

# CHRISTMAS CHOIR SONGS FOR SATB

Full Score

*Written and Arranged by Linda Chapman  
and Bonnie Heidenreich*

I Heard the Bells (TTBB)

I Know He Lives (SSA)

I Know He Lives (TB)

Mary, Oh, Mary (SSA)

O Holy Night (violin obbligato)

O Holy Night (SSA)

O Holy Night (TTB)

O Holy Night (violin 1, 2 and cello)

O Little Town of Bethlehem

Silent Night (SSA)

Sweet Little Jesus Boy (SSA)

What Child Is This? (SSAA)

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# I Heard the Bells

TTBB, Full Score

Dedicated to the Missionaries of the Tennessee Nashville Mission

Henry Wadsworth Longfellow

John Baptiste Calkin  
arr. by Linda Chapman and  
Bonnie Heidenreich

The musical score consists of ten staves of music. The top two staves are for TT (Tenor Treble) voices, followed by a staff for BB (Bass Bass) voices, a staff for Piano, and four staves for TTBB voices. The piano part provides harmonic support with sustained notes and chords. The vocal parts sing in a call-and-response style, with the piano providing a rhythmic backdrop. The music is in common time, with a key signature of one flat. Measure numbers 5, 11, and 11 are indicated above the staves. The lyrics are integrated into the vocal parts, describing the sound of bells on Christmas day.

TT

BB

Piano

Ooh,

p

5

Ooh.

p

Ooh.

Ding! Ding! Dong!

mp

11

Ding!\* Dong!

Ding! Dong!

Come, all ye faithful.

Dong! I heard the bells on

Oh, come, all ye faithful.

11

Christ-mas day Their old fa-mil-iar car - ols play. And wild and sweet the words re-peat Of

\*Sing bell words with a slight accent, going quickly to the 'ng'.

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[19]

peace on earth, good will to men.  
Aah, Aah.

Ding! Dong!

Aah.  
Oh, come, all ye faithful. I thought how, as the day had come, The  
Ding! Dong! Come, all ye faithful.

*mf*

*mp*

bel-fries of all \*Chris-ten-dom Had rolled a-long th'un - bro - ken song Of peace on earth, good

\*Pronounced with a silent 't'.

*Slower* [37]

Bassoon part:

will to men.

mf And in de-spair I

Bassoon part:

rit.

[37]

Bassoon part:

bowed my head: "There is no peace on earth," I said, "For hate is strong and mocks the song Of

Bassoon part:

Bassoon part:

Bassoon part:

f

peace on earth, good will to men."

Then

Bassoon part:

f

Bassoon part:

L.H. L.H. L.H. L.H.

cresc. y accel.

f

49

pealed the bells more loud and deep: "God is not dead, nor doth he sleep; The wrong shall fail, the

L.H. L.H. L.H.

right pre-vail, With peace on earth, good will will. to men."

*f* Hark! The her - ald an-gels sing —

L.H. L.H. L.H.

*f*

*f* Joy! Joy to the world!

*f* Joy to the world! The Lord is come! Ding! Ding! Dong! Till, faith-ful.

*f* Ding! Dong! Ding! Dong! Come, all ye faith - ful.

*f*

L.H. L.H. L.H.

63

ring - ing, sing - ing, on its way, The world re - volved from night to day, A voice, a chime, a  
Ding! Dong! Ding! Dong! rit.  
Ding! Dong! Ding! Dong!

L.H. L.H. L.H. rit.

63

chant sub-lime, Of peace on earth, good will to men!  
mf rit. a tempo

72

Joy to the world! Joy to the world! Joy! Joy! Joy! Joy!  
pp

Come\* Come. Come. L.H. L.H. L.H.

*\*Sing 'come' with an accent, going immediately to the "m".*

# I KNOW HE LIVES

from the Cantata "I Know He Lives"

SSA

by Linda Chapman and  
Bonnie Heidenreich

The musical score consists of five staves. The top staff is for the Alto (A) part, indicated by 'A' below the staff. The second staff is for the Soprano (S) part, indicated by 'SS' above the staff. The third staff is for the Bass (B) part. The fourth staff is for the Alto (A) part. The fifth staff is for the Bass (B) part. The piano accompaniment is shown in the bottom staff. The music is in common time, with a key signature of one flat. The vocal parts enter at different times, with the Alto (A) part singing first, followed by the Soprano (SS) part, then the Bass (B) part, and finally the Alto (A) part again. The piano accompaniment provides harmonic support throughout. The vocal parts sing in a three-part harmony style.

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*Adagio mp*

cresc.

His spir-it feeds me. All that I am I owe to His great love. One com-ing day, I shall

cresc.

see His face, and He will hold me. For He has told me, that I can live with Him e-ter-nal -

cresc.

**Obligato**    *a tempo*    **f**

I know he lives my Sa-vior!

ly! I know He lives my Sa-vior and my King! I know He

A rit. I know my Sa-vior lives.

