

Awake and Arise

♩ = 96

§

Transcribed and arranged by Ian Russell

A - wake and a - rise and hail the blest morn, Where - on that our

A - wake and a - rise and hail the blest morn, Where - on that our

A - wake and a - rise and hail the blest morn, Where - on that our

A - wake and a - rise and hail the blest morn, Where - on that our

Lord and Sa - viour was born; The great Prince of Peace, called Je - sus by -

Lord and Sa - viour was born; The great Prince of Peace, called Je - sus by -

Lord and Sa - viour was born; The great Prince of Peace,

Lord and Sa - viour was born; The great Prince of Peace,

Awake and Arise (cont.)

16

name,— Our fa - thers of old re - cord - ed the—

name,— Our fa - thers of old re - cord - ed the—

Our fa - thers of old re - cord - ed the

called Je - sus— by— name,— Our fa - thers of old re - cord - ed the—

The musical score for measures 16-21 is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#). The lyrics are: 'name,— Our fa - thers of old re - cord - ed the—', 'name,— Our fa - thers of old re - cord - ed the—', 'Our fa - thers of old re - cord - ed the', and 'called Je - sus— by— name,— Our fa - thers of old re - cord - ed the—'.

22

Fine
(4th verse) **Symphony**

D.S.

same,— Our fa - thers of old re - cord - ed the same.

same,— Our fa - thers of old re - cord - ed the same.

same, Our fa - thers of old re - cord - ed the same.

same, Our fa - thers of old re - cord - ed the same.

The musical score for measures 22-27 is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#). The lyrics are: 'same,— Our fa - thers of old re - cord - ed the same.', 'same,— Our fa - thers of old re - cord - ed the same.', 'same, Our fa - thers of old re - cord - ed the same.', and 'same, Our fa - thers of old re - cord - ed the same.'. The score concludes with a double bar line and repeat signs.

Fine
(4th verse) **Symphony**

D.S.

Awake and Arise (cont.)

1. Awake and arise and hail the blest morn,
Whereon that our Lord and Saviour was born;
The great Prince of Peace called Jesus by name,
Our fathers of old recorded the same,
Our fathers of old recorded the same.
2. Blest Jesus, the Lord, our strength and our aid,
Was born without sin, begotten not made;
He came to redeem poor sinners on earth,
Then let us rejoice in Salvation's birth,
Then let us rejoice in Salvation's birth.
3. Give thanks unto God, who reigneth on high,
And Jesus, His Son, who for us did die,
And now He sits at His Father's right hand;
We at the Last Day before him shall stand,
We at the Last Day before him shall stand.
4. And there give an account for every small crime,
So let us repent, for this is our time;
Our time swiftly flies while we are upon earth,
Then always rejoice in Salvation's birth,
Then always rejoice in Salvation's birth.

Awake and Arise

Instrumental Parts

Transcribed and arranged by Ian Russell

$\text{♩} = 96$ %

7

13

Awake and Arise (cont.)

20

Musical score for measures 20-23. The key signature is D major (two sharps). The score is written for three staves: Treble, Treble, and Bass. Measures 20-21 contain a vocal melody in the first Treble staff and a piano accompaniment in the other two. Measures 22-23 show the vocal melody continuing in the first Treble staff, with a triplet of eighth notes in the second Treble staff and a triplet of eighth notes in the Bass staff.

24

Fine
(4th verse) **Symphony** *D.S.*

Musical score for measures 24-27. The key signature is D major (two sharps). The score is written for three staves: Treble, Treble, and Bass. Measures 24-25 contain a vocal melody in the first Treble staff and a piano accompaniment in the other two. Measures 26-27 show the vocal melody continuing in the first Treble staff, with a piano accompaniment in the other two. The score ends with a double bar line.

Awake, Arise, Good Christians

First Symphony ♩ = 112

Transcribed and arranged by Ian Russell



§
Verse 12

A - wake, a - rise, good Christ-ians let no-thing you dis - may, Re - mem - ber Christ, our Sa - viour, was

A - wake, a - rise, good Christ-ians let no-thing you dis - may, Re - mem - ber Christ, our Sa - viour, was

A - wake, a - rise, good Christ-ians let no-thing you dis - may, Re - mem - ber Christ, our Sa - viour, was

A - wake, a - rise, good Christ-ians let no-thing you dis - may, Re - mem - ber Christ, our Sa - viour, was



Awake, Arise, Good Christians (cont.)

18

born up-on this day; The self-same moon was shin-ing that now is in the sky whena

born up - on this day; The self-same moon was shin-ing that now is in the Sky whena

born up - on this day; The self-same moon was shin-ing that now is in the Sky whena

born up - on this day; The self-same moon was shin-ing that now is in the Sky whena

24

Chorus

ho - ly band of an - gels came down from God on high. 'Ho - san - nah, Ho - san - nah!' to

ho - ly band of an - gels came down from God on high. 'Ho - san - nah, Ho - san - nah!' to

ho - ly band of an - gels came down from God on high. 'Ho - san - nah, Ho - san - nah!' to

ho - ly band of an - gels came down from God on high. 'Ho - san - nah, Ho - san - nah!' to

Chorus

Awake, Arise, Good Christians (cont.)

30

slows slower *Fine*
(3rd verse)

Je - sus we'll sing, 'Ho - san - nah, Ho - san - nah! Our Sa-viour and King.'

Je - sus we'll sing, 'Ho - san - nah, Ho - san - nah! Our Sa-viour and King.'

Je - sus we'll sing, 'Ho - san - nah, Ho - san - nah! Our Sa-viour and King.'

Je - sus we'll sing, 'Ho - san - nah, Ho - san - nah! Our Sa-viour and King.'

Fine
(3rd verse)

a tempo 3 *D.S.*

1. Awake, arise good Christians, let nothing you dismay,
Remember Christ, our Saviour, was born upon this day;
The self-same moon was shining that now is in the sky
When a holy band of angels came down from God on high.
 'Hosannah, Hosannah!' to Jesus we'll sing,
 'Hosannah, Hosannah! our Saviour and King.'
2. 'Fear not, we bring good tidings, for on this happy morn,
The promised one, the Saviour, in Bethlehem's town was born.'
Up rose the simple shepherds, all with a joyful mind,
'Then let us go in haste', they say, 'this Holy Child to find.'
 'Hosannah, Hosannah!' to Jesus we'll sing,
 'Hosannah, Hosannah! our Saviour and King.'
3. And, like unto the shepherds, we wander far and near,
And bid you wake, good Christians, the joyful news to hear;
Awake, arise good Christians, let nothing you dismay,
Remember Christ, our Saviour, was born upon this day.
 'Hosannah, Hosannah!' to Jesus we'll sing,
 'Hosannah, Hosannah! our Saviour and King.'

Awake, Arise, Good Christians

Instrumental Parts

♩ = 112 First Symphony

Transcribed and arranged by Ian Russell

Measures 1-5 of the instrumental part. The music is in 4/4 time, key of B-flat major (two flats). The melody is primarily in the right hand, with a supporting bass line in the left hand. The notation includes eighth and sixteenth notes, with some beamed sixteenth notes in the final measure.

Measures 6-11 of the instrumental part. The melody continues with more complex rhythmic patterns, including sixteenth notes and eighth notes. The bass line provides a steady accompaniment.

§ 12
Verse

Measures 12-16 of the instrumental part, marked as the Verse. This section features prominent triplets in both the right and left hands, indicated by the number '3' above the notes. The melody is more active, with frequent eighth and sixteenth notes.

Measures 17-21 of the instrumental part. The triplet patterns continue, with the right hand often playing a descending triplet and the left hand a more rhythmic accompaniment. The piece concludes with a final measure of eighth notes.

Awake My Harp (cont.)

19

Star of Jacob rose, The Star of Jacob rose di-vine-ly bright.

Star of Jacob rose, The Star of Jacob rose di-vine-ly bright.

Star of Jacob rose, The Star of Jacob rose di-vine-ly bright.

Star of Jacob rose, The Star of Jacob rose di-vine-ly bright.

1. Awake, my harp, my lute, and cheerful voice;
Ye people all in songs of praise rejoice
On this glad morn to chase the gloom of night,
The Star of Jacob rose,
The Star of Jacob rose,
The Star of Jacob rose divinely bright.

2. Behold, he comes, Messiah, from above,
Comes to perform His mighty acts of love;
A Virgin pure, of Abraham's favoured race,
Brings forth the seed divine,
Brings forth the seed divine,
Brings forth the seed divine the world to bless.

3. A Child to us is born, a Son is given,
In mortal flesh appears the Lord of Heaven;
Humbly He stoops to this polluted earth,
Diffusing gladness in,
Diffusing gladness in,
Diffusing gladness in His wondrous birth.

Back Lane

♩ = 112

Transcribed and arranged by Ian Russell

Be - hold the Grace ap - pears, The prom - ise is ful - filled, The pro - mise is ful - filled;

Be - hold the Grace ap - pears, The prom - ise is ful - filled, The pro - mise is ful - filled;

Be - hold the Grace ap - pears, The prom - ise is ful - filled, The pro - mise is ful - filled;

Be - hold the Grace ap - pears, The prom - ise is ful - filled, The pro - mise is ful - filled;

8

Ma - ry the won - drous vir - gin bears, and Je - sus is the child, And

Ma - ry the won - drous vir - gin, Ma - ry the won - drous vir - gin bears, And Je - sus is the

Ma - ry the won - drous vir - gin bears, and Je - sus is the child, And

Ma - ry the won - drous vir - gin bears, And Je - sus is the

Back Lane (cont.)

