

Table of Contents

Early Intermediate Hymns

Redeemed	1
And Can It Be?	2
Duet “Down In My Heart” Secondo	4
Duet “Down In My Heart” Primo.....	5
Duet “Hallelu” Secondo	10
Duet “Hallelu” Primo	11
Face To Face	16
Give Me Oil In My Lamp	20
Jesus Loves Me.....	22
Jesus Loves the Little Ones	26
Leaning on the Everlasting Arms.....	28
Stand Up, Stand Up for Jesus	30
At the Cross	33
The Wise Man and The Foolish Man	34
I've Got Peace/Like a River Glorious	36
If You're Happy and You Know It	38
Rejoice in the Lord Always	40
To God Be the Glory.....	42
The Banner of the Cross	43
Come Thou Fount	44
Glory to His Name.....	45
Count Your Blessings.....	46
I Am Resolved.....	48
Joy in Serving Jesus	49
My Savior's Love	50
Nearer, Still Nearer	51
Send the Light	52

Early Intermediate Christmas

Let All Mortal Flesh Keep Silence... ..	54
Coventry Carol	55
Who Is He in Yonder Stall	56
The First Nowell	57
Still, Still, Still	58
O Come, All Ye Faithful	59
Sing We Now of Christmas	60
God Rest Ye Merry, Gentlemen.....	61
O Little Town of Bethlehem	63
March of the Three Kings	64
We Three Kings	65
It Came Upon the Midnight Clear.....	67
Thou Didst Leave Thy Throne.....	68
Angels From the Realms of Glory	69
Angels We Have Heard on High.....	71
Silent Night, Holy Night.....	73
Lo, How a Rose E'er Blooming.....	75
Once In Royal David's City.....	77

Redeemed

Fanny Crosby

William J. Kirkpatrick

Joyfully

1 1 3 4

mf Re - deemed, how I love to pro - claim it! Re - deemed by the blood of the Lamb; Re -

3

The first system of music consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The melody in the treble staff begins with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, and F5. The bass staff provides a simple accompaniment with quarter notes G3, F3, E3, and D3. Fingerings are indicated above the treble staff: 1 for the first measure, 1 and 3 for the second, and 4 for the third. The lyrics are written below the treble staff.

5 3 2

deemed through His in - fi - nite mer - cy, His child and for - e - ver I am. *f* Re -

The second system continues the melody from the first system. The treble staff has a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, and F5. The bass staff continues with quarter notes G3, F3, E3, and D3. Fingerings are indicated above the treble staff: 5 for the first measure, 3 for the second, and 2 for the third. The lyrics are written below the treble staff.

9 5 4 4 2

deemed, re - deemed, Re - deemed by the blood of the Lamb; Re -

1 3 5 1 2 5 2

The third system continues the melody. The treble staff has a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, and F5. The bass staff continues with quarter notes G3, F3, E3, and D3. Fingerings are indicated above the treble staff: 5 for the first measure, 4 for the second, 4 for the third, and 2 for the fourth. The lyrics are written below the treble staff.

13 1 5 1 2 5 3 rit.

deemed, re - deemed, His child and for - e - ver I am.

1 3 5 1 2 5 2

The fourth system concludes the piece. The treble staff has a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, and F5. The bass staff continues with quarter notes G3, F3, E3, and D3. Fingerings are indicated above the treble staff: 1 for the first measure, 5 for the second, 1 for the third, 2 for the fourth, 5 for the fifth, and 3 for the sixth. The tempo marking 'rit.' is placed above the sixth measure. The lyrics are written below the treble staff.

And Can It Be

for Rina Buenaluz

Charles Wesley

Thomas Campbell

1

And can it be that I should gain An

in - terest in the Sav - iour's blood?

Died He for me, who caused His pain? For

me, who Him to death pur - sued?