*a tempo*

I know He lives, my King!

lives. I will rejoice and sing. I want to love Him 'til the

Aah

I know He lives. rit. I know He lives. dimin. *p*

end of time. *mf* I know He lives. I know He lives. dimin. *p*

*mf* rit. *d* dimin. *p*

# I KNOW HE LIVES

from the Cantata "I Know He Lives"

TB Duet

by Linda Chapman and  
Bonnie Heidenreich

Resolutely

The musical score consists of six staves of music. The top two staves are for Tenor (T) and Bass (B) voices. The bottom four staves are for piano. The vocal parts are in common time, with a key signature of one flat. The piano part includes bass and treble clefs, with dynamics like 'f' (fortissimo) and 'mf' (mezzo-forte). The lyrics are integrated into the vocal parts, with the piano providing harmonic support. The vocal parts begin with eighth-note patterns, followed by sustained notes and sixteenth-note figures. The piano parts feature chords and rhythmic patterns that complement the vocal lines.

I know He lives, \_\_\_\_\_ With Him there is no end. I know He lives, \_\_\_\_\_ as my e -

f      mf

ter-nal friend. Be - cause He lives, \_\_\_\_\_ I know that I shall live a- gain. I know \_\_\_\_\_ my Sa-vior

lives. I know He lives \_\_\_\_\_ and bless - es me with peace. I feel the

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joy in-side my soul in-crease. I'll give my life to serve Him

will - ing - ly. I know my Sa-vior lives. He gent- ly leads me.

His spir - it feeds me. All that I am I owe to His great love. One com - ing day, I shall

see His face, and He will hold me. For He has told me that I can live with Him e - ter-nal -

*a tempo*

***ff*** rit. ***a tempo*** I know He lives my Sa - my Sa - vior! and my King! I know He

***ff*** rit. ***a tempo***

I know He lives, my re - King! I will re - joice and sing! I want to love \_\_\_\_\_ Him 'til the  
lives. I will re - joice and sing! I want to love \_\_\_\_\_ Him 'til the

***mf*** rit. ***mp*** dimin. ***p***

end of time. I know He lives. I know He lives. I know He lives. ***p***

***mf*** rit. ***mp*** ***p***

# MARY, OH, MARY

SSA

written by  
Linda Chapman  
Bonnie Heidenreich

Gently

5 *mp unison*

Ma - ry, oh, Ma - ry, fa - vored of God. Mo - ther of the Sa - vior, the

world gives you laud. Ma - ry, oh, Ma - ry, I feel you so near.

From the cantata "I Know He Lives"  
Also available as a vocal score

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21 *f*

Help me see the qual - i - ties that you hold dear. Oh, cour - age, pur - i - ty,

21 *f*

*mp*

lov - ing o - be - di - ence. Vir - tu - ous Ma - ry, fa - vored of God.

*mp*

29

**Sop.**

Ma - ry, Ma - ry, sis - ter to sis - ter, my yearn - ing for

**Alto**

Ma - ry, Ma - ry, sis - ter to sis - ter my yearn - ing for

29

38

*f*

heav - en grows deep. ————— Mary, I, too, seek ded - i -

heav - en grows deep. ————— Mary, I, too, seek ded - i -

ca - tion to God. ————— Hum - bly I pray for the strength to

ca - tion to God. ————— Hum - bly I pray for the strength to

*dimin.*

live val - iant and faith - ful just like Ma - ry, fa - vored of

live val - iant and faith - ful just like Ma - ry, fa - vored of

*dimin.*

54

God. **I Sop.** **II Sop.** Ma - ry, Ma - ry, sis - ter to sis - ter, my  
God. Alto **mf** Ma - ry, oh, Ma - ry, fa - vored of God.

63

yearn - ing for hea - ven grows deep. Ma - ry,  
Mo - ther of the Sa - vior, the world gives you laud. Ma - ry,

63

I, too, **f** seek ded - i - ca - tion to God.  
I, too, seek ded - i - ca - tion to help me see the qual - i - ties.

pray. Oh, cour - age, pur - i - ty, lov - ing o - be - di - ence,  
 Hum - bly I pray for the strength to live val - iant and faith ful,

Hum - bly I pray for the strength to live val - iant and faith ful.

*mp* just like Ma - ry, fa - vored of God. 79  
*mp* *dimin.* Vir - tu - ous Ma - ry, fa - vored of God. *p*  
 Ma - ry, oh, 79

*mp* *dimin.* *p*

*p* Ma - ry, Ma - ry. *rit.* *pp*  
 Ma - ry, fa - vored of God. *rit.* *pp*

Ma - ry. Ooh. Sis - ter to sis - ter. Ooh. Fa - vored of God. *rit.* *pp*

# O HOLY NIGHT

Violin Obbligato

A.A.

ADOLPHE ADAM  
arr. by Linda Chapman and  
Bonnie Heidenreich

The sheet music consists of six staves of musical notation for violin. The key signature changes frequently, including sections in A minor (two sharps), D major (one sharp), G major (no sharps or flats), E major (two sharps), and B major (three sharps). The time signature also varies, with measures grouped by vertical bar lines. Measure numbers are indicated above the staff at various points: 27, 28, 33, 38, 42, 66, 70, and 78. The notation includes various note values (eighth notes, sixteenth notes) and rests, with some measures containing grace notes or slurs.

Available as an obbligato for  
SATB, TTB and SSA.

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# O HOLY NIGHT

SSA with Piano, Violins and Cello

A.A.