15

1.2. *segue* | 3. *to coda* ☐

Je - sus is the Child, And Je - sus is the child. sing.

Child, And Je - sus is the child, And Je - sus is the child. sing.

Je - sus is the Child, And Je - sus is the child. sing.

Child, And Je - sus is the child, And Je - sus is the child. sing.

1.2. *segue* | 3. *to coda* ☐

20

Symphony

CODA ☐

28

'A - wake, a - wake, ye saints a - wake! And hail this day our Sav-iour's born!

'A - wake, a - wake, ye saints a - wake! And hail this day our Sav-iour's born!

Back Lane (cont.)

slows

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, Praise ye the Lord!

Al - le - lu - ia, Al - le - lu - ia, al - le - lu - ia, Praise ye the Lord!

slows

1. Behold, the Grace appears,
The promise is fulfilled,
The promise is fulfilled;
Mary the wondrous virgin bears,
And Jesus is the Child,
And Jesus is the Child,
And Jesus is the Child.

2. 'Go, humble swain', said he,
'To David's city fly,
To David's city fly;
The promised Infant born today
Doth in a manger lie,
Doth in a manger lie,
Doth in a manger lie.'

3. 'With looks and hearts serene,
Go visit Christ, your King,
Go visit Christ, your King.'
And straight a flaming troop was seen,
The shepherds heard them sing,
The shepherds heard them sing,
The shepherds heard them sing.

'Awake, awake, ye saints awake!
And hail this day our Saviour's born!
Awake, awake, ye saints awake!
And hail this day our Saviour's born!
Alleluia, alleluia, alleluia, praise ye the Lord!'

Birley Edge

Instrumental Parts

Transcribed and arranged by Ian Russell

♩ = 132

Measures 1-7 of the instrumental part. The music is in 4/4 time with a key signature of two sharps (F# and C#). The melody is primarily in the treble clef, with a supporting bass line in the bass clef. A repeat sign is present at the end of measure 7.

Measures 8-14 of the instrumental part. The melody continues in the treble clef, featuring more complex rhythmic patterns including eighth and sixteenth notes. The bass line provides a steady accompaniment. A repeat sign is present at the end of measure 14.

Measures 15-20 of the instrumental part. The melody is now shared between the treble and bass staves. The word "Symphony" is written above the treble staff at measure 15. The music continues with a mix of eighth and sixteenth notes. A repeat sign is present at the end of measure 20.

Measures 21-26 of the instrumental part. The melody continues in the treble clef, ending with a final cadence in measure 26. The bass line remains active throughout. A repeat sign is present at the end of measure 26.

The Christmas Tree

Transcribed and arranged by Ian Russell

Treble First Symphony ♩ = 66

%Verse

Who comes this way, so

First Symphony

%Verse

7

blithe and gay, Up - on this mer-ry Christ-mas day? So mer - ril - ly, so cheer - i - ly, With

12

his peaked hat and his rein-deer sleigh, With pret - ty toys for girls and boys, As pret-ty as you e'er did

17

see. Oh, wel - come San - ta Claus - 's man, Kris Krin-gle with his Christ-mas tree.

The Christmas Tree (cont.)

22

Chorus

Oh, ho! Oh, ho! Oh, ho ho ho ho ho ho ho! And jing - le jing - le

Oh, ho! Oh, ho! Oh, ho ho ho ho ho ho ho! And jing - le jing - le

Oh, ho! Oh ho! Oh, ho ho ho ho ho ho ho! And jing - le jing - le

Oh, ho! Oh ho! Oh, ho ho ho ho ho ho ho! And jing - le jing - le

Chorus

27

jing - a jing - a jing, Right mer - ry shall you be, And jing - le jing - le, he

jing - a jing - a jing, Right mer - ry shall you be, And jing - le jing - le, he

jing - a jing - a jing, Right mer - ry shall you be, And jing - le jing - le, he

jing - a jing - a jing, Right mer - ry shall you be, And jing - le jing - le, he

The Christmas Tree (cont.)

31

comes this way, He comes with the Christ-mas tree; And wel-come, wel-come, wel-come, Kris, Right

comes this way, He comes with the Christ-mas tree; And wel-come, wel-come, wel-come, Kris, Right

comes this way, He comes with the Christ-mas tree; And wel-come, wel-come, wel-come, Kris, Right

comes this way, He comes with the Christ-mas tree; And wel-come, wel-come, wel-come, Kris, Right

36

wel-come shall you be. Oh, here he is, yes, yes, he is, 'Tis Kris with the Christ-mas

wel-come shall you be. Oh, here he is, yes, yes, he is, 'Tis Kris with the Christ-mas

wel-come shall you be. Oh, here he is, yes, yes, he is, 'Tis Kris with the Christ-mas

wel-come shall you be. Oh, here he is, yes, yes, he is, 'Tis Kris with the Christ-mas

The Christmas Tree (cont.)

Fine
(3rd verse)

41

tree, The Christ-mas tree, the Christ-mas tree, the Christ-mas tree, the Christ-mas tree!

tree, The Christ-mas tree, the Christ-mas tree, the Christ-mas tree, the Christ-mas tree!

tree, The Christ-mas tree, the Christ-mas tree, the Christ-mas tree, the Christ-mas tree!

tree, The Christ-mas tree, the Christ-mas tree, the Christ-mas tree, the Christ-mas tree!

Fine
(3rd verse)

46

Second Symphony

D.S.

1. Who comes this way, so blithe and gay,
Upon this merry Christmas day?
So merrily, so cheerily,
With his peaked hat and his reindeer sleigh,
With pretty toys for girls and boys,
As pretty as you ever did see.
Oh, welcome Santa Claus's man,
Kris Kringle with his Christmas tree.

2. His sleigh bells ring with a merry jing,
As o'er the roofs the reindeers spring.
Gee up, gee ho! how swift they go,
Away o'er the ice and the drifts of snow;
For he must call on one and all,
His master's pretty pets, you see,
For he is Santa Claus's man,
Kris Kringle with the Christmas tree.

Chorus

Chorus

Oh, ho! Oh, ho! Oh ho ho ho ho ho ho!
And jingle jingle, jing-a jing-a jing,
Right merry shall you be,
And jingle jingle, he comes this way,
He comes with the Christmas tree;
And welcome, welcome, welcome, Kris
Right welcome shall you be.
Oh, here he is, yes, yes he is,
'Tis Kris with the Christmas tree.
The Christmas tree, the Christmas tree,
The Christmas tree, the Christmas tree!

3. With cakes and plums, trumpets and drums,
And lots of pretty things he comes;
So now be quick, your places take
And all a merry circle make;
For now he's near, he'll soon appear
And we his jolly face shall see.
Oh, welcome Santa Claus's man,
Kris Kringle with the Christmas tree.

Chorus

The Christmas Tree

Instrumental Parts

First Symphony ♩ = 66

Transcribed and arranged by Ian Russell

Verse

The first system of musical notation for 'The Christmas Tree' consists of three staves (treble, alto, and bass clef) in 2/4 time. The key signature has one sharp (F#). The music begins with a treble clef staff featuring a melody of eighth and sixteenth notes, followed by an alto staff with a similar melodic line, and a bass staff providing a harmonic foundation with eighth notes.

The second system of musical notation continues the piece from measure 9. It features three staves with a treble, alto, and bass clef. The melody in the treble staff includes some notes with slurs, and the bass staff continues with a steady eighth-note accompaniment.

The third system of musical notation begins at measure 17 and includes the 'Chorus' section. It consists of three staves. The treble staff has a more active melody with many sixteenth notes. The bass staff continues with a consistent eighth-note accompaniment.

The fourth system of musical notation starts at measure 24. It features three staves. The treble staff includes several triplet markings (indicated by a '3' over the notes) in the final measures. The bass staff continues with the eighth-note accompaniment.

Diadem

♩ = 112

Transcribed and arranged by Ian Russell

All hail the power of Je - su's name, Let an - gels pros - trate fall, Let an - gels pros - trate

All hail the power of Je - su's name, Let an - gels pros - trate fall, Let an - gels pros - trate

All hail the power of Je - su's name, Let an - gels pros - trate fall Let an - gels pros - trate

All hail the power of Je - su's name, Let an - gels pros - trate fall Let an - gels pros - trate

9

fall! Bring forth the roy - al di - a - dem And crown Him, crown Him, crown Him,

fall! Bring forth the roy - al di - a - dem And crown Him, crown Him, crown Him,

fall! Bring forth the roy - al di - a - dem And crown Him, crown Him, crown Him,

Diadem (cont.)

to coda ♢
(4th verse)

18

— Him crown Him, crown Him, crown Him, And crown Him Lord of all! —
 crown Him, crown Him, And crown Him Lord of all! —
 — Him, crown Him, crown Him, crown Him, And crown Him Lord of all! —
 crown Him, And crown Him Lord of all! —

to coda ♢
(4th verse)

26

Symphony

31

36

1.2. 3. D.C. al coda

Diadem (cont.)

CODA ◊

43

And crown Him Lord of all, And crown Him Lord of all, And
 Lord of all, Lord of all,
 Lord of all, And crown Him Lord of all,
 Lord of all, Lord of all,

47 slows.

slower

crown Him Lord of all, And crown him Lord of all.
 Lord of all, And crown him Lord of all.
 crown Him Lord of all, And crown him Lord of all.
 Lord of all, And crown him Lord of all.

rall. slower

Diadem (cont.)