3 3

2 1 3 5 4 1 3 2 4 3

4 2

Down In My Heart

for Kenton and Katie Rickard

SECONDO

Author Unknown

Allegro
*
mf

② 1 ③ ④

I have a joy, joy, joy, joy Down in my heart,

3

⑤ ⑥ ⑦ ⑧

Down in my heart, Down in my heart, I have a joy, joy, joy, joy, Down in my heart,

⑨ ⑩ ⑪ ⑫

Down in my heart to stay. *f* And I'm so hap - py, so ve - ry hap - py I

⑬ ⑭ ⑮ ⑯

have the love of Je - sus in my heart. Down in my heart And I'm so hap - py, so ve - ry hap - py I

*Note: Secondo part must be played 8vb than written.

17 18 19 20

have the love of Je-sus in my heart. *mp*

5

21 22 23 24

5 5 4 1

25 26 27 28 29 Lento

5 rit. 2 3 1

5 2 2 4

30 31 32 33

mf 5 5 3 1

1 3

34 35 36 37

Down In My Heart

for Kenton and Katie Rickard

PRIMO

Author Unknown

Allegro *

mp 1

3 4

3 5

2 4

f And I'm so hap - py, so ve - ry hap - py I

have the love of Je - sus in my heart And I'm so hap - py, so ve - ry hap - py I

4

2

*Note: Primo part must be played 8va higher than written.

17 18 19 20

1

3

have the love of Je- sus in my heart.

21 22 23 24

3 1 2 3

5 4

1 3 5 1 3

25 26 27 28 29

rit.

30 Lento 31 32 33

p

34 35 36 37

(38) *Vivace* *f* 1

(39) 3 3 3 3

(40)

(41) 3 3

(42) 3 3

(43) 3 3 3 3

(44)

(45) 3 3

5 3 1 2

(46)

(47) 4 2 *mf*

(48)

(49)

(50)

(51)

(52)

(53) *rit.*

(54)

(55) 3 2 *ff accel.*

(56)

(57) 2 3

(58)

Hallelu, Hallelu

for Jeffrey and Melanie Sevilla

SECONDO

Traditional

The musical score is written for piano in 4/4 time, marked *mp*. It consists of three systems of two staves each (treble and bass clef). The piece is a traditional setting for the Second Voice part.

- System 1:**
 - Measure 1: Treble clef has a whole rest; bass clef has a quarter rest.
 - Measure 2: Treble clef has a quarter rest; bass clef has a triplet of eighth notes (G4, A4, B4) with fingerings 5, 2, 1 and a '3' below.
 - Measure 3: Treble clef has a quarter rest; bass clef has a quarter note (C5) with fingering 1 and a '3' below.
 - Measure 4: Treble clef has a quarter rest; bass clef has a quarter note (D5) with fingering 2 and a '3' below.
 - Measure 5: Treble clef has a quarter rest; bass clef has a quarter note (E5) with fingering 1 and a '3' below.
 - Measure 6: Treble clef has a quarter rest; bass clef has a quarter note (F5) with fingering 2 and a '3' below.
 - Measure 7: Treble clef has a quarter rest; bass clef has a quarter note (G5) with fingering 1 and a '3' below.
 - Measure 8: Treble clef has a quarter rest; bass clef has a quarter note (A5) with fingering 2 and a '3' below.
- System 2:**
 - Measure 9: Treble clef has a quarter rest; bass clef has a quarter note (B5) with fingering 1 and a '3' below.
 - Measure 10: Treble clef has a quarter rest; bass clef has a quarter note (C6) with fingering 2 and a '3' below.
 - Measure 11: Treble clef has a quarter rest; bass clef has a quarter note (D6) with fingering 1 and a '3' below.
 - Measure 12: Treble clef has a quarter rest; bass clef has a quarter note (E6) with fingering 2 and a '3' below.
 - Measure 13: Treble clef has a quarter rest; bass clef has a quarter note (F6) with fingering 1 and a '3' below.
 - Measure 14: Treble clef has a quarter rest; bass clef has a quarter note (G6) with fingering 2 and a '3' below.
 - Measure 15: Treble clef has a quarter rest; bass clef has a quarter note (A6) with fingering 1 and a '3' below.
 - Measure 16: Treble clef has a quarter rest; bass clef has a quarter note (B6) with fingering 2 and a '3' below.
- System 3:**
 - Measure 17: Treble clef has a quarter rest; bass clef has a quarter note (C7) with fingering 1 and a '3' below.
 - Measure 18: Treble clef has a quarter rest; bass clef has a quarter note (D7) with fingering 2 and a '3' below.
 - Measure 19: Treble clef has a quarter rest; bass clef has a quarter note (E7) with fingering 1 and a '3' below.
 - Measure 20: Treble clef has a quarter rest; bass clef has a quarter note (F7) with fingering 2 and a '3' below.
 - Measure 21: Treble clef has a quarter rest; bass clef has a quarter note (G7) with fingering 1 and a '3' below.
 - Measure 22: Treble clef has a quarter rest; bass clef has a quarter note (A7) with fingering 2 and a '3' below.
 - Measure 23: Treble clef has a quarter rest; bass clef has a quarter note (B7) with fingering 1 and a '3' below.
 - Measure 24: Treble clef has a quarter rest; bass clef has a quarter note (C8) with fingering 2 and a '3' below.