ADOLPHE ADAM  
arr. by Linda Chapman and  
Bonnie Heidenreich

**Sop I & II**

*mp*

O ho - ly night! The stars are bright - ly

**Alto**

7

shin ing; It is the night of the dear Sav - ior's birth;

Long lay the

Ooh,

**Sop I** *mf*

world in sin and er - ror pin - ing, Till he ap - peared, and the soul felt its worth.

**Sop II & Alto**

Also available in SATB or TTB  
as a vocal score or instrument scores

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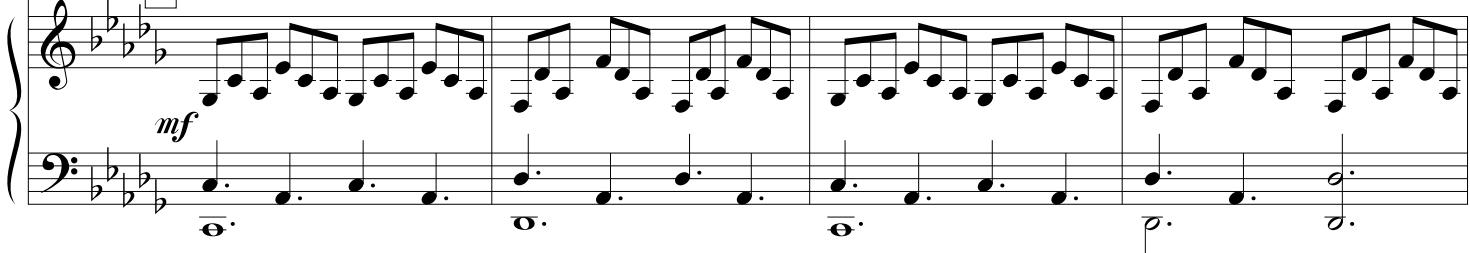
[12]

**Violin I** *mf*

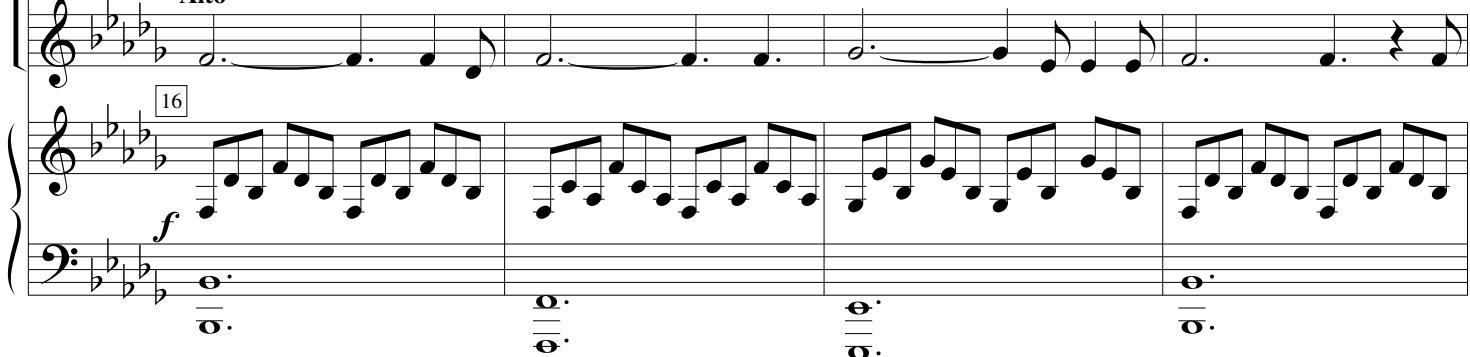
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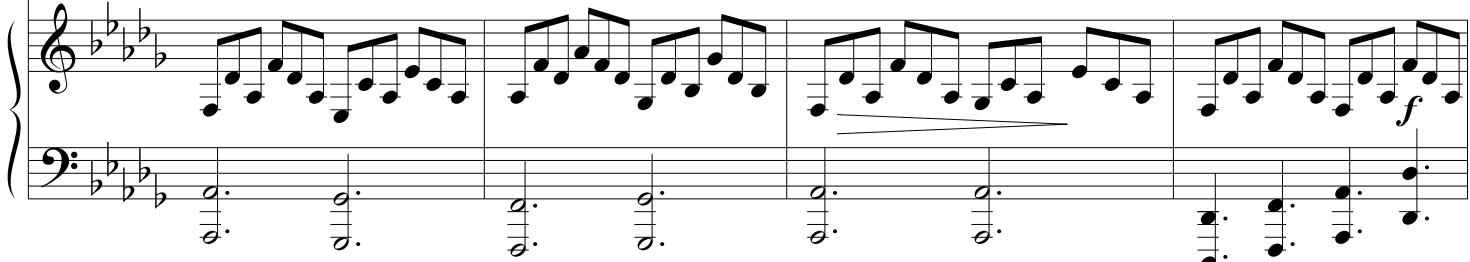
[12]



[16]

**Sop I & II***f*  
**Alto***f*

night di - vine, O night when Christ was born! O

*f**f*

[24]

night, O ho ly night, O night di - vine!