1. All hail the power of Jesus' name,
Let angels prostrate fall,
Let angels prostrate fall!
Bring forth the royal diadem,
And crown Him, crown Him,
crown Him, crown Him,
And crown Him Lord of all!

2. Ye saints redeemed of Adam's race,
Ye ransomed from the fall,
Ye ransomed from the fall;
Hail Him who saves you by his grace,
And crown Him, crown Him,
crown Him, crown Him,
And crown Him Lord of all!

3. Sinners whose love can ne'er forget
The wormwood and the gall,
The wormwood and the gall;
Go spread your trophies at His feet,
And crown Him, crown Him,
crown Him, crown Him,
And crown Him Lord of all!

4. Oh that with yonder sacred throng
We at His feet may fall,
We at His feet may fall;
Join in the everlasting song,
And crown Him, crown Him,
crown Him, crown Him,
And crown Him Lord of all,
[Repeat last line four times]

Diadem

Instrumental Parts

Transcribed and arranged by Ian Russell

$\text{♩} = 112$

The first system of musical notation for 'Diadem' instrumental parts, measures 1-9. It features three staves: Treble, Alto, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked as 112 beats per minute. The notation includes various musical symbols such as notes, rests, and bar lines.

10

The second system of musical notation for 'Diadem' instrumental parts, measures 10-18. It continues the three-staff format (Treble, Alto, Bass) with the same key signature and time signature. The notation includes various musical symbols such as notes, rests, and bar lines.

Eastern Star (cont.)

19

Beth - le - hem, Shines the Star of Beth - le - hem, Shines the Star of Beth - le - hem.

Shines the Star of Beth - le - hem, Shines the Star of Beth - le - hem.

Beth - le - hem, Shines the Star of Beth - le - hem, Shines the Star of Beth - le - hem.

Beth - le - hem, Shines the Star of Beth - le - hem, Shines the Star of Beth - le - hem.

1. Lo! the eastern Magi rise
At a signal from the skies;
Brighter than the brightest gem
Shines the Star of Bethlehem,
Shines the Star of Bethlehem,
Shines the Star of Bethlehem,
Shines the Star of Bethlehem.

2. Balaam's mystic words appear,
Full of light, divinely clear;
And the import wrapped in them
Is the Star of Bethlehem,
Is the Star of Bethlehem,
Is the Star of Bethlehem,
Is the Star of Bethlehem.

3. See the holy wise men meet
At the royal Infant's feet;
Offerings rich are brought by them
To the Star of Bethlehem,
To the Star of Bethlehem,
To the Star of Bethlehem,
To the Star of Bethlehem.

Egypt

♩ = 116

Transcribed and arranged by Ian Russell

Christ - ians a - wake, un - close your eyes, Glad ti - dings now I bring;

Christ - ians a - wake un - close your eyes, Glad ti - dings now I bring;

Christ - ians a - wake un - close your eyes, Glad ti - dings now I bring;

Christ - ians a - wake un - close your eyes, Glad ti - dings now I bring;

The first system of the musical score for 'Egypt' consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) in 4/4 time, with a key signature of one sharp (F#). The lyrics are 'Christ - ians a - wake, un - close your eyes, Glad ti - dings now I bring;'. The fifth staff is a piano accompaniment, featuring a melody in the right hand and a bass line in the left hand.

To us is born a heaven - ly prize, A - rise, re-joyce and sing, A - rise, re-joyce and

To us is born a heaven - ly prize A - rise, re-joyce and sing, A - rise, re-joyce and

To us is born a heaven - ly prize A - rise, re-joyce and

To us is born a heaven - ly prize A - rise, re-joyce and sing, A -

The second system of the musical score for 'Egypt' consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) in 4/4 time, with a key signature of one sharp (F#). The lyrics are 'To us is born a heaven - ly prize, A - rise, re-joyce and sing, A - rise, re-joyce and'. The fifth staff is a piano accompaniment, featuring a melody in the right hand and a bass line in the left hand.

Egypt (cont.)

15

1.2. segue | 3. D.S. al fine | 4. Fine

1.2. segue | 3. D.S. al fine | 4. Fine

20

Symphony

1. Christians awake, unclose your eyes,
Glad tidings now I bring;
To us is born a heavenly prize,
Arise rejoice and sing,
Arise rejoice and sing,
Arise rejoice and sing.

2. This prize, it is the Son of God
And Jesus called by name;
Great wonders He hath shown abroad,
Salvation by Him came,
Salvation by Him came,
Salvation by Him came.

3. Therefore let us uplift our voice,
And alleluiah sing;
For evermore let us rejoice
In Israel's holy King,
In Israel's holy King,
In Israel's holy King.
[Repeat last four lines]

Egypt

Instrumental Parts

Transcribed and arranged by Ian Russell

♩ = 116

The first system of musical notation for 'Egypt' consists of three staves (treble, treble, and bass clef) in 4/4 time. The key signature has one sharp (F#). The melody is primarily in the upper staves, with a supporting bass line in the lower staff. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests.

The second system of musical notation continues the piece. It begins with a measure rest marked '7' and a repeat sign. The notation continues with the same instrumental parts as the first system, maintaining the 4/4 time and one-sharp key signature.

The third system of musical notation continues the piece. It begins with a measure rest marked '14'. The notation continues with the same instrumental parts as the first system, maintaining the 4/4 time and one-sharp key signature. The system concludes with a double bar line.

The fourth system of musical notation continues the piece. It begins with a measure rest marked '3. D.S. al fine' and '4. Fine'. The notation continues with the same instrumental parts as the first system, maintaining the 4/4 time and one-sharp key signature. The system concludes with a double bar line.

Good News

♩ = 128

Transcribed and arranged by Ian Russell

The first system of the musical score for 'Good News' consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) in 4/4 time, with a key signature of one sharp (F#). Each staff contains the lyrics: 'Hark, hark! what news_____ those an - gels bring? Glad ti - dings of a'. The fifth staff is a piano accompaniment, featuring a treble and bass clef with chords and a steady eighth-note bass line.

7

The second system of the musical score continues the song. It also consists of five staves. The first four staves are vocal parts, each with the lyrics: 'new - born King, Glad tid - dings of a new - born king; Born of a'. The fifth staff is the piano accompaniment, continuing the harmonic support with chords and a steady bass line.

Good News (cont.)

14

maid; a vir-gin pure, Born with-out sin from guilt se -

Born of a maid; a vir-gin pure, Born with-out sin

maid; a vir-gin pure, Born with-out sin from guilt se -

Born of a maid; a vir-gin pure, Born with-out sin

20

cure, Born with - out sin from guilt se - cure.

from guilt se - cure, Born with - out sin from guilt se - cure.

cure, Born with - out sin from guilt se - cure.

from guilt se - cure, Born with - out sin from guilt se - cure.

Good News (cont.)

26 **Symphony**

32

1. Hark, Hark! what news those angels bring?
 Glad tidings of a new-born King;
 Born of a maid, a virgin pure,
 Born without sin from guilt secure,
 Born without sin from guilt secure.

2. Hail, mighty Prince, eternal King,
 Let Heaven and earth rejoice and sing;
 Angels and men, with one accord,
 Break forth in song to praise the Lord,
 Break forth in song to praise the Lord.

3. Behold, He comes and leaves the skies.
 Awake, ye slumbering mortals, rise.
 Awake to joy and hail the morn,
 A saviour of this world was born,
 A saviour of this world was born.

Good News

Instrumental Parts

Transcribed and arranged by Ian Russell

$\text{♩} = 128$

7

Good News (cont.)

14

Musical score for measures 14-19 of 'Good News (cont.)'. The score is written for three staves (treble, alto, and bass clefs) in the key of D major (two sharps). The melody is primarily in the treble clef, with accompaniment in the alto and bass clefs. The music features a mix of eighth and sixteenth notes, with some rests and a final whole note in the treble staff.

20

Musical score for measures 20-25 of 'Good News (cont.)'. The score continues on three staves. Measures 20-21 show a more active bass line. Measures 22-23 feature a rapid sixteenth-note run in the treble staff. The piece concludes in measure 25 with a final whole note in the treble and a half note in the bass.

26

Symphony

Musical score for measures 26-31 of 'Symphony'. The score is written for three staves. Measures 26-27 show a more active bass line. Measures 28-29 feature a rapid sixteenth-note run in the treble staff. The piece concludes in measure 31 with a final whole note in the treble and a half note in the bass.

32

Musical score for measures 32-37 of 'Symphony'. The score continues on three staves. Measures 32-33 show a more active bass line. Measures 34-35 feature a rapid sixteenth-note run in the treble staff. The piece concludes in measure 37 with a final whole note in the treble and a half note in the bass.

Hail! Smiling Morn

♩. = 102

Transcribed and arranged by Ian Russell

f

Hail! _____ smi-ling morn, smi-ling morn_ that tips the hills_ with gold, That tips the hills_ with

f

Hail! _____ smi - ling morn, smi - ling morn_ that tips the hills_ with gold, That tips the hills with

f

Hail! _____ smi-ling morn, smi-ling morn_ that tips the hills with gold, That tips the hills with

f

Hail! _____ smi - ling morn, smi - ling morn_ That tips the hills with

8

p *f*

gold, At whose ro - sy fin-gers op - en wide the gates_ of heaven, the gates_ of

p *f*

gold, Whose ro - sy fin-gers op - en wide the gates_ of heaven, the gates_ of

p *f*

gold, Whose ro - sy fin-gers op - en wide the gates_ of heaven, the gates_ of

p *f*

gold, At whose ro - sy fin-gers op - en wide the gates_ of heaven, the gates_ of

Hail! Smiling Morn (cont.)

