

JESUS CHRIST: BIRTH

113 Angels We Have Heard on High

1 An - gels we have heard on high, sweet-ly sing-ing o'er the plains,
 2 Shep-herds, why this ju - bi - lee? Why your joy - ous strains pro-long?
 3 Come to Beth - le - hem and see him whose birth the an - gels sing;

and the moun-tains in re - ply ech - o - ing their joy - ous strains.
 What the glad - some ti - dings be which in-spire your heaven-ly song?
 come, a - dore on bend - ed knee Christ, the Lord, the new - born King.

Refrain

Glo - - - ri - a

in ex - cel - sis De - o! Glo -

This French carol probably dates from the 1700s, though it was not printed until the following century. Because it uses a vernacular language for the narrative stanzas and Latin for the refrain, it belongs to a special category called "macaronic" or mixed-language texts.

TEXT: French carol; trans. James Chadwick, 1860, alt.

MUSIC: French carol; arr. Edward Shippen Barnes, 1937

Music © 1937, ren. 1965 H. Augustine Smith Jr.

(admin. Fleming H. Revell Company, a div. of Baker Publishing Group)

GLORIA

7.7.7.7 with refrain

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The musical score is written for a vocal part and piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "ri - a in ex - cel - sis De - o!". The piano accompaniment features a series of chords and moving lines in the left hand, with some notes beamed together. The vocal line includes a melodic phrase with a slur over the first four notes, followed by a rest, and then continues with the lyrics.

ri - a in ex - cel - sis De - o!

THE TRIUNE GOD

10 Sing Glory to the Name of God

(Psalm 29)

Unison

1 Sing glo - ry to the name of God, whose ho - ly splen - dor shines a -
2 The name of God is full of might: re - sound - ing thun - der, flash - ing
3 The name of God is wild and free, a - whirl in ho - ly mys - ter -
4 May God for - ev - er be our peace; may hymns of glo - ry nev - er

Harmony *Unison*

broad.
light.
y.
cease:

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

En - throned a - bove the
The wil - der - ness can -
A se - cret wrapped in
Let all the faith - ful

crash - ing waves, the God of grace and glo - ry saves.
not con - tain the ech - oes of the great re - frain:
smoke and fire, still chant - ed by the tem - ple choir:
peo - ple come; sing praise to God, the Three - in - One:

This sweeping paraphrase of Psalm 29 conveys a sense of the Jewish reverence for the sheer power of God's name, regarded as too holy for mortal tongues to pronounce. In keeping with its appointment for Trinity Sunday, the final stanza gives the psalm a Christian interpretation.

TEXT: David Gambrell, 2009
MUSIC: *Geistliche Kirchengesänge*, 1623, alt.; harm. Ralph Vaughan Williams, 1906
Text © 2011 David Gambrell (admin. Presbyterian Publishing Corp.)

LASST UNS ERFREUEN
LM with alleluias
(this tune in a higher key, 327)

THE TRIUNE GOD

Harmony

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

This musical system is for the 'Harmony' part. It consists of two staves, treble and bass, in the key of D major (two sharps). The melody is written in a simple, hymn-like style with eighth and quarter notes. The lyrics 'Al - le - lu - ia, al - le - lu - ia! Al - le - lu - ia,' are written below the staves, with hyphens indicating the syllables are spread across multiple notes.

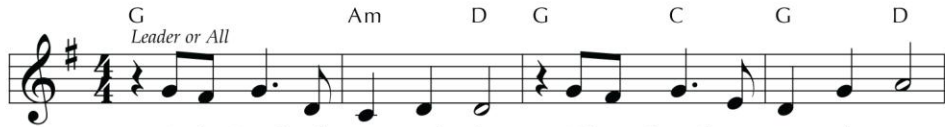
Unison

al - le - lu - ia, al - le - lu - ia!

This musical system is for the 'Unison' part. It also consists of two staves, treble and bass, in the key of D major. The melody is written in a simple, hymn-like style with eighth and quarter notes. The lyrics 'al - le - lu - ia, al - le - lu - ia!' are written below the staves, with hyphens indicating the syllables are spread across multiple notes. The system ends with a double bar line.

69 I, the Lord of Sea and Sky

Here I Am, Lord



1 I, the Lord of sea and sky, I have heard my peo - ple cry.
 2 I, the Lord of snow and rain, I have borne my peo - ple's pain.
 3 I, the Lord of wind and flame, I will tend the poor and lame.



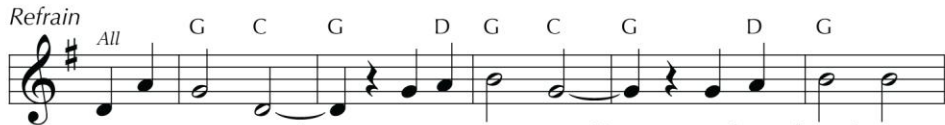
All who dwell in dark and sin my hand will save. I, who
 I have wept for love of them. They turn a - way. I will
 I will set a feast for them. My hand will save. Fin - est



made the stars of night, I will make their dark - ness bright.
 break their hearts of stone, give them hearts for love a - lone.
 bread I will pro - vide till their hearts be sat - is - fied.