[24]

**Violin I & II** [28] *p*

Cello

[28] *mf*

Led by the light — of faith se - renely beam - ing, With glow - ing hearts by his cra - dle we

[28] *mf*

**Violin I & II** [33]

[33]

stand. So led by light of a star sweet-ly gleam - ing, Here came the

[33]

wise men from O - ri - ent land. The King of kings lay thus in low - ly man - ger, In

all our tri - als born to be our friend. He knows our need, To our

With feeling

weak ness is no stran - ger. Be - hold your King, be -

This section contains four staves of musical notation. The top two staves are soprano voices, the third is alto, and the bottom is bass. The music consists primarily of eighth-note patterns. Measure 1 starts with a whole note followed by an eighth-note pattern. Measures 2-4 show a repeating eighth-note pattern. Measure 5 begins with a half note. Measures 6-8 show a repeating eighth-note pattern. Measures 9-12 show a repeating eighth-note pattern. Measures 13-16 show a repeating eighth-note pattern. Measures 17-20 show a repeating eighth-note pattern. Measures 21-24 show a repeating eighth-note pattern. Measures 25-28 show a repeating eighth-note pattern. Measures 29-32 show a repeating eighth-note pattern. Measures 33-36 show a repeating eighth-note pattern. Measures 37-40 show a repeating eighth-note pattern. Measures 41-44 show a repeating eighth-note pattern. Measures 45-48 show a repeating eighth-note pattern.

fore him low - ly bend! Be - hold your King, be

50

This section contains four staves of musical notation. The top two staves are soprano voices, the third is alto, and the bottom is bass. The music consists primarily of eighth-note patterns. Measure 49 starts with a whole note followed by an eighth-note pattern. Measures 50-52 show a repeating eighth-note pattern. Measures 53-55 show a repeating eighth-note pattern. Measures 56-58 show a repeating eighth-note pattern.

fore him low - ly bend!

This section contains four staves of musical notation. The top two staves are soprano voices, the third is alto, and the bottom is bass. The music consists primarily of eighth-note patterns. Measure 59 starts with a whole note followed by an eighth-note pattern. Measures 60-62 show a repeating eighth-note pattern. Measures 63-65 show a repeating eighth-note pattern. Measures 66-68 show a repeating eighth-note pattern.

rit.

This section contains four staves of musical notation. The top two staves are soprano voices, the third is alto, and the bottom is bass. The music consists primarily of eighth-note patterns. Measure 69 starts with a whole note followed by an eighth-note pattern. Measures 70-72 show a repeating eighth-note pattern. Measures 73-75 show a repeating eighth-note pattern. Measures 76-78 show a repeating eighth-note pattern.

56

**Unison** slower and freely

*mp*

Tru - ly He taught us to love one an - oth - er, His law is love, and His gos - pel is peace.\_\_\_\_\_

56

ss *mf*

Chains shall be break for the slave is our broth - er, And in His name all op - pres - sion shall cease.\_\_\_\_ Sweet

A

*mf*

66

**Violin I & II**

*mf*

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

66

*mf a tempo*

70 *f*  
  
 Christ is the Lord, Oh, praise His name for - ev - er! His

70 *f*  
  
 pow'r and glo ry ev er - more pro - claim! His

78

78

pow'r and glo ry ev - er - more pro - claim!

78

83

83 mp

O ho - ly night.

O night di - vine!

mp O ho - ly, O ho - ly night.

O night di - vine!

83

poco rit.

mp

rit.

# O HOLY NIGHT

TTB with Piano and Violin

A.A.

ADOLPHE ADAM  
arr. by Linda Chapman and  
Bonnie Heidenreich

Solo

mp

O ho - ly night! The stars are bright - ly

7

shin - ing; It is the night of the dear Savior's birth;

Long lay the

7

world—— in sin and er - ror pin - ing, Till he ap - peared, and the soul felt its worth.

A

Also available as SATB and SSA,  
as a vocal score and instrumental  
scores

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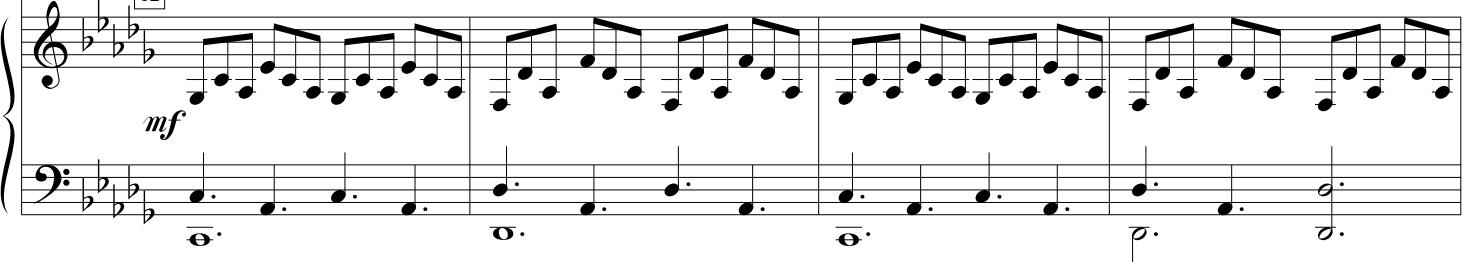
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12