15

slows *a tempo*

heaven, At whose ro-sy fin-gers op-en wide the gates of heaven. All the green fields that

heaven, At whose ro-sy fin-gers op-en wide the gates of heaven. All the green fields that

heaven, At whose ro-sy fin-gers op-en wide the gates of heaven. All the green fields that

heaven, At whose ro-sy fin-gers op-en wide the gates of heaven. All the green fields that

slows *a tempo*

23

na-ture doth en-fold, At whose bright

na-ture doth en-fold, All the green fields that na-ture doth en-fold, At whose bright

na-ture doth en-fold, All the green fields that na-ture doth en-fold, At whose bright

na-ture doth en-fold, All the green fields that na-ture doth en-fold, At whose bright

slows *a tempo*

Hail! Smiling Morn (cont.)

30

slower

mp *p* *pp*

pre-sence dark-ness flies a - way, flies a - way, flies a - way, Dark-

mp *pp*

pre-sence dark-ness flies a - way, Flies a - way, Flies a way, Dark-

mp *pp*

pre-sence dark-ness flies a - way, Flies a - way, Flies a - way, Dark-

mp *pp*

pre-sence dark-ness flies a - way, Flies a - way, Flies a - way, Dark-

slower

mp *p* *pp* *p* *pp*

37

a tempo

mp *f* *sfz* *sfp*

- ness flies a - way, Dark - ness flies a - way, At whose bright pre-sence dark - ness

mp *f* *sfz* *sfp*

- ness flies a - way, Dark - ness flies a - way, At whose bright pre-sence dark - ness

mp *f* *sfz* *sfp*

- ness flies a - way, Dark - ness flies a - way, At whose bright pre-sence dark - ness

mp *f* *sfz* *sfp*

- ness flies a - way, Dark - ness flies a - way, At whose bright pre-sence dark - ness

a tempo

mp *f* *sfz* *sfp*

Hail! Smiling Morn (cont.)

45

p flies a - way, *f* Flies a - way, Flies a - way,

p flies a - way, *f* Dark-ness flies a - way, Dark-ness flies a -

p flies a - way, *f* Flies a - way, Flies a - way,

p flies a - way, *f* Dark-ness flies a - way, Dark-ness flies a -

52

ff slows. 1. Hail! hail! hail! hail! Hail! hail! hail! hail! 2. hail! hail! hail!

ff way, Hail! hail! hail! hail! Hail! hail! hail! hail! hail! hail! hail!

ff Hail! hail! hail! hail! Hail! hail! hail! hail! hail! hail! hail!

ff way, Hail! hail! hail! hail! Hail! hail! hail! hail! hail! hail! hail!

slows. 1. 2.

How Beautiful upon the Mountain

♩ = 96

Transcribed and arranged by Ian Russell

How beau - ti - ful up-on the moun - tain, How

How beau - ti - ful up-on the moun - tain, How

How beau - ti - ful up-on the moun - tain

How beau - ti - ful up-on the moun - tain

♩ = 96

5

beau - ti - ful up-on the moun - tain are the fields, the fields that bring us glad

beau - ti - ful up-on the moun - tain are the fields, the fields that bring us glad

are the fields, the fields that bring us glad

are the fields, the fields that bring us glad

How Beautiful upon the Mountain (cont.)

10

ti - dings! Glad ti - dings I bring, Glad ti - dings I bring, I
ti - dings! Glad ti - dings I bring, Glad ti - dings I bring,
ti - dings! Glad ti - dings I bring, Glad ti - dings I bring, I
ti - dings! Glad ti - dings I bring, Glad ti - dings I bring,
ti - dings! Glad ti - dings I bring, Glad ti - dings I bring,
ti - dings! Glad ti - dings I bring, Glad ti - dings I bring,

15

bring you glad ti - dings, glad ti - dings I bring, That prom - is - eth sal -
glad ti - dings I bring, That prom - is - eth sal -
bring you glad ti - dings glad ti - dings I bring, That prom - is - eth sal -
glad ti - dings I bring, That prom - is - eth sal -
bring you glad ti - dings glad ti - dings I bring, That prom - is - eth sal -
glad ti - dings I bring, That prom - is - eth sal -

How Beautiful upon the Mountain (cont.)

20 *slower*

- va - tion, That saith un - to Zi - on, My God reign - eth, My

- va - tion, That saith un - to Zi - on, My God reign - eth, My

- va - tion, That saith un - to Zi - on, My God reign - eth, My

- va - tion, That saith un - to Zi - on, My God reign - eth, My

slower

28 *a tempo*

God reign - eth. Break forth, sing to - geth-er, Sing to - geth-er, sing to - geth-er, In the

God reign - eth. Break forth, sing to - geth-er, Sing to - geth-er, sing to - geth-er, In the

God reign - eth. Break forth, sing to - geth-er, Sing to - geth-er, sing to - geth-er, In the

God reign - eth. Break forth, sing to - geth-er, Sing to - geth-er, sing to - geth-er, In the

a tempo

How Beautiful upon the Mountain (cont.)

35

pres-ence of Je - ru - sa - lem, For the Lord he hath com fort-ed his peop - le,

pres-ence of Je - ru - sa - lem, For the Lord he hath com fort-ed his peop - le,

pres-ence of Je - ru - sa - lem, For the Lord he hath com fort-ed his peop - le,

pres-ence of Je - ru - sa - lem, For the Lord he hath com fort-ed his peop - le,

42

He hath re-deem - ed Je - ru - sa - lem, Hal - le - lu - jah, Hal - le - lu - jah! Praise

He hath re-deem - ed Je - ru - sa - lem, Hal - le - lu - jah, Hal - le - lu - jah! Praise

He hath re-deem - ed Je - ru - sa - lem, Hal - le - lu - jah, Hal - le - lu - jah! Praise

He hath re-deem - ed Je - ru - sa - lem, Hal - le - lu - jah, Hal - le - lu - jah! Praise

How Beautiful upon the Mountain (cont.)

49

ye the Lord, Hal-le-lu-jah, Hal-le-lu-jah! Praise ye the Lord!____

ye the Lord, Hal-le-lu-jah, Hal-le-lu-jah! Praise ye the Lord!____

ye the Lord, Hal-le-lu-jah, Hal-le-lu-jah! Praise ye the Lord!____

ye the Lord, Hal-le-lu-jah, Hal-le-lu-jah! Praise ye the Lord!____

How beautiful upon the mountain,
 How beautiful upon the mountain,
 How beautiful upon the mountain
 Are the fields, the fields that bring us glad tidings.

[Repeat this section]

Glad tidings I bring, glad tidings I bring,
 I bring you glad tidings, glad tidings I bring,
 That promiseth salvation, that saith unto Zion,
 My God reigneth, my God reigneth.

Break forth, sing together, sing together, sing together,
 In the presence of Jerusalem,
 For the Lord he hath comforted his people,
 He hath redeemed Jerusalem.
 Hallelujah, hallelujah! Praise ye the Lord!
 Hallelujah, hallelujah! Praise ye the Lord!

[Repeat this section]

Jacob's Well

♩ = 120

Transcribed and arranged by Ian Russell

At Ja-cob's well a stran-ger sought His droop-ing frame_ to_ cheer, His_ droop-ing frame to

At Ja-cob's well a stran-ger sought His droop-ing frame_ to_ cheer, His_ droop-ing frame to

At Ja-cob's well a stran-ger sought His droop-ing frame_ to_ cheer, His_ droop-ing frame to

At Ja-cob's well a stran-ger sought His droop-ing frame_ to_ cheer, His_ droop-ing frame to

10

cheer; Sa - ma - ria's daugh-ter lit-tle thought That Ja-cob's God was near, Sa-

cheer; Sa - ma - ria's daugh-ter lit-tle thought That Ja-cob's God was near, Sa-

cheer; Sa - ma - ria's daugh-ter lit-tle thought Sa-

cheer; Sa - ma - ria's daugh-ter lit - tle_ thought That Ja-cob's God was near, Sa-

Jacob's Well (cont.)

18

1.2.3.	4.	5.
segue	D.S. al fine	fine

ma - ria's daugh-ter lit - tle thought that Ja - cob's God was near. more. more.

ma - ria's daugh-ter lit - tle thought that Ja - cob's God was near. more. more.

ma - ria's daugh-ter lit - tle thought that Ja - cob's God was near. more. more.

ma - ria's daugh-ter lit - tle thought that Ja - cob's God was near. more. more.

1.2.3.	4.	5.
segue	D.S. al fine	Fine

24

Symphony

tr

1. At Jacob's well a stranger sought
His drooping frame to cheer,
His drooping frame to cheer;
Samaria's daughter little thought
That Jacob's God was near,
Samaria's daughter little thought
That Jacob's God was near.

2. This had she known, her fainting mind,
For richer draughts had sighed,
For richer draughts had sighed;
Nor had Messiah, ever kind,
Those richer draughts denied,
Nor had Messiah, ever kind,
Those richer draughts denied,

3. This ancient well, no glass so true,
Britannia's image shows,
Britannia's image shows;
Now Jesus travels Britain through,
Britannia's image shows,
Britannia's image shows;
But who the stranger knows?

4. Yet Britain must the stranger know,
Or soon her loss deplore,
Or soon her loss deplore;
Behold, the living waters flow,
Come drink and thirst no more!
Behold, the living waters flow,
Come drink and thirst no more!

