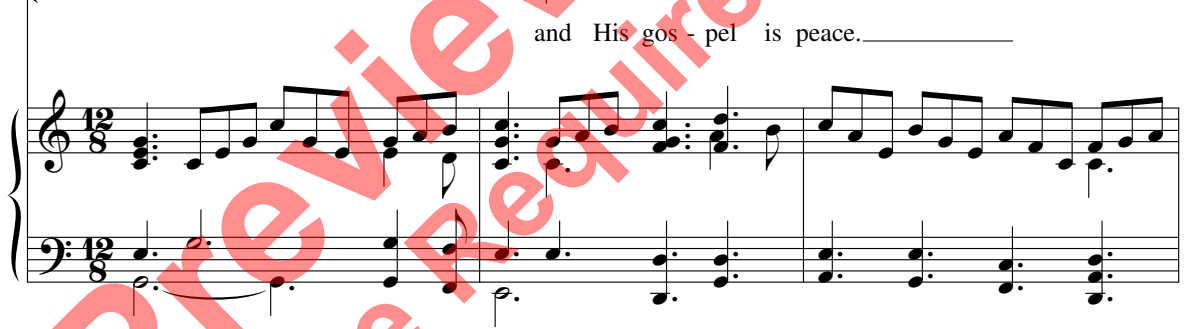
33 A little faster (♩. = ca. 66)



35

oth - er. His law is love

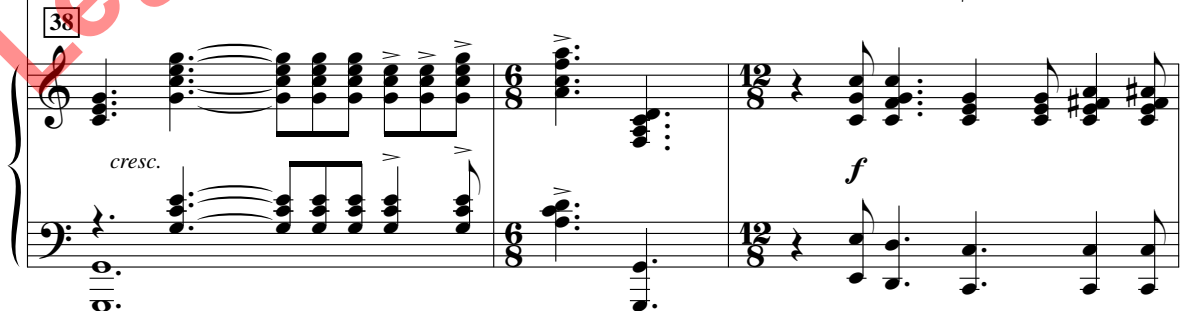
and His gos - pel is peace. _____



38

cresc.

Chains shall He break, for the slave is our broth - er, and in His

cresc.

41

mf

name all op-pres-sion shall cease. Sweet hymns of joy in

mf

44

grate-ful cho-rus raise we. Let all with-in us praise His ho-ly name.

47

Christ is the Lord! O

47

praise His name for - ev - er! His

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a whole note chord, followed by a series of quarter notes and eighth notes. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and single notes.

The piano accompaniment for the first system continues with a consistent rhythmic pattern of eighth notes in the bass and chords in the treble.

pow'r and glo ry

The second system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line has a long note for 'pow'r' followed by 'and glo ry'. The piano accompaniment continues with eighth-note bass and chords.

The piano accompaniment for the second system continues with eighth-note bass and chords.

ev - er - more pro - claim! His pow'r and

The third system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line includes a measure with a boxed '55' above it. The piano accompaniment continues with eighth-note bass and chords.

The piano accompaniment for the third system continues with eighth-note bass and chords, ending with a final chord.

48/96

56

glo - ry ev - er - more pro - claim! O

ff

ff

8^{va}

59

night di - vine! O

ff

2 2 2

62

night, O night di - vine!

rit. *a tempo*

rit. *a tempo*

2 2 2

65

ff

O ho - ly night when Christ was

ff

65

68

born! O ho - ly

molto rit. fff

molto rit. fff

70

night!

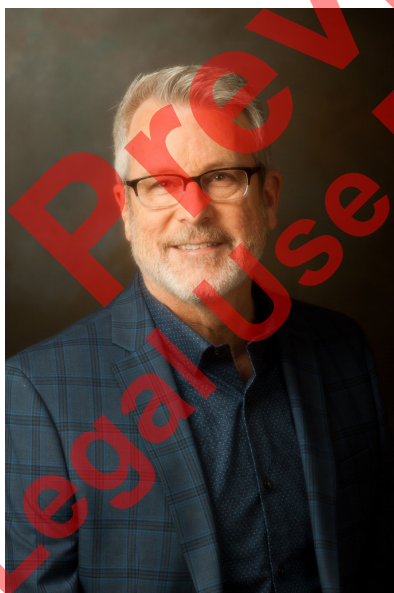
8va



Tom Fettke is a composer, arranger and producer of music and recordings for the church and school. His published works and recordings number in the hundreds. His classic choral work *The Majesty and Glory of Your Name* is sung by thousands of church and school choirs throughout the world. For over 50 years, the development of relevant, practical and dynamic choral music has been his passion and his profession.

Tom holds degrees from Oakland City College and California State University at Hayward. He holds a California Lifetime Music Credential in Secondary Music. For a number of years he taught vocal music in California's public school systems. He was a church choir director and minister of music in churches large and small for over 30 years. He was also Director of Choral Activities and Supervisor of Music for the Redwood Christian School System in Castro Valley, California.

Tom was the creator and Senior Editor of *The Hymnal for Worship and Celebration*. Since its release in 1986, over three million copies have been placed in the pews of today's church. He was also the Senior Editor of *The Celebration Hymnal*, which has been heralded as one of the most innovative "tools" for ministry in the history of the church.



Jay Rouse is one of the premier choral arrangers in Christian music. He has over three hundred and fifty compositions and arrangements published, including over thirty major sacred choral works, fifty best selling a cappella arrangements, a highly recognized hymn series for choir or piano and solo instrument entitled *Piano Plus*, and a number of best selling solo piano books and recordings. Mr. Rouse is a Dove Award winning producer and has logged many hours on the road traveling in the music ministry. He spent over ten years as musical director and accompanist for Sandi Patty. In addition to his work as a keyboard artist, composer, and arranger he has been the primary producer and conductor for all of the choral and instrumental publications from PraiseGathering

Music Group and Gaither Music Company over the last two decades. Jay Rouse continues to make a major impact on music for the church musician across the nation. Along with his wife Amy and two children, Londyn and Thatcher, Jay resides in Anderson, Indiana.