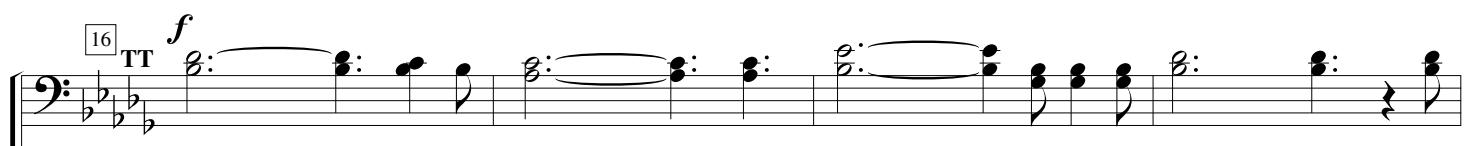
12



16

TT

f

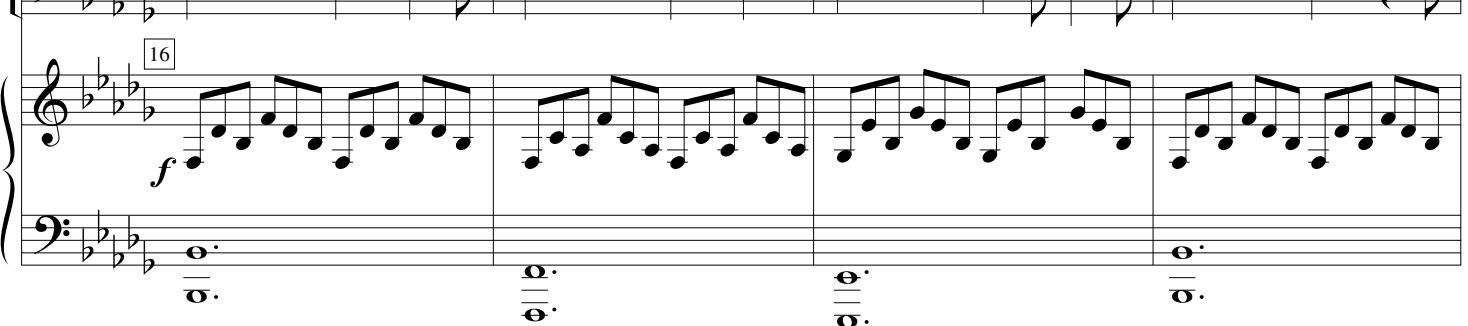


B

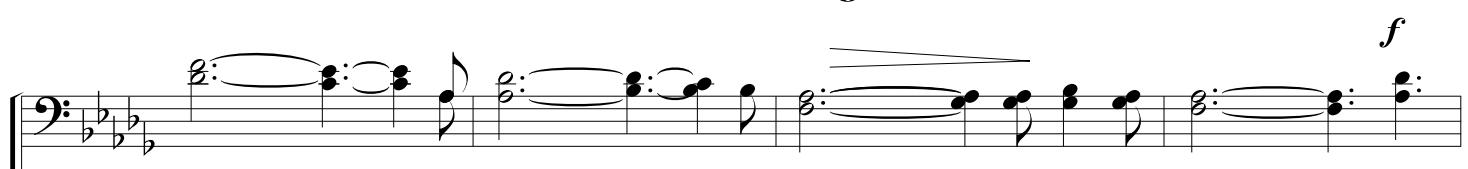


16

f

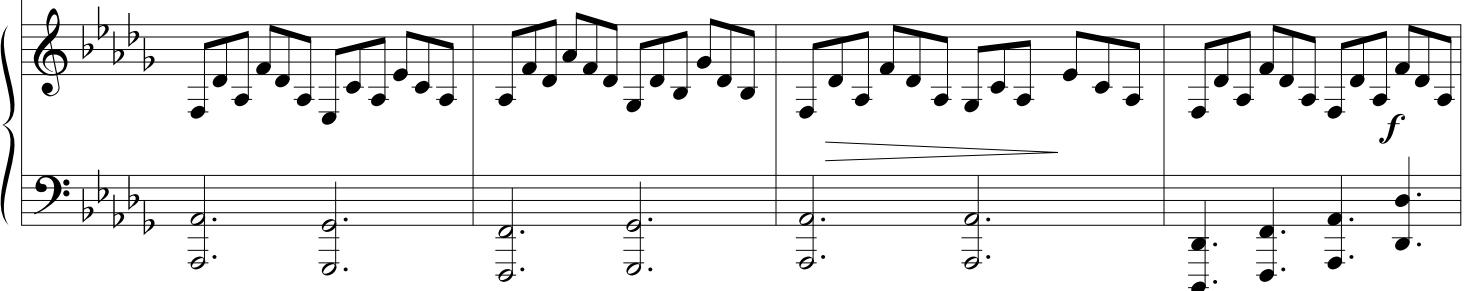


f



night di - vine, O night when Christ was born! O

f



24

night,—— O ho—— ly night, O night di - vine!

24

Violin

28 Solo *mf*

Led by the light—— of faith se-rene-ly beam - ing, With glow-ing hearts by his cra - dle we

28

stand. So led by light of a star sweetly gleam - ing, Herecame the

33

Musical score for piano and voice. Treble and bass staves are shown. Measure 38 starts with a piano dynamic. Measure 39 begins with a forte dynamic.

wise men from O - ri - ent land.