[Repeat last two lines]

Jacob's Well

Instrumental Parts

♩ = 120

Transcribed and arranged by Ian Russell

The first system of musical notation for 'Jacob's Well' consists of three staves (treble, alto, and bass clefs) in 4/4 time. The key signature has two flats (B-flat and E-flat). The melody is primarily in the treble clef, with accompaniment in the bass clef. The first staff contains measures 1 through 7.

The second system of musical notation continues the piece from measure 8 to measure 15. It features a mix of eighth and sixteenth notes in the treble clef, with a steady bass line in the bass clef.

The third system of musical notation covers measures 16 to 21. It includes a repeat sign (double bar line with dots) at the beginning of the system. Measures 19 and 20 feature triplet markings (the number 3) over eighth notes in the treble clef.

The fourth system of musical notation covers measures 22 to 27. Above the first staff, there are four boxed options: '1.2.3. segue', '4. D.S. al fine', '5. Fine', and 'Symphony'. The system concludes with a trill (tr) in the treble clef and a final double bar line.

Little Bilberry

♩ = 136

Transcribed and arranged by Ian Russell

Hark! the her - ald an - gels_ sing, Glo - ry to the new - born King;

Hark! the her - ald an - gels_ sing, Glo - ry to the new - born King;

Hark! the her - ald an - gels_ sing, Glo - ry to the new - born King;

Hark! the her - ald an - gels_ sing, Glo - ry to the new - born King;

Peace on earth and mer - cy mild, God and sin - ners re - con - ciled.

Peace on earth and mer - cy mild, God and sin - ners re - con - ciled.

Peace on earth and mer - cy mild, God and sin - ners re - con - ciled.

Peace on earth and mer - cy mild, God and sin - ners re - con - ciled.

1. Hark! the herald angels sing,
Glory to the new-born King;
Peace on earth and mercy mild,
God and Sinners reconciled.

2. Joyful all ye nations rise,
Join the triumph of the skies;
With the angelic host proclaim,
Christ is born in Bethlehem.

3. Mild He lays His glory by,
Born that man no more may die;
Born to raise the sons of earth,
Born to give them second birth.

4. Hail! the heaven-born Prince of Peace,
Hail! the Son of Righteousness;
Light and life to all He brings,
Risen with healing in His wings.

Liverpool

♩ = 112

Transcribed and arranged by Ian Russell

While shep-herds watched their flocks by night, All seat - ted on the ground, the

While shep-herds watched their flocks by night, All seat - ted on the ground, the

While shep-herds watched their flocks by night, All seat - ted on the ground,

While shep-herds watched their flocks by night, All seat - ted on the ground,

The first system of the musical score for 'Liverpool'. It consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The fifth staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 112.

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

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

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

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

The second system of the musical score for 'Liverpool'. It consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The fifth staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 112.

Liverpool (cont.)

13 Fine
(4th verse)

glo-ry_ shone a - round, And glo - ry shone a - round, And glo - ry shone a - round.

glo - ry shone a - round, And glo - ry shone a - round, And glo - ry shone a - round.

round, And glo - ry_ shone a - round and glo - ry shone a - round, And glo - ry shone a - round.

round, And glo - ry_ shone a - round and glo - ry shone a - round, And glo - ry_ shone a - round.

21 D.C.

Symphony

1. While shepherds watched their flocks
by night,
All seated on the ground,
The angel of the Lord came down,
And glory shone around,
And glory shone around,
And glory shone around,
And glory shone around.

2. 'Fear not', said he, for mighty dread
Had siezed their troubled mind;
'Glad tidings of great joy I bring
To you and all mankind,
To you and all mankind,
To you and all mankind,
To you and all mankind.

3. 'To you in David's town this day
Is born of David's line,
A Saviour, who is Christ the Lord,
And this shall be a sign,
And this shall be a sign,
And this shall be a sign,
And this shall be a sign.'

4. 'All glory be to God on high
And on the Earth be peace;
Goodwill henceforth from heaven
to men,
Begin and never cease,
Begin and never cease,
Begin and never cease,
Begin and never cease.'

Liverpool

Instrumental Parts

Transcribed and arranged by Ian Russell

♩ = 112

Measures 1-7 of the instrumental part. The music is in 4/4 time with a key signature of two sharps (F# and C#). The melody is primarily in the treble clef, with a bass line in the bass clef. The melody consists of eighth and sixteenth notes, often beamed together. Measure 7 ends with a repeat sign.

Measures 8-13 of the instrumental part. The melody continues in the treble clef, featuring a mix of eighth and sixteenth notes. The bass line provides a steady accompaniment. Measure 13 ends with a repeat sign.

Measures 14-20 of the instrumental part. The melody continues in the treble clef. Measure 20 ends with a repeat sign. The text "Fine (verse 4)" is written above the final measure.

Measures 21-26 of the instrumental part. The melody continues in the treble clef. Measure 26 ends with a repeat sign. The text "Symphony" is written above the first measure, and "D.C." is written above the final measure.

Malin Bridge

♩ = 84

Transcribed and arranged by Ian Russell

Bright and joy - ful is the morn For to us a child is born;

Bright and joy - ful is the morn For to us a child is born;

Bright and joy - ful is the morn For to us a child is born;

Bright and joy - ful is the morn For to us a child is born;

From the high - est realms of heaven, Un - to us a Son is given.

From the high - est realms of heaven, Un - to us a Son is given.

From the high - est realms of heaven, Un - to us a Son is given.

From the high - est realms of heaven, Un - to us a Son is given.

1. Bright and joyful is the morn,
For to us a child is born;
From the highest realms of heaven,
Unto us a Son is given.

2. On His shoulders He shall bear
Power and majesty – and wear
On His vesture and His thigh,
Names most awful, names most high.

3. Wonderful in counsel, He
The Incarnate Deity;
Sire of ages ne'er to cease,
King of Kings and Prince of Peace.

4. Come and worship at His feet,
Yield to Christ the homage meet,
From His manger to His throne,
Homage due to God alone.

Merry Christmas

♩ = 108

Transcribed and arranged by Ian Russell

The first system of the musical score consists of five staves. The first four staves are vocal parts: Soprano, Alto, Tenor, and Bass. Each staff begins with a treble clef (except for the Bass staff which has a bass clef) and a key signature of one sharp (F#). The time signature is 4/4. The lyrics for all four parts are: "We sing - ers make bold, as in days of old, To cel - e - brate Christ mas and". The fifth staff is a piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one sharp. It provides harmonic support for the vocal parts.

We sing - ers make bold, as in days of old, To cel - e - brate Christ mas and

We sing - ers make bold, as in days of old, To cel - e - brate Christ mas and

We sing - ers make bold, as in days of old, To cel - e - brate Christ mas and

We sing - ers make bold, as in days of old, To cel - e - brate Christ mas and

The second system of the musical score continues from the first, starting at measure 7. It also consists of five staves: four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics for the vocal parts are: "bring you good cheer; Glad tid - ings we bring of Mes - si - ah, our". The piano accompaniment continues with its harmonic support.

bring you good cheer; Glad tid - ings we bring of Mes - si - ah, our

bring you good cheer; Glad tid - ings we bring of Mes - si - ah, our

bring you good cheer; Glad tid - ings we bring of Mes - si - ah, our

bring you good cheer; Glad tid - ings we bring of Mes - si - ah the

Merry Christmas (cont.)

8

Measures 8-13 of the musical score. The key signature is one sharp (F#). The music is written for three staves: Treble, Treble, and Bass. A repeat sign is present at the end of measure 13.

14

Measures 14-17 of the musical score. The key signature is one sharp (F#). The music is written for three staves: Treble, Treble, and Bass. A triplet of eighth notes is marked with a '3' at the end of measure 17.

18

slows

1. 2. segue 3. D.S. al fine 4. fine

Symphony a tempo

Measures 18-23 of the musical score. The key signature is one sharp (F#). The music is written for three staves: Treble, Treble, and Bass. The tempo changes from 'slows' to 'a tempo' at measure 20. The section ends with a 'fine' marking at measure 23. A triplet of eighth notes is marked with a '3' at the end of measure 23.

24

Measures 24-29 of the musical score. The key signature is one sharp (F#). The music is written for three staves: Treble, Treble, and Bass. The section consists of six measures, each containing a triplet of eighth notes, marked with a '3'.

The Mistletoe Bough

Symphony $\text{♩} = 60$

Transcribed and arranged by Ian Russell

Verse

Symphony

Verse

The mis-tle-toe hung in the

6

old cas-tle hall, The hol-ly branch shone on the old oak wall, And the ba-ron's re-tain-ers were blithe and gay, All

11

keep-ing their Christ-mas ho-li-day; And the ba-ron be-held with a fa-ther's pride His beau-ti-ful child, young

16

Lo-vell's bride, And she with her bright eyes seemed to be The star of that good-ly com-pa-ny.

The Mistletoe Bough (cont.)

21 **Chorus**

Oh, the mis - tle - toe bough! Oh, the mis - tle - toe bough!

Oh, the mis - tle - toe bough! Oh, the mis - tle - toe bough!

Oh, the mis - tle - toe bough! Oh, the mis - tle - toe bough!

Chorus

1. The mistletoe hung in the old castle hall,
The holly branch shone on the old oak wall,
And the baron's retainers were blithe and gay,
All keeping their Christmas holiday;
And the baron beheld with a father's pride
His beautiful child, young Lovell's bride,
And she with her bright eyes seemed to be
The star of that goodly company.
Oh, the mistletoe bough!
Oh, the mistletoe bough!