Fingerings are indicated by numbers 1-5 above notes. Circled numbers (1-8) indicate measure numbers. A circled '2' is above the first measure of the second system. A circled '3' is above the first measure of the third system. A circled '4' is above the first measure of the fourth system. A circled '5' is above the first measure of the fifth system. A circled '6' is above the first measure of the sixth system. A circled '7' is above the first measure of the seventh system. A circled '8' is above the first measure of the eighth system. A circled '1' is above the first measure of the ninth system. A circled '3' is above the first measure of the tenth system. A circled '5' is above the first measure of the eleventh system.

*Note: Student must play an octave below.

9 10 11

f

1
2
5

12 13 14

15 16 17

mf

δva

1 5 4 5 3 2 1 3 3 5 1

18 19 20

δva

δva

3 5 1 2 1 3 2 4 3

21 *8va* 22 23 *8va*

24 *8va* 25 1 2 3 5 3 26 1 2 3 LH over

mp
f

4

27 1 2 3 5 3 28 LH over 29

5

30 LH over 31 LH over 2 3 2 1 1 2 3 1 2 32 1 2 1 33

5

Hallelu, Hallelu

for Jeffrey and Melanie Sevilla

PRIMO

Traditional

mf Hal - lel - u, Hal - lel - u, Hal - lel - u Hal - lel - u, - jah

Praise ye the Lord! Hal - lel - u, Hal - lel - u, Hal - lel

u, Hal - lel - u, - jah Praise ye the Lord!

*Note: Student must play an octave below.

9 10 11

f

4

Detailed description: This system contains measures 9, 10, and 11. Measure 9 has a whole rest in both staves. Measure 10 features a treble clef with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The bass clef has a whole note G3. A dynamic marking of *f* is placed below the bass staff. Measure 11 has a whole rest in both staves. A page number '4' is centered below the system.

12 13 14

Detailed description: This system contains measures 12, 13, and 14. Measure 12 has a treble clef with a quarter note G4, an eighth note A4, and a quarter note B4. The bass clef has a whole note G3. Measure 13 has a whole rest in both staves. Measure 14 has a treble clef with a quarter note G4, an eighth note A4, and a quarter note B4. The bass clef has a whole note G3.

15 16 17

mf

Detailed description: This system contains measures 15, 16, and 17. Measure 15 has a treble clef with a whole note G4. The bass clef has a quarter note G3, a dotted quarter note A3, and an eighth note B3. Measure 16 has a whole rest in both staves. Measure 17 has a treble clef with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The bass clef has a whole note G3. A dynamic marking of *mf* is placed below the bass staff.

18 19 20

Detailed description: This system contains measures 18, 19, and 20. Measure 18 has a treble clef with a whole rest. The bass clef has a quarter rest, followed by a quarter note G3, and a quarter note A3. Measure 19 has a treble clef with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The bass clef has a whole rest. Measure 20 has a treble clef with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The bass clef has a whole rest.