The King of kings lay thus in low-ly man - ger, In

Continuation of the musical score. The piano part consists of eighth-note chords. The vocal part has rests.

Continuation of the musical score. The piano part features eighth-note chords. The vocal part has rests.

Continuation of the musical score. The piano part consists of eighth-note chords. The vocal part has rests.

all our tri - als born to be our friend. — He — knows our need, — To our

Continuation of the musical score. The piano part consists of eighth-note chords. The vocal part has rests.

Continuation of the musical score. The piano part features eighth-note chords. The vocal part has rests.

weak——— ness is no stran - ger. Be - hold——— your King,——— be  
 fore——— him low - ly bend!——— Be - hold——— your King,——— be -  
 fore——— him low - ly bend!

50

rit.

56 Solo

Tru - ly He taught us to love one an - oth - er, His law is love, and His gos - pel is peace.

56 mp

*mf*

Chains shall he break for the slave is our broth - er, And in His name all op - pres - sion shall cease. Sweet

*mf*

66

*a tempo*

hymns of joy in grate-ful cho-rus raise we. Let all with - in us praise His ho-ly name. \_\_\_\_\_

66

*mf a tempo*

70

*f*

Christ is the Lord, Oh, praise His name for - ev - er! His

70

*ff*

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

*ff*

78

78

*fff* *d.* *f*

pow'r and glo- ry ev - er - more pro - claim!

*f*

78

*fff* *f* *a tempo*

*poco rit.* 83

*mp* O ho ly night, O night di - vine!  
O ho ly night. O night di - vine!

*mf* *mp* *rit.*

83

# O HOLY NIGHT

String Parts\*

A.A.

ADOLphe ADAM  
Arr. by Linda Chapman and  
Bonnie Heidenreich

12

Violin I

Musical score for Violin I, measures 12-11. The key signature is B-flat major (two flats). The time signature changes from 12/8 to 11. The music consists of eighth-note patterns. Measure 12 starts with a dynamic *mf*. Measures 13-14 are blank. Measure 15 begins with a dynamic *p*.

Violin I & II

28

Cello  
12

Musical score for Violin I & II and Cello, measures 28-12. The key signature is B-flat major (two flats). The time signature changes from 12/8 to 12. The music consists of eighth-note patterns. Measure 28 starts with a dynamic *p*. Measures 29-30 are blank. Measure 31 begins with a dynamic *p*.

33

Musical score for Violin I & II and Cello, measures 33-33. The key signature is B-flat major (two flats). The time signature changes from 12/8 to 12. The music consists of eighth-note patterns. Measure 33 starts with a dynamic *p*. Measures 34-35 are blank. Measure 36 begins with a dynamic *p*.

38

Musical score for Violin I & II and Cello, measures 38-38. The key signature is B-flat major (two flats). The time signature changes from 12/8 to 12. The music consists of eighth-note patterns. Measure 38 starts with a dynamic *f*. Measures 39-40 are blank. Measure 41 begins with a dynamic *p*.

66

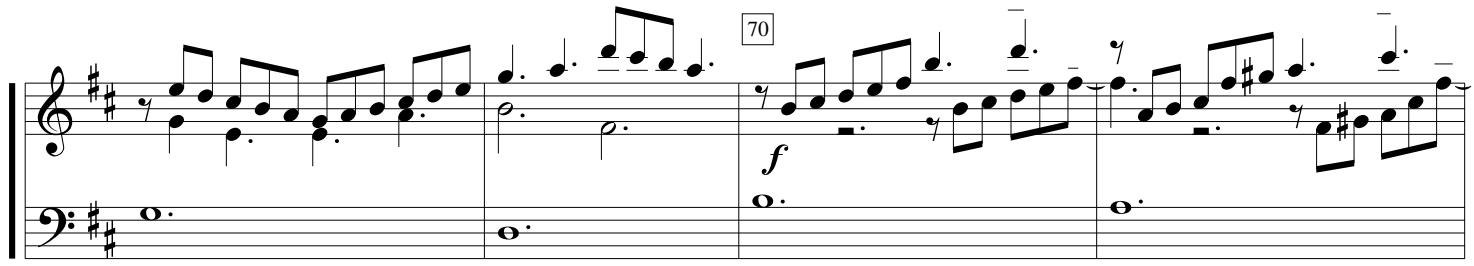
Musical score for Violin I & II and Cello, measures 66-66. The key signature changes to A major (no sharps or flats). The time signature changes from 24 to 24. The music consists of eighth-note patterns. Measure 66 starts with a dynamic *mf*. Measures 67-68 are blank. Measure 69 begins with a dynamic *p*.

\* String parts are available  
as individual scores.