2. 'I'm weary of dancing now', she cried,
'Here, tarry a moment, I'll hide, I'll hide;
And Lovell, be sure thou'rt the first to trace
The clue to my secret hiding place.'
Away she ran and her friends began
Each tower to search, each nook to scan.
And young Lovell cried, 'Where dost thou hide?
I'm lonely without thee, my own dear bride.'
[Chorus]

3. They sought her that night, they sought her
next day,
They sought her in vain till a week passed away.
In the highest, the lowest, the loneliest spot,
Young Lovell sought wildly, but found her not.
And years flew by and their grief at last
Was told as a sorrowful tale long past;
When Lovell appeared the children cried,
'See the old man weeps for his fairy bride!'
[Chorus]

4. At length an old chest that had long lain hid,
They found in the castle, they raised the lid;
A skeleton form lay mouldering there,
In a bridal wreath of a lady fair.
Oh, sad was her fate, in sportive jest
She hid from her lord, in an old oak chest;
It closed with a spring and the bridal bloom
Lay withering there in a living tomb.
[Chorus]

The Mistletoe Bough

Instrumental Parts

Transcribed and arranged by Ian Russell

Symphony $\text{♩} = 60$

Voices

Measures 1-6 of the instrumental parts. The score is in 6/8 time with a key signature of two flats (B-flat and E-flat). The first system consists of three staves: Treble, Treble, and Bass. The melody is primarily in the first Treble staff, with accompaniment in the other two. The music features a mix of eighth and sixteenth notes, with some rests.

Measures 7-12 of the instrumental parts. The score continues from the previous system. Measures 7-8 are marked with a '7' above the first staff. Measures 9-12 show a continuation of the melodic and harmonic patterns, with some notes beamed together. The accompaniment remains consistent.

Measures 13-18 of the instrumental parts. The score continues from the previous system. Measures 13-14 are marked with a '13' above the first staff. The music features a variety of note values, including eighth and sixteenth notes, and some rests. The overall texture is consistent with the previous measures.

Measures 19-24 of the instrumental parts. The score continues from the previous system. Measures 19-20 are marked with a '19' above the first staff. The final measures of this system show a continuation of the melodic and harmonic patterns, with some notes beamed together. The accompaniment remains consistent.

Mount Moriah

♩ = 112

Transcribed and arranged by Ian Russell

'Glo - ry to God', the an - gels sing, 'Glad ti-dings, lo, I bring, Glad ti-dings, lo, I bring!

'Glo - ry to God', the an - gels sing, Glad ti-dings, lo, I bring!

'Glo - ry to God', the an - gels sing, 'Glad ti-dings, lo, I bring, Glad ti-dings, lo, I bring!

'Glo - ry to God', the an - gels sing, 'Glad ti-dings, lo, I bring, Glad ti-dings, lo, I bring!

9 %

In Dav-id's ci - ty lies a babe, And Je-sus is the child, And Je-sus is the child, In

In Dav-id's ci - ty lies a babe, And Je-sus is the child, And Je-sus is the child, In

In Dav-id's ci - ty lies a babe, And Je-sus is the child, And Je-sus is the child, In

In Dav-id's ci - ty lies a babe, And Je-sus is the child, And Je-sus is the child, In

Mount Moriah (cont.)

17

1.2.	3.	4.
<i>segue</i>	<i>D.S. al fine</i>	<i>Fine</i>

child, And Je - - - - sus is the child.' tongue!' tongue!'
 child, In Da-vid's ci - ty lies a babe and Je - - sus is the child.' tongue!' tongue!'
 Da-vid's ci - ty lies a babe, And Je-sus is, And Je - - sus is the child.' tongue!' tongue!'
 Da-vid's ci - ty lies a babe, And Je-sus is, And Je-, And Je-sus is the child.' tongue!' tongue!'

1.2.	3.	4.
<i>segue</i>	<i>D.S. al fine</i>	<i>Fine</i>

23
Symphony

1. 'Glory to God', the angels sing,
 'Glad tidings lo I bring,
 Glad tidings lo I bring!'
 In David's city lies a babe,
 And Jesus is the child,
 And Jesus is the child,
 And Jesus is the child.

2. 'Glory to God', let man reply,
 'For Christ, the Lord, is come,
 For Christ, the Lord, is come;
 Behold Him in a manger lie,
 A stable is His room,
 A stable is His room,
 A stable is His room.

3. 'Glory to God, let all the earth
 Join in the heavenly song,
 Join in the heavenly song,
 And praise Him for our Saviour's birth
 In every land and tongue,
 In every land and tongue,
 In every land and tongue!'

Mount Zion

♩ = 116

Transcribed and arranged by Ian Russell

Mor - tals a - wake with an - gels join And chant the so-lemn lay, And chant the

Mor - tals a - wake with an - gels join And chant the so-lemn lay, And chant the

Mor - tals a - wake with an - gels join And chant the so-lemn lay, And chant the

Mor - tals a - wake with an - gels join And chant the so-lemn lay, And chant the

The first system of the musical score for 'Mount Zion' consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, each with a treble and bass clef. The piano accompaniment is in 4/4 time and features a steady bass line and chords in the right hand. The lyrics are: 'Mor - tals a - wake with an - gels join And chant the so-lemn lay, And chant the'.

so - lemn lay; Joy, love and gra - ti - tude com-bine To hail th'aus-pi-cious day

so - lemn lay; Joy, love and gra - ti - tude com-bine To hail th'aus-pi-cious

so - lemn lay; Joy, love and gra - ti - tude com-bine To hail th'aus-pi-cious day

so - lemn lay; Joy, love and gra - ti - tude com-bine To hail th'aus-pi-cious

The second system of the musical score continues the vocal and piano parts. It includes a repeat sign at the beginning of the first vocal staff. The lyrics are: 'so - lemn lay; Joy, love and gra - ti - tude com-bine To hail th'aus-pi-cious day'.

Mount Zion (cont.)

14

1.2. segue 3. D.S. al fine 4. Fine

To hail th'aus-pi-cious day To hail th'aus - pi - cious day. end. end.

day To hail th'aus-pi-cious day; to hail th'aus - pi - cious day end. end.

To hail th'aus-pi-cious day To hail th'aus - pi - cious day. end. end.

day To hail th'aus-pi-cious day; to hail th'aus - pi - cious day end. end.

1.2. segue 3. D.S. al fine 4. Fine

21 Symphony

27

1. Mortals awake with angels join
And chant the solemn lay,
And chant the solemn lay;
Joy love and gratitude combine
To hail th'auspicious day,
To hail th'auspicious day,
To hail th'auspicious day.

2. Swift through the vast expanse it flows,
And loud the echo rolls,
And loud the echo rolls;
The theme, the song, the joy was new,
'Twas more than heaven could hold,
'Twas more than heaven could hold,
'Twas more than heaven could hold.

3. Hail, Prince of Light, forever hail!
Redeemer, brother, friend,
Redeemer, brother, friend;
Though earth and time and life shall fail,
Thy praise shall never end,
Thy praise shall never end,
Thy praise shall never end.
[Repeat last four lines]

Old Foster

Symphony $\text{♩} = 112$

Transcribed and arranged by Ian Russell

The first system of musical notation for 'Old Foster' is in G major (one sharp) and 4/4 time. It consists of a piano introduction with a treble and bass staff. The melody in the treble staff begins with a half note G, followed by a quarter note A, and then a series of eighth and sixteenth notes. The bass staff provides a simple accompaniment with half and quarter notes.

The second system of musical notation continues the piano introduction. It features a treble staff with a repeat sign at the beginning and a bass staff with a steady eighth-note accompaniment. The melody in the treble staff is composed of eighth and sixteenth notes.

The third system of musical notation continues the piano introduction. It features a treble staff with a melody of eighth and sixteenth notes and a bass staff with a steady eighth-note accompaniment.

The fourth system of musical notation includes the vocal verse. It features four staves: three for vocal parts (Soprano, Alto, and Tenor) and one for the piano accompaniment. The vocal parts enter with the lyrics 'While shep-herds watched_ their flocks by'. The piano accompaniment continues with a steady eighth-note accompaniment. The system concludes with a 'trill' marking and a 'Verse' heading for the final section.

Old Foster (cont.)

30

mp

night, All seat - ed on the ground, The an - gel of the Lord came -

mp

night, All seat - ed on the ground, The an - gel of the Lord came -

night, All seat - ed on the ground,

night, All seat - ed on the ground,

mp

37

ff

down And glo - ry shone a-round, And glo - ry shone a-round, And

ff

down And glo - ry shone a-round, And glo - ry shone a-round, And

ff

And glo-ry shone a - round, And glo-ry shone a - round, And

ff

And glo-ry shone a - round, And glo-ry shone a - round, And

ff

Old Foster (cont.)

44

slows D.S.

glo-ry shone a - round, And glo - ry shone a - round.

glo-ry shone a - round, And glo - ry shone a - round.

glo - ry shone a - round, And glo - - - ry shone a - round.

glo - ry shone a - round, And glo - - - ry shone a - round.

slows D.S.

1. While shepherds watched their
flocks by night,
All seated on the ground,
The angel of the Lord came down,
And glory shone around,
And glory shone around,
And glory shone around,
And glory shone around.

2. 'Fear not', said he, for mighty dread
Had siezed their troubled mind;
'Glad tidings of great joy I bring
To you and all mankind,
To you and all mankind,
To you and all mankind,
To you and all mankind.'

3. 'To you in David's town this day
Is born of David's line,
A Saviour, who is Christ the Lord,
And this shall be a sign,
And this shall be a sign,
And this shall be a sign,
And this shall be a sign.'