Face To Face

for Jenna Ditto

Carrie E. Breck

Grant C. Tullar

Peacefully

mf *p* *mf* *rit.*

a tempo

Face to face with Christ, my Sa - vior, Face to face: what will it be,

When with rap-ture I be - hold Him, Je - sus Christ Who died for me?

Face to face I shall be - hold Him, Far be-yond the star-ry sky;

17

4 2 1 5

Face to face in all His glo - ry, I shall see Him by and by!

1 2 4 3 2 1 5

21

8va- 2 1 4 1

On - ly faint-ly now I see Him, With the dark-ened veil be - tween,

8va-

25

(8va-) 2

But a bles-sèd day is com - ing, When His glo - ry shall be seen.

(8va-)

3 2 1 5

29

(8va-) 2

Face to face I shall be - hold Him, Far be - yond the star - ry sky;

(8va-)

33 *8va*

Face to face in all His glo - ry, I shall see Him by and by! *mp*

2

3

37 *8va*

Face to face, O bliss-ful

p *mp* rit. *mf*

a tempo

LH over 2

LH over 2

1 5 2

2 3

2 4

42

mo - ment! Face to face, to see and know.

LH over 2

LH over 2

1 2 3 1

1 3

45

Face to face with my Re - deem - er, Je - sus Christ Who loves me

LH over 2

LH over 2

1 4

1 5 3 2

48

1 2 3 1 4 3 1 3 4 5

so. *Face to face I shall be hold Him,*

2 3

51

1 2 3 1 2 3 4

Far beyond the star-ry sky; *Face to face in all His*

LH over *f*

1 2 3 3 5 3 1

3 2

55

3 1 3 4 1 2 3 4 1 2 1 5

glo - ry, rit. I shall see Him, I shall

mp f

3 2 3

8va

59

5 3 2 1 2 3 1

see Him by and by!

1 2 3 5 4 3 2 3 4 1

15^{mb}

Give Me Oil In My Lamp

for Samantha Richardson

Traditional

15^{ma}----- 8^{va}-----

p *mf* Give me

5 2 1 2 1 2 2 1

oil in my lamp, keep it burn-ing (Burn-ing, burn-ing) Give me oil in my lamp I pray Give me oil in my lamp, keep it

10 2 1 2 4 2 1 4 5 3 1 4

burn-ing (Burn-ing, burn-ing) Keep it burn-ing till the light of day. *f* Sing Ho-san-nah, sing Ho-san-nah

15 5 4 1 2 1 5 4 4 4 5 4 5 1 2

Sing Ho-san-nah to the King of Kings Sing Ho-san-nah, Sing Ho-san-nah Sing Ho-san-nah to the

20

LH over to play notes on this staff

2

2

1 4 2 5 2 1 2 1 2

mp King! Make me fish-ers of men keep me search-ing (Search-ing, search-ing) Make me fish-ers of men I

26

2

2 1 2 1 2

mf pray Make me fish-ers of men keep me search-ing (Search-ing, search-ing) Keep me search-ing till the light of day.

31

3

1

4

2

3

1

2

5

1

2

3

1

f

1 3 5 2 1 3 5 2 1 2 1 2 1 2 1 2

36

4

2

3

1

2

8va

rit.

8va

f

1 2 1 2 1 2 1 2 1 2 2

8va

rit.

8va

3

Jesus Loves Me

for Melanie Sevilla

Anna B. Warner
David McGuire

William Bradbury

First system of the musical score. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 4/4. The piece begins with a piano (*p*) dynamic. The treble staff contains a melody with eighth notes and rests, with fingerings 5 and 2 indicated. The bass staff contains a bass line with eighth notes and rests. There are two measures of music. The first measure has a bracket underneath with the numbers 2 and 5. The second measure has an 8va marking above it. The system ends with a double bar line.