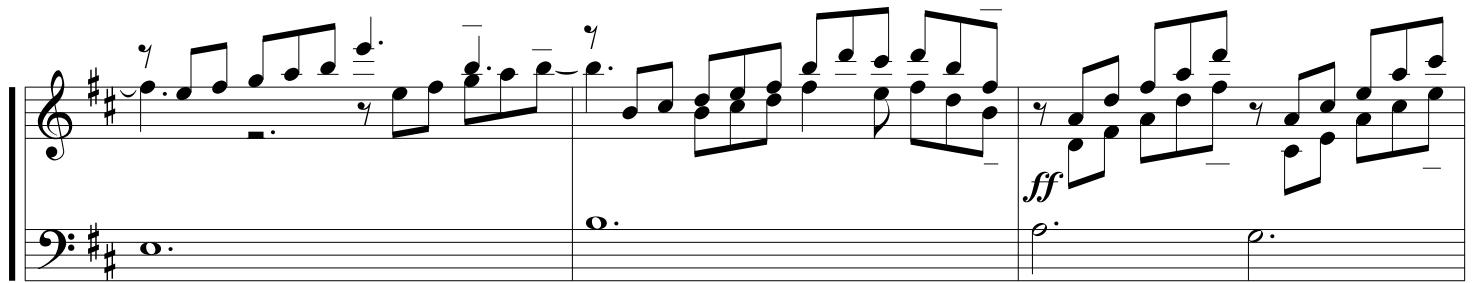
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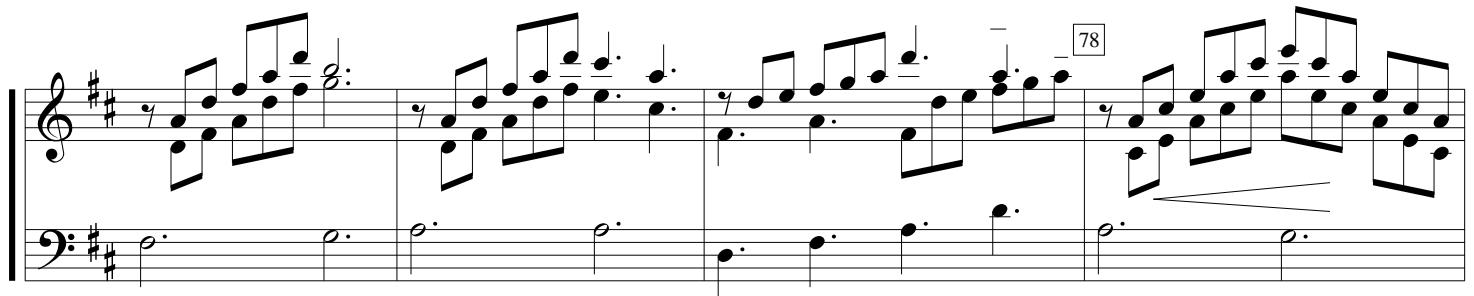
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Musical score page 1. Treble and bass staves. Measure 70 starts with eighth-note pairs in the treble staff. Dynamic *f* is indicated. Measure 71 continues eighth-note pairs, with a dynamic *ff* at the end.



Musical score page 2. Treble and bass staves. Measures 72-73 show eighth-note pairs in the treble staff. Measure 74 begins with sixteenth-note pairs in the treble staff, followed by eighth-note pairs in measure 75. Dynamic *ff* is indicated in measure 75.



Musical score page 3. Treble and bass staves. Measures 76-77 show eighth-note pairs in the treble staff. Measure 78 begins with sixteenth-note pairs in the treble staff, followed by eighth-note pairs in measure 79. Measure 80 concludes the page.



Musical score page 4. Treble and bass staves. Measures 81-82 show eighth-note pairs in the treble staff. Measure 83 begins with sixteenth-note pairs in the treble staff, followed by eighth-note pairs in measure 84. Measure 85 concludes the page.

# O Little Town of Bethlehem

Solo/SSA Full Score

Phillip Brooks

Lewis H. Redner  
arr. by Linda Chapman and  
Bonnie Heidenreich

**Solo**

3

*mp* O lit - tle town of Beth - le - hem, How still we see thee

lie. A - bove the deep and dream - less sleep The si - lent stars go by. Yet

in thy dark streets shin - eth the ev - er- last-ing Light. The hopes and fears of all the years Are

met in thee to - night. For Christ is born of Ma\_\_\_\_ry and

Also available as a "Vocal Score"

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gath - ered — all a - bove. While mor - tals sleep, the an - gels keep Their watch of — won- d'ring

love. O morn-ing stars to - geth - er Pro - claim the ho - ly

birth, And prais - es sing to God the King, And peace to men on earth.

**SA**      [37]

How si - lent - ly, how si - lent - ly The won - drous— gift is giv'n! So

45

ss

God im - parts to hu - man hearts The bless - ings\_\_\_\_ of his heav'n.

No ear may hear his

A

49

com - ing; But in this world of sin,\_\_\_\_ Where meek souls will re - ceive him, still The\_\_\_\_

Solo

dear Christen - ters in.\_\_\_\_

The dear Christ en - ters in.\_\_\_\_\_

# Silent Night

SSA with Organ, Piano and Obligato

*Joseph Mohr*

*Franz Gruber*  
Arranged by Linda Chapman  
and Bonnie Heidenreich

Bell-like *p*

Obligato

Sop I&II      *p* Si—lent night! Ho—ly night! All is calm, all is bright.

Alto

Organ

*mp*

*mp*

Round yon virgin mother and Child... Holy Infant, so tender and mild,

\*Can be played on bells, a keyboard, a flute, an organ or a piano,  
Also available in SATB and as a "Vocal Score"

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Sleep in heav - en- ly peace. Sleep in heav - en- ly peace.