4. 'All glory be to God on high
And on the Earth be peace;
Good will henceforth from heaven
to men,
Begin and never cease,
Begin and never cease,
Begin and never cease,
Begin and never cease.'

Old Foster

Instrumental Parts

Symphony ♩ = 112

Transcribed and arranged by Ian Russell

Measures 1-7 of the instrumental part. The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). The melody in the treble clef consists of eighth and quarter notes. The bass line provides a steady accompaniment with quarter and eighth notes.

Measures 8-14 of the instrumental part. Measure 8 is marked with a section symbol and a trill (tr). Measures 9-14 feature trills in the treble and middle staves, while the bass line continues with a rhythmic accompaniment.

Measures 15-18 of the instrumental part. Measures 15 and 16 feature trills in the treble and middle staves. Measures 17 and 18 show a more active treble part with sixteenth-note runs, while the bass line remains steady.

Measures 19-26 of the instrumental part. Measures 19 and 20 feature sixteenth-note runs in the treble. Measures 21-26 show a continuation of the melody in the treble with a steady bass accompaniment.

Old Hark (cont.)

11

Born with - out sin from guilt, from guilt se - cure.

Born with - out sin from guilt, from guilt se - cure.

with - out sin, Born with - out sin from guilt, from guilt se - cure.

with - out sin, Born with - out sin from guilt se - cure.

1. Hark, hark! What news those angels bring?
 Glad tidings of,
 Glad tidings of a new born King;
 Born of a maid, a virgin pure,
 Born without sin,
 Born without sin from guilt, from guilt secure.

2. Hail, mighty Prince, eternal King,
 Let Heaven and earth,
 Let Heaven and earth rejoice and sing;
 Angels and men, with one accord,
 Break forth in song,
 Break forth in song to praise, to praise the Lord.

3. Behold, He comes and leaves the skies.
 Awake ye slumb-
 Awake ye slumbering mortals rise.
 Awake to joy and hail the morn,
 A Saviour of,
 A Saviour of this world, this world was born.

Pentonville

First Symphony ♩ = 108

Transcribed and arranged by Ian Russell

6

11

Verse

16

While shep-herds watched their flocks by night, All seat-ed on the ground, All

While shep-herds watched their flocks by night, All seat-ed on the ground, All

While shep-herds watched their flocks by night, All seat-ed on the ground, All

Pentonville (cont.)

21

seat - ed on the ground, The an-gel of the Lord came down And

seat - ed on the ground, The an-gel of the Lord came down

seat - ed on the ground, The an-gel of the Lord came down

seat - ed on the ground, The an-gel of the Lord came down

28

glo-ry shone a - round And glo-ry shone a - round And glo-ry shone a - round

And glo-ry shone a - round The an-gel of the

And glo-ry shone a - round

And glo-ry shone a - round And glo-ry shone a - round The an-gel of the

Pentonville (cont.)

34 *slows* *a tempo* *Fine*

And glo - ry shone a - round.
 Lord came down and glo - ry shone a - round, And glo - ry shone a - round.
 And glo - ry shone a - round, And glo - ry shone a - round.
 Lord came down and glo - ry shone a - round, And glo - ry shone a - round.

40 *Second Symphony* *D.S.*

1. While shepherds watched their
 flocks by night,
 All seated on the ground,
 All seated on the ground,
 The angel of the Lord came down,
 And glory shone around,
 And glory shone around,
 And glory shone around,
 And glory shone around.

3. 'To you in David's town this day
 Is born of David's line,
 Is born of David's line
 A Saviour, who is Christ, the Lord,
 And this shall be a sign,
 And this shall be a sign,
 And this shall be a sign,
 And this shall be a sign.'

2. 'Fear not', said he, for mighty dread
 Had seized their troubled mind,
 Had seized their troubled mind;
 'Glad tidings of great joy I bring
 To you and all mankind,
 To you and all mankind,
 To you and all mankind,
 To you and all mankind.

4. 'All glory be to God on high
 And on the earth be peace,
 And on the earth be peace;
 Goodwill henceforth from heaven to men,
 Begin and never cease,
 Begin and never cease,
 Begin and never cease,
 Begin and never cease.'

Spout Cottage

♩ = 108

Transcribed and arranged by Ian Russell

Re - mem ber_ the_ time when our Sa- viour was_ born, No house for a home but a sta - ble for -

Re - mem ber_ the_ time when our Sa- viour was_ born, No house for a home but a sta - ble for -

Re - mem ber_ the_ time when our Sa- viour was_ born, No house for a home but a sta - ble for -

Re - mem ber_ the_ time when our Sa- viour was_ born, No house for a home but a sta - ble for -

- lorn; His birth-place no more than where ox - en did lie, Yet_ He for all peo - ple most sure-ly did

- lorn; His birth-place no more than where ox - en did lie, Yet_ He for all peo - ple most sure-ly did

- lorn; His birth-place no more than where ox - en did lie, Yet_ He for all peo - ple most sure-ly did

- lorn; His birth-place no more than where ox - en did lie, Yet_ He for all peo - ple most sure-ly did

Spout Cottage (cont.)

16 | 1.2. *segue* | 3. *D.S. al fine* | 4. *Fine* | **Symphony**

die. more. more.

die. more. more.

die. more. more.

die. more. more.

1.2. *segue* | 3. *D.S. al fine* | 4. *Fine* | **Symphony**

20

1. Remember the time when our Saviour was born,
No house for a home but a stable forlorn;
His birth-place no more than where oxen did lie,
Yet He for all people most surely did die.
2. So now He's ascended to heaven above
And there to all nations revealed His sweet love,
While angels before Him in rapture doth sing,
In hymns most delightful makes heaven to ring.
3. So now we will praise Him for what He hath done
And trust in His mercy for what is to come;
Be true to your King while the battle is o'er
Then we'll sing Hallelujah to God evermore.

Spout Cottage

Instrumental Parts

Transcribed and arranged by Ian Russell

$\text{♩} = 108$

First system of the musical score, measures 1-6. It features three staves: Treble, Treble, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The music consists of eighth and sixteenth notes, creating a lively melody.

7

Second system of the musical score, measures 7-13. It features three staves: Treble, Treble, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The music continues with eighth and sixteenth notes. Dynamic markings *mp* (mezzo-piano) and *ff* (fortissimo) are present. A repeat sign is shown above measure 10.

14

Third system of the musical score, measures 14-19. It features three staves: Treble, Treble, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The music includes a series of sixteenth-note runs in measures 14 and 15. Above measure 16, there are three boxed options: [1.2. segue], [3. D.S. al Fine], and [4. Fine]. The word "Symphony" is written to the right of the staves.

20

Fourth system of the musical score, measures 20-26. It features three staves: Treble, Treble, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The music concludes with a final cadence in measure 26.

Star of Bethlehem

1st Symphony ♩ = 120

Transcribed and arranged by Ian Russell



17 Verse

When mar-shalled on _____ the night - ly plain, The glit-tering host be -

When mar-shalled on _____ the night - ly plain, The glit-tering host be -

When mar-shalled on _____ the night - ly plain, The glit-tering host be -

When mar-shalled on _____ the night - ly plain, The glit-tering host be -

Musical notation for the verse of the carol. The score is in G major (one sharp) and 4/4 time. The melody is in the right hand, starting with a half note G4, followed by quarter notes A4, B4, and C5. The bass line is in the left hand, starting with a half note G3, followed by quarter notes F3, E3, and D3. The music is in a simple, homophonic style.

Star of Bethlehem (cont.)

22

- strewed the sky, The glit-tering host be-strewed the sky; One star a - lone of all the

- strewed the sky, The glit-tering host be-strewed the sky; One star a - lone of all the

- strewed the sky, The glit-tering host be-strewed the sky; One star a - lone of all the

- strewed the sky, The glit-tering host be-strewed the sky; One star a - lone of all the

The musical score for measures 22-29 features four vocal staves and a piano accompaniment. The vocal parts are in G major (one sharp) and 4/4 time. The lyrics are: "- strewed the sky, The glit-tering host be-strewed the sky; One star a - lone of all the". The piano accompaniment consists of chords in the right hand and a single bass line in the left hand.

30

train, One star a - lone of al the train Can fix the

train. One star a - lone of al the train Can fix the

train,

train. train can fix the

The musical score for measures 30-37 continues with four vocal staves and piano accompaniment. The lyrics are: "train, One star a - lone of al the train Can fix the", "train. One star a - lone of al the train Can fix the", "train,", and "train. train can fix the". The piano accompaniment features chords in the right hand and a single bass line in the left hand. Dynamic markings of *mp* (mezzo-piano) are present above the vocal staves and below the piano accompaniment.

Star of Bethlehem (cont.)

36

ff

sin - ner's wan - dering eye; — One star a - lone of all the

ff

sin - ner's wan - dering eye; — One star a - lone of all the

ff

One star a - lone of all the

ff

sin - ner's wan - dering eye; — One star a - lone of all the

ff

sin - ner's wan - dering eye; — One star a - lone of all the

42

1.2. *segue* | 3. *D.S. al fine* | 4. *Fine*

train Can fix the sin - ner's wan - dering eye. - hem. - hem.

train can fix the sin - ner's wan - dering eye. - hem. - hem.

train Can fix the sin - ner's wan - dering eye. - hem. - hem.

train Can fix the sin - ner's wan - dering eye. - hem. - hem.

1.2. *segue* | 3. *D.S. al fine* | 4. *Fine*

Star of Bethlehem (cont.)



1. When marshalled on the nightly plain,
The glittering host bestrewed the sky,
The glittering host bestrewed the sky,
One star alone of all the train,
One star alone of all the train
Can fix the sinner's wandering eye.
One star alone of all the train,
Can fix the sinner's wandering eye.