Second system of the musical score. It consists of two staves. The treble staff has a melody with eighth notes and rests, with a 5th finger marking. The bass staff has a bass line with eighth notes and rests. The system is divided into four measures. The first measure is marked *pp*, the second *mp*, the third *p*, and the fourth *mf*. The lyrics "Je - sus loves me!" are written under the fourth measure. There are two measures of music. The first measure has a bracket underneath with the numbers 2 and 5. The second measure has an 8vb marking below it. The system ends with a double bar line.

Third system of the musical score. It consists of two staves. The treble staff has a melody with eighth notes and rests, with fingerings 3, 3, 4, 2, and 1 indicated. The bass staff has a bass line with eighth notes and rests. The system is divided into six measures. The first measure is marked *p*, the second *mf*, and the third *mf*. The lyrics "This I know, For the Bi - ble tells me so. Lit - tle ones to Him be - long;" are written under the first three measures. There are two measures of music. The first measure has a bracket underneath with the numbers 2 and 5. The second measure has an 8vb marking below it. The system ends with a double bar line.

Let All Mortal Flesh Keep Silence

This not-so-well-known Christmas song speaks of Christ coming to earth in human flesh to defeat the powers of darkness.

Liturgy of St. James
Trans. Gerard Moultrie

Traditional French

1 5 2

Let all mor - tal flesh keep — si - lence, And with fear and trem - bling —
Pon - der no - thing earth - ly — mind - ed, For with bless - ing in His —

4

6 2 1 3 1 3 5 2

stand;
hand,
Christ our God to earth de - scen - deth,

11 2 1 2 3 1 2 3 1

Our full hom - age to de - mand.

2. King of kings, yet born of Mary,
As of old on earth He stood,
Lord of lords, in human vesture,
In the body and the blood;
He will give to all the faithful
His own self for heavenly food.

3. Rank on rank the host of heaven
Spreads its vanguard on the way,
As the Light of light descendeth
From the realms of endless day,
That the powers of hell may vanish
As the darkness clears away.

4. At His feet the six winged seraph,
Cherubim with sleepless eye,
Veil their faces to the presence,
As with ceaseless voice they cry:
Alleluia, Alleluia,
Alleluia, Lord Most High!

Coventry Carol

*This old English carol pictures mothers weeping over their young children
as King Herod makes his attempt to destroy the King of Kings.*

Robert Croo

Traditional English

1 2 1 1 2 1

Lul - lay, Thou lit - tle ti - ny Child, By, by, lul -

3

6 4 2 1 1

ly, lul - lay. Lul - lay, Thou lit - tle ti - ny

11 2 1 2 1 4 2 3

Child. By, by, lul - ly, lul - lay.

1

3

5

1

2

1

2

3

5

2. O sisters, too, how may we do,
For to preserve this day;
This poor Youngling for whom we sing,
By, by, lully, lullay.

3. Herod the King, in his raging,
Charged he hath this day;
His men of might, in his own sight,
All children young, to slay.

4. Then woe is me, poor Child, for Thee,
And ever mourn and say;
For Thy parting, nor say nor sing,
By, by, lully, lullay.

Who Is He in Yonder Stall?

Words and Music by
Benjamin Russell Hanby

1 4

Who is He in yon-der stall At whose feet the shep-herds
Who is He that from the grave Comes to heal and help and

5 3

4 5 1 2

fall? Who is He, in deep dis-tress, Fast-ing in the wil-der-
save? Who is He that from his throne Rules through all the world a-

5 1

8 3 1 2

ness? lone? 'Tis the Lord, O won-drous sto-ry! 'Tis the Lord, the King of

5 1 5

12 2 4 1 2 3 4 5

glo-ry; At His feet, we hum-bly fall, Crown Him, crown Him Lord of all!

2 5 1 4 1 5

The First Nowell

for Aiza Coral

Old English Carol

Traditional English

LH over LH over LH over

mf The first No - el, the an - gel did say, Was to
RH plays melody fields where they lay keep - ing their sheep, On a

3 3 1 p. p. p.