Who will bear my light to them? Whom shall I send?
 I will speak my word to them. Whom shall I send?
 I will give my life to them. Whom shall I send?



Here I am, Lord. Is it I, Lord? I have heard you



call - ing in the night. I will go, Lord, if you



lead me. I will hold your peo - ple in my heart.

The stanzas here need to be understood as representing the voice of God, while the refrain (based on Isaiah 6:8) is the faithful human response to God's call. This becomes clearer if a leader or small group sings the stanzas, with the congregation joining on the refrain.

BAPTISM

482

Baptized in Water

1 Bap-tized in wa - ter, sealed by the Spir - it, cleansed by the
 2 Bap-tized in wa - ter, sealed by the Spir - it, dead in the
 3 Bap-tized in wa - ter, sealed by the Spir - it, marked with the

blood of Christ our King; heirs of sal - va - tion, trust - ing the
 tomb with Christ our King; one with his ris - ing, freed and for -
 sign of Christ our King; born of the Spir - it, we are God's

prom - ise, faith - ful - ly now God's prais - es we sing.
 giv - en, thank - ful - ly now God's prais - es we sing.
 chil - dren; joy - ful - ly now God's prais - es we sing.

Each stanza of this compact and carefully constructed text about baptism begins with allusions to John 3:5 and Ephesians 1:13. The interplay of constant and changing lines accentuates each added image. It is set here to a Gaelic tune first transcribed in the 19th century.

TEXT: Michael A. Seward, 1981

MUSIC: Gaelic melody; arr. Dale Grotenhuis, 1985

Text © 1982 The Jubilate Group (admin. Hope Publishing Company)


Music Arr. © 1987 Faith Alive Christian Resources

BUNESSAN

5.5.8.5.5.9

JESUS CHRIST: BIRTH

136 Go, Tell It on the Mountain

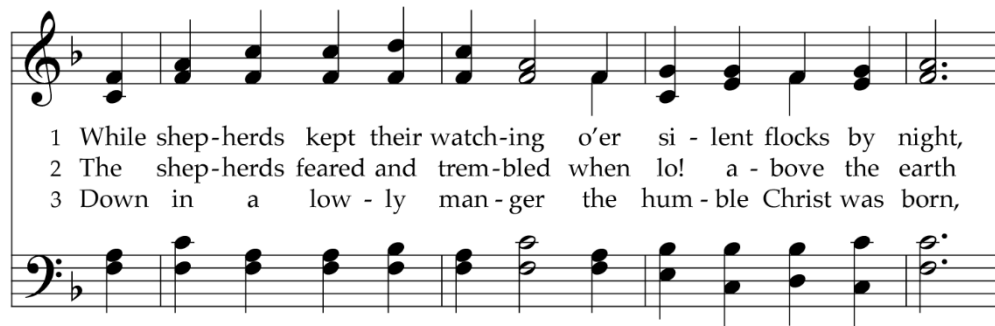
Refrain 



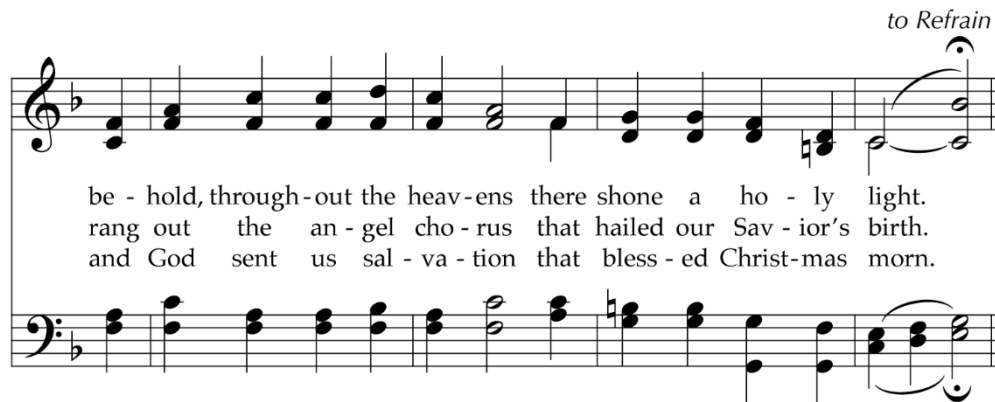
Go, tell it on the moun-tain, o-ver the hills and ev - ery - where;



go, tell it on the moun - tain that Je - sus Christ is born!



1 While shep-herds kept their watch-ing o'er si - lent flocks by night,
2 The shep-herds feared and trem-bled when lo! a - bove the earth
3 Down in a low - ly man-ger the hum - ble Christ was born,



to Refrain

be - hold, through-out the heav-ens there shone a ho - ly light.
rang out the an - gel cho - rus that hailed our Sav - ior's birth.
and God sent us sal - va - tion that bless - ed Christ-mas morn.

Like other material from oral traditions, 19th-century African American spirituals flourished without being written down. Their refrains were their most stable parts, and narrative stanzas were often improvised to fit. These Nativity stanzas attempt to recall that tradition.