2. Hark, hark to God the chorus breaks,
From every host, from every gem,
From every host, from every gem;
But one alone the Saviour speaks,
But one alone the Saviour speaks,
It is the Star of Bethlehem.
But one alone the Saviour speaks,
It is the Star of Bethlehem.

3. Now safely moored, my peril's o'er
I'll sing first in night's diadem,
I'll sing first in night's diadem,
For ever and for evermore,
For ever and for evermore,
The Star, the Star of Bethlehem.
For ever and for evermore,
The Star, the Star of Bethlehem.
[Repeat last two lines]

Star of Bethlehem

Instrumental Parts

Transcribed and arranged by Ian Russell

♩ = 120

1st Symphony

Measures 1-6 of the instrumental part. The score is written for three staves (treble, treble, and bass clef) in 4/4 time. The key signature has two flats (B-flat and E-flat). The melody is primarily in the upper staves, with a supporting bass line in the lower staff.

Measures 7-11 of the instrumental part. The score continues with the same three-staff arrangement. The melody features more complex rhythmic patterns, including eighth and sixteenth notes.

Measures 12-17 of the instrumental part. Measure 12 is marked with a '12' above the staff. The instrumental part concludes at measure 17. A double bar line is followed by the word 'Voices' and the beginning of the vocal melody on three staves.

Measures 18-22 of the instrumental part. Measure 18 is marked with an '18' above the staff. The score continues with the same three-staff arrangement. Measure 22 is marked with a '22' above the staff. The instrumental part concludes at measure 22.

Tinwood

♩ = 108

Transcribed and arranged by Ian Russell

Come all ye wear-y tra-vel-lers, Come let us join and sing The ev-er-last-ing prais-es of

Come all ye wear-y tra-vel-lers, Come let us join and sing The ev-er-last-ing prais-es of

Come all ye wear-y tra-vel-lers, Come let us join and sing The ev-er-last-ing prais-es of

Come all ye wear-y tra-vel-lers, Come let us join and sing The ev-er-last-ing prais-es of

Je-sus Christ our King; We've had a ted-i-ous jour-ney and tire-some, it is true, But see how ma-ny

Je-sus Christ our King; We've had a ted-i-ous jour-ney and tire-some, it is true, But see how ma-ny

Je-sus Christ our King; We've had a ted-i-ous jour-ney and tire-some, it is true,

Je-sus Christ our King; we've had a ted-i-ous jour-ney and tire-some, it is true,

15 *ff* 1.2. segue | 3. D.S. al fine | 4. Fine

dan - gers. But see how ma-ny dan - gers The Lord hath brought us through. found. found.

dan - gers. But see how ma-ny dan - gers The Lord hath brought us through. found. found.

But see how ma-ny dan - gers The Lord hath brought us through. found. found.

But see how ma-ny dan - gers The Lord hath brought us through. found. found.

1.2. segue | 3. D.S. al fine | 4. Fine

The musical score for Tinwood (cont.) consists of four staves. The first three staves are vocal parts (Soprano, Alto, and Bass) and the fourth is a piano accompaniment. The music is in 2/4 time and features a key signature of one flat (B-flat). The lyrics are: 'dan - gers. But see how ma-ny dan - gers The Lord hath brought us through. found. found.' The score includes dynamic markings of *ff* and repeat signs with first, second, and fourth endings. The first ending leads to the second ending, which leads to the third ending, which leads to the fourth ending, which is the final ending.

23
Symphony

The musical score for the Symphony consists of two staves (Treble and Bass clef). The music is in 2/4 time and features a key signature of one flat (B-flat). The melody is in the Treble clef and the bass line is in the Bass clef. The score includes a variety of musical notations such as eighth notes, sixteenth notes, and rests.

1. Come all you weary travellers,
Come let us join and sing,
The everlasting praises
Of Jesus Christ our King;
We've had a tedious journey,
And tiresome, it is true,
But see how many dangers,
But see how many dangers,
The Lord hath brought us through.

2. At first when Jesus found us,
He called us unto him,
And he pointed out the dangers,
Of falling into sin;
The world, the flesh and Satan,
Will prove to us a snare,
Except we do reject them,
Except we do reject them,
By faith and humble prayer.

3. But by our disobedience,
With sorrow we confess,
We long have had to wander,
In that dark wilderness,
Where we might soon have fainted,
In that enchanted ground,
But now and then a cluster,
But now and then a cluster
Of pleasant grapes we found.

Tinwood

Instrumental Parts

♩ = 108

Transcribed and arranged by Ian Russell

7

13

20

1.2. *ségue* | 3. *D.S. al fine* | 4. *Fine* Symphony

Tyre Mill

♩ = 108

Transcribed and arranged by Ian Russell

Hark, hark! what news those an - gels bring? Glad ti-dings of a new - born

Hark, hark! what news those an - gels bring? Glad ti-dings of a new - born

Hark, hark! what news those an - gels bring? Glad ti-dings of a new - born

Hark, hark! what news those an - gels bring? Glad ti-dings of a new - born

8

King; Born of a maid, a vir - gin pure, Born with - out sin from

King; Born of a maid, a vir - gin pure, Born with - out sin from

King; Born of a maid, a vir - gin pure, Born with - out sin from

King; Born of a maid, a vir - gin pure, Born with - out sin from

A Song for the Time

♩ = 102

Transcribed and arranged by Ian Russell

A song for the time when the sweet bells chime, Cal-ling rich and poor to pray, On that joy-ful morn when

6

Symphony

Christ was born, On that ho-ly Christ-mas Day.

Symphony

Chorus: A song for the time when the sweet bells chime
 Calling rich and poor to pray;
 On that joyful morn when Christ was born
 On that holy Christmas day.

1. The squire came forth from his rich old hall
 And the peasants by two and by three;
 The woodman let his hatchet fall
 And the shepherd left his sheep.
2. Through the churchyard snow, in a goodly row,
 They came forth old and young,
 And with one consent in prayer they bent
 And with one consent they sang.
3. We'll cherish it now in the time of strife
 As a holy and peaceful thing;
 For it tells of His love coming down from above
 And the peace He deigns to bring.
4. In those good old days of prayer and praise,
 'Twas a season of right good will;
 For they kept His birthday holy then
 And we'll keep it holy still.

Stannington

♩ = 136

Transcribed and arranged by Ian Russell

Sing all ye people of the earth to-day, For Je-sus Christ was born on Christ-mas Day; Ring out ye

Sing all ye people of the earth to-day, For Je-sus Christ was born on Christ-mas Day; Ring out ye

Sing all ye people of the earth to-day, For Je-sus Christ was born on Christ-mas Day; Ring out ye

Sing all ye people of the earth to-day, For Je-sus Christ was born on Christ-mas Day; Ring out ye

10

Symphony

joy-ous bells in heaven, ring on, For Christ is born.

joy-ous bells in heaven, ring on, For Christ is born.

joy-ous bells in heaven, ring on, For Christ is born.

joy-ous bells in heaven, ring on, For Christ is born.

Symphony

1. Sing all ye people of the earth today,
For Jesus Christ was born on Christmas Day;
Ring out ye joyous bells in heaven, ring on,
For Christ is born.

2. Born in a stable bare, of humble birth,
Born of a Virgin pure, to dwell on earth;
Let all mankind rejoice on this great day,
For Christ is born.

3. He came to us that wars on earth may cease,
He came to bring us hope and joy and peace,
Worship, O nations, at His feet today,
For Christ is born.

4. Glory to God on high, we all will sing;
Glory and praise we render to our King;
Peace on the earth, goodwill to men this day,
For Christ is born.

Sweet Chiming Bells

Voice parts transcribed and arranged by Ian Russell
Piano part transcribed and arranged by Julia C. Bishop

♩ = 104

While shep-herds watched their flocks by night, All seat-ed on the ground; The an-gel of the Lord came down And glo-ry shone a-

8

round. Sweet bells, sweet chim-ing Christ-mas bells, Sweet bells, sweet chim-ing Christ-mas bells, They

Sweet Chiming Bells (cont.)

15

cheer us on our heaven-ly way, Sweet chim - ing bells, They cheer us on our heaven-ly waysweet chim - ing bells.

cheer us on our heaven-ly way, Sweet chim - ing bells, They cheer us on our heaven-ly waysweet chim - ing bells.

8 cheer us on our heaven-ly way, Sweet chim ing bells, They cheer us on our heaven-ly waysweet chim ing bells.

cheer us on our heaven-ly way, Sweet chim - ing bells, They cheer us on our heaven-ly waysweet chim - ing bells.

The vocal score consists of four staves. The first three staves are for voices (Soprano, Alto, and Tenor/Bass) and the fourth is for Piano accompaniment. The lyrics are: "cheer us on our heaven-ly way, Sweet chim - ing bells, They cheer us on our heaven-ly waysweet chim - ing bells." The music is in 4/4 time and G major.

♩ = 104

PIANO VARIATION

Transcribed and arranged by Julia C. Bishop

The first system of the piano variation, measures 1-9. It features a complex piano accompaniment with chords and moving lines in both hands. The right hand has many beamed eighth and sixteenth notes, while the left hand has a steady eighth-note accompaniment.

The second system of the piano variation, measures 10-14. It continues the complex piano accompaniment with similar rhythmic patterns and harmonic structure.

The third system of the piano variation, measures 15-19. It concludes the variation with a final chord and a repeat sign. The notation includes dynamic markings like *8^{va}* and *8^{vb}*.