[14] *mf*

Si— lent night! Ho— ly night! Shep— herds quake at the sight. Glo— ries stream— from

[14] *mf*

heaven a - far; Heav'n - ly hosts sing Al - le - lu - ia! Christ, the Sav - ior, is

This section of the score consists of four staves. The top two staves are for voices (Soprano and Alto/Tenor), and the bottom two staves are for organ. The music is in common time, with a key signature of one flat. Measure 21 starts with eighth-note patterns in the voices. Measure 22 continues with eighth-note patterns, with the organ providing harmonic support. Measure 23 concludes with a final cadence.

24

cresc.

born! Christ, the Sav - ior, is born!

Organ

24

*cresc.*

Piano

24

This section includes four staves: voices (Soprano and Alto/Tenor), organ, piano, and basso continuo. The voices sing a rhythmic pattern of eighth and sixteenth notes. The organ and piano provide harmonic support. The basso continuo staff shows sustained notes. Measure 24 begins with a dynamic crescendo. Measures 25 and 26 continue the musical line, with the piano and basso continuo maintaining harmonic stability.

*f*

Choir & Congregation

*f* Si—— lent night! Ho—— ly night! Son of God, love's pure light

Organ

Piano

*mf*

Ra - diant beams——from thy ho-ly face, With the dawn of re - deem——ing grace,

*mf*

35 *f*

*mf* *dim.* *mp*

*f* *mf* *dim.* *mp*

Je - sus, Lord, at thy birth; *mf* Je - sus, Lord, at thy birth. *dim.* *mp*

*f* *mf* *dim.* *mp*

*f* *mf* *dim.* *mp*

*p* *p* *pp*

Sop I&II *p*

Alto Je - sus, Lord, at thy birth. *p*

*p* *pp*

*p* *pp*

*p* *pp*

# Sweet Little Jesus Boy

SSA with Solo

Robert MacGimsey  
arr. by Linda Chapman and  
Bonnie Heidenreich

Freely

*Solo*

*p*

Sweet— lit-tle Je-sus boy,—They made You be born in a man-guh. Sweet— lit-tle Ho- ly Chil'

3

8

*p*

5 *mp*

Did- n't know who You wus. Did- n't know You'd come to save us, Lawd, To take our sins a-way. Our

*SSA*

*p* Ooh,

5

5

*mp*

*mf*

*mp*

9

eyes wus bline; We could- n't see;— We did- n't know who You—wus. Long— time a-go—

*mf*

*mp*

Aah.

Ooh.

9

Ooh,

*mf*

*mp*

C

*mf*

*mp*

C

You wus bawn, — Bawn — in a man-guh low, — Sweet lit-tle Je-sus boy. De worl' treat You mean, — Lawd,  
 Ooh. —————— De worl' treat You mean, — Lawd,  
mf [13]

Treat me mean, — too. But that's how — things is down here. — We did- n't know 'twas You.  
 Treat me mean, — too. But that's how — things is down here. — We did- n't know 'twas You.  
mp

You — done — showed us how, — We — is a try- in'! — Mas-ter, You — done — showed us how,  
 Ooh. —————— Aah,  
mf [17]

mp

21

e - ven when— you's dy - in'.— Just seem like we can't do right. Look how we treat-ed You. But

Ooh,———— Ooh,———— But

mf

5

mp

21

mf

5

mf

5

mp

25 p

please,— Suh, fuh-give us Lawd.— We did-n't know 'twas You. Sweet lit-tle Je-sus boy,—

please,— Suh, fuh-give us, Lawd;— We did-n't know 'twas You.

mp

25

p

5

pp

Bawn— long time a- go,—— Sweet— lit-tle Ho-ly Chil'— and we did-n't know who— You wus.

5

pp

# What Child Is This?

SSAA Full Score

William C. Dix

Old English "Greensleeves"  
arr. by Linda Chapman and  
Bonnie Heidenreich

Tenderly      Unison      [3]

[11]

[19]

Also available as a "Vocal Score,"  
and with 4-hand piano accompaniment

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27

guard—— and an - gels sing. Haste, haste—— to bring him

l.h.

35

laud,—— The Babe,—— the Son—— of Ma - - - ry. Why lies—— he in—— such

35

mean es - tate—— where ox and ass—— are feed - ing? Good Chris - tians fear,—— for

51

sin—ners here—the si—lent Word—is plead—ing. **f** Nails,— spear—shall  
 f p.

pierce him through.— The cross he bore for me, for you.  
 f

Hail, hail—the Word made flesh, The Babe, the Son of Ma  
 ——————  
 f

*p*

ry.

So

75

*mf*

bring him in—cense, gold and myrrh,—Come pea - sant, king,—to own him. The  
Ooh—

*mf*

83

King of kings—sal - va - tion brings, Let lov— ing hearts—en - throne

*mf*

*him.* Raise, raise — the song on high, — The vir - gin sings her

lul - la - by. Joy, joy, — for Christ is born — The Babe, — the

Son — of Ma - - - ry. The Son — of Ma - - - ry.

The babe, — the son of Ma - - - ry.

*8va -*