Pedal on downbeat of every measure

5 1 LH over 2 3

cer - tain poor shep - herds in fields as they lay; In -
cold win - ter's night that was so deep. *f* No -

2 1 3 p. p.

10 3 1

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

3 1 p.

14 rit. 1 2 LH over

rit. Born is the King of Is - ra - el.

1 2 LH over p.

Still, Still, Still

Traditional Austrian

8va-----

LH over to play notes on upper staff

p 3 5 2 3 1 1 3 2 4 1 3 2 1

Still, still, still, One can hear the fall - ing snow. For
Sleep, sleep, sleep, 'Tis the eve of our Sav - iour's birth. The

Pedal on downbeat of every measure

5 2

all is hushed, The world is sleep - ing, Ho - ly Star its vig - il keep - ing.
night is peace - ful all a - round you, Close your eyes, Let sleep sur - round you.

1 5 1 5 1 5 1 5

8va-----

8va

3 5 2 3 1 4 1 1 3 2

Still, still, still, One can hear the fall - ing snow.
Sleep, sleep, sleep; 'Tis the eve of our Sav - iour's birth.

O Come, All Ye Faithful

for Elizalde Zapanta

Latin Hymn

Trans. Frederick Oakeley

John F. Wade

4 1 3 2 3 1 3 1 2 1

O come, all ye faith - ful, Joy - ful and tri - um - phant, O come ye, O

3 5 2 4 1 3

6 5

come — ye to Beth - le - hem! Come and be - hold Him, Born the King of

12 1 2 1 5

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

2 5 1 4 5 4 4

17 1 2 1 4 1 5

come, let us a - dore Him, — Christ — the Lord. —

3 2 1 2 3

20

1 1 2 1

p

25

1 2 1 2

mp

30

2 1 3 1 2 3 4 2 3

34

4 5 4 1 4 4

38

1 2 1 4

pp

O Little Town of Bethlehem

for Bernice Conui

Phillips Brooks

Lewis Redner

Reflectively

mf O lit - tle town of Beth - le - hem, How still we see thee lie! *simile* A -

bove thy deep and dream - less sleep The si - lent stars go by. *rit.* Yet

mp in thy dark streets shin - eth The ev - er - last - ing Light; The

a tempo hopes and fears of all the years Are met in thee to - night. *rit.*

3

March of the Three Kings

Trans. Edward S. Breck

Traditional French

1 5 2 1 5

On the march we saw three monarchs proud, The favored wise men with their trappings

1

4 5 2 2 3

gay and brilliant; Marching on the road to Bethlehem, They bore rich gifts to greet the Holy

8

Child. The din of drums at the dawn's first beam Proclaimed the power of the sages from the

12 1 2 2 3

eastern land, The blare of trumpets and the sound of fifes, Announced their coming in the cool gray dawn.

We Three Kings

Words and music by
John H. Hopkins, Jr.

5

We three kings of O - ri - ent are,

5

Bear - ing gifts we trav - erse a - far.

9

Field and foun - tain, moor and moun - tain,

13

Fol - low - ing yon - der star.

It Came Upon the Midnight Clear

for Mary Clare Crespo

Edmund H. Sears

Richard S. Willis

1 5 4 3 2 1 4 3 1

mp It came up-on the mid - night clear, That glo - rious song of old, From

5 5 2 4 3 2 1

an - gels bend - ing near the earth To touch their harps of gold: *subito f*

10

mp

1 3 1 3 1

15

rit.

Angels From the Realms of Glory

for Analyn Bea

James Montgomery

Henry Smart

3 1 4 1 5 1

mf An - gels, from the realms of glo - ry, Wing your flight o'er

5 5

4 1 2 1 3 4 5

all the earth; Ye who sang cre - a - tion's sto - ry,

5 5 3 2

7 2 1 2 5

Now pro - claim Mes - si - ah's birth: *f* Come and wor - ship,

1 3 2 1 2 1

10 5 5

come and wor - ship, Wor - ship Christ, the new - born King.

14 *mf* *mp*

2 1 4 1 5 1

17

2 1 4 1 2 1 2 4

20 *mf*

5 2 1 2

24 *8va*

2 1 2 1 1 1 2 5

Angels We Have Heard On High

for Joanna Bello, Jamila-Liz David

Traditional French
Trans. James Chadwick

Traditional French
Arr. Edwin S. Barnes

Playfully

mf
An - gels we have heard on high, Sweet - ly sing - ing o'er the plains,

p
And the moun - tains in re - ply Ech - o back their joy - ous strains.

mf Glo - ri - a,

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

Silent Night

for Jensine May Palotes,
Ate Sophia Sacramento

Joseph Mohr

Franz Gruber

Peacefully

4

mp Si - lent night! ho - ly night! All is calm,

3 1

7

all is bright *pp* 'Round yon vir - gin mo - ther and Child,

3 1 5

13

p Ho - ly In - fant so ten - der and mild, *mp* Sleep in heav - en-ly

3 1 3 1

19

rit. *rit.* *rit.*

peace, Sleep in heav - en-ly peace.

1 2 1

Lo, How a Rose E'er Blooming

15th Century German
Trans. Theodore Baker

Traditional German
Harmonized by Michael Praetorius

4

1 3 2 3

Lo, how a Rose e'er bloom - ing, From Ten - der stem hath sprung,

5 3 1 5 2 1

3 4

1 3 2 3

Of Jes - se's lin - eage com - ing, As men of old have sung;

1 3 1

5 5 3 2 1 4

It came, a flow - 'ret bright, A - mid the cold of win - ter,

3 4 5 3 2 1 5

7 1 3 2 3 4 3 2 1 2 1

When half-spent was the night.

5

Once in Royal David's City

for Anamie Carandang

Cecil Alexander

Henry Gauntlett

Moderato

1

mf Once in roy - al Da - vid's ci - ty, Stood a low - ly cat - tle
Where a moth - er laid her Ba - by, In a man - ger for His

5 4 1

1 2

1 1 2 1 2 3 1

4 3 5 4 1 3 2 5

shed, Ma - ry was that moth - er mild, Je - sus
bed: loco (back to normal position)

5 5 5 5

8 4 3 1 2 3 2 1 5

Christ, her lit - tle Child *mp*

1 2 3 1 2 5

11 4 2 5 4 4 2 1

mf

3 3 3 3

5 2

Index

Early Intermediate Hymns

And Can It Be?	2
At the Cross	33
Come, Thou Fount	44
Count Your Blessings	46
Duet "Down In My Heart" Primo	5
Duet "Down In My Heart" Secondo	4
Duet "Hallelu" Primo	11
Duet "Hallelu" Secondo	10
Face To Face	16
Give Me Oil In My Lamp	20
Glory to His Name	45
I Am Resolved	48
If You're Happy and You Know It	38
I've Got Peace/Like a River Glorious	36
Jesus Loves Me	22
Jesus Loves the Little Ones	26
Joy in Serving Jesus	49
Leaning on the Everlasting Arms	28
My Savior's Love	50
Nearer, Still Nearer	51
Redeemed	1
Rejoice in the Lord Always	40
Send the Light	52
Stand Up, Stand Up for Jesus	30
The Banner of the Cross	43
The Wise Man and The Foolish Man	34
To God Be the Glory	42

Early Intermediate Christmas

Angels From the Realms of Glory	69
Angels We Have Heard on High	71
Coventry Carol	55
God Rest Ye Merry, Gentlemen	61
It Came Upon the Midnight Clear	67
Let All Mortal Flesh Keep Silence	54
Lo, How a Rose E'er Blooming	75
March of the Three Kings	64
O Come, All Ye Faithful	59
O Little Town of Bethlehem	63
Once In Royal David's City	77
Silent Night, Holy Night	73
Sing We Now of Christmas	60
Still, Still, Still	58
The First Nowell	57
Thou Didst Leave Thy Throne	68
We Three Kings	65
Who Is He in Yonder Stall	56